



weaving

intersectionality

THE MALE GAZE

initial research

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

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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

Design
Council



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.

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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



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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 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.

17

Design Economy 2018

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initial research

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Director and Head of Architecture



THE MALE GAZE

studio making

CONFORMING TO A MALE
DOMINATED WORLD

GENDER INEQUITY IN
THE DESIGN INDUSTRY

DESIGNING RESISTANCE

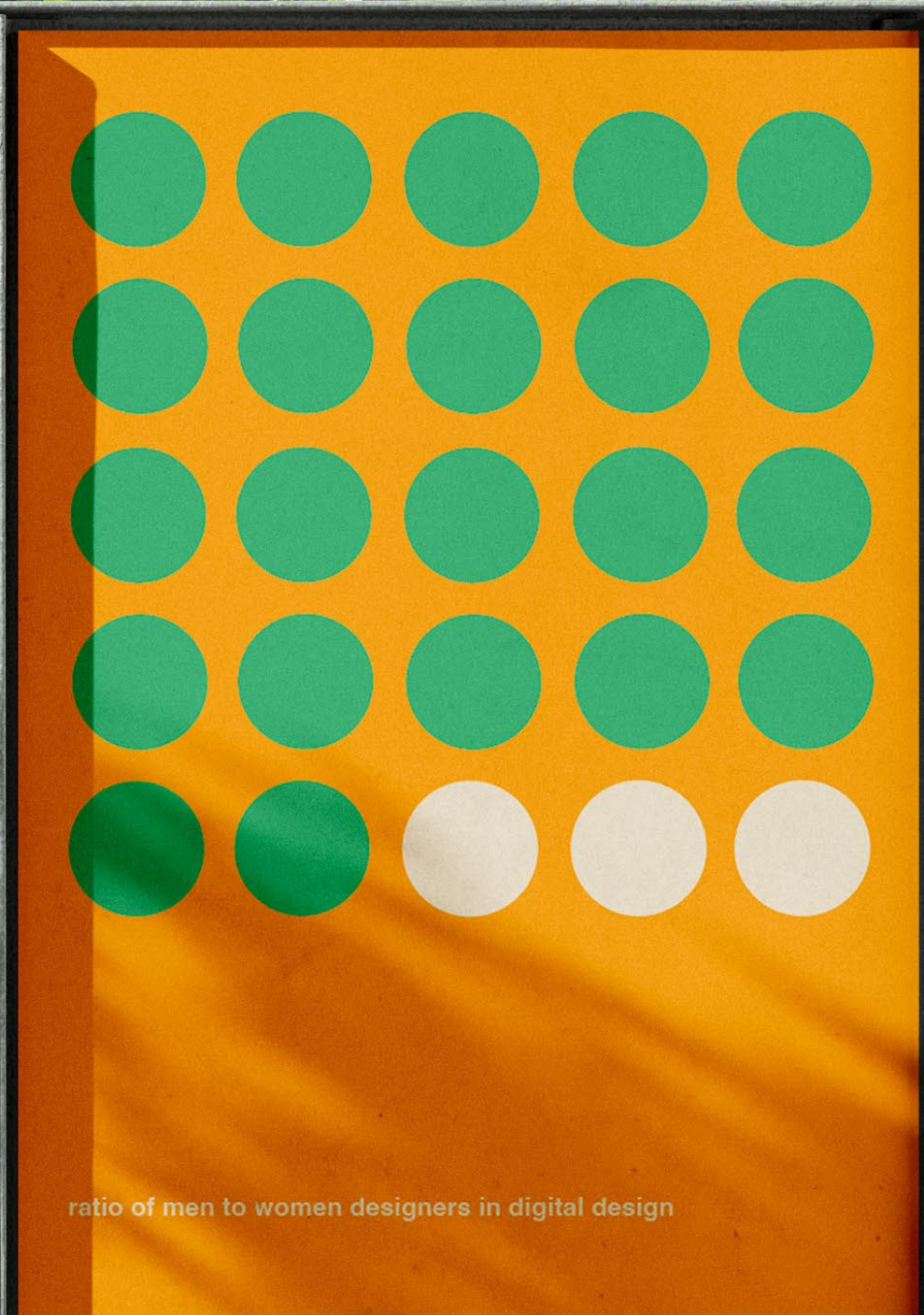
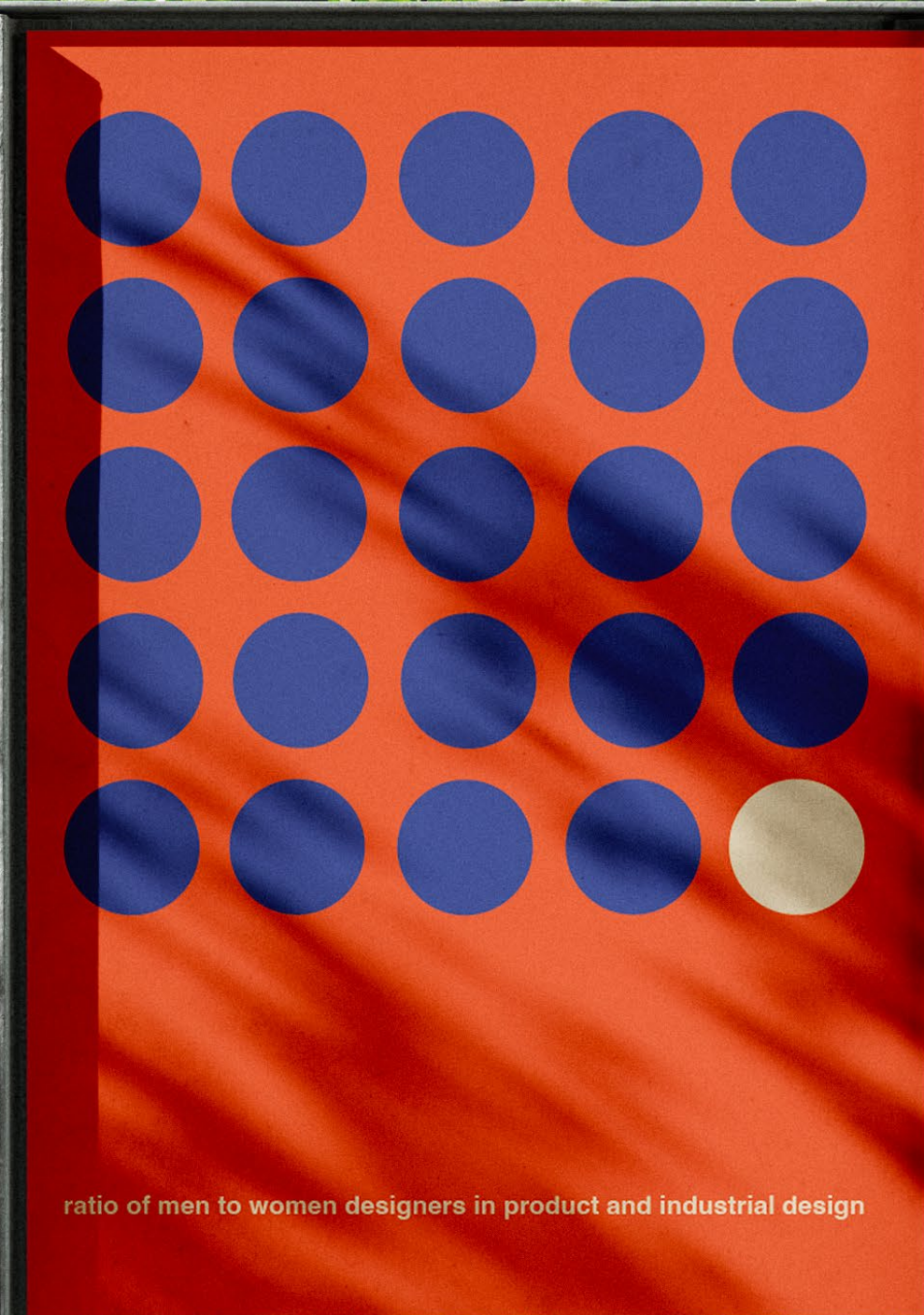
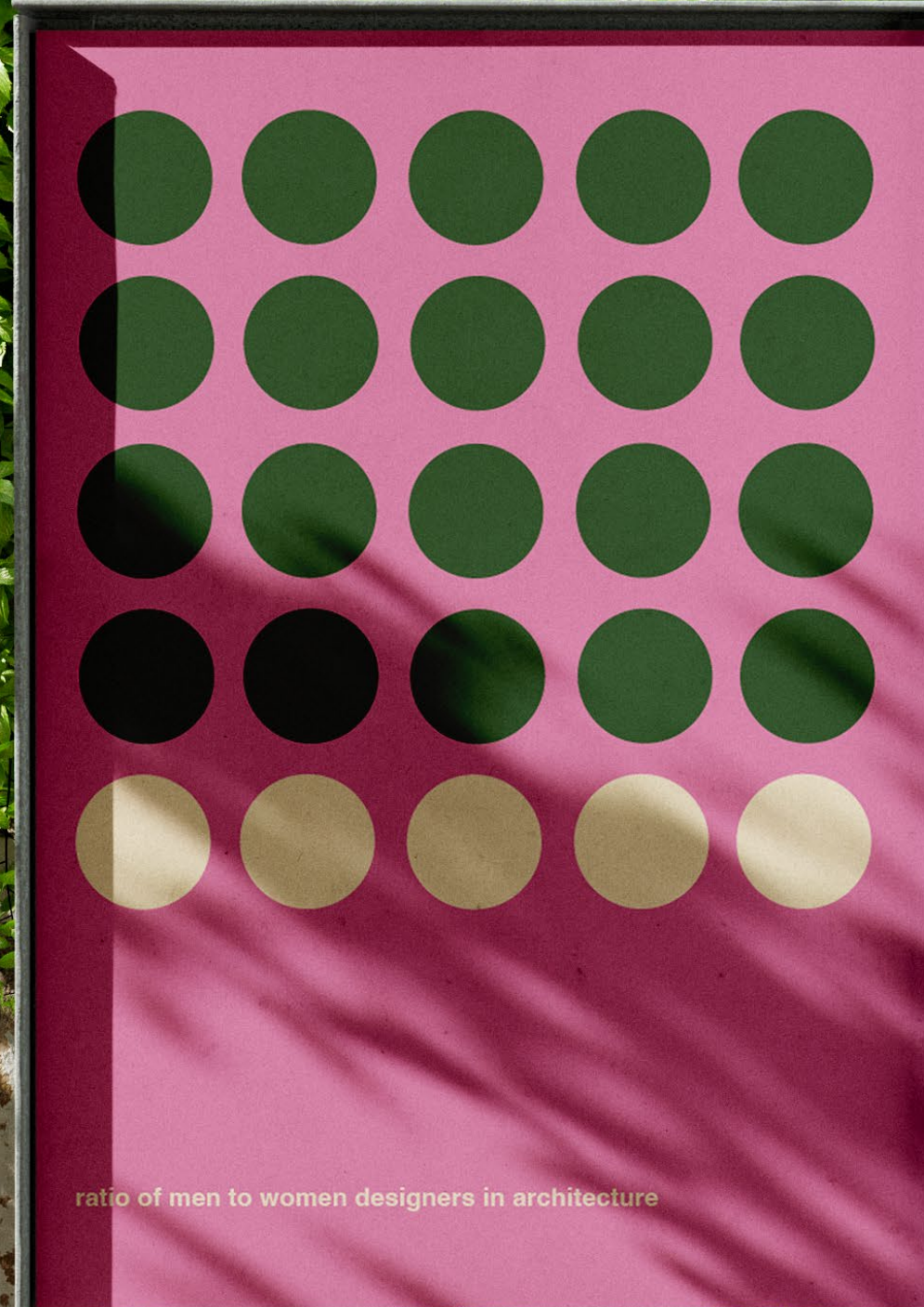
INTERSECTIONALITY

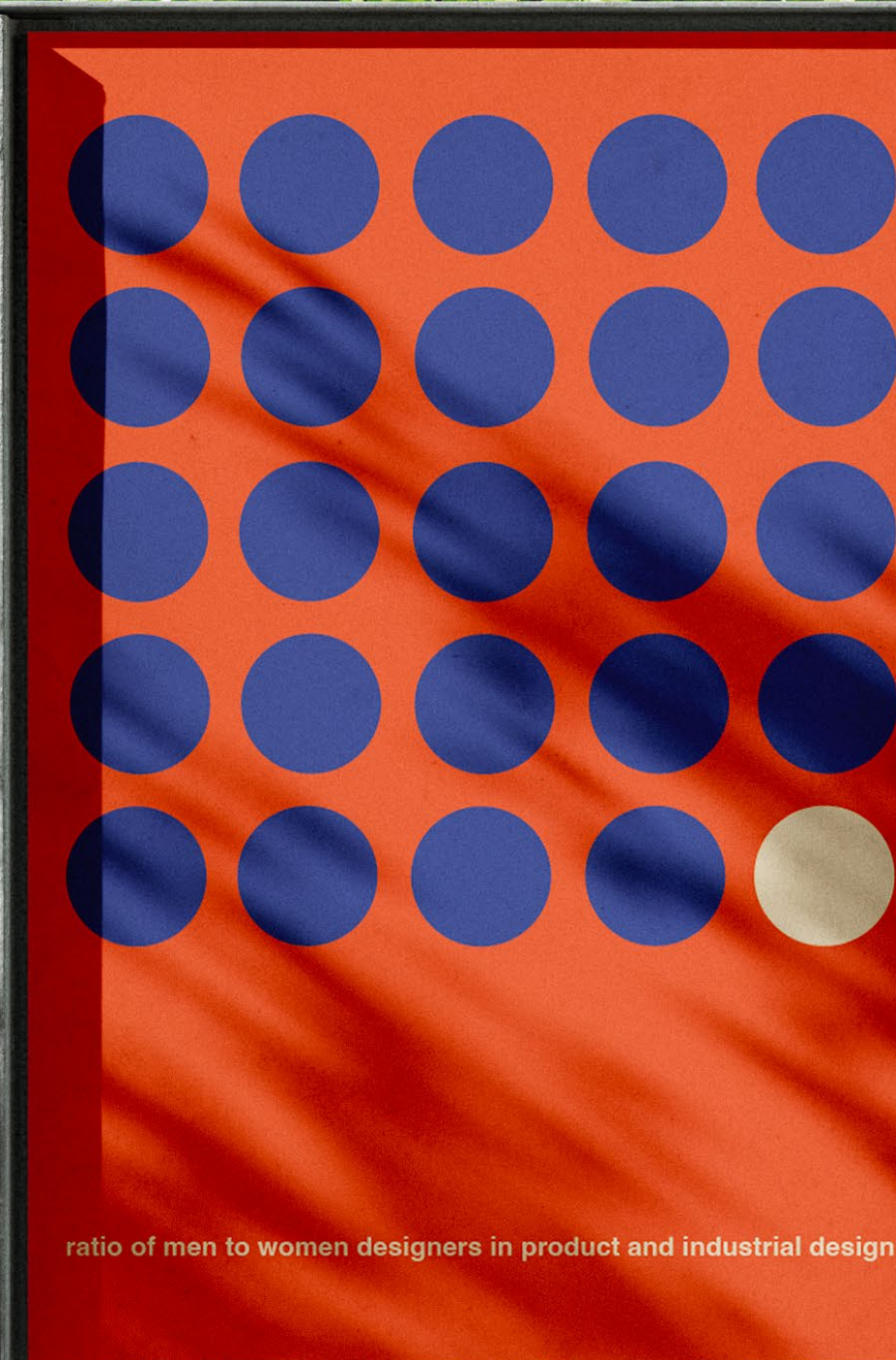
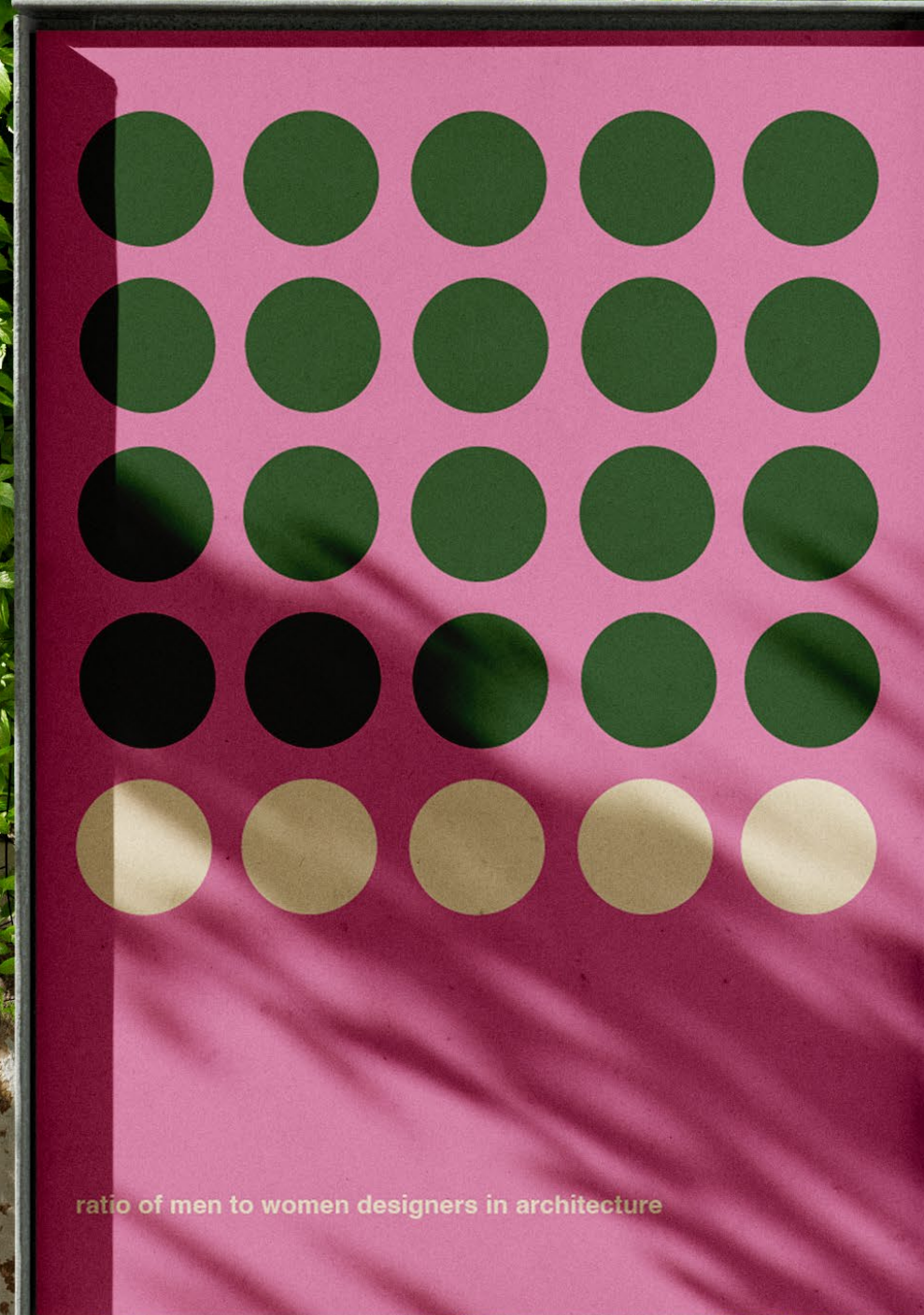
WEAVING INTERSECTIONALITY
TO REPRESENT INEQUITIES IN
THE UK DESIGN INDUSTRY



DESIGNING ADVERTS TO DISPLAY STATISTICS

Mockups based on the UK Design Council report





women make up 63%
of all students studying
creative arts and design
course at university

and yet 78% of the design workfoce is male

where do they go?

INVOICE

TEL: +44 1234 56789
CODE: DESIGN

1 DESIGN STREET
LONDON ENGLAND

**DESIGN ECONOMY
LIMITED, ENGLAND**

TO: WOMEN IN THE DESIGN SECTOR
DATE: JANUARY 1 2018

TERMS: UNFAIR WAGES

1 UNDERPAYMENT OF WAGES	18.5% LESS THAN MEN
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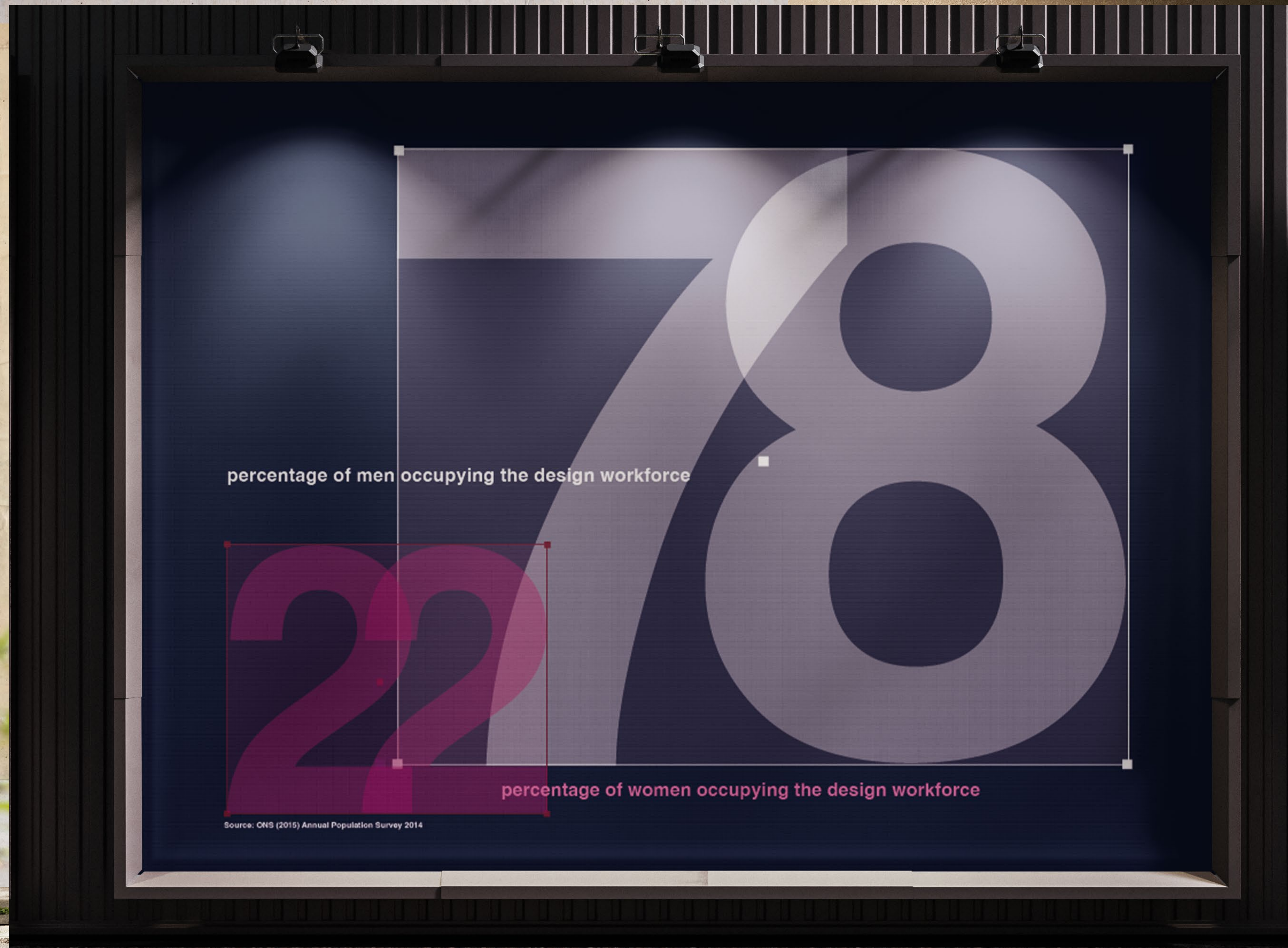
UNDERPAID

"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 make up 63%
of all students studying
creative arts and design
course at university

and yet 73% of the design workforce is male

where do they go?



63%
dying
esign
sity

e is male

"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."

JOAN RIVIERE
1929

THE HIDDEN TRUTH

Similar to the concepts written in Joan Riviere's paper on 'Womanliness as a Masquerade' from 1929, today's culture and societal norms force many to wear a 'mask' or alter their personalities to conform to a male dominated landscape. Regardless of positively washed gender inclusive messaging advertised by many corporations, the reality tells a different story.

This short publication serves as a vehicle to spread awareness for the often ignored and hidden gender inequality in the design industry. The facts conveyed in the following pages are taken from a small paragraph titled 'Design has a Diversity Challenge' on page 17 of the Design Economy 2016 report from the Design Council.

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

women make up

63%

of students
studying design

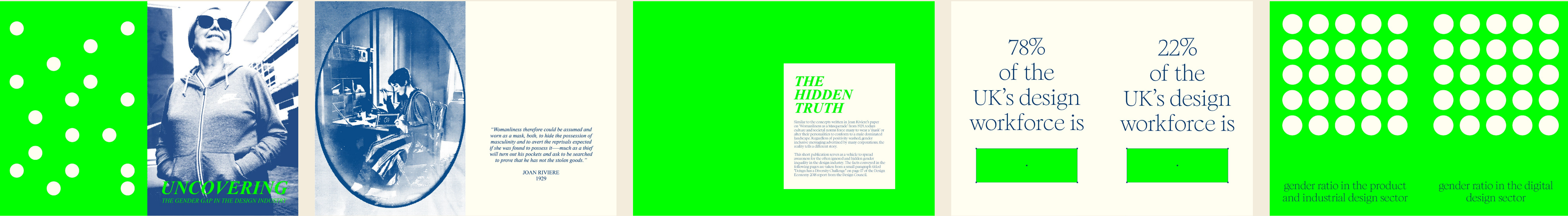
only
17% of
design
managers
are
female

women
working as product,
clothing & related designers
earn 18.5% less than their
counterparts

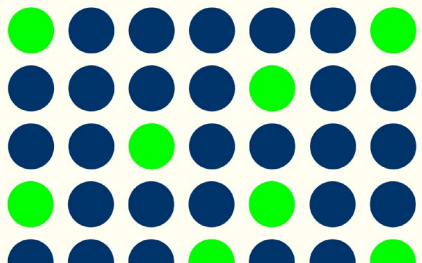
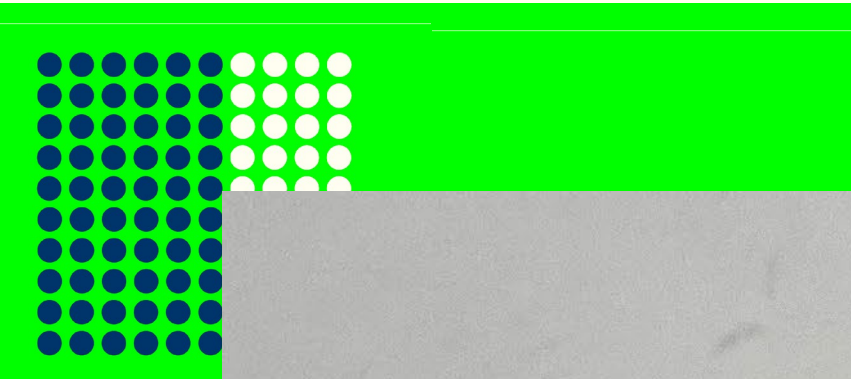
references

This publication is inspired by the following design resources:

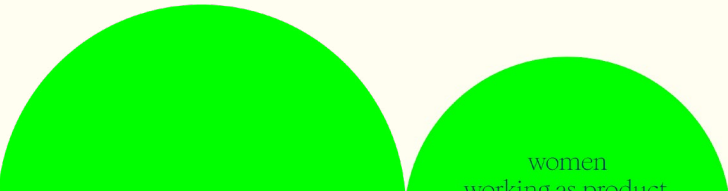
- Joan Riviere (1929) 'Womanliness as a Masquerade' (reprinted in Design Council, 2016) [Design Council, Design for Change, London](#)
- Design Council (2016) 'The Design Economy 2016: The State of Design in the UK' (pp. 17)
- Design Council (2016) 'Design for Change, London' (pp. 17)
- Design Council (2016) 'Design for Change, London' (pp. 17)



women make up

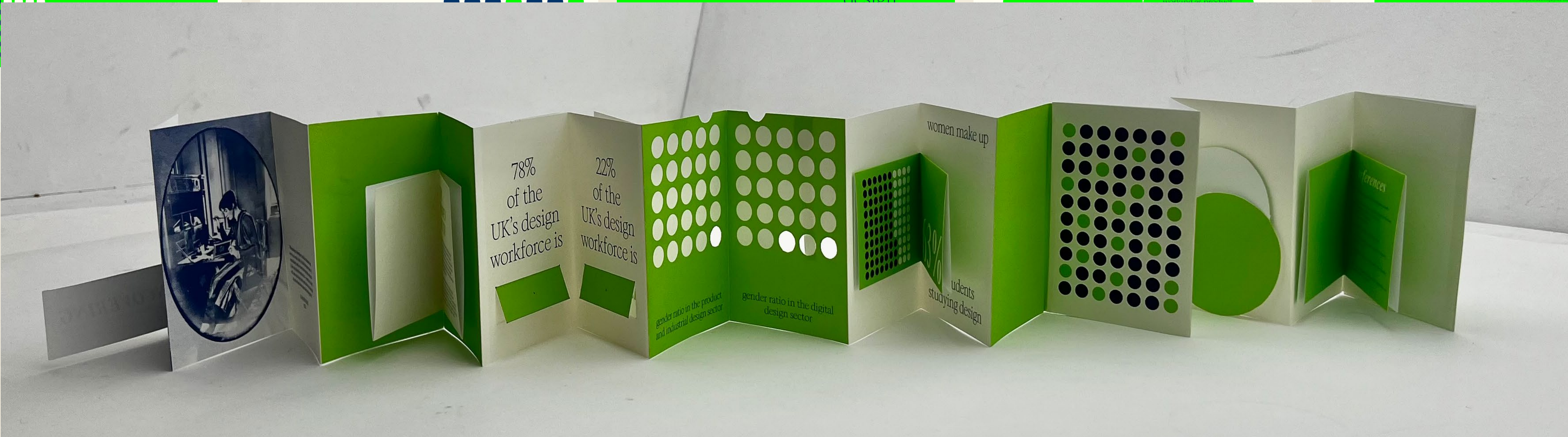


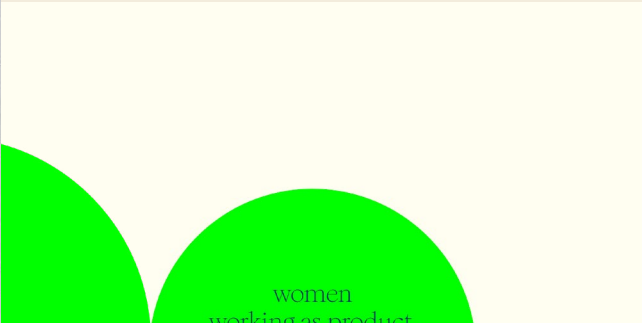
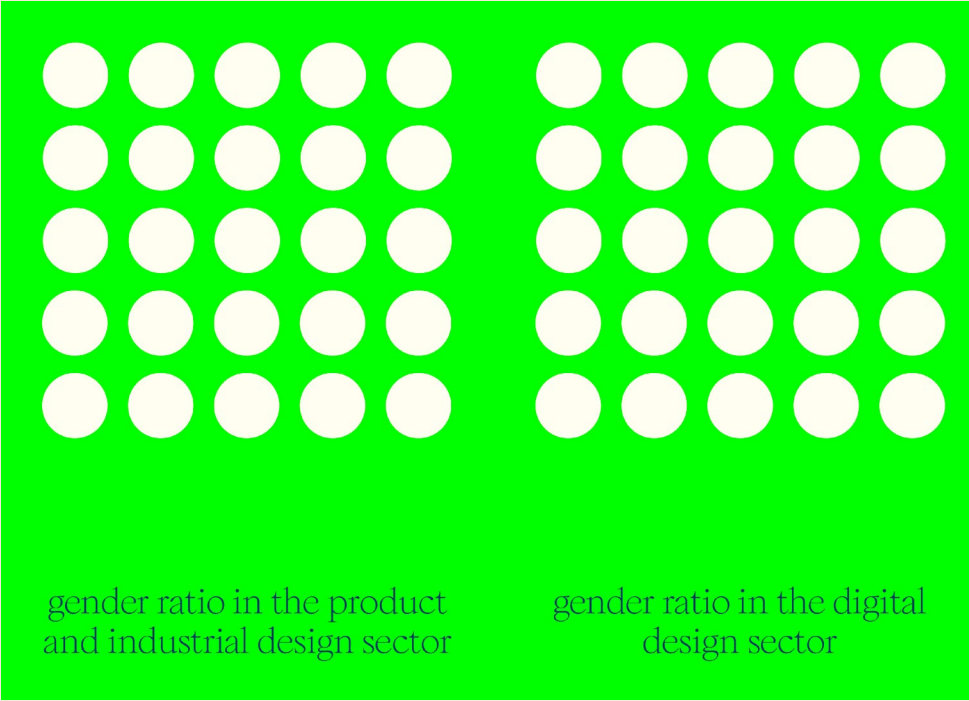
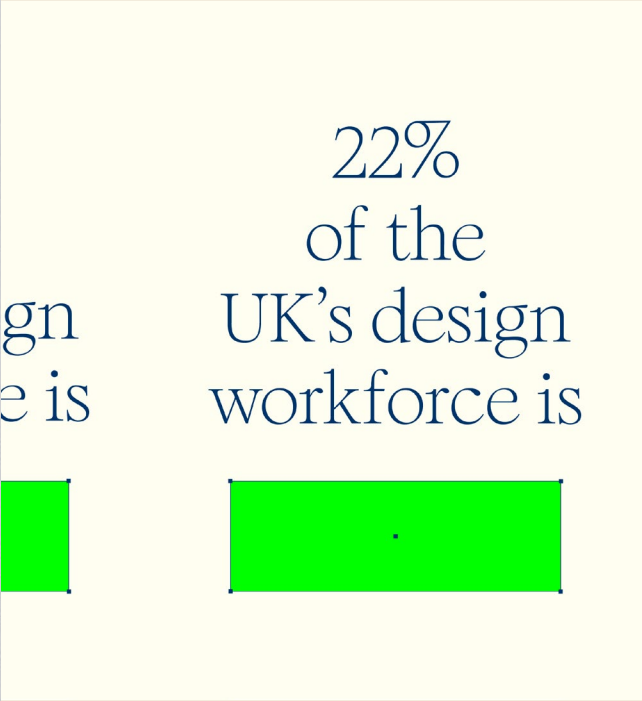
only
17% of
design



references

References
1. Design Council
2. Design Council
3. Design Council
4. Design Council
5. Design Council
6. Design Council
7. Design Council
8. Design Council
9. Design Council
10. Design Council





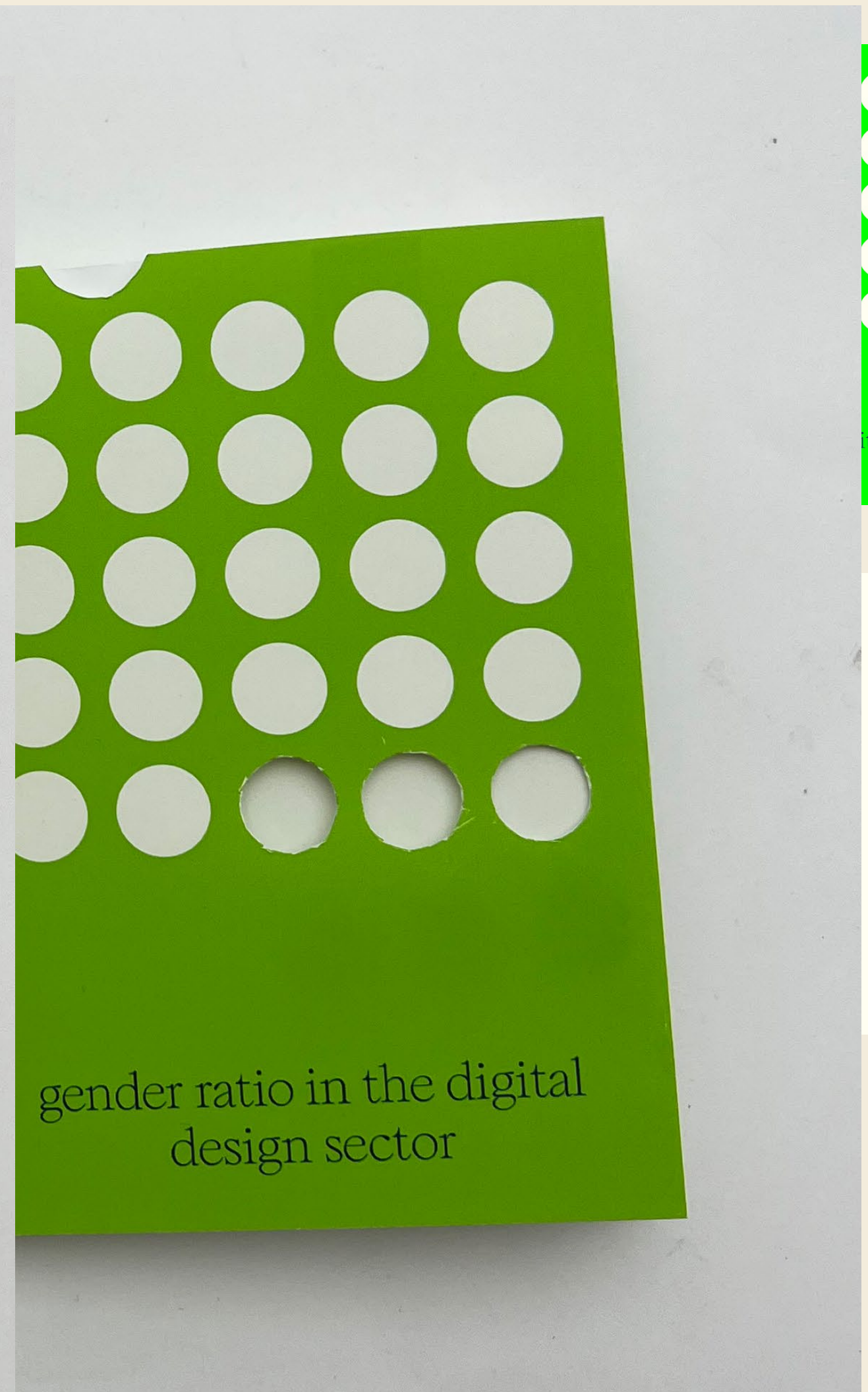
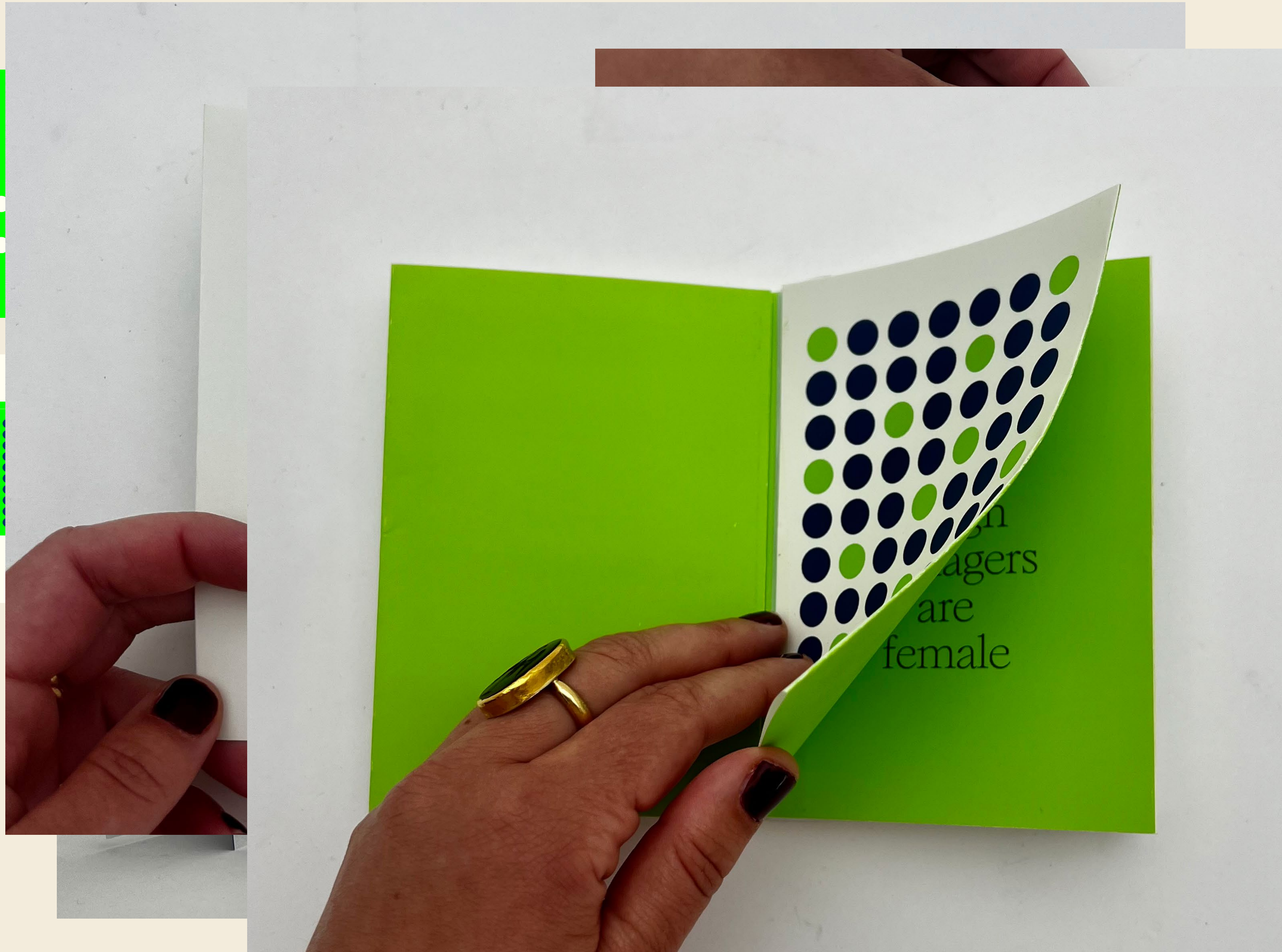
references

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workforce is

MALE

gender ratio in the product
and industrial design sector

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THE MALE GAZE

(re)positioning

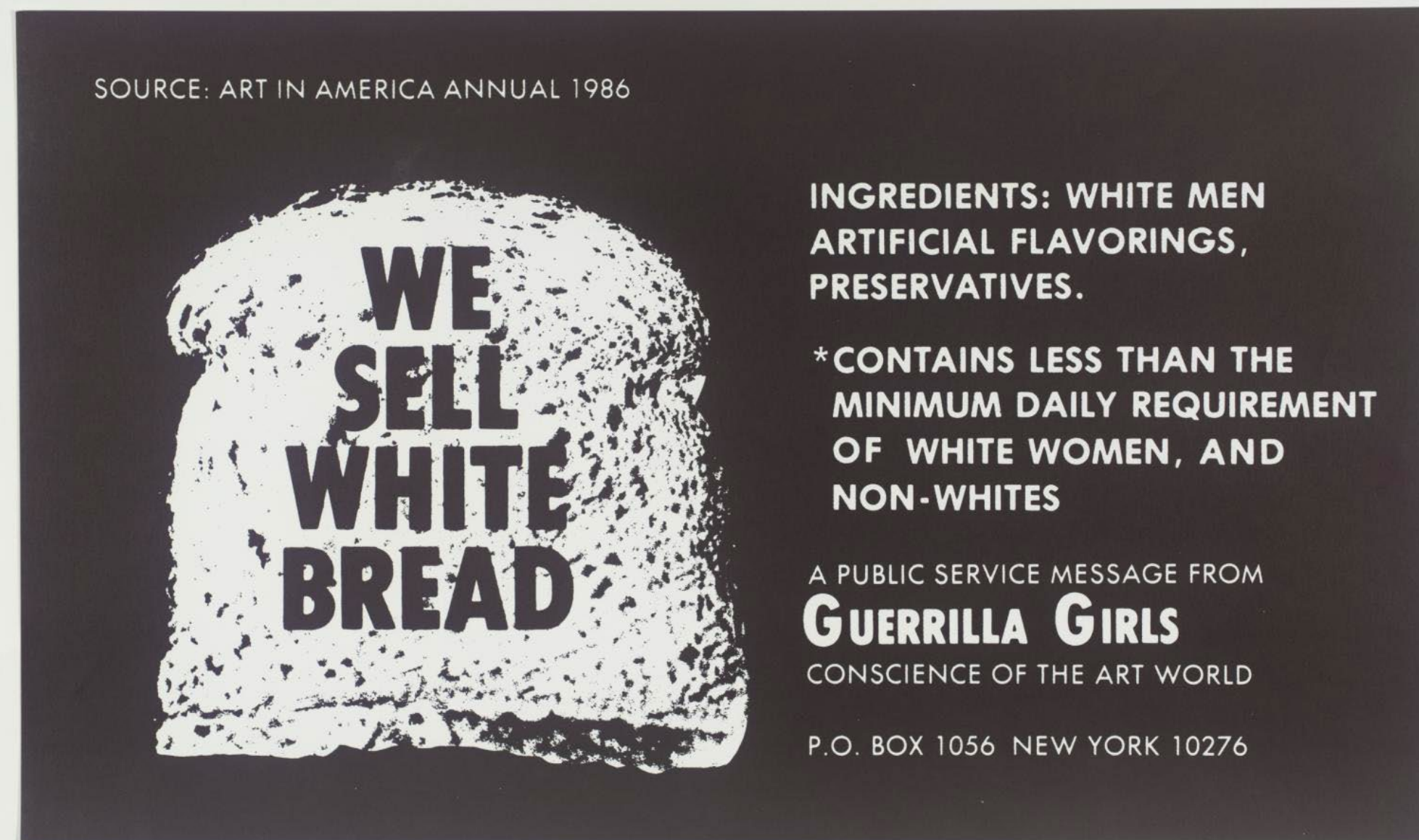
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GUERRILLA GIRLS

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





RE-DESIGNING ADVERTS FOR SHOCK VALUE

As inspired by Guerilla Girls and disruptive
resistance based design





Join the fight to raise the industrial design gen

I WANT YOU



for **LESSER SALARY**
THAN MEN NOW!

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.





W C D

DESIGNERS



"WANT
YOU"

JOIN YOUR COUNTRY'S ARMY!


GOD SAVE THE FEMALE DESIGNERS

Reproduced by permission of LONDON OPINION

Printed by the Victoria House Printing Co., Ltd., Tudor Street, London, E.C.

Reproduced from an original poster, held by the Imperial War Museum, by Gavin Martin Ltd.

WANT YOU



STEP
OR LACK



WOMEN MA

LESSER SALARY
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HOPE

DESIGNERS



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Reproduced from an original poster, held by the Imperial War Museum, by Gavin Martin Ltd.



**HELLO DESIGNERS!
THIS IS LIBERTY SPEAKING—
BILLIONS OF WOMEN ARE NEEDED
AND NEEDED NOW**

Supplement to Engineering & Mining Journal, September 21, 1918.

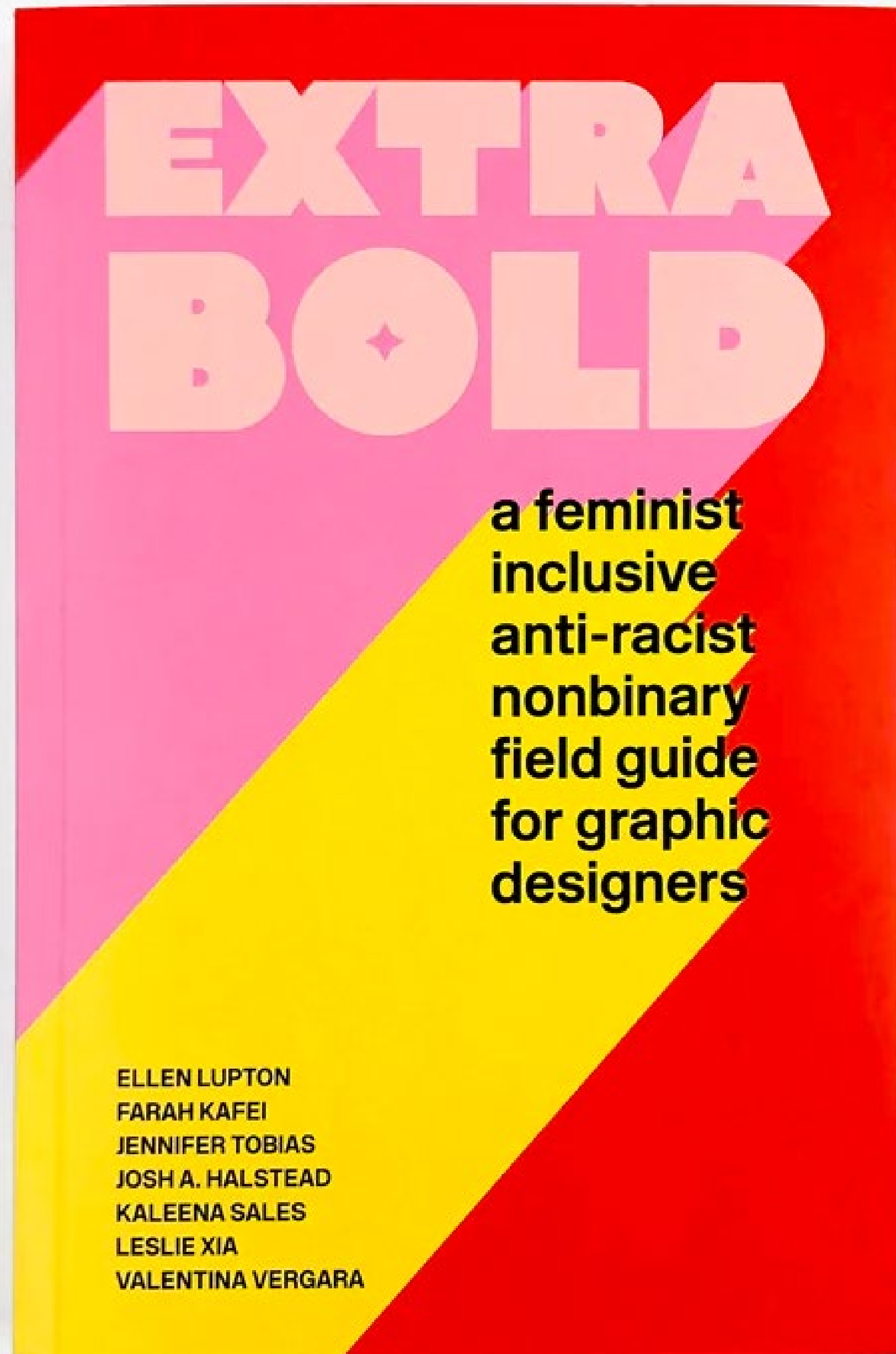


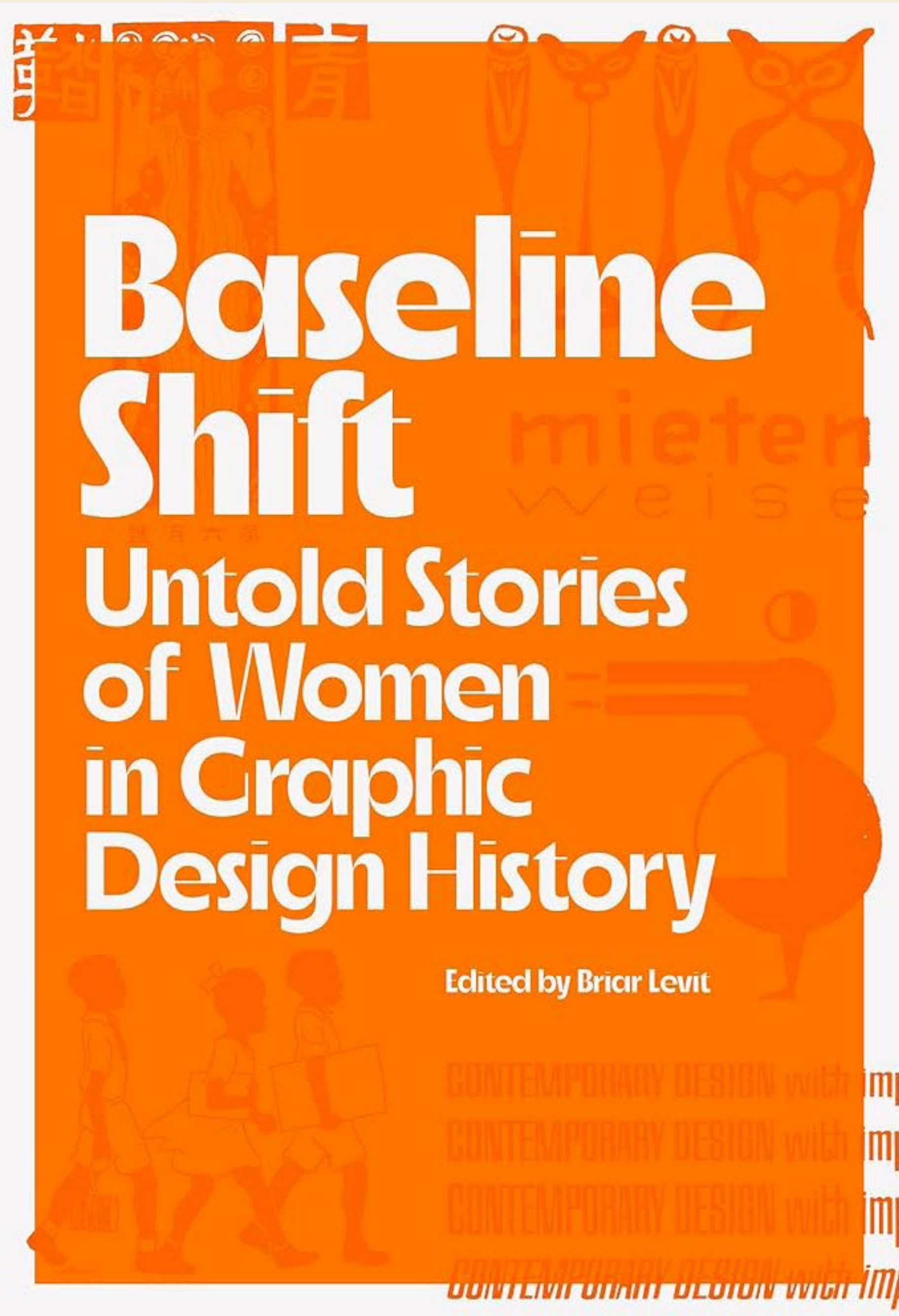
OPE

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

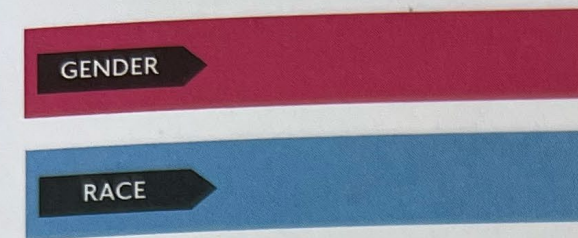
INTERSECTIONALITY

WEAVING INTERSECTIONALITY
TO REPRESENT INEQUITIES IN
THE UK DESIGN INDUSTRY

FROM EXTRA BOLD

Ellen Lupton and Jennifer Tobias

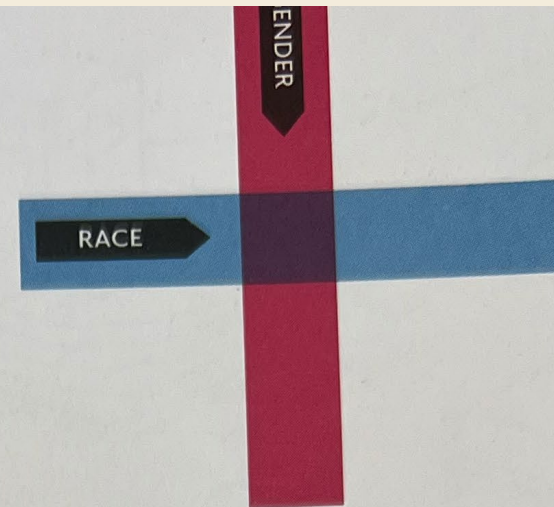
(re)positioning



single-axis view of discrimination

into countless lanes. A cisgender woman could be Black, queer, and middle-class; she could also be a Muslim designer with a learning difference. Identities aren't fixed. At any given moment, we might experience some identities more strongly than others.

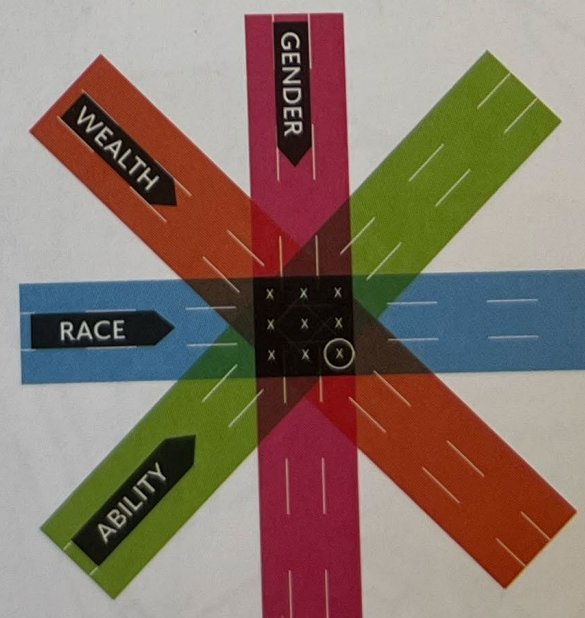
Some parts of identity are based in biology, while others emerge because of society. Over time, we make choices about who we are and how we want others to see us. Class, gender, race, disability, and religion are socially constructed categories. They are reinforced by laws, institutions, and designed environments as well as by individual actions and attitudes. In a college classroom or a creative agency, a designer



intersectional view of discrimination

may be perceived differently because of their native language, nationality, age, immigration status, or family duties as well as their race or gender. Movements such as feminism and Civil Rights activism have helped transform social attitudes.

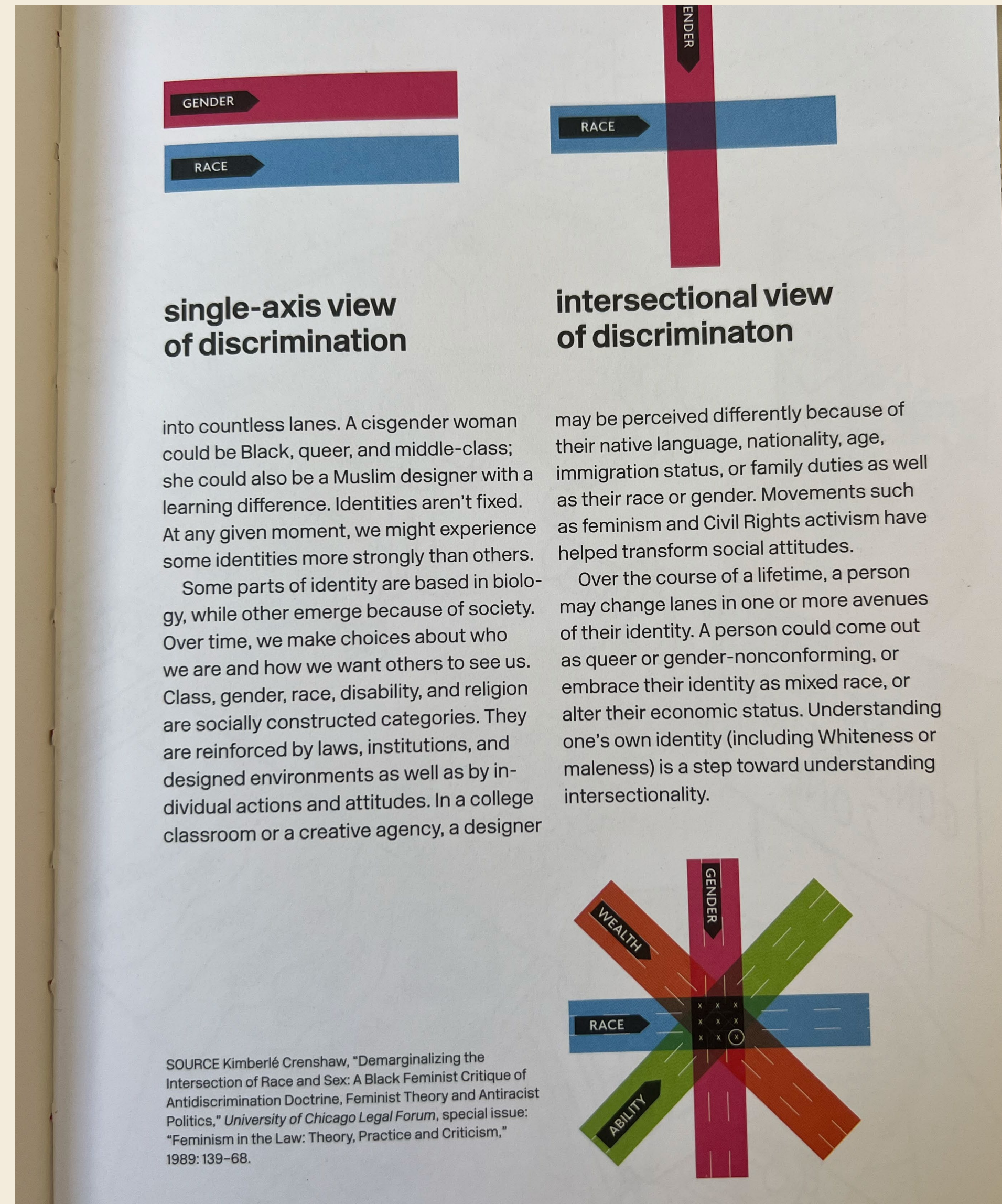
Over the course of a lifetime, a person may change lanes in one or more avenues of their identity. A person could come out as queer or gender-nonconforming, or embrace their identity as mixed race, or alter their economic status. Understanding one's own identity (including Whiteness or maleness) is a step toward understanding intersectionality.



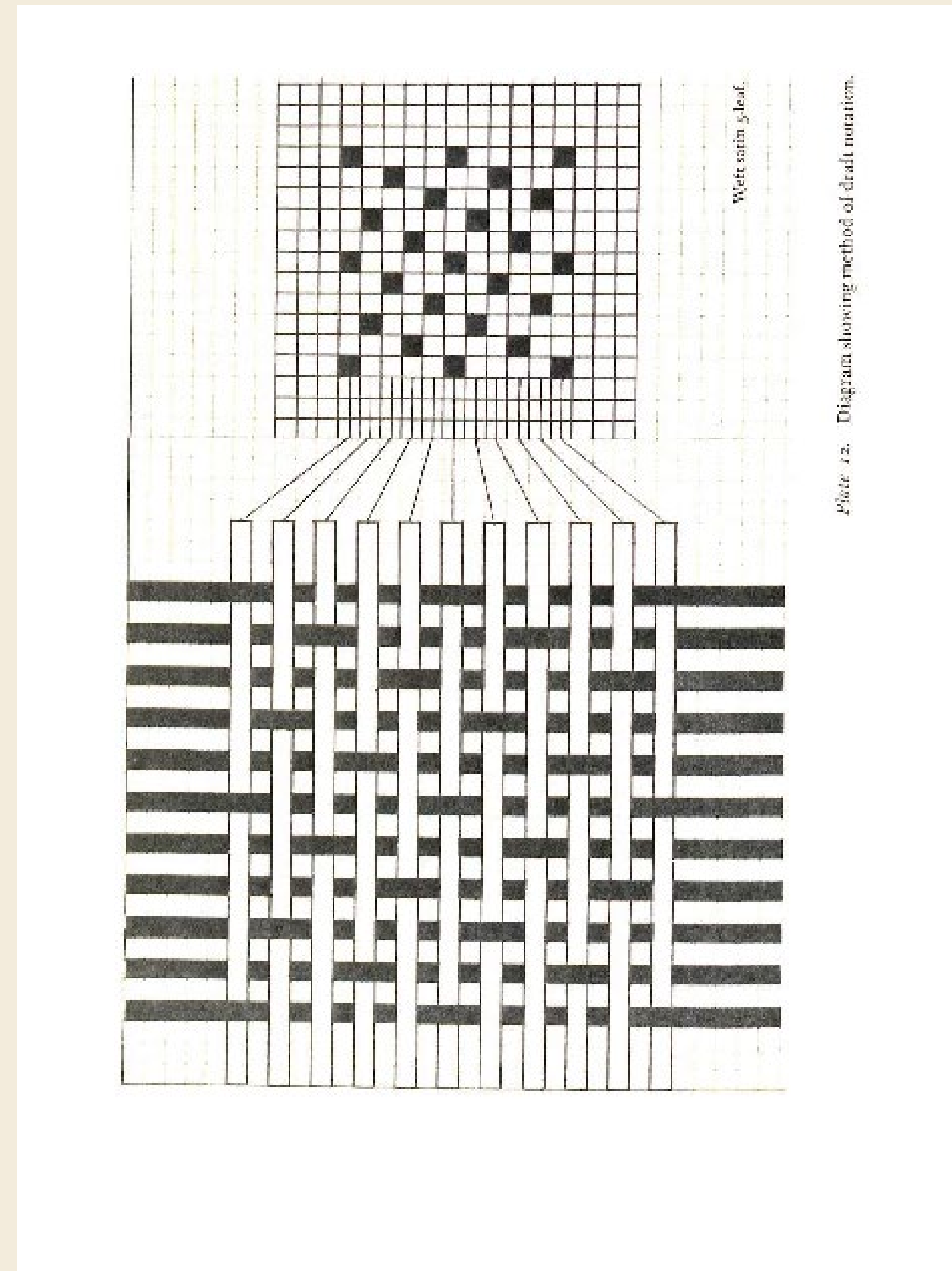
SOURCE Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," *University of Chicago Legal Forum*, special issue: "Feminism in the Law: Theory, Practice and Criticism," 1989: 139–68.

FROM EXTRA BOLD

Ellen Lupton and Jennifer Tobias

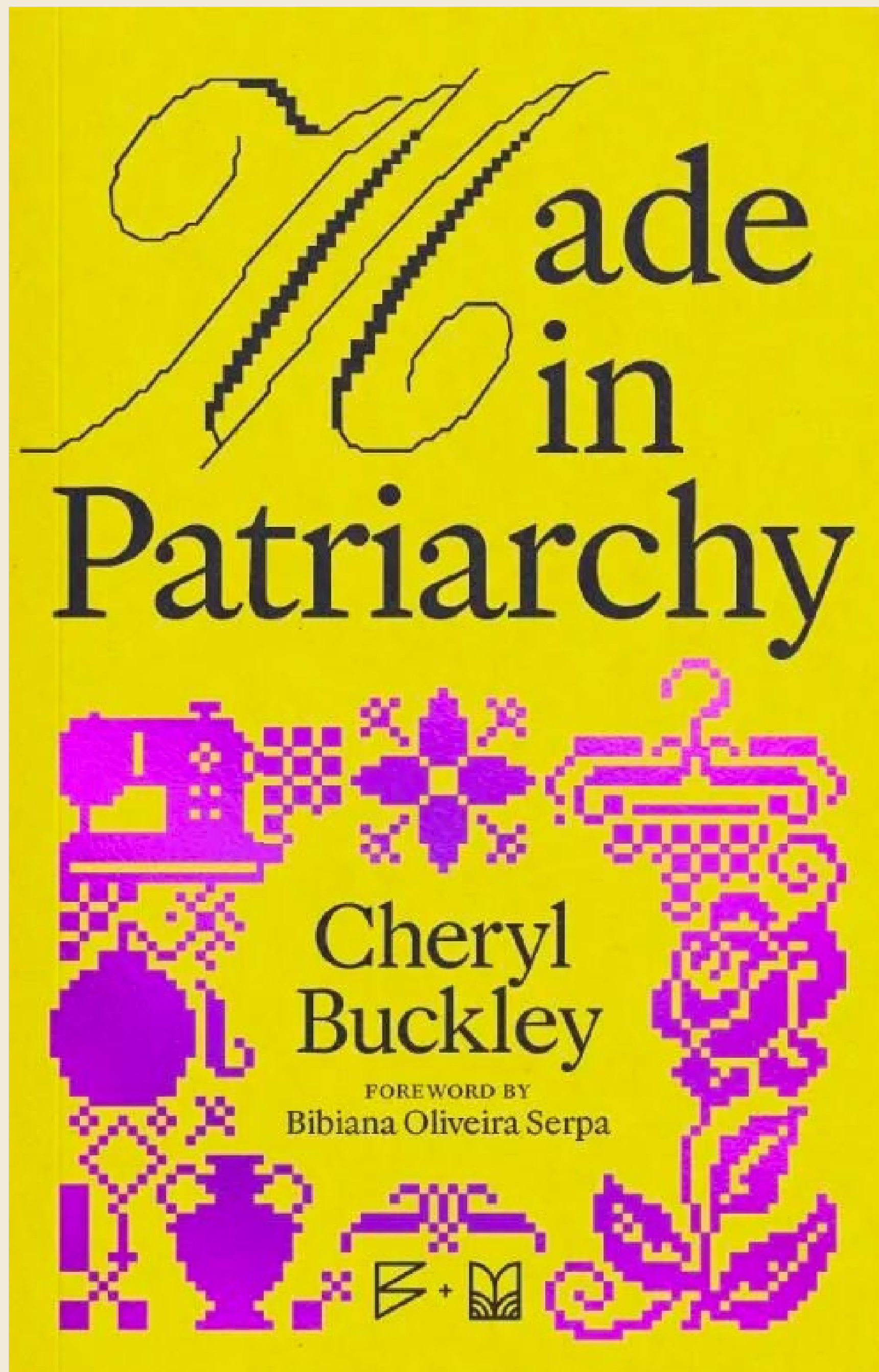


(re)positioning



FROM ON WEAVING

Annie Albers



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)



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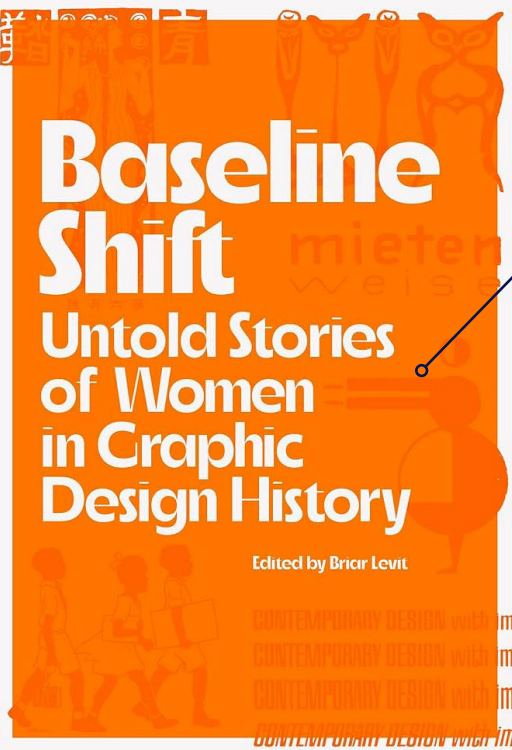
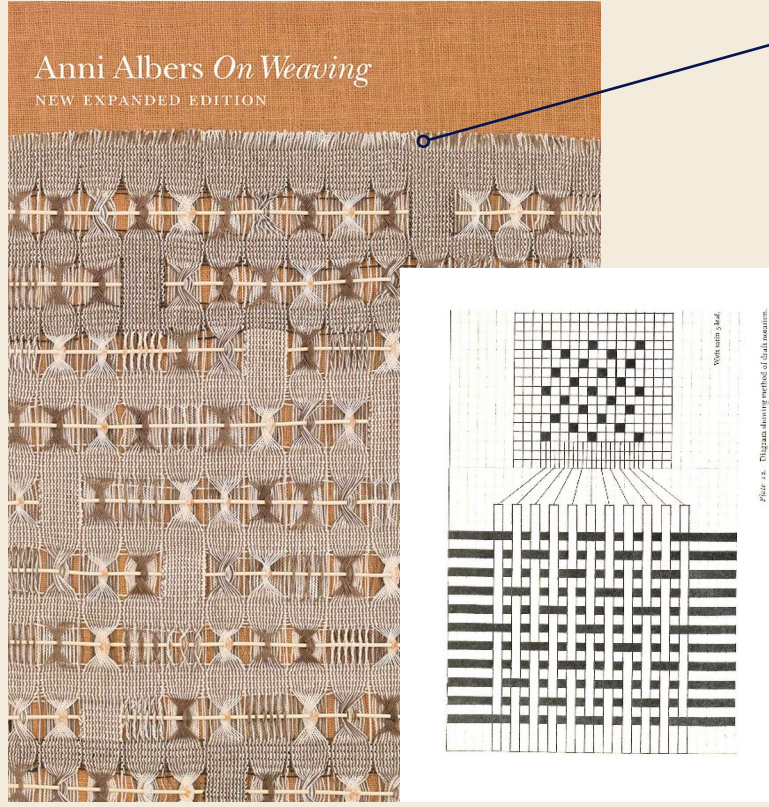
final explorations & making

Experimentation



W.E.B Dubois
Infographics

Annie Albers
On Weaving



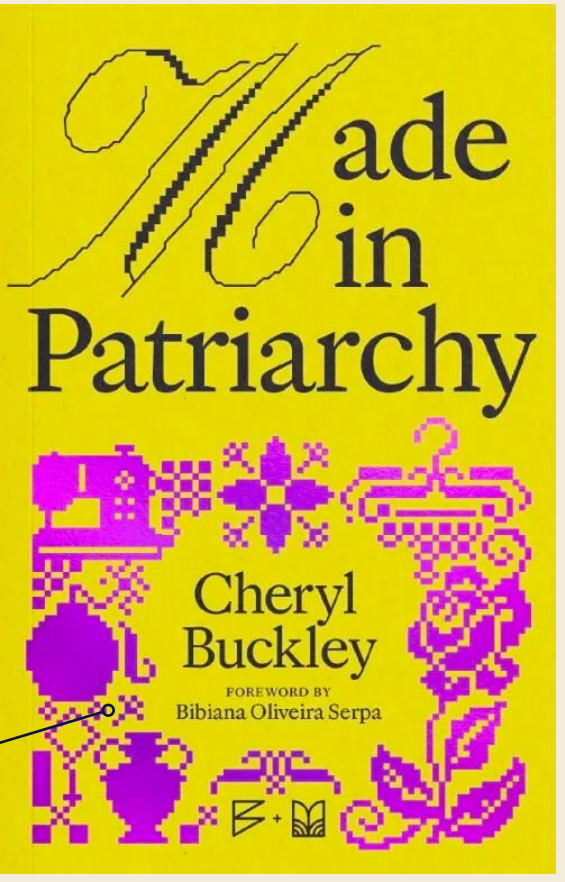
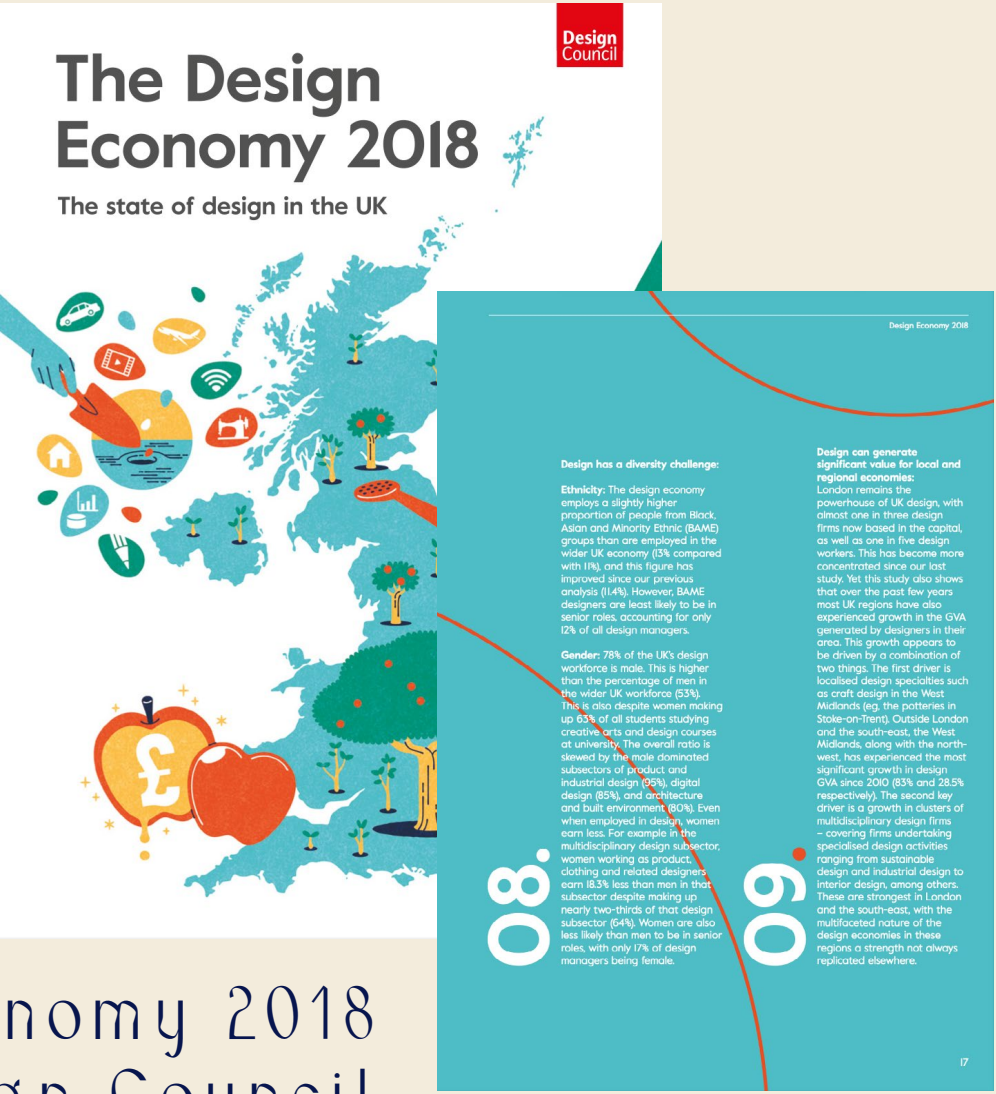
Baseline Shift
Briar Levit

WEAVING INTERSECTIONALITY

Extra Bold
Ellen Lupton &
Jennifer Tobias




The Design Economy 2018
UK Design Council



Made in Patriarchy
Cheryl Buckley


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?

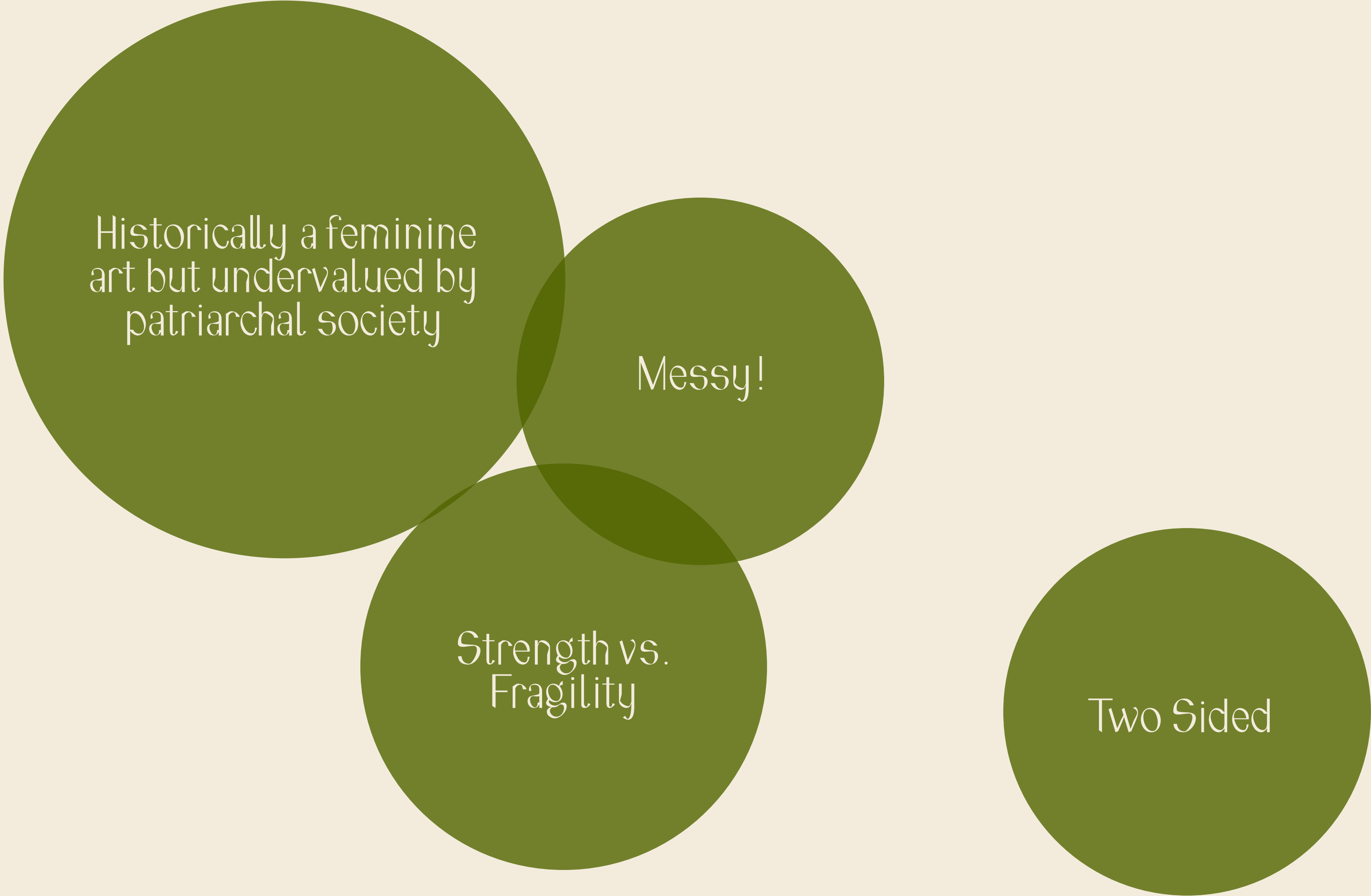


Historically a feminine
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Messy!

Strength vs.
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WHY WEAVING?




Historically a feminine
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Messy!

Strength vs.
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Two Sided

WHY WEAVING?



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Intersectional
by nature

WHY WEAVING?

Historically a feminine
art but undervalued by
patriarchal society

Messy!

Potentially collaborative
through making and
collective story telling

Intersectional
by nature

Strength vs.
Fragility

Two Sided

WHY WEAVING?

Historically a feminine art but undervalued by patriarchal society

Messy!

Potentially collaborative through making and collective story telling

Potential to be a wearable

Strength vs. Fragility

Two Sided

Intersectional by nature

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

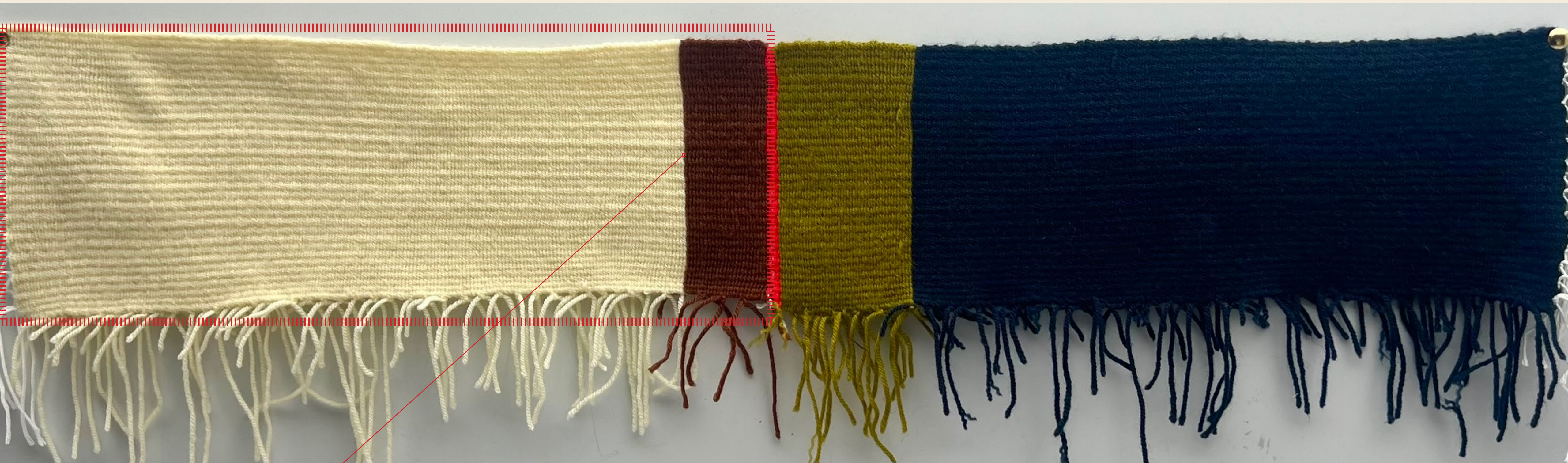
Method

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



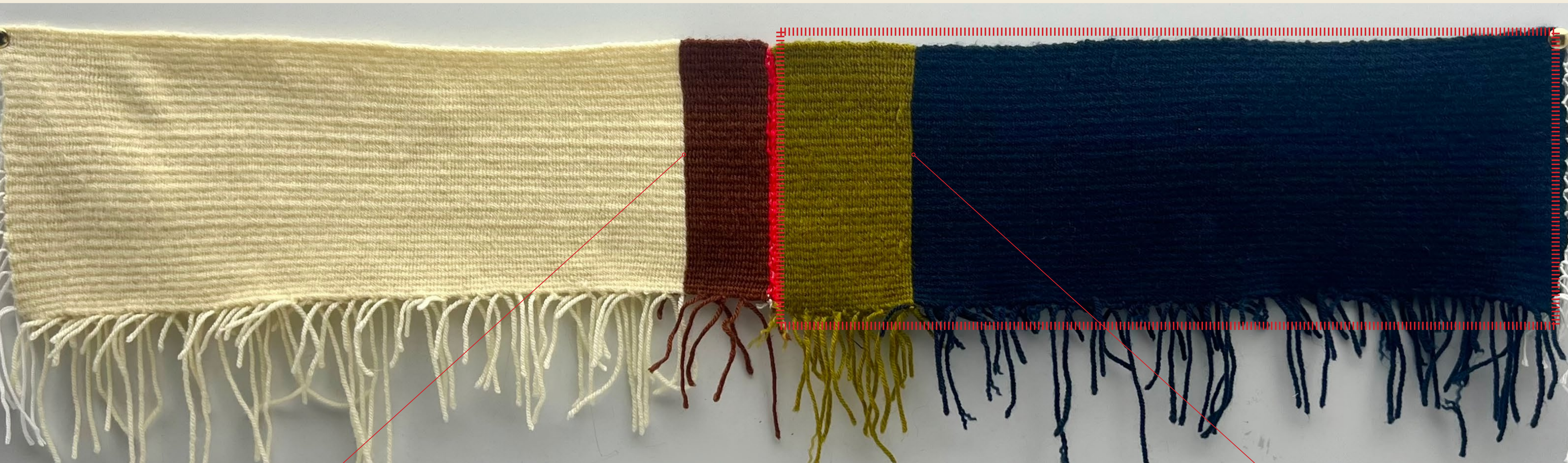






87%
White

13%
Black, Asian,
Minority
Ethnicity

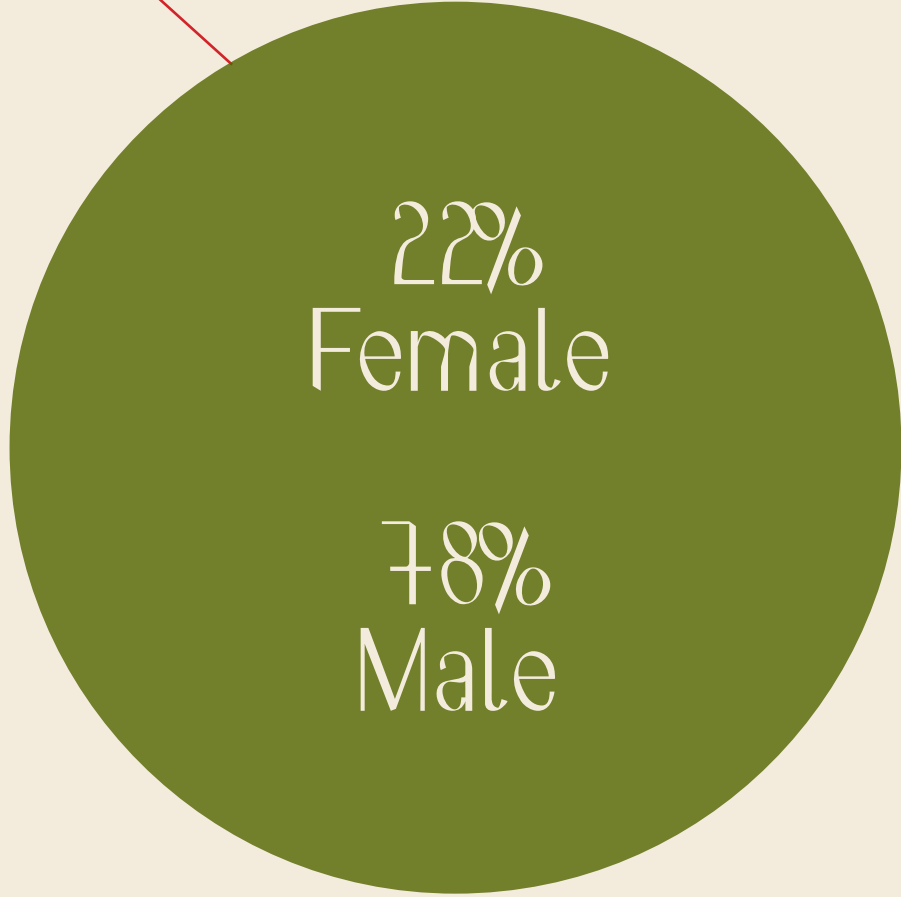
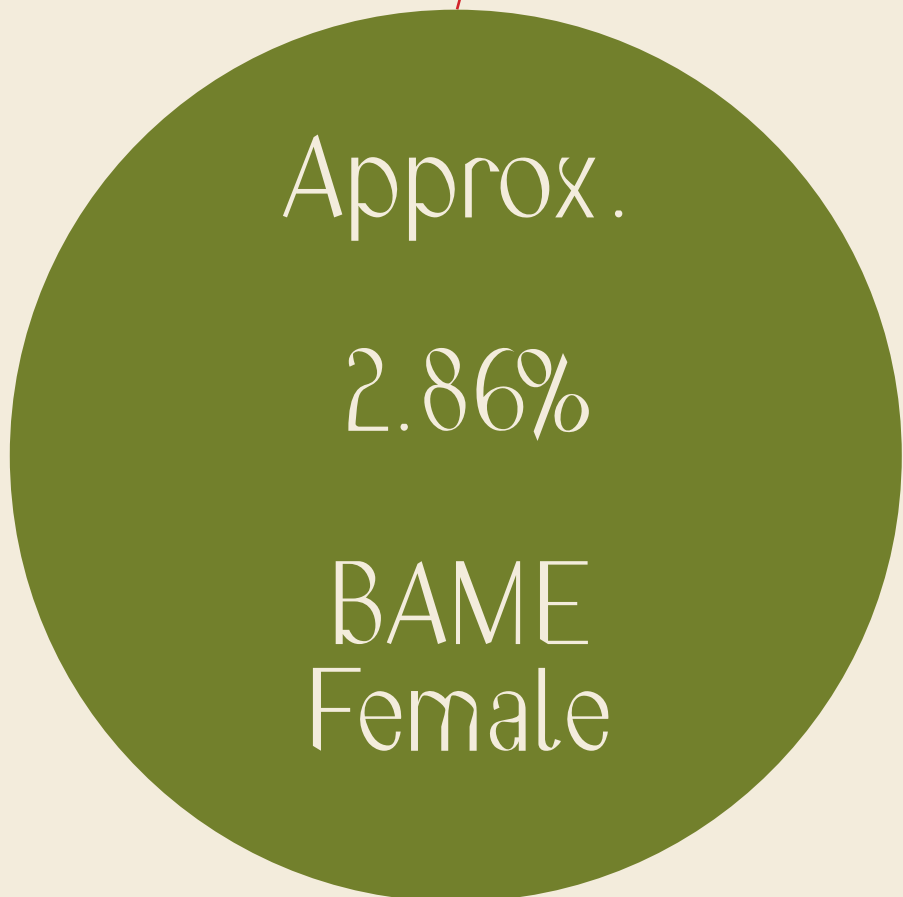
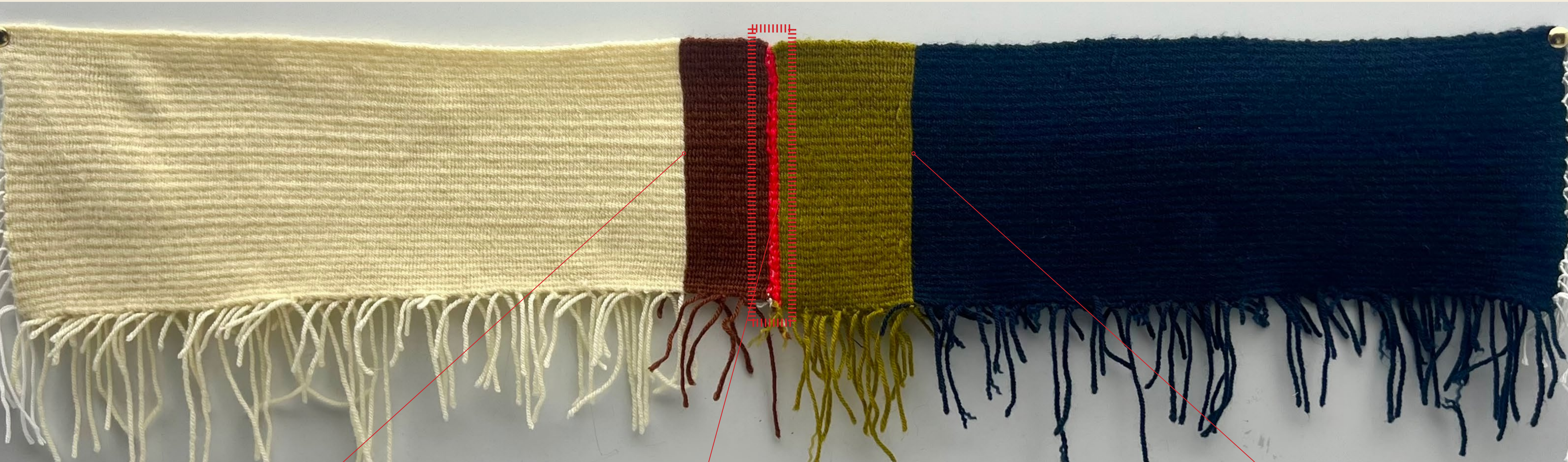


87%
White

13%
Black, Asian,
Minority
Ethnicity

22%
Female

78%
Male







Additional exploration using weights to combat softness of a woven piece + represent 'weight' of the data



“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

thank you