

HIDDEN Histories

Gender in design

DHS Virtual Seminar Spring 2022

7 April - 26 May

Thursdays

19.30 (BST)

Online

**DESIGN
HISTORY
SOCIETY**

Convened by Alex Banister and Claire O'Mahony

Thursdays 19.30-21:00 hrs GMT via Zoom

Our upcoming seminar series 'Hidden Histories: Gender in Design' aims to bring to the fore hidden or previously ignored figures and design projects, and seeks to highlight the role of gender and collaborative process behind much design history of the last century and into the future.

The seminars are free and held online so we warmly invite everyone to attend.

Please register for free via [Eventbrite](#)

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Session 1: Thursday 7th April 2022

Gender in Design Histories: Historiography and Methodology

Eve Stirling, Melanie Levick-Parkin, and Lee Wright: ARE WE THERE YET? A look in the rear-view mirror of feminist perspectives on women and design to help us map the messy terrain that might lead us to better design futures

This paper bears witness to the efforts of past feminist critiques and demands in the form of a re-discovered printed 1986 conference document titled, 'A Resource Book on Women Working in Design - Issues and problems confronted by women in their education and careers in Design' . We highlight some of the issues raised by our foremothers to help us understand the changed, and also seemingly unchangeable nature, of gendered power relations in design.

Within feminist theory resides an acute sense of how conceptions of the past act on the present and reach into possible futures (Grozs, 1998). As a collaborative group of researchers, we aim to re-materialise some of the feminist mapping from the contributions of the authors in the Resource book (1986), which they hoped would 'transcend the activities and discussions of that single event' (Gronberg and Attfield, 1986, p. 1). We add our voices to their insistence that 'a feminist perspective in design in both practice and history can contribute in many ways to the necessary process of re-thinking the role played by design in our everyday lives' (ibid.p.5), and discuss how this has influenced our own labours in futuring the field.

Drawing on transgenerational accounts of womens' lived experiences in design, along threads which lead us back to their foregrounding of female tacit knowledge as a 'missing ingredient from socially responsible design' (Georgina Leslie, ibid, p.32). Our paper asks, What are the conditions for women to thrive in design? And we tie those threads to our own travels through feminist ethics and utopianism. With much ground yet to be covered, our paper hopes to make a small contribution and redefinition to the maps for those who travel after us.

Dr Mel Levick-Parkin is a feminist design researcher and tends to work within frameworks of Design Anthropology and Participatory Design practices. Research interests include Cultural Heritage, Archaeology, Creative Practice & Material Agency, Speculative Design, amongst others, and thematically am committed to attending to issues of design justice, ontology and utopianism through a feminist lens. Convenes the Gender & Design Research network at Sheffield Hallam University and lead the Postgraduate Cross-disciplinary Design Programme.

Dr Eve Stirling is a Principal lecturer and design researcher at Sheffield Hallam University Art and Design department. Her research uses practice based and visual research methods to explore the everyday (often digital) lives of participants. Current research focuses on design fictions and the sustainable, ethical and inclusive use of secondary data exploring a just transition to Netzero. She is co-convener of the Gender & Design research network at Sheffield Hallam University.

Dr Lee Wright made a contribution to the women and design debate in the late 1980's and 90's, via chapters in two seminal books - A View from the Interior: Feminism, Women and Design (1989) and The Gendered Object. (1996) She has continued to

publish and present her research on gender and design through a broad range of media including curatorial practice and podcast. Lee has considerable experience as an academic educator and researcher. Initially trained in industrial design, her master's and doctorate theses focused on the agency of everyday design as reflective of cultural moirés. At Liverpool John Moores University, her field of expertise is Fashion Theory and its role in reconfiguring our visual communication system.

Molly Rottman: A Special Course of Study: Queer Pedagogy at Parsons School of Design

Today, US art and design colleges and universities are strongly associated with LGBTQIA+ communities. Much of this history is from the post-Stonewall period, but at least one institution, Parsons School of Design, has a little-known queer history that dates to its foundation. In this talk, I will focus on Frank Alvah Parsons (1863 - 1930), the namesake of Parsons School of Design, and his protégés, William M. Odom and Van Day Truex. This group of men were some of the most influential design educators of the early and mid-20th century whose queer identities have been little researched, much less acknowledged by the institution at which they taught. Examining Parsons and his protégés, we can understand Parsons School of Design's history as a site of both queer pedagogy and queer lineage. Beginning with Parsons' leadership, the school attracted many queer faculty and students. One former student remarked how she first became aware of the existence of gay men while at Parsons School of Design because so many of the male students there were gay. Odom was no exception to this, and after arriving as a student at the school, found himself as Parsons' mentee and ultimately, romantic partner. Upon graduation, Odom ran the Interior Decoration department and worked closely with Parsons to shape the direction of the institution. Together, Parsons and Odom mentored Van Day Truex, who would succeed Odom and later become creative director of Tiffany's. After Parsons' death in 1930, Odom renamed the school in his honor. Due to archival gaps, a culture of silence, and the intentional obfuscation of their lives, this history of Parsons School of Design, and the histories of these design educators, has gone unexamined. In uncovering these stories, we can better understand the queer pedagogy and queer lineage that existed at Parsons School of Design.

Molly Rottman is a PhD Candidate in the Faculty of Education at the University of Cambridge. Her research examines the histories of US art and design education during the early-20th century. Other research interests include: sexuality and design, microhistories, and consumer culture. She is currently conducting research on a project related to the life and work of design educator Frank Alvah Parsons. Prior to this, she worked as the Associate Director of Academic Communications at Parsons School of Design, where she also earned an MA in Fashion Studies.

Dale Gyure: Frivolous Decorators: the Gendering of "Ballet School" Architecture in the 1960s

When Reyner Banham coined the phrase "Ballet School" to criticize the "frilly" detailing of Eero Saarinen's United States Embassy in London, he may have been aware of Henry-Russell Hitchcock's 1958 book *Architecture: Nineteenth and Twentieth Centuries*, wherein the author identified two dominant tendencies in modern architecture, "one exaggeratedly masculine, the other almost daintily feminine," with the latter

characterized by a morally questionable desire to “beguile with somewhat saccharine ‘beauty.’” These gendered conceptions by Hitchcock and Banham revealed twin fears that ran like an undercurrent throughout architectural criticism: that graceful, ballet-like forms were proliferating in architecture without sufficient theoretical foundations, turning modern architecture into undisciplined populist nonsense; and that feminine tastes, which by nature were oriented toward decorative effects rather than more serious concerns like materials and function, might turn architecture into a haven for effeminacy. Within a few years, American critics pressed the idea of a masculine/feminine dichotomy and attacked a select group of architects—Philip Johnson, Paul Rudolph, Edward Durell Stone, and Minoru Yamasaki—for work deemed inappropriately decorative, frivolous, and effeminate. As one example, critics called Yamasaki’s designs “dainty,” “frilly,” “precious,” “prissy,” “saccharine,” “lacy,” and “epicene,” in addition to using phrases like “spun candy,” “costume jewelry look” and “confections of the decorated box school of design.”

Few scholars have discussed critics’ treatment of these architects and the larger implications of this gendering for postwar architecture. This paper approaches the gendering of the “Ballet School” architects as indicative of a movement by the American critical establishment to rewrite the history of modern architecture to emphasize both its technological and functional concerns and American architects’ place in its present and future. This revisionist project occurred amidst the unexpected success of unorthodox work by Yamasaki, Johnson, Rudolph, and Stone, and against a background of debates in the public media about popular taste and popular culture.

Dale Allen Gyure, Ph.D., is Professor of Architecture at Lawrence Technological University and Chair of the Architecture Department. Dr. Gyure’s research focuses on nineteenth- and twentieth-century architecture, particularly the intersections of architecture, education, and society. He has published numerous books and articles to date, including Frank Lloyd Wright’s Florida Southern College (2010), The Chicago Schoolhouse, 1856-2006: High School Architecture and Educational Reform (2011), Minoru Yamasaki: Humanist Architecture for a Modernist World (2017), and The Schoolroom: A Social History of Teaching and Learning (2018). His research endeavors have been supported by awards from the Graham Foundation for Advanced Studies in the Fine Arts, the Wyeth Foundation for American Art, and the American Philosophical Society.

Laura E Franz: Using Categorical Analysis to Identify Underrepresentation in Graphic Design History

Martha Scotford’s essay *Is there a Canon of Graphic Design History?* (1991) found a canon. Using a well-documented approach, she systematically answered the question “whose work is repeatedly highlighted in the top five history of graphic design textbooks?”

The results of her study: while 204 designers (190 men, 14 women, ethnicity not stated) had work reproduced at least twice in the five books, once Scotford looked for significance in the data, the picture changed. Sixty-three (63) men, 62 of them European, met her minimum cut off for significance, while work of eight (8) European men were repeatedly, significantly highlighted in the five textbooks.

Significance in data is important. When we see a reproduction of April Greiman's work in textbooks, we think women have been included in the history of graphic design. Women are part of the canon. But when we look closely, we see the discrepancy. The most highlighted female designer (April Greiman) was reproduced nine (9) times in the textbooks, three (3) times at medium or large size, never in color. The least highlighted male designer (Henri de Toulouse Lautrec) was reproduced 17 times, 14 times at medium or large size, five times in color.

Thirty years have passed since Scotford published the results of her study. New textbooks have been written and published. More importantly, the internet now provides instant access to facts and information. This left me to wonder: how does the canon Scotford identified in 1991 change when we look at graphic design history-related internet resources? In December 2021 I did the categorical data analysis.

I will share the results of my study – numbers improved for women and designers of color at minimum cut off for significance only – and how inclusion changes when limited to the most popular google search results.

Professor Laura Franz teaches the History and Context of Graphic Design at UMass Dartmouth. Inspired by the intersection of tradition and technology, her research interests include how we can use theory from established media to inform our understanding of new media and contemporary messages. Laura writes, presents, and makes art related to typography, how and why people read, and art/design history.

Monica Tusinean: Re-use and Care: the Relevance of Feminist Theory on Architectural Transformation Processes

The architect pictured as a male auteur in his ivory tower, operating from above, in tabula rasa, stands for a historically reinforced gendered binary of the profession, hence “the notion of the architect being a carer, traditionally gendered female (...) has been completely absent from the discourse on architecture.” Though architecture has become increasingly accepting of femal practitioners, the aforementioned binary dominates the current architectural discourse. The concept of care has often been overlooked, perhaps due to its association with the feminized, and as a consequence of architects' positioning within mainstream architectural practice, which is “unable to recognize architecture as the production of anything other than stand-alone objects”. It is now becoming imperative to engage with practices of care, to counteract the catastrophic environmental and social effects that the continuous construction of new “extraction architecture” has inflicted on the planet. In a broad sense, care presents “a species activity that includes everything we do to maintain, continue and repair our ‘world’”, critical architectural care aligns with that definition, as it operates in tabula plena, in a state of perpetual connectedness with its environment.

Within my design-driven research on the transformation of industrial wastelands, the insight emerges that their adaptive reuse is intrinsically linked to feminist methodologies. Operating on and within “spent architectures” must employ feminized aspects of architectural practice and design actions that are not exclusively focused on form but rather on systemic collaboration between all actors involved in the process, where the site itself represents an agent that must be engaged with. These sites can, in turn, be viewed as feminized actors themselves, which, in Haraway's parlance, have been “made extremely vulnerable; able to be disassembled and

reassembled”. Yet it is precisely this precarious nature that reveals their potential for “radically different forms of organization and organizing” .

This contribution aims to illustrate the relevance of historically neglected feminist spatial practices in the pursuit of sustainable approaches to preservation and transformation, by reframing ongoing design work on existing case studies through a critical theoretical lens.

Monica Tuşinean studied architecture at the University ‘Ion Mincu’ Bucharest and Universität Stuttgart where she graduated in 2012. Since her graduation, she has practiced architecture with Lederer Ragnarsdóttir Oei Architekten and as a freelance architect, has worked as a scientific assistant at the Universität Stuttgart and is currently a lecturer and scientific assistant at the Karlsruher Institut für Technologie. Her work within architectural research and education is focused on adaptive re-use design processes. From 2019 onward she has been conducting her doctorate at the Technische Universität Berlin within the ‘Programm Entwurfsbasierte Promotion’ (program for design based doctorates). Her doctoral research is practice and design-based and pursues noninvasive critical approaches for the transformation of industrial heritage.

Session 2: Thursday 14th April 2022

Gender in Design: Hidden Histories of Labour and Professions

Erica Robles-Anderson and Scott Ferguson: The Visual Cliff: Eleanor Gibson and the Origins of Affordance

In April 1960, psychologists Eleanor Gibson and Richard Walk astonished Scientific American readers with photographs featuring a baby boy crawling atop an apparatus consisting of a sheet of glass laid across a checkerboard platform. On one side there appears to be a drop-off of a few inches. The other side appears to give way to a small chasm several feet below. Although perfectly safe, the juxtaposition of opacity and transparency, surface and depth create the impression of a precipice. This “visual cliff” became a paradigmatic experiment in the popular imagination. Images of the baby on the brink circulated widely and are still standard fare in psychology textbooks.

This talk draws on archival research and close readings to establish Eleanor Gibson’s visual cliff as a foundation for one of the most influential concepts in interaction design: affordance. The prevailing literature attributes the term to Eleanor’s husband James and to design theorist Donald Norman. But the visual cliff staged the problem of affordance in the popular imagination. Substantiated by perceptual ecology, affordance became the concept ne plus ultra undergirding user-experience design.

Psychologists of the period worried about social attachments, mental associations, and perceptual Gestalts. The virtual cliff treats such concerns as extraneous. A mother stands at the far end beckoning her infant to traverse the gorge. Motherhood is untethered from psychosexual dramas; childhood involves no ambivalent interiority; isolation is the ontogenetic basis for being-in-the-world.

Eleanor’s visual cliff revises the historiography of human-computer interaction. Alongside cockpits, anti-aircraft guns, radar screens, and feedback loops there is another primal scene for the instrumented world-view. Complementing the foundational preoccupation with soldiers’ machines is a concern with what babies see. Affordance theory proposed a radically decontextualized theory of organisms interacting with surfaces and substances as use-potentials. We live with a legacy of affordance in profoundly under-examined ways.

Scott Ferguson is associate professor in the Department of Humanities & Cultural Studies at University of South Florida. Working at intersections between visual media studies, critical theory and heterodox political economy, Ferguson has published in *Screen*, *Qui Parle*, *Liminalities: A Journal of Performance Studies*, *Boundary 2 Online*, *Arcade*, *Naked Capitalism*, and *L.A. Review of Books*. His book *Declarations of Dependence: Money, Aesthetics & the Politics of Care* was published in 2018 by Nebraska University Press. Ferguson is also a Research Associate for the Global Institute for Sustainable Prosperity and serves as Editor for the *Money on the Left* Editorial Collective.

Erica Robles-Anderson is an Associate Professor of Media, Culture, and Communication at NYU, affiliated in Religious Studies. As a cultural historian, she analyzes forms of collective life. She challenges dominant narratives about network society, arguing that behind them is an implicit individualism that has little to do with how people

experience networks. She looks at how churches, households, and schools innovate through new organizational forms and architectural designs to show how socio-technical systems rely on eminently collective things. She is Editor-in-Chief of Public Culture

Ana Vaz Milheiro: Gendered Work in former Portuguese colonial Africa: mass labour and Public Works

How did the presence of women framed labour conflicts at construction sites and responded to the design of colonial infrastructure? To give voice to the subalterns engaged with architectural and urban practices is to bring the mass labour to the centre of the debate. Most of them, including women and children, took part in different specialized groups according to recruitment classes and programs: ports and railroads; sanitation infrastructure and road construction; military resettlement teams; building construction teams. In former “Portuguese Africa”, the involvement of women in the construction of infrastructures promoted by the Colonial Public Works (CPW) services dates back to the turn of the 19th century. References to their existence can be found on payrolls where they were clearly subordinated to men's work, earning lower wages. Their presence in quarries (as loaders, e.g.), or dealing with small repairs to pavements, would persist in economically very precarious geographies, as in the case of Cape Verde, where men disappeared very early to emigrate, leaving the posts of carpenters, bricklayers and construction helpers vacant. The condition was not very different from that which existed in rural Portugal, where women, who were mostly illiterate, also constituted a cheap workforce. Mobilizing gender topics in positions identified with male roles in colonised contexts allows us to a complexification of factors: subalternity combined with race and extreme poverty coexisting in understudied realities. Since women workers were generally associated with unskilled labour and high demands on a large scale, resulting in wage differentials, the paper will query whether the characteristics of this group impacted the aesthetic quality and technical demands of the projects, e.g.. Meanwhile, it will be questioned whether working in the Public Works meant the emancipation for women who were heads of single-parent families or only represented the perpetuation of inequality.

Ana Vaz Milheiro: Assistant Professor, Faculty of Architecture, University of Lisbon. Chair of the Cost Action European Middle-Class Housing. Integrated PhD Researcher at DINAMIA'CET-ISCTE and researcher at African Studies Center, University of Porto. Former IIAS Fellow (Hebrew University of Jerusalem). PI of FCT research projects in Architecture studies on Portuguese colonialism.

Lu Zhang: Rural-to-Urban Migrant Women and Temporary Space in China

China experienced two waves of rural-to-urban migration in the 1950s and 1980s, driven by women's liberation and shifts of economic and Hukou systems respectively. It was not until 1993 when the Beijing Rural Women Cultural Development Center (BRWCDC) was established, that migrant women on an "invisible stage" began to get their voices back. As the only NGO of migrant women, its publications and activities have witnessed the changing names of rural-to-urban migrant women in China: Mingong -- Dagongmei. This represents both the shifting identity of these women and the changes in urban and rural Hukou policies, economic systems, and urbanization.

In BRWDC's publication Dagongmei, the keywords like "rent" and "lodge" frequently occur in the fragmented spatial description of migrant women. This draws the temporary shelters of migrant women that are embedded in the production system of sweatshops, the Hukou system of the dual urban-rural opposition and the patriarchal marriage system. The temporality of space reveals the city's unpreparedness in terms of accepting these "outsiders", which may be a metaphor for the internal relation between their spatial and geographical changes and their Hukou status as temporary residents. However, Dagongmei's closure in 2008 and the BRWDC's drastically reduced activity left rural-to-urban migrant women voiceless again. How did the briefly-appeared migrant women NGO speak for migrant women on their space issues? What were the spatial problems presented in the narratives in which migrant women play the role of "narrators" and "narrated objects"? What are the spatial problems that had been invisualized in the time without BRWDC? Taking BRWDC and Dagongmei as the threshold, this research will interpret these issues by tracking the shifts of migrant women's subject positions and their temporary existing spaces.

Lu Zhang is a PhD student of Architecture Department of the University of Hong Kong (HKU). Lu focuses on the research about architecture, gender, migration and audio-visual media. Prior to the HKU, Lu attained a first-class BA degree in Environmental Design from Tianjin Academy of Fine Arts (TAFE) in 2019. She was also awarded a first-class Scholarship from TAFE (2015-18) as well as a National Encouragement Scholarship (2016-19). Then Lu got her master degree in Environmental Architecture Programme from the Royal College of Art (RCA) in London. Lu's research interests are to articulate the spatial narrative, practice, subjectivity, assemblage and spatial identity through the lens of gender and migration under the circumstance of close-proximity uneven urban development.

Kerry Meakin: The Unknown Women in the Hidden History of Window Display

This paper considers the role of early twentieth-century women in the neglected field of window display. The female protagonists who were essential in the development in the development of display as a practice are not recognised due to gender bias. Added to this is a general lack of critique of display practice by design historians. However, window display has a rich history. This paper considers the hidden history of the role of women in the development of window display as a profession. Women's contributions to the beginnings of display have left a legacy that is still relevant today. The rise of women working in display roles first occurred in Wilhelmine Germany, females held prominent roles in department store display and taught display; this came about due to the Deutscher Werkbund's support of women working in design. Women who contributed to display design history include Elisabeth von Stephani-Hahn, Else Oppler-Legband, and Lilly Reich. In 1912 Oppler-Legband, Stephani-Hahn and Reich were involved in Die Frau in Haus und Beruf exhibition held in Berlin. Stephani-Hahn and Reich's work particularly impacted the international display and design fields. Although Reich has appeared in publications, most research focuses on Reich's work through her partnership with Mies Van Der Rohe. However, Oppler-Legband and Stephani-Hahn have been little discussed in design history.

While women were proactive in display in Germany, female display practitioners were the exceptions in Britain and America. Women were actively discouraged by men who worked in the profession. Unlike interior design in the early twentieth century, display

was perceived as a male occupation. This paper will consider the female German display pioneers and their global impact. It will also examine the prejudice experienced by female practitioners in Britain and America.

Kerry Meakin is the Programme Chair of the BA Visual Merchandising & Display at the Dublin School of Creative Arts, Technological University Dublin. She is a final year part-time PhD student at the Modern Interiors Centre, Kingston University, London, due to submit in spring 2022. The title is: The Professionalisation of Window Display in Britain (1919-1939): modern styles, associations, training, and education.

Erin Malone: Missing Women in the History of Interaction Design

Interaction Design is a relatively new field in the family of design practices. While barely 50 years old, the history of the work is already forgetting, dismissing and overwriting the contributions of the women working in the field. There are several reasons for this including the fact that much of the work is done as a team and women don't take credit for that work unlike men; women don't promote themselves in the same way as the men; the history has generally been written by men and they overlook women.

In this presentation, I will share the work and contributions of a handful of women who have been overlooked as our history is being written including Elizabeth Feinler, an original information architect who worked for Douglas Engelbart, Adele Goldberg, a user centered computer programmer who worked with Alan Kay on the Dynabook concepts and on Small Talk 76 and 80 and was instrumental in developing the user interface and usability of this object oriented programming platform, Joy Mountford, who moved the Apple Human Interface group into a powerhouse organization that invented Quicktime, wrote the highly successful Human Interface Guidelines and set the tone for what good user interface design should look like and how it should work, Sylvia Harris and Valerie Fenster who together designed and developed some of the first graphical interfaces for the ATM and designed the first ADA compliant ATM.

These are just a few examples of the women breaking ground in the early days of the field which came out of the evolution of computers through Xerox PARC and Apple.

Erin Malone is interaction designer, specializing in systems thinking, complex tools, user research and social interfaces and is currently working with the ADL's Center for Technology & Society. She is co-author of Designing Social Interfaces, both editions, from O'Reilly Media. She holds a BFA in Communication Design from East Carolina University and an MFA in Graphic Design from Rochester Institute of Technology. She is the Chair of the Interaction Design BFA program at California College of the Arts where she teaches History of Interaction Design, among other classes. She spends a lot of time wondering about the stories we aren't hearing.

Session 3: Thursday 21st April 2022

Archives and Beyond: Strategies for Historical Research in Gender in Design

Elin Manker: To Lack an Archive: Hidden Histories and Active Archive-ism

That the holdings of archives are important for the posterity, to acknowledge and to research upon history, is evident. The lack of an archive for an artist, designer or manufacturer means that less of their stories will be known to the future, fewer exhibitions will be made, less research conducted. To a greater extent than for male designers, women's documents such as drawings, models, letters, economic papers, etc, are not saved. Many reasons for that could be raised. However, in a recent book (in Swedish), *Arkivism. En handbok (Archive-ism. A Handbook, 2021)* by Lina Thomsgård (et.al.), the gaze is turned towards our times. It encourages contemporary female designers, writers, entrepreneurs, and so forth, to find, save and organise documents for the future, theirs own and others. It is a reminder not to forget that history is written from the present, and what we save today has impact on future design stories.

That archives are needed for research is of course not a new claim, but the effects for the hidden histories of gender in design is worth bringing to fore. In my presentation I will make some remarks on how even successful designers might be more or less totally forgotten when there are few documents left in the archives. My example is the woodcarver, textile designer and Swedish Arts & Craft entrepreneur Selma Giöbel (1843–1923). The discussion to follow might expand in many directions: What about colonial gender design-stories, seldom kept in our archives? What about female assistants to “greater” men, how to negotiate gender when their stories are lacking? All the women that were not, for some reason, concerned about saving and organising, how to include them in history? And what are we doing ourselves, to save contemporary gender design stories in the archives?

Elin Manker is Assistant Professor in Art History & Visual Studies at Umeå University, Sweden. Awarded her PhD at Stockholm University 2019, she has since been teaching at both undergraduate and graduate level. Her research concerns design and craft history and theory with a particular interest in how theories of aesthetics intermingle with design and craft practises. Coming books include a monography on Swedish designer Selma Giöbel (1843–1925) and (as co-editor) a textbook on Materiality, for undergraduate level.

Dina Benbrahim: Resisting Patriarchy: the Amazigh Design Archive

Colonialism feeds the social institution of patriarchy. In post-colonial feminist theory, patriarchal colonialism examines European policies and laws that institutionalize gender segregation of the colonized and impose the Western gender belief of the superior, public man on the inferior, domestic woman. Patriarchy oppresses colonized women the most—especially Indigenous women—through sexism, racism, and classism. Our current design history canon remains colonial and patriarchal despite the few exciting ongoing efforts to rewrite it. How do we support indigenous women's narratives living in oral history in a patriarchal, misogynistic canon? How do we

understand historical narratives in the context of ethnic, gender, religious, geographic, and class intersections? How do we create resources that challenge censorship, neglect, and dominant narratives? Researchers and educators have the privilege to preserve unwritten narratives and turn them into permanent ones: narratives that push back against unfair hegemonic powers and are necessary to the survival of diverse identities. Amazigh women have played a crucial role in communicating pre-Islamic feminist concepts—consciously or unconsciously—and preserving the Amazigh culture through weaving rugs during periods of time when it was not even allowed to teach, write or publish anything using the Amazigh language. This presentation will invite you to broaden your understanding of design, through a Moroccan, North African, feminist lens, with Amazigh rugs. Using the example of Amazigh women weavers in Morocco, I will discuss the importance of digital resources to create online archives that revive hidden cultural heritage, activate collective memory, resist the tyranny of erasure that perpetuates patriarchy, and expand the evolving histories (and futures) of our canon.

Dina Benbrahim is an Arab multidisciplinary creative who uses a feminist lens to focus on illuminating the power in human beings to be transformative forces in society. She is currently an Endowed Assistant Professor of Graphic Design at University of Arkansas. Her research investigates design for visibility, civic action, and social justice for marginalized communities to collectively reimagine equitable futures. Previously, she was an Assistant Professor at SUNY at Buffalo. Dina also has 8 years of industry experience in design, art direction, copywriting and entrepreneurship in New York and Casablanca.

Peter Fine: Design Counterparts: the Practice and Lives of the Eames and the Vignellis

My presentation examines design practice as gendered work, performance and representation in two films documenting the lives of two design couples (male & female) who practiced together as design principals over the course of their lives. The films are, *Eames: The Architect & the Painter*, detailing the design practice and lives of Charles and Rae Eames and *Design Is One: The Vignellis* a chronicle of Massimo and Lella Vignelli's life and practice together. These documentaries are unique in their presentation of design allowing the viewer to watch the performance of design through these figures on film. As a result they also perform gender as an often, implicit factor in design and exhibit the sexual politics of designing. Each film describes the design process as it relates to the domestic lives of each couple in the studio that itself serves as a second home to them and their design teams. These films present the design studio as the stage on which they played out their roles as designers and the dynamics of working and essentially living out their lives in semi-public spaces. This illuminates the tension arising from heteronormative, romantic bonds being realized and displayed in and through design practice. The individual agency of each designer in relation to their partner and the public personas of those partnerships broadly picture gender politics. These films do not simply document design practice but allow the viewer to absorb the wide ranging and pluralistic design practices of these four designers. The two films I will discuss attempt to divulge some of the influence of female design principals but only when represented with their male counterparts. Nevertheless it is this very binary approach to presenting design as gendered that reveals many of the implicit assumptions associated with design and its representation.

Peter Fine's scholarship in design criticism is focused on issues of in-equal design related to race, sustainability, and gender. He is the author of Sustainable Graphic Design: Principles and Practice, 2016 and The Design of Race: How Visual Culture Shapes America published in 2021 by Bloomsbury Academic. In 2019 Fine was awarded a Fulbright Fellowship to Canada to begin research on a third book. Fines teaches studio courses in design, design history, and visual culture emphasizing the role of the designer past, present and future.

Parisa Heidari: The Role of Women in Development of Waqf Buildings in Islamic lands in the Safavid and Ottoman Empires

Historically, the presence of women in the various social, cultural, and economic arenas is less discussed. One of the cultural heritage documents on which the effects of women's presence in society can be seen is the dedication letters. In the Safavid period, due to the political and economic importance of the Safavid kings, the situation was devastated and The construction of the dedicated buildings is expanding, On the other hand, according to historical sources and texts, along with the Safavid in the Ottoman state, we are witnessing the growth and development of the tradition of dedication and construction of the dedicated complex.

In this research, we try to study the tradition of dedication and construction of public utility buildings among the Safavid and Ottoman women and Cultural interactions between two neighboring countries of Iran and Anatolia, to examine The amount of impact Iran is influenced by the common Anatolian traditions. In this regard, we will consider an introduction to the history of Waqf in two cultural areas, namely Iran and Anatolia. We will then examine the features of the buildings constructed. Then it's time to find some facets of these two cultures that will be able to exchange and influence each other. Since we are dealing with endowments among women, we will examine how women could influence the architecture or construction of these buildings. This research is based on library studies, historical documents. Information is described and interpreted to communicate the written sources and the data extracted from the endowments as cultural heritage documents.

Bio TBC

Catharina Dorr: The Gender of Objects

As designers we need to reflect on our socialisation because everything we design is influenced by what we have learned – in the case of socio-cultural concepts of gender, race, class, health and age. I see the need as a human being and designer to interrupt this cycle of reproducing norms, and within that discrimination, by thinking and acting in new ways in our design practice. In my research project, I am concerned with the question of whether objects have a gender. This question does not refer to the direct binary gendered design in marketing and of products, but to the possible gendered legibility of objects. This means: people are able to see femininity or masculinity in objects, in their function, name, shape, colour, materiality, use, context, relationship to each other or to us humans. Studying how and why we read objects in this way (in all respects, but in this research in terms of gender) helps us to understand which

characteristics we have learned to classify as feminine or masculine – and what ideas of gender we habitually project onto people.

However, the aim of this study is not only to establish this, but also to reflect and change this interpretation through an detailed analysis and a conscious deconstruction and reconstruction of our heteronormative gender images with objects and queerfeminist perspectives. So the questions I ask myself and you: Which objects do we associate as male or female? What images have we internalised? Why is that and how can it be changed? What does all this have to do with design? I would like to invite you to understand my view on objects and follow my thought experiments to learn how things can reflect us and what this means for design.

*Catharina Dörr (*1992, Karlsruhe) studied visual communication and product design at the University of the Arts Berlin (UdK) with a focus on critical design, design theory and graphic design. She currently works as a graphic designer for a climate impact research company and as a freelance designer for collectives and music artists. As a writer she explores in her projects our relationship to objects, art and design and their impact on us – especially in her work 'The Gender of Objects' from a queer feminist perspective.*

Session 4: Thursday 28th April 2022

Hidden Histories: Gender in Interior Design

Vanessa Galvin: The Victorian Spiritualist Home as Feminist Temple

This proposal draws attention to an often-overlooked moment in the Victorian home's history. It is the spiritualist home's empowerment of 'sensitive' or mediumistic women who transformed their Christian homes into places of autonomy, authority and financial independence. The counter positioning of the spiritualist woman's domestic role is evident when the home is considered from the perspective of feminist critical discourse and the idea of gendered space. Importantly, Victorian mediumship was advanced through feminine ideals. Gendered attributes like passivity, fragility, vulnerability, even infirmity, were thought to make women more sensitive to spirit life. It is not incidental then, that the preferred location for séances – a ritualistic practice among spiritualist believers – was the drawing room which was established feminine locale. Séances required mediumistic women to adopt directive roles in the home, and to 'redesign' the drawing room through a particular arrangement of furniture and lighting that departed from domestic convention. Additionally in séance, mediumistic women turned traditional Church teachings about home and family toward a more liberal iteration. Significantly, my research shows that spiritualist beliefs and practices were a catalyst to the home's more secular appearance. My proposal for this session will highlight how spiritualist women's beliefs and actions altered the understanding of domestic space irreparably. Given this status, and from a historiographical standpoint, it is worth investing attention to the spiritualist woman's empowered and transformative role in the Victorian home.

Vanessa Galvin's research adopts a Foucauldian approach to the domestic interior's history. My interests extend to questions of inhabitation that include notions of subjectivity and the processes of self-formation as they relate to the built environment. In addition, my work often explores the counter positioning of fictional and imagined regimes against empirical bases for understanding and managing domestic environments.

Catriona Quinn: "How does it feel to be the architect's fetch and carry man?" Australian interior designers and architects in the postwar era: open hostilities and concealed collaborations

In 1947 when Sydney interior designer Margaret Lord was asked the provocative question, "How does it feel to be the architect's fetch and carry man?" from a lecture room filled with architects, her answer was both measured and revelatory. Her response - that all of the big architectural firms employed interior designers on staff - demands our attention, since the fundamental nature of decorators' positions within architectural firms remains largely unknown.

Such palpable hostility contrasts with the collaborative relationship known to have existed between Australia's most prominent postwar interior designer Marion Hall Best and Sydney architect Bill Lucas. Contemporaneously and historically, the two were acknowledged as the joint authors of several significant buildings and interiors. This paper will present three of Hall Best and Lucas' collaborative projects from the 1950s and 60s and reflect on their meaning in the context of Lord's earlier declaration. Was

theirs a rare alliance or have architectural histories simply failed to document the role of interior designers as professional contributors to designed spaces? Consideration will be given as to the implications of the historical gendering of the two professions and how associations with architects acted as a legitimizing strategy for Hall Best's exceptional historical inclusion, contributing to her canonical status in Australian design history.

This paper argues that hidden histories of other interior designers can be reclaimed through deeper documentation of occupational practices framed as complex forms of cultural production.

Dr Catriona Quinn teaches design history and theory at UNSW Sydney and her research interests include professional practice, diasporic design histories, identity and the modern interior. A former curator at Sydney Living Museums, her 1993 exhibition on Marion Hall Best was the first retrospective mounted on an Australian interior designer. Catriona's 2021 PhD on the role of the client in an alternative framework for understanding modernity in postwar interior design was awarded the JM Freeland Prize for Significant Research Contribution by UNSW.

Sarah Mursal: New perspectives of design Identity tropes: Caribbean women in the home

While investigating black British design there appear to be hidden narratives of women. This started as an interest in Althea McNish and the homogenization of Black culture in British history. Design histories are hidden but emerging about the black culture within British History and still remain to be studied. With a post-colonial lens that focuses on the impact of the empire and suggests a different history, I am interested in exploring the evidence proving that migrant culture's contribution to British design is present but hidden. From styles to design choices, these were not just migrants bringing their own cultures but assimilating to British tastes and reinventing new ideas and aesthetics through material culture.

This study uses Oral histories and photographic evidence of five women from the Caribbean London community to understand the missing voices from history and design aesthetics. The point of view of women challenges different narratives and perspectives. Women worked in the city, had families, and owned their properties. Some homes in suburban London, are decorated with pristine wallpaper and quality furniture. This is in contrast to the exhibitions of council house properties, photographs that stage and frame through an artistic lens highlighting the hardships and poverty in the UK. This is one story but not true for all migrants.

This study looks at the canons of the history of migrant culture and the homogenization of race and culture. 'West Indian' was a British term that was attributed to anyone from Jamaica, Trinidad and Tobago, Barbados, St. Lucia, St. Vincent, Anguilla, the Cayman Islands, Turks and Caicos, Montserrat, the Bahamas, Dominica, Grenada, St.Kitts and Nevis and Guyana, a distance spanning over 2000 miles.

These islanders had different styles and cultural signifiers. However, there is a limited representation of the individual islands and more often than not are associated with vibrant colours and 'tropicalisation' of Caribbean culture. This investigation proves

otherwise and highlights the necessary study of migrant culture, the impact of consumerism and the local economy, and the untapped interwoven culture in British design

Sarah Mursal completed a degree BA (Hons) in technical design at Wimbledon School of Art. She worked on Film, Drama, Tv, Commercials and Music Promos as an Art director and Production Designer. Currently based as a part time lecturer on the Digital Film Production Course at Ravensbourne university and completed a PGCE cert and FHEA 2020. Sarah is in the final stages of her Dissertations for MA in History of Design through the RCA/ V&A. Sarah is looking forward to collaborating with historians, designers, and construction within a collective to make history and design more inclusive and sensitive.

Saeed Haghbir, Mohammad Amini, and Mahya Kermani: Investigating the role of user gender in Iranian bathroom decorations; Comparison of arrays of two parts for men and women in Haj Agha Torab Nahavand bath

The importance of the element of water, religious beliefs, and the concept of cleanliness have long caused the bath to play a special role in Iranian culture. Apart from their function, the historical baths of Iran have been considered in terms of social function. The social function has made bathroom decorations have cultural meanings. Haj Agha Torab bath in terms of its unique decorations can be considered in both men and women.

This study aims to research and typology Haj Torab bath decorations in male and female parts. And to compare the obtained data with each other. This comparison leads to the determination of the correctness or incorrectness of the assumption that the decorations of the two male and female parts of this bathroom that designed based on the gender of the users.

The research is a descriptive survey with an interpretive approach. The collected data was done with the help of library study and field observations. After describing the architectural design of the building, the types, subjects, and contents of the arrays are reviewed and classified, and the type of arrays in the male and female sections be compared.

Finally, it is determined what the decorative arrays used in Haj Agha Torab's bath look like; And that gender has been considered to some extent in the decoration of this bathroom, but the main concern in the decoration of the building is not gender.

Saeed Haghbir is Associate Professor in School of Architecture / University of Tehran/ Tehran/ Iran.

Mohammad Amini is Master of Iranian Architecture Studies/ University of Tehran/ Tehran/ Iran.

Mahya Kermani is Master of Iranian Architecture Studies/ University of Dehkoda/ Qazvin/ Iran.

Session 5: Thursday 5th May 2022

Hidden Histories: Gender in Dress and Graphic Design

Anna Dempsey: Angel DeCora: Native American Modern Designer and “Forgotten” Histories

The turn of the twentieth century is often regarded as illustration history’s “golden age”—a period in which white, women illustrators such as Alice Barber Stephens and Jessie Willcox Smith professionally thrived. Their success derived, in part, from their studies with Philadelphia illustrator Howard Pyle. Though Winnebago (Ho-Chunk) Indigenous artist Angel DeCora (Hinook Mahiwi Kilinaka)—another of Pyle’s students and a close friend of Stephens— also enjoyed some success, she has been overlooked in contemporary design history. This may be because DeCora’s work, which is entangled with Indigenous, gender, colonialist, and race histories, does not neatly fit into Euro/US modernist design categories (categories rooted in European avant-garde formal language).

DeCora’s book cover designs and especially her letter forms for Natalie Curtis’ *The Indians’ Book* (1907) suggests, as I would like to discuss in this seminar, an alternative modernist aesthetic. According to art historian Elizabeth Hutchinson: “The Indians’ Book demonstrates not only [DeCora’s] comfort with graphic media, but also a familiarity with the vogue for figurative letters—‘allusive typography’—that dominated magazine covers and lithographed posters of the period” (2009, 96). Although mainstream design principles did inform her artistic output, DeCora created work that reflected her multiple, intersectional experiences: ranging from a childhood on the Nebraska Winnebago reservation, to an “assimilationist” education at an Indian boarding school, and to aesthetic studies with Howard Pyle and at Smith College. Arguably, DeCora has been “forgotten” by design historians because her creative work occupies a liminal space, one shaped by Native American engagement with white settler colonial values—a space we still need to investigate.

In sum: Angel DeCora’s graphic designs combine Indigenous American motifs (which showcase her collaboration with Native artists from many tribes) with a formal inventiveness that materially encapsulates a transcultural, modernist aesthetic—one deeply embedded in the conflicted spaces Indigenous peoples in the Americas continue to occupy.

Anna Dempsey received her Ph.D. in Art History from Columbia University with a dissertation on Walter Benjamin and German cultural history and was subsequently hired to teach design history at the University of Massachusetts Dartmouth. For over a decade, Dempsey has taught the history of design, gender and popular visual culture, interior/architectural history, and have worked with a graphic design colleague to transform the conventional survey of art history to reflect a more global, intersectional perspective. In addition, she has published several articles on design history, ranging from multiple entries on women designers in Bloomsbury’s Encyclopedia of Design to an essay “Not Picturing Poverty: Periodical Illustration and Women’s Virtual Communities in the Nineteenth Century” in Poverty in American Culture: Essays on Representations, Beliefs and Policy. Her current book project, Entangled Modernisms: American Women Artists, Community, and the Natural World (based on an NEH grant which funded research at the Winterthur Museum), includes a chapter on Indigenous designer Angel DeCora, the subject of this paper.

Jaleen Grove: Olive Allen and Graphic Nonchalance in Edwardian Girls' Media

From archives, my presentation introduces the early work of illustrator Olive Allen (British, 1879-1957), who contributed to the proto-feminist Edwardian periodical *Girls' Realm* among others. From her diary and a satirical manuscript magazine tellingly titled 'The Mind Embalmed' (Fig. 1-2, c. 1899, designed collaboratively in her second year attending the School of Architecture and Applied Art at University College, Liverpool), I critique how the Arts and Crafts education prepared—and failed to prepare—her and fellow women for design careers, and resulted in gender divisions in the field of illustration. I situate Allen's subject matter and career aspirations in the context of modernizing girls' education, since Allen grew up in a girls' school founded and operated by her mother and elder sisters, where Allen collaborated with them and pupils as both a student and teacher herself (Fig. 3). Unpacking the role of humour in this milieu of girls and young women, we find humour was a form of expression newly available to them thanks to the phenomenon of 'The New Woman' figure of the 1890s. Through formal analysis I identify a humorous 'graphic nonchalance' in Allen's draughtsmanship and in girls' media generally, a quality of unfinish or unpolish that operated as a visual rhetoric of inclusivity, accessibility, and self-effacement that signalled belonging, called in participation, and deflected attention from would-be censors. Allen's coy manipulation of graphically-nonchalant codes of innocence, naughtiness, and transgression characterised the emerging 'Modern Girl,' a trope receiving considerable scholarly attention in recent years. I conclude with reflecting on how the visual identity of nonchalance, although empowering, was also a factor in women's culture registering as 'minor' and was a detriment to their winning artistic recognition.

Dr. Jaleen Grove is a practicing artist with the rank of Assistant Professor in Illustration at the Rhode Island School of Design (USA). An Associate Editor of the 592-page History of Illustration (2018), Grove is also Associate Editor for the Journal of Illustration and has written monographs on illustrators Oscar Cahén and Walter Haskell Hinton. Her scholarship has appeared in Modernism/Modernity, Canadian Art Review (RACAR), Journal of Writing in Creative Practice, Journal of Canadian Studies, Journal of Borderland Studies, and Communication Arts, as well as in several edited books. A chapter on illustrator Olive Allen is forthcoming (Manchester University Press).

Teal Triggs: Fleur Cowles: Flair By Design (1949-1951)

Produced by visionary editor Fleur Cowles, *Flair* magazine (US, 1949-51) launched a new aesthetic paradigm for mass-produced lifestyle magazines. The magazine combined art, fashion, travel, and reportage, to epitomize its Editor's formidable influence in promoting European émigrés and American talent. Cowles drew upon her network of bohemian friends to produce a self-consciously styled object in which literary astuteness and design (cut-out covers that reveal interior pages, three-dimensional pop-ups) were linked in new and powerful ways. She brought artists, designers, photographers, and writers together to fuel a 1950s aspirational readership: Salvador Dali, Jean Cocteau, Saul Steinberg, Friedrich von Berzeviczy Pallavicini, Sylvia Braverman, Arnold Gingrich, Daria Guarnati, Truman Capote, and Tennessee Williams.

This paper introduces Fleur Cowles as a design catalyst and a 'curator of people'. It takes as a starting point the pre-publication 1949 advertiser's issue of *Flair* which

announced ‘the monthly magazine for moderns’. This pre-issue established the design format and feel of subsequent twelve issues (and two collections in 1953 and 1996), with its cut-out cover, variety of paper stocks, range of printing and binding techniques, pull-out booklets and tipped in fabric inserts. Paul Rand designed some of the issues’ advertisements. The design of the publication according to General Manager, Arnold Gingrich, directly informed Flair’s ‘departure from the norms of exiting magazines.’ Through Flair, Cowles promoted columns featuring distinguished women, and commissioned women photographers and artists. Cowles was a privileged white woman from the social elite. She used this positioning to rethink magazine design history and showed how curatorial patronage could shape an important corner of bohemian culture in 1950s America.

Teal Triggs is a Professor of Graphic Design, Royal College of Art. As a graphic design historian, critic, and educator her work focuses on design pedagogy, self-publishing, and feminism. She is co-editor of Design Issues. Her books include The Graphic Design Reader (co-editor with Leslie Atzmon), Fanzines, The Typographic Experiment and the award-winning children’s activity book The School of Art. Her current research focuses on the visionary editor Fleur Cowles and Flair magazine (1949-1951). Teal is a founder member of the Women’s Design + Research Unit (WD+RU) which seeks to raise awareness about women working in visual communication and design education.

Elizabeth Tregenza: A Designer and Her Handwriting: Olive O’Neill 1902-1989

In 1959 the journalist Ernestine Carter profiled managing director and fashion designer Olive O’Neill as part of a series looking at key figures in the London fashion trade. This article, entitled ‘a Designer and Her Handwriting’, was one of a number written in the 1950s and 1960s which established O’Neill’s significance for the wider fashion trade, as a designer, consultant and businesswoman. This paper will consider why, particularly as a female in the trade, O’Neill’s name is no longer widely known.

O’Neill was born in 1902 in St Helen’s, Lancashire and was interested in designing clothes from an early age. She began working for wholesale couture firm Rose and Blairman in the 1920s, taking on various roles including showroom manageress and designer, before becoming a joint managing director of the business in 1934. At this time, it was unusual for a woman, even within a fashion business, to hold such a role. The directorial roles of similar business were almost all occupied by men. Here I will consider what this meant for O’Neill’s press portrayal, and why, more often than not, she was considered a ‘designer’, a safe ‘feminine’ role, despite the fact she wielded considerable control over the company.

Design was however central to O’Neill’s role and this paper will consider her own distinctive aesthetic- pared away, simple, often relatively casual clothes that exuded chic. O’Neill’s preference for simplicity marked her apart, and her aesthetic will be considered in the wider context of wholesale couture style. Arguably, O’Neill was her own perfect model and this paper finally turns to consider the role of the female designer in creating womenswear lines.

Dr Liz Tregenza is a fashion historian and vintage dealer. She currently works as a post-doctoral research fellow at the V&A, exploring consumer and retail experiences. She completed her Design Star funded PhD on Frederick Starke and London Wholesale

Couture at the University of Brighton in 2018 and has worked as both a lecturer and curator.

Madeline Porsella: Electric Lady Liberty: Self-fashioning Through Fancy-Dress

In this paper, I analyze the Electric Light Dress, designed by the House of Worth and worn by Alice Vanderbilt to the legendary 1883 fancy-dress ball which secured the Vanderbilts' place in New York's elite society. The Vanderbilts are estimated to have spent \$250,000 on the ball, \$6,000,000 in today's currency. The art of picking a costume for a fancy-dress ball was not only a display of wealth but an exercise in self-knowledge and self-fashioning. The Electric Light dress can be understood to, in the words of dress historian Rebecca N. Mitchell, "render in personal terms" elite cultural contexts. In this paper, I explore the collaboration between the female patron and the male couturier, Charles Frederick Worth. I also look at the cultural contexts from which Alice Vanderbilt fashioned her identity. These include the tradition of fancy dress balls, the vogue for electric jewelry, and the ongoing publicity campaigns for both electric light and the Statue of Liberty in the late 1870s and early 1880s. In light of the party's motive, to install the Vanderbilts comfortably at the top of New York society, Alice Vanderbilt's Electric Dress can be read as somewhat tongue in cheek. While members of more established families came in historical costumes that confirmed their status by drawing comparisons to European aristocracy and history, Vanderbilt used her costume to align herself with an exciting new technology. Perhaps the costume was a reference to the Vanderbilts' investment in Edison's Electric Light Company or a private joke about the designation of her family's wealth as "too new." Either way, Vanderbilt's dress asserted that she, and by extension her family, were the future of New York society.

Madeline Porsella is an interdisciplinary historian and artist based in New York, NY. She studied studio art at Bard College and is currently pursuing her Master's in Decorative Arts, Design History, and Material Culture at the Bard Graduate Center. Her research is focused on the late-19th and early-20th centuries. Areas of interest include the incorporation of new technologies into design, new media, the relationship between science and the occult, and cultural constructions ranging from memory to the gendered body.

Session 6: Thursday 12th May 2022

Gender in Design: Hidden Histories of Collaboration and Collective Practice

Rujana Rebernjak: Designers from the margins: women's organisations as agents of design production in 1950s Yugoslavia

Debates around *kultura stanovanja* (domestic culture) defined the design profession in 1950s Yugoslavia. In magazines, exhibitions, public lectures and competitions, architects, designers and artists sought to educate Yugoslav citizens about cultured ways of living in a modern socialist state. Though the discourse about *kultura stanovanja* was deeply gendered and mostly addressed women – as both consumers and idealised socialist workers – those shaping it were largely men. Indeed, in histories of post-war Yugoslav design, discussions of gender are largely missing. Women – as main users – are mostly silent, present in the margins but never brought to the foreground.

Still, it would be wrong to assume that women were passive recipients of top-down aesthetic and moral dogmas about cultured domesticity. Rather, they were marginal, but active agents shaping post-war material culture and design in self-managed socialist Yugoslavia. Their active engagement can be seen in the work of women's organisations as official, collective bodies through which *kultura stanovanja* was to be absorbed in everyday life.

In this talk, I will argue that women's organisations formed powerful channels through which women could exert influence on design production of the period. In this context, such organisations will be examined as key actors in the very process of design, for they were actively engaged in commissioning, development, production and consumption of mass-produced goods and housing.

With a particular focus on socialist Yugoslavia, in itself a marginal space in the histories of modernity, the paper will examine design production as a collaborative process, shaped by negotiations between designers, architects, government organisations and their publics. As such, this paper questions the way marginal actors have often been neglected or written out of design histories, seeking to consider not only the way women's histories can be written into design histories, but also how a wider set of collaborative, decentralized practices can be accounted for as integral to design production.

*Dr Rujana Rebernjak is a design historian researching, teaching and disseminating knowledge about post-war architectural and design practice. Her research focuses, in particular, on histories of Eastern Europe under state socialism and the materialisation of socialist ideals in design and architectural form. She teaches design history at the London College of Communication where she is the Contextual and Theoretical Studies Leader in the Design School. Her first monograph, titled *Designing Self-Management: Objects and Spaces of Everyday Life in Post-War Yugoslavia* will be published next year. She holds a PhD in History of Design from the Royal College of Art/V&A.*

Catherine Townsend: Friends and lovers, careers in exile: the fate of German-Jewish women architects, a study of Gego (Gertrud Goldschmidt) and Erika Rathgeber

Little has been written that directly foregrounds gendered experiences in the field of exile and design scholarship. To help fill this critical gap this paper investigates how gender, migration, professional structures, personal networks, and agency influenced the careers of émigré women designers in the mid-twentieth century. The paper adopts Margaret Archer's morphogenetic approach to the dualism of structure and agency to examine the careers of two notable women émigré designers: best friends Gego (Gertrud Goldschmidt, 1912-1994) and Erika Rathgeber (née Regener 1907-1996).

The two young women became close friends while enrolled in architecture degrees at the Universität Stuttgart in 1932. During formative years studying under Professor Paul Bonatz there was little suggestion that Gego would become a leading figure of abstract art in Venezuela, exhibiting at MoMA and internationally, as well as forging a career in furniture design; or that Rathgeber would become a town-planner in Australia and play an important role in early anti-nuclear activism there. Hitler's ascendance to power, and the rise of increasingly dangerous anti-Semitism in Germany, led both Jewish women to flee in 1939. Gego found refuge alone in Caracas, Venezuela. Rathgeber migrated to Melbourne, Australia with her husband physicist Henri.

Migration often strips migrants of their occupational networks, yet recent scholarship by Robin Schuldenfrei, Elizabeth Otto and others suggests that even though some émigré women found success, many experienced greater professional exclusion and neglect than their male contemporaries. Utilising the prism of Gego and Rathgeber's careers, this paper considers the different avenues émigré women had for agency when faced with indifferent local professional structures. In particular, it emphasises the influence that access to the wider professional networks of their romantic partners had on the women's career trajectories.

Catherine Townsend was educated at the University of Melbourne (BPD, BArch (Hons)). She is a PhD candidate in the Faculty of Architecture, Building and Planning at the University of Melbourne. Her research focuses on the global spread of modern architecture, specifically the diaspora of architects who fled Europe leading up to, and in the wake of, World War II. Catherine was an investigator on the Post WWII Apartments: Analysing Medium Density Precedents for Contemporary Melbourne Affordable Housing Hallmark Research Initiative at the University of Melbourne.

Mirjam Deckers: Gunta Stölzl and the paradoxical power of the collective name

For those acquainted with the Bauhaus, Gunta Stölzl (1897-1983) is not necessarily an unfamiliar name. The photograph of the Meister posing on the roof of the Bauhaus in Dessau, with Stölzl as the only woman, has become iconic. Indeed, Stölzl was part of the core group of the influential German design school, which she enrolled in 1919 as one of the first students. She helped in setting up the weaving workshop, known as the 'women's class', and was officially appointed Jungmeister of this department in 1927, a position she kept until her resignation 1931. Stölzl's years at the Bauhaus have received increasing attention, especially in the context of gender inequality in Bauhaus politics. However, her long career as a handweaver in Zurich, where she led her own weaving companies in functional fabrics between 1931 and 1967, has been overlooked systematically.

In 2019, during the centenary of the Bauhaus, multiple publications and exhibitions were dedicated to the women of the Bauhaus, making a start in finally giving these designers the recognition they deserve. Although the discourse around the Bauhaus, with its established position in the history of art and design, can act as a springboard for much-needed research on its often forgotten female members, there is also the risk that this collective name generates a tunnel vision, framing them only as the women of the Bauhaus. This talk will discuss how Stölzl, as a female handweaver in the 20th century, running her own small-scale business, has still not been credited for her full career, both in spite of and thanks to the current interest in Bauhaus women. The argument will be made that examining Stölzl's career in Zurich and its reception can in fact provide interesting insights into her position as a female immigrant and a weaver of functional fabrics.

Mirjam Deckers is a PhD candidate in art history at the University of Groningen, the Netherlands. Since 2018, she has been working for the estate of Gunta Stölzl (1897-1983), who studied weaving and subsequently became the Meister of the textile department of the Bauhaus in both Weimar and Dessau. After emigrating to Switzerland in 1931, Stölzl would work as a handweaver in Zurich until her death in 1983. In her PhD project, Deckers studies Stölzl's full career, taking her various workshops as collaborative spaces of making as the starting point. Deckers is also a freelance art historian operating in the Netherlands.

Laura Martinez de Guereñu: Silenced Contributions: Lilly Reich in Barcelona

Some works of architecture are born with a calling to disappear. This applies to the architecture designed by Lilly Reich for the exhibits of the German section at the 1929 Barcelona International Exposition, which was originally intended to showcase the products being exhibited, and which subsequently provided some of the technical and formal solutions for the architectural elements of the emblematic German Pavilion. When the time came to define the boundaries of the pavilion, Ludwig Mies van der Rohe and Lilly Reich relied on the details and proportions of the glass screens they had designed and built for the exhibits. This can be verified today by simply comparing the elevations of the glass screens in the exhibits with those of the Barcelona Pavilion reconstructed in 1986.

In the case of the German Pavilion in Barcelona, the gender biases of the time and Mies's probable uneasiness about sharing credit erased Lilly Reich from the project, as well as from the history of modern architecture. Now, more than ninety years later, Reich's congenial partnership with Mies in Barcelona has been brought to light in multiple art interventions and scientific publications. It nonetheless still remains widely unrecognized that Lilly Reich is now credited as a coauthor along with Mies in the conception and construction of the 1929 Barcelona Pavilion.

Transforming the canon, the history that has been written once and again, will take a significant amount of time. And in the meantime, inequality continues to prevail in both practice and academia. Revealing contributions that have been silenced or superimposed over time can be our best tool to fight against this.

Laura Martínez de Guereñu is Associate Professor of Architectural History and Theory at IE University and Humboldt Research Fellow at the Architekturmuseum der TUM. She is the inaugural recipient of the Lilly Reich Grant for Equality in Architecture (Fundació

Mies van der Rohe, 2018) and author of the art intervention Re-enactment: Lilly Reich's Work Occupies the Barcelona Pavilion (2020). She has published numerous articles on silenced and superimposed authorship as well as on erasures of the canon of modernism. Her most recent article is "German Pavilion/German Exhibits: An Almost Forgotten Episode in the History of Modern Architecture" (Grey Room, Summer 2021, vol. 84: 38-63).

Alexandra Chiriac: Gender Trouble: a Hidden History of Modern Design in Romania: M. H. Maxy and Mela Brun-Maxy

The emblematic image of the modern domestic interior in Bucharest shows a living room corner in which geometries harmoniously combine captioned: 'Modern Interior by M.H. Maxy: Furniture, Cushions, Carpets, Paintings'. The photograph appeared on the cover of a prominent avant-garde magazine in December 1926 and has often been used to credit Maxy, a well-known artist, with popularizing modern design in Romania.

Drawing on newly uncovered archival sources, my research challenges the narrative inherent to this image by examining the contribution of Mela Brun-Maxy, the artist's wife. I posit that Brun-Maxy was in fact the creator of Bucharest's first commercial space for modern design, having built a career as a decorator several years before her marriage. She opened the showroom in 1926, funding and managing this commercial venture, as well as creating the displays themselves, which she arranged to resemble functional living areas. Archival images reveal the existence of at least two carefully designed room ensembles, where only the discreet labels next to the objects indicate that these seemingly private spaces are for public consumption. Under Brun-Maxy's leadership, the showroom aided the spread of modernist aesthetics in Romania, hosting contemporary dance performances, inspiring avant-garde theatre sets, and being immortalised as the symbol of new urban living in a 1933 novel.

This paper considers Brun-Maxy's activities in the light of scholarship that demonstrates how the feminine and the commercial have become blind spots within the memory of modernist design. Tag Gronberg (2003) and Penny Sparke (2008) have shown how female decorators and designers came to the fore in the early decades of the twentieth century and developed the use of design ensembles as a powerful sales tool. Their contribution was contested and often erased by male artists and architects, as was the case of Brun-Maxy. Yet her showroom not only exhibited female agency and business acumen, but also provided a platform for an influential vision of a modern, cosmopolitan Bucharest.

Alexandra Chiriac is an art historian specialising in marginalised histories of twentieth century design and performance. Currently she is a Leonard A. Lauder Postdoctoral Fellow in the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum of Art, New York. In 2019, she completed an AHRC-funded PhD at the University of St Andrews on modernism in scenography and interior design in East-Central Europe. She has published on Romanian, Russian and Jewish design and performance history. Her first monograph Performing Modernism: A Jewish Avant-garde in Bucharest will be published by De Gruyter in July 2022.

Session 7: Thursday 19th May 2022 (This sessions will start at 20.00 BST to accommodate global participation)

Gender in Design: Hidden Histories of Design Amidst the Cold War

Francesco E Guida: Women Pioneers in the Golden Age of Italian Graphic Design

Great histories of design and graphic design in Italy (as well as an international level), reserve a secondary or minor role for women. Referring in particular to the so-called golden age of Italian graphic design - between the 1950s and the early 1970s - very few female figures have emerged. However, through accurate research on primary sources and original documents, it is possible to identify remarkable profiles, especially in the case of women practising independently or in couple with their husbands, managing their businesses while playing the expected social roles. They were extremely far from the 'hobby' label they were usually categorised with, having their own professional autonomy.

Moreover than the professional practice, there are those who have carved out their own extra-space in teaching, those who carried out their personal artistic research and those who contributed to professional associations activities. Although women practitioners were often confined within the areas of the artistic and pictorial approach, they were dedicated to a variety of fields and clients. They were described as exceptions, but the practice itself, documents and sources, return to us a more complex and multifaceted reality. All of their experiences were factual enrichments to the professional system, up to today mainly read and narrated in a male key.

More than just a list of names and artworks, this contribution aims to demonstrate how women designers broke the stereotypes in a practice field such as graphic and advertising design in post-WWII Italy. Thus, contributing to the development of the industrial culture that characterized Italian economic boom and the revival of the country. And, because of all these reasons, more than just filling gaps or avoid making a mere attempt at reconciliation or correction, they have full rights to be considered pioneers and role models.

Francesco E. Guida is Assistant professor at Politecnico di Milano (Department of Design). PhD in Design and Technology for the Enhancement of Cultural Heritage, he has a 30 years long experience as a graphic design consultant. Board member of AIAP (the Italian Association of Visual Communication Design) and coordinator of the Graphic Design Documentation Centre (AIAP CDPG). Previous associate editor of AIS/Design Journal (2019-2021), he is a editorial board member of PAD. Pages on Arts and Design. His main research activities are in the fields of flexible visual identities, speculative and experience design, and graphic design micro-histories.

Bettina Siegele: Overcoming the Obstacle of “The Architect”: Karola Bloch

Drawing upon Linda Nochlin’s notorious question “Why have there been no great women artists?”, the talk examines the interconnections between feminist approaches in the discipline of art history and the current discourse in architectural theory and history. Usually, the question triggers two reactions among (feminist) scholars: the first tries to prove the opposite by presenting single case studies of overlooked women artists, whereas the second is more invested in finding out the background and circumstances that led to the question in the first place. Published fifty years ago, Nochlin’s essay not only initiated a discipline-changing discussion but also laid the foundations for what today we call a feminist history of art.

Transferring this now to architecture, we can see that a similar development has taken place. Therefore, I want to ask, “Why have there been hardly any great women architects?” To get to the bottom of this question once and for all the paper argues that we need to follow Nochlin’s lead and start breaking the myth of the star-architect and start examining and challenging the social structures, public institutions, and attitudes in (Western) society. By leaving the modernist narrative of “The Architect” as the single author behind and allowing a more collective form of authorship to enter the discussion, it appears that suddenly many women are added to the history of architecture. To give a more tangible example the paper looks at the woman architect Karola Bloch, who worked in GDR after World War 2. Bloch did not only work collectively on the development of schematic plans and typologies, but she also even publicly promoted this form of planning that was far off from private architectural practices

Bettina Siegele is an architect and art historian based in Austria. She studied art history and architecture at the University of Innsbruck (AUT) and the University of Plymouth (UK). Currently, she is working as an assistant professor and PhD researcher at the department for Architectural Theory at the University of Innsbruck. Siegele has published several articles on her research and presented her work at conferences around Europe. She is an active member of the Doctoral Programme Gender and Gender Relations in Transformation: Spaces - Relations - Representations, and she is the current head of the Independent Architecture Research Colloquia (IARC) of the University of Innsbruck. www.bettinasiegele.com

Alyona Sokolnikova: Missing Profile: a Study of the Professional Role of Women in 1960-80s Soviet Design

Despite worldwide recognition of the “Amazons of the Russian avant-garde”, further achievements of the Soviet women in the field of art and design are relatively poorly covered in professional and popular science literature. The author of the current research aims to identify the scale and types of contribution made by Soviet women designers of the 1960-80s to the history of design. She also showcases several issues that made woman's impact in soviet design less visible, including a problem of collective authorship and a problem of the lack of projects implementation.

Current research is based on analysis of the amount of women and types of their projects mentioned in “Technical aesthetics”, “Decorative Art of the USSR” and “Architecture of the USSR” magazines (under the study period) and on a series of personal interviews with 20 Soviet women designers taken by the author in 2012-2020 in Moscow, Krasnogorsk and Saint Petersburg. It shows that the number of women

professionally trained and working in the Soviet state design system constantly increased from the early stage of its development in the 1960s till the 1990s, while at the same time it also identifies gender boundaries that remained within different types of design jobs available for women in USSR.

The author elucidates the obscured histories of women's role in shaping the Soviet design system and the aesthetics of late socialism. While Soviet media actively promoted the image of a technically skilled woman, many women designers embraced postmodern visions of objects in order to contest official Soviet functionalism and rationalism in regard to design and to create flexible design environments for the diversity of users' bodies and tastes.

Alyona Sokolnikova is a Germany-based independent researcher, writer, curator and teacher, specializing in national aspects of international design history. She holds a PhD in Design Pedagogy. She is a founder of the Design in Details online platform (www.sokolnikova.com) and the Women Designers. USSR research project (<http://women-designers.ru>). Curatorial advisor: Here We Are! Women in Design 1900 - today (Vitra Design Museum, 2021-2022), Into the Unknown: A Journey through Science Fiction (The Barbican Center, 2017-18), etc. Co-author: Design in the USSR: 1950-1980, Phaidon Press Ltd (2018); Design in Russia (Bloomsbury Encyclopedia of Design), Bloomsbury publishing (2015), etc.

Isabel Duarte: A Feminist Revision of Portuguese Graphic Design History: Fátima Rolo Duarte

The lack of representation of women in design history has been debated for a long time; in Portugal, where critical discourse on graphic design is still an emerging field, this is especially keenly felt. This omission was the inspiration behind a research project I began entitled Errata: a feminist revision of Portuguese graphic design history, which culminated in an exhibition bringing together the work of 17 little-known women, attempting to reveal the mechanisms which result in the marginalisation of women's work.

While there are many mechanisms which result in the oppression and exclusion of women from history, in presenting this exhibition, I focussed on three themes: HOME, which explores the persistence of patriarchal systems, in which the norms and structures of design and society define how women's contributions are interpreted; NARRATIVE, which highlights how design history's focus on heroic narratives of (usually male) individuals and their artefacts comes at the expense of nuanced stories; and INSTITUTION, which considers the work of women within publications, publishers, and institutions, arguing against the predominant idea that success can be measured only by an identifiable authorial voice or a wide portfolio.

My proposal is to present the work of Fátima Rolo Duarte, one of the designers in the Institution section. At Portugal's cultural awakening, after a 40 year dictatorship, Fátima was the inhouse designer at Valentim de Carvalho, the largest music publisher in Portugal. For almost 20 years, she worked across genres, designing records for popular musicians. Yet despite the fact that her designs are present in most Portuguese homes, her name is unknown. Duarte's approach to design, by personal choice, and through the requirements of working within a publisher, is chameleonic;

resulting in a collection of work that isn't easily identifiable as of one designer, but rather the work of many combined voices.

Isabel Duarte is a designer, researcher, and educator, interested in the intersection between design history and feminism, and how disrupting mechanisms of pedagogy and historiography can affect change. In 2020, she founded Errata, a research project concentrating on the visibility of women in Portuguese graphic design history, encompassing exhibitions, publishing, and an ongoing podcast series. Recently she co-curated the exhibition Errata: A feminist revision of Portuguese graphic design history, and is currently a PhD candidate at the University of Brighton. Previously, she has published articles on Futuress.org, worked at Art Review, Eye Magazine, and founded the magazine Voca.

Sarah Teasley: Gendered design experiences in Tokyo, 1975-85

This presentation explores the impact of gender on both the experiences of design practitioners and decision-making around the value of design in a capitalist economy, in late 1970s to early 1980s Tokyo, Japan. The presentation also reflects on historical omissions, positionality, and the relationship between Japanese feminist historical methodologies and recent intersectional approaches to gender in design history.

By 1975, the high economic growth that typified Japan's postwar reconstruction had ended, due both to internal changes to industrial structure, finance and labour relations and to the 1973 Oil Shock and other external events. Rural and urban households alike saw higher annual incomes. Industrial policy reoriented to emphasize value-added, high-skilled manufacturing for domestic and export markets alike. Postwar educational reforms produced larger numbers of male and female university and college graduates, including young office and service industry workers with disposable income.

Within these conditions, manufacturers and retailers began valuing design differently. Design became a sales strategy for the saturated domestic market, creating demand for both female and male design graduates.

Female and male designers benefited from the rise in demand. However, qualitative and quantitative data demonstrates how social attitudes towards masculinity and femininity alike shaped designers' experiences of work, alongside class, region and other aspects of identity.

Historians have explored the gendered experience of work in 1980s Japan. However, little work has explored the impact of gender on narratives of Japanese design in this period. Working from interviews, demographic and economic data and artefacts, analysed with Japanese feminist historiographical methods and approaches employed in the international design history community, this presentation addresses questions of power in narrative, including gendered power, disciplinary power, economic and cultural rationales for which stories are surfaced and which are not, and the ongoing impact of these relations on experience.

*Sarah Teasley is Professor of Design at RMIT University. Her publications include the books *Designing Modern Japan* (Reaktion, 2022), *Global Design History* (Routledge, 2011) and numerous articles, book chapters and creative practice reports.^[SEP] Her research focuses on old new (bio)technology and materials and the social history of*

design and making, with an emphasis on highlighting economic and political relations through micro-histories of everyday practice. Previously, she was Reader in Design History and Theory and Head of Programme for the V&A/RCA postgraduate programme in History of Design at the Royal College of Art. She holds degrees from Princeton, Musashino Art University and the University of Tokyo.

Session 8: Thursday 26th May 2022

Gender in Design: Pedagogic Histories and Practices

Part 1: Histories

Alexandra Kocsis: The Class of 1911: the Beginnings of Coeducation in the Royal School of Arts and Crafts, Budapest

In 1911, sixteen young women set out to study applied arts and design in the first mixed high school class of the Royal School of Arts and Crafts in Budapest. Since coeducation on high school level was a fiercely disputed topic at that time in Hungary, this was a groundbreaking reform in the most important school of the applied arts in Budapest. Educating girls and boys together was a radical move even in the context of progressive pedagogy. I propose to present what we know about the practice of coeducation and about the approach towards the education of female students based on the minutes of the teachers' meetings and other archival sources.

Alexandra Kocsis is an independent art historian and translator based in Budapest. She graduated from the University of Kent Canterbury and the Freie Universität Berlin in 2019. During her PhD studies, she worked on the functioning of text and image in Renaissance prints from Antwerp and Rome. The results of this research were published in numerous edited volumes (The Reception of the Printed Image in the Fifteenth and Sixteenth Centuries, Routledge, 2021, La lettre de l'estampe, Peter Lang, 2021, Raphael: Drawing and Eloquence, Accademia Raffaello, 2020). Her current project concerns female graphic designers who studied in the first coeducational class of the Royal School of Arts and Crafts, Budapest.

Benoît Vandevooort: Interior Design: an Excellent Domain for 'Les Religieuses'

After the Second World War, numerous architecture schools in Belgium founded a separate program for interior design. Initially a hybrid between architecture, decorative arts, and furniture design, the evolution of the programs testified to the progressively autonomous status of the design discipline, privatizing knowledge and expertise for students pursuing careers in home decoration and interior spaces. The professional reality of interior design, however, would continuously suffer from a weaker professional identity, as is also evidenced by the numerous name changes and curriculum reforms that typify its relatively short educational history.

This inferiority complex has since been brought in relation to gender: associations with decoration and the domestic sphere have placed interior design in a feminine, 'othered' position in regard to architecture – based on a value system prioritizing a male rationalist and spatial approach. Nowadays, this gendering of interior design programs is affirmed by a female student majority nationwide, but the histories of the institutes teaching the programs equally offer interesting perspectives on the reception and the identity of the design discipline.

My presentation focuses on the early interior design courses of the Belgian network of Catholic Saint Luke schools. This collection of all-male institutes was initially characterized by an ideologically informed perception of interior spaces, pertaining to

moral and social values for both individual users and family life. This context also complicated the transition into coeducation in 1960s, a process that, in his presentation, will be explored for the Ghent school: girls' classes on homemaking were merged with the interior design classes because of the alleged relevance of both gender standpoints. A reading of the archival records show the attribution of gender profiles to the design discipline, but the absence of an archive for the women's school also showcases the difficulty of reconstructing educational reforms.

Benoît Vandevort is an architectural engineer. Since October 2020, he is a PhD student at the Faculty of Architecture at KU Leuven, where he researches the impact of twentieth-century Belgian education of interior design on the identity formation of the discipline (FWO-grant OZ8457). He has a strong interest in the production and dissemination of architectural knowledge, and its interaction with the built world. He is a teaching assistant in the interior design class led by Doorzon interieurarchitecten and has written for Belgian journals of architecture and visual culture, such as A+ and De Witte Raaf.

Barbara Jaffee: The Forgotten Futurism of Helen Gardner's "Art Through the Ages"

University of Chicago-trained art historian Helen Gardner based her popular art history textbook, *Art Through the Ages*, on the innovative survey course she taught at the School of the Art Institute of Chicago between 1920 and her death in 1946. For the third edition, published posthumously in 1948, Gardner reorganized her material into a horizontal rather than vertical unfolding—a “world panorama of art.” In Gardner's unprecedented, inclusive vision, Medieval Chinese artifacts commingle with the Renaissance art of Northwest Coast Indians, the whole culminating optimistically in a chapter devoted to the utopian internationalism of the modern industrial arts. Evoking the thrill of “a streamlined railroad car” and the delights of “the mechanized kitchen” and “simple, gaily colored gadget from the five-and-ten,” Gardner cheered these indicators of the reintegration of contemporary art “into the cultural fabric” (even as she remained skeptical of the “privatized” exhibition venues preferred by most modern painters and sculptors).

Sadly, little of Gardner's ingenious scheme survived the Cold War revision of her text in 1959, as new editors, led by Sumner Crosby of Yale University, chose to reject globalism in favor of hierarchies based in elitist tastes and nationalist ideologies. (Crosby's gratuitously arch dismissal of “Miss Gardner's organization” and its “many opportunities for interesting comparisons” contrasts with his own choice to return the book to a “more normal order.”) Thus reinstating the status quo, Crosby preserved the presumably distinctive stylistic coherence of European fine art, but at considerable expense: not only would the anonymously-produced objects so important to Gardner no longer appear side-by-side with works bespeaking individual genius, as traditional, canonical works were reinscribed into the realm of pure art, but the modern, industrial design that had been the goal of Gardner's insistent teleology simply disappeared—replaced with a new chapter on the “artistic history” of photography.

Barbara Jaffee is associate professor emerita of modern art and design history at Northern Illinois University. She earned her Ph.D. in art history at the University of Chicago, and holds B.F.A. and M.F.A degrees in painting from the School of the Art Institute of Chicago. Her work on the relationship between the fine and the applied arts

in the first-half of the twentieth century has been published in a number of journals and anthologies, including Historical Narratives of Global Modern Art (Routledge), Partisan Canons (Duke University Press), Open-Set, Panorama, Art Journal, Design Issues, and Art Criticism.

Dina Benbrahim, Lisa Maione, and Bree McMahon: A Contested Classroom: a Pedagogy of Resistance Against Colonial Discourses

Teaching design histories is political by definition – designed objects have the capacity to hold and reflect the values and aspirations of the social, technological, and political spheres of influence investing in the future at a time and place. Prompting students to reimagine their design practice through the lens of missing or underwritten histories is uncomfortable and frustrating. Jeannie Ludlow defines a contested space as more pertinent for learning and collaboration than a safe space where power and privilege are at the center. How do we instill a contested space in our classrooms to identify underrepresented design narratives and histories? In what ways does a culture of discomfort lead to pedagogically relevant learning experiences where we all question our ways of knowing, learning, and existing? How does establishing shared authority, between students and faculty in the classroom, make productive room for increased learning? How do we co-create a curriculum that invites first-year design students to investigate narratives outside the white, heteronormative male-dominated canon? Where do we research when a Google search leads nowhere? What tools, entry points and precedents do we use to teach design histories when traditional textbooks perpetuate erasure? This virtual presentation invites the audience to shift the pedagogical language from safe classroom to contested classroom, history to histories, Master Narrative to plural narratives, and a stagnant, elitist canon to a reinvented, inclusive, participatory canon. Additionally, it discusses strategies to teach design histories in context and from multiple perspectives using decolonial and feminist methodologies. Through examples of experimental and uncomfortable practices, syllabi examples, and students' work, we will collectively challenge and resist existing power structures and dismantle colonial discourses.

Dina Benbrahim is an Arab multidisciplinary creative who uses a feminist lens to focus on illuminating the power in human beings to be transformative forces in society. She is currently an Endowed Assistant Professor of Graphic Design at University of Arkansas. Her research investigates design for visibility, civic action, and social justice for marginalized communities to collectively reimagine equitable futures. Previously, she was an Assistant Professor at SUNY at Buffalo. Dina also has 8 years of industry experience in design, art direction, copywriting and entrepreneurship in New York and Casablanca.

Lisa Maione is a designer and educator. She is an Assistant Professor of Graphic Design program at Kansas City Art Institute and serves as co-chair of the Diversity Working Group at the college. As an educator, she focuses on typography, design histories, type design and data visualization. Her research interrogates the screen as a raw material of perception, studies modes of imagination in collaborative practices, and investigates design's plural histories. Previously, she has taught design courses at Parsons School of Design, CUNY Queens College and Oklahoma State University and comes to teaching with over a decade of industry experience.

Bree McMahon is a designer and educator, currently an Assistant Professor of Graphic Design and Director of Graduate Studies for the Master of Design program at the University of Arkansas. Working alongside different collaborators, her research explores methods for disrupting traditional approaches to design pedagogy through workshops and dialogical prompts developed for students to examine complex topics. Additionally, her work focuses on the culture of pregnancy, birth, motherhood and the potential for design to address the complicated maternal health crisis in the United States.

Part 2: Contemporary Practices

Jen Pepper: Is Design Education Failing Women Designers?

Women designers are being underserved inside our design programs. Women design students are facing a lack of role models in the classroom both as it relates to those who are teaching them and the curriculum they are being taught. It is estimated that of all recent graduates of graphic design degree programs, 75% are women (Gosling, 2018). Yet, on average, design programs at U.S. universities are comprised of 75% male faculty (Gosling, 2018). With women students making up the majority in design programs, hiring faculty that reflects the student population makes a program more attractive to prospective students and vital in their success (Mack, Schultz, & Araki, 2002).

Women designers also lack representation in our curriculum through our design history books. When discussing design history, there is a focus on "design heroes": individual, monolithic designers whose work has been deemed culturally significant. Historically men have been in charge of declaring specific designers worthy of inclusion in history books (Nochlin, 2021). Even our most "unrivaled, comprehensive reference tool for graphic designers and students," Meggs' History of Graphic Design, glosses over the women pioneers of our industry. Only 48 women have works reproduced in the most recent edition, compared to the hundreds of male designers. Other design history volumes don't fare much better.

Women design students also need additional help when considering portfolio preparation. Women designers should learn the art of salary negotiation, especially when entering their first professional position. Salary negotiation is becoming more common for women, yet in 2019, 58% of women in all industries took the first salary offered without any negotiation (Glassdoor, 2019). There are additional actions academia must take in order to fully support young women designers and create true equity in the design field.

Jen Pepper is a freelance graphic designer and adjunct professor who lives on the North Shore of Massachusetts. She earned her BA in Visual Communication from the University of Delaware, and is finishing her MFA in Communication Design at Kutztown University, in Pennsylvania, where she has focused on the intersections of feminism and design. Her award-winning design and illustration work has been sold and collected across the globe. Her design work has also been featured in Computer Arts Magazine, 1000 More Greetings, Apartment Therapy, Real Simple, Boston Magazine and other publications.

Sofia Fernandez: Gender Studies in University Design Programmes in Germany

Despite an increasing focus on gender issues and antidiscrimination across the educational sector in Germany, Gender Studies is not yet an established part of the syllabuses of degree programmes in Design in this country. Across Germany there are approximately 30 undergraduate courses in Product / Industrial Design, of which only one (Köln International School of Design) has a module focussing on Gender as a regular part of their curriculum.

In my position as a research associate at the University of Applied Sciences in Berlin, teaching courses to a yearly intake of 40 students in Industrial Design, I saw an opportunity to bring Gender Studies into the study programme. I gave one of the compulsory courses, entitled “Design Discourse”, the focus Gender and Diversity. The course reflected on gender in relation to specific aspects of our socio-technical environment – e.g. Gender and Mobility, Gender and Labour, Gender and the City. Students were then asked to reflect on the course content in a logbook, recording how this related to their own “gendered” experience of issues central to Design. It was of central pedagogical importance that the students created a personal link to the content of the course, so that “Gender and Design” was not just an abstract topic, but became a concrete, observable experience.

In my contribution to the “Hidden Histories: Gender in Design” Conference, I will use this “Design Discourse – Gender and Diversity” course as a case study, presenting the structure and methodology as well as giving insights into the fascinating student results through anonymised extracts from the logbooks. I will also take a brief look at the wider context of Gender in Design Education and the ways in which Gender Studies can be further linked with the practice of Design.

Sofia Fernández is a Research Associate in the Industrial Design Programme at the University of Applied Sciences, Berlin, teaching undergraduate and graduate courses in 3D Design, Digital & Analog Prototyping, System Design and Design Theory, with a particular focus on Gender and Diversity. Her interest in feminist design history was sparked during an exchange semester at the Parsons New School of Design in New York. Besides her academic work, Sofia follows her independent design projects from her studio in Berlin.

Deepika Srivastava: Evaluating the Role of Gender in Influencing the Operations of a Woman-led Contemporary Architectural Studio in India: Shimul Jhaveri Kadri

India’s liberalisation in 1991 opened the country’s doors to new economic and market reforms. This allowed several young women entrepreneurs to gain success. Shimul Jhaveri Kadri, the founder and principal architect of the 30-year-old practice, SJK Architects (a foremost practice in India), and two of her women clients, both of who are owners of businesses belonging to the creative industries, are among these women entrepreneurs. Liberalisation not only allowed them to expand their businesses to global markets, and in the case of Javeri Kadri, deal with clients who came to India from abroad, but also expanded the boundaries of what being a woman practitioner meant in a changing India. SJK Architects operates as a private studio practice in Mumbai, with about twenty employees. It is positioned as a mainstream practice, which is evident from its clients and media coverage.

This paper looks at how the question of gender impacts the practice and client relations of SJK Architects. It does this by first situating the practice within the societal landscape it operates in. Factors which influence practice - location, organisational structure, media coverage, collaborators, and clients, are profiled through published academic and media works, and serve as a device to understand SJK Architects. These factors are then contextualised within the practice's response to gender and development of architect-client relations. Although the practice has been profiled by the lay and professional media, where the focus is on covering individual projects, and by architectural historians, where the focus is on how the principal architect responded to the challenges of being a woman practitioner in India, with some focus on women clients, a discussion on how different factors influencing practice overlap and influence architect-client relations, and how the question of gender responds to them, is missing. This is the gap this research aims to fill.

Deepika Srivastava is a writer and arts manager. She is a graduate of the V&A/RCA MA History of Design programme, is currently working in India at the National Institute of Design, and volunteering with the UK-registered charity, Open/ Ended Design. She has a Bachelors in Interior Design from the Centre of Environment Planning and Technology in India, and has about five years of experience of working across museums, journalism, and academia in India and the UK. Her work has two strands - (a) bringing new and diverse stories of arts, culture and design to the intellectually curious (b) empowering those employed in the creative industries.

Yarden Levy: Designing Designers: Educating Fashion Designers Through Gendered Ideals

This paper is based on my dissertation which was inspired by Virginia Woolf's 'A Room of One's Own,' Linda Nochlin's 'Why Have There Been No Great Women Artists?', and Caroline Criado-Perez's 'Invisible Women: Exposing Data Bias in a World Designed for Men.' These three thought-changing written works are laying out the gendering of creators, each in its way.

My dissertation researched the gendering of fashion design education in Israel. My case study was Shenkar College of Engineering, Design, and Art, Israel, between 2010-2020. In my research, I asked how Shenkar College's Department of Fashion designs the ideal student through the local and Western fashion industry's gendered ideals. I answered this question by interviewing a selection of the department's staff, students, and graduates and examined the department's curriculum.

My research commenced with defining the most prominent fashion industry's gendered ideals. These ideals were artistic freedom, autonomy and authorship concerning the consumer and the industry, and absolute dedication to the job. Each one of these ideals is gendered in its way and re-contextualises in Israeli culture.

With the ideals I located, I analysed my primary sources. In this analysis, I found that both the curriculum and the staff's spoken and unspoken educational messages are gendered. Moreover, in the students' interviews, I found that the ideal student is out there, and their elusive traits can be identified.

My research aimed to decentralise fashion history and demystify the fashion designer as the sole genius creator of fashion, as this mystification is a male, and male is the default in an industry made of women.

Yarden Levy is a fashion researcher based in Tel Aviv, Israel, and a V&A/RCA History of Design MA graduate. Levy currently works as the Research Lead in an HR tech company called Unboxable and as a visiting lecturer and a tutor at Tel Aviv University for Youth. Levy established, along with two other colleagues, the Israeli Fashion Research Forum, of over 30 members. Levy loves learning and thinking about the process of decapitalising histories and knowledge and aims to do so with fashion history as well.