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Course: BA Product Design

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Word count: 1459

WAYS OF PERCEIVING – CONTEXTUAL PRACTICES

The development of women's success within the design industry is vastly improving, whether it's the fashion, graphic or product design industry. Women have been no strangers to lesser pay due to their gender, even though remarkable women have changed the design world forever, allowing current designers to thrive. Research from the Office of National Statistics shows that women within the graphic design industry earn six percent less than males within the industry. Whereas female product designers get paid eighteen percent less than males within the product design industry (Dawood, 2020). This exhibition will be based on the feminist theory focusing on the aspect of discrimination and female empowerment.

My exhibition will be entitled 'The Rising Female'. Hyde park is the location of my exhibition due to it being where the first Suffragette march for women's rights was led (The long march to votes for women – suffragette timeline, 2020). This location is significant to myself, female designers and women all around the world, therefore my exhibition will only hold female designers work. The placement of the designers is vital during this exhibition as they are in chronological order of when the designers were born. The exhibition will hold three significant female designers work from different segments of the design world. Each designers work will be hung from a tree, meaning that the work will never touch the floor. This will be due to female designers rising within the industry.

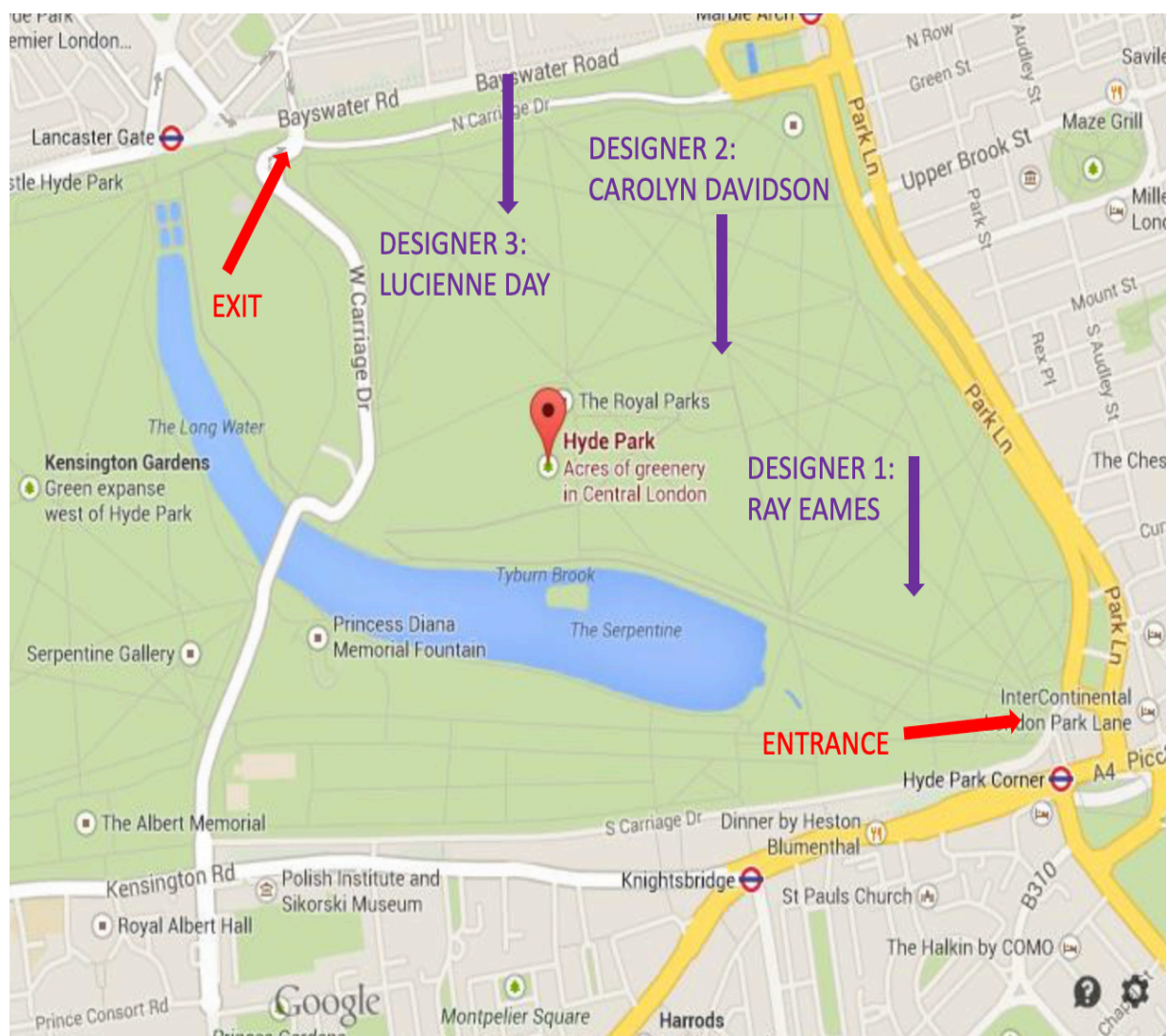


FIGURE 1: MAP OF HYDE PARK (WITH ANNOTATIONS OF EXHIBITION), (Tele Atlas, 2020)

Ray Eames, married to Charles Eames, was one of the first women to be associated with the design world. The married couples' designs are iconic within the design industry as they changed the simple chair into something iconic and creative. Even though Charles Eames was able to acknowledge that his wife was being dismissed for her participation in designing because she was a woman, he still continued to see Ray as his creative partner (Cook 2020).

Ray Eames is a key female designer to include within my exhibition as she was able to change the way designers think and allowed consumers to see everyday products within a playful and creative light. Not only are Ray and Charles Eames designs iconic due to the advancement in the way they produced pieces of art and products, but Ray Eames is an iconic female designer due to being a victim of sexism (The Independent, 2020), and being dismissed as an individual let alone a female designer within the 1950's, she was able to channel the negativity and turn it into something creative.

The Eames fibreglass chair will be on display within my exhibition due to it being one of the most iconic and significant designs in history as well as being designed by a female. The Eames fibreglass chair was the first chair to enter the design market with a single piece of plastic as a seat and backrest (Vitra, 2020). This piece of work within my exhibition will represent the first iconic female designer from a product design perspective and in a feminist light. Including this piece of work within my exhibition will allow me to curate a feminist touch whilst also breaking the stereotype that female designers are mainly within the fashion design world. This piece of work will be hung upside down from a tree by its legs and using a piece of rope, I plan on doing this to curate a feminist idea of the rising female empowerment.



FIGURE 2: (Vitra Eames Fiberglass DAR Armchair by Charles & Ray Eames - Chaplins, 2020)

Being one of the most iconic female designers within the design industry, Lucienne Day, made her mark on the design world with her iconic fabric prints during the second world war. Lucienne Day's fabric designs were inspired by modern art mainly influenced by designers such as Joan Miro (V&A, 2020). The designs of Lucienne Day created a backbone for fabric patterns and abstract prints within the design world and many prints created today are influenced by her work.

Lucienne Day is an iconic female designer and it is vital to include pieces of her work within my exhibition due to her work being such a large influence on today's modern designs, whether it be within the interior design or graphic design world. Within my exhibition I will hang a piece of Lucienne Day's work, printed on rolls of fabric and then hang them from the trees within Hyde Park, the bright colours from her prints combined with the euphoric atmosphere created by the female empowerment within the exhibition will create a sense of female empowerment. The rolls of fabric will be 10x10 metres. I will use Lucienne Day's 'Calyx' fabric within my exhibition. I have chosen this piece of work as it is the most influential, this piece of work was created post-war and was inspired by nature and the concept of 'regrowth' (Shaikh, 2020), not only is the concept and inspiration of this piece of art iconic, but the long lasting influence and positivity created by this work is substantial.

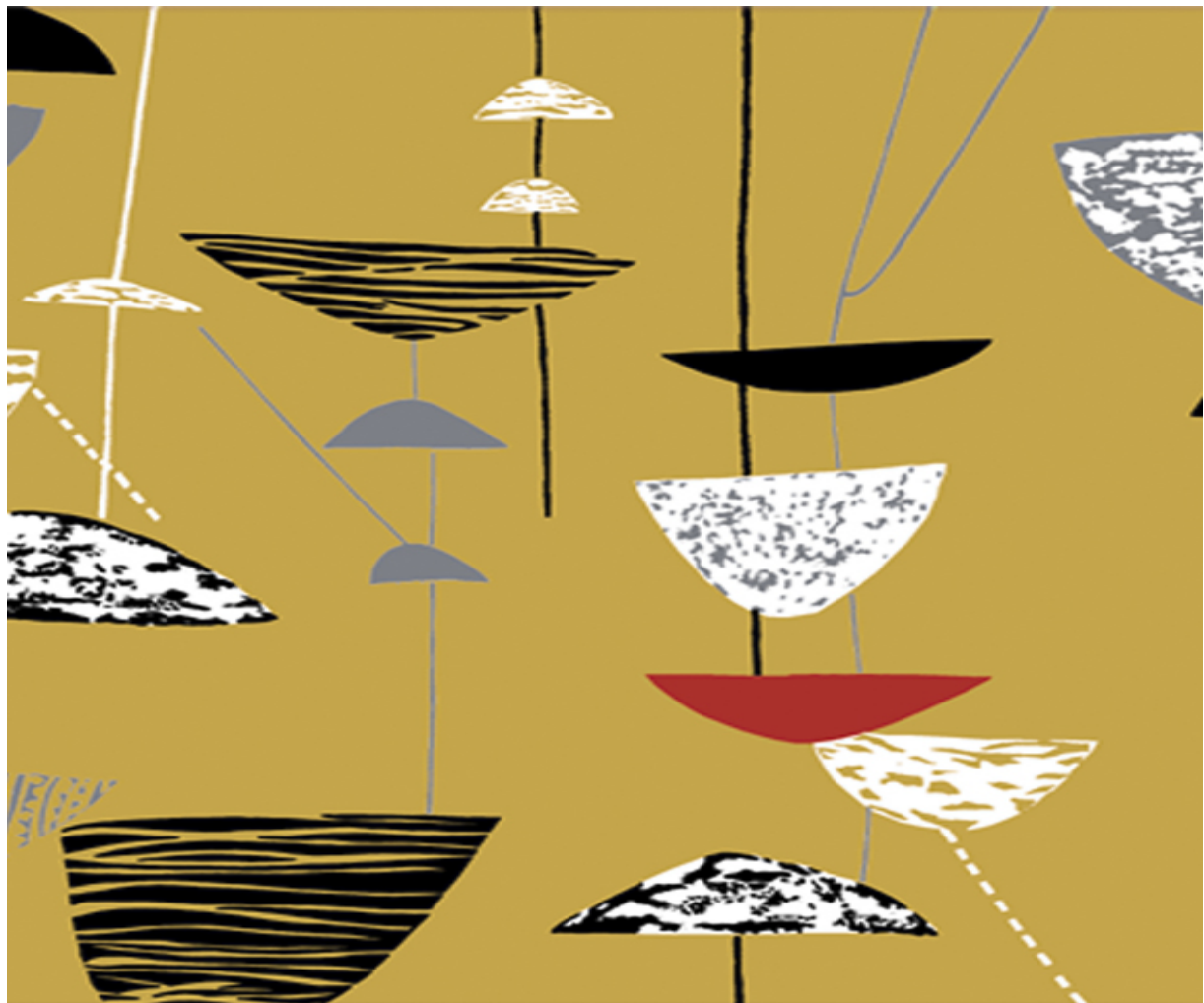


Figure 3: (*Calyx fabric at twentytwentyone, 2020*)

The iconic Nike logo, recognised through generations and all around the world was designed by Carolyn Davidson, a Portland State University student. Davidson designed the Nike “Swoosh” logo in order to make some extra money whilst studying in University (Awkward Media, 2020). As not many people know that the Nike logo was designed by a female graphic designer, this raises the question, are men mainly associated with the design world? I feel that it is essential to include the work of Carolyn Davidson within my exhibition as her work for Nike is iconic and is considered one of the most recognisable designs within the world. Carolyn Davidson only earnt \$35 from her design for Nike

Within my exhibition I will print the Nike “Swoosh” logo onto a piece of plastic and then use a lightbox behind the logo, so that it glows. The piece of work will be hung onto the branches of the trees within Hyde Park., by hanging the work on the trees I want to be able to create the message that the work of female designers within the industry often raises the expectations of others. By doing this I want to curate the illusion that female designers work within the industry are often left in the dark, therefore I want to ensure that the work of Carolyn Davidson is enlightened. Getting paid only \$2 an hour, Carolyn Davidson designed the iconic Nike logo in just seventeen hours, earning herself only \$35. Davidson still considers herself “under the radar” and says that not many people know about her and her work. Therefore, it is essential to include the work of Carolyn Davidson in order to represent female participation and significance within the design world.



Figure 4: (*The Mother of The Nike Swoosh- DNAMAG, 2020*)

Planning my exhibition from a feminist perspective has meant that I have carefully selected three female designers that have had a phenomenal impact within the design world. The work selected to be a part of this exhibition has successfully curated the feminist and empowering atmosphere which I aimed to create. The location of the exhibition has allowed me to add to the curation of female empowerment and works well with the idea of having the designers work being lifted from the ground as this metaphor will create the concept of female designers rising within the industry. I have carefully selected three of the most iconic female designers within the industry, ranging from their specialisation within the design world, highlighting their significance within the graphic, fashion and product segments of the creative universe. This exhibition would significantly represent female designers and highlight a feminist design perspective. By chronologically placing the designers within Hyde Park means that as you walk through the exhibition, you walk through a historical timeline of the development of female designs work, but as you walk through the exhibition you also identify that whether it be within the 1950's or the 1970's, female designers are still dismissed.

Curating this exhibition has taught me a significant amount about females within the design world, before this exhibition I was unaware that a female designed the famous and iconic Nike logo, nor did I understand that female designers within the 1950's were completely dismissed. The special aspect of this exhibition has taught me that the way in which a piece of art is perceived can impact the exhibition as a whole and it is essential to carefully place each piece of art even down to the way the art is presented. The way in which a piece of art is exhibited can dramatically change the whole concept of the display.

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FIGURES:

FIGURE 1: Tele Atlas (2020) 'Hyde Park'. Available at: <http://maps.google.co.uk> (Accessed: April 2020)

FIGURE 2: Chaplins.co.uk, 2020. *Vitra Eames Fiberglass DAR Armchair By Charles & Ray Eames - Chaplins*. Available at: <https://chaplins.co.uk/shop/vitra-eames-fiberglass-dar-armchair.html> (Accessed 24 April 2020)

Figure 3: Twentytwentyone.com, 2020. *Calyx Fabric At Twentytwentyone*. Available at: <<https://twentytwentyone.com/product/classic-textiles-lucienne-day-calyx-fabric>> (Accessed 29 April 2020)

Figure 4: DNAMAG, 2020. *The Mother Of The Nike Swoosh — DNAMAG*. Available at: <<https://www.dnamag.co/home/carolyn-davidson-nike-swoosh>> (Accessed 5 May 2020)