

# Ngā Pūtahitanga / Crossings

Cite as: Cyndelle Kwabi, "Shifting Focus from Architecture to Heritage: Stories of Three Australian Women Architects." In *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 39, Ngā Pūtahitanga / Crossings*, ed. Julia Gatley and Elizabeth Aitken Rose, 278-97. Auckland: SAHANZ, 2023. Accepted for publication December 1, 2022.  
DOI: 10.55939/a5029p4fpn



Graphic by Amber Anahera Ruckes

PROCEEDINGS OF THE SOCIETY OF ARCHITECTURAL  
HISTORIANS, AUSTRALIA AND NEW ZEALAND (SAHANZ)  
VOLUME 39

Conference hosted by Te Pare School of Architecture and  
Planning, University of Auckland, Waipapa Taumata Rau,  
Auckland, 25-27 November 2022.

Edited by Julia Gatley and Elizabeth Aitken Rose.

Published in Auckland by SAHANZ, 2023.

ISBN: 978-0-646-88028-0

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**Ngā Pūtahitanga / Crossings was a joint conference between SAHANZ and the Australasian Urban History Planning History Group. It was the 39<sup>th</sup> annual SAHANZ conference and the 16<sup>th</sup> AUHPH conference.**

# Shifting Focus from Architecture to Heritage: Stories of Three Australian Women Architects

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## **Abstract**

*This paper considers the stories (oral histories) of three Queensland women architects: Fiona Gardiner, Helen Wilson and Ruth Woods. Studying architecture in the 1970s and working in architecture from 1980 to the present, each story reveals new insights into the experiences of women architects in Queensland at a time when women were achieving parity in architectural education and greater representation within the profession. A focus of the paper will be the move made by each to the new and emerging discipline of heritage and conservation in Queensland in the 1980 and 1990s. Revealing new histories of the heritage movement in Queensland, it will be argued that the value of their stories also lies in the “benefits” they felt heritage work offered women architects practising in Queensland. These include the chance to establish sole practices (together with the flexibility this offered) and the opportunity to escape the traditional hierarchies of mainstream (private) practice.*

## **Introduction**

Fiona Gardiner, Helen Wilson and Ruth Woods are three Australian women architects who historically made pivotal shifts from mainstream architectural practice to heritage conservation when the discipline and its value began to grow in the 1980s in Queensland. They moved from an architect’s main role of planning, designing and supervising buildings to identifying resources of historic value, highlighting their prospects/impacts on a community and advocating for their recovery, adaptive re-use and/or heritage listing. Depicting the intersections of architecture and heritage, their individual stories (oral histories) reveal reasons for studying architecture in Queensland in the 1970s, initial design practice and the pivotal events leading to their shift to heritage. Factors impacting this focus and project outcomes are also identified to demonstrate their wealth of participation and contributions in the field.

Helen Wilson and Ruth Woods are currently in private practice of heritage architecture, having worked for over 30 years while Fiona Gardiner recently retired (2021) from the public service after serving as Director of Heritage, Queensland Government for thirteen years. These three women form part of a larger cohort of women who were individually interviewed from 2020-21 for a PhD project by the author. The project examined (hi)stories of women who studied and/or practised architecture in Queensland from 1975 to 2000, to demonstrate their contributions and career impacts for best practices in women's collections/archives. These three women were selected for this paper because their histories inform knowledge and understanding around the significance of women architects shifting to heritage. It suggests what people trained in architecture can bring to the discipline and indicates important lessons about women moving to heritage architecture in the period. Their stories also reveal new information/histories on the foundation of the 1992 Queensland Heritage Register, its related legislation and beneficial outcomes.

As part of the PhD project, data (interviews and materials) collected were added to the *Digital Archive of Queensland Architecture* (DAQA), launched in 2014 by the University of Queensland (UQ).<sup>1</sup> DAQA is an open access interactive online database, initially conceived to share oral histories of architects in postwar Queensland and connect these to other tangible resources.<sup>2</sup> Now expanding to include architects of the postmodern period, it aims to stimulate global interest in sharing and learning Australian historical knowledge.<sup>3</sup> In the absence/less of the material archive, oral histories are used to explain and provide in-depth understanding of the women's experiences in heritage architecture of the period.<sup>4</sup> The narratives are occasionally complemented with contextual literature, as evidence and to deal with memory or subjectivity. Each story reveals new insights into the experiences of women architects in Queensland at a time when women were achieving parity in architectural education and greater representation within the profession. It revealed architecture was an unusual career choice for women at the time, often perceived as a masculine profession. However, strong personal interests (passion) and self-persistence (determination) mainly motivated Gardiner, Wilson and Woods to complete a five-year Bachelor of Architecture at the University of Queensland (UQ) in 1978 and 1980.<sup>5</sup>

### **Reasons for Studying Architecture**

An architectural education was an unusual choice for women in 1970s Queensland and very few women were encouraged to pursue architecture as it was often perceived

as a masculine profession.<sup>6</sup> Several studies have demonstrated that women were in the minority at architecture schools in Australia during the interwar and post-war periods.<sup>7</sup> When women enrolled in architecture they were often dismissed by their teachers and male counterparts as “not serious,” “just there [in architecture school] to get a husband,” “wouldn’t work” after graduation and as such “taking a man’s place” within the program.<sup>8</sup> For example, a male student said to Wilson at UQ, “I can tell you’re really interested in architecture, you do great things, not like the other girls here who are just here to get a husband.”<sup>9</sup> Wilson perceived the male student (and probably many others) to be ignorant as most, if not all, the women were genuinely interested in architecture. Gardiner added;

... some of the lecturers actually just thought that the women... were there for sort of fun and they’d get married and... these women aren’t going to contribute to the profession. They’re just dilettante here at university filling in time till they catch a husband. That was the kind of attitude and remarks made to make you feel like you weren’t serious.<sup>10</sup>

Deborah van der Plaats demonstrates in “‘Shabby’ Careers?: Women Working in Architecture in Post-War Queensland” that a number of women in post-war Queensland entered architecture “accidentally,” often due to missed opportunities in the sciences or other professions.<sup>11</sup> For example, Christina Metcalfe’s father insisted she pursued a professional course, so after missing the entry requirements for science, she enrolled architecture in 1964 at UQ.<sup>12</sup> On the contrary Gardiner, Wilson and Woods’ entry into architecture was intentional, planned and determined. They had already made up their minds from a young age, as Gardiner explained: “it was an idea from very early and I had to make sure I chose the right subjects to get into the course and things like that.”<sup>13</sup> Their personal interest in design and creativity encouraged the study of an architectural degree at UQ. Each woman recalls developing a passion for architecture-related projects or subjects including arts, science and history, as early as secondary school. Gardiner explained: “I did art through school, so I was interested in art and painting and drawing.”<sup>14</sup> Likewise Wilson: “I was always very interested in drawing and painting, so I was doing quite a lot of that.”<sup>15</sup> This reinforces van der Plaats’ findings that an individual passion for modern design was often cited by women as the reason they chose to study architecture in post-war Queensland (1945-75).<sup>16</sup>

The three women also identified family, high school environment, friends and the Commonwealth Scholarships as contributing factors to their entry into architecture. Wilson “was deciding whether to do Fine Arts” or something in the “sciences and math field,” when she decided to study architecture.<sup>17</sup> After talking to a senior colleague in her high school arts class, she learnt about architecture and developed an interest. She became interested because it brought her two interests together; art and science. Wilson came “from a long line of architects,”<sup>18</sup> but this was a fact she only discovered after starting architecture. She explained: “I was amazed... I wonder why they didn’t tell me this earlier.”<sup>19</sup> Additionally, interactions with (art) teachers, school leaders and career counsellors within high school environments had a profound effect where architecture was often suggested as a career choice. Gardiner and Wilson had both been to private girls’ high schools, which encouraged their decision to study architecture.<sup>20</sup>

I went to an all-girls school and had a very good art teacher, and I can remember telling my art teacher. I got a lot of encouragement from the school about studying architecture. They would say that there was only one other girl who had been to that school who’d gone ahead and studied architecture at that stage but we’re talking about the late sixties.<sup>21</sup>

Gardiner’s experience can be compared to that of Margaret Ward (nee Tonge). She too recognised that her private girls’ school education put her in a privileged position to study architecture. She explained: “this was an all-girls school with... high academic aspirations... and I had taken that for granted... that my silver tail start in life influenced where I went... [so later] reflecting, they were pretty terrific.”<sup>22</sup>

Parents, especially fathers who were either architects, engineers or builders, were also commonly identified as an influence on daughters studying architecture during the post-war era.<sup>23</sup> It has been previously argued that fathers often indirectly influenced their daughters by demonstrating examples of “accomplishments and success,” while mothers were more of “motivators,” affecting through their artistic/creative abilities, style or taste in the home.<sup>24</sup> Similarly, Woods traces interests in architecture from an early age and attributes her interest partly to her father’s profession.

I knew from a very early age, maybe 10 or 11 that that’s what I wanted to do. I just enjoyed looking at building sites. My father was a builder at the

time so I would have lots of leftover materials, muck around with those, go onto building sites, and I just knew I wanted to be an architect from quite an early age.<sup>25</sup>

Gardiner's father was an (electrical and mechanical) engineer and her mother, a member of the National Trust of Australia. She grew up around engineering drawings and looking at plans/buildings in magazines related to the built environment including heritage journals and *Australian Home Beautiful*. She perceived "the kind of magazines that were around in the house" motivated her high interests in design and heritage.<sup>26</sup> Gardiner's experience slightly differs from Wood's in that her interests in architecture (and heritage) seem to have come more from her mother than her father. Unsurprising Gardiner at age 21, and fellow student Helen Wilson, aged 20, both coordinated a live heritage project in their third year after enrolment at UQ in 1972.

Seeking to preserve the South Brisbane Gas and Light Company Works (1880s, West End, Brisbane), Gardiner and Wilson wrote a report in 1974 to preserve the site. With the support of lecturer Stanley Marquis-Kyle, they lobbied for the site to be "converted to an industrial museum."<sup>27</sup> They met with the then director of Queensland Museum, Alan Bartholomew, to excite his interest, and campaigned via national television and *The Australian* (15 November 1974).<sup>28</sup> Wilson explained: "It had been bought by a developer, F.A. Pidgeon and it was an amazing building... very sculptural – made of brick in a steel frame and with a latticework of brick to let the light into the interior of the gas works."<sup>29</sup> Assisted by the Queensland Works Department, Wilson and Gardiner submitted a heritage report to the Works Director but were unsuccessful and the Gasworks was demolished in 1975.<sup>30</sup> However, they were (academically) assessed positively on the heritage report and one structure (a cast iron prefabricated retort tower) on the site was saved. Also known as the Gas Stripping Tower, it was acquired, dismantled and stored in 1975 by the National Trust of Queensland.<sup>31</sup> In 1979, the National Trust reassembled and relocated it along the Brisbane River in Davies Park. The tower was later entered on the Queensland Heritage Register in 1992 when the register was established.<sup>32</sup> Gardiner and Wilson made a little impact that contributed to the tower being heritage listed. This action clearly formed the foundation of their later heritage focus.

Woods explained that apart from parental influence, the Commonwealth Scholarship actually facilitated her enrolment in architecture in 1973: "I wanted to go to university,

we weren't very well off. I told him [my dad] I would only go to study architecture if I got a scholarship."<sup>33</sup> Full-time architectural education was costly at the time and as Gardiner explained: almost "everyone [at UQ] had a Commonwealth Scholarship," as "to get into architecture... whatever score you needed meant you got a Commonwealth Scholarship anyway."<sup>34</sup> Prior to 1974, students had to rely on competitive Government (Commonwealth) Scholarships based on Grade 12 final results and few industry scholarships. The former funded tuition and provided a living allowance while the latter covered tuition in exchange for a work commitment.<sup>35</sup> From 1974, however, the Labor government of Edward Gough Whitlam (1916-2014) abolished university fees across Australia.<sup>36</sup> Together with other socio-economic reforms including university expansions in the 1970s, university education became more accessible for women and other minority groups.<sup>37</sup> Gardiner explained: "things changed quite a bit because I think making universities free changed the composition of the students."<sup>38</sup>

Though an unusual career choice at the time, it was discovered Gardiner, Wilson and Woods were motivated to graduate mainly due to their strong desires, persistence and natural love for architecture. Wilson and Gardiner both graduated in 1978, during which Wilson received the Queensland Institute of Architects (QIA) Memorial Medallion.<sup>39</sup> Gardiner advised: "you should only be doing architecture if you're passionate about it. I think within architecture, there's a huge range of things that you can do... find your niche."<sup>40</sup> This could possibly be a contributing factor – they each found a niche in heritage and remain relevant in the profession today, despite industry (gender) challenges. It also aligns with a number of studies that have demonstrated little self-interest, motivation and determination cause several women to leave the profession, especially after encountering work restrictions and barriers.<sup>41</sup>

### **Heritage Shift and Significant Impacts**

Gardiner, Wilson and Woods completed an architectural education during a period (1970s) when women were in minority and there was much gender discrimination both at university and in practice. Apart from being seen as unserious, likely not to practise after graduation and "just taking a man's place" at architecture school, women were also predicted to be sexual distractions to male co-workers and economic liabilities towards clients, and their outputs always needed to be supervised by usually a male colleague or boss.<sup>42</sup> Hence practising women in this period were rare, often regarded as unsuitable for job/site supervision, managing projects/contracts and limited to

domestic work or the design office.<sup>43</sup> Women finding architectural jobs was difficult, as Gardiner recounted: “it wasn’t particularly easy to get a job... it did take people time then to get a job,”<sup>44</sup> which was also heightened by the economic recessions of the late 1970s to early 1980s.<sup>45</sup> She, however, managed to secure employment (through a friend) around April 1978, with Alexander Ian Ferrier (1928-2000), a Brisbane-based architect. In 1979 Gardiner moved to Conrad, Gargett & Partners, where she worked on the restoration of Queensland’s Parliament House in Brisbane.<sup>46</sup> This was her turning point when she decided to specialise in heritage. She explained:

I was just a very junior person doing details. For me, that was a very important experience. That helped set the direction of where I wanted to go with my career. Even though my part in it was minor, for me, it was really important.<sup>47</sup>

Gardiner then travelled in 1981 to pursue a year-long Post-Graduate Diploma (now Master’s) in Conservation Studies at the University of York, UK.<sup>48</sup> Returning to Brisbane in 1982, Gardiner worked on a number of conservation projects as a freelancer. From 1983 to 1986, she prepared a conservation management plan for the Glengallan Homestead (1864) with UQ lecturer Ian Sinnamon (1935-2017),<sup>49</sup> and the nationally funded *Register of Significant 20th-century Architecture in Queensland* (1988), with heritage architect Robert Riddell for the Australian Institute of Architects (AIA).<sup>50</sup> By the late 1980s, Gardiner explained local interest in the heritage values of the regional built environment had grown and she found employment with the Queensland Works Department’s new ‘historic building section’. She then registered as an architect in 1990. Documenting government heritage buildings, Gardiner was tasked with the conservation management plan for Boggo Road Gaol (1903-1992) at Dutton Park, Brisbane. As no heritage legislation existed in Queensland at this time, she worked with historian Judith Mackay who helped to convince the then Director-General, Mal Grierson, that the prison buildings needed to be preserved.<sup>51</sup>

Gardiner then joined the Department of Environment and Heritage in 1992, just at the commencement of the Heritage Act and establishment of the Queensland Heritage Register.<sup>52</sup> Her architectural training led to initial heritage experiences that greatly enhanced her expertise in contributing to Queensland’s heritage legislation and register. For instance, Gardiner directed a three-year state-wide heritage survey to discover and develop heritage places for the Queensland Heritage Register in the late



1990s. Under her leadership, the Queensland Heritage Register expanded from 970 places in 1992 to more than 1,750 places by 2019.<sup>53</sup> Additionally, she led the development of a ten-year Queensland Heritage Strategy in 2009 (updated 2015), which made Queensland the second state in Australia to have a heritage strategy after Victoria, towards preserving its built heritage.<sup>54</sup> Gardiner has been part of numerous legislative reviews of the Queensland Heritage Act 1992, and believes she engendered a culture of excellence and best practice in heritage regulation facilitated by her architectural background.<sup>55</sup> She rose to Director of Heritage until her retirement in 2021, influencing good heritage outcomes for Queensland by spearheading the development of many state and local government heritage policies/strategies. She was recognised with a Public Service Medal in 2019 for “outstanding public service through management of cultural heritage in Queensland.”<sup>56</sup>

Gardiner’s training in architecture enabled her to easily lead and work with a like-minded multidisciplinary group (historians, archaeologists, planners, environmental activists, etc.), always focused to promote and produce significant outcomes in heritage and conservation. From her experiences as the first president of the Women in Architecture Queensland group (formed in 1983 to showcase women architects via events and publications), she developed equity policies and flexible working conditions in government to aid workers (especially women) find work-family balance. During the 1970s-1980s, many historic (government) buildings in Queensland were faced with threats of demolition by the Bjelke-Petersen (1911-2005) government.<sup>57</sup> Gardiner was instrumental in the late 1980s through the 1990s in advocating for historic/significant buildings, as well as the veiled heritage of Queensland (women) architects to be recognised, conserved and/or heritage listed. Since 2010, Gardiner serves as the only female board member of the Brisbane Open House,<sup>58</sup> and was recently awarded the 2021 Paula Whitman Leadership in Gender Equity Prize for her “relevant, sustained and active leadership.”<sup>59</sup>

Helen Wilson, on the other hand, moved through a number of practices including Bruce Buchanan Heritage Architects at Ipswich, which she really enjoyed. She was also attracted to heritage and influenced by UQ lecturer Ian Sinnamon who assigned “really interesting projects” related to heritage.<sup>60</sup> For instance, one assignment was to find a neighbouring historic building, research its history (including talking to the owners), take photographs, prepare the drawings and present the findings in a report. Wilson explained: “I loved drawing it for the record. I found it fascinating. And it was

unexpected, I didn't expect to be so interested."<sup>61</sup> Like Gardiner, Wilson also travelled to study in the UK at the Architectural Association School of Architecture (AA London) in 1979, gaining a Graduate Diploma in International Housing Studies. This was funded by the (shared) A.E. Brooks Memorial Travelling Scholarship she received upon graduation at UQ.<sup>62</sup> In London, Wilson worked for David Heffernan and Associates around 1980 before returning to work with Perumal, Neill, Barbara & Partners in 1981 in Glebe, Sydney. She recalled enjoying working at Perumal as they "did a lot of heritage work."<sup>63</sup>

In 1983, Wilson took up an appointment at Sydney University as First Year Architecture Coordinator. She lectured design studio and prepared/coordinated curriculum and staff. Here, she had the opportunity to take students to India for a seven-week archaeological heritage work. They joined the Vijayanagara Research Project to hand-draw historic buildings in Karnataka, India – a fifteenth-century city (now a World Heritage site).<sup>64</sup> She explained: "They're sandstone, they're very intricately carved and photographs don't record them very well, so they needed to be drawn."<sup>65</sup> Drawing in the day and partaking in heritage lectures from experts in the evenings became Wilson's turning point to heritage. She admitted: "it really opened up my world to these amazing [heritage] sites and the opportunities."<sup>66</sup> On her return, she registered as an architect in 1985 and joined Conybeare Morrison & Partners in 1986 to work on architectural and heritage projects. She then set up Helen Wilson Heritage Conservation Design in 1991, offering heritage advice, studies, reports, management plans, adaptive re-use and conservation best practices. Wilson was also a founding member of the New South Wales Heritage Advisory Program, established in the early 1990s to provide heritage advisory services to local councils and governments. She acknowledged its influence in enhancing her heritage focus:

... it really gave you a lot of on the ground experience speaking to people, helping to re-jig their designs to make them more appropriate context, or less damaging to the actual heritage item... having to be quick on your feet... to think broadly... quite creatively, and work out how you could quickly turn the design around to get what they wanted, but without the damage.<sup>67</sup>

Wilson's contributions in the program were appreciated via the Sustainable Cities Heritage Award in 2013 from the Office of Environment & Heritage and Heritage

Council of New South Wales (NSW). She is actively involved in ICOMOS (International Council on Monuments and Sites), having served as secretary from 2009 to 2013. She also assists in the organisation of the annual General Assembly and serves on many (inter)national Scientific Committees. For example, as convenor of the Caring for Country Committee, she advocates for climate change and sustainability.<sup>68</sup> Wilson was also awarded an Energy Australia Heritage Award by the National Trust of Australia (NSW) in 2010 for her conservation work on Montrose, an 1867 villa in Glebe, Sydney (2007-13). She described how collaborating with the architect as the heritage consultant contributed to the project success: “We were both on site a lot and having to react to situations quite quickly and work things out, and I think we made a really good team.”<sup>69</sup> Wilson has worked on a number of heritage and adaptive reuse projects, mostly in New South Wales. For instance, she prepared heritage reports on Yerranderie, a ghost town in Sydney, and recounts: “the buildings were in a really remote area. It was very hard to get to,” so she “hired a helicopter” for herself and the consultants.<sup>70</sup> From her experiences, Wilson has become an authority in the field and now speaks at conferences, symposiums and workshops, including the 2019 National Trust Seminar held in Brisbane. She explains: “I’m an idealist, I’m working to change things for the better in whatever means I can in terms of these various committees and roles I have.”<sup>71</sup>

Ruth Woods reiterated “jobs were really hard to get as a graduate” in 1980.<sup>72</sup> Unable to secure a position in architecture, she worked in an engineering company before securing an architectural position with Ainsley Bell and Murchison to register as an architect in 1981. In contrast to Wilson, Woods stayed with Ainsley Bell and Murchison which later became Haysom Middleton, and then Devine Erby Mazlin (DEM), until 2001. She explained that the Queensland Heritage Act passed in 1992 created a large demand for heritage, conservation and adaptive reuse projects that required “proper scrutiny and approvals,”<sup>73</sup> such as the Treasury Building (1880s).<sup>74</sup> DEM tendered for some of these heritage jobs, engaging Bruce Buchanan as their heritage architect. This was the turning point for Woods, as she subsequently had the opportunity to work closely with Buchanan on a number of heritage projects. She explained: “I just started to love the whole idea of working with heritage buildings. It had that extra parameter to deal with.”<sup>75</sup>

In the early 1990s, Woods was made Project Architect for the adaptive reuse of the Challinor Centre (1908-46) at Ipswich into a UQ campus.<sup>76</sup> She described this as the

“most pivotal” project in her career.<sup>77</sup> The numerous buildings on the site had to be adaptively reused in a short time so a relatively large team of consultants and professionals were put together to be able to complete the project within schedule. She travelled to Ipswich three days a week for project supervision and regularly returned to finish off related administrative works at the Brisbane office. Woods has loved working on heritage projects since, because of the privilege of learning and experiencing amazing historic buildings. From 2005, she has run Ruth Woods Architecture Heritage as a sole practitioner which she admitted provides much flexibility in work-family balance. Woods revealed her shift to heritage was also because it provided a better sustainable income: “if I took on the traditional architectural role now... I’d be lucky to do two or three jobs a year. It’s very difficult to sustain an income on that.”<sup>78</sup>

Woods was appointed to the Queensland Heritage Council in the 1990s for almost 8.5 years. She enjoyed that experience and is currently on the Urban Places Panel for Queensland Government Heritage and the Brisbane City Council Independent Design Advisory Panel for heritage. Some of her outstanding projects include the adaptive reuse of Rhyndarra stables (1880s) as her family residence in Yeronga, which won an AIA regional award and the National Trust’s John Herbert Gold Award, as well as the restoration and maintenance of Rockhampton Courthouses in 2018 and Brisbane Racing Club in association with BVN Architects. She prepares conservation management plans and statement of impact reports, and acts as an expert witness in the Planning and Environment Court, sometimes offering pro bono services. For instance, with other community members, she fought a council approval for developments in a heritage-listed park roughly thirteen years ago. Woods organised the appeal that ended in court. She was assisted by colleagues in heritage and got all expert witnesses pro bono to fight the case. She explained:

We got some legal assistance through a large company but then we had to fund it ourselves, so we were all putting money in. But we fought and won and I’m very proud of that. I’m not against development at all but this was a development that should never have been approved and ultimately the Appeal was upheld, so I’m pretty proud of that.<sup>79</sup>

The 2008 Australian Institute of Architects’ Heritage Policy recommends “the involvement of appropriately skilled architects in relevant decision-making regarding

the conservation of listed heritage buildings and places” for better heritage outcomes.<sup>80</sup> This has been demonstrated by Gardiner, Wilson and Woods who have all made significant contributions and impacts as heritage advisors/consultants or heritage architects. Woods and Wilson are past ICOMOS Executive Committee Members and Queensland Heritage Council Members, while Gardiner has been on various juries for the AIA. All three remain members of the Australian National Trust, Australia ICOMOS and other heritage councils/panels, promoting and contributing to state and (inter)national heritage decisions, policies and projects.

### **Factors Affecting Focus**

Gardiner, Wilson and Woods revealed the main factors affecting their specialisation in heritage have been prolonged turnaround time, valuable mentors or senior colleagues, and gender challenges/barriers. Unlike Wilson and Woods, who remained in private practice, Gardiner moved into government to “affect more change” and influence “things in a broader sense.”<sup>81</sup> She argued after witnessing the buildings Queensland lost to demolitions in the 1970-80s, Queensland was “late to heritage legislation,” and “It seemed that if you could be part of the policy settings you could really have an impact.”<sup>82</sup> This motivated her to stay in a government position working in heritage for over 30 years. Gardiner however discovered heritage projects often take many years to be listed, restored and/or appreciated. For example, the Queensland Education Heritage project initiated under her directorship took about 20 years “to come to absolute fruition.”<sup>83</sup> Likewise the former Petrie Terrace Police Barracks, Brisbane (1850s-1960s), which was derelict since 1987 and redeveloped into a commercial precinct in 2008.<sup>84</sup> Also, the former Newstead Gasworks, Brisbane (1870s-90s), abandoned in the 1990s and renovated to a retail, residential and entertainment hub in 2013.<sup>85</sup> She explained: “it does take a long time for things to get done,” or for all stakeholders to agree and receive appropriate funding.<sup>86</sup>

Gardiner again cited the maiden heritage criteria guidelines project for state heritage places she led from 1989-2006. The report, “An Interpretation and Methodological Framework for Entering Places in the Queensland Heritage Register using the Criteria Established by the Queensland Heritage Act 1992,”<sup>87</sup> was demanding, she disclosed: “It took us quite a long time to do. I was probably responsible for getting it started and going and finished and everything, but a lot of people contributed to the document.”<sup>88</sup> She explained the document was possibly “the first of its type in Australia that really set out how to use heritage criteria.”<sup>89</sup> Gardiner hinted that while some work has been

done, more buildings of the second half of the twentieth century need to be represented on the Queensland Heritage Register, which she looks forward to pursuing.<sup>90</sup>

Woods agreed with Gardiner that heritage projects often entail large sites and many structures that take lots of years to be completed. She described that changes in ownership, client's needs and statutory requirements add to the delays and lengthen the process. She gave examples of the adaptive reuse of the Toowoomba Foundry (1910s-40s) that started around 2004 but has extended over fifteen years now,<sup>91</sup> and the Holy Cross Convent site, Woolloowin (1880s), undergoing design for adaptive reuse since 2007.<sup>92</sup> Wilson also attested to the impact of prolonged turnaround time. She cited her experience of working with successive owners on Byron Lodge – a Victorian Gothic sandstone house in Coogee, Sydney – that extended from 1998 to 2015 (seventeen years).

Secondly, all three women admitted the positive impact of mentors or senior colleagues on their (early) heritage work, which encourages them to also mentor younger women in the field now. Gardiner explained: "Having a mentor would give you more confidence and strategies... the thing about having a mentor is that maybe they would encourage you to take the leap, go for things that you wouldn't do yourself."<sup>93</sup> This supports other research that has argued the lack of mentors in the profession affects women's confidence and work outputs.<sup>94</sup> Gardiner referred to Richard Allen and Don Watson as "intellectual" leaders of the heritage movement in 1980s Brisbane that influenced her early career: "I've done various research projects and things with him [Don Watson] and... not only is he an encyclopaedia of everything that's happened in architectural history in Queensland, ... he's [also] a wonderful... fantastic architect... a bit of a genius I think."<sup>95</sup>

Woods admitted Bruce Buchanan was a strong influence that developed her interests and confidence into heritage practice. She explained: "Bruce Buchanan was actually the Heritage Architect, but he just gave me free reign, he would just check in and I would ask him questions. It was terrific, that's where I really learnt more about it [heritage]."<sup>96</sup> Buchanan allowed Woods to explore and take charge of the project, a similar experience encountered by Gardiner and Wilson in their early days of heritage work. Wilson was also influenced by architect and heritage consultant Robert Moore,

who she job-shared with as heritage advisors at Ashfield Council for ten years. She explained:

He's a delightful guy and his approach to design, architecture and heritage and working with people is so wonderfully ethical and also, he's got a very good sense of design, and a very good capability of working things out with people... and his heritage knowledge is quite extensive. So, I found him quite influential.<sup>97</sup>

Another impact identified was gender barriers. Practising women were very few and Woods confirmed initially there were offices she worked as the only woman architect. She revealed often being the only woman in meetings during the 1980s when she worked for large firms. Although she never allowed this to discourage her, she admitted it was quite liberating when more women entered the profession in later years. She cited attending a large project site meeting in 2019 where the structural engineer, planner, project manager plus she the heritage architect were all women: "We were talking and we all realised, we're all women! We all just laughed and said, that's terrific! They're lovely moments when you think, we've all made it."<sup>98</sup> Gardiner also stated there were some subtle gender barriers in her early public service days. However, by the time she became director in 2008, several other female directors had been appointed and there were some improvements in gender equity. Notwithstanding, Gardiner and her team assisted for the Queensland Heritage Council Board in 2021 to achieve its first ever female majority (eight women and four men).<sup>99</sup>

Wilson explained one of the reasons for starting her own heritage practice in 1991 from home was gender bias. She recounted: "Some of the later jobs, it was a real barrier to be a woman, even teaching at university. You tend to be side-lined a bit because they don't take you as seriously as the men."<sup>100</sup> Wilson observed most women weren't treated well in architectural practices, especially by male engineers and building inspectors, which encouraged her move to private practice with a heritage focus. She explained: offices were "ridiculously" hierarchical in the 1970s and 1980s, with demanding hours and uninteresting projects. This supports a number of studies that indicate similar traits for women in practices today, including rigid work cultures, unfriendly work hours and progress barriers, which often result in women leaving

architecture or diverting to other related fields.<sup>101</sup> Wilson, however, agreed there are now some improvements in gender equity within the government:

I also worked at the New South Wales Heritage Office recently. It was a very difficult job. There were a lot of stresses and strains, but what I liked there was the equal opportunity they give to women, to Aboriginal people, to people of all different races, religions – that was fabulous!<sup>102</sup>

### **Conclusions**

Despite the unfavourable circumstances of the period, Gardiner, Wilson and Woods successfully finished their architectural degrees mainly due to self-determination and deep interests in architecture. They shifted to heritage work, influenced by their architectural training, previous practices and mentors/senior colleagues in the field. They indicate training in architecture provided an appropriate foundation and relevant networks that presented various opportunities leading to their heritage focus. Excelling at the inadvertent opportunity to work on heritage projects, they each grew to love and develop expertise in the field. Gardiner's story reveals new information on the heritage movement in 1980s Queensland, when the Queensland Heritage Register and legislation were founded in 1992 to protect historic/heritage places and buildings in Queensland. It also discloses how her key role in government as Director of Heritage contributed to legislative reviews, heritage policies, strategies and public projects. Wilson and Woods on the other hand established and run heritage-focused sole practices, mainly because this offers fewer restrictions and more flexibility. Heritage work appeared for them to have fewer gender restrictions compared with mainstream practice in the 1980s, thus becoming more appealing and compatible for women working in private practice.

It is therefore argued that the value of these stories also lies in the “benefits” the three women felt heritage work offered women architects practising in Queensland at the time. Paula Whitman discovered women strongly desire to “find balance in their lives,” so have sacrificed career continuity and progression for this balance.<sup>103</sup> Possibly because, as several studies indicate, the definitions, rigid structures and traditional hierarchies of mainstream architecture don't allow this balance and have influenced women architects to constrain/erase their contributions, participation and significance in the profession over the years.<sup>104</sup> Hence, as heritage work allowed flexibility for work-family balance, growing professional talents/networks and recognition, all three saw it



as an enabling field that offered women practitioners greater opportunities and escape from the biases of mainstream (private) practice in the 1970s-1990s.<sup>105</sup> Other emerging related fields such as planning, academia, urban design and interior design also offered similar advantages for women architects in the 1980s-1990s, but Gardiner, Wilson and Woods chose heritage largely due to developed personal interests in the discipline. They are all proud to have contributed and be influencing sustainable heritage projects across the world.

## Endnotes

- <sup>1</sup> Jane Hunter, John Macarthur, Deborah van der Plaats, Andrew Wilson, Andrae Muys and Gavin Bannerman, "A Web 3.0 Approach to Building an Online Digital Archive of Architectural Practice in Post-War Queensland," *Comma* 2012, no. 2 (2012): 39-55; <https://qldarch.net/>.
- <sup>2</sup> John Macarthur, Deborah van der Plaats, Janina Gosseye, Jane Hunter and Andre Gerbers, *The Digital Archive of Queensland Architecture* (Brisbane: ATCH Research Centre UQ, 2014).
- <sup>3</sup> Macarthur et al., *The Digital Archive of Queensland Architecture*.
- <sup>4</sup> Nick Emmel, *Sampling and Choosing Cases in Qualitative Research: A Realist Approach* (Los Angeles: Sage, 2013), 141.
- <sup>5</sup> Gardiner and Wilson first earned Bachelor of Design Studies in 1975 (Woods in 1976), before the Bachelor of Architecture in 1978 (Woods in 1980). See <https://qldarch.net/architects>.
- <sup>6</sup> Deborah van der Plaats, "'Shabby' Careers?: Women Working in Architecture in Post-War Queensland," in *Hot Modernism: Queensland Architecture, 1945-1975*, ed. John Macarthur, Deborah van der Plaats, Janina Gosseye and Andrew Wilson (London: Artifice Books, 2015), 184-90.
- <sup>7</sup> Julie Willis and Bronwyn Hanna, *Women Architects in Australia, 1900-1950* (Red Hill, ACT: Royal Australian Institute of Architects, 2001); van der Plaats, "'Shabby Careers?'," 184-99.
- <sup>8</sup> Kay Standley, Bradley Soule and Jo Standley, "Women and Architecture," *Journal of Architectural Education* 27, no. 4 (1974): 81, <https://doi.org/10.2307/1423937>.
- <sup>9</sup> Helen Wilson, Interview by Cyndelle Kwabi, 9 June 2020: 00:48:50, Digital Archive of Queensland Architecture, [www.qldarch.net](http://www.qldarch.net).
- <sup>10</sup> Fiona Gardiner, Interview #1 by Cyndelle Kwabi, 21 December 2021: 01:06:52, Digital Archive of Queensland Architecture, [www.qldarch.net](http://www.qldarch.net).
- <sup>11</sup> van der Plaats, "'Shabby' Careers?," 185-99.
- <sup>12</sup> van der Plaats, "'Shabby' Careers?," 185-86.
- <sup>13</sup> Gardiner, Interview #1: 00:01:59.
- <sup>14</sup> Gardiner, Interview #1: 00:02:49.
- <sup>15</sup> Wilson, Interview: 00:09:01.
- <sup>16</sup> van der Plaats, "'Shabby' Careers?," 188.
- <sup>17</sup> Wilson, Interview: 00:00:31.
- <sup>18</sup> Wilson, Interview: 00:01:41-00:02:47.
- <sup>19</sup> Wilson, Interview: 00:02:47.
- <sup>20</sup> Gardiner attended Strathcona Girls Grammar School in Melbourne, Victoria, and Wilson Somerville House in Brisbane, Queensland, during the late 1960s.
- <sup>21</sup> Gardiner, Interview #1: 00:00:50.
- <sup>22</sup> Ward was allowed to combine science with arts (a rarity then), studying physics, maths and visual art at Brisbane Girls Grammar (1968), enabling her entry into architecture. See "Margaret Ward", Interview by Janina Gosseye and Deborah van der Plaats, 7 April 2013 :00:07:27-00:08:20, <https://qldarch.net/architect/interview/2544?architectid=728>.
- <sup>23</sup> van der Plaats, "'Shabby' Careers?," 186.
- <sup>24</sup> Standley et al., "Women and Architecture," 80.
- <sup>25</sup> Ruth Woods, Interview by Cyndelle Kwabi, 28 May 2020: 00:00:21, Digital Archive of Queensland Architecture, [www.qldarch.net](http://www.qldarch.net).
- <sup>26</sup> Gardiner, Interview #1: 00:01:59.

- <sup>27</sup> Gardiner, Interview #1: 00:24:13; Peter Marquis-Kyle, "Fiona Gardiner: It's your Birthday!," 8 November 2003, [www.marquis-kyle.com.au/mt/000403.php](http://www.marquis-kyle.com.au/mt/000403.php), accessed 12 July 2022.
- <sup>28</sup> Fiona Gardiner, Interview #2 by Robert Riddell and Janina Gosseye, 1 March 2013: 00:25:06-00:26:10, Digital Archive of Queensland Architecture, [www.qldarch.net](http://www.qldarch.net); Marquis-Kyle, "Fiona Gardiner."
- <sup>29</sup> Wilson, Interview: 00:29:51.
- <sup>30</sup> "West End Gasworks Distribution Centre (entry 601595)", Queensland Heritage Register, last updated 20 January 2016, <https://apps.des.qld.gov.au/heritage-register/detail/?id=601595#>, accessed 12 July 2022.
- <sup>31</sup> Wilson, Interview: 00:30:59; "Gas Stripping Tower (entry 600342)", Queensland Heritage Register, last updated 20 January 2016, <https://apps.des.qld.gov.au/heritage-register/detail/?id=600342#>, accessed 12 July 2022.
- <sup>32</sup> The South Brisbane Gas and Light Company refurbished the tower in 1988, and landscaped its surroundings, and the tower still stands.
- <sup>33</sup> Woods, Interview: 00:00:59.
- <sup>34</sup> Gardiner, Interview #2: 01:30:01.
- <sup>35</sup> Michael Ostwald, Anthony Williams and Australian Learning and Teaching Council, *Understanding Architectural Education in Australasia* (Sydney: Australian Learning and Teaching Council, 2008), 12.
- <sup>36</sup> Ostwald et al., *Understanding Architectural Education in Australasia*, 12; Bruce J. Chapman and David Pope, "Government, Human Capital Formation and Higher Education," *The Australian Quarterly* 64, no. 3 (1992): 275-92, <https://doi.org/10.2307/20635686>.
- <sup>37</sup> Harriet Edquist, "Architecture and Design," in *The Encyclopedia of Women and Leadership in Twentieth Century Australia* (Australian Women's Archives Project, 2014), [www.womenaustralia.info/leaders/biogs/WLE0030b.htm](http://www.womenaustralia.info/leaders/biogs/WLE0030b.htm), accessed 30 June 2022.
- <sup>38</sup> Gardiner, Interview #2: 01:29:43.
- <sup>39</sup> The Medallion is an annual prize awarded to two students with the highest GPA in Bachelor of Design Studies (now Bachelor of Architectural Design) and Bachelor of Architecture (now Master of Architecture). It was established in 1948 to commemorate the Queensland Institute of Architects (now the Australian Institute of Architects Queensland Chapter), and is maintained by a donation.
- <sup>40</sup> Gardiner Interview #1, 01:11:44.
- <sup>41</sup> Karen Burns, "Why do Women Leave?", Parlour, 17 November 2014, <https://archiparlour.org/why-do-women-leave/>, accessed 21 July 2019; Amity Kett, "The Importance of Women in Architecture – 6 Barrier-breaking Women Architects," <https://amitykett.com/importance-of-women-in-architecture-6-women-architects/>, accessed 05 February 2020.
- <sup>42</sup> Standley et al., "Women and Architecture," 81- 82; van der Plaats, "'Shabby' Careers?," 184-99; Samuel Alan Rayner and Frederick Bruce Lucas, *Architecture in Queensland, Occupational Survey No.3* (St Lucia: University of Queensland Press, 1964).
- <sup>43</sup> Rayner and Lucas, *Architecture in Queensland*, 30-31; Milka Bliznakov, "Women Architects," *The Structurist*, nos 24/25 (1985): 121-23; van der Plaats, "'Shabby' Careers?," 184-99.
- <sup>44</sup> Gardiner, Interview #1: 00:10:03.
- <sup>45</sup> Patrick Mullins, "Cities for Pleasure: The Emergence of Tourism Urbanization in Australia," *Built Environment* (1992): 187-98.
- <sup>46</sup> Neil Laurie, "The Challenges of Working in and Preserving a Heritage Listed Building: Parliament House," *Queensland History Journal* 23, no. 11 (2018): 798-813, <https://doi.org/10.3316/ielapa.062631121215397>.
- <sup>47</sup> Gardiner, Interview #1: 00:17:37.
- <sup>48</sup> The lack of heritage legislation in Queensland motivated Gardiner to study how heritage legislation is implemented. She was influenced to study in York after attending lectures by Derek Linstrom, head of the course at the time when he visited Brisbane as part of a tour across Australia. See Gardiner, Interview #2: 01:02:20-01:02:45.
- <sup>49</sup> "Glengallan Homestead (entry 600007)", Queensland Heritage Register, last updated 20 January 2016, <https://apps.des.qld.gov.au/heritage-register/detail/?id=600007>, accessed 12 July 2022.
- <sup>50</sup> Fiona Gardiner, "Register of Significant 20th-century Architecture Queensland," report to RAI, 1988; Royal Australian Institute of Architects, Queensland Chapter, *Queensland*

*Architect* (Brisbane: R.A.I.A., Queensland Chapter, February 1990), 11, 16; Robert Riddell and Royal Australian Institute of Architects, *Significant Queensland 20th Century Architecture: A Report* (Petrie Bight: Robert Riddell Architect, 2005).

<sup>51</sup> “Boggo Road Gaol: No 2 Division and Remnant No 1 Division (entry 601033)”, Queensland Heritage Register, last updated 20 January 2016, <https://apps.des.qld.gov.au/heritage-register/detail/?id=601033>, accessed 12 July 2022; Boggo Road Gaol, “Tours and Experiences,” <https://boggoroadgaol.com/tours/>, accessed 16 July 2022.

<sup>52</sup> Places, structures, buildings, parks, gardens or sites identified as of cultural heritage value to Queensland are preserved for future generations under the Queensland Heritage Act 1992 and listed in the Queensland Heritage Register founded in 1992. The Department of Environment and Heritage (now Environment and Science) manages the list (register) of heritage places in Queensland. See Queensland Government, Heritage Places, *Heritage Conservation in Queensland*, last updated 6 June 2022, [www.qld.gov.au/environment/land/heritage/queensland](http://www.qld.gov.au/environment/land/heritage/queensland).

<sup>53</sup> “Australia Day Awards of the Public Service Medal 2019: Fiona Gardiner,” AIA, News & Media, 4 February 2019, <https://wp.architecture.com.au/news-media/australia-day-awards-of-the-public-service-medal-2019-fiona-gardiner/>.

<sup>54</sup> Queensland, Department of Environment and Resource Management and Queensland Heritage Council, *Queensland Heritage Strategy: A Ten-year Plan / Department of Environment and Resource Management in association with the Queensland Heritage Council* (Brisbane: Department of Environment and Resource Management, 2009), [www.derm.qld.gov.au/publications/docs/p203719.pdf](http://www.derm.qld.gov.au/publications/docs/p203719.pdf).

<sup>55</sup> Gardiner, Interview #1: 00:26:54.

<sup>56</sup> “Australia Day Awards of the Public Service Medal 2019: Fiona Gardiner.”

<sup>57</sup> Johannes Bjelke-Petersen was Queensland Premier from 1968-1987, noted for inciting political protests and demolition of some historic public buildings in Queensland, See Libby Connors and Drew Hutton, “Who Owns Brisbane’s Radical Past?,” *Queensland Review* 12, no. 1 (2005): 91-100, doi:10.1017/S132181660003937; and *Hot Modernism*, ed. Macarthur et al.

<sup>58</sup> Free annual event where selected iconic buildings around Brisbane city are opened to the public for exploration, often on a weekend, See Brisbane Open House, Board & Ambassadors, <https://brisbaneopenhouse.com.au/about/board-ambassadors/>, accessed 12 July 2022.

<sup>59</sup> “Heritage Champion Awarded Gender Equity Prize,” *ArchitectureAU*, Industry News, 8 March 2022, <https://architectureau.com/articles/heritage-champion-awarded-gender-equity-prize/>.

<sup>60</sup> Wilson, Interview 00:22:00.

<sup>61</sup> Wilson, Interview 00:23:25.

<sup>62</sup> The A.E. Brooks Travelling Scholarship is awarded for overseas post-graduate studies. It was founded in 1962 from the bequest of Arnold Edwin Brooks, a Brisbane architect who died in 1958. The international travel plus subsequent knowledge and experience gained by the recipient is expected to aid development of architecture in Queensland.

<sup>63</sup> Wilson, Interview: 00:14:30.

<sup>64</sup> UNESCO, World Heritage Convention, “Groups of Monuments at Hampi,” 1992-2022, <https://whc.unesco.org/en/list/241/>; “Vijayanagara Research Project at the British Library,” *Asian and African studies blog*, 26 April 2019, <https://blogs.bl.uk/asian-and-african/2019/04/vijayanagara-research-project-at-the-british-library.html>.

<sup>65</sup> Wilson, Interview: 00:27:20.

<sup>66</sup> Wilson, Interview: 00:29:25.

<sup>67</sup> Wilson, Interview: 00:18:05.

<sup>68</sup> Wilson copy-edited Climate Change and Heritage Working Group, *The Future of Our Pasts: Engaging Cultural Heritage in Climate Action: Outline of Climate Change and Cultural Heritage* (Paris: ICOMOS, 2019); ICOMOS Webinar Series, “Caring for Country,” Oceania Wisdom for a Climate Change, 4 August 2021, [www.icomos.org/en/resources/webinars/75992-icomos-webinars-2](http://www.icomos.org/en/resources/webinars/75992-icomos-webinars-2).

<sup>69</sup> Wilson, Interview: 00:19:90.

<sup>70</sup> Wilson, Interview: 00:31:22. Yerranderie is a mining ghost town abandoned in the 1960s but currently being restored and conserved as a tourist attraction. See NSW National Parks and Wildlife Service, Yerranderie Private Town, [www.nationalparks.nsw.gov.au/things-to-do/historic-buildings-places/yerranderie-private-town](http://www.nationalparks.nsw.gov.au/things-to-do/historic-buildings-places/yerranderie-private-town), accessed 19 November 2022.

<sup>71</sup> Wilson, Interview: 00:39:08.

<sup>72</sup> Woods, Interview: 00:11:15.

<sup>73</sup> Woods, Interview: 00:14:00.

<sup>74</sup> Formerly a significant government office complex at Brisbane City, the Treasury Building was heritage listed in 1992 and refurbished to an entertainment centre called the Treasury Casino in 1995. It now consists of a hotel, restaurants, bars, nightclub and function rooms. See Ian Hadwen, *Brisbane's Historic North Bank, 1825-2005* (Brisbane: Royal Historical Society of Queensland, 2005); Royal Australian Institute of Architects, Queensland Chapter, "Treasury Building: Discussion of Significance," *Queensland Architect* (Brisbane: R.A.I.A., Queensland Chapter, November 1992): 5.

<sup>75</sup> Woods, Interview: 00:14:30.

<sup>76</sup> The Challinor Centre used to be a psychiatric hospital covering ca 140-acre site. It consisted of several structures including dormitories, offices, canteen, workshops and staff development centre. It closed down in 1994 and was heritage listed in 1996. The site was adapted as UQ Ipswich campus from 1998-2014 and was acquired by the University of Southern Queensland in 2015. See "Challinor Centre (entry 601821)," Queensland Heritage Register, last reviewed 1 July 2022, <https://apps.des.qld.gov.au/heritage-register/detail/?id=601821>, accessed 12 July 2022.

<sup>77</sup> Woods, Interview: 00:14:38.

<sup>78</sup> Woods, Interview: 00:32:16.

<sup>79</sup> Woods, Interview: 00:39:00.

<sup>80</sup> The Australian Institute of Architects, *Heritage Policy* (Melbourne: AIA, 2008), 4, [www.architecture.com.au/wp-content/uploads/Heritage-Policy.pdf](http://www.architecture.com.au/wp-content/uploads/Heritage-Policy.pdf), accessed 10 July 2022,

<sup>81</sup> Gardiner, Interview #1: 00:28:53.

<sup>82</sup> Gardiner, Interview #1: 00:29:15.

<sup>83</sup> Gardiner and her team advised the Queensland Education Department to nominate "significant" educational buildings and sites (from the 1860s) to the heritage register, following some demolitions in the late 1990s. Later launched as the Queensland Schools Heritage Strategy, the project spanned 20 years with 102 schools and sites currently listed across Queensland. See Queensland Government, State of the Environment Report 2020, *Queensland Heritage Places, Key Finding*, last updated 3 September 2021, [www.stateoftheenvironment.des.qld.gov.au/heritage/historic/queensland-heritage-places](http://www.stateoftheenvironment.des.qld.gov.au/heritage/historic/queensland-heritage-places).

<sup>84</sup> From 1987, the former Barracks and entire site ceased as a police facility. Heritage listed in 2001, it was remodelled to a commercial/retail precinct called "The Barracks" in 2008, consisting of a cinema, Coles supermarket, shops, bars and restaurants. In 2009, the redevelopment won two UDIA Awards for Urban Renewal and best large Retail/Commercial development. See "Petrie Terrace Police Depot (Former) (entry 601894)," Queensland Heritage Register, last reviewed 1 July 2022, <https://apps.des.qld.gov.au/heritage-register/detail/?id=601894>, accessed 12 July 2022.

<sup>85</sup> Heritage listed in 2005, the Newstead Gasworks was approved for mixed-use development in 2008 with first stage of development opened in 2013. The development is ongoing to include seven buildings of retail, commercial and residential apartments. See "Newstead Gasworks No.2 Gasholder (Remnants) and Guide Framing (entry 601594)," Queensland Heritage Register, last reviewed 1 July 2022, <https://apps.des.qld.gov.au/heritage-register/detail/?id=601594>; "Home (entry 600242)," Queensland Heritage Register, last reviewed 1 July 2022, <https://apps.des.qld.gov.au/heritage-register/detail/?id=600242>, accessed 12 July 2022.

<sup>86</sup> Gardiner, Interview #1: 00:31:53.

<sup>87</sup> Queensland, Environmental Protection Agency, Cultural Heritage Branch and Queensland Heritage Council, *Using the Criteria: A Methodology / Prepared by Cultural Heritage Branch, Queensland Environmental Protection Agency 2006* (City East, Qld.: Queensland Heritage Council, 2006).

<sup>88</sup> Gardiner, Interview #1: 00:21:15.

<sup>89</sup> Gardiner, Interview #1: 00:21:10.

<sup>90</sup> Gardiner, Interview #1: 00:25:30.

<sup>91</sup> Heritage listed in 2004, the former foundry (metal factory and machine shop) was closed down in 2012. Burnings Warehouse bought it in 2013 and since 2016, has redeveloped portions as their Toowoomba outlet. See "Toowoomba Foundry Pty Ltd (entry 601300)",

Queensland Heritage Register, last reviewed 1 July 2022, <https://apps.des.qld.gov.au/heritage-register/detail/?id=601300>, accessed 12 July 2022.

<sup>92</sup> The Holy Cross Convent is part of other structures on the Catholic Sisters of Mercy site at Woolloowin sold in 2015 to a private developer. From 2017, the site is being redeveloped as an aged care and residential apartments (which was delayed in court appeals for about fifteen years) and the convent adapted to a 110-place childcare centre (yet to be approved). See Nundah News, “Demolition Eyed at Former Convent Site in Woolloowin as Part of Residential Project, Heritage Buildings to be Preserved,” <https://nundahnews.com.au/demolition-eyed-former-convent-site-woolloowin-part-residential-project-heritage-buildings-preserved/>, accessed 12 July 2022.

<sup>93</sup> Gardiner, Interview #1: 01:10:14.

<sup>94</sup> Kathy Roberts, *Women in Architecture: A Recognised Place* (Brisbane: UQ, 1995), 76; Julie Collins, “A ‘Powerful, Creative History’: The Reticence of Women Architects to Donate Their Professional Records to Archival Repositories,” *Archives and Manuscripts* 40, no. 3 (2012): 181-90; Standley et al., “Women and Architecture,” 81.

<sup>95</sup> Gardiner, Interview #2: 01:04:16-01:09:30.

<sup>96</sup> Woods, Interview: 00:16:05.

<sup>97</sup> Wilson, Interview: 00:24:52.

<sup>98</sup> Woods, Interview: 00:35:45.

<sup>99</sup> The Queensland Heritage Council (QHC) was established under the 1992 Queensland Heritage Act to identify and protect heritage places, buildings and sites in Queensland. See Queensland Government, Department of Justice and Attorney-General, “Case Study: Queensland Heritage Council Board,” last updated 6 October 2021, [www.justice.qld.gov.au/about-us/services/women-violence-prevention/women/boards/case-studies/heritage-board](http://www.justice.qld.gov.au/about-us/services/women-violence-prevention/women/boards/case-studies/heritage-board).

<sup>100</sup> Wilson, Interview: 00:36:10.

<sup>101</sup> Despina Stratigakos, *Where Are the Women Architects?* (Princeton: Princeton University Press, 2016); Gill Matthewson, Naomi Stead and Karen Burns, “Women and Leadership in the Australian Architecture Profession: Prelude to a Research Project,” in *Seizing the Initiative: Australian Women Leaders in Politics, Workplaces and Communities*, eScholarship (2012): 247-61; Burns, “Why do Women Leave?”; Karen Burns, Justine Clark and Julie Willis, “Mapping the (Invisible) Salaried Woman Architect: The Australian Parlour Research Project,” *Footprint* (2015): 143-60.

<sup>102</sup> Wilson, Interview: 00:43:25

<sup>103</sup> Paula Whitman, Queensland University of Technology, and Royal Australian Institute of Architects, *Going Places: The Career Progression of Women in the Architectural Profession: Findings of a National Study Examining the Careers of Women in the Architectural Profession in Australia* (Brisbane: QUT, 2005), 13.

<sup>104</sup> Matthewson et al., “Women and Leadership,” 247-61; Burns, “Why do Women Leave?”; Burns et al., “Mapping the (Invisible) Salaried Woman Architect,” 143-60; Stratigakos, *Where Are the Women Architects?*

<sup>105</sup> *Hot Modernism*, ed. Macarthur et al.