

# **POSITIONS THROUGH CONTEXTUALIZING**



# PREVIOUS WEEKS

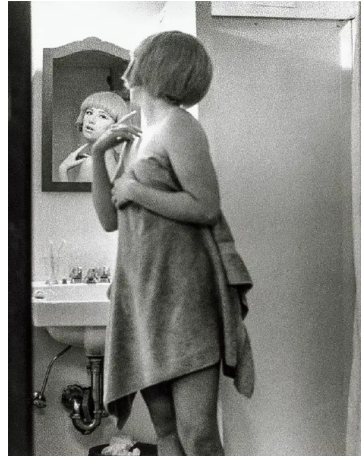
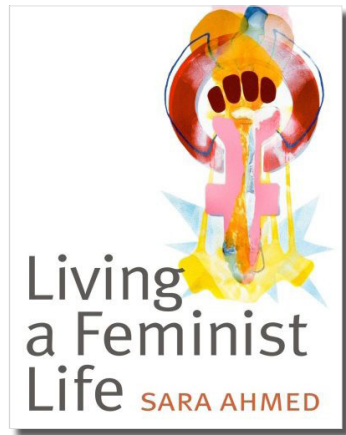
Focus on reference building around topics of feminism, the male gaze, the female gaze, etc.

Began to question the male gaze vs the female gaze

- Their contexts are quite different and not exactly the converse of each other as one would expect
- There is the male gaze and there is the female gaze but where does the depiction of male vulnerability fit in?
- Where do perceptions of vulnerability differ between men and women and their respective opinions - what does this look visually and in contrast with each other?
- If you look at these perceptions without knowing whose is whose can you tell if the perspective is male / female? What are the aspects that set them apart?



# REFERENCE BUILDING

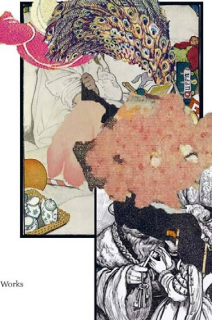


Laura Mulvey

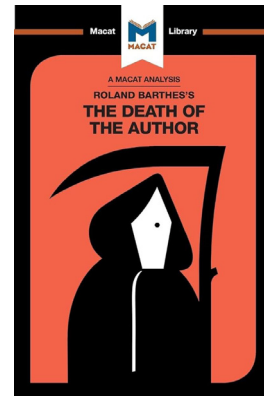
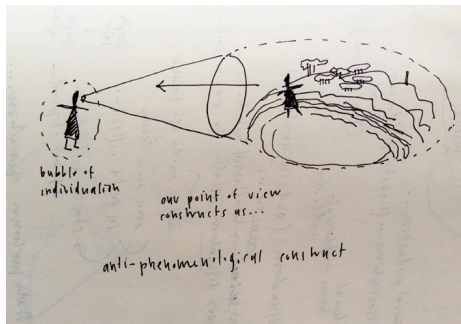
'Visual Pleasure and Narrative Cinema'

1975

Rachel Rose



Afternoon Book: Two Works



Ways of Seeing  
John Berger

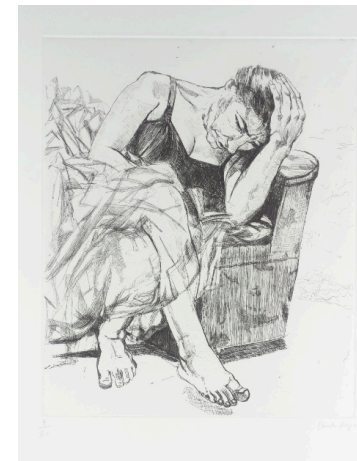
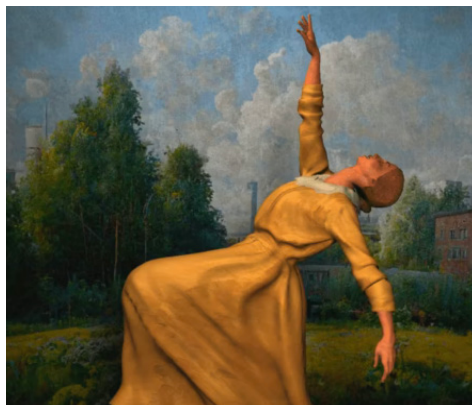


Seeing comes before words. The child looks and recognizes before it can speak.  
But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.



The Surrealist painter Magritte commented on this always-present gap between words and seeing in a painting called 'The Key of Dreams'.

The way we see things is affected by what we





# FINAL WEEKS

Shifting from the male gaze and exploring the 'masks' women wear in society to conform to a male dominated world.

I first thought this concept was outdated based on the 1929 writing by Joan Riviere but the more I thought about it the more I began to relate to the concept of womanliness as a mask and what this looks like in today's society in relation to sexuality, race, etc. and conforming to societal norms.

To hone in on a specific realm of this I chose to consider the workplace and what that looks like for women. This is a realm where I have frequently found myself altering my persona / outward perception to conform to a male dominated environment.

What does this look like in the world of design?

What are the implications and why does it feel normalized? Companies put up the facade of diverse workforces / hiring but in talking with others that is almost never the case in reality.

Why did I not know the extent of inequality in the design world?



# WOMANLINESS AS MASQUERADE

JOAN RIVIERE

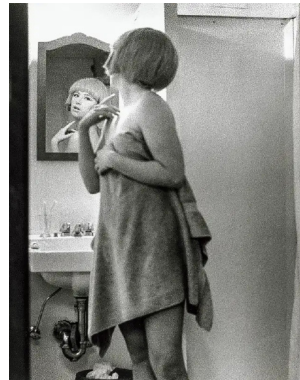
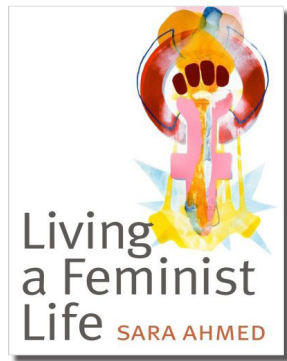


“Womanliness therefore could be assumed and worn as a mask, both to hide the possession of masculinity and to avert the reprisals expected if she was found to possess it — much as a thief will turn out his pockets and ask to be searched to prove that he has not the stolen goods.” (Riviere, 1929)





# REFERENCE BUILDING



Laura Mulvey

'Visual Pleasure and Narrative Cinema'

1975

Rachel Rose



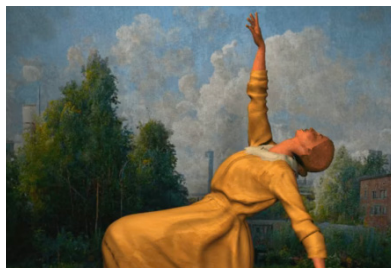
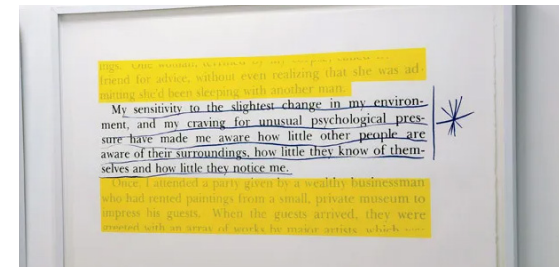
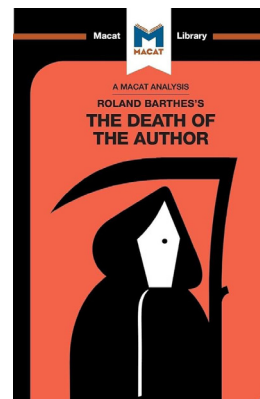
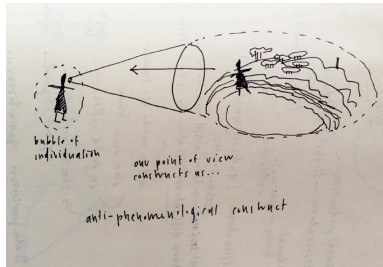
Abigail Rocks Two Weeks



Libby Sellers

## Women Design

Pioneers in architecture, industrial, graphic and digital design from the twentieth century to the present day



## Ways of Seeing John Berger

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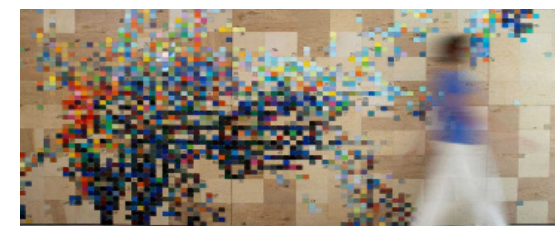
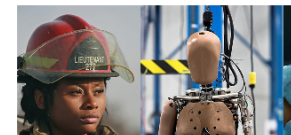
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HARVARD Advanced Leadership Initiative Annual Impact Review

## Shrink It and Pink It: Gender Bias in Product Design

Oct. 25 • Written by Karen Kordits Kousser



## The Design Economy 2018

The state of design in the UK



### UK design industry

This factbook presents the overall research findings for UK design businesses: freelance designers, design consultancies and in-house design teams. For detailed information on design business types, see the relevant factbooks.

The UK design industry has experienced healthy growth over the last five years. It is estimated that there are now 252,000 designers working in the UK, an increase of 29% since 2010. The overall annual earnings of UK design businesses are estimated at £15.1bn. This includes design consultancy and freelance, too, as well as in-house design teams in agencies – an increase of approximately 10% since 2010, leading to a rise in the industry's overall size. The financial picture is positive for some, with 31% of design businesses reporting a rise in turnover in 2017, but challenging for others, with 21% reporting a drop in income. The industry remains clustered around London and the South East, with 41% of design businesses based here. The majority of design businesses work in communications design and in digital and multimedia design.

### Size and shape of the UK design industry

Design business type	Number of businesses	Percentage of total
Freelance	10,000	4%
Design consultancy	10,000	4%
In-house design	10,000	4%
Design agency	10,000	4%
Design studio	10,000	4%
Design firm	10,000	4%
Design company	10,000	4%
Design group	10,000	4%
Design network	10,000	4%
Design collective	10,000	4%
Design cooperative	10,000	4%



# MAKING

## TRANSLATING TEXT TO DATA VISUALIZATION

### The Design Economy 2018 The state of design in the UK



Design Council

The Design Economy 2018: The state of design in the UK

A **45** page document on the design economy....

**1** positivity-washed small font size paragraph on the design diversity 'challenge'

Design Council

Design Economy 2018

#### Design has a diversity challenge:

**Ethnicity:** The design economy employs a slightly higher proportion of people from Black, Asian and Minority Ethnic (BAME) groups than are employed in the wider UK economy (13% compared with 11%), and this figure has improved since our previous analysis (11.4%). However, BAME designers are least likely to be in senior roles, accounting for only 12% of all design managers.

**Gender:** 78% of the UK's design workforce is male. This is higher than the percentage of men in the wider UK workforce (53%). This is also despite women making up 63% of all students studying creative arts and design courses at university. The overall ratio is skewed by the male dominated subsectors of product and industrial design (95%), digital design (85%), and architecture and built environment (80%). Even when employed in design, women earn less. For example in the multidisciplinary design subsector, women working as product, clothing and related designers earn 18.3% less than men in that subsector despite making up nearly two-thirds of that design subsector (64%). Women are also less likely than men to be in senior roles, with only 17% of design managers being female.

#### Design can generate significant value for local and regional economies:

London remains the powerhouse of UK design, with almost one in three design firms now based in the capital, as well as one in five design workers. This has become more concentrated since our last study. Yet this study also shows that over the past few years most UK regions have also experienced growth in the GVA generated by designers in their area. This growth appears to be driven by a combination of two things. The first driver is localised design specialities such as craft design in the West Midlands (eg. the potteries in Stoke-on-Trent). Outside London and the south-east, the West Midlands, along with the north-west, has experienced the most significant growth in design GVA since 2010 (83% and 28.5% respectively). The second key driver is a growth in clusters of multidisciplinary design firms – covering firms undertaking specialised design activities ranging from sustainable design and industrial design to interior design, among others. These are strongest in London and the south-east, with the multifaceted nature of the design economies in these regions a strength not always replicated elsewhere.



# MAKING - LAST WEEK

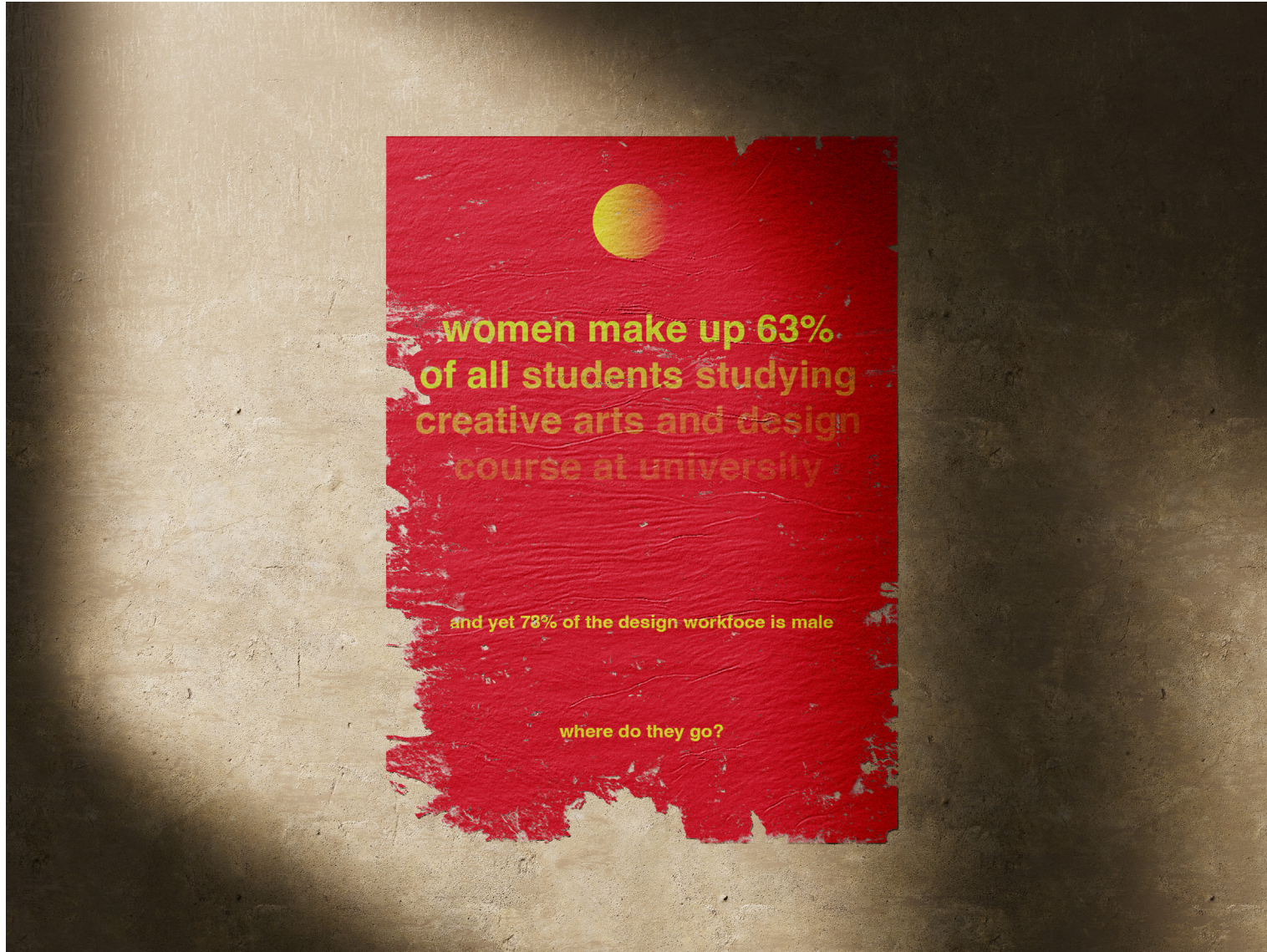
**“78% OF THE UK’S DESIGN WORKFORCE IS MALE.”**





# MAKING - LAST WEEK

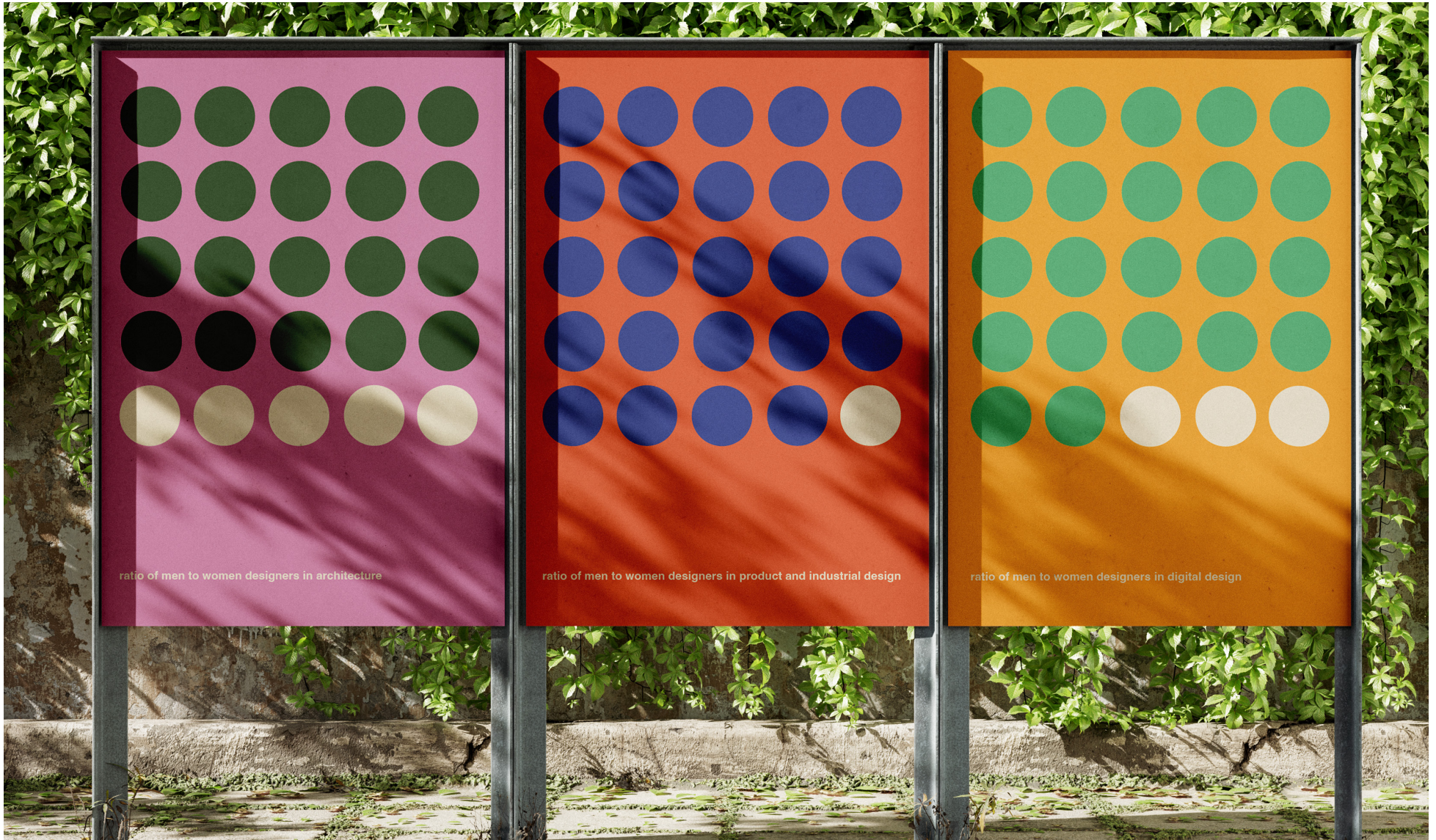
**“WOMEN MAKE UP 63% OF ALL STUDENTS STUDYING CREATIVE ARTS AND DESIGN COURSES AT UNIVERSITY”**





# MAKING - LAST WEEK

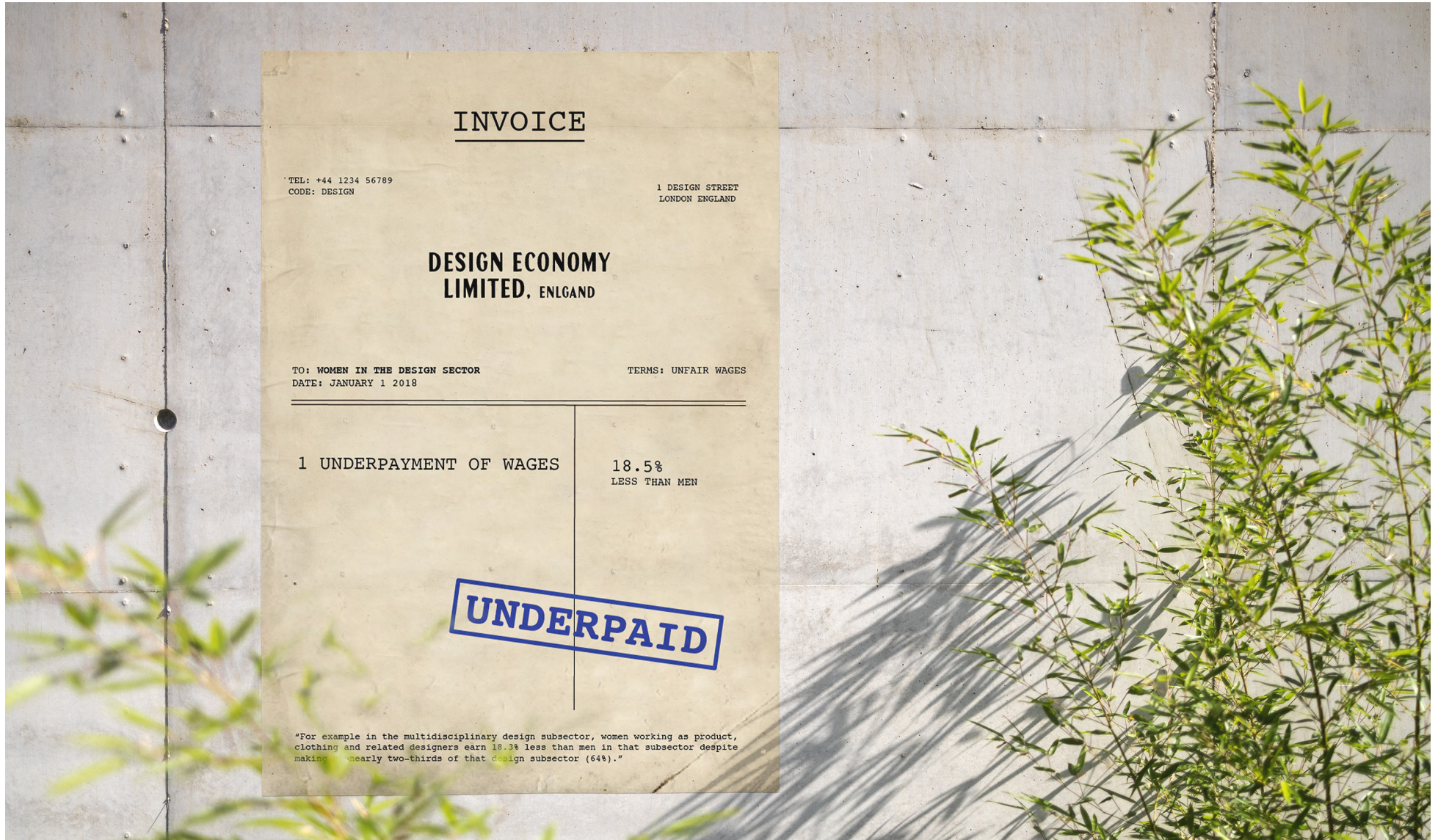
**“THE OVERALL RATIO IS SKEWED BY THE MALE DOMINATED SUBSECTORS OF PRODUCT AND INDUSTRIAL DESIGN (95%)”**





# MAKING - LAST WEEK

**“WOMEN WORKING AS PRODUCT, CLOTHING AND RELATED DESIGNERS EARN 18.3% LESS THAN MEN”**





# MAKING - LAST WEEK

**“WOMEN ARE ALSO LESS LIKELY THAN MEN TO BE IN SENIOR ROLES, WITH ONLY 17% OF DESIGN MANAGERS BEING FEMALE.”**





# MAKING

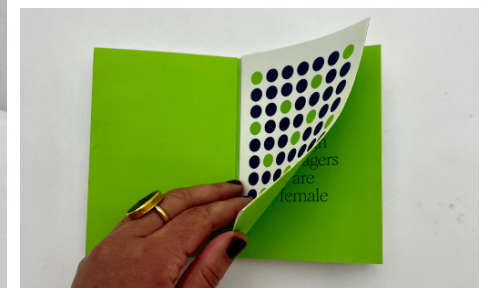
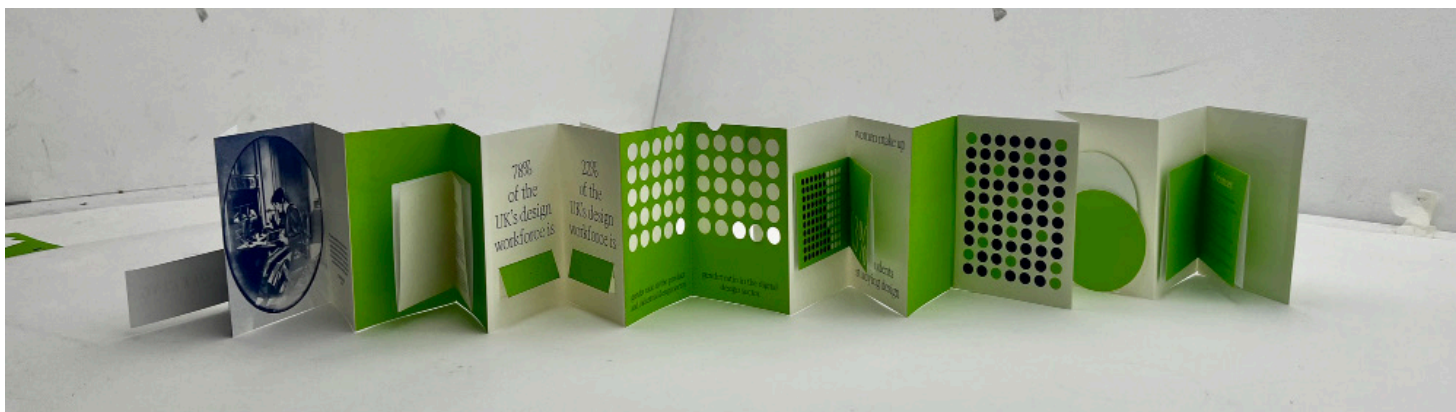
## THIS WEEK - PUBLICATION / POSTER





# MAKING

## THIS WEEK - PUBLICATION / POSTER





# QUESTIONING + NEXT STEPS

What is the most effective method for conveying important and overlooked data such as this?  
How can I amplify these facts further as a designer? It feels the more tangible, the more impact  
... how can the impression be lasting in such a rapidly moving world?

Moving forward this feels like the first iteration of many. There is under utilized space here in the back of the publication - what could be hiding underneath that? Another layer of hidden facts about the design industry gender gap? Could this expand out even more to form a larger most poster like piece?

Is there more narrative to add to this where I could bring in more of my other references beyond Riviere to tell a story with more emotion and less data? Does this make it more effective or could it distract?



# CRITICAL ANALYSIS



## WOMANLINESS AS A MASQUERADE

JOAN RIVIERE

- The highly traditional writing style and language alienates the concepts at hand at first glance but once you unpack it you realize the translation to today's society is fully present, 100 years later -- it feels like this strengthens the impact of the concept
- The use of analogies and comparisons could represent raw data in a way that feels more relatable and digestible to drive home key points
- The concept as a whole referring to the act of hiding and stealing space in a male dominated world could inform the form and medium with which physical making takes



## THE DESIGN ECONOMY 2018

DESIGN COUNCIL

- The layout and typography in this reference feels as if it is trying to hide the negative side of the design economy which only makes me want to highlight it more. The facts are so strong and shocking but hidden away in 12 point font.
- This disregard for such striking facts only drives home the hidden inequality within the design workforce in terms of women and race.
- The way in which data visualization is represented (or lack thereof) leaves a huge gap to fill in terms of communicating highly important statistics that the design community (and others) should be made aware of. I think this will drive my project moving forward and I want to explore the ways in which data visualization can have the utmost impact on the viewer (physical installation, 3D, etc).