

Emergence and Emergency:

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on.

Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world. . . Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

No ideology, school of thought or political agenda emanates out of nowhere independent of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue

and
emergence
of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-laborion enforcements, marital disorders, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates

Emergency:
Feminist
of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-laborion enforcements, marital disorders, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates

Turn
around
gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms.

Emergence

Likewise,

the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s.

and

Following

the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave fem-inists expanded the issue of women's liberation to a great deal of varied

Emergency:

but

correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny,

A

and

so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women,

Feminist

not

only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world. . .

Turn

Therefore,

new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must

constantly

call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave fem-inists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the work-place, domestication,

anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a

Emergence and Emergency:

A Feminist Turn

medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

Emergence and Emergency:
A Feminist Turn

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art.

Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestic violence, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world. Therefore, they must generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

Emergence and Emergency: A Feminist Turn

No ideology, school of thought or political agenda emanates out of nowhere independently of social

contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising

voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the

1960s. Following the legal achievements of suffragettes who fought for the rights of women before the

law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied

but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abort-

A Feminist Turn

tion enforcements, marital discords, uneven division of labour in the household, domestic violence, sex-

ism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art.

Emergence and Emergency:

Feminist artists and their works, imbued with profound political agendas of women, not only stirred up

significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to

tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist

protagonists of design will undertake several challenging tasks: bearing in mind that design is a

material form of dominant power, they must constantly call design's intentions and outcomes into

question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist

movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law,

the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: sys-

tematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist

artists and their works, imbued with profound

political agendas of women, not only stirred up significant debates

around gender, but also demonstrated aesthetic-political ways of using

art as a medium to tackle, resist, and counteract the man-made (art)

world... Therefore, new generation queer-feminist protagonists of

design

will

undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world...

Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it. No ideology, school of thought or

political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave

feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated

struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience

incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of

using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the

workplace, domestication, anti-abortion enforcements, marital

discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that

ideology, school
of thought or political
agenda emanates out of
nowhere independently of social
contexts and paradigms. Likewise,
the design discipline was thoroughly

swayed by women's rising voices and
visible exertions in social realms

blasted open by the second-wave

feminist movement, in

the 1960s.

Following the legal

achievements of suffragettes who

fought for the rights of women

before the law, the second-
wave feminists
expanded

issue of women's
liberation to a great deal
of varied but correlated
struggles: systematic
discrimination of women in the
workplace, domestication, anti-abortion
enforcements, marital discords,
uneven division of

labour
in the household,

domestic violence, sexism,

misogyny, and so on. Their
resilience incited numerous disciplines
and most conspicuously art. Feminist
artists and their works, imbued with
profound political agendas of women,
not only stirred up significant debates
around gender, but also demonstrated
aesthetic-political ways of using art as a
medium to tackle, resist, and
counteract the man-made (art)
world... Therefore, new generation
queer-feminist protagonists of
design will undertake
several challenging
tasks: bearing

mind that design
is a material form of
dominant power, they must

constantly call design's intentions

and outcomes into question,
deconstruct its exclusionary and
oppressive modes and unceasingly
re-politicise

1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women

in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art.

Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art

as a medium to tackle, resist,

and counteract the man-made

(art) world... Therefore, new generation

queer-feminist protagonists of design will

undertake several challenging tasks: bearing in

mind that design is a material form of

dominant power,

they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it. No ideology, school of thought or political agenda emanates out of nowhere

independently of social contexts

and paradigms. Likewise,

the design discipline was

thoroughly swayed by women's rising voices and

social realms blasted open by the second-wave feminist movement, in the 1960s. Following

achievements of suffragettes who fought for the rights of women before the

second-wave feminists expanded the issue of women's liberation

of varied but correlated struggles: systematic

women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world...

Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it. No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also

Emergent

and Emergent

demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world...

Agency: A

Feminist

Turn

Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it. No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the

the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the

No. 10
should
and
indep
cont
design discipline
thoroughly swayed by
women's rising voices
and visible exertions in
socialist movement, as the
1960s. Following the sea-
change events of feminism
and women's rights in the
1970s. Following the
new achievements of
stragettes who fought
for the rights of women
before the 1970s. The sec-
ed
atx
76
domestic violence, work
correlated with structural
systematic discrimination
of women, use of
workplace, domestic
enforcements, umardas

Emergence and Emer rgency: A

Feminist Turn

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into

question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it. No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of

dominant power, they must constantly call design's intentions into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it. No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of

A

Feminist

Turn

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politi

No

ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

Emergency

and

Emergency

A

Feminist

Turn

Emergence and Emergency: A Feminist Turn

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave fem-inists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism,

misogyny, and so on. Their resilience

incited numerous disciplines and most

conspicuously art.

Feminist artists and their

works, imbued

with profound

political

agendas of

women, not

only stirred

up

significant

debates

around

gender,

but also

demonstrated

aesthetic-political

ways of using art as a

medium to tackle, resist, and

counteract the man-made (art) world...

Therefore, new generation queer-feminist

protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

Emergence and Emergency:

Emergence and Emergency:

A Feminist Turn

A Feminist Turn

No ideology, school of thought or political agenda emanated out of nowhere independently of social contexts

and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following

the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to

include a great deal of varied but correlated struggles: systemic discrimination in the workplace, domestic violence, anti-abortion enforcements, marital discords, and

uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience

inspired a generation of feminist artists and their works, imbued with profound political agenda of women, not only stirred up significant debates around gender, but

also demonstrated the political ways of using art to make and

incited numerous disciplines and most conspicuously

mind the design as a form of dominant power, they must not only address the

art. Feminist artists and their works, imbued with profound political agen-

das of women, not only stirred up significant debates around gender, but

also demonstrated the political ways of using art to make and

incited numerous disciplines and most conspicuously

mind the design as a form of dominant power, they must not only address the

art. Feminist artists and their works, imbued with profound political agen-

das of women, not only stirred up significant debates around gender, but

also demonstrated the political ways of using art to make and

incited numerous disciplines and most conspicuously

mind the design as a form of dominant power, they must not only address the

art. Feminist artists and their works, imbued with profound political agen-

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, silence incited numerous disciplines and most conspicuously sexism, misogyny, and so on. Their resolute division of labour in the household, domestic violence, art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's intentions and outcomes into question, deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

No ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline thoroughly swayed by rising voices and visible

in social feminist achieve-who fought women the sec-expanded liberation varied but workplace, uneven and so conspicu-and their found polit-up signif-demon-art as a world... design design design's and No

realms blasted open by the movement, in the 1960s.

ments of suffragettes for the rights of before the law, ond-wave fem-inists the issue of women's to a great deal of correlated struggles: domestication, division of labour in on. Their resilience ously art. Feminist works, imbued with pro-ical agendas of women, not only stirred ican debates around gender, but also strated aesthetic-political ways of using medium to tackle, resist, and counteract Therefore, new generation queer-fem-will undertake several challenging tasks: is a material form of dominant power, intentions and outcomes into question, oppressive modes and unceasingly re-po-

ideology, school of thought or political agenda emanates out of nowhere independently of social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's rising voices and visible exertions in social realms blasted open by the second-wave feminist movement, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women before the law, the second-wave fem-inists expanded the issue of women's liberation to a great deal of varied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abortion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism, misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art.

Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist protagonists of design will undertake several challenging tasks: bearing in mind that design is a material form of dominant power, they must constantly call design's

tion, deconstruct its exclusionary and oppressive modes No ideology, school of thought or political agenda

pendently of social contexts and paradigms. thoroughly swayed by women's rising voices

blasted open by the second-wave feminist the legal achievements of suffragettes before the law, the second-wave

en's liberation to a great systematic dis-

in the

was women's exertions second-wave Following the legal

systematic discrimination of women in the anti-abortion enforcements, marital discords, the household, domestic violence, sexism, misogyny, incited numerous disciplines and most artists

the man-made (art) inist protagonists of bearing in mind that they must constantly call deconstruct its exclusionary politicize it.

and unceasingly re-politicize it. emanates out of nowhere inde- Likewise, the design discipline was and visible exertions in social realms movement, in the 1960s. Following who fought for the rights of women fem-inists expanded the issue of wom-deal of varied but correlated struggles: crimination of women workplace, domestication, anti-abortion enforcements, marital discords, uneven division

st Turn

A Feminist Turn

No ideology, school of thought or political agenda emanates out of nowhere independently of

social contexts and paradigms. Likewise, the design discipline was thoroughly swayed by women's

rising voices and visible exertions in social realms blasted open by the second-wave feminist move-

ment, in the 1960s. Following the legal achievements of suffragettes who fought for the rights of women

A Feminist Turn

A Feminist Turn

A Feminist Turn

A Feminist Turn

A Feminist Turn

before the law, the second-wave feminists expanded the issue of women's liberation to a great deal of var-

A Feminist Turn

ied but correlated struggles: systematic discrimination of women in the workplace, domestication, anti-abor-

tion enforcements, marital discords, uneven division of labour in the household, domestic violence, sexism,

misogyny, and so on. Their resilience incited numerous disciplines and most conspicuously art. Feminist

A Feminist Turn

A Feminist Turn

A Feminist Turn

A Feminist Turn

A Feminist Turn

artists and their works, imbued with profound political agendas of women, not only stirred up

significant debates around gender, but also demonstrated aesthetic-political ways of using art as a medium to

tackle, resist, and counteract the man-made (art) world... Therefore, new generation queer-feminist

protagonists of design will undertake several challenging tasks: bearing in mind that design is a material

A Feminist Turn

A Feminist Turn

A Feminist Turn

form of dominant power, they must constantly call design's intentions and outcomes into question,

deconstruct its exclusionary and oppressive modes and unceasingly re-politicize it.

A Feminist Turn

A Feminist Turn

A Feminist Turn

A Feminist Turn

A F

No ideology,
nowhere inde-
design disci-
visible exertions

A

school of thought or political agenda emanates out of
pendently of social contexts and paradigms. Likewise, the
pline was thoroughly swayed by women's rising voices and
in social realms

blasted open by the second-wave feminist movement, in
the 1960s. Following the legal achievements of suffrag-
ettes who fought for the rights of women before the law,

the second-wave fem-in-ists expanded the
issue of women's liberation to a great

deal of varied but correlated struggles: systematic discrimination of women in the
workplace, domestication, anti-abortion enforcements, marital discords, uneven
division of household labour in the

household, violence, sexism,

domestic vio-
misogyny, and
numerous

so on. Their resilience incited
disciplines and more con-

art. Feminist artists and their

spicuously
works, imbued

with profound political agendas of women, not only stirred significant debates around gender, but
also demonstrated aesthetic-political ways of using art as a medium to tackle, resist, and counteract

the man-made (art)

world...

Therefore, new

generation

queer-feminist

protago-

nists of design will

undertake

several challenging

tasks: bear-

ing in mind that design

is a material

form of dominant power, they must constantly call designs' attention and outcomes into question,
deconstruct its exclusionary and oppressive

practices and unceasingly re-politicize it.

INSTRUMENT

School
ought
political
da
nates
of
here
-
ently
cial
exts
par-
ns.
wise,
esign
pline
hor-
ly
ed by
en's
g voices
visible
ions
cial
ns
ed
by
ec-
wave
nist
-
, in
960s.
wing
egal
ve-
ts of
ag-
who
nt for
ights
omen
re the
the sec-
wave
inists
nded
ssue
omen's
ation
great
of
d but
lated
gles:
matic
imi-
on of
en
e