



"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 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.

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EXPOSING THE GENDER GAP IN THE DESIGN INDUSTRY



only 17%
of design managers are female

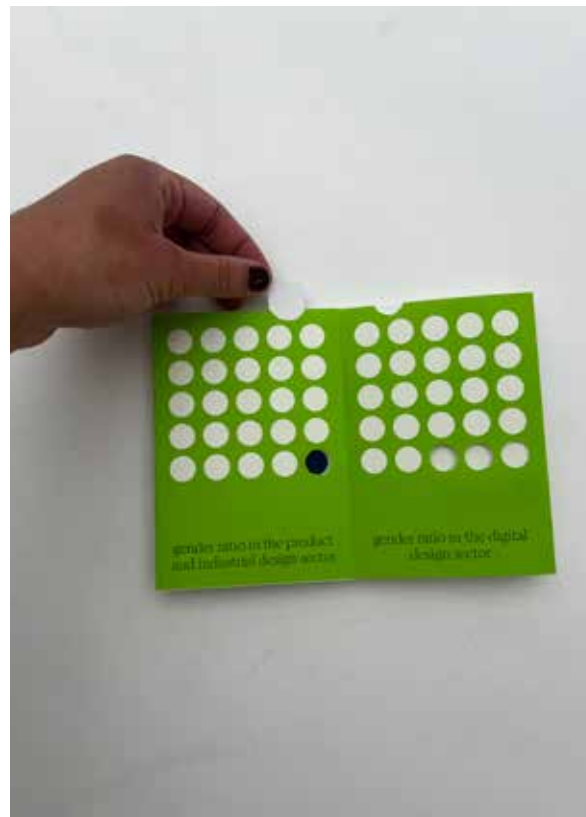


78%
of the
UK's design
workforce is

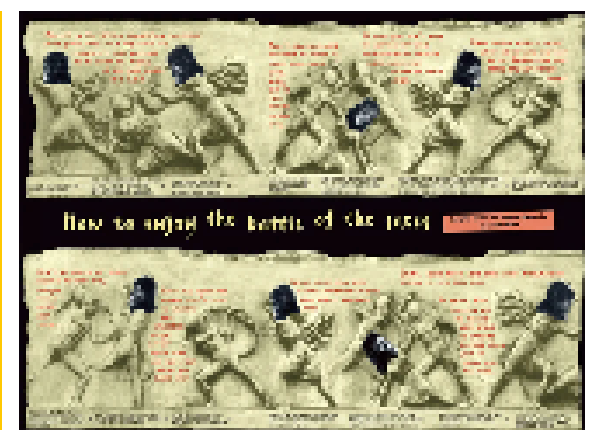
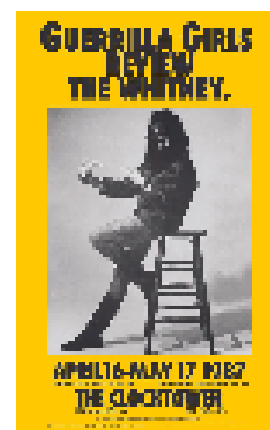
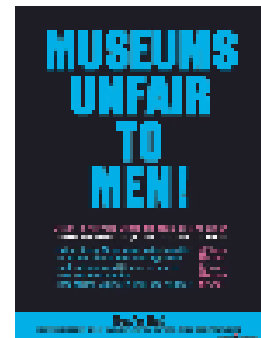
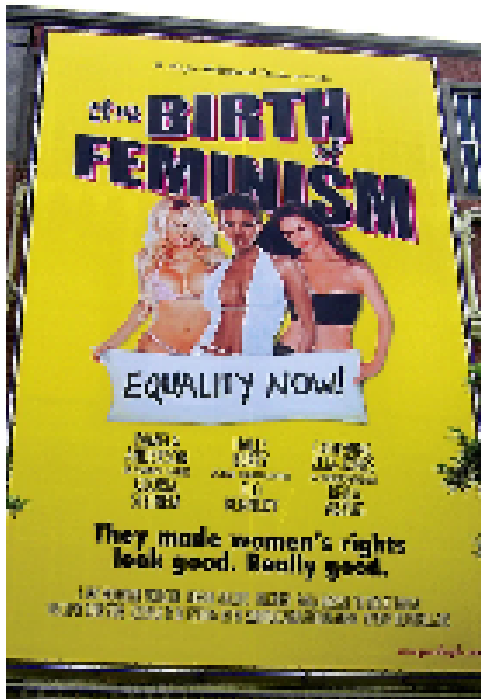
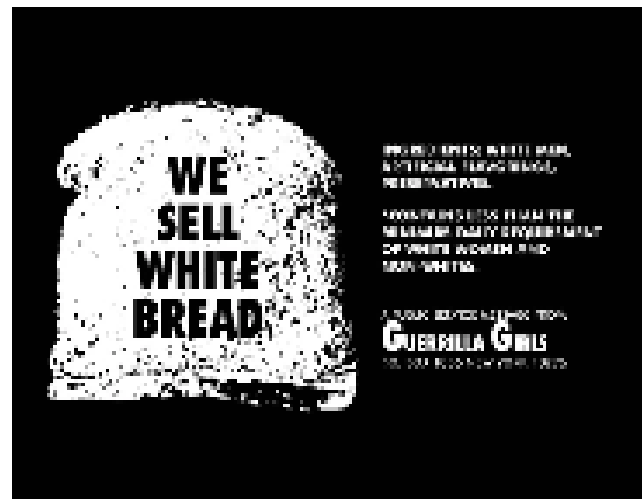
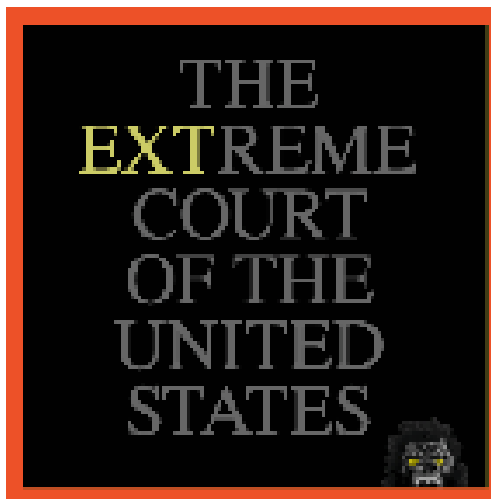
22%
of the
UK's design
workforce is

gender ratio in the product
and industrial design sector

gender ratio in the digital
design sector



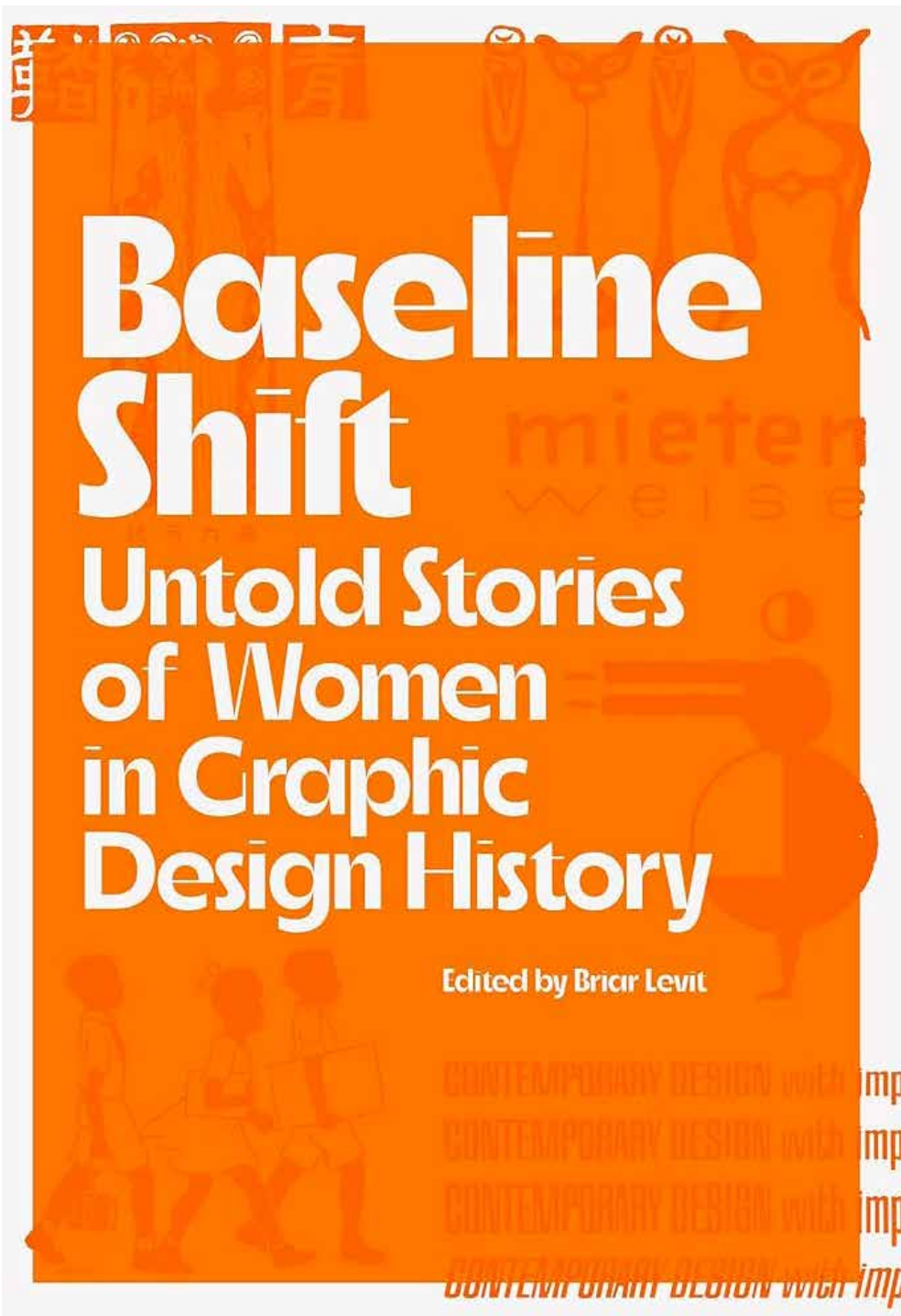
DESIGNING RESISTANCE



We Can Do It?



Join the fight to raise the industrial design gender gap from 5%



Baseline Shift

Untold Stories of Women in Graphic Design History

Edited by Brian Levit

“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.”

““MESSY HISTORY” WOULD TAKE INTO ACCOUNT THE FACT THAT WOMEN HAVE EXISTED UNDER SYSTEMS WITH DIFFERENT ROLES, EXPECTATIONS, AND ACCESS THAN THOSE FOR MEN.”

EXTRA BOLD

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

ELLEN LUPTON
FARAH KAFEI
JENNIFER TOBIAS
JOSH A. HALSTEAD
KALEENA SALES
LESLIE XIA
VALENTINA VERGARA

"IMAGINE MANY STREETS INTERSECTING: GENDER, RACE, CLASS, RELIGION, ABILITY, AGE, AND SO ON. EACH STREET HAS MULTIPLE LANES, BECAUSE MANY IDENTITIES ARE POSSIBLE WITHIN EACH CATEGORY... IDENTITIES AREN'T FIXED."

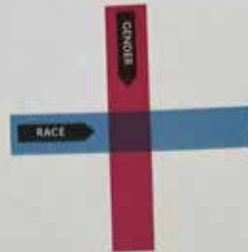
"ALTHOUGH NORMS ARE DEEPLY EMBEDDED IN DESIGN'S PROFESSIONAL ETHOS AND OFFICIAL HISTORY, PROTEST AND RESISTANCE ARE CRUCIAL PARTS OF THIS HISTORY. DADA AND CONSTRUCTIVIST ARTISTS USED DIAGONAL LINES, MISMATCHED FONTS, AND MONTAGED PHOTOS TO CHALLENGE THOUSANDS OF YEARS OF STATIC HISTORY."



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 other 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.

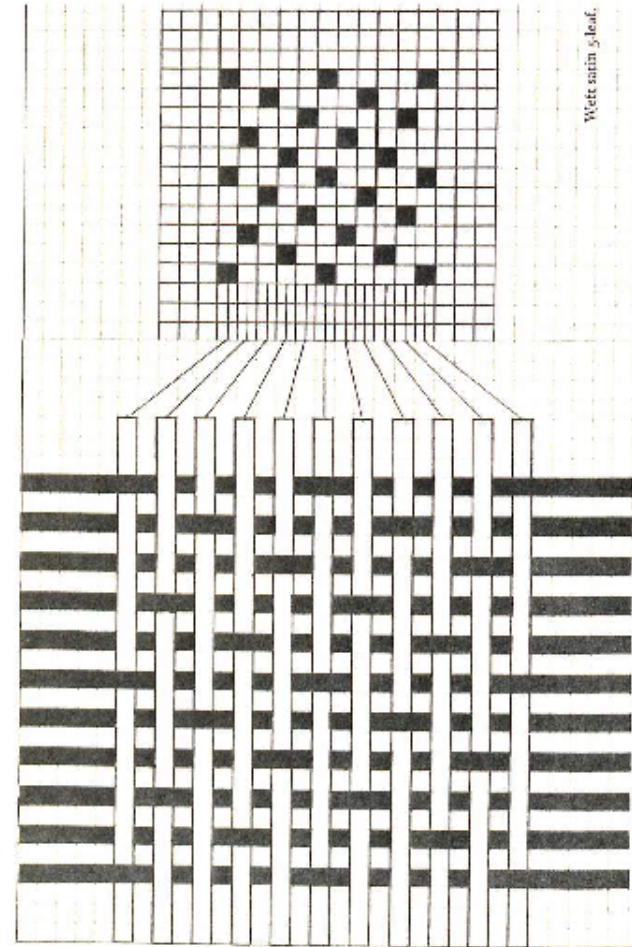
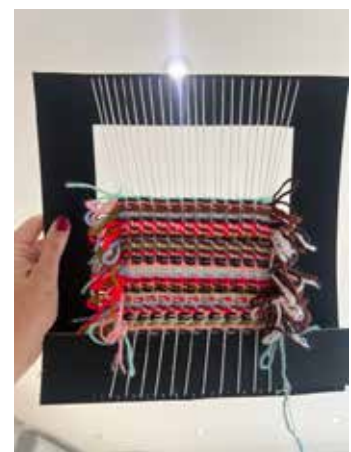
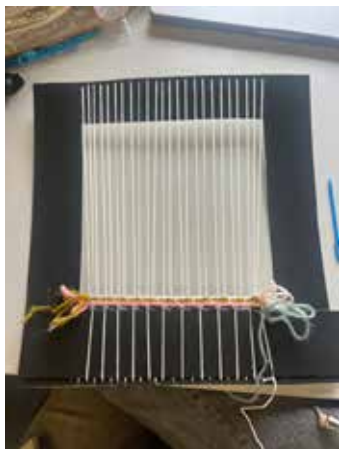
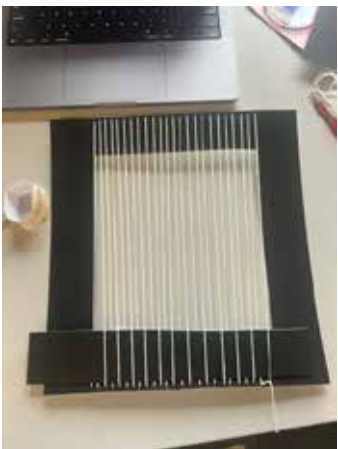


Figure 12. Diagram showing method of draft notation.



WEAVING INTERSECTIONALITY



ON THE PATRIARCHY-RACISM-CAPITALIST KNOT (HELEIETH SOFFIOTI, 1987)

THE COCEPT ARGUES THAT IT IS THIS CONNECTION BETWEEN OPRESSIONS
THAT EXPOSES THE CONTRADICTIONS WITHIN SOCIETY.”

“CHI’IXI REPRESENTS COEXISTENCE BETWEEN CONTRASTING ELEMENTS --
COLONIAL AND INDIGENOUS, MODERN AND TRADITIONAL -- IN A TENSION THAT,
FAR FROM BEING AN IMPASSE, OPENS UP NEW POSSIBILITES.”

HISTORY IS A WEAPON

An Open Letter to Mary Daly

Audre Lorde (1979)

The following letter was written to Mary Daly, author of Gyn/Ecology, on May 6, 1979. Four months later, having received no reply, I open it to the community of women. Audre Lorde in Sister Outsider*

DEAR MARY,

With a moment of space in this wild and bloody spring,** I want to speak the words I have had in mind for you. I had hoped that our paths might cross and we could sit down together and talk, but this has not happened.

I wish you strength and satisfaction in your eventual victory over the repressive forces of the University in Boston. I am glad so many women attended the speak—out, and hope that this show of joined power will make more space for you to grow and be within.

Thank you for having *Gyn/Ecology* sent to me. So much of it is full of import, useful, generative, and provoking. As in *Beyond God The Father*, many of your analyses are strengthening and helpful to me. Therefore, it is because of what you have given to me in the past work that I write this letter to you now, hoping to share with you the benefits of my insights as you have shared the benefits of yours with me.

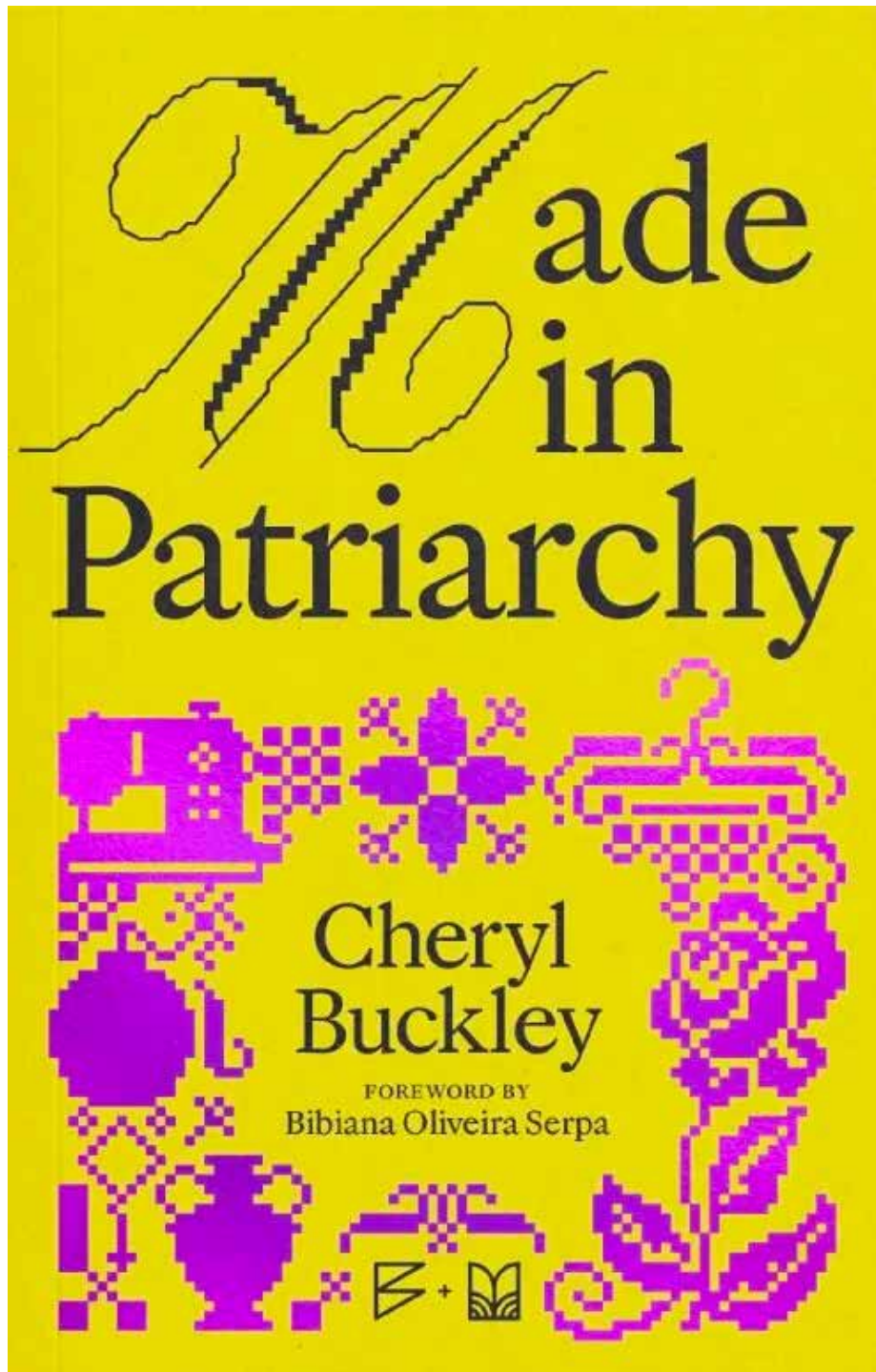
This letter has been delayed because of my grave reluctance to reach out to you, for what I want us to chew upon here is neither easy nor simple. The history of white women who are unable to hear Black women's words, or to maintain dialogue with us, is long and discouraging. But for me to assume that you will not hear me represents not only history, perhaps, but an old pattern of relating, sometimes protective and sometimes dysfunctional, which we, as women shaping our future, are in the process of shattering and passing beyond, I hope.

I believe in your good faith toward all women, in your vision of a future within which we can all flourish, and in your commitment to the hard and often painful work necessary to effect change. In this spirit I invite you to a joint clarification of some of the differences which lie between us as a Black and a white woman. When I started reading *Gyn/Ecology*, I was truly excited by the vision behind your words and nodded my head as you spoke in your First Passage of myth and mystification. Your words on the nature and function of the Goddess, as well as the ways in which her face has been obscured, agreed with what I myself have discovered in my searches through African myth/legend/ religion for the true nature of old female power. So I wondered, why doesn't Mary deal with Afrekete as an example? Why are her goddess images only white, western european, juda—christian? Where was Afrekete, Yemanjá, Oya, and Mawulisa? Where were the warrior goddesses of the Vodun, the Dahomeian Amazons and the warrior—women of Dan? Well, I thought, Mary has made a conscious decision to narrow her scope and to deal only with the ecology of

"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)

"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)

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



“Grassroots movements commonly transform everyday objects into symbols of struggle, identity, and belonging. These artifacts not only make movements visible, but also help forge a sense of collectivity.”

“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.”

“Social movements, as collective subjects with their own material practices, get woven into the fabric of design history.”

“On the patriarchy-racism-capitalist knot - arguing that it is this connection between oppressions that exposes the contradictions within society.”

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

“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.”

“In a patriarchy, men’s activities are valued more highly than women’s. For example, industrial design has been given higher status than knitted textiles.”

“Even women designers, who through the design process transform nature into culture, are tied to their biology by patriarchal ideology, which defines their design skills as a product of their sex -- as natural or innate.”

“The objects women produce have been consumed by being used, rather than preserved as a store of exchange-value.”

