POLITECNICO
MILANO 1863

GENDER INCLUSIVE STRATEGIES FOR COMMUNICATION DESIGN IN CHINA

Author: Chenyun Zeng
ID: 940051
Email: 10702236@polimi.it
Supervisor: Giovanna Di Rosario

AA.2021/2022
LM in COMMUNICATION DESIGN
SCHOOL of DESIGN

新生事物春满园 妇女顶起半边天

这世界 不要俺3

Abstract

La terza ondata di femminismo ha promosso il tema dell'uguaglianza di genere in un nuovo processo storico e ha portato una nuova prospettiva di genere nell'industria del design. Il concetto emergente di design inclusivo di genere comprende pratiche come il "de-gendered design" e il "genderless design". Il femminismo postmoderno sostiene la necessità di ampliare il campo di applicazione del genere e di superare i limiti egemonici del genere mentre il mondo inaugura un'era di pluralismo e fluidità di genere. Attualmente, nella società cinese, il concetto di genere mainstream si rifà ancora a quello traduzionale binario Problemi come l'insensibilità alla discriminazione e agli stereotipi di genere sono ancora presenti nell'industria del design, ancora lontana dall'ambiente industriale ideale auspicato dal concetto di uguaglianza di genere e di design inclusivo di genere. Questo tesi analizza lo stato attuale del settore del design della comunicazione in Cina e identifica le cause del problema della disuguaglianza di genere. Il contenuto dei dibattiti femministi contemporanei viene esaminati per identificare i fondamenti teorici applicabili all'eliminazione della disuguaglianza di genere nel lavoro di progettazione. Attraverso metodi di ricerca, come interviste a esperti e l'analisi di casi studio, vengono riassunte le esperienze di promozione inclusiva di genere in campi del design come il product design, il fashion design, il visual design e l'interaction design, e vengono proposte metodologie specifiche efficaci. Infine, viene esplorata una strategia inclusiva di genere per riformare l'industria del design cinese, combinando la risoluzione di problemi sociali, le caratteristiche del settore e le indicazioni teoriche.

Parole chiave: Genere inclusivo, Femminismo, Design della comunicazione

Abstract

The third wave of feminism has promoted the topic of gender equality into a new historical process and has brought a new gender perspective to the design industry. De-gendered design and genderless design are practices of the emerging gender-inclusive design concept. Post-modern feminism advocates expanding the boundaries of gender and breaking through the hegemonic limits of it, and the world ushers in an era of gender pluralism and fluidity. At present, the mainstream gender concept in China society is still the traditional gender binary, and there are still problems such as insensitivity to gender discrimination and gender stereotypes in the design industry, which is still somewhat different from the ideal industry environment pursued by the gender equality and gender-inclusive design concept. This thesis analyzes the current state of China's communication design industry and identifies the causes of the problem of gender inequality in the industry. The focus of contemporary feminist debates is examined to identify theoretical underpinnings applicable to the elimination of gender inequality in design work. Through research methods such as expert interviews and case studies, experiences of attempting gender-inclusive promotion in design fields such as product design, fashion design, visual design, and interaction design are summarized, and specific effective methodologies are extracted. Ultimately, a gender-inclusive strategy for reforming China's design industry is explored by combining social issues resolution, industry features, and theoretical guidance.

Keywords: Gender inclusive, Feminism, Communication design

Acknowledgment

During this particular period of the covid-19 crisis, Professor Giovanna Di Rosario's online communication with me connected the distance from Milan to Hangzhou, China, and brought me support. I thank her sincerely for her patient help and supervision of the thesis to me since 2021.

Gender inequality in China is a social issue that I have been concerned about since my undergraduate years. During my feminist awakening and growth, many friends who are also fighting for gender equality have been the driving force to keep me thinking and questioning, and they have provided me with many research inspirations during my final thesis writing.

Finally, I would like to express my respect and gratitude to the feminists in China who are fighting for the rights of women and sexual minorities. They are brave voices, fearless revolutionaries, and guides for the people at the bottom of the oppressed social class in a patriarchal system. I hope that the fire light of gender equality will spread to the corners of the world that are still shrouded in darkness.

Index

5. Findings

Introduction

If you open the most authoritative academic website in China, China National Knowledge Infrastructure, and enter the keyword "gender inclusive design" to search, you will find that it is difficult to get a paper with the keyword directly in the title, even if it is a related study, there are only two (figure 1). Gender inclusion is still a cutting-edge and new concept for Chinese society. In contemporary times, the Western world is in the midst of the third wave of feminism, and the spotlights of discussion are among postmodern feminism, postcolonial feminism, and other emerging feminisms [Barzell 2010]. Meanwhile, the spread of feminism in China has been even slower. The radical feminism and essentialism that emerged from the second wave of feminism have not yet been digested in terms of their impact on social concepts of gender and on traditional patriarchal structures. It is only in recent years that gender equality has become one of the main development topics widely discussed in Chinese society. The gender gap in China remains a significant problem. 2021, the World Economic Forum released its Global Gender Gap Report, and the total number of countries involved in the ranking is 158. China's gender gap ranking is 107th in the world, down one place from its 2020 ranking and down three places from 2019,

marking 13 consecutive years of declining rankings since achieving an all-time high ranking of 57th in 2008. In particular, in the area of women's health and survival, China is ranked at the bottom of 158 countries worldwide due to the disparity in the sex ratio at birth (female: male = 0.89:1.00). Gender inequality is one of the main contradictions in the development of modern Chinese society.

Figure 1. Search results for "gender-inclusive design" on China National Knowledge Infrastructure

Since the 1990s, when the Chinese government introduced 9-year compulsory education, women began to have equal access to basic education as men. In the 21st century, the gap between men and women in terms of educational attainment has continued to narrow, with the larger gap between the two sexes being concentrated in the illiteracy rate of the elderly population. 2010 census results show that women aged 18 to 20 with a bachelor's degree and women aged 18 to 24 with a college degree outnumber men of the same age, while women aged 22 to 25 with a postgraduate degree also outnumber men9 (National

Bureau of Statistics 2011). Women aged 22 to 25 with postgraduate education also outnumber men, gradually showing the relative advantage of women in higher education (Liu 2014). By 2015, the proportion of women with post-secondary education and above was quite similar to that of men (results

of the 1% population sample survey) (Wu 2016). As more and more women gain access to education and compete equally with men for employment, The number of women who are aware of gender oppression continues to grow and the call for equal rights is increasing. The feminist trend in the West has brought further emancipation and gender awareness to Chinese women. A variety of industries have begun to focus on gender issues and the needs of those oppressed by the unequal gender system. Many trends have emerged, including in the design industry, to explore and spread the idea of gender equality. For example, The "leftover woman" (剩女 in Chinese) has been one of the most controversial topics in Chinese society in recent years, this term is used to describe older and unmarried women in a derogatory sense, and SK-II has released a commercial to address this phenomenon, "In the end, she went to the dating corner". The focus of the commercial is on the pressure Chinese women are facing today in terms of marriage and family, encouraging Chinese women to speak up and not let pressure influence their choices (figure 2); public service posters of women's power can be seen everywhere in subway stations and bus stops (figure 3, 4); and China's most popular online competitive mobile game, Honor of Kings, updated the appearance design of female characters last year to avoid sexism (figure 5). In China today, consumers and users are demanding gender sensitivity and support for gender equality from design services.

Figure 2. Images from the commercial "In the end, she went to the dating corner"

Figure 3. The poster promoting the power of women in the metro industry in Sichuan metro stations on March 8, 2022 Women's Day

Figure 4. The poster promoting the power of women in the fight against the Covid-19 in 2020 on a bulletin board at the bus stops in Shenzhen
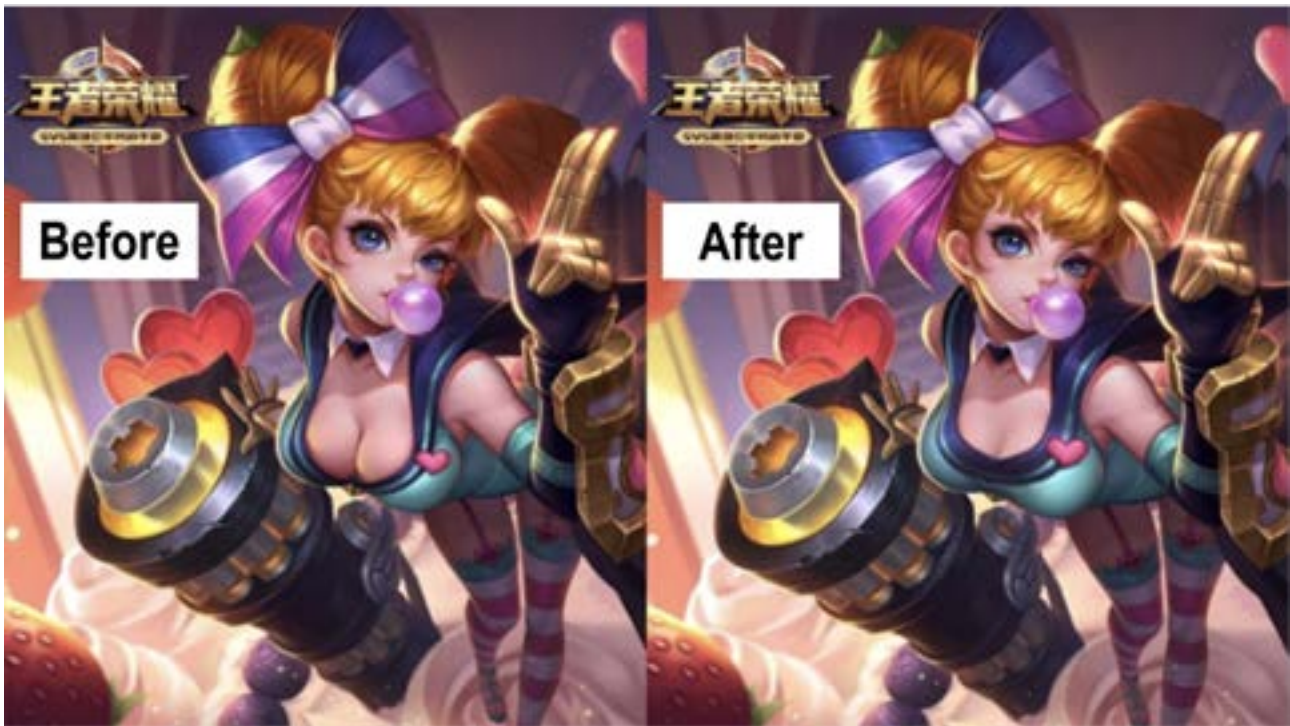
Figure 5. The game Honor of kings of the female character of Xiao Qiao's appearance design before and after the revision

Among the many schools of feminism, figuring out which gender theory or theories are applicable to the current situation in China and are able to address the needs of the Chinese people in their design projects requires a look at the Chinese culture and modern environment. The significant difference between the East Asian cultural circle and the Western world cultural circle is that the Confucian philosophy was the dominant ideology in the ancient East Asian feudal society, which laid a solid cultural foundation for the system of gender inequality, resulting in a deep-rooted traditional sexist ideology, and East Asian women need to keep wrestling with this ancient social consciousness in their pursuit of gender equality (Wang et al., 2005). At present, Chinese society mainly discusses radical feminism based on gender dualism against patriarchy, but at the same time, it is influenced by post-modern feminism, which is the main focus of the debate in Western society (Yang 2021). Thus, women's demands lie not only in overturning the essentialist gender oppression in hegemonic gender beliefs but also in Western society

(Yang 2021). Thus, women's demands lie not only in overturning the essentialist gender oppression in hegemonic gender beliefs but also in thinking in terms of the gender social constructionism proposed by the third wave of feminism (Dong 2005).

Design, as a tool and form of human transformation activity, has the function of constructing social culture. Communication design is the action of processing, translating, organizing, coordinating, and disseminating all information, which can provide practical support and assistance to the goal of promoting and expressing concepts of gender equality. However, it is a question of how to appropriately communicate concepts to groups under different identities and classes. In the field of design, a large number of existing theories have been proven to be effective in abbreviating the gender gap, and participatory design with democratizing qualities may provide some ideas for design strategies, and inclusive design with sexual generalization can be organically integrated with gender diversity (Bardzell 2018). The re-education and shaping of concepts for the masses with uneven levels of education, social experiences, job categories, and technical abilities can seek reference from the inclusive design that naturally has the essence of pursuing equality, i.e., gender-inclusive design strategies.

Addressing the inequalities experienced by women can be approached from more than just a female perspective. Is it possible that the other genders oppressed under the patriarchal system,such as third gender people or sexual minorities, find solutions on a common path with women who have homogeneous demands? The movement for gender liberation in China has not moved forward in exactly the same way as the development of Western feminism. Radical feminism in the last century has engaged in a fierce encounter with postmodern feminism,

and the rights and interests of both women's groups and sexual minorities have received wide attention from the society at the same time. However, there is a degree of imbalance in the development of feminism in different regions of China, due to the fact that the problem of uneven productivity in China naturally leads to ideological variations. The prevalence of gender equality is much higher in economically developed regions than in less developed regions. While girls in poor areas lack basic sex education (Nie & ang 2019), the National Tourism Administration, in 2017, has issued a notice requiring that all 5A tourist attractions nationwide should be equipped with a third bathroom. Nevertheless, the rights of women and sexual minorities are not in conflict, as gender inclusion can provide support to address different types of gender oppression. As seen from Gendermag's effective elimination of the gender gap in the HCI field, the concept of gender inclusion can bring more methodological ideas to other design fields (Vorvoreanu et al., 2019).

This thesis aims to explore gender-inclusive communication design strategies applicable to Chinese social environment and cultural context, trying to find the direction of innovation that can effectively close the gender gap in the study. The theoretical guide is mainly postmodern feminism, combined with some of the action suggestions in radical feminism. Then it refers to inclusive design to propose universal design principles, and in the field of communication design, make detailed adjustments to form a set of basic design strategy suggestions. Finally, the future potential of gender-inclusive communication design in China is discussed, as well as the challenges it may encounter and other influences outside the design industry.

1.Background

With the advancement of information technology, China has entered the web 2.0 era for more than twenty years (Hu, & Chen, 2022), and technological upgrades have entirely changed people's forms of existence and cognitive behaviors. When one becomes an active user of online platforms, gender classification has become another abstract concept rather than an actual distinction. At the same time, communication design has entered an era of interdisciplinary integration with other types of design fields. The types of media materials traditionally used in communication design have been greatly broadened, and communication designers are no longer just designing paper printed products, but are more involved in design activities where the display medium is the interface.

Prior to the web 2.0 era, communication design was concerned with the processing, design and dissemination of information using paper as the medium. As society entered the information age, communication medium was greatly enriched, extending from paper-based printed products such as books, posters, and packaging to all visual elements in digital form,

such as typography for web pages and color schemes for cell phones; the scope of design was greatly expanded, and iterations of design software provided technical support for communication design. Communication design has expanded from two-dimensional planes to three-dimensional models, and the output of visual works has evolved from static to dynamic; the development of technologies such as AR and VR has even allowed visual works to merge with other real materials, breaking the boundary of "a surface that can only be read by the eye. The boundary of "some kind of surface that can only be read by the eyes" has been broken.

If you search on China's largest job application, Boss Zhipin, and imput communication designer as a target position (平面设计 in Chinese), you will find more than a very few jobs that do not require candidates to have operating skills of adobe series of computer graphics software in the job description, and even like Sketch, Axdure PR and other interactive interface design software (figure 6). It shows that in today's Chinese design industry, communication designer needs to aquire skills related to human-computer interaction interface has been the industry consensus. This is because in the web 2.0 era, communication design is no longer a fixed field, but a part of the intersection of various design fields. The problem solved by communication designers is often the organization of information processing and expression in a complex system, rather than just isolated information dissemination. The clickable logo design of a mobile application on the default desktop of a device, the icon design of a large role-playing game, or the banner design of an online store's official page are all part of the communication design process. They are not stand-alone projects, but components that are included in larger service systems, which are all handled in the context of communication design.

Figure 6. Three communication designer job description pages in Boss Zhipin

The information dissemination method is tend to be described as a process whereas the designer transforms core information into a visual output system that can be perceived, extracted, read, and absorbed by the reader, and then the information was received by the reader through the system (Zhang, Hu, & Yang, 2021). The relationship between designers, design works and readers are often linear, and the transmission of information between these three points is on a one-way route (Figure 7). Despite readers having different personal and diversified uncertainties in receiving and interpreting information, this information transmission relationship has emphasized on its integrated and authoritative characteristics (Hassenzahl & Tractinsky, 2006). However, design is a collaborative effort where the design process is spread among diverse participating stakeholders and competences (Bjögvinsson et al., 2012).Since the 21st century, the relationship between three parties in communication design is no longer a one-way information dissemination, but a two-way, multi- directional, complex, and flexible form of communication. For example, the layout design about apps and web pages must consider how to create an impact on

user behavior by arranging and utilizing of visual elements. To be more precise, it guides and predicts user operations by graphic tactics. This also reflects that communication design is rapidly integrating with other technologies or design fields, such as human-computer interaction, interaction design, user experience design and other fields.
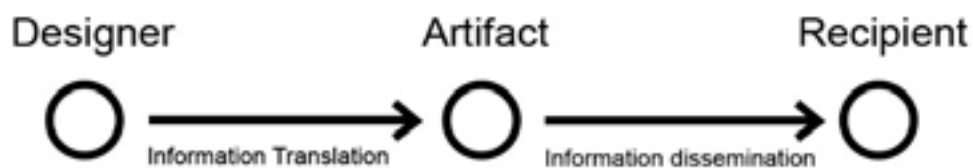

Figure 7. One-way information transmission

In fact, due to the one-way nature of information dissemination in the past, the concept of user feedback is absent in traditional communication design, and the audience of design works is usually understood as audiences or readers. The interaction between readers and products does not appear to have "interactivity" in the strict sense, and the process of readers perceiving and receiving the visual information in the design works only has a thin sense of experience. However, with the advancement of information technology, communication designers will inevitably change their perception of the role of readers. They are no longer on the one-way information receiving end of the terminal, but an interconnected point to digest, release, and reconstruct content, and to reverse the impact as a message transfer point (Figure 8). The Utilization of communication design as a tool to address gender inequality requires consideration of changes in technology, media, and other related environments. The mass media used to be an important

part of shaping social perceptions, but now is interface media on small mobile devices. Knowledge and information are not spread as fast in paper books as in the more lightweight and flexible digital media. Portable electronic devices such as computers, tablets, and cell phones have replaced television and radio as the main carriers of mass media, and various software, web pages, browsers, and applications have become the most important places where social concepts are formed, circulated, debated, and transmitted. Therefore, when discussing the use of communication design to shape gender concepts in Chinese society, it is inevitable to consider the media and venues where the design project is applied - digital platforms and offline venues - in a comprehensive manner.
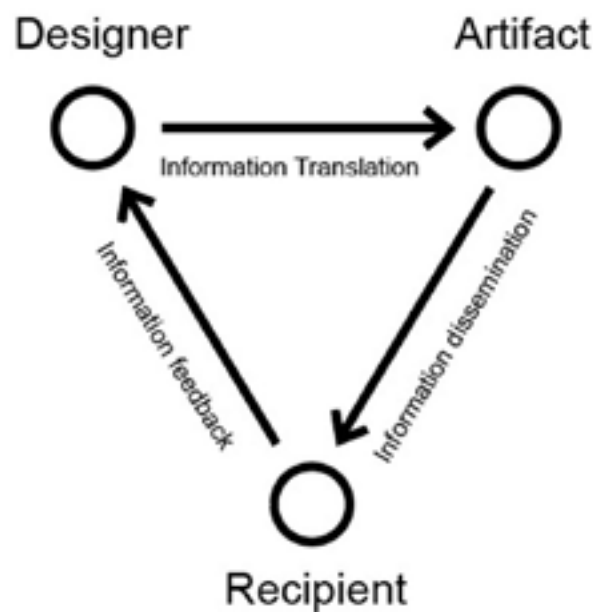
Figure 8. Interconnection information transmission

In Chinese social media, gender debates revolve around women's right to education, employment opportunities, sexual harassment, and the institution of marriage.These issues that are relevant to women's real interests in society and reflect Chinese women's desire to improve the actual living environment in the gender system. At present, the relevant Chinese laws and regulations on protecting the interests of vulnerable gender groups are still based on the gender binary to formulate behavioral norms. For example, Article 236 of China's Criminal Law defines the crime of rape as the act of raping a woman by violence, coercion, or other means.It can be seen that Chinese society still distinguishes men and women by biological sex and considers natural sexual characteristics as the main basis for judging a person's gender. What's more, the exclusion of gender other than female from the victims of sexual assault shows a conservative view of gender.Therefore, liberal feminism and radical feminism, which emerged from the second wave of feminism, are the dominant gender theories mentioned in the current Chinese gender movement. On the other hand, the postmodern feminism of the third wave of feminism has also impacted Chinese gender system, as Chinese feminists have drawn both from radical feminism to overthrow the patriarchal gender hierarchy and from constructivism to deconstruct the concept of gender as an identity stamp and reject society's further reinforcement of stereotype. At the same time, sexual minorities have been given the same opportunities to speak out as women due to internet channels. Communities that were previously not often seen in the Chinese public eye are speaking out for their interests through online media. Feminism has not only brought about an awakening of women in China, but it has also inspired people of other genders outside of the dominant gender to engage in discussions of gender issues, promoting a plurality of gender perspectives across the board.

However, there are also contradictory points in the Chinese feminist movement where multiple influences collide. The first is the contradiction between radical feminism and postmodern feminism regarding how to define gender. Radical feminists advocate the division of gender by biological characteristics and is placed within the framework of gender dualism, while postmodern feminism believes that gender is constructed later and that the concept of gender should be deconstructed. The latter believes in gender constructionism derived from the famous dictum of Simone de Beauvoir, "One is not born a woman, but becomes one" (De Beauvoir, 1989). As a result, in China, where the public gender perception is relatively backward, the unequal treatment of women due to biological differences and the skewed distribution of resources have not yet been solved, and there is a risk that gender deconstruction will lead to the disregard of biological differences and the pursuit of gender egalitarianism. At the same time, sexual minorities, who are in a more awkward position in terms of their biological characteristics and gender roles, are caught between the two doctrines and are unable to find a place to realize social interests. For example, the identification of gender identity in the United States as being contingent on individual recognition has led to safety risks for women when biological sex males enter women's restrooms, as well as the unfairness of biological disparity when biological males participate in women's athletic programs. This is all because the recognition of the defined identity ignores the actual biological gender difference, leading to confusion in the actual social scenarios that would have been handled by biological classification of gender. Second, the backlash of male groups accustomed to the original gender hegemony system. In 2021, a female stand-up comedian, Li Yang, was bullied by a certain numver of male internet users for sarcasm for men in her performance, and all of the commercial brands she endorsed were boycotted by male consumers after the talk show. In January 2022, the Chinese government issued a divorce cooling-off

period bill, which requires the Ministry of Civil Affairs to adjust the marriage registration process by adding a "divorce cooling-off period" to the divorce process. If the spouses do not jointly apply for a divorce certificate at the marriage registration office within 30 days of the expiration of the divorce cooling-off period, the application for divorce registration is deemed to be withdrawn. This limits citizens' freedom to divorce and increases the risk that victims of domestic violence will accept escalating and continuous violence if they are unable to escape from the marriage. The bill was strongly opposed by female citizens before it was released, but has been in effect for six months now (You, 2022).

It follows that promoting the concept of gender-inclusive design in China requires examining specific issues in each dimension, starting from different levels, such as institutional, legal, industrial, and individual. In any case, feminism is changing Chinese people's gender perceptions and the situation of people oppressed by the unequal gender system, amidst challenges and opportunities. The introduction of feminist theoretical findings in Communication design can effectively promote the spread of gender equality in Chinese culture. Radical feminism has brought academic enlightenment of feminism to China, spawned the first civil or official organizations for the study of gender and women, and awakened hundreds of millions of women to gender consciousness. Postmodern feminism followed radical feminism in providing ideas for deconstructing gender, leading the development of feminism in China into a constructionist context. Postcolonial feminism has sparked discussions about the localization of Western feminism in China, and Chinese feminist scholars have maintained a critical borrowing from Western theory and explored feasibility in the context of local practical conditions.

2.Methodologies

2.1 Literature review

The first step，read and analyze literature on both feminism and communication design. The selected literature included articles, books, and interviews on the history of feminism and design industry, the record of the Chinese feminist campaign, and the summarization of gender-inclusive design in other industriesThe literature review is used to understand the development of feminism in the West and to sort out the views and claims of different schools. In reviewing the history of Chinese feminism, we analyze how it differs from Western feminism and clarify how the contemporary feminist movement in China has been influenced by theoretical trends from the West. In addition, we will compare the feminist movement in the West, understand which schools of feminist debate have been accepted and widely disseminated in China, and analyze the specific problems that gender equality design encounters in China, as well as the entry points for solving them.Furthermore, literature and information are collected on the development of communication design in China to analyze the factors that are currently detrimental to

gender equality in the communication deisgn industry in China and to identify opportunities to actually close the gender gap and achieve the goal of gender inclusion in design.

2.2 Statistics analysis

The second step is data analysis. No primary data collection is done in this study, but rather, existing data are collected and compared to extract useful information and form conclusions. The data related to gender equality in other regions and countries since the 21st century are compared with China. We also analyze the causes of gender issues in China through data from various social reports. Through these data, we will identify the core issues of gender inequality and prepare for the next step of expert interviews.

2.3 Experts interview

In the third step, a qualitative research method was selected and 15 designers from different fields were recruited for the study using purposive sampling and snowball sampling. Based on the theme of gender inclusion, the research subjects were selected according to a gender-specific ratio. These designers included 6 male and 9 female, a ratio based on the reality that there are more women than men in Chinese design industry. In addition, to ensure diversity of perspective, 30% of these designers were from the lgbtq community.

After pre-screening, these designers came from different fields, such as interaction design, game design, product design, fashion design, and visual design. The interviews analyzed the challenges of gender issues in each designer's respective design field and the opportunities for gender equality in the design projects they had been exposed to, and observed and recorded their personal understandings and perceptions of gender-inclusive design.

The interviews are organized around their accumulated design experiences over the course of their careers, observing the methods of different design industries in dealing with gender issues. We will explore ways to implement gender-inclusive concepts in design projects, and discuss what we perceive to be the shortcomings of the Chinese design industry in terms of gender issues from the designers' perspective. To summarize common approaches that can be applied to the design field of communication and to collect insights from designers.

The expert interviews were conducted in the form of semi-structured interviews. In order to ensure the reliability and validity of the interview outline, various design projects and products involving gender were first observed through non-participant observation to gain a preliminary understanding of the current gender inequality in the design industry, and an interview outline was developed on this basis. The interviews were conducted through face-to-face communication, voice calls, and text chats. After the interviews were completed, the views of all research participants were checked and the interview data were compiled into a text.

2.4 Case study

Two groups of cases are analyzed, the first group of cases is two role-playing games from game design field. The one is an action-adventure RPG called Cyberpunk 2077 and the other one is the hottest open-world adventure RGP of the year 2022 in China, Gendshin.There is a big gap between the measures of character design in these two games of the same genre. Cyberpunk 2077 is analyzed as a positive case to provide a meaningful idea of how to deal with gender issues. On the contrary, Gendshin is a negative case, and the analysis of sexism in its character design can provide an idea of how to avoid similar deficiencies. The second is a single positive case from fashion design, Boise, a genderless fashion brand founded by a team of young Chinese designers. This paper will analyze what strategic adjustments the Boise brand has made in its commercialization so that its service model achieves the goal of gender inclusion without compromising the consumer shopping experience.

2.5 Inductive reasoning

In the end, this paper extracted general patterns from individual experiences in the previous steps of the study, and reused effective methods that have been tested by the market and the public. Based on the actual industry impediments mentioned in the expert interviews, the deeper causes are explored, and the internal and external obstructions of the overall design industry are examined from the perspective of individual designers. Using the phenomenon as an entry point, the thinking radiates into the system that forms the problem. Valid insights from the expert interviews and successful design practices from the case studies are used as a basis for general strategies that can be applied to the overall design industry.

3.Exploration

3.1 The process issues in the current situation of Chinese design industry

Four years after the end of World War II, the armed struggle between the two major parties ended and the Communist Party established the People's Republic of China on this ancient land. From 1945 to 1978, due to the social turmoil in the first 30 years of the new country, the commodity economy, which is the parent of communication design, did not develop. So there was no commercial communication design in the real sense, but only " arts and crafts" (Yang, 2021). In the era of planned economy, without the important impetus of market economy, the service industry of communication design was almost exclusively used as a means of political propaganda (figure 9), and communication design was only a tool to guide the people in their revolutionary struggle, and the specific social form at that time could not provide the ground for design development. Therefore, compared with European and American countries, the development of China's design industry started later and developed in a shorter period of time. It was only after the Reform and

Opening-up in the 1980s that the Chinese design industry ushered in a real wave of commercialization (Zhu & Zhang, 2019). As a young industry, communication design in China still has many problems, the design process is not rigorous and scientific, and the role of designers in the production process does not have enough space to play.

Figure 9. Chinese craftsman Zhang Ding's New Year painting "Implementing Democratic Reform" painted in 1947

In the interviews, designers from different industry backgrounds pointed to a common dilemma in the production process, which is they all felt to some extent the disempowerment of designers in the decision-making process and their passive absence in the early stages of design projects.

Opening-up in the 1980s that the Chinese design industry ushered in a real wave of commercialization (Zhu & Zhang, 2019). As a young industry, communication design in China still has many problems, the design process is not rigorous and scientific, and the role of designers in the production process does not have enough space to play.

Peiyang Liu (28 years old, female, cultural and creative product designer)

"Our key project in the last quarter was a set of character hero cards based on the Chinese literary ip 'Water Margin'…The theme was set because of the personal preference of our project leader, who loves the novel and collects character cards…We (designers) were not involved in the stand-up phase . We didn't participate in the discussion of the concept, we just received a notice from the team leader after the development direction was decided, and the notice would state that we should develop a detailed design plan based on the theme."

Qitong Wang (27 years old, female, graphic communication designer/ interaction designer)

"Marketing projects like the ones I've done …… The project was set up to determine the design requirements based on a special time, such as Mother's Day, Father's Day or Valentine's Day, to determine the theme of the marketing campaign, the main content is advertising design …… In Mother's Day themed design projects, the direct work requirement I received in advance was the visual style selected by the department Manager, detailing the specific items that appeared in the poster design requirements such as roses and high heels that he thought represented women ……"

To think about why designers have so little decision-making power in the Chinese design industry today, one has to talk about the impact of the growth of the Internet industry on the design field. China's economy is now in the midst of a boom in e-commerce, and the Internet and digital platforms are almost indispensable for all activities related to commercialization. The organizational structure model of the Internet companies, however, is biased towards vertical and flat management (Liu, 2018). A complex job is split into individual parts, and employees with different roles such as designers, engineers, marketing managers, etc. are treated as partial components of a complete machine placed in different parts of the production line, each focusing on the specific details of the work content assigned to them. Such a vertical team structure radiates to companies in industries other than Internet companies, and the role of designers becomes extraordinarily fixed, and the work that designers can do becomes extremely limited. In the Chinese design industry, except for the design teams of independent studios, designers are often employed in an enterprise or organization, and their role in the production process is that of executors, who are seen as producers on the design line rather than decision makers. Usually the designers are not involved in the meetings when the concept and target users are defined in the pre-production phase of a project, but rather the project managers determine the design goals and sometimes even the project details such as design style and user definition. More often than not, the designers within the team work as the actors of the design behavior to complete the program that has been planned, and they lose the panoramic view. Designers are more like a pair of hands working for a specialized decision maker than an independent thinking brain.

The designers interviewed expressed more or less their concern about the loss of the designer's voice. In such a collaborative model, if one wants to incorporate gender equality considerations into design decisions, one can only hope that the decision maker, the manager or leader of the real production team, will be the one who makes the decision to deploy resources. The motivation for their decisions is based on profit, and design decisions driven by commercial interests are hardly free from consumer market orientation. Inclusive design concepts (no matter what aspect of generalization) are motivated by higher social needs, i.e., social values rather than commercial values, and are even of a public good nature. Gender inclusion as a design goal conflicts with decisions made for purely commercial motives. Therefore, in commercial design activities, the government or authority with the responsibility of market supervision cannot let capital and businessmen make judgments and decisions entirely based on interests, otherwise the market economy will cause chaos in the social order and moral norms. When it comes to design activities that touch on the shaping of social values, there should be a review or supervision mechanism to help design decisions to be in line with the direction of value orientation, rather than purely profit-oriented. Such a purely commercially oriented design industry ethos exposes the reality that the Chinese industry currently lacks a design ethics perspective (Jiang, 2009). The introduction of design ethics as a judgment basis for regulations becomes particularly necessary in the regulatory approach. It is important both for the regulation of corporate business behavior and for the value orientation of individuals' behavior in design production. The value of commercial interests in promoting design cannot be denied. Some people argue that design industry has always been driven by the market and profit, and that it is very difficult to get designers to give up their commercial interests and pursue more social responsibility. In fact, design ethics does not oppose the pursuit

of commercial interests, but rather the one-sided pursuit of it. At the same time, the realization of business benefits depends on the use of design to provide services that meet people's needs.Those designs that rely on ethical slogans to brand themselves as ethical will not stand the test of the market in the long run. Works based on good design ethics can only win the heart of consumers. Commercial interests and design ethics are not exclusive, but consistent (Jiang, 2009). Gender-inclusive communication design in China needs the industry as the soil for development, and the problems that exist in the industry, such as less-than-scientific design process, restricted scope of designers' function, and neglected design ethic, etc., need to be adjusted by formulating relevant development strategies, so as to lay the foundation for the application of more progressive values, including gender inclusion.

3.2 Lack of user perspective

In the context of communication design, users include different roles such as consumers, readers, viewers, audiences, rather than just people who interact with the interface in the human-computer interaction domain. Before the web 2.0 era, communication design used media such as paper, TV screen, wall and other forms of single-threaded transmission of information. The designer placed the information to be sent out on a one-way medium, and the user would get the information and understand it by watching or reading. This process is one-way, no feedback, the communication chainthe that information from the designer, design products to the user carries on the non-return flow. However, one of the characteristics of information dissemination in the web 2.0 era is participation (Tuten & Solomon, 2007). The reader is no longer the recipient of information and a terminal of the information

dissemination chain, but also the sender of information. Listening and speaking, seeing and doing, receiving and feedback can be done simultaneously in one instant. Therefore, the audience of communication design has been able to communicate in real time with the information being communicated. In this era, the interface gradually replaces the physical print as the main bearer of information disseminationu, and the effect of information dissemination directly determines the user's choice of feedback. For example, the design of the advertisement placed in the Chinese search engine Baidu image search result page directly affects whether the user click into the target website or not (figure 10); the cover of videos in youtube often needs to quickly attract the user's attention in a short time and convey the most message with the least amount of text (figure 11). Gestalt psychology is a guiding principle for interface-mediated communication design, laying the groundwork for interface design specifications based on how the organization of information affects the user's psychological perception (Frascara, 2006).

Figure 10. The search result images that appear after typing "cell phone" on Baidu, the images in the first line are all advertisements.
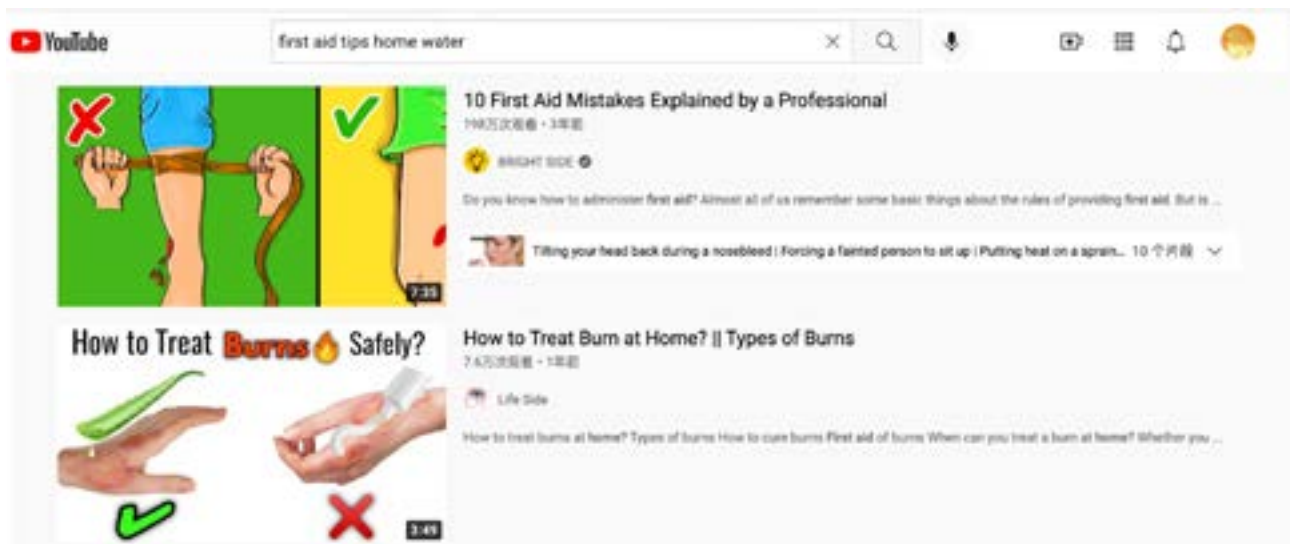
Figure 11. Content farm video covers on YouTube

The user is no longer a silent information dissemination terminal, and the concept of human-centered design has evolved to the point where user research is a prerequisite for design activities. Understanding user needs is the only way to achieve design goals. However, the Chinese design industry has not yet formed a consensus to give enough attention and research to users. It is not that designers don't care about users, but the lack of methodologies and entry angles. In fact, in China, large-scale enterprises will set up special user research departments or user research specialists, and the industry most concerned with user experience is the Internet. According to the 2021 China User Experience Industry Development Report published by Netease Games, the practitioners related to user research are mainly distributed in private enterprises or private companies (occupying 85%) (Hu & Jiang, 2021), and the industries engaged in user experience research are mainly the emerging industries represented by the Internet and digital entertainment fields, accounting for 47% and 20% respectively. This shows that the relevant fields in the traditional industries involved in communication design do not invest enough in user research. Experts interview reveals more detailed problems in user research, such as the process of user

research is not standardized, the research method is loose, and research mode is not scientific.

Sihan Chen (27 years old, female, toy designer)

"After the product design is completed, the company's user research team often invite customers to come over for a product sample experience, and generally provide users with multiple alternative samples to see which one children prefer… Each time such a user preference test involve three to four users in a more casual format, and generally if there are users visiting the company that day will be invited directly to the site test"

Yuan Zhou (32 years old, male, interaction designer)

"We are a startup team with not very abundant human resources, so the user research work we conduct simply in the WeChat user group. User involvement in the early stage of product development is low. Generally when we encounter solutions of design details that need to be chosen in the production process, we will directly solicit user opinions online… "

Jiakai Song (27 years old, male, interaction designer)

"We are a startup team with not very abundant human resources, so the user research work we conduct simply in the WeChat user group. User involvement in the early stage of product development is low. Generally when we encounter solutions of design details that need to be chosen in the production process, we will directly solicit user opinions online… "

It can be seen that user research in the design industry has the following two problems to be solved:

1. User involvement in design projects is late, and the user perspective is inevitably missing in the preliminary design process.

2. User research is done roughly without theoretical guidance, and research methods are not systematic and scientific enough.

One of the causes of the first problem is that user research requires time and human resources, and small and medium-sized design teams cannot afford to invest such resources. In addition, the industry lacks a focus on participatory design and does not realize the importance of user involvement in the early stages of a project (Kujala, 2003). The second problem is actually shaped by the fact that education in the design industry is lagging behind. In Chinese deisgn schools, there are almost few courses on user research. At the Academy of Fine Arts of Tsinghua University, the highest quality training ground for designers in China, we can hardly find courses focus on user research on the school's professional curriculum plan. Most of the design schools in China focus their education on developing the artist function of designers, i.e. aesthetic awareness and artistic skills, and the technical function of designers, in other words, the ability to apply software proficiently and make design products with their hands. What's more, most of those who are engaged in user research in the industry nowadays do not have educational background directly related to user research.

The lack of user perspective leads designers to rely on their own subjective experience to make judgments in gender-related projects. In

a culture of gender inequality, design decisions that rely on subjective judgments have the potential to reinforce existing gender stereotypes and thus deepen gender inequality in society. Furthermore, the lack of an objective user research perspective makes it difficult to avoid ignoring the real needs of users, including the implicit dissatisfaction with the gender inequality environment and the need for a more inclusive gender perspective, leaving the concept of gender inclusiveness unnoticed in the Chinese design industry.

3.3 Gender sensitive design vs Gender inclusive design

There has always been a typical example of gender stereotypes regarding visual metaphors and representations of gender, and that is the common use of pink to represent women and blue to represent men in design. Among the interviewees, toy designer Chen Sihan mentioned that every year, the company's product line basically distinguishes a clear distinction between the girls' product line and the boys' product line. The most used color in the former product is pink, while the most used color in the latter product is dark blue and black (figure 12). This crude distinction between genders based on gender binary reflects the design industry's conservative tendency to respond to needs related to gender issues, which is known as gender sensitive design. In marketing and promotional design activities towards female customers, merchants are accustomed to using visual elements stereotypically associated with women to design for them, such as color selection in favor of pink, goose yellow, sky blue, purple and other colors that reflect "femininity". While designs for men often choose dark blue, black, dark brown and other colors that represent masculinity (figure 13). Actually, these colors

are not the projection of women's and men's perception of themselves, but rather the social expectations of the gender temperament that these two genders are supposed to display (Johnson, 2005).

Figure 12. The left is Bruco's products for girls this year, and the right is for boys

Figure 13. Above is a joint branding campaign by WUDG and Space 7 for female users, and below is a joint branding campaign by Blizzard Entertainment and HLA for male users.

Gender sensitive design is a common design strategy used by designers according to subjective judgments about gender. Essentialism, which is a source of gender theory for gender sensitive design divides people into two simple categories, male and female, and presupposes social expectations of them. Such a design strategy is a reflection of the early influence of feminism on the design industry, when designers began to value the differences between users of male and female. However, Gender sensitive design is not applicable to today's gender environment. Judgments based on gender stereotypes clearly distinguish between male and female consumer needs based on gender, but these needs are not all related to physical characteristics, much less gender. For instance, in the design of women's jeans, the pockets of the pants are often shallower than those of men's jeans, out of the need for women's clothing to pursue a tighter fit and accentuate the curves of the body (Diehm & Thomas, 2018). Such a need is no longer relevant to gender when placed in the diverse fashion industry. These design solutions that misjudge the true intentions of consumers inevitably fail to fully satisfy the choices of their target users, while also exacerbating the gender oppression suffered by vulnerable groups. The promotion of skinny jeans amplifies the plight of women under patriarchy who are considered as sexual resources and are required to display sex appeal in any occasion. On the other hand, men are also limited in their freedom to express themselves in patriarchal-influenced commodities, and they are forced to be trapped in the shells they are molded into. As a result, gender sensitive design fails to enable users' needs to be met, while deepening the confinement of patriarchy on people.

Jiani Jiang (27 years old, female, fashion designer)

"A fashion designer I know who is a lecturer and professor at a design school led a team of students to work with a company on a men's underwear design project. The company planned to lauch four colors for products line, and the first three colors were determined to be black, white and gray. When they hesitated on the fourth color. this designer suggested adding pink as the last color, and pink turned out to be the best-selling color."

Zhaojie Xu (26 years old, female, game designer)

"Communication design related content that appears in digital game is visually gender-specific. Take the online Simulation Game Seer for example. There is an interactive part of the game is the player selects two collected elves to breed offspring, in the button to select the gender of the elves, the designer used blue to represent the male elves, pink to represent the female elves...(figure 14) Besides, in Massive Multiplayer Online Role-Playing Games, you hardly see visual designers designing pink-colored costumes for male characters...The design team is accustomed to using visual adjustments to clearly distinguish between male and female images."

Figure 14. The screenshot of Seer

The strategic difference between gender-inclusive design and gender-sensitive or gender-specific design lies in not making gender-related preconceptions about the experience users expect from a design project or product, but rather satisfying generic needs that arise from all possible combinations of random factors. The question designers have to ponder is, is people's gender really closely related to their needs? Do consumer choices, even those that appear to be made out of gender, really fit their needs? Is each person's choice of needs truly free in an already established system of gender hegemony? If not, what kind of services should design products offer to bring more comfortable choice to users? The answers to all of these questions can be explored through the gender theme around inclusive design.

Unlike gender-sensitive design, the vision of gender-inclusive design is to create an industry environment where gender is not just male and female, but that gender is multifaceted, flexible, and customizable. Thus, the concept of gender becomes less of a criterion for categorizing users and more of a cultural concept or a biological factor of force majeure that is taken into account in design. Gender-inclusive design provides relevant design values and solutions for users of all genders, rather than limiting a gender to a specific set of design outcomes. Therefore, gender-inclusive design should not be an isolated concept, but a systematic structure.

Chunhai Liu (26 years old, male, industrial designer)
"Inclusive design should be presented as an ecosystem where the information, content, and environment within the system are coordinated components of each other, and those who enter the system can find the parts they need from different perspectives and access

the value of the services provided by the system, regardless of their identity..."

Achieving the shift from gender-sensitive design to gender-inclusive design requires designers to build a more open and inclusive consciousness, while breaking down the perception of male or female gender in the general environment. Create a systematic design structure that gives users the freedom to choose the certain services they seek. Avoid design processes that mistakenly tie user needs to either gender, male or female.

3.4 Potential risks of advocating de-gendering in a gender binary social environment

Before analyzing the feminist debate around essentialism and constructionism in China today, let us briefly review the history of feminism in China. Unlike Western feminism, Chinese feminism has not been characterized by a vast society-wide movement (in the 1960s and 1970s) and a decades-long and fruitful critique, transformation, and reconstruction of patriarchal gender culture. The history of the Chinese feminist movement is long and complex. Beginning in the late 19th century, women actively resisted the Qing imperial system and participated in the revolution to establish a new republic in order to win the right to vote and to be elected (Zhang, 1999). By the 1930s, under the CNP, Chinese Nationalist Party, women were finally given the right to vote. The government also promoted other legal reforms. Women had the right to file for divorce and the right to freely choose a partner (Ai, 2013). Women also played a key role in the CCP, Chinese Communist Party, as part of the global socialist movement of the early 20th century

Before analyzing the feminist debate around essentialism and constructionism in China today, let us briefly review the history of feminism in China. Unlike Western feminism, Chinese feminism has not been characterized by a vast society-wide movement (in the 1960s and 1970s) and a decades-long and fruitful critique, transformation, and reconstruction of patriarchal gender culture. The history of the Chinese feminist movement is long and complex. Beginning in the late 19th century, women actively resisted the Qing imperial system and participated in the revolution to establish a new republic in order to win the right to vote and to be elected (Zhang, 1999). By the 1930s, under the CNP, Chinese Nationalist Party, women were finally given the right to vote. The government also promoted other legal reforms. Women had the right to file for divorce and the right to freely choose a partner (Ai, 2013). Women also played a key role in the CCP, Chinese Communist Party, as part of the global socialist movement of the early 20th century - gaining widespread support for the Party from women in both urban and rural areas. During the fight against Japan in World War II, women played an important role in both the CNP and the CCP. Women played roles such as soldiers, propagandists, ambulance workers and fundraisers.

The gains made in women's rights were also preserved when the CCP cThe gains made in women's rights were also preserved when the CCP came to power in 1949 after defeating the CNP in the civil war. The stable order of the new society also enabled more women to exercise their legal rights and interests in marriage, employment and property ownership. After the founding of New China(The People's Republic of China), the slogan "Women can hold up half the sky" was born during the era of Mao Zedong's leadership. It emphasized the social value of women and encouraged women to step out of their traditional roles and

enter the political and public spheres to participate in social construction and social revolution. Before the Reform and Opening-up, it was difficult for Western feminist thought to influence China (Tong, 2008), and the theoretical achievements from the second wave of feminism in the 1960s and 1970s did not reach China until the Reform and Opening-up in the late 1970s. Since then, not only many feminist books have been introduced into China, but also many universities established "Women and Gender Studies Centers", which spread feminist ideas through university education and planted the seeds of modern feminism in Chinese society (Wang 2002). Over the past thirty years, the resources on which Chinese feminism has sprouted, grown, and flourished have undoubtedly come from the West. Louise Edwards, Emeritus Professor at the University of New South Wales, has spent the last forty years studying Chinese history and the women's movement. In an interview with the Australian Broadcasting Corporation's Chinese program, she noted what she sees as "amazing" progress in women's rights and gender equality in China over the past century. She said the situation for women has moved from being foot-bound and trapped in the home to having access to education and economic autonomy. "China has also led the way in raising quotas for women's political participation, helping women gain better access to maternal and child health care, contraception and abortion services, and advancing equal pay for equal work between men and women. This is one of the most remarkable social changes in the world." said Professor Edwards. "It has affected intra-family relationships and social structures." In her opinions, Chinese women have moved from the closed domestic space to become national and global leaders in a wide range of fields, including science, business and culture. But Professor Edwards also says that while the CCP has indeed promoted women's rights, it still operates under a model that is deeply rooted in patriarchal thought.

When the Fourth World Conference on Women was held in Beijing in 1995, Chinese feminists took the opportunity to establish a number of women's associations and civil society organizations (Li, 2019). Guo Jianmei founded the Beijing University Legal Research and Service Center, and Feng Yuan and other women journalists founded the Women's Detection Media Network based on the Beijing Women Journalists Association (Li, 2019). Gender-conscious newspapers such as China Women's Daily began to publish articles and discussions on various women's topics (Tan, 1994). Feminism began to spread in the media and society, and feminism moved from campus to society. Wang Zheng, a Chinese feminist researcher, has mentioned that China has introduced the concept of gender since the 1995 World Conference on Women (Zheng, 2017). The development of the feminist movement in China has been influenced by Western feminist theory on the one hand, and differs from the West on the other hand due to the characteristics of the gender inequality environment in the country.

To discuss feminism in Chinese society today, it is necessary to look back to the ancient Chinese culture to explore the cultural roots that differ from Western society. The East Asian cultural circle, with China, Japan, and Korea as the main countries, has been profoundly influenced by Confucianism, founded by the ancient thinker Confucius (Chen, 2006). In ancient feudal Chinese society,Three Cardinal Guides and Five Constant Virtues of morality and ethics were advocated by Dong Zhongshu, a famous thinker in Confucianism (Zhang, 1997). Confucianism played an extremely important role in the long feudal society by maintaining the ethics and morality of the society and the political system through the indoctrination of theThree Cardinal Guides and Five Constant Virtues. Among them, the Three Cardinal Guides explicitly require that "the husband is the wife's cardinal guide," which

means the wife must be subordinate to the husband and the husband must be the wife's example. In Confucianism's view of gender, men and women are different in nature, with men being the Yang and women the Yin (Zhang, 1988).This stems from a dualistic conception of traditional Chinese philosophy. The only female emperor of China, Wu Zetian, who was one of the ruling monarchs of the Tang Dynasty. The era of her reign was evaluated as "Yin flourishes and Yang declines", the term was used in a derogatory sense to describe a situation where men were disempowered or where men were not absolutely dominant (Yu, 2006). Such deep-rooted cultural practices of gender discrimination continue to influence contemporary Chinese people to this day. In a sense, the Chinese are natural believers in an essentialist view of gender. The introduction of constructivism into China from the West has reconstructed existing gender concepts and provoked people to think about the relationship between biological sex and social gender from a new perspective.

Since the 1960s, Western feminism has shifted from traditional political, economic, and legal affirmative action movements to the ideological realm (Wang, 2001). However, since the late 1970s, China's early gains in women's rights have gradually begun to unravel. Quotas for women's political participation were later abolished, and gender discrimination in the workplace and in advertising began to become widespread, according to Professor Edwards. At the same time, China's highest authority remains male-dominated: none of the Politburo Standing Committee is female, and women make up only a quarter of the national legislature. Moreover, China's ranking in terms of global gender equality is gradually slipping. The Gender Gap Index published by the World Economic Forum, mentioned earlier, also shows that China has fallen from 57th place in 2008 to 107th place in 2022, just over a decade

later.The solution to China's gender problem has been constrained by productivity levels, and intertwined with gender inequality is poverty, with the bottom class of Chinese women suffering from gender exploitation while having to face the most basic struggles of survival. In China, gender oppression is nested within class oppression, and women suffer from double oppression under a compound structure. Women are asked to compete in the labor market to pay social value and acquire modern occupational attributes, while at the same time they are expected to take care of their families and perform traditional female social divisions of labor, such as child care and household chores. Most of the gender dilemmas encountered by modern Chinese women are related to the fixed gender roles against which radical feminism revolts.

In such a strongly gender binary social environment, the concept of gender inclusion faces other challenges on all sides of society. De-gendering and genderlessness are terms that often accompany gender inclusion, and de-gendering is often used as one of the means to achieve gender inclusion. However, until the entrenched gender binary is subverted by the perception of gender pluralism, the dominant gender system accepted by the public remains an unequal situation dominated by men. If the tug-of-war state of the gender binary is compared to a scale, the scale is tilted, with the weight of male power carrying more weight. At this time, if a handful of sand is thrown on this already tilted scale, the sand will still flow more to the heavier end of the scale. The distribution of resources under patriarchy is inherently unbalanced, and a generalized solution to the existing system would make it difficult to avoid the side with more resources getting the lion's share of the new resources. Especially with the backlash that Chinese feminist activists have been facing from patriarchal forces, de-gendering risks becoming a tool to preserve patriarchy. Patriarchal proponents use de-gendering

to counter the radical feminist claim that women are objects of gender oppression, and they tend to emphasize the same oppression of men and other genders to weaken the injustice of women's situation. In the #Metoo compaign, there are constant questions from men: why don't feminists defend men who are sexually exploited? The real intent of such voices is to ignore the great disparity in the biological sex ratio of actual victims of sexual exploitation and to silence feminist protests by calling for undifferentiated treatment of men and women.

In his book The Gender Knot, Allan Johnson argues against this argument of male oppression. He argues that men are not oppressed because they are men, but because they participate in the patriarchy and are the dominant gender in the system of gender oppression in which they suffer (Johnson 2005).

But that is not to say that a balance cannot be found between essentialism and constructivism to achieve common goals. Radical feminism has been premised on the biological differences between the sexes in revolt, and its goal is to seek equal rights for the biologically inferior sex in order to compensate for the imbalance in resource distribution brought about by biological differences. However, in its pursuit of equality, radical feminism has failed to include the other disadvantaged sexes besides women. Postmodern feminism, on the other hand, asserts that gender is a non-inborn product, constructed later by human social structures such as society, institutions, and culture, while ignoring the irresistible biological differences women encounter in their pursuit of gender-recognized autonomy. Thus, the debate between the two focuses on the distinction between biological and social gender. Achieving gender inclusion requires fighting for the right of social gender not to be defined by others, based on respect for biological sex characteristics. Indeed, in this context, identity definition no longer needs to be related to

someone's social gender. Currently, some countries around the world have eliminated gender information on identity cards, and gender is deconstructed as a symbol that is no longer necessary in defining a person (Holzer, 2018). However, biological differences are objective and cannot be ignored. The pursuit of gender equality must pay attention to the rights and interests of biologically gendered women, and it is extremely biased to judge biologically gendered claims based on social gender criteria. For example, in recent years, a type of social incident has frequently emerged in the United States, that is, bi-sexual males are able to access women's restrooms classified according to their biological needs because they self-identify their social gender as female, which in turn has led to some negative incidents and jeopardized the personal rights of bi-sexual females in public space (figure 15).

13 Oct, 2021 09:26 / Home / USA News

Parents want Loudoun County, Va. school board to quit after accusation it covered up bathroom rape by 'gender-fluid sex predator'

The school board in Virginia's Loudoun County involved in a gender-affirmation policy row with parents has been accused of covering up an alleged bathroom rape by a 'gender-fluid' teen who allegedly committed a second sex offense.

The lengthy conflict between the Loudoun County School Board (LCSB) and parents unhappy with its policy to better accommodate the needs of transgender students has reached a new level of intensity this week.

© Peter Thoshinsky / zumapress.com via Global Look Press

Figure 15. The news of a crime related to gender recognition in Virginia, USA

4.Case Studies

4.1 Cyberpunk 2077 VS Genshin

Cyberpunk 2077 is a single-player RPG (Role-Playing Game) developed by CD projekt and released in 2020 (hereafter referred to as 2077) (figure 16). Based on initial feedback, it has changed the way free character creation has been done in previous video games." Players will not be able to choose their gender in the game. Instead of choosing whether they want to be a female or male character, players will be able to choose a physical trait and appearance. This is because we want to give players more freedom to create any character you want. In addition to the choice of body type, we will also offer a choice of voice for both genders. Players can mix and match, and you can connect them in any way you want. Plus, we have a lot of options for skin tones, tattoos and hair, so we really want to give people the freedom to shape their own characters and play the game the way they want." Jonkers,one of the game team's creators, explained.

The concept of gender in 2077 seems to be deconstructed into other detailed elements that in real life form the usual basis for the public to judge gender, such as the size of the breasts, the thickness of the waist, and the shape of the muscles, which can be combined on a character without restriction (figure 17). This approach causes players to rethink their perceptions of gender. Characters in the game are distinguished by their voices, and other features such as appearance and physical characteristics, including their sexual organs, are freely chosen by players. Jonkers mentioned that CD Projekt's development team is international and diverse, and they are committed to gathering "a lot of feedback" to address challenging issues like gender trans. "We just want to know where we can improve, because we want to create a really good game that everyone can get into easily," he said. "But at the same time, we're going to be dealing with a lot of difficult issues. After all, it's a cyberpunk world." It is clear that 2077's design team has a high level of commitment to the goal of inclusiveness.

Figure 16. The poster of Cyberpunk 2077

Figure 17. Cyberpunk 2077's character parameters setting interface

In addition to opening up the autonomy of character gender shaping to players, the sexual orientation of NPCs'(Non-Player Charecter) in the storyline is also guaranteed to be diverse. Players manipulating custom characters to attempt romantic plots or intimate interactions with NPCs fall outside of the traditional gender framework, and even sometimes require characters to have a particular gender or identity to trigger these plots. In terms of gender-inclusive design, 2077 is a successful game product that completely breaks through the limitations of the gender model, allowing users to gain a large degree of gender liberation.

In the same year, a popular adventure RPG was born in China, Genshin, published by Mihoyo Games (figure 18). Genshin is not a single-player game like 2077, but an online game that keeps content iterations and resources updated. Genshin constantly adjusts the game content and design after release based on market and user feedback, which is a common business model in the Chinese video game industry. A year after its release and iteration, Genshin received a large number of complaints from female players. The reason was that the number of female characters in the game became increasingly unbalanced from the number of male characters with several rounds of updates to the game's content. And female characters were accused of "fawning over male players" and gaining user attention by adding sexually suggestive elements to the game. In early character movement designs, female game characters would deliberately reveal the angle at which their underwear could be seen when climbing a mountain or going up a step (figure 19).

Figure 18. The poster of Genshin

Figure 19. The player's view of the female character in Genshin while climbing

Genshin's character design differs from 2077 in that players can only choose characters that are already formed, they cannot customize their character image, and all characters have only two genders: male and female. The characters in the game are divided into five categories based on the energy system: ice, fire, wind, lightning and rock. The gender ratio of the characters varies in the different energy systems. Gender stereotypes have been reflected in the gender ratio to some extent. The Rock energy system is the only energy system where there are more male characters than female characters, most likely because the imagery that rock brings to mind is easily associated with the stereotypical male characteristics of toughness, strength and power. In addition, according to statistics, the ice energy system contains 80% of the characters are female and 20% are male; fire energy system, 70% of the characters are female and 30% are male; 87% of the thunder characters are female and 13% are male; 50% of the wind characters are male and 50% are female; 43% of the rock characters are female and 57% are male; overall, the ratio of men to women is 6:4 (figure 20). The purpose of setting such an imbalanced gender ratio is to attract more male players with female characters. As for the criticism of sexual innuendo, it is because of Genshin's tendency to design female character images. The data shows that Genshin contains 21 female characters, 17 of which have backless costumes and 7 of which wear black stockings (figure 21). In general, the game's character design does not seem to have escaped the gender binary, and even deliberately amplifies the physical appeal of female characters to attract male players. the gender concepts presented by Genshin in the game design are still a long way from gender inclusion.
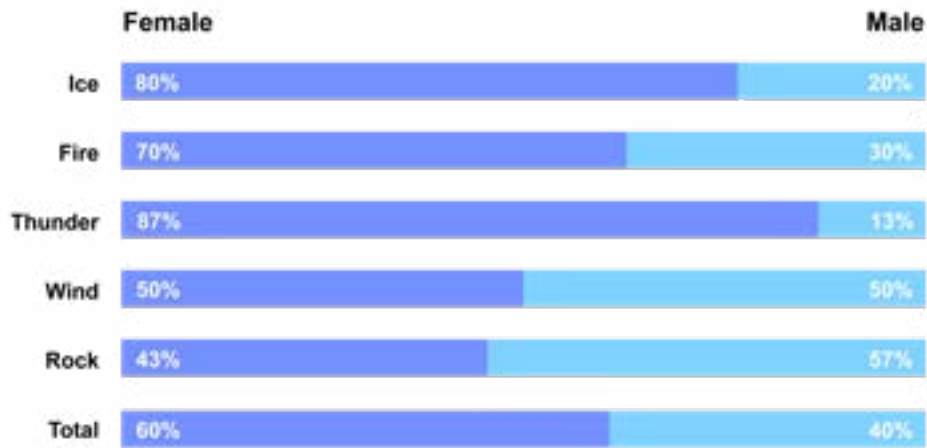
Figure 20. The sex ratio of characters in Genshin

Figure 21. Backless dresses for female characters in Genshin

Comparing the two role-playing adventure games, we can summarize the key points to judge whether a design product is gender inclusive. The first is the definition of gender and whether it is restricted to a binary gender. 2077 does a better job of gender inclusion by offering a wide range of free gender choices. Second, it depends on whether there are preconceptions about players' personal preferences and whether these preconceptions are restricted to a traditional gender framework. 2077 does not preconceive players' gender perceptions or sexual orientation and offers a diverse gender experience, while Genshin establishes male

players' experience aspirations as feeling the sexual appeal of female characters. In addition, the existence of gender filtering of the user base needs to be examined. 2077 is more inclusive in its attitude and does not restrict the gender identity of the target players; any gender group can find enjoyment in 2077. In contrast, Genshin's design planning is grounded in the motivation of attracting specific male users, thus even ignoring the user experience of female players and limiting the target player gender to the mainstream male community.

4.2 Genderless brand Boise

Boise is an original Chinese fashion brand founded in 2018 by four young designers from Central Saint Martins, London College of Fashion, Parsons School of Design and Istituto Marangoni. The brand is an attempt by new generation designers to promote gender-free fashion style in China. The description on Bosie's official website interpret positioning of the brand as: constantly exploring fashion styles suitable for people of different genders, ages and regions, pursuiting diversify through styles (figure 22). The uniquely designed products break comfort and boundaries so that more people have equal rights to pursue fashion and beauty. It is very obvious that Boise is a brand case of gender-inclusive design. Currently, Boise has a stable consumer market in China and the gender-inclusive concept it promotes is widely recognized. In 2019, Bosie officially announced the completion of a new round of financing of several hundred million yuan within a year, the investors are two companies that focus on the trendy culture market. Official data show that Bosie revenue growth rate of more than 200% for three consecutive years, consumer groups continue to expand, becoming one of the most capital concerns of the new clothing brands.
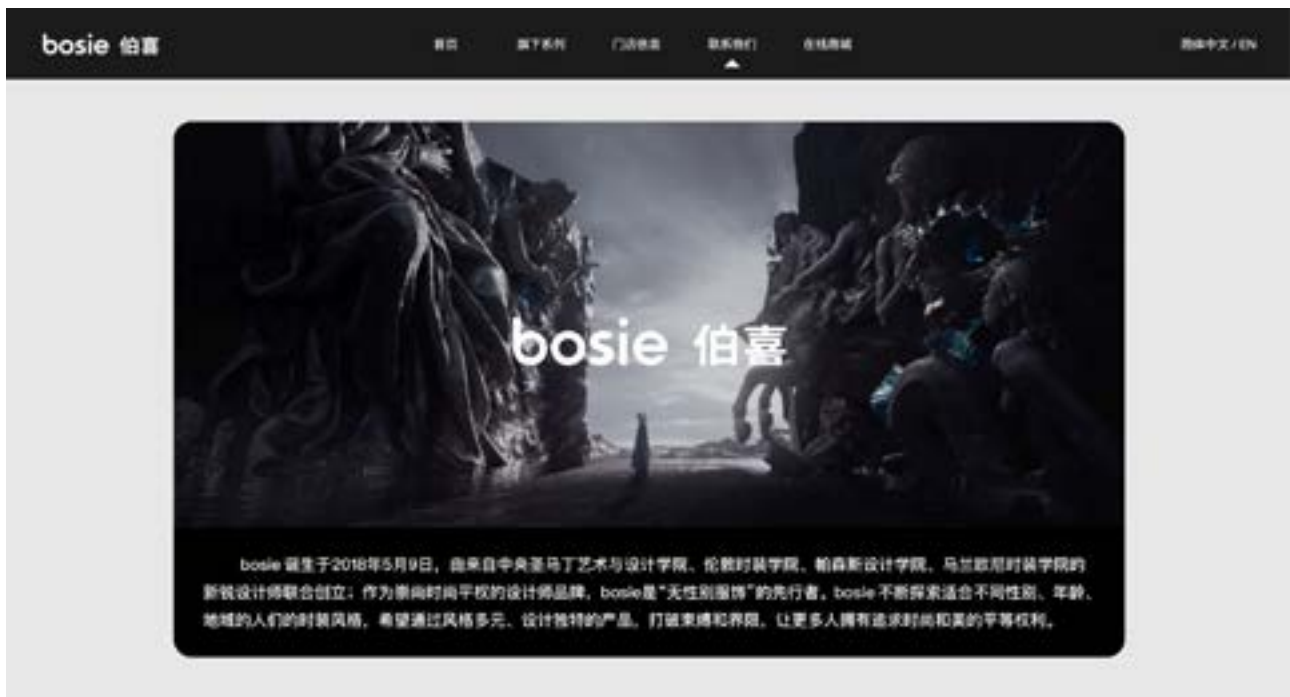
Figure 22. Bosie's official website

We can gain some success from Bosie in positioning its design style and establishing a gender-free product assortment."Genderless is not a design style, nor an aesthetic tendency, but a category attribute." Liu Guangyao, founder of the brand, said, "As long as it suits people of different genders, it is actually genderless clothing, but its style can be simple and elegant, or street, fancy and rock." Bosie has made two attempts at categorization. The first method of classification is to categorize garments according to trendy styles and hues so that consumers can shop for garments according to their aesthetic and styling (figure 23). The second way is to categorize garments according to fit and shape, which is directly related to the specific function of each item (figure 24). In addition, in order to ensure that each item meets the wearing needs of different genders, Bosie sets at least three sizes, xs, L and XL (figure 25), regardless of the style, to ensure that people with large, small and medium bodies can buy them. In the display images of the products, the brand consciously chooses male and female models to convey to consumers "clothes that can be worn by any gender" and

downplays or conceals the physical features of the models to avoid visual images with obvious gender pointers (figure 26).

Figure 23. Bosie's online store home page

Figure 24. Other product categories at the bottom of Bosie's online store page

Figure 25. Product purchase page in Bosie's online store

Figure 26. Model images of the products in Bosie's online store

Bosie's commercial approach to the concept of gender inclusion has two central aspects. On the one hand, the brand de-categorized gender, unbundling categories from gender and trying to avoid gender contexts; on the other hand, instead of making sizes based on gender, Bosie chose a universal size from s to xl, ensuring that all genders can buy any item. The brand's exploration contributes some lessons that can be referred to by other design industries: reducing the presence of gender, breaking the original gender restrictions, and providing more freedom of choice for users.

Mr. Liu Guangyao, the founder of Bosie, mentioned in an interview: "Genderlessness will be an irreversible trend. The essence of 'genderlessness' is freedom, independence and inclusiveness, and it is the inevitable direction of human civilization to become more liberal and inclusive, and it will not regress as the cultural trend changes. If in the traditional binary gender axis, boys represent 1 and girls represent 0, what Bosie is doing is not looking for the middle value of 0.5, but rather throwing the whole axis away."

58

5.Findings

Based on the above analysis of the concept of gender inclusion and the Chinese design industry, I have summarized a preliminary set of theories on communication design strategies that are in line with the current situation of Chinese society. From the perspective of the design industry, individual designers and design theory, I propose practical actions. This basic set of design strategies consists of the following key principles.

5.1 Introduce user participation and expand the range of users

The first point is to introduce user involvement in the early stages of the design process to ensure continuous feedback and contact from users during the project process and to expand the scope and perspective of users.

Contemporary communication design cannot avoid the theme of user experience in the design process, and making gender inclusion one of the design goals is actually to achieve a better user experience. When user experience becomes a design goal, it is important to start with

he design process. By establishing process specifications to improve user perspectives and adopting a more scientific way of thinking about users, we can make up for the shortcomings of the Chinese design industry. When it comes to users' needs in terms of gender, designers should base their decisions on what users actually think, rather than relying solely on subjective inferences or personal experience. A design approach that is conducive to improving the user experience naturally comes into view: participatory design.

The starting point is to increase user involvement in the design process and product development, while ensuring that user participation is engaged early in the design process. Since the first conference on participatory design in Scandinavia in the 1970s (Gregory, 2003), a focused and specific approach to user involvement has developed: user-centered design, participatory design, ethnography, and scenario-based design. Each of these different approaches has its own strengths and weaknesses, but looking at them together reveals that there are still opportunities that are not fully covered by these four approaches, i.e., there is considerable potential for early user involvement in systems development to lead to improvements in efficiency and outcomes.The specific approach is divided into three points: 1) Involve users in the project creation stage of the design project, refer to the action suggestions in participatory design, and increase user research. During the discussion phase of a design project, a comprehensive user research is supposed to be done to ensure a detailed understanding of the target users and a complete background database. The implementation of this step can effectively reduce the risk of errors in later projects and improve development efficiency. 2) Empower users in the middle of the design process, so that users have more decision-making power. This ensures that design projects receive feedback from users during development

and that problems in the development process are identified in a timely manner, reducing the cost of correcting errors later. 3) Set up user testing in the later design stages before project release, for the purpose that the design project communicates the target message to users and strictly control the conversion rate of the design target.

In order to achieve the design goal of gender inclusion, the range of users involved should be expanded again. Current user research within the design industry treats the user's gender as one of the important factors in categorization, and the gender label in user profiles is always included within the basic information. Breaking the traditional patriarchal concept of gender requires revisiting the gender classification in the user definition and increasing the diversity of users' gender in the research, while not excluding them from the target group because of their gender and positioning them according to their needs. When selecting users for research, enriching the gender composition of those selected facilitates the incorporation of new ideas outside of established conventions. If the project is designed for a single gender, it is also important to add a certain percentage of people of other genders as users for the study, for reasons of attracting potential user groups. For example, when designing a poster for a commercial promotion related to International Women's Day on March 8, the users selected should include not only women, but also men and sexual minorities as potential consumers.

5.2 Enhancing the designer's voice in decision making

Adjusting the designer's functional role in the design process and increasing the designer's voice in decision-making facilitates the involvement of the designer's views and opinions in discussions and decisions from the beginning of the project. Designers should play more of a role in the team and need to be freed from the confines of the "hands" to become the "brains". The designer's function should be expanded to cover topics and concepts from the early stages of a project, taking gender into account at every necessary design step from start to finish. Ideally, the designer controls the output of the design solution and needs to review the design concept for gender compliance.

Returning to the structure of design teams in the industry, there are three practical ways to improve them. First, team managers need to see the value of designers' work, not only as the ultimate executors of design actions, but also to retain the designers' voice in team decisions. Second, designers need to focus on the source of the problems they are trying to solve when doing design work, rather than just serving the limited information they face in the production chain. Be interested in collaborating with other team colleagues and digging deeper into the problem-solving layers, rather than just being satisfied with technical operations. Third, as much as possible, the project team should allow the designers to play more of a management or leadership role, making decisions and judgments for the project from a design perspective.

5.3 Training designers in gender inclusion awareness

The expert interviews revealed that many designers did not actually thoroughly understand the concept of gender-inclusive design (4 out of 15 designers interviewed said they had not heard of gender-inclusive design). Most of the designers interviewed did not understand the term gender-inclusive design when they were first introduced to it in the interviews. One designer incorrectly assumed that gender-inclusive design was design for women. This suggests that designers themselves are imprisoned by the gender binary. Awareness determines action, and designers who have a strong desire to close the gender gap will produce work that is consciously closer to gender inclusion than designers who are insensitive to the issue of sexism.

In the design industry, second- and third-tier communication designers focus more on the design techniques themselves and lack attention to cutting-edge social concepts. The study of sociology, anthropology and other design-related humanities is necessary and an essential part of a designer's training. Designers need to be proponents of progressive concepts ahead of popular social perceptions in order to communicate a more egalitarian view of gender to a broader audience through the tool of design. Therefore, the development of humanistic qualities for designers should be emphasized in different forms of design education and training.

5.4 Establishing a regulatory mechanism oriented to design ethics

Controlling the conscious orientation of design project outputs is not only the responsibility of the individual designer, but also cannot eliminate the conscious bias of inequality from individual design behavior alone. It is necessary to establish a review mechanism for design ethics within the industry to regulate design behavior involving commercial purposes. Commercial design without third-party regulation disseminates irresponsible information for the general public and is the result of capital's pursuit of short-term profit gains. Allowing businesses or companies to conduct design activities with the sole purpose of pursuing commercial profits has the pitfall of neglecting design ethics, thus triggering the market's irresponsible construction of social ideology. Establishing a relevant monitoring mechanism regarding gender inequality is one way to tie the reins of the horse, the market, to the hands of design ethics. The market is a force toward profit that needs to be resisted by another force pursuing the social public good.

In China, there are a number of initiatives against gender discrimination, mainly focused on eliminating discrimination in employment and basic education. However, no design industry norms related to monitoring the phenomenon of gender discrimination have been established, and efforts to correct corporate gender discrimination have mostly been undertaken by the Chinese public on their own initiative. When companies launch advertising campaigns or design products that do not conform to gender equality concepts, feminists engage in organized collective complaints. For example, in 2022, the daily-use brand Ladycare was widely boycotted by consumers for its allegedly sexist promotional images of

sanitary napkins (figure 27). Apparently relying on spontaneous monitoring by users and consumers is not enough. More regulated monitoring and scrutiny will require market regulators to develop appropriate gender-inclusive regulations to be enforced.

Figure 27. The picture posted on social media by Ladycare's official account

5.5 De-gendering of design language

De-gendering in design is an effective means of achieving gender inclusion goals. The United Nations has published an article describing how to specifically de-gender textual language, providing guidance on de-gendering the use of everyday vocabulary. Testing whether design items meet the criteria for gender inclusion can be self-reviewed in light of such specific guidance materials. This article, Guidelines for gender-inclusive language in English, gives clear samples of how to avoid

gender specificity in the use of personal pronouns and instead use more inclusive pronouns such as they and less she or he. Reviewing this set of documents can help avoid gender non-inclusivity in the slogan and text of a design project. The scope of de-gendering can also be extended, for example, to avoid strong gender stereotypes when designing packaging for household products, such as "wife's helper" and "designed for housewives".

Not only the language is de-gendered, we can also pursue de-gendering in the areas of visual style, product usage scenarios and other related design coordination. In more detail, design projects should be less divided into female-oriented and male-oriented categories, and design styles should not be decorative or pink and purple to represent women. The implication of de-gendering is the assumption that users are individuals in a universal sense, rather than groups categorized by gender.

5.6 Non-standardized personalization

When designing projects that involve the perception of personal gender,it is most appropriate to provide diverse options and leave it up to the user to customize them. Social media platforms, such as Twitter, facebook and other applications, offer users more gender options beyond the regular male and female when they sign up for a new account. It also leaves users the right to protect their privacy by not forcing them to necessarily indicate their gender, so that they are not influenced by their gender choices. In a further case, the platform allows users to define their own gender and deconstruct the concept of gender as an identity tag. The user's biological gender and real-life social gender do not affect

the nature of the user's presence on the Internet platform.

Speaking of the extension of the customization strategy, it is possible to leave the decision to the user in more design content and establish a non-standardized personalized design model. Personalization does not mean that the design work is completely done by the user, but that the designer establishes the basic design content, sets good standards for the content, and forms the basis for style and form. On this basis, the granularity of the components are setted into content that can be changed, and left to the user to make their own choices. Nike, a well-known sports brand, retains a product line, Nike by You (figure 28), where users are able to customize their own sneaker styles. On this basis, the division between men's and women's shoes is limited to the version and size of the sneaker, and the finished product on this kind of non-standardized custom line is closer to the gender-inclusive design goals of diversity, individuality and freedom.
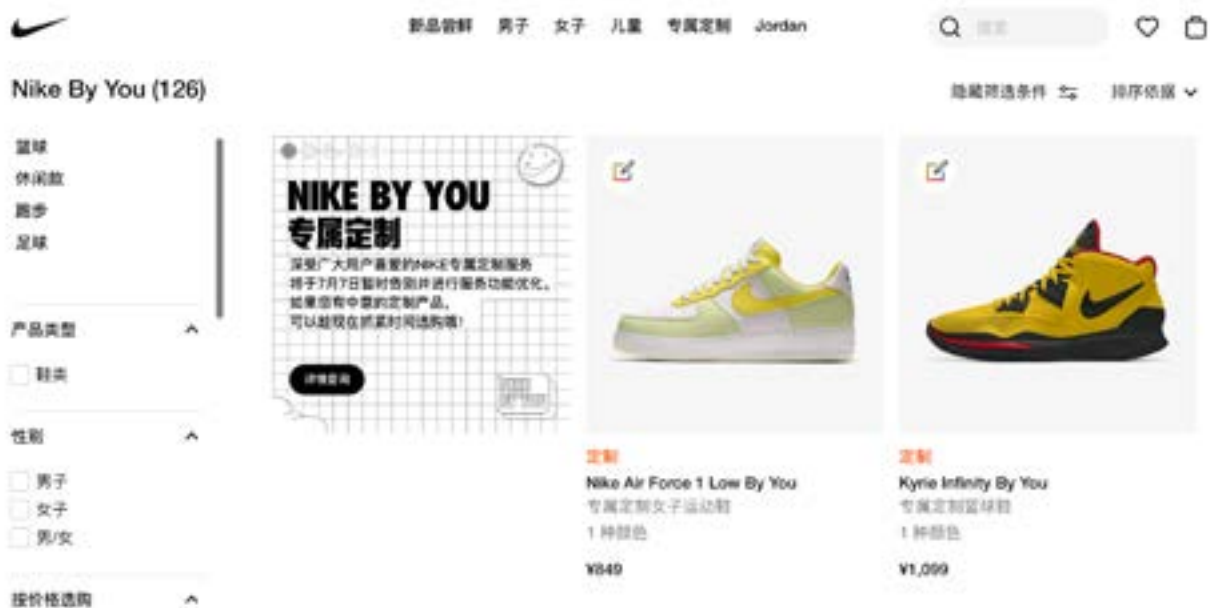

Figure 28. Online purchase page of Nike by You product line

5.7 Breaking the binding of gender with other elements

The design solves the problem and satisfies the need. The convention in the industry is to link user needs partially to gender, or indirectly to the paradigm scenario to which gender corresponds. This convention, in turn, often has unequal gender expectations. While Mother's Day-themed posters often celebrate the labor of mothers in raising their children, Father's Day posters simply center the narrative around the parent-child relationship between fathers and children. This implicitly reflects society's expectations of women's commitment in undertaking child-rearing, while men are not bound by the corresponding labor expectations (figure 29). From this case, gender-inclusive design should emphasize that both men and women perform equal parenting labor and express it equally in the scene narrative. Also, instead of emphasizing parenting, content should be created around the parent-child relationship between the previous generation and the next.

Figure 29. Two holiday marketing posters. The left is a Mother's Day theme, the right is Father's Day

In design, biological sex may be a key factor in determining the user's needs in a particular category. The design of tampons, for example, does not take into account the biological characteristics of men. However, in a wide range of design scenarios that are not related to biological sex, gender is often taken into account when considering needs. What gender-inclusive design should do is eliminate this unnecessary connection and separate gender from need. It is sufficient to solve design problems by focusing on the need itself, not on the specific gender of the target user with the need.

The above seven points are specific design strategies to achieve gender-inclusive design after research. The first to fourth points are related strategies proposed about the design industry, design process and design external environment, and the fifth to seventh points are ideas about the actual methodology in design work. To achieve gender inclusion, designers, the design industry, and the external environment provide the foundation, while the methodology in concrete practice provides the implementation of the concept.

Conclusion

The problem of gender inequality in China is still significant, and the promotion of gender-inclusive design in China faces a lot of resistance. The conservative social environment, the imperfect market management system, the inadequate designer training system, and the backlash from the traditional gender system are all challenges to achieving gender equality in communication design in the future. However, there are also some opportunityies for gender-inclusive design. Mainstream design services do not fully cover the needs of all genders, and sexual minorities remain a potentially exploitable consumer market. At the same time, female consumers need more equal gender-conscious design services, and the existing design industry is rife with gender stereotypes and sexism against women. Female consumers' resistance to sexist design products is a call for gender-inclusive design. Feminists have even red-listed companies that promote the idea of gender equality and advised female consumers to buy them, and black-listed companies that engage in sexist behavior and advised female consumers to boycott them. Gender-inclusive design is more competitive in the market. It is easy to see that gender-inclusive design and users need each other, and feed the market and social culture through design, which is relevant to

the disadvantaged communities under the gender hegemonic system.

Communication design is a natural assistant in shaping social perceptions and is responsible for disseminating messages of public interest as an enabling tool for building a gender-inclusive society. The deconstruction of the inherent messages of patriarchy has been a mission of the feminist movement, facilitated by the combination of gender-inclusive design and communication design. When discussing communication design in China, the ecology of the design field cannot be viewed in isolation, but must consider the overall context constituted by its internal and external factors. This paper looks at the bigger picture of the Chinese design industry, synthesizes the experiences of other design industries in exploring gender issues, such as apparel design, product design, and interaction design, distills generic design strategies and practice principles, and discusses the feasibility of their application to other design fields, including communication design. Addressing different aspects of the Chinese design industry, such as design norms, designers, corporate behavior, and consumer choices, this paper examines a set of design strategies that are not only applicable to the field of communication design, but also have general relevance to the design industry.

How the concept of progressive society is integrated with design has been a central concern of this paper. It is a process of breaking down theory into specific behaviors and then implementing such behaviors through design, which logically is a breaking up and reorganization. Gender inclusion is an emerging concept that is relatively new to Chinese society, but its impact is already beginning to be felt. Gender-inclusive fashion brands, gender-inclusive public infrastructure, and

ender-inclusive public service announcements are already beginning to appear in China. It will take some time for gender-inclusive design to enter the entire design industry in China, but there is a need to fill the research gap in this area, and theoretical research needs to precede social practice. I hope the basic exploration in this paper can bring some value to communication design and gender equality in China.

Reference

Ai, J. (2013). The Transformation of Women's Legal Status in Late Qing Dynasty and Early Republican Period. Journal of Gugong Studies, 1, 217–228. (Accessed on April 03, 2021).

Bardzell, S. (2010). Feminist HCI: Taking stock and outlining an agenda for design. Proceedings of the 28th International Conference on Human Factors in Computing Systems - CHI '10. (Accessed on September 21, 2021).

Bardzell, S. (2018). Utopias of participation: Feminism, design, and the futures. ACM Transactions on Computer-Human Interaction: A Publication of the Association for Computing Machinery, 25(1), 1–24. https://doi.org/10.1145/3127359 (Accessed on January 14, 2022).

Bjögvinsson, Erling, Ehn, Pelle, Hillgren, & Per-Anders. (2012). Design Things and Design Thinking: Contemporary Participatory Design Challenges. Design Issues. (Accessed on November 07, 2021).

Chen, H. (2006). Why Is "Sino-Graphic Cultural Sphere" the Synonym of "Confucian Cultural Sphere"? Journal of Zhejiang University(Humanities and Social Sciences), 36(3), 148–153. (Accessed on October 29, 2021).

De Beauvoir, S.(1989) The Second Sex. Vintage, New York

Diehm, J., & Thomas, A. (2018, August). Women's Pockets Are Inferior. The Pudding. https://pudding.cool/2018/08/pockets/ (Accessed on February 10, 2022).

Dong, L. (2005). Feminism: Indigenization and Its Degree. Nankai Journal (Philosophy,Literature and Social Science Edition), 2, 7–12。 (Accessed on January 12, 2022).

Frascara, J. (2006). Communication design: Principles, methods, and practice. Allworth Press. (Accessed on December 30, 2021).

Gregory, J. (2003). Scandinavian Approaches to Participatory Design. Engng Ed, 19(1), 62–74. (Accessed on September 12, 2021).

Hassenzahl, M., & Tractinsky, N. (2006). User experience - a research agenda. Behaviour & Information Technology, 25(2), 91-97. doi:10.1080/01449290500330331 (Accessed on October 23, 2021).

Holzer, L. (2018). NON-BINARY GENDER REGISTRATION MODELS IN EUROPE. ILGA-EUROPE. (Accessed on October 23, 2021).

Hu, X., & Jiang, W. (2021). 2021 China UX Industry Development Report. IXDC2021. https://ixdc.org/act/10/news/1664 (Accessed on October 25, 2021).

Hu, Y., & Chen, L. (2022). A Review of Internet-Based Communication Research in China. Online Media and Global Communication, 1(1), 124–163. (Accessed on March 06, 2022).

Jiang, S. (2009). Study of the Fourth Principle ——— Ethics in Design. Studies in Ethics, 2, 57–62. (Accessed on December 21, 2021).

Johnson, A. (2005). Gender knot revised ed: Unraveling our patriarchal legacy. Temple University Press. (Accessed on December 20, 2021).

Johnson, A. (2005). Gender knot revised ed: Unraveling our patriarchal legacy. Temple University Press. (Accessed on June 18, 2021).

Kujala, S. (2003). User involvement: A review of the benefits and challenges. Behaviour & Information Technology, 22(1), 1–16. https://doi.org/10.1080/01449290301782org/10.1080/01449290301782 (Accessed on March 11, 2022).

Li, D. (2019). The Development and Transformation of Chinese Female NGOs in the Age of Global Civil Society. Journal of Shandong Women's University, 3, 25–31. (Accessed on June 30, 2021).

Liu, J. (2014). Zhongguo renkou de jiaoyu Guodu: Shuiping, Qushi Yu Chayi [Overeducation of the Chinese Population: Levels, Trends, and Disparities]. Population Research, 38(5), 41–52. (Accessed on October 04, 2021).

Liu, X. (2018). The Challenges and Opportunities from the Impact of Organization Flattening in the Information Age. ZHUHAI TREND OF THOUGHT, 1, 90–101. (Accessed on October 30, 2021).

National Bureau of Statistics (Ed.) (2011). 2010 Sixth National Population Census Main Data Bulletin http://www.stats.gov.cn/tjsj/tjgb/rkpcgb/qgrkpcgb/202106/t20210628_1818827.html (Accessed on August 19, 2021).

Nie, C., & Wang, L. (2019). Policy Research on Chinese Female Poverty Alleviation. Bulletin of the Chinese Academy of Sciences, 34(1), 51–59. (Accessed on January 21, 2021).

Tan, S. (1994). Analysis and Forecast of the Status of Women in Contemporary China. Sociological Studies, 3, 69–77. (Accessed on February 14, 2022).

Tong, X. (2008). 30 Years of Research on Chinese Women / Sociology of Gender. Collection of Women's Studies, 3, 67–74. (Accessed on November 02, 2021).

Tuten, T. L., & Solomon, M. R. (2017). Social Media Marketing (3rd ed.). SAGE Publications. (Accessed on February 06, 2021).

Vorvoreanu, M., Zhang, L., Huang, Y.-H., Hilderbrand, C., Steine-Hanson, Z., & Burnett, M. (2019). From gender biases to gender-inclusive design: An empirical investigation. Proceedings of the 2019 CHI Conference on Human Factors in Computing Systems. (Accessed on March 21, 2022).

Wang, J. (2001). Brief Appraisement of Empress WU Zetian's Positive Historical Functions. Zhejiang Academic Journal, 05, 112–117. (Accessed on April 13, 2022).

Wang, X., Qiao, D., Yang, L., & Nehring, D. (2014). Hard Struggles in Times of Change: A Qualitative Study on Masculinities and Gender-Based Violence in Contemporary China. United Nations Population Fund. (Accessed on June 23, 2021).

Wang, Z. (2002). Content and Aims of Women's Studies. Thinking, 28(1), 102–105. (Accessed on June 01, 2021).

Wu, Y. (2016). Highly Educated Women: The Weak in the Urban Marriage Market? Urban and Environmental Studies, 3, 20–34.

(Accessed on April 03, 2021).

Yang, J. (2021). Research Path and Logic of Design History in New China (1956-2020). Industrial Engineering Design, 3(5), 7–14. (Accessed on August 02, 2021).

Yang, W. (2021). The Bones of Western Radical Femaleism Psychology: Femaleism Stand Issue Overview. Advances in Social Sciences, 10(6), 1460–1466. (Accessed on Decemberl 30, 2021).

You, W. (2022). Problems and Perfection of the System of Divorce Cooling-Off Period in China. Dispute Settlement, 8(1), 119–126. (Accessed on December 17, 2021).

Yu, H. (2006). Brief Appraisement of Empress WU Zetian's Positive Historical Functions. Wuhan University Journal (Humanity Sciences), 59(6), 796–800. (Accessed on April 03, 2021).

Zhang, L. (1997). A Preliminary Study of Dong Zhongshu's Legal Thought. Journal of Xinyang Teachers College, 17(4), 47–49. (Accessed on April 03, 2021).

Zhang, L. (1999). Minguo Chunian de Funv Tuanti [Women's Groups in the Early Years of the Republic]. Journal of Xinyang Teachers College, 19(2), 113–123. (Accessed on March 19, 2022).

Zhang, Y. (1988). Sexism in Traditional Chinese Culture. Sociological Studies, 2, 107–111. (Accessed on September 23, 2021).

Zhang, Z., Hu, W., & Yang, Z. (2021). Research on the Innovation and Development of Visual Communication Design in the New Media Era.

 Paper presented at the 2021 6th International Conference on Social Sciences and Economic Development (ICSSED 2021). (Accessed on January 29, 2022).

Zheng, W. (2017). When a Maoist "class" intersected gender. University of California Press. (Accessed on June 28, 2021).

Zhu, S., & Zhang, M. (2019). National Strategy and the Development of China's Design Industry. Industrial & Engineering Design, 1(1), 16–27. (Accessed on February 16, 2022).

POLITECNICO
MILANO 1863

GENDER INCLUSIVE STRATEGIES FOR COMMUNICATION DESIGN IN CHINA

Author: Chenyun Zeng
Supervisor: Giovanna Di Rosario

AA.2021/2022
LM in COMMUNICATION DESIGN
SCHOOL of DESIGN

29/06/2022