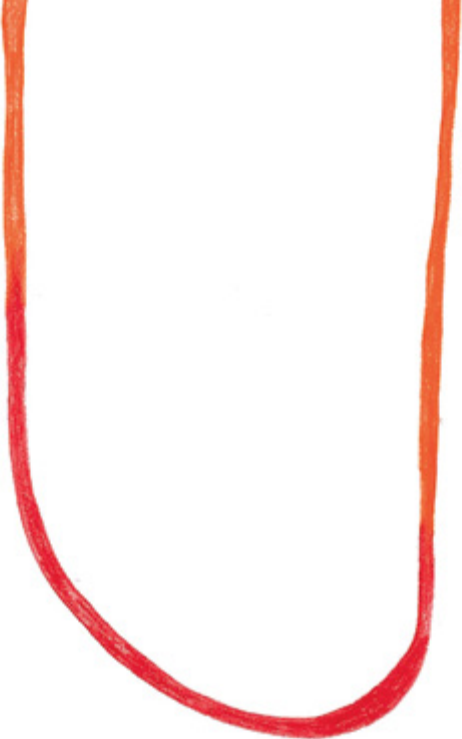




DESIGN STORIES LONDON

How Women Might Move
Design Forward
and Engender Social Change
Through Creative Practice

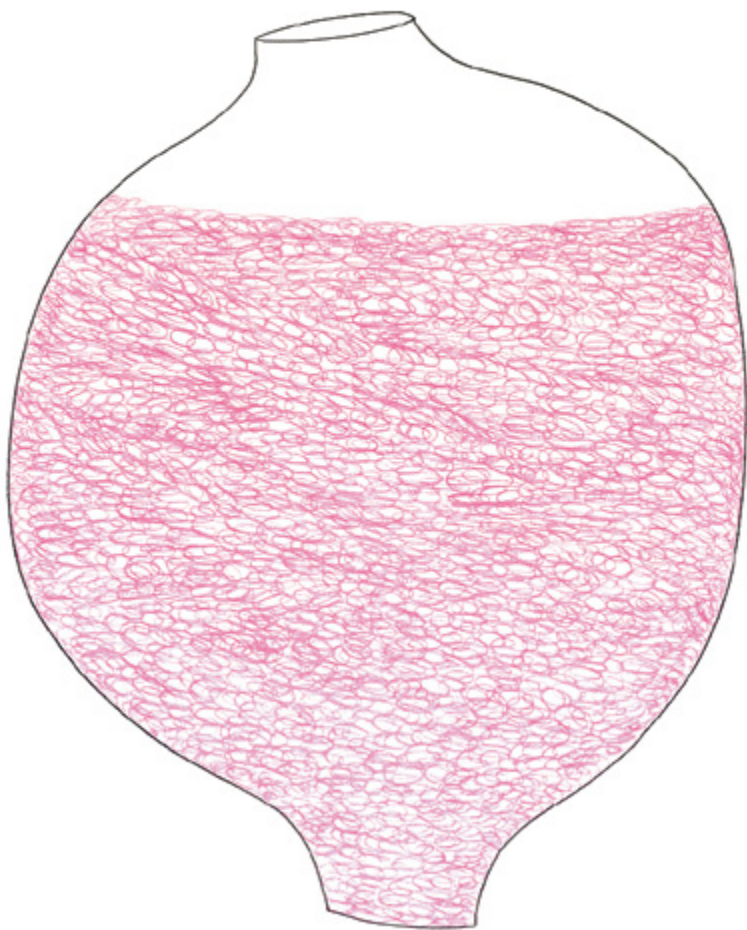


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How Women Might Move
Design Forward
and Engender Social Change
Through Creative Practice

programme curators: Gian Luca Amadei, Agnieszka Jacobson-Cielecka
editor: Joshua Plough
moderator: Oli Stratford / Disegno Journal

This is a transcript from the *How Women Might Move Design Forward and Engender Social Change Through Creative Practice* panel discussion recorded live at the Royal College of Art in London on 19th September 2024. The panel was part of a collaboration between London's Royal College of Art and Warsaw's SWPS University, supported by the British Council and Polish Cultural Institute, London. This event served as a springboard for Design Stories Warsaw. It was hosted by Oli Stratford and featured Alicja Bielawska, a visual artist and assistant professor at SWPS University, Ewa Klekot, a professor of Anthropology at SWPS University, Joyce Yee, a professor of Design and Social Innovation at Northumbria School of Design, and Teal Triggs, a professor, historian and writer around graphic design at the Royal College of Art.



The *Design Stories* series is part of *Looking Through Objects*, a curatorial project that celebrates women's contributions to change in Poland and beyond. Over time, women's roles in design are getting recognised and shifting away from being seen as muses and supporters to becoming active protagonists, independent practitioners, and critical thinkers. In recent years, their presence in design, social responsibilities, mindfulness and holistic thinking have become defining qualities of design processes, replacing the spectacular and short-lived displays of the past. Alongside the *Design Stories* events, the project also includes a touring exhibition showcasing a selection of contemporary Polish designers.

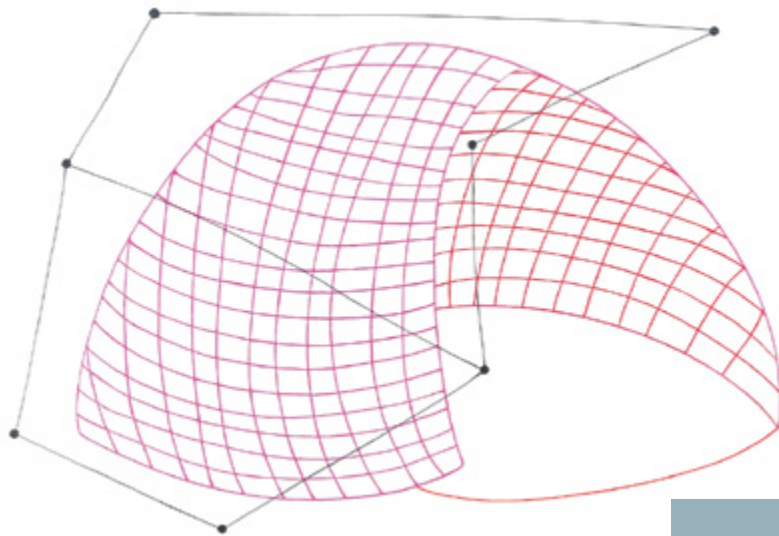
Within the broader *Looking Through Objects* framework, the *Design Stories* talks and discussions create an interdisciplinary

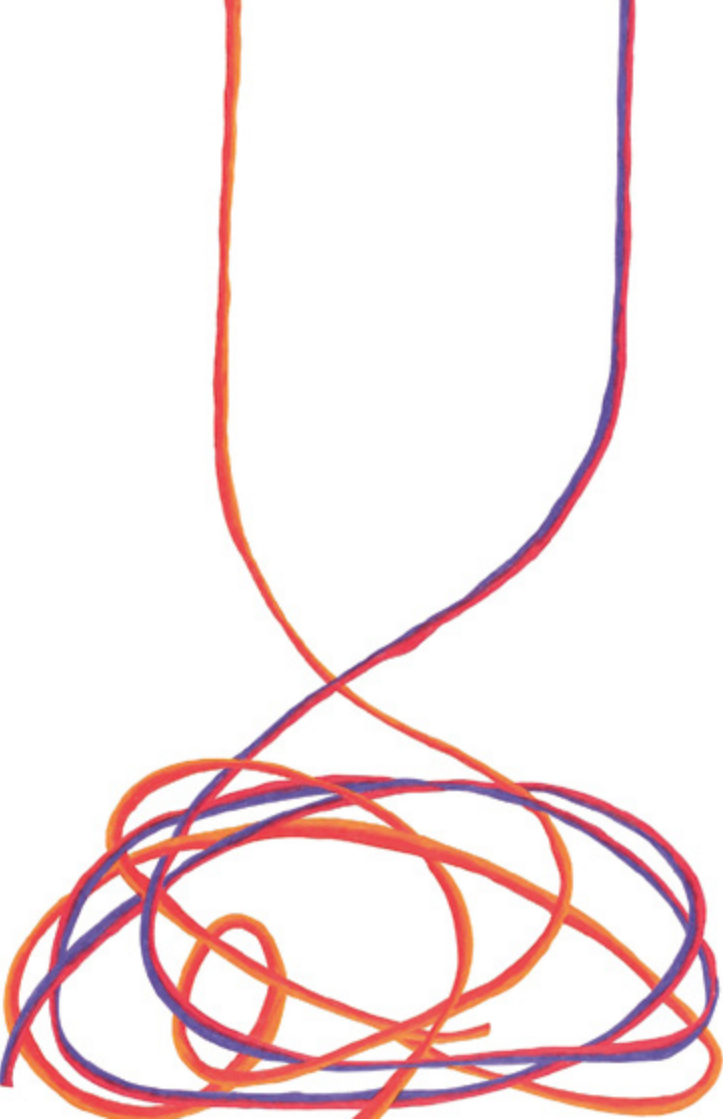
space where researchers, historians, and practitioners share their perspectives on women's impact in design. From the outset, we wanted *Design Stories* to sit at the intersection of the many practices that connect to design, rather than within an academic framework alone. We feel this approach resonates with the fluid, evolving nature of contemporary design, which increasingly resists fixed boundaries and rigid definitions. For this reason, we invite both historians and practicing designers to contribute, offering a rich diversity of voices and perspectives. We believe this multiplicity allows readers to draw their own conclusions about what design means today.

This publication accompanies the *Design Stories Warsaw* conference, the second of two events jointly organised by the Royal College of Art and SWPS University / School of Form, with the support of the British Council and in partnership with *Disegno Journal*. The first event, a panel discussion at the RCA, is included here in edited form. Both are part of the British Council UK/Poland Cultural Season 2025. The Warsaw edition explores themes such as social challenges, material storytelling, collecting, and pedagogy. Together, these panels illuminate how women designers shape cultural memory, foster collaboration, and reimagine design as a medium for storytelling, ethical reflection, and social transformation. Earlier *Design Stories* editions from London, Brussels, and Prague can be listened to on the *Disegno Journal* podcast site.

Our aim is for *Design Stories* to become a regular platform through which design practice can be discussed from a female perspective—focusing on women designers, their roles, attitudes, and ongoing contributions to the field.

Gian Luca Amadei, Agnieszka Jacobson-Cielecka





Oli Stratford:

I'm the Editor-in-Chief of *Disegno*, a long-form design journal that's concerned with the field's social, political and environmental entanglements. It's a real treat to be asked to take part in a conversation that looks at some of the systems that lie behind all of that and which don't get discussed so much. What are the problems in the design field? What are the opportunities? What, actually, are the sort of structures that are in effect which might be shaping what's going on and what comes out the other side? So the talk is called *How Might Women Move Design Forward and Engender Social Change Through Creative Practice*. And we have a fantastic panel.

I want to start with a subject we were chatting about earlier. And Ewa, you said something really interesting, which was

that as an academic, it's almost a strange thing to think about your work in terms of being a creative practice, and what that might mean. And I think we do throw around this term quite a lot in design. We speak about creative practice, and sometimes I'm quite confused as to what that means. How does a creative practice differ from a job, for instance? Like, what is it? What are the specifics of that? So Ewa, could you tell us a little bit about what that means to you in relation to your work.

Ewa Klekot:

I'm an anthropologist. My work is to understand somebody else's practice. So actually, when we got the questions, I was really pushed to reflect on what I was doing. I realised that for me, it's not very easy to conceive it as a creative practice. This is because practices are what I observe, what I try to understand and what I am discerning because actually my interest lies with embodied knowledge, with the know-how, with the tacit knowledge, with what the designerly part of knowledge is and what the craft part of knowledge is. So I struggle with language, I struggle with describing what is going on. I'm trying to be a part of it, while at the same time being an observer. So actually, I have thought about it as my academic practice, scientific practice, research practice, but not as a creative practice. And your question made me realise how much creativity I have to put in it to make it work. What I realised is that because I am on the verge of different disciplines, by education, by where I work, by what I do, I struggle between this very academic scientific way

of seeing myself behind the text and on the other side, which is more explicit, more about calling what I am doing a practice.

Oli Stratford:

Out of interest, did anyone else have difficulties framing their work in relation to the idea of a creative practice?

Ewa, you mentioned this idea of sitting between disciplines, and I think this is quite a key area of looking at one of the questions of tonight, which is how design can work to engender social change? And I think that's a really tricky idea in some ways. I think lots of designers and artists would speak about this gap that exists between academia and wider society, as sometimes things can stay very self-contained. When it goes out into the real world, it can also quite quickly get bound up in commercial structures, a lot of things that reinforce the status quo. An open question to the panel: How optimistic are you that design, art, whatever you want to frame it as, can affect social change?

Teal Triggs:

I'm happy to kick that one off. I'm incredibly optimistic. I think over the years, the way design has been viewed, the way it's been taught, and the way that students themselves have driven change within academia, but then also when they go out into industry, is much more positive. And I realise that industry does have its constraints in terms of time and budgets, etc. But I do think I'm increasingly seeing, at least in our graduates, and those that I've been involved with in other institutions internationally, people

going into organisations and making a real commitment and passion to wanting to impact that organisation in some kind of way. Thereby impacting the greater society as a whole. So I think ideas around processes rather than end products, ways of telling stories, ways of interacting with each other have become much more prevalent than I would say ten to fifteen years ago. It's something that I think is really permeating throughout all kinds of different organisations as well. So I'm very optimistic about where we are at the moment, not to say that we should get complacent.

Joyce Yee:

I am optimistic too, however I am going to add a counterpoint to that as I'm also very wary of how much we can claim to be agents of social change. That's a big claim, and I think it's great that we can see a pathway through that and that we may have the agency to do that kind of work. I think ultimately it's about understanding where our disciplinary boundaries are, our agency and ability to do that, and also being very critical about how you make those changes and with whom and how. So for me, if I graduated now, I would be super excited to be a designer. But I also think that gives us a number of challenges if you do want to work in this space and be effective, whatever that means. We do need to take it much more seriously than delivering a product to market. So I countered with a bit of caution.

Oli Stratford:

Alicja, I might ask you to weigh in as well. Where do you stand on this?

Alicja Bielawska:

I agree with Joyce. It's a huge challenge. I also see that there is a lot of enthusiasm among students and also after graduation the enthusiasm stays. But then young people are facing a lot of challenges and difficulties. It's like hitting a wall because this commercial world of design is very strict, and it's not letting young designers do what they think might bring change. So, I believe that it's not only the role of designers, but also the role of us as consumers to make a change. So I wouldn't put everything on designers, but I would spread those roles. We all need to understand how the market works and I think it's a bigger thing than we even realise. So it is complicated.

Oli Stratford:

Do you think there are sufficient or encouraging pathways for students when they come out of university and are looking to carry on their practice? Everyone here works in education and I think everyone sees the bravery of students, their commitment to weaving this social side into their work, this political dimension, and it's thrilling and ambitious. Still, when they leave that institution, there's sometimes a question as to where they put that energy? What are the routes for them to continue that work? Because so many of the ways to make a living as a

designer or artist afterwards are quite commercial, right? They seem to reinforce a lot of those structures that students are kicking against, and there are huge issues of diversity within those structures, too. What could be done to help that transition and to make that pathway a little bit easier?

Ewa Klekot:

Well, actually, if I may expand on what you were saying. Based on my experience with the diploma students for some five or six years now (I mean my experience is longer but I see a change), I see that they are asking us not to make them save the world that we have spoiled. The stress to make our students the saviours of our world is something they really feel. I can see them trying to be a part of a process of change. But for some reason, at least in Poland, they are really feeling the pressure to be the saviours of the world that we have wrecked.

Teal Triggs:

I agree that students can take on that kind of burden, and they want to do good. But perhaps they don't have the facilitation to do that.

Ewa Klekot:

They seem overwhelmed.

Teal Triggs:

They are, but I've also seen that same kind of energy in students

going into organisations. An example of this, is a graduate from an MA program, who went into a local council and was hired to do a workshop here or there in terms of community engagement. And that community engagement was absolutely fine, except she saw something wrong with what was going on and how they were doing it. And this, Joyce and Alicja, comes back to your points - it's not just the designer who needs to facilitate change. So that student actually developed strategies to engage with the other stakeholders involved in these engagement projects. These were her bosses, council members, and so forth. And now she's really done some amazing work where the community is fully on board for all the right reasons. And councillors are actually listening to what's going on. Although not everybody has that opportunity I think that some students do have a capability, plus being at the right place at the right time. But when they do, some amazing things can happen. And that's what I'm holding on to. That's my optimism.

Joyce Yee:

I totally agree and I think it has to do with the right time, right place. But I suppose there are many more directions for students to take who don't want to go into commercial practice now. They could go into the public sector, work with civil society, set up their own collectives, and actually be activists themselves. So, I think there are more chances to pursue that kind of work. But ultimately, it is about having the literacy to understand the structures that you're trying to go up against. And I think in

that sense, as educators (I myself hold my hand up), we're still working out how best to support students in understanding complex socio-political-economic-environmental contexts, identifying who holds power and how best to navigate power structures. Historically, we have been focused on products and materials. When you're trying to design organisations and social structures, which is essentially what you need to do if you want to enact social change, that's what you have to get into, the politics of it. And I think not everyone can or wants to do it. Some get overwhelmed. There's a lot of emotional toll to it, too. This is something that we have to be quite careful with, especially when helping our students navigate that and ensuring they are well supported.

Alicja Bielawska:

Now you're both talking about processes, processes of making a change, but also processes of getting to know the small part of society that you want to change and how important the process is. And as you said, we should move away from seeing the importance of the final product. I see the importance of processes and how they have different stages, acknowledging what they are and how to deal with them. We need to appreciate this work because that's what actually ends up making the change.

Oli Stratford:

One of the aims of this discussion is to speak about the important role of women in design. This is something the design

world increasingly speaks about: the need for greater plurality of voices. We can have this conversation in relation to other groups as well, when speaking in terms of ethnicity and class, for instance. I'm sure everyone here agrees there is a need for a greater plurality of voices. But it often doesn't seem to then manifest in the world. I think anyone who works in this area has that experience of disappointment and discomfort when you realise a lot of the organisations out there remain predominantly male, predominantly white. It's a very narrow demographic. This is a broader subject around society as well, so it's a difficult question to answer, but why do you think it's proving so difficult to increase diversity?

Joyce Yee:

Entrenched structures and entrenched power. This comes back to how designers can't really be agents of change if they don't feel supported in doing so. A lot of reports around gender gaps and gender equality say: "Oh, if you just put women in leadership positions then everything will be fine". But actually, if it's that easy, we would have solved the gender equality issue years ago, wouldn't we? But it still seems to be going backwards. So I think it's about what structures need to be in place for women designers to feel supported in the workplace. I think Teal's research, which she did with colleagues, investigated why women graphic designers were often leaving the practice. Why is this happening and what could we do to solve this? How do we better support women to do the kind of work that they

want to do in these areas? So for me that's the crux of it, it's supporting them in a whole raft of ways through addressing or challenging entrenched structures.

Oli Stratford:

Teal, would you like to weigh in as well with your research?

Teal Triggs:

For me, what's interesting is that we don't often consider the plurality of opportunities within job situations in the same way that we're offering up a plurality of voices. There are different ways of doing effective things. It's about talking to individuals and having those conversations to see how things might be resolved in a way that everybody is able to be effective and efficient. We did the research that Joyce was talking about during the pandemic when everybody's sensibilities and the workplace were so precarious. We had a very heightened anxiety level, particularly from freelancers who weren't so well protected in terms of job security. But I think there are ways to help facilitate that. And again, I think we've all been involved in mentoring in some kind of way, and we were quite interested in that because the pandemic created a particular type of climate in terms of job insecurity; looking at intergenerational mentoring through the work cycle rather than what's traditionally been understood as a mentor; Usually an older member of staff or somebody more experienced talking to someone less experienced. But rarely could we learn from each other in terms of different ways

of behaving, different ways of doing, different kinds of work structures and different kinds of challenges that people faced. We were trying to understand where the similarities and the differences were so that we could problematise in a way that was effective for those individuals and the workplace. There are ways around it, but it's still tricky. It's absolutely tricky. And I know Joyce has been doing some work on mentoring as well, but looking at it more internationally than I have been at this point.

Ewa Klekot:

I would add that what we need is a plurality of definitions of what a successful career is. As an observer of the field, and a little bit a part of it too, but mostly an observer, I'm always surprised by how narrow the understanding is of what it means to be a successful designer. You were talking about the process. Yet it's always the final result, not the process, that defines the success. You can be very successful in the process and then, well, where is the outcome?

It's a good idea to broaden the scope of possibilities of successful careers. We should introduce a plurality of definitions of what it means to be a successful designer. And if you look at the gendered side of it, what it means to be a successful female designer and a successful male designer, then we should also make that plural. Then it probably will make the whole thing more viable.

Oli Stratford:

There's an interesting tendency I've noticed, maybe it's only in London, but I'm sure it's the current elsewhere, where a lot more emerging designers spend quite a lot of time designing their own practice and framing how they want to work. It's interesting how many new practices have emerged that, in the past, might have built themselves a studio but now increasingly put collective in the title. Their way of working is central to what they do. In architecture there's Edit Collective, a very interesting feminist architecture collective. In design, you could look at the POoR Collective as well. Do you think that is something apparent amongst this younger generation who, as well as their outputs, want to spend a lot of time thinking about their processes, and how they can chip away at this idea of sole authorship and encourage more participatory ways of working?

Joyce Yee:

It's really encouraging to see different forms of design practices emerging and not being defined as either an agency or a studio. We talked a lot about the process. But I think the process is just part of a representation of how they want to be, if that makes sense? There's a distinction I tell my students when I talk about whether they want to work in social design: you don't do social, you be social. That's represented through the desire to come together with those with shared values, similar philosophies and interests. They work with people and organisations with similar values, rather than putting aside their value systems to

work with a client whose values may not directly align. For me, being social is really important and key to the difference between working in a social setting and working in a commercial setting.

Teal Triggs:

There's something around the complexity of the different kinds of challenges designers are engaging with, and the ways that women's collectives have been able to bring those different skill sets into ways of thinking—coming back to criticality, but also to a kind of collectivism, collaborativeness, openness, and cooperative practices.

Joyce Yee:

But it's still not mainstream, and that's the problem.

Oli Stratford:

What could be done to nudge that towards the mainstream? Because this seems to be one of the challenges. You have these very interesting practices, really thoughtful, that have so much energy behind them. But then it doesn't fully get through and permeate the wider discussion. What do you think, in terms of concrete steps or even small nudges, could support this?

Teal Triggs:

That's a big question. I think there are aspects around raising awareness and that comes back in a ripple effect. If you can make a little bit of a difference in a community that you're engaging

with, then hopefully that will inspire others to make that little ripple out, too. Then soon you've got a big ripple, or you've got a wave. Metaphors aside, it's about tackling very specific issues.

But I want to say something about the design media too. We should have the conversation about how design media has not always been so receptive to representing the industry and thereby not supporting different aspects of it to come forward and become more mainstream. For instance, they're raising awareness around an individual's achievements, instead of perhaps what they could be doing. I think there's a real problem there. So discussions like this are fantastic because they're going to get out a little bit further than just this particular group. But hopefully, again, there'll be a ripple effect. But I think the press is accountable for some of this.

Oli Stratford:

I couldn't agree more. The design press, as it stands, is pretty impoverished. There aren't actually all that many titles out there and they often veer towards lifestyle and particular forms of design. Some of the structures around them, some of the pace of online, for instance, the need for glossy images that draw people in, they end up rewarding particular types of practices and not others. I don't know what the answer to that is, but you'd have to work quite hard to deny that the design press is not doing a great job. One theme which has come out and which is interesting is this idea of the need to work between disciplines. To not be

bound by that and to be in society in a way in which disciplines bleed into each other. Maybe that needs to happen in practice too. At the same time, as someone in the design media, my heart sometimes falls when I hear someone say, "I'm working in a multidisciplinary way," or, "It's transdisciplinary practice." It's used so much that it often feels like that way of framing things has been devalued. It can feel buzzwordy at times. I wonder if there's an issue around that? Joyce, you were nodding, how do you feel about the framing of this type of work?

Joyce Yee:

I find it quite a challenge. For example, within research the landscape they, the funders, want a lot of interdisciplinary work. But we don't really recognise or understand what that truly means. Interdisciplinarity happens when you don't see the boundaries of a particular practice in the work that's produced. So I agree, we need to work together more. I don't think the challenge is from the design side, it's perhaps the other disciplines that may not always perceive the role of design in the way we're now talking about it. Rather, they might see it as just sort of the backend finishing up of products. As designers, we need to be able to know how to work with other disciplines, know their languages and how they work. But at the same time, I think you can't get to that point if you're not invited to the table or even the room. But what's working quite well is designers working in places like governments and policy labs. But it's not nearly dispersed enough in other areas.

Ewa Klekot:

In my practice, I work with designers, and I love what you say that social is something that you are: you cannot do social, you are social. When you work with another person, teaching the same class together, because this is the way we teach at SWPS, then you really practice interdisciplinarity because you learn their language. They learn your language and then you start speaking. We have been working like this at the university and I've been teaching like this for over 13 years now. At the beginning, it was really hard to convince the designers that we could be useful, us, the social scientists. But we worked together to get used to the situation, so that we can listen to each other, we can exchange thoughts and collaborate. But I think that for students, it's also a very good school for collaborative work, interdisciplinary work, asking questions outside the designerly field, and getting answers from outside the boundaries of the discipline. So, I'm really a big fan of this kind of work that we have been doing at our university. My research is also based on collaborative work and I understand interdisciplinarity as really being social: designers being social with us, the social scientists, and me, as an anthropologist, being social with designers.

Alicja Bielawska:

So I can speak from my experience, working with a team of other specialists. For example, I, as a visual artist, work with architects, and for me, interdisciplinarity is about bringing your perspective to the team. This has great value. And in the

process of conducting research, working together, each of us brings something to it. So the whole process is broadening amazingly. This is just the input that everybody gives because of their specialisation, but also because of their openness to the whole process. It leads to something that couldn't happen if you just stick to your own specialisation. So I see in this interdisciplinary context, not things that will blur, but things that will really lead to something that comes from this group effort. This is something really amazing. You mentioned the press, if we could see what's behind, what's happening in these kinds of processes, then we could learn a lot. We could see how research is done in these types of interdisciplinary themes. It would mean that we don't just not see the final thing, we see what's happening during the processes leading up to it. And this opens people's eyes, both ours and the audience's.

Oli Stratford:

I agree that in terms of the way the press and other ways in which design is represented, we often tell the wrong stories or we tell them in the wrong way. I think it's still very attractive to this idea of the designer as sole author and this kind of genius figure, and I believe there is a lot of gender coding going on there as part of that. We should be telling more plural stories that acknowledge different influences and people coming together. As a press, as a society, we're still not very good at telling that type of story, or it doesn't seem to get out there enough. In this spirit of being in society, asking more questions, and opening

up to more voices, we were really keen to take some questions from the audience as well. So, does anyone have any questions they would like to ask the panel?

Audience Question 1:

Considering the way that women approach things, the way that women work together, I wanted to know if you could reflect a little bit about any nuance and key interesting things that you've found that have happened because women have been doing this work.

Teal Triggs:

I don't mind starting. I would say one of the key things for me is that, when I'm working with the Women's Design + Research Unit, we all listen to each other, are quite respectful, and don't talk over each other. We give pause, we provide opportunities for people to say what they need to say, and we ensure that this is facilitated sensitively. Listening is really one of the nuanced aspects of having productive conversations. So that you feel respected, can build trust, and that people are listening, taking on board what is being said, and are able to converse with each other in an appropriate way. And you get things done this way. I'm a doer and I am keen to make things happen. There's an energy in conversing as well. But I would say listening is probably one of the key aspects I most admire about working within these kinds of dynamics.

Joyce Yee:

Teal, I completely agree. I think we all do, right? We all can relate to that. For me, it's not just about active listening, but it's also about actively listening to what's not being said. It's not just about the act of listening and then responding to that, but all the ongoing care that takes place in how each of us is feeling. A concern for the other in the way that you often don't get in some cultures in some situations. So for me, that's really important and a key difference too.

Ewa Klekot:

Well I would add a point about the knowledge I am working on, the tacit designerly knowledge. When I started to describe it via metaphors I looked for different ones. I then decided that the Greek term *metis* was the most suitable, which is actually the name of a female protagonist of Greek mythology. But also, it's a name for knowledge that was never included in this big tradition of Aristotelian, Platonic Greek philosophy. So I don't know how far it is stereotypically gendered, but somehow this kind of designerly knowledge seems to be, at least in our Western modern context, on the female side, on the side of the *metis*, and not *techne*.

Oli Stratford:

Do we have any further questions?

Audience Question 2:

Hello, as someone who is currently a student of design, what would be your biggest advice for someone like me: A woman in design about to go into the adult world, what would be your advice?

Teal Triggs:

Have confidence in yourself. Really, you know, you're here, you're studying, you wanna be a designer for a reason. There's something in you that you've got a real desire to do, if you're gonna endure going through education and going into professional practice. But to have confidence and not be afraid to say no, to say, "No, I can do this. No, I don't want to do it that way. Here's another way of doing it. It's probably better and more effective." So confidence is a huge thing, which is really hard to get, which is why collaborations and collectives are so important, because everybody's supporting everybody else. They've got an idea of what that feels like. But believe in yourself.

Joyce Yee:

And to Teal's point, you do need to find allies because it is going to be tough, it is going to be hard work. I see things changing, but it's slow. And often these kinds of changes happen two steps forward, one step back. So it's about finding that supportive culture and people around you to help you build that resilience.

Alicja Bielawska:

To have an awareness that things take time, to have patience and to believe that the slow process, not the immediate outcome, is something that we want. That the slow process has value. By having the support group, we can work together for a longer time. The longer we work, the more we can see the effects in the long term. It's really important to see things in perspective.

Oli Stratford:

Yes, right at the back, we have another question.

Audience Question 3:

As someone who has graduated from a design background and is currently working in a students' union, what do you think design institutions, specifically in the education context, should be doing to encourage more women to be in more prominent or leadership roles? Because the majority of the student population, at least 60 to 70 percent when it comes to studying, is women, what do you think the institutions could be doing?

Joyce Yee:

Lead by example, in terms of an educational institution that better supports women in leadership roles. We're not doing that well at all. For various reasons: it's legacy, but it's also

entrenchedness. Some universities obviously have slightly more progressive cultures, some have less. But I think you do need to lead by example.

Teal Triggs:

Many institutions are now looking more closely at and implementing mentoring opportunities. So here at the RCA, we've had very strong mentoring through the Aurora programme, which helps support women in leadership roles. So you get training as well as a support group with annual meetings and so forth, which are really important for sharing those experiences and learning from each other. I've watched that programme here at the college go from a tiny number of people to, last year, being involved in a very large symposium of RCA staff who were very interested in a lot of these issues.

So again, over time, I think of being patient. By chipping away at it, things will begin to happen. But it is being active. It's not being passive. There are other people, I'm sure, that are interested in the same issues that you might be as well. And it's finding those people and having the conversations.

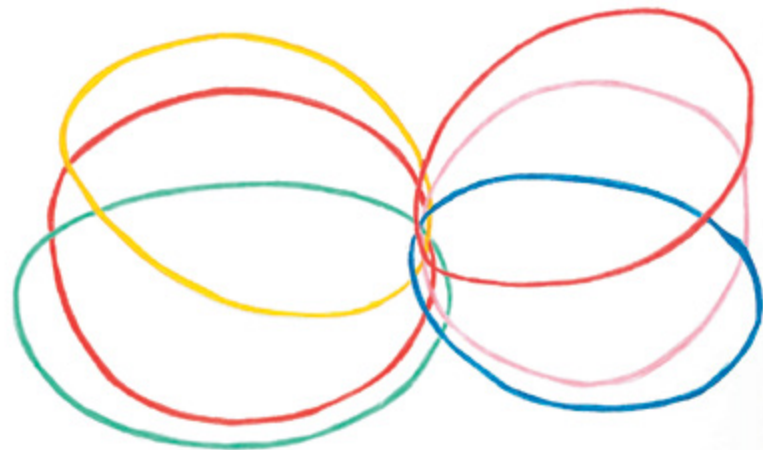
Joyce Yee:

And again, to go back to the question of the definition of success. Not every academic wants to become a Vice Chancellor, right? When we talk about leadership, it shouldn't be about promotions. It's about leadership for yourself and your community. So

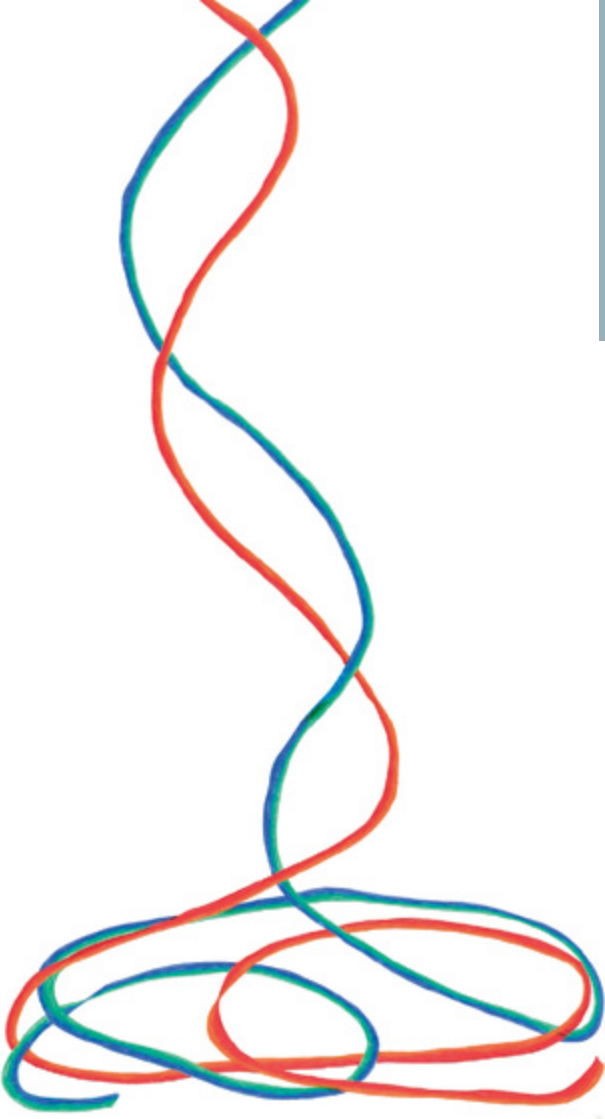
yes, it's one thing to have that ambition, but it's another thing to tackle the structures around it. We still have this problem of how we define success and leadership. We can support women all we want, help them progress to become Vice Chancellor, but they're still playing by the same rules. The deeper challenge is how we change those rules of the game.

Ewa Klekot:

Matriarchy is not patriarchy with women on the top, right?



SPEAKERS



Alicja Bielawska is a visual artist based in Warsaw. Her work focuses on the material sphere of everyday life and the relationships between objects, interiors and memories. She is Assistant Professor at SWPS University in Warsaw and lecturer at School of Form. Bielawska is a graduate in Art History at University of Warsaw and Fine Arts at Gerrit Rietveld Academie in Amsterdam; she holds PhD in Fine Arts.



Ewa Klekot is a cultural anthropologist, translator, and curator. She is Professor at SWPS University's Design Institute. She earned M.A.s in archaeology and ethnology and holds a PhD in art studies,

and habilitation in cultural studies. Klekot is interested in an interdisciplinary combination of liberal arts and social sciences with design and artistic projects, both in research as well as in education.



Teal Triggs is Professor of Graphic Design, School of Communication, Royal College of Art. She received her PhD from the University of Reading. As a graphic design educator and researcher, she publishes on feminism, graphic design, and self-publishing. Triggs is a founding member of

the Women's Design + Research Unit (WD+RU), and is Principal Fellow of the Higher Education Academy.

Joyce Sheau Roei Yee is Professor of Design and Social Innovation at Northumbria School of Design, UK. She holds a PhD in Design from Northumbria University and an MA Communication Design from Central Saint Martins. Yee is passionate about designing for social good and advocates for culturally diverse and locally relevant practices, challenging industrialised and western-centric models of design.



Oli Stratford is a writer and editor working within long-form journalism, non-fiction and publishing. He currently works as the editor-in-chief of Disegno, a quarterly cultural journal, and



as the head of editorial for creative agency Disegno Works. Independent of this, he has contributed writing and editing to leading institutions and publishers such as the V&A, Phaidon, Gestalten and Kunsthalle Wien.

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CURATORS: Gian Luca Amadei, Royal College of Art;
Agnieszka Jacobson-Cielecka, SWPS University

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