



weaving

intersectionality

# CONFORMING TO A MALE DOMINATED WORLD

## GENDER INEQUITY IN THE DESIGN INDUSTRY

### DESIGNING RESISTANCE

#### INTERSECTIONALITY

##### WEAVING INTERSECTIONALITY TO REPRESENT INEQUITIES IN THE UK DESIGN INDUSTRY

# CONFORMING TO A MALE DOMINATED WORLD

GENDER INEQUITY IN  
THE DESIGN INDUSTRY

DESIGNING RESISTANCE

INTERSECTIONALITY

WEAVING INTERSECTIONALITY  
TO REPRESENT INEQUITIES IN  
THE UK DESIGN INDUSTRY



# WOMANLINESS AS A 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)

# The Design Economy 2018

The state of design in the UK



# THE DESIGN ECONOMY 2018

UK Design Council

**The number of digital design firms has more than doubled since 2010, growing to 35,000 firms in 2016.**

**There were 1.69 million people employed in design roles in 2016 in the UK, equivalent to employment in the hospitality sector.**

**Design remains 78% male, yet women make up 63% of students studying creative arts and design at university.**

The number of digital design firms has more than doubled since 2010, growing to 35,000 firms in 2016.

There were 1.69 million people employed in design roles in 2016 in the UK, equivalent to employment in the hospitality sector.

Design remains 78% male, yet women make up 63% of students studying creative arts and design at university.

Design Economy 2018

“The old hierarchical value system which dictates who works at what level has always defined the field practice. But I think the way things are going now is going to blow the old hierarchy apart.”

David Page, Director and Head of Architecture



The number of digital design firms has more than doubled since 2010, growing to 35,000 firms in 2016.

There were 1.69 million people employed in design roles in 2016 in the UK, equivalent to employment in the hospitality sector.

Design remains 78% male, yet women make up 63% of students studying creative arts and design at university.



Design Economy 2018

**“The old hierarchical value system which dictates who works at what level has always defined the field practice. But I think the way things are going now is going to blow the old hierarchy apart.”**

David Page, Director and Head of Architecture



old hierarchical  
system which  
ites who works  
hat level has  
ys defined the  
practice. But I  
k the way things  
going now is  
g to blow the  
hierarchy apart.”



**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 specialties 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.

### 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.

**The number of digital design firms has more than doubled since 2010, growing to 3,000 firms in 2016.**

**There were 1.69 million people employed in design roles in 2016 in the UK, equivalent to employment in the hospitality sector.**

**Design remains 78% male, yet women make up 63% of students studying creative arts and design at university.**



CONFORMING TO A MALE  
DOMINATED WORLD

GENDER INEQUITY IN  
THE DESIGN INDUSTRY

DESIGNING RESISTANCE

INTERSECTIONALITY

WEAVING INTERSECTIONALITY  
TO REPRESENT INEQUITIES IN  
THE UK DESIGN INDUSTRY



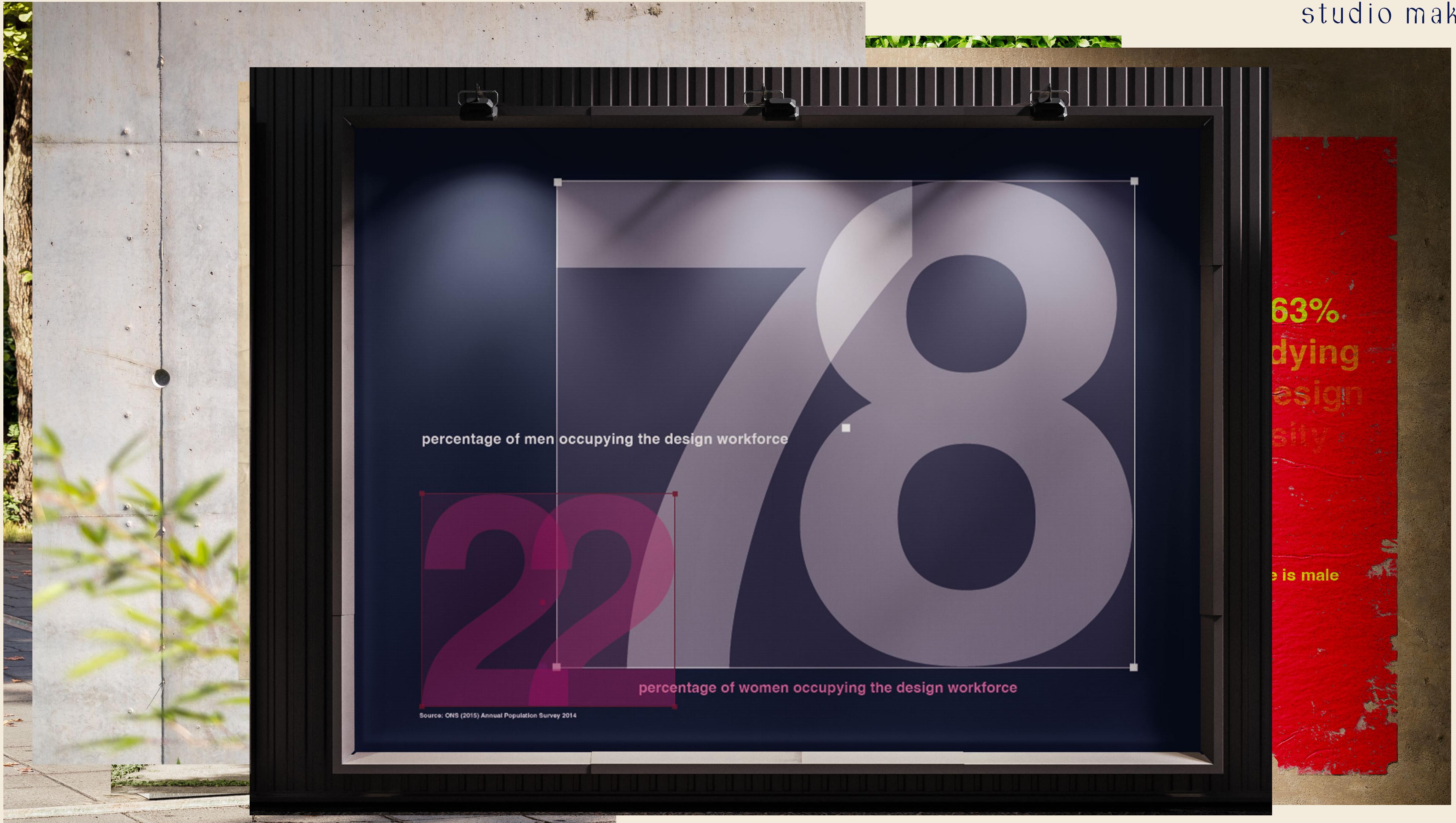
# DESIGNING ADVERTS TO DISPLAY STATISTICS

Mockups based on the UK Design Council report





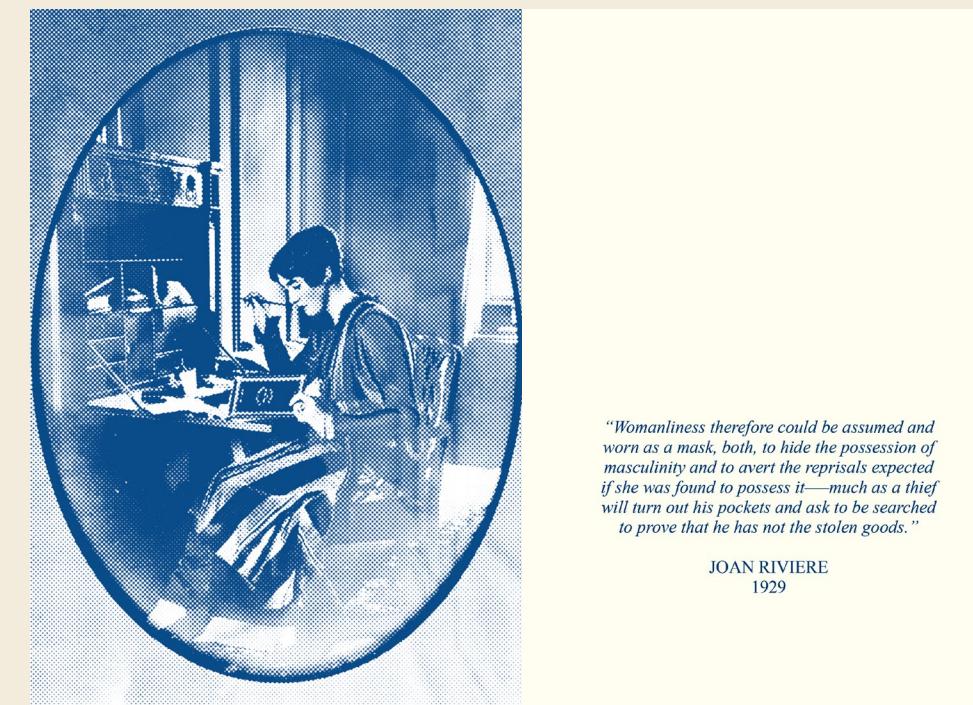
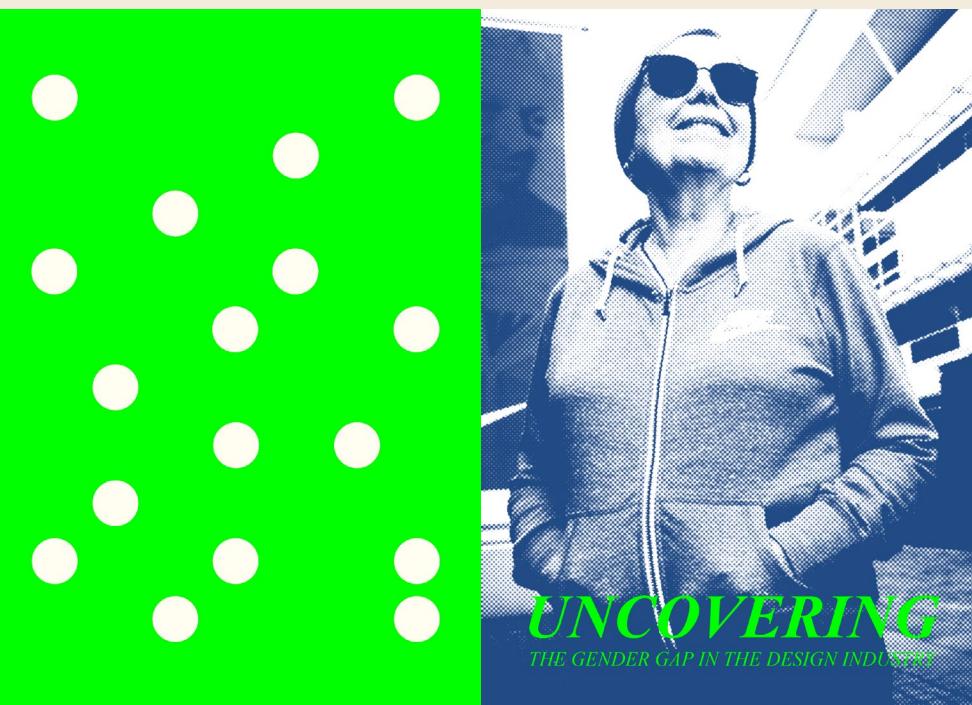






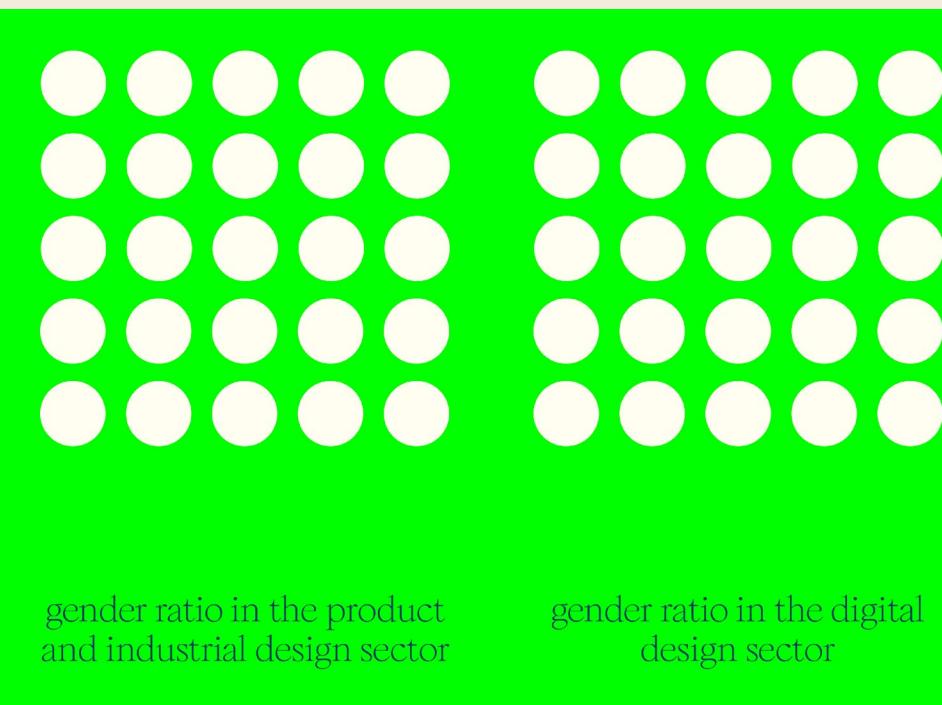
# COMMUNICATING INDUSTRY STATISTICS THROUGH PUBLICATION

Based on the UK Design Council report - exploring how the form of a publication can be used to expose "hidden" realities of being a women in a male dominated industry



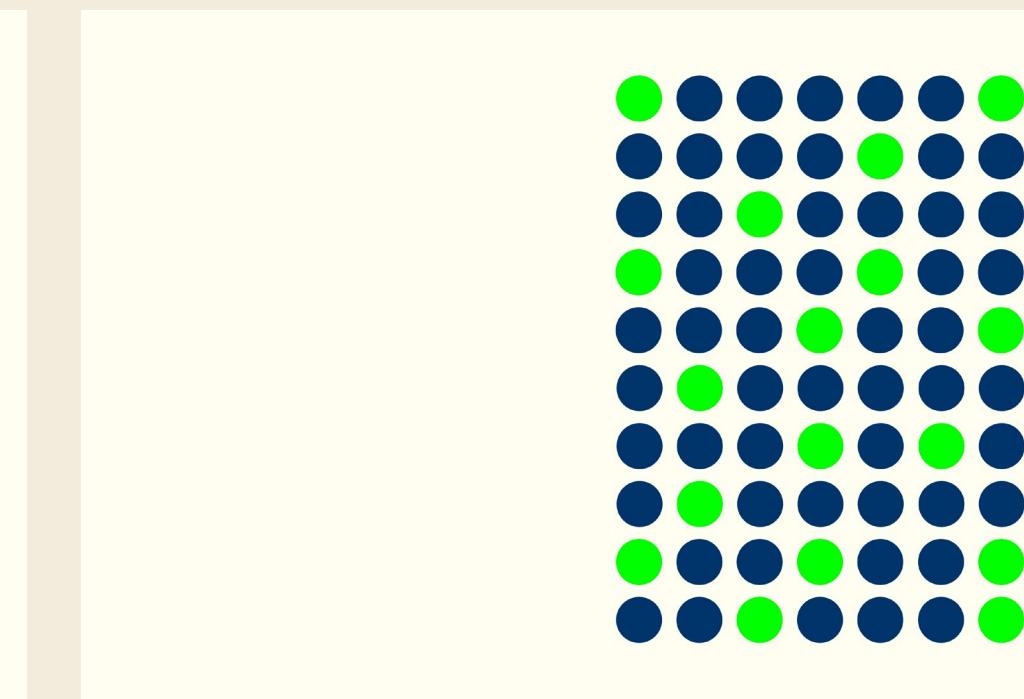
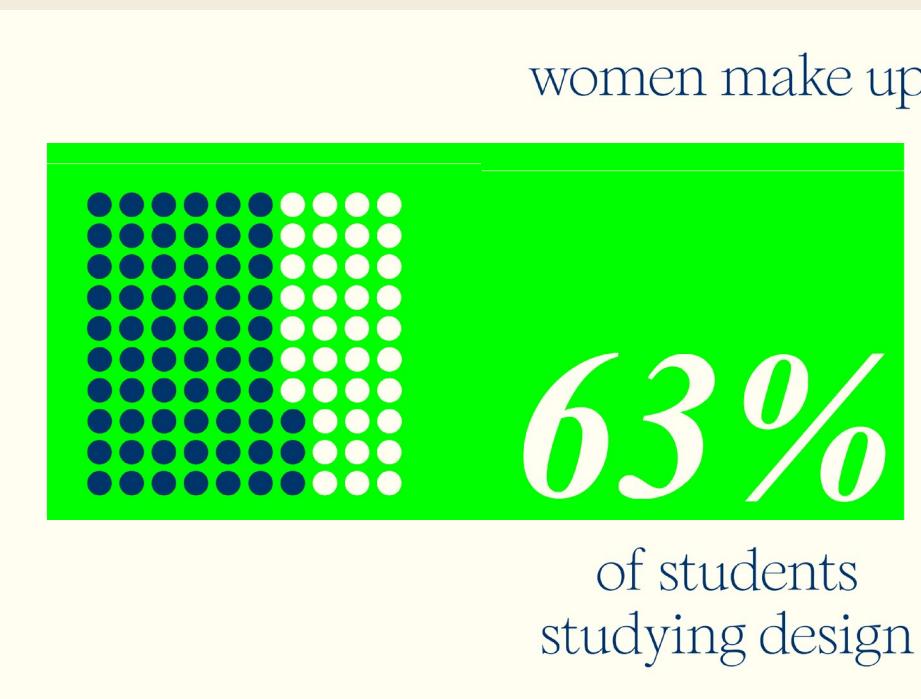
78%  
of the  
UK's design  
workforce is

22%  
of the  
UK's design  
workforce is



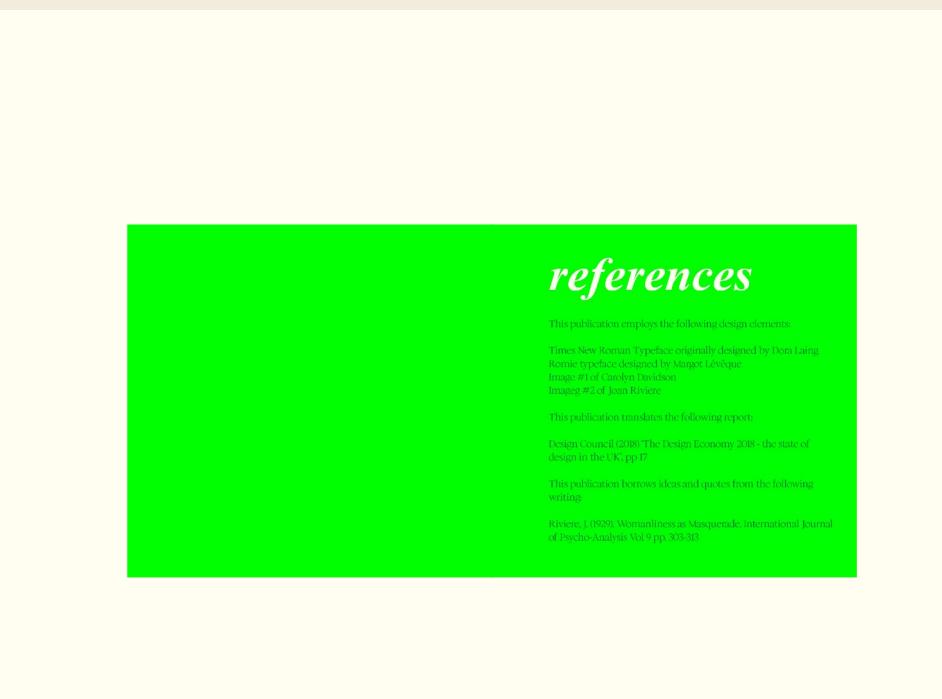
## gender ratio in the product and industrial design sector

## gender ratio in the digital design sector



only  
17% of  
design  
managers  
are  
female

A Venn diagram consisting of two overlapping circles. The left circle is filled with a light blue color and contains the text: "women working as product, clothing & related designers". The right circle is filled with a light orange color and contains the text: "earn 18.5% less than their counterparts". The overlapping area of the two circles is empty, representing the intersection of the two groups.



## *references*

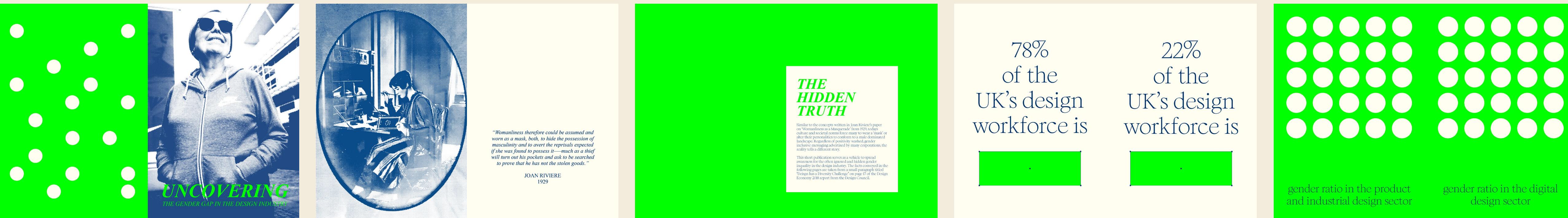
This publication employs the following design elements:

Times New Roman Typeface originally designed by Benoît Langlois  
Kerning typeface designed by Monotype Leipzig  
Image #1 of Gaudí's Sagrada Família  
Image #2 of Joan Miró's painting  
  
This publication contains the following report:

Design Council (2008) The Design Economy 2008: the state of design in the UK, pp.177

This publication borrows ideas and quotes from the following writing:

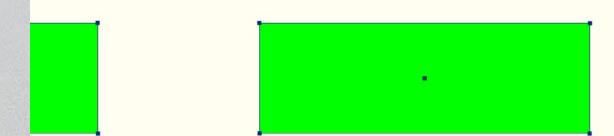
Wolter, J. (1993) *Women in Mass Media: International Journal of Media Studies*, Vol.2, pp. 393-395



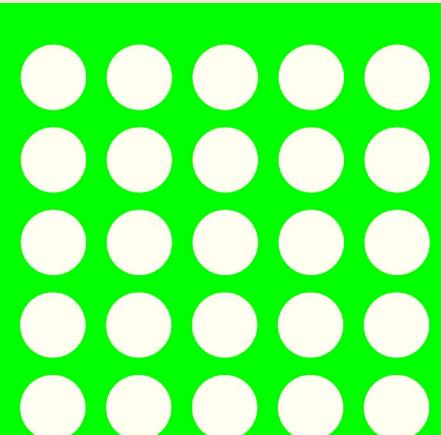
78%  
of the  
UK's design  
workforce is

22%  
of the  
UK's design  
workforce is

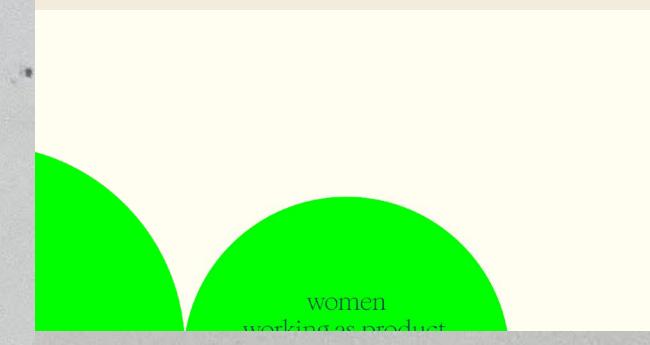
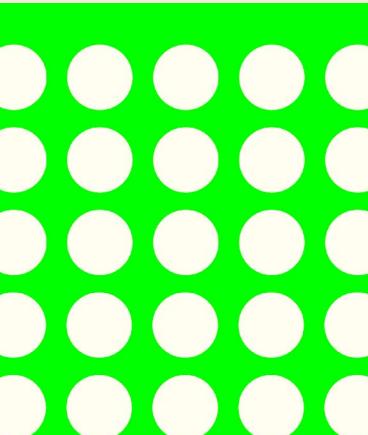
22%  
of the  
UK's design  
workforce is



gender ratio in the product  
and industrial design sector



## gender ratio in the digital design sector



## references

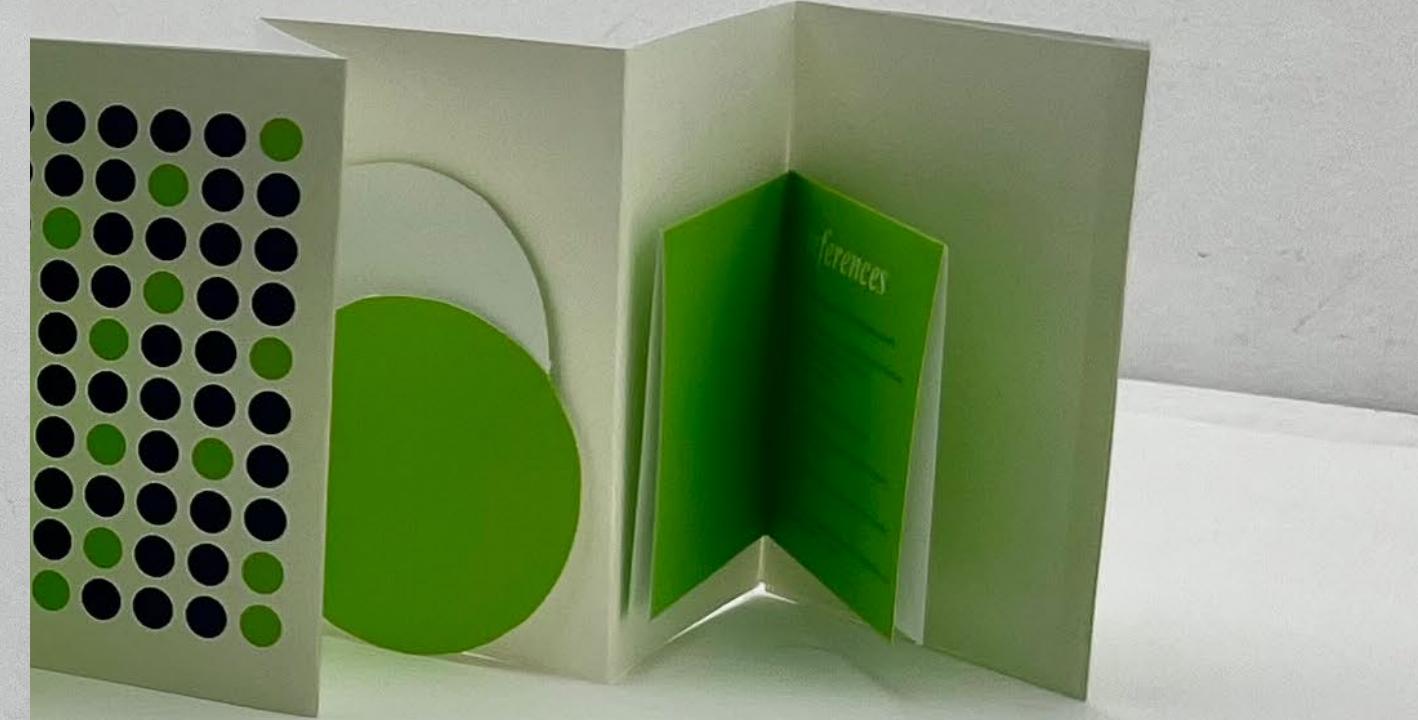
Finally, designed by Dene Laiang  
of Leverage

Following report:

Economy 348 - the state of

9 quotes from the following:

Biomecode International Journal

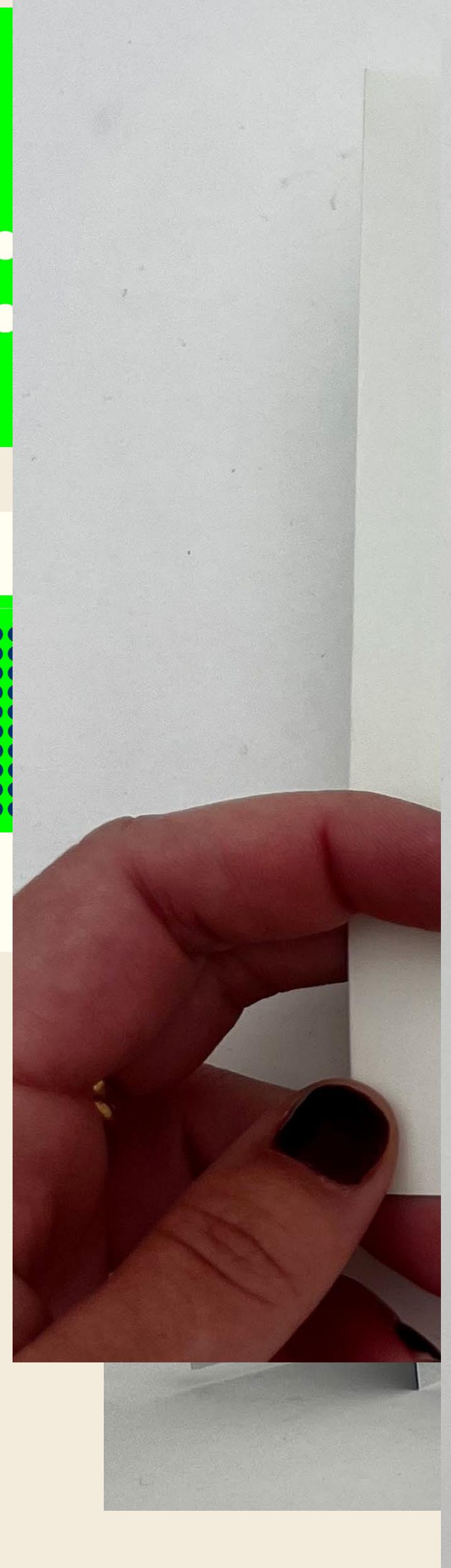
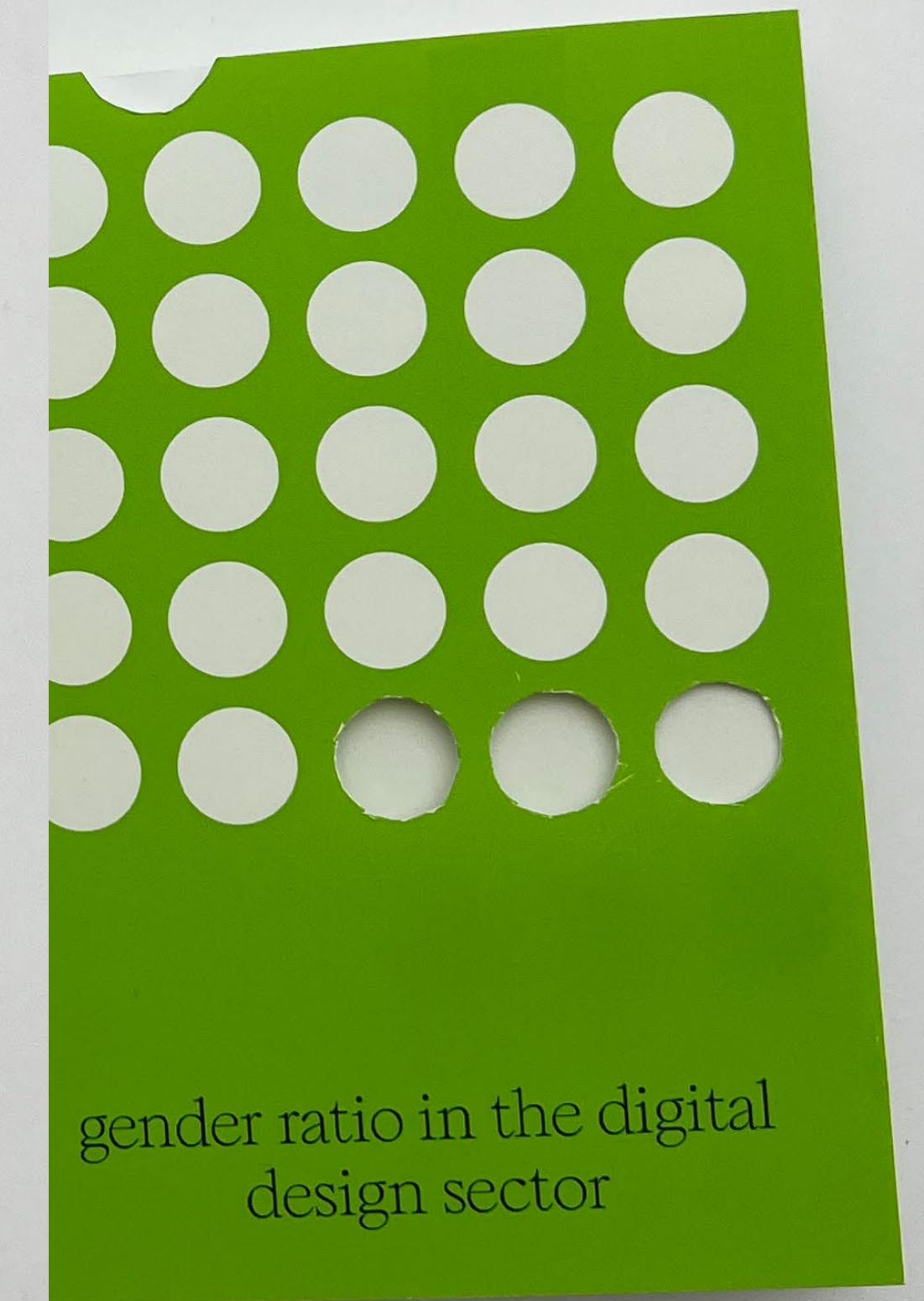


78%  
of the  
UK's design  
workforce is

**MALE**

gender ratio in the product  
and industrial design sector

gender ratio in the digital  
design sector



CONFORMING TO A MALE  
DOMINATED WORLD

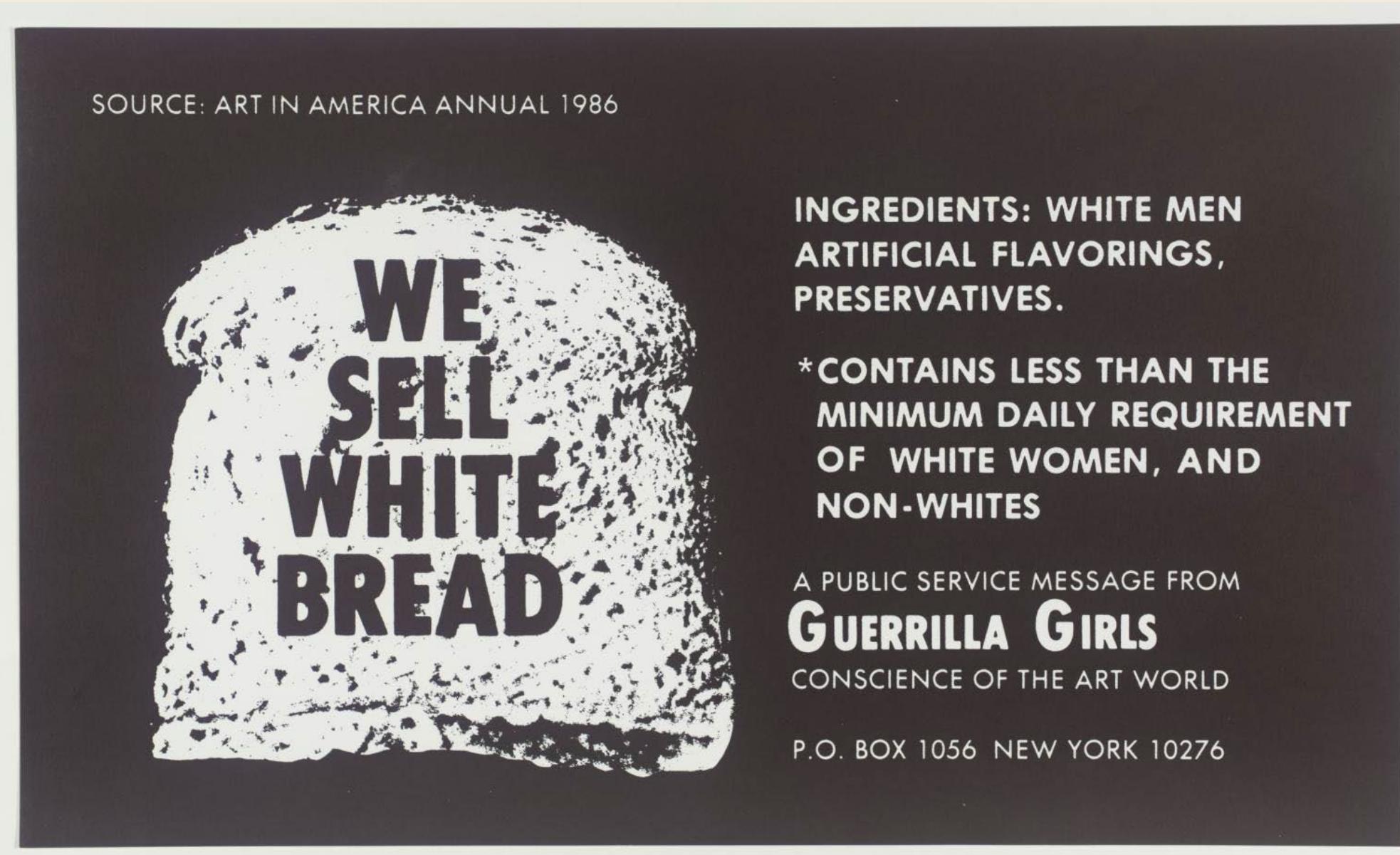
GENDER INEQUITY IN  
THE DESIGN INDUSTRY

DESIGNING RESISTANCE

INTERSECTIONALITY

WEAVING INTERSECTIONALITY  
TO REPRESENT INEQUITIES IN  
THE UK DESIGN INDUSTRY

SOURCE: ART IN AMERICA ANNUAL 1986



# GUERRILLA GIRLS

Designing to resist sexism and racism within the art / design world & exploring radical feminist design



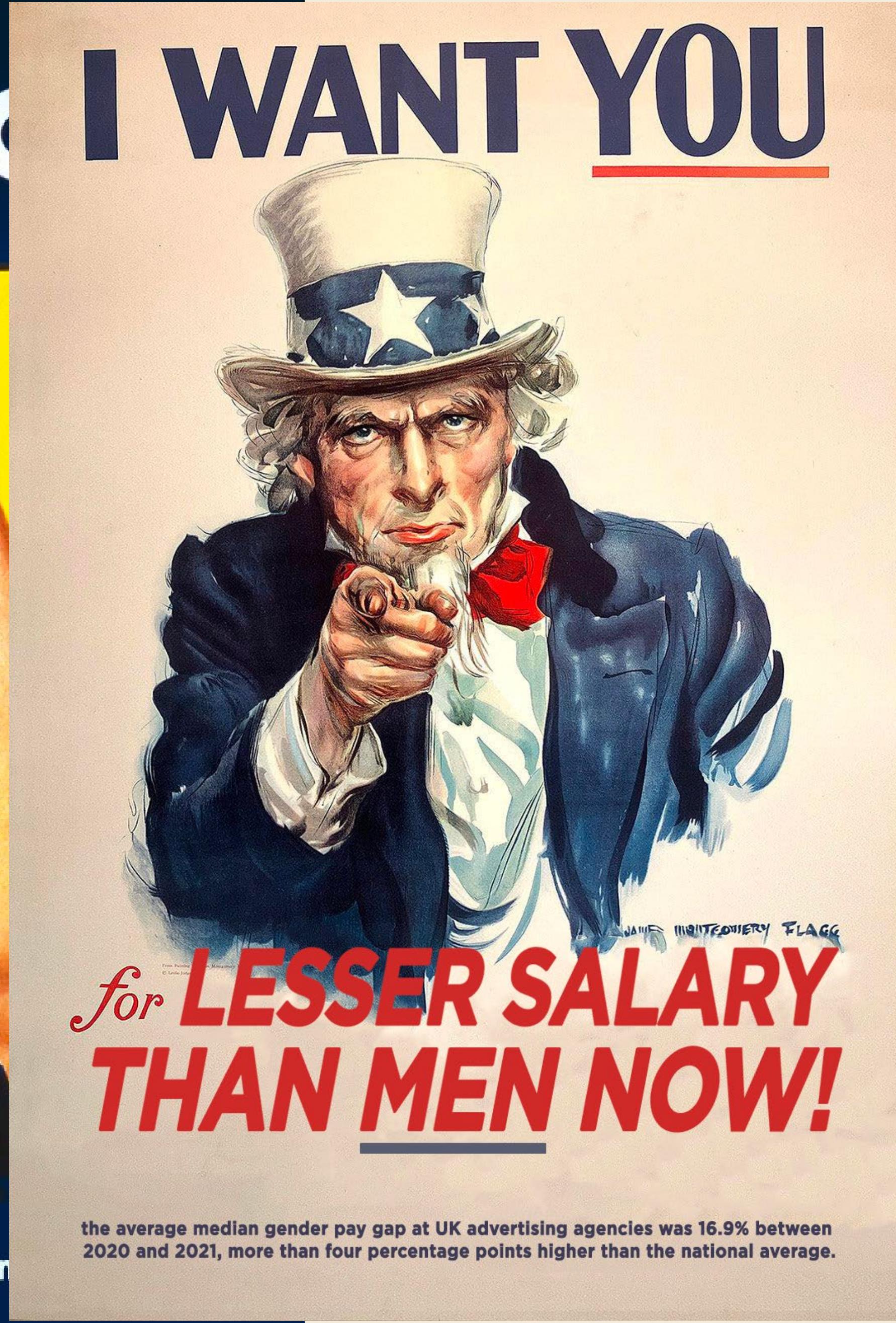
(re)positioning



## RE-DESIGNING ADVERTS FOR SHOCK VALUE

As inspired by Guerilla Girls and disruptive  
resistance based design

(re)positioning



the average median gender pay gap at UK advertising agencies was 16.9% between 2020 and 2021, more than four percentage points higher than the national average.

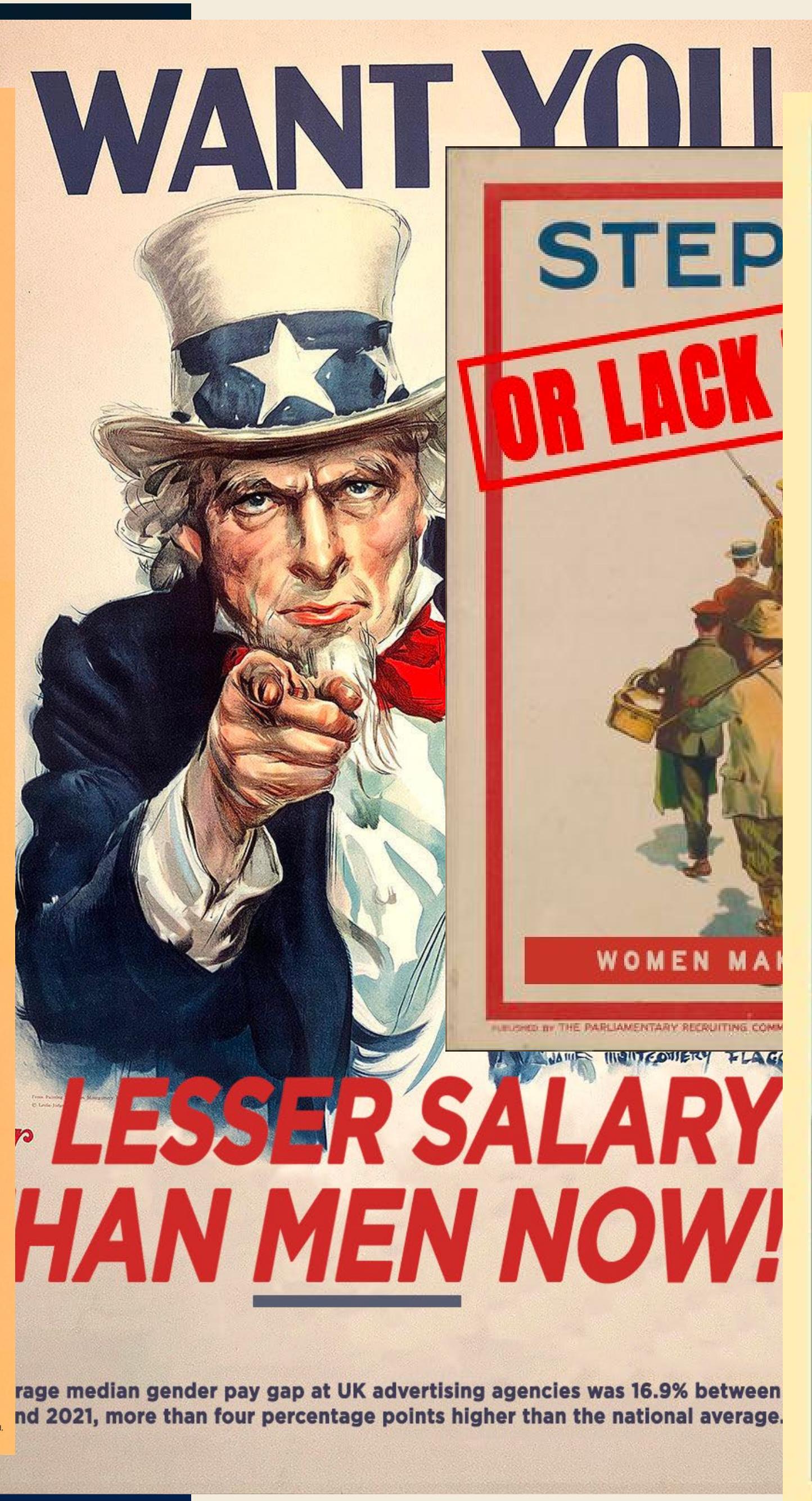


(re)positioning



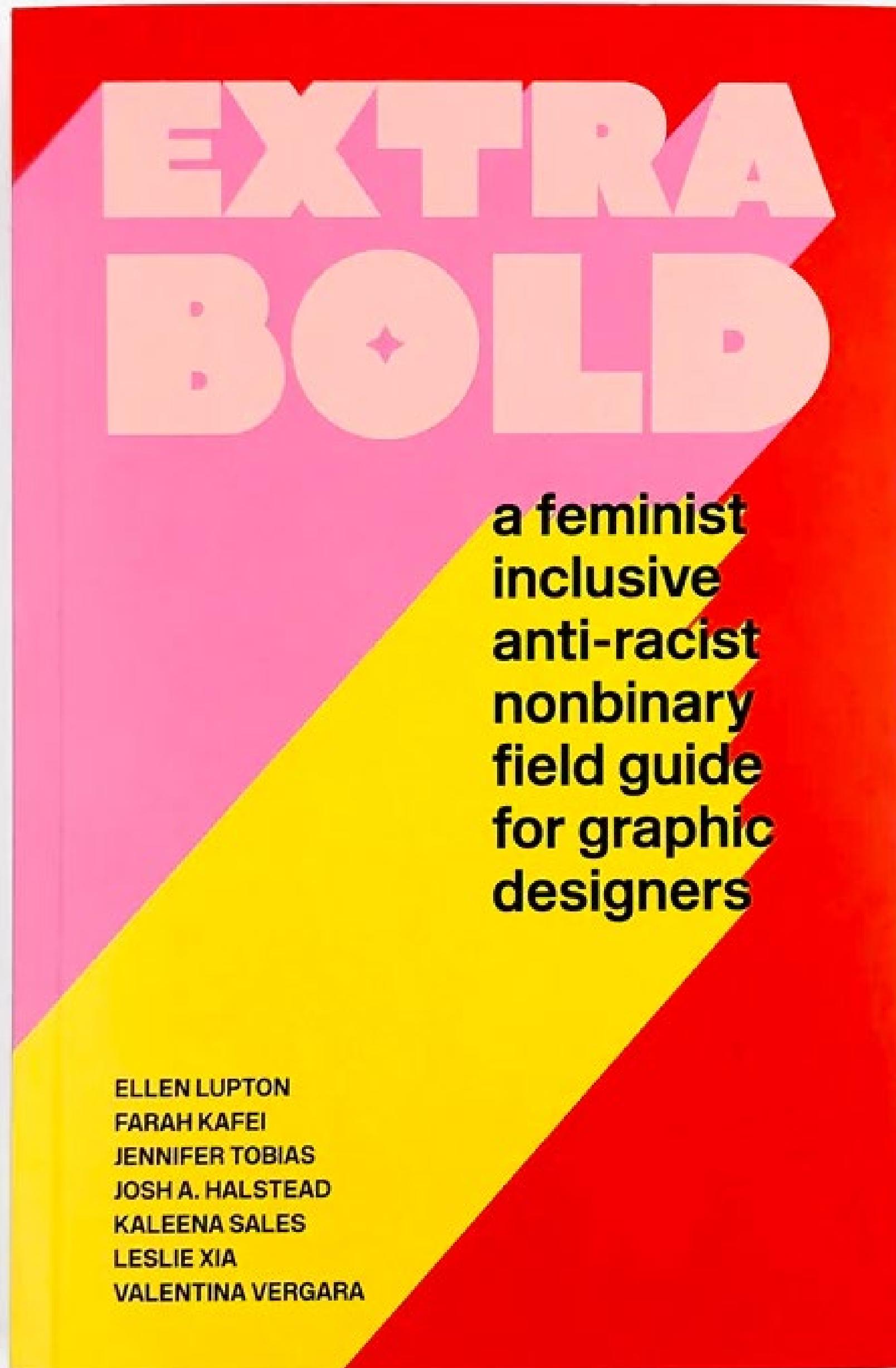
Join the fight to raise the industrial design gen





# (re)positioning

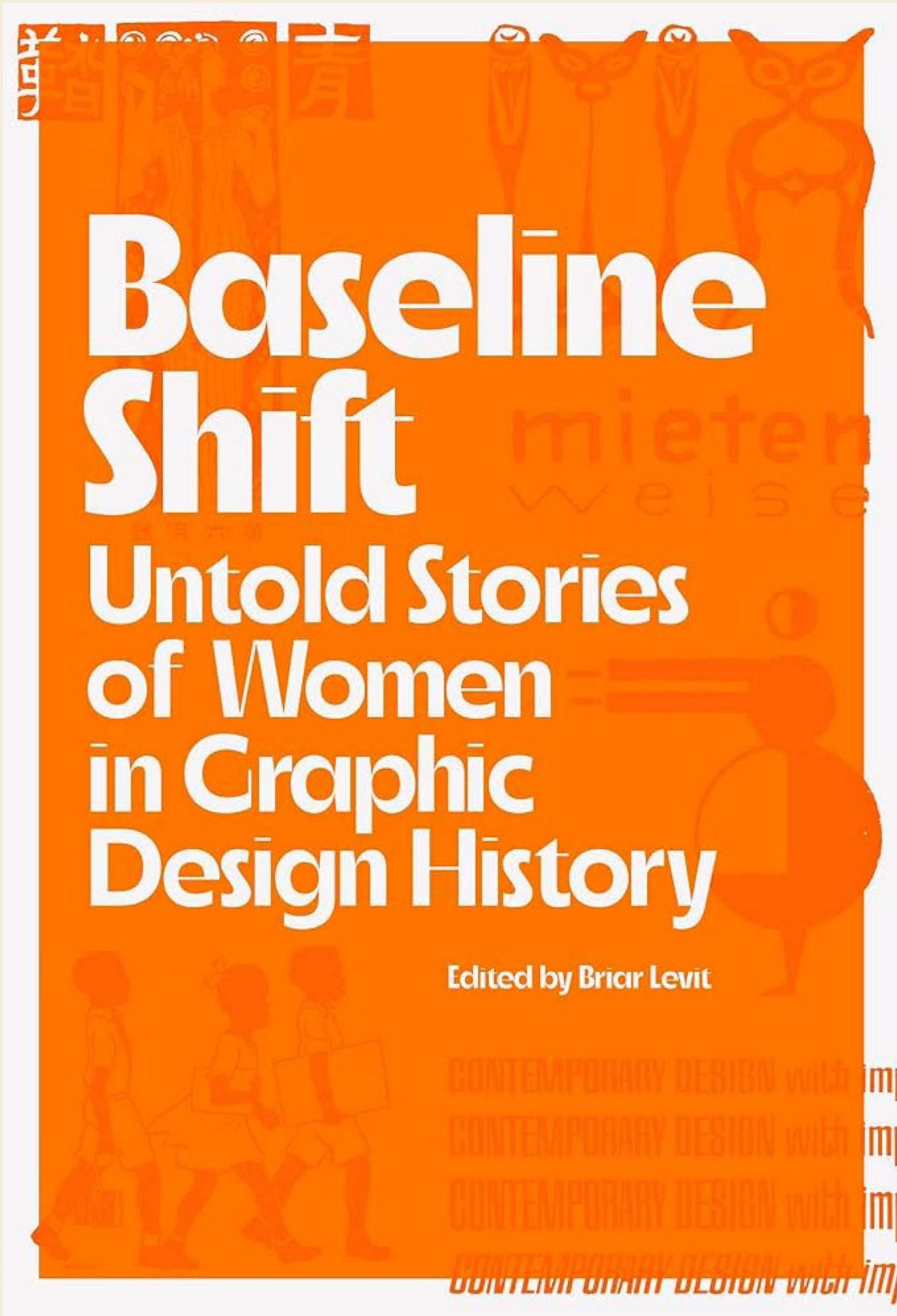




# EXTRA BOLD

A feminist inclusive anti-racist nonbinary field guide for graphic designers

Ellen Lupton and Jennifer Tobias



## BASELINE SHIFT

Untold Stories of Women in Graphic Design History

Briar Levit and Martha Scotford

"Neat history is conventional history: a focus on the mainstream activities and work of individual, usually male, design-ers. Messy history seeks to discover, study and include the variety of alternative approaches and activities that are often part of women designers' professional lives."

THE MALE GAZE

(re)positioning

CONFORMING TO A MALE  
DOMINATED WORLD

GENDER INEQUITY IN  
THE DESIGN INDUSTRY

DESIGNING RESISTANCE

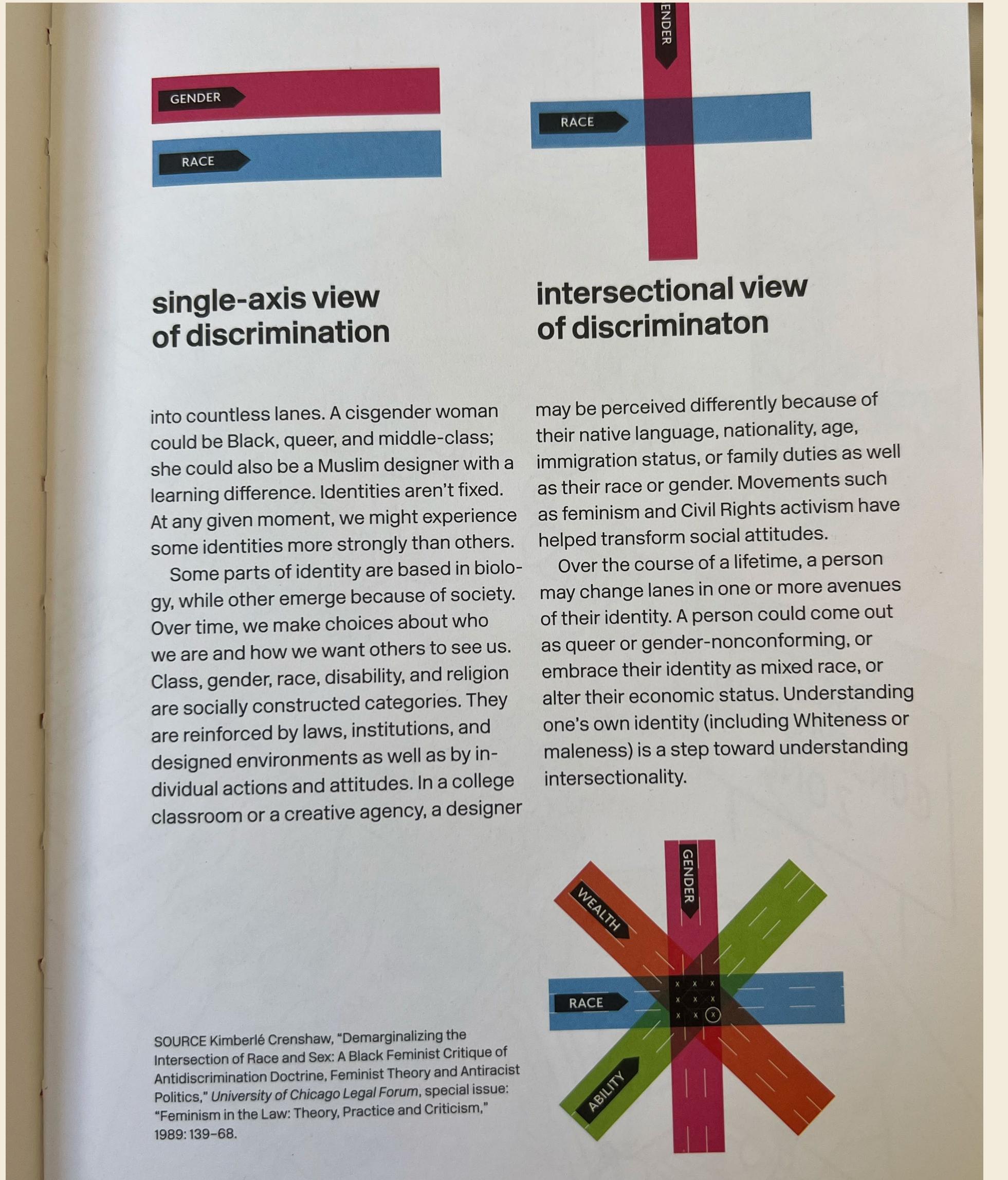
INTERSECTIONALITY

WEAVING INTERSECTIONALITY  
TO REPRESENT INEQUITIES IN  
THE UK DESIGN INDUSTRY

# FROM EXTRA BOLD

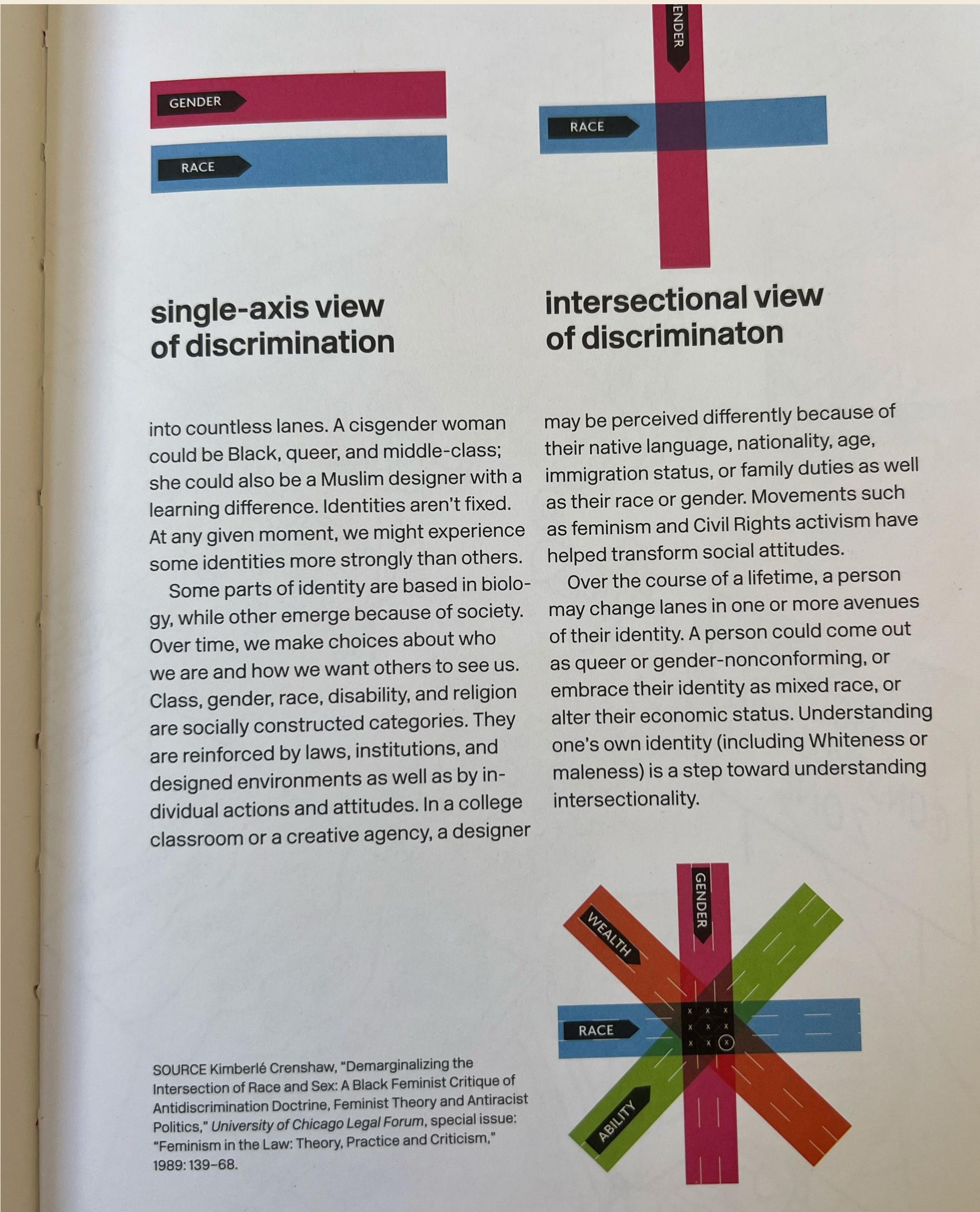
Ellen Lupton and Jennifer Tobias

(re)positioning



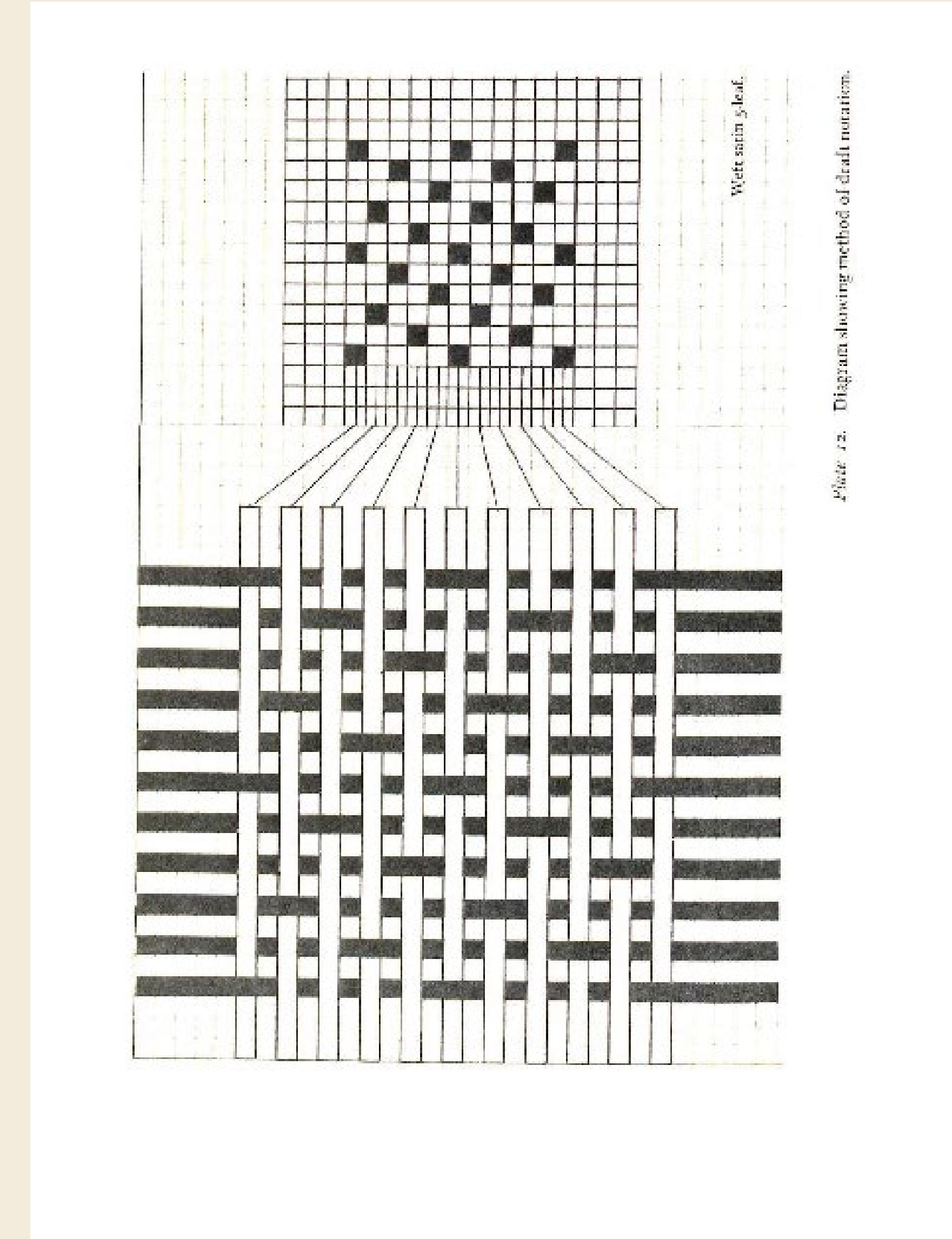
# FROM EXTRA BOLD

Ellen Lupton and Jennifer Tobias

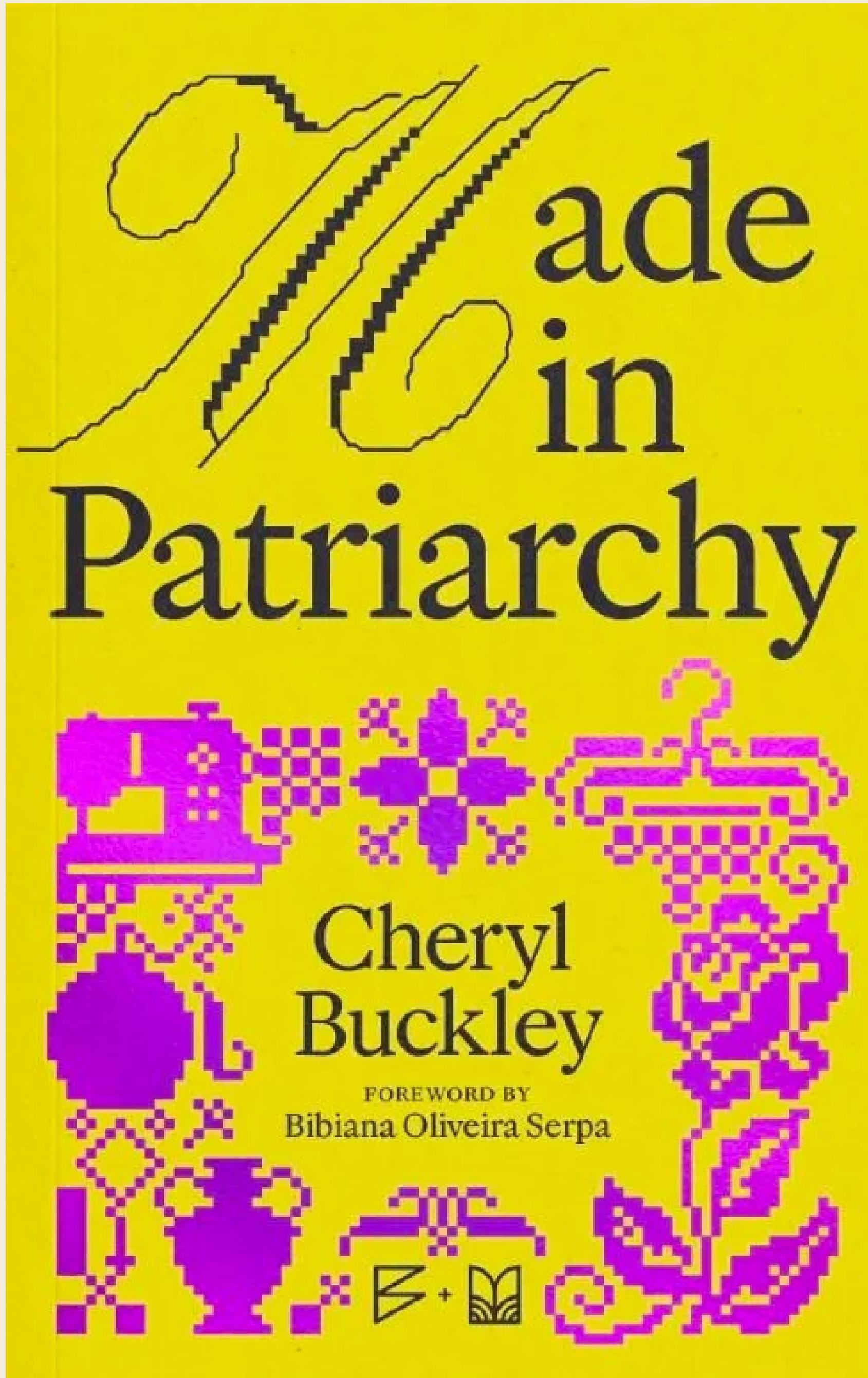


# FROM ON WEAVING

Annie Albers



(re)positioning



## MADE IN PATRIARCHY

Cheryl Buckley & Bibiana Oliveira Serpa

"Important contributions made by women and other marginalized groups often remain hidden, regardless of how much they actually shape society."

"Design must reclaim its narrative from the margins; by intertwining different perspectives, new stories can emerge."



# AN OPEN LETTER TO MARY DALY

Audre Lorde

"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)

# CONFORMING TO A MALE DOMINATED WORLD

## GENDER INEQUITY IN THE DESIGN INDUSTRY

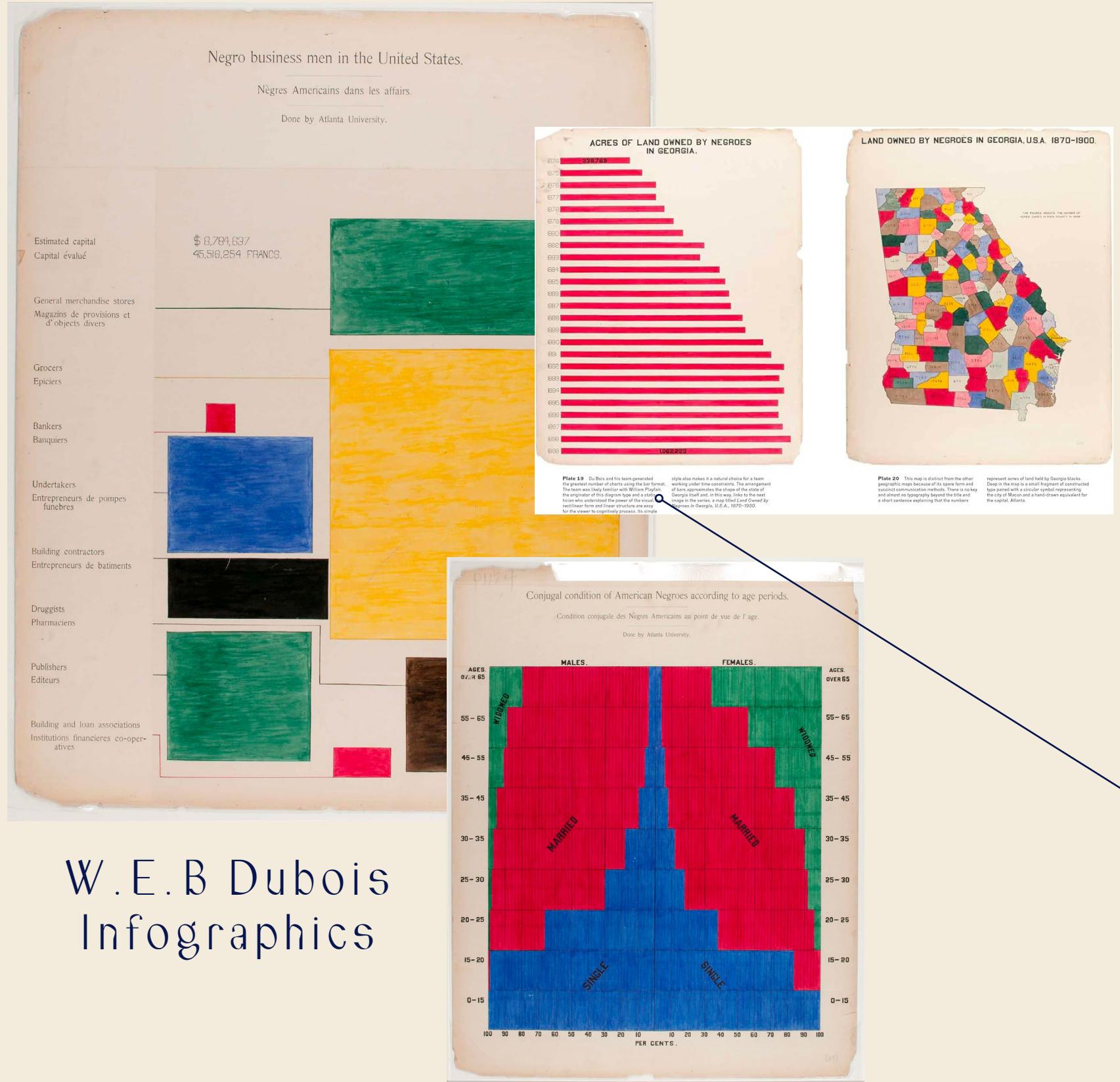
## DESIGNING RESISTANCE

## INTERSECTIONALITY

WEAVING INTERSECTIONALITY  
TO REPRESENT INEQUITIES IN  
THE UK DESIGN INDUSTRY

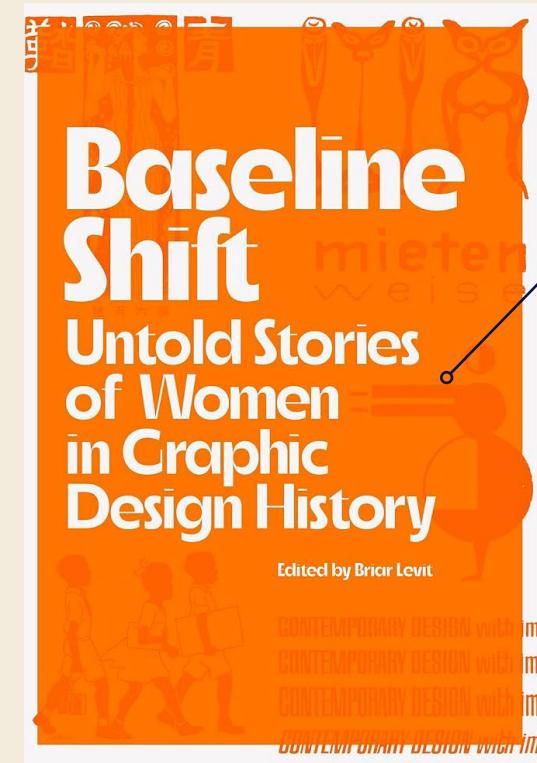
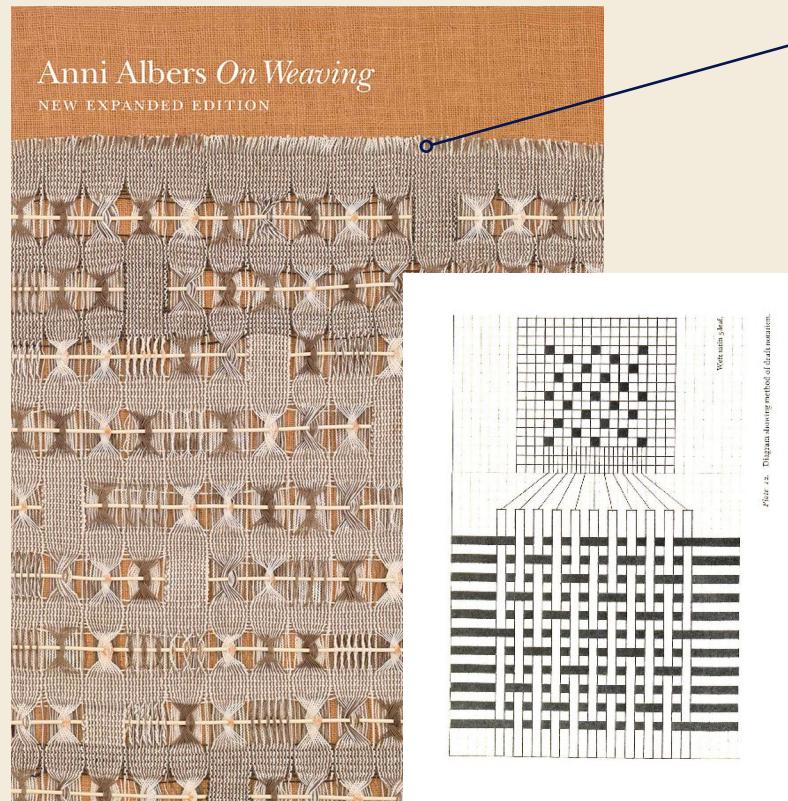
# final explorations & making

## Experimentation



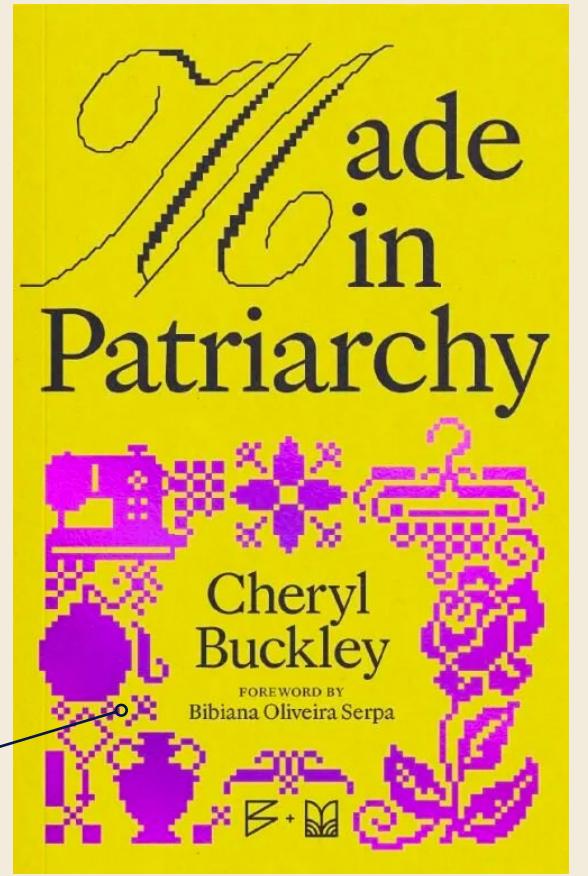
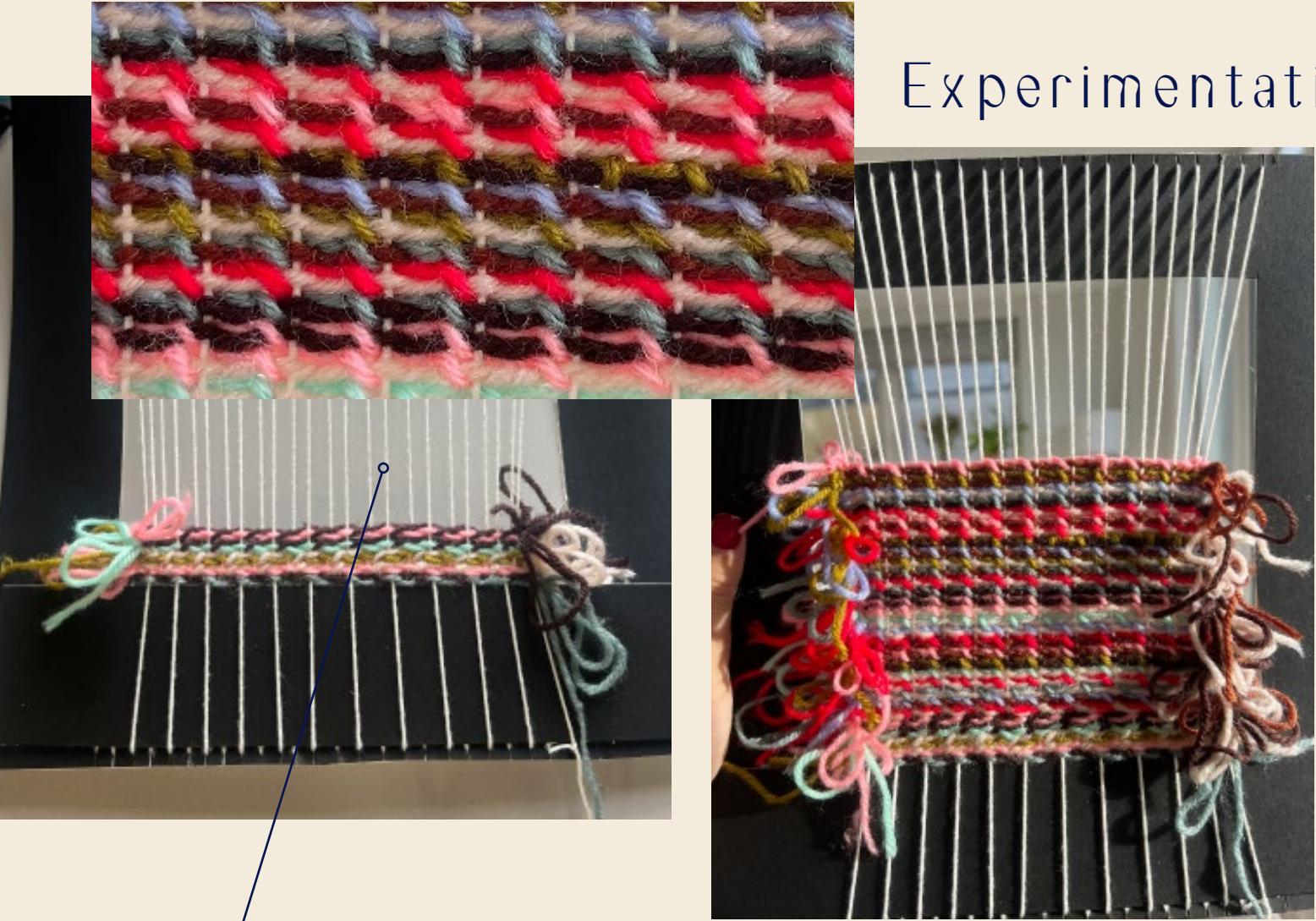
W.E.B Dubois  
Infographics

Annie Albers  
On Weaving



Baseline Shift  
Untold Stories of Women in Graphic Design History  
Edited by Briar Levit

Baseline Shift  
Briar Levit



Made in Patriarchy  
Cheryl Buckley



Extra Bold  
Ellen Lupton & Jennifer Tobias



The Design Economy 2018  
UK Design Council

final explorations & making

# WHY WEAVING?

# WHY WEAVING?



Historically a feminine  
art but undervalued by  
patriarchal society

# WHY WEAVING?



Historically a feminine art but undervalued by patriarchal society

Strength vs.  
Fragility

# WHY WEAVING?



Historically a feminine art but undervalued by patriarchal society

Messy!

Strength vs.  
Fragility

# WHY WEAVING?



Historically a feminine  
art but undervalued by  
patriarchal society

Messy!

Strength vs.  
Fragility

Two Sided

# WHY WEAVING?



Historically a feminine art but undervalued by patriarchal society

Messy!

Strength vs.  
Fragility

Two Sided

Intersectional  
by nature

# WHY WEAVING?



Historically a feminine art but undervalued by patriarchal society

Potentially collaborative through making and collective story telling

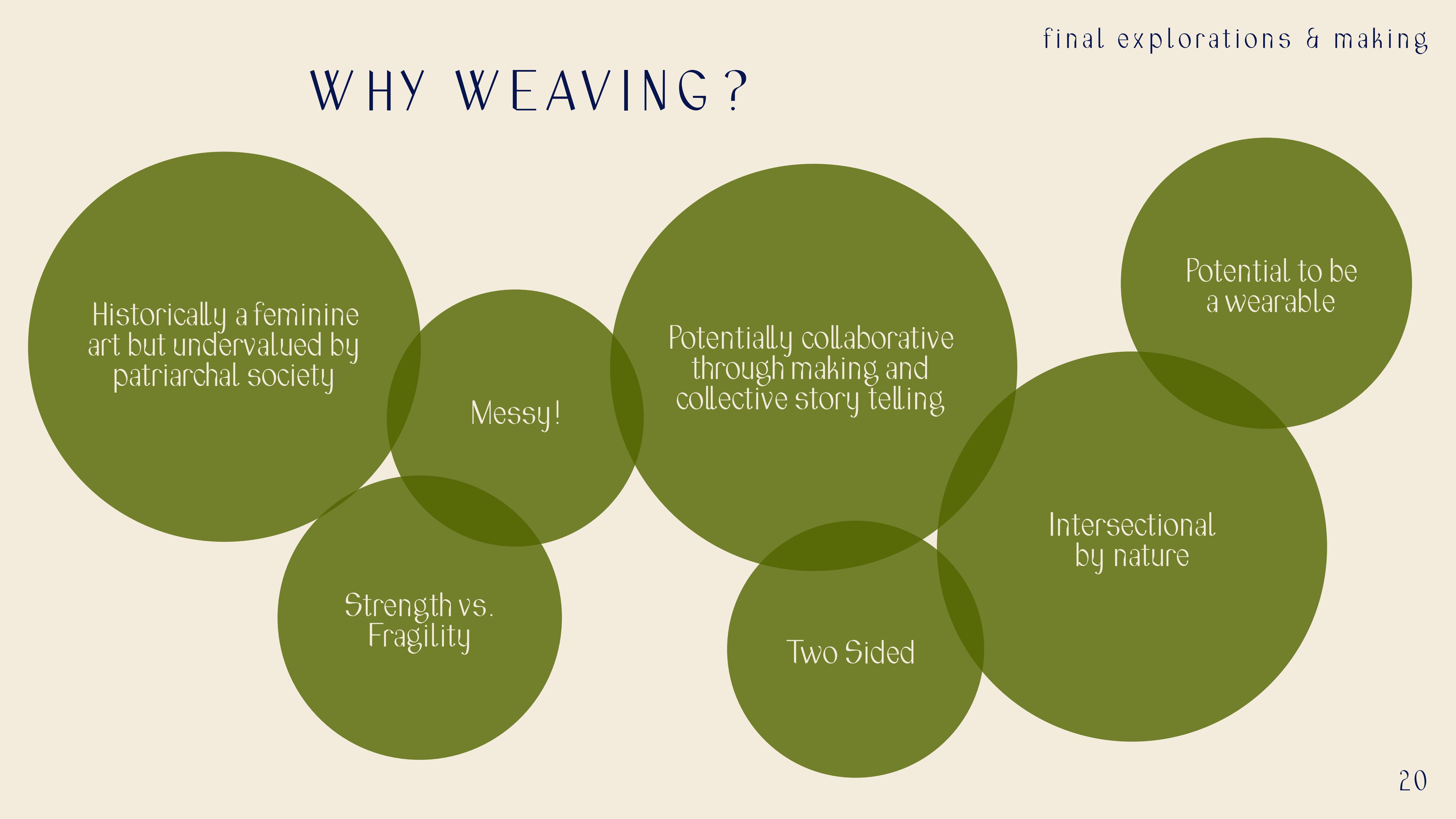
Intersectional by nature

Two Sided

Strength vs.  
Fragility

Messy!

# WHY WEAVING?



Historically a feminine art but undervalued by patriarchal society

Potentially collaborative through making and collective story telling

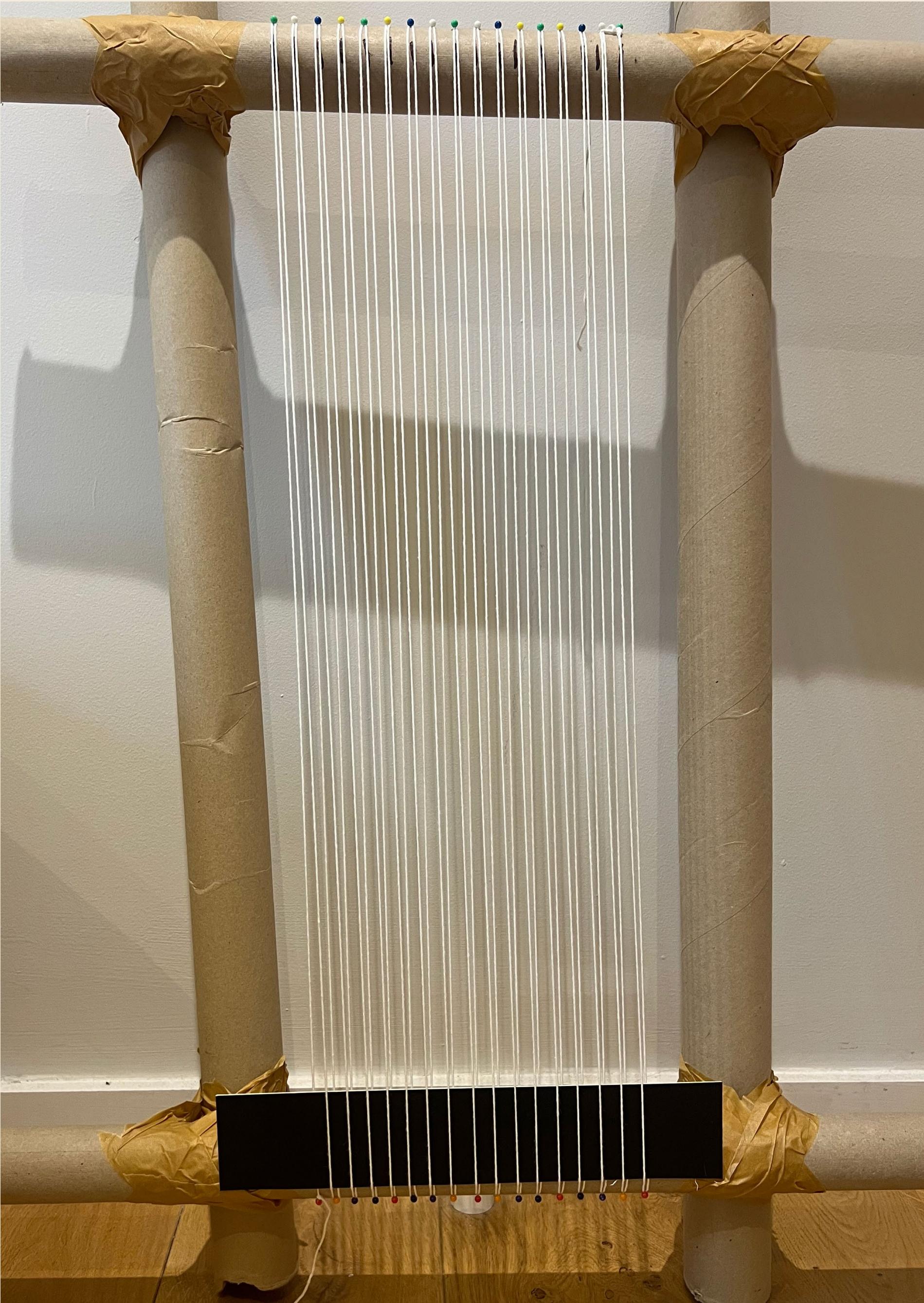
Intersectional by nature

Two Sided

Strength vs.  
Fragility

Messy!

Potential to be a wearable



# CONSIDERATIONS

## Data Source

The Design Economy 2018 Report

## Material

Cotton yarn

## Colors + Graphic Decisions

Links back to my initial publication + inspired by W.E.B Dubois infographics & concept of 'messy' history

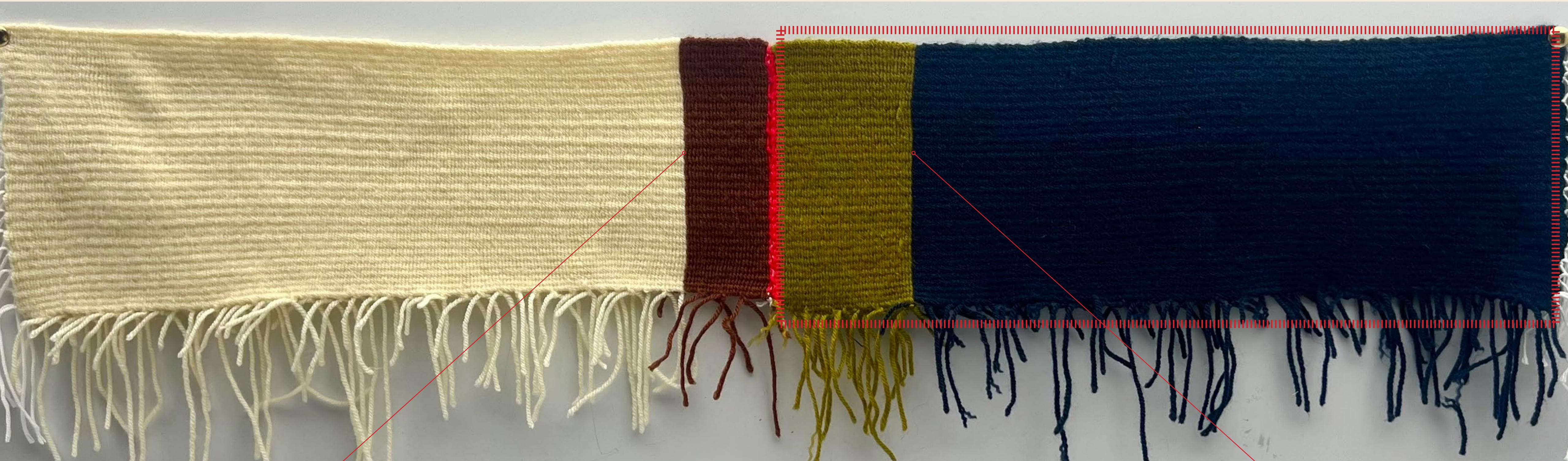
## Method

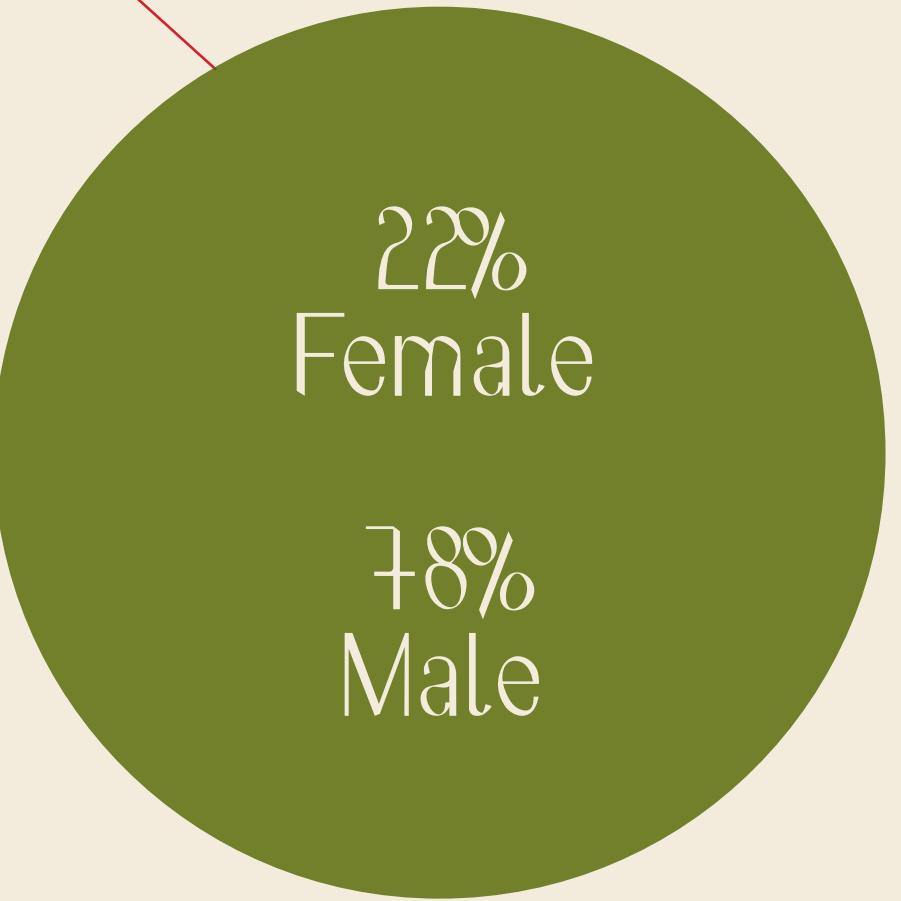
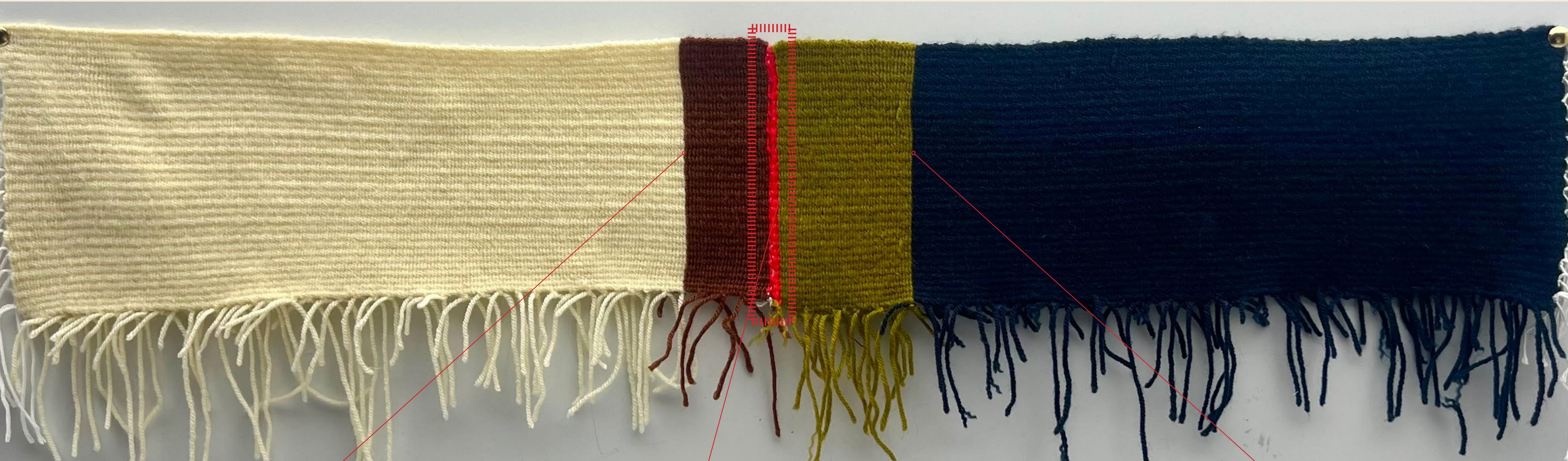
Weaving on my own makeshift loom - approachable and messy & a craft rich in female history + storytelling















## Scarf of statistics on race + gender ratios within the UK design industry

final explorations & making



“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 Partiarchy  
Cheryl Buckley

thank you