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ICBE 2026

MAY 08th-09th, 2026
POLIS University, Tiranë

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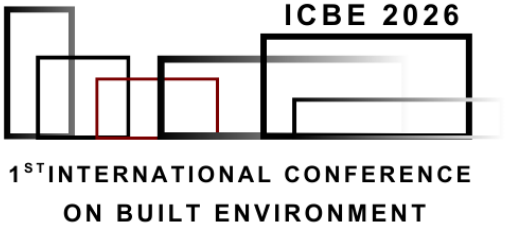
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1st International Conference on Built Environment

ICBE 2026

Conference Theme and Rationale

The 1st International Conference on Built Environment (ICBE 2026) was conceived as an international and interdisciplinary forum for advancing knowledge, critical discussion, and innovation across architecture, urban planning, engineering, construction, materials, design, and the wider built environment. Organized by POLIS University in collaboration with the National Agency for Scientific Research and Innovation in Albania (AKKSHI), the Academy of Sciences of Albania and the University of Ferrara in Italy, the conference brought together academics, researchers, practitioners, students, and industry representatives to exchange research findings, professional experience, and emerging perspectives on the transformation of contemporary cities and territories.

The conference theme reflected the increasingly complex challenges shaping the built environment, with particular attention to sustainability, resilience, technological innovation, heritage preservation, and socially responsive design. Contributions addressed sustainable architecture and green building, innovative construction technologies and materials, climate-responsive and energy-efficient design, disaster risk reduction, circular approaches to construction, and the integration of renewable energy. Equal emphasis was placed on digital transformation through Building Information Modeling, Geographic Information Systems, artificial intelligence, data analytics, automated solutions, digital fabrication, and advanced manufacturing.

ICBE 2026 also recognized that the future of the built environment cannot be approached through technological innovation alone. Urban transformation, cultural heritage, adaptive reuse, inclusive design, ecological thinking, art, and interdisciplinary research were therefore integral to the conference rationale. The scientific sessions examined topics ranging from seismic resilience, geotechnical engineering, and structural safety to urban fragmentation, public space, heritage conservation, adaptive environments, and new relationships between human and non-human systems.

Through keynote lectures, scientific presentations, case studies, and interdisciplinary debate, the conference encouraged connections between research and practice while promoting approaches capable of responding to environmental, social, cultural, and technological change. The breadth of contributions demonstrated the value of bringing engineering, architecture, urbanism, design, heritage, and emerging technologies into a shared academic framework for more resilient, sustainable, adaptive, and human-centered environments.

Held on 8-9 May 2026 at POLIS University in Tirana, with in-person and online participation, ICBE 2026 welcomed guest speakers and participants from Albanian and international universities, research institutions, professional organizations, and industry. Its sessions established a platform for presenting current research, exchanging expertise, strengthening meaningful collaboration, and identifying future directions for the built environment.

The event

The **1st International Conference on Built Environment (ICBE 2026)** is an interdisciplinary academic and professional forum dedicated to exploring contemporary challenges, emerging research, and innovative approaches shaping the future of the built environment. Bringing together researchers, academics, architects, engineers, urban planners, designers, practitioners, and industry professionals, the conference promotes the exchange of knowledge and encourages collaboration across traditionally interconnected disciplines. Its thematic scope encompasses sustainable and resilient construction, technological innovation, advanced building materials, urban transformation, cultural heritage, and interdisciplinary design approaches. Particular attention is given to the growing role of digital technologies, data-driven methodologies, intelligent design processes, and advanced analytical tools in supporting more informed and responsive approaches to architecture, engineering, and urban development. At the same time, ICBE 2026 recognizes the importance of environmental responsibility, cultural identity, social needs, and human-centered design in shaping contemporary cities and territories. Through keynote lectures, scientific sessions, case studies, and interdisciplinary exchange, the conference provides a platform for presenting current research, discussing professional experiences, and developing new perspectives capable of contributing to **safer, more sustainable, adaptive, inclusive, and resilient built environments**.

Objectives

- Promote interdisciplinary collaboration among researchers, academics, practitioners, and professionals in architecture, engineering, urban planning, construction, design, heritage, and related fields of the built environment.
- Advance the use of digital technologies and innovative methodologies, including BIM, GIS, artificial intelligence, data analytics, digital fabrication, and parametric approaches, in research and professional practice.
- Encourage sustainable, resilient, and climate-responsive approaches to architecture, construction, and urban development through innovative materials, energy-efficient strategies, and environmentally responsible design.
- Address contemporary challenges affecting cities, buildings, and infrastructure through scientific research, applied case studies, evidence-based approaches, and innovative design solutions.
- Promote the conservation, transformation, and adaptive reuse of cultural heritage, balancing cultural identity, contemporary needs, structural safety, and responsible urban development.
- Support human-centered and socially responsive urban transformation, considering public space, mobility, ecological systems, community needs, and the wider social and economic impacts of the built environment.
- Provide a platform for knowledge exchange and emerging research, enabling scholars, young researchers, professionals, and students to present innovative ideas, strengthen international collaboration, and contribute to future directions in the built environment.

Main Conference Themes

- Sustainable architecture and green building practices.
- Innovations in construction technologies and materials.
- Heritage preservation and adaptive reuse in the built environment.
- Digital tools and smart technologies in architecture and construction (e.g., BIM, GIS).
- Climate-responsive and energy-efficient design.
- Disaster risk reduction and resilience in the built environment.
- Circular economy approaches in construction and material usage.
- Integration of AI and data analytics in building design.
- Acoustic and thermal performance in building design.
- Renewable energy integration in building systems.
- Advanced manufacturing techniques in construction, such as 3D printing.
- Innovations in construction technologies and materials.
- Heritage preservation and adaptive reuse in the built environment.
- Disaster risk reduction and resilience in the built environment.
- Digital tools and smart technologies in architecture and construction.
- Advanced manufacturing techniques in construction.
- Geotechnical Engineering for Sustainable Development.
- Cartography and Geographic Information System.
- Computer Automated Solutions for Built Environment.
- Reliability in Civil Engineering.
- Urban planning strategies for resilient cities.
- Climate-responsive and energy-efficient design.
- Regulatory frameworks and policies impacting construction and urban development.
- Design in the Era of Anthropocene (Rethinking the Relation between Human and Non-Human Species)
- Speculative Design (with Attention to “Discursive” and “Critical” Design)
- Design and Cross-Disciplinarity (with Emphasis on Processes rather than Design Outputs)
- Inclusive Design
- Art and Urban Regeneration (Focus on Participatory, Collaborative, and Research-Based Practice)
- Relational Art and Architecture
- Monuments and ‘Anti-Monuments’ (Particular Attention to the Process of Designing and Building the City)

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The conference is structured around six thematic sessions, each addressing a specific area of research and practice within the built environment.
Each session is coordinated by experts in the relevant disciplinary field and is open to professors, researchers, PhD candidates, and other scholars and professionals contributing to the conference themes.

SESSION I
Urban Planning and Societal Impact

Chair: Dr. Gent Avdija

This session examines the relationship between urban transformation, spatial development, and their social implications within contemporary cities. Contributions address rapid urbanization, urban fragmentation, the transformation and loss of public space, informal and spontaneous development, and the challenges associated with balancing growth and modernization with human-scale urban environments. Particular attention is given to the evolving conditions of Albanian cities and to planning approaches capable of supporting more inclusive, sustainable, socially responsive, and livable urban environments.

SESSION II
Sustainable Materials, Resilient Construction & Smart Design

Chair: Dr. Endri Duro

This session explores innovative approaches to sustainable construction, resilient structural systems, and environmentally responsive design. Particular attention is given to sustainable materials, energy-efficient and climate-responsive strategies, prefabricated and lightweight construction technologies, and human-centered approaches to structural and architectural design. The session investigates how material innovation, technological development, and responsible design practices can contribute to safer, more efficient, adaptable, and environmentally sustainable built environments.

SESSION III
Technological Advancements and Seismic Design for Resilient Places

Chairs: Dr. Seyyed Behrad Emadi & Dr. Ornela Şen

This session examines the role of technological innovation and advanced engineering methodologies in developing safer, more resilient, and adaptable built environments. Contributions address seismic hazard and risk assessment, digital fabrication, parametric and computational approaches, transformations of building envelopes and prefabricated housing systems, and emerging concepts for future urban mobility. The session highlights how the integration of engineering knowledge, digital technologies, and resilience-oriented design can strengthen the capacity of buildings, infrastructure, and urban environments to respond to contemporary and future challenges.

SESSION IV

Cultural Heritage

Chairs: Dr. Nikolla Vesho & Dr. Marsela Demaj

This session addresses the preservation, interpretation, and transformation of cultural heritage within contemporary architectural and urban contexts. Contributions explore conservation strategies for historic buildings and sacred architecture, seismic assessment and strengthening of heritage structures, adaptive reuse, and the social implications of urban regeneration and heritage loss. Particular emphasis is placed on achieving a responsible balance between conservation ethics, cultural identity, structural safety, and the evolving functional requirements of historic buildings and urban environments.

SESSION V

Spaces of Connection: Art and Design for an Interspecies and Interdisciplinary Environment

Chair: Dr. Francesco Scasciamacchia

This session explores the intersections of art, architecture, design, technology, and the built environment through interdisciplinary and experimental perspectives. It investigates changing relationships between human and non-human systems, spatial perception, adaptive reuse, post-industrial landscapes, urban representation, digital heritage, and environmentally and socially engaged design practices. Through critical, speculative, participatory, and research-based approaches, the session examines how art and design can generate new forms of connection, reinterpret existing environments, and contribute to emerging cultural and spatial narratives within contemporary cities.

SESSION VI

Next-Generation Pioneers of the Built Environment

Chair: Dr. Flogerta Krosi

This session provides a dedicated platform for emerging researchers and students to present innovative, experimental, and forward-looking approaches to the built environment. Contributions span architecture, engineering, urban planning, environmental resilience, design, and related creative disciplines, reflecting the interdisciplinary character of a new generation of researchers and practitioners. Through projects addressing topics such as bioclimatic design, flood-risk management, structural technologies, architecture-inspired design, and critical interpretations of objects and social space, the session encourages critical inquiry, experimentation, and new perspectives on the future of the built environment.

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Resilience and risk management: Flood-risk management / Environmental resilience / Disaster-aware planning / Adaptive urban strategies.

Structural and technological innovation: Steel-frame technologies / Construction systems / Emerging building technologies / Engineering innovation.

Architecture, design and society: Architecture-inspired design / Fashion and spatial concepts / Objects and social space / Interdisciplinary creative practice.

Future-oriented thinking: Innovation / Critical inquiry / Interdisciplinary experimentation / New professional perspectives / Future built environments.

Chairs as instruments in the construction of social roles and human bodies

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Abstract

This study examines the chair as an everyday object that operates beyond its apparent functional neutrality. The research problem arises from the widespread assumption that furniture, particularly seating, serves purely practical purposes without social or political implications. The aim of the study is to critically analyze how chair design shapes embodied experience and reinforces or challenges gendered power structures. The objectives are: (1) to investigate the historical relationship between seating and authority; (2) to examine how scale, material, and form regulate posture and spatial occupation; and (3) to explore contemporary design interventions that question gender norms. The research addresses the following questions: How does chair design influence bodily behavior? In what ways does seating reproduce or resist social hierarchies? The hypothesis proposes that chairs function as subtle disciplinary instruments that organize posture, visibility and authority according to socially constructed gender expectations.

The study adopts a qualitative research approach based on visual, formal, and contextual analysis. The methodological framework in interpretive analysis informed by feminist theory (Butler, 1990) and theory of social performance (Goffman, 1979) through which chairs are examined as tools that regulate bodily behavior. The population consists of historically significant and contemporary chair designs, while the sample includes Laila Laurel's "A Solution For Manspeading" 2019, Anna Aagaard Jensen, 'Boss Lady Chair', 2018 from the "A Basic Instinct" series, the "Mae West Lips Sofa" by Salvador Dali and Edward James and the NAGABABA armchair by Mariusz Warsinski 2012, all representing both conservative and subversive ideological positions. Each case study is analyzed through its formal properties (scale, material and structure) and its effects on posture, performance and control.

Findings indicate that chairs distribute comfort and spatial dominance unevenly, often naturalizing gendered expectations of modesty and authority. However, contemporary critical design practices demonstrate the potential of seating to expose and challenge these norms. The study concludes that the chair should be understood not as passive furniture but as active in the construction of social meaning capable of both reinforcing and transforming embedded power structures.

Keywords: *embodiment, spatial configuration, critical design, material agency, participatory practice*

1. INTRODUCTION

Chairs, as present and immediately recognizable objects, have long occupied a central role in human life. Their presence is found in nearly every exterior and interior environment, from domestic spaces to more professional settings, and yet their significance can often go undiscussed. Something so common and familiar that we recognise immediately and that has always been present in our everyday routine. They are generally considered as one of the most ordinary objects in human life. We use chairs without hesitation: we rarely pause to consider how they shape our routines, influence our behavior and often structuring the performance of social roles. Rather than merely supporting the body, chairs actively organize it, prescribing specific posture, movement and spatial occupation. The lack of reflection becomes significantly apparent when considering how everyday actions are not purely natural but socially constructed.

Judith Butler argues that gender is not something we are but something we repeatedly perform through everyday actions and behavior (Gender trouble. Feminism and the subversion of identity 1990). Therefore, sitting and posture are a part of these everyday actions. Sitting, in this sense becomes a repeated performative act through which gender is materialized. The chair operates as a medium that stabilizes and enforces these performances through physical constraint.

Sitting objects are present in living rooms, classrooms, offices, waiting areas, hospitals and even shopping malls making it difficult to imagine a space without them, whether used purely for sitting or as decorative elements. We seek them out almost automatically and in many cases, we spend hours each day seated. Even though we are in constant and direct contact with chairs they are undoubtedly treated as neutral, aligning and designing them for the scope of accommodating a "generic" canon of the human body, exclusionary and dominant. However, chairs function as devices that discipline the body.

This paper positions the chair as a critical lens through which it is possible to explore the crossing of design, gender and social behavior. Understanding the chairs from this perspective can challenge assumptions about furniture as neutral and can highlight, instead, its agency in the construction of social and cultural norms. Chairs can open up discussion on the ways in which societal norms are constructed and performed, particularly when it comes to gender issues.

The intersection of design and cultural studies (Victor Papanek 1971; Judy Attfield 2000) has increasingly underlined that objects, such as chairs, are not to be taken as neutrals and merely functional, but are also made with an intentional purpose and are embedded within social and cultural meanings.

Seating, Power, and Gendered Space

Historically seating has been closely tied to structures of power and hierarchy. Elevated or elaborated designed seats such as thrones distinguished rulers, being typically male-centered. These forms do not merely symbolize power but materially enforce it by isolating, elevating, and stabilizing the body in positions of authority. On the other side domestic chairs reflected ideals of comfort, modesty and presence within a private space, particularly shaping expectations of women's posture. In both cases therefore the chair does not simply accommodate the body but positions it in a physical and symbolic way. This relationship between the seating object and power continues in the contemporary context where the design and the way in which the chairs are placed within a space tend to reflect an organizational structure and an authority.

Further studies about gender highlight how bodily behavior, the way one sits is often socially constructed and regulated. (Judith Butler 1990; Erving Goffman, 1979)

The posture indicated and sometimes imposed by seating design, all contribute to the performance of gender and social status. What appears to be a simple object, reveals to be an articulated process of social and cultural conventions whether intentional or unintentional. The chair therefore can be understood as a technology of the body that takes on a role to connect and define the "feminine" and the "masculine".

While females have historically been expected to and told to sit in a more controlled and composed way reflecting ideas of modesty and good manners these expectations are not only social but spatially enforced with designs that limit expansion, restrict limb positioning and promote bodily entertainment as on the contrary men are encouraged to sit relaxed and freely.

A key distinction within this discourse is the contrast between decorative and functional chairs.

Heavy leather chairs placed in working environments such as offices or conference rooms are often associated with authority, intellectual labor, identified and designed for a more masculine background. On the contrary, smaller decorative chairs have historically been associated with home and the private sphere. This type of division highlights how design whether intentionally or not sets the tone for social roles and gender norms.

The very presence and form of chairs communicate who is expected to occupy such space. In a male-centered world, chairs are also mainly constructed for them, relegating women to perform and function as "secondary subjectivities" even within the act of seating. As we have seen up to today the female body is asked to sit in a restrained and socially controlled manner.

2. METHODOLOGY

This study adopts a qualitative interpretive methodology based on visual, formal, and contextual analysis. This paper examines how form, material and design of chairs can shape social meaning. Through the analysis of three case studies, I aim to explore how seating design

can reinforce gender expectations and communicate unwritten social rules and ultimately, demonstrates that while design actively participates into performing gender-coded social rules it might be also the place to criticize them.

These gendered assumptions have become more clearer with time when we look more closely at how the so-called "masculine" and "feminine" chairs have been constructed through form, scale, material, and placement. "Masculine chairs" large, in dark leather and often heavier in material signal authority and leadership, "Feminine chairs" often suggest approachability and modesty, limiting the idea of using too much space.

If we consider chairs that we encounter every day, we can see that the act of sitting reinforces social organization through the regulation of the posture. The manner in which individuals are expected to sit, how much space they occupy, how they position their legs, how relaxed they should appear or have an uptight posture, has long been shaped into gendered behavior. These expectations are not accidental but rather historically rooted into practices that differentiate bodies depending on biological gender. For centuries women have been encouraged to or rather forced to sit upright, keep their knees together or ankles crossed, avoid spreading their arms, minimize visible movement, sitting gracefully without lounging, maintaining modest leg positioning. By contrast men were often encouraged to occupy space more expansively, meaning men seated with their legs apart, leaning their back or resting their arms broadly on armchairs.

Sitting design interacts directly with gender norms. When a woman-identified person takes on a bigger position or role in a professional environment, she is frequently subjected to evaluation and criticism, often prone to being judged or or even questioned for it, as aggressive or unlady-like, revealing the phenomenon of gendered double standards. This means that the act of sitting takes on a more political direction. The chair becomes a performative apparatus through which gendered behaviors are rehearsed, stabilized and normalized through repetition. Understanding that seating design and chair designs operate as a mechanism to reinforce these gender roles means recognizing how deeply coded in society these patterns are. The expectation that females occupy less space is simply not by choice or a matter of manners but it reflects on a systematic structuring of gender behavior by society itself. The expectation that men occupy more space or feel the need to, reinforces assumptions of entitlement and dominance. As stated, various times throughout the paper, the chair becomes more than furniture but an instrument through which, these already picked roles are rehearsed daily, often subconsciously.

3. CASE STUDIES

This analysis demonstrates that these patterns of gendered expectations of postures and roles, translated into design, often go unnoticed and are not subject to critical investigation. However, there are design examples that critically question gender roles recognizing the historical domination of the man body over the woman. Each case study is analyzed in terms

of how form, material and context can regulate posture, distribute power, and construct gendered bodily behavior

For example, Laila Laurel's graduation project, *A Solution for Manspreading* (2019) consists of two chairs designed to reverse traditional seating binary gender arrangements. A contemporary example that makes the ideology of seating explicit.

As part of her graduation project a pair of designed chairs functions as a critical design intervention addressing the expected male seating commonly referred as “man-spreading”. This practice is typically associated with men who sit with their legs far apart, daring to go outside the invisible seating lines of an individual. One of the chairs, designated for the “woman” or person identifying as such, is constructed to encourage a wide take on sitting, encouraging the person sitting to part their legs and occupy more space in contrast the other chair, designated for the “man,” that physically constrains the sitter, expecting the legs to remain together Formally, the chair redistributes spatial power by forcing expansion in one body and restriction in another.

These chairs, grounded by research and observational experience, such as everyday seating on public transport or spaces, exposes how normalized it is in public environments to position yourself into these situations. What makes *A Solution for Man-Spreading* (Figure 1) particularly significant is its use of humor as a critical tool in design, said Laurel. The designer explained that this project took on a “tongue-in- cheek” road, meaning a satiric take on a serious structural imbalance. Men have been and are allowed to demand space while women are often forced to minimize themselves. By reversing these expectations through design, the chairs make visible what is typically invisible. *A Solution for Man-Spreading (2019)* does not critique individual behavior but rather the unspoken rules that allow this behavior. In translating this behavioral sexism, Laurel's chairs deeply illustrate how rooted social hierarchies are and how design can both reveal and challenge them. By changing the intended shape, the chair exposes the everyday politics of posture and opens a space for critical reflection on how everyday life objects silently structure the coded structural unbalance between women and men.



Figure 1. *Laila Laurel's chair provides a solution to manspreading* Source:Dezeen

Another example of critical design of the same years in relation to gender norms and feminism is AnAnna Aagaard Jensen’s *Boss Lady Chairs 2018* (figure 2-3). The project made exclusively for women challenged societal expectations surrounding “appropriate” female behavior

particularly in relation to body language and posture. When seated in these chairs women are encouraged to lean back confidently and spread their legs which reconfigures posture by transforming gestures traditionally coded as masculine therefore reclaiming physical and symbolic space for the feminine body. By doing so,it challenges the restriction of the female body, and positioning it as an active rather than contained.



Figure 2-3: *Boss Lady Chairs 2018.* Source:Dezeen

Both examples demonstrate that design might also be a feminist practice and when the field of design intertwines with feminism it shifts the way designers consider bodies, objects and space. Acknowledging the relationship between the human body and the chair ultimately brings out gender into a topic of conversation. The chair does not simply support the body but it actively constructs it participating in the articulation of gender identities, something that, if we do not include practices of critical design, like the projects described above, often go unnoticed and unquestioned. Design is often presented as a fixed and universally suitable entity that excludes differences and plurality. Or better, it is often produced for a dominant Western-White- and often perceived as a male "client". Therefore, to include practices of critical design which are not directly connected to consumption, performing the tastes and needs of that dominant "client" is necessary to address societal unbalances and reclaim a space for design that can challenge the historical hegemony of man.

In the same vein of the works analyzed before in relation to the act of seating, design and feminism *Nagababa* chair (2012) firstly designed by Wamhouse studio and then later "retouched" by Polish designer Mariusz Warsinski (2020) (figure 5) transforms the chair into a sculptural representation of the cosmetic surgery culture. Such a chair is presented as an exaggeration of the female body features where details like stitches and marks resemble surgical elements.

Nagababa (2020) highlights and exaggerates dominant beauty standards that society puts pressure on women to fulfill by transforming them into an uncomfortable and excessive form. In this case the armchair becomes a site of exposing the constructed and uncomfortable body's standard imposed on women. Conceived as a big lounge chair, Warsinski wants to draw attention to the front and backside area of the armchair as a way of highlighting specific parts of the female body that contemporary society frequently seeks to change, modify and have in control. Rather than offering comfort the chair produces tension and unease, exposing how these ideals are constructed and artificial. The chair, as stated by the designer himself, encourages "...a metaphorical bow to every disadvantaged person who believes that they are

in this world by accident, by mistake. Nature makes no mistake in bringing 'imperfections' into existence..." (Warsinski 2024 para.4)



Figure 4: *Nagababa* chair by Mariusz Warsinski Source: Impulse Magazine

In contrast to the more contemporary feminist projects analyzed above Salvador Dalí's *Mae West Lips Sofa* (1937) (Figure 4), is a sample in which art and design, historically has instrumentalized and depicted the female's body through the male's gaze, putting the female on a subordinated role as the one she often occupies in society. The surrealist artist transformed the actress' lips into a sensual sitting sculptural object. British feminist film theorist and filmmaker, Laura Mulvey argued that "the determining male gaze projects its fantasies onto the female figure" *Visual Pleasure and Narrative Cinema*, (1975, p.808-809). Dalí's sofa does not simply represent the female body but transforms it into a consumable object of pure desire turning the act of sitting into an interaction with a sexualized form shaped by the male gaze. This way of constructing the visual subjectivity of women treats the feminine body as a visual accessory and mobilizes its sexuality to stimulate consumption. The sofa then, far from being neutral as the society wishes us to believe, presents itself as an object that puts into stage male sexual fantasies over the woman's body.



Figure 4: *Mae West Lips Sofa* by Salvador Dalí Source:Dazeen

4. DISCUSSION

Throughout this paper I have argued until now that the chair, despite being narrated and designed as a neutral object for performing a basic human activity such as seating, actually functions as a technology of the body that not only facilitates physical comfort but most importantly disciplines and regulates it. The way individuals are taught to sit is not a fixed biological condition, but rather a socially constructed practice, shaped by historical social expectations and norms that privileges men over women.

We rarely question chairs as sites where a men-centered society is also learned, rehearsed, and maintained through repeated interaction with our surroundings. However as seen throughout this paper, design can also possess the capacity to expose or challenge societal gender unbalance. The case studies analyzed in this paper shows how it is possible through the design of seating to encourage women to take more space, to be more present and also, even though only humorously, to reduce the social practice of "manspreading" as a symbol of a male dominated society.

5. CONCLUSION

This paper makes evident that chairs cannot be dismissed merely as neutral or naturally constructed objects but they are, as many designed objects of our daily life, embedded in a historical, socially and culturally produced narrative making no exception for the discourse on gender inequality which is part of the historical subordination assigned by our society to women. By questioning something that might look ordinary for a simple gesture such as sitting, we can reveal, through what have been called "critical design", gender norms that are embedded into our everyday life in order to challenge, reshape, critique and open conversation. If we do this, we can even consider design as a possible feminist practice of our time.

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