

# meaning intersectionality

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To begin my inquiry within the first half of unit 2, i continued exploring and unpacking the male gaze through an art history lens. from that point, my research led me to consider societal patriarchal norms that exist in the workplace and, more specifically, the design industry. with shocking findings on the gender gap that exists in the uk design industry, i largely focused on experimenting with ways to display hidden histories and statistics on industry inequity in terms of gender. I experimented with poster making and an interactive publication displaying facts through tangible form that invites the user to unveil them.

after taking some time to evaluate that work and through further research and personal education on designing for equity, i realized my ignorance towards other marginalized groups beyond gender that play an integral role in painting the wider picture of inequity in the design industry. with this newfound focus on intersectionality and the way it plays into inequity, i began to question how intersectionality can be communicated graphically to uncover and expose hidden and often overlooked realities.

i decided to lead this enquiry through a patriarchal lens – unpacking the histories of inequity specifically within the design industry which was informed heavily by the book, made in patriarchy by cheryl buckley and bibiana oliveira serpa. in exploring undervalued stereotypically “female” design techniques i began to see a link between the complex web-like nature of intersectionality and the art of weaving. i started looking at the inequities of the design industry as a tapestry formed by thousands of individual strands that make up a whole – an incredibly strong collective but also a fragile structure potentially dismantled with the pull of a thread by the patriarchal hand. this comes to represent a messy and imperfect history that continues to be woven. from this line of thinking i focused on experimentation in weaving statistics, stories, and representing a collective community of individuals experiencing inequity in the design industry.

context & positioning



From the start of my inquiry i enacted a strong focus on feminism and the male gaze which became the foundation and launching point in the development and discovery of my position within this realm. my first key reference was ways of seeing by john berger. bergers' unpacking of the gaze, which parallels laura mulvey's take on the male gaze, helped me understand the breadth of impact the male gaze has beyond just media. it is embedded in the way society functions and the way women have been instinctively trained as the passive 'viewee'. through iterating i began to explore role reversals of the gaze, the female gaze, and the social constructs society has created around the gaze. this later tied into my inquiry around womanliness as a masquerade and the ways in which many of us wear a certain 'mask' to conform to a typically male dominated world.

departing from ways of seeing, i explored donna harraway's situated knowledges: the science question in feminism and the privilege of partial perspective. a quote that stuck with me was "vision is always a question of the power to see – and perhaps of the violence implicit in our visualizing practices." (harraway, 1988). this excerpt correlated interestingly with a thread from john berger's book. in both, they mention the violence situated within vision and the 'looker'. while berger points out the violence in flipping the gaze through gender transformation, harraway speaks to the violence that exists in the male gaze from the jump. in exploring the male gaze in relation to art history i began to recognize the perverseness in painted subjects and the way they were depicted as a vehicle to provide a sense of power and ownership to the viewer. on the reverse, in my studio exploration flipping this narrative, when the female forms are converted to male, another layer of uncomfortability arises with the taboo nature of visualizing men in such vulnerable and feminine postures. the duality of complex viewpoints underlines the overarching importance of the eye when considering the male gaze and even the female gaze.



in an alternate way of considering perspective, harraway's excerpt reminded me of the importance of collective viewpoints and sourcing opinions. while i am a woman who has experienced the male gaze, i am not the only one and my experience and opinions on such differ from others. this recognition of my place as both a singular (and privileged) entity representing a much larger community reemerged at the end unit 2 and in the way in which i want to continue my practice.

from this point my exploration began to turn away from the male gaze and entered into a consideration of womanliness as masquerade, a concept introduced to me through joan riviere's essay of the same name from 1929. while i went into reading this piece with the assumption the concepts would be outdated, the notion of putting on a mask to conform to society (still commonly a male dominated one today) feels incredibly existent in our current societal climate. this is something i have experienced myself in business school where most of my professors and classmates were hypermasculine men. beyond conformity to gender roles in today's world there are common norms when it comes to sexuality, religion, race, beliefs, etc. where people find themselves putting on a mask to fit into a particular environment. this 'masquerade' we wear in society is a concept i decided to use to inform the way i crafted my studio exploration of a publication - leaning into 'hidden' elements and things not being quite as they seem.



poster mockup designed to relay statistics from the design economy 2018 report by the design council.

the guiding content for my publication and initial studio experiments on communicating statistics through poster design came from design councils [the design economy 2018 - the state of design in the uk](#). hidden among pages of splashy graphics and data visualization, statistics on gender and racial inequity within the design industry are neatly tucked away and labelled just a 'challenge' of the design world. fueled by frustration and shock, this discovery propelled me into translating these unseen discrepancies and i started asking around to see if anyone was aware of the level at which gender inequity exists, which of course was a no. additionally, a lot of conversation arose around the facades that so many agencies and corporations promote surrounding gender balance, diversity, and equal pay. no one i talked to had actually experienced a workplace that acted on those practices, further showcasing the drastically inequitable underbelly of the design world.





work in progress publication showcasing statistics from the design economy 2018 report by the design council.

with this newfound knowledge i decided to explore creating a publication showcasing the statistics from this report. while this proved a useful challenge and case study for how to showcase such facts, due to the weight of the information a small handheld publication felt too small and ineffective. i felt the vehicle to display these facts needed to be louder, bigger, unavoidable. from here took a step back to assess my position as a whole and try and understand why, for whom, and in what way i wanted to design.

over the summer i had the opportunity to meet and discuss my project with franca lópez barbera, an argentinean designer and researcher. as we discussed in our meeting, franca often works with topics of gender, equality, ethics, etc. which align with the work i have been doing through this unit concerning the gender gap in the design industry and the concept of the male gaze.

after much discussion on how my work has progressed and continues to develop franca and i dove into tactics for unpacking critical questions that arise within an endless abyss of research - how to stop researching, choose what to hone in on, and how to translate facts into digestible and impactful graphic design. in my practice the hidden aspects of the gender gap kept nagging at me and we discussed the ways in which that could inform the form my project takes and the benefits of leaning into the hidden / unhidden nature. we also discussed the intersection of storytelling and hard facts and the tension between the two. storytelling is often more impactful in terms of emotion. numbers and statistics often lack that, which may have been a flaw in the way i was presenting my position previously. taking a step back from the nitty gritty details i considered recontextualizing through emotional storytelling, collective elements, and bringing in other perspectives to bring my questioning and making further moving forward.

weaving in additional discussion with a colleague working at a large design agency i started to question how to make intense content such as these stark gender inequities digestible. we discussed audience propensity to 'care' in the case that they are not the group being discussed. for example, i feel strongly and passionately about this subject and would be highly interested in content / projects concerning gender inequality but someone unaffected needs to be almost forced to see the position and initiate the desire to 'care' and be interested. change is difficult to incite without drawing in the exterior audience - especially when the scales are so unbalanced between those affected and not affected. the 22% of the design workforce that is female may care greatly and some of the 78% of men may as well. but let's say 58% do not - how do i work to tip the scales further? (design council, 2018) i think this aspect needs to be woven into the storytelling discussed with franca.

so, how do you balance the right level of digestibility while communicating intense facts without sacrificing their impact? how can i make exterior audiences relate to the subject and desire to know more? what forms can aid in doing this? moving forward i would like to explore forms that insist on being seen - no longer hidden but exposed. i want to make facts feel like reality and not a statistic. this may require a path of first person stories, opinions, more tangible quantification, etc. in order to understand what this means for my practice i decided to step back and inform myself further on what it means to design for an equitable future and unpack how this has looked in the past in terms of women's history within graphic design.

in my effort to educate myself in inclusive design i came across extra bold: a feminist inclusive anti-racist nonbinary field guide for graphic designers by ellen lupton and jennifer tobias. this is an amazing book of case studies, lessons, histories, and more and proved incredibly useful in starting to form my position on how to communicate inequalities in an equitable way. the book includes a rich lesson on the intersectional nature of inequity which stuck with me as i began to see visual and contextual relation to intersectionality and the art of weaving – reminding me of patterns displayed in on weaving by annie albers. at the moment this was just a thread i began to pull at but would later form the basis of my studio exploration.

baseline shift - untold stories of women in graphic design history by briar levit was another incredibly informative reference on design history. levit introduces the concept of ‘messy history’ which resonated with other references i had been reading and reinforced the notion that the formal history of design is one of female oppression and hidden histories. “neat history is conventional history: a focus on the mainstream activities and work of individual, usually male, designers. messy history seeks to discover, study and include the variety of alternative approaches and activities that are often part of women designers’ professional lives.” (levit, 2021)

this concept of the messy history of women in graphic design manifested in made in patriarchy by cheryl buckley and bibiana oliviera serpa. the authors discuss the erasure and undervaluing of women’s craft and contribution to the design world where common craft is deemed insignificant due to stereotypes of being a household chore, a traditionally female craft, a ‘pastime’, etc. while in reality these contributions are legitimate design and should be showcased with the same significance as architecture or digital design for example. oliveira serpa writes “everyday objects tied to domestic chores, like pañuelos, often get sidelined in design history...this means that important contributions made by women and other marginalized groups often remain hidden, regardless of how much they actually shape society.” (oliveira serpa, buckley, 2025). buckley then explores the ways in which we can rework our practices and storytelling as designers to reshape the way our history is represented in a way that brings light to sidelined and marginalized communities within design – relating precisely to what i would like to explore through unit 2.

with intersectionality and weaving on the mind, made in patriarchy launched me into my final unit 2 experimentation. i decided to bring back in my original reference with the statistics from the design council report and reconsider how i could communicate these statistics through weaving. an undervalued art with strong history in women's design and also something completely foreign to me. i knew this experimentation would be messy and require a bit of trial and error but perhaps design is meant to be messy and unruly - highlighting growth, progression, learning and reworking toward a stronger practice and a better future.

*critical case studies*





Throughout my inquiry in unit 2, there were two critical references in the beginning phases of my exploration that spoke the most to the direction i was heading. while these have been touched on previously, a deeper and more critical dive into their contexts in relation to my position and they way they shaped my inquiry is important. the following were the initial stepping stones that guided the direction of my project.



case study #1: womanliness as masquerade  
by joan riviére

“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.” (riviére, 1929)

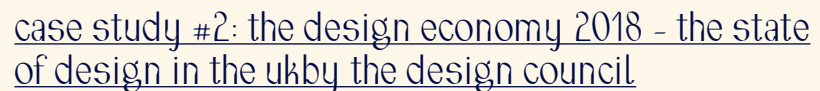
in womanliness as masquerade by joan riviére a concept is presented and analysed in which the author describes the way in which women alter themselves and present a facade to accommodate a male dominated world. she describes the purpose of this masquerade as a method to hide the taking up of space in the world and to not damage the male ego. in order to personally inhabit a world in a more masculine capacity – that is partaking in anything beyond traditional womanly duties – the woman must not let the man grasp or see her encroaching role. she deceives the man through her projected womanliness. riviére describes this act as a theft of sorts with women in the role of the thief constantly being asked prove she has not the ‘stolen goods’ – that being the possession of masculinity. (riviére, 1929)



riviere uses in her writing many analogies and comparisons to represent this concept. i think this aids the reader in fully understanding the breadth of impact this concept has in relation to other commonalities in the world. this method engages the reader and creates relatable comparisons which i imagine would be particularly important in explaining this to a man - should he be reading this in the 1930s. i think this can also translate to the way in which stark data and information can be represented in today's world to further connect with the viewer. bold concepts such as this that call out societal issues are often overlooked for their perceived outlandishness but bringing it into ones realm of reality and making it relatable is a helpful way to drive a point home. coupled with strong design elements, my hope is it will be even more seen.

when i first read this writing from riviere i didn't fully grasp its relation into today's societal landscape. however once i tried to relate it into today's world the commonalities arose. in today's society so many people alter themselves to conform to societal norms whether that be in terms of sexuality, gender, race, ethnicity, etc. the more i unpacked it the more i began to see the way i have experienced this myself from dumbing myself down to not step on fragile toes in business classes full of egotistical finance bros to client meetings in the design industry where being a woman in the design is 'applauded'. why does it need to be congratulated as if it is so beyond the norm?

this realization drove me to want to engage further with gender inequalities in the world and more specifically the design workplace. in addition to this i wanted to bake in the concepts that joan riviere presents in her essay and consider how this can help drive the narrative in exploring gender gaps. bridging two inequitable realities from almost 100 years apart that are all too similar paved the path to the final outcome of this brief which i imagine is only the start of this exploration.



the way in which the information in this report is represented (or lack thereof) feels like a huge missed opportunity. the infographics don't tell the true story and don't showcase facts effectively. splashy graphics distract from small font size, and key points are not highlighted. this leaves a huge gap to fill in terms of communicating highly important statistics that the design community need to be made aware of. this disregard only drives home the hidden inequality within the design workforce in terms of gender and race. on top of this it shows the unfortunate use of design as a tool to suppress, hide, and warp point of view to drive a particular narrative.

this has completely challenged my understanding of the world of graphic design. these facts discovered in the report have opened my eyes to inequities i didn't think existed on such a scale. i thought compared to the business world i would be entering a much more equitable realm of more open minded thinkers and employers. after learning these facts i began to ask around and question if i was the only one unaware of the massive gender gap. most assumed there was some but nowhere near the scale that is reported. additionally, in conversation with others i began to see a trend in the facade (another masquerade!) that corporate entities promote in terms of an equitable workplace. it all looks pretty from the outside but almost everyone's experience was that once you're in it the illusion fades and those practices are almost never executed. this just goes to show how deep rooted and inescapable the gender roles and inequalities are within our society.

with this case study taking the back burner and after my exploration in female design history and designing for a more equitable future, i was informed of an open letter to mary daly, written by audre lorde as an essay in her book sister outsider. this is a key example of an essay written with the intention of communicating a very distinct position. in this case, a letter to communicate the failings of gyn/ecology, a book on the metæthics of radical feminism written by mary daly, regarding its lack of inclusion of black / non-european women's perspectives, heritage, and the community as a whole in regard to radical lesbian feminism. part of her letter also highlights the damaging misuse of black histories and quotes from audre herself seemingly used to check the box of including diverse perspectives without truly informing daly's book or coming into substantial conversation with her perspectives.

“to imply, however, that all women suffer the same oppression simply because we are women is to lose sight of the many varied tools of patriarchy. it is to ignore how those tools are used by women without awareness against each other.” (lorde, 1984)

the way that lorde articulates her position is one of vulnerability, but with a firm tone so as not to dismiss the weight of her opinion. she starts by admitting her own fault in her assumptions that she will not be heard as a black woman, and thus, she did not write the letter at first. but lorde communicates the circular and unproductive nature of falling into habits such as this that will then never break barriers or create change, and has decided to write the letter anyway. beyond this, lorde's tone does not command in a polarizing manner but firmly asks for change / consideration from daly in regards to her faults.

“i ask that you be aware of the effect that this dismissal has upon the community of black women and other women of color, and how it devalues your own words.” (lorde, 1984)

moving through the letter, lorde makes a great effort in trying to explain the hurt and impact that the dismissal of daly's book has caused – not just for her but for all women of color. she reasons that the oppression of women is one shared amongst them, but at the same time will look radically different for non-european women. in ignoring the differences and depth that exist within different forms of oppression, it is impossible to truly analyse and understand the commonalities and differences that exist. therefore, without understanding, how do radical feminist communities move forward as one? and if not as one, how will true change ever be made? this letter intends to break the imposed silence and share perspective in the hope not to hurt but to inform and spark further conversations that may lead to a more inclusive feminist future.

“when radical lesbian feminist theory dismisses us, it encourages its own demise.” (lorde, 1984)

putting this in dialogue with my own work from the first half of unit 2, i began to realize that in an effort to create a narrowed scope of what to design for, i chose to only look at gender inequity. however, in reading audre lorde's letter alongside other references discussing intersectionality within the world of design, i came to realize the impact of my exclusion of groups that experience inequity beyond just gender. in focusing solely on gender – and more specifically from the perspective of a white woman – i was alienating not just the perspective of people of color but also those experiencing inequity due to

sexuality, wealth, age, ability, etc. in doing so, i was only progressing backwards in a goal to make a change and unite a community of women experiencing this inequity. only a small quantity of those experiencing inequity in the design industry only feel as such in terms of gender. even more so, some may feel inequity on multiple levels, which is where a new focus on intersectionality and representing all perspectives / experiences of oppression comes into play.

in my research of intersectionality, i began to see patterns emerge that resembled something similar to weaving or knitting. a complex web of identity pathways intersecting with each other, both visible (race, gender) and invisible (neurodivergency, age, wealth). with this, i decided my next explorations would be in representing inequity and intersectionality in the design industry through woven pieces. this line of inquiry experiments with ways to represent statistics, stories, and identities through weaving - as mentioned, a historically undervalued craft with often female-centric homemaking connotations. using a traditional design craft in a modern context to tell women's stories is an act of resistance within a world that undervalues historically feminine design.

my work moving forward intends to share commonalities with lorde's letter in the opening of dialogue surrounding inequities in the design industry. a large part of my exploration is discovering a failure in communication of inequity and experimenting with ways to grow awareness. recognizing where the industry has failed in the past and letting this be a stepping stone to understanding how it can change in the future. through communicating statistics and stories from real people in the industry, i hope others will find a shared sense of community and validation.

while i would never claim to fully share perspective with lorde, which may be where our work diverges, i hope to let it inform the way in which i conduct my work moving forward. learning from lorde, i want to keep my project open ended, exploring ways my project can evolve utilizing new perspectives - this may be through continuous peer review or focus groups. i would also like to explore a collective aspect of my work that involves contributions of others' identities and experiences - this may be through guided workshops. all in all, my personal perspective is just one stitch in a much larger tapestry that i hope will continue to grow.

after reading lorde's letter, it leaves me questioning how i can include more voices in my work – and not just my own interpretation of others' voices – but truly their own. exploring collective and interactive work is a path i hope to continue down, moving forward with my project. on a more vulnerable note, i do feel hesitant to continue down the path of communicating intersectionality and inequity in the design industry as a white woman. i am nervous to inherently make assumptions or wrongfully voice other perspectives that are not my own. careful evaluation and questioning of my methods, mode of enquiry, form, etc., will continue throughout my project. in taking from audre's letter, i want my work to be open to suggestions from others through continuous or yearly peer review / engagement, open forums, collective events, etc. as mentioned, i do not want it to be a closed entity but shifting as i grow in my understanding of intersectionality and inequity. and perhaps my project will also tell a story of my own growth in that way.

final studio work





woven scarf depicting statistics on the design industry regarding race & gender. hand woven cotton. top right - in progress weaving. top left - detail showcase. bottom - completed piece



Bringing back in my studio practice, by the end of the unit i completed a woven wearable piece that depicts statistics from the design council report on the uk design economy. it showcases on one side the ratio of 13% black, asian, minority ethnicities (bame) to 86% white and on the other the ratio of 22% women to 78% men (design council, 2018). weaving these two sides together are 3 woven threads of red yarn representing the approximate 2.86% of bame females within the entire design economy. hanging off of the bottom edge are all of the end scrap yarn pieces where sections start and end. in a traditional woven piece these are trimmed and woven back into the piece to hide them away. in my work i decided to leave these exposed as a nod to the messy history of women designers – a tangible and frayed presence.



in terms of the composition and design decisions of the scarf, as a first attempt at weaving and due to financial limitations the piece is made of 100% cotton fibers. further iterations could be made in a material with more direct and relevant context to the theme. the graphic style of data representation and color choice was inspired by the publication i made in the beginning of unit 2 and w.e.b dubois data portraits that visualize black america.



woven scarf depicting statistics on the design industry regarding race and gender. added metal drop weights covered in cotton.

in additional experimentation i attempted to add visually soft but physically heavy weights to the scarf - hanging down from the messy edges. this was an attempt to combat the softness of the piece and make it feel heavier, more impactful. lending to the duality of this subject being both a weight on one's shoulders and a comforting representation of community and validation - a sense of 'you are not alone'. however, in the end i felt this distracted from the visual data representation and the art of the weaving - an unnecessary layer.

moving forward i hope this is only the prototype of a growing collection of wearable pieces representing and acknowledging the tremendous level of inequity that exists not only within the design world but in our society as a whole. i hope to explore a more participatory and collective element in the future, bringing in others voices and craft to further enrich the project and expand my position.

*in conclusion*



In my enquiry into weaving intersectionality i hope to contribute to marginalized groups of the design industry in providing a sense of emotional validity and oneness of community. i hope this empowers others to recognize the weight of inequity, embrace its impacts, and work towards change. i also hope it spreads awareness to those outside of the community concerning the inequity within the design industry – a historically buried and ignored reality.

my work has also morphed to represent in itself attempted methods of designing equitably. for instance, writing in all lowercase to reject the power-centric concept of hierarchy in typography (Lupton and Tobias, 2021). by beginning to integrate equitable design decisions regarding form and working with methods and materials (recognizing weaving as design – not just traditional women’s ‘craft’ done in pastime) i hope this normalizes the use of such design, expands common definitions of what defines design and its history, and informs the way we practice as designers.

moving forward there are quite a few explorations that i have yet to have the opportunity to fully investigate. time did not allow for me to explore the collective nature of my work on a broader scale – how can i invite specific communities to participate in weaving intersectionality to include more voices and perspectives? this may be through group workshops for traditional craft communities, students, those working in corporate design industry, etc. scale is another aspect that i have been slowly increasing but still has room to grow. due to the ‘soft’ nature of my physical woven pieces, i feel the size needs to be much larger to feel more imposing and have heavier weight and impact. through further making and integrating a participatory / collective aspect to my work, i hope to continue to explore, learn, grow, and add to the ever-evolving tapestry of my work.

"The tide always turns and the waves that crash against us can also carry us forward. May they also inspire us to see design not merely through its celebrated objects but as an insurgent, living, and collective force."

**Made in Patriarchy**

**Cheryl Buckley**

## appendices



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video essay transcript

### uncovering the gender gap in the design industry

to begin my inquiry i started with gathering references around the male gaze, the female gaze, and general feminist topics. in my research i landed on joan riviere 1929 writing, womanliness as masquerade. to quote 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."

and so i began to ask the question of how the putting on of a facade to conform to a male dominated world translates to today's society ?

from here i began researching the design industry landscape and came across the design councils 2018 report on the design economy. hidden in this 45 page report is a small paragraph discussing the 'design diversity challenge' within this are shocking statistics on the gender imbalance and salary disparity within the industry. it's worth noting that this 'challenge' is placed between statistics on how well paid uk designers are and a large quote on how the industry is modernizing from a white male architect.

i then began gathering additional references around the design industry and data visualization. my first iterations of making took the form of poster campaigns. these iterations conveyed the facts from the page 17 paragraph in the design council report. i wanted to put these facts on blast and give them the space they deserve and the visual space they need to occupy. design elements were inspired by the design world and utilize data visualization to drive the statistics home. however, this still felt distant from my position and i wanted to explore making in a more tangible way, incorporating new and old references found in my research.

from there i began iterations of a publication relaying these statistics. i wanted my design to be informed by other women designers so i began researching female design type with badass libre fonts by women - a collection of open source female designed fonts. i also explored the malee scholarship which supports women of color in type design and showcases an index of typefaces from around the world. i also dove into women in type, a website built to inform visitors on the history of women design typography and showcase many of the unknown type designers such as dora laing who first designed times new roman though she still is not credited for it. to inform the graphics of my publications i focused on carolyn davidson who designed the nike logo for payment of 35 dollars. it took a decade for nike to truly recognize her work.

with all these ingredients and utilizing the notions from my original references, a more complete final iteration was created to showcase the statistics from the design economy 2018. the form of this publication is a nod to the hidden truths of the industry and often masqueraded nature that being a woman in the design world often takes. to guide the viewer on their own journey of discovery the publication has interactive elements. my hope is for this to be a widely shareable but still digestible object to spread awareness for the gender gap in the design industry.

moving forward i want to question the most effective way to present the gender gap to the design community? after this iteration i still question if the form needs to be louder, bigger, bolder. taking up more space and making visibility inescapable and unignorable to spark the desire in others to make real change in the design industry.





## Additional notes

- \* the body copy of this document employs the typeface, combine, designed by julie patard. “this is a hybrid typeface, its structure fluid and its strokes offset. combine has been in constant evolution since 2018, and it contains inclusive glyphs that allow it to speak to all the unruly, the resistant, and all lovers of freedom.” (Landes and Shiff, 2018)
- \* the titles and drop cap letters of this document employ the typeface degheest ft88 gothique by ange degheest, eugénie bidaut, oriane charvieux, mandy elbê, luna delabre, camille depalle, justine herbel, may jolivet and benjamin gomez. “this type is a sort of resurrection of the memory of ange degheest and other forgotten women in the field of type design before the 1980s, bearing witness to the technical upheavals in printing and telecommunications in the second half of the 20th century.” (Landes and Shiff, 2018)
- \* due to the nature of the typeface, combine, italics are not possible. in replacement, underlining is used.
- \* this writing has been purposely (and experimentally) written entirely in lowercase typeset. in the book extra bold by ellen lupton and jennifer tobias, contributors discuss the impact of capitalization and the implications it has when referring to race and ethnicity. “our book extra bold uses lowercase chapter titles and headings to undercut the power-based concept of typographic hierarchy ... painter asserts, “one way of remaking race is through spelling – using or not using capital letters. a more potent way, of course, is through behavior.” (lupton and tobias, 2021)