Women writing design scholarship: reconfiguring academic work in design

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A thesis submitted in fulfilment of the requirements
for the degree of Doctor of Philosophy

Faculty of Arts and Social Sciences
University of Technology, Sydney

2012

Certificate of authorship/originality

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of Student

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Acknowledgments

Many people have helped me to think through and write this thesis, some of whom are now friends and colleagues, while others include anonymous reviewers, participants in conference audiences, and complete strangers who dared to ask what my research was about. Special thanks are due to a particular number of these people.

Firstly, I would like to thank my supervisors Alison Lee and Louise McWhinnie, and also Elaine Swan. Alison, for her empathetic guidance and support throughout the years of our collaboration, and for continuing to have faith in me, and this research, even when I did not. Her pedagogical commitment to doctoral scholarship in general, and my scholarly emergence in particular, has been exemplary. Her generosity as a mentor and colleague is unparalleled in my academic and professional careers. Thank you for keeping me going. Louise, for her experience and valuable contribution that affirms my own experiences, for generously going with the flow, and for seeing me through to completion when Alison was unable. Elaine, who graciously stepped in to ask exactly the right questions at precisely the right moments. Her editing expertise and guidance helped me write what needed to be read, rather than what I needed to say, and to identify the 'da das' in the work. Finally, Mindy Laube's editorial expertise ensured the thesis was readable.

My participation in a doctoral writing group guided me through the first years of living with the uncertainty of not knowing, and my fellow women writers provided warmth, friendship and support. I would like to thank group members Ishbel Murray, Lorraine West, Maria Harissi and Kate Bower, and our facilitator, Cynthia Nelson, who was always able to identify what we needed to move our work forward. Simultaneously, my inclusion in a doctoral cohort in 2006 enabled me to weather the first year. In particular I would like to thank Ros Carter, with whom I have studied since 2003, and who has borne the brunt of my frustrations for far too long; and Paul Donovan, Eugene Metanoa, Adrian Kelly, Richard McDermott, Steve Murphy, Michelle Mellick, Chris Evans, Leanne King and Marion Burford, for the stimulating conversations and great variety of educational research they have produced. Without the support of my fellow doctoral students, this project would have been far more lonely, and far less productive and joyful than it actually was.

Kate Bower has been an unexpected friend, travel companion, colleague, collaborator, foil for my more fanciful digressions, and a surprisingly effective life coach, despite my seniority. I would like to thank her for her support at critical times, including helping me see when my eyes were closed, helping me hear when I was not listening, and helping me write when writing was difficult. In particular, I appreciate her attempts to get me to read feminist theory at the beginning, patiently listening when I talked and talked in circles and sharing the challenge of critical conference audiences. I would also like to thank Elyssebeth Leigh and Kate Collier, who had faith in me early on and proved to be extraordinarily insightful 'gatekeepers'; the women who went before me: Mary Johnsson and Donna Rooney, who offered guidance, and Lorraine West, emotional support; Ishbel Murray helpfully pointed out my tendency to respond to conversation with 'no, but', and was there at the end in more ways than one; Sally Denshire helped me articulate a compelling research rationale in my second year; Barbara Kamler showed me how to write 'tiny texts'; Marie Manidis, who was always willing to listen and swap stories, and for her lovely maps; Jeanti St Clair and Lara Moroko graciously provided critical reading early on; and Katherine Moline helped make our writing group nourishing, fun and productive towards the end. Thanks also to Carl Rhodes who shared his time to discuss ghostwriting and creative methodological approaches to research writing.

Warm thanks are due to the design academics, sixteen women and three men, who generously shared their time to contribute their accounts to my research. Thanks also to the students in first year typography at UTS in 2011 whose work and hands appear in Chapter 4, and the design students, past and present, who have indulged my need to talk about research *and* gender, sometimes at the same time, in design. And the countless academics whose exchanges on the PhD Design Research list enabled me to publicly think aloud, which helped move the work forward, even when I did not see it moving; and anonymous reviewers, conference participants and UTS research students who responded to the iterative development of the research.

I would also like to acknowledge the doctoral internship I received from FASS that supported this work from 2008 to 2010. The internship introduced me to academic colleagues and students in education and media studies, enabled my participation in a vibrant research community, and funded two presentations at international conferences in 2008 and 2009. In particular, I would like to thank Alison Lee, Kitty Te Riele, Nicky Solomon, David Boud, Clive Chappell and Alastair Pennycook for their contributions to building a vibrant and friendly research student culture in education, and the many doctoral students I encountered along the way, from whom I have learned enormously.

Finally, I would like to thank my family, Maddie, Ruby, and particularly, Ian Farquhar. Their patience and support throughout the doctorate and the three years prior has sustained me through this project. Their collective relief that it is finally over will enable me now to move on.

Publications and presentations during candidature

Book chapters

Bower, K., Clerke, T. & Lee, A. 2009, 'Endangered practices. Writing feminist research', in J. Higgs, D. Horsfall & S. Grace (eds), *Writing qualitative research on practice*, Sense Publishers, Rotterdam, pp. 127–38.

Refereed journal articles

Clerke, T. 2010, 'Gender and discipline: publication practices in Design', *Journal of Writing for Creative Practice*, vol. 3, no. 1, pp. 64–78.

Clerke, T. 2009, 'Exhibition review, New Views 2: Conversations and Dialogues in Graphic Design: An International Symposium Defining Graphic Design for the Future', *Visual Communication*, vol. 8, no. 1, pp. 117–22.

Clerke, T. 2009, 'Ghostwriting + Shadowwriting: constructing research texts that speak to women's lived experience', *Crossroads: An interdisciplinary journal for the study of history, philosophy, religion and classics, Special Issue from the 2008 Rhizomes Conference*, vol. 3, no. 2, pp. 30–9.

Refereed conference papers

Clerke, T. 2010, 'Desire and tactics: women and Design education', *Paper 89, Conference Proceedings of ConnectEd, 2nd International Conference in Design Education*, Sydney, 28 June 28 – 1 July.

Clerke, T. 2009, 'Gender and discipline: design publication practices', *Conference Proceedings of Art.Media.Design | Writing Intersections Conference & Workshop*, Faculty of Design, Swinburne University of Technology, Prahan, pp. 282–93.

Clerke, T. 2008, 'Re-assessing assessment practices in design to support students' long term learning', *EAD07 Conference Proceedings: Dancing with Disorder: Design, Discourse, Disaster, European Art Design*, eds T. T. Balcioglu, Ö. Çaglar Tombus & D. Irkda, Izmir University of Economics, Izmir, Turkey, <http://fadf.ieu.edu.tr/ead07>.

Conference papers

Clerke, T. 2012, 'Re:framing visual communication design methods as translation: analyzing qualitative interview data', paper submitted to *DRS 2012 Bangkok*, Bangkok, 1–4 July.

Clerke, T. 2010, ‘Women and conversation: shaping Design at one Australian university’, paper presented at *Connecting…, 2nd International DoctoRALnet Forum*, Sydney, 10 April.

Bower, K. & Clerke, T. 2009, 'Contemporary academic women: what's feminism got to do with it?', paper presented to the *Gender and Education Conference*, London, 25–27 March.

Bower, K. & Clerke, T. 2009, 'Contemporary academic women: what's feminism got to do with it?', paper presented to the *Faculty of Arts and Social Sciences Post-graduate Student Research Conference*, Sydney, 24–25 July.

Clerke, T. 2009, 'Women (un)becoming: design(er) academics’, paper presented to the *Faculty of Arts and Social Sciences Post-graduate Student Research Conference*, Sydney, 24–25 July.

Bower, K., Clerke, T., Harissi, M., Murray, I. & West, L. 2009, ‘Writing Groups’, workshop presented at the *Faculty of Arts and Social Sciences Post-graduate Student Research Conference*, Sydney, 24–25 July.

Moline, K. & Clerke, T. 2008, ‘A reconceptualisation of health policy from the perspective of strategic design’, paper presented at the *UNESCO Observatory Community, Health and the Arts ‘Vital Arts – Vibrant Communities’ Conference*, Melbourne, 8 September.

Clerke, T. 2008, ‘Troubling practices: women design(er) academics’, paper presented at the *UTS Multidisciplinary Research Student Conference,* Sydney, 11 August.

Clerke, T. 2008, 'Practices in (collaboration with and resistance to practices) becoming academic', paper presented to the *Faculty of Education Research Students' Conference*, Sydney, 30 May.

Bower, K & Clerke, T. 2008, ‘Ghostwriting: contesting power through research’, paper presented at *Rhizomes IV: Power Violence Language Conference*, Brisbane, 14 February.

Clerke, T. 2007, ‘Collective memory work: a collaborative method of enquiry’, paper presented at the *UTS Multidisciplinary Research Student Conference,* Sydney, 9 August.

Clerke, T. 2007, ‘Women in design: stories in the field’, paper presented at *NSW IER Annual Research Conference*, Ryde, 1 June.

Clerke, T. 2006, ‘Against type: women in the academy and typography in design education’, paper presented at the *UTS Multidisciplinary Research Student Conference,* Sydney, 30 July.

Clerke, T. 2006, ‘Through the gender lens: visualising possibilities for the typographic curriculum’, poster presented at *NSW IER Annual Research Conference*, Sydney, 24 August.

Dedication

I dedicate this thesis with love and gratitude to Alison Lee, without whom my capacity to live productively with the uncertainty of not knowing would not have been possible. The thesis was examined in the shadow of Alison's passing in September 2012. She is missed daily, yet lives on through this work. The thesis is also dedicated to my family, Ian, Maddie and Ruby Farquhar, whose love, tolerance, trust and patience I have tested these past six years.

Preface

This thesis breaks with the presentation guidelines for a doctoral thesis established by the Graduate School, University of Technology, Sydney in the following way. The images and diagrams that appear in the thesis are to be read in conjunction with the text, rather than as illustrations of the text. Thus, they are not itemised as a list of ‘figures’.

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Abstract

This thesis proposes *design scholarship* as a term that strategically positions women as central to academic work in (visual communication) design. My use of this term represents a feminist rewriting of the historically gendered relations between design and writing in the university since the increase in women's participation in design scholarship in the mid-1980s. The term disrupts gender divisions in academic work and reconfigures the representation of qualitative research as the visual interplay between words, images and design elements.

The term design scholarship responds to the question of how are women placed in academic work in design in universities by countering the gendered narratives and restorative histories through which women are represented in the design literature and discourse. The research is future-oriented, and explores possibilities as well as constraints, to ask, what options do women take up in the gendered university, and with what effects and what possibilities?

The thesis has four methodological components. First, it documents the historical emergence of design scholarship from the perspective of women design academics. It therefore represents the first empirical study about women who work in design in universities. Second, theoretically derived tools analyse the experiences of a small number of women to identify patterns and draw conclusions about the cumulative effect of their work on the trajectory of design scholarship. The analysis offers new terms to describe how women negotiate their scholarly work in design. Third, it contributes a new feminist analytical framing with which to analyse gendering in the university. Finally, it contributes a new methodological approach to analysing qualitative research data and representing this analysis through design methods.

The research involved interviews with fifteen women design academics working in nine universities in Australia, the United Kingdom and Europe. The data was transcribed, analysed and visually represented in different ways throughout the thesis. Despite the gendered conditions under which they work, it is argued that women are active, legitimate subjects who actively shape knowledge production in design, the effects of which are disseminated to non-design and non-academic audiences. What this research seeks to produce is an assemblage of accounts and engagements with the scholarly project of design by women that challenges the existing design literature and discourse and reconfigures design scholarship for the future.

Chapter 1.

Women working in design in the university

Introduction

Design writing room

As I write this thesis in my office in an upstairs room in my home, I no longer see the designer I was. Dotted with traces of the past, I cast a different eye around the familiar landscape of the room in which designer and scholar merge. The shelves support a messy mix of books, paintbrushes and paints, old cloths to wipe the brushes, and plates with dried paint still clinging; texts on Bakhtin and popular culture, Buddhism and typography, feminist theory and photocopier art; hand-written and typed pages; literature stacked high in piles that shift as I write. Juxtaposed under my desk are sheets of artist's quality paper, a digital scanner and four printers: one for A2 colour, one for A4 colour, one for printing double sided black and white, and one bought in 1994 with my first Macintosh computer, lying redundant under the sofa-bed where I planned to read.

The filing cabinets are filled with stationery, and coloured and textured papers (the designer's love of materials), and the administrative records of the last six years. The desk holds stacks of specially bound books of unlined, white A4 bond paper in

> *which I jotted, sketched and mapped my way through the research (writing on lined paper is too restrictive, limiting my visual thinking that materialises as maps and diagrams). Jostling in containers are pens, scissors, scalpels, 6B pencils, graphite and oil crayons, two Rotring clutch pencils with black and blue 0.3mm 2B refills (blue does not photograph in pre-digital pre-press artwork), neon highlighters, markers that write on anything, fine point black felt tipped pens, a white-out pen, a compass, a Letraset burnisher (for rub down type) and the fine point black Bic pens with which I scribble thoughts on scraps of paper in the dead of night and early morning as I walk, thinking.*
>
> *The designer in me needs to use my hands, to feel pen on paper as I write, although not as fast as I would like, and at times, rendering my thoughts illegible. Yet the materiality that these acts of writing embody inscribes these thoughts in my mind, which I later type into the text of this thesis (technology renders these thoughts and this text as legitimate scholarship).*

The story above is a personal story. It is both a biographical history and a representation of how I have experienced being a design academic. I wrote this story while reflecting and remaking (sense of) my experiences in the past. The artefacts I describe and the images that accompany the story embody traces of the designer and scholar that merge in this thesis. Together, they articulate my relation to design and writing in the university by showing how, over time, my visual communication practices have come to incorporate scholarly writing.

This is a feminist thesis. The story above signals the dual foci of this thesis: personal stories that describe the working lives of women design academics, and the methodological approach I use to analyse these stories. This necessitates an overview of the status of stories and experience in feminist poststructuralist research, to which I now turn. Following this, I define the key concepts in the thesis, critique the historical location and representation of women in design, outline my feminist understanding of gender, and conclude with the thesis contribution and outline.

Biographical stories have been used extensively in feminist and poststructuralist research (Clegg & David 2006; Kamler 2001; Richardson 1997). This epistemology begins from the assumption that research texts are not unproblematic representations of ‘truth’ (Rhodes 2000;

Rhodes & Brown 2005; Richardson 2000; Scheurich 1995; Usher 1997; Wiley 2006). Instead, research texts are understood as a kind of fiction that invites new ways of knowing the world and oneself (Richardson 2000, p. 929). As '[l]anguage-in-use', research texts '"word the world" into existence'' (Richardson 2000, p. 923). From this perspective, language is understood as a component of competing discourses or competing ways in which meaning is made, the world is organised and how our subjectivity is constructed (p. 929). By discourse, I mean the particular sayings and doings through which people's working lives in social institutions such as universities are organised. Discourse is elaborated in Chapter 3. This brings me to experience.

The category of experience and its status in research has been extensively problematised by feminist theorists (Butler 1990; de Lauretis 1984; Gatens 1991, 1996a; Scott 1992). From this perspective, experience is understood as a form of knowledge production, a claim to know something about the world, that arises from people being in particular places (Scott 1992). In other words, people experience the world through bodily perceptions filtered through material, sensory membranes (Carter in Somerville 2010, p. 338). This understanding contrasts with 'the imaginary body' (Gatens 1996b) of theory that reduces material bodies to an abstract analytical category. Specific bodies are situated sites of experience that come to know the world through their interactions with other bodies, objects and the material environment in particular places. Knowledge production therefore, is embodied work that arises from the geographical and historical specificities of lived experience.

Of critical importance to this thesis is the idea that stories both represent and reproduce experience. People construct stories in the present to account for and make sense of how they experienced a particular event or phenomenon in the past (Somerville 2010). Stories are representations of lived experience, rather than originary points of explanation (Scott 1992). In the telling, stories invoke and reproduce the practices and discourses that organise experience. Stories thus represent particular realities, while also reproducing those realities. Precisely because discourses and practices rely on recitation for their maintenance, stories also constitute potential spaces of transgression. By transgression, I mean the ways in which people negotiate constraint without necessarily disobeying or contravening the discourses and practices from which it arises. For example, people often talk about how they manage to do what they want to do by working around the obstacles they see as obstructing or constraining them. As spaces of transgression, stories have transformative potential.

The idea of stories as productive discursive spaces for transformation enables a reconsideration of how women interact with the dominant institutional practices and discourses that organise academic work in design in universities. This organisation, I will argue, is gendered. What I mean by gendered will be elaborated later. My analysis will pay close attention to how women's stories invoke and also transgress gendered institutional practices and discourses in a variety of ways. This is important, I will argue, because of how women's participation in design has been historically represented in the design literature. Women's stories sit in productive tension in this thesis with my critique of the more durable accounts of the disciplinary emergence of design in this literature. Dominated by male authors and subjects, the effect is to 'produce and disseminate knowledge, culture and ideology' (Smith 1987, p. 18) in the construction of men's authority at the expense of women.

In short, the thesis documents, analyses and represents women design academics' stories describing their working lives in universities. It theorises the gendering of academic work in design by rewriting this work, from the perspective of women, as design scholarship. The thesis thus is centrally concerned with **women writing design scholarship**. This introduces the term 'design scholarship', which is an idea that requires some provisional definition, and to which I now turn.

Key concepts and terms

'Women writing design scholarship' is an idea that strategically positions women as central to knowledge production in design. This term constitutes multiple ambiguities, the purpose of which is to problematise long-held assumptions about the relations between women, design and writing in universities. The term comprises three core concepts: design scholarship, women writing and writing design scholarship. These concepts are understood in relation to how I provisionally define 'design', 'designer' and 'design academic' for the purposes of the thesis. I outline the distinctions between these terms, and then define design scholarship, women writing, and writing design scholarship.

Design, designer, design academic

The terms 'design', 'designer' and 'design academic' require definition because of the slippage between them in the design literature. I now define each.

‘Design’ is a domain, a descriptor and a process. In this thesis, ‘design’ denotes the domain of professional practices, pedagogies and scholarship known as ‘graphic design’ or ‘visual communication design’. The discourses, processes and practices in this domain include, for example, design thinking, learning, making, researching and writing. At its core, to design means to put words and images together with elements such as colour, line and texture to visually express ideas. Designing is a process in which visual elements are creatively arranged (designed) in certain formats and media for the purpose of communicating with specified audiences. The outcome of design is the visual interplay between words, images and design elements. In other words, design translates language into visually accessible forms. Design is materialised in print form, for example, as business stationery, newspapers, posters and the ephemera of everyday communication. Design in onscreen digital form generates, for example, websites, interactive CDs and television advertising.

‘Designer’ means individuals who are paid to perform any or all of a variety of roles in the process of designing and producing printed or digital artefacts.

The work of design academics is central to this thesis. ‘Design academic’ refers to individuals who engage in academic work in design, in fulltime, part-time or sessional (an Australian term for casual or visiting) positions in universities. Design academics are traditionally recruited from professional practice, while designers often combine professional practice with sessional work. Thus, there is slippage around the status, terms and conditions of academic work in design in universities, as Chapter 2 elaborates. I now explain the differences between these positions because, I will argue, the organisation of academic work in universities is gendered.

‘Sessionals’ are employed on short-term contracts and paid an hourly rate to teach and/or mark during the academic year. ‘Fractional’ means academics working part-time on a permanent or contract basis under pro rata conditions and remuneration. For example, a 0.5 fractional position equates to half the hours, workload and responsibility of a fulltime position. Fractional positions attract a greater degree of employment security, remuneration and other benefits than sessional positions, such as annual and sick leave, and in Australia, a higher contribution to superannuation. Increasingly however, fulltime academics are not required to maintain a practice and industry profile as they were in the past, while some academics choose fractional positions so they can combine design and academic work.

I capitalise ‘Design’ when referring to the broader disciplinary project that incorporates the sub-disciplines of fashion and textile (design), industrial or product (design), and interior (design). Where relevant, I indicate where Design extends to include architecture. Project, in this thesis, means two things. First, the project of Design refers to the distinct yet related practices the term ‘field’ nominally organises into stable disciplinary categories. Second, the project of design refers to academic work in design in universities that is nominally organised into the activities of teaching, administration and research (Morley 2011). While this work is performed differently in different places, naming this diversity as a project enables me to write about parts of it while inferring the whole.

Design scholarship

I introduce the term ‘design scholarship’ to strategically rename academic work in design in the university. The term arose from my observation of the difficulty the women in my study had in describing their academic work in universities. My use of the term in the thesis broadens out the subjectivities, activities and output the term ‘academic’ nominally signifies to encompass all academic work in design. I now explain why. The term functions in three ways. First, it strategically intervenes in the gendered organisation of academic work in universities that, for example, funnels men into research and women into teaching and administration (Morley 2011). This means it also intervenes in academic subjectivity and identity. For example, for women, ‘academic’ often conjures the image of learned (white) men in tweed coats. Many women find it difficult to describe their academic work in universities beyond the term ‘educator’, which explicitly positions them as teachers. Design scholarship enables me to write about academic work in design from the perspective of women without invoking – and thus reinforcing – the gendered division of labour in universities.

Second, the term speaks across Boyer’s (1990) four domains of scholarship to open space alongside the traditional print medium of scholarship for new modes of knowledge production, such as that of visual media. Design scholarship intervenes in the discourse that positions academic work in design in either/or binary relations in the university, for example, practice/theory, visual/analytical, creative/written. These relations generate institutional obstacles, which, for example, doctoral students and supervisors must navigate to ‘convert’ (Hockey & Allen-Collinson 2000, p. 348) the concerns of professional and visual modes of communication into scholarly writing (Pedgley 2007a, 2007b). This discourse reinforces and reproduces the positioning of design as disciplinary outsider in the university. I elaborate this point later.

Third, design scholarship points to the institutional and discursive relocations of design, and shifts in its social standing, over time. Major policy-led changes in the 1970s, and again in the late 1980s, in Australia literally moved design education from skills training in the technical college to scholarly enquiry in the university. This coincided with the design industry's transition from mechanical to digital technologies, and the challenge to dominant Modernist discourses posed by poststructuralist thinking (Mermoz 1998). These changes in turn, impacted on design education and initiated interest in the relations between the practice, pedagogy and research of design (Buchanan 1998, 2001a). Designers' perceptions of the social role of design simultaneously shifted from that of service provision to industry to a central importance in Australia's economic wellbeing (Davis & Broadbent 1987). Yet design discourses suggest that design is largely invisible in everyday life, and misplaced and misunderstood in the university (Poynor 2011), which Chapter 2 elaborates. In the years that followed these multiple relocations, changes to university funding substantially altered the scope, conditions and terms of academic work, which required design academics to change practices from visual to written modes of communication. All academic work involves writing, yet how writing is valued in universities varies across disciplines.

Women writing

'Women writing' is a strategic play on authorship, authority and academic subjectivity. Writing is a gerund that describes women who write, while writing describes the activity of authoring ideas. Women writing performs textual and symbolic work that addresses the question of 'who can authorise new knowledge' (Hey & Morley 2011, p. 172) and intervenes in women's exclusion from histories of design and disciplinary histories in the university. It disrupts the symbolic representation of women in these histories as excluded from professional guilds, practices and discourses and absent as authors, knowledge producers and working subjects, with few exceptions (Archer 1981; Drucker & McVarnish 2009; Mazur Thomson 1997). Women writing politically intervenes in the gendered organisation of academic work in universities, in terms of women's positioning, expertise, authority and representation as legitimate academic subjects.

Writing design scholarship

The term ‘writing design scholarship’ reconfigures the relations between design and writing in the university by intervening in the struggle over how design knowledge might best be produced, evaluated and disseminated. Discourses of struggle locate design as a disciplinary outsider in the university through narratives of lack and deficit, that is, lack of visibility, legitimacy, scholarly tradition and autonomy. This is further complicated by its diverse disciplinary locations that subject design to different regulations and controls. In this setting, design writers jostle to align design with more established or more visible disciplines, such as art, science or visual culture (Archer 2007; Cross, Naughton & Walker 1981; Poynor 2011) or strive to legitimise ‘designerly ways of knowing’ (Cross 2001). The question of what is recognised as design and how design knowledge may be recognised by the university dominates contemporary design discourses. Yet knowledge production in design is gendered, I will argue, precisely because the processes, practices and discourses that organise its production are gendered.

To summarise, I articulated the central concern of the thesis as ‘women writing design scholarship’, and defined the key concepts. In doing, I have hinted at some of the problems the thesis addresses, which I now elaborate.

Thesis aims and research questions

> It would be easy to rehearse yet another pessimistic repertoire of challenges for gender equity in the academy. Gender and melancholy are often deeply connected (Butler 2002), with a sense of loss, hurt and grief often underpinning studies of gender and power in higher education. Desire, as well as loss, needs to be considered. Indeed, writing on gender equality means that we have to refer to something that does not yet exist. The tendency therefore is to critique, rather than to engage in futurology. Questions about the desired morphology of the university of the future seem to be eclipsed by pressing concerns in the present (Morley 2011, p. 225).

This feminist thesis rewrites the past in order to generate newly imagined futures (Grosz 2000, p. 1019) for women in design scholarship. It pays close attention to how women design academics actively negotiate their working lives as they interact with gendered practices and discourses in universities. The thesis critiques the gendering of academic work in design *while also* generating new possibilities for women writing design scholarship for the future. Very little is known about academic work in design in universities, and even less about how women perform this work. This is due, I will argue in the next section, to the paucity of empirical research and the lack of documentation about women in design in general, and women in design in the university in particular. This brings me to the thesis aims.

The aims of the thesis are first, to document and analyse women design academics' stories describing their experiences in the universities in which they work; and second, to theorise how gender organises academic work in design in universities, from the perspective of women. My understanding of gender is articulated in the next section. These two goals shape my methodological approach to rewriting academic work in design as design scholarship, and my use of design methods to visually represent qualitative data analysis, which Chapter 3 elaborates. Thus, the research asks:

> How are women placed in the project of design scholarship? What options do they take up within that project, and with what effects and what possibilities?

These questions open space for theorising gender in design scholarship from the perspective of women. Thus, the thesis positions women as active and legitimate academic subjects of design who negotiate gendered institutional practices and discourses in the universities in which they work. Yet what are the institutional conditions to which women design academics are subject that necessitates this feminist study? And, with no background in feminist theory, what motivated me to research women in design scholarship? To address these questions, I now set the scene by outlining my motivations and articulating the problematic location of women in design in universities and their representation in the design literature and discourse.

Setting the scene

The research aims to theorise gender in design scholarship by documenting and analysing how women describe their working lives in universities. Yet references to women design academics in the design literature and discourse, albeit modest, are problematic in a number of ways. I conceptualise these problems as location and representation. Location refers to how women design academics are literally placed (in space) in universities, as well as how design is positioned in universities. Representation refers to how women and their academic work in design are symbolically placed (in power) in historical texts and discourses in design. But how are women located and represented, and why is this problematic? In response to these questions, I outline the institutional setting in which women in design are located in the university, critique the representation of women in the design literature and discourse. Following this, I critically review the feminist Design literature, describe the historical relations between design scholarship and writing in the university, and conclude with questions raised.

Locating women in design in the university

An explication of how women are located in design in the university is necessary because of the shift in women's participation over the last thirty years. This section offers a statistical snapshot of this shift through my analysis of an Australian exemplar. Before I do this, I outline my motivation for the research, which has its basis in my experience studying and working in design in four Sydney universities since the late 1970s.

Motivation

My first academic position was as Associate Lecturer in the School of Design at the University of Western Sydney (UWS) in 1994. At UWS, I noticed that most of my colleagues were women, and judging by the few men in classes of thirty, that most students were women. This signalled a shift in women's participation in design since I had studied in the late 1970s, when academics were mostly men and half the students were women. I wondered if others had noticed this shift, and if so, what impact women might have had on design scholarship since then. Early in the study, a senior colleague commented,

> Your topic/field of research seems to come from a very interesting observation on your part, and one that I would agree with now that I think about it (Personal correspondence, 2006).

His comment suggests that while women outnumbered the men where we worked at UWS, this had gone unnoticed until I pointed it out. The literature and technical resources that informed and supported our academic work, furthermore, were predominantly authored by and featured the exploits of men. I wondered if this gender bias extended to differences in how we went about our academic work. Reflecting on how teaching was practised, meetings were managed and decisions made, I began to consider how my interactions with colleagues, students and the broader population at UWS differed from those of my male colleagues. For example, one lectured in a bow tie and tweed coat, while two others were found to have aggrandised their achievements in their applications for promotion, claiming for themselves their women colleagues' initiatives. One of these men had started three years after me, yet was applying for a position two levels above mine. I wondered if this difference might be attributed to natural tendencies, as online discussions suggest (Bierut 2006)? Or, perhaps academics were simply unaware of, or indifferent to, the dissimilarities in women's and men's behaviours? The research offered a way to explore these questions beyond the level of my own experience (Smith 1987). I began by seeking statistical information about women's participation in design, which I now elaborate.

Shift in women's participation

The lack of historical documentation on women in design in general, and women in design in Australian universities in particular, limited my analysis to three publications (Lavin 2001; McQuiston 1988; Scotford 1994), which show the significant increase of women's participation in Design in universities internationally in the last four decades. For example, the proportion of women undergraduates in Design in the United Kingdom in 1988 was roughly 50%, which was significantly higher than the previous five years (McQuiston 1988). Similarly in the United States, a 1986 survey shows that nationwide from 1980 to 1985, the proportion of women working in Design practice 'jumped' from 25% to 52%. Although there were 'still few (if any)' (p. 6), women heading Design courses or departments, this small number had increased by the mid-1990s (Scotford 1994, p. 383).

I supplemented this information with statistics from the University of Technology, Sydney (UTS), to which I had access[1]. My analysis of statistical records shows that in 2007, women represented 75% of the undergraduate design population at UTS, which is consistent with the ten-year average between 1975 and 1984, as Chapter 2 will show. In 2008, 50% of design academics were women, albeit many were in junior positions. Women's participation in the sessional population however, was close to 80%, reflecting the casualisation of the academic workforce in Australian universities broadly (Brown, Goodman & Yasukawa 2010; Tessens 2008; Thornton 2008). While these statistics substantiate my observation, gender ratios represent just one of many ways to analyse the makeup of design populations in the university. A much more complex demographic exists in terms of the large numbers of international students and migrant populations represented in these statistics, although this beyond the scope of this thesis.

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[1] In July 2007, I conducted a statistical analysis of the gender ratio in student and academic populations in design at UTS in consultation with the Faculty Manager in Design Architecture and Building (DAB). The UTS Equity and Diversity Unit reported women's representation in academic positions in DAB was 37% in 2008, which was lower than the UTS average of 40% and less than the 50% government benchmark. Women comprised 50% of the academic population in design in 2008.

Questions about gender disparities have been raised by women in design (Lavin 2001, p. 110), yet these questions are often framed in terms of equality, the lack of which it seems, women are expected to resolve. For example, women are to address their under-representation in senior academic positions by putting themselves up for promotion. If women choose promotion however, they often feel they have to set unrealistically high standards to succeed, while men can be mediocre (Morley 2003, p. 9). Such a framing of gender as a 'woman's problem' deflects attention away from how promotional processes in universities actually disadvantage women. These practices, I will argue, are organised and maintained through the gendered division of academic work in universities. My understanding of gender is elaborated shortly.

Despite the shift in participation, very little is known about what women bring to design scholarship and how design has changed because of their participation. This raises the question of how are women placed in academic work in design, if not their practical invisibility as my colleague's comment suggests, and their near irrelevancy to disciplinary formation, as their absence from design histories suggests. And, if not exclusion from institutional agendas as their lack of representation in senior academic positions (Tessens 2008) suggests, and elision from knowledge production, as their lack of representation as authors, in editorial positions (Clerke 2010b) and as keynote speakers at conferences (Triggs 1995, 2006) suggest? Specifically, where are the stories of 'working women' (Mazur Thomson 1997) that document women in design scholarship?

This raises new questions. How do women negotiate the substantial bias towards male-authored knowledge, practices and discourses in their daily working lives in universities? And how might the scholarly project of design look if written from the perspective of women? Responding to these questions necessitates an understanding of 'the politics of location that journeying and transition give rise to' (Hughes 2002, p. 413). For design, the politics of location arise from its diverse disciplinary positioning in Australian universities, predicated by major policy-led change, an outline of which follows.

Locating design in the university

Design literally moved into the university sector in Australia in the late 1980s after government-mandated change to the higher education provision, which Chapter 2 elaborates. Subsequently, design is located in different faculties across Australian universities. For example, in Sydney, its various loci include: the Faculty of Design, Architecture and Building at the University of Technology, Sydney; the School of Design in the College of Fine Arts at the University of New South Wales; the School of Humanities and Communication Arts at the University of Western Sydney; and until recently, as an Art Workshop in the Faculty of Architecture, Design and Planning at the University of Sydney.

Its multifarious institutional locus distributes design scholarship across diverse disciplinary traditions, giving rise to local variations in practices and discourses. To illustrate, I appropriate Bernstein's (Delamont 2001) commentary on the location of educational sociologists,

> It is possible that anxieties [design academics] increasingly have about their own status makes them distance themselves from university pariah discourses like [architecture, fine arts, communication]. [Design academics] are institutionally marginalised: very few in departments of [design], ghettoised in pariah sites. Further our kin regard us as hybrids, as many do not hold first degrees in [design] or second from 'reputable' exemplars of the subject. We are not kosher and live in profane places (p. 37).

Like educational sociology, design can be seen as a disciplinary outsider in the university, positioned in tenuous relation to the dominant disciplines of art and architecture, and its academics hybrid-subjectivities, subject to and by the discourses of art and architecture. Design academics often attempt to distance themselves from these dominant discourses by arguing for a legitimate space for design in the university in its own right (Fry 1988; Poynor 2011). This contributes to the characterisation of design as self-referencing and insular (Soar 2002a; Soar 2002b) and also signals a contradiction. On the one hand, doctoral research is portrayed as a negotiation of obstacles brought about by the lack of understanding in universities about knowledge production in visual modes (Hockey 2003; Hockey & Allen-Collinson 2000). On the other hand, its pariah status exposes design knowledge to the threat of colonisation, as suggested by renewed interest in the relations between drawing, design and writing in recent publications. While drawing on anthropological and visual cultural histories, and linguistic and semiotic theories, these publications, at worst, omit, and at best, peripherally refer to, the design literature (Bal 2003, 2005; Djonov & Van Leeuwen 2011; Erwin

2011; Ingold 2007; Sligo & Tilley 2011; Van Leeuwen 2005, 2006). This brings me to the representation of women as largely omitted from, or peripheral to, the design literature and discourse.

Representing women in the design literature and discourse

In the histories that comprise much of the design literature, there is little distinction between the scholarly and professional domains of design. While there is contemporary interest in design education and doctoral scholarship, very little of this focuses on academic work in design in general, and none on women design academics. As the latter is the thesis focus, I consciously do not reference the considerable literature on women in professional design practice, nor academic women in art or architecture in the university. I justify this decision in Chapter 2. There is considerable slippage furthermore, between the terms ‘woman’, ‘women’, ‘female’, ‘feminist’, ‘femininity’ and ‘gender’ in the design literature and discourse. These terms interchangeably function as nouns and adjectives that describe and signify, for example, women’s issues, female tendencies, feminine practices, or the problem of gender, which signals their irrelevance to men. Nonetheless, my analysis of recurring narratives in the design literature and discourse suggests that women are problematically represented in the following ways: absent as subjects and authors; abstracted through the category ‘women’ (Riley 1988); as ‘notable exceptions’ (Triggs 2000); and as subversive outsiders. Notwithstanding the notable exceptions among women, the narratives of absenting, abstracting and subverting represent all women in design in problematic relation to the institutional practices and discourses to which they are subject. I now explain each of these narratives.

Absenting

Individual women and their work are largely absent from design histories. Predominantly authored by men, design histories focus on events that were experienced by and of significance to men (Lerner 1986). Histories thus omit, and therefore devalue those events experienced by, and of significance to, women. Scotford (1994) characterises design history as,

> …neat history (conventional history) [which] involves the simple packaging…a white, male, middle-class designer working for a design studio or advertising agency (p. 372).

Neat histories deny the small scale, personal and expressive collaboration that characterises design activities, which, Scotford suggests, is ‘more true of women’s practice and conditions than men’s’ (p. 372). While Scotford is careful not to naturalise women’s ways of designing, analyses of gender divisions in design are largely missing from the design literature.

Women are similarly absent from design scholarship. This is achieved, Clegg and David (2006) argue, by the continual erasure of women’s scholarly contributions ‘through citation practices and the way academic discourse is dominated by the ‘works’ of eminent men’ (p. 151). For example, scholarly journals in design have proliferated since the late 1970s, yet men dominate editorial positions, peer review practices and citation networks, and consistently outnumber women as published authors in two of the most prestigious journals by a ratio of 70 to 30 (Clerke 2010b). Less likely to be published authors, women are cited less often than men, which reduces the likelihood of their appointment to editorial positions. This in turn, limits possibilities for promotion, the criteria for which include academic level, editorial position and board membership, and disciplinary esteem, the latter of which is evaluated through a publication and citation rubric. The narrative of absenting, I will argue, can be attributed to gendered organisational practices and processes, rather than any lack on women’s part. This signals the feminist understanding of gender used in this thesis, which I elaborate later. I turn now to abstracting.

Abstracting

Where women do appear in the design literature and discourse, it is largely in the form of broad descriptions and statistics (Davies 1996). This signals a complex feminist struggle around the category ‘women’ (Gatens 1991; Riley 1988; Schor 1995) which abstractly represents all women, with little regard for the cultural and social differences among women (Jones 1997, p. 262). ‘Women’, feminists argue, subsumes the rich diversity of urban life and the experiences of women from different class backgrounds, ethnic and national origins, sexual identities, abilities, ages, and household circumstances (Macdowell 2006, p. 207). Abstracting, according to Davies (1996), essentialises and naturalises women’s subordinate positioning in relation to men. For example, women’s poor visibility, junior positioning and lower remuneration are seen as a consequence of their reproductive and family roles and lifestyle choices (p. 663). Generalisations such as these reflect broader social understandings (Simic & Dux 2008), but do not provide space to account for how individuals negotiate gendered social practices and discourses on a micro level. Abstracting is countered, in this thesis, by documenting the very different working experiences of individual women who are, on the whole, neither institutionally powerful nor well known. I do not generalise about these women, compare them with men, nor construct them as notable exceptions among women. This contrasts with the narrative of exceptioning in the design literature and discourse, to which I now turn.

Exceptioning

Occasionally, 'notable exceptions' (Triggs 2000, p. 150) among women are elevated to the status of men in the design literature and discourse. Feminism problematises this idea because it restores a few women to design histories while ignoring the vast majority of women (Bordo 1993; Grosz 1990; Riley 1988). Notable exceptions furthermore, are often described through implicitly masculine metaphors. For example,

> [Paula] Scher became the sole woman among over a dozen partners in the international design firm Pentagram, making her what she has called "the only girl on the football team." That doesn't make her a cheerleader or a trophy date, but an equal player in a pack of heavyweights (Lupton 2000, p. 4).

As this account suggests, Scher's success is evaluated through masculine criteria, which materialises as invitations to industry awards and interviews, and is expressed through masculine metaphors, such as, 'football team' and 'pack of heavyweights'. Despite being seen as an 'equal player', Scher has attributed inviting the same small group of women to industry events to 'tokenism' (Triggs 2000, p. 155). Peer recognition for Scher furthermore, does not necessarily translate to an even playing field in professional relationships however, as she has noticed clients' negative responses to being assigned 'the woman' (Fairbairn 1997). Scher's ambiguous feelings about the relationship between women and design (Triggs 2000) signals the risks for design women in publicly associating with feminism, which brings to me the narrative of subverting.

Subverting

Women, and also feminism, are often represented in the design literature and discourse as subversive outsiders in two ways. On the one hand, through 'commatisation' (O'Brien 1984), which Thornton (2008) describes as 'a device through which women disappear within a list of outsider groups: race comma gays comma gender comma class' (p. 66). Commatisation relegates 'women' to minority status in political statements calling for greater visibility for marginalised groups. For example, women's studies are seen as 'special interest' in design (Rand 1997, p. 121), while 'Women designers and those representing Australia's diverse racial and ethnic group remain a small minority in the roll call of prominent Australian graphic designers' (Akama & Barnes 2009, p. 30). Feminism furthermore, is represented through commatisation in the design literature. The term is often lumped together with, for example, environmental sustainability, as 'merely one among various "causes"' (Rand cited in Soar 2002b, p. 64) which, it seems, gets in the way of the work of the designer, who is universalised as masculine.

On the other hand, feminism is loaded with subversive tendencies. For example, the organisers' decision not to identify a 'women only' design exhibition as feminist is seen as succumbing to powerful 'feminist demands' that have infiltrated mainstream design (Martinez 2007, p. 30). On the rare occasion where the contribution of the 'feminist critique' to design is acknowledged by male authors (Dilnot 1989; Soar 2002b), the critique often springboards new thinking, while the *feminist* part is ignored as an aberration. Occasionally, feminist is equated with activist (Soar 2002b).

In summary, the slippages between women, female, feminine and feminist in the design literature and discourse problematically represents women through the narratives of absenting, abstracting, exceptioning and subverting. Yet both women in design and readers of 'mainstream' Design largely ignore or view the feminist Design literature with suspicion, as I will now explain.

Feminist Design literature

I strategically label this section 'feminist Design literature' to offset the slippage of terms previously described, and to politically identify as feminist, the 'women and design literature' (Attfield 2003, p. 77) that emerged in the 1970s. I present an historical overview of this literature and summarise feminist critiques that signal a tendency to the category 'woman-designer' and a refusal of 'the f-word'.

Historical overview

Attfield (2003) documents the important 'first wave' of the feminist Design literature which appeared in architecture and art and design journals in the late 1970s and early 1980s. Groundbreaking in design and coinciding, I suggest, with second wave feminism, its writers were influenced by feminist critiques in art, architecture and art history (Hayden 1982; Nochlin 1973, 1989; Parker & Pollock 1987; Trescott 1979). I identify two broad aims of this literature.

The first was for sexual equality for women in Design, which was to be achieved, protagonists argue, by drawing attention to the lack of visibility of women in Design histories, practices and knowledge (Anscombe 1984; Attfield 1985; Attfield & Kirkham 1989; Buckley 1986; Farrelly 1995; Hagmann 2005; Haycock Makela & Lupton 1994; Irwin 2010; Kirkham 2000; Lupton 2000; McQuiston 1988; Scotford 1999; Seddon & Worden 1994; Vienne 2001; Worden & Seddon 1995). Women writers continued the narrative of absenting in the 1990s, for example, portraying women in design through their 'mysterious absence' (Farrelly 1995), and as 'consistently marginalised or overlooked' (Haycock Makela & Lupton 1994, p. 42), while 'graphic design, and particularly typographic design is dominated by white middle-class males' (Dauppe 1996, p. 83).

The second aim was to challenge sex-based assumptions about women in Design (Attfield 1989; Buckley 1986; Levant de Bretteville 1999; Parrinder 2000; Scotford 1994; Sparke 1995; Triggs 2000, 2006, 2009a; Triggs, McQuiston & Cook 2004). Disciplinary boundaries often blur in this writing, which I attribute to the immaturity of design as a scholarly project and its modest feminist traditions. Despite the shift in women's participation in design, the struggle for visibility and equality has not been achieved, as Cullen suggests, 'majority…is no guarantee of influence' (cited in Triggs 2000, p. 149). Interpreted through Morley (2003) as 'changing numerical representation does not mean that power is challenged' (p. 10), the idea of power will be elaborated shortly. This brings me to recent feminist critiques of this literature.

Woman-designer

Triggs (2000) problematises the ''woman-designer' biographical approach' (p. 154), which seeks to recognise women's 'equal contributions' (p. 149) in design by constructing separate women's 'compensatory histories' (Lerner 1986). On the one hand, 'woman-designer' problematically essentialises as natural, women's feminine attributes, tendencies and behaviours. For example, evoking Scotford's (1994) 'messy history vs neat history', design men are characterised as having objectivity, while design women are imbued with 'subjectivity', described as '[m]essy, permissive, full of idiosyncratic logic and essentially feminised in nature' (Haycock Makela & Lupton 1994, p. 42). Gorman (2001) argues that much of this literature tends to uncritical celebrations of women in Design without focusing 'on the kinds of interactions women have had with design' (p. 73), which is unhelpful for understanding 'the ubiquity and persistence of gender bias in the past' (p. 76).

Design women, on the other hand, often reject the tokenistic 'special concession' the term 'woman-designer' implies. The following examples illustrate this point: 'I have more problems being short than being female' (Jennifer Morla cited in Vienne 2001, p. 169); 'It's not a problem of being a woman in a man's world. It's being a type designer in a world that gives little recognition to this art form' (Zuzana Licho cited in Rubinstein 2002, p. 15); and, 'I don't even think of myself as a female designer. I don't see how my being female gets into the picture' (Lucille Tenazas cited in Fairbairn 1997, p. 235). While interchangeable, the terms 'woman' and 'female' are often seen by women in design as irrelevant to design. Yet many women have difficulty naming the conditions that produce their own practices as different to those they observe of their male colleagues. Meanwhile, those who write about women in design often reject a feminist stance (Fairbairn 1997, p. 233). There are exceptions, for example, 'All my work is about gender and power. All of it' (Barbara Kruger cited in Fairbairn 1997, p. 235). Fairbairn identifies Kruger as 'artist' rather than designer however, despite Kruger's background in advertising. This brings me to the 'f-word'.

The f-word

The slippage in terms previously identified often extends to 'female' and 'feminist', such that 'feminist designer' suggests little more than 'female designer' (Soar 2002b). Many women designers and writers take issue with feminism (Triggs 2000), which Attfield (2003) has described as the 'f-word'. Feminism is commonly understood as outdated, anti-men, too theoretical, too critical and too far removed from the problems design women experience in their everyday lives (Attfield 2003; Vienne 2001), reflecting the broader social backlash against feminism (Faludi 1991).

While women implicitly enact feminist principles in their design practices, few identify as feminist. Women who openly take up a feminist stance risk disbelief, derision, criticism and even hostility, as I have argued elsewhere (Bower, Clerke & Lee 2009). The feminist Design literature, I argue, is ghettoised in a satellite existence parallel to, but separate from, the 'mainstream' (Martinez 2007) design literature. The small citation network in this literature is narrowed further by the paucity of new writing in the last 12 years, and the under-theorisation of gender in this writing. For example, the continual reprinting of Cheryl Buckley's text, *Made in Patriarchy: toward a feminist analysis of women and design* (1986, 1989, 1999, 2009) does not take into account the changes in feminist theorisations of gender since the 1980s. In contrast, feminist writers in, for example, visual culture, have utilised the psychoanalytical work of French feminists (Pajaczkowska 2000).

Recently, some feminists have argued the focus has shifted from women to a more broadly defined inclusivity in design (Hedman 2010; Triggs 2000, p. 158). Others have critiqued gendering in the design classroom (Clegg, Mayfield & Trayhurn 1999), design practice (Triggs 2000), and digital design environments (Sadowska 2006a, 2006b), yet none of these writers focuses on academic work in design. Most importantly, through ghettoisation, feminist ideas struggle to achieve the 'element of outreach' (Lippard cited in Triggs 2000, p. 159) to engage with audiences of 'the unconverted' (Gorman 2001), that is, non-feminists and non-designers. Design scholarship, it seems, is in urgent need of new feminist theorisations of gender 'as a central issue, and not just as an add-on' (Clegg, Mayfield & Trayhurn 1999, p. 16). This brings me to the problems associated with writing design scholarship in the contemporary university.

Design scholarship and writing

> The design faculty, designers, do not have a history of writing, as you're well aware (Senior design academic, November 2008).

I have argued, in previous sections, that women are not well-placed and are problematically represented in design, and that design is located in an emerging space in the university, grappling with the technologies of writing in the traditional print medium of scholarship, as the comment above suggests. I now review the historical, political and contemporary relations between design scholarship and writing, beginning with design histories.

Design histories

Design histories written from a Western (male) perspective invariably begin with the development of typography and printing as the technologies through which writing in the Roman alphabet is reproduced (Hollis 1994; Meggs 1998). Writing is seen as the link between the human desire to record and clarify information, the need to retrieve and analyse it, and the means with which to do this (Meggs 1998). Through writing, typography, design and printing, language is coded as letterforms, recorded as text, reproduced and disseminated to audiences in visual modes of communication. In other words, typography is 'what language looks like' (Lupton 2004). Through reading, writing is decoded as meaning. Designing, writing and reading are thus interrelated technologies of (visual) literacy, on which much human communication is dependent. Yet writing is reproduced in typefaces that overwhelmingly bear the names of the men to which their design is attributed (Hagmann 2005, p. 192). Typefaces such as Garamond, Bodoni, Caslon and Gill Sans have been rendered durable across centuries through their reinterpretation in mechanical, photographic and digital technologies. This brings me to writing as a technology of power.

Writing as political technology

Writing is political. It makes precise specifications possible, and both records ideas and enables their durability by creating different time relations between the past and present. Printing is the technology that facilitates the durability of writing. It is also a form of social regulation. Historically expensive to produce, printed books were available only to the wealthy and privileged elite, while few people knew how to read or write. Over time, the printing press enabled mass reproduction. This catalysed communities to learn how to read and write, while the social rise of literacy generated larger and more diverse reading audiences, which in turn, increased demand for reading matter. Through writing and printing, social institutions came into being, which facilitated the emergence, for example, of modern disciplines in universities in the 18th century. In universities since then, disciplinary processes engaged in greater specification and subdivision until the late 20th century. This is when new professional projects came into the university and became subject to the disciplining of writing. Design is such a project.

Writing design scholarship

> …even as the dominant form of academic writing persists as literary in form, it stands awry besides altering landscapes of learning, such that new technologies offer different platforms, temporalities and spaces potentially opening up by new ways of writing and representation rendering different knowledge assemblages (Hey & Morley 2011, p. 169).

Design students often resist reading and writing as a means of thinking ideas through. This can manifest as active resistance to reading as well as writing, and a desire for other (visual) communication modes, platforms and technologies, as the excerpt above suggests. Simultaneously, this resistance is located, as I have argued, within the history of design as disciplinary outsider in the university. Resistance is expressed by a visually literate student body with some desire *not* to read and write, which often catalyses a literacy intervention by design academics. Subject to the disciplinary logic and organisational processes that operate in the university, design academics are themselves pushed to writing through the technology of academic print media. Nevertheless, while constrained by this technology, design academics have also transformed writing through design. For example, this thesis spans design, writing and the university, and the shift from drawing to computers that my opening story signalled. It literally embodies the design methods I used to analyse qualitative research data and visualise my analysis in a number of different ways, which Chapter 3 elaborates.

The history of the relations between design and writing in the university however, is a gendered history. This is precisely because women design academics have taken a particular path through this history in the last 30 years, which until now, has remained undocumented and women's stories untold. This thesis intervenes in and represents a particular piece of this history by reframing gender in terms of a broader disciplinary history of writing in the print medium in the university.

To sum up so far, this feminist thesis aims to document and analyse women's stories in order to theorise how gender organises academic work in design in universities. In previous sections I defined the core concepts in the term 'women writing design scholarship', and have argued a number of points. These are: despite the shift in their participation, the politics of location distributes women in design scholarship across diverse disciplinary practices and discourses in universities; the narratives of representing in the design literature and discourse elides women and their intellectual labour; and a number of tensions in the feminist Design literature restrict its outreach to broader audiences of non-feminists and non-designers. This raises new questions.

Questions raised

I have argued that gender is under-acknowledged in the design literature and under-researched and under-theorised in the feminist Design literature, particularly in relation to design scholarship. Yet the durability of gendering across geographical space and historical time, I will argue, has a remarkably similar effect on women working in design in different universities. I extend to design scholarship Scotford's (1994) imperative about women in design practice,

> …it is obvious that they must and do interact with male designers and other men in business: this communication, cooperation and collaboration and changes within these relationships are worthy of study (p. 378).

The thesis investigates how women in design interact with gendered organisational practices and discourses in universities, which raises a new set of questions. How do particular women come to understand their gendered interactions in the universities in which they work? What constrains them, and what opportunities do they see? How do they actively negotiate these constraints, and what subsequently opens up for women and design scholarship through their actions? In other words, how do women 'do gender' (Gatrell & Swan 2008; Kelan 2010) in design scholarship? My inquiry however, was impeded by a lack of understanding of what 'doing gender' might look like in design scholarship. An explanation of what I mean by 'doing gender' follows.

Research approach

I have argued, in this chapter, that the feminist Design literature lacks a contemporary feminist theorisation of gender, which is crucial for understanding how women negotiate their academic work in design in the university. While gender has been theorised by feminists for decades, and is subject to much contestation across feminist theorising, this is often overlooked by male intellectuals, many of who refuse to even read it (Threadgold 1997, p. 35). I now outline my understanding of 'gender' and 'doing gender', central to which is an understanding of power as ‘widely diffused and constituted through discourse’ (Acker 1990, p. 144), which Chapter 3 elaborates.

Gender

To define gender, it is necessary to first distinguish between sex, sex category and gender (West & Fenstermaker 1995, p. 14). Sex is classification as male or female, while sex category is the ongoing application of sex criteria through which people identify as male or female (Kelan 2010, p. 179). Gender is,

> …a situated accomplishment of societal members, the local management of conduct in relation to normative conceptions of appropriate attitudes and activities for particular sex categories…gender is not merely an individual attribute but something that is accomplished in interaction with others (West & Fenstermaker 1995, p. 21).

The distinction between sex and gender enables an understanding of gender as accomplished through social interaction, which de-ontologises gender as ‘fixed in biology…[and] disrupts the idea of biology as destiny’ (Clegg 2008, p. 112). From this perspective, gender is a verb that exercises power, rather than a noun that embodies essentialised attributes (Davies 1996). Gendering is both an active process and also the product of social practices, rather than an individual possession, trait or role. Gender relations are power relations that often take binary form, through which women are positioned as negative to the masculine positive. Through talk, ‘binaries are drawn upon to enact and make sense of gender’ (Hughes 2002, p. 51). In other words, people’s stories both evoke and reproduce gender as they attempt to describe and make sense of their social interactions.

Gender not only organises bodies, but bifurcates the world and its social practices into broad domains based on sexual difference (Gatrell & Swan 2008, p. 4). Through ongoing social processes, practices and discourses, gender is brought into being (produced) and maintained (reproduced) in organisations and institutions (p. 4). In other words, ‘social interaction is a means to ‘do’ gender’ (p. 5). As a relational technology of power, gender inhabits, formulates and gives meaning to organisational practices and discourses, which reproduces institutions, interactions and work practices as gendered (Davies 1996, p. 664). Gender however, is neither fixed nor stable, which means institutional practices and discourses can be ‘challenged, dislodged and transformed in the process of their daily reproduction’ (p. 664). This brings me to ‘doing gender’ at work.

Doing gender

To frame my research approach, I now outline and make connections between a number of feminist theorisations of 'doing gender', central to which is the idea of writing as a textual technology of power, and which I elaborate in Chapter 3. These are: Acker's (1990) organisational gendering, Smith's (1987) social relations of ruling, Somerville's (2007) place stories and Morley's (2003) micropolitics of power. I begin with organisational gendering.

Broadly underpinning Acker's (1990) theorisation is a critique of the assumed gender-neutrality of organisational logic and processes. Acker argues that 'the abstraction of the 'individual' from the body' (p. 150) frames the organisation of work into jobs, occupations and hierarchies as separate to the people who do the work. 'A job', for Acker, denotes a particular set of tasks, responsibilities and position within an organisational hierarchy. The abstract job is filled by a disembodied worker who 'exists only for the work' (p. 148). The worker is 'the male worker whose life centers on his full-time, life-long job, while his wife or another woman takes care of his personal needs and his children' (p. 149). Thus, 'a job' is a gendered concept, which 'already contains the gender-based division of labour and the separation between the public and private spheres' (p. 149). Jobs are organised hierarchically. The logic of job hierarchies is derived from the assumption that those who are committed to paid employment are 'naturally' suited to responsibility and authority, while those whose commitments are divided are relegated to the lower ranks of the hierarchy (pp. 149–50). In short, organisational gendering is:

> Rational-technical, ostensibly gender-neutral, control systems are built upon and conceal a gendered substructure (Smith 1988) in which men's bodies fill the abstract jobs. Use of such abstract systems continually reproduces the underlying gender assumptions and the subordinate or excluded place of women (p. 154).

Acker draws on Smith, in this excerpt, to articulate the 'gendered substructure' of work organisation as 'the pervasive and powerful, impersonal, textually mediated relations of ruling' (p. 155). Smith's (1987) theorisation of the social relations of ruling explains how gender assumptions structure institutional practices that organise and maintain the subordination or exclusion of women in particular work settings. I now explain relations of ruling.

Smith argues that gendering is accomplished by texts. Texts organise and regulate people's everyday work interactions and practices. Smith calls this accomplishment the 'relations of ruling', which are the modes and forms of objectified consciousness and social organisation constituted by discourse 'externally to particular people and places' (p. 13), referencing Acker's abstract job and disembodied worker. The relations of ruling separate subjects from the particular settings of everyday worlds by displacing local bodily existence and elevating consciousness to the universalised mode of institutional discourse (p. 14). Institutional discourses organise meaning and hence organise the world (Lee 1992, p. 10). Social institutions such as universities produce discourses that delineate subject positions for people to occupy, which determine what they can or cannot say and do. Thus discourse is a form of social regulation of meaning and action (p. 10). Discourse organises the ways in which knowledge and power operate in and through local sites, making it possible to live the effect of these relations while not seeing the ruling practices that produce and regulate them (Luke & Gore 1992, p. 194).

People experience their everyday working lives by socially interacting with others in actual places. Yet their work is articulated and regulated by the institution, rather than organised by, and in relation to, the body (Smith 1987, p. 11). This organisation is mediated, both on the local scale and beyond, by texts that connect local sites to each other (p. 29). Smith argues that through the medium of language, ideas move between individuals and the realm of the social through discourse, which makes people's local sayings observable as talk. While talk is observable in specific local sites, discourse travels beyond local sites through texts. Local sites are connected through discursive networks that extend the social relations of ruling across geographical space and historical time, although this is not visible on the local scale (p. 44). This brings me to Somerville's concept of place stories (2007).

Personal stories, as I previously argued, are understood as embodied knowledge production through which people come to know the world by being in particular places. Somerville's concept of place, in this thesis, translates personal stories to place stories. Place stories enable a description of how particular individuals live and interact with people, practices and discourses in the material environments in which they work. Place stories also enable an articulation of how women are simultaneously subject to and by the broader social relations of ruling that constitute, coordinate and regulate their daily activities. The university, for example, is both a physical place where people work, and a site for certain kinds of discursive practices. Place stories about women's working lives in universities thus embody the 'intensely social dimension of intellectual work' (Hey & Morley 2011, p. 170) by which gendering is accomplished. I now return to Acker (1990) to frame my analysis of women's place stories.

Acker has identified five levels of organisational gendering. The first involves divisions along gender lines of labour, allowed behaviours, locations in physical space and positionings in power networks, as well as the structural maintenance of these divisions. The second level is symbolic gendering, which is the construction of symbols and imagery that explain, express, legitimise and reinforce gender divisions. The third level is the interactional patterns between women and men, women and women, and men and men that enact dominance and submission. The fourth level incorporates the components of identity, including work choice, language, dress, and the presentation of the self as a viable member of the gendered organisation. The fifth level encompasses the ongoing organisational processes that create, conceptualise and reproduce social structures in work activities on a daily basis. The latter is reflected in Morley's (2003) micropolitics of power that circulates within the gendered organisational culture in universities.

For Morley, gender manifests in multiple ways to promote men's authority, and elide and devalue women's worth, qualifications and knowledge in the labour market of the university. This is achieved through horizontal and vertical segregation that divides academic work along gender lines. Briefly, segregation places women in junior academic positions, adjunct roles, teaching and administrative work, and under-represented as knowledge producers. This limits their access to promotion, remuneration, certain social networks, supervision and mentoring.

In sum, theorising gender in design scholarship, in this thesis, foregrounds the role of texts in mediating and maintaining the relations of ruling that organise academic work in universities. By paying close attention to women's place stories describing how they 'do gender' in design scholarship, I extend the relations of ruling in organisational gendering and the micropolitics of power in the university in a number of important ways, which the chapters that follow will elaborate.

Summary, contribution and thesis outline

The chapter opened with a place story describing how I have experienced the emergence of design scholarship. This introduced the key concept of women writing design scholarship, and my methodological approach to rewriting design scholarship through women's place stories. In setting the scene for the study, I identified the narratives of absenting, abstracting, exceptioning and subverting in the design literature and discourse that problematically represent women in design scholarship, despite the increase in their participation over four decades. On the grounds that gender is under-acknowledged in this literature, and under-theorised in the feminist Design literature, I described the framing of ‘doing gender’, derived from organisational, sociological and educational feminist theories, through which I analyse women’s place stories in the thesis. Key to this framing is an understanding of how texts organise, maintain and reproduce gendering across geographical space and historical time, yet gendering relies on texts for its ongoing reproduction. My main point is that texts also constitute discursive spaces of possibility in which rewriting the past writes women in design scholarship differently for the future.

The thesis however, does *not*: ‘undo gender’ (Butler cited in Hey 2006); make essentialist claims about women in design (Haycock Makela & Lupton 1994); focus on students (Clegg, Mayfield & Trayhurn 1999) or design practice (Sadowska 2006a, 2006b); or qualitatively compare the experiences of women and men in Design (Sang, Dainty & Ison 2007; Sang, Ison & Dainty 2009). Instead, this is empirical work that re-imagines design scholarship as inclusive of women (Clegg 2008, p. 220), while also theorising how gender is done in academic work in design. The thesis contribution is articulated next.

Thesis contribution

The thesis has four methodological components. First, to the best of my knowledge, it represents the only qualitative empirical study about women who work in design, as I have provisionally defined it, in universities. The place stories it offers bring to life the historicity and specificity of women’s interactions with Morley’s (2003) hidden gendered curriculum in universities.

Second, the thesis links 15 women design academics’ place stories. Theoretically derived analytical tools identify the patterns in how these women negotiate their scholarly work, the cumulative effect of which, I will argue, has shaped the broad disciplinary trajectory of design.

Third, the thesis both historicises and extends Acker’s (1990) organisational gendering to design scholarship in universities. It offers new theoretical terms and a contemporary feminist theorisation of gender that accounts for its durability across geographical space and historical time.

Finally, the thesis itself embodies a ‘postmodern emergence’ (Somerville 2006), which exemplifies a new form of knowledge assemblage, production and representation (Hey & Morley 2011, p. 169). It extends, through design, the concept of writing as a method of inquiry (Richardson 2000) and rewriting as a feminist textual strategy (Threadgold 1997). The methodological process of generating collaborative place-story conversations represent knowledge production in design from the perspective of women. Specifically, I am calling this process generating collaborative place-story conversations in local neighbourhoods.

Thesis outline

Broadly, the thesis makes connections between 15 women design academics’ places stories. It begins with the historical emergence of design scholarship at the University of Technology, Sydney (UTS), moves to a contemporary Sydney university, and concludes with universities in Australia, the United Kingdom and Europe.

Chapter 1 defined the key concepts, outlined the background to the study, framed the research aims and questions in relation to the design literature and the feminist Design literature, and articulated the feminist theoretical framing through which I analyse the data. It set the scene for my gender analysis of how women are placed in design scholarship.

Chapter 2 extends the analysis in Chapter 1 through an historical rewriting of design scholarship at the University of Technology, Sydney (UTS). It analyses the multiple relocations of this local project across geographical space and historical time, while referencing the national and international scales. Rewriting in this chapter weaves personal stories and archival materials into an alternative account of the gendered history of design scholarship, written from the perspective of women.

Chapter 3 comprises two sections. Section 1 elaborates the feminist methodological approach outlined in Chapter 1. It articulates the relations between gender, power and knowledge, experience and representation, institutional discourses, place stories and rewriting. Section 2 describes the research methods I used to generate and analyse qualitative data, and my use of design methods to visually represent this analysis. It functions as a reading guide for Chapters 4, 5 and 6 by outlining the rewriting approach taken in each.

Chapter 4 is the first of three analysis chapters. It reconceptualises legacy in design scholarship by analysing the academic work of Adjunct Professor Jenny Toynbee Wilson at the University of Technology, Sydney. It traces, documents, and theorises Jenny's scholarship as dialogical and collaborative knowledge production, and shows how this becomes embedded in people, practices and the material environment. Politically, the chapter functions as an historical account of one woman's path through place gendering at UTS, which raises questions about local neighbourhoods, on which Chapter 5 focuses.

Chapter 5 extends the idea of dialogical collaborative knowledge production to my group conversation with four women design colleagues. It analyses our writing and conversation to show how these women *collectively* come to understand their working relations between each other, their academic colleagues, students and the material environment. Their understandings evolve through our conversation, through which I rewrite design scholarship as dialogical orientation within local neighbourhoods.

Chapter 6 expands the scope of the local neighbourhood to make connections between individual women in the broader discursive network of design scholarship. It documents the place stories of 10 women design academics working in universities in Australia, the United Kingdom and Europe and articulates the cumulative effect of their scholarly work on the disciplinary trajectory of design.

Chapter 7 concludes the thesis. I offer some reflections on the implications of my analysis by returning to the problems of absenting, abstracting, exceptioning and subverting to reiterate the need for further understanding of gender in design scholarship. I propose several strategies for thinking about contemporary design scholarship that may open new possibilities for women and for design.

At this point, I raise a number of questions that move me to Chapter 2. How might women's place stories account for the relocations of design scholarship across geographical space and historical time? What was happening historically for women in design in the past? And how might women's accounts point to the ways in which gendering in design scholarship is made durable?

Chapter 2.

Placing women in design scholarship at the University of Technology, Sydney, 1960–2008

Introduction

Design academics and students in the car park of the White Bay campus of Sydney College of the Arts (SCA), early 1980s. Photographer unknown. This large image was split into smaller pieces and laminated when I rephotographed it in early 2012. Thus, the representation of two of those pieces here is a little blurred.

Until recently, a large black and white photograph, parts of which are shown above, hung on the wall of the fifth floor in the building housing the Faculty of Design Architecture and Building (DAB) at the University of Technology, Sydney (UTS). It bears no date so I reference it through my memory of the car park, clothing and hairstyles. Larger than life-size, the image captures that time so well that I am surprised not to find my own face among those assembled on the asphalt more than 30 years ago. Although I had left the college by the time the photograph was taken, it transports me back to the White Bay campus at Sydney College of the Arts

> *(SCA): parking my 1969 Volkswagon Beetle in the car park adjacent to the old, green industrial canteen in which jazz ensembles sometimes played at lunchtime; working with liquid cement, layout paper, coloured markers, Rotring pens, Letraset and Omnicrom*[2]*; life drawing, photography and screenprinting; and my interactions with teachers, studio rooms and strange exploratory projects.*
>
> *Despite the memories this photograph evokes and the material evidence that surrounds me as I write, I feel strangely disconnected from the contemporary institutional setting at UTS to which design scholarship moved from this place. This disconnection was amplified in my conversations with design academics for this research, their stories supplementing and sometimes contradicting my memories of and relations to the same place. In my mind and in this text, our multiple stories compete for attention as I rewrite this historical account of the emergence of design scholarship at UTS.*

This place story portrays how I experienced the material and historical emergence of a local Australian project of design scholarship. While acknowledging this is a partial and incomplete account of this particular institutional history, there is very little known about how other women experienced this emergence at UTS and in other places. This is because there are virtually no historical accounts of 'real working women' (Mazur Thomson 1997, p. 8) in design in Australia in general, and in universities in particular, which belies the shift in women's participation over the past 40 years.

This chapter describes how women are historically placed in design scholarship by writing a history of its emergence at UTS from the perspective of women. The politics of location and representation of design in Australia, as I outlined in Chapter 1, made writing this history doubly fraught, as I shall now explain. First, design practices are dissipated across multiple strands of professional activity (Mazur Thomson 1997) and across a range of domains, including advertising, book publishing, newspapers and television, and across print and digital communication modes and media. This blurring of professional and disciplinary boundaries made writing a discrete history of design scholarship difficult, and indeed, design scholarship as I defined it in Chapter 1 did not exist materially. In the absence of a clear distinction between professional and scholarly practices in design histories, I refer to this representation as design scholarship. To illustrate the slippage, a prominent design critic claims that:

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[2] Liquid cement is a gum adhesive used to paste black and white artwork onto board in preparation for pre-press film and plate production processes; colour markers drawn on semi-transparent layout paper overlaid on artwork visually instructed printers which colours to print where, while handwritten instructions specified printing size, quantity, paper stock and colours; *Rotring* is an expensive brand of ink pens and clutch pencils used for technical drawing; *Letraset* is a branded dry letter transfer system, commonly known as rubdown type; *Omnicrom* is a branded colour transfer system based on heat and pressure for colour printing prior to the development of colour printers and copiers.

> …the oft-remarked "transparency" or "invisibility" of graphic communication…has long been a source of concern among designers. It is still unusual for graphic design to be discussed anywhere other than in professional publications and a few academic journals; in addition, oversight by the media begets oversight by the public (even by academics in neighboring disciplines), so that the vast majority of people are not accustomed to thinking of graphic design as a vital part of culture worthy of continuous (or even sporadic) comment (Poynor 2011).

Design is represented in this account as 'transparent' to multiple audiences, its outcomes socially 'invisible', and its cultural contribution unworthy of comment, which contributes to what I am calling the discourse of struggle, which Chapter 1 introduced. This discourse is exacerbated, in Australia, by the diverse institutional settings in which design is located, which effects disconnections between its 'academic neighbours' and design academics in other places.

Second, the tendency to conflate design with art (and/or craft) contributes to its hybrid disciplinary location, as I argued in the previous chapter, and its representation as 'outside more established areas of historical study such as architecture, decorative arts or industrial design' (Triggs 2009a, p. 326). Yet it is neither possible nor desirable to write a history of design without referring to broader disciplinary histories, art and craft histories, social and educational histories, technological and industrial histories, and government policy histories. In short, its location in multiple histories, disciplines and institutions positions design scholarship as irreducibly complex, politically fraught and geographically dispersed. Design scholarship is therefore, always enacted locally. Yet the conditions of its (gendered) emergence are also always historically informed by practices and discourses circulating elsewhere as well as being taken up in particular local ways. While this complexity and multiplicity cannot be resolved, there are other histories that have not yet been told. These are gendered histories, in which women's place is problematic because it is largely missing from these accounts.

While accepting the limitations of the modest design literature, methodologically in this chapter, I trace women's historical participation in design scholarship in the 30 years between the 1960s and 1992. In lieu of design histories, I extrapolate their participation from my analysis of political, institutional, technological and educational histories in Australia broadly, and NSW and Sydney in particular. My analysis will show that while there is some institutional noticing of women as a group, there are no historical accounts describing the specificities of being scholarly in design as a woman in Australia. I juxtapose this analysis with my place stories, such as the one that opened this chapter. These place stories are derived from my experience enrolled in the second cohort of design undergraduates at SCA in 1978 and 1979, and my experiences studying and working in design scholarship in other places since then.

The chapter comprises three sections. **Section 1** rewrites the past through a rich, thick historical description of how design scholarship came to be located at UTS. It scopes, assembles and critiques the representation of women in relevant parts of multiple histories recording the emergence of design scholarship in NSW, while also referring to broader Australian histories. It references a range of historical sources, including published design and tertiary education histories, online and printed institutional promotional material, documents sourced from the UTS archives and an unpublished thesis authored by Jenny Toynbee Wilson (1995), the academic on whose experiences Chapter 4 focuses. **Section 2** comprises two places stories describing how I negotiated the constraints of gendering arising from the relocations of design scholarship between the late 1970s and 2006. **Section 3** links the past to the present by analysing the gendered narratives of locating and representing documented in Sections 1 and 2, and making connections with contemporary narratives of gendering in the university. The chapter thus represents a 'much more detailed and well-theorised [account] of 'context' than is usually the case' (Threadgold 1997, p. 7) in the design literature.

I argue two points in this chapter. First, women have been historically active in design scholarship, and second, historically gendered narratives of locating and representing have persisted across shifts in geographical space and historical time. I begin by rewriting the past.

Rewriting the past: design scholarship in New South Wales, 1960s–1990s

This section describes how women were placed in design scholarship from the 1960s to the 1990s in New South Wales (NSW). This historical period was chosen because it encompasses an era of enormous change for women and for design scholarship. The Design literature documenting this time refers largely to the broader disciplinary project (Bogle 1998, 2002; Timms 2002; Young 1991), which often means industrial design (Davis & Broadbent 1987). Disciplinary formation in Design is often represented in these histories as a linear, albeit not unproblematic, progression over time, from romanticised origins in colonial arts and crafts, to its critical role in industrial manufacturing, and its centrality to Australia's economic and social wellbeing. Such accounts, according to Fry (1988), can be characterised in three ways: connoisseurship, canonisation and mythologisation. Central to connoisseurship is the idea that Design objects embody 'good' or 'bad' aesthetics (p. 21), the 'objective' criteria for which, according to Sparke (1995), are determined by design men. This is problematic because it reproduces the gendered public/private split in Design work, which relegates women to the domestic sphere. Canonisation celebrates given knowledge, is generative of Design heroes and reflects 'the leadership of style' (Fry 1988, p. 27) that perpetuates the 'great stories, great men, great objects syndrome' (p. 8). These stories feature the masculine subject of Design whose knowledge is acquired through a 'lengthy and heroic individual effort' (Davies 1996, p. 670). Attempts to include women in Design canons (Scotford 1999) echo the narrative of exceptioning I discussed in Chapter 1. Mythologisation elevates to heroic status the 'fictional Australianness' (Fry 1988, p. 45) of certain Design mavericks or innovations. For example, the Victa lawnmower and the Hills Hoist rotary clothesline bear the names of their male inventors, perpetuating the myth of masculine inventiveness that triumphs under harsh Australian conditions. Unsurprisingly, women are marginalised in these discourses, despite the 'gender specificity of the…almost totally 'man made'' world (p. 41).

The 30 years between the 1960s and 1990s can be broadly characterised as a political struggle between the Commonwealth and NSW governments over the provision of tertiary education in the State to meet the future needs of society (NSW 1973). Yet perceptions of need change over time, and this is reflected in two major policy changes that organise this section into three parts. **Part 1** documents the social and political landscape in tertiary education in Australia, focusing on NSW between 1960 and 1974. It accounts for women in design courses at the National Art School (NAS) in the NSW Technical and Further Education (TAFE) sector. **Part 2** documents the shift in women's participation in design at Sydney College of the Arts (SCA) from its establishment as a College of Advanced Education (CAE) in 1975, to its amalgamation with the NSW Institute of Technology (NSWIT) in 1987. **Part 3** outlines the institutional setting of design scholarship between 1988 and the early 1990s at the University of Technology, Sydney (UTS). The 1990s conclude this historical section because of the need to put some boundaries around 'history' and because Chapter 4 takes up this history.

In principle, the chapter draws upon multiple sources. In this section, the primary source is Margaret Powle's (1987) *Women's participation in tertiary education: a review of recent Australian research*. A second edition was published in response to 'the continuing demand for this document as a source of reference' (p. i), a demand, I suggest, coinciding with the emergence of feminist scholarship in Australia in the mid-1980s. This represents the only Australian account of women in tertiary education prior to the mid-1980s, from which I extrapolate the shift in women's participation in design scholarship. In lieu of published accounts authored by women, I draw on Toynbee Wilson's (1995) unpublished thesis, of which its historical component was a critical starting point for this chapter. In the absence of published accounts of design scholarship at UTS, I reference a range of institutional and policy histories and government reports, as well as materials sourced from the UTS archives. These materials represent a selection of the institutional texts that both mediated and recorded the minutiae of the decision-making processes through which the relocation of design was organised in the late 1980s. For example, minutes of meetings, staff listings, student statistics, program changes, asset lists, financial records, historical précis, surveys of staff and students, and correspondence between men in powerful positions. Finally, place stories describing my experiences and those of other women relayed to me in conversation bring to life how women negotiated change in design scholarship during this historical time. I shall now elaborate the historical conditions in NSW from which design scholarship at UTS emerged in the mid-1970s.

Historical background, 1960–1975

My analysis in this section, to the best of my knowledge, encompasses all publicly available materials documenting the historical emergence of design scholarship at UTS prior to 1975. This is a gendered history, as I argued in the previous chapter, largely because organisational gendering restricted women's access to powerful disciplinary positions and agendas in NSW. Women were literally excluded from membership of professional and trade associations, apprenticeships, unions and guilds in design and printing because they were seen as too frail and delicate for printing work. Yet women did work in printing, although often doing the detailed finishing work (Bogle 1998), while some participated in more substantial ways, for example, widows took over the running of printeries after their husbands had died (Loxley 2004; Mazur Thomson 1997). Women also taught art in technical colleges and worked as illustrators in advertising (Young 1991). This gender division will be elaborated in Section 3 of the chapter. For clarity in this section, 'Commonwealth' refers to the Australian Federal Government, 'States' refer to State and Territory governments, and 'NSW' refers to the NSW State government.

This section outlines the political and social landscape of tertiary education in Australia prior to 1965, the introduction of the Commonwealth binary tertiary education system, and concludes with an historical overview of design scholarship in NSW prior to 1975.

Tertiary education in Australia prior to 1965

While there are no historical records of women in design scholarship in Australia prior to 1965, statistical data show that women's participation in tertiary education, while fluctuating, has substantially increased since the 1930s (Powles 1987, p. 50). Powles links noticeable decreases in women's participation during economic downturns to increases in conservative social attitudes and naturalised sex-based assumptions about the relations between women, education and society (p. 52). For example, 'future breadwinners (inevitably male) should be the ones to receive tertiary opportunities' (p. 52). Despite the prevailing social constraints that limited their choices, women represented 29% of the 14,000 undergraduate students in Australian universities prior to World War II (DEET 1993, p. 6). I now unpack this contradiction by outlining the political climate of tertiary education in Australia.

Tertiary education in Australian technical institutions was historically established under State legislation and administered by State treasuries and administrative bodies, universities were entirely funded by the Commonwealth but operated autonomously. In the early 1940s, the Commonwealth contributed minor financial assistance to universities for research. During World War II, the Commonwealth acquired the sole power to collect income tax, thus depriving the States of a major source of revenue (DEET 1993, p. 7). In the post-war boom of the late 1950s, the Commonwealth political imperative was to fund places in universities to retrain returned servicemen and women. While contributions to university funding increased to offset rising costs and declining enrolments, the research infrastructure made university education expensive. The Commonwealth economic imperative was to shift Australia from a reliance on rural industries to a manufacturing base from which to compete on the world market. Design was implicated in this imperative, as I argued previously in this chapter, because of its centrality to technological and industrial development. To accommodate this shift, in 1959 the Commonwealth initiated a competitive grant system jointly administered with the States for capital and recurrent funding for universities.

In the years that followed, the demand for tertiary education outgrew its provision. Technical colleges were considered inadequate to meet the future practical, technological and professional needs and standards of commerce, yet universities were perceived as failing to produce the required range of applied knowledge and professional 'expertness' (Hasluck 1970). This called for a broader technological educational provision that was academically less demanding than university, yet produced the same standard of industry-ready graduate (Short 1972, p. 7). This signals the gendering of education through technology, which I discuss in Section 3.

Seeking a cheaper alternative to university education (DEET 1993), in 1964 the Commonwealth commissioned the Martin Committee of 'university men' (p. 11) to investigate the educational provision in Australian universities. The committee's report recommended the establishment of a comprehensive national education system modelled on that of Scotland (Australia 1964–1965). Under this system, Commonwealth funding for university education would be complemented by 'advanced education in virtually new types of colleges offering vocational courses…for less able students' (Short 1972, p. 11). While the States retained control and responsibility for technical colleges and teacher education, the establishment of the binary system played out differently in each State, which I now explain.

Binary education system, 1965

In 1965, the Commonwealth legislated the binary system to fund higher education in universities and Colleges of Advanced Education (CAEs) throughout Australia. The directive was taken up differently in each State however, reflecting local needs, resources and demand. For example, Victoria's Prahan College of Advanced Education, which was to become Swinburne University of Technology in the late 1980s, is reported as funding student places in design in 1973, two years before NSW established a CAE in design (Australia 1975b, p. 173).

Despite local differences, the following decade saw expansive growth in advanced education and further policy changes that significantly altered the funding and structure of tertiary education in Australia.

With the election of a Labor Commonwealth government in 1972, teachers' colleges were incorporated into CAEs, and in 1974, tuition fees were abolished and a financial student assistance scheme (TEAS) introduced. This scheme facilitated an increase in the participation of people previously denied access to tertiary education through their socio-cultural, family and economic positioning. For example, the increased participation of women between 23 and 29 (Powles 1987, p. 115) significantly altered the student demographic. By the mid-1970s, 'from a position of disadvantage and against considerable odds in a male-dominated society' (p. 92), women had made 'significant gains in tertiary participation' (p. 77). While women's participation rates were equal to those of men (p. 67), this did not mean that power was challenged, as I argued in Chapter 1, and which I take up in Section 3 of this chapter. This brings me to design scholarship in NSW prior to 1975.

Design education in NSW prior to 1975

Design education in Australia generally, and in NSW in particular, has been historically bifurcated between printing apprenticeships and art education in technical colleges. In the latter, design education was sandwiched between the acquisition of handicraft skills for artisans and 'craftsmen' (Australia 1975c) and technical drawing skills for commercial artists servicing the advertising industry. In design histories and tertiary education reports, art education doubled up as design education (Fry 2002), both of which are represented in the organisational category 'art and design', or 'art/design' (note the order). The slippage in design, art and craft terms was exacerbated by the blurring of professional activities. For instance, artists often supplied illustrations for advertising and taught drawing in art and advertising courses in technical colleges, while craft activities for manufacturing are referred to as design to distinguish them from artisan activities (Australia 1975c). The institutional location of design education in art, advertising and pre-press graphic art courses in technical colleges varied across the States. This meant that the entry requirements, course curricula, qualifications and award structures were also subject to enormous variation.

Excluded from printing apprenticeships (Powles 1987), the choices for women seeking careers in design in NSW were limited to vocational art and advertising courses at metropolitan, suburban or regional TAFE colleges. The entire educational provision in art and design in NSW, with the exception of the Department of Industrial Design established at the University of New South Wales (UNSW) in 1958, was monopolised by the National Art School (NAS). In the Sydney metropolitan area, design education was limited to the five-year Diploma and the two-year Certificate at East Sydney Technical College. Entry to both was highly competitive and their graduates in demand by industry.

The quality of teaching in design across TAFE colleges in NSW varied enormously, partly because of its diverse institutional location, and partly because of recruitment practices. On the one hand, the ‘strong tradition of overseas recruitment’ (DEET 1993, p. 151) in the academic labour market in Australia was supplemented by overseas-trained Australian designers returning to teach (Caban 1987; Davis 1986; Fry 2002; Toynbee Wilson 2007b). On the other hand, colleges customarily hired artists and architects, who lacked design expertise, and design practitioners, who often had no formal qualifications or teaching experience.

The earliest Australian publication analysing the educational provision for design is Watson’s (1965) *Graphic design education in Australia*. This account evokes both Fry’s (1988) ‘cultural cringe’ and Mazur Thomson’s (1997) ‘great divide’ between art and design. Passionately reflecting the views of a London-trained designer frustrated with the Australian ambivalence about its colonial past, the publication was endorsed by the ‘Federal Committee of Managment [sic], Australian Commercial and Industrial Artists’ Association’ (p. i). Watson critically compares design education at the Hochschule fur Gestaltung, Ulm in Germany with the School of Art at Swinburne Technical College in Victoria. The former is characterised as the Modernist standard for design education, while the latter is maligned as representative of all that is wrong with the Australian design industry and its educational institutions. For Watson, its location in art education inadequately positions design education to meet the future economic and professional needs of industry that are deemed essential for Australia’s future. Watson’s language is resoundingly masculine, as the following exemplifies,

> Many of the problems facing the graphic designer in Australia are due to an incomplete understanding of his responsibility. He is often evaluated on the basis of the tasks performed in the past by the layout man or commercial artist (p. 1).

Watson then goes on to say,

> If we in Australia…persist in an attitude towards design that was common thirty years ago, our status as a technological society will be impaired and our country will no longer be able to claim leadership in standards of living (p. 18).

The contradiction embodied in these statements permeates Australian Design histories. That is, design is both misunderstood (by industry and educational institutions) *and* is central to Australia's technological development and social wellbeing. Watson's abstract masculine subject of design is subject to further discipline by standards established 'elsewhere' (Fry 1988), that is, beyond Australia. Yet change was on its way for design scholarship in NSW, as I now describe.

Change in NSW, 1975

Two political moves in the mid-1970s catalysed dramatic change in the institutional setting and conditions for design scholarship in NSW. First, in response to Australia's declining economic situation, the Commonwealth made the decision to fully fund Colleges of Advanced Education (CAEs). Second, NSW commissioned a committee to enquire into the provision of art and design education in NSW (NSW 1970). The committee recommended the establishment of a CAE in metropolitan Sydney to provide 'well educated men and women trained to meet the rapidly increasing needs of industry and business for specialist and professional personnel' (NSW 1973, p. 6). In 1975, political will and government funding legislated Sydney College of the Arts into existence, which extirpated the NAS monopoly on design education. Quick and painless on paper, the 'relocation' was a very different matter for those who lived through it.

In Sydney, design relocated from Randwick TAFE to the new CAE campuses in the inner western bay-side suburb of Balmain. NAS students moved to SCA, yet graduated with different qualifications to the new enrolments. Archival documents show that an entirely new academic workforce was recruited to staff SCA, presumably to address what was perceived as the lack of capacity for NAS staff to meet the demands of advanced education. I remember speaking to a former NAS academic some years ago, and particularly vivid in my memory is the anguish on his face as he described his colleagues' vitriolic response to news of the imminent split. While some design academics experienced the relocation as a constraint, and indeed some lost their jobs, others saw new possibilities for design scholarship. An examination of women's accounts documenting this historical time, if they existed, might reveal a different kind of story about this relocation.

To sum up this section, my historical analysis of tertiary education brought some specificity to the politics of location and representation, which I introduced in Chapter 1, of women in design scholarship and its institutional relocations from the technical college to a new CAE in NSW. Next, I describe how women were placed in design scholarship at SCA across its 14-year existence.

Sydney College of the Arts, 1975–1987

This section introduces what I am calling the discourse of struggle that characterises Design at SCA, statistically accounts for the shift in women's participation in the academic and student populations between 1976 and 1984 and concludes with a description of the social and political climate that saw the disestablishment of SCA in 1987.

Discourse of struggle

Designed to incorporate music and drama education, the new college was to be housed in state of the art facilities adjacent to Macquarie University, 20 kilometres northwest of the city centre. While this did not eventuate, Design was formally delineated from its 'sibling' (Davis 1985a, p. 20) art at SCA, which is chronicled as 'the first in this country to establish a design school with its own head, and to set about charting its own course direction' (Bailey 1985a, p. 7). The School of Design comprised industrial, fashion and textiles and interior (design) as well as (visual communication) design. Its autonomy as a separate school with its own board might have put an end to the struggle for disciplinary legitimacy, yet this was not to be, as I now explain.

The institutional dynamic at SCA can be characterised, I suggest, as a discourse of struggle, which is contextualised in a political climate described as being in a state of 'chronic insecurity' (Trinca 1987) on multiple registers. At the State level, tertiary education in NSW was seen as 'capable of rationalisation at any moment in history, which could result in a wholesale re-arrangement of its parts, according to the prevailing trends' (Bailey 1985, p. 9). At the local level, SCA was established as a corporate college of diverse 'arts' (Gleeson 1975), 'just as the money ran out' (Trinca 1987) in Commonwealth capital funding. The impact at the college level saw SCA housed in 'temporary' facilities in rented industrial premises for its entire existence as a CAE, which has been described as 'the worst accommodation of any tertiary institution in Australia' (NSW 1985, p. 21). At the school level, Design struggled to establish a disciplinary boundary around its diverse strands of activity while maintaining clear distinctions from art. For example, peppered throughout archival documents authored by the Head of the School of Design are the words ‘separate’, ‘uniqueness’, ‘discrete’ and ‘recognition’ (Davis 1985b, p. 33). In contrast, the College principal evocatively describes this struggle as the rebellious child’s (design) contempt for its parent (art) (Bailey 1985, p. 7). In archival documents, Design is characterised as ‘misunderstood’ and ‘seriously disadvantaged’ (Davis 1985a, p. 20) in terms of its disciplinary location and funding allocation in comparison to art at SCA and Design in other States. This rhetoric is reminiscent of the crisis-driven discourse (Fry 1988) that characterises Watson’s (1965) early account.

Undergraduate enrolments in Design at SCA consistently increased across the 14 years of its existence however, and a number of firsts were claimed, such as, the first Masters design degree, and the first departments of Design science and Design management in Australia (Bailey 1985, p. 25). These firsts can be contextualised in the broad ‘generalist vs specialist’ (Powles 1987, p. 99) debates in Australian education in the 1980s, and, with the introduction of scholarly Design journals, disciplinary debates in design (Archer 1981; Bayazit 2004; Cross, Naughton & Walker 1981), as I argued in Chapter 1. I now elaborate the shift in women’s participation in design scholarship at SCA specifically.

Women in design scholarship at SCA

This section offers a statistical analysis of the shift in women’s participation in design scholarship between 1976 and 1984. This is possible thanks to a publication reviewing the first 10 years at SCA (Caban 1988), which listed the names of graduating students and academics. The specificity of this historical record both personalises women’s participation and intervenes in the gendered narratives of representing that I critiqued in Chapter 1, which neither account for individual women nor distinguish between Design activities. This specificity was made possible in this account, I suggest, through a desire to celebrate the legitimacy of design as a discipline in its own right (Fry 1988).

I calculated the gender ratio of the student and academic populations at SCA in each of the 10 years and across the decade by counting names. The results show that women consistently constituted the majority of design undergraduates between 1976 and 1986. On average, 76% of design graduates were women, reaching a peak of 92% in 1980, 1981 and 1984. Yet women comprised only a small proportion of the academic population. At the beginning of 1977, women represented 7% of design academics (two of 27, one as fractional), and 6% of Design academics (two of 33), the latter rising to 11% (five of 45) by mid-1977. Without exception, women were positioned at lecturer level or lower, while men occupied senior academic positions, specifically, two program heads, six principal lecturers and five senior lecturers.

By 1986, according to a national survey of the institutional provision for Design in Australia (1986), women occupied 21% of full-time and 35% of fractional academic positions in Design. In design, this was slightly higher at 33% of full-time (four of nine) and 30% of fractional (four of 13) positions. Individual women began to be acknowledged in published reports as consultants and senior Design academics, albeit in 'feminine' areas, such as, fashion and textiles, and interior design (Davis & Broadbent 1987). My analysis of UTS archival documents furthermore, suggests that while women were occasionally members of the Design Board and SCA Council, men exclusively negotiated key decisions, and commissioned and authored reports. This historical snapshot of women in design scholarship at SCA can be extrapolated to universities more broadly. For example, a study of the gender ratio of academic positions at Macquarie University in 1983 found that the university was run by a 'centralised oligarchy that largely excluded women' (Thornton 2008, p. 60).

Gender imbalances in CAEs began to be noticed during the 1980s. This coincides, I suggest, with second wave feminism and the broader social noticing of women in Australia that instigated institutional record keeping about women as a group, albeit in the form of broad descriptions (Bordo 1993; Chouinard 2006; Riley 1988; Triggs 2000). Typical comments ran along the line of: 'The presence of women on college councils is far from proportionate to their number and role in the community…of 239 members, only 11 were women' (Australia 1975a, p. 11). And, women were 'under-represented in the pool of people with the necessary qualifications and experience for appointment, as a significantly greater proportion of males than females undertook postgraduate studies, or had experience as senior professionals' (DEET 1993, p. 145). Powles (1987) proposes an explanation for women's under-representation:

> …when male students marry and become fathers, they acquire a domestic support service. When women marry and have children, they perceive their domestic responsibility to be at variance with education or training (p. 94).

For Powles, women are disadvantaged by the 'double burden' of paid work and unpaid domestic responsibilities (p. 102), referencing the public/private split that separates women's (unpaid) work from men's (paid) work. Powles attributes women's subordinate positioning to the 'dominant epistemologies, and structures of those institutions charged with knowledge generation and disseminatin [sic], and the norms both within them and in the society of which they are a part' (citing Burns, author's underline p. 110). Like Acker (1990), the social norms that regulate higher education, for Powles, are constituted in and by power relations that privilege men at the expense of women, rather than sex-based assumptions that make women unsuitable for scholarship. The institutional noticing of women, in design scholarship for example, is measured by their undergraduate participation, which reconfigures design as a 'female field of study' (Powles 1987, p. 81). To explain, Powles cites Bourdieu & Passeron (1977) to argue that on the one hand, 'occupations which attract large numbers of women also have lower status, both socially and economically…the 'value' of an occupation…steadily diminishes as it is feminised' (p. 96). On the other hand, she cites Warren-Piper (1984) to suggest that women who have made gains may 'have been expected to adjust their 'professional' attitudes to those of men…[or those that] are valuable to men' (p. 99). This echoes Morley's (2011) feminisation crisis discourse which claims that women's majority participation in disciplines such as design risks 'dumbing down' its disciplinary value. The contradiction in this discourse is that senior academic positions remain remarkably resistant to feminisation, while the few women who make gains risk taking on normatively masculine attitudes and values. I discuss this further in Section 3.

I now turn to the major policy change through which the newly elected (1983) Commonwealth Labor government introduced sweeping economic reforms in higher education, in the context of continued economic decline in Australia in the late 1980s.

The politics of (re)location

After years of conservative government, the Commonwealth agenda in 1987 was to increase the participation of youth and disadvantaged groups in higher education while also making institutions 'more responsive to the needs of industry' (DEET 1993, p. 26). The political climate of economic rationalism ushered in what is known as the Dawkins' Reform (Australia 1988), after the Minister for Education, John Dawkins. This reform introduced the Unified National System (UNS) of higher education, which resulted in the disestablishment of CAEs across

Australia and their amalgamation with universities. Although outside the scope of this thesis, this historical period of rapid change has been extensively documented elsewhere (DEET 1993; Parry 1989; Ramsey 1989).

In the lead-up to the introduction of the UNS, the Commonwealth commissioned a report to investigate the responsiveness of tertiary education in Design in Australia to the perceived need for technological change. The report positions Design, articulated as industrial design, as an ‘integral part of the research and development process’ (Davis & Broadbent 1987, p. 3) and thus central to Australia’s economic wellbeing. This discourse subsumes the diverse strands of design activity within ‘industrial design’ (Fry 1988), thereby reducing the differences between them. The discourse of struggle I identified in the previous section permeates archival texts, which both mediate and record the intensive negotiations between the Head of the School of Design and the heads of potential university partners to determine the School’s future. The political moves in these texts, I suggest, exemplify Davies’ (1996) negotiations between ‘hostile strangers’ (p. 666), forced to work together within unsatisfactory constraints to achieve a compromise each could live with.

The politics of location in this reform rendered SCA ineligible to operate as an autonomous institution. Its physical size as a small corporate institution (800 students), its location in rented premises on the city edge, and internal tensions between the two Schools complicated negotiations. In the end, the Head of the School of Design decided to split the schools and amalgamate Design with the NSW institute of Technology (NSWIT). His decision was negotiated through the discourse positioning Design central to Australia’s industrial and economic wellbeing, of which he was its chief architect (Davis & Broadbent 1987). This left no room for the ‘passionate personal plea’ (Davies 1996, p. 667) for the schools to remain together that are embodied in a survey of staff and students (O'Toole 1987), as well as staff correspondence, which the following excerpt exemplifies,

> …overseas precedents were researched and presented and models such as the RCA were recommended. This failed to influence the power base within the School of Design at Sydney College of the Arts that favoured a radical change and a total disassociation from art practice to the alternative but equally polarised position which defined design practice as a primarily technologically driven, problem solving activity (Davis, Broadbent 1987). (From personal experience of intensive discussions, I assert that this view was not shared by the majority of teaching staff in the School of Design…But no opportunity arose to present any alternative) (Toynbee Wilson 1995, p. 8)

The passionate personal plea documented in Jenny Toynbee Wilson's unpublished thesis (1995), was reiterated 20 years later during my interview with her for this research. Nonetheless, on the condition it would continue to have faculty status, and acting on what Jenny describes as a desire to 'consolidate the epistemology of design' (p. 8), the Design amalgamated with NSWIT in January 1988. The School of Art kept the name SCA and merged with the University of Sydney. At NSWIT, the decision was made to retain all four sub-disciplines within the School of Design, despite what Jenny described as the preference for design to join Humanities, although there was no logical location for fashion and textiles. The discourse of industrial Design that relocated the School to NSWIT, according to Jenny, disregarded the lack of connection between the other sub-disciplines and Architecture and Building in the large faculty in which it was now positioned. Some academics experienced the process of adjustment as loss and grief, while others, such as Jenny, welcomed 'the greater opportunities for research' (DEET 1993, p. 150) it afforded, as Chapter 4 will show.

In sum, the politics of (re)location between 1975 and 1987 saw the disciplinary emergence of Design with the establishment and disestablishment of SCA, while the discourse of struggle continued to represent design scholarship throughout these relocations. The shift in women's participation in design scholarship however, was subsumed within these discourses. This brings me to the first years of design scholarship at UTS.

The University of Technology, Sydney 1988–1992

A month after amalgamation in January 1988, NSWIT became the University of Technology, Sydney (UTS). Further amalgamations with, for example, Kurring-gai CAE, prompted further restructures of UTS in its first years as a new university. To set the scene for the place story in Chapter 4, I briefly describe the institutional setting in which design academics worked in the early 1990s at UTS.

Amalgamation with the new university coincided with enormous technological change in the design industry, which is well documented (Dauppe 1996; Doordan 1995; Durling & Griffiths 2000; Frere-Jones 2001; Heller 1999; Jury 2004; Keedy 2001; Lupton 1994; McCoy 2003; Mermoz 1998; Poynor 2003; Resnick 1998; Rock 1996; Swann & Young 2001). The lack of Commonwealth capital funding forced Design to remain at the Balmain site, which, I suggest, enabled it to consolidate its autonomy in the large, new multi-disciplinary technology-oriented university. Student enrolments in design continued to increase, while the relationship with industry was enhanced by its innovations in digital technologies, as Chapter 4 elaborates. The discourse of struggle however, re-emerged in an institutional climate of change at UTS.

Soon after amalgamation, the Schools' Boards of Study were abolished, removing their decision-making authority and enabling the Dean to act autonomously. Subsequently, Design became one of 13 programs in the new Faculty of Design, Architecture and Building (DAB) at UTS. Jenny describes the transition as complex and fraught, bogged down by opposing positions and power struggles. The relationship between the Schools of Design, Architecture and Building is characterised as distant, competitive and too often destructive. Design struggled to retain its autonomy in the restructured DAB, especially after the move to its contemporary location in the city. The new institutional climate of austerity, restructure and audit in the 1990s echoes Morley's (2003) new managerialism discourses, which introduced, for example, Quality Assurance in teaching and learning to the university. Design academics were required to upgrade the curriculum to prepare graduates as professionals who 'apply and do, and not just know' (citing Gibbs in Powles 1987, p. 99). In short, Design struggled to re-imagine a future vastly different to its past. Institutional constraint however, opened new possibilities for some design academics. For example, a new intake system dramatically changed the undergraduate design demographic, prompting a reconfiguration of pedagogical approaches (Toynbee Wilson 1995), which Chapter 4 elaborates.

In summary, my analysis of the multiple histories recording the institutional and social relocations of design over three decades has also placed women in design scholarship during this time. Until now, the chapter has drawn from published accounts and archival materials that primarily recount the interests, needs, expertise and exploits of the men who authored them. In the absence of historical accounts of women in design scholarship, I now offer two place stories describing how I experienced the relocations of design between the late 1970s when I studied design at SCA, and 2006 when I started this doctorate at UTS. These stories literally flesh out the specificities of my lived experience negotiating the particularities of gendered institutional practices and discourses in universities.

Experiencing design scholarship

The following places stories literally fill in the gaps in design histories reflexively generated from my experiences and those of other women relayed to me in conversation. I begin with a place story about studying design at SCA, and conclude with a reflective place story describing the events leading up to my enrolment in this doctorate.

Studying design at SCA, 1970s

In the photography studio at the Smith Street campus at SCA in 1978, Brownie box camera image of me aged 20.

After leaving high school in 1976, I recall visiting a friend who worked as an art director for the iconic Australian biscuit brand, Arnott's. She was responsible for producing *Monte Carlo* biscuit packaging, which involved generating creative concepts and organising photography, finished art and printing. My friend completed the Diploma of Design at East Sydney Technical College – at that time housed in a converted jail in the inner city, until a lack of space forced its move to Randwick in Sydney's eastern suburbs. I remember it as cold, with small, dark spaces enclosed by high brick walls. Wearing her curly hair in the Afro style popular at the time, my friend showed me the Chromalin proofs she used to check colours as the first runs came off the printing press. This visit may have had prompted my decision to study design at SCA, after completing the first year of a Diploma of Art elsewhere.

In 1978, I moved out of home in Sydney's Western suburbs to Bondi Beach, relying on a part-time job and a parental stipend to fund my rent and study and living expenses. Eligible for TEAS in 1979, I moved closer to the college, travelling between work and study in the Volkswagon Beetle that was a 21st birthday gift from family and friends. Many of my peers at 'Sydney College' were women, and all but one of my lecturers were men, the majority of who had migrated to Australia from the United Kingdom, Europe and the United States. I vaguely remember being introduced to the ideas of Buckminster Fuller, Victor Papanek and Vance Packard by a pony-tailed John Broadbent. The subjects were creative and conceptual, practical and experimental, project-based and studio-based. One required me to map the sounds of Sydney as I walked from the steps at Woolloomooloo to the Opera House.

In stark contrast, the experience of failing a subject in first semester in 1979 remains in sharp focus. Despite consistently high achievement at school, my marks began to slip. At the time, I saw my school success as a ‘fluke’, the ‘feeling like a fraud syndrome’ (McIntosh, in Morley 2003, p. 7) common to women that translates into low self-esteem. Convinced of my inability to successfully complete the final project for a subject taught by Jenny Toynbee Wilson, it seemed pointless to start. I avoided contact with Jenny, submitted an incomplete project, and was awarded a fail grade. Unaware that I could resubmit, I did nothing. Shocked and embarrassed, I stopped going to college. At risk of failing the degree, I sought counselling. I stumbled through a reduced study load in second semester, then applied for a leave of absence. I remember the application, but not the counselling. Surprisingly, Jenny remembered my leave of absence when I interviewed her in 2007. Even more surprising, her thesis mapped my avoidance behaviours onto those of other students in the early years of design scholarship at UTS (Toynbee Wilson 1995, 2007d, 2007e), which Chapter 4 elaborates.

At the time, I had no understanding of how I had gone from dux of my high school to what I saw as an abject failure. I now attribute this to having been sexually assaulted the previous year in Brisbane in an instance of what is now known as date rape. Consumed with shame, I had no way of acknowledging this experience as rape. The unidentified post-rape trauma manifested in the fail grade that prompted me to leave SCA, and has infused my social, family and working relationships for more than 30 years. As I write, I notice with some shock and grief that the image at the beginning of the story shows the effect of this experience inscribed on my body, clearly visible in my posture and facial expression.

My leave of absence was spent backpacking through south-east Asia in the rite of passage common to Australian youth in the 1970s. With more shame and also relief, the following year I ‘dropped out’ of SCA. Funded by production work in the clothing industry and a high Australian dollar, I continued to travel. Travelling enabled me to escape from my failure, yet it also opened space for re-imagining a different future. Eventually, sexual harassment and bullying from the men with whom I worked in the clothing industry prompted me to reconsider design study. Tempered by the prospect of studying for four years at what had just become UTS, and unaware of the possibility of recognition for prior learning, I enrolled in design at Randwick TAFE in 1987. This decision would have repercussions 15 years later.

I completed the Graphic Design Certificate in 1988. My older sister had left school at 15 to enrol in the same course in 1974, and graduated top of her year as the youngest to do so. She worked in design for the retail sector for a short while, and started a family. Some years ago she told me of her ambition to be an art teacher, yet as the eldest of five in our working class family, my parents had judged her academically unsuitable for teacher education, so 'encouraged' her to leave school, go to 'tech' and get a job. Our parents' low expectations of my sister were not uncommon for girls from low socio-economic backgrounds whose families were less willing to support them during tertiary study. As Powles (1987) suggests, girls are seen as having 'lower self-confidence in their academic ability than boys…[while parents' expectations] affect males and females differentially' (pp. 51–2). In contrast to my sister, my academic success at school enabled me to enter higher education.

My experiences at Randwick are juxtaposed with those of my sister in my memory. We learned: drawing skills (life and technical); colour theory (colour wheels and greyscale charts painted in gouache); 'hand-generated' studio skills (French curves, t-square, compass, Rotring pens and white paint for the mistakes); photography (black and white); illustration and finished art; textas, Letraset, dummy type, bromides (photographic positionals) and wax machines for pasteup (blue pencil guidelines). We spent six months learning letterpress, offset and gravure printing specifications at Sydney Technical College, which trained apprentices for pre-press work. I recall a white-coated teacher emphasising the 'KISS' (keep it simple stupid) principle, while my sister remembers a grey-coated 'crusty' older man brusquely demanding students learn how to do things 'their way'. As I write, I relive the experience of waiting for jobs to come back from the printery, knowing that if something had gone wrong, I would have to negotiate with the printers. Prompted by my story, a colleague commented,

> It was always interesting going in the 80s to the printery, which was totally male, going in as a young female designer, and having to say something was wrong to these men (Senior design academic, 2010).

I liken the feeling to negotiating the cost of car repairs with mechanics, an intensely embodied feeling of being out of place, ill-equipped and lacking the technical knowhow to challenge masculine authority, as this account suggests, feeling like the 'wrong' subject in the 'wrong' place (Hey & Morley 2011, p. 171). I always took care not to upset these men in case I needed their assistance if something went wrong. I vividly recall a technician's error that forced the reprinting of an important client's annual report, resulting in the reduction of my fee and loss of the client. More distressing however, was the loss of my professional credibility in the eyes of the client, as well as the printer, although it had been his associate's mistake.

While researching this chapter, I discovered that 15 of my cohort of forty at SCA graduated, of whom 13 were women. Many years later, I ran into one of the men, a well-known illustrator, and briefly wondered what might be different if I had completed the degree. In another chance meeting, I discovered another student had withdrawn because she had found the course disorganised, confusing and with no clear direction, which is echoed in the principal's description of 'the unsettled and sometimes fumbling establishment years' (Bailey 1979) at SCA. These accounts offered alternative ways of thinking about my feeling 'out of place' in design, which I now attribute to internalised low self-esteem exacerbated by post-rape trauma, rather than any personal failing on my part. Next, I describe my limited choices after having children 20 years later.

Working in design scholarship, 1990s

With my daughters at home in 2001, aged 43.

After having worked as a designer for 20 years, I was offered sessional work at UWS in 1996 because of my expertise in the Community Cultural Development sector. Despite my lack of qualifications, this work led to a tenured 0.5 Associate Lecturer position in 1997. A year after meeting my husband in 2000, I gave birth to two daughters in quick succession. Living in the inner western suburbs of Sydney meant travelling 50 minutes to and from UWS in dense traffic three days a week to teach, and another day every second week for meetings. Rather than put my daughters in daycare, I made the decision to resign my position. This decision and my lack of degree qualifications severely limited my options four years later as the discourse of credentialism (Davies 1996) rendered me ineligible for full-time academic positions, so I did sessional work at two universities while maintaining my design consultancy and raising my daughters.

When I decided to undertake further study in 2002 and despite having taught the degree I had not completed, I was ineligible for postgraduate design study, which exacerbated my feeling of being out of place in design scholarship. In discussion with academics in what was then the

Faculty of Education at UTS, I enrolled in the Diploma of Education in 2003, after which I completed a Master of Education. I began this interdisciplinary doctorate in 2006, which is jointly supervised by academics in education and design. My appointment as a doctoral intern between 2008 and 2010 in what became the Faculty of Arts and Social Sciences has led to research work in professional education in health settings.

In sum, these two place stories represent how I actively negotiated institutional constraints to construct a new future for myself through this doctorate, the material evidence for which is partially represented by this thesis. But what do my stories contribute to an understanding of how gender is ‘done’ in design scholarship? How have they filled the gaps in design histories? And, how can I link the past to the contemporary moment in design scholarship? In response, I now return to organisational gendering, which I introduced in Chapter 1.

Maintaining and reproducing gendering

In this section, I examine how organisational gendering persists across shifts in geographical space and historical time. I return to the politics of location and representation in Chapter 1, and activate these terms as locating and representing to emphasise maintaining and reproducing gendering as a dynamic process. I link the previous two historical sections to the contemporary university by paying attention to how texts mediate and make durable the relations of ruling that organise women’s working interactions in design scholarship. Because of the difficulty in making clear distinctions between locating and representing, for clarity in this section, representing addresses the historical texts in Section 1, while locating refers to my place stories in Section 2. I begin with representing.

Representing

I analysed the historical emergence of design scholarship in Section 1, through the gendered narratives of absenting and abstracting. This is because the source materials I drew on predominantly abstract the past, by omitting or generalising about women, and generalising about design practices and discourses. None of these historical documents describe individual women, the particular places in which they worked, nor account for in any detail, the institutional practices or processes that organised their work in these places. Abstracting in archival documents renders SCA flat and featureless, which contrasts with the specificity of my place stories and images, my interactions with people, practices and material environments. Traced back through the violence of rape, these stories shed some light on how gendering rendered me illegitimate in design scholarship, and propelled me to this doctorate.

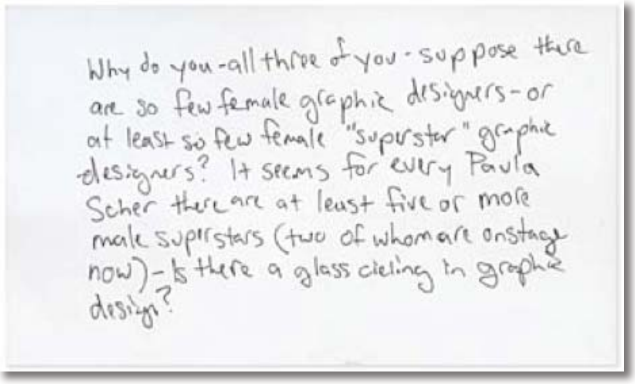
The organisation of academic work along gender lines, I will argue, is a dynamic process that persists across shifts in geographical space and historical time, representing women in ongoing ways as particular kinds of academic subjects in design. Representing is organised into three parts. Part 1 elaborates the narrative of absenting and abstracting identified in Chapter 1, while Parts 2 and 3 introduce the narratives of segregating and symbolising. In each part, I outline what I mean by each narrative and link historical examples in Section 1 to contemporary examples from the literature and discourses of design and higher education.

Abstracting

There are two facets to abstracting, which builds on the discussion in Chapter 1 and colours Acker's (1990) levels of organisational gendering with the specificity and historicity texts embody. First, the narrative reduces women's (and certain men's) material bodies to analytical categories, identifiable only through their subject positioning. Second, the discourses of connoisseurship, canonisation and mythologisation dislodge material bodies from the specificity and historicity of their lives. I illustrate this narrative with the following analysis of historical texts in Section 1.

On the whole, women are missing as authors and subjects in the social, political and educational histories in which design scholarship is implicated. Little can be said about women's involvement in the historical changes Section 1 documented because there were no women on any Commonwealth and State commissioned committees and none are named as consultants in their reports. Women appear in these documents only as descriptive categories, for example, 'designer', 'student' or 'teacher'. Historically, only men in positions of power are named in association with, for example, their social, political or institutional positions (John Bailey, SCA principal), the policies they engineered (Dawkins' Reform), and authorship (Davis & Broadbent 1987). On rare occasions, individual women are named in adjunct positions supporting their 'organisational superiors' (Davies 1996, p. 668), for example, as secretaries and word-processors (Caban 1987; Golding et al. 1970).

Abstracting persists across the multiple spatial and temporal relocations of design until the 1980s, with one exception – Caban's (1988) account of the first 10 years. Section 1 names no 'real working women' (Mazur Thomson 1997) in design scholarship during this historical period. Towards the end of the 1980s, some women began to be named in publications (Caban 1987) and reports (Davis & Broadbent 1987), albeit segregated into sex-appropriate Design subfields, such as fashion and textiles and interior design. This brings me to an example of abstracting in the contemporary design discourse that problematically subsumes the rich diversity of working experiences of women in design from different class backgrounds, ethnic and national origins, sexual identities, abilities, ages and household circumstances (Macdowell 2006, p. 207).



Why do you-all three of you-suppose there
are so few female graphic designers-or
at least so few female "superster" graphic
designers? It seems for every Paula
Scher there are at least five or more
male superstars (two of whom are onstage
now)-Is there a glass cieling in graphic
design?

Audience question card, book cover design seminar, New York, 4th December 2006 (Bierut 2006).

The image on the left represents a question from the audience posed to the all-male speaker panel at a book cover design seminar in New York in December 2006. The speakers' responses prompted a heated online discussion following the event (Bierut 2006), in which women designers' professional invisibility was attributed to their lifestyle choices and their natural tendencies. The discussion is summarised as follows:

> The majority of design students are women, but where do they all go? (*professional invisibility*); perhaps things are changing, we just need to persevere (*generational succession*); it's not equal, but it's good enough (*it's better than it was*); women can do anything (*having it all, the double shift*); women are caring and nurturing (*that's why they teach*); gender should be irrelevant, women don't want special concessions (*the work will speak for itself, judged on merit*); affirmative action is unnecessary (*it discriminates against men*); "woman designer" only targets women (*gendered ghettos*); women don't want fame/lack confidence/are too timid/too sensitive (*"feminine" ideals*); notable exceptions, she's a woman, she's successful (*tokenism, it's not gender, but talent and will*); you just have to want it enough (*there is no glass ceiling*); it's not gender, it's… (*lack of childcare, etc*); don't get me wrong (*I don't hate men, I have a husband, son and many male friends*); what about race, immigrants, gays (*the "other minorities"*); nobody will do it for us (*it's up to women alone to change things*); men externalise (*boast*), women internalise (*don't boast*); it's not design, it's society (*we can't do anything about it*); it wasn't us, it was a woman (*see, women discriminate against other women*); women are still being portrayed as "kittens" on design journal covers (*it goes on*); men need more attention than women (*it's just naturally so*); I hate to complain, but… (*I don't want to be considered a "whiney baby")*; women make better employees (*they're reliable and do what they're told*); this whole thing is so ridiculous (*not taken seriously*) (Bower, Clerke & Lee 2009, p. 134).

My analysis exemplifies the narrative of abstracting, while the ‘graphic glass ceiling’ seems to be permeable only for ‘several notable female designers’ (Bierut 2006), evoking the narrative of exceptioning critiqued in Chapter 1. The reiteration of sex-based assumptions about women in design scholarship in contemporary online media perpetuates the gender divisions in design scholarship, which brings me to segregating.

Segregating

Segregating references both Acker’s (1990) first level of organisational gendering and Morley’s (2003) gendered curriculum in universities to describe the specific ways in which women are consistently placed in space, in design domains and roles; and in power, in academic positionings. Segregating reproduces the masculine values that promote men’s authority in design in universities. I explain by reference to Sections 1 and 2.

Throughout this historical section, I drew attention to Powles’ (1987) analysis of the social stratification of women in tertiary education in Australia. Powles argued that sex-based assumptions determined women’s suitability for certain kinds of jobs and restricted their educational choices. For example, financial assistance and social support in families for tertiary students privileged men’s education over women’s. To illustrate, my place story in Section 2 described how my parents ‘encouraged’ for my sister to go to tech and get a job, rather than study to be an art teacher. Despite these constraints, 40 years later, my sister went to university, completed an undergraduate degree in visual art and postgraduate degree in education, and now teaches art as well as design in tertiary institutions.

Gender inhabits organisational structures, practices and imaginings to construct women’s subordination in relation to men differently at different times however (Davies 1996, p. 665), which manifests in contradictory ways in the university. Morley (2003) puts it this way,

> The academy, like any other organisation is full of contradictions – structures are both fixed and volatile, enabling and constraining. The[y] are gendered sites of opportunity and exploitation (Morley 2003, p. 14).

For Morley, universities are gendered sites of contradiction for women. To explain, while women’s participation in higher education globally has increased significantly since the 1970s (Morley 2011), women still occupy a small minority of senior academic positions. Gender inequalities in universities are organised through a ‘hidden (gendered) curriculum’ (Morley

2003, p. 10) in which the value of women's academic capital in the labour market is lower than men's. This manifests in a number of ways, such as: the gender pay gap; gender-insensitive pedagogy; access to promotion, career development and tenure; absence in knowledge production; sexual harassment; and gendered leadership and authority (Morley 2011, p. 223). Horizontal segregation divides academic work into research (male), and teaching, support and organisational housework (female) (Morley 2003, p. 3). Vertical segregation positions women in junior levels, with lesser remuneration and restricted access to promotion. The 'gendering of advice' (p. 6) excludes women from social networks, sponsorship and mentoring. Place gendering can be overt (values; language; dress codes; promotion and recruitment practices) as well as subtle (unspoken; 'between the lines') (Morley 2003, p. 7).

Seen through Morley's (2003) framing of vertical segregation, in Section 1, I described how women were historically excluded from senior academic positions, which limited their access to disciplinary agendas and decision-making processes and networks in design scholarship. The differential value placed on women's abilities, credentials, expertise and knowledge in relation to men's contributed to horizontal segregation, which saw women excluded from printing apprenticeships and relegated to art and advertising courses. Later, horizontal segregation organised women into 'feminine' subfields in Design scholarship, which rendered them unqualified, for example, for technological research and development in industrial design, which was positioned as central to Australia's national and economic wellbeing.

In the contemporary university, women's socialisation through organisational gendering can result in 'overwork, fear of assertion, occupational stress, and unrealistically high standards' (p. 9), while men can be mediocre. Balanced between conformity and performativity (p. 8), women's options appear to be limited. Women can either play the (masculine) game of 'competitive determinism that is actively discouraged in women' (p. 9) or reject managerial roles by strategically choosing *not* to ascend the hierarchy and accepting the consequences (p. 8). Future forecasts for women in universities are dire, for example:

> …there are dangers that women will gain entry to senior levels just as the power goes out of traditional sites of academic learning. As the academic profession is losing status via low pay, competition from new providers and sites, so highly qualified men will leave. Higher education will become feminised and academics will enjoy the status of workers in the service industries (Morley 2003, p. 13).

This account suggests that segregating adapts to shifts in women's participation in higher education, which echoes the views of some of the women design academics in my study, which Chapter 6 elaborates. Segregating is symbolically organised and maintained through texts, as I shall now show.

Symbolising

Symbolising builds on Acker's (1990) second level of organisational gendering by referring to the ongoing and complex ways in which the language and imagery of gendering is rendered through discourse and durable across spatial and historical shifts through texts. Texts symbolise, organise, maintain and reproduce the gendered narratives of abstracting and segregating, as I now explain.

The gendering of men's authority in design is signified in language and given material expression in texts that position masculine values, such as technological expertise, as central to design. For example, a study of the gendering of undergraduate design subjects (Clegg, Mayfield & Trayhurn 1999) argues that 'technical 'mastery' and domination of technical spaces…sustains masculinity' (p. 49), which means women are 'clustered at the 'soft' end of the discipline and underrepresented at the 'hard' end of the continuum' (p. 44). Technological expertise, in turn, is central to national wellbeing (Davis & Broadbent 1987; Watson 1965). The construction of technological expertise is 'derived from a formalised training based on science' (Davies 1996, p. 669), over which the abstract, rational, and objective (masculine) subject of science presides. For example, Watson's (1965) disembodied masculine subject of design exemplifies the discourses of connoisseurship, canonisation and mythologisation (Fry 1988). 'He' is both heroic *and* misunderstood, which exemplifies the discourse of struggle in which disciplinary misunderstandings are triumphantly overcome so his rightful place in the university can be claimed. Symbolising is promulgated, as Section 1 showed, through the reports, documents and policies commissioned, authored and published by men across forty years of design scholarship (Davis & Broadbent 1987; DEET 1993; NSW 1970, 1973).

Symbolising promotes men's authority in universities through language, imagery and discourses that construct academic identity as masculine. Historically, as Section 1 showed, women in higher education in Australia struggled for legitimacy, caught between masculine discourses and 'a frustrating set of alternatives' (Powles 1987, p. 111). Faced with the problem of 'negotiating a path between their gender identity and an academic identity, which continues to be, almost by definition, male' (p. 112), women work ''within what is possible' (Naylor, 1984: 209), and 'constructing their own futures' (Beswick and Boreham, 1985: 12) despite, or perhaps in spite of, social-structural constraints' (p. 99). In other words, women negotiate around, rather than resist, the gendered constraints symbolising produces.

Symbolising reinforces women's double outsider positioning in design scholarship through the masculine discourse of struggle that positions design as disciplinary outsider. Despite the blossoming of feminist scholarship at UTS in the 1990s (Cohen et al. 1998), women in design played catch-up, upgrading their academic qualifications and pedagogical approaches. There was little space for women in a domain with little feminist tradition for new feminist theorisations (Attfield 2003; Lupton 2000). The under-representation of women in senior academic positions and knowledge production is complicated by symbolism, as Morley (2003) explains,

> Authority, leadership and intellectual superiority are characterised as masculine. Who speaks in academia and from what position? Who can claim academic legitimacy? Clegg (2001) argues that power is exercised in the definition of expertise (p. 8).

The objective, rational language of expertise and science, as Chapter 1 argued, masculinises authority, leadership and intellectual superiority in contemporary design knowledge debates (Archer 1981; Cross, Naughton & Walker 1981), that the predominance of brief essays, journalistic interviews or opinion pieces in the design literature suggest (Soar 2002b, p. 53). Women are often marginalised in many of these debates, which my analysis of gender distribution of authorship across two design journals suggests (Clerke 2010b). Symbolism perpetuates the 'great men and great objects' (Fry 1988) discourse, which Hey and Morley (2011) articulate as follows:

> …the emaciated vocabulary of impact tends to impose the idea of research as the next 'big idea' and thus offers a view of knowledge as individual/istic, heroic, ahistorical and transcendental (p. 172).

The 'emaciated vocabulary of impact' transports the design hero to his privileged place in the university through 'new managerialism' (Morley 2003, p. 12) discourses of audit, quality assurance and excellence. Clegg and David (2006) characterise the conservative climate of the contemporary university by the savage reduction of funding, the wedge driven between teaching and research that is consolidated by science views of funding and knowledge, the drive to audit and the changes post-1988 in Australia (and post-1992 in the United Kingdom). Audit discourses in universities operationalise knowledge production in design as technological innovation. This is complicated by the threat of colonisation posed by new disciplines, such as visual culture, exemplified by a design critic's recent comment:

> It is rare for books about visual culture to include even the briefest discussion of design, while graphic design usually goes entirely unremarked — an omission that can only be described as astonishing (Poynor 2011).

While 'astonishing', this account reinterprets the gendered narrative of absenting through the masculine discourse of struggle. To illustrate, a recent publication draws on the theoretical framing of social semiotics to separate typography from its design context (Van Leeuwen 2005, 2006). In contrast, Gestalt theories of perception inform Toynbee Wilson's (2007d) description of the dual languages of design, expressed from a design perspective as the *interplay* between word and image. The resubjectification of design within the disciplines of social semiotics, I suggest, exemplifies the symbolic violence of misrecognition perpetrated on a scholarly project currently establishing its own terms of reference. Misrecognition is a form of symbolic violence that bestows or withholds 'relevant status and rewards differentially on members of different groups' (Morley 2011, p. 224). The effect of misrecognition is to devalue design knowledge in the very act of its colonisation, as my example suggested.

In summary, gendering in design scholarship is materialised through texts that render the narratives of abstracting, segregating and symbolising durable over time and transportable across space. While the textual and symbolic violence of representing maintains the relations of ruling across shifts in geographical space, this is difficult to see on the local scale. This brings me to what I am provisionally calling locating.

Locating

In the absence of a contemporary feminist theorisation of gender in design scholarship, locating is a provisional way to articulate the gendering my place stories described in Section 2. Locating invokes both Acker's (1990) third and fifth levels of organisational gendering and brings some specificity to Morley's (2003) micropolitics in gendered universities. It is important to note that locating is inextricably linked to representing, as my analysis will show.

My place stories are texts that both represent and reproduce my experiences and my positioning as disciplinary outsider in design scholarship. For example, my feeling like a failure positioned me as the ‘wrong’ person in the ‘wrong’ place in design scholarship on a number of different registers and at different times: at printeries, in universities and in this feminist doctorate. My place stories exemplify women’s interactions with the discursive ‘informal relations surrounding work, which can result in a situation ‘uncomfortable’ for women’ (Davies 1996, p. 662). For example, the discourse of post-rape trauma constructed me as a certain kind of victim of gendered violence, which my bullying interactions in the clothing industry perpetuated. My ‘inefficient ‘life choices’, such as having children’ (Thornton 2008, p. 62) constructed me as ineligible for both an academic position and postgraduate study in design. I am rendered illegitimate in design scholarship through the discourse of exclusionary closure that Davies (1996) calls credentialism, which is ‘overlaid with gender exclusion’ (p. 662) to affect women and men differentially. When I was a student, almost all the academics were men. When I worked as an academic, almost all the students and many colleagues were women. Twenty years of Equal Opportunity policies however, has done little to change the practices and discourses that organise the division of labour in academic work as gendered (Morley 2011, p. 226). On a final note, women’s place stories constitute the potential for disrupting gendered discourses, such as misrecognition. For example,

> There’s an awkward balance that’s still going on about design scholarship, design practice, and what actually gets recognised. The struggle between the visual over the written is still being played out. For the last ten years we’ve been having this fight, designers have had to write about design as opposed to actually designing, because otherwise the university wasn’t going to recognise this…designers have had to reinvent themselves and produce a lot of writing…and now there’s a different pressure…writing about design education just wasn’t regarded of use to the faculty, yet that is what we were employed to do. Design academics have had this really fluctuating requirement, when people first came in to the job they were brought in because they were designers, and suddenly it was, actually you need to write, then yes, write on education but sorry, we’re not really supporting that (Senior design academic, 2011).

This account exemplifies the particularities of how this academic has negotiated the gendered institutional discourse of misrecognition to pursue her scholarly work in design education (Morley 2011, p. 224). Like her, other women actively negotiate their scholarly work in design to construct their own futures within what is possible. Women writing design scholarship represents a doubly dangerous transgression, which the terms women writing, and design scholarship signify. Yet this idea also has the potential to broker new understandings about the contemporary relations between design and writing in the university from the perspective of women. This is evocatively expressed by a colleague,

> …there's a confidence amongst female academics in bringing out the design, it's been really submerged up until now. I'm reverting back and doing some visual stuff, so is another colleague, we've always had the visual hidden in many ways because of all the papers we've had to write, and in many ways, it's the females who are bringing back the visual into their work and showing it and exhibiting it and making it a part of their research (Senior design academic 2011).

In this section, women are seen as active and legitimate academic subjects who negotiate multiple hidden gendered curricula in universities to generate design scholarship as the visual *interplay* between words and images (Sadokierski 2009, 2010). Women writing design scholarship represents a potentially transformative *double* transgression, of gendering in design and the print medium of scholarship in the university.

Conclusion

I have responded to the questions raised at the beginning of the chapter by shedding some light on how Smith's (1987) relations of ruling are maintained and reproduced across shifts in geographical space and historical time. My analysis of a range of Australian social, education, policy and design histories, in this chapter, identified how the masculine discourse of struggle and gendered narratives of representing have elided women's participation in these histories. Juxtaposing this critique with my place stories, I modelled Threadgold's (1997) feminist methodological strategy of rewriting to construct a new account of the emergence of a local project of design scholarship in which my history is implicated. Place stories sat in productive tension, in the chapter, with the more durable historical accounts of design at UTS, enabling me to analyse the ways in which my own gendered history is implicated in this history. By bringing Somerville's (2007) place stories into design scholarship, I have been able to colour Acker's (1990) theoretical framing of organisational gendering. In other words, place stories articulated the historicity and specificity of 'doing gender' in academic work in design in universities at different times and in different places. The material effect on women is manifest in local places in similar ways, such as: the pay gap; horizontal and vertical segregation; the exclusion and elision of women and their work from knowledge production; the gender imbalance between the value of women's and men's academic capital in the labour market of universities (Morley 2003). The sophistication and complexity of the narratives of locating and representing, I argue, limit possibilities for design scholarship by eliding the influence of a significant proportion of the academic population and their work in universities internationally, that is, women. There is a need therefore, for more nuanced accounts of design scholarship that might enable a resubjectification of women in design beyond that which is produced through absenting, abstracting, exceptioning and subverting. The idea of women writing design scholarship therefore, is textual and symbolic work that explicitly remakes academic work in design from the perspective of women, while also remaking women as active and legitimate academic subjects who significantly shape design scholarship in their local places and beyond. This raises the question of how might women's stories be generated? And how can my use of these stories be justified in this thesis? The chapter that follows responds to these questions.

Chapter 3.

Generating accounts of women in design scholarship: research methodology and methods

Introduction

The historical analysis in the previous chapter examined multiple histories documenting the scholarly emergence of design at UTS, juxtaposed with two place stories that provided some insight into what was missing from these histories, that is, knowledge about how one woman engaged in this emergence. Despite the new knowledge my places stories represent, their partiality and incompleteness raises new questions. How representative are my stories? How else might other women have made their ways through this gendering historically, and more recently? What kinds of institutional lives have women had in design in the university? What constrains them, what options do they take up, and what changes in design scholarship as a result of their actions? How has organisational gendering in the university shifted over time, and how have women responded to this? In response to these questions, in this chapter, I explain the thinking behind the research design, the core concepts and key methods, and introduce the key people.

The chapter is organised into two sections. Section 1 draws on the feminist and poststructuralist theorisations of Margaret Somerville, Terry Threadgold and Dorothy Smith to explain why I use place stories, how rewriting translates place stories into research texts, and how texts travel. It concludes with an explanation of how I use design methods to reconfigure rewriting. Section 2 describes the research design, introduces the participants, outlines the research methods I used to generate and analyse the data in Chapters 4, 5 and 6, and articulates how design methods are used to represent the analysis in these chapters. I begin with the feminist and poststructuralist theories that frame my methodological approach.

Feminist and poststructuralist research methodology

The idea of women writing design scholarship, previously introduced in Chapter 1, relies on stories. The feminist research text this thesis represents is generated from my analysis of women's stories describing their working lives in particular places. Feminist research is broadly concerned with power and knowledge, while power-knowledge discourses are central to poststructuralist research. But what is the status of stories in feminist and poststructuralist research? And what is the relationship between discourses, stories and research writing in a thesis concerned with gendering in design in the university? These are important methodological questions, so in this chapter, I explain my feminist methodological strategy of rewriting, my understanding of tactics and how texts travel, introduce the idea of the local neighbourhood and describe my reconfiguration of rewriting through design. Before I do this however, I articulate the key concepts that underpin my research methodology, broadly conceptualised as institutional discourses and place stories in the contact zone.

Institutional discourses

Writing in different disciplinary domains, Terry Threadgold, Margaret Somerville and Dorothy Smith share feminist poststructuralist understandings about the relations between gender, power and knowledge. This understanding presupposes a concept of power as a relational and productive force rather than a 'negative, repressive entity' (McNay 1992, p. 38) that some people have and others do not. Power is thus conceived as a spatial organisation of various forms of cellular grids or nodal networks (Foucault 1970/1971). Organised as social networks, discourses and bodies 'circulate' in space, regulated by discipline, which is an apparatus for the control of populations (Threadgold 1997, p. 24). To unpack this a little, bodies and speech are disciplined by discourse, the structured regularities of which are 'related to the subject through desire…in the form of the power of knowing, and the will to know' (p. 26). For Threadgold, the 'microphysics of power' that organise disciplines function by 'naming and classifying, distributing and positioning, belong[ing] to no individual but locat[ing] everyone' (p. 26). Disciplines are regulated by textual practices, while the practices of positioning oneself within a discipline produce the self and also the field. Yet, as Threadgold explains, citing Foucault (1970/1971), 'Discipline is unauthored, anonymous. It is not owned by those it disciplines and it remains a discipline only as long as it can continue to produce – 'ad infinitum—fresh propositions'' (p. 23). In other words, disciplines operate to control chance and contain bodies and speech. Yet because they rely on the continual reproduction of discourse, disciplines are also subject to change.

Of central importance to feminist theory, as I stated in Chapter 1, gender is a technology of power that functions as social control. While arguably the most important focus for feminist work, gender also intersects with other analytical categories, such as ‘race’, culture and so forth, to position individuals in various social networks as they engage in different activities throughout their daily lives. Through the specificities and particularities of intersectionality, individuals are positioned in relation to others in ways that enable them to act in certain ways in certain discursive networks and other ways in other discursive networks. For example, my multiple positioning as design academic, mother and woman is illustrated in the following anecdotes describing a day in March 2002, in which I was teaching a class in the morning, visiting a computer store at lunchtime, and arranging car repairs in the evening. In the morning, the authority of my positioning as teacher in relation to the students in my class and the university in which I worked meant that I was able to act, within institutional constraints, in ways that regulated and organised the interactions between the students and the material environment while they were in my classroom. Yet gendering positioned me in dramatically different relation to two different technology discourses later in the day.

Walking into a computer store with my six-month old daughter in a baby capsule and her 18-month old sister holding my hand positioned me in a particular power relation with the young salesman behind the counter. After waiting some time to get his attention, I said I wanted to buy a Macintosh. He responded with, ‘and what colour do you want that in?’ His assumptions positioned me as unknowledgeable in relation to the discourse of computer technology, which limited my options, I could have: tolerated his assumptions and bought a computer, or left without buying anything. In the evening, the discourse of mechanical repairs afforded the mechanic many options, while mine were limited. He could have prioritised my car repairs within his schedule and determined a fee based on what he thought I would pay, while I could have either accepted his terms, gone to another mechanic (where a similar dynamic would play out), or found another mode of transport. These three stories position me in very different ways in the discourses of teaching and technology.

The instability of discourse however, afforded some space for tactical manoeuvring. In the second instance, I suspended my frustration long enough to elicit information from the computer salesman, then bought the computer elsewhere. My rewriting of *this* place story here however, describes my tactical intervention in the gendered discourse of technology through which I got what I needed on my own terms. While the notion of tactics will be taken up later, I now outline the thinking behind places stories through the idea of the contact zone.

Place stories in the contact zone

The term 'contact zone' was coined by Mary Louise Pratt (1992) to reconceptualise post-colonial relations in 'the space of colonial encounters' (p. 6) in terms other than imperialist binaries such as coloniser/colonised, domination/marginalisation, submission/revolution. In contact zones, subjects previously separated by geographic and historical disjunctures are spatially and temporally co-present (p. 7). Yet the interactions and understandings within these spaces are constituted in complex ways that belie binary assumptions about the relations between dominant and marginalised groups. Pratt derives contact zone from 'contact', which describes improvised languages such as pidgins, developed when speakers of different native languages need to consistently communicate with each other. 'Contact literatures' are those written in a European language by non-native speakers of that language (p. 6). For Pratt, a contact 'perspective' emphasises how these interactions symbolically take place within radically asymmetrical power relations (p. 7), which can be harnessed in oppressive as well as liberating ways.

I explicitly take up Pratt's contact zone, in this thesis, to articulate the instability of discourse as a dynamic power continuum of constraint and possibility. Continuum opens a textual and symbolic space between limit and opportunity in which different stories describing 'where cultures meet, clash and grapple with each other' (Pratt 1991, p. 33) might arise. The contact zone is thus a dynamic and contested space, a power struggle through which some stories become dominant, others become marginalised and still others are elided. Re-conceptualising 'power struggle' as actively negotiating a continuum of constraint and possibility references a Foucauldian understanding of power as both constraining *and also* enabling. The contact zone opens space for rewriting stories about the embodied work and feel of how people experience power struggles as active negotiation, while also rewriting the powerful actions that are enabled through their struggles. This brings me to place stories.

Somerville (2010) positions the contact zone between an epistemology based on access to physical reality and reality as accessed through representations (citing Beck & Somerville p. 330). In other words, the contact zone positions specific bodies in actual physical places as they experience phenomena in particular historical moments, while allowing for how they represent their experiences in relation to places through personal stories. As research texts that are generated from outside the archive, according to Somerville (2006), personal stories are often unruly, embodied, affective and multi-sited, representing the spaces between body and language, 'the messiness, unfolding, open-ended and irrational nature of becoming-other through research engagement' (p. 235). To understand the specificity and historicity of gendering in design scholarship, in this thesis, personal stories become place stories.

Place stories locate 'the (lived) body' (Somerville 2004, p. 48) in texts, which have the potential to open spaces in which alternative theories and perspectives for living and writing may be generated (Richardson 2000, p. 934). For Somerville (2007), place bridges the physical and representational, the local and global, and people and place, in the construction of knowledge about the world that is seen as 'a new way of understanding what it means to be (in), and to know our places' (p. 162). As a space between grounded reality and representation, place has the potential to bridge disciplinary and subject areas, through which subjectivity and identity may be negotiated. It has the potential to offer alternative stories about how people' identities and possibilities are shaped with particular attributes through living in particular places (p. 162).

Somerville's concept of place arises from her research collaborations with Indigenous people in Australia, which relates to descriptions of landscapes and how people live and learn in relation and within places and ecologies. Place stories thus represent a dialogical relationship between people and the embodied materiality of places. The contact zone of contested, ignored and ransacked spaces is where her interest in and understanding of place stories arises. While necessarily generating multiple contested stories, the contact zone also constitutes a space of transformative potential. Somerville puts it this way,

> Contradictory 'stories and histories of connection, exploitation and care continue to converge within public and personal spheres' opening up possibilities for cultural transformation 'when individuals find the words and images that enable people to re-imagine familiar country' (Sinclair, 2001, p. 57) (p. 155).

The transformative potential of place stories is central to the multiple re-subjectifications this thesis generates for women, design scholarship and qualitative research more broadly. A key strategy of the contact zone is to preserve the difference between stories, as well as sometimes contradictory ideas, even to the point of suspending meaning (Carter in Somerville

2010, p. 338). In other words, when read together, multiple stories about the same place generated by different people speaking from different subject positions may produce complexly different interpretations to the point where possibilities for understanding that place in a cohesive way are disrupted. While alternative stories may produce this place as unrecognisable in relation to dominant understandings, multiple stories held together in productive tension make other interpretations possible.

Somerville's work has evolved to explorations of her own place stories through the use of daily journal writing, through which she writes the specificities of living and working in particular places, such as the La Trobe Valley (2008), and the immediacy of embodied experience, such as life history writing (Somerville 1990) and massage work (2004). This work guides my use of place stories, which I relocate to the contact zone of universities, which are seen as 'places where knowledge is deeply and sometimes violently contested' (Chouinard 2006, p. 199). The contact zone is therefore a discursive space in which place stories of women's working lives in design scholarship can sit in productive tension alongside the gendered narratives of representing in the design literature. I will be developing place stories in the chapters that follow, but now turn to the methodological strategy through which place stories are rewritten in this thesis.

Rewriting as a feminist methodological strategy

Broadly, rewriting can be understood as a textual process of recitation. Through rewriting, what is already known about a topic, event or phenomenon can be transformed by new knowledge or new ways of writing and transmitted to audiences as text. Precisely because, as I argued in previous chapters, records of historical events were written by men, these records form what Foucault (1978) called the archive, which is the collection of texts, conversations and documents (Threadgold 1997, p. 145) constructed from the 'proper place of power' (p. 72). Rewriting performs a recitation of the archive, which organises, reproduces and transmits masculine discourses over long periods of historical time. For Threadgold however, rewriting is textual and symbolic work that signals the recent turn in feminism to writing as personal, political and transgressive (Braidotti 1994; Clegg & David 2006; Hughes 2002). In *Feminist poetics: poiesis, performance, histories*, Threadgold deploys women's previously undocumented family memories of an historical event to rewrite a gendered and raced account that makes alternative meanings of this event possible. Rewriting is the textual strategy through which Threadgold transforms knowledge production by drawing on resources *outside* Foucault's (1978) archive, that intervenes in the transmission of masculine knowledge, practices and processes.

Women's place stories constitute possibilities for generating alternative theories and perspectives for living and writing (Richardson 2000, p. 934). Rewriting place stories enables me to break boundaries and produce breaches (Bendix Petersen 2007) in dominant ways of knowing the world. Rewriting is both a methodological strategy through which the gendering of knowledge production processes and discourses in design may be breached and transformed, and also the site in which the writing subject herself is transformed. By this I mean that the idea of women writing design scholarship transforms scholarly work in design from the perspective of women, which rewrites women as active and legitimate subjects of design. Attending to the specificities and particularities of individual women's working lives in universities disrupts the narratives of representing that dominate the design literature. Refusing these narratives necessitates a feminist and poststructuralist concern for specificity and heterogeneity, which the multiple place stories in this thesis describe.

Held in productive tension with each other and my critiques in previous chapters, women's place stories challenge the centrality of the masculine subject of design from whose practices the standard modes of scholarship are devised as technologies of discipline. Discipline is sustained through the power-knowledge nexus, which makes possible the exercise of power inscribed in certain forms of practice and is itself a product of power (Edwards & Usher 1994, p. 8). Conceptualising power within a contact zone however, means that discipline relies on recitation for its maintenance, which renders it unstable and subject to change. Space therefore exists within the multiple social networks in which individuals are positioned for them to act in ways other than the practices of the dominant order. My analysis will show that a daily basis, women perform their academic work according to institutional requirements, while also actively engaging in what might be seen as subversive practices. Despite the contradictions and tensions this generates, this moves women's desire away from older ideas of *lack* to conscious *action*. To think of actively desiring *not* to do something and instead do something else as conscious engagement in practices outside institutional conventions shifts the focus from that which is *resisted* to that which is *desired*. What women desire, I argue, is to productively work around, rather than resist, the obstacles institutional gendering produces. This brings me to tactics, which I introduced earlier in this chapter.

Tactics

More than just desiring however, through their actions these women shape a different space, and this is where the notion of tactics is useful. Michel de Certeau (1998) proposed that in their everyday lives, ordinary people mobilise unsuspected resources to set in motion 'microresistances' that generate 'microfreedoms' for themselves in ways that displace the hold social and political powers have over them (p. xxi). Despite their apparent submission, people subvert the laws and representations of the dominant order by making them function on their own terms. In other words, women use whatever means they can to find spaces within the institutions in which they work where they can determine their own actions. De Certeau's tactics allow for a functional fluidity in people's responses, even as they simultaneously subvert the expectations of the dominant order. Tactics occupy no proper place in discourse, but instead, are provisional, shifting and opportunistic. Tactics involve people acting in response to, and intervening in, dominant social orders.

McNay (2000) proposes a feminist understanding of agency that elaborates tactics. For McNay, individuals respond in unanticipated and innovative ways when faced with complexity and difference (p. 5). Their actions make possible new forms of desire unhampered by 'the myth of a state of powerlessness' (p. 30). From this perspective, subjectivity is 'a dialectic of freedom and constraint' (p. 2), which opens space to theorise how individuals mobilise desire to 'act in an autonomous and creative fashion, despite overarching social constraints' (p. 12). In other words, tactics open space for rethinking how women actively negotiate gendering in the contact zone, as potentially transgressing, rather than resisting, the dominant discourses and practices in the universities in which they work, which in turn, constitute potential for transforming and remaking.

Methodologically in this thesis, from outside the proper place of power, rewriting women's place stories remakes these women as legitimate academic subjects, and remakes design scholarship as knowledge production arising from the perspective of women. Rewriting design scholarship as a contact zone of multiple contested stories opens new discursive spaces for feminist work in design that asks different questions of those whose voices are elided from the design literature. The thesis is itself a story in which the absence and unspoken utterances of the voices of people who are not the producers of historical documents assert their presence (Fry 1988, p. 8). Their accounts represent a multi-sited, multi-storied, multi-voiced narrative that opens possibilities for new explanatory frameworks of gender. Methodologically, these stories draw on visual imagery to refigure rewriting through design, which will be elaborated shortly.

Repositioning women as agents of disciplinary change in design does not mean however, that women have not previously taken up these roles in the past or that some women have not gained recognition within localised collegial circles. Rewriting instead relocates women as central to knowledge production in design. It produces and circulates alternative stories that counter the historical tendency *not* to acknowledge, document, theorise and disseminate women's scholarly work. Place storymaking in this thesis positions rewriting as particularly relevant to design scholarship as, as it brings the material and material processes into language. Through this thesis text, these stories may travel to audiences beyond the local site of their production to resonate with women design academics in other places and women in other disciplines. This brings me to the idea of texts that travel.

Experience is local, while texts travel

Knowledge production is embodied work that arises from the specificities of 'lived experience', as I argued in Chapter 1. Knowledge is therefore partial and situated (Haraway 1988), only the local can be known through experience (Somerville 2010), and experience is always embodied and temporal (Grosz 1994). Experience however, can be represented as language and communicated through stories. Yet stories are subject to the resistances in texts that limit what it is actually possible to say, and what it is not possible to say (the unspeakable). Knowledge that exists outside Foucault's archive, for example, cannot travel beyond the local site of its production, yet the repository of texts that comprise the archive is repeatedly drawn upon and replicated, which is how gendering is maintained and reproduced across geographical space and historical time. Therefore a thorough understanding of the limitations, possibilities and materiality of texts and the resistances they offer to the meanings I wish to make is required, and to which I now turn.

Experience is always local, while texts travel. This is notwithstanding that experience is also always mediated by discourses and discourses travel. For Dorothy Smith (1990), people's lived experiences in actual physical places transition to the symbolic realm of abstract representation through language. Knowledge of the world as perceived by specific bodies is translated from language through writing into text, which specifically accomplishes the erasure of these bodies. Text is a mode of language that can be disseminated, read and interpreted by people far removed from local sites of experience. The textual process that turns experience into text also mediates meaning, making it possible for different readers in different places to read and imagine events they did not witness in remarkably similar ways. In *Texts, facts and femininity*, Smith refers to the realm in which abstract representations circulate restricted meanings to different audiences as the 'extra-local'. She uses an academic conference in which a paper is read and discussed and the discussion recorded for dissemination to a wider audience to exemplify the textual process, which I now outline.

Smith employs the metaphor of the microphone to explain how the textual process privileges certain speaking positions and elides others. Microphones positioned at specific vantage points by the organisers record parts of the conference talk by picking up certain voices and not others. Through transcription, this record is translated to text as a representation of the conference discussion. The text that is produced only includes the privileged perspective of the conference speakers (and the organisers who positioned the microphones), while eliding the rather different experiences of (dissenting) participants. Through the textual process that selectively turns some of the discussion into text, these dissenting voices are rendered inaudible. Although their voices are not represented in the text, it does not mean that the effects of their participation are erased from the memories of those who experienced the event as dissent. If recorded, their views would represent alternative interpretations of the same event. If these dissenting interpretations were published alongside the official text, different meanings about how the paper was received at the conference would circulate and be available to others, which would make it possible to interpret how the paper was received in multiple ways. Later, the text travels beyond the event itself and is subsequently read by audiences who did not attend the conference. Smith argues that this temporal and spatial dislocation moves local, lived experience to the abstract, objective, 'extra-local' order of the text (p. 72). The text is therefore positioned *without* time and *outside* the local (p. 77). The subjects who experienced the event as dissent are thus cast into a contradictory relation with themselves in this text, which is dislocated from time and space (p. 83). Although they were at the conference, the text that circulates does not contain their voices nor represent their experiences.

Similarly positioned outside the range of the symbolic microphones that record and disseminate design discourses, women design academics are cast into a contradictory relation with themselves in texts that do not speak of their lived experiences. Rewriting, in this thesis, means literally recording the voices of women who are positioned outside the proper place of power, and translating their talk into alternative texts that may travel beyond the local site of their production to challenge the authority of 'the one who knows' (Threadgold 1997, p. 15). This thesis is one such text. In rewriting place stories in the thesis, the particularities of everyday working life must therefore be located within the theoretical framing of recorded lived experience. Documenting places stories for this research, for example, involved sitting with the women in cafés and talking over lunch while I interviewed them, which exemplifies how research work often gets done. Involving food and coffee, laughter and occasionally tears, such details are not normally included in research accounts. My reference to these details in my analysis chapters point to the substantive engagement in my intention to disrupt masculine ideas about what is legitimate in scholarship in general, and design scholarship in particular. My analysis will open the university up to certain kinds of spaces and activities that, while not always explicitly shown, are part of the material world in which women engage in universities. These stories are about places and spaces, and although I do not explicitly theorise either, my work illuminates how specific bodies interact in certain physical and intellectual spaces that are normally erased in scholarship.

To articulate these spaces, I now outline the idea that constitutes the key analytical framing for the chapters that follow. I was introduced to the local neighbourhood by Erica McWilliam, at a seminar for organisational creative capacity building at UTS in 2007.

Local neighbourhood

The idea of the local neighbourhood resurfaced during the workshop for Chapter 5, represented in the data as,

> …this idea that groups of people belong to a local neighbourhood where they do different things, but they share the roles, they share leadership, and things move around a little bit, in the same way that birds in a flock sort of move around. Like the big flock doesn't work together, they have small neighbourhoods within the big flock. That was one of the things that struck me, and the second thing was the idea of not bumping into each other, the two things about being part of togetherness, but also being aware of separateness. And you know…rather than people positioning themselves against each other, but…if people take the view that we're together, but we're also being mindful of not treading on each others' toes (Teena).

This excerpt shows the idea forming as I spoke. McWilliam developed the idea of the local neighbourhood from Reynold's (1987) distributed behavioural model of digitally simulating birds flocking. Reynolds defines a flock as a group of objects that exhibit a 'polarized [nonaligned], noncolliding, aggregate motion' (p. 25) that appears fluid, but is comprised of randomly arrayed yet synchronised individual fliers. He argues that the size of the flock makes little difference to the individual member, which he suggests is 'an independent actor that navigates according to its local perception of the dynamic environment' (p. 25). In large flocks, each bird 'must have a localized and filtered perception of the rest of the flock' (p. 28), in which they are aware of themselves, two or three of their nearest neighbours, and the rest of the flock.

Photo: Teena Clerke 2012

McWilliam translates Reynolds' ideas to creative capacity building in organisations (McWilliam 2008; McWilliam, Dawson & Pei-Ling Tan 2008), to argue that *both* the separateness of the individual *and* the togetherness of team collaboration are required for creative production. McWilliam (2008) stresses that the investigation of creativity should focus on 'the community, not the individual…[and] how humans interact. It is at the *intersection of these interactions* that creative enterprise emerges' (p. 2, author's italics). Implicit in creative human interactions is the idea of 'community learning', central to which is the concept of 'emptiness'. Emptiness refers to the importance of ‘keeping the space of not knowing open…[to] the possibilities that exist for moving ideas around’ (p. 2). McWilliam moves the complex relational dynamics of flocking to creative production in universities, which she calls local neighbourhoods.

Creative production in local neighbourhoods involves five principles, which McWilliam derives from organisational swarming theories. The first principle is connectivity with diversity, which provides opportunities for individuals to plug into a local neighbourhood while pursuing their passions. The second is co-invention/co-creation with separation, which refers to learning produced through authentic synergies between individuals and the team rather than what is ‘required’ by external others. Third, leading and following means collectively shared responsibility for leadership, future thinking, and tracking and guiding proximities between those close by, and the local and global. Fourth, ‘enhancing’ constraints and removal of inhibitors refers to environmental minimisation of command and control, while scaffolding opportunities for members that optimise team performance. The final principle is creative ‘holes’ and bridging holes, through which leaders bridge the natural spaces arising between disciplinary clusters, and members value the importance of broader social networks and brokering information within and outside the university (pp. 7–8). These principles direct attention to the size and scale of teams and their capacity to self-manage and sustain separateness and connectedness across time and space (p. 5). I adapt these principles, in the thesis, as: connectivity with diversity, co-invention with separation, leading and following, constraint negotiation, and opening space for not knowing while bridging disciplinary clusters.

The idea of the creative local neighbourhood can be readily applied to a group of individuals (academics) working separately and moving together in relational networks (within and across universities), as these networks shift across contact zones. Local neighbourhoods furthermore, may extend to ‘“boundary-spanning relationships”’ both within and outside the organisational environment’ (p. 6). McWillam explains the relevance of local neighbourhood to universities,

> …in universities, ideas do not usually flow freely across disciplinary clusters. Rather, they stop at the door of a faculty or department, as lecturers retreat to monastic offices and teachers go it alone in their one-to-thirty tutorials. If good ideas are going to be valued in formal educational environments, we need to shake up the monasticism and singularity of teaching and educational leadership (p. 7).

‘Local neighbourhood’ is an analytical concept that enables me to describe the range of creative, dialogical interactions between individuals in universities. The idea opens space to articulate design scholarship as creative capacity building generated through conversational learning spaces in which not knowing is valued, and through which individuals orient themselves to each other within small teams. It also enables me to counter the constraints of gendering with a more meaningful understanding of how design scholarship is dialogically generated and transformed through learning conversations between academics across ‘disciplinary clusters’. This idea contrasts with the individual effort print authorship implies, the ‘monasticism and singularity’ that characterises academic traditions, and the tendency to insularity in design. In conclusion, McWilliam’s five principles of creative local neighbourhoods,

> …privilege the ability to navigate within and across knowledge domains…At a micro level, they allow us to be explicit about the dynamics involved in building and sustaining collaborative and agile teams, while at a macro level, they allow us to pay more attention to brokering ideas, understanding that this is a much more crucial institutional and social dynamic than we have acknowledged to date (pp. 8–9).

The key ideas for this thesis are, navigation within and across knowledge domains, boundary-spanning relationships, building and sustaining collaborative and agile teams, and the brokering of ideas. The local neighbourhood is at once a concept that comprises concrete institutional space (in universities), such as informal conversations in which academics orient themselves to each other, their local team and broader social networks in corridors and meeting rooms, as well as textual and symbolic space (in power networks). The idea of design scholarship as dialogical orientation within local neighbourhoods both emerges from and also frames the data analysis in the chapters that follow. To conclude this section of the chapter, I introduce the design methods through which rewriting is reconfigured, in the thesis, as the visual interplay between words, images and elements of design.

Reconfiguring rewriting through design

> Rick Poynor: To answer the point about writing being seen as the ultimate form of analysis, there is no reason why visual techniques should not be used in the discussion of graphic design…I don’t believe that this is the answer to the relative lack of scholarship in graphic design. The commercial reality of vocational education (in the UK and elsewhere) has also cut off the opportunities for thinking.
>
> Paul Rennie: …making graphic design is relatively easy (at least compared with architecture). Accordingly, there's no natural space for philosophising about our activities. I can easily imagine a form of design education where it is possible to answer a brief through a written, or partially written, submission. My experience is that the art schools are a little

> wary of writing. Elsewhere. It's frustrating that academic colleagues, beyond our discipline, are so suspicious of "presentation." Most academic presentation is dire (http://observatory.designobserver.com/entry.html?entry=24048).

This excerpt from an online discussion between two well-known design commentators contemporises the discourse of struggle characterising the relations between design scholarship and writing in the university. Poynor attributes the 'relative lack of scholarship' in design to its location in vocational education, which has reduced 'the opportunities for thinking', reiterating my point about the politics of location. Rennie attributes the paucity of 'philosophising' in design to the lack of 'natural space' in 'art schools', which are 'wary of writing'. Their exchange exemplifies design as hybrid disciplinary outsider located in profane places, its academics distancing themselves from other pariah discourses in the university, such as art and architecture, which are suspicious of writing. Yet it also opens space for design academics to move 'beyond our [insular] discipline' to address the 'dire' academic 'presentations' in disciplines external to design. Design methods therefore, constitute a possibility for design to legitimise its institutional location by offering new ways through which research texts and audiences may interact. The thesis embodies this possibility.

Rewriting reconfigures design scholarship from the perspective of women, while the thesis reconfigures rewriting itself. Primarily an act and artefact of print scholarship in design, the thesis embodies 'new ways of writing and representation rendering different knowledge assemblages' (Hey & Morley 2011, p. 169), that intervene in an emerging landscape of scholarship. As a physical artefact and a designed object, the thesis is relatively modest in terms of its pretensions to multimedia complexity. I have found it useful, and indeed essential, to reference the visual as a powerful representation of qualitative data analysis (Clerke 2012), while my intention is to render the aesthetic look and experience of reading the thesis pleasurable through the visual interplay between words, image and design elements.

In sum, this section outlined my methodological rationale for rewriting women's place stories that intervene, in this thesis, in the gendered practices and discourses that organise academic work in the contact zone of design in universities. Rewriting thus: is future-oriented and place-focused; moves in close to pay attention to how particular women negotiate gendering in design in the universities in which they work; translates lived experience into texts that travel; and deploys design methods to analyse and represent data analysis through multi-modal formats. The thesis itself represents a text that reconfigures rewriting through design, and which will travel beyond the local site of its production. I conclude this section with a number of new questions. How did I go about generating women's place stories? How did I choose the participants, what kinds of methods were used, and what kinds of problems did this raise? What are some of the possible limitations of these methods? This brings me to Section 2.

Research methods: generating women's place stories

This section describes how the research was devised and data generated, and how I used design methods to analyse and represent the data analysis. While this is a feminist study, it is informed by the idea that there is no one feminist methodological approach to research, but rather, a number of principles that guide feminist research approaches in each historical moment. For Fonow and Cook (1991), this means to 'represent human diversity, transform patriarchal social institutions and create social change by empowering women through research' (Bower, Clerke & Lee 2009, p. 129). The following elaborates:

> We are less concerned with questions of distinctive feminist methodologies or "women's ways of knowing" than with exploring what is possible in circumstances that are often described by critics as post-feminist. We are mindful of the passing of the heyday of feminism: the decline of the women's movement, the rise and dispersal of feminist theory, the passing of the moment of equal opportunity, the changing of the generational guard.
>
> We don't advance identity politics, but we share a project of re-minding our communities of the problem of gender. As Terry Threadgold said in relation to feminist work in the academy, "It will always need doing again" (pp. 127–8).

This excerpt captures my feminist motivation for the research, which is to remind the scholarly design community in which I work of the problem of gender. By asking a small number of women about their working lives as design academics in particular places, I aim to document that which is outside the archive, while avoiding comparisons with men, broad generalisations about women, and essentialising 'women's ways of knowing'. I designed the research, as I stated in Chapter 1, to address the related problems of absenting, abstracting, exceptioning and subverting that maintain and reproduce the gendered organisation of academic work in design in universities. This section is organised into two parts. Part 1 describes the research process. Part 2 introduces the participants, describes the methods through which I generated and analysed the data, and the design methods I used to represent my analysis as the visual interplay between words, images and design elements. I begin with a place story of the research process.

Description of the research study

The research was devised as a small local study of women working in design in two Sydney universities. The research design comprised ethnographic observation, on-the-record interviews with a senior design academic, and a de-identified collective memory workshop with four women. Designed as a rich methodological engagement in the disciplinary world of design, data was generated from my ethnographic observation of women's working lives, and the place stories generated from the interviews and workshop. I was seeking deep insight into how gender was 'done' in design scholarship, and how it adapted across contact zone shifts. As a design academic engaged in a feminist study, I wanted to work closely with other women design academics. My intention was not to speak for these women, but to speak on behalf of their experiences as well as my own through research texts that might travel to resonate with women in other disciplines.

The research had begun with my observation of the shift in women's participation in design scholarship, as I stated in Chapter 1, which my analysis of baseline statistics in Chapter 2 affirmed. Women had been in design in the university long enough, I reasoned, what had changed in design scholarship as a result of their participation?

The research progressed as planned between 2006 and 2007. I spent several months 'deep hanging out' (Clifford, cited in Wogan 2004, p. 130) with a senior academic in the Faculty of Design, Architecture and Building at UTS in late 2006. My observation was limited to her interactions with sessionals and students in lectures and tutorials, partly because I was unsure of how to ethically account for what I observed in the informal spaces of staff rooms and partly to accommodate institutional timetables there and where I worked. In March and October 2007, I conducted two on-the-record interviews with Adjunct Professor Jenny Toynbee Wilson, and in October 2007 held the adapted collective memory workshop (Haug et al. 1987). In 2008 however, the research expanded two-fold.

To supplement the data generated from Jenny's interviews, in late 2008 and early 2009 I spoke to six of her colleagues, two of whom had worked with her at SCA and were retired, and three of whom were men. In early 2008, I interviewed a design academic visiting Australia from the

United Kingdom, which led to interviews with eight women when I travelled to London for a conference (Clerke 2008). What began as a small local study broadened beyond Australia to comprise a small international network of women in design scholarship. I now introduce the participants.

The participants

Fifteen women participated in the study. Ranging in age from their early 30s to over 70, the women work in nine different universities in Australia, the United Kingdom and Europe. At the time of the interviews: one was retired, ten worked in fulltime positions, two in fractional positions and two worked as sessionals; all but three had completed or were completing doctorates, and all but one had worked in a professional design practice; and all worked in design or art and design faculties, departments or colleges in universities, while three worked across Design sub-disciplines.

The academics in this research are neither intended to be representative of women in design scholarship as a whole, nor are their accounts intended to be generalisable in any literal way. On the contrary, their inclusion in the research is precisely because of the particularity of their experiences as women who work in design in universities, not just in adjunct roles but as players, contributors and shapers of the disciplinary trajectory of design scholarship. While their accounts may not be generalisable in a literal sense, they produced common themes that are relevant to the project of design as a whole, which I take up in the chapters that follow. Pseudonyms de-identify the women and their institutions, with the exception of Jenny Toynbee Wilson, whose scholarly work at UTS renders her recognisable, as does Siân Cook's, who collaborated with Teal Triggs and Liz McQuiston to co-establish the Women's Design and Research Unit (WD+RU) in the mid-1990s. I de-identify the women so that their stories may resonate with other women, regardless of where they are positioned and the conditions under which they work. I now introduce the women by pseudonym, age and academic position, organised into the chapters in which they appear.

Chapter 4 comprised two on the record, open-ended interviews with Jenny Toynbee Wilson.

> Jenny's academic career spans 27 years, beginning as a fractional lecturer at SCA in 1977 and retiring as Adjunct Professor at UTS in 2002. Throughout her career, Jenny maintained private practices in design and art, with examples of her work in collections in Australia and internationally. Now retired, Jenny occasionally works as a sessional at UTS, and presents design seminars at the University of the Third Age (U3A).

Chapter 5 comprised an adapted collective memory workshop with four women from SMU, and myself, introduced in alphabetical order.

> **Anje** is a senior lecturer who has worked at SMU for more than 25 years. She feels like she 'has just grown with the course'. She has worked in multi-disciplinary teams on collaborative projects with communities and government departments, and external organisations to advocate for a range of social issues, and for ecological sustainability in particular. She has participated in exhibitions and co-authored a number of commissioned reports for regional and State governments.
>
> **Cass** started as a sessional at SMU 15 years ago, and is now a lecturer. She has worked in design in a number of universities in Australia and internationally, completed her doctorate in the early 1990s, and has a cross-disciplinary interest in practice-led research.
>
> **Elle** is a senior lecturer at SMU who has worked as a sessional and in senior academic positions in universities in Sydney and internationally for more than 15 years, and has worked in professional design practice since the 1980s. Elle is completing her PhD, and pursuing her research interests in the interface between typography and teaching.
>
> **Mez's** association with SMU began when she 'went through the course' as an undergraduate. She has worked at SMU for five years as a sessional, while completing her PhD, maintaining her professional design and illustration practice, and exhibiting. Mez has participated in radio interviews about her research interests in book design.
>
> **Teena** has worked as a sessional at three different Sydney universities for 15 years, maintains a private design consultancy with clients in the corporate and community sectors, has exhibited art, with examples of her work in Australian and international collections. She is completing her PhD, currently works in education at UTS as a doctoral intern and is the author of this thesis.

Chapter 6 comprised nine open-ended interviews with 10 women, introduced from oldest to youngest to reflect the chapter organisation.

> **Jan** is 65, is a Research Fellow and is active in design research, writing, publishing, and supervising doctoral students. She has worked in sessional, fractional and fulltime positions throughout her career, which spans more than 30 years. Of the women in my study, Jan is the only academic not to have practised professionally as a designer.
>
> **Anna** is in her early 60s, and is a senior academic manager responsible for academic staff development, higher degree research and doctoral supervision. She has completed an undergraduate degree, and two postgraduate degrees in related Design sub-disciplines. Anna is active in research and publication across Design disciplines.
>
> **Marilyn** is an Associate Professor in her mid-50s, with a research interest in gender, subjectivity and identity. She worked as a professional photographer in the 1980s, has

completed a doctorate, and has worked as a sessional in humanities as well as design. Marilyn now researches and works across Design sub-disciplines.

Siân is in her late 40s and has coordinated the advertising stream in graphic design at London College of Communication for two years. She previously worked as a sessional at other universities and her research interest is in HIV/AIDS health promotion. Siân graciously agreed to be interviewed on the record, as she is recognisable through her collaboration with Teal Triggs and Liz McQuiston to design the typeface *Pussy Galore* and establish Women's Design and Research Unity (WD+RU). Her feminist agenda informs her scholarly work.

Pia and **Isabel** are both in their early 40s and work as lecturers in different institutions. They have both worked professionally in design, are completing doctorates and collaborate on an external project, funded through their institutions, to produce contemporary teaching resources. I have integrated their stories in the chapter as they are linked in multiple ways, and were interviewed together.

Veronica is 40, and works as a senior lecturer. She is completing her doctorate, while exhibiting artwork and curating design exhibitions. She has practiced as both designer and artist and has worked in sessional and fulltime positions at different institutions for 18 years.

Rachel is in her late-30s, has completed her doctorate and has worked in her 0.5 fractional position for 10 years. She writes for scholarly journals and magazines, collaborates on research projects, and maintains her design practice.

Maxine is in her mid-30s and recently completed her doctorate. She works as a design consultant, project manager and exhibition designer, while researching and writing about design. She will soon take up a senior academic position.

Donna is in her early 30s has worked in a fractional position for seven years. She recently completed her doctorate, writes and publishes on design and maintains a professional design studio.

The workshop in Chapter 5 generated collective storying, but did not explicitly document each woman's place stories. In the interviews, I asked the women how they came to be design academics. The responded by describing their career trajectories in design practice and scholarship, their experiences in the universities in which they worked, and their interactions with students and colleagues, practice and discourses and the material environment in these places. The women's stories both invoked organisational gendering by drawing upon notions of rules, structures and hierarchies, and also represented the transgression of certain institutional requirements, through descriptions of how they bent the rules to do what they wanted to do, while also doing what they had to do. Having introduced the participants, I now turn to ethical and methodological issues.

Methodological issues and ethics

The research had gained momentum with the London interviews, yet this raised a number of methodological issues. For instance, how could I manage the large sets of qualitative data? Where did these interviews fit within the 'local' study I had devised? How might I generate research texts that would resonate with other women, yet avoid generalisations? In a study focused on women, what was the status of the data generated through interviews with Jenny's male colleagues, if not to legitimise her achievements? How might I avoid deifying 'St Jenny' of UTS or constructing her as a 'notable exception' (Triggs 2000)? Finally, a number of tensions arose around the management of ethics and consent processes. The following excerpt describes one of the participants' experiences interviewing designers for her doctorate,

> …designers aren't used to this whole academic, you know, ethical committee stuff…it makes no sense to them…They would have had curators interview them, they've had very fabulous people interview them of all shapes and sizes, but probably not that kind of very old school formal process. The formalisation I think is very unusual and unnatural in the design situation…it's just this overburdened, ridiculous medical model (Veronica 2008).

Veronica's account exemplifies the mismatch between design practices and those of the university. While I followed ethical procedures, none of the women signed off on the interview transcripts. Like Veronica, I assume this process had no relevance for my participants. My insider-outsider position as researcher, participant and academic furthermore, placed me in ambiguous relation to the participants. Although my own experiences paralleled those of many of the women, at the time of the interviews and workshop I neither worked with any of them, nor worked in the institutions in which they worked. Organising the workshop furthermore, required five busy working women to get together to write, talk and, I hoped, theorise our gendered experiences. This raised further questions. How could I honour the women's generous contribution of time and stories to my research while ensuring that no harm would come to them as a result of their participation? How might they benefit from participating? Ethically, how could I claim the research as collective knowledge production generated through women's collaborations, while also claiming the thesis as my original contribution to knowledge? In short, whose work was this?

New to both research and feminist theory, I could make no assumptions about the women's attitudes to or familiarity with feminist thinking. There was a great deal of uncertainty, on my part and that of participants, about what I was asking them to do, the boundaries around what could be discussed, how little or much reference could be made to men, and how the participants and our conversations might be represented. These issues were partially addressed through writing, to which Richardson (2000) refers as a method of inquiry, from which this thesis was produced as design scholarship. Increasingly informed by what Bower has referred to as 'feminist sensibilities' (2010, p. 170), rewriting enabled me to record and also mediate the gendered relations between women, design scholarship and writing through the transformative potential of the place stories in this text.

Methodologically, like the microphones in Dorothy Smith's conference, the rewritten stories in this thesis represent a particular contact perspective, that is, my interpretation of what each woman told me in the interviews. By recording, transcribing, analysing and rewriting what the women said, texts produced from this data have travelled, in a range of media such as conference presentations and journal articles, to geographically dispersed places. These texts have intersected with people in environments far removed from the conversations in which they emerged. While bearing very little resemblance to these conversations, the texts contain both traces of the interviews and my interpretation of the interviews, which represent a rewriting of the research event itself. Through the political technologies of writing, what we said in conversation has been transformed, while the thesis is framed by the transformative potential of rewriting design scholarship. Yet how might these place stories re-subjectify women as agents of a transformed design scholarship? How might I show their powerful influence in actively negotiating design scholarship on their own terms in their local neighbourhoods? How might an historical excavation of the contact zones in which women were placed in design scholarship also potentially rewrite a different future? Rewriting the past as a contact zone is a way to extend my partial experience to that of other women to identify broader patterns of gendering.

The status of the data in this thesis is relatively tentative and fragile. Rather than evidence, the data comprise *accounts* of how people position themselves and their experiences at a particular point in historical time, in the context of a research conversation conducted for my doctorate. I therefore approach rewriting reflexively. This means that I locate myself in the thesis as consciously having selected and assembled those words and interactions that address the questions I have raised.

To conclude this discussion, the study generated almost 200,000 words of data from 23 indepth research events over two years, representing around 21 hours of conversation with 19 people, of whom 16 were women. I had recorded, transcribed and read this data multiple times. Yet which sets of data was I to draw upon and why? Which would be selected to appear in this thesis, and which would be relegated to the 'interesting anecdote' category that, while intriguing, did not address my research questions? In short, I was swamped by data and overwhelmed by choice. This brings me to the research methods.

Research methods and data analysis

The research design, as I have mentioned, consisted of ethnographic observation, open-ended interviews with a senior academic and a modified collective memory workshop and grew to 14 additional open-ended interviews, although one was not used for personal reasons. In principle, the data on which I draw in Chapters 2, 4, 5 and 6, were generated from a range of primary sources, including archival documents, unpublished research texts and my own place stories, in addition to the places stories the empirical study produced.

Each of the three analysis chapters engages on the local scale, and so the chapters are arranged spatially, linking women in one Sydney university (Chapter 4), to another (Chapter 5), and to women in universities in other parts of the world (Chapter 6). They are also organised temporally to address the relationship between historical time and the emergence of design scholarship through an 'ontology of becoming rather than an ontology of being' (Grosz in Somerville 2006, p. 237) that links 'the past and present to a future that is uncontained by them' (p. 237). Chapter 4 therefore, documents an historical emergence of design scholarship between the 1970s and 1990s, Chapter 5 accounts for a collective conversation in 2007, and Chapter 6 moves between the 1970s and 2008.

The contact zone and the local neighbourhood, as I described in Section 1, are the broad methodological framings through which I analyse the data. This means I pay close attention to how the women act on opportunities as they are presented, and although it often feels like constraint, how their actions open up a new set of possibilities for themselves and their local neighbourhoods. In other words, I document how design scholarship in local places has been 'shaped' by the legacy of other women having done this before. In this way, my feminist rewriting reconfigures design scholarship as a dynamic discursive network of linked local neighbourhoods. I now turn to the methods with which I generated and analysed the data that appears in Chapters 4, 5 and 6, organised in this order. At the end of each section, I describe the design methods used to represent data analysis as the visual interplay between words, images and design elements.

Reassessing legacy in design scholarship

Reassessing legacy in Chapter 4 offers a place story describing the local emergence of design scholarship at the University of Technology, Sydney (UTS). I rewrite this emergence through Adjunct Professor Jenny Toynbee Wilson's reflections on her 27-year academic career. Jenny was chosen for three reasons: she was a design academic at SCA and Head of Department at UTS in the 1990s; her Masters dissertation is possibly the first Australian empirical study of design education; and partly because Jenny is implicated in my personal history, as Chapter 2 described.

The data was generated through two face-to-face, open-ended interviews with Jenny in 2007. I elicited her on-the-record reflections about her academic career, transcribed the interviews and in 2008, began to write 'Jenny's story'. My methodological approach was to co-opt ghostwriting as a feminist rewriting strategy. Commonly used in the genre of biography writing, ghostwriting was adapted as a methodological strategy by Carl Rhodes (2000) in his doctoral dissertation. Rhodes describes ghostwriting as a textual practice of interview-based research that enables writing 'for and on behalf of someone else' (p. 514). For Rhodes, the metaphor of researcher as ghostwriter enables researchers to 'acknowledge their role in the production of textual representations of their research participants' (p. 511). In other words, ghostwritten research texts explicitly acknowledge the authorial roles of the researcher and participants in producing interpretations of the world in which they both inhabit.

My intention in ghostwriting Jenny's story was to collapse the authorial role and make explicit the uneven power relations between us: Jenny as a senior academic, my lecturer, and participant in my research, and me as a design academic, her former student, and researcher and author of this thesis. Ghostwriting involves moving backwards and forwards from transcript to narrative to construct the text, and moving the text between researcher and participant/s to produce the final iteration, a process I have described elsewhere (Clerke 2009). Yet Jenny did not change the story I wrote, and the story itself did not do justice to her work at UTS. Instead, Jenny's story underplayed her influence and spoke of her regrets, in which she perceived her scholarly work to be of some use to academics grappling with first year students' problems. Yet this work was not accessible in print media, nor was Jenny positioned in a mentoring role since she had retired. After the interviews, a number of Jenny's papers were published online as position statements (http://research.agda.com.au/position), which I see as an indirect outcome of our conversation.

I looked to other ways of eliciting the missing elements in Jenny's story, knowledge of how she worked and how this had shaped design scholarship at UTS. In 2008, I interviewed six of Jenny's academic colleagues, two of whom are men, and two others are former students, which enabled me to rewrite design at UTS through Jenny's scholarship. A common concern in the interviews was to avoid canonising 'Saint Jenny', which the following exemplifies,

> **T** …canonisation, which is the heroic model, you know, the designer as hero…whenever design programs are being talked about in schools that we've dealt with around the world, like Brighton or Royal College or whatever, the course has often been synonymous with a name, one name, you know, you'd refer to so and so at Brighton, you know…but I'm quite sure that the programs in all of those places were more than just that one individual.
>
> **B** *(former student):* the design program's been defined by many people other than Jenny. And from my perspective, and my sort of history, it was Jacquie and Jenny. I have equal amounts of admiration and respect for Jacquie. And in actual fact, those two, you know, the perfect foil for each other. Jenny was able to do what she did because there was also someone like Jacquie around doing something different…but it was very much Jacquie or Jenny, you know, and people would attach themselves, find ways of working…but thank God we all have different models (Research interviews, 2008).

This conversation articulates the contemporary move away from the design hero model of the 1980s, as I critiqued in Chapter 1, through reference to the association of Sir Misha Black with the Royal College of Arts, London. I interpret this account as describing design scholarship as dialogical interactions within local neighbourhoods between many people, not just those with a reputation. With this in mind, Chapter 4 rewrites Jenny's story, as one of many possible stories about academics whose scholarship has shaped design at UTS.

In the absence of historical images of Jenny working with students, of the photographs that illustrate the text in Chapter 4, Jenny supplied two images, I took some photos of students working at UTS in 2011 while others were selected from my archive of student work, and the image of students and academics in the car park at SCA which opened the chapter was re-photographed from fragments of the original image that had hung on the wall of the DAB building up until 2012. Appendix 1 lists Jenny's publications, unpublished papers, craft artefacts and national awards. On a final note, I sent a draft of Chapters 2 and 4 to Jenny to read prior to submission, to which she made some amendments. Ghostwriting, it seems, had happened after all. I now turn to Chapter 5.

Collectively rewriting design scholarship

I planned an adapted collective memory workshop (Haug et al. 1987) to generate data for Chapter 5 through my collaboration with a small number of women design academics. Participants' time limitations and the requirements of my candidature however, meant that Haug's method and its subsequent iteration as collective biography (Davies & Gannon 2006; de Carteret 2008; Somerville et al. 2003) was inappropriate. I shall first briefly outline these historical precedents before describing the method I subsequently adopted.

Developed by Haug and her colleagues in the early 1980s, collective memory work is a feminist research method through which women collectively generate and analyse written empirical data to produce a text that articulates the gap between theory and experience. For Haug, experience is understood as 'lived practice in the memory of a self-constructed identity' (p. 42), which is constituted in, and by, the ways in which individuals negotiate 'pre-existing [social] structures' (p. 43). The purpose of memory work was to explore individual experience to discover the conditions of social production that collectively shape individuals' lives (p. 44). Through a collective methodological process over time, a range of written texts generated by participants about their individual experiences are assembled and analysed. This counters the traditional tendency to apply abstract theoretical constructs to sets of 'found' data. Collective analysis makes it possible to generalise beyond the experience of any one individual (Smith 2005), and address the absence of women as 'subjects' of research texts (Johnston 1998). Writing is used to draw out significant events from the past, based on the assumption that what is remembered are unresolved events that remain problematic for the individual (Crawford et al. 1992). The premise is that anything remembered 'constitutes a relevant trace—precisely because it is remembered—for the formation of identity' (Haug et al. 1987, p. 50). The workshop format enables a collective examination of the process by which individuals construct their identity through writing, the purpose of which is to discover 'the points at which our chains chafe most, the points where accommodations have been made' (p. 41). The process is concerned with destabilising the notion of identity as a single unitary self to facilitate alternative constructions and meanings of self, which may constitute a traumatic process for participants. Despite the apparent epistemological contradiction, data generated from individual women's lived experience is collectively examined in the workshop to produce methodologically valid knowledge that is credible to other women.

Collective memory work has been used by women in different disciplines to research a range of topics since the 1980s (Crawford et al. 1992; Johnston 1998; Kaufman et al. 2001; Small 1997; Small & Onyx 2001). Many of these studies follow Haug's (1987) methodology, while others modify memory work (Lee & Williams 1999) to accommodate time and resource limitations. While originating as a feminist methodology, collective memory work has occasionally involved male participants.

Memory work was later elaborated as collective biography by Davies and Gannon (2006) and others (de Carteret 2008; Somerville et al. 2003). Underlying collective biography is the assumption that 'the 'evidence of experience' is no longer treated as innocent or transparent but is seen to be constituted through language, discourse and history' (Davies & Gannon 2006, p. 2). As a research method, collective biography enables groups of participants to set up workshops in which to examine how power relations and discursive structures both enable and limit the conditions of possibility for their lived experience. Collective biography, as the name suggests, explicitly involves collaborative writing methods in the production of multi-authored research texts. Like Haug's collective memory work, the aim is to identify what Haug refers to as the 'disjunctures' between experience and language. Somerville (2006) describes this as a postmodern emergence, which occurs in 'the space between data, representing grounded (but unknowable) material reality, and analysis, as the act of meaning-making' (p. 230). Unlike Haug however, the epistemological ground for collective biography is poststructuralist rather than Marxist.

I adopted the individual writing and collective analysis processes common to collective memory work and collective biography to design a half-day workshop for a small number of women design academics. My dual roles were as participant *and* researcher. I generated a list of participants through personal contacts, and in early 2007, invited six women who work at what I am calling Sydney Metropolitan University (SMU) to participate. One declined because of maternity leave, while another withdrew for personal reasons. After nine months of planning, the workshop convened between 8am and 1pm in early October in 2007.

In preparation for the workshop, I invited the women to write a response to a question emailed a few days before the event. According to Haug (1987), the most useful questions elicit stories about remembered events that remain deeply emotive to move participants beyond analytical explanation to a story that is passionately relayed. Responses are written in the third person to enable participants to cast their eyes over their 'selves of yesterday' (p. 46) as if a stranger observing another stranger. Describing the minutae of a remembered event neutralises value judgments and reduces tendencies to edit, refine and analyse, and reproduce familiar narratives that smooth over the conflicts and contradictions of the past. My question was: 'Can you describe an occasion when you felt you made a difference as a design academic?' While seemingly straightforward, I was challenged to explain what I meant by 'design academic' before the workshop began, and on the day, this topic generated a rich discussion. Writing however, on which memory work depends, was problematic for some of the women. Anje and Mez wrote generally rather than about a specific occasion, Elle and Anje found it difficult to write in the third person, and Cass did not write at all. At the time, I was horrified by the women's resistance to writing – what would it mean for the research, and how did this reflect on me? Yet they came, we ate, drank, talked, laughed and discussed our writing. The workshop generated many rich seams of conversation, as well as the women's reflective writing, both of which I draw on in Chapter 5.

The failure of the adapted collective memory work I originally proposed however, and the workshop process that ensued, closely follows the methodological process of collective biography in its original form, albeit in a much shorter timeframe. The process of generating collaborative place-story conversations in local neighbourhoods that emerged in Chapter 5 is the main methodological innovation of this study.

Rewriting this chapter was the most challenging of the three analysis chapters, because of the methodological questions raised. For instance, how could I describe the specificities of these women and this place on that day without revealing the women's identities? How could I analyse the spatial structure, temporal flow and themes of the workshop conversation without reproducing everything we said? How could I work with the transcript to identify analytical categories across the entire conversation, while linking specific topics that were woven throughout? What was the status of the writing, and how might I represent it in relation to our conversation in my analysis? The following responds to these questions.

Analysis proved cumbersome under the sheer volume of data: over 50,000 words and 67 pages (9pt type, single line spacing, no paragraph spacing). As I read the transcript, themes emerged, trailed off and looped around. The conversational flow was interrupted by people talking at once, laughter and incidental noise, which made it difficult for me to identify and link topics and themes. As is common in qualitative data analysis, I used coloured markers to highlight themes, yet could not ‘see’ both the whole conversation in order to analyse parts of it and the thematic flows in the transcript, nor could I stabilise the analytical categories around which a chapter might be structured. This was in contrast to how Teena, the participant, could ‘see’ the academics sitting at the table talking when I, the researcher, listened to the digital recordings of our conversation. The designer in me wanted to translate the transcript into visual mode so I could work with it, which raised new questions. How might design methods be used to analyse the data so that I could write a coherent and persuasive narrative? And how might I visually represent this analysis through design? In response to the first question, the design methods I used to analyse the data have been written about elsewhere (see Appendix 2). I now turn to the second question.

Inspired by Laurel Richardson’s (1997) use of dramatic devices and motivated by my desire to ‘embody the voices’ (p. 73) of the women as they spoke, I chose a ’zine format (Triggs 2009b) to rewrite my analysis. An abbreviation of ‘fanzine’, which is a conflation of ‘fan magazine’ (p. 3), a ’zine is a cheaply produced and illustrated magazine or comic. According to Triggs, the ’zine is a site of performance as well as a social document (p. 7), which references Somerville’s (2007) place stories as both a physical space *and* a symbolic space. In the ’zine space, individual voices can come together and can also be represented as ‘separate but equal’ (Triggs 2009b, p. 9), identity may be examined and shaped, and relations formed and networked. The ’zine page and format both visually accommodates and facilitates political thought and action (p. 33) by giving a physical shape to abstract concepts and dynamic social relations (p. 13).

The ’zine performs a number of functions in Chapter 5. It situates the workshop as a research conversation, encapsulates the collective analytical process in which we engaged, and visualises the women’s situated performances. In other words, I can literally show five women sitting next to each other and talking in a specific place in a ’zine, while also representing my analysis of parts of our conversation in a visual narrative mode. The ’zine thus contains an original trace of the research event, while also representing that which escapes articulation through words alone, a visual representation of the conversational interactions between five women. I now describe how I constructed the ’zine.

Locating selected parts of the conversation in time (during the workshop) and in place (in the transcript), I extracted and illustrated these parts as three ’zine episodes. Referencing a multi-character conversation within a larger narrative, like frames in a comic, I used words and images to identify speakers and what they said about certain topics at different times in the conversation. The episodes sit within the text of the chapter like a graphic novel (Sadokierski 2010), to be read in conjunction with the text, rather than illustrating it. By literally picturing the women’s faces and utterances within the conversational flow, the visual interplay between words, images and design elements communicates more than words alone.

To de-identify the women, and by extension SMU, I deep-etched photographs from my personal collection and converted them to black and white tone dropouts. While women’s faces appear in the analysis, the participants’ anonymity is maintained, with the exception of my photograph. It positions Teena as participant in the workshop and distinguishes the ‘I’ who authors the chapter text. The images depict young women because my collection contains photographs of women I met when travelling in the early 1980s, while my photograph was taken in my early 30s.

I justify the ’zine as a tactical intervention in rewriting because it captures the sense of community and shared group identity while also representing the voices of the individual women. While our writing, conversation and analysis was a collective enterprise, the ’zines represent my interpretation of the conversational flow so I could write Chapter 5 as a persuasive and compelling narrative. Although I have clearly written *my* version of our conversation by selecting parts of the conversation and changing sequences to juxtapose themes, on the whole, the ’zine portrays the local neighbourhood the conversation generated. This brings me to Chapter 6.

In the thesis, the ’zine format provides a graphic language to re-present selected parts of the collective dialogue between participants in the workshop through the relationship between texts and images, rather than an engagement with the visual-text relationship as a form of communication for participants. The crucial element of the ’zine format, according to Triggs (2009b), is in the way it is a reflection of a community of practice, as seen through the interaction between participants in the construction of the ’zine itself. Further research might involve printing and distributing the ’zine, as a prompt for further discourses with other like-minded reader-participants to extend the dialogue outside of the workshop space.

Beyond the local neighbourhood

The last of the analysis chapters, Chapter 6 draws on data generated between 2007 and 2008 from open-ended interviews with women working in universities in Australia, the United Kingdom and Europe. The institutional location of design in which these women work varied from autonomous departments in large universities to schools, or colleges, of art and design, or communication. The interviews ranged from between 30 minutes to two hours, with transcripts totalling almost 104,000 words. As most of the women were unknown to me, our conversations started with an informal chat, after which I invited them to ‘tell me about how you became an academic’. I was interested in understanding what motivated these women, how they negotiated design scholarship on their own terms, and how this shaped design scholarship in the institutions in which they worked. Designed to produce individual and collective accounts of personal experiences, the analytical themes I derived from these interviews are necessarily coloured by participants’ reflection and memory, as well as my own.

To attend to the specificity and historicity of local projects and the lack of connection between them, rather than claiming site-specificity, in Chapter 6 I assembled a different kind of story about how women are placed in design within the particularities of their local neighbourhoods. All the stories are local stories. I used design methods to visually map each woman’s written place story, then identified patterns in the women’s stories as well as the disjunctures between how they talked about what they thought was expected of them and what they actually did. Four themes arose, which I analyse through the framing of local neighbourhoods.

Conclusion

At the beginning of this chapter, I raised a number of questions about how might we understand how women have made their ways through design scholarship in the past and more recently. What kinds of institutional lives have women had since design moved into the university? How do they negotiate the constraints of gendered institutional practices and discourses, and how do their actions shape design scholarship in their local neighbourhoods? To respond to these questions, I outlined my methodological approach to rewriting women’s place stories in the contact zone, and the various research methods I used to generate data for each of the three analysis chapters. I also described how I used design methods to analyse the data and represent my analysis, in different ways in Chapters 4, 5 and 6, as the visual interplay between words, images and design elements. As I previously argued, rewriting is future oriented. It links 'the past and present to a future that is uncontained by them and has the capacity to rewrite and transform them' (Somerville 2006, p. 237). In other words, it looks to the past to see how a different future might be re-imagined than that suggested by the past.

The key contribution, in this chapter, to rewriting the future through the thesis, is McWilliam's (2008) analytical concept of the local neighbourhood, which enables me to enact a feminist rewriting (Threadgold 1997) of design scholarship from outside the proper place of power. This concept links Somerville's (2007) place stories to Smith's (1990) texts that travel. In other words, place stories represent knowledge production generated from women's descriptions of their dialogical interactions between people and practices in local places, which, through this text, travel beyond the local sites of their production. The local neighbourhood expands beyond any one individual's experience, by linking women and their stories in a broad discursive network which navigates within, and across, knowledge domains, builds and sustains collaborative and flexible teams, and brokers ideas and relationships across disciplinary clusters. The local neighbourhood therefore, expands the institutional space of scholarship beyond traditional institutional, disciplinary and media boundaries.

I now return to the questions that opened Chapter 2. How representative are the place stories that opened this thesis and this chapter, and appeared in Chapter 2? What stories do other women design academics tell about what it was like doing academic work in design in a highly specific historical context in Australia? What kinds of institutional lives have women had in the past? I respond, in Chapter 4, through one woman's place story at UTS.

Chapter 4.
Reassessing legacy in design scholarship

Introduction

Jenny Toynbee Wilson

Jenny selected this recent photograph from her private collection to include in the thesis.

The previous chapter raised some questions about what an examination of one individual's experience might enable me to say about experiencing the historical emergence of design scholarship as a woman. But how would knowing this make any difference to anyone? In response to this question, this chapter offers a place story through which I reassess legacy in design scholarship at the University of Technology, Sydney (UTS) between 1989 and 1996. I rewrite Adjunct Professor Jenny Toynbee Wilson's story to show how she significantly shaped design scholarship at UTS. This account is in stark contrast to the narratives of absenting and abstracting that represent women in the design literature, as I argued in Chapter 1.

This seven-year period was chosen because it marks two major ruptures in the disciplinary trajectory of design in Australia. First, Commonwealth policy reform moved the School of

Design into the university sector in 1989. In the immediate aftermath at UTS, design academics experienced what Jenny describes as the 'painful' transition from 'teacher as practitioner' to 'professionally relevant academic' (Toynbee Wilson 1995, p. 9). This transition occurred an institution that 'had never been associated with either design or art and, as became patently clear, had no concept of design practices other than those traditionally associated with architecture and engineering' (p. 8). Yet the contact zone shift opened up new possibilities for Jenny, as she straddled the old and the new with enthusiasm and resourcefulness. The second rupture was the impact of digital technologies on design education, which revolutionised the design industry and its practices in the mid-1980s. As Head of Department at the time, Jenny's entrepreneurial response was to sell off the old printing equipment to fund and embed computers into the design program. Her actions propelled UTS and its graduates ahead of industry and other universities at the time.

The chapter draws on four sets of data. Data were generated first, through interviews with Jenny in 2007, and second, through interviews with six of her colleagues in late 2008 and early 2009, as Chapter 3 described. A number of primary research texts that exist outside the archive comprises the third data set: Jenny's unpublished dissertation (1995) and papers written between 1992 and 2002 and retrospectively published online (2007a, 2007b, 2007c, 2007d, 2007e). The fourth set includes photographs I took in 2011, which are to be read in conjunction with the written text to show the interactions between academics, students and the material environment at UTS.

Methodologically, only excerpts from Jenny's interview are identified. The academics I spoke to represent a small sample of a widespread community of people who were influenced by Jenny. Their accounts document the communal aspects of her scholarship rather than identify individuals and their biographical details and testimonies, as might occur, for example, in a qualitative case study approach. Ethically, academics agreed to participate on the condition they would be de-identified. Where this data are included, de-identification does not interrupt the narrative flow.

The reassessment of legacy in design scholarship at UTS, in this chapter, is rewritten through what a colleague refers to as Jenny's 'incredible and very present legacy', which she describes as:

> …there was a legacy that's still present, but it's not necessarily as it was…maybe the examples are shifting and some of the ways of talking about them are slightly different, but the principles are still there.

Although Jenny's publication output was substantial for the time (see Appendix 1), as a colleague says, she 'didn't get the publication legacy' that is more commonplace in the contemporary moment. As this comment suggests, I see Jenny's practices as dialogical collaboration in a local neighbourhood. The analysis in this chapter shows how Jenny's practices have shaped design scholarship at UTS in much more powerful ways than that which can be accounted for, for example, through a publication rubric. The significance of her present legacy has been overlooked partly because gendering has rendered Jenny's scholarship unaccounted for, and partly because its impact is difficult to measure. Jenny's legacy, I will argue, is embedded in a generation of design graduates and academics who, according to a colleague, 'have gone past her and have been better for it'.

The chapter is structured into three sections. Section 1 offers a place story describing how Jenny experienced the emergence of design scholarship as gendered. It spans thirty years from her graduation and early working experiences in design in the 1960s, her academic life in the 1970s and 1980s, and in the university in the early 1990s. My analysis renders visible how Jenny negotiated the gendering that organised her academic work in design. Section 2 draws on her colleagues' reflections to construct an explicit account of Jenny's scholarship at UTS as collaborative and dialogical practices. The final section traces how Jenny's scholarship has become embedded in and extended by people, practices and the material environment in the local neighbourhood of design at UTS. This brings me to Jenny's story.

Adjunct Professor Jenny Toynbee Wilson

This section documents the multiple transitions Jenny negotiated as design relocated from the CAE sector into the university sector in Australia. It begins by introducing Jenny and her work, traces her scholarly trajectory from design studies in Edinburgh to her academic work at SCA, describes how she negotiated technological and pedagogical change in design, and concludes with a gender analysis of Jenny's experiences.

Introducing Jenny

Throughout her career, Jenny maintained private design and art practices, as was expected of design academics in the past. Examples of what she describes as 'wearable' art (left) are represented in Australian and international galleries and archival collections, such as, the Powerhouse Museum in Sydney, the Australian Capital Authority Archives in Canberra, and in Kulturhuset in Stockholm, Sweden and Electrum Gallery in London, United Kingdom. Her pioneering research in design education and engagement in teaching and learning committees at UTS extended to active participation in the Problem Based Learning (PBL) Network and the Problem Based Learning Assessment and Research Centre (PROBLARC). She has been a long-term member of the Australian Graphic Design Association (AGDA). In the late 1990s, Jenny was promoted to Associate Professor in recognition of her contribution to the design of the Australian Service Nurses' National Memorial in Canberra. Despite her achievements, Jenny and her scholarly work in design are largely unknown outside the small group of academics with whom she worked at UTS.

Body jewellery, 'Strata No. 2 Collar'. Handmade orange/brown circular collar made from grass stems, recycled paper and linen thread, 1984.

Her colleagues describe Jenny as extremely dedicated, hard-working, influential and energetic; 'a strong speaker' with an 'extraordinary commitment' to design education. Characterised as forceful, energetic, caring, brilliant, deeply intuitive and generous with her time, Jenny embodied a set of contradictions. Unconventional for women and unconventional for academics at the time, they speak about Jenny in affectionate and often awestruck terms. For example, as someone who 'kept abreast of things', 'absolutely had their finger on the pulse' of cutting edge design, was 'incredibly inspiring and sort of surprising', and 'makes things, does things, thinks things, and makes the rest of us feel like grannies'. While she 'liked to have her opinion heard', Jenny was always 'a very good mentor' to younger academics and students. I remember Jenny as a strong presence at SCA, with a sharp intellect and generous nature, once you got used to her, while a former student describes her as 'a little bit formidable at times'.

The biographical details in the sections that follow flesh out, so to speak, an alternative *gendered* story of the historical emergence of design scholarship at UTS. Garnered from her memory and those of others, in this thesis, this story sits in productive tension with the narratives of absenting, abstracting, exceptioning and subverting that represent women in the design literature, and which I critiqued in previous chapters. This brings me to how Jenny describes 'being academic' as a woman in design.

Being academic

Jenny graduated from Edinburgh College of the Arts in 1965 with a postgraduate scholarship and an interest in photography. The scholarship enabled her to travel and work with the art directors of popular magazines, such as *Vogue*, *Novum* and *Man About Town*, and with what she describes as 'luminary' photographers, such as David Bailey and Richard Avedon. Returning to Edinburgh, she continued working in magazine illustration and photography. After marriage and the birth of her first child, Jenny sought work in Newcastle Upon Tyne where the family had moved for her husband's job. She describes her experience as:

> I worked for a marketing company because I couldn't really find anything else, and becoming pregnant and having a child within about a year pretty well put an end to my working career at the time.

Giving up career opportunities, following their husbands' work and staying home to care for children was common for women in the late 1960s. Although Jenny moved to Newcastle and later migrated to Sydney for 'mainly career opportunities for my husband', she refused the role of stay-at-home mother. The contact zone limited her options for magazine photography and illustration work, yet she took what was available, fitting her work around her family's needs. This theme was repeated when the family arrived in Sydney with two children in tow, as Jenny explains:

> There was this advertisement and somebody phoned me up, why don't you go in for this? It was a part-time job with a company that was very close by, and I wasn't very good at being at home with small children. I had the encouragement of my husband and I went for an interview and got the job, basically it was called a visualiser, for a relatively large company in Australia called Hanimex.

While it is fair to say that she did not fit the social stereotype of women foregoing their own careers to support their husbands', it was important for Jenny to have her husband's encouragement when she sought work. When Hanimex expanded, the scope and complexity of Jenny's workload grew to collaborating with the company's advertising agency. Jenny embraced the challenge, describing it as ‘an incredible education’. Jenny’s experiences however, are echoed in the contemporary working mother’s dilemma, juggling work and home life and paying for childcare in order to maintain a job. She explains:

> …the great thing about it was, I only had to go into the office for four hours a day, as long as I did the rest of it and brought it in the next morning. So my working hours were 8 o’clock at night til about midnight. I got a babysitter in to look after the 18-month old, the other one went to kindy, but I paid for someone to come into the house to look after the children so I could maintain this job.

While Jenny expresses no resentment about compromising her working life to care for her children, the theme of ‘fitting in with the children, school, kindergarten and whatever else’ continued. Leaving her job after what she describes as a falling out with her boss over ‘a sexist ad’, she started at Sydney College of the Arts (SCA) in early 1977 in a fractional position, as one of only two women design academics. This enabled Jenny to manage childcare and maintain her professional practice, as was expected of academics in art and design schools at the time (NSW 1970, 1973). Describing teaching as ‘being thrown in the deep end without having a clue’, Jenny also saw the possibilities the new institution afforded as exciting. Teaching the traditional foundation course to first year students alongside academics in the School of Art, Jenny enjoyed the collaboration with colleagues whose perspective she describes as ‘quite challenging’. This was curtailed however, when the schools split early on, which Jenny attributes to ‘individuals juggling for power’ in the competitive environment at SCA. The power struggle (Davis 1985a, 1986; Davis & Broadbent 1987; Toynbee Wilson 1995) continued throughout Jenny’s tenure at SCA, and culminated in the decision to amalgamate the School of Design with UTS, as Chapter 2 elaborated. After twelve years at SCA, Jenny was appointed Head of Department in Visual Communication at UTS.

The next section analyses the intersection of the narratives of representing and locating, which I introduced in Chapter 2, which impacted on Jenny when she travelled ‘elsewhere’, that is, beyond Australia, to investigate new digital technologies.

Digital technologies

Not long after amalgamation with UTS, Jenny travelled to the United States and the United Kingdom on an academic study trip to ‘explore technologies’ in the wake of the Apple Macintosh launch in the mid-1980s. She describes her experience:

> It was a killer of a trip. Particularly because I was travelling alone, but most particularly because I was female…I was Head of Department of Visual Communication, and although I'd made lots of appointments with people in equivalent positions, every single one of them was male. I never met one woman in any of these positions. There were women, they were teaching, but not one of them was a Dean, or a Sub-Dean, or Professor or even Head of Department, it was all blokes. Every single one of them was a bloke. As a woman, it made it all very formal, I mean, I might have been Head of Department, but you know, what's this place called Australia? They didn't have a clue what we were all about.

I interpret 'very formal' as an expression of Acker's (1990) interactional gendering, which limited Jenny's access to meaningful dialogue with the 'blokes' at the 'top' schools she visited in the United States. For example, Parsons the New School for Design, The School of Visual Arts in Manhattan and the Illinois Institute of Technology's Institute of Design in Chicago. Although an immigrant to Australia, on the trip Jenny experienced the double cultural cringe of being a woman and being from Australia. Despite these constraints, Jenny gained new insight into the standard of design scholarship in Australia, explaining:

> It made me realise that in Australia we really do suffer from, not the tall poppy syndrome, but a feeling that we're behind the eight ball. And we really aren't. I keep finding that, and I keep being surprised, and I shouldn't by now. The fact is, the Australian design education system is as good as many other countries, if not most, particularly that of America.

Jenny's negotiation of interactional gendering on the trip enabled her to adjust her understanding of how Australia was placed in design scholarship at a critical moment in its trajectory. She expresses this as realising that UTS students' work was 'streaks ahead of the majority' of the schools she had visited in the United States. Most significantly however, Jenny saw that new digital technologies, which were 'very liberating in terms of graphics', were filtering through to the American design schools, whose perspectives Jenny saw as 'up to date and forward thinking'. On her return to Australia, Jenny harnessed the power of her position as Head of Department to 'play with the budget' and act quickly and decisively. She describes this as:

> OK, if we pull out of this and restrain ourselves, we could buy this. I had the power to do that as Head of Department.

With the freedom her senior positioning afforded her to negotiate with colleagues and manipulate the budget, Jenny sold off the old printing equipment, as she explains, 'while it was still wanted and made enough money to buy computers'. The new computers were housed in a dedicated design lab, which she embedded in rather than tacked onto the pedagogical program. Jenny's actions can be described as forward thinking, entrepreneurial and tactical, as she mobilised resources and negotiated to introduce digital technologies by conversations with the relevant people, such as 'the guy in the printery'. This description does not fit with the narratives of representing that position women as peripheral to institutional networks of power. The contact zone of the early 1990s afforded Jenny the decision-making power to act, which contrasts with how financial decisions are made in contemporary universities. As Jenny says, 'you can't do that nowadays, you can't be entrepreneurial'.

Straddling the new and the old, Jenny integrated digital technologies into the design program while retaining traditional hand-generated techniques. She describes this as her most 'critically important' achievement. A colleague elaborates:

> …this course is very keen on retaining hand-generated imagery and hand-generated skills and not letting that get swamped by the computer, but enhanced by the computer. It was Jenny's engagement with that whole dialogue that shifted us from trying to bolt courses onto different bits of software to actually integrating software learning as you're doing a design problem, which is *the* most successful way of doing it, like a just-in-time, as you need it for the task…and it works really, really well.

Jenny's 'engagement with that whole dialogue', as this colleague puts it, represents a significant symbolic shift in pedagogical thinking in design at a critical historical moment of technological change. I interpret this as collaborative dialogical negotiation of change rather than a simple updating of technological equipment. Jenny's motivation for embedding computers within the design program may have been informed by her experiences at Edinburgh, which she describes as 'being let loose with technology'. Nonetheless, as a direct result of Jenny's dialogical entrepreneurial actions, UTS graduates were positioned at the technological forefront in design in Australia at the time, as a colleague explains:

> As a School of Design, we got into computers much quicker than a lot of other establishments and that gave us a head start. Students were coming out with skills that industry didn't have so they were getting jobs as a kind of technology transfer, and so to a certain extent, you could say because of her progressive approach we actually informed the design industry.

Jenny can be seen to have shaped design scholarship at UTS at a significant juncture in its historical emergence, which instigated a 'technology transfer' between its graduates and the design industry. I now describe how Jenny negotiated the new pedagogical demands of the university.

Teaching and learning

The move to the university generated new problems for design academics. Not long after amalgamation, the traditional portfolio intake system was replaced by one based entirely on academic achievement in high school. Positioned in first year teaching, Jenny observed the impact of the new system on first year students as an incapacity for self-directed creative experimentation. Although highly valued in design education, this was foreign to students accustomed to the requirements of writing-based disciplines. Jenny saw the problem as a mismatch of expectations, saying:

> I think students get confused about what is expected, they don't understand why there's this gap between what's expected and what they can actually do.

Jenny saw this as an issue for academics, as 'something that's wrong with your teaching', rather than for students. A colleague elaborates the mismatch:

> …she was talking about, almost a leap of faith, that we're expecting students to jump in the deep end. And we say, experiment. Well, if you don't know what you're trying to experiment with, that's the worst way to try and learn. Yet at the same time we expect, because we've done it that way, push you off the deep end, go on, experiment with it.

Jenny observed that academic high-achievers with no experience in visual media processes were engaging in behaviours such as procrastination, illness, absence and a disinclination for creative risk-taking. Instinctively understanding that these behaviours were a response to pedagogical expectations with which students were unfamiliar motivated Jenny to change her teaching approach:

> I was able to teach in a certain way to help the students make that transition to where they were a bit more confident about what they needed to do and how they needed to go about doing it.

This suggests that Jenny saw her pedagogical role as assisting students' transition from the rote learning style of high school to the self-directed and creative experimental style necessary for design. Realising that a break with the traditional master-apprenticeship studio model of design education was required, Jenny enrolled in the inaugural Research Master of Higher Education at the University of New South Wales in 1991 after completing a Graduate Certificate in Higher Education at UTS to gain entry. A colleague describes Jenny's decision to enrol in education instead of design as:

> …it was pretty revolutionary to do that, especially for someone like her, she's an artist, as well as a designer, as well as an academic.

I interpret the idea of a design academic moving into formal educational research as disciplinary boundary-crossing, which is one of the principles of creative capacity building in local neighbourhoods. Methodologically, Jenny engaged in a four-year action research study involving design students and academics. Jenny completed her dissertation in 1995 (left), having struggled to write in a theoretical domain foreign to academics skilled in visual practices. To supplement the modest body of primary literature, Jenny drew on her experiences and personal archives to construct the historical background to her empirical study in her dissertation (pp. 4–12). This was the starting point for Chapter 2 in this thesis. Yet her options to expand the research were limited because, as she says, 'they didn't have PhDs in this particular discipline at the time'. Jenny's dissertation describes the fluid relations between students' motivation and learning styles and how teaching strategies might scaffold change in these relations. This relationship is now known as graduate attributes. Her research furthermore, produced surprising results, as a colleague explains:

> She asked everybody who the most creative students were and then went back and looked at what those students had done at high school, and she found that the ones we'd said were most creative, a lot of them had done four unit maths. That was a big shock.

The outcomes of Jenny's research show that on graduation, high-achieving students who lacked fluency in visual literacy at enrolment achieved the same standard as students who had studied art in high school. Moreover, the standard 'had been exceeded by two students who received an unprecedented 100%' (Toynbee Wilson 1995, p. 53) in their final year. This challenged long-held views about students' innate characteristics and capacities for learning design, as a colleague explains:

> …we were locked in for years by the models set by our founding Heads of Department. They were all very strong, talented designers in their own right, and so influential and so set in their ways. They knew exactly what a good designer was, according to them. And no one who didn't fit that model was going to graduate. They were quite ruthless, they'd fail half the final year if they wanted to, you know, a student could go right through and at the last stage they would decide oh no, you're not fit for professional practice, or you don't measure up, and bang, they'd fail them. And the [new intake] model, I don't reckon they'd have graduated from any of those programs if those guys were still around. That model just didn't fit their view of the world.

In short, Jenny's research demonstrated that students could change their capacity for learning design over the four-year program. Jenny devised a new pedagogical approach that responded to this knowledge, and which equipped graduates for a future as, 'design thinkers rather than just technical wizards'. The new graduate skills, according to a colleague, 'aren't around the traditional visual skills', although these skills are also valued. A colleague explains:

> I think that's maybe her strength, she's been able to hold both those ideas in her head, she's been flexible enough and honest enough to challenge her presumptions about what makes a designer, but she's also not let the academic discourse swamp her entirely.

This account of Jenny as flexible, open, honest and having a capacity to negotiate between the past and the future contrasts with the description of the founding fathers as ruthless and set in their ways. Jenny's research-informed scholarship straddling the old and the new came to the fore with the advent Teaching and Learning committees in universities in the early 1990s. This approach is evinced by a colleague as Jenny's capacity to 'step across committees, right down to a first year who can't draw a straight line'. Jenny's scholarly commitment to problem-based learning underpinned her collaborative approach to the development of new pedagogical structures in the design program. Her strategies mediated between the organisational demands of the university and the needs of the new student demographic. Jenny documented this process in a series of papers written between 1992 and 2002, which were recently published online (Toynbee Wilson 2007b, 2007c, 2007e). Yet her ways of working with people, rather than her publication record, speaks far more powerfully of Jenny's present legacy in design scholarship at UTS. A colleague explains:

> She has introduced so many people, through teaching, to being clever visual communicators, I think that is far more powerful.

The idea of scholarship as a local neighbourhood of dialogical collaboration between people, practices and material environments signals the discussion in Section 2. Beforehand, I offer my analysis of how Jenny negotiated gendering at SCA and UTS.

Experiencing gendering

While Jenny does not identify as feminist in the interviews, her conversation is peppered with phrases from second wave feminism. I interpret her descriptions as an active negotiation of interactional and symbolic gendering (Acker 1990), as the following comment suggests:

> Over at SCA, I used to be called 'one of the chaps'. I actually put down a memo once to the Heads of Departments that every second week we might call everybody 'girls'. And it was said, 'oh don't be stupid. You're just being a feminist'.

This account exemplifies Jenny's interventions in the gendered discourse that characterised SCA in the 1980s. Despite being seen by her male colleagues as 'one of the chaps', Jenny's experiences were demonstrably different to theirs. For example, in the late 1990s, despite her experience in teaching and the curriculum upgrade and her research-informed understanding of the undergraduate program her application for the position of Associate Dean of Teaching and Learning at UTS failed. Jenny describes the experience as: 'I hit the glass ceiling', which she attributes to a clash over pedagogical philosophy with a male colleague in the faculty. This colleague intervened in her application by writing to the Vice Chancellor to say:

> …that I wasn't eligible because I wasn't an Associate Professor. I was a Senior Lecturer and positions like that should only be available to Associate Professors. And there was only one Associate Professor, and he got the job.

Jenny's account exemplifies several levels of organisational gendering as well as the hidden curriculum in universities (Morley 2003) that privileges male authority. Manifesting as vertical segregation, the value of women's academic capital is not recognised by those in powerful gatekeeping positions, which in turn makes it difficult for women to move to senior academic positions (Morley 2011, p. 224). This experience however, does not represent Jenny's relationships with her male colleagues in design, including the Dean, with whom she enjoyed a mutually supportive relationship:

> …we were both finding our feet. When he became Dean at UTS, he sought permission to appoint me as Sub Dean to negotiate and liaise with various units and committees just

> before I became Head of Department. We had always worked productively together and he knew my capabilities. There was always mutual trust and I believe he was conscious of the male domination in the Faculty. I always felt I had his support, but I could never describe the relationship as patriarchal, nor was he ever a mentor to me…this extended to the co-authorship of scholarly papers.

Jenny's account describes a complementary working relationship between scholarly partners who were 'both finding our feet' in a local neighbourhood repositioned in the contact zone of the university. Clearly held in high esteem by the Dean, Jenny's scholarship however, has escaped recognition beyond her collegial circle until now. This can be attributed, I suggest, to the gendered organisational practices and discourses that determine who and what are legitimate scholarly subjects and knowledge production modes. While Jenny saw scholarship in design as 'not understood by those in positions of decision making power' (Toynbee Wilson 1995, p. 20), she acted to forcefully change this understanding, as a colleague explains:

> …she did the big fight to get the war memorial recognised…she went in and said, 'I just designed the memorial for all the nurses who died in war'…She got the university to recognise that as a major piece of work, up there with books and traditional academia. And I'm not sure it's something the university had ever had to take on board before. A work of national significance.

As this account suggests, Jenny challenged what she saw as disciplinary gatekeeping that did not recognise non-written design artefacts as legitimate scholarship. Her negotiation saw concrete realisation with her promotion to Associate Professor in 1997. This promotion recognised her contribution to the design of the Australian Service Nurses' National Memorial (see Appendix 1), which opened new possibilities for design scholarship.

Jenny participated fully in the institutional life of the university through her membership of committees and boards at UTS, which a colleague describes as 'being involved in the politics of the place'. She deployed her position as Chair of the Faculty Courses Committee to negotiate change in organisational processes beyond her local neighbourhood, *and* on her own terms, as a colleague explains:

> …she used that position to challenge a lot of bad practices that were going on with regards to teaching and learning, curriculum and so on…this was Design, Architecture and Building. And I think that was quite challenging, I mean, female Chairperson, you know, in those days it was kind of looked down upon. Now, you look around UTS, there's a lot of women in management, but then, very, very few.

This account exemplifies Jenny's tactical intervention in interactional and symbolic gendering to negotiate what she saw as necessary organisational change at a time when few women held senior institutional positions. Another colleague casts a different light on Jenny's committee work in terms of the possibilities it enabled for women:

> …she fought her way through here in the days when it was very male…there were times when she burst into tears in an all-male committee out of sheer frustration that they weren't listening. And yes, I can sit in a committee and still feel, you sod for saying that, but there isn't the fight because people like Jenny did a lot of the fighting by being on those committees earlier to make our lives a little easier.

On reading this story, Jenny's response was:

> This occurred only once in the very early days of the new DAB Faculty and never ever again. I was so angry and frustrated at being totally ignored and discounted as a silly woman that my emotions exploded.

These are two rather different perspectives of Jenny's experience of interactional gendering in the formal institutional space of committee meetings. Jenny's interactions can be seen as having made it easier for the women who followed, while also advocating for design beyond her local neighbourhood, as a colleague suggests:

> … she was a very good advocate for design outside the faculty, you know. She'd always wear something like an unusual design brooch, and she'd go to meetings like that, on purpose I think, so they'd kind of go, oh, who's this, that's unusual.

Jenny's blatant advocacy is realised in concrete terms in this account through the tactic of wearing a brooch 'with big hands on it', which Jenny describes as her response to confronting a disembodied female in a Surrealist exhibition. Wearing the brooch can be considered a concrete example of how Jenny actively negotiated identity, dress, and the presentation of the self as a viable member of the gendered organisation (Acker 1990) while also advocating design beyond her local neighbourhood. Dress, accessories, comportment and so on are highly significant aspects of and responses to organisational gendering, yet an indepth analysis of these elements is beyond the scope of this chapter.

Jenny retired from her fulltime academic position in 2004, a decision she attributes to frustration with what I see as shifts in the contact zone. This saw the dissolution of the School

Boards in Design, Architecture and Building, the loss of power associated with converting the Head of Department position to that of Program Director, the emphasis on ‘number counting’, and the negativity that destroyed the positive atmosphere of the local neighbourhood of Design. Her retirement however, left an enormous gap at UTS, as a colleague explains: ‘we did argue that when she retired that we actually needed two positions’. This exemplifies, I suggest, the unrealistically high standards women in senior positions set (Morley 2003, p. 9).

After retirement, Jenny continued to work as a sessional at UTS, presenting seminars at the University of the Third Age (U3A), and as a curriculum consultant steering tertiary institutions through State education committees. Her colleagues still see a place for Jenny at UTS as:

> …an overview from a distance, looking at the work, the course…to do with the core values of what we’re trying to do.

The value of Jenny’s scholarship, according to this colleague’s account, is her contribution to embedding core values in design at UTS.

To summarise, in this section, I showed how Jenny negotiated multiple levels of organisational gendering by exploiting her senior academic position, actively ‘playing the game’, engaging in dialogue between the past and the future, technology and pedagogy, and research and scholarly writing in her local neighbourhood. This extended, through her committee work and design advocacy, beyond design to the broader faculty and university. In response to my asking how she felt about her promotion to Associate Professor, Jenny said: ‘Oh well, it was a good ego boost. I reckon I’d worked hard enough for it’. I interpret working ‘hard enough’ as feeling that she and her scholarly work had finally been acknowledged as having legitimate places in the university. While Jenny’s place story is the narrative thread running throughout the chapter, Section 2 shifts to a close analysis of Jenny’s scholarly practices at UTS.

Dialogical and collaborative pedagogy

Taking up the story of Jenny’s scholarly work in design at UTS, in this section, I draw on her colleagues’ interviews to describe in detail how she worked, the structures she put in place, and how her former students experienced the benefits of what she established. This is necessarily a set of reflective accounts that produce a dialogue between the past and present from the perspective of colleagues with whom she worked at SCA and UTS, the students she taught at UTS in the 1990s and 2000s, and colleagues who worked at UTS at the time of the interviews in 2008. This section therefore, offers first-hand accounts of Jenny's scholarship-in-action from the people who were there. Twenty years of design in the university however, seems to have done little to change its institutional positioning as disciplinary outsider, as a colleague explains:

> A fairly significant part of design education and the shift out of the visual arts model is how do we create criteria to address this visual thing? And how do we create the criteria so that we make sure the students are learning what we want them to learn? And how do you use that criteria to be the brief and the guiding principles, not the stick at the end, and that's what has also been incredible working with Jenny and her breaking that down…she's been banging on about writing reflections for 15 years and now it's what everyone's talking about.

I suggest that for this colleague, the issues confronting Jenny in the early 1990s still persist for design academics at UTS in the contemporary moment. Despite the complexity of its institutional positioning, Jenny developed pedagogical systems tailored to first year students with no prior experience in design, which articulated across the four years of the degree. Previously described as difficult to measure, but far more powerful than, for example, a publication record, this section examines how Jenny developed pedagogical practices that introduced first year students to design as they negotiated the transition from high school to university. In doing so, Jenny exploited her gendered positioning in first year teaching, as a colleague explains:

> …[she] taught the big numbers at the beginning where she could get the students thinking, expand them, and let them discover themselves. And that's the tough teaching. There's very little university glory in teaching first and second years…this is the grunt work at the beginning, it's also the work where, in many ways, you need a big character, to be able to explain yourself six different ways, and to have a real confidence in what you're doing and a real ability to express it and pull the students with you.

This account suggests, as I argued in Chapter 2, that horizontal segregation generates more work and less glory for women. Jenny negotiated her gendered positioning to develop new pedagogical approaches in design. She derived great pleasure from first year teaching, which, as she put it, is more challenging, more fun, and requires 'much more active teaching and conscious learning' than the later years. She explains:

> …when you're starting off with, 'oh I haven't a clue what I'm doing', to reading the reflection at the end of the year that says the penny's dropping and in some cases, the penny has dropped…it's just great feedback…somehow or other you've pressed a button somewhere in some way, but through the process, the students get the Eureka moment…I find that greatly satisfying.

In contrast, Jenny sees teaching in the 'glory' years as frustrating because students are 'less willing to change'. The payoff for negotiating the 'grunt work', for Jenny, is great satisfaction on seeing the Eureka moment of discovery in students' reflections.

This brings me to a detailed description of how Jenny worked at UTS, which I articulate as dialogical collaboration in a local neighbourhood. Jenny's design scholarship is an inherently social activity, as I shall now show, which is specifically performed in concert with other people and materials in particular places. The next section is organised into two parts. In Part 1, 'breaking it down' describes how Jenny deconstructed the design process into its component parts, while 'show and tell' describes how she structured these parts into a pedagogical program that appropriately paced students' learning. In Part 2, I use images and words to show how Jenny worked with students in a material, situated and dialogical collaborative learning process I am calling a pedagogy of visual thinking.

'Breaking it down' and 'show and tell'

Jenny's strength is described by her colleagues as systems structuring, which is a capacity for 'understanding the levels of [students'] capability throughout a program'. This understanding enabled her to devise a coordinated learning structure that introduced design to novices and articulated across the four-year undergraduate program. References to 'structure' consistently appear in the interviews in terms of curriculum development across the degree program, coordinated lecture series and projects, and approaches to classroom learning. Yet I interpret 'structure' through Smith's (1987) understanding of institution as a set of social activities. From this perspective, my analysis of the data articulates structure as a coordinated set of dialogical interactions between people, practices and the material environment. A colleague puts it this way:

> She's not really didactic, and that's what's so amazing, you don't feel like you're learning rules, but deeply embedded in this stuff is that structure. I suppose she's got those two sides, she's got this creativity, energy and deep, deep love of the visual and the tiny micro of the page, and then she can also do the macro of the bigger picture in design education.

As this account suggests, structure refers to multiple registers and scales, which is exemplified in her ‘deep, deep commitment to the visual’ and her tendency to take the time to ‘talk it through’ with others. The visual-verbal dialogue contrasts with traditional visual practices, for example, in art and architecture, in which drawing is seen as the only way. As a colleague puts it: ‘to capture a space or an idea…that can’t be done with words’. While she had a ‘very, very strong approach to drawing’, design scholarship for Jenny meant talking *and* drawing in the same space. Arguing that ‘seeing came before talking, and as a language of communication, drawing preceded writing’ (p. 19), Jenny articulated the interplay between the visual and verbal as the ‘dual languages of design’ (Toynbee Wilson 2007d). A former student evocatively describes her introduction to the dual languages of design:

> …it’s an exposure to a visual language…I didn’t know you could simply put a word with a photograph, I thought that was cheating, you know. I mean, once I had the confidence to realise that it was really about a concept, then it all fell into place. But Jenny knew that with me, how she knew…

This account exemplifies how students unfamiliar with the visual interplay between words and images struggled to meet academics’ expectations. The outcome for this student was a fail grade in second year, which echoes my place story in Chapter 2. Jenny instinctively understood however, as this account suggests, that avoidance strategies and resistance to learning arose from students’ lack of fluency in the dual languages of design. In response, Jenny developed an experiential learning structure and process that required dialogical interaction between academics, students and the material environment. In other words, people sitting together, looking, listening, drawing and talking in the same learning space.

Jenny’s expansive experience in her own multi-disciplinary practice informed the new structure. Straddling the old and the new, she retained core design values, such as hand-generated imagery and versatility with materials, while incorporating new theories from her research, such as Gestalt theories of visual perception and educational theories of motivational learning. This was seen by a colleague as ‘quite unusual to bring’ into design at the time. The Gestalt theories provided the grammatical structure through which Jenny introduced students to the dual languages of design. One of these principles, according to a former student, is the idea that the whole is greater than the sum of its parts, which Jenny literally applied by ‘bringing it back to basics’. In other words, she broke the design process down into the basic elements and principles of design, and embedded them in a coordinated series of ‘show and tell’ lectures and projects that first year students could access. A former student explains:

> …she actually managed to break this really intangible thing into a whole bunch of tangible elements that are easy to digest…number systems and hierarchy and all the really fundamental parts of any type of visual communications. This base knowledge about how word-image relationships work and how you can start to make informed decisions that help you in the design process.

As this account suggests, Jenny’s research-informed understandings enabled her to break the design process down into its component parts and embed them into lectures and projects, which students slowly worked through to build their confidence, knowledge and literacy in design. Straddling traditional studio-based pedagogy, which a colleague describes as ‘difficult to teach in’, and the lecture-tutorial system in the university, Jenny ran lectures and studio projects concurrently by ‘showing and telling, and then setting exercises’. ‘I can’t think of a better way to do it’, says a colleague. She goes on to say:

> …it’s like a slow reveal for the students to understand what they’re doing. It takes a bit of experience and knowledge to understand how much information to give the students over a 13-week project not to overwhelm them completely…enough information each step of the way for the students to stay with you. I mean, you can’t walk in and just figure out how to do that, and I’m also not sure that someone could teach you how to do it, I think you just have to do it, and so she had this knowledge of what first year students know and what they’re capable of.

The ‘slow reveal’ was enacted step-by-step in the lectures as ‘show and tell’, and week by week in the studio as ‘talking it through’. Breaking the process down however, was only part of the process, as a colleague explains:

> …that doesn’t account for the magic that happens. You can’t actually explain that to someone, but you can explain all of the parts…like what kind of mark is being used and what kind of expression comes with that mark, and how might the mark have been made differently, and talking about what materials have been used, and what kind of colours are happening, and what’s the dynamic between the shapes.

Jenny translated the intangible ‘magic’ of the design process into lectures that showed examples of the basic elements and principles of design in stages, while talking about how they functioned. She then worked closely with students in the tutorials, allowing them space so they could work through the process, over time. For example, a former student recalls a first year playing card project that began with lectures about ‘the idea of icons, and looking at what hearts mean, what clubs mean, and a bit of history and stuff and then kind of moving onto the idea of number systems and hierarchies’. She describes the lecture and tutorial experience as follows:

> …like you’ve been given a whole bunch of tools that you can start to use. The great thing was that you then went into tutorials and actually worked with the things you were shown, so you worked with mark-making and different materials. So it was broken down for you with examples, and then you got to apply it.

According to this account, students *experienced* the slow reveal as they watched the lectures and then worked with these new ‘tools’ in the tutorial space, in dialogue with Jenny. I suggest that learning the dual languages of design is an inherently collaborative and dialogical process. In other words, learning design is a social activity in which two or more people interact with each other and the material environment as they visually talk through ideas. I explain what I mean by this idea next.

A pedagogy of visual thinking

Jenny’s negotiation of her gendered positioning in first year teaching shifted the pedagogical relationship from the master-apprentice model of learning technical skills, to a collaborative dialogical model of building confidence and developing literacy. Passionately taking up the perspective of educational theorists such as Carl Rogers, Jenny’s commitment was to the *whole* student, and *all* students. ‘She was incredibly generous with the students that really were struggling, not just the high fliers’, says a colleague:

> She talked about the way in which [design] students learn, not just the way in which you stand up and deliver. There’s so little of that out there that has the ability to actually get into the patterns in which students work, and that really opens up your understanding of how students react to what you’re doing, and how you think you’re delivering something, but it’s not necessarily received that way.

As this account suggests, experiential learning is the student-centred philosophy that framed Jenny’s pedagogical approach. For Jenny, teaching requires more than words, it necessitated collaborative, dialogical exchanges between academics, students and materials, over time. Complicating experiential learning however, is the visual-verbal interplay. Jenny argued in her dissertation that how students learn and the problems they experience can be seen in the progressive drawings they produce as they think through ideas. She explains:

> This idea of progressive drawings, you can actually get inside somebody's head and you can see, because it's visualised rather than spoken about…especially if you can get them to seriously reflect on their learning.

For Jenny, progressive drawings are an 'essential process' through which the designer progresses their thinking through a sequence of sketches. In the tutorial, students and academics first talk through the thinking that is visible in progressive drawings, then the academic shows the student, literally by sketching over these drawings, 'how else it might be done' so the student can improve or change their work. As a design academic, I understand what Jenny means by being able to 'get inside somebody's head' by seeing their progressive drawings. Yet her attempt to translate this pedagogy of visual thinking into writing in her dissertation proved difficult for her supervisors in education to understand because the language she used was jargonistic, clear to designers, but not to others. I now show a sequence of progressive drawings while describing the pedagogy of visual thinking. The example that follows represents a six-week design project in third year, the purpose of which was to design a promotional booklet to attract prospective students to the art and design school in which the students were studying.

COFA
UNSW
COFA
UNSW

> The first eight frames constitute selected examples of creative experimentation in the initial stages of visual research. The next three frames show the development of a grid structure to organise the page layout. The following five frames show the student's first attempt at organising page layouts in a narrative sequence. The final six frames show the project outcome after feedback suggesting a more creative approach would be suitable for the intended audience. Because I had no access to Jenny's students' work, this example is drawn from my archives.

Presented in a loose storyboard format, progressive drawings are holistically assessed with the design outcome and a 'research' folder containing sketches, notes, photographs and reflective writing. This emphasises the centrality of visual thinking in design pedagogy, which offsets the traditional 'great objects' discourse that values only the artefact that is produced. Jenny explains the pedagogy of visual thinking as follows:

> …this whole idea of learning to process ideas…a storyboard process, which is what lecturers need to know where a student's coming from, that they need to learn so they can evaluate and go backwards and forwards, that essential process…working on the computer is a problem because you complete a visual but cannot reflect on your process unless you have printed out interim stages…[students] get more reliant on computers and less able to visually talk through their work rather than just talk. Because they don't know how to sketch, they don't understand the value of sketching. They don't know the show and tell language of design…presenting a glossy finished printout in class gives the impression of a completed piece rather than a rough visual, which leaves little or no room for dialogue for potential change and improvement.

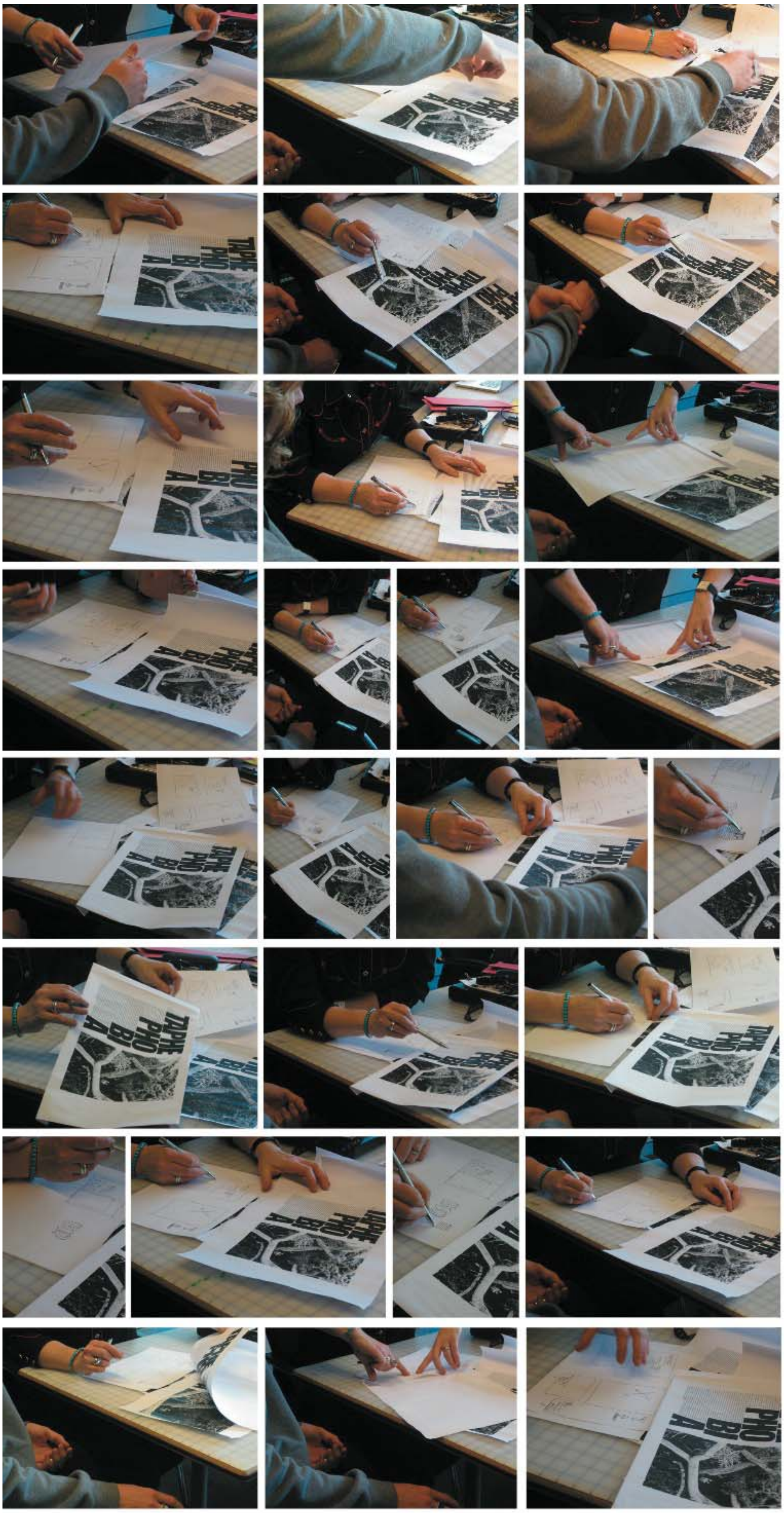
This complex account identifies some of the learning obstacles when students do *not* do progressive drawings, and instead focus on the 'glossy finished printout'. Here, dialogue is valued and learning the aim, which echoes the local neighbourhood principles of leaving spaces of not knowing open to broker new ideas. Yet this account does not describe how the visual pedagogy functions in the communal learning spaces of the university. This is a process that requires time *and* space, time for students to learn the languages, and space to work out what they are trying to achieve. Jenny, according to her colleagues, gave students 'the space to walk away and come back', which forced them to look around, see things differently, think about their aims, and to problem-solve, not just produce pictures or mimic styles. She was therefore, neither didactic in her approach, nor did she 'art direct', which means simply telling students what to do. A pedagogy of visual thinking, it follows, constitutes a material, dialogical learning space, the manifestation of which is visible in students' progressive drawings. This is a process that clearly requires more than simply giving ‘feedback’. A colleague describes how Jenny worked:

> …setting up a question for them, very hands on, constantly with a pen in her hand and grabbing a sheet of paper. Sketching and thinking, and drawing over the top of things and tracing things off, when you’ve got time in the studio it was lovely, you’d take something off a student and say, is this a photocopy? OK, got a pair of scissors? And you cut something and you move it around, and you say, step back ten feet. Sort of nudge them and go, does that work? Why would that work? Is that working better, why is it?

This account details the back and forth, and sketching and talking aspects of Jenny’s pedagogy of visual thinking, which a colleague elaborates:

> …she gets the pencil out, she gets the tracing paper out, and she’ll show you how else it could be done. And you know, you can’t actually talk that aspect of learning, and so she spent so long sitting down with people and a pencil.

Sitting down with people and visually talking it through with a pencil, which as this account suggests, is the only way to learn the dual languages of design. This experiential learning dialogue is in stark contrast to the individual effort and ‘monasticism and singularity’ (McWilliam 2008, p. 7) that characterises academic traditions. Because this process is difficult to translate into words however, the following sequence of images taken in 2011 show the pedagogy of visual thinking.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> *Interactions between student-academic-materials in a first year tutorial, 2011.*
>
> The images first show the academic sitting next to the student. She stands, points, sketches, folds paper, moves back and forth between the student's work and her sketches. What the images don't show is what they talked about, but the sketches would show new possibilities for improving the student's work. The following week, they would sit down again and discuss the student's progress and decision-making process, through the trace of the old work that is visible in the new. Mapped through progressive drawings, week by week, students incorporate their research, build on their ideas, make decisions and visually think through to the production of the final outcome. On submission, the outcome and visual processing in the form of progressive drawings are assessed together.

Reflecting her commitment to the whole person, Jenny adapted her tutorial approach in dialogue with each student. A colleague describes this as knowing when to push and what to push. Her flexibility enabled her to 'see through their processing and the things that they talk about, whether they've got problems and things like that'. Jenny's practices moreover, extend beyond traditional conceptions of how and where academic work is performed, that is, outside the formal structures of institutional time and space, such as teaching schedules and classrooms. A colleague sees this as unusual because:

> …she gave so much, she was so generous with her time, she didn't shut herself away in her office. More likely find her down in the café, working with a student who had wandered past and asked her something.

Dialogical one-on-one interactions with students however, take time and space, which does not fit well with the constraints of the university in a contact zone of expanded class sizes and reduced tutorial time. Jenny gained a reputation with students for working around these constraints, as a colleague explains:

> …she doesn't rush them through anything, she'll sit there, I mean she's just so committed, and she's so present with them, you know, she really will sit there and work through it.

Being present with students meant also being flexible about learning spaces, as what is rumoured to have happened in the staff bathroom suggests:

> I think she was the one that was sitting on the staff loo one day, when a piece of work was slid under the door to her. The rest of us would have slid it back with our foot and screamed, but she probably started feeding back sitting on the loo.

Her colleagues' anecdotes describe Jenny's dialogical scholarship as negotiating and extending beyond formal institutional spaces and practices.

In summary, in this section, I have shown that in the seven years after design moved into the university, Jenny's scholarly collaboration with people and practices produced a number of concrete outcomes. Jenny enabled a digital 'technology transfer' from UTS graduates to industry; demonstrated that students' capacities for design could change over a degree program; formalised design pedagogy as experiential problem-based learning; produced and disseminated design knowledge through publication; transformed studio-based design pedagogy in the university setting while retaining its core values; articulated the pedagogical relationship between the visual and spoken; promoted design to the broader faculty and beyond; and mentored generations of young academics and students. Jenny negotiated between the past and the future and employed entrepreneurial tactics to devise a holistic pedagogy of visual thinking. Her scholarship, I argue, opened space for new design ways of thinking about pedagogy, and new pedagogical ways of thinking about design learning that shaped design scholarship at a critical moment in its historical emergence. I conclude this chapter with a discussion of how Jenny's scholarship has become embedded in and extended by people, practices and the material environment in design at UTS.

Embedding and extending Jenny's design scholarship

In this final section, I provide concrete examples of how Jenny's 'very present legacy' has become embedded in 'the system' at UTS, and extended by others. It represents a reassessment of legacy in design scholarship, rewritten from the perspective of a woman who, in the process, is rewritten as a powerful agent of change. Jenny's influence did not end when she retired, I argue, her scholarship lives on in and is extended beyond UTS by the academics she mentored and the students she taught. The analysis that follows draws on my interviews with Jenny's colleagues, who use metaphors such as foundation, building block, pillars, base and house, to describe Jenny's present legacy. For example:

> I see her as the building block of the course, and not necessarily just Jenny, but the people that now teach those courses that Jenny set up, but I guess the value is in this core, fundamental structure at the bottom. I keep wanting to make a house metaphor where it's like the base…the foundations that everything sits on.

For this colleague, Jenny *and* the people who now teach the courses she set up are seen as the 'building blocks' in which core design values are embedded. Concrete metaphors such as the ones in this account however, suggest a scholarship that is solid, fixed and stable. This is in contrast to the idea of a range of flexible practices that adapt to contact zone shifts. Long after she retired, these principles are embedded in the people with whom Jenny worked, as a colleague explains:

> …the course essentially is the staff. We think it's not, and we think it's the curriculum, but actually it's the staff.

For this academic, the design 'program' *is* the staff. Jenny's 'present legacy', I argue, can be seen as a kind of extant choreography that negotiates between the past and the future. In other words, a set of flexible dialogical practices and repertoires that dynamically orchestrate the interactions between people and the material environment as the contact zone shifts. To illustrate how this works, a colleague reflects on delivering the first year lectures Jenny set up:

> …if you look at her Gestalt, which I've just rallied against for so many years because it's not how I teach or understand design. And every time I go, I'm not teaching it this year, I realise that I can't not teach it, I just have to teach it a different way.

For this colleague, '15, 20 years before anyone else', Jenny structured a pedagogy of visual thinking, the full potency of which is seen only when attempts to dismantle it fail. More than this, its inherent flexibility has seen it adapted by others long after Jenny's retirement. While powerfully shaping her local neighbourhood, Jenny's scholarship is difficult to measure precisely *because* it is a dynamic choreography of social interactions. Yet her scholarship is embedded in and taken forward by others at UTS and beyond, as a colleague suggests:

> …a person lives on in other people, those people who have taken up different aspects of what she valued will always acknowledge that, and hopefully, find someone else to pass it onto.

While unknown outside her local neighbourhood until now, Jenny's present legacy in design scholarship is acknowledged by those with whom she interacted, and is visible in the generations of academics who succeed her and whom she mentored. The setting for this, more often than not, was 'endless cups of tea and cigarettes'. A colleague elaborates:

> …it's one particular table, in the café, with coffee, every day. Talking education, solving problems. Talking about students, thinking about it. And these women, a passing on of the knowledge, that's the international legacy of individual women who themselves weren't powerful necessarily, but are kingmakers. There's a generosity of the giving out of all that knowledge that I don't tend to get from men I work with.

The themes of legacy and generational succession appear throughout her colleagues' interviews, yet as this account suggests, gendering positions women as 'kingmakers', who are not necessarily 'powerful' themselves. The generational succession of women in first year teaching could be construed as reproducing what Morley (2003) calls horizontal segregation, yet the women that succeed Jenny have been powerfully shaped by her scholarship and now powerfully shape their local neighbourhood. This kind of legacy-making however, is not restricted to a single bloodline, so to speak, but extends to other unnamed women, as a colleague explains:

> …women like Jenny are generous and say, pick this up and run with it. It's like this relay, where she's passing on the baton to certain other people, and we're picking up and running and doing the same, same but different, it's got to be different, it's a different world, different generation, different higher education system.

'Same but different' is how this colleague expresses Jenny's legacy-making, which flexes with contact zone shifts. This is in stark contrast to being 'locked in for years by the models set by our founding Heads of Department', as I previously argued in this chapter. Jenny's mentees acknowledge her with gratitude and some awe, for example:

> I would be nervous if she was sitting in a lecture I was giving, because a lot of this is based on what she has taught for so many years, I hope I don't fuck it up. But the nervousness was that she has left this incredible and very present legacy…specifically for those first year courses I taught, and other people did change a lot of that material, not all of it, but they took out a bit of the hardcore Gestalt stuff and put in more contemporary examples.

For this colleague, also a former student, Jenny's 'very present legacy' is strong enough to withstand historical changes, yet flexible enough to open space for the women who follow to negotiate new contact zone conditions. A concrete example of embedding can be seen in the 'well thought out and well-structured' set of resources Jenny developed and 'generously' left for others to use. A colleague explains:

> I was given this big red folder that was full of slides and Jenny's notes and past exercises and things, and I cobbled together bits of stuff based on what was in the folder and what I'd remembered being taught and what I had taught myself, so there was this resource of Jenny's stuff that other people had added to.

The big red folder metaphorically expresses how Jenny's present legacy has become both a repository of material resources and a set of fluid practices that she has made available to, and which have become embedded in, a generation of younger academics. Described variously in the interviews as 'embedded now in the system' and 'living on in others', the multiple 'strands' of Jenny's design scholarship are 'deeply knotted into' people, practices and the material environment in her local neighbourhood. Embedding withstands contact zone shifts not just because, as a colleague explains, 'the teaching staff like them, but because the students actually get so much out of them'. For example, a former student describes the book project Jenny devised for first year students:

> You've got to do 50 pages based on a square…you can do anything you want, and so it's trying to use as few elements as possible to make a square into something that somebody else could read. So people do, you know, dog books, like how can you tell it's a police dog, a blue square with a light on top…using as few elements as possible to create a sequence and to reveal things to the viewer…it's a really interesting idea, what they're being taught in first year is so fundamental that it takes them four years to actually realise how clever the exercise can be.

For this colleague, the impact of Jenny's 'slow reveal' to students in first year is not fully evident to them until the final years. The power of Jenny's legacy, it seems, is visible only when retrospectively viewed from a distance. This legacy extends to local neighbourhoods beyond design at UTS furthermore, embodied in academics working in other universities and graduates working in the design industry, 'right the way across the world', who, a colleague suggests, 'would probably still claim that she was one of their biggest influences'. Yet Jenny's scholarship can also be seen as egalitarian, which is a stance she passed on:

> Jenny was very good at pulling out and creating design thinking from students that weren't necessarily designers. And helping a lot of us understand how to do that.

Jenny shaped her local neighbourhood by working around the inflexibility of the founding fathers' legacy at UTS, and helping others 'understand how to do that', the cumulative effect of which expands the range of capabilities, identities and subjectivities in design. Deeply embedded in graduates, this is visible in the social environment, as a colleague explains:

> …you have to go back to this love of the visual and her commitment to, I suppose, typography. It was a few years ago that someone walked past when Emery Vincent was Emery Vincent, you know, not Frost, and said, oh, Jenny Wilson obviously taught you typography. I mean, there has been this legacy…and I think we're again realising the importance of hanging on tightly to really, really highly-tuned visual skills, particularly typography, as every other area gets colonised, you know, we still do type.

This account references the colonising threats that new disciplines, such as visual culture, pose to design, as I argued in Chapter 1. Strong enough to withstand these threats, Jenny's present legacy in typography specifically, is deeply embedded in her local neighbourhood, the material environment beyond UTS, and has been acknowledged in a recent publication (Triggs 2003, pp. 92–5).

While her scholarship is difficult to measure, Jenny is portrayed by a colleague as having 'infected various people with her values', which he articulates as a number of 'strands', which others have extended. These strands include: the value of hand-generated techniques, described as a shared core value; the value of typography, which has a protagonist in one of Jenny's mentees; the 'very rich developmental vehicles' of first year lectures, subjects and projects; the intellectual rigour of research, centrally positioned in the structure of the program; and the importance of history, which is embedded as trace elements in lectures. Acknowledged by her colleagues as important and groundbreaking, the educational psychology strand Jenny's dissertation and papers represent is seen as requiring further development but 'hasn't really got a protagonist to carry it on'. For example, a colleague attributes his educational research as having been sparked by his conversations with Jenny and inspired by her scholarly writing. Bringing his technological expertise and teaching experience to Jenny's educational approach, his doctoral research has developed student-centred assessment software. He explains:

> …the idea is that you embed good teaching and learning in a bit of software, then if you make it easy then for people to use, then they'll inadvertently adopt the right kind of practices.

I interpret his account as embedding in a concrete way, in software, the 'right kind of practices' he learned from Jenny. At the time of writing, his innovation has been broadly adopted at UTS and other Australian universities, and is attracting international interest. I have attended international conferences furthermore, where two of Jenny's former students, both of whom now work at UTS, presented their work on teaching reflective writing to first year students (Sweetapple 2009), and teaching design to writers (Sadokierski 2009). Jenny's present legacy can be seen as looking to the past to powerfully shape a flexible, future-oriented design scholarship.

Conclusion

This chapter opened with a question asking what do we learn from knowing what 'being academic' was like for women in design scholarship historically? I responded to this question with a detailed account of how Jenny Toynbee Wilson worked, what she had to do, who she had to talk to, the constraints she negotiated, and how she opened space for reconfiguring design scholarship at a critical time in its emergence. This account described how Jenny did the work of course building, program building, team building, mentoring and ensuring generational succession at UTS, although she did not have a publication record, did not become Dean, and is not known outside her local neighbourhood at UTS.

And so now I ask, what kind of place story is the one in this chapter? What do we learn about this place, this local neighbourhood, from Jenny's story? And what does bringing Somerville's (2007) concept of place to this story tell us about Acker's (1990) multi-level framework of organisational gendering? Jenny's place story, I argue, shows that gendering is permeable and not insurmountable, that it can be negotiated and transgressed, and that negotiation opens space for transforming organisational practices. I now elaborate.

The place story that opened the chapter described the specific details of how Jenny negotiated gendering at each of Acker's five levels. On the first level, her position as Head of Department and her entrepreneurial approach contrasts with the gender divisions that organise women's institutional positioning and allowed behaviours. In contrast to the narratives of locating and representing introduced in previous chapters, Jenny was *not* positioned in adjunct roles, but instead, worked closely with those in more senior positions, such as the Dean and committee members, and also those in junior positions, such as younger academics, sessionals and students. She harnessed the power of her senior positioning as Chair of certain committees to advocate for design beyond her local neighbourhood, and to transform pedagogical practices in the faculty, and in the university generally. Her story has therefore broadened the scope of allowable behaviours for women in senior academic positions in a small but important way, which brings me to Acker's second and fourth levels of symbolic gendering and identity, which I have found difficult to distinguish between in my analysis.

Jenny actively negotiated the gendered language and imagery of 'doing academic' in design in a number of ways. As early as the 1970s at SCA for example, she challenged the idea of being 'one of the chaps'. Later at UTS, she worked collaboratively and entrepreneurially, engaged in dialogue with people, practices and the material environment and acted quickly and decisively, all of which, at the time, were considered unconventional behaviours for women and for academics. She mobilised her design skills, for example, to make eye-catching brooches in response to the dismembering of women's bodies in Surrealism, and wore them as a symbolic gesture to disrupt men's authority in certain institutional meetings. While enacting design advocacy, these gestures however, were not without material effects, as I shall now elaborate through Acker's third level of interactional gendering.

The level of interaction is where Jenny's place story really comes to the fore. It detailed how Jenny negotiated the 'formal' interactions on her study trip exploring digital technologies in the early 1990s. While these interactions made it a 'killer of a trip', the experience opened space for Jenny to adjust her understanding of the relations between design scholarship in Australia and 'elsewhere', and the relations between technology and design pedagogy at a critical time of change. The trip enabled Jenny to transform these relations by embedding computers into the design program, which positioned UTS ahead of other universities and enabled a 'technology transfer' between its graduates and industry at the time. While Jenny describes 'doing the digital' as her most 'critically important' achievement, her colleagues offer a different account of how she transformed certain interactional spaces, such as committee meetings, and emerging spaces, such as visual scholarship in the university. The former is illustrated by descriptions of Jenny bursting into tears of frustration and anger at not being listened to, which her colleague says made it easier for the women who followed. The latter is illustrated by her 'fight' to get the university to recognise her collaborative contribution to a work of national significance, which extended scholarship beyond the traditional form of print media. To conclude, I turn to Acker's fifth level, which is the ongoing organisational processes that create, conceptualise and reproduce social structures in work activities on a daily basis.

The second half of the chapter, which I constructed from her colleagues' reflective accounts, told a very different, but far more powerful place story of transformation at the level of organisational processes, practices and discourse. It showed how Jenny Toynbee Wilson shaped design at UTS at a critical moment in its scholarly trajectory, which, I argue, has re-shaped legacy-making in design scholarship. To explain, I rewrote Jenny's scholarship as a kind of extant, dialogical choreography of interactional practices that disrupted the discourse of canonisation that infuses institutional reputations and permeates the design literature. Her pedagogical research both deviated from the tendencies to insularity in design, and instigated a fundamental change in understanding of the attributes, motivations and learning styles in design. Jenny's exploitation of her gendered positioning in first year subjects furthermore, enabled her to develop scholarly practices that adjusted to the changed conditions in the university. Conceptualising design scholarship as dialogical collaboration counters the tendency to abstraction and (male) heroism in the connoisseurship, canonisation and mythologisation discourses that dominate the design literature.

Jenny's place story both counters and contributes in a new way to the feminist critique of 'add women and stir' discourse, which does little to address the dominance of masculine discourses (Harding 1995; Noddings 2001). Her story does more than just revisiting excluded strategists in design scholarship, it focuses on embedding and legacy making. This is important, I argue, because legacy making is a masculine idea whereby men give their legacies to women. What her story revealed is a detailed account of the embedding processes through which she intervened in these discourses to choreograph legacy-making at UTS. I referred to this process as 'breaking it down' and 'show and tell', which negotiates between past and future by embedding core values in material practices and objects. Yet embedding is a dynamic activity rather than a static model. For instance, 'same but different' characterises how the different strands of Jenny's scholarship live on in and were extended by other people since her retirement. Jenny's 'present legacy' offsets the 'monasticism and singularity' of organisational interactions that reproduce men's authority in the university. It does this by re-embodying, re-dialoguing, and re-collectivising scholarship at the micro level, from the ground up; and at the macro level, in the bigger pedagogical picture of design in the university.

By the end of the chapter, embedding and legacy making moved to the idea of feminist generational succession constructed by and for women in design scholarship. For instance, Jenny successfully challenged the dominance of the traditional medium of print scholarship, which paved the way for new modes and assemblages of scholarship. Jenny's explicit mentorship of younger academics extended to her interactions in the gendered institutional spaces of committee meetings, which her colleagues described as making it easier for the women who followed. My analysis has coloured Acker's multi-level framework by showing how Jenny actively negotiated the day-to-day processes through which organisations such as the university are gendered and gendering. In doing so, it has brought to life and brought to light the active work that women do, which responds to and changes gendered processes and practices, by showing how women begin to make new practices and processes despite not being seen and recognised at an institutional level. This raises a new question. What do women's institutional lives look like in the contemporary moment? This brings me to Chapter 5.

Chapter 5.

Collectively rewriting design scholarship

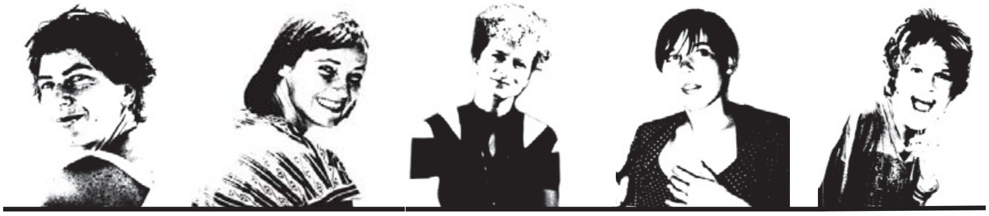
Introduction

The previous chapter looked at one individual story, which offered a history and some insight into how place and place stories intervene in organisational gendering in design scholarship. But what questions does this story raise for this chapter? Jenny’s story was constructed in relation to what she said and what others said, as reflections on the past. How does Jenny’s story translate in the contemporary moment, and what does ‘doing gender’ look like on the level of dialogue and interaction? This chapter addresses these questions by moving beyond the heroic character of the individual to the collective work of women ‘doing scholarship’ in the present, and in the middle of conversation. It literally captures and shows the dialogical local neighbourhood in action that exemplifies the kinds of conversations and conversational spaces in which women engage in the university, and the meaningful dialogues that move the institution forward.

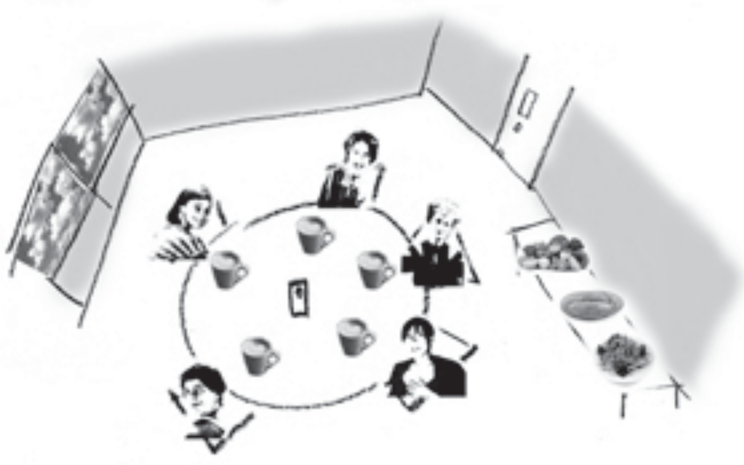
Dialogical and collaborative scholarship moves therefore, in this chapter, to a collective rewriting of design scholarship as orientation within local neighbourhoods, which extends the theme of tactics introduced in Chapter 4. It was generated through an analysis of my conversation with four women, introduced as Anje, Elle, Cass and Mez in Chapter 3, who work at what I am calling Sydney Metropolitan University (SMU). Design is positioned in a large multi-disciplinary faculty at SMU, which generates misunderstandings about its value and practice and modes of knowledge, as Elle’s anecdote exemplifies: ‘there are Mac operators out there, why on earth would you need to be at university to do that?’

Representing my analysis in ’zine format, in this chapter, reconfigures rewriting as the visual interplay between words, images and design elements, as I discussed in Chapter 3. I begin by describing the conversational flow in the workshop, then present three ’zine episodes which show my analysis of the workshop conversation. For clarity, I refer to my ’zine character as Teena, and identify myself as author-researcher through ‘I’.

Workshop flow



It is early October in Sydney. The workshop is set in a large, sun-drenched teaching room quiet from the mid-semester teaching break. The room is pleasantly white, with large, white round tables and comfortable black chairs, with large windows on one side through which the blue spring sky can be seen. Teena thinks good food is important to help the women feel at home, so she has baked muffins and biscuits and char-grilled vegetables, brought stuffed peppers, olives, prosciutto, salads, fruit, fresh juice, tea and coffee. She has two digital audio recorders to document the workshop, and a camera to take photos (which she forgets to do).



To prepare for the workshop, Teena has asked the women to write an account, in the third person, that addresses the question: ‘Can you describe an occasion when you felt you made a difference as a design academic?’ The women arrive together, a little late, and sit around the table that holds food, the coffee they brought with them, and the iPod. Teena has a cold, which accentuates her anxiety about what will happen, her fear that the recording devices won’t work, and that she won’t get what she needs for her research.

The workshop began at 8am and concluded at 1.30pm, with a half hour break when I switched the recorder off at 9.45am. We had lunch at 12.45pm, throughout which I left the recorder on. To begin, I asked the women to reflect on the process of writing in the third person and the topics they chose to write about. The status of the writing in the data is complex. Intended as a trigger for a collective analysis of how the women saw their positioning in design at SMU, their anxiety about writing manifested in different ways. Anje wrote generally rather than specifically on the morning of the workshop, and expressed concern for inadvertently ‘slipping into the “I”’ in her writing. Mez also wrote generally but had no problem writing in the third person, yet emailed me before the workshop to clarify whether ‘academic’ meant ‘educator’. Elle wrote about a specific occasion, yet expresses concern about having written what she perceived to be ‘a very female’ topic. A ‘horror of writing in the third person’ prevented Cass from writing at all. The writing however, catalysed rich discussions.

Prompted by Mez’s reflection on writing, the opening conversation focused on the idea of part-whole relations I introduced in Chapter 4. This idea pointed to the relations between individuals and the collective at SMU, and between design scholarship and writing in the university, which the women articulated as research, theory, teaching, practice and writing in design. This discussion continued until morning tea and reappeared later in the workshop, by which time the women’s understandings about these relations had changed. Three hours into the workshop, our collective analysis of the writing began, in this order: Mez, Elle, Anje and Teena. This is not to say that the analysis was rushed. The writing triggered a re-examination of part-whole relations, which prompted me to introduce the local neighhourhood.

Although the women were aware of my feminist approach to the study, the conversation often drifted to direct comparisons between their own practices and those of their male colleagues. At times, the differences were attributed to what they saw as feminine tendencies, while at other at times, the women’s responses were nuanced. For example, Elle’s comment that she had ‘done the girl thing’ by writing about a pastoral care instance was followed by, ‘it’s very much the fact that I teach first year’, which qualifies her positioning in first year teaching in relation to her male colleagues. At other times, the women looked to me for how they might interpolate ‘women’ into our discussion. For example, Anje says, ‘there was no reference to us as women in that question really, there was design… but I didn’t quite know, where do we take this?’ Her question points to the difficult relations between design women and the ‘f-word’, which I critiqued in Chapter 1, and the need for new feminist analytical approaches to understanding ‘doing gender’ in design in universities. The analysis that follows responds to this need through the idea of the local neighbourhood, a physical and symbolic space in which like-minded individuals may talk through individual passions and collaborate to build teams and broker ideas across knowledge domains and disciplinary clusters.

Data analysis in ’zine format

Three conversational spaces emerged from the data analysis, each of which constitutes potential for transgressing organisational gendering and transforming design scholarship. The analysis is organised into three ’zine episodes, each of which focus on these conversational spaces. **Episode 1**, the largest of the three, examines corridor conversations, **Episode 2** staff meetings, and **Episode 3** moves to the broader discursive space of scholarly design conferences.

Each ’zine episode comprises smaller analytical units called frames that enable me to link topics in different parts of the workshop conversation. Page numbers at the bottom of each frame locate the data in the 67-page transcript. Episode 1 comprises seven frames, Episode 2 comprises three frames and Episode 3 has two frames. The episodes retain many of the hesitations of speech and the interjections in which the women bounce off each other. The purpose is to show the shorthand between people who know each other well that keeps ‘the space of not knowing’ open to possibilities for brokering new ideas (McWilliam 2008). At times, I have edited the conversation to augment the narrative flow. Following each frame is a written analysis, which proceeds in a narrative flow, frame-by-frame, to the end of each episode. I begin with corridor conversations.

Episode 1. Corridor conversations

Episode 1 begins with Mez introducing the topic of part-whole relations. In the frames that follow, the women describe how they see their individual and collective relation to ‘something’ they perceive to be ‘the whole’, yet which escapes definition. The first four frames, located at the beginning of the conversation, focus on the relations between fulltime academics, sessionals and students. The last three frames, located towards the end of the conversation, show the women’s re-examination of their understandings of part-whole relations.

Triggered by Mez’s reflection on writing, **Frame 1** introduces the idea of conversation as a learning space. Contextualised in a time-poor institutional environment, corridor conversations represent the quick, informal discussions, which the women consider vital for orienting themselves within the local neighbourhood at SMU.

Frame 1

I found it very difficult to write about a specific instance, and maybe that's partly because I'm so much newer to, I guess being an academic than the other people at the table. But I mean, having said that, I guess I've been teaching for five years so, it's not like I'm, it's the first time I've taught this year, but I found it very difficult to write a specific instance and I actually wrote about how I felt I fit in with kind of a larger whole, because to me that's, that's the most important part of what I think I contribute. So yeah, I found it, I really wracked my brain and I thought about a couple of kind of specific things, but they felt quite token to be writing about one thing. But that's also maybe because this exercise is like trying to kind of say, can you take one example that you think... it was like a job interview. When someone says, like what do you think you're going to bring to the company, and you think, oh god, what do they want me to answer? Which is obviously the wrong way to approach the question, you should always answer honestly. But I found it difficult to get over that, so I wrote a bit more broadly, rather than specifically.

I must admit I found writing in the third person quite weird.

it's a bit weird.

I've not really done it before, I found it quite odd. It was quite good when I got into it, but I was actually having to stand back and define myself. I couldn't bluster through it, because I couldn't bluster in the third person.

but you found it OK to find an instance?

yeah. It was a weird thing trying to come up with one. And it's just, possibly not the best example I've chosen, but it was the one that just kept coming, coming up in my head. I think I've tried to write about why it was the one as well. But it was just this one instance and this one student that's just always, sort of, for a couple of years, stuck in my head.

I found I couldn't find an occasion, because I don't think you, one makes a difference in a moment I think difference, or making that difference actually, happens over a much, it's a bigger contribution, or it's a like you're saying, it's being present, being part of something, and so, I found I couldn't really find, I did vaguely find an occasion, yeah, anyway, I've kind of gone into another level, wondering about that, and I didn't write about this fact that I do think that one doesn't just make a difference at one occasion. Or I couldn't think of any time where I'd been sitting and I'd actually made a significant difference in one moment you know? So, I'm with you on that. And third person, it's just interesting when Elle was talking about that, I wonder whether halfway through I've slipped into the 'I', you know? *[laughs]* But I, you know, I quite enjoyed the idea of imagining myself as separate from, you know, the experience. But I did end up choosing a curriculum development moment, and... yeah, and I've used it as an opportunity to kind of like, think about what I've done in a more general sense, or what my contribution might be in a more general sense

I can talk about the careful consideration I've given to the question in the lift as we came up. *[laughs]* I mean, I think this thing about the whole actually resonates quite strongly in the sense that, you think about your contribution more as an orientation and kind of, keeping things oriented and reorienting things. And so, in terms of kind of thinking about particular instances, it's, they feel like, little bits of that kind of overall orientation. In some ways though, I do think there's value in thinking about instances because I think if we discuss those instances, that's where we actually learn a lot from each other, so I think a big part of the way that the course here gets run is very much the kind of conversations that you're having with sessional staff, you know, about particular kind of instances and about particular, and you know, that's very much a kind of two-way thing where you're learning from them, and they're kind of getting to see what the big picture is in terms of the whole, what they're doing in terms of the whole course. So, I think there's a lot of that kind of instance-type discussion that goes on and I think it is actually a very important thing that we kind of keep, rather than kind of feeling like we've got to have, you know, the whole structure sorted out, that we keep kind of working around individual kind of instances and episodes with people.

1 2

In the opening frame of Episode 1, Mez explains her decision to write ‘a bit more broadly, rather than specifically’ about her individual contribution to what she calls ‘a larger whole’ by likening the act of writing to a job interview. I interpret this as her reluctance to construct what she perceives as a self-promotional statement. Mez qualifies her statement however, by saying ‘you should always answer honestly’, which I see as letting me know that she did in fact write honestly. Her attempt to find one occasion was unsuccessful however, as suggested by, ‘I really wracked my brain and I thought about a couple of specific things, but they felt quite token’. Mez attributes her difficulty in navigating a way between separateness and connectedness to being ‘so much newer to being an academic’ than the other women. I consider Mez’s decision to write broadly as a tactic around being seen to usurp the authority of her more experienced colleagues by acknowledging her junior positioning as a sessional and recent graduate. This enables her to craft a statement that does not overstate her contribution in relation to theirs by describing how she fits in within the ‘larger whole’, which I interpret as the women at the table. Thus, Mez acknowledges the connection with those close by in her local neighbourhood, while maintaining her separateness through her sessional work and design practice.

Elle describes how she felt compelled to write about ‘this one instance and this one student’, the memory of which she describes as being ‘stuck in my head’. To offset her sense that this is ‘possibly not the best example’, Elle writes to explain ‘why it was the one’. I interpret her tactic as a compromise between how she sees herself positioned in her writing, and her participation in what she knows to be a feminist research study.

Like Mez, Anje found it difficult to write about a single occasion. She claims that ‘making a difference’ is about ‘being present’, which I interpret as suggesting that situatedness is central to knowledge production. Yet she immediately contradicts this statement by saying, ‘I couldn’t think of any time where I’d actually been sitting and I’d actually made a significant difference in one moment’. Anje’s desire *not* to write about an instance where she alone made a difference directs her to instead write about a collaborative ‘curriculum development moment’. I see this as a tactic to align the writing task with her scholarly thinking. Her actions maintain her separateness from external others, that is, me, while enabling her to explore her passions through connectivity and co-invention in her local neighbourhood.

Although not having written, Cass takes up Mez’s idea of part-whole relations, suggesting that individual contribution is ‘an orientation, and keeping things oriented and reorienting things’.

This understanding reflects the principle of leading and following, which tracks and guides proximities between those close by in her local neighbourhood. For Cass, the course is run through 'the conversations that you're having with sessional staff about particular instances', that 'feel like little bits of that overall orientation'. Cass describes 'instance-type discussions' as a 'two-way thing where you're learning from them' and 'they're getting to see what the big picture is, and what they're doing in terms of the whole course'. Conversations, for Cass, are situated dialogues that position two or more people in dynamic relation, the value and outcome of which is mutual learning. This reflects the principle of co-invention with separation, the openness of 'community learning' in local neighbourhoods, in contrast to 'feeling like we've got to have the whole structure sorted out', which implies rigidity and inertia. Through instance-type discussions, individuals 'actually learn a lot from each other', which is a significant part the 'overall orientation' of design scholarship at SMU. This reconfigures design scholarship as ongoing dialogical orientation, leading *and* following, between differently positioned people who work in close proximity to one another.

Through the collective reflections in Frame 1, the women learn about the similarities and differences in their understandings of individual contribution, from which the idea of conversation as a valuable learning space emerges. **Frame 2** expands learning conversations between academics to sessionals and students. It begins with Elle reading her writing about having collaborated with another academic to assist a mature age student overcome substantial personal and family constraints in the first year of her undergraduate degree. With the two women's support, the student successfully completed the degree and was enrolled in a Masters degree at the time of the workshop.

Frame 2

I measured it in my mind, and went down the sort of, the pastoral care path, and thought, oh no. I tried to lose it and find something else, but it was just this one instant that kept coming up and I thought, oh, you know, write it, get it out at least. I actually sat down at the end and wrote, hang on a second, this is actually a very female thing that I've written, in many ways...

I've done the girl thing, and I've never talked about this because sort of, I don't think blokes would have done it, and it's very much the fact that I teach first year that it's come out of. Because there's a lot of sort of pastoral happening, you know, with first year sometimes.

but how great!

you've done the girl thing

it's interesting because Cass was talking about that connection with the part-timers in a pastoral way, is it pastoral? Is that the right word?

no, but the pastoral is always this backwards and forwards, you know? And you said that, when you spoke about it, you know, it's like there's this, you know, you're actually there, I mean you've got an ethical responsibility basically, as you're dealing with these people.

I have to say that I feel that they're being pastoral towards me!

[laughter]

it is interesting, and I think that part of that is doing lots of teaching in first and second year, it's where we often get the kind of, newly graduated students in to teach, and you know, there is all that kind of angst around assessment and whatever, that we do...

yeah. And I think we probably do, I feel, that we probably do a bit more work than the boys do around inducting people into...

yeah, support in building up

as a sessional staff member, I absolutely agree with that.

I suppose the question is, is it needed? I mean, we decide that it's the most important thing...

I think it is, and talking to the other sessionals, because I have been doing the sessional teaching for a little bit longer, I often become sort of, I feel like I become a mediator sometimes, where there's almost this fear of, like, I don't want to ask a stupid question, but I'll ask it to you, because you're half way in between, like you're kind of placed here, but you're not.

But I think that there is a sense often that you get asked to teach and you come along to do it, and then all of a sudden, you're just kind of thrown into the deep end...

...and I think that there's a sense of trust on the part of the fulltime staff that these are people who are completely capable, whereas as a sessional staff member, I think you sort of coming in thinking, but, shouldn't I have an education degree to be able to teach these students, or like, what is that I'm meant to be actually providing? I think that there's a lot more hesitancy on the part of sessional staff than you realize. And there is very little induction, so I think in some ways, it is all the discretion of the staff member who kind of hires you in, and in the first year courses, I found there's quite a bit more, not hand-holding, but direction, in terms of like, this is what we're teaching today, this is what's going to happen in the tutes. Where I've taught in a second year class before, where the sessional staff grabbed each other in the lift and went, oh my god, what are we doing for the next two hours in that tute? And we all had to kind of, you know, read through the course outline.

you're experienced, yeah

yes, it's like pond-filler.

I think, particularly when we're teaching early years and, quite often as you've said, we're building teams of fairly new academics and that sort of sense of responsibility of supporting the potential needs of the next generation coming in as well, and really wanting casuals to feel part of it and have an investment. There's this nice little in *The Australian* today about universities and how it works for casuals and how much better it works when they're not brought in a week before, but actually are brought in several weeks before at the actual planning stage of the subject and they're sat down and worked with, and made to feel part of it.

3 4

Identifying her topic as exemplifying ‘pastoral care’, in this frame, Elle acknowledges her actions might be construed as doing ‘a very female thing’, which is what women do, but not ‘the blokes’. I interpret Elle’s use of pastoral as pejorative, which suggests that she is aware her actions may have positioned her as transgressing the legitimate boundaries of the academic subject, defined by what she imagines are the practices of her male colleagues. Despite the personal risk, Elle’s transgression enables a different, collective understanding to emerge from the conversation about what it means to be pastoral. For Anje, pastoral now means ‘connection with the part-timers’, which she describes as ‘the backwards and forwards’ between people. This description mirrors the authentic synergies of learning conversations in Frame 1, in which the women enact what they see as an ethical responsibility for inducting sessionals into teaching. It demonstrates the women’s collective concern and shared responsibility for leadership, tracking and guiding those nearby in their local neighbourhood.

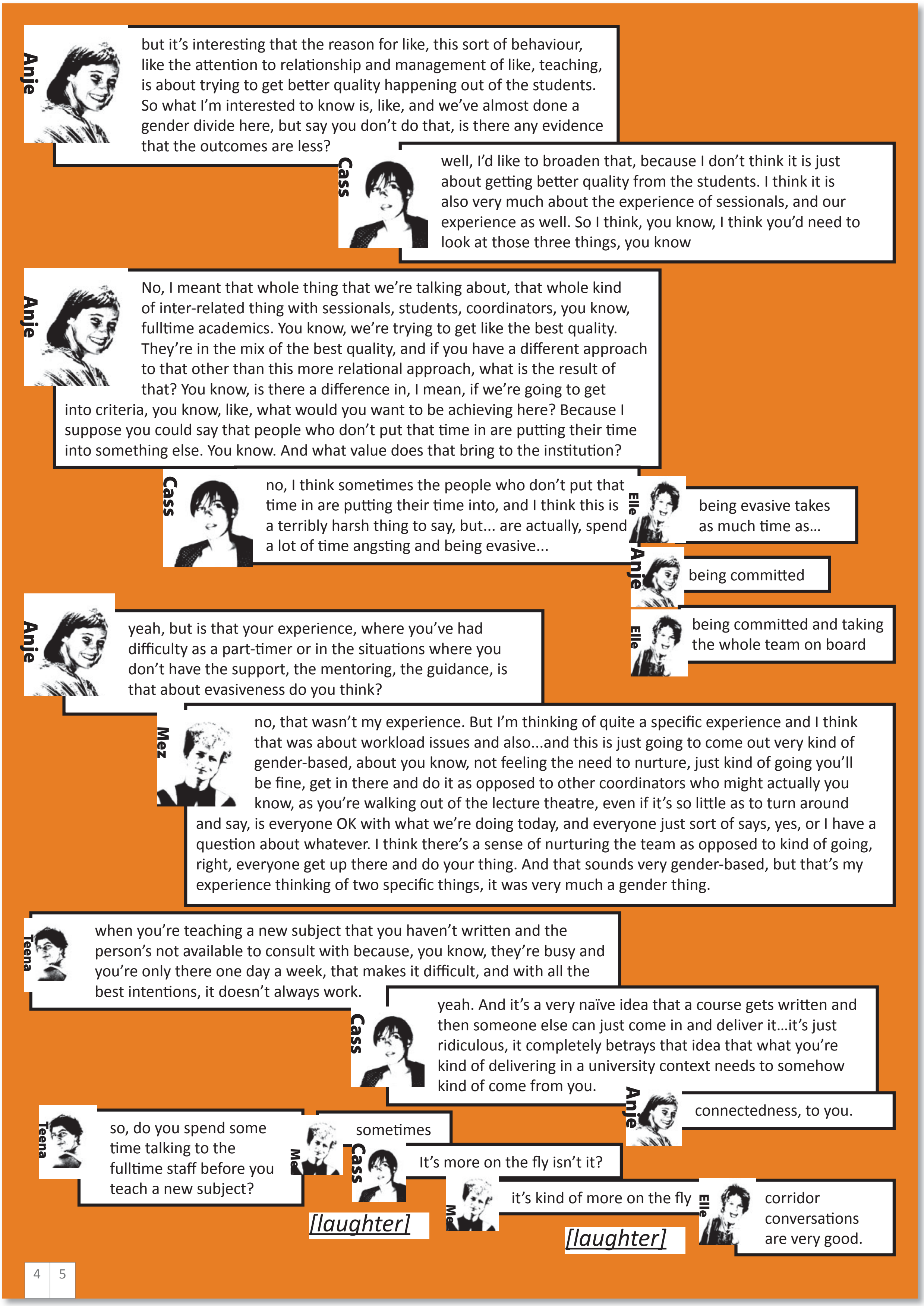
Anje keeps the conversational space open by raising the question of whether induction is necessary, after which Mez draws on her sessional experiences to suggest that it is. She describes how she sees herself as a mediator, ‘placed…halfway in between’ what I interpret as fulltime academics and sessionals, by way of her longevity as a sessional. To illustrate her claim that ‘there is very little induction’, Mez says her introduction to teaching felt like being ‘thrown into the deep end’, echoing Jenny in Chapter 4. She attributes this feeling to misplaced ‘trust on the part of the fulltime staff’, who have an expectation that sessionals ‘are completely capable’. This contrasts with the ‘hesitancy’ she actually feels, expressed as, ‘shouldn’t I have an education degree to be able to teach these students?’ Her hesitancy points to, I suggest, the quality assurance discourses in which students become customers who evaluate teachers’ performances through ratings scales. Student surveys constitute the only formal evaluation tool for measuring the work of sessionals, which has implications for their future employment and career development. Given that the majority of sessionals are women, as I argued in Chapter 2, this exemplifies the gender division of academic work that restricts women’s access to remuneration and career security.

Mez’s experience in first year teaching is that there is a ‘bit more’ induction, which she describes as ‘not hand-holding, but direction’. This contrasts with second year teaching where sessionals ‘grab each other in the lift’ to try and work out what they are ‘doing for the next two hours’ in the tutorial. What is unsaid is that first year coordinators are women, which Cass implies by saying: ‘we probably do a bit more work than the boys do around inducting people’. The effect of gender segregation positions women in the larger classes of first year teaching, which increases their administrative workload and pastoral work with sessionals, much of which is unrecognised by the university. Yet women coordinators also positively shape sessionals' experiences, by taking the lead and responsibility for inducting them into the local neighbourhood.

By the end of Frame 1, the women shift their understanding of pastoral as 'the girl thing', through conversation, to an understanding more aligned with their desire for team building. To illustrate, Elle suggests pastoral relationships are necessary for 'support in building up' the next generation of academics. She cites a recent media article that suggests sessionals might be brought 'at the planning stage' so academics can sit down and work with them so they 'feel part of it'. The situated activities of sitting down and working together centrally positions learning conversations in induction, the value of which is a two-way investment in which academics build 'teams of fairly new academics' and sessionals 'feel part of it'. Although 'it' continues to elude definition, I suggest it alludes to the part-whole relations discussed in Frame 1. In short, being 'pastoral' has shifted, through conversation, from a feminine and thus slightly illegitimate activity, to necessary for team building for the future. This exemplifies the co-invention principle through which learning is produced through authentic synergies between individuals and the team.

The idea of team-building through conversation is extended in **Frame 3**, as the women discuss what they see as desirable relations between academics, sessionals and students. The frame teases out how the women negotiate institutional constraints to generate team-building conversations for the future.

Frame 3


Anje
but it's interesting that the reason for like, this sort of behaviour, like the attention to relationship and management of like, teaching, is about trying to get better quality happening out of the students. So what I'm interested to know is, like, and we've almost done a gender divide here, but say you don't do that, is there any evidence that the outcomes are less?
Cass
well, I'd like to broaden that, because I don't think it is just about getting better quality from the students. I think it is also very much about the experience of sessionals, and our experience as well. So I think, you know, I think you'd need to look at those three things, you know
Anje
No, I meant that whole thing that we're talking about, that whole kind of inter-related thing with sessionals, students, coordinators, you know, fulltime academics. You know, we're trying to get like the best quality. They're in the mix of the best quality, and if you have a different approach to that other than this more relational approach, what is the result of that? You know, is there a difference in, I mean, if we're going to get into criteria, you know, like, what would you want to be achieving here? Because I suppose you could say that people who don't put that time in are putting their time into something else. You know. And what value does that bring to the institution?
Cass
no, I think sometimes the people who don't put that time in are putting their time into, and I think this is a terribly harsh thing to say, but... are actually, spend a lot of time angsting and being evasive...
Elle
being evasive takes as much time as...
Anje
being committed
Elle
being committed and taking the whole team on board
Anje
yeah, but is that your experience, where you've had difficulty as a part-timer or in the situations where you don't have the support, the mentoring, the guidance, is that about evasiveness do you think?
Mez
no, that wasn't my experience. But I'm thinking of quite a specific experience and I think that was about workload issues and also...and this is just going to come out very kind of gender-based, about you know, not feeling the need to nurture, just kind of going you'll be fine, get in there and do it as opposed to other coordinators who might actually you know, as you're walking out of the lecture theatre, even if it's so little as to turn around and say, is everyone OK with what we're doing today, and everyone just sort of says, yes, or I have a question about whatever. I think there's a sense of nurturing the team as opposed to kind of going, right, everyone get up there and do your thing. And that sounds very gender-based, but that's my experience thinking of two specific things, it was very much a gender thing.
Teena
when you're teaching a new subject that you haven't written and the person's not available to consult with because, you know, they're busy and you're only there one day a week, that makes it difficult, and with all the best intentions, it doesn't always work.
Cass
yeah. And it's a very naïve idea that a course gets written and then someone else can just come in and deliver it...it's just ridiculous, it completely betrays that idea that what you're kind of delivering in a university context needs to somehow kind of come from you.
Anje
connectedness, to you.
Teena
so, do you spend some time talking to the fulltime staff before you teach a new subject?
Me
sometimes
Cass
It's more on the fly isn't it?
[laughter]
Me
it's kind of more on the fly
[laughter]
Elle
corridor conversations are very good.
4 5

In this frame, Anje suggests the ‘attention to relationship’ the women desire results in higher quality outcomes for students, which Cass extends to a higher quality of experience for sessionals. Nonetheless, Anje questions the value of their ‘more relational approach’ to induction in terms of the institutional time commitment. Countering this, Cass suggests that colleagues who do not engage in a relational approach instead spend their time ‘angsting and being evasive’, which Elle suggests takes as much time as ‘being committed and taking the whole team on board’. While the women neither explain ‘angsting and being evasive’, nor identify the colleagues about whom they speak, the gendering of these behaviours as male behaviours is implied, which the following elaborates.

Taking up the space her question opened, Anje asks Mez if the lack of support, mentoring or guidance she experienced as a sessional can be attributed to ‘evasiveness’, although like Cass, she does not identify to whom she refers. Mez qualifies her comparison of ‘two specific’ instances to say, ‘this is just going to come out very kind of gender-based’ before giving an account of her experience with different coordinators. Her description of her interactions colours Morley’s (2003) gendering of mentorship and advice. For Mez, the ‘relational approach’ in first year means having corridor conversations with sessionals, ‘even if it’s so little as to turn around and say, is everyone OK with what we’re doing today’. Despite being ‘on the fly’, corridor conversations are perceived by Mez as ‘nurturing the team as opposed to kind of going, right, everyone get up there and do your thing’, which is what she experienced in second year. Like Anje and Cass however, Mez is reluctant to attribute these behaviours to specific women or men. The women’s desire for a relational approach, the ‘connectedness to you’, between fulltime academics, sessionals and students is taken up in **Frame 4**, as Elle and Cass talk about their early experiences as sessionals at SMU.

It is interesting to note that up to this frame, the women’s conversations evidence a remarkable absence of talk about design. While there was some discussion of design in the workshop, most of the talk focused on institutional processes and practices which inhibited the women’s capacity to practice scholarship on their own terms, rather than the professional practice or pedagogy of design. Although there is little space to expand on this here, this points to the similarities in experience women design academics share with other academic staff in Australian universities.

Frame 4

I was teaching all over the place. I had the room on level two, so I could come straight through the tunnel and get there just in time for the afternoon class from the one that I'd taught out in Western Sydney. And, you know, it was very much a kind of satellite relationship to SMU. And I relied so much on the students to let me know what they thought research was, because I had no sense of what they'd done before…and I was lucky I had kind of a couple of good students in there. So I think that what I could have done with that group would have been very different if I had've had an understanding of what had happened.

I was just thinking, because we have had a kind of slight, kind of an ethos of trying to gather people together and that has dropped off a bit recently…

it has, and I think that's a shame

because there used to be quite an attempt to really look after part-timers.

I think you can overdo it, and I actually don't know that there was a time-effective way, I mean it was probably an issue of me coming in, complete outsider coming straight into fourth year. I think it still went fine, but it was more that I knew I was very dependent on having a couple of strong students in that group to actually inform me about what they'd already done. And in some ways that's not the worst thing in the world as long as you've got some good students, so I think it's very important that you know, that the sessionals get some good students so that they've got, you know, a sounding board.

when I first came here, I was sort of literally dropped in and I was reliant on the fact that there were some strong students because I was desperately searching for the ethos of this program, appearing at third year level and not having any kind of overview of what the program was, where these students had sort of come through…and that relies on the students to get the ethos right…because there is a course ethos

it's interesting, what have they done before like, and then there's this thing of ethos, because you not only want to know like, where they're at, and you don't really get that if you look at a course diagram and read the thing. And ethos is like a deep, you know, understanding of like what the ambitions are and, so there's different kinds of knowing that are needed when people are kind of faced with, you know, arriving cold.

it's really quite a difficult jump to go from industry into teaching. It's a whole different piece of psychology and all too often, the casuals might have forgotten, as too easily we do forget what it was like to be a student, what it was not to know, because they're used to dealing with clients and presenting, and it's a whole different piece of psychology

and also the whole thing about criteria-based assessment. I mean, I can't believe how people are thrown into that, and they're still using their gut feeling, and...

…and expected to communicate that to the students

they're not like, working with the criteria, and that's a whole like, moment if you're going to support the sessional staff, that's a serious bit of work that needs to be done

I think it's possible to do that, but the difficult thing is, how you can be respectful of their time while kind of getting just the basics of the principles across, because I think that whole kind of nexus between assessment and teaching is actually one of the most helpful principles for people, you know, just that kind of insight that students essentially, mostly, structure their experience around their assessment tasks. So I think, you know, if someone's told that, a whole lot of things kind of drop into place for them, but they're the sort of things that I think people coming from you know, design practice, there's no way that that's going to be in their consciousness

no, but they also come ***aggressively***, wanting to like, ***show what practice is really like***. And that can be appreciated, I think that's a valuable contribution, but it needs to be mediated, you know, we need that as well

god, we don't want them to get too much of a shock afterwards

[laughter]

yes, it's good for them to kind of, have that experience

and I think this is probably our next big discussion, about just that thing of, you know, Derek basically said, you know, is everything research now or, you know, where is practice? I actually see it as being more interlinked than maybe yourself and Derek do. And I think it's OK to have those differences if we're clear about the differences, but I think we haven't had the conversation yet and I think we need to actually do some serious stuff on that within ourselves, or bringing in some of the sessionals.

7 8

In Frame 4, in what she calls a 'satellite relationship' with SMU, Cass describes her reliance on a couple of strong students to get her through, because 'I had no sense of what they'd done before'. This suggests co-invention between students and Cass, as a two-way learning synergy enacted through conversation, which enabled Cass to place herself in relation to the students and in relation to what they had learned in previous years. Students are members of the local neighbourhood at SMU, who scaffold learning opportunities for new staff, which also benefits the team. Despite claiming that induction might have shaped a different experience for her in her first year, Cass qualifies her statement about induction with, 'I think you can overdo it'. In the space opened up by Anje's question in the previous frame, Cass offers a new strategy of pairing sessionals with good students as 'a sounding board', in respect of their time and institutional constraints. A sounding board is a metaphor consistent with Anje's backwards and forwards, which describes the conversational learning space. The discussion in these two frames shows the collective negotiation of institutional constraints and the co-invention of a viable proposal that scaffolds learning opportunities between students and sessionals, and optimises team building and performance while respecting individual members' time.

Echoing Cass, Elle talks about relying on students to 'get the ethos right' so she can place herself in relation to students' prior experiences in the program, which she describes as gaining an understanding of how students had 'come through' the course. The idea of 'ethos', for Anje, points to gathering people together to dialogically develop 'a deep understanding of what the course ambitions are'. I understand ethos as signalling the women's collective desire for conversations between staff and students that look to the past to reorient the future. For Anje, ethos refers to inducting sessionals 'arriving cold from industry', shaping the design course and guiding the movement of students through the program. The purpose of ethos conversations is collective learning and community building, of which induction is an important part. Induction however, as Anje suggests, is 'a serious bit of work that needs to be done', referring to tensions between the 'different kinds of knowing' required in industry and the university, which limit opportunities for learning conversations. The relations between these knowledge domains is represented through the practice/theory binary, which pits each in adversarial relation to the other, as I argued in Chapter 2. For Anje, this struggle plays out between sessionals (representing industry) and academics and students (representing the university). According to Anje, tension manifests as 'aggression', which limits space for conversational learning where differences might 'be mediated'. Cass suggests mediation should clarify rather than resolve differences, and expresses her desire for a collective conversation in which this might occur, but is yet to come. This conversation enacts the connectivity with diversity principle of the local neighbourhood, in which space may be opened for navigating within and across knowledge domains, building and sustaining collaborative teams, and brokering ideas and information.

Analysed through the framing of the local neighbourhood, together, the previous frames show how the women desire and value conversations as dialogical learning spaces in which people orient themselves to each other, the team, design scholarship and industry, the latter of which can be described as representing design practice in context. I introduce the next three frames with Mez's writing.

> As both a practitioner and academic, her most valuable contribution to design education is the very fact that she is also learning. The occasion is ongoing. It is an organic, gradually unfolding event. Firstly, learning things through design practice that she can bring back to a classroom: anecdotes that will support a lesson; advice from the trenches; an understanding of how theory rolls into practice.
>
> But also learning in the university – learning from other academics across different fields; from classroom interaction; from watching and listening to other people talk about what design could be and what design could do.
>
> Her contribution is being part of a larger whole. As an individual, her ability to make a substantial difference is small – perhaps by inspiring, or connecting with, a handful of students a semester. But as a part of that larger whole, the community of designers and academics, her unique experiences and perspectives make a difference to the bigger picture – to the quality of an institution, but more importantly, to the richness of the experience of the students who pass through that institution while she is a part of it.

The discussion that followed Mez's reading of her writing is captured in **Frames 5**, **6** and **7**. These frames show the shift in the women's understanding of part-whole relations by the end of the workshop.

Frame 5

Anje

the only thing I want to say is, what is the whole? There is a sense you are, and you picked it up, universalizing, and it's out of Vis Com, and then it goes to Vis Com and are we talking about Visual Communication as a discipline, as a structure in the university that offers kind of courses and attitude, are we talking about a global phenomena? I just wonder what, and I've often, and Cass's picked me up on this, because you know, my orientation has been design research, you know, yeah Anje? she goes *[laughs]*

Cass

oh I don't do I?

well you know, like don't assume that all design researchers are, you know? because I assume that there is an agenda for design researchers you know, and Cass sort of pointed out to me that every researcher in design has different kind of orientations and I shouldn't necessarily assume that you know, we're leading a charge!

Mez

a charge, in the same direction, yeah

Cass

I know we've had conversations around this, I can't quite remember what it was

Anje

no but it's just lovely, and it is interesting because in actual fact, I think, and I will come back to the ethos of Visual Communication, because of the complexity of the field or the focus, I think that within the course we've really pushed for individual difference of, and outcomes in, students' work and students' development and I think that probably in terms of design research, there should be the possibility of individuals having all their different ways of doing it, but actually being together. So I think if there's an ethos...

Elle

I'm grinning because that's exactly what I'm...

Anje

fabulous! She's got the ethos

Elle

individuality, individuality, individuality

Anje

yeah, yeah, but there is sort of some collective, it's an interesting, you know, you're working from the individual difference but into some you know, like larger agenda you know, or focus or, and whether we should call it design research, or you've shortened it to Vis Com, like what is it? It would be lovely to find a way of talking about this

Mez

had I written this after our discussion, like after morning tea, I would have written it very differently and the thing that I would have written really differently is that I wouldn't have been talking necessarily about it being a larger whole. When I wrote this, the larger whole that I was referring to, is I guess specifically, the Visual Communication degree at SMU. However, I guess in my head, I was also thinking of visual communications as being something that's separate to design, and I think it belongs to it, but it was what I was saying, it's this notion of it kind of floating around a bit

Elle

there is a difficulty with having written this last night when we were trying to second-guess how this would work and where it was going, and how we would have written it in the coffee break

Mez

but kind of interesting that we're reading it in a way where it's like...

Cass

but I think that's OK

Mez

I could already tell you the central part of what I was talking about was me being part of this whole that was an assumed thing that existed and now, two hours later, I'm like whoa, whoa, whoa, I wouldn't use the term 'whole' anymore and that's exactly what you picked up on

Anje

but, you know, how lovely that we can have a little bit of a joint agenda, we can be completely content

Cass

I think you talked about reflection, or maybe it was after you read it out, but just that kind of need for community. And the university as being a site for community and I think that's something that I think we could make a lot more of. And I think it's probably a role that universities, if they're smart, will kind of cultivate, rather than the university being a site of a whole lot of experts, that the university is a site of communities that have kind of shared interests. But so many of our structures work against that. So I think that's a very interesting kind of interplay that we're going to be dealing with for some time to come

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Anje's question of 'what is the whole?' opens the conversation and triggers a re-examination of the women's earlier thinking about part-whole relations. The frame begins with a rupture, as Anje talks about learning conversations with Cass that enabled her to see research as constituting a range of different approaches, rather than 'a charge in the same direction'. Ruptures such as this exemplify how someone might come away from a conversation with someone else that has fundamentally changed their thinking in some way, while the other person has completely forgotten about it. Anje's memory of a corridor conversation with Cass in the past enables her to question the 'whole' in more explicit terms during the workshop. This opens up space for the women to consider whether 'whole' means the course, the faculty in which design is positioned, SMU itself, or the broader 'global phenomenon' to which the 'larger agenda' points. Anje's questions open creative spaces in the conversation for not knowing, which the women bridge, I suggest, by reflexively discussing the past in order to orient future ambitions. Mez takes up this space to reconfigure 'part-whole' as the relations between the individual and the collective, which I interpret as the local neighbourhood the women at the table embody. Enacting the principle of connectivity and diversity, the women desire a learning community that values team-building, and in which ethos conversations mediate the different kinds of knowing at play in design scholarship. In other words, conversations open space for not knowing in which contradictory ideas might be held in productive tension.

Although not shown, at this point Teena introduces the idea of the local neighbourhood, after which Cass articulates her desire for the university as a site for communities that share interests. Her desire points to 'boundary-spanning relationships' of local neighbourhoods, which brokers ideas and information within teams and across disciplinary clusters. This is echoed in the women's descriptions of creating synergies across disciplines that extends the local neighbourhood, which Episode 3 will show. Extending relationships across discursive networks enables the women to navigate local shifts in the contact zone.

The next to read, Anje wrote of her consultative approach to curriculum development, which incorporated her philosophy of practice-led research, developed over many years. Her writing expresses dissatisfaction with what she calls the 'language structures of the institutional discourse'. This discourse limits her capacity to express the phenomenological experience in which words and images combine to give force to the creative imagination. Her description brings Acker's (1990) symbolic gendering to McWilliam's (2008) local neighbourhood in a surprising way, which I now elaborate. Anje describes how she negotiated gendered discourses in the university to collaborate with those close by. In doing, she bridges historical, feminist and semiotic theoretical frameworks to build a more rigorous connection between academics' and students' understanding of the relations between practice and theory. For Anje, this understanding values visual experimentation while scaffolding research and theory, which contrasts with the idea of 'theory as an instrument'. The outcome is a new pedagogical framework that provides space for students to explore experimental research approaches while designing outcomes that integrate different perspectives from within their local neighbourhood. **Frame 6** shows the women's responses to Anje's writing.

Frame 6

you've got power words as well, 'give force' and also, 'rigorous connection'

yes, I liked the rigorous one

so there's a lot of sort of power metaphors – forceful, energetic dynamic metaphors and connections

yeah, and there's a nice sort of striving that you were saying, what you were finding didn't satisfy what you felt was needed

also that really strong idea of going through a process yourself for however many years, where this was something you were trying to figure out within yourself and then to be able to say, I feel that I've made a difference is the moment where I've taken that process of kind of struggle and thought and everything and contributed to the university. I think that, to me, having said that what I contribute is a very much an oscillating thing, for you, it's such a cemented thing and I think that that's just fantastic that that's the whole, like when you take what everyone's different contributions are, there has to be difference and our difference is massive – yours is something so big and solid, and mine is something so ephemeral and fleeting, I really like that idea

and you're talking about outcome, which adds to the idea of concreteness, or something that is tangible

well we all worked on that didn't we girls, we've all worked on that.

yeah but it needed that unifying, and I think it's been a sub-text of the time that I've been here of the course suffering from not having a unifying starting point, and I think it's only a starting point because I think we've now got to have a lot of debates about what you know, its implications are, back and forward, but I think the work that you did in terms of, it was incredibly consultative work, and I think someone else could have done it and just brought their view, and there's more consultation that needs to happen, but I think the fact that it's been this kind of building, consultative process means that it will have a much richer life in the curriculum than it would have otherwise

I mean the question asked about difference, and you know, this has been building for a long time to get to this point, and you know, how much of a difference, you might have made a difference, how much pride is there in where you've got to, or satisfaction for where you've got to in this stage with it. How much, you know, does it actually really sum up quite a long time of thinking?

well I think it's interesting. How did you describe yourself, a bulldozer? *[laughs]* I feel like, and now you've evoked cement

[laughter]

so you are Thomas the Tank Engine

no, I've just stayed with belief, and it was interesting using the word belief here

yeah

yes I noticed that

I've just stayed with this belief and it has been beaten up and you know like, disbelieved and the university has…

it's been a pile of things, it's been built, rebuilt, yeah

…and I've just like, I'm very proud that I've managed to hold that

[laughter]

the difference between making a difference and actually being, reflecting back and been really quite proud of it

yeah, but this course has been one wonderful because it's all the work that I did on postmodernity and poststructuralism joining up with like the whole zeitgeist of the moment in the program, so it's like, highly contemporary, so it's not only based on like, previous thinking, it's like, living thinking, so it feels really, I feel very pleased. I'm just terribly sad that everyone's having, that it's a bit of a mess as well, but there are little moments of pleasure. I mean, I think that we've done an amazing job, but I think we need to do better feedback on the course, and on this particular subject offering, I mean, I think we don't, if we're not managing the feedback with the students, we're also not reflecting on our own practices sufficiently to build excellence, you know, in our delivery

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Capturing the discussion Anje's writing triggered, this frame shows the value of both difference and connectivity, through a slow dialogical building of the design program at SMU, which is expressed as 'debates back and forward'. In other words, the program has been built through conversations that integrate knowledge of individuals' past experiences with the future directions of the program. In Anje's case, her 'highly contemporary' work integrates postmodernity and poststructuralism with what she describes as the 'Zeitgeist of the program'. Her experiences and the creative production they generate exemplify the self-management and sustainment of both separateness and connectedness across time and space that the local neighbourhood enables. Pleasure is a surprising outcome of learning conversations for Anje, as she describes being very pleased and proud of having been able to hold onto her belief in the face of institutional 'beatings'. Articulated as 'living thinking', this belief is teased out in **Frame 7** through a conversation in which the women metaphorically articulate how they see orientation within their local neighbourhood.

Frame 7

can I just bring this back to, I know you're going onto this track of the course itself, you said that you stayed with the belief, and you also talked about 'living thinking', I think that's a really interesting term, but what's the belief?

well, my belief is that I think that practice has a place in a university environment. I think that we should be valuing our creative practice, which has a link to professional practice but designing as an imagining, as an exercise of the imagination in particular contexts. So my belief is that we should be able to feel proud of what we do and not feel concerned when you know, the researchers stand up at their research meeting and feel under threat, you know, I think there should be some way of valuing all of that. So the belief has been that there must be a way where we can have a university life that's not so authoritarian, disciplinarian, and allows for this space of the imagination. And the living thinking is about, I did my theory and philosophy training in the mid-80s and I brought that to the program but all this work is a result of everyone in the program contributing to a certainty about how this could be built. So it's not like I kind of got certain tools that I kept applying, it's like been working with Cass, Elle, Mez, even Mez, you know, who's a recent arrival, in the nicest possible way you know, so by living, I mean it's about an expression of what is current, is happening in this space that we work in. So it's not applied instrument, you know, I'm trying to use this idea of theory as instrument, and I think there's a problem with that

[laughter]

for some reason when you said theory as instrument, the first thing I thought of was a compass, and like quite an old compass actually, and this idea of theory being this thing that's kind of pointing a direction but is not ever necessarily really settling, and that's such a specific metaphor to get from your phrase

can I ask, what did you think of when you said, theory as instrument, what instrument did you think of? Did you think of one?

I probably actually thought of something similar to being a compass, probably did, but I saw it on a sailing ship actually, with a bit of a storm lashing over

it was more a kind of channeling idea

back to the bulldozer

[laughter]

I was back with the scaffolding and the idea of the theory not directly supporting the practice, and so, I was seeing it I guess more as a kind of, as something else, almost, as, I was seeing it as something needed to support the practice. I wasn't seeing the theory as instrument so much, I was seeing that as something, you know, we're pushing to the side and something needing to support the practice

because you said creative...

I think it's fascinating that you're saying about the compass, because I think theory does provide a compass to the practitioner, but I think in an educational context when you're delivering theory as a way of giving insight to students, I think you have to come to theory through your, it's your own compass, it's not something that, well I've found, it doesn't quite work as a thing that you deliver as a possible map. It's something that individuals have to kind of, and I love the way that you, that's exactly right, there's a hovering...

The other thing that came up for me in all of this as you were speaking, through my Feldenkreis and through working on the stuff with the water, integrated catchment management, how there's this attempt to integrate across disciplines so that you have you know, proper trans-disciplinary understandings, which you don't really get. But the tension between integration and the requirement for differentiation within that integration and I think that's a really fascinating kind of complex because as soon as you integrate, you often lose, so it's a matter of finding the differentiation at the level you decide is required for it to be effective.

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The final frame of Episode 1 shows the women metaphorically describing the relations between the individual and the collective in their local neighbourhood. The metaphors tend to dynamic orientation, shown here as ‘floating’, an old compass, a compass weathering a storm on a sailing ship as each ‘hover’ in relation to one another, ‘channelling through’ and ‘scaffolding’. Anje draws on her experiences in research and her Feldenkreis practice to propose orientation as achieving a balance between differentiation and integration. This evokes the principle of creative local neighbourhoods through which separateness and connectedness are sustained. These are useful concepts with which to articulate the dynamic orientation between individuals and the ‘greater whole’ at SMU. It also opens space for transforming design scholarship from the monasticism and singularity that characterises the university, to that which is dynamically and dialogically constituted through local learning communities of shared interests.

To summarise my analysis in Episode 1, the theme of part-whole relations threaded throughout the workshop generated the conceptual space of the local neighbourhood. This is an idea that accounts for design scholarship as ongoing dialogical learning interactions between individuals and the collective on a range of registers and scales. From this perspective, corridor conversations offer the potential for meaningful dialogue between like-minded people on a daily basis. Through such conversations, individuals maintain their separateness by respecting the spaces between themselves and their immediate neighbours within communities of shared interests, while collectively navigating contact zone shifts.

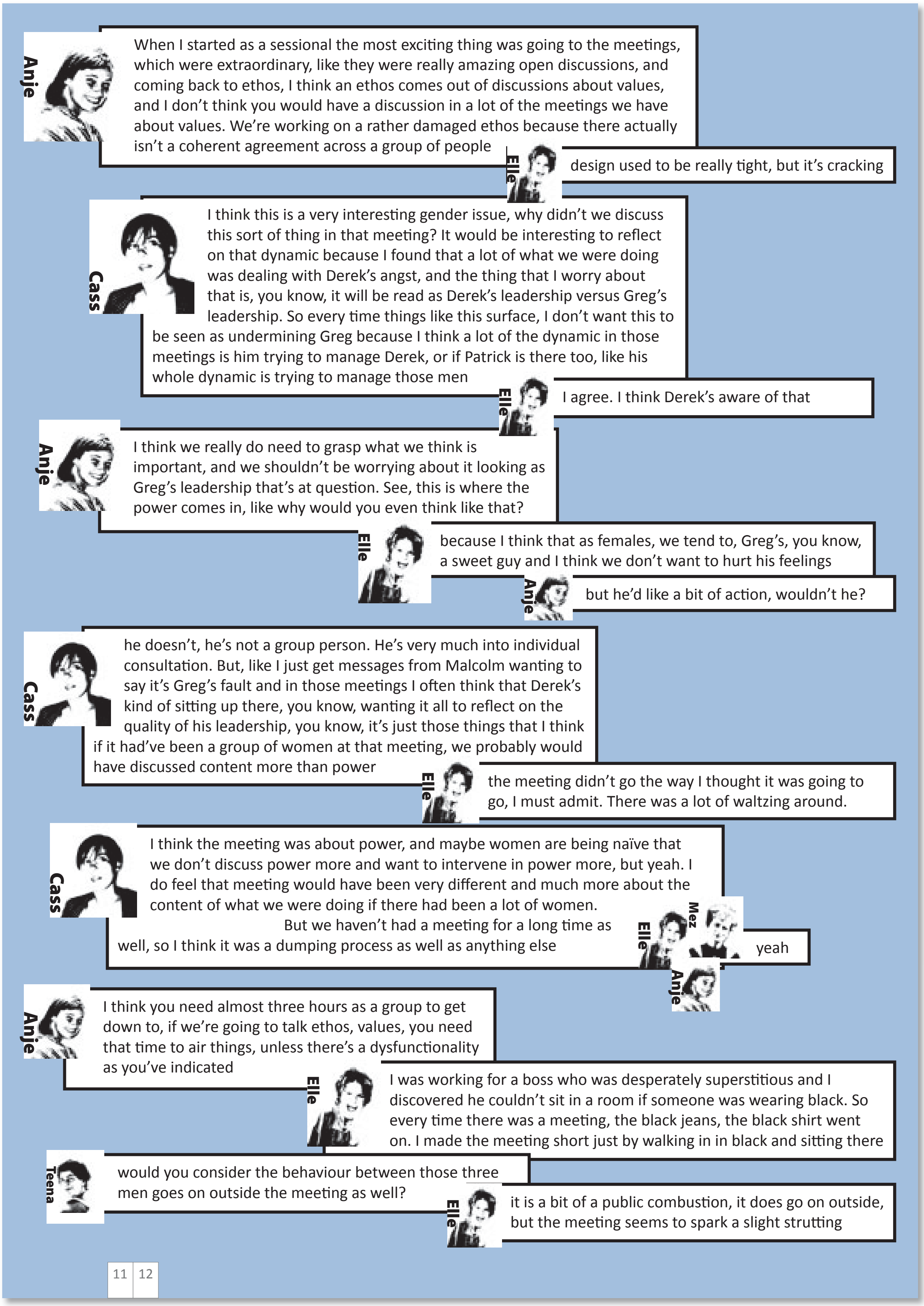
Episode 2 moves learning conversations from the informal space of corridors to the formal institutional space of staff meetings.

Episode 2. Staff meetings

Comprising three frames, Episode 2 explores how the women negotiate interactional gendering and its material effects in the institutional space of staff meetings. The main purpose of this episode is to examine the masculinist and institutional constraints on design scholarship, which are the same for all scholarship, rather than articulate the conditions of the gendered production of design scholarship in particular.

By way of introduction in **Frame 1**, Anje reflects on her past experiences of staff meetings at SMU.

Frame 1



Anje: When I started as a sessional the most exciting thing was going to the meetings, which were extraordinary, like they were really amazing open discussions, and coming back to ethos, I think an ethos comes out of discussions about values, and I don't think you would have a discussion in a lot of the meetings we have about values. We're working on a rather damaged ethos because there actually isn't a coherent agreement across a group of people

Elle: design used to be really tight, but it's cracking

Cass: I think this is a very interesting gender issue, why didn't we discuss this sort of thing in that meeting? It would be interesting to reflect on that dynamic because I found that a lot of what we were doing was dealing with Derek's angst, and the thing that I worry about that is, you know, it will be read as Derek's leadership versus Greg's leadership. So every time things like this surface, I don't want this to be seen as undermining Greg because I think a lot of the dynamic in those meetings is him trying to manage Derek, or if Patrick is there too, like his whole dynamic is trying to manage those men

Elle: I agree. I think Derek's aware of that

Anje: I think we really do need to grasp what we think is important, and we shouldn't be worrying about it looking as Greg's leadership that's at question. See, this is where the power comes in, like why would you even think like that?

Elle: because I think that as females, we tend to, Greg's, you know, a sweet guy and I think we don't want to hurt his feelings

Anje: but he'd like a bit of action, wouldn't he?

Cass: he doesn't, he's not a group person. He's very much into individual consultation. But, like I just get messages from Malcolm wanting to say it's Greg's fault and in those meetings I often think that Derek's kind of sitting up there, you know, wanting it all to reflect on the quality of his leadership, you know, it's just those things that I think if it had've been a group of women at that meeting, we probably would have discussed content more than power

Elle: the meeting didn't go the way I thought it was going to go, I must admit. There was a lot of waltzing around.

Cass: I think the meeting was about power, and maybe women are being naïve that we don't discuss power more and want to intervene in power more, but yeah. I do feel that meeting would have been very different and much more about the content of what we were doing if there had been a lot of women.

But we haven't had a meeting for a long time as well, so I think it was a dumping process as well as anything else

Elle, Mez, Anje: yeah

Anje: I think you need almost three hours as a group to get down to, if we're going to talk ethos, values, you need that time to air things, unless there's a dysfunctionality as you've indicated

Elle: I was working for a boss who was desperately superstitious and I discovered he couldn't sit in a room if someone was wearing black. So every time there was a meeting, the black jeans, the black shirt went on. I made the meeting short just by walking in in black and sitting there

Teena: would you consider the behaviour between those three men goes on outside the meeting as well?

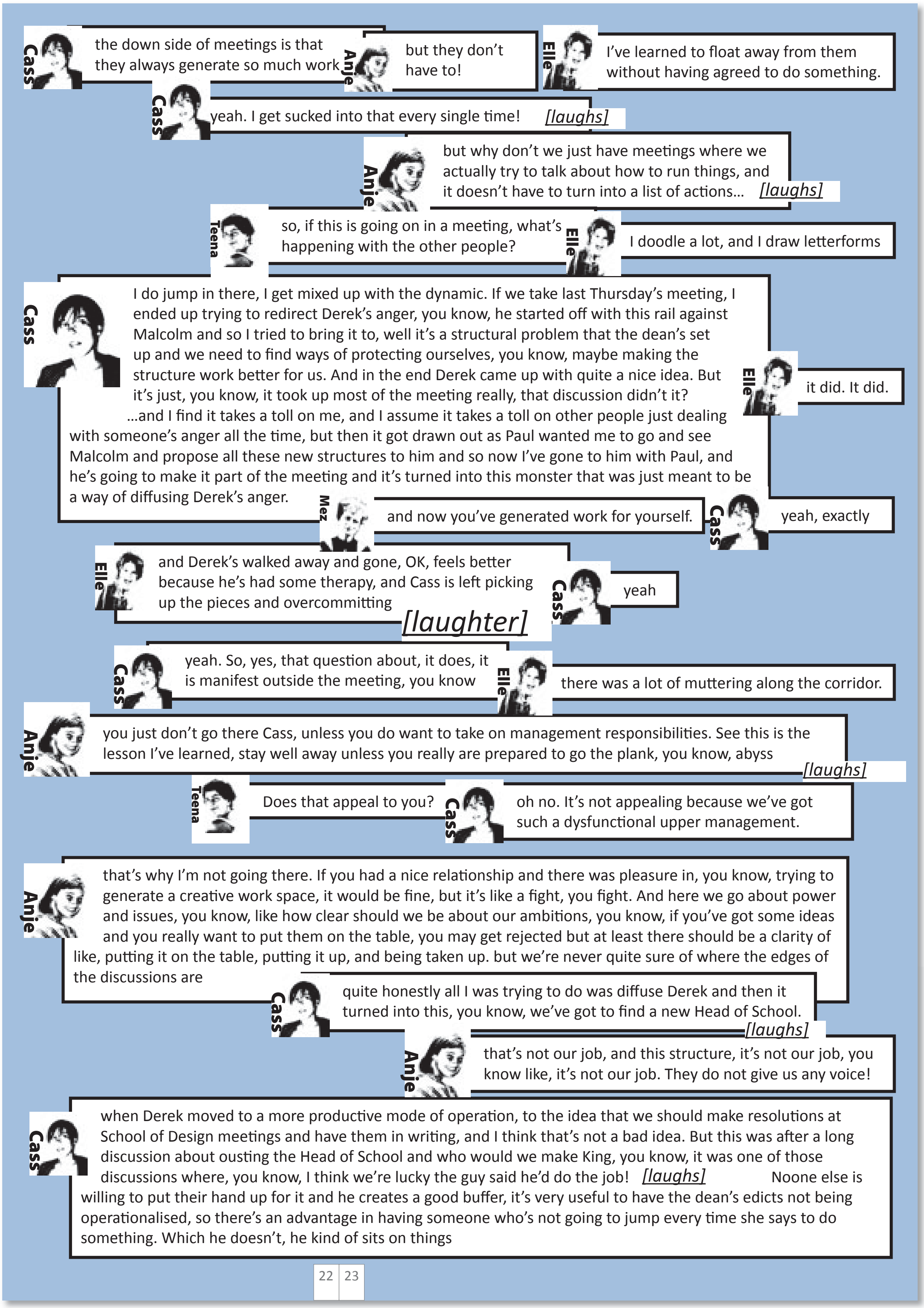
Elle: it is a bit of a public combustion, it does go on outside, but the meeting seems to spark a slight strutting

11 12

Anje's memory of her 'amazing open discussions' as a sessional, in Frame 1, is buffered by how she understands the contemporary dynamic in staff meetings as limiting 'discussions about values'. For Anje, the 'rather damaged ethos' at SMU points to the 'lack of agreement across a group of people'. The context of this discussion is Elle's and Cass's desire for staff meetings to identify ways of managing what Elle describes as the fragmentation of design in their local neighbourhood in the face of broader structural change in the university. Cass explicitly identifies the interactional gendering which constrains learning conversations in staff meetings as leadership struggles between men. Cass says that if there were more women at the meeting, the discussion would have focused on content rather than power. She suggests that women's naivety prevents them from discussing or intervening in power. I interpret this as Cass not having a way to name the interactional gendering in which she is positioned in staff meetings, rather than false consciousness on her part. Cass does however, intervene on this occasion, which, as Frame 2 will show, is not without significant material effects.

From my analysis Frame 1, what the women desire are staff meetings in which values and ambitions are discussed, individuality and connectedness are respected, and a collective negotiation of institutional obstacles and threats arising from contact zone shifts at SMU. What they do not want however, is to sit through masculine posturing in meetings, expressed as 'public combustion', 'slight strutting' and 'waltzing around' that limit opportunities for collaborative learning conversations in the formal space of meetings. Some of the women devise tactics to mediate male posturing. For example, Elle describes wearing black to shorten meetings run by a superstitious male boss in the past, while the women at SMU tactically accept Program Director Malcolm's preference for individual consultation as a protective barrier against unwanted structural change, as **Frame 2** will show.

Frame 2



Cass the down side of meetings is that they always generate so much work

Anje but they don't have to!

Elle I've learned to float away from them without having agreed to do something.

Cass yeah. I get sucked into that every single time! *[laughs]*

Anje but why don't we just have meetings where we actually try to talk about how to run things, and it doesn't have to turn into a list of actions… *[laughs]*

Teena so, if this is going on in a meeting, what's happening with the other people?

Elle I doodle a lot, and I draw letterforms

Cass I do jump in there, I get mixed up with the dynamic. If we take last Thursday's meeting, I ended up trying to redirect Derek's anger, you know, he started off with this rail against Malcolm and so I tried to bring it to, well it's a structural problem that the dean's set up and we need to find ways of protecting ourselves, you know, maybe making the structure work better for us. And in the end Derek came up with quite a nice idea. But it's just, you know, it took up most of the meeting really, that discussion didn't it?

Elle it did. It did.

Cass …and I find it takes a toll on me, and I assume it takes a toll on other people just dealing with someone's anger all the time, but then it got drawn out as Paul wanted me to go and see Malcolm and propose all these new structures to him and so now I've gone to him with Paul, and he's going to make it part of the meeting and it's turned into this monster that was just meant to be a way of diffusing Derek's anger.

Mez and now you've generated work for yourself.

Cass yeah, exactly

Elle and Derek's walked away and gone, OK, feels better because he's had some therapy, and Cass is left picking up the pieces and overcommitting *[laughter]*

Cass yeah

Cass yeah. So, yes, that question about, it does, it is manifest outside the meeting, you know

Elle there was a lot of muttering along the corridor.

Anje you just don't go there Cass, unless you do want to take on management responsibilities. See this is the lesson I've learned, stay well away unless you really are prepared to go the plank, you know, abyss *[laughs]*

Teena Does that appeal to you?

Cass oh no. It's not appealing because we've got such a dysfunctional upper management.

Anje that's why I'm not going there. If you had a nice relationship and there was pleasure in, you know, trying to generate a creative work space, it would be fine, but it's like a fight, you fight. And here we go about power and issues, you know, like how clear should we be about our ambitions, you know, if you've got some ideas and you really want to put them on the table, you may get rejected but at least there should be a clarity of like, putting it on the table, putting it up, and being taken up. but we're never quite sure of where the edges of the discussions are

Cass quite honestly all I was trying to do was diffuse Derek and then it turned into this, you know, we've got to find a new Head of School. *[laughs]*

Anje that's not our job, and this structure, it's not our job, you know like, it's not our job. They do not give us any voice!

Cass when Derek moved to a more productive mode of operation, to the idea that we should make resolutions at School of Design meetings and have them in writing, and I think that's not a bad idea. But this was after a long discussion about ousting the Head of School and who would we make King, you know, it was one of those discussions where, you know, I think we're lucky the guy said he'd do the job! *[laughs]* Noone else is willing to put their hand up for it and he creates a good buffer, it's very useful to have the dean's edicts not being operationalised, so there's an advantage in having someone who's not going to jump every time she says to do something. Which he doesn't, he kind of sits on things

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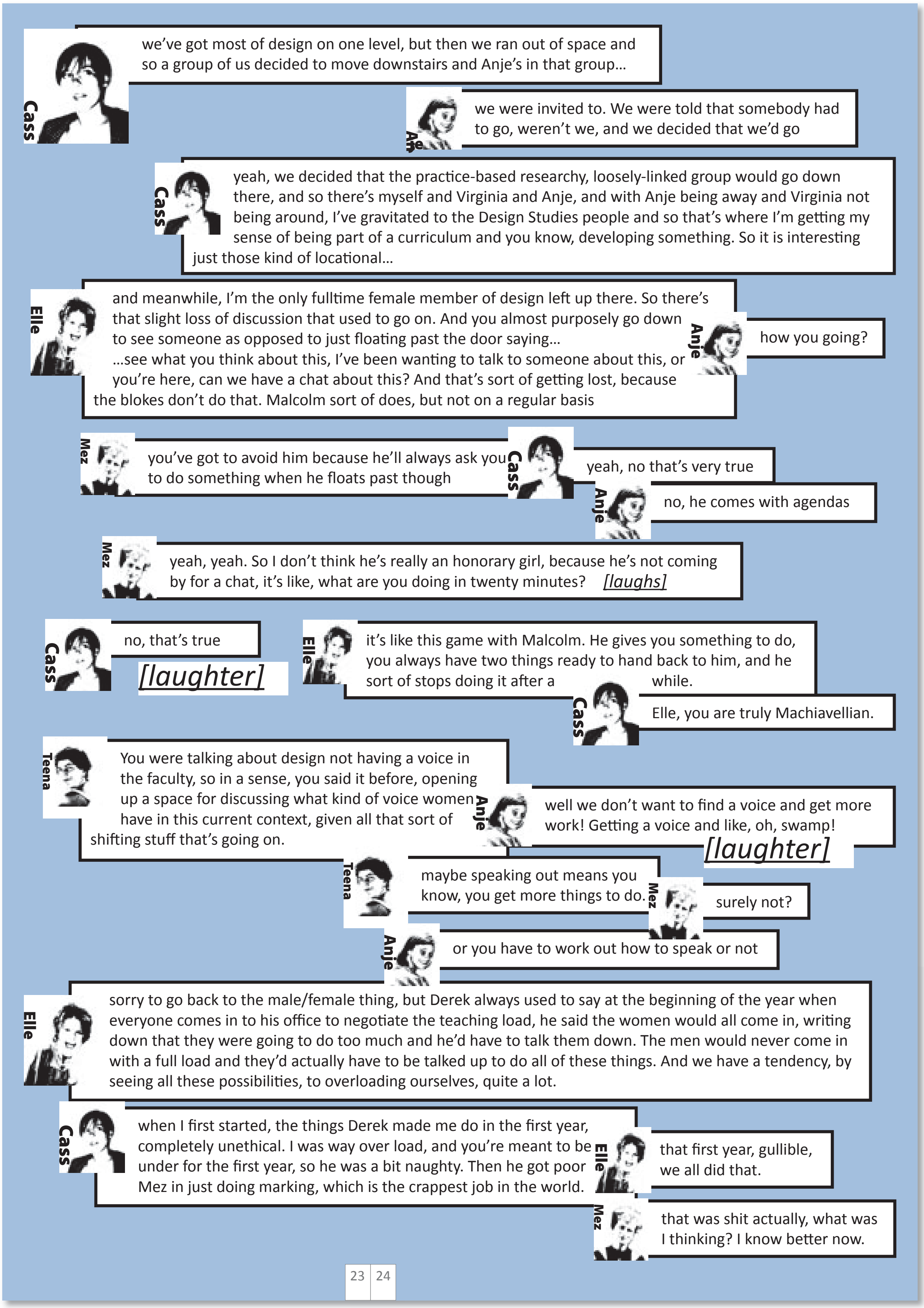
By her own admission in this frame, Cass's intervention in men's leadership struggles over 'who would we make king' contradicts her previous statement that women do not intervene in power. I interpret Cass's actions as tactically defusing her colleague's anger by moving the conversation towards a more productive outcome that makes the institutional structure 'work better for us' by protecting design from further fragmentation. While therapeutic for Derek, who claims the idea as his own, the material effect of this process exerts an emotional toll on Cass and generates extra work, which is expressed as a 'list of actions'. She decries that her attempts to redirect Derek's anger have 'turned into this monster', which is a scenario that resonates with other women's descriptions of gendered interactions in meetings elsewhere (Chouinard 2006; Luke & Gore 1992). Cass is clear however, about what she does not want, which is to take on management responsibilities because of the 'dysfunctional upper management' at SMU, which is evoked by Anje's description of having 'gone the plank' previously. I interpret Cass's metaphor for assuming management responsibilities as having placed herself in a position of danger from which there was no retreat. These descriptions metaphorically represent the risks women face by transgressing gendered institutional hierarchies (Morley 2003), as I previously discussed in Chapter 2.

I see a tension between the women's desires *not* to intervene in the exercising of power that men's leadership struggles represent and to avoid management responsibilities because of the personal danger and lack of pleasure this would entail. They individually and collectively manage this tension in different ways. Individually, each woman employs a different tactic, such as doodling and 'floating away' from meetings without taking on extra work. Collectively, the women tactically accept the Head of School's non-collaborative approach as a useful buffer that protects design from further fragmentation and the Dean's disruptive 'edicts'.

The analysis shifts, in **Frame 3**, from staff meetings to a discussion about the impact of a physical constraint, prompted by a lack of space in the faculty, that requires some of the women to move to a different floor. The relocation separates some members from the local neighbourhood the women have formed, which limits opportunities for corridor conversations between them. The move however, generates new possibilities for some of the women, which links my analysis in the final frame of this episode to Episode 1.

Frame 3



Cass we've got most of design on one level, but then we ran out of space and so a group of us decided to move downstairs and Anje's in that group…

Anje we were invited to. We were told that somebody had to go, weren't we, and we decided that we'd go

Cass yeah, we decided that the practice-based researchy, loosely-linked group would go down there, and so there's myself and Virginia and Anje, and with Anje being away and Virginia not being around, I've gravitated to the Design Studies people and so that's where I'm getting my sense of being part of a curriculum and you know, developing something. So it is interesting just those kind of locational…

Elle and meanwhile, I'm the only fulltime female member of design left up there. So there's that slight loss of discussion that used to go on. And you almost purposely go down to see someone as opposed to just floating past the door saying…

…see what you think about this, I've been wanting to talk to someone about this, or you're here, can we have a chat about this? And that's sort of getting lost, because the blokes don't do that. Malcolm sort of does, but not on a regular basis

Anje how you going?

Mez you've got to avoid him because he'll always ask you to do something when he floats past though

Cass yeah, no that's very true

Anje no, he comes with agendas

Mez yeah, yeah. So I don't think he's really an honorary girl, because he's not coming by for a chat, it's like, what are you doing in twenty minutes? *[laughs]*

Cass no, that's true

[laughter]

Elle it's like this game with Malcolm. He gives you something to do, you always have two things ready to hand back to him, and he sort of stops doing it after a while.

Cass Elle, you are truly Machiavellian.

Teena You were talking about design not having a voice in the faculty, so in a sense, you said it before, opening up a space for discussing what kind of voice women have in this current context, given all that sort of shifting stuff that's going on.

Anje well we don't want to find a voice and get more work! Getting a voice and like, oh, swamp!

[laughter]

Teena maybe speaking out means you know, you get more things to do.

Mez surely not?

Anje or you have to work out how to speak or not

Elle sorry to go back to the male/female thing, but Derek always used to say at the beginning of the year when everyone comes in to his office to negotiate the teaching load, he said the women would all come in, writing down that they were going to do too much and he'd have to talk them down. The men would never come in with a full load and they'd actually have to be talked up to do all of these things. And we have a tendency, by seeing all these possibilities, to overloading ourselves, quite a lot.

Cass when I first started, the things Derek made me do in the first year, completely unethical. I was way over load, and you're meant to be under for the first year, so he was a bit naughty. Then he got poor Mez in just doing marking, which is the crappest job in the world.

Elle that first year, gullible, we all did that.

Mez that was shit actually, what was I thinking? I know better now.

Moving to another floor represents an opportunity for some of the women to reorient themselves within a new local neighbourhood. For Cass, what constrains also enables, as this frame shows her finding new synergies with academics in Design Studies. Yet the move isolates Elle. Experiencing this as loss, Elle is forced to purposefully go downstairs to talk rather than ‘just floating past the floor saying, see what you think about this?’ While ‘floating’ evokes the metaphor of dynamic orientation, the loss of conversation the move precipitates for Elle is experienced as interactional and symbolic gendering because ‘the blokes [on her floor] don’t do that’. She explains that the men come with ‘agendas’ that generate more work for her. Elle’s tactic, described as ‘Machiavellian’ by Cass, is to offset Malcolm’s tendency to manipulate corridor conversations and ‘give you something to do’, by having ‘two things ready to hand back to him’. I interpret Elle’s tactical response as a way to preserve corridors as dialogical learning spaces while also refusing extra work. This is evoked in the final discussion between Cass, Elle and Mez in this frame, as they describe Derek’s ‘naughty’ behaviour manipulating institutional policy to overload Cass, in her first year at SMU and Mez, in her sessional work.

Together, the frames in Episode 2 contrast the conversations in the gendered interactional space of meetings with the corridor conversations described in Episode 1. In Episode 1, the women described how they actively negotiated their desire for meaningful conversations by carving out some of the limited institutional space available to them. That is, they float by, wander downstairs, grab each other in the lift, in the corridor, outside the lecture theatre and in the coffee shop. I argue that this represents a spatial enactment of the local neighbourhood. Generated outside the proper place of power, Episode 2 accounts for how a group of women collectively and productively negotiate limited institutional space to remove gendered constraints, and co-invent with each other, a community of shared interests and passions. In doing, it expands the space of scholarship.

Yet this episode does not account for how gendering determines which conversations, and whose utterances are translated to texts that travel to other local neighbourhoods. **Episode 3**, the final in this chapter, moves the local neighbourhood beyond SMU to the broader discursive space of scholarly conferences.

Episode 3. Scholarly conferences

Comprising two frames, Episode 3 offers my analysis of how Cass negotiates the ‘publish or perish’ dilemma of academics in the contemporary contact zone by tactically aligning her scholarly interests with conferences that provide access to local neighbourhoods of her own choosing.

The background to the discussion in **Frame 1** is Teena’s story describing a recent experience posting on ‘the list’, the online PhD design research forum facilitated by the Design Research Society. Focusing on gender and design, her post provoked an offlist email from a senior male academic, which Teena recalls as a diatribe of symbolic violence directed towards her, and which Mez describes as ‘psychotic’. The effects on Teena of his exercise of power points to the risks women face in entering the adversarial public debates which men dominate. Afterwards, Mez describes her experience of journal publishing early in her doctorate, which prompted a senior male academic to send her ‘this tantrum of an email because I hadn’t mentioned him’ as her topic’s authority. The risks associated with publishing, which Mez expresses as ‘the cringe factor’, are described as knowing that her early scholarly development becomes a permanent record that may be used against her, even though she may have moved on. These anecdotes represent concrete examples of disciplining to which women in design are subject, which may go some way to explaining why some women choose *not* to publish and *not* to publicly contribute to disciplinary debates. The opening frame of this episode begins with Teena asking why women do not often contribute to ‘the list’.

Frame 1

what is it on these lists? Why is it that women don't speak on these lists? Is it because the content is not what we're interested in, or is it because its people, in a sense they're not representative…

this is the community I did my PhD in. And I think most of them are idiots basically, like they're so narrow minded and it's all about just shoring up their territory. I think so for a lot of them, I actually don't think there's a generosity of intellectual engagement. Now, so we put those ones aside, and then…

but they are enjoying themselves. They're being completely themselves. So anyway, they're there, they're narrow, but like they're actually, sort of an uncritical presence or something, so yes, and on the other side?

well, they think they're being critical, that's the thing

they don't actually read. *[laughs]*
you know, and they're the keynote speakers at conferences and they're kind of saying things that are so problematic. And yet, the sort of criticism that comes at them, it's not dealing with the heart of what's problematic because they've created their own… I mean, I did most of my PhD under someone who did this beautifully. He set up his own community essentially, and so, you know, people in that community were pumping out papers no end. I mean it was a very, very smart way to operate. You just created your own community, you looked very, very productive, you created your own conferences, and it's a very, very smart way to operate, and it's very efficient, because if you're not actually engaging with difficult issues, you can be pumping out papers left, right and centre. And so, part of the reason that I disengaged with that list is just that I'm so cynical about that way of operating and I think it is the way that that engineering-oriented design community has worked for a long time, and it's served them very well and they will never engage with the sorts of issues that, maybe if you have some sort of engagement with Humanities sort of scholarship would make you question what you're doing. So, I think my reaction is based on a very kind of real kind of connection with those people. And so I think, there's a, I think there is a very big task for design research still, to find a rich, to create itself as a rich field of scholarship, I don't think we're there yet, and I think we're quite a long way from being there.

and we're being led by managers that are still working very much under quite often, a traditional scientific model of what they're expecting our PhDs to be. And I don't think any of us have really sat down and worked out what, research-wise, we could be doing.

that's another lovely conversation to be had one day

we need lunches to have these discussions, long lunches

[laughs]

you need wine

[laughs]

but the way I've been operating, and maybe I learnt from these men as a way of operating, but the papers I write are about trying to work that out and I don't know if they, I mean, I haven't tried to get them accepted in kind of quality journals, I've been just doing the conference thing.

a lot of the stuff I'm reading and it sounds awful saying it's coming from men, it's fence-building, it's shoring up, and it's…what you were saying about these keynote speakers, I'm seeing an awful lot of repetitive stuff that's not going anywhere. They've staked this little territory, and certain people will spend the next twenty years just reinforcing this little bit of territory they've got and not pushing it out of it

that's the traditional role of academic, and this is where we're like struggling with the tension. Because like design has issues around ethics and sustainability, design moves through and across, whereas like, traditional, you maybe don't reflect sufficiently on outcome, so there's a whole problem with depth, you know, but like, not moving very far. Whereas like, I think designers move with sort of the creative impulse, which traditional academic behaviour is about an idea and holding it, and getting a career out of that.

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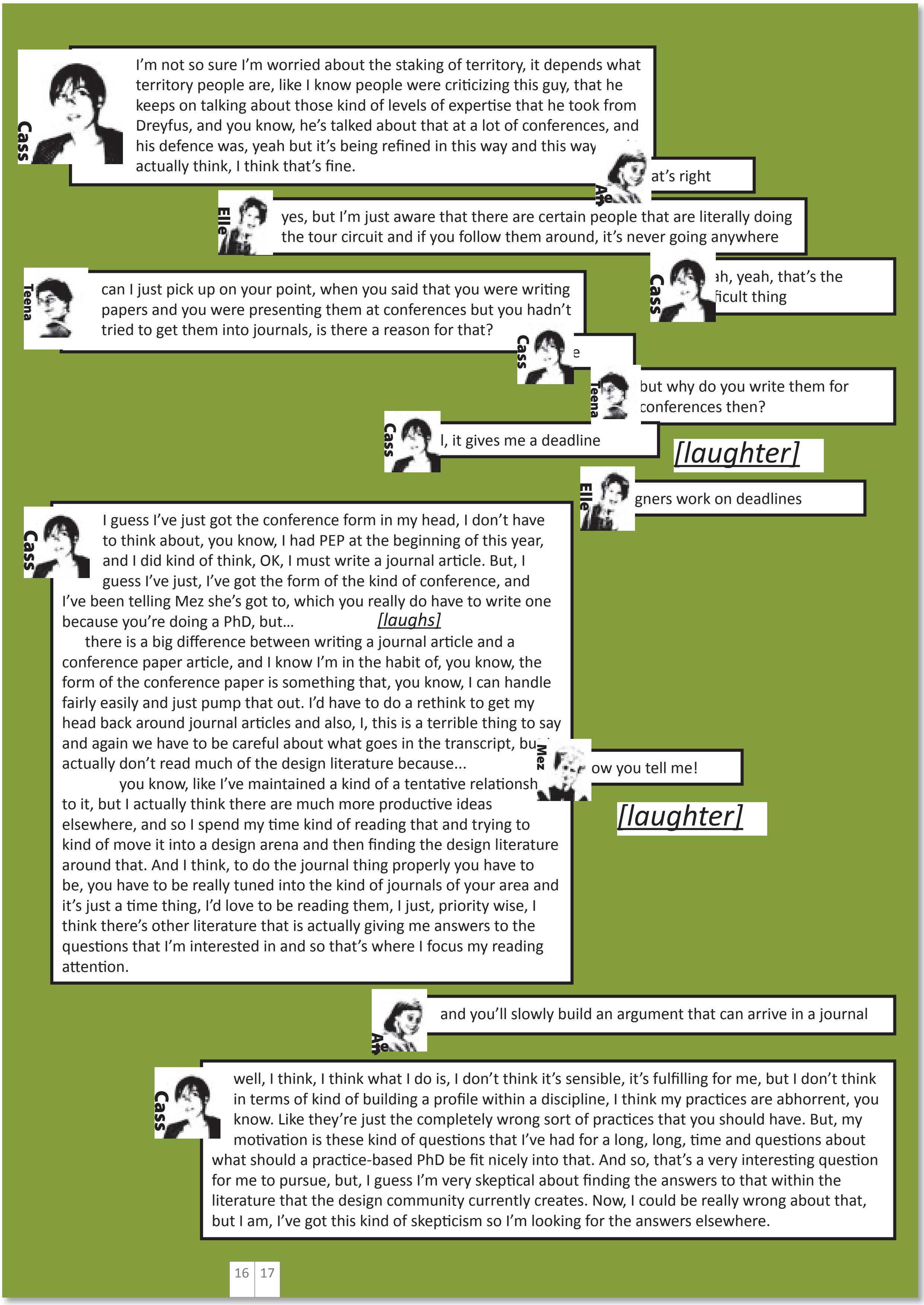
In Frame 1, Cass's response to the men in the engineering design community, who she sees as dominating 'the list' is scepticism, based on her 'very real connection' to them through her PhD. Described by Cass as establishing and building a narrowly focused community for the purposes of 'shoring up their territory', Anje suggests that the holding of ideas exemplifies 'traditional academic behaviour', and reflects the monasticism and singularity described in the previous chapter. Cynical of their motives, Cass nonetheless admires their efficiency, described as 'pumping out papers left, right and centre'. For Cass, this is a 'very, very smart way to operate' in terms of career building. Yet Cass also sees their practices as lacking 'a generosity of intellectual engagement'. I interpret this as lacking self-reflexivity, which closes off creative holes for learning conversations in the domain these men are building and fortifying. Anje sees this as inertia, in contrast to the 'creative impulse', which she describes as moving 'through and across' multiple boundaries. Her descriptions articulate the 'boundary-spanning relationships', and the conversational brokering of ideas and information across disciplinary clusters and knowledge domains that local neighbourhoods generate.

While acknowledging she has learnt 'a way of operating' from these men, Cass chooses *not* to do what she sees them do; that is, shore up territory while avoiding difficult debates. Instead of journal articles, she chooses to write conference papers that address 'the heart of what's problematic' in design. This prompts Cass to seek answers about practice-led research elsewhere, that is, broader social networks outside the disciplinary boundaries these men have established, as **Frame 2** shows.

Frame 2



Cass: I'm not so sure I'm worried about the staking of territory, it depends what territory people are, like I know people were criticizing this guy, that he keeps on talking about those kind of levels of expertise that he took from Dreyfus, and you know, he's talked about that at a lot of conferences, and his defence was, yeah but it's being refined in this way and this way actually think, I think that's fine.

Ae: at's right

Elle: yes, but I'm just aware that there are certain people that are literally doing the tour circuit and if you follow them around, it's never going anywhere

Cass: h, yeah, that's the ficult thing

Teena: can I just pick up on your point, when you said that you were writing papers and you were presenting them at conferences but you hadn't tried to get them into journals, is there a reason for that?

Cass: e

Teena: but why do you write them for conferences then?

Cass: l, it gives me a deadline

[laughter]

Elle: gners work on deadlines

Cass: I guess I've just got the conference form in my head, I don't have to think about, you know, I had PEP at the beginning of this year, and I did kind of think, OK, I must write a journal article. But, I guess I've just, I've got the form of the kind of conference, and I've been telling Mez she's got to, which you really do have to write one because you're doing a PhD, but... *[laughs]*

there is a big difference between writing a journal article and a conference paper article, and I know I'm in the habit of, you know, the form of the conference paper is something that, you know, I can handle fairly easily and just pump that out. I'd have to do a rethink to get my head back around journal articles and also, I, this is a terrible thing to say and again we have to be careful about what goes in the transcript, bu actually don't read much of the design literature because...

you know, like I've maintained a kind of a tentative relationsh to it, but I actually think there are much more productive ideas elsewhere, and so I spend my time kind of reading that and trying to kind of move it into a design arena and then finding the design literature around that. And I think, to do the journal thing properly you have to be, you have to be really tuned into the kind of journals of your area and it's just a time thing, I'd love to be reading them, I just, priority wise, I think there's other literature that is actually giving me answers to the questions that I'm interested in and so that's where I focus my reading attention.

Mez: ow you tell me!

[laughter]

Ae: and you'll slowly build an argument that can arrive in a journal

Cass: well, I think, I think what I do is, I don't think it's sensible, it's fulfilling for me, but I don't think in terms of kind of building a profile within a discipline, I think my practices are abhorrent, you know. Like they're just the completely wrong sort of practices that you should have. But, my motivation is these kind of questions that I've had for a long, long, time and questions about what should a practice-based PhD be fit nicely into that. And so, that's a very interesting question for me to pursue, but, I guess I'm very skeptical about finding the answers to that within the literature that the design community currently creates. Now, I could be really wrong about that, but I am, I've got this kind of skepticism so I'm looking for the answers elsewhere.

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In Frame 2, Cass pursues her scholarly interests by reading what she considers to be more productive ideas elsewhere, rather than conform to disciplinary limitations by reading journals in the 'area' in which design is positioned. Motivated by a different agenda to that of the men she describes, Cass tactically 'moves' what she reads elsewhere 'into a design arena' by finding 'the design literature around that' and then 'pump out' conference papers. By her own account, Cass's choices are predicated by how she prioritises and protects her institutional time. Thus, Cass actively positions herself in 'tentative relationship' to the design literature in order to pursue her scholarly interests elsewhere. The implications for Cass are not clear-cut however, as she qualifies her comments to mediate a legitimate space for herself. Through her own admission, her practices are 'abhorrent' and 'completely the wrong sort of practices that you should have'. Acknowledging that what she does is 'a terrible thing to do', Cass's account shows that she is aware of how her practices constitute a breach of the dominant order that threatens her viability as a legitimate academic subject. Yet motivated by questions she has had 'for a long, long time', and limited by the narrowly focused design literature, she engages in this transgression in full knowledge of the detrimental effect it may have on her academic career, her standing in the workshop and, subsequently, in this thesis.

By performing design scholarship on her own terms, Cass transgresses disciplinary boundaries while also fulfilling institutional expectations. Her tactics enact the principle of minimising environmental constraints and inhibitors of the local neighbourhood. She quickly 'reads' conference communities in order to find 'synergies with people', which she sees as a more satisfying reason for conference participation than shoring up territory. Following Bendix Petersen (2007), Cass chooses to 'stay true to the self who wants to keep a job…[and is] rendered legitimate through mobilising a number of discursive rationalities' (p. 67). That is, Cass pursues her scholarly interests by taking up the discourses available to her, which enables her to engage in meaningful conversations in local neighbourhoods of her own choosing, while also producing conference papers.

In summary, my analysis in Episode 3 positions Cass as an active subject of design, although the effects her negotiations of gendering are not clear-cut. I have shown that Cass does *not* want to do what she observes her male colleagues do. That is, build a career, maintain rigid disciplinary boundaries at the expense of her scholarly interests, and write papers for design journals that limit her engagement with substantive design issues and opportunities for brokering ideas beyond her local neighbourhood. I have also shown how, despite her skepticism, Cass has learned how to actively research on her own terms within the framework of the dominant order. Yet she encourages Mez to publish journal articles. I interpret this as an act of mentoring, in which she prepares a younger academic for the future contact zone while also building generational succession in her local neighbourhood.

Conclusion

To conclude, I return to the question that opened the chapter. How do women ‘do gender’ in the contemporary moment on the level of interaction and dialogue? By bringing McWilliam’s (2008) local neighbourhood to Somerville’s (2007) concept of place, in this chapter, I expanded place stories to collective place storying. I literally showed women interacting with each other at work, through talk and texts, which captured the dialogical local neighbourhood in action. In a reconfiguration of rewriting itself, I strategically used the ’zine format to represent my analysis of the workshop data as a visual interplay between words, images and design elements. In each of three episodes, I literally showed the dialogical exchange between colleagues that exemplifies the kinds of meaningful conversations and conversational spaces in which women engage in the university that moves their institution forward. From this perspective, scholarly orientation is relational (interactional) and dialogical (textual). It occurs on a daily basis in conversation, and is performed in diverse institutional spaces, such as that of the workshop itself. My descriptions of the women’s dialogical orientation embodies the principles McWilliam argues are essential for creative capacity building in universities. Together, the three ’zine episodes showed how the women self-manage and sustain separateness *and* connectedness to one another while brokering ideas and navigating within and across knowledge domains.

While the individual place story in Chapter 4 brought an historical dimension to Acker’s (1990) multi-level framework of organisational gendering, this different kind of place story, constructed in the present through a group conversation, colours this understanding in very specific ways. Acker defines interactions as the patterns between women and women, women and men, and men and men through which work is organised and accomplished, yet she does not describe the concrete detail of groups of people interacting while they are at work. While hinting at these interactions, Acker does not look at the particular ways in which women mobilise conversational spaces to do new kinds of organisational building. This chapter has shown the conversational work of team building in action between women in a particular local neighbourhood, which also directly references the boundary-spanning relationships these women negotiate through conversation. For example, Anje's 'curriculum development moment' showed how she collaborated in bridging multiple theoretical frameworks to build a 'rigorous connection' between academics and students' understanding of the relations between practice and theory. Nor does Acker look at institutional space in close detail. My analysis has shown how women productively negotiate interactional gendering in three kinds of institutional space. For example, I showed how Elle offsets the loss of conversation caused by a physical relocation of her local neighbourhood by deliberately going downstairs to talk, while tactically reciprocating work when the program director comes to 'chat'.

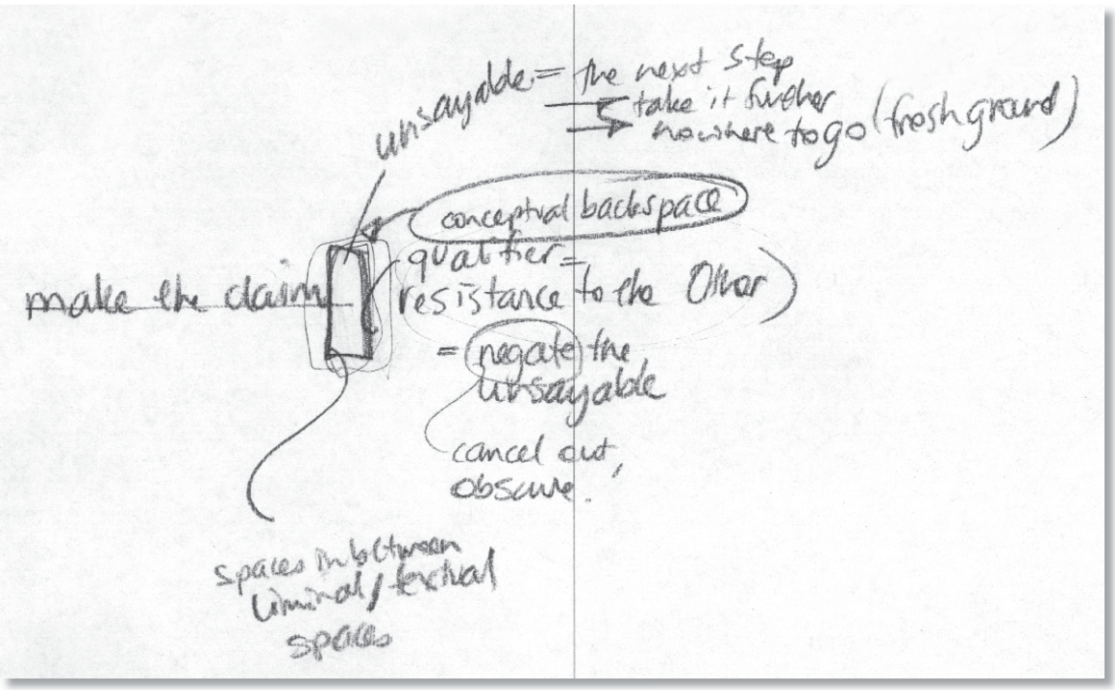
There is one more point this chapter makes. On the one hand, Morley (2003) hints at Acker's (1990) symbolic level of organisational gendering, yet she does not elaborate how symbolic gendering is internalised in complex ways beyond the concept of oppression in which 'women learn to believe negativity about themselves and other women' (p. 7). On the other hand, Acker (2006) refers to internalised controls which organise gendering, such as belief in the legitimacy of white, male privilege, as well as pleasure in the work, fear and self-interest in terms of, for example, identity and status (pp. 154–5). Yet neither provides concrete examples of internationalised control, nor of women's pleasure in the work in relation to construction of organisational identity. In contrast, the chapter showed many examples of the women taking pleasure in their work. For example, Anje's pride and pleasure in having been able to hold onto her beliefs and Cass's pursuit of questions she has had 'for a long, long time'. Throughout the data, while the women were often able to identify how their practices were noticeably different to their male colleagues, their limited capacity to name the conditions that produced this inequity beyond broad references to 'gender' was complicated by how they attributed responsibility for these conditions. For example, in Frame 3 of Episode 1, Mez says 'this is just going to come out very gender-based' before giving an account of her gendered interactions with the coordinators with whom she worked. And in Frame 1 of Episode 3, Cass describes how she learned to 'pump out papers' from male academics, whose practices she does not respect, yet attributes her pursuit of scholarly interests that challenge their practices to her own 'abhorrent' practices and advises Mez to do the opposite.

One way to understand this problem is the idea of the conceptual backspace, which I adapted from Eva Bendix Petersen's (2007) backspace keyboard button and its role in academic boundary work. She explains the metaphor by describing a writing scene:

> Imagine sitting alone in your office at work tapping away on your keyboard… You are writing along when suddenly you come to a halt: “Nah, that’s too…” with a frown, perhaps, or a slight tension of the neck muscles. Without finishing the thought, your mind is already working on finding an alternative, something that would not be “too….” Something that would be “more…,” something “not so….” You catch your finger pressing down on the backspace button, deleting, mending the transgression, making space for the more appropriate enactment (p. 57).

In this excerpt, the backspace button is an embodied and affective space in which the academic subject is shaped in the moment of (in)decision in the act of writing. Academicity, as Bendix Petersen puts it, is a writing practice in which individuals mobilise desire to perform ‘a citational and reiterative discursive practice within multiple and contradictory power-knowledge relations’ (citing Butler, p. 57). In other words, writing is a performative act of resubjectification in which desiring individuals engage to produce themselves as legitimate academic subjects within power-knowledge regimes such as the university. Bendix Petersen is interested in understanding how desire emerges and operates to maintain, police or challenge, the latter understood as breaches of order, institutional constructions of academic legitimacy. Questioning the relation between desire and forms of transgression, Bendix Petersen draws on Beaumont and Tocqueville (1964) to ask, ‘What breach of order is it possible to commit in solitude?’ (p. 55). In this chapter, the conceptual backspace goes one step further to ask, what breach of order is it possible to commit in collaboration? I now tease this out a little.

The notions of desire and transgression are implicated in academic work as embodied affect, as Bendix Petersen suggests, as individuals become passionately attached to ideas about who they are in the context of the university (p. 56). In the data, desire and transgression often intersect with the conceptual backspace, by which I mean a space of possibility within an utterance that provides the speaker an opportunity to qualify what they previously said. To elaborate, someone may make a statement that has the potential to disrupt her carefully constructed academic subjectivity. When she realises what she has said and how listeners may interpret it, the conceptual backspace enables her to say something more nuanced to reinforce or qualify her claim. In other words, the conceptual backspace comprises the potential to mediate a claim immediately after it has been uttered, presenting the speaker with an opportunity to say what was hitherto unsayable, a split second space comprising a radical potential for transgression in the production of academic subjectivity. My sketch below illustrates the conceptual backspace.


unsayable = the next step
→ take it further
nowhere to go (fresh ground)
conceptual backspace
qualifier =
make the claim
resistance to the Other
= negate the unsayable
cancel out, obscure.
spaces in between
liminal/textual
spaces

Once enacted, the conceptual backspace opens a space between limit and opportunity in which the speaker may: trangress what *was*, to enable change; backtrack and *resist* change; or mediate a middle ground. The conceptual backspace extends Bendix Petersen's backspace button metaphor to conversation. As a textual and symbolic space, the conceptual backspace represents opportunities in which women may potentially risk transgression of the gendering of academic subjectivity. To illustrate, the conceptual backspace is enacted in the following excerpt from an email conversation I had with a woman (industrial) design academic:

> It has been my experience that "design culture" and academia are both very male dominated. I struggled with my all male employers, all male supervisors (for my MDes & PhD), all male committees, and finally all male examiners. I find that in industrial design, despite the lip service paid for a balance between genders in practice and education, it seems like just that -- lip service. No, I am not a male basher (I have a husband and son and many male friends); however, I do recognise the value of culture and any culture that is male or female dominated is not healthy (March 2006).

The writer is making a bold claim about the relationship between gender and design, a topic that is rarely mentioned in public discussions in design. She supports her claim is 'that 'design culture' and academia are 'very male dominated' with specific examples from her experience, which she expresses as having 'struggled' with all male employers, supervisors, committees and examiners. These examples support the next, bolder, statement that gender balance is given 'lip service' in design. I take this to mean that gender balance is talked about but not actualised in the university in which she studied and worked. Although she does not elaborate *how* she struggles. The memory of these struggles continues to cause her some discomfort, prompting her email conversation with me.

At this point in the conversation with a woman she has never met, the conceptual backspace presents her with a number of options: to reinforce her bold statement (and risk positioning herself as radically feminist); to retract the statement entirely (and thereby refuse her experience); or to qualify the claim (and reposition herself). She chooses the last option by saying, in brackets, ‘I have a husband and son and many male friends’. She concludes the email with a more nuanced statement, that cultural domination by men or women is neither healthy nor desirable. In doing so, she enacts the conceptual backspace to reposition herself in our conversation (and in my perception) as acceptably feminine (wife and mother), and a balanced and reasonable (‘not a male basher’) academic subject.

The conceptual backspace is a theoretically-derived tool that I use to encapsulate the women’s tendency to qualify their statements in a conscious act of re-framing themselves and their work in an acceptable light. In other words, the conceptual backspace identifies and makes available for new interpretations the emotional hot spots and potential ruptures in women’s conversations. Our collective breaches of order (dangerous transgressions), as well as our hesitations and resistances to change (acts of self-censure), are thus rendered visible. The conceptual backspace, like Bendix Petersen’s backspace button, ‘enables and constrains future actions and enactments of desire’ (p. 66). It therefore represents a conversational space from which gendering may be transgressed. While the conversation in this chapter invoked organisational rules and processes, the women’s conversation, and the activities they described in conversation also showed how they transgressed organisational practices and processes. For example, by enacting the conceptual backspace in Episode 3, Cass drew attention to how she tactically prioritises her limited institutional time by reading outside the design literature and writing conference papers to find synergies with people in other local neighbourhoods. This dialogical rupture pointed to a literal description of the tactics she uses to keep a space of not knowing open for generating boundary-spanning relationships to get at ‘the heart of what’s problematic in design’.

The workshop itself was a collective learning conversation in action, which extended and legitimised new kinds of institutional space as scholarly. Design scholarship generated through the workshop translates into texts that travel, such as this thesis. This text may be taken up in other places to potentially expand the discursive reach of the local neighbourhood beyond geographical specificity and scale. This raises new questions. What do other places look like beyond the two Australian universities described in this and the previous chapter? What institutional lives have women had in other places, and how do they negotiate localised gendering to generate design scholarship on their own terms? What kinds of organisational and team building do other women do in conversation? In response, Chapter 6 extends the local neighbourhood beyond the local scale described up until this point.

Chapter 6.

Beyond the local neighbourhood

Introduction

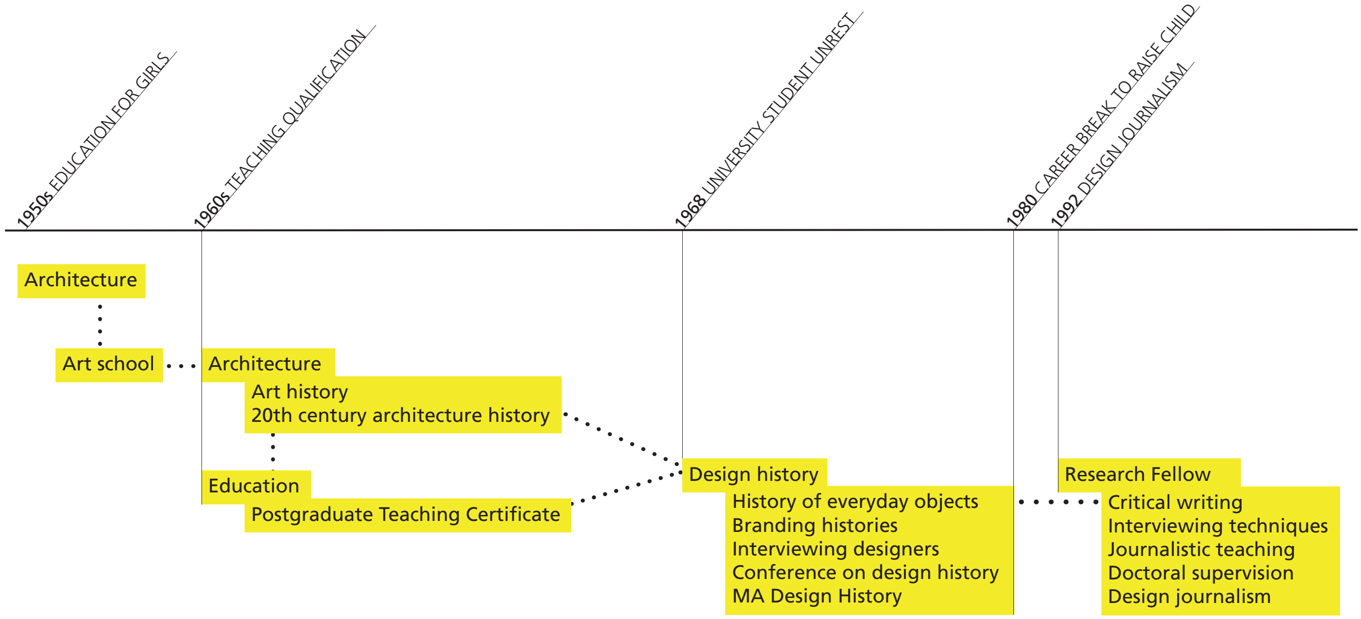
The previous chapter expanded place story to collective place storying showing dialogical scholarship in action, which coloured interactional gendering and introduced the conceptual backspace. This concept enabled me to name the ways in which women qualify their expressions as a form of self-censure that also potentially ruptures the dominant order. I now ask the question of what happens beyond the local neighbourhood? How do other women negotiate gendering in the universities in which they work? What are the similarities and differences in their experiences? What might tracking the work of a small number of women design academics say about how women build design scholarship beyond their local neighbourhoods? To address these questions, I extend Somerville's notion of place and McWilliam's local neighbourhood, in this chapter, to more than one place, to build a bigger place picture of what being academic in design is like for women.

The chapter draws on data from my interviews with 10 women working in universities in Australia, the United Kingdom and Europe, as described in Chapter 3. It is structured into two sections. **Section 1** rewrites 10 women design academics' place stories to track the patterns of gendering that are not visible at the local scale, while also moving my analysis beyond the experience of any one woman. Tracking is a powerful metaphor for describing individual women's movements through places that counters the idea of following an existing male trodden pathway. **Section 2** makes connections between these women, their local conditions of gendering in different contact zones, and the women in previous chapters. **Section 3** widens the focus of the local neighbourhoods described in the women's place stories to document and theorise the cumulative effects of their scholarship that shapes the broader disciplinary trajectory in design.

Ten women design academics

The place stories in this section have been shaped by how the women negotiate symbolic and interactional gendering in the institutions in which they work. These accounts are organised from oldest to youngest, to mirror the contact zone shifts between the 1960s and 2008. Told to me as reflections on the past, the women's stories are rewritten in the past tense to emphasise a genealogical tracking of the women's movements from school to their current academic positions, which maps what has remained undocumented until now. That is, their stories describe how women are placed in design scholarship, how they negotiate the gendered constraints to take up certain options, and the possibilities their actions subsequently open up for design scholarship in their local neighbourhoods and beyond. In this section, I represent their tracks as visual maps that guide the reader through the descriptions of how they came to 'be academic' as women.

Jan.


1950s EDUCATION FOR GIRLS
1960s TEACHING QUALIFICATION
1968 UNIVERSITY STUDENT UNREST
1980 CAREER BREAK TO RAISE CHILD
1992 DESIGN JOURNALISM
Architecture
Art school
Architecture
Art history
20th century architecture history
Education
Postgraduate Teaching Certificate
Design history
History of everyday objects
Branding histories
Interviewing designers
Conference on design history
MA Design History
Research Fellow
Critical writing
Interviewing techniques
Journalistic teaching
Doctoral supervision
Design journalism

After leaving school, parental pressure redirected Jan's desire to be an artist to architectural study, where she found she was 'too messy', after which her architectural experience rendered art school 'too confusing' because she found she 'needed a brief'. Finally graduating in art history, Jan completed her teaching certificate in anticipation of a career as an art teacher, which was a common pathway for women at the time, yet began sessional work teaching design history in art and design colleges instead. The wave of student unrest that swept the United Kingdom and Europe in 1968 intervened in this trajectory, taking Jan to an academic position 'to make it right for the graphic design students'. Her realisation that 'design history was what was wanted', rather than art or architectural history, fuelled Jan's desire 'to communicate some of this history to practical people'.

Motivated by a desire *not* to draw on well-known 'heroes' such as 'Corbusier and Bauhaus people', Jan focused on 'design history that embraced the everyday'. Jan interviewed designers, constructed branding histories by photographing old signage and collecting historical design ephemera, and developed a methodological approach to make sense of these materials in terms of the social, technical and historical 'rules' that governed their production. Groundbreaking at the time yet 'common practice now', Jan played the taped interviews to students while showing slides of the designers' work, which the students 'loved'. Building on this work, Jan was instrumental in establishing a postgraduate degree in design history. In this program, rather than project her point of view, students collaborated to construct a new disciplinary approach, as Jan explains, 'we said, there isn't an established methodology, what might be appropriate?'

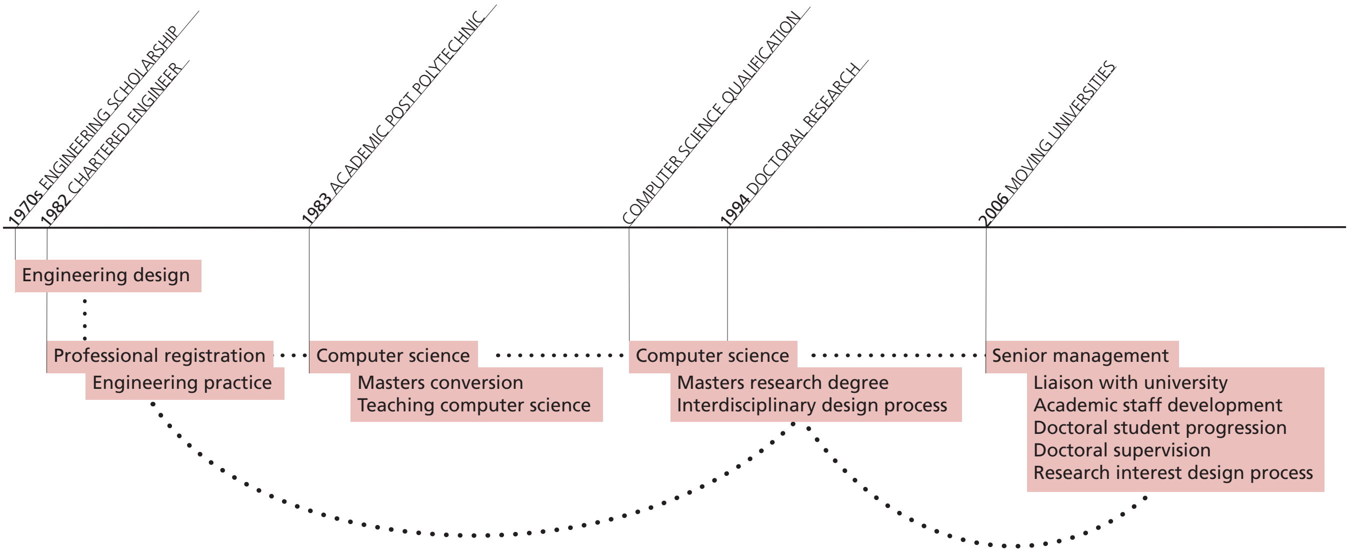
With the birth of her daughter in 1980, Jan attributes her decision to 'stand down' from the postgraduate program to knowing she 'couldn't cope with doing both'. While contrasting with Jenny in Chapter 4, who fitted her work around childcare, this mirrors my own experience. A career break to raise her daughter might be seen as a constraint, yet the break enabled Jan to re-evaluate her relationship to design history, which she saw as moving away from its relevance to practitioners. Jan's active desire *not* to participate in what she saw as an overly academic approach to this history predicated her move into design journalism, a decision she describes as 'quite bizarre because I never used to be good' at writing. Jan taught herself how to write by adapting her teaching style, described as 'throwing lots of questions' at students, and practising on borrowed Macintosh computers on weekends to hone 'punchy writing that's prepared to criticise people'. Taking advantage of her friendship with the editor of a new design magazine in the early 1990s, when 'there were few opportunities' to do so, she published a 'key agenda article'. Still cited today, this publication places Jan at the forefront of design journalism internationally.

In the contact zone in which design relocated to the university, Jan became a doctoral supervisor despite not having doctoral qualifications because 'nobody else' had written about design history. Like Jenny, she attributes her decision not to pursue qualifications to a desire *not* 'to focus on one topic for that amount of time'. Yet again like Jenny, because she was not a professor, her applications for a senior academic position were twice unsuccessful, reflecting the contradictions in how gender divides academic work in universities.

Jan mentioned one particular anecdote twice, which, I argue, exemplifies the symbolic violence of misrecognition. At a time when design journalism was new, Jan describes writing for the male editors of a new design magazine as the 'first woman to be published by them'. Jan researched and wrote the article and also generated a creative concept to express its themes. The editors visualised Jan's concept, for which they subsequently became widely known. Although Jan was credited as author, she says, 'what they didn't say is that it was my idea'. Despite their assurances to Jan to do so in a retrospective monograph, the omission was not corrected.

My analysis positions Jan as having significantly shaped the disciplinary trajectory of design history, while her teaching practices, resources and writing have shaped students' understanding of this history. This can be juxtaposed with, for example, Dilnot's (1989) account of design history in which, on the whole, women do not feature. For example, while naming many of the academics with whom she would have worked (p. 231), Dilnot does not name Jan, despite his claim that the contribution of the 'feminist analysis of design history' is its interest in everyday objects (p. 232). This rewritten trajectory fleshes out how Jan shaped this analysis.

Anna.


1970s ENGINEERING SCHOLARSHIP
1982 CHARTERED ENGINEER
1983 ACADEMIC POST POLYTECHNIC
COMPUTER SCIENCE QUALIFICATION
1994 DOCTORAL RESEARCH
2006 MOVING UNIVERSITIES
Engineering design
Professional registration
Engineering practice
Computer science
Masters conversion
Teaching computer science
Computer science
Masters research degree
Interdisciplinary design process
Senior management
Liaison with university
Academic staff development
Doctoral student progression
Doctoral supervision
Research interest design process

Graduating in engineering and undertaking professional registration, Anna’s experiences echo those of women entering male-dominated professions in the 1980s. Anna does not see organisational gendering as a constraint, saying, ‘I was always treated on the basis of my intellect, it’s never, ever, been an issue’. Yet I identify a contradiction in her following anecdote:

> I got a scholarship from the electricity supply industry, it was in the 1970s when political correctness hadn’t been invented. They said they would like to offer me a place, but they would have to check whether they had a woman’s toilet at the training centre…I’ve got lots of anecdotes of going into substations and people asking me if I’m lost and don’t I know it’s dangerous, and going onto building sites and having lots of rude remarks and then saying, well actually, I’m here to find out who’s damaged the cable.

The anecdotes in Anna’s account of her professional engineering working life exemplify the effects of gendering, that is, the physical, symbolic and interactional constraints she negotiated on a daily basis. The account contradicts her desire, echoed in the women’s stories in this chapter, for her work to be evaluated on the basis of intellect rather than what has been argued is second grade category of ‘woman-designer’. Although rejecting this categorisation, the women’s accounts demonstrate that despite their desire, they are nonetheless aware that their work is evaluated differently to their male colleagues. To illustrate, Anna says that when she started working:

> I was really under scrutiny, because I was always the first woman that had ever done this thing, and there was a lot of pressure to always be as good because you felt you were carrying the whole gender, the reputation was resting on this job, which you know, to some extent, I think it was. I think they were looking to see whether I'd succeed, some people were confident that women couldn't possibly do those things and you'd never change their minds, so it was always confronting that.

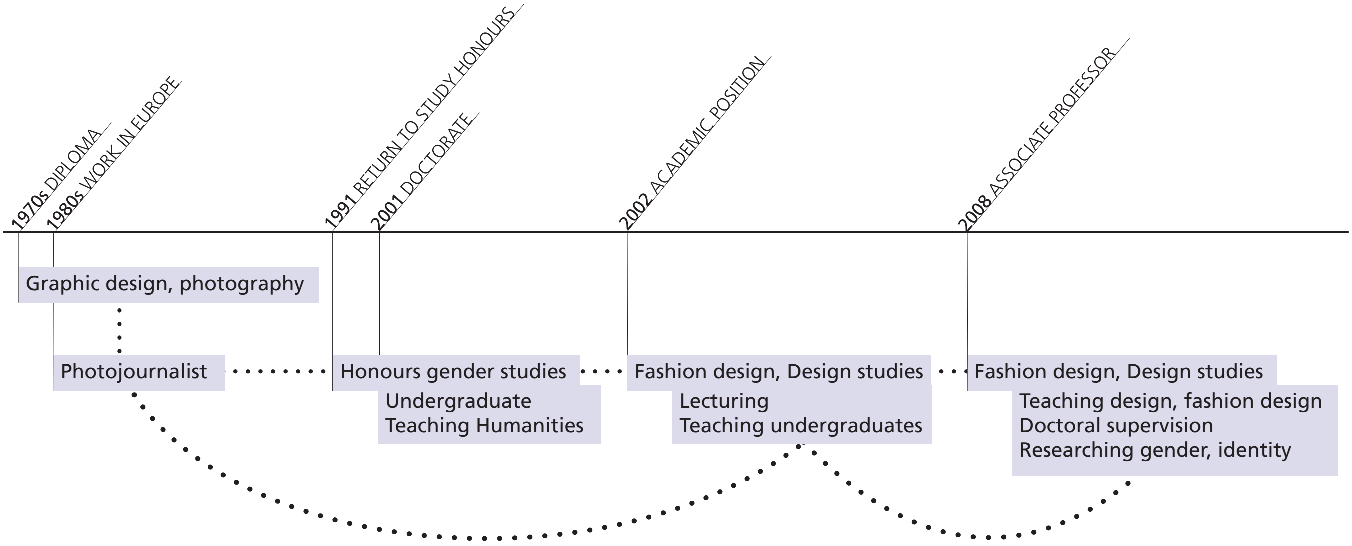
Although she doesn't say so, Anna's experiences negotiating gendered expectations may well have catalysed her response to a government initiative in the 1980s for 'bright graduates' to undertake Masters conversion degrees. The government's political imperative was to address the need for teachers in new computing fields such as information technology and gene computation. Taking up this opportunity, Anna experienced the change as 'a straight switch…working as a professional engineer one day to being an academic member of staff the next', which placed her in a different set of organisational dynamics. Realising she 'was playing another sort of game…they had certain kinds of things they valued, which was academic qualifications and academic track record', Anna took the opportunity to gain qualifications in computer studies. I interpret Anna's decision to become qualified in the new field as a defensive tactic, which she expresses as, 'I got my formal grounding to make it respectable, [to] feel comfortable actually'. Echoed in Veronica's account, becoming qualified is a common defensive tactic women use to protect themselves against attack, ostracisation or being overlooked because of a lack of academic legitimacy.

Becoming qualified however, was not enough for Anna. Explaining 'I was looking for something', Anna mobilised her desire to explore the design process from an inter-disciplinary perspective. Her postgraduate research project represents a tactical negotiation of becoming 'respectable from a computer science point of view' while keeping her 'design interests going very strongly', which flowed through to her doctorate. Anna acknowledges that her mode of operation enabled her to orchestrate a move to her current position, which she describes as:

> …probably quite masculine, but that's fine, I've always operated that way…coming here has been quite strange, when I find myself in a room where we're all women, I still sometimes think, oh gosh, there are no men here…I think that there are less emotional and demonstrative ways of operating and I've come to be like that actually…So yeah, I think it probably has affected me in a lot more ways than I could say. I don't know if it's anything to do with gender, I like things to start on time, I like to stick to the subject, but then that's one way I've got the job I have because I can deliver that sort of stuff.

I interpret this account as Anna acknowledging that having adopted masculine ways of operating may have contributed to her current academic appointment to the point where the institutional environment in which she now works is rendered strange to her by the absence of *men*. Anna goes on to say that despite the ‘restrictions’ of an interdisciplinary research agenda that is ‘undervalued by the government’, she has found a local neighbourhood in which her ‘research passions are legitimate’. This enables her to maintain her inter-disciplinary scholarship through research, academic development and doctoral supervision.

Marilyn.


1970s DIPLOMA
1980s WORK IN EUROPE
1991 RETURN TO STUDY HONOURS
2001 DOCTORATE
2002 ACADEMIC POSITION
2008 ASSOCIATE PROFESSOR
Graphic design, photography
Photojournalist
Honours gender studies
Undergraduate
Teaching Humanities
Fashion design, Design studies
Lecturing
Teaching undergraduates
Fashion design, Design studies
Teaching design, fashion design
Doctoral supervision
Researching gender, identity

Graduating with a Diploma in graphic design and photography, like Jenny in Chapter 4, Marilyn’s ‘war stories’ describe her experience as a freelance photojournalist in Europe in the 1980s, as ‘sexually harassed, constantly…because women weren’t in those positions at the time’. The ‘blatant sexism’ she saw in the image ‘repertoires’ of photojournalism, combined with her feeling that ‘something was missing’ prompted Marilyn to learn more about the relations between gender and photojournalism. Returning home to enrol in a social science degree sub-majoring in gender studies, Marilyn completed an Honours degree and then a doctorate in subjectivity and identity. Although her immersion in semiology and subjectivity meant she ‘sort of forgot about designing’, it also ‘opened up another world’. This led to sessional work in gender studies, and then an invitation to lecture in fashion design. Her move into design after 10 years in Humanities was an ‘amazing feeling, I’ll never forget it’. Marilyn explains:

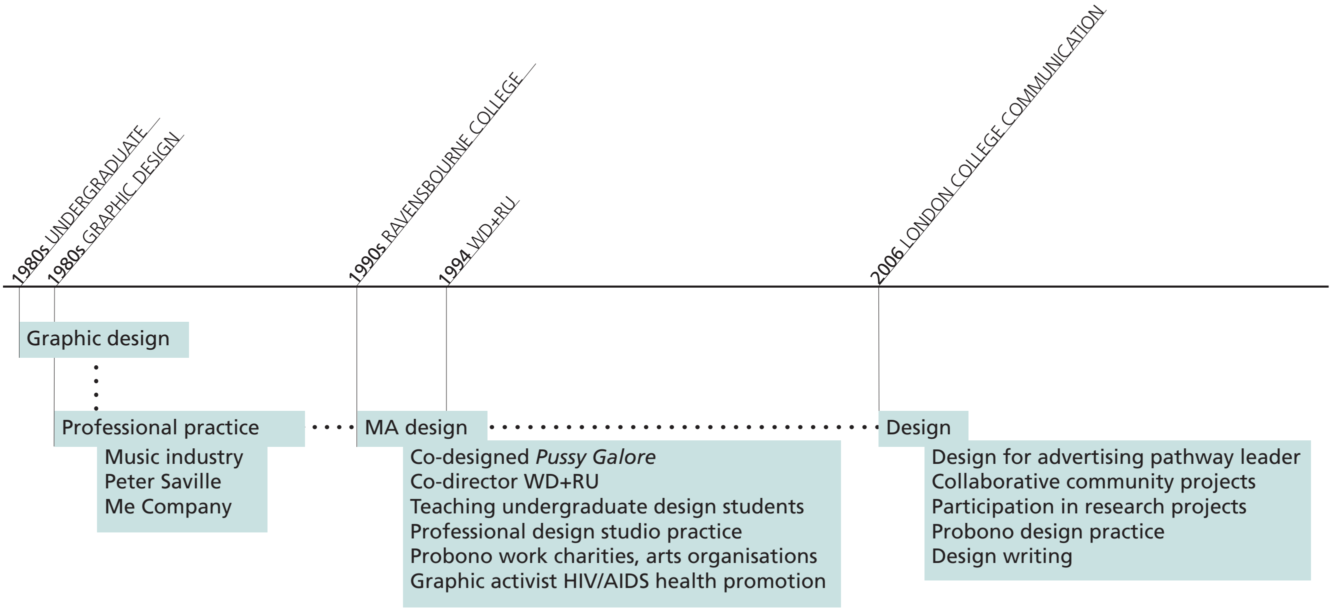
> …[Humanities is] very closed door, people are into their own research as an individual practice, whereas in design, when I came here it was open-door policy, you can feel the buzz, everyone’s talking about their exhibition, their practice, their work, and I thought the people were really great.

Marilyn describes her orientation in the local neighbourhood of design as:

> I was teaching semiology, talking about images, text, and it was all linked together and I felt alive.

Her response to symbolic and interactional gendering in her professional experiences mobilised Marilyn to learn about the relations between gender and photojournalistic practice, which offered a way back into design. Like Anna, in her academic position straddling theory and practice across design sub-disciplines, Marilyn’s professional interests inform her research agenda in subjectivity and identity.

Siân.


1980s UNDERGRADUATE
1980s GRAPHIC DESIGN
1990s RAVENSBOURNE COLLEGE
1994 WD+RU
2006 LONDON COLLEGE COMMUNICATION
Graphic design
Professional practice
Music industry
Peter Saville
Me Company
MA design
Co-designed *Pussy Galore*
Co-director WD+RU
Teaching undergraduate design students
Professional design studio practice
Probono work charities, arts organisations
Graphic activist HIV/AIDS health promotion
Design
Design for advertising pathway leader
Collaborative community projects
Participation in research projects
Probono design practice
Design writing

Graduating in the mid-1980s, Siân worked as a designer primarily in the music industry and began sessional work while enrolled in postgraduate study as a way to gain access to the facilities at her old college. This work grew from ‘the odd one-off talk’ to requests to help on projects, then to ‘a day a week’, which led to her current academic appointment in 2006. Siân’s description of her scholarly trajectory mirrors other women’s as well as my own, as she laughingly exclaims: ‘how I became an academic! That sounds like there was some sort of plan to it’. Although offering no explanation for taking up her current position, Siân expresses discomfort with the descriptor ‘academic’, which will be explored in Section 2.

To explain her participation in WD+RU, Siân gives an account of attending *Fuse 1994,* a ‘trendy’ typographic conference with Teal Triggs. Noticing the speakers were ‘all men, and all certain types of men’, Teal raised the question of why there were no women on the panel. The organisers responded with an invitation to ‘do something’ for *Fuse 1995*, which, Siân says, ‘became a sort of challenge’. Designed in collaboration with Teal and Liz McQuiston, the outcome was *Pussy Galore*, a typeface comprising socially conventional and vernacular icons that alternatively represent negative and positive stereotypes of women (Triggs 1995).Working together at Ravensbourne College represents a local neighbourhood that enabled the women to ‘quickly get together at odd moments’, to ‘put something together’. Siân explains:

> …it was for [*Fuse’s*] propaganda issue, so we thought it could be something really in your face and made the statement about, you know, women’s language and language about women. It was probably the most, if you like, progressive, almost controversial thing we’ve done just because it was like, well if we’re going to do something, let’s kind of do it loud. So, that was it. That was a one-off thing as far as we were concerned.

Despite their intentions for *Pussy Galore* to be a ‘one-off’ tactical statement about the gendering of conference speaker panels, the cumulative effect of their collaboration has moved far beyond their local neighbourhood. *Pussy Galore* has achieved notoriety and attracts ongoing interest, featuring in numerous publications since 1994 (Cook 2009; Hedman 2010; Triggs 1995; Triggs, McQuiston & Cook 2004), and recently showcased in an exhibition in Paris (Pompidou 2011). Teal, Siân and Liz established WD+RU as ‘an outgrowth’ of the debates on ‘the (in)visibility of women within the graphic design and typographic professions’ (Triggs 1995, p. 25). Their collaboration has spawned other projects and catalysed renewed interest in the relations between women and design. For example, an interview with Teal and Siân (Hedman 2010) is featured on *Birdwatching*, an online ‘platform for female graphic designers’ (http://www.graphicbirdwatching.com/). Almost 20 years later, while there is no office, website or published monograph, I argue, WD+RU has shaped a distinctly feminist-informed local neighbourhood that transcends space and time, and has spawned new platforms for women in design.

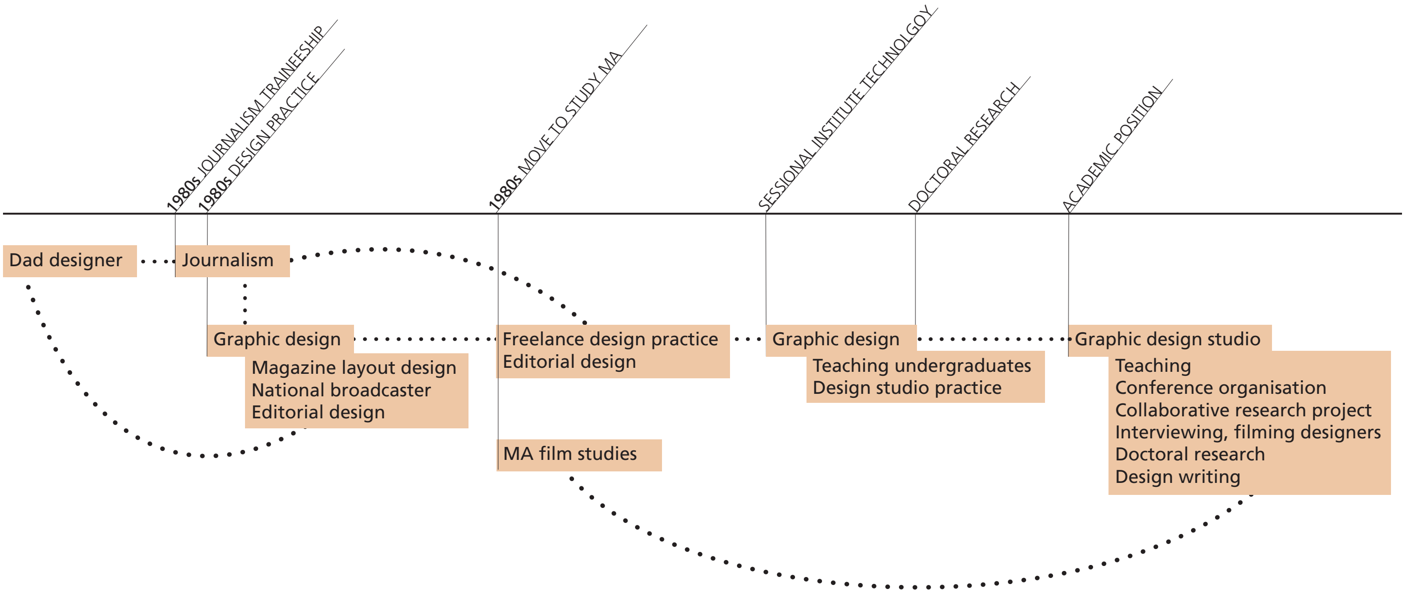
Surprisingly, like Anna, Siân claims that ‘gender hasn’t really been an issue at all’, despite acknowledging that the design industry is ‘very male-orientated’. Since establishing WD+RU, Siân considers women are more than capable of ‘championing’ themselves, which means her focus has shifted from promoting ‘women in design’ to ‘using feminist approaches to projects’ at LCC where she works with Teal. Siân defines a feminist approach as ‘how we work with people, how we include people’. Her continuing collaboration with Teal under the WD+RU umbrella enables them to negotiate projects that:

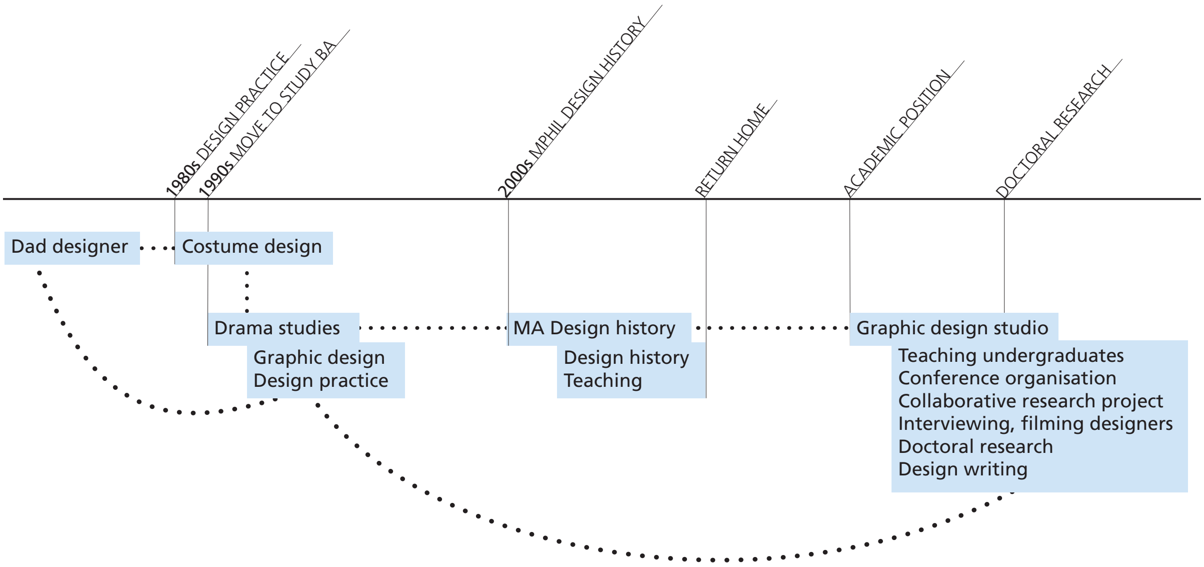
> …we don’t have the opportunity to do in our normal, everyday working lives, things that people probably wouldn’t pay for, self-initiated things that we wanted to implement. And we were meeting more and more women working in the industry who also had very interesting things to say, so we’ve always used an element of collaboration, we’ve worked with lots of other women designers or whatever, throughout what we’ve done.

My analysis of Siân’s trajectory shows how a ‘one-off’ tactical intervention into the gendering of conference panels two decades earlier has enabled her to negotiate feminist-informed design scholarship on her own terms.

Pia and Isabel.

Pia’s trajectory is orange, while Isabel’s is blue.


1980s JOURNALISM TRAINEESHIP
1980s DESIGN PRACTICE
1980s MOVE TO STUDY MA
SESSIONAL INSTITUTE TECHNOLGOY
DOCTORAL RESEARCH
ACADEMIC POSITION
Dad designer
Journalism
Graphic design
Magazine layout design
National broadcaster
Editorial design
Freelance design practice
Editorial design
MA film studies
Graphic design
Teaching undergraduates
Design studio practice
Graphic design studio
Teaching
Conference organisation
Collaborative research project
Interviewing, filming designers
Doctoral research
Design writing


1980s DESIGN PRACTICE
1990s MOVE TO STUDY BA
2000s MPHIL DESIGN HISTORY
RETURN HOME
ACADEMIC POSITION
DOCTORAL RESEARCH
Dad designer
Costume design
Drama studies
Graphic design
Design practice
MA Design history
Design history
Teaching
Graphic design studio
Teaching undergraduates
Conference organisation
Collaborative research project
Interviewing, filming designers
Doctoral research
Design writing

Both Pia and Isabel have fathers who are designers. Isabel describes being given Letraset and doing typesetting without realising ‘that it was a profession’ until going to college to study costume design. Pia studied design after completing a journalism traineeship where, because of lack of space in the editorial office, she worked in the layout department to find that ‘the trendiest new magazine was laid out by an ex-priest’. Later, both women were the first in their families to enrol in a degree when it ‘was just not something you did at that stage’ in their country, yet their choices were shaped by the idea that the quality of the university mattered more than the ‘skills you might have’. Isabel chose drama studies instead of costume design, but found she really liked art history. Combining her journalism training with design, Pia worked as a magazine editorial designer and at the national broadcaster, then ‘decided that I needed to do a degree’. Both women chose to study overseas, as Pia explains:

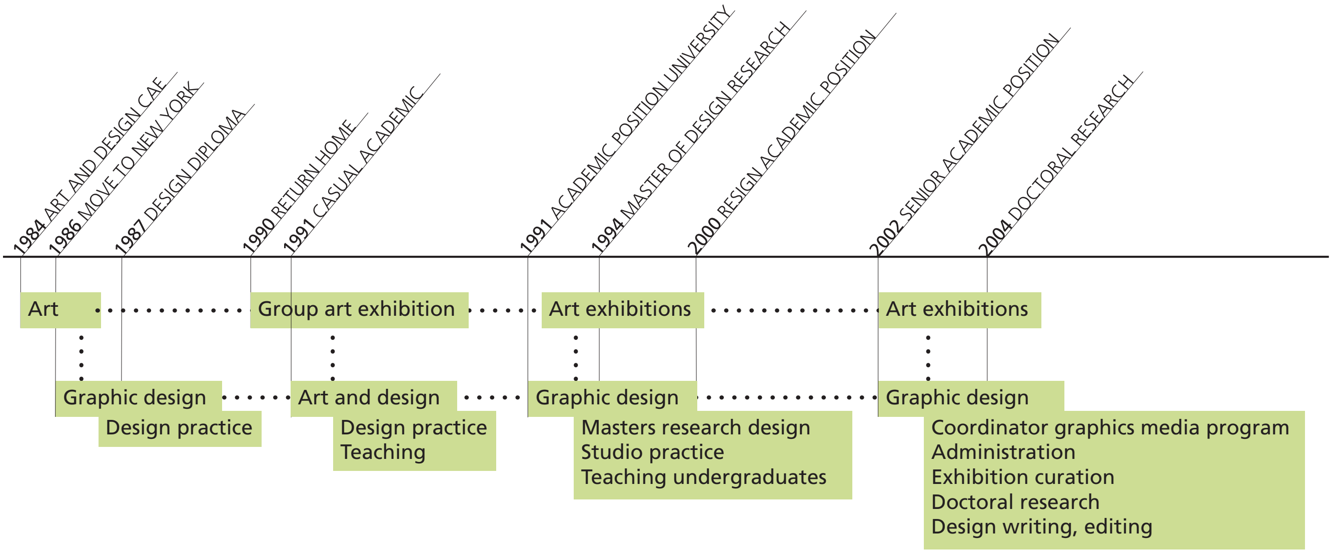
> …if I was going to give up my job, I’d better go somewhere good. So I went with a specific project in mind…and I remained interested in it when I came back…kicked around for about six months, didn’t really like that, so ended up applying to do an MPhil because I was still really interested in this topic.

Pia’s account describes how her desire to explore a specific topic motivated her to transfer to a doctorate from the Master of Philosophy, which Isabel evocatively describes as ‘a couple of freckles higher’ than a Master of Arts. Both women funded their postgraduate study with design and sessional work, the latter through which Isabel found a ‘fabulous mentor’ in an older woman academic. Like Veronica, this woman ‘took me on to teach the graphic design students while I was still a student myself’. Isabel attributes her mentor with having shaped her knowledge of teaching as well as design history, saying, she ‘learnt it as I was learning how to teach’. I consider women’s mentoring relationships to be an important part of legacy making through which influential women who shape design scholarship in local neighbourhoods ‘pass the baton’ to the women who follow, which builds generational succession.

Returning home to complete her doctorate, Pia mobilises her desire *not* to do what she calls the ‘faffy stuff’ of client maintenance work and instead, became a sessional because, as she describes it, it allows her to ‘say ‘no’ as much as anything else’. Academic work for Pia is ‘brilliant’ because it enables her to negotiate the work she wants to do, which she describes as ‘you can just do what you want, like having access to printmaking studios, do your typographic craziness down there’. Like Pia, the lack of opportunities for freelance writing combined with a desire to teach led Isabel to work in a new institution, to which she brought her teaching experience in costume design and her understanding of design history and theory. She negotiated to ‘get back into [graphic] design’ by undertaking postgraduate study in social history by researching what she describes as ‘the most boring thing I could find, the most neutral and unexplained and taken-for-granted type of objects’. Although she does not mention her, I see a connection between the everyday objects that are central to Jan’s scholarly work. After graduating, Isabel was appointed to her first academic position, which she describes as a matter of luck: ‘I fell into a really good job’. Yet she quickly became disillusioned after ‘the first flush’ of teaching students who lacked exposure to design, combined with the fallout from what she calls the ‘litigious’ dynamics in her department, which ‘had just taken the joy out of it’. On hearing Pia speak about her scholarly work some time later however, Isabel was ‘re-energised’ to ‘ignore all the bullshit around it and just focus on the teaching’.

Motivated by their shared passion for teaching and desire to generate scholarly resources on their own terms, Pia and Isabel now collaborate on an external project they tactically fund through their respective institutions, which Section 2 elaborates.

Veronica.


1984 ART AND DESIGN CAE
1986 MOVE TO NEW YORK
1987 DESIGN DIPLOMA
1990 RETURN HOME
1991 CASUAL ACADEMIC
1991 ACADEMIC POSITION UNIVERSITY
1994 MASTER OF DESIGN RESEARCH
2000 RESIGN ACADEMIC POSITION
2002 SENIOR ACADEMIC POSITION
2004 DOCTORAL RESEARCH
Art
Group art exhibition
Art exhibitions
Art exhibitions
Graphic design
Design practice
Art and design
Design practice
Teaching
Graphic design
Masters research design
Studio practice
Teaching undergraduates
Graphic design
Coordinator graphics media program
Administration
Exhibition curation
Doctoral research
Design writing, editing

After graduating with an art degree at a time she describes as a ‘loosening of the canon’, Veronica studied and worked in design in the United States just as computers began to infiltrate the industry. Returning home for a group art exhibition, Veronica found her computer skills out of place, so set up a small publishing business and accepted invitations to talk to design students about art. Desire for a regular income led to sessional work with an older woman mentor, who taught her how to set up course outlines and ‘let me run with it’. Despite the ‘free rein’ it offered, Veronica’s desire for ‘a permanent, proper job’ led to an academic position in a new university. Describing herself as ‘Miss Proper Purist’, Veronica struggled as the only academic with professional design training and experience, in contrast to her art-trained colleagues. She explains, ‘I didn’t want to paint myself into this corner because it was hardly an authentic role’ for someone trained in both art and design. In the contact zone of the early 1990s, Veronica can be seen to embody the intersection between design and art in her local neighbourhood, which is unique for the women in this chapter. Despite her discomfort, Veronica found collaborating with other young academics in what she describes as a ‘strong dynamic hothouse’ hugely empowering. She describes the experience as:

> …a mix of absolute enjoyment and complete dedication to my job, almost to a dangerous level defining myself or my identity through my job, because we were that generation that thought, that’s our role, and I wasn’t someone who was interested in children, I just did that.

Having chosen *not* to have children, Veronica expresses joy in being able to define her academic identity as a 'complete dedication to my job', although this is mediated by caring for an elderly parent. On moving to a senior academic position in a different university, Veronica observed older women colleagues' dedication to the job work against them as the job changed by the late 1990s. Dedication to the job is not without danger for these women however, as Veronica's description of the personal effect of negotiating organisational gendering, over time, suggests:

> …I'm just tired of being angry that there's so much bias and prejudice that I'm fighting against…if I make another inch in this lifetime, then good, and it's going to take many generations to change it. So I've shifted from, you know, where we thought that this was our right, to a more realistic expectation that it wasn't, you know, going to be like that. And there were choices to be made about how much time was proportioned to work, and how much to life and family and responsibilities…and I just get older and, well, re-think my expectations.

Veronica's account exemplifies the material effects of 'fighting against' persistent gendering in universities, which prompts her to 're-think' her expectations. Her observations of the women with whom she works, as the first generation with fulltime academic positions, are that, grateful to have jobs, they 'worked like bloody demons' following a path that was 'quite different to men'. As things get 'tighter' in universities furthermore, Veronica suggests that men 'just naturally' fall into pathways for which 'they had a different map' because of the assumption they will 'research much more readily than women'. Masculine pathways consistently render universities uneven playing fields across contact zone shifts, as Veronica explains:

> …when academia had less social status and the pay went down, men flooded out and women flooded in. What's happening now is that we're getting more and more men because it's so rare to get any kind of position, sessional or full-time, it's just hard to break into the institutions…because there's less teaching going on and more, you know, a lot more of everything else, administration mainly, men are coming back in because there's more kudos, or there's less jobs in other fields.

I interpret this account as providing insight into how men's authority in universities is maintained across contact zone shifts, while the 'different pathways' in particular places accommodates these shifts. Like Anna, Veronica undertook doctoral study as a defensive tactic, explaining:

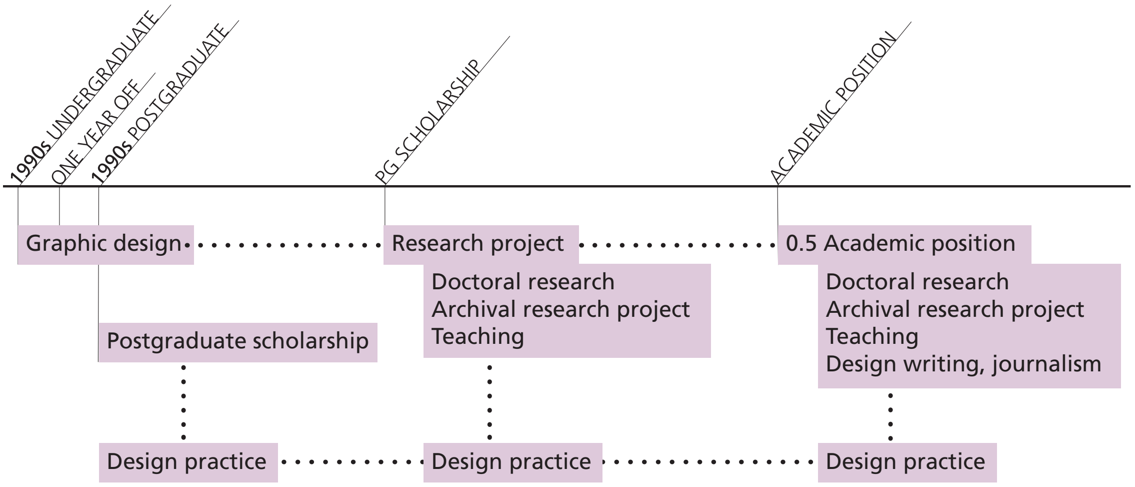
> The pathway I've chosen, and I think this is a very classic modus operandi for women, is to get the qualification…the only way I could learn how to be research active in the ways that are recognised by the university was to learn how to write, hence the PhD…so the qualification is more a defensive strategy than a strategy to move forward.

Veronica's account posits getting the qualification as a 'classic' defensive tactic for women through which they are able to legitimise their academic positioning while also leaving their career options open. For Veronica however, 'moving forward' does not necessarily mean moving into senior administration positions:

> When I'm in senior committees…you know, I'm one of three women in a room full of 20 men, I want to be properly qualified before I go into that senior administration thing. If I stick in university life for another 10 years, you know, maybe I'll get it, I'm not sure if I really want it.

Like the women in Chapter 5, gendering makes a move to the 'upper hierarchy' of the university, a risky option for women.

Rachel.


1990s UNDERGRADUATE
ONE YEAR OFF
1990s POSTGRADUATE
PG SCHOLARSHIP
ACADEMIC POSITION
Graphic design
Research project
0.5 Academic position
Doctoral research
Archival research project
Teaching
Postgraduate scholarship
Doctoral research
Archival research project
Teaching
Design writing, journalism
Design practice
Design practice
Design practice

Rachel describes the transition from undergraduate study to an academic position as more or less direct, yet like Siân, she expresses ambivalence about the term 'academic', saying, 'I don't like being boxed'. Her discomfort can be traced back from her resistance to institutional pressure to decide 'whether or not I'm an academic or a designer', to her desire *not* to 'go into work' on graduating, and instead take up a doctoral scholarship, which she combines with design practice.

Like Jan, Rachel initially experienced research as both constraining *and* enabling. On the one hand, it took 'way too long' because 'I probably didn't get the help I needed'. Yet on the other hand, because she 'didn't have other people's agendas on what my work should be', a space opened that enabled Rachel to develop her research practice on her own terms. Despite thinking 'it didn't count', by incorporating design methods into her research practice, Rachel methodologically rewrote design scholarship within her own frameworks by sketching diagrams and writing notes, which her supervisors saw and 'made it clear that it did count'. She describes the realisation she could research 'through who I was as a designer', as like 'having a straightjacket lifted off my head', which echoes my own experience writing this thesis. Offered an academic position teaching first year typography, Rachel negotiated 'to keep the job open' by sharing it with a colleague so she could complete her doctorate and maintain her design practice. Like Anna, Siân and Pia, Rachel claims that gender 'has never been an issue'. Yet like Anna, I identify a contradiction in the following anecdote about Rachel's experience as a design undergraduate:

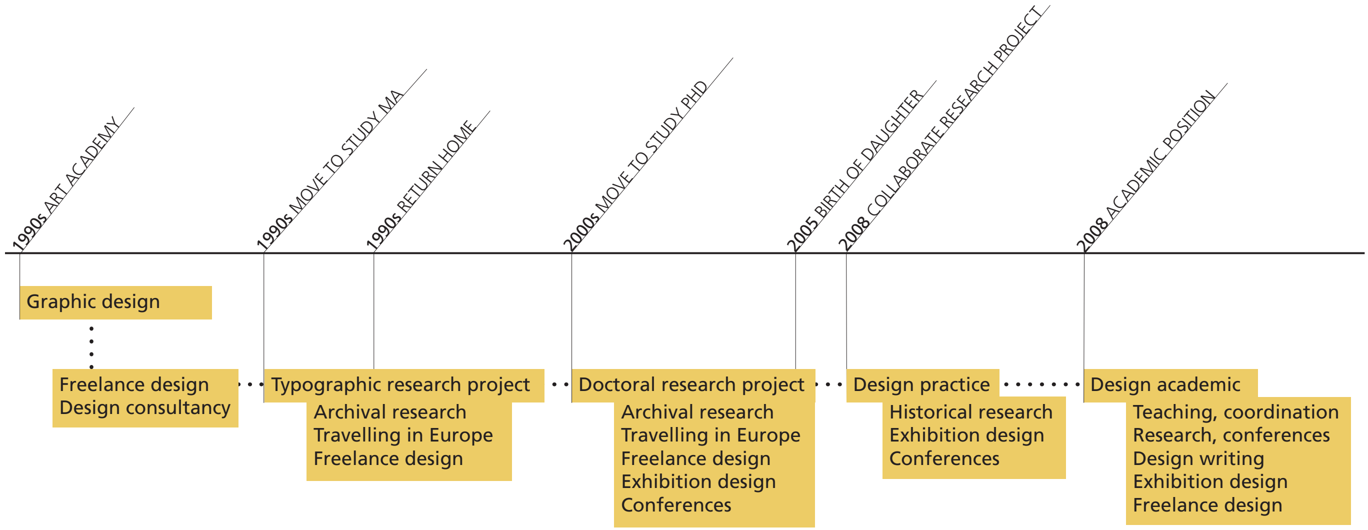
> When I was a student, I remember there were various organisations, there's one called the Typographic Circle, I call them design boys. Yeah, the design boys would be in town with their little design boy outfits and their design boy satchels and there was a whole world. And I knew I wasn't part of it, and I thought, oh well, OK, that's just who they are.

I interpret Rachel's decision to undertake postgraduate study is in part a way *not* to work in the masculinised world of the 'design boys', described by Marilyn as 'blokey' and as 'lad culture' (Farrelly 1995) in the United Kingdom, and in part on feeling that working would 'close down' options just as they were 'opening out'. Rachel states that there are few women role models in design and even fewer in typography, which she acknowledges is 'one of the most male-dominated of any' within design. Yet she is conscious that she is 'viewed with some suspicion' in her 'niche little world', explaining:

> I never wanted to be given any special concession, I wanted to stand up, and my work either stood up or it didn't. And I didn't ever want to create a separate body that was based on gender…but at the end of the day I've always found that if you knew what you were talking about, then people kind of go, oh, hi. And there's not many opportunities to talk about type design in the way that I want to, so maybe people just thought, OK, she's a girl, well, never mind, it's an opportunity to talk about typefaces, that'll do.

Like Anna, Rachel refuses the ‘special concession’ woman-designer implies, expecting her scholarly design work to be evaluated on its own merits, which is a view shared by other women (Vienne 2001). Rachel’s account, I argue, fleshes out how she simultaneously experiences interactional and symbolic gendering in her daily institutional life while struggling to name the conditions in which she works. Perhaps the scale of the local neighbourhood in which Rachel works renders gendering less visible, although no less potent, as her comment suggests, ‘she’s a girl, never mind…that’ll do’. Section 2 elaborates this point.

Maxine.


1990s ART ACADEMY
1990s MOVE TO STUDY MA
1990s RETURN HOME
2000s MOVE TO STUDY PHD
2005 BIRTH OF DAUGHTER
2008 COLLABORATE RESEARCH PROJECT
2008 ACADEMIC POSITION
Graphic design
Freelance design
Design consultancy
Typographic research project
Archival research
Travelling in Europe
Freelance design
Doctoral research project
Archival research
Travelling in Europe
Freelance design
Exhibition design
Conferences
Design practice
Historical research
Exhibition design
Conferences
Design academic
Teaching, coordination
Research, conferences
Design writing
Exhibition design
Freelance design

Maxine studied design in an Art Academy in the mid-1990s, which is contextualised in the contact zone of educational change in Europe predicated on the Bologna Process. She sees the institutional location of design in her country as perpetuating historical tensions because ‘they still don’t quite know where to fit’ it. Because design history is taught by art historians, there is ‘no knowledge or back up’, and design academics do not undertake research in typography. After graduating, Maxine designed children’s schoolbooks for an independent publisher, which, in the competitive post-Soviet market, provided an opportunity to expand her role to consultant and project manager. This work enabled her to collaborate with other design professionals and both informed and funded her archival research, to which she refers as ‘serious research’. Her desire to ‘write my language with a nice typeface, without problems’ led to her doctorate.

Like Pia, Maxine's design scholarship is politically motivated, yet her views on gender are, like Rachel, is somewhat contradictory. In the anecdote that follows, she attributes her student experience with printers from 'the biggest and well-equipped printing houses in the country' as an expert-novice power relation, then goes on to say about them:

> …they would just look at you, this student, female, she doesn't know anything…and there was a guy there, really obnoxious, trying to say, OK, just sign it…And if you are pushy with these things, they start to respect you and they see that you will not just let go. But you have to make your own way through. I have examples like this, but maybe it wasn't because I was a woman, I wouldn't really say that, it was more like novice, and you don't know otherwise. It also depends, if you make yourself vulnerable, then they might, you know, look at you differently, but if you have your integrity and you are serious about what you are doing, then sooner or later you will be recognised the same as men.

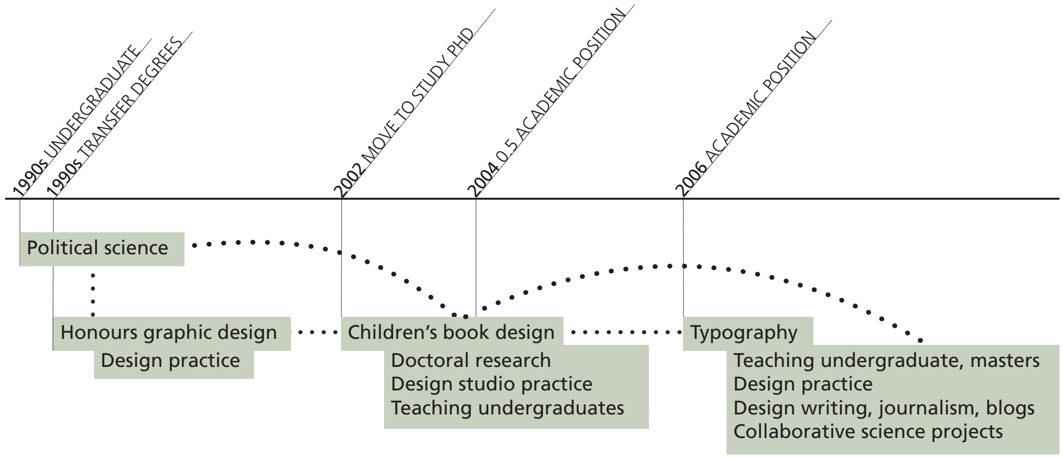
I interpret Maxine's account as suggesting that at the beginning of their careers, the onus is on women to ameliorate how men look at them by avoiding tendencies that 'make yourself vulnerable'. In other words, if women are serious, have integrity and are pushy, their work will eventually be recognised as the same as men's work. For Maxine, like Anna and Rachel, 'mak[ing] your own way through' garners respect from men, which negates the need for any special concession on the basis of gender, because if women have integrity and are serious, 'sooner or later' they will be accepted and acceptable in design. Yet this does not account for how women's assertiveness is often labelled aggression (Davies 1996; Morley 2003).

Like Jan and Jenny, having a young family complicates Maxine's working life in terms of space, energy, time and her professional interactions. 'It's a tricky thing', even with the help of a supportive partner, says Maxine. She is happy with 'everything', saying her 'only wish' is 'to have about 48 hours per day'. Yet place gendering infiltrates her home, where she also works, as the following anecdote describing a phone conversation with a colleague suggests:

> …my daughter was screaming in the background and he said, not very politely I would say, oh, are you in the zoo? He knew that I'm at home and that I have a small baby, are you in the zoo? I was like, no, you know, but at that point I couldn't quite decide, am I offended, or should I just make a joke out of it. I just thought to myself, fuck off you bastard, and he was probably having a beer when I was taking care of her…I was silly to pick up the phone because I was too much into my other part of life, but, are you in the zoo? I'll probably never forget this.

Although admonishing herself for crossing the boundary between work and family life by answering the phone, clearly for Maxine, gendering has material effects. Like Jan, Jenny and me, these effects are manifest in the struggle to manage the 'different pressures' on women design academics who choose *not* to 'let go either of the fields, you know, professional and having children'.

Donna.


1990s UNDERGRADUATE
1990s TRANSFER DEGREES
2002 MOVE TO STUDY PHD
2004 0.5 ACADEMIC POSITION
2006 ACADEMIC POSITION
Political science
Honours graphic design
Design practice
Children's book design
Doctoral research
Design studio practice
Teaching undergraduates
Typography
Teaching undergraduate, masters
Design practice
Design writing, journalism, blogs
Collaborative science projects

Taking time out from a political science degree to experiment with printmaking and realising she was 'much more interested in something more design-oriented', Donna transferred into an honours program in an art and design college. She describes herself as a 'thinking person' because of her 'really hardcore academic training' and interest in the philosophy and ethics of design, which contrasts with her peers who went through the 'artsy fartsy foundation'. Donna worked in design practice for three years, yet like Pia, felt constrained by 'putting up with clients who didn't trust you' because of the poor practices and limited scope in design work where she lived. The desire *not* to 'do this for the next 20 years' coupled with her 'habit of teaching the people around me' propelled Donna to postgraduate study. To be closer to publishing centres, she moved overseas to begin her doctorate.

While studying, Donna began teaching interface design to undergraduates 'because they didn't really have a lot of people who had experience in that area'. Despite her expectation that postgraduates would be 'given teaching' work, when this was not forthcoming, she 'raised a stink' by being 'very vocal about wanting that experience'. This led to work as a teaching assistant, then a sessional. When a fulltime position came up two years before the end of her doctorate, she was convinced she would be unsuccessful in her application, because, she explains:

> I was really cheeky. I said: ‘actually I would want this, but I’d want to finish my PhD as well so I’d really want this to be part-time’. So I actually put a note in my application about how I wanted it to be part-time.

Donna tactically intervened in the appointment process by explicitly articulating her terms and engaging in what she describes as an ‘over the top performance’ during the interview. Despite experiencing it as ‘really scary, this frightening interview panel’, the university offered her the position by delegating work to another sessional, about which she says, ‘it turned out well because one single lectureship got divided into two’. I interpret Donna’s tactic as complicating, rather than challenging, organisational gendering. On the one hand, being ‘serious’ and ‘pushy’ by directly stating her terms can be seen as a positive way for women to promote themselves and manage their careers. On the other hand, Donna attributes her success to an expectation of failure, which nonetheless enabled her to negotiate a part-time academic position on her own terms.

On the whole, these place stories respond to a question I raised in Chapter 1. How do particular women come to understand their gendered interactions in the universities in which they work?

Negotiating gendering: uneven playing fields

My analysis of the women’s place stories has rendered visible the effects of ‘doing gender’ in design in the universities in which these 10 women work. Donna evocatively expresses this as:

> …if you’re a guy…maybe you’re tall and you have an automatic sense of gravitas so that when you go into a room everyone looks at you and has respect. Whereas if you’re a female, you go in and you’re short and people don’t assume that you’ve done anything.

Echoing Jennifer Morla in Chapter 1, for Donna, the ‘automatic effects’ of gendering construct ‘academic’ as male (and tall), while women have to work hard to look the part. For example, in the interview with Pia and Isabel, we discussed the importance of dress at design conferences. While men can dress in neutral clothes, they suggest, women need to ‘be prepared for any eventuality' to offset the risk of not looking the part, 'all we need is the germ of one really highly dressed woman…who is a barometer of what is going on…to set off a rush'. As risk management, the women travel with a range of shoes. Isabel pulled a pair of red patent leather stilettos from her bag to illustrate. The excerpt of the joint interview explains that for women in design:

> **P** It's a minefield, and it's not frivolous…because we're communicators. And it's important to be aware of in what way people are communicating, and there's nothing worse than, you know, arriving in your high heels and a nice frock and everybody being in really nice cut jeans, you know. I think that's worse than, you know, being overdressed at a wedding.
>
> **I** It's like a kind of fear about sending out the wrong signal, I suppose.
>
> **T** Well, I suppose in the end, we're just people, but it's an impression isn't it?
>
> **I** Yes, but I mean, at a typographic conference, that's kind of like just saying, in the end they're just words. But we're there to talk about how the words are dressed. So signs and the reading of signs is what everybody's profession is, you know.
>
> **P** Yeah, but I do admire people who just don't feel the need to signify at all.
>
> **I** People who wear Helvetica.
>
> **P** They think it means something, but it doesn't mean that, you know. Like, my older brother, when he was in his 20s, really just didn't give a shit about what he wore…He turned up for dinner at our house in his girlfriend's sweatshirt thinking that nobody would notice. He's a very interesting guy, you know. So I introduced this theory that the more non-dressed people are, that means they're very interesting. The less they try and signify through what they wear, the more interesting up here, you know.

The reference to typefaces as 'how the words are dressed' exemplifies the risks symbolic gendering pose particularly for women in design scholarship. This conversation shows that the women are aware that how they look, how they work, the 'pathways' they follow and what they produce is valued and evaluated differently to men. Men who wear neutral clothes are deemed interesting, yet women's appearances are contingent on circumstances. The analytical category of the body as a tool of communication comprises a potentially rich direction for future research, as mentioned in Chapter 4, although this is beyond the scope of this chapter. Yet women now occupy senior academic positions in design, which represents a different kind of organisational building, as Isabel's description of what having an 'entirely female chain of command' means for her:

> …there's more support for flexibility, there's more respect for your difference in some ways, that I am not the same as some of the other lecturers who would perhaps prefer not

> to do research, I would like to do research. And a recognition that there can be diversity and that one law doesn't need to be put down for everybody…my Head of Department is a mother of three and she just knows that if people have to go at five o'clock, they have to go at five o'clock, that's it, regardless of whether she'd like them to stay and do something else. And that's such a simple and basic difference.

Isabel's account explicates the positive effect of having women in leadership positions who respect 'your difference', which reflects the local neighbourhood principles of leading and following, and separateness with connection. The flexible organisational building women like Isabel's head do is fundamentally different to that generated through the new manageralism discourses of audit, measurement and severe institutional constraint. Yet many of the women in my study observed that they are often more highly qualified than their male colleagues in more senior academic positions. Echoing the discussion in Chapter 2 (Morley 2003), Donna suggests that perhaps women feel they have to 'prove themselves', which is different to her male colleagues,

> My supervisor…he's only got a bachelor's degree, he never did a Masters…the Head of Department…is good at fixing computers…he came in as a senior member of staff from a practical background, so of course he's not done anything beyond a bachelor's degree. The two guys just above my level who started just before me, one of them has a Masters degree and the other one has, nothing!

Donna's account suggests that organisational gendering renders universities uneven playing fields in multiple ways. Like the 'certain kind of white male' Siân and Teal observed dominating conference panels in 1994, Donna notices that the men in her local neighbourhood are 'of the same generation and actually knew each other as undergraduates'. She sees this gendered network as 'more of a de-stabiliser in the department now than the kind of too many men, not enough women' discourse, which echoes my critique in Chapter 2.

Despite the local variations, these 10 women negotiate their academic work in remarkably similar ways. They choose *not* to take certain stances, such as being passive, silent, vulnerable and oppressed, while also rejecting the special concession of 'woman-designer'. They tactically exploit opportunities when they arise, get qualified, and devise their own research agendas while working hard to negotiate 'both parts' of their professional and family lives. I now return to questions I raised at the beginning of the chapter, to which the final section responds. How do women actively negotiate 'doing gender' in the universities in which they work. And what subsequently opens up for women and design scholarship through their actions?

Negotiating boundaries

The place stories in Section 1 describe how women come to understand, but find difficult to express, the conditions of organisational gendering in the universities in which they work in design. Nonetheless, they also describe the tactics women deploy to actively negotiate the constraints of ‘doing gender’ that subsequently open up new possibilities for themselves and design scholarship in their local neighbourhoods. I gather the women’s descriptions of their scholarly activities together, in this section, and extrapolate the cumulative effects of how they shape design scholarship beyond the local neighbourhood to the disciplinary trajectory of design. In doing so, I make a case for what I argue is a rewriting of multiple boundaries around ‘doing scholarship’ in design. The section is organised into four themes: subjectivity, writing genres, community and knowledge production.

Subjectivity: ‘I’m not really an academic, but…’

Many of the women express ambivalence about applying the term ‘academic’ to their work, and instead, describe themselves in ways that intervene in the image ‘academic’ conjures, that of the tweed coated masculine subject who locks himself away in his office to write great tomes. While most of the women moved from professional design into the university by way of sessional work that funded postgraduate study, they do not see ‘being academic’ as a career pathway. Marilyn explains:

> …you don’t know the road when you’re on it, you know, it’s a path that you’re building, or clearing, so you’ve got no concept of what are you going to do at the end of it. Some people are not sure, others want an academic career.

Marilyn expresses the uncertainty of moving into academia as building and clearing, which is a dynamic metaphor that echoes those in Chapter 5. The metaphor signals the women’s desire for learning about design rather than having an academic career, which mirrors their descriptions of ‘falling into’ jobs. ‘Being designer’, for many of the women, underpins ‘being academic’ in ways that do not fit neatly into traditional definitions of academic subjectivity, as the following suggest. I employ the conceptual backspace to articulate how the women qualify their statements.

Jan describes herself as ‘a creative academic’, a definition she supports with, ‘I can’t be following up with lots and lots of references’. She enacts the conceptual backspace by following this with, 'gosh I probably shouldn't have said that'. Maxine says 'I would never classify myself as an academic', and then says, 'I think of myself always as a graphic designer because in a way, you can't really do research or you can't teach about graphic design if you aren't practicing it'. Donna says, 'if I really had to describe something that was accurate, you know, on a card or something, it would have to be a graphic designer and a writer and a lecturer, in that order'. Rachel says, 'I am a designer, I am a teacher, I am a researcher and a writer, all three have gone hand in hand, which is why I always feel uncomfortable when people say, are you an academic?' She later says, 'I am an academic, it's just that I would never call myself an academic because my academic views relate to my practice'. Rachel keeps all three activities going despite working 'extreme hours to do it' because 'each feeds into the other'. These accounts show how the women work, and how they name and prioritise that work, constituting a different kind of academic subjectivity that intervenes in the symbolic gendering I previously described. Each woman furthermore, explicitly describes their design practices as underpinning, informing and shaping their scholarly practices. I see this as exemplifying a dialogical interaction with scholarship that spans knowledge domains and bridges holes between disciplinary clusters in ways that maintain their separateness *and* connectedness.

Moving the discussion into gendered subjectivity, Veronica does not see herself as having been institutionally disadvantaged as a woman, yet says:

> …there is an expectation that I'm somehow naturally a teacher, and that I'm somehow naturally interested in spending most of my time teaching, which I'm not!…and researching for me, the outcomes can be published articles in refereed journals, or curating exhibitions, or practising as an artist who does work about design.

This account shows Veronica's desire *not* to be constrained by gendering that positions women as 'natural' teachers and frees 'up a lot of the teaching time for men to go off and do their books'. Bringing a different slant to the term 'academic', Siân says she would never describe herself as an academic because:

> …it's a lot more pretentious…to me, academic means somebody who researches and writes learned articles and adds to bodies of knowledge, and I'm not quite sure I'd put myself in that camp…I don't know what academic is…because traditionally in all other disciplines, academics are somebody who went to Cambridge or Oxford and who've stayed at college for their whole lives. And I'm quite a practical person…obviously, it's equally

> valid, but I just see academics as something else, that there's a different pool of knowledge that I probably don't have.

I interpret this as Siân's desire *not* to place herself in the 'camp' the term academic implies because she sees herself as 'a practical person'. Academic subjectivity, for Siân, means living an institutionalised life, disconnected from the world, and writing 'learned articles' that add to abstract 'bodies of knowledge'. This belies the feminist-informed scholarship Siân actively negotiates with her colleagues, students and external partners to build a local neighbourhood through design that extends beyond institutional boundaries. Like Marilyn, Siân is wary of using the 'f-word' with students, explaining:

> I'm quite happy to use it about myself…it informs what we do and it informs my approach to things, and I can't separate it out from who I am, but I don't think I'd go around with it quite large on a T-shirt kind of thing.

In spite of her feminist profile and work, Siân's reluctance to go public, 'on a T-shirt', points to the difficulties women have in naming the conditions they negotiate in their working lives on a daily basis. The descriptions of their dialogical and collaborative interactions within local neighbourhoods nonetheless, suggest the women are aware that how they work is different to how their male colleagues work. Many of the women deploy tactics to negotiate relationships with undergraduates, which is described as 'unpicking' or 'unpacking' gendered expectations. For example, Marilyn uses 'blokey' language to help students feel comfortable so they open up and start talking and 'unpack their thinking' about their identity as designers. Blokey language however is discipline-specific, inappropriate in fashion design, but acceptable in design, even for the girls, who she says, 'become blokey in order to survive'. There is a proviso however, 'until they realise that the bloke that does the same job on the computer is earning $20,000 more, and then they'll go, that's not fair'. Veronica offsets what she calls the 'testing that goes on with young men', by letting undergraduates know upfront what she is *not* offering: 'a heavy, nurturing role'. Although noticing the testing has diminished as she has become older, other expectations still have to be 'unpicked'. She explains:

> …you have to just do a little bit of unpicking of expectations about, you know, I probably won't care about you as much as you think I do, or, I have a bitter, dry sense of humour and I always have to explain on my first day in classes that my delivery can be very dry, but it doesn't mean I'm being bitchy, just that I'm trying to be funny. And they tend to get that, once they get my delivery, then we don't have problems.

Veronica tactically establishes the terms of her relationship with students in the first few weeks, which offsets problems arising from students' gendered expectations of her. Yet she observes her male colleagues don't have to do this because, 'a lot of that sort of stereotyping doesn't happen'. Rachel teaches first year typography, 'because that was the position that opened up', yet describes 'unpicking' design boys' assumptions that typography is 'a guy in a jacket that makes them buy a type rule'. She explains:

> I'm sort of seen as the cod-liver oil of first year. Typography has a lot of preconceptions and I think they thought it would be a good way of starting by disarming them a bit. A large part of what I have to do is to try and almost pull the rug out from under their feet, and go, look, it's about more than you think it is, and yes, you can do this too. You have to build confidence, because they're all utterly intimidated by it as a subject…They're always like, 'We can't do this'. So a large part of what I do is about confidence building and having fun, and pushing them in unexpected ways.

Positioned to 'disarm' first year students, Rachel exploits the opportunity to disrupt their preconceptions of typography to set them up in preparation for second year, when the stereotype kicks in, 'that's right, bloke, typography, yep!' While mindful that not all students will be enamoured of the subject, Rachel enjoys 'confounding their expectations' by scaffolding connections between contemporary and historical typography so 'they find something in that, which is good, or positive, or of use to them'. This exemplifies the co-invention and 'boundary-spanning relationships' that characterise building creative capacity in local neighbourhoods, and echoes the historical thread in Jenny's first year subjects in Chapter 4. In a different register, Anna negotiates her academic development work with colleagues as a form of mentoring, explaining the terrific amount of pleasure she derives from her work:

> …now it's much more mentoring and I really find that immensely satisfying…quite often people…say, I want to come and see you. And you're just there and then they come and they'll put something down and they'll want to discuss it and you have to go right there off the cuff, you know, and you've got no preparation. And then I'll blurble away and suggest some things, and then I always say, was that what you wanted, was that any help? There are polite ways of saying, no, you haven't helped me, but I tend not to get that so much.

Anna sees her management work as mentoring, which she experiences as open and spontaneous, 'off the cuff', dialogue that seems to help colleagues, and which she finds highly pleasurable. Anna's approach, which she extends to postgraduate supervision, disrupts the gendering of advice and mentoring Morley (2003) critiques. To conclude this section, rather than feel constrained by the 'publish or perish' discourse in the contemporary university, Donna sees her fractional position as a 'safety valve', explaining:

> I never expected to get the work in the first place. I can find work in another university if I want. I'm a practitioner so if I didn't like what I was doing then I can go and just do practice. I don't feel uncomfortable with that at all. I'll just raise a big fuss again, I'm quite good at doing that. I mean, good luck guys, if they force us all to do stuff that we really don't like, like where are they going to find people who are trained to that level and with that experience to teach undergraduates and also produce research? There's not that many design academics in the world, you know what I mean?

Donna's response, I suggest, comes from knowing that by being qualified, being assertive and maintaining her practice, she is powerfully positioned to determine her own future.

In conclusion, my analysis has shown how women design academics renegotiate academic subjectivity on their own terms. But how do women negotiate the gendered organisational processes of the print medium of scholarship?

Writing genres: 'bringing ideas into publications that people actually read'

Publication in design has, in the past, taken the form of image-based exemplars of 'good' design, and brief essays and opinion pieces (Soar 2002b, p. 53) for design audiences, or instructional manuals for non-design audiences. With the growth of design journalism and scholarly journals since the 1980s, writers have grappled with translating design scholarship into predominantly written modes of communication. As academics, these 10 women are required to publish in the traditional print medium of scholarship, yet their stories describe how they devise ways to translate the visual into writing, which disrupts disciplinary boundaries and genres and disseminates design knowledge to new audiences. The women often describe the translation process as negotiating institutional discourses, which are referred to as 'difficult', 'playing a different game', 'understanding what is valued', and so on.

Although the women learned to write in different ways and at different times, they often describe the processes of writing and designing as similar. Jan says, 'I think like a designer, but I've always felt that the writing process is very similar to the process of design'. Like Jenny's description of the design process in Chapter 4, Jan describes her writing process as iterative, sequential, generative and reflexive. She often amends writing to suit design layouts, and chooses to write journal articles rather than conference papers because of the 'defined amount of space' imposed by word limits. Donna and Maxine also see similarities in writing and designing. For Maxine, 'it doesn't matter what is the final product, it's either a design work or a text, you can look at design as visualisation of text in a way, you just use different tools and you have different outcomes'. I interpret Rachel's incorporation of design methods in her research practice as an integrated performance of academic subjectivity through design. While the academic 'comes out of the fact that I am a designer', she approaches design journalism 'in an academic way', explaining,

> I was recently asked to write something for a magazine. I couldn't get my head around it because it didn't really make sense, it was too arbitrary, and I had a joke with the editor and he said, 'that's journalism for you'…and I went, 'well, what is the rationale for choosing them?…you can't just pick can you', I mean, there has to be a reason! And he just went, 'well that's journalism, you can just pick'. But the academic in me went, yeah well OK, but what's the common criteria for these? So I know that I do approach that kind of project in an academic way.

Rachel's writing negotiates a space between scholarship and journalism, I argue, which embodies her design-informed research process to resubjectify 'being academic' through design. This filters through her writing to design students who, according to Donna, constitute the main audiences of design journalism. Donna's decision to study overseas was motivated by her desire to be closer to publishing centres, yet she was surprised to discover:

> I loved [magazine], and I met the guy who publishes it and realised how tiny his circle of people, like, it's very much just his mates, it's so annoying.

Her realisation that design publications comprise small circles of friends who 'rely on people who are willing to write' enabled Donna to approach editors as a tactic for managing the complexity and stress of her PhD, explaining:

> I started letting go of some of the ideas that I thought were really interesting by writing more journalistic stuff…it was a kind of outlet, you know, writing and, see it's not even like writing, it's more like playing with design, just kind of having a little bit of fun with it…if you do enough of it, you can kind of shmush it all together and package it as, you know, I have a program of regular publishing in the general design press…you can justify it and turn it into a kind of, you know, a body of work that's coherent.

Donna's playful intervention into doctoral writing enabled her to develop a professional and publication profile that also counts as research output. While not wanting to be a journalistic writer, which she sees as unproductive reportage, Donna considers her self-initiated, research-informed articles as ‘a method of communicating with people’ that is ‘creative and constructive’. Donna describes how she negotiates the constraints of research funding, ‘if I had a really great idea for a design book, then I could go to a publisher and say, would you be interested in this as mass-market publishing’. Donna’s tactics, I argue, intervene in the traditional print medium of scholarship while extending design scholarship to audiences beyond her local neighbourhood, explaining:

> It’s much more fun to try and bring ideas into publications that people actually read, in the general public, you know, than burying your stuff in some obscure journal that three people are going to read.

Like Anna, Donna finds pleasure in negotiating the borders between design scholarship and writing in the university. In conclusion, the women’s writing practices exemplify the local neighbourhood principles of negotiating constraints to brokering ideas and information across disciplinary clusters and knowledge domains in design. Design scholarship as described by these women disrupts the boundaries between writing genres to open up new possibilities for how scholarship might be conceived, produced and disseminated in other domains. So how do women negotiate boundaries between the university and beyond?

Community: ‘giving people options’

Historically, universities have been seen as sites of knowledge production, while professional practice is where knowledge is applied. Contemporary interest in multi-disciplinary research however, combined with the proliferation of professional doctorates, has rendered disciplinary boundaries far less stable than in the past. Many of the women’s stories describe their desire for and the tactics they deploy to work across disciplinary clusters, as the following exemplifies. For Veronica and Siân, this work is explicitly feminist-informed. Veronica explains:

> I’m very *not* interested in the whole idea of design as a form of control, which comes from my feminist interests. So, I’m arguing against that a lot of the time.

To negotiate around ‘design as a form of control’, Veronica devises student projects as open briefs with no ‘strict outcomes’, which contrasts with the set projects of her male colleagues and also ‘drives some students crazy’, as her student evaluation surveys suggest. Knowing they are instruments to measure academics' performance, Veronica chooses to risk poor survey outcomes rather than direct students through 'tight design briefs', explaining:

> I've loosened it up halfway or three quarters of the way. It's like well, I'm not going to tell you which group to work with or give you very explicit parameters about the thing you're making.

Despite the personal risk to her career, Veronica's willingness to 'loosen up' design briefs extends to devising projects that engage students in their local communities. This is echoed in Siân's description of how she incorporates the WD+RU remit into student projects as:

> …facilitating within communities. We're really careful not to go in with a big hat saying, we are the designers, we've come to tell you what to do. It's about using your communication skills and your perspective as a designer to give people voices, or help people organise what they want to say…it needs to be visible at an education level because obviously what you're trying to do is to give students options as to what they can do and approaches they might have and things they might go on to do when they leave.

The effect of Siân's and Veronica's open and collaborative projects, I suggest, extends design scholarship beyond the university to exemplify 'boundary-spanning relationships', which in effect, extends the local neighbourhood to non-university communities. Embedding this approach in design pedagogy, like Jenny in Chapter 4, positions design as facilitating communication within and across communities, while positioning students and community members on equal footing. This disrupts the 'design hero' discourse in the design literature, which Isabel's anecdote exemplifies:

> I had something dreadful like Neville Brody circa 1989 going, 'I'm Neville Brody and this is great'. And the students were enthralled, and came out going, 'that was the best, that was amazing, have you any more of them?' And they just responded to it because here was somebody talking about their work, while you're seeing the work. And it was that, the immediacy of that, the connection with another designer, rather than through the filter of a historian, they really responded to that…just the rawness and the personality that comes through in that, and also the illusion of being there that you get from talking to a designer about working in the 1950s. I just know that that is going to inspire my students in a way that even their autobiography wouldn't connect so well.

Isabel disrupts the hero discourse by collaborating with Pia to film designers talking about their work. The teaching resources they produce reconnect specific bodies and their practices to particular places, which disrupt the abstract, disembodied representations in autobiographies. Siân's comment reiterates the desire to move away from the hero discourse:

> I thought we'd got away from that whole hero figures in design you know, all of that stuff we went through in the eighties and nineties. I think it's important…that you're getting students to engage with the audiences they're designing for. That's all it is, it's not rocket science.

'Not rocket science' is how Siân describes her approach, which de-rarifies the design hero for students and demystifies design in communities. Like Veronica, Siân devises collaborative community-based student projects, the outcomes of which are both eye-opening and personally satisfying. This approach however, is not without risk, as Siân reflects on a recent project involving a traveller community:

> I was amazed at the amount of prejudice, it was like opening a can of worms, and that was a really interesting journey for everybody involved. It's exposing students to…people they might dismiss or not consider…it's one of those really risky things that you could choose not to do quite happily. I could just make up projects and say, design a poster, la, la, la, all out of my head…and there'd be no risk in that at all, they'd do good or bad work and it wouldn't matter a toss. But I put myself through this agony…you're there with your fingers crossed, hoping they won't completely mess it up. But the students have produced really good work, and that's where you get a little bit of pride, like you've trusted them to do something and they've come through for you, outside client's happy saying, oh wow, you have a really good standard of students, they have risen to the challenge and you can see them grow in confidence.

This account describes the material effects of Siân's feminist-informed risk-taking approach to brokering the exchange of ideas and information between the university and the community. By taking up options 'you could choose not to do quite happily', Siân opens space for students to see new possibilities for design beyond traditional service roles. The outcomes filter through to the professional world, which Siân describes as companies' increasing willingness to engage with their audiences, understand that they have to 'mean more to people', by 'put[ting] initiatives back into communities'. Embedding this at an education level extends Siân's WD+RU collaboration with Teal beyond the university. Siân explains this is possible because:

> …once we'd got a bit more well-known, it became easier to get funding or apply for grants. Once you had one successful thing, then it would lead to something else. So yeah, quite a nice position to be in.

Their professional profile makes it easier to negotiate funding for the WD+RU work Siân continues with Teal at LCC. As the academic manager of the department, Teal manages research output as a collective enterprise, which Siân describes as, ‘as long as there are enough people keeping up the research profile, it doesn’t have to be everybody’. Teal’s management enables some people to be ‘research active’ while others, such as Siân, are not, explaining that being new to fulltime academic work limits opportunities for research, while her research interests do not readily fit within disciplinary boundaries. Siân manages institutional requirements through her ‘unofficial’ collaboration on others’ research projects, which in turn, informs her teaching and is ‘officially’ recorded as, ‘I’m willing and engaging with things’. This is possible because of Teal’s management of collective knowledge production in their local neighbourhood.

In a different register, Isabel actively disrupts the theory/practice binary by talking to students about design, explaining:

> I talk about all the other things that went into making it. I mean that’s not brilliant design because you’re a brilliant designer or because Paul Rand was a brilliant designer, it’s a brilliant solution to a particular problem that is a result of the circumstance. It’s about somebody who has a good ear for the place and the time and so on, but also because other people have written about it telling us that it’s a success…sometimes I feel that my job is to tell graphic designers how unimportant their design is and that they’re really a filter for stuff that’s going on. And be a good filter, you know, but in some ways, to explode the myth of originality, of genius, of creativity that they’re getting from studio.

Isabel actively dispels the connoisseurship, canonisation and mythologisation discourses in design through her dialogical interactions with students in the classroom. This is not however, without personal risk, as suggested by her description of a conversation with a student:

> …she said that two things annoyed her about my classes, one, I seemed to be contradicting what she was being told in studio, and were people aware of that and you know, would I get in trouble? And the other was that she always thought history was true if it was in a book and what did I mean by telling her that things in books weren’t true? She was really very annoyed with me and prepared to write a letter of complaint. But we then talked it through and she suddenly realised how liberating it was that the authority was wrong, you know, or could be challenged in some ways. That was great.

I interpret Isabel’s dialogical interactions as actively disrupting the gendered authority of the printed text, as well as students’ expectations, the effect of which is liberating for some students. Isabel is seen to have gained considerable pleasure from this interaction, which is echoed in other women's descriptions of their supervisory relationships with research students. For example, Anna says:

> …you see them develop and just float away from you, full of confidence and then really contributing in their field…it's just so marvelous…you can tailor what you do to how useful it seems to be. I think I am sometimes less directive than the students would like at the beginning…I don't set their agenda. I have very successful colleagues in other places who have their own research agenda and their students come in and follow, they're disciples for a while and then they take off. But it's always very tightly controlled so that it's part of a big umbrella. Whereas my stuff's, to my cost probably in terms of eclecticism, I just let them do what they want to do really.

Anna's open and 'eclectic' approach to doctoral supervision contrasts with how she observes other colleagues' work, which embodies the leading and following, separateness and connectedness principle of local neighbhourhoods. Anna suggests however, that this comes at some personal cost. A point Veronica reiterates:

> …you have to start from something that means something to you and has a powerful resonance, rather than this is really hot, or this is really important in supporting my career, which I've seen other supervisors do, and I respect that they will always have their students drive them much closer to their topic area. I've always found it mildly disturbing in terms of conflict of interest and publishable material. It's actually smart, given the resource constraints. Why should we continually have to read up on topics that other people are doing…so we can supervise them adequately? It's much better to have them come to you because you have expertise in your particular research area. So it has a payoff.

The payoff, for Anna and Veronica, of the additional time and intellectual effort invested in the supervisory relationship is the satisfaction of seeing their students gain confidence and 'float' away to contribute in their areas. Enabling students to drive their own research agendas contrasts with the tight control, trend following or career building they observe of their colleagues' practices, which echo Cass's observations in Chapter 5. The women's supervisory practices, I argue, interrupt the gendering of advice while opening space for building creative capacity that spans multiple boundaries across disciplinary clusters. It also enhances students' capabilities for independent research, which constitutes generational succession and teambuilding for the future. But how do women negotiate the gendered institutional processes that organise knowledge production?

Knowledge production: ‘going on holiday in your head’

The women’s stories reference the pleasure they derive from negotiating knowledge production on their own terms in local neighbourhoods. For example, ‘academic freedom spaces’ is how Anna describes her research work, while Pia and Isabel refer to their collaboration as ‘a teddy bear’s picnic’. Their dialogical approaches to knowledge production shape people, practices and the material environment in their local neighbourhoods and beyond, through texts that travel, to shape the disciplinary trajectory of design. I now describe how the women negotiate research.

Methodological innovation characterises how Rachel and Donna use design methods to negotiate their doctoral research. Rachel’s sketches and notes opened new possibilities for articulating scholarship in typography, while the lack of analytical frameworks in her domain enabled Donna to construct a qualitative database and devise an analytical taxonomy ‘that can be applied to practice’. The impact of their scholarly practices, particularly their dissemination of design knowledge beyond academic audiences, opens space between research epistemologies and modes of representation. Methodological innovation also broadens design scholarship beyond its disciplinary insularity, yet the material effects of boundary crossing can feel like constraint, as Donna explains:

> …one of the contentions I had with my work in my department is there seemed to be two main strands of research…historical research and…empirical research. One of the problems I’ve had over the years trying to explain to people what I’m doing is that my work doesn’t fit into either of those categories…it’s like unifying practice and theory, but based in design thinking…it wasn’t empirical and it wasn’t historical and it’s been this constant ridiculous thing that people shunt you into a category with this feeling that you must be either one thing or the other.

Donna’s struggle to negotiate design scholarship in the university in which she worked, I suggest, is played out in other local neighbourhoods. Veronica embodies the intersection between design and art, which enables her to generate boundary-spanning relationships between these disciplinary clusters by writing, exhibiting and curating. Pia and Isabel’s collaboration generates a local neighbourhood external to their respective institutions that embodies intersections between film, design and writing. By connecting tourism, design and heritage, they tactically mobilised institutional funding to purchase a broadcast quality camera with which they produce teaching resources on their own terms (Clerke 2010a).

Maxine and Siân have presented their work respectively, to non-design audiences at a political science conference, and to non-academic audiences at a 'community and HIV prevention service conference'. Her tactic of 'keeping a low profile' in her local neighbourhood enables Siân to locate her research interest externally to design, while also brokering a kind of cultural exchange of ideas and information across knowledge domains. Making a case for what she describes as 'design matters' in health fields, she communicates new perspectives to non-design audiences through design, explaining:

> I had lots of pictures, which always really, really helps. I had the edge because everybody else is using very boring powerpoint slides, and suddenly like, oh pictures! I got a very, very good response. I thought I was just pointing out things that people might already know, but hadn't quite realised that people didn't necessarily think about them or analyse them in the same way I was from a visual point of view.

Exemplifying design knowledge crossing multiple borders, this account describes Siân actually doing, as Chapter 1 showed, what design critics talk about (Poynor 2011). The visual interplay between words, images and design elements in Siân's powerpoints brokers design knowledge to audiences beyond design, opens possibilities for new interpretations of knowledge in professional health settings, and fosters new working synergies. Mirroring Siân's experience, despite feeling 'totally out of place' because no other designers presented at this conference, Maxine says, 'the topic was well accepted and it totally fitted'. While their choices are risky in terms of career development, these women pursue their scholarly interests on their own terms, like Cass in Chapter 5, which opens new possibilities for design scholarship.

It is important to note that multiple boundary-crossing is neither restricted to women nor design scholarship. Yet in the contemporary contact zone, the pressure on academics to publish and the constraints of institutional space and time close down possibilities for maintaining professional design practices. Yet as the previous section showed, some women actively negotiate fractional positions, as Donna explains:

> …if you teach design and also practice as a designer, then you sort of teach what you know…So I can't imagine how I'd teach design if I wasn't a practitioner. It must affect it tremendously…My academic work at the university is intellectual and it's research, but the teaching is all practice, studio classes and the occasional lecture, but it's mainly practice and transferring studio to teaching.

The potential loss of transferral between her intellectual work and studio practice motivates Donna's choice of fractional work. The loss of interplay between professionals and the university however, has broader implications for other practice domains where students increasingly learn practice in institutional environments far removed from professional contexts. This points to the contemporary need, discussed in Chapter 5, to mediate between the 'different kinds of knowing' required in industry and the university. This is exemplified in Donna's desire for scholarship:

> …somewhere in the middle of design and research. It's not about mainly teaching, whatever I do at the university I'd like it to be involving more of my practice in the future. I would like to get into practice-based research, which is kind of a buzzword right now, and trying to get my head around how to do design work, maybe experimental or self-initiated, but funded design research projects so you can do design work that's not for a client, that's addressing a need or trying to answer a question, and then writing about it and communicating it to people.

I interpret Donna's negotiation of fractional work as future-oriented. Like Donna, Anna negotiated space for research during her job interview, saying 'this is what I think the job should be'. Despite this 'agreement', the constraints of her job means she is unable to 'partition my week neatly', so she tactically manoeuvres space for research, explaining:

> I've been fortunate, or unfortunate, in the last 18 months in that I'm engaged in some research, which is not just me and my own investigation, it's on a much bigger scale, and I'm co-leader. So that has to be on my agenda as well, it's a sort of cheeky way of dealing with it, but basically, I know that there are priorities there and people are relying on me to deliver on that as much as they're relying on me to deliver on these other things. So that's a good trick, to get yourself into a situation where you've committed yourself to something. It's a bit like if you're doing a paper for a conference or something, you know, you write the abstract, they accept the abstract, six months later when they want the paper, you say, oh my god, what? But you're committed to it and it gets delivered.

Anna's account references the co-invention with separation principle of local neighbourhoods, while identifying the tactics that prioritise her research. These include collaborating on large research projects in which others rely on her to deliver outcomes, generating abstracts that commit her to deadlines, and through doctoral supervision. This is necessary because, she explains:

> I could work here without doing my own research, but I wouldn't find myself very credible…I feel much more confident when I've got my own research agenda, otherwise I

> would feel it's sort of anarchy…I think it does give me credibility with the other staff, it certainly makes me feel comfortable with the other staff, you know, I'm editing a book, and I'm on the editorial panel for a couple of journals and things, so I find that very important for credibility with my colleagues because that's what they understand…and it's also important because the managerial type stuff is quite dull. And to be able to go on holiday in your head if you like, and really immerse yourself in something that's very challenging.

I suggest that Anna negotiates her research agenda for multiple reasons, to maintain her credibility in her local neighbourhood, to feel comfortable with herself and to offset the dullness of her managerial work because the immersion in research is like 'going on holiday in your head'. This account exceeds the idea of getting qualified as a defensive tactic against academic illegitimacy, yet Anna's high standards and qualifications offer a striking contrast to the men without qualifications in Donna's local neighbourhood, who can be mediocre (Morley 2003, p. 9). In conclusion, this section has shown how 10 women tactically negotiate the multiple levels of organisational gendering to rewrite design scholarship as multiple boundary-crossing work that generates relationships across disciplinary clusters and knowledge domains. This extends the impact of their scholarship beyond the local neighbourhood and beyond design scholarship itself.

Conclusion

Design scholarship, in this chapter, expanded the local neighbourhood through 10 women's place stories describing their working lives in universities in Australia, the United Kingdom and Europe. In doing so, it addressed questions raised in Chapter 1. How do particular women come to understand their gendered interactions in the universities in which they work? What constrains them, and what opportunities do they see? How do women actively negotiate 'doing gender' in the universities in which they work. And what subsequently opens up for women and design scholarship through their actions? More than simply documenting their stories however, my analysis showed how these women negotiate gendered institutional practices and discourses, officially and unofficially, to practice design scholarship on their own terms. By officially, I mean scholarly work that complies with institutional requirements, such as publication. By unofficially, I mean how these women tactically negotiate multiple institutional and disciplinary boundary-crossings. My analysis has shown that organisational boundaries are porous, and that academia does not take place in one place. Scholarship happens in corridors, meetings and conferences, as I argued in Chapter 5, while the women in this chapter negotiate borders beyond the institution. I now make a case for what I argue is a new conceptualisation of design scholarship that embodies the principles of creative capacity building in local neighbourhoods broadly, and multiple 'boundary-spanning relationships' in particular. I am calling this multi-modal border work, which I articulate through a summary of Section 2.

I described in detail, in this section, how the women tactically negotiated gendered institutional practices and discourses in four key domains, which I identified as subjectivity, writing genres, community and knowledge production. The first domain reconfigures the monasticism and individuality of academic subjectivity as the women embody multiple intersections between design, writing and scholarship. The second crosses multiple modes of representation to generate new relations between design scholarship and writing in the university, as I discussed in Chapter 2. The third expands design scholarship beyond the local neighbourhood through the women's collaborative approaches to developing projects, mentoring and supervision that 'give people options' and broadens design scholarship beyond that of any one individual. The final approach expands scholarship, beyond design and beyond the university. It articulates the women's approach to research through design, the outcomes of which extend design knowledge to non-design and non-academic audiences, while making it more accessible to students of design.

Like previous chapters, my analysis brings historicity and specificity to Acker's (1990) snapshot of organisational gendering and Morley's (2003) broad brushstroke of gendered universities. Spanning four decades from the 1970s to 2008, this chapter builds on the ideas of embedding and legacy-making introduced in Chapter 4 and expands design scholarship in the making in Chapter 5 by introducing the idea of gathering together and accumulating the patterns in women's places stories. The accumulated knowledge it represents accounts for two things. First, it accounts for similarities in the ways 10 women design academics tactically negotiate organisational gendering, which persists across historical time and local neighbourhoods. Second, it opens space for reconfiguring academic subjectivity and the gendered relations between design scholarship and writing in the university. In doing so, it brings Somerville's (2007) places stories to Smith's (1987) idea of institutions as interactional networks in which people and texts circulate. My chapter peoples these networks in a very literal way, while their place stories become, through this thesis, texts that travel as knowledge production in design generated from outside the proper place of power. These points are elaborated in the chapter that follows, which concludes the thesis.

Chapter 7.

Rewriting design scholarship for the future

I began this thesis with the claim that new feminist approaches were required to theorise 'doing gender' in academic work in design in universities. This was necessary, I argued, because gender remains under-acknowledged, under-researched and under-theorised in a work domain increasingly populated by women. Throughout the thesis, I argued that women, and their work in design, continue to be represented in the design literature and discourse as the abstract categories 'women' and 'woman-designer', and are largely absent as authors and subjects in this literature and discourse. This is rather surprising, I maintained, given the significant increase in women's participation as academics and students in design in universities. Dominant institutional discourses in the university furthermore, divide academic work along gender lines, the gendered organisation of which has been durable across shifts in geographical space and historical time. Little is known about academic work in design in general, I claimed, and even less about women design academics in particular, which I suggested is one of the effects of the gendered organisation of academic work in universities. I argued the need for empirical research documenting and analysing the historicity and specificity of how women are placed in academic work in design in universities. I broadly conceptualised this as a problem of location and representation. Location refers to how women design academics are literally placed (in space) in universities, and how design is institutionally positioned in universities. Representation refers to how women and their academic work in design are symbolically placed (in power) in historical texts and discourses. My aim in this thesis has been to rewrite women in design scholarship by examining a number of women's place stories describing how they negotiate options within their local institutional constraints, while also evincing the effects and possibilities their actions enable. To achieve this, I outlined my feminist analytical approach to 'doing gender' in design scholarship that draws on the work of feminist theorists in a number of domains: Joan Acker, Dorothy Smith, Margaret Somerville and Louise Morley.

This approach involved rewriting women's place stories in the contact zone, and reconfiguring rewriting itself through design as a visual interplay between words, images and design elements. As I previously argued, rewriting is future oriented because it links 'the past and present to a future that is uncontained by them and has the capacity to rewrite and transform them' (Somerville 2006, p. 237). In other words, rewriting looks to the past to see how a different future might be re-imagined than that suggested by the past. As the key analytical contribution to theorising gender in design scholarship, I introduced McWilliam's (2008) local neighbourhood. This concept links Somerville's (2007) place stories to Smith's (1990) texts that travel, which enabled me to enact a feminist rewriting (Threadgold 1997) of design scholarship from outside the proper place of power. In other words, place stories representing knowledge production from the perspective of women design academics travel, through this text, beyond the local sites of their production. The local neighbourhood therefore, extends beyond any one individual's experience and expands scholarship spaces beyond traditional institutional, disciplinary and media boundaries by negotiating across knowledge domains and collaborating to build and sustain flexible teams that broker ideas across disciplinary clusters.

Bringing these threads together in this chapter, I now consider the more general conclusions of my research and conclude by raising further issues for future research on women in design scholarship.

Trails and accretion of women's design scholarship

My interest in women in design scholarship began with an observation about the shift in women's participation. Guided by the rationale that women had been in design in the university long enough, I raised a question in Chapter 3: what has changed in design scholarship as a result of women's participation? The thesis responded by showing how multiple women have shaped and are shaping design scholarship in the universities in which they work. What this has opened up are ways to document and evaluate on different terms what is seen as 'far more powerful, but difficult to measure' than publication rubrics that capture a partial, incomplete slice of women's scholarly output. The theoretically derived analytical concept of the local neighbourhood enabled me to bring together women's knowledge production in design generated from a range of different places internationally and identify patterns in how women negotiate their scholarly work. The previous chapters talked about this work as embedding and legacy-making, place, dialogue, corridors and meetings, tactics and boundary-crossing. I argue that these ideas represent the multi-layered, multi-faceted ways in which women make new places for themselves by productively working with history to change history, and creating histories for other women. The thesis has documented how this is done, through dialogue and interaction, which is the legacy my thesis makes. In other words, it is contributing to women making places for themselves. Having discussed the specific arguments drawn from my analysis of the women's stories interviews, I now turn to more general arguments from the thesis as a whole.

Embedding and legacy-making

The first of these revolves around what a study about women who work in design in universities might produce in terms of understanding what 'being academic' as a woman involves. My intention was to counter the gendered narratives of absenting, abstracting, exceptioning and subverting that represent women in the design literature and discourses. To do this, I documented and assembled 15 women's place stories. Together, these stories offer alternative accounts of the historical emergence of design scholarship in different geographical places, which are constructed from outside the proper place of power. More than simply adding women and stirring, I argued that these accounts represent new knowledge about the institutional lives of design academics in general, and women design academics in particular. So, how can we understand what has been produced?

The outcomes of my analysis are surprising. Yes, these women have made a substantial contribution, as measurable in publication output, yet what emerged as more meaningful is the understanding that there are multiple ways of being academic for women in design scholarship. By sheer weight of numbers over 40 years, I argue, design scholarship has been significantly shaped through an accretion and sedimentation of women working in universities in Australia, the United Kingdom and Europe that points to an emergent pattern internationally. Women's active engagement in knowledge production and scholarly activities has reshaped gendered institutional networks of power in specific places in significant ways. This accretion of women's work provided new insight into women 'doing gender' in universities, and new knowledge of 'being scholarly' as a woman. In particular, what was produced was knowledge of how design scholarship emerged in one local Australian university, new understandings about the historical relations between design scholarship and writing in universities, and a different way of thinking about informal institutional spaces as scholarship spaces. Multiple women's place stories in the thesis show a trail of what women are doing and have done in academic work in design in universities. The increase in women's participation over 40 years means that women now dominate design scholarship. This makes women a very important part of legacy making, which in turn generates a need to follow women's trails and footsteps, their voices in the corridors, and echoes across history that counter the idea of following a male trodden path that already exists. Yet there are limited theoretical tools with which to do this.

I have found it useful to draw on Acker's multi-level framework, which provides a single historical snapshot of organisational gendering. Morley, on the other hand, has generated a big picture overview of the university's hidden gendered curriculum, which brings organisational gendering to academic work in universities. Yet neither accounts for the embedding, sedimentation and accretion of feminist practices in work organisations, which restricted my capacity to theorise the specificity and historicity of women in design scholarship. I suggest that Acker's framework requires some attention precisely because, if the *organisations* she investigated in the late 1980s were revisited, rather than revisiting the study (Acker 2006), there might be some evidence of women's work gaining some traction. In contrast to Acker's historical snapshot, my thesis metaphorically contributes an album of snapshots. By mapping 40 years of women's embedding, legacy-making and generational succession, I have built a detailed picture of many women working in design scholarship.

The accumulation is highly visible in this thesis, which contrasts with the idea of women as an 'underground matriarchy' (Haycock Makela & Lupton 1994) or gendering as a 'hidden curriculum' (Morley 2003). What the thesis has made visible is a consistent, persistent current of women in design scholarship, the momentum of which infuses academic work in design in multiple ways. For example, I showed how Jenny Toynbee Wilson's present legacy persists as a dynamic choreography of interactions between people, practices and materials at UTS. The women in Chapter 5 expanded the institutional space of scholarship in three specific ways, through learning conversations in corridors, staff meetings and conferences. Chapter 6 offered concrete examples of women reshaping academic subjectivity, while working across writing genres and multiple institutional and disciplinary boundaries. For instance, Donna described her playful intervention in doctoral writing, with multiple outcomes: an institutional and disciplinary profile, a coherent body of scholarly writing, and dissemination of design scholarship to non-academic audiences in design. Maxine and Siân extended their local neighbourhood by working through design to disseminate design knowledge and different disciplinary perspectives to audiences in political science and health promotion. I showed women doing this work, not just talking about the need for doing it (Poynor 2011).

The thesis therefore, counters the symbolic gendering of both ‘woman-designer’ and reclaims the ‘f-word’ by explicitly naming women’s academic work in design as feminist work. ‘Putting it on a T-shirt’ in this way, as Siân evocatively expressed in Chapter 6, strategically assembles disparate stories of women in design scholarship, and fuses feminist legacy-making as an accumulation of work that has become the backbone of design in the university. Naming women’s work as feminist accretion performs a ‘textual intervention in the public sphere…[of the] politics of text and commentary’ (Lee 2000, p. 190) for women in design and other emergent scholarly projects in the university. But how does this ensure feminist succession for the future?

Generational succession

In diverse ways, the women in my study tactically negotiated the gendered practices, processes and discourses that organised their academic work in design. Women dominate first year undergraduate teaching, induct sessionals and build teams for the future, and embed design scholarship in a dialogical collaborative pedagogy that infiltrates to industry through graduates. For instance, Jenny developed new pedagogical approaches that mediated between institutional requirements and the needs of students transitioning from high school. Rachel was seen to exploit her positioning as the ‘cod-liver oil’ of first year typography to ‘disarm’ students and mediate their preconceptions about the subject. There are now many women in design scholarship, not all of whom are drawing on male-authored resources and organisational practices handed down by men. Women are making their own resources, as I showed with Jan, who built a design history of everyday objects, and Pia and Isabel who tactically negotiate funding to generate new teaching resources on their own terms. Embedding and legacy-making furthermore, fosters and supports generational succession. For instance, Jenny’s interventions in the space of institutional meetings embodied design advocacy, and also made negotiating gendered meetings easier for the women who followed. As a colleague says: ‘there’s not the fight’. Isabel and Veronica both described older women mentors who introduced them to academic work. As Isabel says, ‘I still rate her’. Like Isabel’s chain of female command, the legacy of ‘very well-regarded’ women in her department prompts Donna to say:

> …when I started out… [there were three] very well-regarded [women] working in the department for quite a long time…and so it sort of felt like completely natural to have just about a 50-50 split between, you know, men and women…But actually, there’s probably

> some underlying currents of things that happen that you don't realise, like maybe [our female head] was very instrumental, she was always very helpful, but maybe she was also very helpful because I was female, you know, or something. Or maybe she would know how hard it would be if she didn't help me or something like that.

This account, and that of Isabel's previously, exemplify the impact of women in leadership positions in universities in terms of how organisational processes are enacted in ways that facilitate women's access to research, mentoring, social networks and so on. This new understanding has brought women's lives to Acker's multi-level framework of organisational gendering. It enlivens women's institutional lives in a profoundly gendered way, yet it does not just focus on gender, as I shall now explain.

The study has enabled me to move beyond the partiality of my own experience to look at how other women do 'being academic' as women, how women 'do feminism' and 'femininity' in scholarly work in design, and how women 'do design scholarship' as women. For women, 'being academic' in design implies living contradictions and existing in contested spaces. Women do not however, conform to gendered representations that construct and maintain their absence from senior positions, disciplinary agendas and knowledge production. Neither can the binary of false consciousness/feminist describe the stance the women take. They refuse the 'special concession' implied by 'woman-designer' and the gendered subjectivity implied by the term 'academic', yet struggle to name the gendered conditions they negotiate on a daily basis. Yet their stories speak of both gendering and their desire for something other than that which masculinist discourses and practices in universities represent, even it if means rejecting the rewards, such as promotion, career building, peer recognition and fame. They have nonetheless, actively shaped design scholarship in their local neighbourhoods in multiple and powerful ways. But what does the thesis contribute to the notion of place?

This brings me back to Somerville's (2007) concept to examine the invocation of space in women's stories. Somerville has theorised place as a negotiation between grounded reality and representation. Her work relates to descriptions of landscapes and how people live in relation and within places, ecologies, contested spaces, ignored and ransacked spaces, Indigenous stories and Indigenous women's stories in Australia, which is how her concept of place learning has emerged. This has evolved, in Somerville's work, to explorations of her own place stories, about the specificities of experiencing living in particular places. Place introduced the contact zone, which is a way to account for contact perspectives and to generate contact literatures. The contact zone offers an explanatory framework for understanding how the relations of ruling are made durable across shifts in geography and history, while proposing a space in which alternative stories may be generated to disrupt these relations. This brings me to tactics.

Scholarship tactics

Tactics were introduced, in Chapter 3, through McNay's (2000) elaboration of micro-freedoms (de Certeau 1998). For McNay, individuals' unanticipated and innovative responses to complexity and difference (p. 5) can be seen as functioning within 'a dialectic of freedom and constraint' (p. 2). I have argued throughout the thesis that the women in my study tactically respond to gendering as *negotiating*, rather than *resisting*, organisational practices, processes and discourses. For instance, I described how the women in Chapter 5 tactically accepted the program director's non-consultative leadership as a barrier against institutional change, and how Elle reciprocated his practice of giving her work when coming to 'chat'. Yet the women do not just use tactics defensively to mediate risk, their tactics divert institutional space to generate micro-freedoms in which they act on their own terms while fulfilling institutional requirements. For example, Pia and Isabel tactically diverted institutional funding to purchase a broadcast quality camera with which they develop teaching resources on their own terms. Anna tactically negotiates 'academic freedom spaces' by embedding a research agenda into her job description during the interview, and writing abstracts, heading collaborative research teams and supervising multi-disciplinary doctoral research that enables her to 'go on holiday in her head'. Like Anna, Donna negotiated a fractional position so she could maintain her design practice, which gives her space to negotiate for the future.

By identifying tactics in the data, I have shown the diverse ways in which women generate micro-freedoms by negotiating the constraints of the university's hidden gendered curriculum (Morley 2003). Much of this emphasises places, meetings, corridors, which is about tactics and action, women talking and working, embedding collective, dialogical, interactional and practical activities through which the principles of local neighbourhoods are enacted (McWilliam 2008). These descriptions exceed de Certeau's (1998) understanding of tactics as provisional and opportunistic. The women's actions defy 'the myth of a state of powerlessness' (McNay 2000, p. 30) and open space to theorise how they 'act in an autonomous and creative fashion, despite overarching social constraints' (p. 12). The ways in which women use tactics, in the data, seem to legitimise tactics, giving them a proper place in the university. The women can be seen to be doing what is allowable in universities, using the technologies of the relations of ruling, the forms, the application grants, the practices of scholarship that are there to promote men's authority. The accumulation of women's tactics, I argue, shifts the tactic from outside a proper place in discourse to a different space, perhaps not the space of strategy, but somewhere in between. To articulate this space, I introduce the term *scholarship tactics*. The term [scholarship tactics] defines the individual and collective building of design scholarship in local neighbourhoods that my data describe. The term productively reclaims the idea of women talking as neighbours, over the fence, over food, in between other activities, tactically negotiating scholarship spaces around the constraints of gendering, on their own terms. This subsequently opens up new possibilities for scholarship, which brings me to multi-modal border work.

Multi-modal border work

My examination of women's place stories brought the gendered relations between design scholarship and writing in the university into sharp focus. Yet it also showed how 15 women renegotiated academic subjectivity and scholarly practices in design in a number of distinct ways that extended beyond their local neighbourhoods. Overall, what the thesis has shown is that women in design scholarship are centrally placed in, rather than peripheral to, disciplinary agendas and knowledge production in design. I introduced the term 'multi-modal border work' in Chapter 6 to capture the multiple ways in which women work that extends knowledge production in design beyond institutional and disciplinary boundaries. First, it appeared that there was little separation between design and scholarly practices in an individual academic's working life. Second, the women's writing practices, I argued, transgress the disciplinary borders between emergent modes and forms of knowledge production and the traditional print medium of scholarship. By writing across journalistic and scholarly genres, design scholarship, as produced by these women, achieves the element of outreach to non-academic audiences in design and non-design audiences in the university and beyond. Third, the women's scholarly practices bridge and build dialogical exchanges between the university and multiple communities, including the design industry. And finally, these women are seen to be active knowledge producers in design, who shape the disciplinary trajectory of design through texts that travel within and beyond disciplinary and institutional boundaries, across writing genres and representational modes and knowledge domains.

The term *multi-modal border work* brings McWilliam's (2008) local neighbourhood to life by exemplifying the boundary-spanning relationships that these women have built and sustained through dialogical collaboration across local neighbourhoods. Embodying local neighbourhoods with active subjects, as my data did, literally fleshes out Smith's (1987) understanding of institutions as local neighbourhoods of people. This gives people lives, rather than positions them as abstract occupiers of 'network nodes'. The dialogue with people in local neighbourhoods in the thesis translates into a text that travels (Smith 1990) beyond the site of its production. By exemplifying a new form of knowledge assemblage, production and representation (Hey & Morley 2011, p. 169), the thesis itself embodies a 'postmodern emergence' (Somerville 2006) of multiple boundary-crossing. It extends through design, the concept of writing as a method of inquiry (Richardson 2000) and rewriting as a feminist textual strategy (Threadgold 1997), to represent knowledge production in design from the perspective of women.

The thesis itself exemplifies multi-modal border work that straddles disciplinary, representational and epistemological boundaries and relationships, while contributing to qualitative research more broadly. Place stories in the thesis moved the personal story into knowledge production in design. Yet occasionally, stories are over-individualised, and sometimes over-legitimised (realist stories of truth). Thus, my use of the 'zine in Chapter 5 was not just to generate a collective story, but to capture women storying together, which is one of the aims of feminist research. Yet the 'zine does more than this, it has created new representations of stories. So, how could future storying take forward some of these ideas? The broadened understanding of text beyond the print medium of scholarship in this thesis travels, I argue, much more powerfully through local neighbourhoods, through dialogue and connections between people than a publication rubric. Although institutional relations of ruling are maintained through texts that travel, (Smith 1987), this thesis is a text that will travel, which also describes women producing texts that intervene in relations of ruling in local and particular ways. This brings me to the final argument that revolves around generating new feminist analytical approaches to theorising gender in design in universities, which I am calling extra-local and place gendering.

Extra-local gendering and place gendering

The thesis contributes a documentation of the past in design scholarship, and rewriting as an alternative analytical and methodological approach for restorying the future from the perspective of women design academics. My final argument therefore, involves a new feminist analytical approach to theorising gender in design scholarship. My intention was to apply Acker's (1990) multi-level framework to theorise women's stories of experience negotiating Morley's (2003) hidden gendered curriculum in universities across contact zone shifts. Yet this proved problematic. In each of the three chapters, the diverse ways in which the women negotiated institutional obstacles exceeded Acker's five levels of organisational gendering. I found it difficult, in the data analysis, to distinguish between the local experiencing of organisational gendering, which is manifest in the university's hidden curriculum, and its representation in texts and discourses, over time and across space. This suggests that, like scholarship, how gendering is enacted is not simply located in one place. Doing 'being academic' is not located in one institution, as I have agued, it is a community of practice that stretches across place and time, as does gendering. Gendering crossed historical, institutional and disciplinary boundaries in complex ways that, in my data, exceed Acker's and Morley's theorisations.

I now turn to a new analytical approach that offers new theoretical terms that account for its durability across geographical space and historical time. It incorporates Smith's (1987) textually mediated relations of ruling, Acker's (1990) organisational gendering, Morley's (2003) gendered universities, and Somerville's (2007) place stories. It is, simply put: extra-local and place gendering. I define extra-local gendering as the relations of ruling manifest in texts that mediate between the local and extra-local to enable the durability of gendering across geographical space and historical time. Place gendering creates and maintains the specificity and historicity of the relations of ruling that materialise as individuals' localised, lived, embodied experiences in particular places and historical moments. I elaborate this idea as follows.

Extra-local gendering is textual in the broad sense, extending beyond language and the written word to incorporate, for example, the visual, the corporeal and the filmic (Threadgold 1997). Extra-local gendering is discursively generated, mediated, maintained and reproduced in material form through, for example, records, histories, newspapers, movies and images. In universities, extra-local gendering is the textual mechanism that promotes men's authority, positioning women as institutional outsider. This is achieved through certain textual practices and discourses that maintain men's authority through gendered narratives of absenting, abstracting and segregating that represent academic subjectivity and work. These include, for example, patterns of sayings and doings (who speaks/does, who listens/does not); recognition and misrecognition (how speaking/doing are attributed); selective recordings (who/what is documented/elided); and recitation and dissemination (peer review, publication and citation practices). The effect of extra-local gendering, for women, is manifest in, for example, their omission from histories, knowledge production and citation networks and their segregation from certain textual and discursive networks. Extra-local gendering explicitly draws on Smith's theorisations of texts that travel, and has localised, material effects on women, which can be articulated as place gendering.

Place gendering is generated, mediated, reproduced and maintained through localised institutional practices, processes and discourses, such as rules, regulations and documents. Institutional discourses circulate in the form of texts, such as, workload agreements, funding applications, teaching contracts and policies. Texts both organise the gendered conditions of academic work in particular universities, and connect local places in broader gendered discursive networks. Place stories locate 'the (lived) body' (Somerville 2004, p. 48) in texts, while place gendering explicitly connects place to organisational gendering in the university. Place gendering accounts for how individual women and men are, for example, located (in space), positioned (in power), and valued (recognition, qualifications, remuneration, choice of work, travel, promotion) in local neighbourhoods. The effect of place gendering on women is manifest in, for example, horizontal and vertical segregation, and exclusion from institutional networks, which limits their access to mentoring, promotion, funding and so on.

Place gendering is an active process that allows for local adjustments in response to changes in institutional conditions, while maintaining the textual substructure and durability of extra-local gendering. Place gendering intersects with extra-local gendering in specific local places, to produce material effects on the 'particular, lived body' (Kirby 1991, p. 8). For example, the feminisation crisis discourse (Morley 2011) can be seen as an extra-local response to localised shifts in women's participation in certain disciplines such as design. The 'equity paradox' (p. 227) in this discourse is manifest in the broadly perceived devaluation of certain disciplines that women dominate, while on the local scale, senior academic positions in these disciplines remain resistant to feminisation. The ongoing maintenance of place gendering in particular universities is accomplished through extra-local gendering, yet its impact is local. Extra-local gendering accounts for the way in which power-knowledge regimes move from place to place and shift in response to historical conditions over time, while essentially maintaining gendered power relations. Extra-local gendering accommodates the issue of universities not being porous, that is, they comprise university buildings, offices, amenities, exits and so on. Their physical location in space is a product of the promotion and maintenance of men's authority because they organise how women and men differently experience 'being' at work on a daily basis.

Extra-local and place gendering intersect in specific places to maintain gendered discursive networks of power across multiple spatial and temporal relocations. This intersection makes it possible to describe how women's experiences of place gendering are made durable across communities of practice that are located in different geographical places and historical time. Extra-local gendering however, relies on recitation for its maintenance (Grosz 2000; Threadgold 1997). This is where place stories come in. Women's stories both invoke extra-local gendering, and potentially constitute its transgression through particularised accounts of how individuals negotiate their local conditions of place gendering. The idea of women writing design scholarship, in this thesis, relied on place stories describing how women design academics transgress localised gendered practices, processes and discourses in particular universities at specific historical moments. Its documentation in this thesis however, intervened in extra-local gendering, through the text of this thesis, which will travel through the technologies of digital media and scholarly conferences.

By renaming organisational gendering as place gendering, I can account for how place gendering is experienced by women and represented in their place stories. Using the word 'place' instead of 'organisational' locates particular women in actual geographical places while extra-local gendering accounts for how 'doing gender' is remarkably similar in different universities. Place gendering makes extra-local gendering durable over historical time and remarkably similar across geographical space. So what of the future?

Rewriting scholarship through design for the future

The place stories in this thesis provided glimpses of how I experienced the historical emergence of design scholarship through my own scholarly emergence through this doctorate. Like design scholarship, I had no training or understanding of feminist traditions prior to starting this doctorate. My capacity to write was garnered from my lifelong habit of reading, and my professional interest in the capacity for words and images, together, to ignite people's imaginations and influence their understanding of social issues in a meaningful way. This did not start from 'nowhere' however. I had worked in the community cultural development sector as a designer and art director prior to becoming an academic, so my own feminist story was generated through my conversations with a woman who ran the organisation in which I worked in the mid-1990s. For example, I distinctly recall her pointing out how language defaults to the masculine. Writing this thesis however, has not been easy. Following Richardson (2000), writing is both the method of inquiry and the production of the concrete outcomes of my inquiry. In other words, I write to think, while writing produces me as (design) scholar. Yet design has been written into the text of this thesis and other texts (see Appendix 2) in multiple ways, as I have described in previous chapters. The new feminist analytical framing of extra-local and place gendering can be applied in other domains in universities and work organisations, to bring to light feminist accretion through collective storying in other places. It might be argued furthermore, that future research could look at the intersection between race and gender in design scholarship, particularly with the recent growth of professional doctorates in Australia and internationally (Clerke & Lee 2008).

Recent changes in research evaluation and measurement in Australia and internationally furthermore, have opened space for recognising non-traditional research outcomes as scholarship, such as exhibitions and creative works. This changes the scholarship space for women and for design, as I previously argued in Chapter 2. Design scholarship therefore, is currently developing new ways of measuring research outcomes, and attempting to establish boundaries around what counts as design scholarship, and indeed, what counts as design, as a recent online post exemplifies:

> Design…has created boundaries, 500 or so at last count. Instead of creating lines that delineate one design activity from another with outdated terminology that only serves to create camps that often prefer not to see what we have in common but only what makes us different why not declare that design does not have boundaries and that we strive to do as well as possible. Otherwise, design could become infinitely fragmented and for what purpose (Giard 2012a).

And a day later:

> …perhaps we need to look at what creates cohesion rather than what divides us. This type of division or silo mentality, which can occur when sub-dividing an activity such as design, has been both the strength and the weakness of the modern university, for example. Typically, academic units, which should be collaborating, are not because of walls that have been created and, worse, maintained. This same kind of territorial mentality almost killed the American auto industry in the 1970s and 1980s at a time when marketing did not talk to engineering who, in turn, did not talk to design, and so on. From my perspective, it

> appears that we could easily lose the goal of designing if we allow ourselves to be distracted by the many ways that design can be sub-divided (Giard 2012b).

In contrast to the fragmentation these accounts describe, the broadening out of scholarship space through design, which the data in my thesis exemplify, has implications for other domains in universities more broadly, specifically through the deployment of images and the visual representation of information. Multi-modal border work, as I defined the term in the previous section, has the potential to enhance presentation standards for doctoral students and young academics. For instance, Siân and Maxine in Chapter 6 talked about presenting design outcomes to non-academic audiences, while an academic colleague recently presented a workshop on the principles of visual communication to enhance academics' research presentations in other domains. A recent doctoral thesis articulates, from a design perspective, a taxonomy of graphic devices to guide non-design writers in their use (Sadokierski 2010). The Powerpoints through which I have presented my work throughout this doctorate furthermore, have been used by other women at UTS, while a panel Chair at one of these conferences requested the template, saying it was the best presentation he had seen. These examples, produced by women, embody the potential to enhance knowledge production in other disciplines because they use specific design knowledge to identify, categorise and visualise a reconfigured relationship between design scholarship and writing.

In conclusion, in this thesis, I have opened space for women writing design scholarship by introducing key concepts that reconfigure this emergent practice-oriented project and reconfigure rewriting itself. I have rewritten the relation between design scholarship and writing in the university by reconceptualising scholarship as multi-modal border work. I have also proposed a new analytical approach to theorising 'doing gender' in the university, extra-local and place gendering, which enables an understanding of how gendering is made durable across space and over time, yet intersects in local neighbourhoods in particular ways. I have reconfigured multiple institutional spaces, such as corridors and meetings, as scholarship space and elevated tactics to a proper place in institutional discourse through the term scholarship tactics. As I have elaborated in this chapter, the accounts I examined throughout this thesis repositions women as active, legitimate subjects of design, who renegotiate their work across multiple institutional and disciplinary boundaries. In doing so, I have reconfigured design scholarship in a way that recognises the contribution of women design scholars in the past, including the women in this study, but also because it creates a place for younger generations of women to take up and extend what has been accreted over 40 years. I acknowledged in Chapters 1 and 2 that part of my motivation for this research was to find a legitimate place for myself and other women design academics in the gendered space of academic work in design in universities. It therefore seems appropriate to conclude this work with the observation that women design academics have opened space for rewriting design scholarship in new ways for the future.

Epilogue

In a thesis centrally concerned with documenting women's experiences as design academics, I conclude with a brief account of what happened to the women in my study in the five years since I spoke to many of them.

Jenny Toynbee Wilson has retired, yet continues to teach on a sessional basis at UTS. Jenny read and contributed valuable feedback to drafts of Chapters 2 and 4, while her unpublished thesis provided an important historical starting point for my thesis. Several of her papers reporting the results of her research were published in 2007 (Toynbee Wilson 2007a, 2007b, 2007c, 2007d, 2007e). Of the women who participated in the memory workshop in Chapter 5, Elle was appointed to Associate Dean in the faculty in which she works on completion of her doctorate; Anje is in the process of completing her doctorate while continuing to work as a senior lecturer; Cass continues to work as a senior lecturer; and Mez has been appointed to a fulltime position as lecturer in a Sydney university. Of the 10 women I interviewed for Chapter 6, Jan has retired; Anna continues her work in senior academic management; Marilyn, Veronica, Siân and Rachel work in the same institutions, while Veronica has completed her doctorate. Pia and Isabel now work together in the same institution and continue their research collaboration. Maxine has had a second child, while Donna has had two children. When I requested a list of her 'official' scholarly output, Donna commented:

> In terms of doing 'other things', I've been on mat[ternity] leave twice in the last three years, once in 2009 (from summer 2010) then again from February 2011 until February 2012. I only had four months back at work in between them! But taught an awful lot in that time and felt fully 'caught up' with things in the department (personal correspondence, 16th February, 2012).

Donna's experience echoes my own. Despite the gendered conditions under which they work, I argue that women are active, legitimate subjects who actively shape knowledge production in design within local neighbourhoods, the outcomes of which achieve the element of outreach to non-design and non-academic audiences. What is produced by this research therefore, is an assemblage of accounts and engagements with the scholarly project of design by women that challenges both the existing design literature and discourse and reconfigures design scholarship for the future.

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Adjunct Professor Jenny Toynbee Wilson

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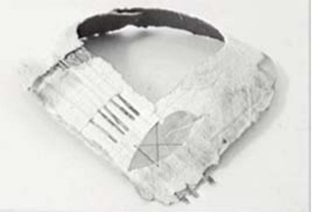
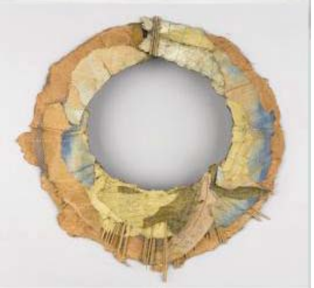
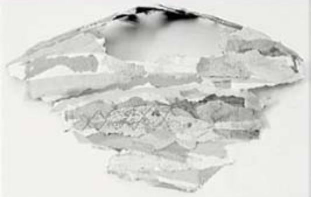


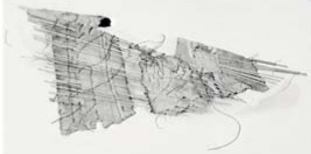
A10419 Body jewellery “Quiet Message Collar”. White/green circular collar made from recycled paper, grass stems, leaves, Japanese tissue and cotton thread. Has wax resist pattern and a wide leaf inserted at the front. Jenny Toynbee-Wilson, Australia. 1984.



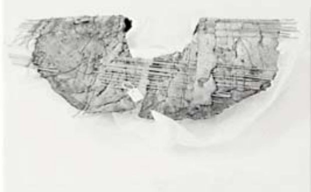
A10420 Body jewellery “Tree Message Collar”. Handmade green/blue/tan collar made from recycled paper, grass stems, leaves, flyscreen mesh and cotton thread. Jenny Toynbee-Wilson, Australia.(OF).



A10421 Body jewellery “Landscape Lacking Collar”. Handmade grey/off-white/grey- green circular collar made from recycled paper, japanese kozo, flyscreen mesh, leaves and cotton thread. Jenny Toynbee-Wilson, Australia. 1984.(OF).



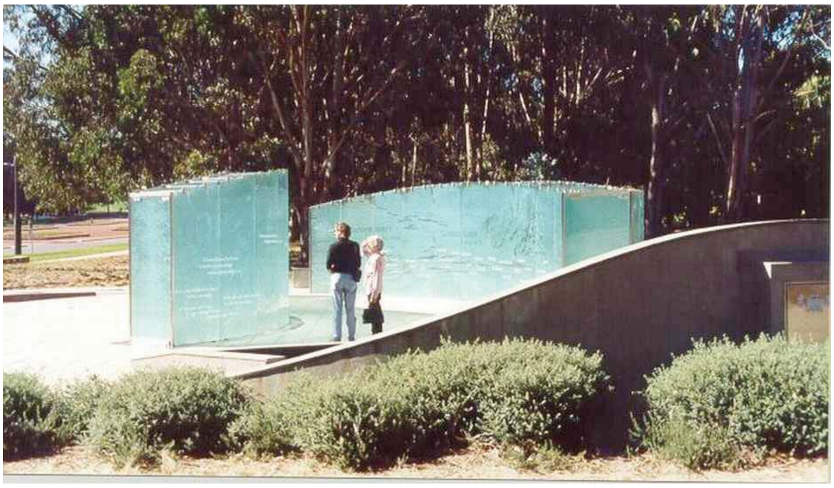
A10422 Body jewellery “Landscape Bound Collars No. 1 & 2”. Two handmade circular collars made from recycled paper, grass stems, linen and cotton thread. Jenny Toynbee-Wilson, Australia. 1984.(OF).



A10423 Body jewellery “Strata No. 1 Collar” (left). Handmade circular purple/mauve collar made from recycled paper, grass stems, and linen thread. Jenny Toynbee-Wilson, Australia. 1984.(OF).

http://www.powerhousemuseum.com/collection/database/search_tags.php?tag=toynbee-wilson

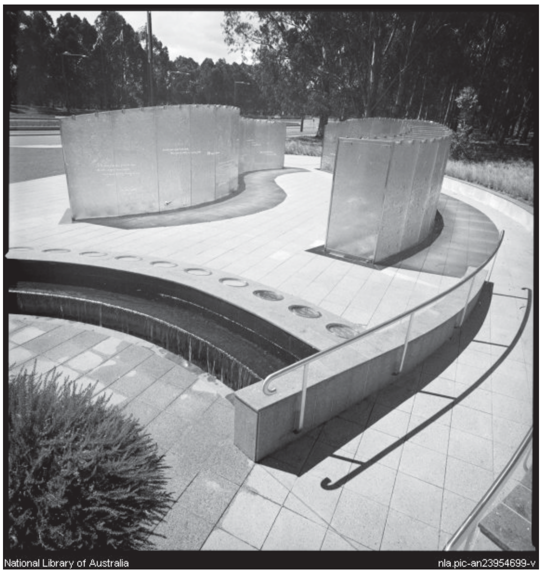
The Australian Service Nurses National Memorial



‘The memorial consists of two curvilinear glass walls. Each wall is faced with clear glass over glass. Etched and cast into the inner glass walls, in a timeline sequence, are important images and events drawn from the history of Australian Service nursing. They include names of places in which nurses have served and a collage of historical photographs and extracts from diaries and letters, in the original handwriting. Among values reflected in the memorial are those of human dignity and worth, dedication in bringing succour [sic] and care, commitment beyond self, courage, companionship and fortitude. Some panels are blank. This is intentional, reminding visitors of the inconclusive nature of any memorial to an ongoing Service group. The memorial is distinctly horizontal and the form of the interlocking glass walls represents nurturing hands, symbolic of nursing. The walls sit on an elliptically shaped platform. To the south of the two glass walls is a curving masonry wall and below this another curved wall. South of this is an arching wall with seating on its north face. A contemplative space is surrounded with rosemary for remembrance. There are three flagpoles at the north west corner of the forecourt.

The design by Robin Moorhouse, a Sydney-based sculptor, was chosen following a two-stage national design competition conducted by the National Capital Authority. Ms Moorhouse worked with a design team comprising Warren Langley, Brian Wilson, Jenny Toynbee Wilson, Felicity Carruthers and Michael Biddulph.

The memorial was unveiled on 2 October 1999 to mark 100 years of military nursing and to honour those who served and suffered in war. Military nursing in Australia was established in 1899. In January 1900 fourteen nurses set off from Sydney for the Boer War. Nurses from South Australia, Victoria and Western Australia followed. Since then, service nurses have played an important role in every major conflict in which Australia has been involved (http://nla.gov.au/nla.pic-an23954699).



McDonald, Damian, 2002, **Australian Service Nurses National Memorial, Anzac Parade, Canberra,** 1 negative : b&w ; 5.5 x 5.5 cm, Accessed November 27, 2008, <http://www.nla.gov.au/apps/cdview?pi=nla.pic-an23954699>

Appendix 2.

Paper submitted to DRS 2012 conference

DRS 2012 Bangkok
Chulalongkorn University
Bangkok, Thailand, 1–4 July 2011

Author Name(s) (2011). Paper Title. XX – XX

Re:framing visual communication design methods as translation: analysing and representing qualitative interview-based research

Teena Clerke

University of Technology, Sydney.

Visual communication design academics engaged in changing practices from design to scholarship often struggle with how to translate their professional knowledge and skills to scholarly practices, such as analysing qualitative data and reporting research findings. This process is complicated by the institutional positioning of an emergent practice-oriented discipline with a visual communication focus within the contemporary university, which is increasingly governed by audit systems that determine and constrain what constitutes legitimate scholarship. While the design academics I have interviewed often use their professional modes of working to inform their research, and particularly, for interpreting and representing research outcomes, very little of this translational work is documented. While there is a growing literature on design research, there is a paucity of information explicitly describing how visual communication design methods can be used to translate the analysis of qualitative text-based research data and its representation in scholarly publications.

The methodological explication this paper presents renders this translation visible through a description of my own experience writing my doctoral dissertation. I describe and illustrate how visual communication design methods, ordinarily employed in professional design practice, translate the analysis of qualitative interview-based research data and its representation for publication. I report on the design methods I used to visually map analytical categories in a research interview transcript and the visual representation of this analysis in 'zine format in my dissertation.

Keywords : qualitative research methodology, visual communication design, interview analysis, 'zine, word and image representation, visual map

Introduction

Knowledge production in emergent practice-oriented disciplines such as design is often positioned in binaristic relations, for example, practical/research, visual/textual, and professional/scholarly. Either/or divisions such as these problematically reinforce institutional and disciplinary boundaries around what constitutes professional and scholarly work in design. This is further complicated as design academics moving from practice to academia are required to learn new skills, such as scholarly writing, to undertake, analyse and publish research despite recent international shifts to non-traditional artefact-based research output. Design practitioners undertaking research in university settings often engage in what I am calling translational work by using visual communication design methods to conduct and represent qualitative research data analysis. That is, I propose they utilize, rather than lose, their professional design skills, knowledge and processes to undertake and publish research in written modes, the impact of which is strengthened through design methods. Yet these methods are rarely explicitly described and acknowledged as legitimate methodological approaches to qualitative research data analysis and its representation. I argue that such translational work needs to be recognised as legitimate scholarly practice in the contemporary university, which is the institutional location for a broad range of practice-oriented professional disciplines, as well as design.

This paper addresses the gap in the methodological literature on qualitative research that results in reference to visual communication design methods as alternative (visual) ways of generating empirical data being primarily analysed in traditional social science or humanities style written modes. By focusing on how design methods can be used in the analysis and representation of text-based qualitative research data, the paper also addresses the gap in the design research literature that either focuses on research methods for visual communication (Kenney 2009), the use of visual modes such as film and photography to generate empirical research data (Buur et al. 2010; Pink 2001; Reeves 2011; Ruby 2005) or the use of design methods to visually map complex research findings to a range audiences (Erwin 2011).

In this paper, I draw on my own experience, as a design academic writing a traditional doctoral research dissertation to address the problem of managing large sets of data generated through qualitative interview-based research. My research comprised open-ended qualitative individual, paired and group interviews, which I digitally recorded and transcribed. Proficient in visual analysis but new to qualitative data analysis and scholarly writing, I struggled to work productively with the transcript generated from one of these interviews while analysing the data. The problem for me, as an academic changing my professional practice from design to scholarship, was how to manage the large set of data the transcript comprised. Specifically, how could I work with the text-based transcript to identify analytical categories across the entire interview, while linking specific topics that were woven throughout? As designer, researcher and author, how could I use my professional visual communication design skills, knowledge and methods to analyse the data so that I could write a coherent and persuasive narrative that also reported the research findings?

This paper describes the visual communication design methods I used in my dissertation to translate the analysis and representation of a research transcript. It is structured to first outline the theoretical and methodological framings, briefly explicate the research context, describe and illustrate how I used design methods to analyse data through mapping processes, and how the analysis was translated to ’zine format. The paper concludes by drawing some more general conclusions about how professional practitioners new to qualitative research, such as designers, may contribute methodological innovations to knowledge production processes beyond disciplinary boundaries.

Theoretical and methodological framings

My approach to generating, analysing and reporting qualitative interview-based research data in my doctoral dissertation is informed by feminist (Richardson 1997, 2000) and post-structuralist (Scheurich 1995) epistemologies. While different, these epistemological positions are often brought together and they share assumptions about research texts. First, these perspectives understand research texts as being jointly produced by researcher and researched, and as co-constructions of their interaction in, for example, an interview, are neither neutral nor objective. Second, that research texts are (re)presentations of people's lived experiences as performed in research interactions, and are thus interpretations rather than representations of universal 'truths'. Third, through the co-constructed textual practice of generating and writing research texts, meaning is contested and what is produced is an interpretation. By foregrounding certain parts and backgrounding or omitting other parts in the analysis and 'writing up' of data analysis, the researcher interprets people's tales of their experience as one of many possible interpretations. In turn, as people tell stories about the events they have lived through in research interviews, they 'add to' these experiences as a way of making sense of what happened. Taussig (1993) refers to these additions as 'excess', and the value of excess in research data is that it often sparks new insights into people's lives that may contribute to new knowledge.

The visual communication design methods I used to analyse the data and represent this analysis draw on methodological adaptations of literary practices to research that blur the distinction between fiction and non-fiction, such as ghostwriting (Bower 2009, 2010; Clerke 2009; Rhodes 2000; Rhodes & Brown 2005). Rhodes (2000) uses ghostwriting as an interview-based research methodology to analyse and represent alternative accounts of people's experiences of organisational change to trouble the idea that research writing can unproblematically represent the social world (Rhodes & Brown 2005, p. 469). For Rhodes, research methodologies that collapse the distinction between fact and fiction draw attention to research texts as interpretations (p. 467), which implies a heightened sense of responsibility for the researcher-author. In other words, researchers have an ethical responsibility for the textual choices they make to mindfully represent both themselves and also the people about whom they write.

Drawing on Richardson, Rhodes (2000) claims that as research is a form of textual practice, researchers are 'textual practitioners' (p. 513). Through writing, researchers speak about and also for the people they study, and 'bestow meaning and promulgate values' (p. 513) in the process of inscribing their lives in research texts. In other words, researchers produce interpretations of the world in which their participants inhabit. Rhodes argues that through ghostwriting, the social activity of interviewing is acknowledged as a 'situated and context-dependent performance practice' (p. 514) that textualises experience rather than produces 'true' accounts of experience. The ghostwritten text becomes 'both a description and a component part of the practices it refers to...[while] the texts construct rather than discover the world' (p. 514). Research texts thus perform an interpretive function, and through their textual practices, researchers produce texts that perform as representations of the 'lived realities' of the people for whom they purport to speak.

My use of visual communication design methods was inspired by Richardson's (1997) textual play in writing for and about how she co-produced research texts, and guided by Rhodes' experimental approach to research methodologies that ghostwriting represents. In doing so, I address Rhodes' question, how is it possible to account for fictionality in research texts and what does it mean to account for it in different (visual) ways? Motivated by my desire to engage with participants' experiences as design academics, the design methods I employed acknowledge the constructed nature of research texts, as generated through specific research events organized by me for my doctorate. I argue that the use of these methods to mindfully translate the transcript data into a visual interplay between word and image, and researcher and researched, while also locating me as researcher and participant in the co-constructed text of my dissertation, constitutes an ethically responsible research practice. As it happened, I employed visual communication design methods out of sheer frustration during the analytical process because I could not 'see' the entire transcript at once, keep track of themes as they emerged, nor identify thematic shifts across the data set, as the following section explains.

Translating qualitative research data analysis into visual maps

The context of the research on which this paper reports is a group interview in 2008 in which four design academics working together at an Australian university participated, that comprises one of three analysis chapters in my doctoral dissertation. Conceived as a five-hour workshop to produce individual and collective accounts of their experiences as design academics, the purpose was to reconceptualise design scholarship on the basis of how participants spoke about their academic work. Yet analysis proved cumbersome under the sheer volume of data: over 50,000 words, in 9pt type, no paragraph spacing, on 67 pages printed as double page spreads in landscape, on both sides of A4 paper. As I read the transcript, themes emerged, trailed off, backtracked and looped around as the workshop proceeded, while the conversational flow was interrupted by people talking at once, laughter and incidental noise, making it difficult to identify and link topics. While reading, I used coloured markers to highlight themes, as is common in qualitative data analysis, yet the designer in me couldn't 'see' the whole conversation in order to analyse parts of it, nor contextualise these parts to produce stable analytical categories around which my dissertation chapter could be structured. This was in contrast to how I, as both researcher and participant, could 'see' the academics sitting at the table talking when I listened to the digital recordings of our conversation. The designer in me needed to translate the data from audio to visual mode, by using my design knowledge, skills and practices.

In order to visualize the connection between topics while mapping the conversation into provisionally stable analytical categories, I sketched by hand colour-coded thumbnails of each double page of the transcript, similarly to how a designer might sketch thumbnails of page spreads in a multi-page publication, and added a timeline to mark meal breaks. Knowing that the handdrawn sketch was literally 'a rough' meant that I felt comfortable about moving things around, writing notes to myself and drawing lines to connect sections of the map while crossing out parts as they became irrelevant (see fig. 1). This process took some time. Like Sadokierski (2010), I immersed myself in the data through multiple readings and the coordinated activity between hand, pen and paper over time the multi-modal performance of reading and drawing represents. The translational work of handdrawing a map of the transcript that visually represented the analytical categories allowed me to 'see' connections between topics that generated new categories as I sketched. In other words, the visual communication processes I employed designing multi-page publications enabled me to 'read' the qualitative text-based data differently. While maps have been used extensively in communication design to render complex, often quantitative and time-based information accessible to diverse audiences (see for example Jencks 2000), they differ from diagrammatic representations in two ways. In maps, data is presented in context, and is structurally organised as 'a continuous navigable topography' (Erwin 2011, pp. 1–2), yet very little is known about how maps render qualitative data analysis more accessible to visually oriented researchers.

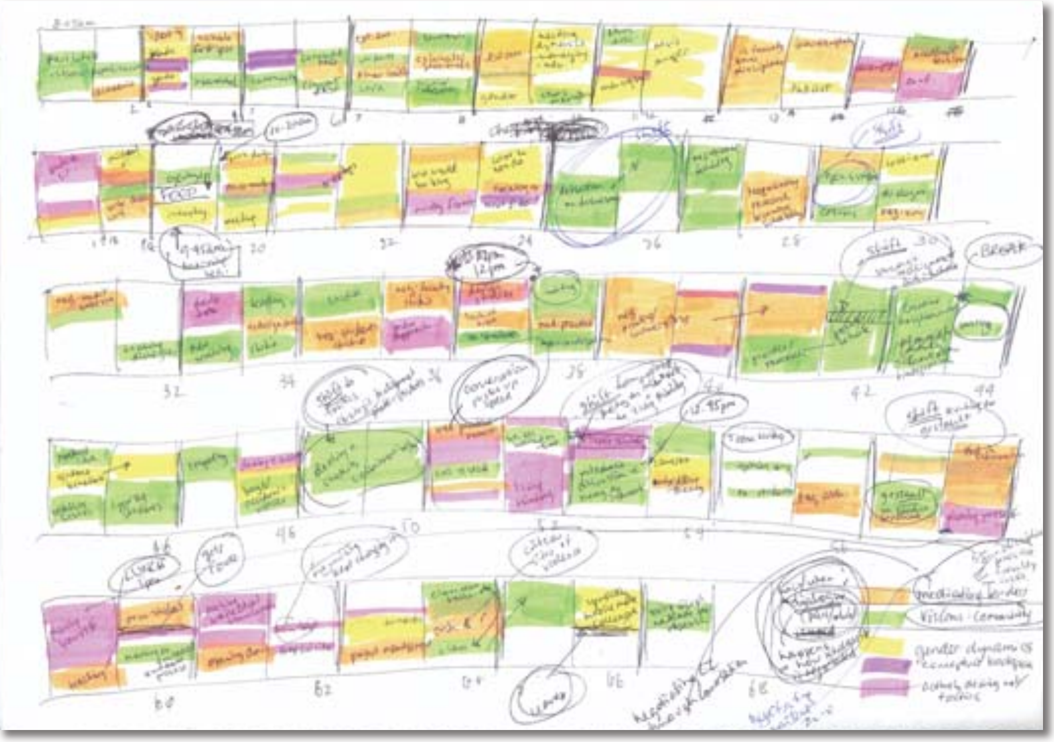


Figure 1. Handdrawn map of emerging analytical categories

The process of visualising the workshop conversation as a colour-coded map enabled me to make links between conversational topics, which had previously been obscured. The map in Figure 1 shows the conversational flow and thematic clusters or 'hotspots' (circled) that became visible when I rendered the transcript as a single image.

While the map facilitated a breakthrough in my analysis of the data, it fell short of enabling me to translate the analysis into the chapter text. To do this, I tried a number of different approaches. First, I tabled the conversational topics sequentially, but the table did not capture the flow of the conversation nor allow me to link topics. Next, I devised a template that mapped the transcript line by line so I could accurately represent how topics mapped onto each page, yet this was extremely time consuming and difficult to use. I then used the text highlighter in Word to code each of the analytical categories in colours that corresponded to the handdrawn map, through which I was able to 'trace' these categories from the map to the Word document text. In other words, I worked the analysis generated through the map back into the digital text. In the process, I refined the analytical categories.

The next challenge was to translate the 67-page colour-coded Word document into a single page view to render the data accessible for close analysis. I reduced the document to 10%, the minimum viewing size, and took a screen grab (Figure 2).

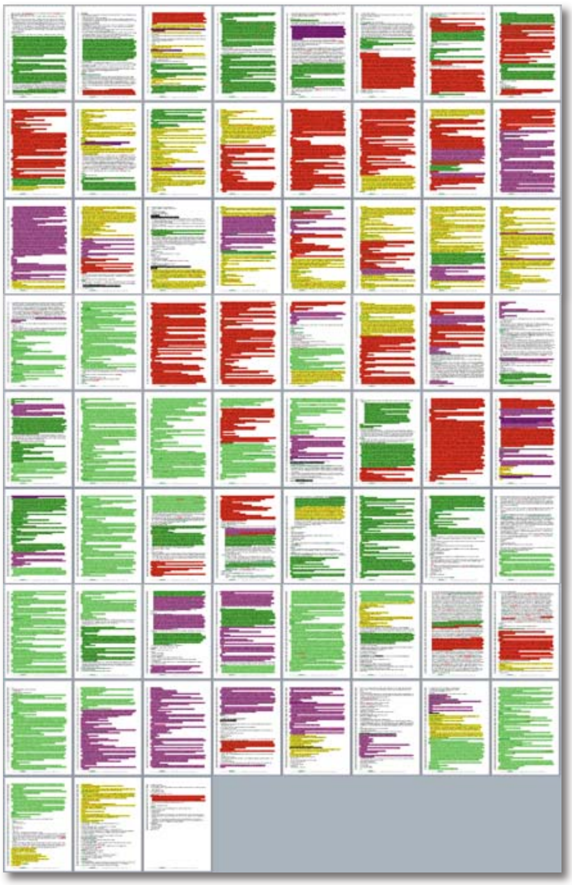
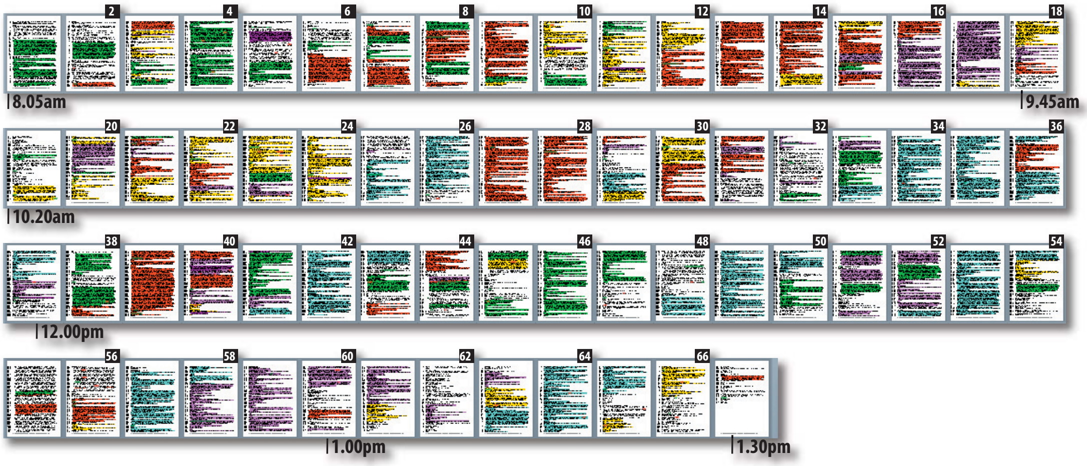


Figure 2. Portrait map showing highlighted text in Word

This process produced a different kind of map of the colour-coded transcript, which I saw as a more 'authentic' representation than the hand drawn map, yet it lacked reference to the passing of time in the workshop. In *InDesign*, I inserted the screen grab, added a timeline, then page numbers to mark relevant data in each analytical category so I could identify them once the categories were stable enough to begin writing. The process enabled me to locate each analytical 'hotspot' in time (during the workshop) and place (in the transcript) (see Figure 3).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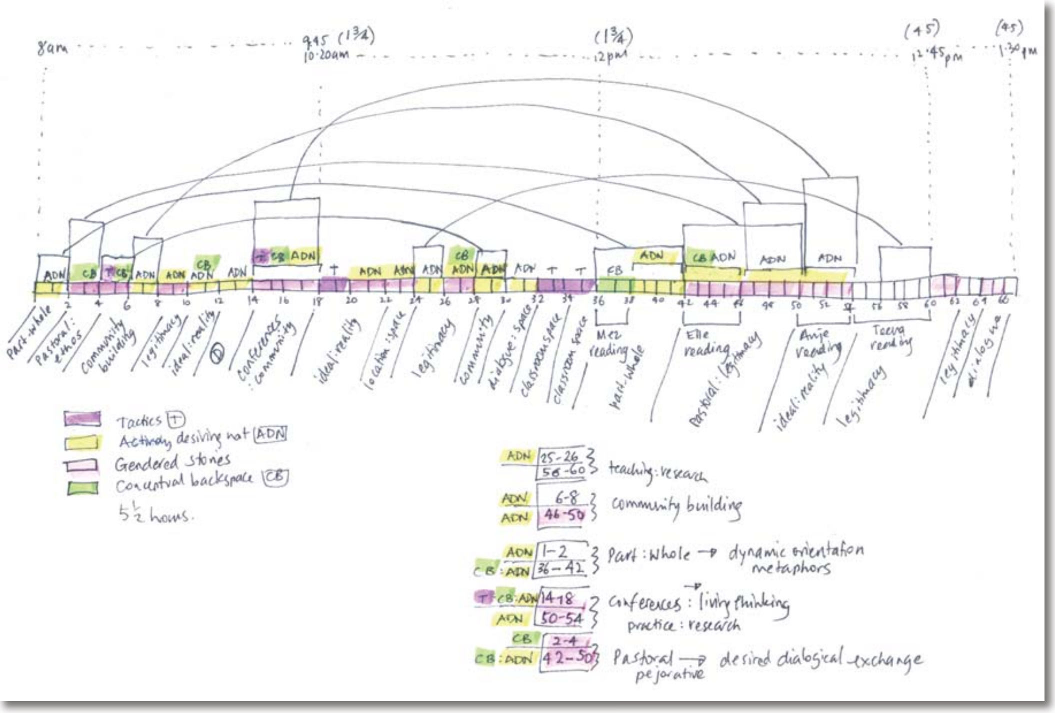
64
66
1.00pm
1.30pm

Figure 3. Landscape map of highlighted data organised as time-based page spreads

While more 'accurate' than the handdrawn map, I was still unable to use this new map to link topics into analytical categories across the transcript. I went back to my notebook and pen and sketched a significantly smaller map in which the colour-coded double page spreads were organised as a linear representation of the transcript. Underneath, I added page numbers and noted the conversation topics, while above, I drew lines that linked topics into analytical categories and added a timeline. Next, I translated the categories into a key, noting the page numbers in which topics fell (Figure 4).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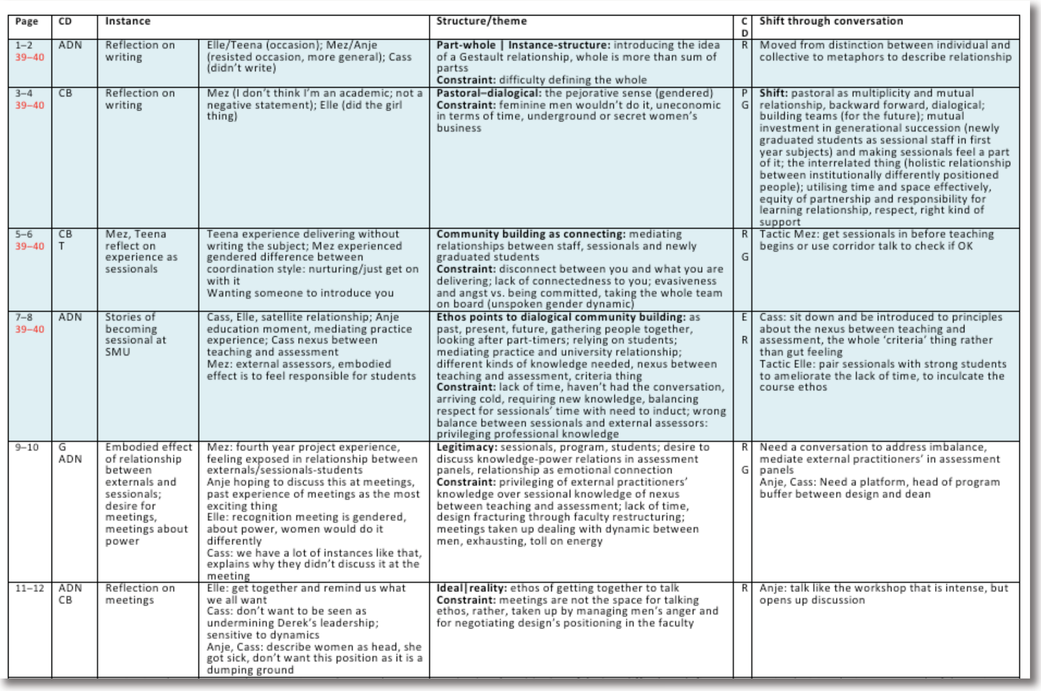
Part:whole
Pastoral: ethos
Community building
legitimacy
ideal:reality
D
Conferences : community
ideal:reality
location : space
legitimacy
community
dialogue : space
classroom space
classroom space
Mez reading
part:whole
Elle reading
Pastoral : legitimacy
Anje reading
ideal:reality
Teeva reading
legitimacy
legitimacy
dialogue
Tactics T
Actively desiring not ADN
Gendered stones
Conceptual backspace CB
5½ hours.
ADN 25-26 56-60 teaching:research
ADN 6-8 ADN 46-50 community building
ADN 1-2 CB:ADN 36-42 Part:whole → dynamic orientation metaphors
T CB:ADN 14-18 ADN 50-54 Conferences : living thinking practice : research
CB 2-4 CB:ADN 42-50 Pastoral → desired dialogical exchange pejorative

Figure 4. Handdrawn map linking topics into analytical categories

The underlying structure of the map organised the data into units of double page spreads, while the narrative topography described by the lines above the transcript that connect topics to one another within analytical categories interrupted the temporal linearity dominating both the workshop and transcript. Once this new handdrawn map was sketched, using the key as a guide, I tabled the linked data into the analytical categories in Word, a page of which is shown in Figure 5.



Page	CD	Instance		Structure/theme	C D	Shift through conversation
1–2 39–40	ADN	Reflection on writing	Elle/Teena (occasion); Mez/Anje (resisted occasion, more general); Cass (didn't write)	**Part-whole | Instance-structure:** introducing the idea of a Gestault relationship, whole is more than sum of partss **Constraint:** difficulty defining the whole	R	Moved from distinction between individual and collective to metaphors to describe relationship
3–4 39–40	CB	Reflection on writing	Mez (I don't think I'm an academic; not a negative statement); Elle (did the girl thing)	**Pastoral–dialogical:** the pejorative sense (gendered) **Constraint:** feminine men wouldn't do it, uneconomic in terms of time, underground or secret women's business	P G	**Shift:** pastoral as multiplicity and mutual relationship, backward forward, dialogical; building teams (for the future); mutual investment in generational succession (newly graduated students as sessional staff in first year subjects) and making sessionals feel a part of it; the interrelated thing (holistic relationship between institutionally differently positioned people); utilising time and space effectively, equity of partnership and responsibility for learning relationship, respect, right kind of support
5–6 39–40	CB T	Mez, Teena reflect on experience as sessionals	Teena experience delivering without writing the subject; Mez experienced gendered difference between coordination style: nurturing/just get on with it Wanting someone to introduce you	**Community building as connecting:** mediating relationships between staff, sessionals and newly graduated students **Constraint:** disconnect between you and what you are delivering; lack of connectedness to you; evasiveness and angst vs. being committed, taking the whole team on board (unspoken gender dynamic)	R G	Tactic Mez: get sessionals in before teaching begins or use corridor talk to check if OK
7–8 39–40	ADN	Stories of becoming sessional at SMU	Cass, Elle, satellite relationship; Anje education moment, mediating practice experience; Cass nexus between teaching and assessment Mez: external assessors, embodied effect is to feel responsible for students	**Ethos points to dialogical community building:** as past, present, future, gathering people together, looking after part-timers; relying on students; mediating practice and university relationship; different kinds of knowledge needed, nexus between teaching and assessment, criteria thing **Constraint:** lack of time, haven't had the conversation, arriving cold, requiring new knowledge, balancing respect for sessionals' time with need to induct; wrong balance between sessionals and external assessors: privileging professional knowledge	E R	Cass: sit down and be introduced to principles about the nexus between teaching and assessment, the whole 'criteria' thing rather than gut feeling Tactic Elle: pair sessionals with strong students to ameliorate the lack of time, to inculcate the course ethos
9–10	G ADN	Embodied effect of relationship between externals and sessionals; desire for meetings, meetings about power	Mez: fourth year project experience, feeling exposed in relationship between externals/sessionals-students Anje hoping to discuss this at meetings, past experience of meetings as the most exciting thing Elle: recognition meeting is gendered, about power, women would do it differently Cass: we have a lot of instances like that, explains why they didn't discuss it at the meeting	**Legitimacy:** sessionals, program, students; desire to discuss knowledge-power relations in assessment panels, relationship as emotional connection **Constraint:** privileging of external practitioners' knowledge over sessional knowledge of nexus between teaching and assessment; lack of time, design fracturing through faculty restructuring; meetings taken up dealing with dynamic between men, exhausting, toll on energy	R G	Need a conversation to address imbalance, mediate external practitioners' in assessment panels Anje, Cass: Need a platform, head of program buffer between design and dean
11–12	ADN CB	Reflection on meetings	Elle: get together and remind us what we all want Cass: don't want to be seen as undermining Derek's leadership; sensitive to dynamics Anje, Cass: describe women as head, she got sick, don't want this position as it is a dumping ground	**Ideal|reality:** ethos of getting together to talk **Constraint:** meetings are not the space for talking ethos, rather, taken up by managing men's anger and for negotiating design's positioning in the faculty	R	Anje: talk like the workshop that is intense, but opens up discussion

Figure 5. Analytical table generated from the handdrawn map

Translated into the key, the analytical categories that emerged from this multi-modal mapping process made it relatively easy to interrupt the temporal linearity of the transcript narrative to identify which data to link, making it easier to select the 'best' data to analyse. In other words, the translational process of visualising data analysis using handdrawn and digital design methods enabled me to refine the analytical categories and select data for the chapter discussion. The theoretical framing for and description of how I translated this analysis to 'zine format follows.

Translating qualitative research data analysis to a 'zine format

Short for fanzine, itself a contraction of fan and magazine, the 'zine is literally a cheaply produced and illustrated magazine or comic. Triggs' (2009) feminist-informed analysis of riot grrrl 'zines guided my translation of the data analysis from text to word and image representations. Locating parts of the conversation in time (during the workshop) and in place (in the transcript), I extracted and illustrated these parts as episodes in a 'zine. Referencing a multi-character conversation in a story located within a larger narrative, like a sequence of frames in a comic, 'zine episodes use words and images to identify speakers and what they said and to show where they are positioned in relation to one another. Each 'zine episode corresponds to an analytical category, while comprising smaller units I am calling frames, which link conversational topics that appear at different times in the workshop and different places in the transcript. The episodes sit within the text of the chapter like a graphic novel, where the interplay between words and images communicate more than words alone (Sadokierski 2010).

Visualising my analysis in 'zine format represents a methodological meta-language for theorising participants' talk in the research event the group interview constitutes. Triggs (2009) suggests that events can be considered as 'a particular type of gathering' (p. 7), the outcome of which can take different forms, such as a 'zine. To illustrate, she describes the making of a 'zine by riot grrrls at Leeds in 1998 whereby collaboration in the production of the 'zine constitutes people participating in an event. For the riot grrrls, the 'zine is a site in which they can express the importance of the event, rather than a published record of the event. The resulting artifact is both a social document of a gathering and an encapsulation of the gathering itself:

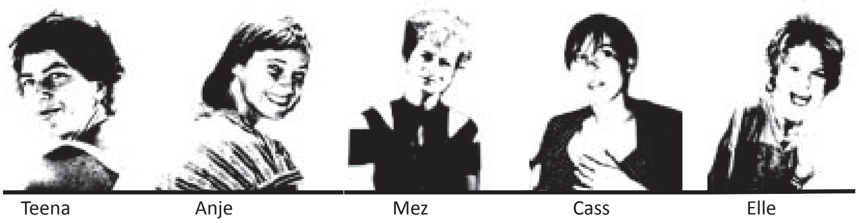
> *...in the written and visual language offered by each participant. For riot grrrls, collaboration reinforced a sense of community and a shared group identity while still providing individuals a separate, but equal voice. (p. 7).*

Thus, a 'zine is a discursive form that constitutes and also represents a shared group identity while providing space for each participant's separate but equal voice (p. 37). Triggs argues that the 'zine format functions in multiple ways, for example, enabling participants to share experiences around highly sensitive issues, and providing a relational space for political thought and action. Citing Radway (2001), Triggs suggests that 'zines are 'sites of performance' that stage a tense cacophony of contending voices in which writers ventriloquize subject positions that jostle for control and dominance, rather than construct unitary, authentic selves (p. 37). Defined in terms of architecture, the 'zine provides a physical shape to seemingly abstract concepts and dynamic social relationships, as well as a physical space where the page and format visually accommodate as well as facilitate action, which is described as 'refus[ing] to remain docilely within the lines, within the margins of a page, within the proper sequence of a book's pages' (p. 37).

While a doctoral dissertation is clearly a different site of performance to a riot grrrl gathering, the 'zine constitutes an innovative format for visualising a feminist-informed analysis of qualitative research data. Translating the chapter analysis into 'zine episodes represents the research participants as 'moving subjectivities' (Richardson 1997, p. 87), multiply positioned and in dialogue with one another and me. The 'zine format enabled me to 'show' selected parts of the dialogical interaction between participants, while writing an interpretation of this interaction as a sequence of frames comprising words and images that communicate more than words alone. In other words, I was able to show the dialogical interactions in the workshop as my interpretation of what was produced through these interactions.

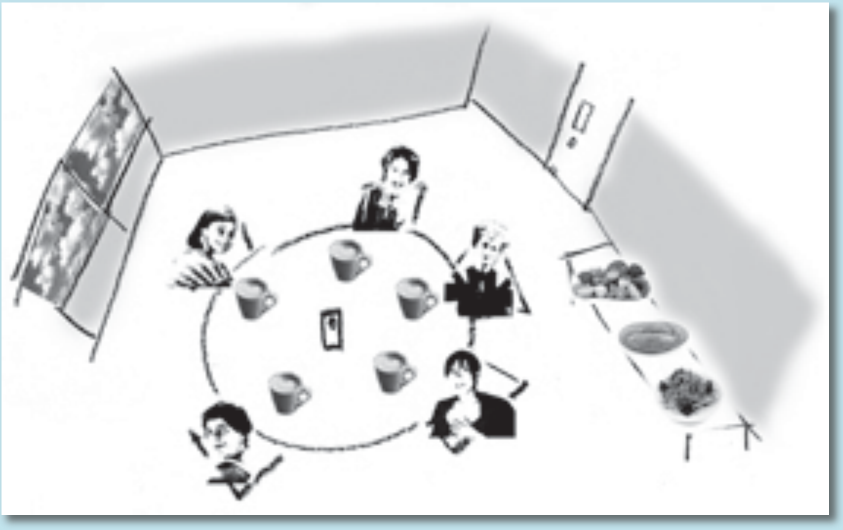
Blurring the visual and textual and scholarly and literary genres through the 'zine format enabled me to translate and dramatise research conversations, experiment with narrative voice, and methodologically question: when are data, and what do they look like? Following Richardson, the translational work the 'zine performs embraces 'the narrative both as a means of "knowing" and as a method of "telling" the sociological' (p. 58). In other words, the 'zine format enabled me to represent my multiple subject positions in the research conversation as ethically responsible researcher, co-writer and participant, while the designer in me was authorised to speak as one who legitimately knows the methodologies of qualitative research.

Extracted from my dissertation chapter, I next introduce the academics who participated in the group interview, using pseudonyms to de-identify them and the institution in which they work (Figure 6), followed by a discussion of two of the 'zine episodes that appear in my dissertation chapter. For clarity, I refer to my character as Teena, while identifying myself as author-researcher through 'I'.



The characters are Teena, whose dissertation this is, and four design academics – represented here as Anje, Mez, Cass and Elle – who work in visual communication design at Australian Metropolitan University (AMU). Anje is a senior academic who has worked at AMU for more than twenty-five years; beginning at AMU as an undergraduate, Mez has worked as a sessional academic over the past five years while completing a doctorate and working as a book designer; Cass began working as a sessional academic at AMU over fifteen years ago, completed her PhD in the 1990s and is now a senior academic; Elle is a senior academic completing her PhD, and has worked at AMU for ten years.

It is early October, Spring in Australia. The workshop setting is a large, sun-drenched room in the education building at AMU. Quiet from the mid-semester teaching break, the room is pleasantly white, with large, round tables and comfortable chairs, a whiteboard, lectern, computer and projector for lectures. Teena has baked muffins and biscuits, cooked char-grilled vegetables, brought an antipasto platter of stuffed peppers, olives, prosciutto, salads and fruit, and fresh juice, tea and coffee. She has two digital audio recorders to document the workshop.

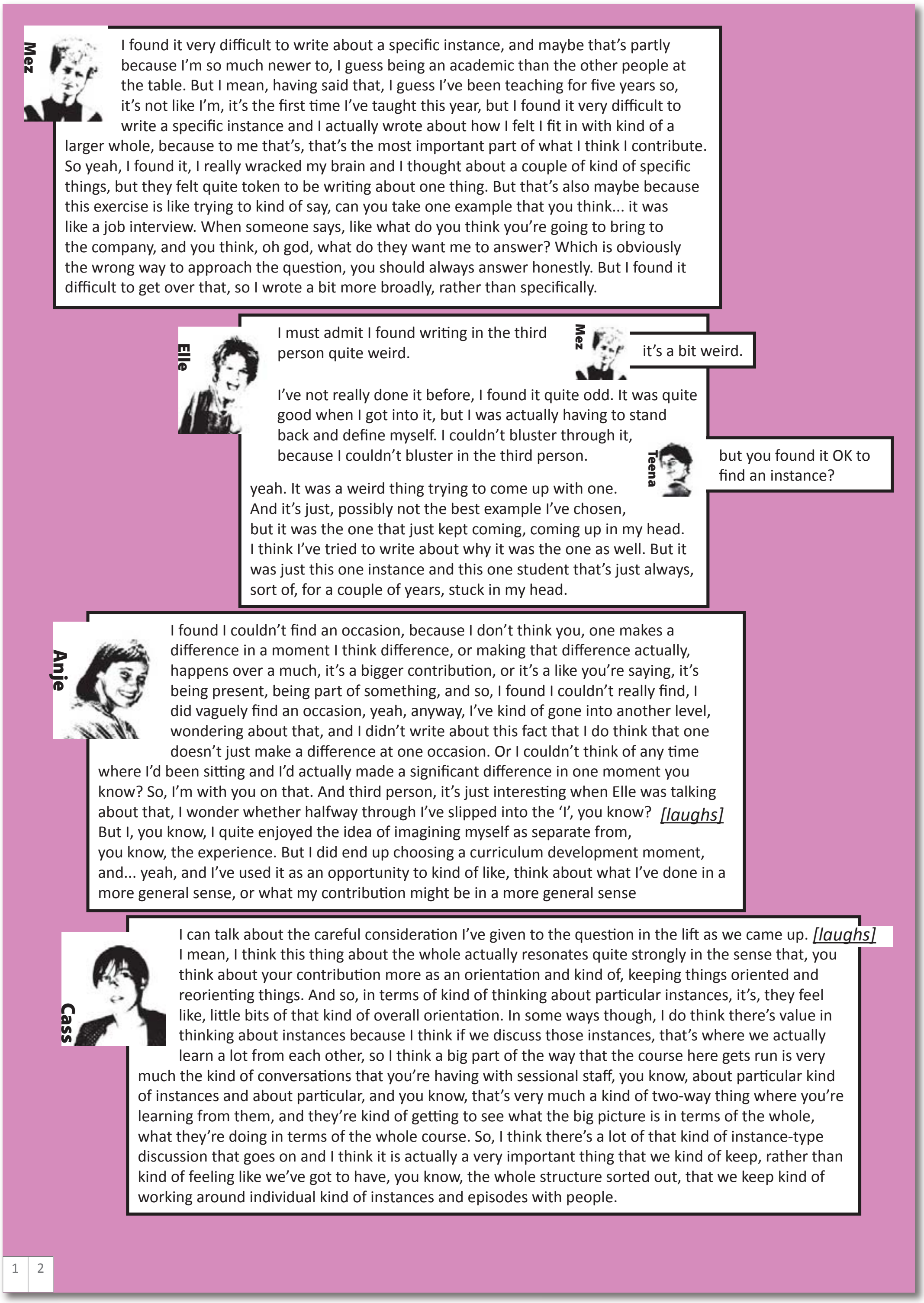


The workshop begins as the academics take seats at the table with their coffees, while the digital recorder in the centre of the table marks the event as a research interview.

Figure 6. Introducing the research participants

The introduction to the event represented above both names and shows each participant in specific relation to each other, in a particular space, for an extended period of time, with food and coffee to render the event less formal than the purpose it serves, to co-construct data for my doctoral research.

As a methodological element of collective memory work that framed the group interview, the day before the workshop, I had asked the participants to describe, by writing in the third person, an incident where they felt they had made a difference as a design academic. The frame that follows (Figure 7) shows the participants talking about the experience of writing and what they wrote, which I interpret as articulating the relations between them, the people with whom they interact in their academic work in design and the material environment of the university in which they are employed.



Mez: I found it very difficult to write about a specific instance, and maybe that’s partly because I’m so much newer to, I guess being an academic than the other people at the table. But I mean, having said that, I guess I’ve been teaching for five years so, it’s not like I’m, it’s the first time I’ve taught this year, but I found it very difficult to write a specific instance and I actually wrote about how I felt I fit in with kind of a larger whole, because to me that’s, that’s the most important part of what I think I contribute. So yeah, I found it, I really wracked my brain and I thought about a couple of kind of specific things, but they felt quite token to be writing about one thing. But that’s also maybe because this exercise is like trying to kind of say, can you take one example that you think... it was like a job interview. When someone says, like what do you think you’re going to bring to the company, and you think, oh god, what do they want me to answer? Which is obviously the wrong way to approach the question, you should always answer honestly. But I found it difficult to get over that, so I wrote a bit more broadly, rather than specifically.

Elle: I must admit I found writing in the third person quite weird.

Mez: it’s a bit weird.

Elle: I’ve not really done it before, I found it quite odd. It was quite good when I got into it, but I was actually having to stand back and define myself. I couldn’t bluster through it, because I couldn’t bluster in the third person.

Tenna: but you found it OK to find an instance?

Elle: yeah. It was a weird thing trying to come up with one. And it’s just, possibly not the best example I’ve chosen, but it was the one that just kept coming, coming up in my head. I think I’ve tried to write about why it was the one as well. But it was just this one instance and this one student that’s just always, sort of, for a couple of years, stuck in my head.

Anje: I found I couldn’t find an occasion, because I don’t think you, one makes a difference in a moment I think difference, or making that difference actually, happens over a much, it’s a bigger contribution, or it’s a like you’re saying, it’s being present, being part of something, and so, I found I couldn’t really find, I did vaguely find an occasion, yeah, anyway, I’ve kind of gone into another level, wondering about that, and I didn’t write about this fact that I do think that one doesn’t just make a difference at one occasion. Or I couldn’t think of any time where I’d been sitting and I’d actually made a significant difference in one moment you know? So, I’m with you on that. And third person, it’s just interesting when Elle was talking about that, I wonder whether halfway through I’ve slipped into the ‘I’, you know? *[laughs]* But I, you know, I quite enjoyed the idea of imagining myself as separate from, you know, the experience. But I did end up choosing a curriculum development moment, and... yeah, and I’ve used it as an opportunity to kind of like, think about what I’ve done in a more general sense, or what my contribution might be in a more general sense

Cass: I can talk about the careful consideration I’ve given to the question in the lift as we came up. *[laughs]* I mean, I think this thing about the whole actually resonates quite strongly in the sense that, you think about your contribution more as an orientation and kind of, keeping things oriented and reorienting things. And so, in terms of kind of thinking about particular instances, it’s, they feel like, little bits of that kind of overall orientation. In some ways though, I do think there’s value in thinking about instances because I think if we discuss those instances, that’s where we actually learn a lot from each other, so I think a big part of the way that the course here gets run is very much the kind of conversations that you’re having with sessional staff, you know, about particular kind of instances and about particular, and you know, that’s very much a kind of two-way thing where you’re learning from them, and they’re kind of getting to see what the big picture is in terms of the whole, what they’re doing in terms of the whole course. So, I think there’s a lot of that kind of instance-type discussion that goes on and I think it is actually a very important thing that we kind of keep, rather than kind of feeling like we’ve got to have, you know, the whole structure sorted out, that we keep kind of working around individual kind of instances and episodes with people.

Figure 7. Frame one of ’zine episode one

The first frame of the first ’zine episode shows, in images and words, data edited from the first two pages of the transcript, manipulated images drawn from my personal collection that represent the participants, conversational interjections and laughter. The frame encapsulates a multi-modal process of data analysis that shows each participant’s separate but equal voice and the group as a community, while also showing what they said, the effect of which visually constructs each participant in embodied relation to one another and the conversation. The ’zine format enabled me to judiciously omit parts of the conversation I saw as irrelevant or interruption, while consciously constructing a multi-voiced narrative that drew on the parts of the conversation I wanted to discuss. By positioning myself visually (my photograph) and textually (my talk) into this frame, I signal my ethical responsibility to the group, multiply positioned as researcher-author and researched-participant to interpret what was said. In other words, the frame shows *our* conversation, as *I* saw it.

As the first of two stages of analysis, the design process that translates data in the form of a text-based transcript to a 'zine comprising words and images blurs the distinction between fiction and non-fiction and researcher and researched, while rendering visible the dynamic interaction between participants in a research interview. In the 'zine format, our conversation comes alive to the reader. As a second stage of analysis, following each frame is a discussion about the conversation it represents. While there is little space in this paper to include these discussions, the conversation in the previous frame (Figure 7) is linked to a conversation that appears much later in the workshop after the participants had discussed their writing, as represented in the following frame (Figure 8). As this frame appears in the final 'zine episode of the chapter, the colour difference signals a change in analytical category, while the page numbers locate the conversation towards the end of the 67-page transcript.

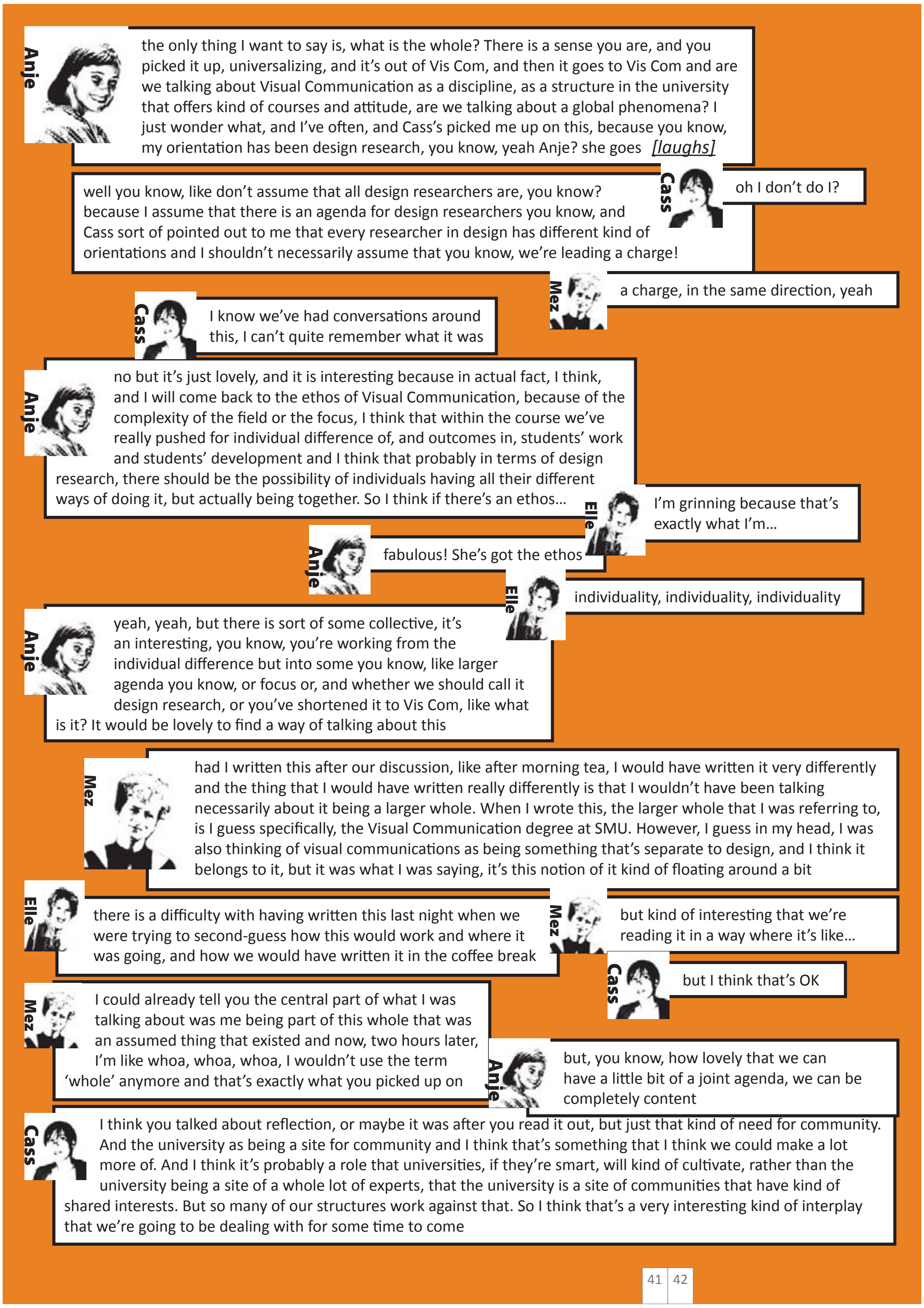

Anje
the only thing I want to say is, what is the whole? There is a sense you are, and you picked it up, universalizing, and it's out of Vis Com, and then it goes to Vis Com and are we talking about Visual Communication as a discipline, as a structure in the university that offers kind of courses and attitude, are we talking about a global phenomena? I just wonder what, and I've often, and Cass's picked me up on this, because you know, my orientation has been design research, you know, yeah Anje? she goes [laughs]
Cass
oh I don't do I?
well you know, like don't assume that all design researchers are, you know? because I assume that there is an agenda for design researchers you know, and Cass sort of pointed out to me that every researcher in design has different kind of orientations and I shouldn't necessarily assume that you know, we're leading a charge!
Mez
a charge, in the same direction, yeah
Cass
I know we've had conversations around this, I can't quite remember what it was
Anje
no but it's just lovely, and it is interesting because in actual fact, I think, and I will come back to the ethos of Visual Communication, because of the complexity of the field or the focus, I think that within the course we've really pushed for individual difference of, and outcomes in, students' work and students' development and I think that probably in terms of design research, there should be the possibility of individuals having all their different ways of doing it, but actually being together. So I think if there's an ethos...
Elle
I'm grinning because that's exactly what I'm...
Anje
fabulous! She's got the ethos
Elle
individuality, individuality, individuality
Anje
yeah, yeah, but there is sort of some collective, it's an interesting, you know, you're working from the individual difference but into some you know, like larger agenda you know, or focus or, and whether we should call it design research, or you've shortened it to Vis Com, like what is it? It would be lovely to find a way of talking about this
Mez
had I written this after our discussion, like after morning tea, I would have written it very differently and the thing that I would have written really differently is that I wouldn't have been talking necessarily about it being a larger whole. When I wrote this, the larger whole that I was referring to, is I guess specifically, the Visual Communication degree at SMU. However, I guess in my head, I was also thinking of visual communications as being something that's separate to design, and I think it belongs to it, but it was what I was saying, it's this notion of it kind of floating around a bit
Elle
there is a difficulty with having written this last night when we were trying to second-guess how this would work and where it was going, and how we would have written it in the coffee break
Mez
but kind of interesting that we're reading it in a way where it's like...
Cass
but I think that's OK
Mez
I could already tell you the central part of what I was talking about was me being part of this whole that was an assumed thing that existed and now, two hours later, I'm like whoa, whoa, whoa, I wouldn't use the term 'whole' anymore and that's exactly what you picked up on
Anje
but, you know, how lovely that we can have a little bit of a joint agenda, we can be completely content
Cass
I think you talked about reflection, or maybe it was after you read it out, but just that kind of need for community. And the university as being a site for community and I think that's something that I think we could make a lot more of. And I think it's probably a role that universities, if they're smart, will kind of cultivate, rather than the university being a site of a whole lot of experts, that the university is a site of communities that have kind of shared interests. But so many of our structures work against that. So I think that's a very interesting kind of interplay that we're going to be dealing with for some time to come
41
42

Fig. 8. Frame three, final ’zine episode

Collectively in my dissertation chapter, the ’zine episodes translate a research text to visual mode to dramatically visualise the group interview as both a situated context-specific event and a site of performance. Generated through design methods, the episodes represent both a social document of the event and an encapsulation of the dialogical interaction between four design academics and me, for the purposes of my doctoral research. The images, typographic treatment, layout, composition, colours and lines organised into ’zine frames that reference comic book narratives translate, perform and enhance qualitative data analysis and its representation, while also generating space for participants’ separate but equal voices. Translating the data text and my analysis of it as an interplay between word and image in ’zine format physically shows the constructedness of research texts while rendering them ‘alive’ to readers.

Together, the ’zine episodes and the discussions that follow each frame demonstrate how multi-modal representations of data analysis can communicate more than words alone. As a methodological metalanguage for theorising research participants’ talk, the use of design methods to translate data analysis in my dissertation represents experimentation with narrative voice that visualises and dramatises how I interpreted the dialogical interaction between participants as one of many possible interpretations. ’Zines blur the distinction between truth and interpretation, and collapse the distinction between researcher and researched in research texts. I see the ’zine as a mindful and ethically responsible format through which researchers may construct the worlds in which their participants inhabit. The ’zine’s capacity to translate qualitative data analysis from textual to visual modes legitimizes professional design knowledge as scholarship and extends possibilities for alternative translational methods for analysing and representing qualitative research data.

Beyond design

In conclusion, the visual communication design methods described in this paper function as more than to merely illustrate qualitative research. I argued that the ways in which designers utilise their professional skill, knowledge and practices to analyse and represent research in innovative multi-modal formats is translational work. The term ‘translation’ occupies a middle ground between visual/textual, practical/theoretical and professional/scholarly binaries that also disrupts boundaries around qualitative research data analysis and its representation. While design scholars often use their professional design methods to support their own scholarly practices, such methods have the potential to move beyond disciplinary boundaries. Design methods beyond those used in visual communication may assist scholars in broader design and other professional fields to generate, manage, analyse and represent research findings in a range of media modalities. Once documented, such methods may trigger cross-disciplinary research conversations that contribute to methodological innovations and collaboration beyond design.

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