

Questo volume prende forma dalle riflessioni, dagli sguardi critici e dalle domande emerse durante la giornata di studi internazionale *Visualità di genere. Architetture / Immagini / Linguaggi*, tenutasi presso l'Università degli Studi di Trento il 13 giugno 2025 e organizzata da Starlight Vattano. Ne nasce una costellazione di voci e prospettive che interrogano architettura, immagini e linguaggi come dispositivi capaci di costruire visioni, relazioni e possibilità di trasformazione. Attraverso contributi provenienti da ambiti disciplinari differenti, il libro esplora linguaggi visivi, architettonici, istituzionali, tecnologici, sociali, che definiscono cartografie di possibilità, di ciò che può essere visto, narrato e legittimato, mostrando come ogni rappresentazione sia attraversata da rapporti di potere, esclusioni e possibilità di cambiamento.

I saggi affrontano temi centrali del dibattito contemporaneo: la progettazione urbana inclusiva, la persistenza di paradigmi normativi, la rappresentazione dei corpi non conformi, il ruolo delle immagini e delle performance come pratiche di resistenza, l'impatto delle tecnologie digitali e dell'intelligenza artificiale nella riproduzione degli stereotipi, fino alla riscrittura della storia dell'architettura attraverso prospettive di genere e approcci intersezionali femministi. Dalle città pensate come risposta alle esperienze quotidiane di soggetti sovente marginalizzati, alle riflessioni sulle strutture grafiche dominanti in favore di dimensioni più corali e collettive, dalla rappresentazione del paesaggio come strumento analitico per la comprensione del territorio alle disuguaglianze strutturali nelle professioni tecniche, emerge la necessità di ridefinire non solo gli spazi, ma anche i codici culturali e linguistici attraverso cui essi vengono pensati e rappresentati. Il volume non propone una visione unitaria, ma una pluralità di pratiche e prospettive che restituiscono la complessità del presente. Al centro, l'idea che l'architettura non sia soltanto costruzione materiale, ma anche narrazione, immaginazione politica e dispositivo simbolico. Ripensare le visualità di genere significa allora mettere in discussione i linguaggi ereditati e sperimentare forme di espressione capaci di accogliere pluralità, instabilità e trasformazioni non conformi.

This volume emerges from the reflections, critical perspectives, and questions raised during the international study day Gendered Visualities. Architectures / Images / Languages, held at the University of Trento on June 13, 2025 and organized by Starlight Vattano. From this occasion arises a constellation of voices and perspectives that interrogate architecture, images, and languages as devices capable of shaping visions, relationships, and possibilities for transformation. Drawing on contributions from different disciplinary fields, the book explores visual, architectural, institutional, and technological languages that define cartographies of chances of what can be seen, narrated, and legitimized, showing how every form of representation is shaped by power relations, exclusions, and potential processes of change.

The essays address key issues in contemporary debate: inclusive urban design, the persistence of normative paradigms, the representation of non-conforming bodies, the role of images and performance as practices of resistance, the impact of digital technologies and artificial intelligence in reproducing stereotypes, and the rewriting of architectural history through gender perspectives and intersectional-feminist approaches. From cities designed around the everyday experiences of often marginalized subjects, to reflections on dominant graphic structures in view of more collective dimensions, landscape as analytical device for the comprehension of territory, and structural inequalities within technical professions, the volume highlights the need to rethink not only spatial configurations but also the cultural and linguistic codes through which they are conceived and represented. Rather than proposing a unified vision, the book offers a plurality of practices and perspectives that capture the complexity of the present. At its core lies the idea that architecture is not merely material construction, but also narrative, political imagination, and a symbolic device. Rethinking gendered visualities thus means challenging inherited languages and experimenting with forms of expression capable of embracing plurality, instability, and non-conforming transformation.

a cura di | edited by
Starlight Vattano

Visualità di genere. Architetture / Immagini / Linguaggi
Gendered Visualities. Architectures / Images / Languages

La scuola di Pitagora

GENDERED VISUALITIES

ARCHITECTURES / IMAGES / LANGUAGES

**Temi e frontiere
della conoscenza e del progetto**

**Themes and frontiers
of knowledge and design**

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La collana, di carattere multidisciplinare, accoglie volumi che propongono una riflessione critica sull'architettura, sulla città, sull'ambiente (materiale e immateriale) e sull'industrial design, indagandone fonti disciplinari e tendenze culturali con attenzione ai temi della forma, della struttura, dell'innovazione, della rappresentazione e della comunicazione

The book series, of multi-disciplinary nature, includes volumes related to a critical reflection about the architecture, the city, the environment (tangible and intangible), and the industrial design, investigating the disciplinary sources and the cultural trends with regard to the themes of form, structure, innovation, representation and communication.

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Visualità di genere
Architetture / Immagini / Linguaggi

Gendered Visualities
Architectures / Images / Languages

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focus B

CARTOGRAFIE DI GENERE. SEGNI / CORPI / IMMAGINARI

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A mia sorella e ai miei genitori

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Non-Conforming Bodies and the 'Right to Exist': Contemporary Visual Culture and Algorithmic Futures

Barbara Pasa¹

In memoriam of Massimiliano Ciammaichella

1. Introduction

This paper explores the visual representation of non-conforming bodies and the attempts at their normalization to the detriment of their visibility and legitimacy. Before we were able to finalize it, Massimiliano died. Encouraged by several colleagues, I decided to recount the story of how we conceived this work and what remains of our discussions. Alongside visual representation, linguistic systems — including normative ones — predispose hierarchical gender distinctions and create the conditions under which non-conforming subjectivities emerge, are recognized, or are relegated to the margins. The Italian language itself, deeply androcentric as Alma Sabatini demonstrated in her influential 1987 study, participates in such structures of exclusion.

These margins, to which non-conforming bodies and subjectivities are pushed, were central to our reflections. We began by situating contemporary debates within a genealogy of Italian feminist and queer performance practices which, between 1967 and 1979, transformed the

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Miriana Mancini, *Atlas of non-body*, 2024. Graphic elaborations in Midjourney and DeepAI.

relationship between bodies, politics, performance, and visual culture. We then turned to contemporary Italian visual culture, now deeply shaped by digital and algorithmic technologies, examining how generative adversarial networks (GANs) and large-scale text-to-image models reproduce — and make visible — the deep biases embedded in their training data. Finally, we considered the emerging regulatory and ethical landscape, referring to the European Artificial Intelligence Act and recent U.S. Presidential Executive Orders that are reshaping political discourse, constraining datasets and cultural materials, and imposing normative perspectives on

Fig. 1. Sergio Putatti (ph.),
*Lucia Poli in una scena
di Liquidi* (in Poli, 1978;
Cipollone, 2022 at 106).



non-conforming bodies and subjectivities — the only ones that Generative-AI systems will eventually be capable of “recognizing.”

2. Recent Past: The Italian Feminist and Homosexual Movements in Performance, 1967–1979

Focusing on the multiple genealogies of expressive and subversive potential found in the dissent of non-conforming bodies and subjectivities, we revisited the Italian context of the late 1960s and 1970s. We examined the nature and impact of the “performance turn,” engaging both with performers and with performance scholars and their interactions with political and legal institutions—a period often described as “Laboratory Italy” (Caleo, Di Matteo, Sacchi 2021; Cipollone 2024). This period marked a turning point, for it revealed, enabled, and theorized diverse subjectivities and allowed dissent within Italian performance practices. Artists developed actions designed to provoke long-term shifts in the normative and political sphere (Pasa 2026).

These years witnessed a paradigmatic shift generated by the decentralization of cultural production (Manifesto 1967), supported by the growth of feminist and homosexual activism. Self-consciousness circles such as the *Gruppo di Autocoscienza Rivolta Femminile* and artists including Carla Lonzi, Carla Accardi, and Elvira Banotti redefined the relationship between art, politics, and subjectivity. Bodily experimentation reverberated in performance, as artists created new words and spaces, exploring political questions through intimate, everyday sites such as homes, nightclubs, bars, galleries, bookshops, and schools.

Their practices articulated new forms of corporeal knowledge that challenged institutional authority and patriarchal structures.

A symbolic turning point was the performance *Paradise Now*, photographed by Rodrigo Pais (Rome, 1969). In these images, the body became a site of collective resistance, dissolving the boundaries between performers and spectators. This ethos informed the work of radical theatre practitioners such as Carmelo Bene, whose 1974 staging of Sade provoked visceral reactions and destabilized audiences' embodied expectations. Mario Mieli's interventions during the 1970s represent another foundational moment in Italian queer performance history. At the 1976 *Festival del Proletariato Giovanile* in Milan, Mieli's performance *Lotta dura contro natura!* used transvestism to challenge the naturalization of gender. Appearing as Wanda von Sacher-Masoch, Mieli demonstrated the performability of gendered signs and their dependence on social interpretation. Mieli's subsequent performance *La Traviata Norma: vaffanculo... ebbene sì!* staged queer corporeality as an unavoidable public presence, disrupting heteronormative codes of visibility (Mieli 1977; 1978).

Lucia Poli's *Liquidi* (Poli 1978) further expanded feminist performance vocabulary. By appropriating the role of photographer and transforming bodily fluids — saliva, milk, tears, menstrual blood — into artistic material, Poli inverted the male gaze and reclaimed the body as a site of self-inquiry. Despite accusations of obscenity, her work became crucial to feminist efforts to redefine the relationship between representation and lived experience.

Lucia Poli was among the few (alongside *Teatro della Maddalena* and the emerging group *The A Tre*) who sought to bring feminist ideas to the stage, exploring the connections between feminist theory and political demands (Fig. 1).

Visual artists such as Marcella Campagnano contributed to this reconfiguration. Her photographic series *Ruoli* (1974-1980) exposed the performative construction of femininity embedded in everyday roles. By staging gender as theatrical repetition, Campagnano anticipated later theoretical formulations of performativity (Fig. 2).

By the end of the 1970s, the Italian feminist, homosexual, and queer performance movements had gained international recognition, and Ital-

Fig. 2. Marcella Campagnano, *L'invenzione del femminile. Ruoli*, 1974-1980.



ian “corporeal dissidence” had achieved global resonance. In an effort to counter the regime of visibility that favored hegemonic subjects and bodies, performance and photographic experimentation moved toward the margins. Artists returned their focus to subjectivities and bodies historically excluded from canonical representation, long portrayed as exceptional or minor (Fig. 3).



Fig. 3. The poster promotes the third edition of the *International Women Festival* in Amsterdam. For the section dedicated to theater and performing arts, the group *The a tre* has been invited to participate with a specially adapted version of *Demetra Good Bye*. © Private archive Ippolita Avalli. In *INCOMMON*, <https://tinyurl.com/y86xumf4>

3. Present: Narratives of Non-Conformity in Contemporary Visual Cultures

We then turned to contemporary visual culture—mediated not only by photography, but also by retouching software, digital manipulation processes, and image-generating artificial intelligence systems, of which Massimiliano was a sophisticated connoisseur. We assumed that these tools intensify the circulation of narrow stereotypes of bodies and beauty.

These stereotypes are sedimented through repetition, inherited through socialization, and encoded within linguistic, normative, technological, and aesthetic regimes. As Judith Butler (1990) argued, gender is not a natural given but a cultural construction. Gendered stereotypes function as cognitive scaffolding shaped by the past. They persist as perceptual and material obstacles for subjectivities and embodiments that deviate from normative expectations. In Italy, however, the memory of the late 1960s and 1970s remains powerful: the visual culture of feminist and gay communities, the body as a tool for the liberation of desire and as a device of rebellion and protest challenging heteronormativity, continues to exert influence, particularly since the early 2000s.

Personal and collective histories converge in a visual culture in which bodies function as repositories of memory, knowledge, and layered identity. Issues of identity, ethnicity, class, and disability hold particular significance in the recent work of several contemporary artists. Following Rosi Braidotti's theorization of sexualized and racialized alterities as "disposable bodies," the embodiment of dissent becomes both an aes-



Fig. 4. Slide prepared with Massimiliano Ciammaichella for the *Gendered Visualities* Conference 2025. © Silvia Calderoni, supported by Cheap. “Our skin, perpetually virgin, becomes film and, in its stillness, is ready to catch every signal from outside, armed to the teeth. If we think of gazes as lines and directions in space, then every night we would be like Saint Sebastian, pierced by armies of archers. We quickly re-skin, one on top of the other; but the performers are snakes in reverse”. Silvia Calderoni, *That’s how it is - if I feel like it*, 2020. Campaign poster for: *La lotta è Fica*, supported by Cheap <https://www.cheapfestival.it>

thetic and political gesture. Artists working in public spaces and digital environments deploy their own bodies—augmented, hybridized, or alienated—to challenge the prescriptive norms embedded in mainstream visual culture.

Recent artistic and activist practices foreground the expressive and subversive potential of non-conforming bodies. Silvia Calderoni’s participation in *The Struggle is Cool*, a public art project organized by the Bologna-based collective Cheap, exemplifies this mode of intervention. Her poster *Così è (se mi pare)* reclaims bodily autonomy and affirms the multiplicity of subjectivities erased by gendered stereotypes. In her monologue, Calderoni compares the performer’s skin to a filmic surface capable of absorbing external gazes like arrows. This metaphor captures the violence of representational scrutiny while highlighting the resilience of those who endure it.

Cheap's broader practice similarly challenges canonical images of feminine beauty by transforming public space into a platform for feminist, anti-racist, anti-ableist, and queer narratives. Their choice of paper as an ephemeral medium underscores the fragility of representation while insisting on its political urgency (Fig. 4). Other artists challenge normative aesthetics through radical visual strategies. Welsh drag artist Salvia uses prosthetics, makeup, and performance to explore alien and surreal forms of embodiment. Her work is frequently censored by social media platforms, revealing how trans-misogyny shapes algorithmic moderation (Fig. 5). Likewise, the artistic duo Fecal Matter deploys deformed prosthetics and hybridized bodies to expose the instability of gender categories. Public reactions to their work—ranging from admiration to hostility—reveal the persistence of regulatory gazes policing bodies perceived as excessive or deviant (Fig. 6).

Fig. 5. Slide prepared with Massimiliano Ciammaichella for the *Gendered Visualities* Conference 2025. © Salvia, Drag Artist, Alien aesthetics. Instagram: <@salvjia>.

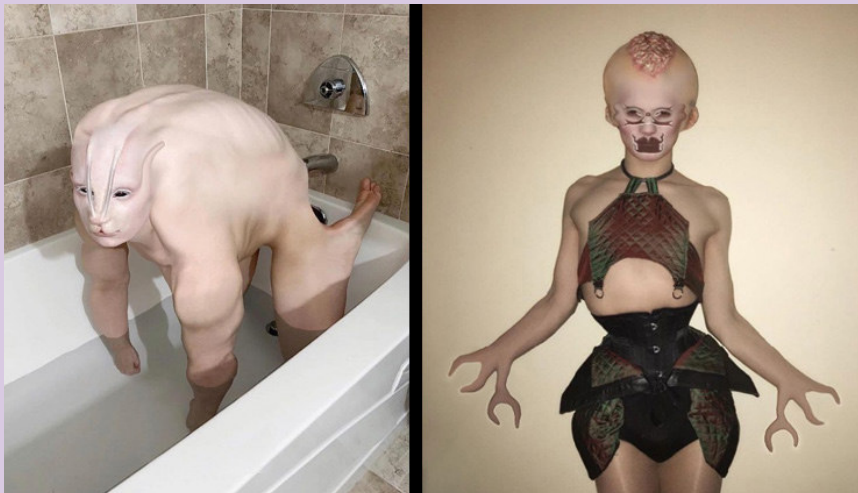




Fig. 6. Hannah Rose Dalton and Steven Raj Bhaskaran, *Fecal Matter*, Instagram: <@matieresfecales>.

These practices echo Donna Haraway’s *Cyborg Manifesto* although, paradoxically, commercial illustrations for its various editions often constrain the cyborg within normative visual tropes, such as white femininity or sexualized robotic bodies. Such images contradict Haraway’s insistence that the cyborg resists categorization, demonstrating how publishing industries recode feminist theory through familiar representational idioms (Fig. 7).

4. The Algorithmic Future: AI, Bias, and the Politics of Representation

Just as the radical performance practices of the 1960s and 1970s exposed the mechanics of gender construction, contemporary digital visual cultures reveal how these mechanisms operate within algorithmic systems. Artificial intelligence, particularly generative models based on deep learning, produces hyper-re-

alistic images that appear autonomous yet are deeply shaped by the biases embedded in their training datasets. Experiments using GANs on the ML Runway platform demonstrate that generative systems struggle to distinguish between textual and visual information on magazine covers, often producing hybrid outputs resembling abstract paintings. These failures are not trivial glitches; they reveal which visual features the system prioritizes and which it discards. In many cases, non-conforming bodies and subjectivities fall into the discarded category, exposing how Generative-AI systems reproduce normative visual taxonomies.

Further processing these images through systems such as Midjourney highlights the persistence of specific stereotypes: facial symmetry,

Fig. 7. Slide prepared with Massimiliano Ciammaichella for the *Gendered Visualities* Conference 2025. Left, Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*. Routledge, 1991. Right, Donna Haraway, *Manifesto cyborg*. Feltrinelli, 2018.

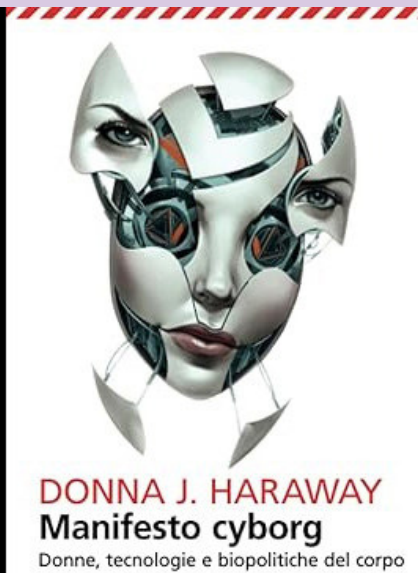
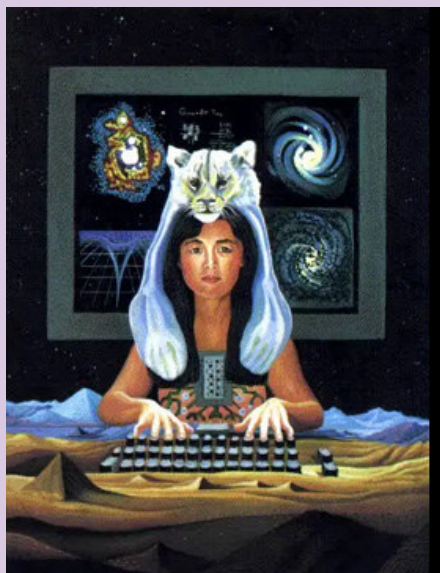




Fig. 8. Tero Karras et al., *This person does not exist*, StyleGAN, Graphic Adversarial Network, <https://tinyurl.com/3stswzdn>.

slimness, whiteness, and the erasure of complex gestures — especially hands, which the system routinely hides due to rendering difficulties. The resulting portraits, while superficially diverse, align with a narrow aesthetic derived from globalized fashion media. Even invented names, such as the system-generated “Bianca Ortiz,” reflect cultural hierarchies encoded in training data (Fig. 8). Some artists respond to these dynamics by reclaiming and reactivating archival iconographies to destabilize entrenched norms. Morehshin Allahyari, for example, draws from Persian traditions in which the term “moon face” applied to both men and women.

Using text-to-image prompts, Allahyari explores pre-colonial aesthetics of gender fluidity suppressed by photography (Fig. 9). Similarly, Jasmine

Flowers’s *Baby Sitters Club* series employs deep learning to critique the biotechnological future imagined by Chinese research into robotic nannies and artificial wombs. Her images reveal how AI-mediated visions of genderless or post-reproductive futures remain entangled with contemporary anxieties about population, control, and normativity. Miriana Mancini’s *Atlas of Non-bodies* confronts platform censorship directly, employing text-based hacking strategies to circumvent filtering systems that block descriptions of non-binary or sexual identities. The “non-bodies” she generates represent individuals excluded not only by society but also by the algorithms that structure contemporary visual culture (Fig. 10).

The rapid proliferation of Generative-AI systems prompted the European Union to adopt the Artificial Intelligence Act in 2024, Regulation (EU) 2024/1689, still under scrutiny at the time of writing (see the Commission’s Proposal

Fig. 9. Morehshin Allahyari, تعلق هام Moon-faced, 2022. Still image from video, courtesy of the artist <https://morehshin.com>.



for a Regulation on the simplification of AI rules, called Digital Omnibus on AI, COM/2025/836 final, published on 19 November 2025), the first comprehensive regulatory framework for AI with global relevance. The Act identifies general-purpose AI systems as potential sources of systemic risk due to their adaptability and scale. These risks include threats to public safety, democratic processes, and fundamental rights. A key concern is the automated practice of text and data mining (TDM), which fuels most generative AI models. TDM often includes copyrighted material and culturally sensitive content. When datasets originate from environments marked by censorship, ideological filtering, or moralistic exclusion, GenAI models risk reproducing these distortions. This issue is particularly pressing in light of recent political developments in the United States. Presidential Executive Order no. 14168/2025 mandates a strictly binary definition of sex, eliminates federal recognition of intersex and transgender persons, and restricts diversity and inclusion initiatives. An-

Fig. 10. Miriana Mancini, *Atlas of non-body*, 2024. Graphic elaborations in Midjourney and DeepAI.



accessible	discriminated	inclusive	privilege
activism	discrimination	inclusive leadership	privileges
activists	discriminatory	inclusiveness	promote diversity
advocacy	disparity	inclusivity	promoting diversity
advocate	diverse	increase diversity	pronoun
advocates	diverse backgrounds	increase the diversity	pronouns
affirming care	diverse communities	indigenous community	prostitute
all-inclusive	diverse community	inequalities	race
allyship	diverse group	inequality	race and ethnicity
anti-racism	diverse groups	inequitable	racial
antiracist	diversified	inequities	racial diversity
assigned at birth	diversify	inequity	racial identity
assigned female at birth	diversifying	injustice	racial inequality
assigned male at birth	diversity	institutional	racial justice
at risk	enhance the diversity	intersectional	racially
barrier	enhancing diversity	intersectionality	racism
barriers	environmental quality	key groups	segregation
belong	equal opportunity	key people	sense of belonging
bias	equality	key populations	sex
biased	equitable	Latinx	sexual preferences
biased toward	equitableness	LGBT	sexuality
biases	equity	LGBTQ	social justice
biases towards	ethnicity	marginalize	sociocultural
biologically female	excluded	marginalized	socioeconomic
biologically male	exclusion	men who have sex with	status
BIPOC	expression	men	stereotype
Black	female	mental health	stereotypes
breastfeed + people	females	minorities	systemic
breastfeed + person	feminism	minority	systemically
chestfeed + people	fostering inclusivity	most risk	they/them
chestfeed + person	GBV	MSM	trans
clean energy	gender	multicultural	transgender
climate crisis	gender based	Mx	transsexual
climate science	gender based violence	Native American	trauma

other Presidential Executive Order, no. 14190/2025, titled *Ending Radical Indoctrination in K-12 Schooling*, targets curricula in federally funded schools, prohibiting teachings such as Critical Race Theory, gender ideology, and Diversity, Equity, and Inclusion (DEI) initiatives. It aims to promote “patriotic education” by restricting “divisive concepts” and expanding “parental rights over curriculum,” with potential funding losses for non-compliant institutions. A list of prohibited terms published by the PEN America network illustrates the scale of these federal interventions. If such restrictions influence the datasets available to AI developers, they risk producing models incapable of representing marginalized bodies and subjectivities. This is not merely a technical limitation affecting representation and visual culture but a potential threat to democratic pluralism (Fig. 11).

Fig. 11. Slide prepared with Massimiliano Ciammaichella for the *Gendered Visualities* Conference 2025. © Pen America “Federal Government’s Growing Banned Words List is Chilling Act of Censorship”. <https://pen.org/banned-words-list/>.



Fig. 12. Massimiliano Ciammaichella, *Portrait of intersectionality*, 2025. Graphic elaborations in Dezgo and DALL-E.

Furthermore, contemporary GenAI systems exhibit sycophancy — the tendency to mirror users’ assumptions rather than challenge them. This dynamic undermines critical thinking and reinforces dominant worldviews. Even advanced GenAI models employ sensitive-topic filters that can inadvertently suppress discussions of marginalized bodies and subjectivities. Intersectional discrimination remains insufficiently addressed: overlapping factors such as ethnicity, gender, disability, class, and sexual orientation produce compounded forms of algorithmic erasure. Without careful oversight, Generative-AI may normalize Western-centric, aesthetically homogenized representations under the guise of neutrality (Fig. 12).

5. Conclusion

Against this backdrop, one theme remains constant: the struggle for recognition and representation of non-conforming bodies and subjectivities. Whether through the recent past of Italian feminist and queer performances of the 1960s and

1970s, contemporary public art interventions, or digital experiments using GANs and text-to-image platforms, design practices reveal how bodies are shaped, constrained, and sometimes erased by visual culture. In our algorithmic futures, the stakes are even higher. Generative-AI systems have the capacity to amplify existing biases and embed them into cultural infrastructures. Regulatory frameworks such as the EU Artificial Intelligence Act represent important steps forward, but they require ongoing critical engagement from artists, researchers, policymakers, and citizens. Safeguarding diversity and inclusion in representation demands more than technological solutions: it requires an insistence on the irreducible complexity of human experience. Only by preserving the visibility of non-conforming bodies — across languages, performances, and algorithmic outputs — can we resist the homogeneity imposed by normative aesthetics and ensure that the digital future remains inclusive, equitable, and plural.

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ABSTRACT



Visualità di genere

Architetture / Immagini / Linguaggi

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Il saggio esamina gli esiti critici della giornata internazionale di studi *Gendered Visualities. Architectures / Images / Languages*, inserendosi nell'urgente necessità di scardinare il paradigma androcentrico storicamente radicato nel progetto di architettura. Fondandosi sulla presunta universalità di un soggetto bianco, maschio e occidentale, le pratiche architettoniche tradizionali e i codici grafici convenzionali hanno sistematicamente prodotto spazi escludenti e linguaggi disciplinari standardizzati.

Attraverso i framework teorici femministi, queer e postumani — con particolare riferimento alla decostruzione del soggetto umano unitario di Rosi Braidotti e alla metodologia del “*site-writing*” di Jane Rendell — lo studio dimostra come lo spazio architettonico e la sua rappresentazione non siano mai neutrali, bensì attivamente complici nelle dinamiche di potere, visibilità ed esclusione. Di conseguenza, il saggio esplora il cambio di paradigma estetico, spaziale e politico attuato dalle soggettività marginalizzate contemporanee. Sostituendo i rigidi criteri progettuali eteronormativi con strategie visive plurali, fluide e performative — quali il disegno speculativo, la cartografia critica e il collage narrativo — l'architettura viene ridefinita non più come contenitore statico, ma come campo di possibilità incarnato, relazionale ed etico.

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Gendered Visualities Architectures / Images / Languages

The essay examines the critical outcomes of the international study day Gendered Visualities. Architectures / Images / Languages, positioning it within the urgent necessity to dismantle the historically entrenched androcentric paradigm in architectural design.

Founded upon the presumed universality of a white, male, Western subject, traditional architectural practices and graphic codes have systematically produced exclusionary spaces and standardized disciplinary languages. Utilizing feminist, queer, and posthuman theoretical frameworks — specifically drawing on Rosi Braidotti's deconstruction of the unitary human subject and Jane Rendell's methodology of "site-writing" — this study argues that architectural space and its representation are never neutral, but are actively complicit in dynamics of power, visibility, and exclusion.

Consequently, this paper explores how contemporary, marginalized subjectivities are enacting an aesthetic, spatial, and political paradigm shift. By replacing rigid heteronormative design criteria with plural, fluid, and performative visual strategies — such as speculative drawing, critical cartography, and narrative collage — architecture is redefined not as a static container, but as an embodied, relational, and ethical field of possibilities.

Questioni di genere

Ornella Zerlenga¹

Nel corso dei secoli, la filosofia e la religione hanno co-contribuito alla costruzione di radicati pregiudizi culturali contro le donne, istituzionalizzando una sottomissione sistemica all'interno di un paradigma androcentrico. Il saggio affronta questa persistente disuguaglianza proponendo un percorso di riscatto culturale attraverso le scienze della rappresentazione e la comunicazione multimediale. Viene presentata un'esperienza didattica sperimentale condotta all'interno del Corso di Laurea Magistrale in Design per l'Innovazione dell'Università degli Studi della Campania "Luigi Vanvitelli". Tale sperimentazione ha condotto alla progettazione di un cortometraggio video-grafico, esposto al pubblico presso il PAN (Palazzo delle Arti di Napoli) nel luglio 2019. Ispirato alle opere artistiche e letterarie di Rita Esposito (*Il fiume di rose*) e Chiara Tortorelli (*Il gesto sacro*), il progetto integra le scienze grafiche, il costume design, l'audio e la danza all'interno del formato breve del videoclip. In conclusione, lo studio dimostra come la video-grafica e le pratiche progettuali collaborative e intergenere possano configurarsi come strumenti pedagogici critici per scardinare la misoginia storica, riformulando il discorso sul genere da critica escludente a narrazione condivisa e relazionale della diversità e dell'uguaglianza.

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Gender Issues

Throughout history, philosophy and religion have cross-contributed to the construction of deep-seated cultural prejudices against women, institutionalizing systemic submission within an androcentric framework. In Western and Christian societies, this bias is historically reinforced by biblical narratives authored exclusively from male viewpoints, generating a socio-cultural undercurrent that has long relegated women to a subordinate position. This paper addresses this enduring inequality by proposing a path toward cultural redemption through the lens of modern representation sciences and multimedia communication. Specifically, it presents an experimental pedagogical project conducted within the Master's Degree in Design for Innovation at the University of Campania "Luigi Vanvitelli". This educational experience culminated in the production of a short video-graphic film exhibited at the PAN (Palazzo delle Arti di Napoli) in July 2019. Inspired by the artistic and literary works of Rita Esposito (Il fiume di rose) and Chiara Tortorelli (Il gesto sacro), and critically informed by contemporary sociological perspectives like those of psychiatrist Vittorino Andreoli, the project integrates graphic sciences, costume design, audio, and dance within the brief format of a video clip. Ultimately, the study demonstrates how video-graphics and collaborative, cross-gender design practices can serve as critical pedagogical tools to dismantle historical misogyny, reframing gender discourse from an exclusionary critique into a shared, relational narrative of diversity and equality.

I corpi non conformi e il ‘diritto di esistere’: cultura visiva contemporanea e futuri algoritmi

Barbara Pasa¹

In memoriam of Massimiliano Ciammaichella

Il presente contributo indaga la costruzione culturale, estetica e politica dei corpi non conformi nella cultura visuale contemporanea.

Le autore hanno esaminato la cultura visiva italiana in relazione ai corpi non conformi, rintracciandone le radici e le connessioni con la storia della scena performativa femminista e queer italiana della fine degli anni Sessanta.

Questo recente passato ha sollevato sfide socio-politiche che continuano a risuonare nel dibattito attuale, in un'epoca sempre più caratterizzata dalla manipolazione digitale dei corpi attraverso software e strumenti di intelligenza artificiale generativa (*GenAI*).

Mettendo in relazione il passato recente, il presente e i futuri possibili o probabili, le autore analizzano le pratiche progettuali che accrescono le rappresentazioni normative del corpo — sia attraverso convenzioni linguistiche, stereotipi visivi o bias algoritmici — ed evidenziano la necessità di preservare la differenza, resistere all'omologazione e difendere i diritti fondamentali.

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Non-Conforming Bodies and the 'Right to Exist': Contemporary Visual Culture and Algorithmic Futures

This paper investigates the cultural, aesthetic, and political construction of non-conforming bodies in contemporary visual culture. Its authors examined Italian visual culture on non-conforming bodies, its roots, and its relationship to the history of the Italian feminist and queer performance scene of the late 1960s. These recent pasts raised socio-political challenges that continue to resonate today, in a time increasingly shaped by the digital manipulation of bodies through software and generative artificial intelligence (GenAI) tools. By drawing together the recent past, the present, and possible or probable futures, the authors discussed design practices that reinforce normative body representations—whether through linguistic conventions, visual stereotypes, or algorithmic bias—and emphasized the necessity of preserving difference, resisting homogenization, and defending fundamental rights.

Ellas dibujan: Q, A, S, CH:

Ausencias, Presencias y Oportunidades

Atxu Amann Alcocer¹, Niko Barrena Lázaro¹

Este artículo cuestiona los límites epistemológicos impuestos por la arquitectura moderna y las estructuras capitalistas, que operan históricamente como dispositivos de poder arraigados en el pensamiento humanista. A partir de los marcos filosóficos, el estudio sostiene que los discursos socioespaciales y los códigos gráficos contemporáneos han naturalizado la lógica del capital reduciendo la capacidad para imaginar mundos alternativos. El texto propone un cambio de paradigma que abandona el modelo humanista clásico en favor de una alteridad posthumanista e inclusiva. Se explora el potencial de “lo gráfico” como una herramienta crítica para nuevos imaginarios para reformular el cuerpo femenino como lugar de control social y agente activo de conciencia crítica y resistencia. A través de un análisis comparativo de las producciones gráficas situadas de cuatro figuras distintas l@s autor@s ilustran cómo las prácticas creativas localizadas y encarnadas pueden desestabilizar las monoculturas dominantes productivistas. El estudio vincula la invisibilización histórica de las mujeres con la dominación colonial y el desplazamiento de los seres no humanos, abogando en última instancia por un conocimiento arquitectónico revolucionario y plural que restaure la visibilidad tanto de la alteridad más que humana como de la interespecífica.

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**They (women) draw: Q, A, S, CH
Absences, Presences, and Opportunities**

This article interrogates the epistemological limitations imposed by modern architecture and capitalist structures, which historically operate as devices of power rooted in humanist thought. Drawing on philosophical frameworks, the study argues that contemporary socio-spatial discourses and graphic codes have naturalized the logic of capital, thereby reducing the capacity to imagine alternative worlds. The text proposes a paradigm shift that abandons the classical humanist model in favor of an inclusive, posthumanist otherness. It explores the potential of “the graphic” as a critical tool to build new imaginaries, reframing the female body from a site of social control and an active agent of critical consciousness and resistance. Through a comparative analysis of the situated graphic productions of four distinct figures, the authors illustrate how localized, embodied creative practices can destabilize dominant and productivist monocultures. Finally, the study links the historic invisibilization of women to colonial domination and the displacement of non-human beings, ultimately advocating for a revolutionary, pluralistic architectural knowledge that restores visibility to both more than human and interspecies alterity.

Visualità di genere nell'ambito universitario: spazio, linguaggio e responsabilità istituzionale

Barbara Poggio¹

Il saggio esamina il ruolo delle visualità di genere nell'istruzione superiore, mostrando come la dimensione visiva sia spesso considerata secondaria nei discorsi sulle disuguaglianze di genere. Superando la dimensione dell'intenzionalità individuale, lo studio concettualizza la visibilità non come una preoccupazione estetica neutrale o secondaria, bensì come un regime istituzionale che opera attraverso lo spazio, il linguaggio e i dispositivi collettivi per strutturare l'accesso, l'appartenenza e l'autorità. Le università spesso oscurano e naturalizzano le dinamiche di potere sistemiche attraverso configurazioni tecniche e spaziali apparentemente neutrali. Adottando una prospettiva istituzionale, questo contributo esamina come tali regimi di visibilità vengano organizzati, stabilizzati e legittimati nella vita accademica quotidiana. Affrontare questi processi richiede riflessività continua e attenzione critica verso possibili arretramenti, concependo la responsabilità istituzionale non solo come adempimento normativo, ma anche come intervento su ciò che viene reso visibile, dicibile e pensabile all'interno del mondo accademico.

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Gendered Visualities in the University: Space, Language, and Institutional Responsibility

This essay examines the role of gendered visualities within higher education, challenging the marginalization of visual dimensions in discourses on gender inequalities.

Moving beyond individual intent, the study conceptualizes visibility not as a neutral or secondary aesthetic concern, but as an institutional regime operating through space, language, and collective arrangements to structure access, belonging, and authority. Universities often obscure and naturalize systemic power dynamics through apparently neutral technical and spatial configurations. Adopting an institutional perspective, this contribution examines how such regimes of visibility are organized, stabilized, and legitimized in everyday academic life.

Addressing these processes requires continuous reflexivity and critical attention to possible backlash, conceiving institutional responsibility not only as policy compliance, but also as an intervention into what is made visible, sayable, and thinkable within academia.

Da sind wir! Die ersten professionellen Architektinnen in Deutschland

Raimund Fein¹

Das Wichtige im Titel ist das Ausrufezeichen. Die ersten selbstständigen Architektinnen in Deutschland sind mit einem Ausrufezeichen auf der Szene erschienen. Sie waren nicht eingeladen worden. Sie hatten selbst entschieden, dass es Zeit ist zu erscheinen, und zwar mit einem lauten und klaren Ausruf: „Da sind wir!“ Im Folgenden sollen drei zentrale Figuren, Bahnbrecherinnen in diesem Prozess des Eindringens von Architektinnen in das Berufsfeld der Architektur in Deutschland vorgestellt werden, das bis dahin durchgehend männlich dominiert gewesen war. Ohne Zweifel gäbe es weitere Namen, die man in diesem Kontext erwähnen müsste, aber diese drei Frauen hatten entscheidende Rollen in diesem Prozess. Jede von ihnen steht für eine Premiere im Kampf um die weibliche Gleichberechtigung in der deutschen Architektur: Die erste Frau in Deutschland, die 1907 ihr eigenes Architekturbüro eröffnet hat; die Erste in Deutschland, die 1911 einen Universitätsabschluss abgelegt hat, der sie zur Ausübung des Architektenberufs berechtigte, und schließlich die erste Architektin, die 1919 in den Bund Deutscher Architekten (BDA) aufgenommen wurde.

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Here we are! Three of the first female professional architects in Germany

The key element in the title is the exclamation mark. The first self-employed female architects in Germany appeared on the scene making some noise. They had not been invited to appear. It rather seems that they had decided themselves that it was time to appear, and to make it very clear: "Here we are!"

In the following chapters we present three central players, trailblazers in the process of infiltration of female architects in the professional realm of architecture in Germany that had been, until then, totally male-dominated. Without any doubt more names would be worth mentioning in this context; these three women had, however, central roles in this process. Each of them stands for a "first" in the struggle for female emancipation in German architecture: The first women in Germany to open her own architectural practice, in 1907; the first woman in Germany to take, in 1911, a university degree qualifying her to practise the profession of architect; and finally, the first female architect to be accepted, in 1919, as a member of the Association of German Architects (BDA).

Rosa Barba: el reto de comprender su contexto histórico y disciplinar

Susana García Bujalance¹

Este artículo examina el marco histórico y disciplinar de la práctica de Rosa Barba, abordando los desafíos epistemológicos que plantea la integración del paisaje y el urbanismo en las últimas décadas del siglo XX. En un contexto marcado por la crisis ambiental y la obsolescencia de las herramientas tradicionales de la planificación urbana frente a la dispersión de la ciudad contemporánea, Barba posiciona el paisaje no como un mero elemento estético o biológico, sino como un recurso metodológico y territorial de escala metropolitana. A través de una revisión de sus principios teóricos el estudio analiza cómo Barba supera la dicotomía campo-ciudad para formular una teoría de la intervención basada en el conocimiento material, la morfología y las trazas históricas del lugar. Asimismo, se examina su innovadora metodología proyectual, con la invención de nuevos códigos de representación e instrumentos gráficos para cartografiar variables dinámicas y complejas como el tiempo, la geología, las infraestructuras y el vacío. Finalmente, el texto demuestra que para Rosa Barba el proyecto de paisaje constituye un campo de mediación operativa y un argumento de diseño fundamental para dotar de identidad, legibilidad y encaje territorial a la ciudad extensa.

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Rosa Barba: the challenge of understanding her historical and disciplinary context

This article examines the historical and disciplinary framework of Rosa Barba's practice, addressing the epistemological challenges posed by the integration of landscape and urbanism in the final decades of the 20th century. Set against a backdrop marked by the environmental crisis and the obsolescence of traditional urban planning tools in the face of contemporary urban sprawl, Barba positions landscape not as a mere aesthetic or biological element, but as a methodological and territorial resource on a metropolitan scale. Through a review of her theoretical principles, the study analyzes how Barba overcomes the countryside-city dichotomy to formulate a theory of intervention based on material knowledge, morphology, and the historical traces of the site. Furthermore, it examines her innovative project methodology, which demanded the invention of new representation codes and graphic instruments to map dynamic and complex variables such as time, geology, infrastructure, and emptiness. Finally, the text demonstrates that for Rosa Barba, the landscape project constitutes a field of operational mediation and a fundamental design argument to provide identity, legibility, and territorial fit to the extensive city.

Huellas y reflexiones: el ADN arquitectónico de las arquitectas galardonadas con el Premio Pritzker

Virginia de Jorge Huertas¹

Este estudio investiga las dimensiones epistemológicas y estructurales del dibujo arquitectónico, conceptualizándolo como un lenguaje gramático-gráfico único que encarna formas distintas de autoría e identidad. A través del examen de las producciones gráficas de las seis arquitectas que han sido galardonadas con el Premio Pritzker desde su creación hasta la actualidad, el artículo busca revelar su “ADN gráfico” subyacente. Esta esencia visual se analiza a través de una conexión fundamental entre la mente y la mano que trasciende los binarismos de género, contextualizada junto a referencias históricas y teóricas de convergencia cognitivo-espacial, tales como los ideogramas de Sverre Fehn, Jørn Utzon y Robert Fludd. Posicionado dentro de la construcción cultural de identidades en una geografía global, el estudio sostiene que el dibujo no es una mera traducción técnica, sino un proceso creativo participativo y convergente, así como un acto profundamente político. A través de un análisis comparativo de cinco obras seleccionadas, enmarcadas por cinco referentes teóricos que abarcan desde la década de 1980 hasta finales la de 2020, el trabajo demuestra cómo la interacción continua entre los trazos y las ideas eleva el dibujo arquitectónico a una entidad artística autónoma, capaz de navegar y desafiar los sesgos culturales.

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**Traces and Thoughts:
Women Pritzker Architects' Graphic DNA**

This study investigates the epistemological and structural dimensions of architectural drawing, conceptualizing it as a unique grammatical-graphic language that embodies distinct forms of authorship and identity.

By examining the graphic productions of the six female architects who have been awarded the Pritzker Prize from its inception to the present, the paper seeks to uncover their underlying “graphic DNA”. This visual essence is analyzed through a fundamental mind-hand connection that transcends gender binaries, contextualized alongside historical and theoretical references of cognitive-spatial convergence—such as the ideograms of Sverre Fehn, Jørn Utzon, and Robert Fludd.

Positioned within the cultural construction of identities across a global geography, the study argues that drawing is not merely a technical translation but a participatory, convergent creative process and a deeply political act. Through a comparative analysis of five selected works framed by five theoretical touchstones spanning from the 1980s to the late 2020s, the paper demonstrates how the continuous interplay between traces and ideas elevates architectural drawing into a self-contained artistic entity capable of navigating and challenging cultural biases.

Le donne nell'ingegneria: sfide, opportunità e disuguaglianze strutturali nel contesto italiano

Silvia Di Rosa¹

Questo studio esamina le radici storiche, le condizioni contemporanee e le persistenti sfide relative alla sottorappresentazione delle donne nella professione ingegneristica, con un focus specifico sul contesto italiano. Il contributo dimostra come le disparità di genere, nell'ingegneria, non siano il risultato di scelte individuali. Al contrario, esse vengono riprodotte attraverso meccanismi strutturali, culturali e istituzionali profondamente radicati. Il panorama italiano rivela un evidente paradosso: sebbene le donne costituiscano la maggioranza della popolazione studentesca universitaria totale (circa il 58–59%), rimangono fortemente sottorappresentate nelle discipline STEM, con appena il 18% che accede a questi ambiti e una quota ancora minore che si iscrive a ingegneria.

Lo studio evidenzia come le studentesse che intraprendono gli studi ingegneristici dimostrino costantemente prestazioni accademiche superiori, laureandosi con voti più alti e con una maggiore efficienza rispetto ai colleghi maschi. In conclusione, il presente lavoro confuta le narrazioni tradizionali riguardanti l'attitudine delle donne per le discipline tecniche, spostando l'attenzione sull'urgente necessità di smantellare le barriere sistemiche per garantire pari opportunità di carriera e riconoscimento professionale.

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Women in Engineering: Challenges, Opportunities, and Structural Inequalities in the Italian Context

This study examines the historical roots, contemporary conditions, and persistent challenges surrounding the underrepresentation of women in the engineering profession, with a specific focus on the Italian context. Utilizing a multidisciplinary approach that combines historical perspectives, socio-cultural analysis, and recent statistical data from Italian higher education institutions, the paper demonstrates that gender disparities in engineering are not merely the result of individual choices. Instead, they are reproduced through deeply entrenched structural, cultural, and institutional mechanisms. The Italian landscape reveals a notable paradox: while women constitute the majority of the total university student population (approximately 58–59%), they remain severely underrepresented in STEM disciplines, with only 18% entering these fields and an even smaller fraction enrolling in engineering. This horizontal segregation is driven by gendered expectations, early educational influences, and a lack of visible female role models. Crucially, the study highlights that the female students who do enter engineering consistently demonstrate superior academic performance, graduating with higher marks and greater efficiency than their male peers. Ultimately, this paper refutes traditional narratives regarding women's aptitude for technical disciplines, shifting the focus toward the urgent need to dismantle systemic barriers to ensure equitable career opportunities and professional recognition.

Una città a misura di donna

Elisa Burnazzi¹

Il presente contributo esamina il ruolo critico delle donne nella progettazione architettonica e urbana, sfidando il paradigma tradizionale e tecnocentrico che storicamente ha prioritizzato la standardizzazione e l'efficienza a scapito della complessità umana e culturale. Questo quadro riduzionista — qui concettualizzato come un approccio “robotico” dominato dalla logica meccanica — ha sistematicamente appiattito le realtà spaziali ignorando la natura plurale e sfaccettata della società contemporanea. Il saggio analizza significativi modelli di pianificazione urbana inclusiva e giustizia spaziale, dimostrando come interventi strategici traducano in pratica concetti come quello dell'accessibilità universale per accogliere un'utenza urbana diversificata.

Inoltre, il saggio valuta come configurazioni mirate di simboli e colori possano favorire l'integrazione multietnica, assumendo il Superkilen Park di Copenaghen (BIG, 2012) come parametro empirico di dialogo comunitario.

Infine, connettendo le pratiche attive di design urbano con una riflessione critica sull'empowerment socio-istituzionale e sulla visibilità delle progettiste storiche e contemporanee, questo articolo sostiene la necessità di una transizione strutturale dall'omologazione amministrativa verso un ambiente costruito empatico, pluralistico e relazionale.

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A City Tailored to Women

This contribution examines the critical role of women in architectural and urban design, challenging the traditional, techno-centric paradigm that has historically prioritized standardization and efficiency over human and cultural complexity. This reductionist framework – here conceptualized as a ‘robotic’ approach dominated by mechanical logic – has systematically flattened spatial realities by ignoring the plural and multifaceted nature of contemporary society. The paper analyzes significant models of inclusive urban planning and spatial justice, demonstrating how strategic interventions operationalize concepts such as universal accessibility to accommodate a diversified urban populace. Furthermore, the essay evaluates how targeted configurations of symbols and colors can foster multi-ethnic integration, utilizing Copenhagen’s Superkilen Park (BIG, 2012) as an empirical benchmark for community dialogue.

Ultimately, by connecting active urban design practices with a critical reflection on the socio-institutional empowerment and visibility of both historical and contemporary female architects, this article argues for a structural transition from administrative homogenization toward an empathetic, pluralistic, and relational built environment.

Genderové perspektivy v průběhu lidského života: ponaučení pro městské plánování a design

Milota Sidorova¹

Městské plánování a design historicky přehlížely rozdílné potřeby žen a mužů v různých fázích života. Tento příspěvek zkoumá, jak gender ovlivňuje využívání městských prostorů od raného dětství až po stáří, a nastiňuje klíčová ponaučení pro vytváření inkluzivních měst. Na základě praxe gender mainstreamingu ve Vídni, příruček pro participativní plánování a poznatků z projektů jako Jak navrhnout spravedlivě sdílené město? ukazujeme, že každá životní fáze – dětství, dospívání, dospělost a seniorský věk – přináší specifické výzvy a požadavky. Mobilita malých dětí například závisí na pečujících osobách (zpravidla matkách), dospívající dívky často čelí obtěžování ve veřejném prostoru, ženy v produktivním věku skloubí péči o blízké se zaměstnáním, což ovlivňuje jejich vzorce mobility, a starší ženy mohou upadnout do izolace, pokud městské prostředí není přizpůsobeno potřebám seniorů. Uplatněním genderové perspektivy v průběhu lidského života mohou městští planovači navrhovat veřejná prostranství, dopravu a služby, které jsou bezpečnější, dostupnější a přívětivější pro všechny. Závěr příspěvku přináší doporučení pro integraci těchto poznatků do politik městského plánování a designu s cílem zajistit, aby města poskytovala spravedlivý podíl na komfortu, bezpečnosti a příležitostech každému uživateli bez ohledu na gender či věk.

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Gender Perspectives Across the Human Life Course: Lessons for Urban Planning and Design

Urban planning and design have historically overlooked the differing needs of women and men across various stages of life. This paper examines how gender influences the use of urban spaces from early childhood through older age, and outlines key lessons for creating inclusive cities.

Drawing on gender mainstreaming practices in Vienna and participatory planning guides, as well as insights from projects like How to Design a Fair Shared City?, we illustrate that each life stage – childhood, adolescence, adulthood, and senior age – presents distinct challenges and requirements. For instance, young children's mobility depends on caregivers (usually mothers), teen-age girls often face harassment in public spaces, working-age women juggle caregiving with employment affecting their travel patterns, and older women may become isolated if urban environments are not senior-friendly.

By applying a gender perspective across the life course, urban planners can design public spaces, transportation, and services that are safer, more accessible, and welcoming for all. The paper concludes with recommendations for integrating these insights into urban planning and design policies to ensure cities provide a fair share of comfort, safety, and opportunity to every user regardless of gender or age.

Narrar la historia de las mujeres arquitectas.

Paradigmas, dilemas y desafíos

Hilde Heynen¹, Lucía Pérez-Moreno²

Este artículo mapea la evolución epistemológica de los estudios de las mujeres en la arquitectura a lo largo de las últimas cinco décadas, rastreando su desarrollo a través de cuatro paradigmas conceptuales que se alinean con las olas del feminismo: el pensamiento de la diferencia, de la igualdad, el construccionista y el interseccional. Este estudio examina la evolución epistemológica de los estudios de las mujeres en la arquitectura a través de cuatro paradigmas vinculados a las olas del feminismo: el pensamiento de la diferencia, de la igualdad, construccionista e interseccional.

Superando una cronología lineal, se analiza cómo el inicial enfoque en los principios domésticos y la posterior lucha por la igualdad legal y educativa dieron paso al giro construccionista de finales del siglo XX, el cual reformuló la arquitectura como un dispositivo cultural activo en la producción de jerarquías de género. Asimismo, el artículo aborda cómo las teorías contemporáneas de la diferencia sexual — como las de Rosi Braidotti — y el paradigma interseccional complejizan este marco al incorporar variables de raza, clase y orientación sexual. En última instancia, este trabajo articula dichos marcos conceptuales para estructurar una narrativa crítica sobre la reescritura de la historia disciplinar y la integración de las contribuciones femeninas.

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Narrating Women Architects History. Paradigms, Dilemmas, and Challenges

This study examines the epistemological evolution of women's studies in architecture through four distinct paradigms linked to the waves of feminism: difference, equality, constructionist, and intersectional thinking. Moving beyond a linear chronology, the paper analyzes how the initial focus on domestic principles and the subsequent struggle for legal and educational equality gave way to the late-20th-century constructionist turn, which reframed architecture as an active cultural apparatus in the production of gender hierarchies. Furthermore, the article addresses how contemporary theories of sexual difference — such as those of Rosi Braidotti — and the intersectional paradigm complicate this framework by incorporating variables of race, class, and sexual orientation. Ultimately, this work articulates these conceptual frameworks to structure a critical narrative on the rewriting of disciplinary history and the integration of female contributions. Contemporary “sexual difference thinkers”, such as Rosi Braidotti, have re-emerged to positively affirm and enact alternative values by redefining traditional polarities. Concurrently, the “intersectionalist paradigm” complicates this discourse by introducing race, class, and sexual orientation as intersecting axes of oppression that reject the notion of women as a homogeneous group. This study utilizes these evolving frameworks to structure a critical narrative on how feminist architectural historians engage in rewriting disciplinary history to systematically integrate gender dynamics and female contributions.

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