GENDER CONSCIOUSNESS AND DESIGN
—THE INFLUENCE OF VALUES ON DESIGN BEHAVIOR

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Abstract: After the society experiences the western feminist movement, its pursuit of gender equality occurs subsequently. This pursuit is also commonly seen in the promotion of gender equality. However, a gender stereotype seems to exist in various types of design thinking, amounting to showing designers’ fixed gender values and the influence of the values. This study investigate differences in gender perception of product design, including the analysis of differences in gender consciousness in versatile product designs, the design of binding women’s freedom, the design of installing and reduplicating a concept that women should help the husband and teach the children at home, and the design of consolidating the social status of men, shaping male images or professional images. Along the line, this study provides a careful examination of these designs, and considers possible changes in the future of design thinking.

Keywords：Design and Gender 、Gender differences 、Values of Design 、Design Thinking

1. Introduction

The male-centered development mode that follows the concept of the traditional patriarchal society has been existent for a long time. The social customs and social atmospheres influenced by this mode gives rise to the occurrence of different product designs gender consciousness that inherits the traditional values has a far-reaching influence on the design thinking of a later generation of designers (or design educators). Thus, it has been a key issue as to whether a discrepancy in gender consciousness exists in product design and how influential this discrepancy can be in other fields. The discussion on the discrepancy is necessarily extended to the source of product design, and specifically reflects the designers’ past impression of gender stereotypes.

Granted the above discussion, this study is intended to analyze the various case studies of gender consciousness and design thinking, with the aim of understanding the influence of gender consciousness on the production of different kinds of products. Three issues are primarily addressed in the present study; (1) the modern history, types and meanings of gender consciousness; (2) The discussion on the classic case studies and meanings of gender consciousness expressed through products; (3) the analysis of various techniques for producing discrepancies in gender consciousness. Along the line of the analyses above, we hope to re-examine the gender discrepancies in designers’ design thinking while they are designing various kinds of products. Having this re-examination, we can gain insight into how designers form the basic values of gender consciousness, and ponder the concept of production and true values of the products.

2. Modern feminist movement and design

Feminism to the 20th century, as discussed in The Second Sex (1949), the famous feminist Simone de Beauvior claimed that women in the early days became the second sex in the male-dominant world, and proved that gender inequality resulted from the legal and political atmosphere in the society, rather than innate physical inequality [1]. Such the claim had been thriving in the 1980’s, even highlighting an end to recording male-only events in history, which was taken for granted originally, and demanding the return of room for women’s history. As
discussed in Whitney Chadwic’s Women, Art, and Society [2], among different thoughts of feminism, Marxist feminism has a great influence on the field of design, considering that male designers are famous for product design and enjoy the fame, whereas female and carpenters involved in production labor need to remain anonymous. This contrast raised the criticism of the field of traditional design. Besides, Lisa Tickner said that ‘feminism is a matter of politics, rather than a means; the purpose of it is to change women’s rights[3]. The discussion above displays traditional gender differences between men and women, and demonstrates the modern women’s proposed thinking to change the traditional gender differences.

Feminist development so far, although the concept of gender equality is catch, the equal rights or not is not the obvious thing. For a long time the development of our society is built on the concept of patriarchy, thus regards of spreading awareness or entity construct is still often revealing male outperform male. It can be seen that the communicator (or manufacturer) may know the theory, but many times they did not realize that they had became the manufacturing differences were.

The past history has a deeply-rooted prejudice against the interpretation of the role of women. For a long time, as what July Attfield said, ‘the system of history values places women in the confidential family environment and the field of ‘soft’ decorative design, whereas it attributes the design strategy-making and function –science, technology, and industrial production to men[4],’ corresponding to the so-called Form Follow Action. Under patriarchy, women are excluded from the history. Definitely, to mitigate an imbalance resulting from the history content arrangement, some females were recorded, but were classified according to gender, even under the names of their husband, lovers, fathers, or bothers. Margaret Macdonald, a female designer, was only mentioned in the husband’s decorative elements of her husband’s (Charles Rennie Mackintosh) works. Because it is hard to find a clear-cut in his works, Mackintosh fails to be qualified as a full modernist [5]. In view of this, the female designer-centered research is just to fit the names of female designers in the general description of the history of design, causing no change in the status of male and female designers in history. This way of name fitting only blurs the existent frame of gender differences, and cannot reject the concept that women are appendants of the society.

Isabelle Anscombe in her Woman’s Touch (1984) [6] analyzes the female designers who had been devoted to design-related activities since the 1960’s. Nevertheless, this kind of research method that is primarily concerned about female designers cannot break down the existent prejudice but conveys a distorted message that ‘female designers are much inferior.’ Women can only start their work in a narrow female-only field, such as art deco, interior design and fashion design. Even though we can successfully argue and emphasize how the field of design within the patriarchal frame excludes women, the fact that men are the center of research cannot be changed at all.

During humans’ establishment procedures for a relation between gender and social class, design usually manifests itself through daily necessities. This manifestation is related to a common social value whereby women’s design of electronic appliances can satisfy women’s needs more than that of men. As a matter of fact, this value is simply covered with a layer of gender equality skin. In the future, women still need to undertake burdensome housework themselves. Innovation or improvement on products, regardless of the enhancement of lightness or convenience, does not virtually affect the existing gender division of labor. Before the 1990’s, from a perspective of social values and practice, women’s existence is bound to family. This perspective will not change even after the 1990’s [7].

3. The meaning of gender consciousness in present various product designs

3.1 The meaning and gender consciousness of product design

Artifacts are usually produced for practical purposes, and are also a piece of evidence symbolizing the human spirit of creative culture in history. For example, products can be used as ornaments representing one’s social status, and distinguishing the image of aristocrats from that of plebeians. Products can used differently in accordance with gender, which can be evidenced from unearthed funerary objects in early days. For example, unearthed funerary objects found at Hougudui Funerary No1. in Chinese are gender-specific, including drop spindles, hairpins, yucan or mini artifacts, all of which are characteristic of women; by contrast, weapons, tools and carriage equipment altogether are symbolic of men. As far as the objects are concerned, one can notice that funerary objects for women are related to daily life products or knitting tools [8], whereas funerary objects for men are the
tools that can represent the image of social status. Besides, in one report on the funerary objects found at Henan Anyang Houjiazhuang No. 1550 in Chinese, the archaeologists firmly inferred that this grave must be specific to women, according to such ornaments as hairpins and jade. This inference does not consider some sharp bronze weapons in the grave [9]. Along the line, it is postulated that a notion of ‘Man are breadwinners, while women are homemakers’ had developed. Thus, examining the use of product design, funerary objects for example, we can gain insight into how the social status of men is distinguished from that of women at that time.

Conceptually, interpreting the design of gender-specific products is similar to the formation of gender inferiority or superiority. In the ancient times, accessories were specific to men. Such luxurious accessories as bracelets, necklaces, mini accessories or ornamental objects were prepared for tribal men. Collars made up of bones or bears tied together were treated a token of one’s social status [10].

Men’s funerary objects in Chinese also implicitly imply that one has a need for products to represent his social status in the underworld, which indirectly explains that male-specific products can display superiority in his status. In Chinese mythology, FuXi and Nuwa are worshipped as the earliest ancestors of the Chinese nation. As the revolution of their consanguineous marriage began, this marriage was continued in the cultivation of culture. Female’s virginity, in particular, is manifested through the design elements of daily life products. In a collection of biographies of eminent women in the Ming-Qing period, the image of women was found in the architecture as well as the shape and pictures of daily necessities in remembrance of women who sacrifice their own happiness and even their lives to honor filial piety [11]. With respect to all female-specific products, women needed to master needlework, as it was widely believed that women should assist the husband and educate the children at home. Other works, such as sewing, weaving, sew tailoring and patchwork reinforce a stereotype that women should stay home. Due to the occurrence of Confucianism, jade was given a purified image of gentlemen. Women wear jade pendants on the waist for two purposes; self-disciplines of one’s action and announcements of one’s coming. For the first purpose, since women put on jade pendants on the waist or the wrist, the jade pendants will be crashed if women act aggressively. For the second purpose, the ringing sound of jade pendants can warn that people with no duty should leave or men that strip themselves naked to the waist should go to their rooms to put on the clothes while hearing the ringing sound. Jade pendants are not just the products that limit women’s movement [12].

In light of the clothing revolution, it is a given fact that women are subject to the gender stereotype. Foot binding was considered to be a sense of beauty in the ancient Chinese times, which represents that women were knowingly or unknowingly bound by the design of patriarchy. High heels, for example, are similar to foot binding. These are intended to satisfy the male-centered needs for sensual stimulation. The creation of bodices meets the similar purpose (Fig.1 [13]). In the early days, bodices were created to keep women fit. Thus, it is apparent that products designed for women in the early days seemed equal to men’s desire to see what women are supposed to look like. That women are willing to experience pain in order to become stereotypically beautiful has been a mode that represents a gender culture, which is reduplicated repeatedly and continues influencing the thought of modern men and women. ‘Design can reflect designers’ own cultural literacy and morality- this is one of the educational purposes in the ancient Chinese design; good and bad elements in the design await clarification; what is pressing is to eliminate bad parts and retain good parts[14]. This statement has been a warning for scholars’ design thinking, and simply highlights the importance of the thinking, which sounds much sarcastic.

Fig.1 bodice

Trouser are often considered to be men’s clothes, because they carry a sense of rationality, profession and action. By contrast, dresses are typical of women’s clothes. The convenience of wearing and taking off dresses seems to satisfy men’s desire to treat women as their sex tools. Besides, impenetrability of dresses fully represents that women are materialized and become men’s possessions [15]. Wearing dresses to mop the ground is not suitable for work. Thus, long dresses show that women are better willingly imprisoned by their status, which requires them to stay home. Hence, the length of dresses seemingly
reflects a diffusion degree of feminist movement. Summarizing, the occurrence of hot pants and miniskirts can be treated a piece of evidence illustrating the rise of feminist consciousness.

3.2 Gender differences and design thinking in space disposition

Space disposition is an important overt realization of the human design culture. A dichotomy of space disposition can be manifested through, exterior and interior, publicity and privacy, yin and yang, males and females. This dichotomy is not neutrally defined, and displays power and ideology [16]. Space itself has been gendered. The use of this gendered space is quite clear-cut; men belong to the public space naturally, whereas women belong to the private space (as shown in Table 1 [17]).

Table 1 Previous stereotype of males and females

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
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<tbody>
<tr>
<td>Public</td>
<td>Personal</td>
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<tr>
<td>Outdoor</td>
<td>In house</td>
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<tr>
<td>Working</td>
<td>Family</td>
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<tr>
<td>Working</td>
<td>Leisure/Entertainment</td>
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<tr>
<td>Product</td>
<td>Consume</td>
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<tr>
<td>Power</td>
<td>Dependent</td>
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<tr>
<td>Independent</td>
<td>Lack of power</td>
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In the past traditional society, the public space almost belongs to men’s territory. By contrast, women do not have so much private space. In recent years, as people’s pursuit of gender equality start becoming active, the amount of gendered space that illustrates the gendered space in the public space has been indicated and been increasing, such as women-only passenger cars, buses and hotel floors. Nevertheless, the adequacy of these gendered spaces needs further examination. The establishment of women-only passenger cars, for example, is intended to deal with sexual harassment problems, but gives rise to the formation of an isolated space and in turn reduplicates an image that women need protection. Originally, women’s power to fight for public space equality has accumulated, but is gradually destroyed. This mode of space design does not target biological problems, but is more concerned with design values that are affected by the mental dimension.

Along the line of the gendered space, there is a long-standing value in the disposition of the living space, which is basically categorized as the private space of women. The main hall of a house, for instance, is considered as belonging to men’s private space, whereas the kitchen is women’s territory. A typical household space is designed in accordance with a male-centered mode of space design. As a Chinese old proverb goes, ‘woman should be a chef in the kitchen, and a maid in the hall.’ In this proverb, it is shown that the hall is located on an upper floor (the male-dominant use), where the kitchen on a lower floor (the female-dominant). This mode has been extended to the disposition design of living space (Fig.2, Fig.3 [18]). The gendered private space is not formally regulated, but the traditional values in space disposition reflect a subordinate relation between men and women, which is a key to the formation of gender stereotypes. For example, it is commonly found that the kitchen is a space where a hostess usually stays, as reported in an interview of Taipei Kitchen Commercial Association with the architects. This demonstrates the influence of space on the formation of gender stereotypes.

The traditional Chinese disposition design of living space that illustrates men and women live in different spaces was mentioned in Mozi’s eight Ciguopian long before two thousand years; ‘when the ancient people did not know how to build palaces, they lived on hills and in caves...the height of the palace wall separated the interior from the exterior, which amounts to a distinction between men and women [19].’ In a modern Chinese house where a
front hall is separated from a back room, men’s activities and territory is clearly separated from that of women. In the traditional architecture culture of Chinese, tall walls and center doors are designed to restrain women from entering the front hall and to confine them to their own space.

In recent years, although the social status of women has been gradually promoted, the space disposition is still subject to gender differences, and thus allows for improvement. For example, the design of toilet space is not distributed equally in some places, such as departments, parks, and stations. It is necessary to evaluate the needs of men and women so as to obtain adequacy in the space design. Women’s use of toilet space takes three or four times longer than that of men, so numbers of toilets and the space design must be carefully assessed, rather than seeking equality in the number of toilets. (this principle has been still practiced for the design of toilet space in the construction of public buildings, obeying a concept that men and women must be receive equal treatments.)

3.3 Images of gender consciousness in the design of visual communication

Visual impressions come in versatile forms in people’s daily life, such as television, newspapers, magazines, marks, marquees, and flags next to the road. Different kinds of visual communication reduplicate various types of gender consciousness ceaselessly. Yu-Jane Good in Interpreting Women in TV Advertisement [20] mentions that both the image of women and ideology lying behind gender relationships are controlled by men’s benefits and product promotion initiated by capitalism. In terms of status of main characters and sub characters in TV advertisement, women mostly take on minor characters, whereas men take on a role of stronger or main characters. Thus, the majority of designers intuitively start with a male-centered perspective of design values, and the content of their advertisement design targets female body figure, as can seen in online games nowadays, which is considered a form of advertisement attracting male consumers’ attention. However, this line of design casts doubt on the materialization of women.

Plane design of product promotion targets female images, and thus it is a common practice that products that are promoted are usually placed on the corner. This line of design does not pursue products that are related to women, such as the cigarette advertisement of DaDongNan in China, tea advertisements during the Japanese occupation of Taiwan (as shown in Table 4, 5 [21]). By contrast, in some computer technology exhibitions, it is frequently seen that though computers are the main characters, female models’ low dresses are the focus that attracts male consumers’ attention. Take one slogan for example, ‘the LCD monitor becomes more three-dimensional.’ This slogan implies that there is a close thinking association of consumers (male in particular) between LCD monitors and females’ body figure. This association is extended to marking psychology, and designers manipulate this association in their advertisement, implicitly suggesting that buyers will gain adding values to their satisfaction when buying products. At the same time, this extension is a passage from design to advertisement and promotion.

When a visual object displays a certain degree of ambiguity, a message of the object will be interpreted differently. If the media can provide suggestions instead of assertions, and tolerate opinions from different sides, viewers are able to make up for a reality and, by being faithful to their choices, provide another type of value orientation for our society [22]. Nevertheless, as far as the design thinking is concerned, such the value orientation seems impossible to exit.

4. Manipulations and meanings of gender consciousness in design

4.1 Men’s mutually suitable products

Design thinking suitable for both men and women seems hard to achieve. Usually, one side is in coordination with the other side. To reach mutual suitability, designers will design products seemingly suitable for both men and women. However, in the process of product design, women’s status is naturally ignored, or even subordinated to that of men. ‘…Once one particular object is targeted among different groups, it is manipulated to reinforce their
differences. When particular behavior is limited to family, women are forced to be the only undertakers of this behavior among various human objects. This gives rise to a destructive imbalance. Design art reinforces this imbalance[23]. If this statement is not true, why do so many students in design departments or institutes name their graduation projects ‘….for women only’? Or, why do topics that focus on the design of new products for women arise? It seems that people silently admit this imbalance. To mitigate the imbalance, gender-specific products are created. Nevertheless, the occurrence of these gender-specific products makes it easy for people to realize that design thinking has been gender-stereotyped.

4.2 From a male-centered perspective of product use adequacy

From the ancient times to the present, the male-centered use has been prioritized in product design, such as trunks, auto bikes, surfing boards, which are designed for men to drive or use. The design of these products involves position and size of the male body figure [24]. Take cars for example. Although some cars nowadays are designed for women only, the invention of these female-only cars, as a matter of fact, shows that these cars are designed from a male-centered viewpoint in the beginning. Thus, female-only cars are invented to solve this problem. Male car designers will install fancy cigar lighter device, whereas female car designers are concerned with how to heat milk bottles through a connector linked to the engine when people drive cars to travel and how to make the family tour more convenient[25]. Social conventions have been cramming women with a conception of being caretakers of their family. Therefore, they are given few equal priority rights the same as that of men in product design.

Besides, such the similar case can be fond in clothes design. ‘Clothes have a gender-encoding function; it can arrange the social status of men and women[26]’. Anne Holland in ‘Sex and Suit’ states that ‘I make use of men’s suits as the basis of my reason because I believe that men’s clothes always plays a leading role in the clothes fashion history, rather than women’s clothes[27]’. This statement clearly reveals that the clothes designers’ promotion of men’s clothes in the past indirectly causes women’s clothes to foster a habit of pursuing the fashion of men’s clothes. This pursuit has been still popular nowadays. For instance, women’s shoulder pads in the 1980’s are the products that are designed in pursuit of men’s clothes fashion, symbolizing the possession of equal power the same as that of men.

4.3 A dichotomy of gender in design thinking

The modern design thinking starts not to emphasize materialization of women or discrimination against women in product design. Nevertheless, at times, the surface materialization or discrimination is manifested through a metaphorical expression. Differences between men and women are still highlighted in the modern design thinking, and reinforce the education that each gender should be subject to its own disciplines. These disciplines can be manifested through physical differences, such as women’s beautiful curve and dainty body shape, whereas men’s rugged body line and strength. For example, shavers used by both men and women (mostly use hair shaver) are similar in function, but are starkly different in size and design. The color of men’s shavers is dark, gray or silver, whereas that of women’s hair shavers is pink, light blue. The design of men’s shavers emphasizes ruggedness, where the design of women’s hair shavers focus on curve; the former highlights skills and strength, whereas the latter delicacy and vogue [28]. It seems that shaver designers have encoded their gender stereotypes into the design. Thus, women should confirm female-only tender and cute image, while men should confirm male-only rugged image. Such the stereotyped images have an influence on the formation of image values of the next generation.

Fig.6 The razor for male and the stripper for woman

Car design is no exception. It is not until these days when women have been economically independent, the car market for women occurs then. Although car design does not necessarily display a dichotomy of the gender-specific use, categories of women-only cars, as a matter of fact, are mostly small-sized cars. The market of small-sized cars primarily is made up of fresh graduates and housewives (who have small-sized cars as their second home cars). The design of these cars emphasizes simplicity and durability [29]. As can be expected, technological
advances, and a sense of maturity are irrelevant to the design of these cars. Also, the look of the cars stresses red and pink, which is a deliberate distinction from the color of men’s cars. On the surface, women’s cars seem easy to control, which, however, implies that women’s comprehensibility of car operation needs improvement. This implication is an extension of the gender stereotypes in design thinking.

4.4 Formation of male superiority or dominance in visual images
The concept that men are strong, whereas women are weak has been formed for a long time. If the image of men occurs in visual communication, an implied message is presented to viewers that men are strong men and professional leaders. The image perception of men and women also arises from designers’ interpretation and reduplication, both of which shape viewers’ perception and image of gender roles. For example, the advertisement creates an image that women are chefs at home (looking pleasant), and men’s eating expressions, when having meals, can best satisfy women’s ultimate desire. Besides, it is a stereotyped image that women are supplementary to men. Men are mangers, whereas women work as assistants of men. This stereotype suggests that the advertisement designers repeat the image that women are supplementary to men, and display various methods of showing that women are inferior to men. ‘Through a series of stereotyped images, traditional values are therefore reinforced.’ Advertisement reply can be considered a symbol of reduplication [30]. The advertisement reduplicates the language system of patriarchy, and delicately package consumers’ false subjectivity [31].

4.5 The formation of stereotyped images ‘Men’s superiority, while women are inferior’
Design thinking is conveyed through designers’ products, from which we can tell there are gender differences in stereotypes. Some values have been deeply rooted in designers’ mind along the line of their development, which reflects innate values of their design behavior. Regardless of whether designers cause gender differences in design deliberately or not, these gender stereotypes will influence designers’ design behavior at any time, and keep shaping the perception of gender of the later generation, and gives rise to a gender inequality that men are superior, whereas women are inferior.

As shown in table 2, carefully examining the design style that is applied to women, we can tell that there are regulations on female design. For example, in terms of the use of space division, men are given more space possession rights and priority rights. By contrast, the space size and freedom regulates women’s use of space, and women become the users of the rest space. In terms of product design, the design for men focuses on durability. The design for women is, however, to downsize a product, ignoring any inconvenience that might result in women’s limited use of the product. As for the illustration of visual images, the image of men is shaped as specialists or managers, whereas that of women is assistants in a discriminative manner.

5. Conclusion
The perception of gender differences has been deeply rooted in people’s daily life and development, from infants to adults. Different color choices for infants, clothes are correlated with differences in gender, which is also witnessed in toy choices, class materials, visual illustration design, TV/the media, and advertisements. All of these remind people of differences in gender.

In fact, judging good or bad design determining the person how to cognitive, not the design is really good or bad . Actually the real design motivation is the result of the impact of ideology. Product design often has a chance to play an educational role, transmitting differences in design thinking of gender consciousness through products to shape product users’ perception of gender consciousness. Although human cannot easily change their innate differences, they can influence the images of various gender gaps through design. If this phenomenon is considered as exemplifying the cases we saw before, in which men are for highlighting social status, whereas women for the reoccurring spirit of decorative ornament, considered to the second sex and are supplementary to men, the meaning of gender roles will not change at all. Along the line, designers often play a role of educator lecturing on gender differences, conveying a gender stereotype and making it inherited from generation to generation. Thus, we should re-examine whether product design can match the needs of different genders, rather than simply continuing to practice the men-first design as in the past. This re-examination is an important lesson we need to pay attention to in the future.

Product design usually has a function of mass education, in which designers’ values are encoded. Therefore, what values designers have plays a key role in determining the
influence on design results. The development of gender differences in design thinking needs to break down the male-centered design, and makes drastic changes in design thinking, which should be revolutionized as female-first. Thus, the problems can be temporarily solved. Though this is not a perfect strategy, only when the female-centered design thinking is emphasized and therefore launched can the imbalanced gender scales be balanced or does an equilibrium point come closer. Of course, what is mentioned above is one of the strategy implementation choices. What matters the most and needs to prioritize is to make enough psychological preparations.

As the female-centered thinking develops, design education perhaps plays a role in cultivating the perception of gender. There might be the occurrence of some methods in response to this design education. The skills the students in design departments need to acquire from their assignments are transformation design and creation design. Nevertheless, fewer courses are offered to address issues about design and gender. Maybe, to increase the number of these courses (such as the education of professional ethics should be strengthened for students) is a way of understanding and respecting this kind of ideology again.

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### Table 2 Summary of characteristics and problems of design and gender

<table>
<thead>
<tr>
<th>Design Category</th>
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| **Interior design** | ◆ A dichotomy of space disposition can be manifested through, exterior and interior, publicity and privacy, yin and yang, males and females. …The use of this gendered space is quite clear-cut; men belong to the public space naturally, whereas women belong to the private space.  
◆ The gendered space in the public space has been indicated and been increasing, such as women-only passenger cars, buses and hotel floors. But these gendered spaces need further examination. The establishment of women-only passenger cars, for example, is intended to deal with sexual harassment problems, but gives rise to the formation of an isolated space and in turn reduplicates an image that women need protection.  
◆ Chinese old proverb goes, ‘woman should be a chef in the kitchen, and a maid in the hall, it is shown that the hall is located on an upper floor (the male-dominant use), where the kitchen on a lower floor (the female-dominant). This mode has been extended to the disposition design of living space.  
◆ In a modern Chinese house where a front hall is separated from a back room, men’s activities and territory is clearly separated from that of women. In the traditional architecture culture of Chinese, tall walls and center doors are designed to restrain women from entering the front hall and to confine them to their own space. |
| **Industrial design** | ◆ In the ancient times, accessories were specific to men. Such luxurious accessories as bracelets, necklaces, mini accessories or ornamental objects were prepared for tribal men. Collars made up of bones or bears tied together were treated a token of one’s social status.  
◆ Men’s funerary objects in Chinese also represent men’s social status in the underworld, which indirectly explains that male-specific products can display superiority in his status. Houguudui Funeral No1. in Chinese are gender-specific, including drop spindles, hairpins or mini artifacts, all of which are characteristic of women; by contrast, weapons, tools and carriage equipment altogether are symbolic of men.  
◆ Due to the occurrence of Confucianism, jade was given a purified image of gentlemen. Women wear jade pendants on the waist for two purposes; self-disciplines of one’s action and announcements of one’s coming. For the first purpose, since women put on jade pendants on the waist or the wrist, the jade pendants will be crashed if women act aggressively.  
◆ To reach mutual suitability, designers will design products seemingly suitable for both men and women. However, in the process of product design, women’s status is naturally ignored, or even subordinated to that of men. Many students in design departments or institutes name their graduation projects ‘….for women only?’ Or, why do topics that focus on the design of new products for women arise? It seems that people silently admit this imbalance.  
◆ The male-centered use has been prioritized in product design, such as trunks, auto bikes, surfing boards, which are designed for men to drive or use.  
◆ Male car designers will install fancy cigar lighter device, whereas female car designers are concerned with how to heat milk bottles through a connector linked to the engine when people drive cars to travel and how to make the family tour more convenient. |
| **Visual design** | ◆ Plane design of product promotion targets female images. This line of design does not pursue products that are related to women, female models’ low dresses are the focus that attracts male consumers’ attention. …designers manipulate this association in their advertisement, implicitly suggesting that buyers will gain adding values to their satisfaction when buying products.  
◆ Technological advances, and a sense of maturity are irrelevant to the design of these cars. Also, the look of the cars stresses red and pink, which is a deliberate distinction from the color of men’s cars.  
◆ Women should confirm female-only tender and cute image, while men should confirm male-only rugged image.  
◆ The image of men occurs in visual communication, an implied message is presented to viewers that men are strong men and professional leaders.  
◆ The advertisement creates an image that women are chefs at home (looking pleasant), and men’s eating expressions, when having meals, can best satisfy women’s ultimate desire. It is a stereotyped image that women are supplementary to men. Men are mangers, whereas women work as assistants of men.  
◆ As for the illustration of visual images, the image of men is shaped as specialists or managers, whereas that of women is assistants in a discriminative manner. |
| **Clothing design** | ◆ Foot binding was considered to be a sense of beauty in the ancient Chinese times, which represents that women were knowingly or unknowingly bound by the design of patriarchy. High heels - the creation of bodices meets are similar to foot binding. Those are intended to satisfy the male-centered needs for sensual stimulation.  
◆ The convenience of wearing and taking off dresses seems to satisfy men’s desire to treat women as their sex tools. Besides, impenetrability of dresses fully represents that women are materialized and become men’s possessions. Wearing dresses to mop the ground is not suitable for work.  
◆ Clothes have a gender-encoding function; it can arrange the social status of men and women. This statement clearly reveals that the clothes designers’ promotion of men’s clothes in the past indirectly causes women’s clothes to foster a habit of pursuing the fashion of men’s clothes. |