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**An Exploration into the Interpretive Frameworks of Assessors in an
Interior Design Moderation Event.**

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**A minor dissertation submitted in partial fulfilment of the requirements
for the award**

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Declaration

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:

Date:

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DEDICATION AND ACKNOWLEDGEMENTS

I dedicate this work to my husband, Paul, who in terms of the study represents the anomaly because his capital has been shaped through his reading of a Bachelors in Fine Art, his attainment of the Higher Diploma in Interior Design and his current practice and registration as a professional architect with SACAP. His habitus has been constituted by the depth of what he has experienced and the breadth of all he envisages.

I acknowledge with gratitude my supervisor, Professor Suellen Shay, who carved the landscape on which I could position my study and for her motivation and guidance throughout the terrain of my enquiry.

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ABSTRACT

How do multiple perspectives enable or disturb the reaching of sound classifications? The question underlying the study arose out of the ostensibly conflicting paradigms that a multi-disciplinary assessor panel imputed to an interior design moderation event. The study seeks to understand how disciplinary specialisations shape their judgements. Given assessors' plausible susceptibility to their individual schemas, the study explores the manner by which a heterogeneous social milieu approximates sound assessment practices and identifies legitimate interior design productions.

For the study, the multi-disciplines were explicated as an organised community of individually-embodied social practices upon which coherent discourse and the exercise of power were dependent. Bourdieu's social theory is drawn upon to make sense as to how the theoretical constructs of capital and habitus are located within particular disciplinary groups and, how they are reproduced as the recursive internalisations endemic to individual specialisations. Capital and habitus are used to position the individually specialised assessors within the field. The specialist positions are premised as sites of opposition where dispositions are coterminous with position-taking and competition for legitimacy. In this way, the study interrogates whether the act of assessment may be a function of how assessors operationalise their social practices.

The assessor values and their corresponding knowledge and attitudes were seen as constituting the means by which appraisals and classifications were being made and calibrated. This necessitated a qualitative analysis of the complex aggregations of values and behaviours, typical of the socially differentiated panel. Primary to the investigation was the need to penetrate the actual moderation debates to access the tacit habitus and pervasive power that lay embedded and thus obscured from

scrutiny. These deliberations represent a symbolic, structuring system - produced and interpreted against a common social field. For this reason four moderation cruces, seen as illuminating the assessors' habitus that their particular capital resources advocated, were identified as relevant samples. The analysis hones into what the assessors draw on in order to make sense of the productions, i.e. their primary informants, or as encapsulated by Shay, their interpretive frameworks.

The findings explicate the manner by which the assessors' professional specialisations manoeuvre their interpretation of the interior design pedagogy and, the implications this delivers to their assessment practices. The field, the forms of capital and habitus are seen to deploy, to the assessment act, the subjectivism that structures what individuals regard as the objective reality. Habitus was found to prescribe and adhere to a group identity and thus, a *homogeneity* that advanced an objective insularity between the specialisations. This was seen as a means of maintaining the discrete loci that kept the individual specialist identities apart. This explains how habitus sustains what members of the collective identify as the discursive behaviour and logic of their practices, and whose reproduction retains their opacity. Interestingly, habitus was concomitantly seen to behave as a subjective and individual construction that possessed the potential to manipulate a set of conditions - sustaining the *heterogeneity* that espoused the difference that further exacerbated division and hierarchy.

The study claims that to advance understanding of how complex judgements emerge, specialists should assess the corresponding specialised area of design productions. This may replicate between the assessors the collaborations prevalent in the heteronomous community of practice and, dissolve hierarchical-born agency. It is believed that what appears complete under one perspective, may be completely torn apart by too many.

CHAPTER ONE INTRODUCTION

The Implications of the Context and Community for Assessment

“Because theory - the word itself says so - is a spectacle, which can only be understood from a viewpoint away from the stage on which the action is played out, the distance lies perhaps not so much where it is usually looked for, in the gap between cultural traditions, as in the gulf between two relations in the world, one theoretical, the other practical. It is consequently associated in reality with a social distance, which has to be recognized as such and whose true principle, a difference in distance from necessity, has to be understood, failing which one is liable to attribute to a gap between ‘cultures’ or ‘mentalities’ what is in fact an effect of the gap between social conditions.”

(Bourdieu 1990 : 14)

The context in which the study takes place is a tertiary level Interior Design programme at a South African University of Technology. The three-year programme culminates in a National Diploma of Interior Design, with the option of a fourth year B.Tech qualification.

The community in which the study locates itself is that of the built environment and design. The study hones into the multi-disciplinary assessor identities in the moderation event of an interior design department. The theory informing this study draws primarily from the work of sociologist Pierre Bourdieu, and secondarily on the work of Suellen Shay who uses Bourdieu to theorise assessment as a social practice. Of particular interest to the study is the manner in which the multi-disciplinary assessor panel, endemic to the interior design department, frequently awards excellence to varying aspects in productions. The assessors are seldom able to adequately articulate their reasons for their judgements nor are these reached with unanimous concurrence. This becomes evident when assessors of differing identities observe student productions in dissimilar and unique ways.

Assessment describes an action of ranking reflecting the standard of the collective administering it. This ranking constitutes a classificatory act that delivers a distinguishing level of achievement. The study's position is that the act of ranking may be a function of the assessor's position and orientation on the continuum between art and architecture - from where interior design has specialised - and consequently may require transmission and assessment from this range of contextual perspectives. The inferences drawn from these diverse positions beg the question as to the disciplinary heterogeneity of the assessment panel. What is it about the interior design programme that necessitates such diversity in staff identities? Design is fundamentally constituted by three relations which, for this study, I shall refer to as the tri-partite progression: 1) the conceptualising of a concept or an idea, 2) the 'making-it-work' or practicability aspect, which draws on the technological knowledge that determines the construction feasibility and materials possibilities, and 3) the communicative expression of the intangible idea where a conceptual member draws on both engineering and graphic expertise to construct and communicate the proposal. Broadly speaking, a minimum of three specialisations are integral to the design process. So, while we can accept the disciplinary heterogeneity of the panel, the study aims to understand the implications emanating from this wide range of judgements that render the multiple criteria for excellence, conceptions, value systems, and agendas that do not necessarily coincide and are, too often, contradictory.

The interior design assessor panel tradition has currency with the need for assessments to reflect a broad span of competencies as opposed to individual specialisms. This is aligned to the growing interdisciplinary expertise in the world of work and clearly espoused by Pokewitz (1987), "A multiplicity of perspectives is important when we recognise intellectual traditions as socially constructed and containing interest. Each provides a vantage point for considering the complexities of

our human conditions. When practiced well, the different intellectual paradigms can enable us to see and think about various elements of our social world in ways that increase our understanding of the whole” (p.352).

The research does not assume that a different composition of assessor specialists would deliver enhanced validity and fairness to the moderation event. Nor does the study claim that consensus between assessors would be an outcome of a different aggregation of specialisations. The study does not suggest that a homogeneous assessor panel comprised solely of interior design specialists would deliver a more sound assessment. As has been stated earlier, the study acknowledges that human behaviours and meaning are context-specific and vary according to how the corresponding perspectives render their construction. The values and meaning are prevalent to the dominant conceptions within a particular community rendering these as subjective and political. In this way the panel tensions that arise from the inter- and multi-disciplinary perspectives understandably reflect the complexities emanating from the range of specialised competencies.

Now that the study's context and community have been sketched as a broad background for the reader, the study shall unfold as follows:

- Chapter 2 begins with the identification of the central problem underlying the study. I introduce the research question as a means to frame the conceptual analysis of the context. Included is an historical perspective of the macro context, so as to explain the manner in which the social positioning of the assessors is constituted. I also make explicit my motivation and location with regards to the aims and approach I use in the study.
- Chapter 3 comprises the review of studies exploring the social and epistemic relations underpinning acts of judgement-making in education. The literature is consonant with the hypothesis that assessor dispositions are functions of

their distinct specialisation.

- Chapter 4 involves the explication of Bourdieu's theory of social space, primarily to position the specialisations along the continuum; and Shay's (2005) identification of the predispositions of possessed capital as the social-situatedness of interpretive acts.
- Chapter 5 explains the methodologies used for the research. I describe the moderation act which was seen as an obvious source of data due to its requirement for assessors to justify their classifications. I explore what dispositional possibilities lay beneath the assessor judgements by categorising the assessors according to their positional and dispositional characteristics, i.e. in relation to their capital investments and their corresponding habitus and position in the field. I describe the data collection, the ethics protocol and the limitations of the study.
- Chapter 6 involves a detailed analysis of the data using a Fairclough critical discourse analytical approach. In Part 1, I re-iterate my theoretical tools so as to analyse in Part 2 how the assessor profiles highlight the forms of inherited and acquired capital, and how the text samples illumine the social relationships between the assessors, their dispositional and situated stances, their habitus and value systems. To wrap-up the analysis, a model is suggested to position the assessors' habitus in terms of capital bequeathed by their knowledge bases and what their field experiences designate.
- Chapter 7 elaborates on the findings against three themes that illustrate the fundamental differences in the assessor interpretive frameworks and, that explain their social-situatedness in the field.
- Chapter 8 suggests a way forward by summarising how field, capital and habitus constitute incongruent interpretive frameworks and emergent power-play that overtly and covertly corrupt the culmination of a collaborative end.

CHAPTER TWO STATEMENT OF THE PROBLEM

2.1. *Stating the Problem*

The interior design department which provided the context for the investigation displayed particular tensions around assessment practices mainly because 1) there existed a logistical constraint as to first year applicants, 2) the institutional policies around representivity and equity had widened access beyond the previously held selection processes that were based on merit and portfolio excellence, and 3) multiple variants of skills and knowledge resident within the disparate cohort demographic delivered implications for retention and throughputs that consequently flagged assessment practices as sites requiring investigation.

Key to the study was the requirement to understand the reasons underlying the assessor conflict and contestations that were frequently tabled at moderations. There existed too the notion that the basic tenets for reliability and validity were susceptible to the individual schemas derived from a panel of multi-disciplined assessors that bore a range of cultural and socially constructed repertoires. This indicated the need to devise some kind of classificatory scheme by which to analyse the kinds of value systems that emerged in assessment, i.e. there was a need to explore the different value systems that were underlying the different specialisations embedded in the programme. Once these value systems were made visible, there was a need to understand how these contributed to the classifications. A further implication was derived from the notion that design itself may be categorised as having an invisible pedagogy, aligned to weak classification and framing - implicating covert criteria that cannot be reconciled with our educational predilections for accountability (Bernstein, 1977).

2.2. The Research Question

In what ways do the disciplinary specialisations of assessors shape their judgements? Since disciplines are structures that systematise, organise and embody social and institutional practices upon which coherent discourse and legitimate exercise of power depend (Lenoir, 1993 : 73), how are we to understand the contributions of a multi-disciplinary assessment panel within the built environment and design field? What is the significance of the current prominence awarded to multi-disciplinary perspectives? How do they enable or disturb the reaching of sound classifications? Such are the questions which underpinned the study.

2.3. The Rationale

In this section, I attempt to unpack the term design so as to ensure the reader's succinct understanding of the context. Design may be conceived as an iterative tripartite progression of three distinct but subsumed actions that require analysis, synthesis and evaluative modes of thinking. For the sake of clarity, I have delineated these actions broadly as: to design, by design, a design. These three actions represent the aesthetic and practical intents that serve to fulfil 1) a concept that initiates the blueprint of the finished object, 2) the technological tools required to expedite production of 3) the ultimate completion or product. The three phases are distinguished by the action that is enabled and executed, and by the requisite expertise necessary to perform or produce a particular action / artifice. Specific knowledge and skills are required to mobilise each phase and thus the necessary enrolment of such resources is understood. Of course, as is the nature of the heteronomy present in the field of practice, there exists a degree of overlap between the roles and responsibilities of the specialists in the field who mete out varying permutations of the *design* process. This fuzziness may very well be what constitutes the struggle for territorial ownership and responsibility. The study hones into the procedural 'to design, by design, a design' as a means to index the assessor

specialist identities by their indigenous knowledge and responsibilities and hence by what each values.

2.4. The Contextual Layers

The study is conceptually analysed as follows:

1) A *macro level* exploration defining the perspective of the shifts that have pre-empted the changes in the context of the larger knowledge economy within which interior designers work and that has implications for its restructuring in the context of higher education. This perspective, for all intents and purposes, is an attempt at describing the social practice and organisation of the environment in which designers work. As a means to understand these implications that impact on interior design programmes at universities of technology, I include a secondary part to this subsection that illustrates an historical perspective to explain how the field has evolved from the parent disciplines - architecture and fine art - and how this macro context constitutes the assessors' positioning and the shaping of their particular behaviours and responsibilities.

2) The *meso level* exploration undertakes a scrutiny of the departmental multi-disciplinary dynamics and social relations by looking closely into how the assessors unpack their specialist roles and responsibilities and how these impact their judgement-making. This investigation signals the inter-social relations, processes and operations that exist between agents of the practice.

3) At the *micro level*, the insights that frame the criteria, i.e. the indicators that prompt, signal, shape and legitimate what constitutes relevance in productions, are unpacked. Basically, at this level, the study unpacks *how* the assessors interpret and frame *what* is drawn upon for recognising and measuring legitimate productions.

In short, the study shall look at the broad field from whence the interior design identity has emerged by looking at how the specialists explicate their enactments against

their corresponding value systems, and how these are ratified in relation to those of interior design - specifically, how they are played out in the moderation event.

2.4.1 Macro - context: how the interior design identity has emerged

"The reality of the building consists not in the walls and roof but in the space within to be lived in"

Lao Tzu

A necessary starting point to position interior design in practice would be the 'birth' of modern architecture in the Art Nouveau period at the turn of the twentieth century. This movement, with its signature leitmotif in ornament, acknowledged spatial abstraction as being inherent to architecture. Architecture was deemed the *ars magna* due to space being the most immaterial of all means of artistic expression (van de Ven, 1987 : 239 - 240). Space was seen as the entity that split architecture from the arts. New interpretations for architecture arose out of the spatial dynamics posed by the aesthetic and functional properties of the space, and developed into debates that delineated between the typology of the building envelope and the aesthetic and functional possibilities of the interior microcosm.

Elden (2004 : 185 - 190) recognises space as being produced in two ways: as a social formation (mode of production) and as a mental construction (conception). The dualism between architecture and interior design can be explained by the production versus the conceptualisation of space: namely, those who claim the primacy of the visible and ontological and those who identify with the conceptual possibilities. From this, the architect may be described as determining physical and social space as a habitat, with the interior designer being involved with "the mental construct, imagined space" of the inhabitant through whom the living experience becomes conceived (Elden, 2004 : 185 - 190).

In spite of interior design's predilection with enclosed space and its dependence on

architecture for its identity and survival, both the specialisations may be viewed as having adopted a clear shift of priorities. This may be the result of the subsumed ideological debate that exists between them, namely that of the academic, *episteme* versus the vocational craft, *techne*.

The two disciplines - architecture and fine art - should be seen in terms of a constant and dynamic development and specialisation that comes by way of the changing trends and technologies. Specialisation deems the narrowing of particular focus areas and may be visually explained by means of fractals. A fractal occurs when a geometric shape subdivides into self-similar parts that are reductions of the whole, e.g. a Koch snowflake. This symbol describes an equilateral triangle that is developed by the further division of each line segment into yet another equilateral point, which in turn divides into further equilateral configurations as per the schematics below. The fractal iterative process may be used to explain the specialisations that occur at each site of the continuum. The dividing line segments of the fractal are seen as evolving from specialisations bearing self-similar ideals to progressively divesting these opting for values consistent with their specialised focus and ethos which shall be elaborated on in the meso-context below.

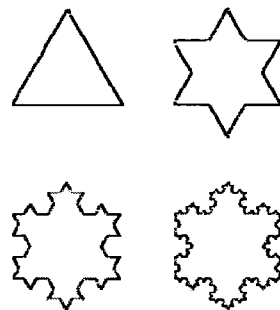


FIGURE 1 from Wikimedia Commons Koch Flake. svg

An historical perspective to explain how the macro context constitutes the social positioning of the assessors

It is important that an historical perspective be included to share a perspective of how the field has been constituted. In this way, I seek to illumine how artists accelerated into the architectural domain through the recognition and symbolic ascendancy of the guild to which they belonged.

Prior to the Renaissance, art was regarded as one of the manual crafts. The crafts - including sculptors and architects - were organised into various guilds. Status was conferred to the guilds through the configuration of disciplines that were recruited, i.e. artists and painters were incorporated with the doctors and apothecaries, and to the flourishing dealers who imported and supplied drugs, wax and pigments. This guild was regarded as more prestigious in comparison to the lesser guild that classified sculptors and architects with the associated artisans, bricklayers, stonemasons and carpenters. To add to this, artists became individually recognised by their patrons through their travels and commissions, while the architects and sculptors worked collectively under the banner of the masons. The economic and social rewards soon led to the emancipation of the fine artist and it became common for "a single man to be painter, sculptor, and even architect, and to be conversant with numerous technical processes" (Antal, 1948 : 288 - 292).

Because artists were perceived as craftsmen they were confined to the rigid prescriptions of their commissions and had no freedom over content or style. The guilds adhered to the craft ethos where 'metier' was organised around an apprenticeship to a recognised master. During this period, the technical knowledge was meticulously refined and perfected through a labour of mimesis to the point where the apprentice earned the recognition to create according to the ways of the master. The manner in which the codes and rules were bequeathed (and preserved)

was secured through the conditions of entry and the ethos of reproduction (Antal, 1948).

The architect, as the principle artisan, was versed in all aspects that spanned the range of building, sculpture, art and craftsmanship. It was their depth of construction knowledge that allowed architects to appropriate for themselves "the intellectual task of conceiving the entire project" (Larson, 1993 : 3). Initially architecture was based in two-dimensional abstract representations of buildings or on built exemplars that reflected "design as their specific competence" (Larson, 1993 : 3). Architects increased the distance between themselves and traditional builders because training in the "discourse of architectural design....became the hallmark of the architects....and the central element of professionalization", (Larson, 1993 : 4). Given the theoretical foundation of the architects' specific competency, pursuit for the specialisation of design began. So too began their attempts to quell the notions of shared territory with interior designers whose claim to the design capital distinguished *them*. Another important observation made by Larson (1993) is that whilst architecture claimed its possession of "artistic, technical and social dimensions" the advent of engineering as a separate specialisation precluded the architect's technical superiority. In face of the more established position of engineers, architects resorted to basing their professional claims on structural aesthetics rather than technological mastery. This aligns with Larson (1993) where she argues how "the image and identity of modern architecture remained centred on the subordination of technology to design".

The stone used as structure, surface and substance in the Gothic period was symbolic of the integration of both the technical and aesthetic domains. This concept was eroded when composite forms of architecture evolved - dissolving the correspondence between the ontological and symbolic (Frampton, 1995 : 430). This

dichotomy may also be applied to the disciplinary split that occurred between architecture and engineering, with architecture becoming progressively more intent on the aesthetics of construction, while engineering concerned itself with the rationale of structures. In a similar way, the interior spatial volume has become the designated site for interior designers - who in turn share their responsibilities with ergonomists, conceptualisers, lighting specialists, furniture designers and aestheticians represented by the like of interior decorators and artists. Each specialist, in turn, hands over their design and / or specification for manufacture or installation to the responsible specialist.

This background illumines the inherent tenure and custody relations between the specialisations in the field of practice. Wenger (1998 : 13 - 14) predicts that as societies become more complex in terms of participation, the negotiation of identity becomes a more individual enterprise. Wenger (1998) sees identity becoming more fragmented and more individual and represent a unique intersection of multi-membership. Similarly, the study's hypothesis alludes to boundary transgressions, fuzzy areas of role overlap and shared basic schemes that are visible in the positions and associated territories of the continuum that I use to illustrate the design field. The study seeks to explain these fuzzy boundaries that relay the disputes between role, responsibilities and actualisations between the design specialisations, and by extension, the interpretative frameworks that the interior design assessors grapple with.

2.4.2 Meso-level exploration

Now that the reader has been introduced to the context of the built environment and design field and the political tensions invested within it, in this section I explore the departmental multi-disciplinary dynamics and social relations that exist between the

staff members who represent the assessor panel and the inter-related specialisms in the field of practice.

In the interests of clarity, I unpack the social space of the built environment and design field by claiming it as the common ground in which the assessor disciplines are positioned. In Figure 2, I use the mechanism of a continuum to describe the ideological polarity between architecture and art to illustrate the position-taking of the specialist identities along the continuum. For the analysis, the field of *architecture* is ceded the ultimate position on the continuum involving the tactile expression of structure and the enclosed space. At the opposite extreme, I position the field of *fine art* as the contemplative expression of both spiritual and physical worlds communicating through visual means. I offer the notion of 'ultimate' to architecture as I presuppose that architecture evolved from art on the premise that *form* - conceived as a three-dimensional expression - would have developed from a preliminary two dimensionality. This viewpoint is aligned to the innate human necessity to experience in a tactile way the notion of 'depth' of that which was observed through sight. Again, I make this premise on the ground that perspective modulation evolved from the flattened two-dimensionality of the ancient precedents.

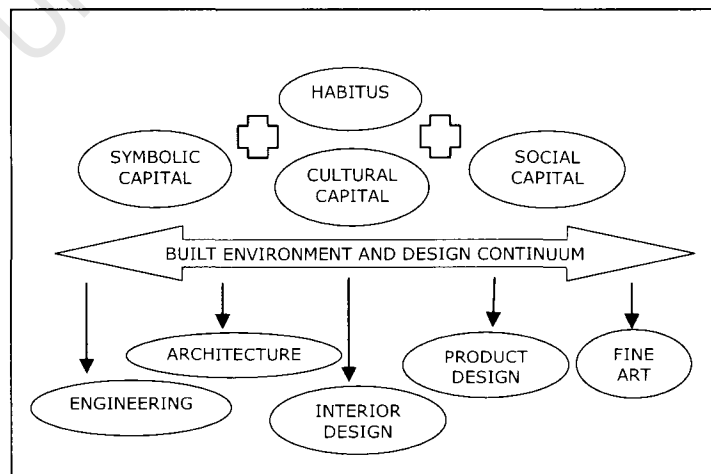


FIGURE 2: THE CONTINUUM

The continuum accommodates the various loci at which the specialisations occur. Each locus is seen as representing a site of a unique identity and ethos. These specialisations may share the values or aspects of those espoused by their immediate boundary neighbours, but the premise of this conceptualisation is that at the core of each locus, the values of the parent disciplines - that of art and architecture - have been divested by means of a re-interpretation in terms of what has shaped the specialisation and what behaviours ratify its specific identity within this particular social cluster.

Now that I have presented a conceptualisation of the social space, I offer an explanation of the specialisation of interior design. Since the practice of interior design draws from the vocabularies of the two overarching discourses (architecture and fine art), it becomes apparent that its relative position would appear and be represented somewhere between the two poles as the point at which adherents from both ends would be more likely to engage. The two poles may be distinguished by their elicitation of scientific and construction salience on the one end and aesthetic and representational priorities at the other. I cannot categorically claim the exact locus for interior design on the continuum, as its position in the field would be congruent to the area of specialisation and the result of the implicit knowledge drawn upon and learnt through field participation in the individual cultures; for instance technical experience gained in the world of work would deliver a position closer to architecture, while conceptual involvements would determine a position closer to art. What should be noted at this stage is the extent to which field participation in terms of work involvement in the field of practice contributes to the interior design specialisation.

While the two disciplinary poles obsess around notions of harmony and proportion, the intrinsic logic that determines architecture is borne by its need to fulfill a function,

whereas art, on the other hand has evolved as a communication device recording events, illustrating customs, a universal visual language of expression (often advancing existing notions and beliefs) that answers the human need for pleasing the senses and extending cognition. The objectives of interior design involve *both* the aesthetic appreciation and functional aspects within a given structure. The study pre-supposes that the interior design specialists are divided according to their specific knowledge-type and skills and, hence, by their embedded values and dispositions. The reason for this is the traditional manner in which the specialisations within the field of interior design distinguish themselves according to how they ratify their symbolic behaviour, i.e. the manner in which they implement particular physical spaces, apparatus and equipment. For this reason, the study could have followed an analysis of the artefacts produced at each phase, as a means to lift out and elaborate on the values of the various positions, but this would have bypassed the deliberation into how differing identities shape their understandings, which necessitated the focus to identify the social involvements and relations of the individual identities.

Community of positions - knowledge base, conceptualisations of competence and heteronomy of the practice

The built environment (seen as the assessor disciplinary collective) could have been explicated by way of an in-depth study into the knowledge types informing the field. I felt that this would have by-passed the focus of the study, which was to try and understand the *what* and *why* of the interpretive frameworks of assessors. For this reason, the professional practices on the continuum are broadly distinguished by their knowledge base as being either:

- i) scientific and theoretical knowledge or,
- ii) professional craft experience and *know-how*

The knowledge bases suggest a significant difference in that in i) the corpus of knowledge determines the specialist's capacity. However in ii) professional *know-how* is determined by length of involvement and quality of exposure in the field - deeming the capacity of the specialist. For practitioners along the built environment continuum, both forms of knowledge gain are valued although varying degrees of each are valued by the different specialisms.

The specialisms on the continuum differ too in how they conceptualise competence in the field: for artists and architects (notwithstanding their theoretical and scientific bases) competence is achieved through knowledge gain *and* the traditions of indoctrination and apprenticeship, while designers, on the other hand, conceptualise their primary objective as their 'reach' for innovations that drive and predispose the creation of new competencies / artefacts.

In my explanation above, I indicate that experience is relative to duration of involvement and quality / extent of exposure. This has many implications particularly when the heteronomy of the practice lends to dependence on:

- a) Patrons or clients for commissions and work where we acknowledge in particular interaction with clients as co-participants and whose demands divide the field into specialised segments of ideological extremes between those fulfilling a pragmatic service of technical competency and economic efficiency versus those offering the opportunity to master extraordinary iconic creations. Clients control the dictates of the design, economic restraints and the social reason for which the building is required. I shall use Bourdieu's term of social symbolic capital to express this type of control that is set up through the client relations.

- b) Related specialists in the field, who in terms of Wenger (1998), render professional identities of increased complexity that become more individual and consequently fragmented because of their path across multiple contexts.

Specialist communities

In practice, it is generally acknowledged that each specialist possesses a theoretical discourse that informs the identification of what is valued. Such notions are seen as structuring and framing the contextual understanding and identity. From this, I develop the notion of how the assessor identities are being produced and reproduced through the discourses that are contiguous with 1) the body of knowledge, 2) experience as a result of the quality of involvement (i.e. the latitude that has been afforded to the specialist namely in design, budgets, project scope and opportunities) and 3) the codes of conduct that arise as a result of the associated explicit and implicit value systems. In this way the specialisations that originate as specialised discourses can then be ratified as the differentiated areas of expertise that operate as codified practices with explicit and implicit norms that manifest the associations of the interpretative frameworks that the study seeks to unpack.

Positional outputs - subjective

It is understandable that the identity of the specialist that has evolved through the sum of knowledge, field experience and codes of conduct would mobilise both predictable interpretive frameworks and outcomes or artefacts, where the aesthetic interpretation dispensed by the visual arts would be unlike those fulfilling aesthetic and practical intents.

2.4.3. Micro - The First year Interior Design mid-year moderation event

The method of teaching design encourages the holistic understanding of the inter-disciplinarity that exists in industry where practitioners collaborate as a team - each contributing their specialist and unique perspectives. Similarly, the departmental staff collaborations describe their specialist input to the design process under the banner of their subject domain and the notional time investment. It becomes understandable then, that assessments are panel-based with each representative contributing to the overall assessment of the students' productions and understanding of the relationships of the various components individually, and to the projects as a whole. The purpose of the moderation event and the assessor panel is explained in the methodology chapter.

The studio interactions (where designs are developed) may be referred to as a site that impacts on the interpretive frameworks of the assessors. Specific to design pedagogy are the one-on-one studio transmissions which may evolve objective-subjective conflicts. It is important to consider how the assessors' internalised discourse and paradigms implicate how they make sense of the criteria that have been tentatively positioned to eradicate bias. Given the inter-disciplinarity and the need for the variegation in assessor specialisation, the notion of individual preference may further compound misunderstandings and waivers.

2.5. *Locating Myself as the Researcher*

My interests lie in the beliefs, dispositions and practice of interior designers. As such, I also understand that my viewpoint is a function of where I am positioned in the field, and is therefore both partial and positional. In the theory chapter, I refer to Bourdieu (1990, 2000) where he identifies potential areas for knowledge bias in terms of how individuals are located with the corpus of knowledge; in terms of how the knowledge has shaped individuals and to what this predisposes them.

With reference to Maton (2003 : 54) “[A]uthors should explicitly position themselves in relation to their objects of study so that one may assess researchers’ knowledge claims in terms of situated aspects of their social selves and reveal their (often hidden) doxic values and assumptions”. I am a member of the design thought community. I have a particular view, disposition and tacit interpretations of how things work within the field of design. This historically contingent view may infer the constructivist approach that learning (biography) and behaviour (repertoire) are informed and shaped by prior experiences, discourse, knowledge and expectations. My biography and repertoire (as a conceptual designer in the field of practice and as a lecturer of design these past nine years) frame my interpretations and perspectives - suggesting the need for me to explicate these in order to position / locate myself in the social relations of the study. My involvement in this study is neither neutral nor free of ideology. Maxwell (1996) argues for legitimation when expressing one’s experience and findings. He states that a view from some perspective incorporates the stance of some observer. Nevertheless, I have opted to use as a source for data the first year mid-year moderation, where I am involved in a minor capacity as a facilitator, namely that of perspective drawing, which comprises a one-third share in the offering Art of Drawing. As such, my dealings with the first years are restricted to a once weekly, three-hour drawing session.

2.6. My Investigative Approach, Motivation and Aims of the Study

In the preceding sections, I have outlined my use of a continuum to explicate the context in which the study is located. I have explained the knowledge base from whence interior design has specialised and the ethos underlying the fundamental distinctions between the specialisations under investigation, namely that of architecture, interior design and fine art. Then followed an explanation of how the individual specialisations define and operationalise capacity and competence through

the heteronomous nature of the field and how these culminate as identities that determine their positional and subjective outputs and actualisations. I then explained my personal involvement in the study. Lastly, the motivation and aims of the study need to be articulated.

The study seeks to interrogate the ways in which assessors assess by analysing the assessor predilections and values in relation to their social perspectives and priorities. The positions and perspectives of the assessors shall be viewed in terms of Bourdieu's social theory where people are seen as belonging to schools of thought referred to as practices, operating at "differing levels of objective relationships, between objective positions, and competing at some level of power" (Bourdieu : 1993). The position held by the individual assessor is a function of knowledge and skills acquisition - proffered to each through qualification and biography - and ultimately the assessor's practice. Each assessor's unique accrual of this acquisition may underlie the ostensibly conflicting paradigms of the multi-disciplinary assessor panel. Thus the study hones into the panel vacillations to understand the individually unique and implicit value systems. In addition, the study may illumine whether the panel observes the objective and reliable criteria that are anticipated to encourage value-rich productions in interior design, while still observing sustainable comparisons between its specialisations.

The aim of the study is to understand the implications of each assessor's position on the field, of their knowledge, skills and responsibilities and the manner in which their field positions predispose their assessments, and how these play out in terms of validity and soundness.

CHAPTER 3 THE LITERATURE REVIEW

Typically, design pedagogy attempts to bridge the gap between what can logistically be transmitted within the confines of a design studio and the realities of professional practice. At the heart of design pedagogy lies the resort to two-dimensional methodologies as the means to explain three-dimensional volumes by way of a dynamic difference in scale. In this way, interior design education is primarily about representing 'transformations' - proposals imposed on a three-dimensional reality within a built environment - making it necessary for the pedagogy to span a range of specialist competencies. In the historical background of the macro context above, I describe design's development within the master apprenticeship tradition of the medieval crafts guild. With reference to Kolb (1984), where he argues "knowledge is created through the transformation of experience" (p.38), the study hypothesises that within the field of design, the missing realities in the pedagogy (and by extension, its assessment practices) may be translations of the gaps that exist as a result of the narrow specialisations of expertise within particular fields of the built environment.

For the literature review it is important to re-iterate that the study is not so much about the practice of assessment, as the exploration of what underpins the making of classifications that constitute assessment and how these underpinnings play out as the relations between assessors that deliver the act of judgement-making. For this reason, I have sought to investigate studies which focus on the social relations that underlie the classifications that constitute assessments.

In their research, Carvalho and Dong (2008) seek to understand how knowledge and identity are specialised within four disciplinary groups in the study, viz. engineering, architecture, digital media and fashion design. Using Maton's (2006 : 44 - 59) concepts of "legitimation codes" and Bernstein's (1977) notions of classification and

framing, their study questions whether design learners reproduce the *values* of the disciplinary groups in which they are located, i.e. the manner by which knowledge and knowers are specialised into legitimate design practices. Interestingly, their research identifies the need to elaborate the semantic meanings of words that participants assigned as descriptors of their disciplines - identifying how interpretations are outcomes endemic to where participants are located within an academic discipline. By exploring the perceptions and strategies employed by the four disciplinary groups in terms of their epistemic and / or social relations, the study is consonant with my hypothesis that assessor dispositions mediate subjective and / or objective classifications relative to their distinct specialisation.

Shay's (2005) case study of an engineering faculty at a South African University illustrates the struggles present within a community of practice to achieve consensus in relation to their interpretations of student performance. Shay addresses the issue of inter-marker reliability (the consistency or otherwise of assessors) by way of interrogating the influences underlying the assessors objective and subjective iterations in their judgements of student performance. Given the multiple specialisations existing within the engineering faculty, Shay (2005) describes assessment as a socially-situated interpretive act because even where marking criteria were made explicit, they could not supplant the complexity of the interpretive frameworks from which the assessors were implicitly drawing. Shay argues that the interpretive frameworks of members of a community of academic practice are formed by the objective conditionings of the field and simultaneously by the subjective contextual attitudes and values which are internalisations of the objective regularities of their field. In conclusion, Shay observes Bourdieu's (1976) "double truth", the objective and subjective constitution, where validation is a communal inter-subjective process of rationality that is constituted by what is valued in the professional context.

In his study, Carter (2008) examines how architectural knowledge comes to be recontextualised into pedagogy that privileges design knowledge at the expense of architectural implementation knowledge. He theorises the architectural curriculum as knowledge produced in the field of production of discourse progressing to knowledge transmitted in the recontextualising field and finally transformed to power over what constitutes the knowledge that is being distributed. He compares two fundamentally opposing professional viewpoints, one privileging science and business of architecture against another reifying the art of design. Carter illustrates how by virtue of assessment weightings the integrated scientific and artistic constituents of the architectural transmitted knowledge are split up into the pre-existing dominant structures, viz. humanities-art and science-technology. In this way, Carter demonstrates that the implementation of business design procedures is never recontextualised and is waived under the auspices of the residual apprenticeship that occurs in the compulsory experiential practice subsequent to the term of study. Carter indicates that the profession nevertheless demands a professional practice and management certification to entitle new recruits to a professional registration. The distributive rules are seen as splitting up the integrated and tacit architectural knowledge structure into the two vertical discourses of art and science and a horizontal business discourse. Carter argues that notwithstanding the distributive rules rendering the tacit components more explicit, the splitting up contributes to the gaps between the integrated applied arts and the sciences that are necessary for bringing about coherent design and design thinking and implementation.

Carter's Bernsteinian analysis of the discourses within the architectural specialisation parallels my application of the continuum and the polar positions between the conflicting paradigms of fine art versus those upholding science and construction expertise. Of interest to me was how art and design discourses were privileged over the *architectural implementation* knowledge required in the architectural profession,

while within the interior design discourse, the privileging of construction and technical over *design* becomes evident in the data. This infers the power relations that are prevalent in architecture, which underscore formal education by adhering to art and theoretical principles that, in turn, delineate the discipline from the craft know-how consistent with professional practice. In opposition stands the craft-dominant vocation interior design, which is steered towards the pre-existing knowledge structures of science and construction theory as a means to curry greater 'academic' rigour. Aligned to Bernstein, the distributive rules function to shape the specialised fields in which the discourses and the corresponding rules of access and power are produced. The gaps exist because of the absence of a codified language to explicate the tacit components. In terms of Bourdieu, this is the manner in which the field sustains itself. It also points to the power relations that sustain the field's symbolic distinction of what is deemed legitimate.

The focus on the specialisation of interior design within the broader built environment practice is seen as precluding the dispositions of the assessors in the department, who serve as delegates for their specialist communities in the field of practice. For this reason, I look at Giddens because his structuration theory identifies, in terms of the study, the free agent whose individual capacity *is* seen as being structured by *and* as structuring the social organisation of which he / she is member (Giddens, 1981 : 15). Because of the scope of the study, I have chosen to simplify Giddens's spatial and time devices on structure. The spatial implications that pertain to this study are elaborated through the assessor positions (on the continuum) and the dispositions that these positions deliver; the time axis is indexed through the historical and traditional ascriptions that lie embedded in the social relations of the practice.

Giddens (1981 : 26) sees practice as the recursive structure that produces and reproduces the forms of legitimate interactions peculiar to a particular community. By extension, practices, seen as structures, provide the framework which shapes, and informs, the actions and activities of their members. This may be seen as consistent with Bourdieu's commutatively principled constructs of field and capital constituting habitus. Interestingly, Giddens's theory of structuration describes a dualism, where the structure itself may, through codes and regulations, inform and shape, and as he puts it, serve as "the medium". The structure may also be seen as the resource driving individual action, which Giddens calls "the outcome". In this way, structure *prescribes* the parameters and establishes agents as bearers of the code; structure *propagates* itself through the social actions and integrations of free agents. Similarly, Bourdieu (1990 : 56) speaks of the 'reasonable' as that which an individual does in an automatic common sense way that is both a structured and structuring system of generative principles, constituted by experience (capital), that regulate behaviours to some extent into homologised habitus.

Giddens's (1984 : 376) relationship between the structure and the individual's action may be explained by way of how agents mediate the codes of a system as *bearers* as opposed to those who act as *free agents*. While Giddens (1981 : 4) uses the terms *social* and *system integration* to develop the above dualism, he integrates these constructs with the concept of "region" and "locale" which resemble the locus (position) and territory (continuum / field) constructs I use in the study. Giddens (1981 : 40) explains how all practices have defined settings for their operation and adds that regions define the differentiations for the different orders of individuals who appear across a range of territories existing in some institution or practice.

The study's further tie with Giddens (1984) is seen in his distinctions of common knowledge and common sense. In common knowledge there is an understanding of a sharing of knowledge between actors that culminates in the existence of a field; common sense describes how individuals stand back and critically view a field and the daily activities conducted within it. These two distinctions of knowledge re-iterate the notions of bearer and free agent (explained above) where the one implies possession (have knowledge) and the other production (handover of know-how). This is significant, particularly in that my study explicates the notion of division between the disciplines and the vocations, i.e. the architects and fine artists versus the interior designers. Furthermore, the manner in which individuals mediate action across a system and overcome individual limitation strongly supports the interdependence and the 'handover' principle endemic to the built environment. This is consonant with Giddens's identification that notwithstanding a system's divided appearance, cross-border interactions contribute to the symbiotic articulation of the locales in the regions. This is important in that it establishes human agency in an otherwise mechanistic reproduction of structure. The concept of structure being informed and shaped by its agents denotes how power is imputed through the relations of the dominant autonomous authority versus the dependence of the dominated.

In summary, the significance of the reviews above is seen in their analogy with my study. They contribute in varying ways to an understanding of the social relations that underlie the classifications that constitute assessments as follows:

- 1) Interpretations are seen as outcomes of the participants' location within an academic discipline. Interpretations relate to the distinct specialisation and are functions of both the epistemic and social relations occurring within these sites.

- 2) The interpretive frameworks of members of an academic practice are informed by both the objective conditionings of the field and the subjective contextual attitudes and values. They represent the internalisations of the objective regularities of the field and express what is valued in the professional context.
- 3) Conflicting paradigms exist within the built environment, viz. between those of fine art versus those focused on science and technology. Power relations prevalent in architecture are seen to underscore art and theoretical principles, delineating it from the craft know-how that is recognised in professional practice. As we shall see in the data, this is parallel to how the craft vocation of interior design is deliberately steered towards science and construction theory as a means to curry greater 'academic' rigour. This suggests the possibility that power relations may be acting in ways that sustain the field's symbolic distinction of what is deemed legitimate.
- 4) Practices are seen as recursive structures that produce and reproduce the forms of legitimate interactions peculiar to a particular community, i.e. practices provide the framework which inform and shape the actions and transmissions of their members. Agents either mediate the codes of a system as bearers or as free agents, contributing to a symbiotic interdependence of the individual specialisations within the field of practice that Giddens (1984) refers to as the locales in the region.

In the preceding chapters, the research environment has been described in terms of its specialist community and has offered an indication of the kinds of related questions that researchers have honed into. In the following chapter, I introduce the theory that offers the language and tools by which to access the social implications formed by the specialist political orientations, dispositions and identities endemic to the assessors at the heart of my study.

I use this theory to explain how these resources are coterminous with position-taking and an outcome of power. The theoretical constructs are intended to illustrate what belies the constitution of the assessors' primary informants that we shall come to know as their interpretive frameworks. The constructs are used to explicate whether the assessors' professional specialisations manipulate their interpretation of the interior design pedagogy and, this being the case, the implications this may have for their judgements in their assessment practices.

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CHAPTER FOUR THE THEORETICAL FRAMEWORK

In the preceding chapter, the studies under review explored what underpinned the making of classifications and how these played out as the relations between the agents who delivered the classifications. Because the study demonstrates that the values located within particular disciplinary groups are reproduced as the recursive internalisations endemic to individual specialisations, the study hypothesises that the values, the corresponding knowledge and attitudes of the individual specialists, shape and constitute the means by which appraisals and classifications are made and thus calibrated. Bourdieu's theoretical constructs of capital, habitus and field are introduced as a means to locate the individually specialised assessors within the context of the built environment and design field. The chapter explores how particular knowledge types and skills deliver the corresponding ways of being that inform what is valued and deemed relevant.

A brief preamble

Bourdieu's (ontological) interpretations in the social sciences offer a strong and analogous platform for the study. My interest in the work of Bourdieu exposed the theories of Aristotle and, in particular, his three knowledge types: contemplative (episteme / theoria), practical (phronesis / praxis) and productive (techne / poiesis). These find consonance with my conceptualisation of design as an iterative and inter-related tri-partite progression of concept, technology and product. Pilario's (2005) constructs of techne and episteme described as the "skilful fabrication versus abstract speculation" (p.2 - 18) were consistent with my identification of the entwined but separate phases, and the ideological debate grounding the over-arching disciplines in the study.

4.1. The Theoretical Constructs Used to Ground the Study

In this section, I introduce the constructs and explain how and why the theory has been presented. I use the constructs to illustrate the social cluster wherein the study is located and demonstrate how the various specialisations remain distinct from one another in the field.

The look from the locus - the sight from the site

If you were to stand on the top of a mountain looking down at a winding river, your view would not be the same as if you were looking up from that very river. Not only would the content of your vision be different, the quality of the elements would be altered, especially had you been staring up at the mountain from underwater. Time and extraneous conditions like climate and mood, the water's properties, e.g. its clarity and motion, amongst other things, would also have a bearing. It is then quite understandable that what one has in *sight* is relative to the *site* from whence one has held that view. The fact that we cannot occupy the same place also denotes that no two individuals could have an identical viewpoint. Then, of course, there is *hindsight* and *insight* that would contribute to what we understood from the view because what we have been exposed to in our pasts and how we have shaped and internalised meaning would offer a particular way of being, of seeing and interpreting. Yet another frame would be set up in the elicitation of which of the two viewpoints accompanied by which possible permutation of circumstances would render the truest, the more relevant of perspectives.

I offer this as an analogy to describe how the manner in which an assessor *looks* at work is relative to his *locus* on the continuum and the influences appropriated by this, through time, reason and experience. The variable views elicited by the assessor panel may explain the contestations that bring into question which of the assessors offer judgements most appropriate to the task at hand. What Bourdieu describes as

the “plurality of world-views” and as the “double reading” (Bourdieu & Wacquant, 1992 : 7) identifies the symbolic struggle between two perspectives intent on producing and imposing the “legitimate principle of vision and division” (Bourdieu 1996, 265). Similarly, this simplistic passage unlocks what Bourdieu (1990) refers to as “the theorist’s subjective relation to the social world and the objective (social) relation presupposed by this subjective relation” that explains the inter-relationship between the measurable objective structures that produce subjects with the corresponding subjectivities (p.29).

4.2. How and Why the Theory has been Presented

The study seeks to understand the interpretive frameworks of assessors. It seeks to understand *what* it is that informs their judgement-making; that is, how the *intellectual engagements* of the assessors influence their evaluations. Classifications are made on the basis of what is identified and interpreted, what is valued and deemed relevant. Classifications can then be seen to be functions of capital, habitus and field because generally *what, why and how* we are shapes *what, why and how* we do. The study advances the notion that notwithstanding the indoctrinations that a system or field of practice instills and conditions in its members, the mechanisms of choice and freedom exist. One’s freedom to choose may be explicated through the notions of a particular disciplinary culture and what is predisposed by virtue of that culture. How we choose to see ourselves predisposes how we operationalise the resources that we draw on for interpreting our reality. These ‘resources’ - capital, field and habitus - constitute the interpretive frames underscored by Shay (2004) and explained later in this chapter that shall illumine what is valued and how these values inform judgement-making.

4.3. The Social Cluster in the Study

Fundamentally, the study adheres to Bourdieu (1984 : 466 - 484) who states that agents in a given social cluster share a set of basic schemes that become objectified through the oppositional (and often antagonist) classifications that exist in the network of practice. The assessors represent the network of agents positioned on the built environment and design continuum, who through their ascribed roles and responsibilities are inscribed in a division of labour and represent either the dominant or dominated, the temporal or spiritual, or the material or intellectual in the community of practice.

According to Bourdieu (1990) social space is organised and shaped by its members' categories of classifications. The study recognises that the assessors' classificatory schemes are organised around polar positions and constitute the parts of qualifiers that are tantamount to no more than the division that results in the name of different principles. "And we know too that there will be different or even antagonistic points of view since points of view depend on the point from which they are taken, since the vision that every agent has of space depends on his or her position in that space" (Bourdieu, 1990 : 14 - 61).

Now that the divisions have been set up, I briefly include how Bourdieu's terms subjectivism and objectivism are used in the study. Subjectivism distinguishes the free agents' abstract conceptualisations and improvisations that tacitly underpin the design process, and objectivism distinguishes the technical-practical modality that is set in motion to be instantiated and actualised by the code bearers of the field.

It is important at this stage to indicate that for the study, Bourdieu's construct of objectivism describes a view that eliminates, or attempts to remove from the objectifier, the notion of prejudice or bias, which would be termed subjectivist and

which would describe the likelihood of subjectivity, either privileging or prejudicing aspects of the work under assessment. I include the term *aspects*, as the assessment practice identifies specific criteria and one cannot overlook the possibility that criteria are not summatively dismissed or accepted. Peculiar to design is the notion of conceptualisation, which by virtue of its abstraction is subjectivist and most vulnerable to the subjectivities of classifiers. The implication of technological reasoning and construction salience, on the other hand, remains objectivist because of its reliance on a measurable and defined science and logic.

The various positions on the continuum, as posited by the study, may denote a divided social structure but ultimately the professional specialisations provide a socially symbolic, mutual interdependence that is expressed through the existing inter-relatedness in the world of work. These interconnections are based on the shared basic schemes that lend to the notions of borrowing and exchange and by extension the social cohesion and solidarity that exists in professional practice. This can be seen in the architects' reliance on engineers for their scientific and technological expertise, and the way in which interior designers are instantiated by architects in their provision of the structure. It must be noted that notwithstanding the different and implicit discourses from which these pairs derive meaning, the homologies present in the cluster simultaneously indulge engagements and exchange from one field position to another. These interactions cannot overlook the asymmetry in the power relations that are determined by the structural conditions and hierarchical arrangement of the continuum (and their reproduction in the world of work).

4.4. The Notion of Practice

Bourdieu (1996) defines the notion of practice, firstly, as the action, *to practice* that refers to the act of operationalising the complex integrations of capital, habitus and field that culminate in the social relations and actualisations and, secondly, when thus equipped as *practice* to describe the operations of a cultural unit or system in the social sphere. The social sphere acts as the field where the social relations that adhere to the corresponding logic and codes of that field occur. The field represents the site that delivers to its members the categories of being and knowledge that orient the individuals, their distributions and their relations into practices that compete in the struggle for legitimacy and that come by way of the various forms of knowledge and skill that roughly constitute 'capital' elaborated below.

4.5. Introducing the Influence of Capital

In Chapter 2, I have made reference to a snowflake metaphor for explicating the process of specialisation that occurs on the continuum. By taking the notion of the snowflake further, a clear distinction of the forms of capital that are endemic to the specialisations can be achieved. A snowflake is more or less symmetrical as a result of the internal order of water molecules. In the solid state, water molecules align themselves in order to increase attractive and reduce repulsive forces by means of their weak hydrogen bonds, resulting in hexagonal shapes. While snowflakes are comprised of water molecules various environmental factors, like temperature and the existence of other particles, render crystallisation layers that make each individual snowflake unique. In the same way the assessors all share a common social capital in that they belong to the built environment, but it is their unique biographic contributions of cultural and symbolic capital gains that result in their distinction. The various specialisations arrange themselves on the continuum sequentially in an order that supports their individual focus and the ethos of the system of exchange and handover that is prevalent within the social cluster. This is consistent with Bourdieu

(1998 : 59) where he posits that social space is organised according to its member's classifications and resorts to a "mastery of a common code".

Bourdieu and Wacquant's theory of social space (1992 : 15) is used to set out how individual specialisations of the built environment and design position themselves on the continuum. This positioning of the specialisations is seen as a consequence of their possessed capital and to the interpretive frames that this possession predisposes them. For this study, Bourdieu's (1996) notion for cultural capital is used to describe how knowledge and experience culminate in particular behaviours. Cultural capital is viewed as the overarching form of capital that encompasses the knowledge base and skills that are imbibed and manifested through the cultural interactions and that become embedded as learnt values and ways of being. While cultural capital refers to *how* and *why* a particular position is acquired, social capital describes the network of relations between those *who* gain access to the field. This suggests that cultural capital becomes accessible within the network of relationships and thus is socially constituted. Social capital may be viewed as the resource of multiple specialist identities or cultures in the field and is the sum of their interdependent and interactive relations occurring between them.

The assessor panel represents the social capital as the sum of the discrete sites of the field that holds the cultural capital - the assessors' individual and particular knowledge and skills - that distinguishes each assessor. Each position or locus on the continuum is distinguishable by its particular artefact production and / or role and responsibility within the design process. In this way, each identity and its accordant values and ways of being is positioned within an organised community. Cultural capital can then be said to be socially transmitted as each assessor resonates with, and reproduces his / her particular culturally-laden, and by extension, politically-vested artefacts / activities. I use this as a framework to indicate that assessors do

not arrive at the assessment event devoid of cultural capital. I am suggesting that in their assessments, the assessors can only access what is familiar to their reality as a result of their individual cultural capital.

4.6. The Notion of Habitus

Bourdieu (1996 : 38) describes objective structures as social constructs that arise from the inter relationships of individuals in practices. In terms of the study, the assessor panel and its corresponding sum of cultural capital is structured / shaped and thus predisposed towards a particular way of being that infers a particular collective subjectivity. Bourdieu cautions that objective structures do not exist and can only be realised through “the *system of dispositions*” that are outcomes of what agents internalise from the objective conditionings (Bourdieu, 1968 : 705). These internalised conditionings confer what Bourdieu and Wacquant (1992 :126) refer to as “socialised subjectivity”. It is these internalised possibilities that yield subjective prospects that are clinched in the term habitus.

Habitus becomes the intermediary by which the social game is driven. The players are as free (or as restricted) as any typical player of a particular game. It is the players’ capital and ways of being - their individual way of seeing reality - that is mediated in the game; and it is their actions (abstract conceptions, constructions and products) that provide the potential means to manoeuvre and adapt the rules to their own benefit. It is what Bourdieu refers to as the players’ feel for the game, “le sens pratique” (Bourdieu, 1990 : 56; Bourdieu,1977). Notwithstanding the commitment for players to meet what the game demands of them without consciously being aware of the rules of the game, they instinctively adapt their patterns of behaviours. Their freedom to improvise brings about limitless possibilities in the game and refers to the “acquired system of generative schemes objectively adjusted to the particular conditions in which it is constituted” (Bourdieu, 1977 : 40).

Furthermore, a strategy-generating code deemed to manage ever-changing situations is in place “tending to reproduce the objective structures that produced them” (Bourdieu, 1977 : 72). In this way the habitus is seen as supporting experiences that reinforce it by “providing itself with a milieu to which it is pre-adapted” (Bourdieu, 1990 : 61). Habitus is not unlike the amassing of capital which Bourdieu (1977 : 72) defines as “history turned into nature” while, through its freedom to improvise and manoeuvre, it anticipates the future in the present. This is particularly significant in how the assessors conceptualise their discourses in the context of the world of work, in terms of how they objectify things, and the techniques they draw upon to access their logic of practice. These have a bearing on what is recontextualised to the interior design programme that represents a narrow focus (and locus) in the field, e.g. how the architects reinforce their authority through their valuing of construction and how the interior designer reinforces her ‘milieu’ through her emphasis of technical practicability.

4.6.1 Habitus - the Theoretical Implication and Pertinence to the Study’s

‘either / or’ Dialectic

Habitus suggests a pluralistic view of the practitioner, similar to the way in which Giddens was unpacked earlier in the Literature Review, Chapter 3, as being the 1) *bearer* of the code or conditioning culture or 2) *free agent* to do with this embodiment as he / she choose, denoting agency. In the first instance the practitioner acts according to who he / she is and does what his / her domain entails of him / her. This sets up the notion of the practitioner as the monopolised subject, reduced, in a sense, by the predictability of the structure to execute according to how he / she has been shaped, and what he / she has internalised in a conditioning medium not unlike a type of marinade. This refers to Bourdieu’s “objective structures” (Bourdieu & Wacquant, 1992 , 3). In the second instance, the practitioner is the free agent with

personal agency dispatching his subjective improvisations at will. This too is consistent with Bourdieu's (1996 : 29) subjectivist viewpoint where agents construct their social reality both as individuals and as communities. This infers the existence of both an individual and a group habitus. The dialectic that describes the practitioner as *either* the bearer *or* free agent, is explained when one considers the outputs, i.e. what each specialisation actualises in terms of how the action of the designer's conceptualisation (improvisation) necessitates for its instantiation, its objectification that comes by way of the structuring pragmatism of the architect.

Although, theoretically, free agents and bearers exist, it remains to be seen what shall emerge from the data. For the study, the designer may be seen as the free agent. Bourdieu describes objective structures as social constructs that arise from the inter-relationships of individuals in practices. The manner in which the discourse has evolved from the parent disciplines may explain designers' remoteness and disregard (having never been yoked by the associated founding rules and codes) that render him / her a *producer*. The architect, on the other hand, may be seen as the bearer of the culture in an objective fixed reality, restrained (to a degree) by his / her professional ethos, defined and sanctioned by a regulatory and statutory body, that renders him / her the reproducer. Furthermore, the architect's fixation on the sanctions imposed by the guilds could even be seen as betraying an embedded need to establish the primacy that had been denied him / her historically and which had impeded his / her entry and recognition. Again, these speculations remain to be explored in the data analysis.

4.6.2 *How the free agent and bearer assessor perspectives relate to Bourdieu's theoretical constructs*

Field and Habitus Constitute Capital

The different loci along the continuum are a result of the sets of resources that deliver differing specialist priorities and perspectives. These orientations delineate the bearers of the code from the free agents. This critical distinction is derived because habitus is constituted by history that is internalised as a result of what has been instilled through knowledge gained over a period of time and the dispositions arising consequently.

Dispositional Orientations

The loci may be distinguished in terms of their dispositions that are founded either on the interpretation of the design problem or those inclined towards the resolution of the problem by way of construction. These diametrically opposed dispositions may be seen as specialists exhibiting either affective or effective and, subjective or objective attitudes or frames of reference. The distinction is set up between those who seek to understand the meaning of a context, by interpreting it and those whose understanding comes by way of an objective approach that seeks solution through standardised outcomes. The interpretive orientation may be understood in the way that interior designers view the objectivist 'standards' imposed by architects as a 'standardisation' that engenders a type of reductionism. The notion of standardising remains a far cry from designers who, typically as free agents, value innovation and uniqueness.

In the act of assessment, an assessor panel is being guided by the inter-subjectively shared ideas, norms and values held by their collective community of discourses. Bearers of the code emphasise the social aspect of their existence. Their shared ideas function as an ideational structuring that constrains and shapes behaviour. In

this way, they see their common ground as a causal force, as *constitutive* and not merely offering a regulative effect on its members. The interactions that occur between the members of the structure bring about the redefinition of their interests and identities, i.e. the members are socialised by the process. This suggests that the structure frames how members define themselves - their identities, values, objectives and roles of engagement. Structure determines how the members constitute and codetermine each other and how their discursive practices structure what is produced, reproduced and altered. Structures therefore exist *because* and *through* the reciprocal interaction of their members / agents, who are free to emancipate themselves from dysfunctional situations that may bring about conflictual practices.

We have seen in this chapter how Bourdieu (1977 : 40) identifies the freedom to improvise the game as the “acquired system of generative schemes objectively adjusted to the particular conditions in which it is constituted”. This clearly explains that notwithstanding our recognition that reality is historically constructed and contingent, the most embedded of structures can wilfully be manipulated to instantiate new social processes and ways of being.

Alternatively, the study manifests each site of specialisation along the continuum as a primary, set and organised unit constructed from within by the discursive practices of its members. The units exist as the collective knowledge of their members who possess a corporate identity that stands in relation to the identity of the other practices within the field. Each specialisation arrives at a significant description for its identity through the interactions that frame what is reproduced, shared or transformed along the continuum. This proposes a symbiotic exchange and participation between the units at the various sites.

The Specialisations' Focus on a Particular Aspect in the Tri-Partite Progression versus the Assessment of the Whole

This avenue to explain the difference between bearers and free agents may be seen as arising from the impact of science and technology which has convoluted design specialisations into an evolved (and evolving) discipline with specialised methodologies. However, the ultimate purpose for the specialists in the field remains fixed on the *creation* (interpretation) or *provision* (construction) of interior habitats for people that, no matter how modern in execution, meet the traditional and basic requirements consistent with the built environment. Despite the evident accrual of new materials, new technologies and new styles that have developed as a result of the new knowledge and new ways of being in the world, the requirement the specialists serve remains, in principle, unchanged and focussed on the *creation* or *provision* of hazard free structures and interiors for shelter or retreat that fulfils a specific human purpose and achieves some spiritual significance. This may explain the interconnectedness of 1) how the products (specialist outputs) are actualised and 2) the adherence to the role and responsibilities associated to the specialists' engagement within the process.

Key to this line of thinking is that notwithstanding the knowledge growth brought about by advancements in science and technology, it is this ever-increasing knowledge-base that enforces the notion that specialists remain specialised to mete out their particular narrow roles - of either *creation* or *provision*, as *free agents* or *bearers* of the field - who respectively *produce* or *reproduce*. Now we can come to see that while the specialists' capital (the sum of field position and habitus) operates in an 'either / or' paradigm, the assessment event requires that each specialist make a judgement of the product as a *whole*. The product / artefact represents an outcome of the tri-partite progression. What I am suggesting is that the assessors within this dialectic may be subjective or objective-prone specialists shaped and situated by the

specific capital and positions that deem them so. Assessments require the assessors to dismantle the productions (of the whole) and hone into the discreet operations that proceeded and that lie embedded in the product outcome. There is a requirement that assessors make classifications irrespective of whether they *do* or *do not* participate in particular phases of the process. This provides the need to draw on Shay (2003 : 16) because if the assessors are expected to draw inference from particular areas that fall beyond their scope of expertise, their judgements can only be seen as 'defaulting' to intuition. Intuition may be considered as a derivative of the sum of habitus, field and the ensuing capital, which ultimately implicates assessors' positions, and Shay's observance of socially-situated interpretations.

4.7. Shay's "socially-situated interpretive acts"

Shay (2005:675) claims that all judgements incorporate the sum of both subjective and objective perspectives. Shay develops this by observing the manner in which academics resort to intuitive (subjective) judgements in their appeals to the implicit (objective) internalisations of the codes and rules of their intellectual paradigm. Shay (2005) substantiates this further: "These regularities in turn powerfully shape the classificatory schemes which are re-applied in the interpretation of this objective reality. This is the manner in which the field sustains itself" (p.675). I refer to Shay (2003 : 16) who claims that the inevitably different assessment interpretations and the equally inevitable effects of power are a means to explain an assessors' overt or covert recognition of the salient characteristics that reinforce and legitimate their claims as agents. This may be construed as advancing (and sustaining) the field they inhabit. In other words, the interpretive frameworks of assessors is fundamentally about assessments being a function of what each assessor identifies as the *preferred* subjective definition of the *ideal* production relative to their disciplinary standpoint (objective).

When Shay's "interpretation of objective reality" is applied to the context of this study, it yields implications for a system that is being pulled at (and to an extent re-shaped) by the contestations of hybrid perspectives. *Sustaining* the field means that the status quo is perpetuated, but how can this be the case when "the different assessor positions powerfully influence assessors' interpretations" (Shay, 2005 : 674)? I argue then that the conflicting classifications of a hybrid panel cannot be re-applied to interpret an objective reality, because in this case there are several individual, objective realities and, as we shall see, often contradictory and oppositional ones that can only cause the field to *abandon* seeking objectification. This objectification either a) settles for a blurred aggregation of the combined subjective judgments disguised by the objective codes of the individual assessor identities, or b) reflects the outcome of the 'political' negotiations between the assessors in the panel, and between the assessed and the assessors. In either option, above, *settling* and *negotiating* cannot be deemed acceptable when attempting to understand complex classificatory acts. This indicates the need to discern to what extent design assessments perpetuate the cultural practices of their assessors; and the implications (and practicability) of opting to operate as a collective oeuvre and a site of unified diversity.

Integral to the study was the underlying implication of agency. Bourdieu (1990 : 70) identifies the "great negotiators" as those whose manoeuvrings are directed towards personal gain and membership. Such agents may be analysed in terms of how they interpret, "the set of necessities inherent in a position within a social structure, that is within a particular state of the social game, by the synthetic virtue of the feel for the game" shown by the 'negotiators' (Bourdieu, 1990 : 69). From this quote, "the necessities inherent in a position" that are played out "by the synthetic virtue of the feel for the game" (p.69) describes the manner in which agents construe their actions through imitation and in ways as to establish their indispensability and significance, particularly where they may not necessarily naturally fit in. Bourdieu (1977) further

identifies negotiators: “when they lack mastery of a highly valued competence and have to provide themselves with an explicit and at least semi-formalised substitute for it in the form of a *repertoire of rules*” (p. 2). In the analysis we shall see that despite the innate need for the specialisations to retain their distinguishing identities and necessary struggle for autonomy, it is their need to ‘belong’ that ensures that links are sustained. Their fraught inclusion is played out in how they manoeuvre and manipulate their mastery even though they recognise the semi-formalised structure of the field of interior design which Bourdieu (1990 : 72) describes as their “sphere of necessity”. Wacquant (2006 : 8) describes the “field as the site of an ongoing clash between those who seek to introduce heteronomous standards because they need the support of external forces to improve their dominated position in it. He claims that “those who occupy dominant positions in a field tend to pursue strategies of conservation”. As shall be seen in the data, this is not unlike the manner in which the architects’ monopolised their subjective agency in privileging what and how they chose to mediate across the system in overcoming any possible individual limitation.

4.8. Summing Up - in Terms of the Theory

In this chapter we have come to see how one’s relationship with the world is a result of practice. This suggests that the subject as bearer or free-agent actively practices the *production or reproduction, creation or provision of that which is conceptualised or meets some intent or end*. Even when a subject does not actively engage in some change activity but pursues some specialised form of production, development is brought about by its dependence on practice. This supports the primacy of conceptualisation in the ‘*to design*’ phase and its dependence on the ‘*by design*’ phase for development. Bourdieu (1990 : 53) concurs that while a theoretical concept / notion may remain symbolic and not elicit practical engagement and eventual concrete change, it may propose possible avenues / links that may mobilise some practical significance. Every operation can then be said to have been born from a

symmetrical one that delivers to it meaning and significance “as structuring structures, that is, as principles which generate and organise practices and representations that can be objectively adapted to their outcomes” (p.53).

We can now see that in the tri-partite progression the design phases *to design* and *by design* are inextricably linked, representing how *theory and knowledge* work in partnership with *practice and cognition*. Practice can now be viewed as the sum of the subjective and the objective activity. Practice cannot overlook that the subject is not a consciousness but a real and unique individual, and the object is not an external reality but that which has engaged the cognition and practical aspects of that subject. This begs the question (and indeed the thrust of the study): to what extent is the object merely what it is or a result of the relationship to the subject’s perspective?

In the following chapter, I explain the basis that informed the data selection, which primarily was intentioned to illumine how the assessor’s capital (subject) and ways of being were mediated through his / her practical operation on the student productions (object). The approach and methodology employed in the study were pitched to reveal whether there existed any correlation *between* the manner in which student productions are cognised *and* the assessors’ practical inclinations and relative operations. This is aligned to the study’s question of exploring what informs the assessors’ judgements.

CHAPTER 5 THE METHODOLOGICAL APPROACH AND METHODS

5.1. Introduction

As a novice researcher, I read several texts concerning qualitative data. What was unanticipated was the availability of many types of analyses serving differing purposes. These texts alluded to how differing identities brought, to an analysis, a plurality of perspectives, each valuing aspects in the data that was aligned to their particular leaning. For example, Dey (1993) describes how an ethnographer would favour the social and cultural aspects as opposed to a policy analyst who would focus on impacts of a new implementation, re-iterating for the study that our access to reality is aligned to our conceptualisation of that reality. Another key point and as explained in Section 2.5, it is important to acknowledge my stance within the analysis because notwithstanding the quality of the data and the purpose for which it is being drawn upon, “the predilections of the individual researcher” is yet another contributor to the analysis. (Dey, 1993 : 2)

As has been illustrated in Chapter 4 above, and as re-iterated by the brief introduction to this chapter, there is a strong correlation between agents’ perspectives and their corresponding-held resources. In Chapter 4, I unpacked Bourdieu’s theoretical constructs of field, capital and habitus to explain how disciplinary specialisations are configured and how they may impact on judgements of student performances. I introduced Shay’s (2003) assessment studies on complex performances and interpretive frameworks as a base to mount my exploration of the multiple interpretations of the heterogeneous assessor panel. Because the study is positioned around an assessment event this chapter begins with an outline of the moderation process of the interior design department. Following is an outline of 1) what constituted relevant data and how I set about collecting this so as to derive what needed to be conceptualised, 2) how in my analysis, these concepts are to

elaborated and classified and 3) how the findings and their connection and relationships are ratified. Finally, my ethics protocol and the limitations of the study are discussed.

5.2. *The Background Context of the Moderation Process*

The moderation event comprises two full days of assessment. The assessor panel consists of the lecturers responsible for the practical components of the programme who have therefore engaged with the projects by way of their various subject offerings. Each assessor represents a specific disciplinary identity and specialisation aligned to their professional associations in practice and is involved in the facilitation of at least one of the major subject offerings:

SUBJECT OFFERING	COMPONENT SUBJECTS INCORPORATED	DISCIPLINARY IDENTITY OF RESPONSIBLE STAFF MEMBER
Interior Design	Design Theory	Interior designer - specialised as joinery designer (CM)* Architect (JP)*
Art of Drawing	Form and Colour Theory Perspective Drawing Technical Drawing	Fine Artist (DE)* Interior designer - specialised as conceptualiser (ML)* Interior designer - specialised as joinery designer (CM)*
Technology	Construction Materials & Finishes Technical Services	Architect (RG)* Interior designer - specialised as joinery designer (CM)*

**The initials in brackets refer to the pseudonyms awarded to the assessors in the study.*

TABLE 1: LECTURER IDENTITY / SPECIALISATION OF SUBJECT OFFERINGS

The fifth panel member serves as the internal moderator and is the head of department. He is seen as serving as arbitrator particularly in that he is not actively involved with the tuition / facilitation of the practical components at this level of the programme, and thus as contributing a *less-likely* subjective perspective to the assessment.

Each student is offered approximately twenty minutes to present individually, to the panel, their full semester portfolio, which is displayed in the crit room. The assessors may ask specific questions regarding aspects of the work that may need clarification, and are free to make comments concerning alternative ways that the student could have approached certain aspects of the work. In this way the moderation event constitutes a learning occasion that makes explicit the multiple disciplinary perspectives. The assessors may raise certain conduct and attendance issues that may have impacted positively, or negatively, on the student's performance. The moderation event confers in this way the salience of accountability and commitment to the *process* and not merely the completed product.

The student is then asked to leave and the moderation discussions between the assessors commence. The panel peruses the marks awarded for the individual projects, taking note of any penalties, e.g. for late hand-in and non-submission, or medical or compassionate exemptions that may have constituted a mark that is not supportive of the actual production presented. The discussion of the student's semester average is reviewed in terms of any impositions, and against the agreed mark pitched by the panel for the final semester project which has not been marked prior to the moderation event. The significance of this final project evolves much discussion or debate in order that a mark reflective of the student's overall production and performance may be concluded. Each assessor contributes to the generation of this mark by way of comments and critique, identifying aspects of the work that

contribute to its success or otherwise, through deliberating the observations of the multi-disciplines, and / or by the justification of their interpretations.

5.3. The Study

5.3.1 What the Study Needed to Derive

As can be understood from the above, the moderation event was the obvious source of data due to its requirement for assessors to explain and justify their classifications. In this way, I tried to expose the manner in which the assessors' perspectives and professional orientation operationalised their decisions. I explored what dispositional possibilities lay beneath the assessor judgements by categorising the assessors according to their positional and dispositional characteristics and commonalities, i.e. in relation to their capital investments and their corresponding position and habitus in the field.

5.3.2 How I Gathered the Information and the Interview Objectives

The two main sources of data were the individual interviews I held with each of the four panel members and the two-day moderation deliberations and debates. The interviews were approximately one hour in duration and each assessor was interviewed twice as a means to elaborate on particular issues that may have been raised in the first interview that needed re-iteration or clarification. Developing an understanding of the individual assessors meant that their interviews had to offer opportunities for the construction of linkages and differences in their outlooks. For this reason, the interviews were loosely structured in order to encourage the assessors to elaborate on their particular discourses and value systems. The discussions had to be about 'them' and how they 'saw' things, because what I wanted was to enlist their engagement for the purpose of unpacking some contentious notions 'through their eyes'. I believed that exposing their internalisations would shape some explanation of how the assessors constructed meaning. The higher

order questions were aimed at revealing the value systems and priorities consistent with the assessors' specific cultural practices by means of the following criteria:

- a) How their utterances located the assessors both in their conversations and artefacts. This was intentioned to lift out the capital endemic to each specialisation.
- b) How the assessors' choice of words represented their identity and how they saw their world. This was seen as an access to the assessors' habitus, their disposition and discourses.
- c) How assessment issues were confronted and the manner in which the assessors defaulted to subject specialisations to substantiate their judgements. This informed the notion of the assessors' social-situatedness.

The two-day moderation event represents the students' presentation of the semesters' productions and the comments and discussions that take place between the assessors, which result in the elicitation of a mark when the student has left the crit room. For the study, I focused on recording these debates and discussions and it was these transcriptions that shaped my conceptualisation of the inter-relationships between the multi-disciplinary assessor panel. Selected text samples were seen as contextualising the assessors' cultural productions which reflected their personal and communal positions along the continuum. The text samples represented how the assessors' understood their reality. By problematising each assessor's responses I was able to catch a glimpse into how they improvised strategies around their codes of practice. Basically, the texts allowed my classification of the assessors according to how they reached their classifications. This is aligned to Bourdieu's (1979) observation that agents distinguish themselves by the distinctions they make. What was key was determining whether the assessor specialists and their dispositional possibilities betrayed a division according to their specific knowledge bases and

experience, in other words their capital, and hence by the values and dispositions they espoused (*habitus*).

I believed that an enquiry into *how* and *what* key skills each specialist assessor brought and *why* these skills were deemed important enough to be recontextualised into the programme, could highlight the assessors significance of experience, quality of involvement, social positioning and the corresponding values that could qualitatively explicate the assessor interpretive frameworks.

5.4. The Data

5.4.1 What the Data was Intentioned to Reveal

Since my research question involves understanding the assessor interpretive frames, my study has been operationalised through an analysis of the transcribed semi-structured interviews that I conducted with the assessors and extracts from the debates arising around evaluation of particular student productions during a single moderation event. The data texts arose out of these transcriptions and the analysis was conducted in two ways. Initially, I focussed on extracting meaning from segmenting the text so as to distil out the key words in context. I then sought to identify themes that reflected my judgement about the meaning and relationships embedded in the texts.

The text analyses were used as a means to capture the subjective orientation of the assessors' utterances. They offered a means to identify the relationship underlying the different kinds of utterances made by the assessors. As a means to curb my own recontextualisation of the themes induced by the texts (*logos*), I honed into the moderation context, the *praxis*, lest meaning and its effectiveness be lost. Because Bourdieu (1977 : 18 - 19) cautions that an informant's account is discourse of familiarity that "leaves unsaid all that goes without saying", I have made an effort to

describe the texts in the following chapter by a brief contextual overview prior to the analysis. This was intended to negate any assumptions or oversights that I as an 'insider' may have overlooked, given that insiders do not, of habit(us), re-iterate that which is akin to their community.

5.4.2. Data that I Selected in Order to Meet the Objectives of the Study

The study's intent primarily was to explore the possible correlation between the assessors' perspectives and their professional orientations and the manner in which the two together informed classifications. The study has re-iterated the manner in which professional orientations elicit particular perspectives and ways of being that refer to the capital and habitus congruent to particular practices. The transcribed interviews were seen as making visible the assessor orientations which were seen as the aggregation of capital and habitus endemic to each assessor's specialisation. Cultural capital was identified in terms of how parental biographies, forms of acquired knowledge and skills and, quality and length of field immersion, underscored the assessor classifications. Social capital was interpreted in terms of what the individual specialisations valued and prioritised and symbolic capital referred to what each specialisation defined as conferring prestige or recognition. In this way the transcribed interviews offered a mechanism by which to lift out the assessor orientations and priorities.

The four selected texts out of the actual moderation event were seen as highlighting the assessor habitus that their particular capital resource advocated. Typically moments of consensus and dissensus were selected so as to reveal the assessors' responses to the varying aspects of the work and their reasons they offered to support their responses. These reasons or substantiations were examined against what had been illumined as the assessor priorities from their interviews, what they valued and why these were recognised - the sum of which was seen as rendering to

the assessors their corresponding positions on the continuum. It was envisaged that these findings would describe what the assessors drew on in order to make sense of the productions, i.e. their primary informants, or as encapsulated by Shay, their interpretive frameworks.

5.4.3 How the Theoretical Concepts were lifted out of the Data

In order to access the assessor forms of capital and habitus so as to support any claims about their interpretive frameworks, I resort to Fairclough's (1989) Critical Discourse Analysis, which I shall refer to as CDA. Primarily this is intended to arrive at how the discourse practices held within the text samples may be interpreted. I attempt to interpret the textual productions in terms of the social practice wherein the discourses are embedded. The term 'critical' implies the necessary resource to expose the covert discursive operations that elude direct recognition, access and challenge. Fairclough (1995b : 132 - 133) claims that opaque relationships between discursive practices, events and texts function as factors of control and power. Fairclough (1989 : 24 - 26) states that discourse exists as three layers: as a social condition where texts are produced and how they may be interpreted, the process by which texts are produced and interpreted and the actual text. The model for analysis prescribed by Fairclough (1989 : 26) recommends:

- 1) A description of the texts
- 2) An investigation into the interactive process that leads to the production of the text and its interpretation
- 3) An investigation into the relationship of the interaction and the social reality.

In the analysis, I do not adhere strictly to the analytical format above, opting rather for an unstructured scrutiny according to the sample's possible particularities, the particular types of discourse revealed or the discursive orientations of the text producers. The historical background discussed in Chapter 2 reveals why and how

the practice actually functions: what this community of specialists generates and values, how they debate and interact and whether their engagements are symmetrical and negotiated. My use of CDA is intended to provide a set of probes that may explain the embedded inequalities and silhouettes of control present in the moderation debates.

5.5. *The Ethics Protocol*

Of significance to the study was my ethics protocol, i.e. what I did to ensure that the assessors, the department and the institution were afforded the necessary discretion that would negate compromise of any sort. Firstly, I entered into a written agreement with the assessors that the study would not render any consequence to anyone's professional reputation. Secondly, I employed pseudonyms and tried to retain an institutional anonymity. Thirdly, I emphasised that the study was not specifically about who the assessors were and how *they* responded within the context as much as it was about *their* specialisations that needed to be prised open to establish an understanding of what their differing interpretive frameworks brought to bear.

The study identified social constructs as the objective structures arising from the inter-relationships of individuals in practices. In other words, the study identified how cultural capital shaped and predisposed the assessors towards particular ways of being, inferring a particular collective subjectivity. The assessors were seen as actors acting out their particular scripted roles and it was these roles that were of interest to it. In this way, it was felt that the research concentrated on the amorphous habitus as an external reality bequeathed by sets of resources and conditionings. For the investigation, habitus is identified as an objective structure that in itself is subject to other laws than those merely represented by the field and individual biography. In this way, the analysis could not infringe the panel members in any way. Lastly, once the interviews had been transcribed and coded, I invited dialogue, with the available

assessors¹, to clarify some initial responses that had been made, and to provide an opportunity for the retraction of statements that I may have misconstrued. There was an attempt to erase that which was seen as hampering discretion. There was also an attempt to eliminate redundancy.

5.6. *The Limitations of the Study*

It is obvious that good research needs to achieve a high degree of reliability. The data in the study has been limited to a single department's mid-year moderation event, suggesting that a similar investigation in another context (albeit in the same field) would generate findings that would relate to the peculiarities of that department's assessor complement. Because different departments comprise differing sets of specialisations amongst their staff complements, the study recognises that the findings may not be generalised across departments of different institutions due to its confinement to a particular site. An extensive analysis would need to be undertaken in order to understand more adequately the difficulties and tensions that arise between assessors of such a programme during similar events.

A significant revelation that arose out of the data was that it was myopic to seek correlations amongst the assessor specialisations which were advanced by the interview transcriptions. While they remained a valuable window into the forms of capital espoused by each assessor specialisation and their corresponding predilections, my observations of the logic of the actual moderation practice became exceedingly more beneficial to my study, because it was here that the inter-relationships of the assessors emerged. Inevitably, it was this scrutiny of the dismantled and reassembled actualisation of the moderation event itself that

¹ Available assessors denote that the assessor panel configuration altered from the time that the original set of assessor interviews had taken place, thus rendering exchange with such assessors impossible.

informed my understanding of each subject's subjectivity (that I cross-checked with responses distilled from the individual interviews) and exposed the assessors' socially differentiated produced and imposed relations to one another.

Yet another concern I needed to bear in mind is that people's uniqueness determines that they do not necessarily reflect the values or ethos espoused by the communal social system, in this case, the fields of architecture, interior design and fine art. Conversely, the overarching values upheld by the communal systems do not necessarily define the beliefs of the individual assessors due to the possible degree of eccentricity that may exist and where some members may "desire to stand apart from others" (Bourdieu, 1990 : 75), particularly in the case of the interior design discourse where non-conformity and the notion of 'otherness' is valued.

In this chapter, I have described how the interview data was selected as opportunities for me to extract the forms of capital and values endemic to each specialisation and how, in this way, I could attempt to understand the way in which the assessors conceptualised their discourses and the way in which their judgements and classifications were a function of their intellectual paradigms and conditionings. Even my inability to curb digressions by the interviewees advanced an insight into the individual assessor habitus, because their particular ways of being were reflected by their particular communicative styles and iterations. In the following chapter, I proceed with the analysis.

CHAPTER 6 THE DATA ANALYSIS

Since my study is primarily about understanding the interpretive frameworks that inform assessors' judgement-making, a theoretical construct was needed that would sustain these dispositions. In Chapter 4, I have stated that classifications may be seen as outcomes of what assessors identify and interpret; what they value and deem relevant. In relation to Bourdieu's social theory, the ways of *being* inform how points of view and classifications are expressed and how they relate to the contextual factors of social reality. At this point, I draw from Bourdieu to suggest that even though the assessors share a common ground in the built environment and design field, each assessor's social reality is distinctive because of their particular specialisation within the field. It is also understood that the assessors' individual social reality is tacit and cannot be defined absolutely. This relational point of view necessitates an exploration of the assessors' biographies in terms of *how* they have been shaped and by *what* their experiences predispose. These two aspects of biography are collectively summed up by Bourdieu's embodiments of habitus and his homologues of socio-cultural forms of capital. Secondly, I employ Shay's notions of how social-situatedness manifests a particular interpretive lens that describes the specialist's objective and subjective relations in the field of professional practice and, in particular, how these relations are played out in the moderation event.

As the analysis focuses on understanding whether any correlation exists between how assessors are 'constituted' and how they judge, there is a need to explain my use of the notion of constitution as that which describes the social condition arising from what the forms of capital and habitus bequeath. Ultimately, I make an attempt to tag the assessors according to their positional and dispositional characteristics and commonalities. Bourdieu and Shay see the individual agent as being shaped by the objective conditions that effect the corresponding subjective embodiments. We can

thus accept the relationship of the immediate external environment as that which translates into the thinking and action - both mental and somatic understandings and perceptions - that constitute the habitus of agents. In a sense, the external, objective structures shape and reproduce the field because agents in the field are socialised through their engagements with such structures. In this way what shall become visible is the manner in which the assessors reconcile their actualisations of subjectivism and objectivism and how these constitute the qualitative explications of the interpretive frameworks that shape their judgements.

The analysis proceeds in two parts: Firstly, I re-iterate the use of the analytical tools of habitus and capital as a means to explain my use of how Shay's interpretive frameworks need to be revealed. Secondly, I present the assessor profiles that have culminated from the transcription and analysis of the interviews to substantiate my findings of which forms of capital have shaped the individual assessors.

In the next part, I explain my use of critical discourse analysis (CDA). Bearing in mind that Fairclough (1989 : 20) views language as a form of social practice, I inspect selected samples of the moderation debates to investigate the processes of text production and patterns of distribution in order to access the social-situatedness of the specialist practices. Whilst I intentionally selected samples, I attempted to eliminate my flagging of preferential data that may be misconstrued as advancing the personal biases embedded in my own membership as an interior designer. For this reason, I sought two instances of dissensus, one of consensus and one conversation that took place subsequent to a heated debate. I acknowledge too that transcriptions involve, to an extent, interpretative conjecture that may be susceptible to my partiality of the content, social identity or the values that frame discussions.

6.1. *The Interpretive Frameworks*

In this section, I reiterate how Bourdieu's terms of field, habitus and capital and Shay's interpretive frameworks are used in the study.

The field refers to the social structure wherein each assessor is positioned. This field (described in terms of the continuum between the two parent disciplines of art and architecture) represents a site of struggle because it cannot hold a universally accepted definition of the legitimate perspective. The data illustrates how the polarised knowledge bases carried by the 'polarised agents' (viz. the assessors) conflict as a result of their imposed definitions and embodiments of membership. These imposed and embodied definitions refer to the 'species' of capital and habitus that correspond to how each assessor / agent is constituted.

Since habitus is seen as the embodiment of the objective structures that shape the subjective thoughts and actions, it becomes necessary to identify the forms of capital assessors have inherited or acquired in the field, and how these forms of capital, in turn, influence what the respective assessors value. In this way, the frames of reference which the assessors operationalise in their judgement-making shall be made visible. These frames of reference are derived from the objective structures that shape how the assessors access their internalised calibrations of quality and relevance needed for the 'measuring' and evaluation of the student productions. For the study, I make use of Shay's concept of interpretive frameworks to describe the frames that assessors use to endorse their professional judgements. These internalised frames represent the assessors' mental and somatic embodiments of capital and habitus.

Bourdieu (1986) identifies capital as a reservoir of what is valued in a social system of exchange. Capital is seen as the inherited and acquired resources described by Bourdieu as how one's feel is socialised by the game and outlined in terms of:

- 1) Material commodities or assets, i.e. goods or finances that accrue a quantitative value (economic)
- 2) Having what is valued for membership within a community of practice (social)
- 3) The forms of knowledge, skills and ways of being, endemic to a particular society (cultural)
- 4) What constitutes the procurement of prestige or recognition to the particular memberships (symbolic)

The study suggests that it is the unique *weighting and embodiment* of these forms of capital by individuals that culminate in the unique perspectives and notions of what is deemed legitimate and relevant productions or behaviours. For instance, particularly evident in architecture, economic capital is understood as an outcome of symbolic accrual because recognition in the field is almost always directly related to which end of the professional fee scale, stipulated by the South African Council of Architects, is levied. Established architectural practices can claim up to 15% of the overall project cost, while fledgling practices may work on professional fees that do not exceed 6%. The fee scale sets up the distinction between projects where the architect's extent of performance is acknowledged. For instance, in the design of a housing complex, housing units are duplicated and repeated, as opposed to the input by the relevant professionals in the design of iconic structures. In the same way, the distinction identifies the manner in which the economic capital proffers the symbolic capital that constitutes the corresponding cultural capital. Thus I can claim that economic capital is the quantitative measure of, and is directly related to, the qualitative social, cultural and symbolic capital gains.

As is identified in the assessor interviews, a determining feature of cultural capital is reflected by the number of years of formal study. Immersion in the field of practice, i.e. the indoctrination invested through participation, is yet another means for cultural capital gain. I have said earlier that capital is seen as an acquired or inherited resource. Cultural capital gained through formal study or by virtue of the assessor's field immersion betrays conflicting notions of legitimacy and relevance founded by virtue of whether investment gain was via academic and / or vocational knowledge and training. This represents an underlying tension of the field.

In Chapter 2, experience is described as being relative to the duration of involvement and quality / extent of exposure. Social capital is accrued through the duration of involvement, while symbolic capital is amassed through the quality of exposure. Through the assessor interviews these forms of capital are identified in terms of how the valued recognition that distinguishes agents in the field of practice is commensurate to duration of involvement and quality / extent of exposure. Because social capital is espoused through duration of involvement, the data draws on the assessors' parental histories to preview whether their indoctrinations have any impact, either as a result of their parents' direct participation or peripheral involvements in the field. For the study, parental biographies are seen as a form of historical conditioning within the individual assessors responsible for the emergence of particular discourses. These instantiations are reflected in the assessors' socialisation and appropriations in the field.

The manner in which assessors accrue symbolic capital is illumined through their involvements abroad or commissions from acclaimed professional associations. The notion of practicing 'by invitation' is a form of symbolic capital that betrays how the assessors come to value recognition. This suggests a level of prestige and power that has implications for the embedded (but acknowledged) hierarchical arrangement

of specialisation across the continuum.

Now that the forms of capital and the manner by which they shall be documented from the interview transcriptions have been explained, the next section will comprise my presentation of the assessor profiles to substantiate my claims of which forms of capital bequeath particular dispositions.

6.2. *The Assessor Profiles*

The interview data analysis is used as a means to foreground the assessors' form of capital, accrued and acquired, by virtue of their educational and professional involvements. Bourdieu's definitions of capital in Chapter 4 and as described above are used to identify the assessors' predilections, i.e. their perceptions of what constitutes value and relevance in the student productions.

A preliminary analysis of the data highlighted two broad polarities. The assessor values and preoccupations (identified in Table 2 below) supported the broad differences identified between the assessor specialist preoccupations of the bearers and the free agents. This developed into a data sifting mechanism illustrated in the table below:

OVERVIEW	FOCUS
WHOLE GENERAL LOCALITY	INDIVIDUAL LOCALISED SITE
USE THINK REASON SUSTAINABLE	MUSE IMAGINE PASSION RESOURCEFUL
FORESIGHT	INSIGHT
PLACE	SPACE
SPATIALITY METAPHYSICAL	TEMPORALITY METAPHOR

TABLE 2: PRELIMINARY DATA SIFTING MECHANISM

For the analysis, I have grouped the assessors according to their disciplinary specialisation: Architects Richard and James, Interior designer Camilla, and the Fine Artist David. Richard is the head of department, which puts into effect the symbolic capital of seniority, as is accepted in the institution's academic hierarchy. The purpose for which the assessor profiles have been included is to foreground each assessor's educational and professional involvements as a way to distil their cultural, social and symbolic capital. Once the forms of capital relative to the assessor specialisations are identified, perceptions of what constitutes value and meaning shall be cross-referenced against the assessors' positions in the field.

6.2.1 James Peter - Architect

James grew up in a household where his father held a professorship at a local university in Structural Engineering and where his mother was a Fine Art and Music teacher. His undertaking of a supplementary course to obtain the necessary exemption required for his enrolment into Architecture in 1980 may be explained by way of the social capital, inculcated by the family as a site advancing the emergence of discourse and the corresponding academic and professional socialisation in the field.

James opted to discontinue his studies when only the top third of the class of sixty students passed and chose to enlist for the compulsory two year military training. During this time, James enrolled to read a B.Sc degree through a South African distance higher education provider. On completion of his military duties, James enrolled at a South African university to complete his first year in B.Sc. He subsequently enrolled to study a first year in Architecture. James opted for overseas travel as a means to compile a travel diary which was seen as contributing to a portfolio for the architecture qualification. Despite a six month internship with a

recognised architectural firm, his application to study architecture was rejected. After appealing and insisting on a comparative review of the accepted submissions, James's application was reconsidered and he was finally enrolled into first year Architecture in 1984. Following his graduation in 1986, James filled a six month contract position in London. He submitted his thesis and passed cum laude in 1989. His London experiential practice developed his proficiency in Design and Presentation work. At the end of 1991 James returned to SA, by invitation, to work in an acclaimed architectural firm. During this time he completed his professional practice exam. James extensive industry participation locally and abroad and recognition through his heritage and urban renewal initiatives, elaborate his cultural, social and symbolic capital accrual.

James was invited to lecture in 1995 in a tertiary institution where he developed a first year interior design programme out of the previously held generic programme. His decade tenure in part-time lecturing and involvements as the B.Tech Interior design convenor is seen as foregrounding his commitment to student success.

The following text was taken out of the interview session when James was asked to divulge what he saw as informing the primary values in design productions.

Quite simply, I question whether their decisions work. While there may be many ways of answering a particular problem in a structure, there are correct and appropriate decisions and there are incorrect and inappropriate ones. My experience makes me able to identify those that work and those that don't. So, if the students have made appropriate decisions, they pass... and then I rate them according to how they have reached *these decisions against what I have exposed them to*. If they have failed to meet the function, they fail, and how badly they fail depends on how poorly they have applied what they *have been introduced to in the theory lectures*.

The text above identifies the cultural and social capital aligned to his architectural specialisation. Simply put, James is expressing his valuing of theoretical application to practice. James demonstrates cultural and social capital in two ways: firstly, in how these forms of capital inform his teaching and secondly, in his understanding of design.

With regard to his teaching, James's academic discourse, culturally, supports the notion that the architectural knowledge base is seen as driving practice. James' s ranking of students against what they have been exposed to reflects the manner in which his personal biography was enriched through the varied learning experiences encountered at the onset of his academic journey. His ultimate graduation with a B.Arch via two years in B.Sc and overseas practice may be seen as contributing to the cultural and social capital that informs his teaching.

With regards to what James prioritises in design, his notions around function reflect a clear alignment to his architectural capital. This requires concepts and primary representations to be substantiated against theory or some common-sense knowledge in order to be deemed relevant, i.e. serve some function, feasibility etc. James is alluding to the "to design" stage of the tri-partite design process where the imposition of the cognitive structuring of the "by design" stage offers the range of appropriate solutions that students are free to explore. The logical approach to his assessment is seen in how his evaluations accord with what he has exposed the students to. His assessment decisions are justified because they are informed by the design's potential to exist. The data derived from James's interview described his professional architectural trajectory through the symbolic capital accrual of work experience at an international basis and his recognition through the esteemed Heritage and Urban renewal forums, which may be said to be empowering his

cultural capital vertically.² His pointed inclusion of “by invitation” is related to the notion of ‘recognition’ endemic to symbolic capital. James’s recognition and valuing of function may be seen as the outcome of his significant participation involving duration (quantity) and extent (quality) in the field, i.e. in his accrual of cultural, social and symbolic capital.

6.2.2. *Richard George - Architect*

The internal moderator at first year level is the head of department who was a practicing architect prior to his entry into higher education. His family background was structured around his father’s clerical vocation and a mother who studied social sciences. He graduated from a historically white Afrikaans medium SA University. After more than a decade-long industry involvement, he was invited to head up a branch for a reputable architectural practice. He later opted for a career change and became a writer for an architectural and design periodical. During this time he was invited to take on a part-time lecturing post in Design Theory at a historically white tertiary technical institution. This was followed by his appointment as a full time lecturer in the Interior Design department at this same institution. Within five years, he became the third-year coordinator and course leader and was promoted to a senior lectureship. After serving two years in an acting position he was appointed to a three-year contract post as head of department. His particular initiatives have delivered to the department a national recognition in furniture design and the manufacture of prototypes. This has fuelled a departmental collaboration with that of industrial design. He is the member of staff responsible for the restructuring and development of the previous Higher Diploma into the B.Tech programme for the department. He enrolled and completed the Post Graduate Diploma of Education at a local historically white English-speaking university.

² This is seen in relation to how Richard’s involvement in publication adds to his cultural capital horizontally. Vertically implies that the capital gain adds value to that of architecture where horizontal capital gain is seen as complimentary.

Richard's induction into the interior design department was by invitation of the head of department at that time, to teach Design Theory. This module covers a range of historical design evolvments that have developed as a result of various social, economic and technological variables. Design Theory manifests a perspective that design rigour is an inextricable balance of function and feasibility. Richard's preoccupation with how things are put together in order to fulfill a particular purpose within a particular budget and context is made evident through his specialisation in furniture design and production.

Richard's furniture design penchant has contributed to the reshaping of his architectural discourse (which in Bourdieu's terms represents the objective structures that become imbibed as internalised subjectivities and habitus). Richard betrays this reality through his comment: "Mark the students according to whether it works; it makes sense to design practical scenarios that can actually be made and exist in the world out there."

When asked to share the general guidelines he used to frame the students' competency in design, he responded as follows:

I look at the correctness of the given drawing, in other words can the student read the given drawing? The base drawing correctly and *translate* it correctly and also the details in other words, you can even at a reasonably small scale, you can immediately see if a student can understand the technology, in other words where...a section through something becomes real and not just a line through a ceiling or a bulkhead, and that there is some understanding of how this ceiling is put together and not just a line going all over the place. And then of course does it actually work? If it's a section through a desk, is it correct?

His capital informs his appreciation of the physical and the feasible:

I try to assess what would happen if this were a real project.
This is the only objectivity I think that we have got if you can call it objective. Contrary to other disciplines (which are) not the same as the design disciplines, *design always relates to practice*.

To recap, Richard's capital has been shaped by both *field*, the scientific knowledge and skill akin to the architectural discipline, and by *habitus* which is described through his extensive participation in craft know-how and elaborated through his furniture design expertise. Both instances above reflect a steeped preoccupation with practicability and feasibility which are consonant with technical savvy and reliant on succinct communication and understanding of manufacture. Given Richard's furniture design expertise, there is the underlying reifying of detailed and accurate working drawings. He expresses these values in the opening statements in the quotation above. Furniture design requires an astute understanding of current trends and styles which accord with his involvements as a writer for an art and architectural periodical and which may be expressed as a 'horizontal' cultural³ capital gain.

In his interview, Richard comments on how design is always related to practice and indicates his consistency with the observation made by James that a design's success can be measured against its potential to exist. Practicality may be identified as a fundamental value of the cultural and social capital endemic to both Richard and James.

³ For my study, I use the notion of horizontal accrual when the assessor's field involvements contribute a specialisation other than that of their qualification.

6.2.3. *Camilla Michaels - Interior designer*

Prior to her enrollment in interior design, Camilla had registered in an engineering programme at historically white Afrikaans medium SA University. This was of significance for her family as neither of her parents was schooled beyond the post-compulsory phase. Her father had from an early age trained to succeed his father in the running of the family farm, which as she shared in the interview, explains her concern with “being hands on and not a theoretical dreamer sort of a girl”. Camilla reluctantly opted to discontinue her first year due to the course’s academic emphasis coupled with the absence of a creative outlet. Her consequent enrollment in an interior design programme at a higher education technological institute culminated in her graduation with a B. Tech , the Baccalaureus Technologiae (Interior Design) in 2002. She served three years in industry employed by a local retail shop fitting company specialising in retail custom-made cabinetmaking and shop-fitting from concept to completion. Camilla’s interior design qualification was used to procure working drawings that are regarded as the manufacturing blueprint for designed artifacts, demanding accuracy, feasibility and specification. These values are aligned to the architects’ sum of cultural and social forms of capital that identifies the necessity for succinct and detail technical drawing communications. An interesting way to theorise social capital may be to identify the ‘field-conditioning’ (of her biography from the family home to shop fitter) that developed within Camilla, a particularly practical way of being.

Camilla is the lecturer responsible for Design and Technology at first year level. Technology at first year level is composed of Technical drawing, Building Services and Materials and Finishes. These components provide the grounding knowledge and skills that pertain to the “by design” phase. Her assignment to herself of similar values to that of architecture is expressed in the manner in which she chooses “construction and materials” to answer any ‘design’ queries throughout her interview,

betraying that what is valued in her specialist field is framed by functionality and feasibility.

Of interest to the analysis is her penchant for answering the interview questions in a way that always prioritises her views regarding the construction and manufacture of products of design. "For the construction component "; "I look at the materials in their construction component... and then *finally* the design". Camilla enters the discussion by highlighting construction. She alludes to design as something that can only be expressed through construction. While this may denote the embeddedness of the various subjects in the programme, it betrays her steeped stance that design relevance is attained by virtue of the functional and utilitarian values and the prioritisation of the technical. Camilla's identification of the practical and the physicality of the product are expressed through her disclosure of the weighting of the various marking criteria: "The final product is 80% of the mark". The manner in which Camilla is seen to prioritise the construction and materials aspects shows correlation with her participation in the "by design, a design" phases of the tri-partite progression. The salience of detailing in working drawings delivers the feasibility of manufacture to products and corresponds to the values associated to Camilla's cultural capital.

Camilla initially enrolled in the M.Tech (Magister Technologiae) programme to investigate sustainability concerns in interior design but has subsequently altered her field of study by reading the Higher Diploma in Higher Education and Training through the institution's teaching and learning development centre. This is interesting because her biography reflects two instances where she has changed her course of study from a theoretical discourse to one that may be considered more practicable and more 'hands on'. This is seen when her engineering course was directed into interior design, and where post graduate research has been replaced by a more

practical option of study. This may be interpreted as being consistent with her penchant and preoccupation with the technical cognition⁴ and practicability that is needed to operationalise the manufacture and production of design artifacts or products. In this way Camilla has in common a valuing of practicability with both James and Richard. They share an understanding that design is expressed in the potential to exist and is consistent with James's claim that if a design cannot be physically constructed, it remains an idea.

6.2.4. *David Evans - Fine artist*

David Evans completed a bachelor's degree in fine arts at a historically white, English medium SA University described as a world leader. Both his parents have been involved in postgraduate study; his father as a structural engineer, his mother as a social scientist. This is significant in terms of the cultural and social capital instilled in him. It may explain his capacity to be lucid and logical in his address of appropriate technicalities and media selection with regards to drawing techniques, while simultaneously elaborating on the affective bearing of design. David is a highly sought after lecturer who is contracted to several design departments across the faculty. His main responsibility is art of drawing at first year level. David is involved in the facilitation of rendering techniques in multi media and colour theory. For the interior design department, his responsibilities are to facilitate media and techniques that would best communicate and simulate a range of complex effects of the various materials and finishes used throughout interiors. In particular, David is concerned with guiding students in creating an ambience in their interiors in ways that would best capture a client's attention. He sees his course as a strong marketing tool for interior designers. David's notable exhibitions in fine art forums, both locally and abroad, define a symbolic and social capital consistent with his active and unique

⁴ Technical cognition is the unpacking of the constructional possibilities and technologies necessary to make temporally conceived designs into manufacturable realities.

commissions and exhibitions.

David's stance is that of art for art's sake. He is driven by inspiration, not by the economics of market expectation or trends. In his interview he states:

I never.... uhh....sort of judged my successes in art by how much I was making out of it. My primary objective is...is simply, to paint paintings...that I really think are beautiful to look at.

This underscores his notion of cultural capital that portrays design as a unique expression different from one that may have been generated to meet some practical reason or purpose. This is deduced from the following explanation:

That's my fine art background pushing their individual style, appealing to them, creating....I see that there is something human that is being imposed on this object, its not just a mechanical, reproduction process.... I don't believe that one can directly verbalise it. The human element is there... the element of emotion, of self expression, of unique mark making.

In the interview, he draws on a particular student to support his values:

"She will listen to everything you say and she would transform it, make it her own. If I tell her...look at that roof uhh... it's metal, maybe aluminium? She will experiment and get the right effect and colour for something that just takes your breathe away... and all that thing about inspiration and perspiration, she is truly the walking proof of that.

What his cultural capital depicts here are art values expressed through his word choices of "transform"; "make her own"; "experiment". David chooses to describe design by means of the human response "takes your breathe away". This infers an affective engagement that differs from the cognitive structuring⁵ imposed by the architects and interior designers that he refers to as the "mechanical, reproduction

⁵I make use of this term: cognitive structuring to describe the technological and constructional possibilities that materialise in the second design phase where the iterations culminate in structuring the design product.

process... driven by practical reason”.

When asked to elaborate on how his course contributes to design, he describes how design is nuanced by the human emotional interaction and not merely by that which can be calculated mechanically or through maths. David demonstrates how the norms of his practice inculcate his disposition as an assessor, and how these internalisations play out in the assessment event. He refers to “some consensus to allow the fact that everybody has got the skill to judge good design”, inferring that classifications are constituted by how we respond with our innate human sense. David is describing a subjective stance to judgement-making that is based on reflecting and in a sense, quantifying, how one has been moved. He indicates his membership in a community of practice that shares a common understanding of what constitutes good design.

Just to show them that the human element is there that is the element of emotion, of self expression, of *unique mark making*. In a successful design you can point out the salient features, design principles, umm technical features, all those things, but in the end the pure design, the aesthetic side of design, I'm not talking about the ergonomics of it or the constructional which you can work out mathematically that building is going to collapse or its going to stand, I'm not talking about that, I'm talking about the aesthetic side where you cannot or you don't have the mathematics to prove that it is correct or that it is not, ummm, there you have to rely on some consensus to allow the fact that everybody has got that skill to judge good design and how could we assume to teach people about good design if we don't believe that there is some kind of common ground between any two human beings?

6.3. In Summary of the Assessor Profiles

The assessor profile discussions are an attempt at identifying the assessors' forms of capital that shape their ways of being, and the means by which to explain how the assessors mediate their practical operations of the student productions. In this way, the profiles provide a repository of the assessors' intellectual and experiential acquisitions that are directly a function of the discursive impositions of the social institutions within which they belong. Judgement-making can then be understood as the predictive indicator of the assessors' socially constituted specialisation, because judgements are inclined towards the interpretive frameworks that are informed by the corresponding held forms of capital. In other words, the student productions are cognised in ways that reveal a correlation and functional connection with the assessors' practical inclinations and their corresponding values. This summary foreshadows the species of capital that the assessor panel draws from. It illustrates how these resources are used to frame the values and dispositions that influence their judgement-making.

6.4. Analysis of Selected Texts

Following is the analysis of the moderation debates that refer to the key texts (Text 1 - 4) identified below. These debates reflect the discourses at play amongst the assessors and constitute both the *means* by which the forms of capital investments claimed in the first section of the analysis can be substantiated, and the *medium* from which the assessors' habitus can be explicated. This part of the analysis accesses an understanding of how the assessors' particular forms of embodied capital shape their interpretive frameworks, and how these, in fact, play out on the moderation event. This serves to reveal the individual subjectivities and values that the assessors enlist in the framing of their interpretations.

The texts are seen as forms of discourse and are analysed in terms of Fairclough's (1989) model of CDA. The Fairclough technique for CDA illumines, within texts, the opaque relationships constructed between discursive practices that are not immediately detectable between actors and which contribute to tensions and conflicts. Fairclough (1989 : 110 - 112) expresses how the manner in which we communicate is a function of the discursive impositions of the social institutions to which we belong and within which we function. He offers a series of questions to guide such analyses. Fairclough distinguishes between the vocabulary, grammar and the textual structure in terms of:

- 1) How the producer of the text experiences the social reality (experiential) which explains the actor's view of the world focusing on the "intertextuality and interdiscursivity of the texts (Fairclough,1989)
- 2) What the understood relationship is between the producer and consumer (relational) while describing the social relations of the practice
- 3) Why the producer has produced this text (expressive) which provides a window into how the producer evaluates the social reality
- 4) The manner in which the text connects parts of the text (connective).

It is also important at this stage to include Fairclough's (1992) theory around discourse where he identifies between discourse as text, as discursive practice (wherein texts are produced and interpreted) and as social practice (which encompasses the social context or field).

Because text may be seen as expressing meaning within a particular culture, as a dynamic process of text created and located within a system, I include Halliday and Hassan's (1985) notion that text is both a product and a process by which discourse is disseminated. They observe that function is the basic principle of language and is

constitutive of:

- social identity that refers to the ideational function,
- social relations described through the relational functions that occur between discourse participants, and
- a system of knowledge and beliefs (Fairclough, 1992 : 76).

For the analysis, I present an abridged overview of the context wherein the text was produced. The text sample follows. I then identify the focus of the analysis: 1) Does it flag an ideational underpinning? 2) Does it explicate the identity of the assessors? 3) Does it ratify the assessor interpersonal relations? I then describe the Fairclough tools I implement in order to access any claims made, based on the evidence.

6.4.1. *Text No 1:*

This extract describes the panel's response to the proposals for a reception foyer in a government building. The project's primary outcome was to advance a particular interior language that was consistent with a public space of this nature, i.e. demonstrating longevity both in style and in the durability of the specified finishes and eliciting an appreciation from a large cross-section of the population. The layout and consequent circulation was expected to promote safety, comfortable and easy referencing, and access to lifts and stairwell. There was a requirement for a waiting area and storage means for administrative and postal services. The particular student had proposed a somewhat unconventional layout of over-scaled organic shapes that were not easily reconciled within the angular constraints of the volume. The author of the design had regularly demonstrated a penchant for novel proposals that did not necessarily follow the requirements of the context.

6.4.2. Critical Discourse Analysis of Text 1

Text 1 occurs in response to a particular student's proposal for a government reception foyer. The brief had clearly outlined the requirement for safe and effective circulation within a typical government building. Camilla and David attempt to highlight the creative aspects of the proposal but Richard cannot agree because of several structural incongruities. The discourse is represented both directly as a translation of the voice of the representative discourse, and indirectly through the denial strategies. The text sample follows:

1. Camilla: Surely we can appreciate the sense of design?
Of creativity?
2. Richard: Yes, but it doesn't come together in a logical way; it's a government foyer for ...sakes. It has to be seen as conforming to a specific look, a style... a budget, a... reality.
5. David: But, surely designers should be proposing new ways of doing things? Like change agents, they have a responsibility to get people thinking and appreciating, and accepting new solutions. Look at how she has rendered the counter you can really be drawn into this place. Its quite beautiful
10. Richard: *Well, as an architect* I can tell you that a ceiling likes that could never hold up. I'm not being biased in my critique. It's common sense. And what's with the curvy patterns on the floor? And on the counter? Can you imagine the cost?
14. Camilla: Never mind the cost! Just building the thing?

The analysis focus is two-fold. In the first instance, it focuses on the divided identities, i.e. the architect on the one side, and Camilla and David on the other. This is revealed in their valuing of the creativity that the particular student production has demonstrated. In the second instance, the analysis focuses on the notion of authority.

Camilla and David enter the discussion with the inclusive words "Surely we" (line 1) and "Surely designers" (line 5). While David does not consider himself a designer, he

re-iterates Camilla's viewpoint. Notwithstanding Camilla's shop-fitting specialisation demonstrating a cultural capital that values functionality and feasibility, her entry into the defense of the student production values the innovative proposals identified by the artist. The use of "we" by Camilla and "they" by David describes the ideological division between architects and designers, and that of the fine artist. Camilla's plea, "surely we appreciate the sense of design" (line 1) is a means to curry support of her observation from the panel and begins in an active voice. Her final contribution, "never mind the cost...just building the thing" (line 14), is a passive statement intended to position her practice's affinities with the hegemonic dictats of the architect.

The architect's, "Yes, but it doesn't come together" (line 20) and "Well as an architect..." (line 10) demonstrate the architect's declarative mode of argument. He refutes the design innovation in privileging the typical, architectural values. Evidence of this is his comment: "a ceiling like that could never hold up. I'm not being biased in my critique...its common sense" (line 10). Integral to architecture is the notion of creating safe and hazard free structures. The architect displays his discursive conditioning when he interrupts David's, "its quite beautiful!" (line 10). Clearly aesthetics and our appreciation of this cannot compete with the architect's discursive prioritisation of occupant safety and practicability. He employs an asymmetrical control of the interaction and his reference to himself " I can tell you that " (line 10), and "Well, as an architect!" (line 10) renders a strong modality that illustrates an epistemic authority over the panel.

In terms of Fairclough (1989 : 123) agency can be covert or overt. The text demonstrates the architect's privilege of logic and order despite his denial of bias, and highlights his hierarchical ranking by his, "Well, as an architect", when David's

appeal to the panel is to view the student production in terms of its creativity. Richard's "as an architect" (line 10) indicates the relationship between language and social practice. It also indicates the inherent political characteristic embedded in his utterances. Richards's agreement of his appreciation of design implies that he shares this value; however his "yes" (line 2) of the text above, is followed by the conjunction "but" (line 2) as the means by which to introduce his views that are in direct opposition with what has been just stated.

For the study, the field has been conceptualised as a continuum, with polar positions of habitus configured in terms of Giddens's pluralistic constructs of bearers and free agents. The text identifies the tension between the architect's valuing compliance with function and the designer's and artist's need to innovate. Richard iterates this: "it has to be seen as conforming to a specific look, a style... a budget, a... reality..." (line 3). I have indicated previously Shay's perspective on the manner in which academics resort to intuitive (subjective) judgements in their appeals to the implicit (objective) internalisations of the codes and rules of their intellectual paradigm. The architect conforms to the theoretical notion of bearer or reproducer. This defines the tension between the two polar specialisations that are no more than the regularities that powerfully shape the classificatory schemes that are re-applied in the interpretation of objective reality (Shay, 2005 : 675).

Analysis of how the professional identities resort to language use enforces the notion of dominance. Richard's reminder to the panel of his professional designation, "Well, as an architect..." (line 10), is a form of ideational legitimation by which he offers validity to his particular objections. It explains his social embeddedness of how he has been formed with relatively stable priorities and ways of being. The stability of his habitus is not expressed in rules but through his habits and his conditionings. This

indicates his resort to the dominant norms associated with the architectural cultural identity that express his stake as the over-riding authority. Typical of a relational discursive function, he lists the various objections that he presumes the consumers will accept as authoritative. This ascertains the positive representation of the 'in-group' where his premise leads to a self-fulfilling conclusion. The architect remains insistent about what the work should be responding to and uses words like "conforming" (line 3), "specific" (line 3), "logical" (line 2) and "a reality" (line 4). These are indicative of architecture's adherence and conditionings of logic and practicability. In the dialogue that follows, the architect's resort to "decide" (line 20), "settle" (line 20) and "approve" (line 21), contrasts the way in which the designers and artists typically frame their discourse by means of suggestions and proposals. This typifies the concept that evolves from instinct and imagination in the "to design" phase, in comparison to the specification that is consistent with the technical cognitions in the "by design phase" that render ideas into some reality. Richard's interpretations indicate judgements that are fundamentally about what an architect sees as the *preferred* subjective definition of what constitutes *ideal* interior design productions. Here again the regulations of the architectural discourse are seen shaping the classifications that interpret the architect's objective reality (Shay, 2005 : 675).

Richard's denial of his bias for the design expresses his covert privileging of simplicity and geometry: " I'm not being biased in my critique...it's common sense...and what's with the curvy patterns on the floor? On the counter? Can you imagine the cost?" (lines 11-13). He shifts his focus to the ceiling, the floor finish and the design of the counter as a means to avert his personal prejudice of the physical shortcomings in the design. His claim that it is just "common sense" (line 11), displays objectivity in a persuasive reinforcing way.

The text illustrates a *referential strategy* used by Camilla in her use of the term "we"

(line 1), who in terms of her relatively brief three years in industry represents the minority culture. Camilla's "Never mind the cost...just building the thing?" (line 14) is interesting because her use of the word "building" (line 14) may be seen as a deliberate alignment with the architect because typically the verb to construct is the term that shop-fitters are most likely to use. It must be included that Camilla demonstrated her penchant for the term construction throughout her interview. Her compliance with the architect on the unfeasibility of the design may be a deliberate tactic to offer vindication to Richard's claim of symbolic advantage. This may suggest a need to belong to the representative 'in group' versus the 'out group' dichotomy.

David carefully (and tentatively) tries to leverage a review or negotiation of the student's ability, "But surely designers should be looking at new...proposing new ways of doing things? They have a responsibility to get people thinking" (line 5). He refers to "designers" as "they" (line 6) indicating his remoteness from the grouping. David's insistent comments about designer skills and responsibilities soon betray his traditional repertoire as a fine artist where he holds dear the student's graphic capacity to render: "you can really be drawn into this place. It's quite beautiful." (line 7). His comments about the work hone in on the abstract qualities of the production.

In summary, this sample of text demonstrates the relationship between how language is used and the context in which it has taken place. In particular, the use of Fairclough's CDA in this text makes visible the socio-historical discourse of the field of the built environment and design. This implies the implicit nature whereby particular statements are made at particular times and within particular locations (Fairclough, 1992). In practice, design operations involve the rallying of teams of specialists who hand over to an other whose skill is required to fulfil the next phase of the design process; in a sense, there is no ownership of contribution but rather a collaboration of productivity. The hierarchy in the field of practice is made evident

only in the way that the team is led by the specialist deemed the more knowledgeable and thus proffered the task of overseer. Interestingly enough, within the department, the assessors replicate an equivalent situatedness to the field of practice, delivering the asymmetrical power relations that distinguish the architect as the authoritative assessor. In a similar way, the data suggests that the assessors discharge their opinion according to the hierarchy prevalent in industry because even though this is the *department of interior design*, and the suite of interior design skills are known (as expressed by David, the fine artist), the architect's opinion is rarely challenged. In this way, the professional field may be seen as delivering to the department the hierarchical structure that is seen to shape the departmental relations. The field, in this way, may be said to be shaping the habitus of the various specialists.

In addition, the text demonstrates how the architect holds dear the values of practicability and feasibility which are arrived at through the scientific and theoretical knowledge base and the conditionings elicited in practice. The interior designer's capital is a result of her field involvements that privilege the technical aspects that have shaped her value for sound construction savvy, feasibility and the prioritising of ease of manufacture. The artist's capital is seen through his affective approach towards "unique mark-making", which is expressed through his resolve for innovation, creativity and succinct graphic communication.

6.4.3. *Text No 2*

I include this extract as a demonstration of an occasion of consensus, where each assessor can identify in the student's foyer proposal the adherence of what is valued. The outcome is a unanimous articulation of excellence. The consensus amongst the panel may be a demonstration of the assessors' appeasement in that the production may have demonstrated the values that are consonant with and endemic to their own specialisations. In other words, the assessors' unified responses may be attributed

to the fact that production expressed the fulfillment of each of the values inherent in the assessor panel. As I have indicated previously, in practice the specialists' capital predisposes them to particular actualisations that occur in the corresponding phases of the design process. It then follows that the assessors are likely to construct their classifications according to their specialisations, i.e. they impute to the production their specific frames of reference. What I am suggesting is that in their assessments, the assessors can only access what is familiar to their reality as a result of their individual cultural capital.

6.4.4. *Critical Discourse Analysis of Text 2*

Text 2 describes an occasion of consensus that expresses the panel's articulations of excellence which may be the result of the assessors identifying, in the student's foyer proposal, an adherence of what each finds consonant with the values endemic to their own specialisations. The text sample follows:

1. Camilla: Well, what can I say?
2. Richard: Yes...yes...yes... and to think that this is first year...
3. David: Here is an example of brilliance. She just has it... At first... she sort of... showed a little some... hesitation... in trying out new suggestions...but she's careful and patient and pushes herself to the next level...each...and every time she does things...umm her colour combinations...here where she blends in the tones together in the seascape...here's balance...an economy.
11. Richard: Control and sensible...order...very disciplined!
12. Camilla: And the way how she makes the space work...
13. Richard: Yes...she considers the centrality of the desk and allows enough... space here for the lifts andsee here...even puts in her details of how the desk components work... very sweet...nothing over the top...just logical...workable...yes...workable...
18. Camilla: And it wouldn't be unreasonable to make!

19. David: She shows that beautiful things can be practical...actually the... simplicity here is what is pure... and beautiful... and you agree that it works?... so then...it's practical?... and I can see how she can really captivate the client with her skill and presentation ability....modeling...very sensitive...a really good piece of work.

The text demonstrates an embracing consensus between the panel members seen in terms of the fluid slippage of utterances between the assessors. As the assessors peruse the work in admiration, their sentence structures are comprised of simple clauses and rhetorical questions, "Well, what can I say?" followed by, "Yes, yes, yes..." lines 1 and 2. In line 3, we sense the fine artist's relief for the consensus between the architect and the designer in his utterance, "here is an example of brilliance. She just has it...at first...she sort of...showed a little...some hesitation in trying out new suggestions...but she's careful and patient and pushes herself to the next level" (line 3). In this way, David demonstrates his careful implicit interpretation of how the social relations between the discourse participants are enacted and negotiated. He uses prompts of what he has come to understand as the architect's and designer's values and in the manner in which he links up his motivation: "and you agree that it works?... so then...it's practical?...", (line 21) the fine artist, has articulated his fellow assessors' terms of reference and language style as a means to construct his alignment. Interestingly, Camilla and David use the word "I", (lines 1 and 22 respectively), displaying their readiness to include their observations and comments in light of the architect's satisfaction with the student production. Eager fluid-like slippage and linkage between the text producers signifies their mutual agreement and appreciation of the work.

The architect shows his appreciation in the student's inclusion of an ergonomic layout and attention to detail. The words "sensible" and "order" (line 11) suggest the logical

process that has merited the interior as “workable” (line 17). The word “workable” is repeated by the architect in line 17, possibly signifying the degree to which the architect values this attribute. The interior designer volunteers her valuing of ease of manufacture and thus feasibility, “and it wouldn’t be unreasonable to make!” (line 18). The artist identifies the abstract purity of the design in terms of the “balance” (line 9) and “economy” (line 10) of the aesthetics. Interestingly, his inflection refers to the workable and practicable values evident in the production, in a manner not unlike that which the architects and designer employ in their reasoning and classifications, and sums the work up by commenting on the student’s artistic dexterity (lines 19-24). The shift in his style of utterance may reflect the adage ‘if you can’t beat them join them’ because of the manner in which he exercises the interactional control of his questions and cues: “and beautiful...and you agree that it works?... so then its practical?...” (line 20). He uses this to lead him up to claim that underlying the driver of fine art resides the recognition that beauty has functional value: “she shows that beautiful things can be practical” (line 19). The text elaborates the indirect hegemonic relations of the practice where authority is calibrated against products of function versus those of aesthetic value. David’s summation of the assessment, “a really good piece of work” (line 24), is a comment that beauty has relevance because it meets a need and thus, a function.

Camilla’s utterances observe in the student work the aesthetic quality (line 1), which is not verbalised just implied; the workability of the space, “and the way how she makes the space work” (line 12); and finally the feasibility of the manufacturing costs, “and it wouldn’t be unreasonable to make!” (line 18). Camilla’s three contributions articulate her values as a shop-fitting specialist. In terms of Halliday and Hassan (1985), Camilla employs an ideational function because her comments deliver an understanding of what constitutes her identity and the reality of how she frames her world. These utterances describe her discursive practice and the understanding that

we respond to things in predictable ways that are aligned to how we have been socialised and shaped by what we know in terms of knowledge and beliefs.

In summary, the reason for the assessors' unified responses may be attributed to the fact that the student production under consideration expressed the fulfillment of each assessor's value systems both functionally and aesthetically. The data may be regarded as a sample that demonstrates the heteronomous ideological feature of a discourse that recognises the shared allotment of value awarded to each specialist's contribution of capital and skill. This is not to say that the assessors, for whatever reason, are only satisfied when their own particular niche perspective is recognised or reified. Instead it should be pointed out that when each phase of the design process is carefully manipulated and integrated, the outcome is almost always a succinct integration of function and form. This is consistent with the inter-disciplinarity that exists in the world of work, where practitioners proffer to the process their individual and particular capital and expertise, in an ordered sequenced and synergistic process, for the reaching of a single completed outcome or reality.

6.4.5. *Text No 3*

This extract taken from the moderation event illustrates the capital that predisposes particular interpretations and classifications. Typically, the interior designer's prevarications support her acknowledgement of architectural savvy although she does not want to surrender her value of innovation. The architect clearly espouses his valuing of the kinds of proposals that serve a purpose and fulfill a function through the accessing of logical and knowledgeable solutions. The text is interesting because it sets up the architect's authority over the panel as per the hierarchy evident in practice. It clearly contributes to the tensions between how professionals operate within the professional field of work and how these are translated and operationalised within the institutional department. The surrender to the architectural perspective

within the interior design programme comes under scrutiny.

6.4.6. *Critical Discourse Analysis of Text 3*

Text 3 describes another instance of debate and tension between possible and plausible notions of design. There is a declarative resort to an epistemic legitimating strategy of authority by the architect. The text is typically structured around the identification of the problems. However there appears to be a disjuncture about what the students should be expected to know, as the curriculum has allegedly not divulged particular knowledge around building structure at this point, nor is there an understanding that design innovation is valued. The text sample follows:

1. Richard: Never! This could never work!
2. Camilla: Okay, so it is a little OTT.
3. Richard: Over the top? It's insane, it would never...
4. Camilla: But she's just a first year, shouldn't we acknowledge the fact she has tried something different? Something new?
6. Richard: She simply has to understand why she can't do something like that, why she can't propose this.... you know you...you would be shot down if you...uhh... came up with something like that to... to an architect?
10. David: Yes, I suppose I agree.
11. Camilla: I don't know.... that kind of understanding comes... when we cover structures with them, later this year and then again in second year. Let's identify and consider what we are looking for at this level. Just now, we acknowledged another student for thinking out of the box.
16. Richard: You can't compare that because that student at least solved the structural aspect.
18. Camilla: Only because she addressed the matter in class. I can only rate them according to what they know and what I have revealed and exposed to them.
21. Richard: Well, it worked and this one doesn't
22. Camilla: Well, isn't that out of [beyond]... the scope of uhh...interior designers...really?

The modality illustrates hegemony and contention. This is typical of the practice where innovation must be resisted if it should compromise in any way the meeting of a function. This is seen in how the interior designer attempts to swing the assessment outcome: "But she is just a first year, shouldn't we acknowledge the fact that she has tried something different? Something new?" (line 4). Given that the study of architecture prioritises the rationale of structure, it is understandable that the architect is insistent about the structural failings of the proposal, "She simply has to understand why she can't do something like that." (line 6). Here Richard makes visible the territorial surveillance of the structural and construction domain of the practice that distinguishes architecture from that of interior design with, "why she can't propose this" (line 7). The architect frames his negative evaluation of the structural incongruity in his doubly-constituted negation: "Never ... this could never work!" (line 1). He makes use of a self-referential and evaluative strategy to establish what the panel may deem legitimate design production. Interestingly, the problem is never verbalised and demonstrates the level of covert communication in the discourse.

The interior designer, Camilla, ultimately accepts the architect's decision; my assumption would be for the typical reason that an interior designer does not have the capital to question the architect's authority, particularly in light of Richard's comment that an interior designer would be shot down by an architect if they made such incongruous proposals (line 8); to which the artist makes his single contribution to the discussion: "yes, I suppose I agree..." (line 10). Other than this, he remains detached from the debate, which is consistent with the theory that classifications are limited to the classifier's niche area of expertise, precluding all else. In practice, the specialists participate and observe within their own particular areas of specialisation. There exists a strong territorialism at each specialist site. Lines of authority are explicit and particular codes of conduct and rules are enforced. In a similar way the

text illustrates a sense of the typical non-negotiable interactions that occur in the field of work. This is achieved by the use of non-interactive modes, e.g. "You can't compare" (line 16), "Well, it worked and this one doesn't" (line 21) and, "Never! This could never work!" (line 1).

The selection foregrounds Camilla's need to propose an innovative solution: "Just now, we acknowledged another student for thinking out of the box." (line 14). She points out that the preoccupation with structure falls beyond the scope of the interior design knowledge base: "Well, isn't that out of [beyond]...the scope of uhh...interior designers....really?" (line 22). Camilla identifies her identification of "OTT", "different" and "new" (line 2 and 5). These three utterances divulge the designer's valuing of innovative solutions. Interestingly, "thinking out of the box" (line 15) supports the currency of conceptual and lateral thinking in spite of her concerns (seen in the previous text) regarding structural integrity.

An interesting development was the logical arrangement of positioning that the specialists attribute to themselves. The continuum provides a linear progression from two dimensional to three dimensional productions. The architects are depicted on the extreme left and are seen as the overseers that hand down responsibility to the right. From their position architects regard themselves as the designers and those to the right generally as the aestheticians. I use the word 'generally' as there is acknowledgement of the specialist fields that involve and execute technical activities, e.g. lighting engineers and technicians, although they too, as has been expressed earlier, are seen as operating at "different levels" of valid contribution. Design appears to be allocated the more developed position on the left of the continuum from whichever locus one is situated. In other words, if one is situated at the architectural end, the specialisations to the extreme right represent a growing aesthetic valuing and a reduced design understanding. At the far right of the

continuum, where fine art is positioned, everything to the left of it constitutes design. The locus at which Fine art is positioned represents the culmination of aesthetic value.

Text 3 illumines the interior designer's dual value system. Previously, when we unpacked the assessor profiles, it was noted that notwithstanding the two architects' common cultural investments, it was ultimately their field involvements that shaped their habitus differently. In a similar way, the interior designer betrays how the field of practice demands the capacity for lateral thinking, innovation and visualisation skills, while her habitus has been shaped through her industry involvements. Camilla's quality of exposure has instilled the valuing of critical thinking, feasibility and sound construction methods. David's contribution in describing the distinction between the technical and aesthetics aspects of design amounts to Camilla's technical cognitions and creative conceptualisations. This is consistent with the architects viewing the field as the structural versus the aesthetic.

The text may be regarded in terms of Halliday and Hassan's (1985) relational function, because the text highlights the discursive distance between the domains of architecture and interior design and the boundaries that resolutely keep these apart. Fundamentally, Bourdieu (1984) observes how agents, in a given social cluster, share a set of basic schemes that become objectified through the oppositional (and often antagonist) classifications that exist in the network of practice. The text above represents the assessors positioned on the continuum, whose ascribed roles and responsibilities are inscribed in a division of labour representing either the dominant and dominated, the temporal and spiritual or the material and intellectual in the social community.

6.4.7. Text No 4

At various intervals during the two-day moderation event, particular forms of conversations between the panel members are employed. These instances often culminate subsequent to some instance of dissensus or consensus and may be seen as an innate attempt to muster the team for the next student assessment. Typically, the panel members may be expressing their need to justify their particular textual productions that may have fueled some fracas as some form of re-iteration. These conversations can become soliloquies, since frequently the panel members remain remote from the producer as a result of the conflict that may have bruised their value systems. This particular extract represents such an instance of conversation conducted by the arbitrator / moderator. The panel is sitting in single file around the prospective student work, while the moderator is pacing in front of them, coaxing some support for his viewpoint that re-iterates the architectural authority to the panel, and its significance in the field of practice. The second architect soon enters the conversation.

The manner in which the architects conceptualise interior design betrays their particular capital and the values reified by their corresponding habitus. Both define 'architectural savvy' as design. This conversation was important to explain how the architectural perspective has shaped the programme. It illustrates the assumption that the better interior designer is identified by the command over technical savvy. It reveals the manner in which the architects do not discern how interior designers operate as free agents in the field, and how they are shaped by what they are exposed to. The architects do not distinguish how free agents have the capacity to access *any one* of the three phases of the tri-partite progression. This is not to say that interior designers do not value technical know-how; it is merely not seen as the single most defining prerequisite to function in the field of interior design

6.4.8. Critical Discourse Analysis of Text 4

Text 4 describes a particular type of conversation that often follows a tense moderation debate. This extract expresses a moment subsequent to a heated debate, which Fairclough (1989 , 1992) refers to as 'cruces ' or 'moments of crisis'. In this particular instance, Richard identifies his responsibility as the moderator to rally the panel in preparation for the following assessment and begins a form of soliloquy which also serves to reiterate his particular point of view. The panel is seated in a row in front of the student work while the architect is seen pacing in front of them coaxing 'repair of the communicative problem' as an attempt to elicit their participation by ways of an explanatory repetition of the salience of architecture to the programme. Shortly after, James contributes to the conversation. I have chosen to analyse the contributions of Richard and James separately, as the first production appeared to be a solo input that was intended to diffuse the tension in the panel, and seems to serve as the base on which James positions his particular view on architecture.

1. Richard: Every thing is design because if you do the base layout or the presentation you are actually the designer, if you do detailing.... Ummm technical detailing that is where design actually starts you know how God is in the details and all that sort of stuff and I believe that, it's where it starts, usually students that are very good technically are also usually very good at design because you can't actually separate those three things although we break them up because that's the way the curriculum has been written, it must have different marks for different subjects but it is actually all one thing at the end of the day. I believe that interior design at a certain level is *exactly the same sort of technical hat architecture is* because all the work in interior architecture the aspects of detailing, concept, putting things, whether you are working with umm bricks and mortar or whether you are in concrete and glass or busy with chipboard and... glass and you know upholstery you know all that sort of stuff, at the end of the day the.... the design aspect is the *same* thing.

17. James: / I think design is really the collective term used to describe the making of the *most appropriate* decisions of all these other components; which in actual fact describes the kind of creativity an architect has to mete out in designing a building! I am still currently active in industry and feel confident that this brings a strong realism to my teaching as I can constantly draw from my work experience to empower my teaching practice. I believe that one should balance the academic component to the actual practice of architecture.

The text is an example of a declarative modality and the producer's experience of the authorising effect of the field. Richard draws from the social field for authority. Richard's use of such legitimation reinforces his particular conceptualisation of the field of interior design. He employs a referential strategy to present a group unity between interior design and architecture although his reifying of the "technical detailing, that is where the design actually starts" (line 3) highlights his viewpoint that a good designer is always good technically. This is elaborated by his, "usually students that are very good technically are also usually very good at design" (line 5). Bourdieu (1991 : 137 - 162) describes this strategy in terms of euphemisms or acts of censorship where through the use of language one may silence and exclude or express and reward. The architect tries to shift the panel's perceptions by stating that they are equal contributors of design (lines 1 and 2) but his clarity of design elements being constituted by "whether you are working with umm bricks and mortar or whether you are in concrete and glass or busy with chipboard and... glass" (line 14) is self-fulfilling by comparison to his regard of the interior design: "you know upholstery, you know, *all* that sort of stuff" (lines 14 -17).

Interestingly, Richard expresses what design is and clearly what it isn't through his reference to "God" (line 4) and "the curriculum" (line 7) and how the way that it has

been structured, deems it so. In this way he legitimates that which sustains his position in the field. The curriculum, in turn, becomes the normative base on which his values predominate. What Richard divulges as a relational discursive functioning has been internalised by way of the aggregations of field and habitus. This becomes visible through the way in which he frames the structure (the *interior design* programme). This describes how his subjective interpretations help shape and produce the practice of the interior design status quo. Richard sees the programme not merely as what it is, but by way of his relational position to it. This may be viewed as an ideational functioning of discourse.

Richard's expectations of the kind of behaviours and skills that interior designers need to be equipped with are based on how he conceptualises his *own* disciplinary identity. He is quite clear about how he recognises particular expertise. Richard employs a denial strategy to distinguish between the level on which professional architects and interior designers operate: "I believe that interior design at a certain level is *exactly ...the same sort of technical hat architecture is* because all the work in interior architecture, the aspects of detailing, concept, putting things..." (line 9). Here he claims that there are levels where architecture and interior design are totally aligned. Interestingly he refers to the programme as "interior architecture" (line 11) which indicates the two distinct specialisations have been collapsed into the one he privileges. In one instance he identifies a difference in status, where he asserts and reinforces power play. He then collapses this difference, "design at a certain level is exactly the same sort of technical hat architecture is because all the work in interior architecture the aspects of detailing, concept, putting things, whether you are working with ummm bricks and mortar....design aspect is the same thing." (line 10). He identifies a type of collaboration between subjectivity and authority which can be beneficial if one is in a position of dominance, but can be restrictive when one is not. A covert power play is suggested.

In his interview conversation below, Richard identifies the common ground between the two fields, although the designer's role and responsibilities cannot be operationalised at the "level of architects" depicting the hierarchy evident in the field of practice.

30. Mari: Ok so we are looking at interior design and the similarity of being involved with architecture because you say there is such an overlap technically.
33. Richard: In other words interior design... the people that we actually train and to some extent expect to work in the same locus as an architect.
35. Mari: But we work in tandem to *them*...
36. Richard: Because they have the same complexities. For instance in professional practice [like] running the job, picking things up, organisation all that stuff that an architect would operate on and then again there are people who sort of do hotels buy this bed put that bed, paint the wall this colour but its not *at the same level obviously (as) architects* ...professional architects don't operate on *this* level... but there *are* levels *where the two are totally aligned*...Particularly when one considers that interior designers *work for and with* architects in an ever-evolving technical environment.

This extract illustrates a distinguishing of the territorial boundaries that were transgressed in text three. The common ground seen between the architectural and interior design specialisations recognises the importance of technical and technological skills. Richard lays great emphasis on this. Text 3 shows a disjuncture between the interviewer and respondent voices. Richard refers to designers as "the people" clearly distinguishing himself from the specialisation which is demonstrated in how he explains that "we" (line 33), the lecturers, train designers to work in the same locus as architects.

Of interest to the study is the manner in which the architect, Richard, manifests the notion of his indispensable contribution to the programme by way of his epistemic legitimation, notwithstanding his being *an architect in the field of interior design*. He uses this device to highlight the relevance of an architectural presence in the

programme by privileging the salience of feasibility and construction. This is consistent with how constructivists (bearers) see themselves in terms of the ideational structuring that constrains and shapes their behaviour. They therefore see themselves as *constitutive* and not merely offering a regulative effect on others. Richard's responses demonstrate that he has been socialised in this way. It is the regulatory structure of his discourse that frames how Richard defines himself, his identity, values, objectives and roles of engagement. In this way, Richard illustrates his conditioning where his expertise may be translated as a triumphant deployment of his socialisation.

James's contribution to the discussion (lines 17 - 24) further develops the implications that architecture brings to bear in the recontextualisation of the interior design programme. His definition of design as "the kind of creativity that *an architect* has to mete out..." (line 19) expresses the manner in which *his* objective structures frame *his* notion of design. As we have seen in the theory chapter, this response is consonant with Wacquant (2006) who describes the field as the site of contestation between those who seek to bring in "heteronomous standards" (p.8) as a means to support their dominated positions within the field - referring to these as "strategies of conservation" (p.8). The architects' monopolise their subjective agency in privileging what and how they choose to mediate across the continuum to overcome any possible individual limitation.

The data above suggests that architecture, as a discipline, has implications for the manner in which the interior design specialisation has been recontextualised. James's belief that his particular architectural expertise delivers realism to the department is tenuous, particularly when seen in light of how each assessor's socialisation represents the grapplings of their practical constructions of habitus and conditionings. Conditionings describe the range of values associated to the rationale

of habitus. The habitus can, therefore, not default to subjectivity because it is informed by an objective resolve that constrains action according to how its reality is defined, i.e. James's habitus remains structured within his discourse's prescription of particular and revered principles and values that are summed up and instantiated by the architectural regulatory and statutory disciplinary body. Previously, I referred to Halliday and Hassan's (1985) notion that text is both a product and process by which discourse is disseminated. In this particular instance James' ideational function is exposed (line 16 - 23) where he refers to himself four times in four structured sentences. In this way we can see how James delivers to the programme *his* values and *his* definitions of what constitutes valid productions. This represents the dissemination of an architectural discourse which cannot be assumed to be aligned to or consistent with the values of interior design which has its own specific focus and system of knowledge and beliefs.

Here again the data suggests that subjective orientations may engender and inform objective standpoints. We see this in how the architects' interpretations shape what is to be held as valid. In other words, their unique interpretations and inferences (that are mobilised as a result of their complex aggregations of field, capital and habitus) determine the objective and structuring structures. This implies that the same way in which individuals *choose to impute* to themselves the dialectic of *bearer* or *free agent* of the cultural codes, it is their agency and their choice of manoeuvrings (that habitus makes available to them) that determines and structures their objective reality. With reference to Bourdieu's notion of "the negotiators" discussed in the theory chapter, it still remains to be seen whether, in fact, this only applies to the dominant culture's subjectivism having the potential power to elicit the complacent domination of others whose 'obedience' and surrender ultimately shapes their objectivism. Similarly, this is corroborated by the designer's and artist's compliant response to the tiered nature of the discourse, delivering instruction in a linear direction downwards from their

habitus of the specialisations that operate in terms of 1) abstract concepts, that for analytical purposes I refer to 'the human subjective', or in terms of 2) physical realities referred to as 'the technical objective'. At this point, I would like to attach to the continuum Giddens's pluralistic constructs of bearers and free agents. We have seen in the text analyses the primary tensions arising between the architect's (bearers) valuing of conforming to rules and standards, and the designer's and artist's (free agents) need to innovate. Here again, I would like to re-iterate how a repertoire of rules instilled by the architects becomes a means to substantiate their occupation of a less formalised position within the field, viz. that of interior design. It is also important to recall the manner in which agents rescind particular competencies by imposing a preferential repertoire of rules when needing to validate their authority amongst others (Bourdieu, 1977 : 2).

The division of the continuum into quads has come about as a result of how in the temporal context, free agents produce 'forms' that *express* function; while, in the physical context bearers reproduce forms that *follow* function. The forms of capital can then be said to be either *anticipatory* in the case where they express the aim; or *consequential*, where the function determines the result. The former is the *concept* or process that visualises a possibility; the latter, the *enactment* of the probable processes that result in the product. These, in turn corroborate with design that is temporally conceived, physically produced or enacted by virtue of physical realities or productions. It is also important to recall Shay's perspective on the manner in which academics resort to intuitive (subjective) judgements in their appeals to the implicit (objective) internalisations of the codes and rules of their intellectual paradigm. It follows then that while the field (externally) offers contradictory frames of reference to the assessment act, the assessors' capital and habitus (internally) offers contesting configurations of values.

Previously, we positioned the assessors along the continuum as a result of their resident capital. It was understood that forms of capital shape and advance particular habitus and ways of being. Furthermore, we have seen how extraneous conditions (such as quality of exposure and involvement within the field) influence and mould habitus and how individual choice (and agency) has a bearing on how habitus is configured. This comes about because individuals choose freely how they prefer to interpret, fit and operate within the field. They may also manipulate and manoeuvre a situation to assert their adopted occupation within particular social structures. Therefore each assessor, irrespective of where their particular form of capital may have positioned them within the field, may be found occupying another position as a result of the extraneous factors that have shaped their habitus. This plural position may be illustrated as a reflection on either side of the continuum that distinguishes the assessors by their predisposition and involvements of either anticipatory or consequential functions that render their natural or adopted position in the field.

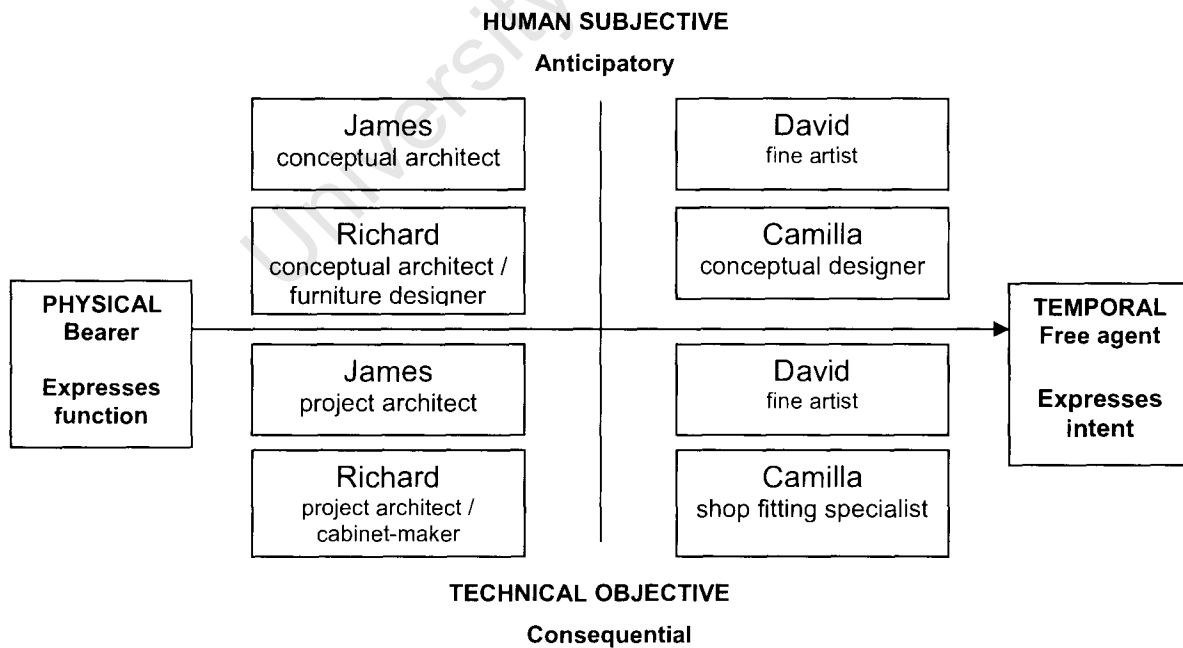


FIGURE 3: PLURALITY OF ASSESSORS' HABITUS

The quad diagram / schematic above illustrates the embedded values that each assessor category is configured to operationalise because, as has been explained above, it is understood that the assessors define or understand the expectations and responsibilities of the different quads. Of interest to the study, and as illuminated in the data, is how the assessors are positioned according to the nature of the specialisation rendered by their intellectual and experiential involvements in the field of practice, i.e. whether temporal and human subjective; or in terms of operating on the level of physical and technical objective. This reflects the pluralistic habitus and its operation between the notions of bearer and free agent. We see this through the distinctions set up between the two architects and their potential to prioritise specific values and by the interior designer's potential to operationalise choice of position in the field. To re-iterate, the distinction between 'consequential' and 'anticipatory' functions explains the distinctions between the logical and technical cognitive reasoning that is prioritised by the architects in working with proposals that can be realised physically by objective reason; and a conceptual designer's predilection for temporal anticipatory functions described in the conceptual 'to design' phase that depends on the technical cognitive to structure and shape it into being. This supports the manner in which the architects' technical and logical rhetoric cannot reconcile with the unsubstantiated and conceptual proposals privileged by a designer's operating on a conceptual level, choosing to regard such action as "undefined and superfluous".

The schematic offers the assessors positions in the quads that relate to the capital bequeathed by virtue of their knowledge bases or positions arising out of their field experiences designated by the accrual of particular specialisation i.e. architects who may have accrued particular expertise in furniture design or project design would merit a position in the corresponding quadrant.

6.6. A summary of the Primary Distinguishing Capital and Values Identified

Now that I have suggested some descriptors by which forms of capital and dispositions can be distinguished, I offer a discussion of the values that the multi-disciplines deploy to the interior design programme. The architects stand resolute in their valuing of practicable solutions of functionality. The interior designer deals with her discourse's duality of values, i.e. that of creativity (that locates her within the top right quadrant), and that of manufacturing soundness and feasibility (that locates her within the lower right quad). It is important to note that her capital restricts her occupation of a position to the right of the continuum; it is her habitus that locates her within a particular quad above or below the continuum. Similarly the architects are both located on the left of the continuum as a result of their capital, but it is their habitus, shaped by their particular quality of involvements, which locates them in the differing quads. The fine artist, who remains within the precincts of the free agent end of the continuum, may exist on either side of the horizontal depending on how the habitus has been predisposed.

By the elicitation of agency, Camilla bolsters her capacity by associating herself with the valuing of architectural savvy. This is not unrelated to Bourdieu (1997 : 46 - 58) where positions may seek to elevate their status by deploying or investing in the kind of attribute or capital that is more aligned to a specialisation that they wish to emulate. The artist values espouse affective abstracts whose interpretative possibilities are explicated through succinct graphic communicative techniques.

The data demonstrates how field, forms of capital and habitus deploy the subjectivism that structures what individuals regard as the objective reality. In terms of the programme, the analysis demonstrates the architects' emphasis on technology and technical skills that cannot be assumed to be the fundamental basis of the

interior design discourse. The reason attributed to this privileging of the technical may be that the majority of the assessors (namely three of the four) have in common a professional experience and thus preoccupation with the technical cognitions and practicability concerns that are actualised in the “by design “ phase consistent with the need to fulfil a function. There are moments in Camilla’s conversations that demonstrate a pluralistic preoccupation: the creations of innovative concepts as well as the cognitive instantiations that make these ideas a reality but these moments are few and far between due to the field-conditioning that has shaped within her a strong preferred subjectivism that remains focussed on sound technical cognition and which has dictated her location beneath the horizontal axis.

In summary, the values that each assessor category operationalises describe how each defines their responsibilities, the nature of their specialisation and their intellectual and experiential involvements in the field. The chasm between the temporal and human subjective and, the physical and technical objective interpretive frameworks represent ostensibly differing paradigms that can only contribute tenuous implications for judgement-making. In the following chapter, the findings are elaborated against the themes that illustrate the fundamental differences in the assessor interpretive frameworks and that explain their social-situatedness in the field.

CHAPTER 7 DISCUSSION OF RESEARCH FINDINGS AND IMPLICATIONS

From the onset of this study, it was seen that individuals exhibit specific dynamic social behaviours as a result of the resources (capital) they have at their disposal. There was also the premise that these resources bring into play the predictable dispositions (habitus) that shape the values and meaning endemic to the relative positions that individuals occupy within a field of practice. This piqued my enquiry into the potential implications of what assessors (with differing resources and corresponding internalised discourses) imputed to an assessment act. There was a need for me to explore the possibility of correlation between the assessors' professional orientations and their corresponding evaluations. To achieve this, I embarked upon an analysis of the complex aggregations of values and behaviours. The problem was explored within the context of a first year interior design moderation event at a SA university of technology as follows:

- The context of the built environment and design field was unpacked to reveal the multi-dimensional pool of capital and habitus that the epistemic orientations and traditions brought to bear.
- The departmental moderation event was seen as the forum of multi-epistemic rules. Four Fairclough "cruces" were identified for analysis. These moments were used to explicate the alleged disjuncture that existed between the subjective and objective professional discourses embedded in the free agent and bearer assessor profiles. This inferred "the double truth" that Bourdieu (1990) and Shay (2003) expressed as being mutually constitutive
- The individual assessor represented the site and unique permutation of resources as the configurations of disciplinary specialisation, discourse and practice. The disparity between the assessors made visible their distinct interpretative frames and principles of vision and division, described by Bourdieu (1996 : 265). This revealed the competing discourses existing within

the heteronomy of epistemic values in the field. Soon, what became visible was the power struggle between those holding legitimate membership as interior designers and “the negotiators” whose access replicated the field of practice.

In this chapter, I discriminate between the forms of capital and dispositions summed up as the assessor interpretive frameworks that advanced the positioning of the specialisations along the continuum, i.e. their social-situatedness, through a series of themes. The chapter is structured as follows: firstly, I show that the fundamental difference underpinning the assessor forms of capital exist as either those concerned with the *physical* probabilities (*use*), or those whose preoccupations lie with the *interpretive* possibilities of space (*muse*). I use the term ‘probabilities’ to express the technical know-how (consistent with *use*) that structures the *consequential enactments* and final outcome, and the term ‘possibilities’ to denote the *anticipatory pre-notions* (aligned to *muse*) that inform the options of design, introduced earlier. This in turn corresponds to the Giddens’s bearer and free agent distinction set up amongst the assessors. Secondly, I describe how design may be mobilised as either temporally originating proposals or physical in terms of how ideas are actualised. Lastly, I determine how the polarised specialisations understand the logic of their practices. These themes are intended to delineate the specialisations by revealing which phase of the tri-partite progression their particular discourse and resources locate them.

Following the discussion of the themes, I propose an explanation of how the field of practice informs the manner in which the discourse is reconstructed in the department. This develops the notion of capital as power and we come to see how forms of capital and habitus are valued across the field. I suggest an insight into how the assessors see the field and their specialist focus area. The reason for this is to

establish how each assessor is positioned, and how the relative capital predisposes the corresponding habitus shaped both through intra (choice / agency) and extraneous (involvement / experience) factors. In this way I seek to make clear how the values endemic to each specialisation is congruent with the specialist area of participation in the tri-partite progression and corroborates with the interpretive frameworks that assessors' draw on in their judgement-making. The final part of this chapter questions the grounds for why contestations occur. I demonstrate the disjuncture present at the level of interpretation between the differing perspectives, criteria, focus and goals that are advanced by the particular resources existing at each specialist locus of the continuum.

7.1. Theme 1- Design Use and Muse

As a means to probe into the distinctions between the assessor types, I made use of the primary preoccupation and values of the specialist identities that were revealed in the analysis:

- a) The specialists concerned with the specification of the material and physical possibilities for design, which I refer to as *use*
- b) The specialists whose preoccupation was the proposal and expression of mental, sensual and spiritual probabilities pertaining to interior spaces, which I call *muse*.

This theme identified the interior designer's capital and habitus (as a result of her investment in the production and manufacture of cabinetry) as being closely aligned to that of architecture. The architects demonstrated an alignment with student productions that demonstrated feasibility and actualisation, typical of the processes that take place in the 'by design phase'. The fine artist divulged his privileging of abstract inspiration.

The unpacking of this distinction made visible the assessors priorities which were either the objective stances of the architects and interior designer that privileged all that was deemed necessary for the physical actualisations of design; or the subjective interpretations that yearned for the nuance of infinite possibilities, as was articulated by the fine artist. This illuminated the two distinguishing ways of being. It nevertheless should be remembered that in terms of the definition of design being an iterative tri-partite progression, the two discourses are inter-linked and related, and enforce and inform each other.

7.2. Theme 2 - Design Reality and Temporality

This theme describes how temporally originating concepts culminate in actualised productions through an iterative sketch process that is termed paper design (Larson 1992 : 3). While the designer can reach beyond the practicable of possibilities in development of an innovative solution, the practitioner who has to execute the details, instructions and specifications that will steer the production of the artefact, must remain rational and objective. Feasibility and logic are necessary values in this second phase. Design reality divorces itself from the temporality of imagination. Reason sifts out the robust and probable elements. The rest remain ideas.

The architects repeatedly emphasised the notion of reality that architecture proffers to interior design thinking. Such an investment to the programme may be viewed as a strategy aimed at reproducing that which enables and sustains their position and status. Their insistence on merging the concept with the actualisations is consistent with their privileging of the technical components. Again, such a strategy reinforces their contribution and location within the field of interior design, and concurs with Bourdieu's definition of the "great negotiators" as introduced in the theory chapter. We have come to see how positions are accorded along the continuum and where distances are measured in terms of capital. The architects in this study deploy that

which is resonant with their discourse and distance that which is remote to them. I say this because architects traditionally do not reduce design conceptualisation and its significance to that of procuring and operationalising structures. To substantiate this, I draw from Arendt, (1999), “what distinguishes the worst architect from the best of bees is this, that the architect raises his structures in imagination before he erects it in reality. At the end of the labour process, we get a result that already existed in the imagination of the labourer at its commencement” (p.36). Clearly, the act of conceptualisation is part of the architectural discourse. A possible reason that design conceptualisation, as a value, has been re-interpreted by the architects in the department may be aligned to the thinking that by denouncing (through waiver) the significance of any association to an interior designer's scope of service, recovery and monopoly of the 'professional territory' of the interior design programme is availed to the architects. Again there is a need to re-iterate Bourdieu (1977 : 2): “when they lack mastery of a highly valued competence, they have to provide themselves with an explicit and at least semi-formalised substitute for it in the form of a *repertoire of rules*”. Such is the grappling of territory and possibly why the architects lay claim to that which highlights their superiority and that which denies commonalities with the other specialisations.

7.3. Theme 3 - Design Logic and Logistics

Before highlighting statements made in this regard, I felt it prudent to establish my perspective on how Bourdieu defines logic in relation to that of the assessors for better clarity. Bourdieu's address of logic describes the logical interactions and relations that constitute practices. His “Logic of Practice” expresses the embedded relations and structures that shape and drive practices. And while practices display a logical sequence and patterns of behaviour, I think that his use of the word 'logic' does not merely refer to the common sense operations to which practices by their natures are predisposed (which is the meaning commonly attributed to the word, i.e.

that of sound reasoning). Bourdieu's logic encompasses the discourses of practice and the relations of practitioners within the practice environment that operate and function in predictable and explainable patterns. The use of logic for Bourdieu refers to how practices are operationalised.

The notion of logic and its relation to the individual specialisations holds varying significances. Logic, generally, pertains to a justifiable and explainable reasoning process. It suggests an ordering and sequencing that culminate in a clear and explainable truth. Logic, in this sense, remains a form of declarative reasoning that is objective and resolute in the deductions that are drawn from it. In this way, the association of logic to architecture becomes understandable. The architects value the primacy of construction savvy; the yardstick used to measure good design is the design's capacity to be executed into some reality, some physicality. In this way, I argue that what the architects concede as logic refers to their aggregations of the *logistics* that practically and cumulatively constitute the physical product that fulfils the function for which it has been designed. The logistics are described in the technologies and regulatory constraints that are imposed on proposals in order to be deemed producible (actualised). The logistics here correspond with Bourdieu's "objective structurings" that succinctly are brought onto being from initial concepts.

For the designer, no physical reality can be achieved in the absence of the conception of some proposed idea. Thus, for interior designers, their logic of practice resides in the sequencing and rigour of the conceptualised idea that develops through a dynamic series of iterations until it is actualised. The fact that this action is subsumed in the actualised product does not infer its inconsequence. At times, the designer must delve beyond reason, into the sphere of irrationality, in order that the most unique, and thus most prized solution, is reached. Herein lays the misconception that conceptualisations are illogical and vitiate their value. Logic for

the designer refers to an abductive reasoning that is shaped by a sequential progression where ideas and their refinement are developed systematically through episodes of critique, reflection and redefinition, irrespective of whether they have originated rationally or irrationally. What the architects described as “the parts coming together” were the working and technical workings thereby reducing logic to the logistical aspects of design. “Logic” for the designer represents the cohesion of principles, of unity and continuity.

7.4. So why the Contestations?

We have seen that while the two architects display similar discursive frames as a result of the scientific knowledge input of their formal studies, they exhibit distinct and individual perspectives. This may be explained by way of their experiences that arise directly from the differing practical apprenticeships at which the architects interned and their consequent employment in the field. Another explanation may be the result of what they each impute to themselves, seeing themselves as either bearers or agents. In the analysis, the architects were viewed as the objectivist social agents, as ‘regulating’ and exhibiting the overarching principles of logic (*field constituting capital*) while their ultimate distinction lay in the manifestation of their conscious choices / manoeuvres and in their embedded indoctrinations of their pasts (*habitus constituting capital*). The architects demonstrated the “inseparably logical and axiological, theoretical and practical” habitus that Bourdieu (1993 : 86) speaks of. This also infers a form of habitus whose generative quality elicits both a historically and socially situated group habitus and, an individual, subjective habitus that has the capacity to orchestrate at will.

We have previously presented the built environment and design field as a continuum. Let us consider for a moment a field of practice conceptualised as a continent comprised of ‘specialist’ countries or territories. The continent is governed by means

of a justice system exhibiting a framework of rules, ethics and codes (i.e. control) with the result that the resident individuals or citizens come to see themselves as properties of the collective at the expense of some erosion of their individual identity (freedom). The specialists (territories), in the field, attempt to retain their uniqueness and identity by deviating in ways that highlight their significance (status / meaning). This constitutes a type of solidarity driven by a common objective - that of maintaining their independent and separatist identities. In the study, the field of practice is the built environment and design. The department of interior design represents the narrow specialisation that lies within the field of practice. The rules and codes that are enforced in the field of practice are an amalgamation of the two parent disciplines (art and architecture) that come together as a shared system of values, principles and ways of being. Now, let us consider the implication of these dominant value systems *within* the narrow territory of interior design.

Previously we have recognised that capital and habitus 1) are functions of the discursive impositions of the social institutions to which assessors belong, 2) frame the values and dispositions that influence judgement-making, and 3) act as the possessor's armour of power and agency. We distinguished the assessors by virtue of their predispositions towards aspects of the tripartite process which were either subjective and anticipatory or objective and consequential. In this way, judgement-making could be understood as the predictive indicator of the assessors' socially constituted specialisation because judgements were expressions of the interpretive frameworks that were informed by the corresponding held forms of capital and habitus. This was particularly interesting when the act of assessment required assessors to deliver judgements on student productions on the whole, because their specialist area of expertise may have lain embedded within the tri-partite design process. We saw too their reticent attempts to elaborate on areas which lay beyond their scope of specialisation. These may suggest attempts to maintain their

independent identities. The architects, as understood in their location within the interior design department, tended to prioritise their values in ways that rendered their expertise indispensable. Tenure of a particular locus in the field of practice was not aligned to an equivalent position in the department because the specialists' discourses were misaligned with that which the architects ordained to amount to legitimacy or membership. In terms of our conceptualisation of the field being a continent comprised of specialist territories, we can see that notwithstanding a shared language and accepted systems of exchange, particular defining and explicit dialects exist, each with their unique accents and nuanced turns of phrase. This indicates a vernacular - a colloquialism that defines each of the identities in terms of their positional and discursive power relationships at each locus of the field.

It follows then, that what needs teasing out is the degree to which the relationships are embedded in the collective group and its culture. In the case of David and Camilla, their interpretive frameworks resist the architectural mandate because it is seen as reducing the field into a mini-technical rhetoric that eradicates anything conceptual - although Camilla's habitus submits to the territorial code that sees these subjective values as secondary. In a sense, Camilla's interpretive frameworks have naturalised to the 'perceived' nationality of the territory. The architects represent, in a sense, the foreign nationals, whose sustenance of their particular traditions delineates them from the local culture. Their interpretive frameworks are vested strongly in the physical objectivism consistent with consequential behaviour that demands construction savvy. David's interpretive frameworks reside at the temporal, anticipatory subjectivist realm of the continuum and remains the stalwart patriot of his citizenship within this territory.

CHAPTER 8 IMPLICATIONS OF FINDINGS AND CONCLUSION

We only see what we look for, but we only look for what we can see.

(Price, Talley, Vaccaro: 1996 p.96)

In seeking to understand how we should ensure or strengthen the legitimacy of the interior design assessment practice, the final part of this thesis looks at some of the implications and issues that arise when an explicit approach to a multi-disciplinary assessor panel is embraced.

In summary, the assessors were seen to make judgements according to *how* their specialist domains had shaped them, and how their habitus predisposed *what* they privileged in a given production. We came to understand how practices were an amalgamation of capital, habitus and field. Habitus was understood to be the embodiment of what the social structures predisposed. Along the continuum we identified the overall social structure. At each locus we identified the specialist sites whose particularities determined their distinction. The differences between the assessors represented the varying ways in which the assessors objectified their form of capital.

What became exceedingly visible was the manner in which the assessors were arranged around relationships of power. The assessors individually represented the specialist loci of the field and as such represented their capacity to produce effects upon it. As a group, the assessors represented the multi-disciplines within the field. With the exception of one, the assessors were not interior designers and yet here they were positioned to make judgements on this specialist site. It follows then that their need for legitimacy within this locus meant a complicit recognition of a characteristic which established distinction and nomination of who got to choose what constituted legitimacy. The so-called authority and yearned for status was mobilised

through the recognisable rules of the practice. Illegitimacy was kept concealed and thus remained misrecognised. This explains the manner in which the hierarchy along the continuum mobilised a honing into an esteemed form of capital that would determine the benchmark of superiority. For the very reasons of what is valued within the field, the assessors of the panel proffered the undisputed authority (and thus dominance) to the architects. The surrender by the free agents within the panel is understandable given their habitus and predispositions.

Because the study required my access into the assessors' internalised orientations by way of their externalisations, it soon became evident that I needed to devise a sustainable means by which to extract a theoretical habitus from the data. The problem was that the data remained amorphous as it consisted of the inferences I had drawn from the histories and contexts that had contributed to the assessors' social realities and how these, in turn, were played out as their calibrations of the student productions. The context itself was challenging as the assessors, on one hand, kept defaulting to the relations typical of the professional context. On the other hand, my location and experience in the field had exposed me to a particular way of being and it was difficult to accept the constructions of colleagues who were not interior designers and who were adamant about their (mis)understandings of what the field entailed. This presented concern because if the internalised and externalised contexts remained divorced, how could I claim the conditioning embodiment of habitus? In the case of the two architects, despite their common capital acquisition and indoctrinations, there existed a chasm between the ways in which they had positioned themselves in the world of work. The only way the embodiments of habitus could be explained was by acknowledging the inevitability of the aggregations of power and agency.

Primarily, the study highlighted a schism between the assessors according to how

they appealed to subjective or objective discourses, and whether they could be classified as free agents or bearers. I was privy to how the assessors' specialisations corresponded to the performances meted out in the tri-partite iterations of the design process, which paradoxically exposed the innate relationships between what kept them divided. Next, the study revealed that the assessors' positions in the field matched their divergent perspectives of the shared theoretical and methodological design paradigms. This translated into the fundamentally differing interpretive frameworks that hampered the reaching of unified and clearly articulated judgements.

One way of reconciling the differences played out in the assessor classifications lay in identifying what could bring the dualisms together. As mentioned previously, the assessors exhibited dispositions that challenged the impositions of their disciplinary social and discursive structures. In this way, the individual assessor was understood to possess the subjective potential to shape objective structures. For this reason the study needed to capture the embedded subjectivities and values that were entrenched in the assessor politics and rhetoric. The dominant culture of the department was held by the architects *in spite of* and *because of* the fact that this was the interior design programme. I say *in spite of* because one would accept the dominance of the interior design acumen in the department as a matter of course; and *because of* as a result of how the professional discourse accepts the sanction and instantiation that architecture cedes to the practice of interior design.

In conclusion, the study's probe into the multiple interpretive frames that the different specialisations imputed to that of interior design revealed the complexities underlying the acts of judgement-making. Firstly, capital and habitus were seen as independently and concomitantly developed by the social and discursive relations within the field. Secondly, there arose the suggestion that within each individual lay an expression of the field, firstly, as an *intellectual* expression by virtue of their

investment of a particular species of capital and secondly, as a function of the individual's *experiential* involvement within it, which was seen as shaping and predisposing particular genres of habitus. Thirdly, there was agency that could be deployed as polemic fare at whim.

The study offered as a basis an understanding for how the overarching social structures (represented by fine art and architecture) come to be constituted as the joint charter called interior design. Since the discursive underpinnings between fine art and architecture are evidently divergent, it becomes a matter of course that the relationships within this joint charter would compete and conflict.

For me, the study revealed the meaning of Bourdieu's space of positions and of position-taking. It exposed the generative quality of habitus that could operate as a group habitus that prescribed and preserved a group identity and homogeneity, *and* as a subjective habitus which was how the individual's construction could be unleashed to manipulate a set of conditions that maintained the heterogeneity. The habitus exposed the politics and polemics of the continuum because it is in this space that specialisations competed in determining how their positional proclivity defined legitimacy. As the producers of the specialist discourses, their habitus held the power to be their own contextualisers. Both free agents and bearers exhibited habitus that held the inertia to configure the rules of the game. Thus, the positions that denoted the possession of specific resources and values were inferentially related to habitus and its potential to wield the symbolic power of representation and (mis)recognition by which interpretive frameworks could be manoeuvred and structures transformed.

If in my repeal of these tactics I have exposed some assessment polemics, then some headway has been made. While the research does not claim that its intention to unpack the assessor interpretive frameworks has in fact exposed flaws in the

assessment traditions, it has demonstrated some insights into what lies beneath the contestations that arise. The study has illuminated the necessity to employ a method for indexing the indigenous capital predilection and embedded values of a multi-disciplinary assessor panel. The study suggests that the specialist voice be proffered the evaluation of the corresponding area of expertise, describing a form of genre-based assessment. Acknowledging the specialists for their enlistment of their specialist production in the process has the added benefit of dissolving any hierarchical ingress and agency. In terms of assessment, a collaborative assessor panel would reflect the heteronomy of the professional built environment and design community.

The study's exploration has provided a platform for enquiry. It has offered an opportunity to learn from one another and the incentive to seek ways that would transcend the disciplinary boundaries. As a final thought, my quest to understand the implications of the multiple intellectual paradigms and interpretive frameworks existing within the built environment and design field has promoted a deeper understanding of my own. I acknowledge too that this journey has taken me to the shadows of a new and sheer contour that beckons further expedition.

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