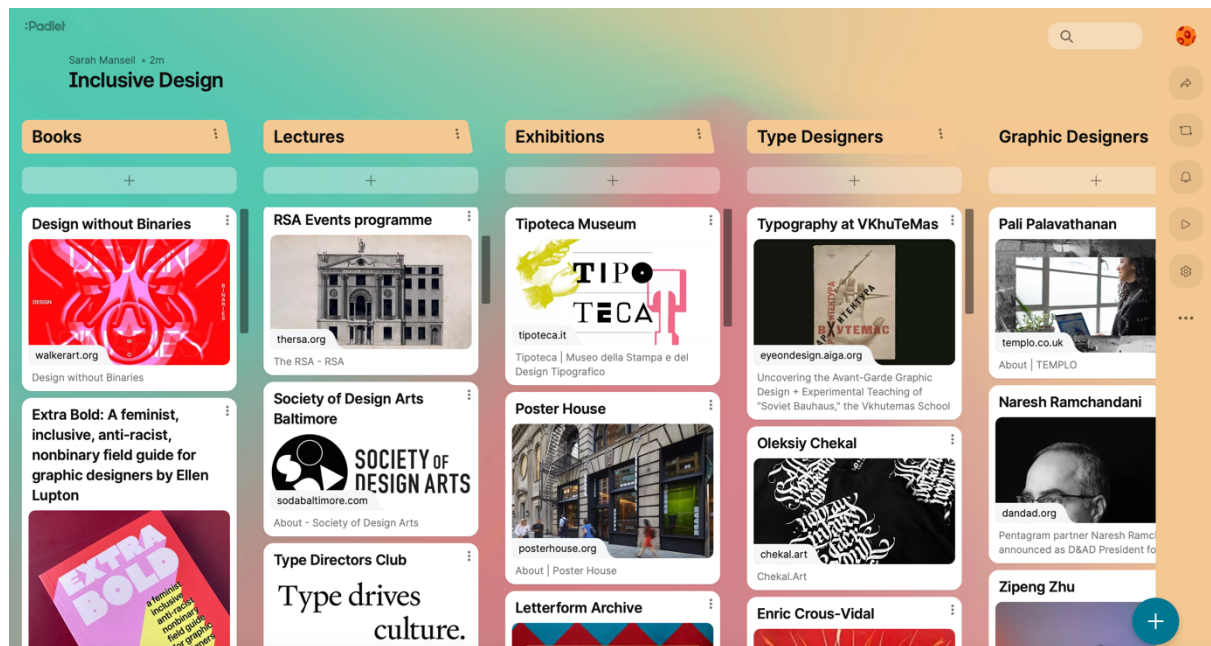


Sarah Mansell Artefact Proposal

26.06.23



<https://artslondon.padlet.org/smansell4/inclusive-design-nxtoixzno5obywqw>

For my PgCert I must design an artefact that enacts intersectional social justice in the context of what I teach, to promote inclusive learning with our students.

The Inspiration for my Artefact

During lockdown when there was little freelance design work available, I used my time to return to everything I had enjoyed as an undergraduate, attending lectures and workshops on graphic design. I wanted to update & increase my knowledge base and decided to re-educate myself from the Eurocentric perspective I had experienced throughout the education I had received in the UK and the Netherlands twenty years ago, embedded throughout my career since. I was able to attend online lectures all over the world. It was electrifying to see the diversity of creative projects and graphic designers that exist.

My proposal is to host a workshop for year 1 Graphic Branding & Identity BA (hons) students where through discussion, we will explore the current limitations of acknowledged and recognised graphic design history when thinking about key movements and figures within that narrative. Reflecting on this, we will explore a wider knowledge base with the hope of decolonising the Eurocentric & American bias we often see. Working collaboratively, we will share our knowledge and engage in dialogue to broaden our horizons in terms graphic design specialists from a diversity of countries and cultures, creating a padlet resource to use and share that documents our findings. This will be a resource students can refer to for individual projects, be inspired by for their CTS work, add to or to increase their own knowledge of graphic design as a subject.

We will begin the workshop with a class discussion of who students are aware of, in terms of well-known graphic designers and unpack the bias to put this session into context; asking the question: 'Who would we like to be inspired by?' I will facilitate peer to peer conversation and create dialogue where we look at traditional books on the history of graphic design, explore further and ask 'Who do you want to see and why? To diversify resources, share knowledge and experience.

1. Group discussion.
2. Show some examples of non-European designers such as e.g.

- **Tré Seals** - drive to diversify design through his type foundry Vocal Type founded in 2016.

'I discovered that only 3–3.5% of all practicing designers in America are Black, and ±85% White (depending on the source), a lot of things started making sense. And I understood why everything looked the same. This lack of diversity in terms of race, ethnicity, and gender has led to a lack of diversity in thought, systems (like education), ideas, and, most importantly, creations.'

- **Vera Evstafieva** - type designer, calligrapher & teacher. She is a graduate of the Moscow State University of Printing Arts. She has worked with Typotheque, in the Hague, and has taught calligraphy and type design at the British Higher School of Art and Design in Moscow. For several years she worked as a type designer at the Art. Lebedev Studio. Vera established her own design studio, Infonta, in 2010, while continuing to work as a freelance type designer, calligrapher and teacher.

- **Zipeng Zhu** - is a 'queer immigrant artist.' A Chinese born designer, illustrator, animator and art director. After graduating from The School of Visual Arts, he worked at Pentagram and Sagmeister & Walsh before starting his New York-based studio.

3. Create a padlet as an ongoing resource that students can add to with creatives they know or those they might find in their own research.
4. Consider the following starting points;
 - Who is the designer?
 - Some information about their studies and career path.
 - Something that makes them extraordinary in the field of graphic design.
5. This workshop will be part of Block 1 Branding Design Principles following Type & Typography part 3 Grids & layout in the middle of the unit.