

We Belong Outside

the outdoor industry's role in designing and weaponizing dysfunctional women's gear



Sarah Pisarczyk, BFA 2023

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Designer Statement

We Belong Outside is an exhibition design project that critiques the outdoor industry's role in designing and weaponizing dysfunctional women's gear. It explores the ways that the outdoor industry creates a false, binary representation of women, perpetuates sexist narratives, and hinders participation in the outdoors. This erases the truth and distorts the history of women in the outdoors. *We Belong Outside* incorporates product design via compiled research, artifacts, data, and

visual analysis to investigate how problematic design and narratives have been perpetuated by the outdoor industry across time.

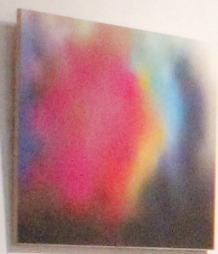
Product design and the industry's depiction of women have a powerful impact on the experiences that women have in the outdoors. Women are traditionally depicted in the outdoors as maternal figures, childlike, sex objects, or supportive partners. The reality is that women experience the outdoors in every

sweaty, challenging capacity imaginable, just like men.

Women's participation in the outdoors depends on actively including them through high-quality, functional gear. *We Belong Outside* reclaims the outdoors for women, and by extension, for all.

We Belong Outside

the outdoor industry's role in designing and weaponizing dysfunctional women's gear



The Color Wheel for Women's Gear



Women's Gear



The Color Wheel for Women's Gear

are here



Exhibition Material Documentation

This section breaks down each piece of the exhibition that makes up *We Belong Outside*. It dissects each exhibit piece and delves into its unique design elements.

Wall Treatment

In the exhibition, the wall treatments play a crucial role in guiding visitors through the space. The trail map, which draws inspiration from the Pacific Crest Trail that holds personal significance, was designed on Adobe Illustrator and cut on a large-format vinyl cutter with permanent vinyl. The result is a visual representation of a journey that creates a seamless transition between the 2D works on display. Additionally, the trail markers serve as a reference to important data about women's experiences in the outdoors while also working within the visual language of the trail map's way-finding system. These elements come together to enhance the overall experience of the exhibition and guide visitors through the space.





Zoomed in view of data analysis as trail markers



Zoomed in view of permanent vinyl on exhibition walls

The Color of Gear

This body of work is a critical analysis of the outdoor industry's gendered color distribution in gear for women and men. I conducted a visual analysis of the most popular outdoor gear for each gender and created gradient prints to represent the color distribution in each category. Through this project, the industry's gendered marketing tactics and how it perpetuates harmful gender stereotypes are highlighted.





The Color of Gear (for Women...)



The Color of Gear (for Men...)

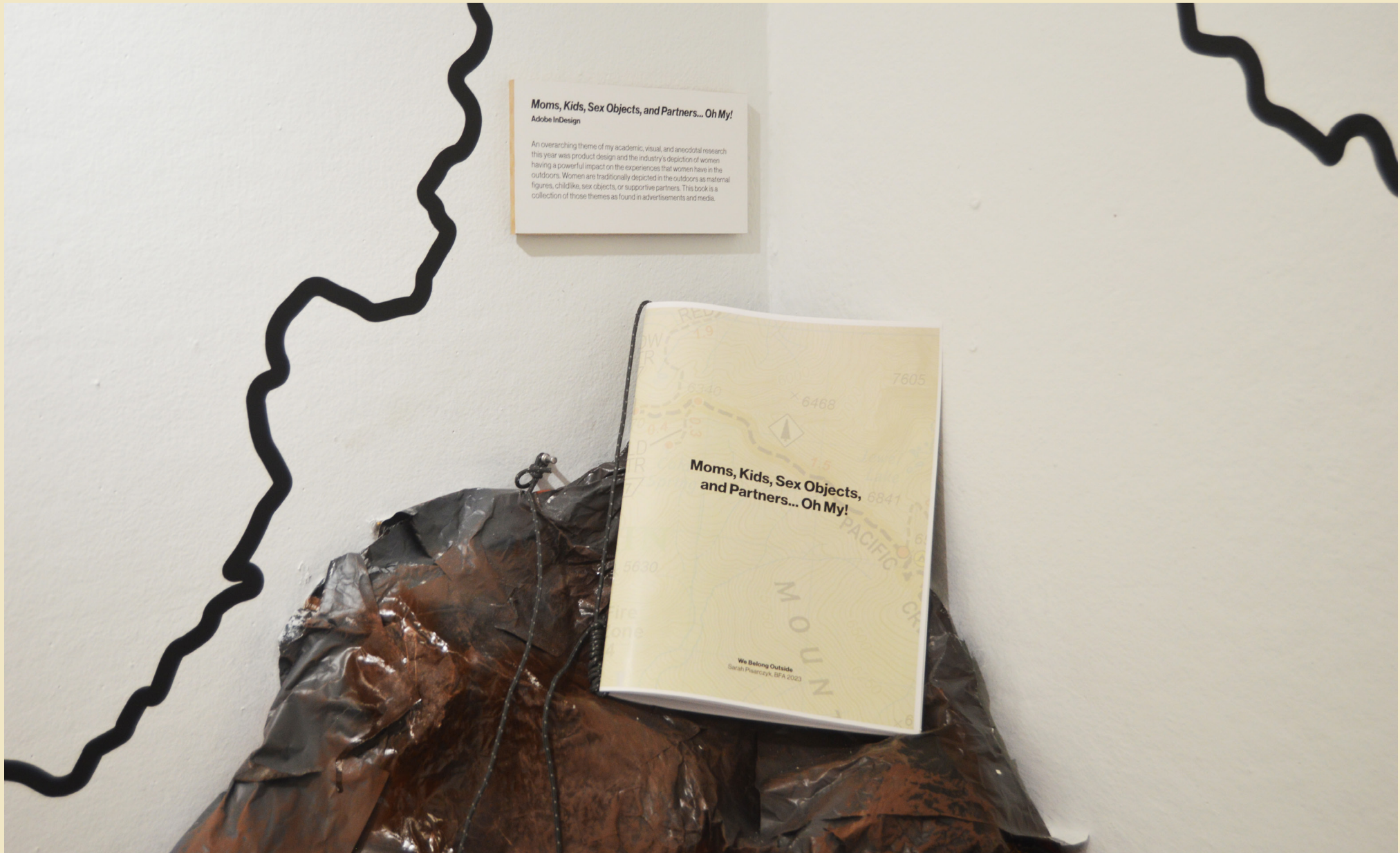
Microaggressions Galore

Through the process of creating this collage, I was able to make visual discoveries about the outdoor industry and the issues that women face in the outdoors. Composed of National Geographic magazines, instructional books, nature photography, and advertisements from the outdoor industry, this collage served as the foundation for the direction of this exhibition. By exploring the issues of safety, erasure, and truth, this artwork serves as a powerful nod to the work that inspired me to create We Belong Outside.



Moms, Kids, Sex Objects, and Partners... Oh My!

An overarching theme of my academic, visual, and anecdotal research this year was product design and the industry's depiction of women having a powerful impact on the experiences that women have in the outdoors. Women are traditionally depicted in the outdoors as maternal figures, childlike, sex objects, or supportive partners. Using Adobe Illustrator and Adobe InDesign, I created this 52 page book as a collection of those themes as found in advertisements and media. The book serves to showcase the ways in which the outdoor industry perpetuates sexist narratives and hinders women's participation in the outdoors.

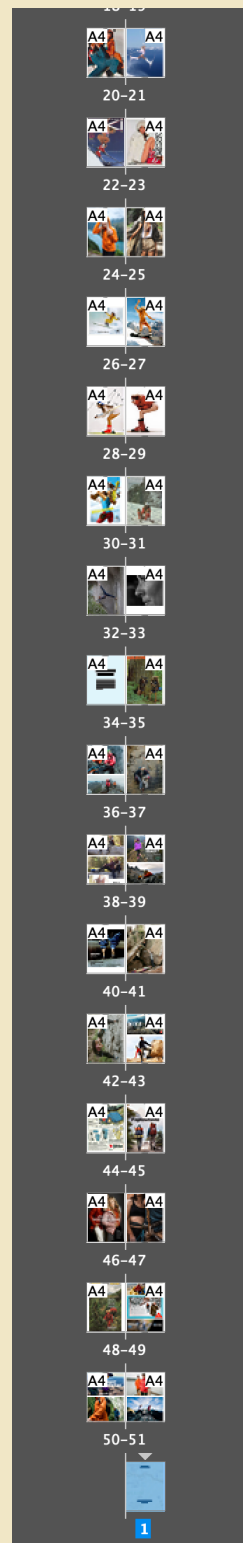
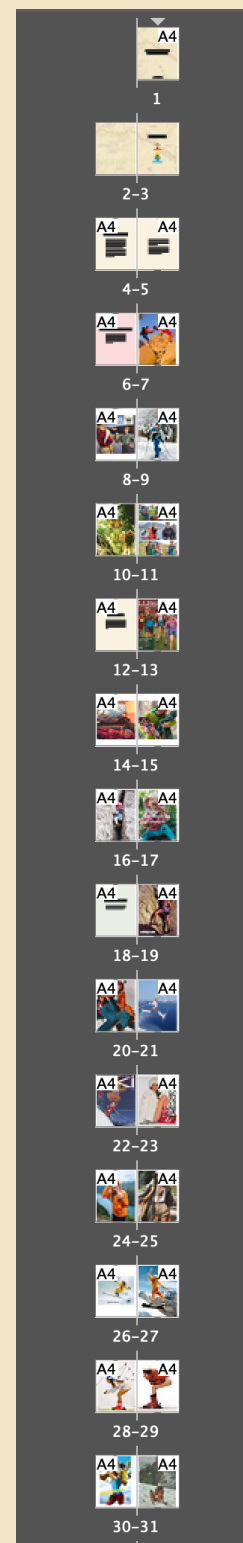
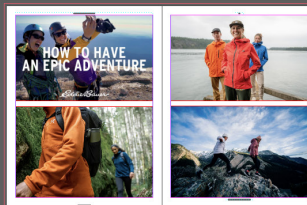
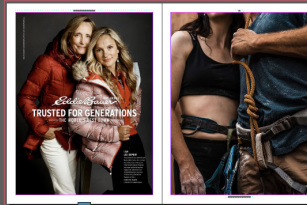
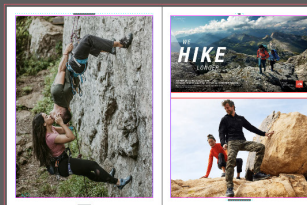
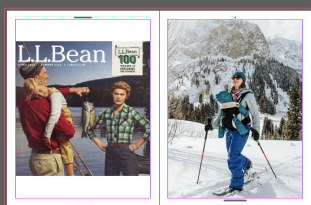
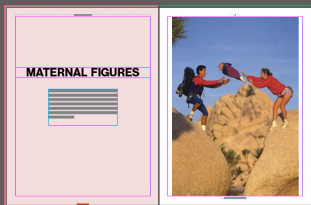
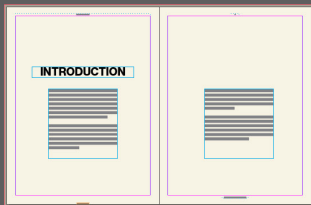
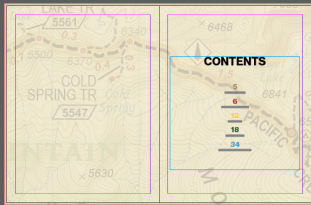
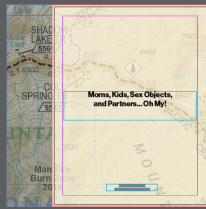


Moms, Kids, Sex Objects, and Partners... Oh My!
Adobe InDesign

An overarching theme of my academic, visual, and anecdotal research this year was product design and the industry's depiction of women having a powerful impact on the experiences that women have in the outdoors. Women are traditionally depicted in the outdoors as maternal figures, childlike, sex objects, or supportive partners. This book is a collection of those themes as found in advertisements and media.

**Moms, Kids, Sex Objects,
and Partners... Oh My!**

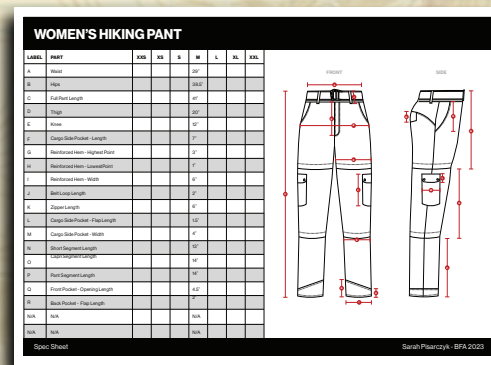
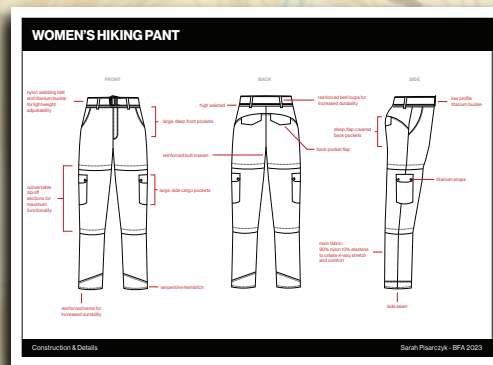
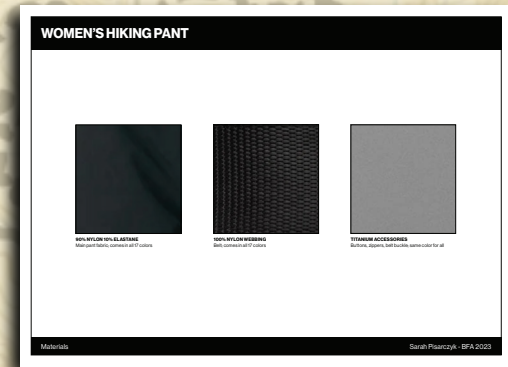
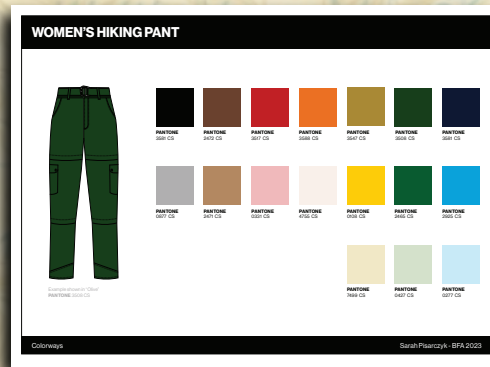
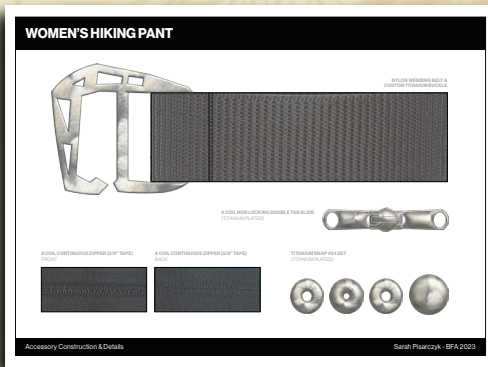
We Belong Outside
Sarah Pearczyk, BFA 2023



Process photos of InDesign

Tech Pack

As a designer, I aspire to create high-quality and functional gear for women in the outdoors. One of the most frustrating issues facing women is the inadequate design of hiking pants. To address this problem, I designed my own hiking pants with input from outdoor enthusiast, model, and activist Q Berkompas (she/they). The criteria for these pants were established through extensive research and collaboration, resulting in a tech pack that adheres to industry standards in garment and gear development. The pants feature 4-way stretch, a high waist, deep pockets, a built-in belt, high-quality material, and reinforcements for durability. Through this process, I am excited to explore the intersection of design, activism, and the outdoors.

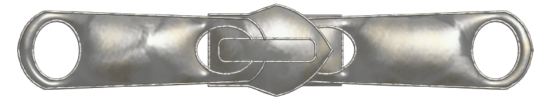


WOMEN'S HIKING PANT

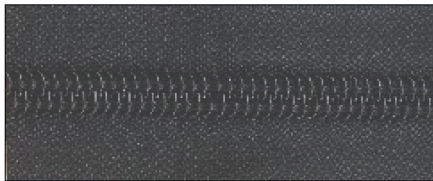


NYLON WEBBING BELT &
CUSTOM TITANIUM BUCKLE

8 COIL NON LOCKING DOUBLE TAB SLIDE
(TITANIUM PLATED)



8 COIL CONTINUOUS ZIPPER (5/8" TAPE)
FRONT



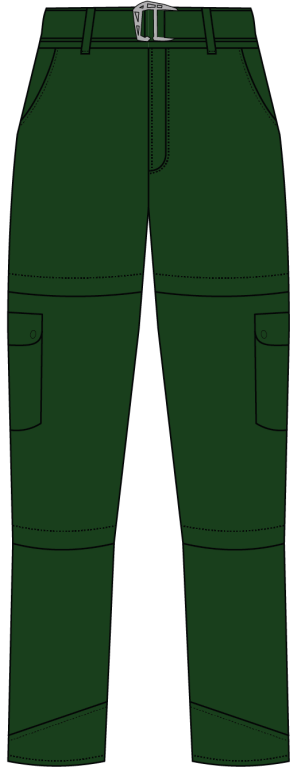
8 COIL CONTINUOUS ZIPPER (5/8" TAPE)
BACK



TITANIUM SNAP #24 SET
(TITANIUM PLATED)



WOMEN'S HIKING PANT



Example shown in "Olive"
PANTONE 3508 CS



PANTONE
3581 CS



PANTONE
2472 CS



PANTONE
3517 CS



PANTONE
3588 CS



PANTONE
3547 CS



PANTONE
3508 CS



PANTONE
3581 CS



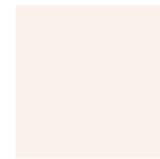
PANTONE
0877 CS



PANTONE
2471 CS



PANTONE
0331 CS



PANTONE
4755 CS



PANTONE
0108 CS



PANTONE
2465 CS



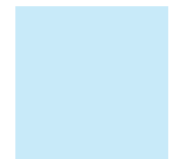
PANTONE
2925 CS



PANTONE
7499 CS

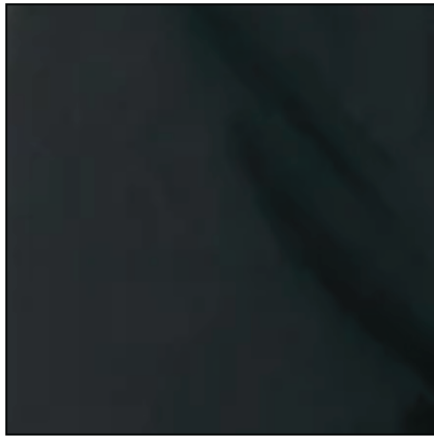


PANTONE
0427 CS



PANTONE
0277 CS

WOMEN'S HIKING PANT



90% NYLON 10% ELASTANE
Main pant fabric; comes in all 17 colors

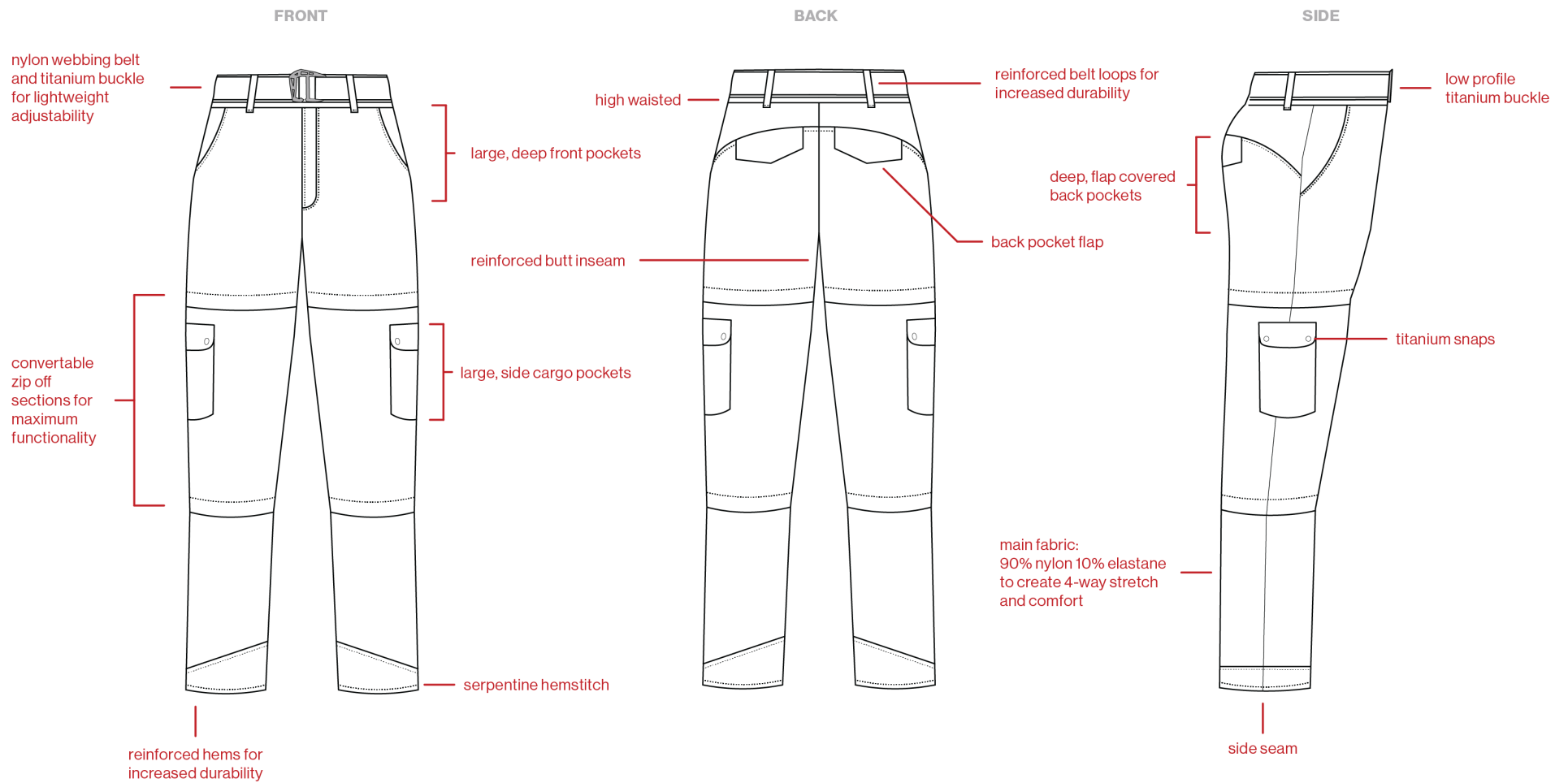


100% NYLON WEBBING
Belt; comes in all 17 colors



TITANIUM ACCESSORIES
Buttons, zippers, belt buckle; same color for all

WOMEN'S HIKING PANT

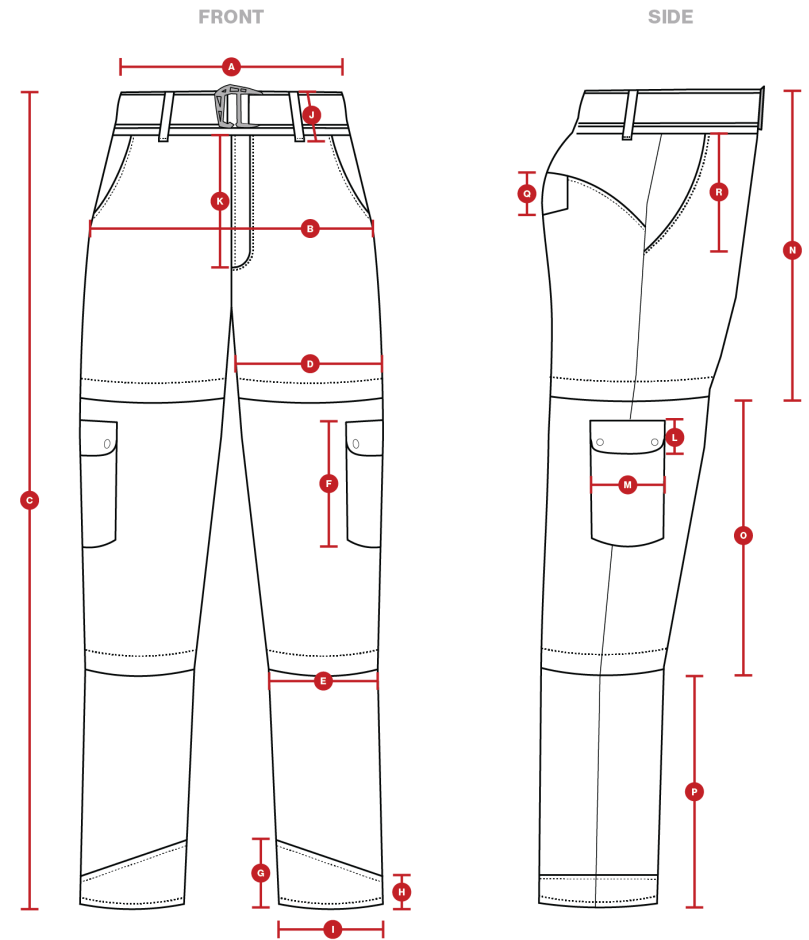


Construction & Details

Sarah Pisarczyk - BFA 2023

WOMEN'S HIKING PANT

LABEL	PART	XXS	XS	S	M	L	XL	XXL
A	Waist				29"			
B	Hips				38.5"			
C	Full Pant Length				41"			
D	Thigh				20"			
E	Knee				12"			
F	Cargo Side Pocket - Length				7"			
G	Reinforced Hem - Highest Point				3"			
H	Reinforced Hem - Lowest Point				1"			
I	Reinforced Hem - Width				6"			
J	Belt Loop Length				2"			
K	Zipper Length				6"			
L	Cargo Side Pocket - Flap Length				1.5"			
M	Cargo Side Pocket - Width				4"			
N	Short Segment Length				13"			
O	Capri Segment Length				14"			
P	Pant Segment Length				14"			
Q	Front Pocket - Opening Length				4.5"			
R	Back Pocket - Flap Length				2"			
N/A	N/A				N/A			
N/A	N/A				N/A			



Spec Sheet

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THE PERFECT PAIR OF WOMEN'S HIKING PANTS

WE BELONG OUTSIDE

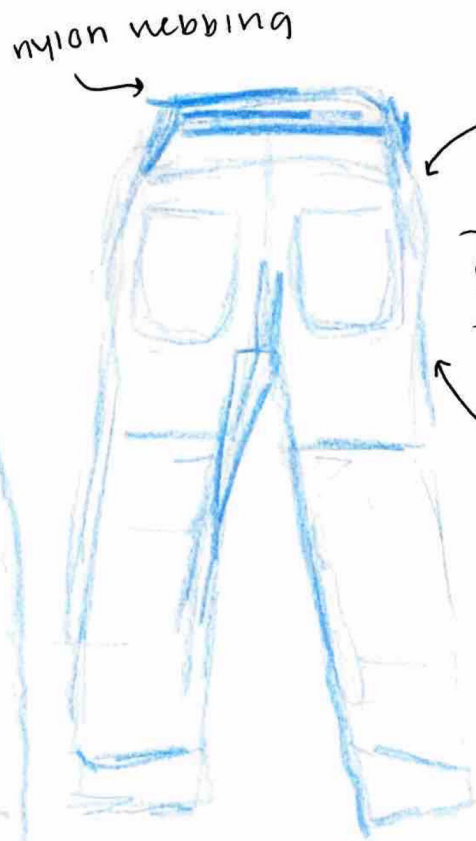


deep extra pockets (zipper?)

hem reinforcements

zip off??

check w/ client



nylon webbing

not too light or thin

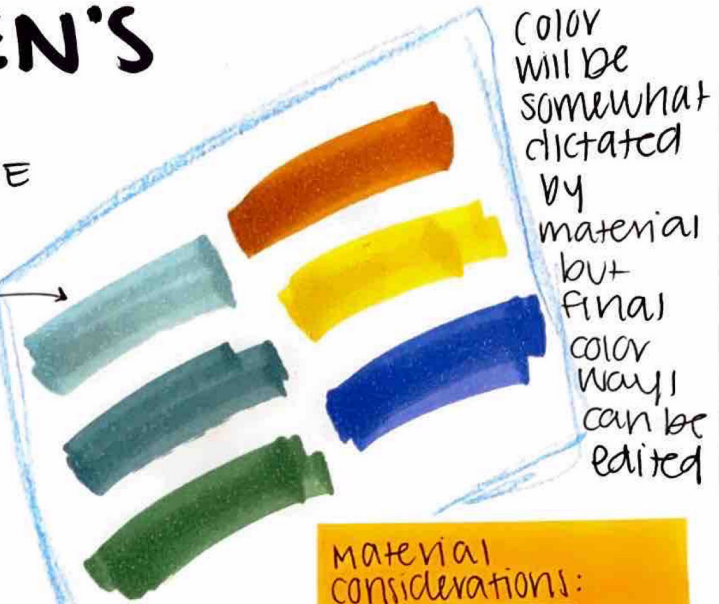
reinforced butt

huge, deep pockets

room for female curves & athletic bodies



functional for
- backpacking
- hiking
- life



color will be somewhat dictated by material but final color way can be edited

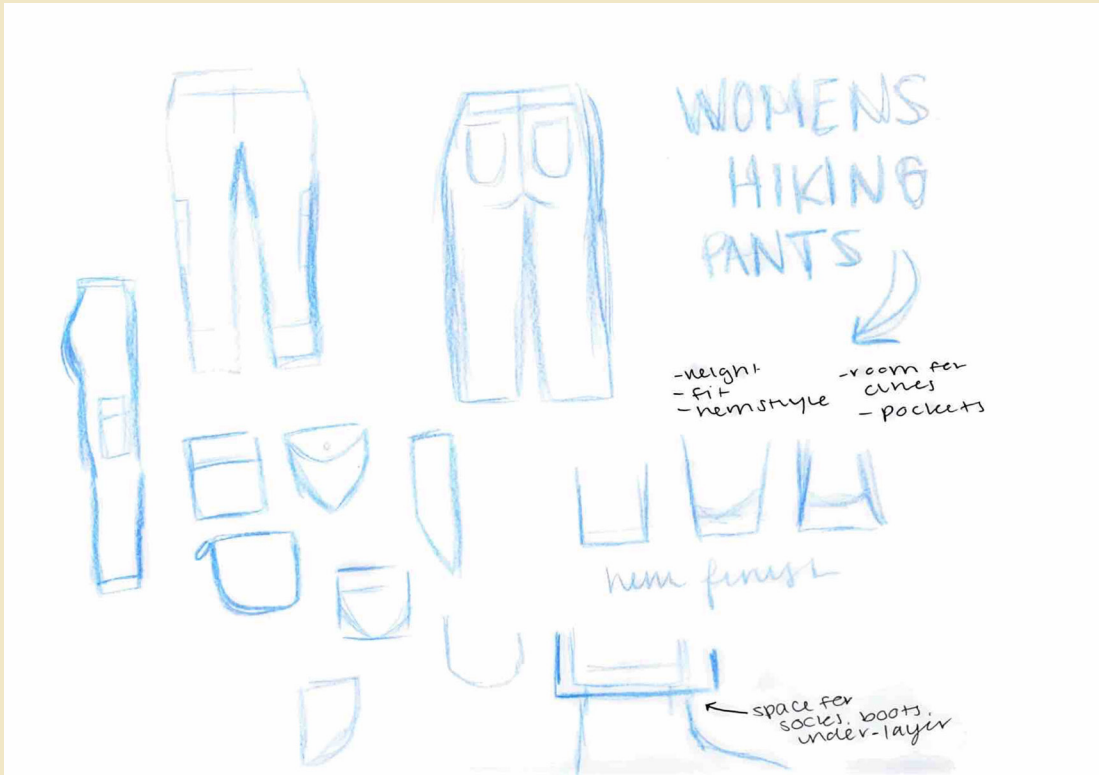
Material considerations:

- Nylon blends
 - spandex
 - elastane
 - cotton
- ripstop
- industry stand.

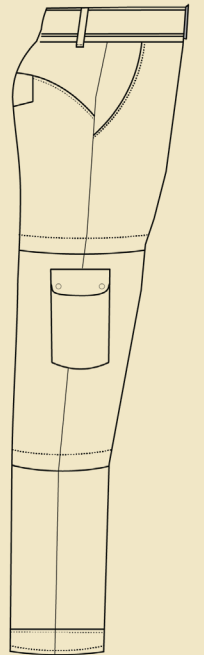
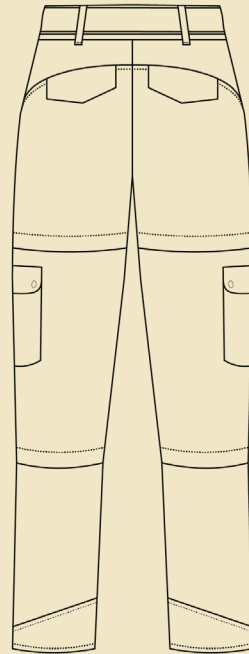
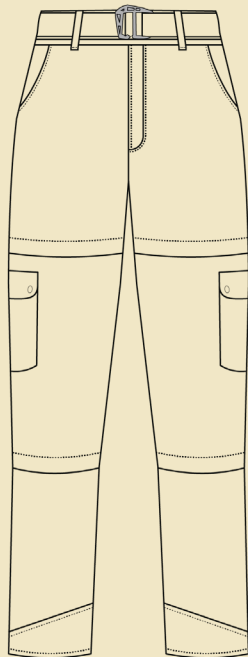
MUST HAVES:

- functionality
 - 4-way stretch
 - deep pockets
- durability
 - tear resistant
- comfortable (fit curves)
- HIGH WAIST + BELT
- from trail → life
- meet the balance everyone is missing

current in industry



Women's Hiking Pants - ideation sketching



Tech Pack: Technical Drawing

The Future of the Outdoors

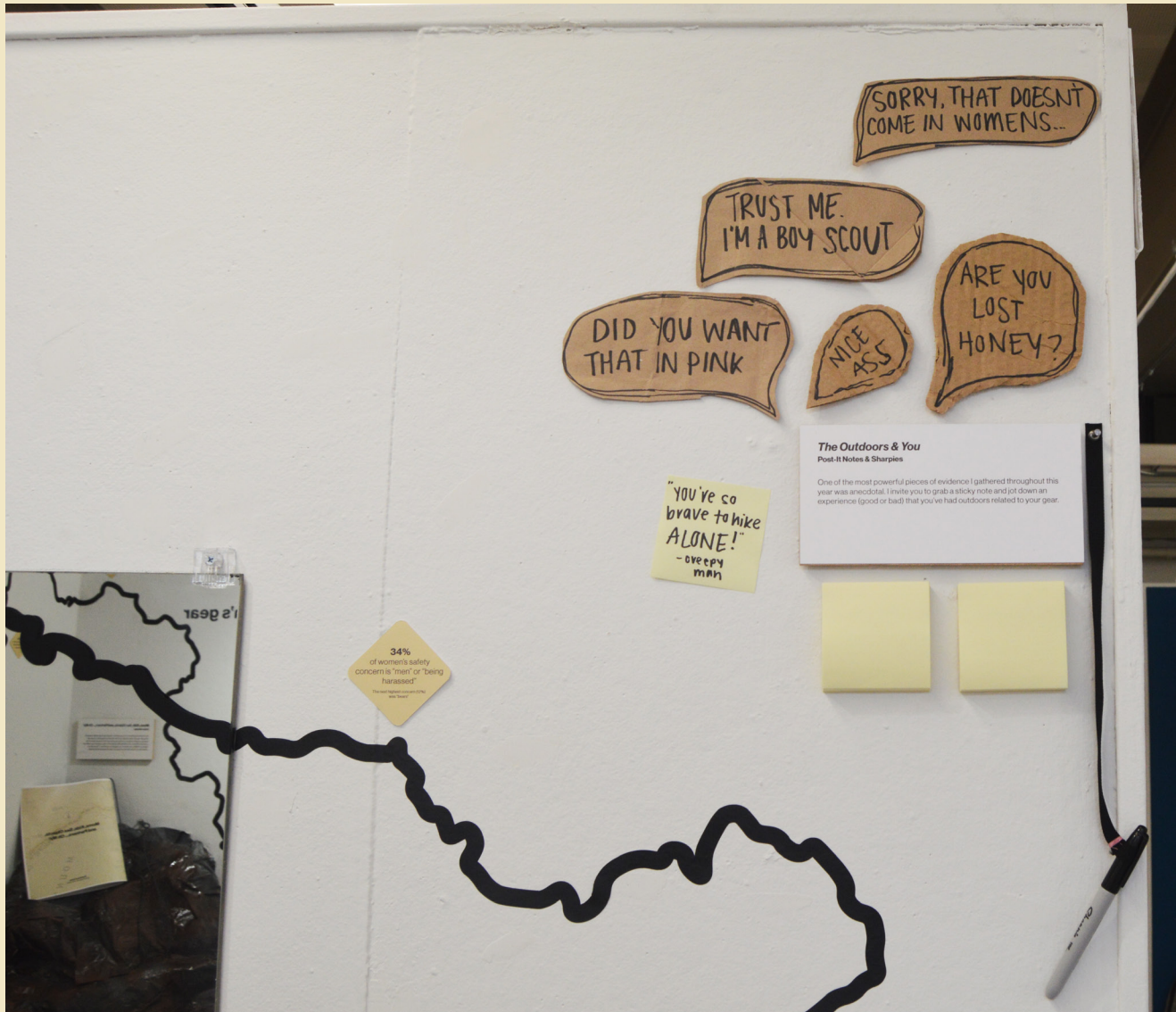
The large mirror in this exhibition bears a powerful message about the future of the outdoors: it's you. This statement symbolizes the inclusive nature of outdoor spaces and the importance of diverse representation in the outdoor industry. By creating more accurate and varied depictions of women and other groups in the outdoors, we can build a more welcoming and inclusive outdoor community. The mirror serves as a call to action for visitors to see themselves as integral parts of the outdoor world and to strive for a more equitable and representative future.



The Future of the Outdoors - hung in exhibition space

The Outdoors & You

Anecdotes are powerful tools that help us understand the personal experiences of individuals. In my research for this exhibition, I found that anecdotal evidence was one of the most powerful pieces of evidence that I gathered. That's why I've created an interactive space where visitors can share their own experiences related to their gear while in the outdoors. Using sticky notes and sharpies, I invite viewers to jot down your experience - good or bad - and stick it on the board. By sharing our experiences, we can work towards creating a more inclusive and diverse outdoor community.



The Outdoors & You - hung in exhibition space

Fuck the Patriarchy

The outdoors is for everyone, and you deserve to have the gear that supports your experiences. For viewers, I hope these items serve as a reminder that we are all capable of enjoying the outdoors, and that the patriarchy has no place in dictating what that looks like. It is also a small thank you for visiting We Belong Outside.

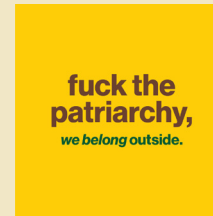
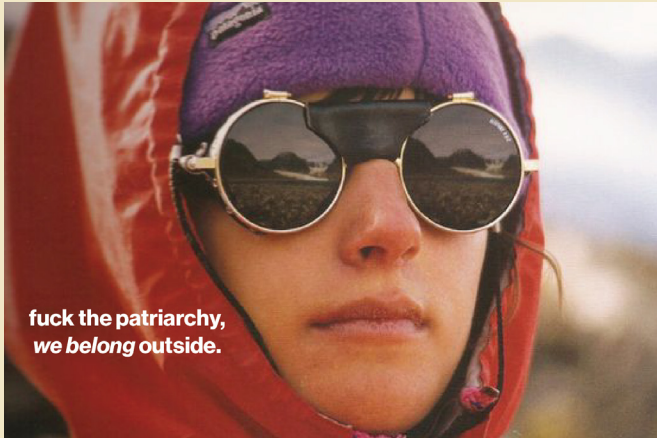
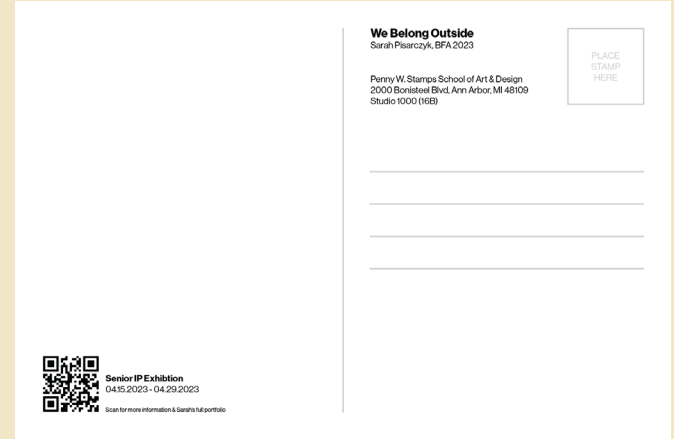
Fuck the Patriarchy

Postcards & Stickers

Please take a postcard(s) and/or sticker!

Fuck the patriarchy and remember, you deserve to have experiences in the outdoors supported by high quality gear, not hindered by it.





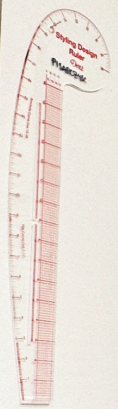
Gear as Example

Breaking barriers and exposing industry gaps, this project's use of gear serves as a powerful visual commentary on the overlooked needs of women in the outdoors. From the absurdity of high heeled hiking boots to the notes pinned on poorly made pieces, every detail highlights the importance of data and analysis in creating gear that truly empowers all adventurers.

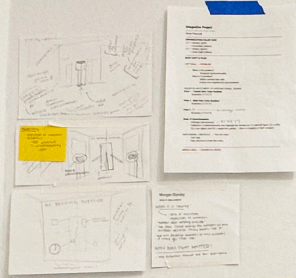




Poorly designed gear on display (Lululemon rain jacket and OV pants) with notes

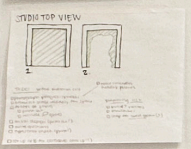
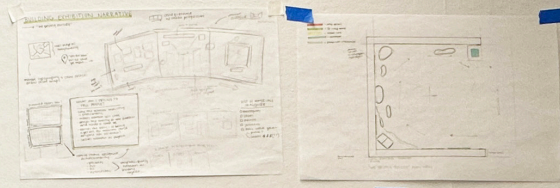


more max. large
image making
maybe paper for cardboard
diagram sketch idea



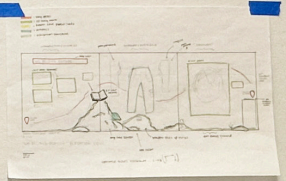
FUCK
THE
PATRIARCHY

EXHIBITION PLANS / DRAWINGS



studio inquiry
How does design aesthetic
and solving a problem come
together to bridge the service
gap in the outdoor industry?

studio inquiry
How does design aesthetic
and solving a problem come
together to bridge the service
gap in the outdoor industry?



We Belong Outside
Sarah Plonczyk

We Belong Outside
Sarah Plonczyk

STUDIO INQUIRY
How does design aesthetic
and solving a problem come
together to bridge the service
gap in the outdoor industry?

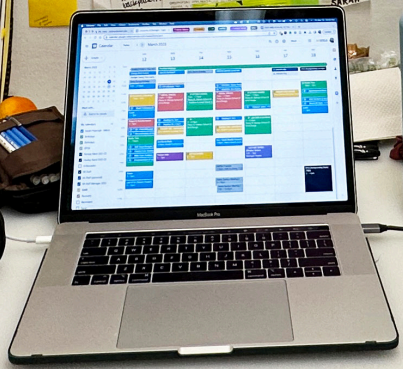


RIG IDEA
AWARD
\$25K

SARAH



POWERSHOP
ONE @ 25%
10% AND
BONUS
VOLUME



PRIMARY
SECONDARY
TERTIARY
NOTES

EXHIBITION NARRATIVE / INFORMATION



Contextualization

In this section, you'll find a range of research examples utilized in the past year, featuring art & design precedents, interdisciplinary research items, and primary research.

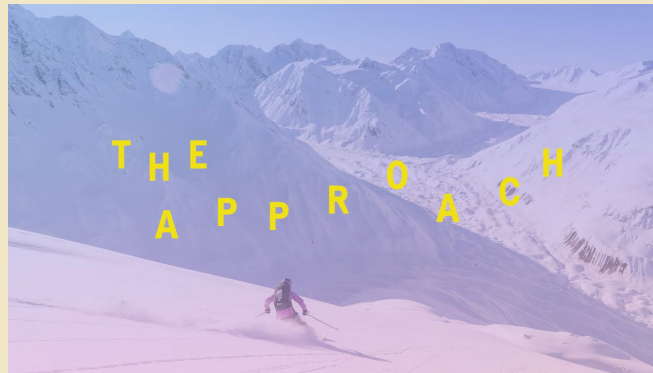


Allegra Avalanche System

Warren Cherry

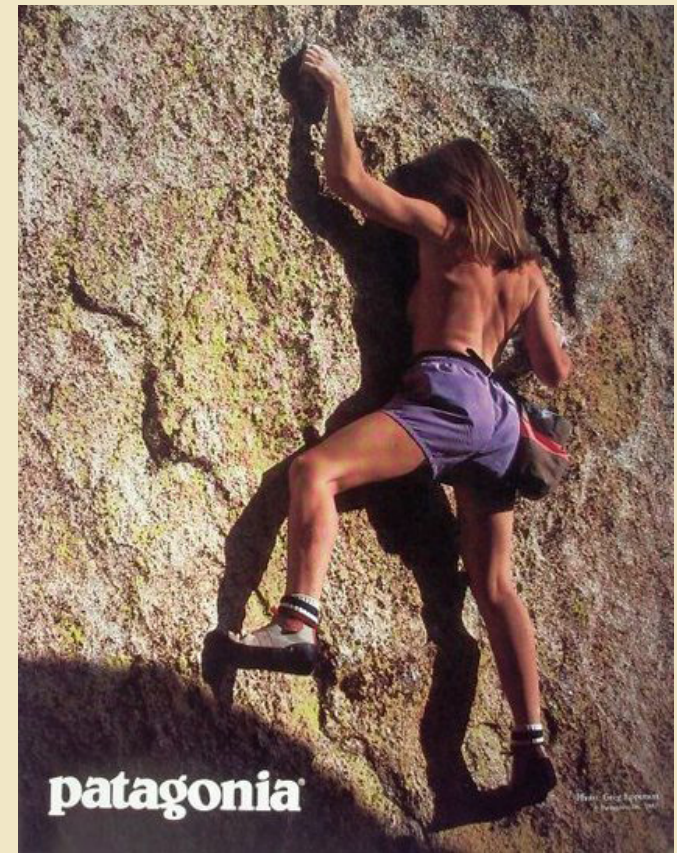
Allegra Avalanche System

Warren Cherry's industrial design process for the Mountain Hardware Avalanche System, showcased on Behance, serves as an artistic precedent for my final project's tech pack. His process is detailed and thorough, showcasing both analog and digital making processes, with a focus on form, function, material, finish, and features. The system's design was subject to consumer critique, resulting in revisions that enhanced the final product. Cherry's work provides an industry-standard for outdoor gear design, which I found insightful for visual communication tools and illustration style. However, the absence of a user needs assessment or context in the initial design impacted its efficacy. Despite this, Cherry's work helped me understand how flat lays can relate to 3D forms when put in context. I aim to make my project documentation accessible to everyone, and Cherry's work is a good reference point to draw from and build upon.



The Approach

The North Face's short film, *The Approach*, showcases people of color, women, and adaptive athletes in action-driven snowsports, using the metaphor of physical tracks representing what individuals can contribute to a collective goal. The film's aesthetic balances stunning nature shots with intimate voiceovers and group shots, showcasing the empowerment of marginalized groups through equal access to outdoor spaces, beyond just gear. The film's inclusivity serves as a refreshing example that women do not need to be posed perfectly or fit gear not made for them to experience the outdoors in a liberating, meaningful way. This film has influenced my goals of making my exhibition accessible to everyone, especially those who have been traditionally left out of outdoor spaces.



Collection of Advertisements & Media Depiction

The outdoor industry has a long history of perpetuating harmful stereotypes and narratives about women and their place in the outdoors. To explore this issue in-depth and create a project that challenged these stereotypes, I gathered advertisements, images, and media from the industry that specifically highlighted the ways in which women were depicted. This collection served as art and design precedence for my project, allowing me to gain a deeper understanding of the visual language used by the industry and the impact it has on women's experiences in the outdoors. By critically analyzing and reimagining these images, I was able to create a project that challenges the traditional representation of women in the outdoor industry and promotes a more inclusive and empowering vision of the outdoors for all.



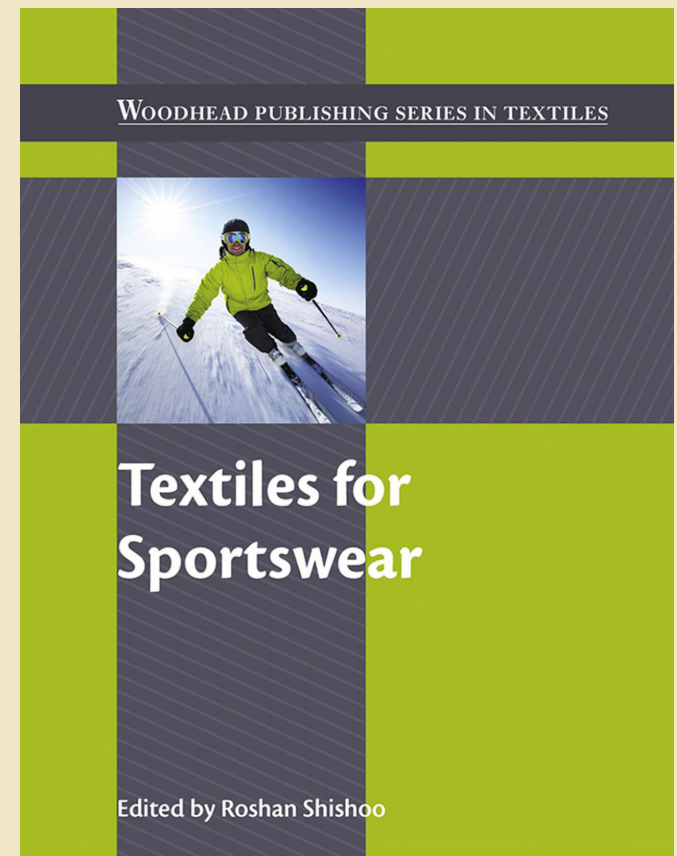
Exhibition Design: An Introduction

Exhibition Design: An Introduction by Philip Hughes was a critical resource in developing the spatial layout of my exhibition. The book provided me with a comprehensive understanding of how to create an engaging and effective exhibition space that communicates my research effectively. By learning about the principles of design, spatial planning, and the effective use of multimedia, I was able to approach the challenge of communicating a complex and interdisciplinary project in a clear and impactful way. Through the insights gained from this book, I was able to develop a space that integrates visual, data, and anecdotal information in a way that engages the viewer and conveys the importance of my research.



Who We Are: A Design Company

Arc'Teryx Presents - Who We Are: A Design Company is a video that provided me with valuable insights into the design process of the outdoor industry. Through this video, I gained a deeper understanding of how designers at Arc'Teryx, a leading outdoor gear company, approach product development, including the importance of function, fit, and materials. This interdisciplinary research item informed my project by inspiring me to think more critically about the design process and to approach my own designs with a greater focus on function, sustainability, and durability.



Textiles for Sportswear

Textiles for Sportswear - Edited by Roshan Shishoo was a critical resource in my research for this project. The book provided me with an interdisciplinary understanding of textiles and their technical applications in sportswear, including design, material selection, and production processes. This knowledge was integral in informing the development of my own outdoor gear design. By understanding the technical aspects of materials and their performance in various outdoor activities, I was able to create functional and durable gear that met the needs of women in the outdoors. Textiles for Sportswear proved to be an invaluable resource in my pursuit to challenge the gender biases and stereotypes that have traditionally hindered the design of women's outdoor gear



Variety of orders of gear samples including fabric swatches, fastening, and material samples



The Future of the Outdoors

Mirror

Simple. It's you.

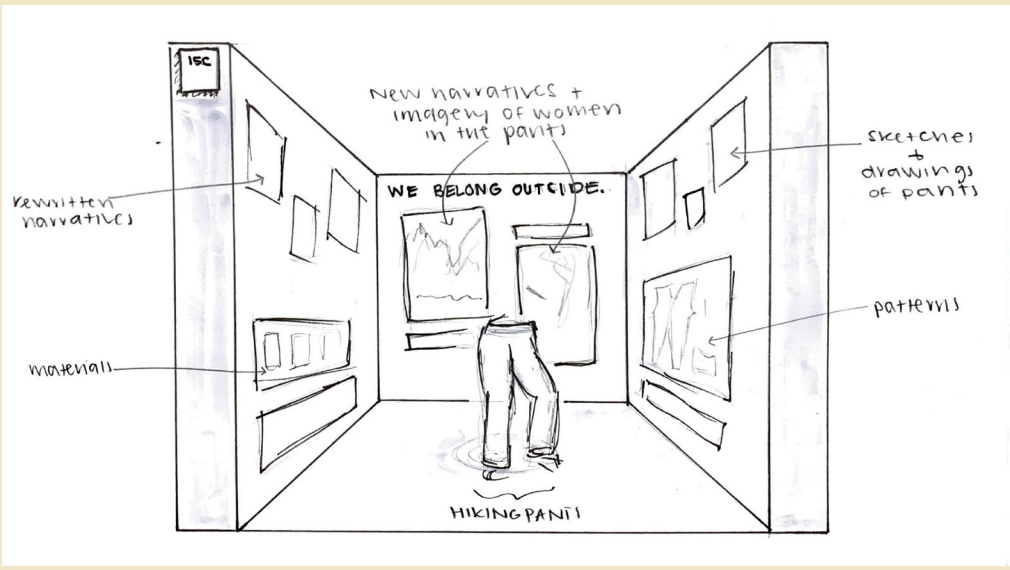
Creative Process

My journey started with a visual analysis of the depiction of women in the outdoors. I used collage work to make visual discoveries from books, National Geographic magazines, artifacts of gear, and outdoor experiences. From this exploration, I realized that the representation of women in the outdoor industry is often sexist and fails to reflect the reality of women's experiences. I knew I had to break out of the tired clichés that perpetuate sexism in the industry and make something new, different, and true to women's experiences.

To visualize my ideas, I spent a lot of time sketching and thinking about the exhibition space. I wanted to create an indoor space that would convey the messiness and authenticity of the outdoors. Throughout this process, I also discovered the importance of compiling things to discover new ideas.

For the exhibition itself, I started by sketching in 2D, moved into 3D sketch models, back to 2D technical planning, and then shifted to mocking up the physical space I would be working in.

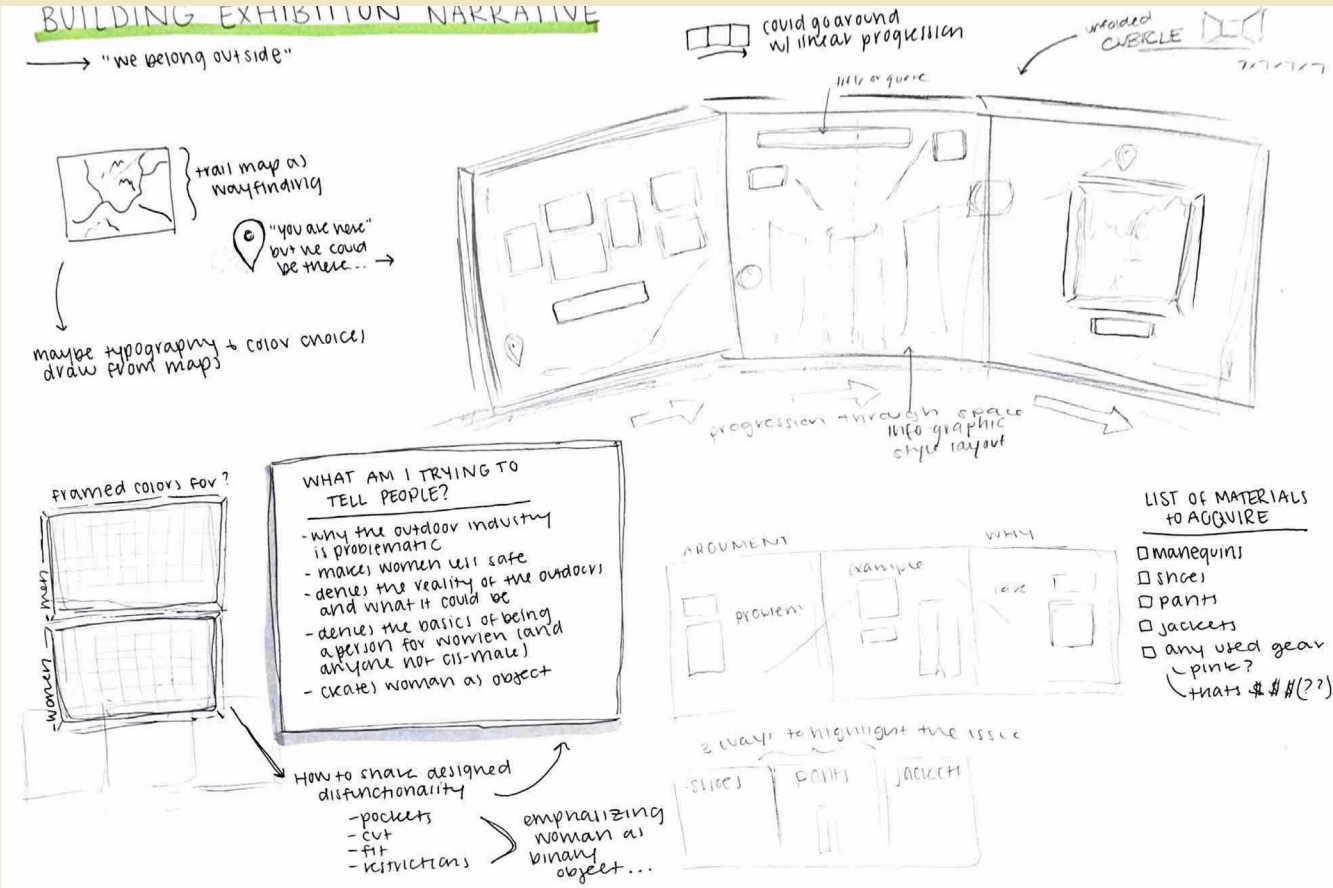
As a result of my creative process, my final IP project challenged the status quo of the outdoor industry by critiquing its sexist and limiting representations of women. Through my exhibition, I aimed to create a space that celebrates women's experiences in the outdoors and supports them with high-quality gear.



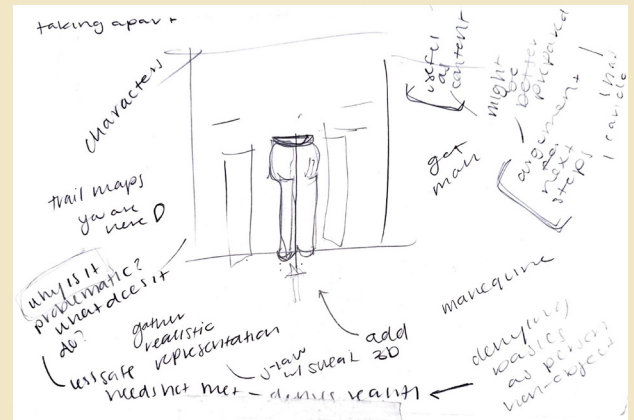
Original exhibition plans - December Review



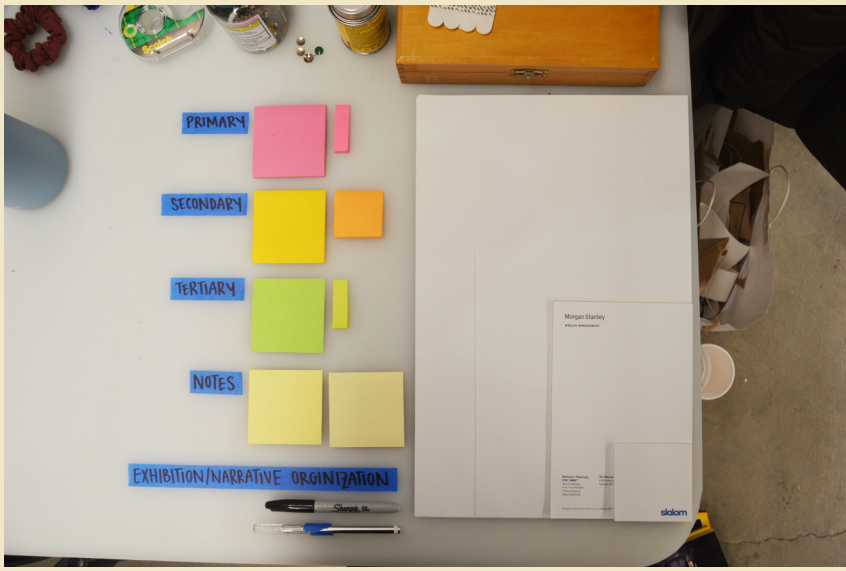
3D sketch models of exhibition space



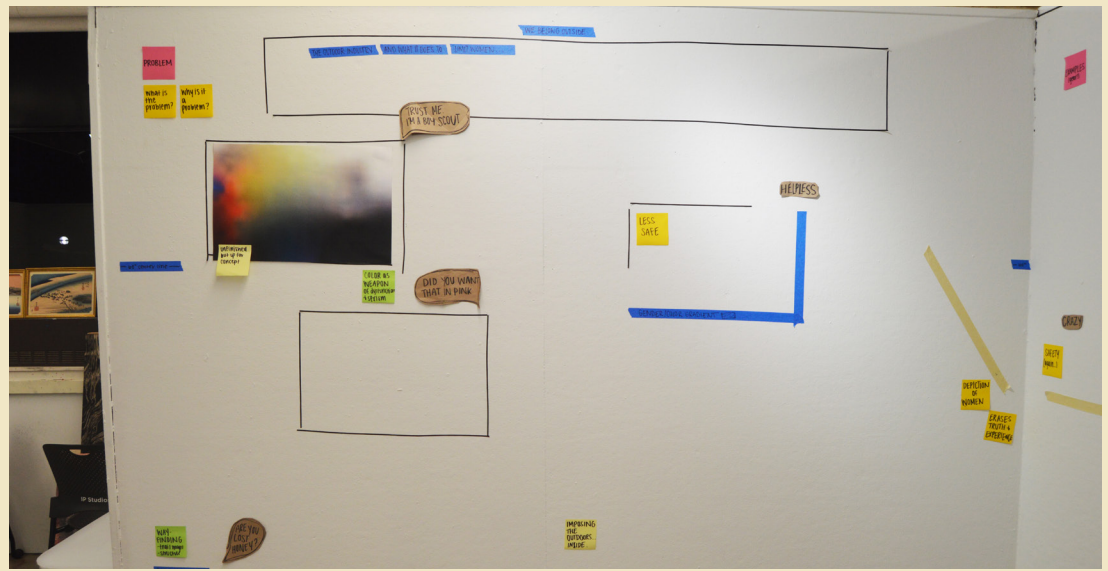
Exhibition space brain storm (1)



Exhibition space brain storm (2)



Color code organization of primary, secondary, and tertiary info in addition to notes and narrative development tools



Planning of primary, secondary, and tertiary information in addition to mapping out physical space

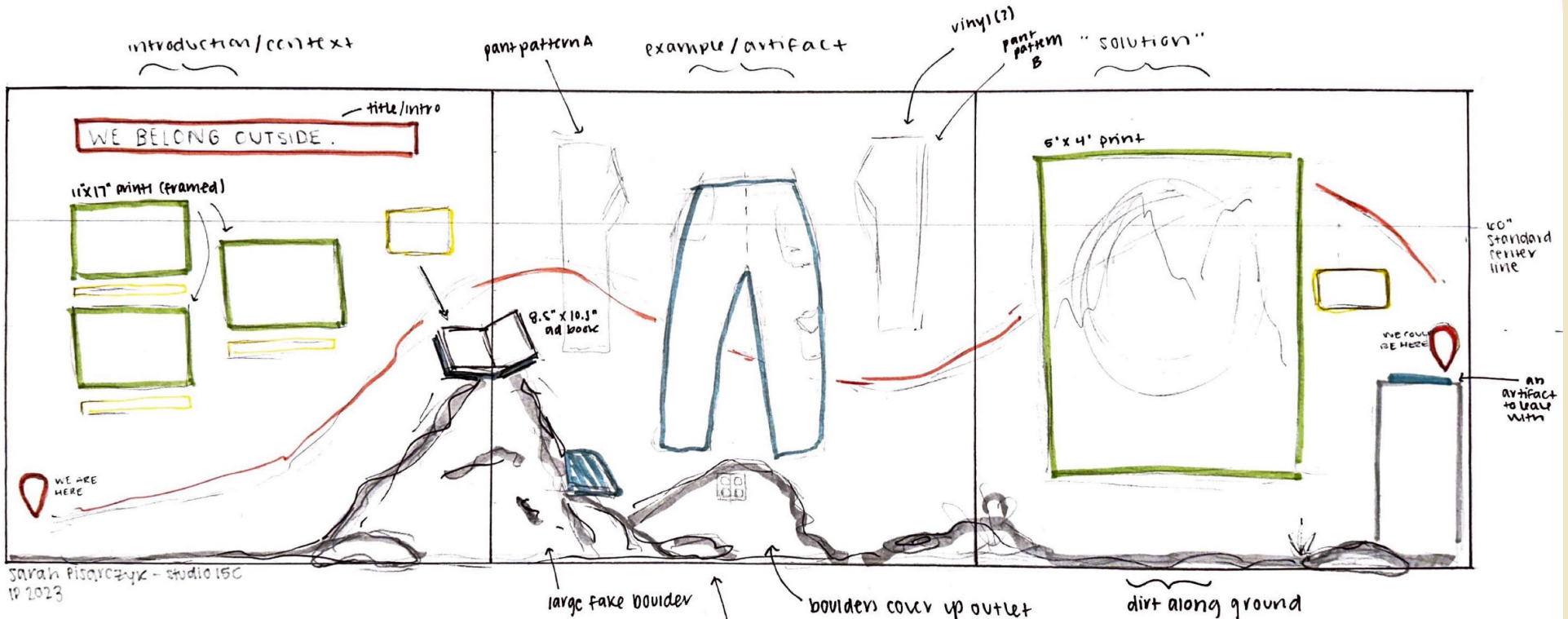


Exhibition building materials



Construction of boulders - imposing the outdoors, inside via paper-mache of Nat. Geo mags

- = vinyl decals
- = 2D hung work
- = foam core plaque/info
- = artifact
- = exhibition structure



SARAH PISARCZYK - studio 150
IP 2023

"WE BELONG OUTSIDE" ELEVATION VIEW

0.71" = 1'
5" = 7'

narrative moves clockwise... L → R (↻)

- = vinyl decals
- = 2D hung work
- = foam core
- = artifact
- = exhibition structure

patterns
on wall
w/ infographic
type layout

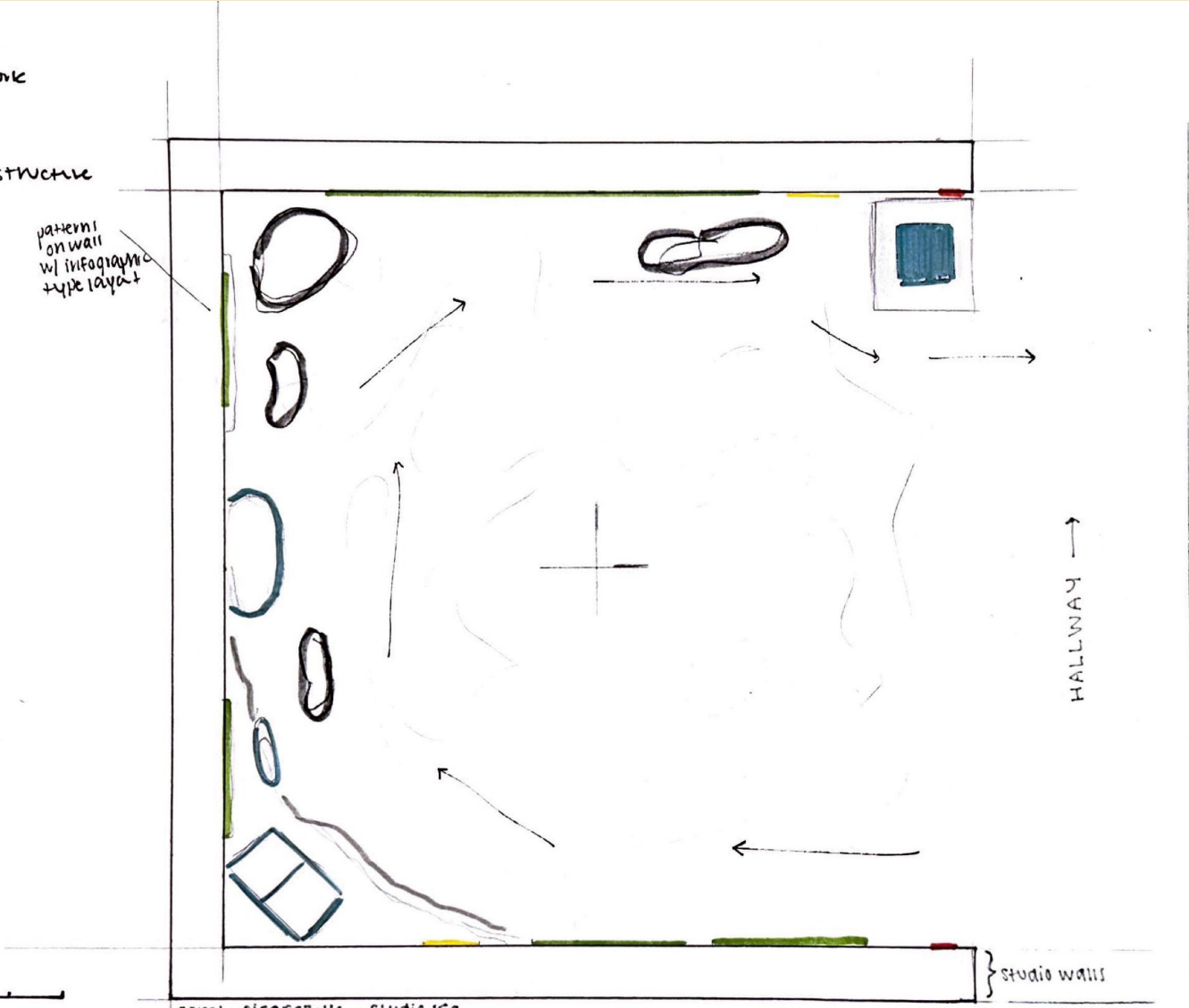
1" = 1'

sarah piarczyk - studio 15c
IP 2023

studio walls

HALLWAY

"WE BELONG OUTSIDE" PLAN VIEW



Exhibition Design Guidelines

Attention to detail is evident in every aspect of this project, including its exhibition design. Drawing inspiration from trail maps and sources of wayfinding, the color palette and typography chosen for the exhibition create a sense of continuity that is both visually engaging and highly legible. By going beyond sexism and embracing the aesthetics of the outdoor industry, the design guidelines speak to the project's commitment to inclusivity and empowerment for all.

We Belong Outside

Typography & Color Guidelines

Sarah Pisarczyk, BFA 2023

Typography

TITLE / HEADING

Neue Haas Grotesk Display Pro - 75 Bold (ALL CAPS)

Subheading

Neue Haas Grotesk Display Pro - 75 Bold

Body Copy

Neue Haas Grotesk Display Pro - 55 Roman

Primary Colors



Secondary Colors



Tertiary Colors



Exhibition Design Guidelines



The Color of Gear (for Women...)

Adobe Illustrator

Based on a visual analysis conducted of the most popular women's outdoor gear, this gradient represents the distribution of color available to women by the outdoorsy industry. Notice anything?



The Color of Gear (for Men...)

Adobe Illustrator

Based on a visual analysis conducted of the most popular men's outdoor gear, this gradient represents the distribution of color available to men by the outdoorsy industry. Yes, there is sexism in color.



Microaggressions Galore

Collage

This collage is a nod at the work that determined the direction for this exhibition. It is composed of National Geographic magazines, instructional books, nature photography, and advertisements from the outdoor industry from an original, larger collage. It explores the issues of safety, erasure, and truth that face women in the outdoors.



Print file for plaques (1)

The Future of the Outdoors
Mirror

Simple. It's you.

Moms, Kids, Sex Objects, and Partners... Oh My!
Adobe InDesign

An overarching theme of my academic, visual, and anecdotal research this year was product design and the industry's depiction of women having a powerful impact on the experiences that women have in the outdoors. Women are traditionally depicted in the outdoors as maternal figures, childlike, sex objects, or supportive partners. This book is a collection of those themes as found in advertisements and media.

Tech Pack
Adobe Illustrator

One of the best examples of sexism creating inadequate women's gear is hiking pants. As a woman, it is a universal struggle to find a pair of pants you can trust and love in the outdoors. So I designed my own. The criteria for these pants were established in partnership with outdoor enthusiast, model, and activist Q Berkompas (she/they). We decided these pants needed to be functional (with 4-way stretch, a high waist, lots of deep pockets, and a built-in belt), durable (a high quality material with reinforcements), comfortable, and strike the balance of flattering fit that everyone seems to miss the mark on.

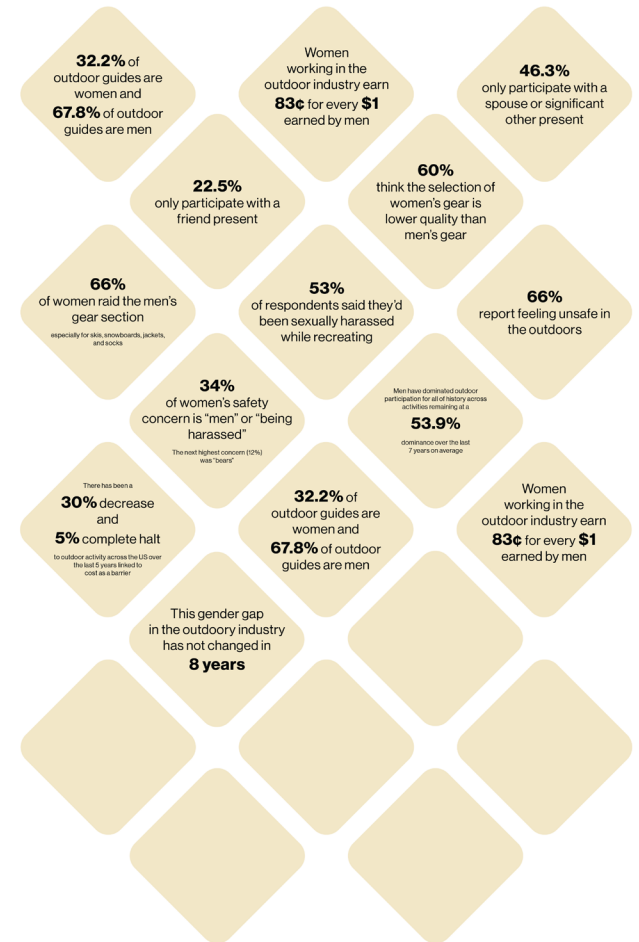
The Outdoors & You
Post-It Notes & Sharpies

One of the most powerful pieces of evidence I gathered throughout this year was anecdotal. I invite you to grab a sticky note and jot down an experience (good or bad) that you've had outdoors related to your gear.

Fuck the Patriarchy
Postcards & Stickers

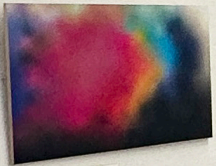
Please take a postcard(s) and/or sticker!

Fuck the patriarchy and remember, you deserve to have experiences in the outdoors supported by high quality gear, not hindered by it.



We Belong Outside

the outdoor industry's role in designing and weaponizing dysfunctional women's gear



The Color of the World



Women's Gear



Women's Gear



SHE'S THAT DOESN'T
COME IN WOMEN'S

DOES YOU WANT
THAT IN PINK

DOES WE
THINK ABOUT

ARE YOU
JUST
HONEY?

THE OUTDOOR INDUSTRY'S
ROLE IN DESIGNING AND
WEAPONIZING DYSFUNCTIONAL
WOMEN'S GEAR

we could
be here

we are here



THE OUTDOOR INDUSTRY'S
ROLE IN DESIGNING AND
WEAPONIZING DYSFUNCTIONAL
WOMEN'S GEAR

Conclusion

Through the process of working on this project, I have gained a deeper understanding of the importance of the critique process in product design. By seeking feedback from others, I was able to identify areas where my designs could be improved and find innovative solutions to complex design challenges.

Furthermore, I have developed a strong appreciation for the critical role that exhibition design plays in showcasing products. From selecting the right materials and finishes to considering the layout and lighting, every aspect of exhibition design is important in presenting products in the most effective way possible. Moving forward, I will approach product design with a heightened awareness of the impact that exhibition design can have on how the audience perceives and interacts with my products.

In addition to these lessons, I have also gained a deeper understanding of the outdoor industry and its unique challenges and opportunities. By considering the specific needs and preferences of outdoor enthusiasts, I have been able to design products that meet their unique demands and exceed industry standards.

Throughout this process, I have also realized the importance of a solid understanding of design principles in all aspects of my work. Whether I am designing a product, developing an exhibition, or exploring new ideas for future projects, the principles of composition, color, and balance are critical in creating successful and innovative designs.

Moving forward, I am excited to continue exploring new ideas and pushing the

boundaries of my creative practice. By incorporating the insights gained through the critique process, exhibition design, product design industry standards, a deeper knowledge of the outdoor industry, and my understanding of design principles, I am confident that my future work will continue to grow and evolve in exciting and meaningful ways.



5561

0.3

6340

x 6468

We Belong Outside
Sarah Pisarczyk, BFA 2023



6500

6370

0.4

0.3

1.5

Jewel Lake

COLD SPRING TR

Cold Spring

6841

5547

PACIFIC

NTAIN

x 5630

MON

5750

6500

Senior IP Exhibition
04.15.2023 - 04.29.2023

Penny W. Stamps School of Art & Design
2000 Bonisteel Blvd, Ann Arbor, MI 48109
Studio 1000 (16B)

Man Fire
Burn Zone

6200