

A Review of Women's Housing Design from the Perspective of Modern Women's Ideological Liberation

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Received: 11 January 2023; **Accepted:** 23 February 2023; **Published:** 31 May 2023

Abstract:

As a role easily ignored in the history of design, the development of feminism makes women gradually re-examined in the history of design. By reviewing Chinese and Western historical documents, it can be found that modern China is a unique period of change, and the liberation of women's thought in this period has endowed women with unique discourse power and perspective, focusing on modern female housing design. Therefore, relevant review studies are conducted to discuss the literature review and development trend in related fields. By combining Chinese and western literature, this paper provides the cultural context and theoretical methods for the study of modern female housing design, and discusses the history of feminist design and female housing design based on the emancipation of female thought. Through the analysis of 26 new cases and literature review, this paper puts forward the trend development of modern female housing design. Reveal the literature value of modern women's liberation and feminist design history, trace the source of the historical view of women's design and the theoretical value of women's housing, review the existing value of Chinese and Western women's research on modern women's housing design, and provide the future value of new group cases and trend thinking. The design of women's housing under the liberation of modern women's thought still has considerable research value. Based on 26 cases of new groups, this paper preliminarily explores the relationship between the unique discourse power of modern women's housing and the social and cultural value, and further puts forward 15 future trends of modern women's housing research, which provides a certain review of research significance and exploration of reference thinking for related fields.

Keywords:

Modern Women, Women's Ideological Liberation, Women's Housing Design, Feminism, Culture of Residence

1. Introduction

The liberation of modern women's thought has made modern women break the historical bondage and step onto a new stage. By focusing on female housing, related

review research is carried out, and through the unique perspective of women, feminism, modern women and modern female housing design, the unique role and social value of Chinese and Western literature and modern female housing culture are examined.

2. Modern Female Ideological Liberation and the History of Feminist Design

2.1. Modern women liberation and modern women design

The establishment of the Republic of China in 1912 marked the end of the feudal monarchy that had bound the Chinese people for thousands of years and the arrival of a new era of transformation. The awakening and progress of groups represented by women, children and farmers were particularly typical during this period, in which women played an important social role. The Republic of China was a period of change in which Chinese and Western society integrated. With the rapid development of society, the feudal shackles of women were gradually broken [1]. At the same time, the social status of women in this period also underwent a great change, which fully demonstrated the new breakthrough and ideological liberation of women in the aspects of ideology, lifestyle and so on. During the period of the Republic of China, the status of women was promoted rapidly. With the improvement of women's education level, the upsurge of women's liberation movement was gradually set off in important cities of the Republic of China. This movement has also promoted new changes and developments in women's daily life [2][3]. At the same time, the trend of modern women's liberation also had an important impact on the material culture of this period [4], among which advertising, architecture and clothing were the most representative [5,6]. With the end of the war and the entry of New China, women were fully respected as equals and guaranteed their human rights. Meanwhile, in the Western world, feminism flourished after World War II, Feminist works such as Simon Beauvoir's *The Second Sex* [7], Kate Millett's *Sexual Politics* [8], and M Miller's *Gender and Temperament* [9] have emerged. The women's rights movement was at its height in the 1960s and 1970s. Feminist studies began to influence the development of all disciplines. In the field of art history, in 1971, the American theorist Linda Nochlin wrote in *Why Are There No Great Women Artists?*, reexamines the new value of feminist research in the field of art history, and introduces its feminism into a broader vision to explore, which is of great significance for the study of female art history and design history. After the 1980s, Griselda Pollock advocated in *Vision and Difference: Women, Feminism and Art History* that women, art history and women should be fully examined from multiple perspectives and dimensions such as class, race and gender. In addition, Jane Jacobs' *The Death and Life of Great American Cities* and Sybil Moholy-Nagy's *The Native Genius of Anonymous Architecture* both discussed how to introduce the critical factors contained in feminism into the study of urban architecture and architectural art history. In addition, it examines and interprets the city in a gendered, critical and rational way [10,11,12].

From the perspective of modern women's liberation thoughts, this paper explores the cultural and artistic changes and development of modern architectural design, decorative art and aesthetic thoughts in the period of modern revolution and transformation. Modern cities such as Tianjin, Beijing, Nanjing, Shanghai, Qingdao, Xiamen, Guangzhou, Hong Kong and Harbin are the most typical examples. These

cities are also rich in female-related architecture and design. Between 1840 and the founding of the People's Republic of China, China's social structure underwent earth-shaking changes. In modern China, under the influence of foreign capitalist economy, China's feudal society and natural economy disintegrated, which promoted the development of national capitalist economy. Women in this period of modern times thus got great ideological liberation. The emancipation of women's thought has fully affected education, marriage, economy, employment and other aspects. Its historical background and economic foundation have given women great space for emancipation, making women obtain a certain degree of freedom during this period. With the transformation and adjustment of economic model and social structure in modern China, the ideas of China and the West have collided and blended in Chinese society. The freedom and equality of Western Christianity, the promotion of women's rights and interests by the Hundred Days' Reform, the improvement of women's status in the bourgeois revolution, and the socialist female theory of Marxism fully influenced the liberation of women's thought in this period. In addition, in the context of diversified times, women are emancipated in different degrees and at different levels from various aspects such as culture, politics, economy, education, occupation, art and rights [13,14].

At the same time, the design art in this period was also fully influenced by the liberation of female thought, and entered a new stage of design art with women as one of the new subjects. A large number of female designers, female architects, female painters, female graphic decorators into this historical era. During this period, the related architectural design, architectural decoration and aesthetic culture were also fully influenced by the liberation trend of modern female thought, and a large number of architectural, visual and advertising designs with female elements or characteristics or ideas were produced [15]. However, a large number of researches are mainly in the field of visual art. As architectural art is more male-dominated field, there is less attention to the role of women in this field, and corresponding researches are also less. However, with the excavation of modern architectural design and historical materials of architectural culture as well as the development of architectural disciplines, studies on women related to architectural art have been explored and studied in different degrees. The changes in research methods and paradigms of design have increased abundant research channels and tools for relevant studies. Meanwhile, with the in-depth study of feminism overseas, a large number of research foundations and cases have been added for the study of the history of architectural art design related to women, which has a good academic foundation and support for this study. Therefore, female ideological liberation and female design not only accompany the development of The Times, but also further promote the design research and development from the perspective of women as the main body, which provides more research methods and cases for female design in fields such as gender subject, gender ethics, gender politics and gender art [16].

2.2. Feminism and the history of Modern Design from a female perspective

The history of modern design originated from the study of Western art history. During this period, Pevsner's modernist design works, *Pioneers of the Modern Movement -- From William Morris to Walter Gropius* (1936), *Studies in British Industrial Art* (1937) and other books fully demonstrated the modern design of the 20th century. The new trends and movements of the 20th century are explored from the perspective of modern design. In the early studies on the history of design, design

historians not only paid attention to the traditional industrial development and people's lives, but also paid attention to the grassroots women such as textile women, farm women farmers, housewives and aristocratic maids in the industrial era. They also paid attention to the women in the industrial era relatively early. This also provides theoretical research and exploration for female components in the history of modern design [17]. Thus, the female perspective in modern design was further examined and developed in the 1960s and 1970s, and the female perspective in the history of women's design or modern design history was re-examined. The establishment of the British Design History Society in 1977 ushered in a new review of modern design history. During this period, gender studies, represented by women, were fully developed in Western academic research. The intervention of the female perspective changes the traditional male perspective. The feminism and design involved effectively promoted the integration of art history of design, design art and theory, and theoretical evaluation of design art in this period [18]. This new research field also provides a new theoretical study for the design history, design works, design culture, design philosophy, design cases and design theories in western design research which are different from the traditional "male" perspective. At the same time, researchers in this period should pay attention to the research fields of design history, design theory, design practice and design criticism represented by the "female" perspective. Therefore, in this new academic research background, researchers re-examine the artistic design behavior, design expression, design culture and design philosophy of the "female" group housing from modern to contemporary times. At the same time, it can be seen that the theory of its design representation level is also closely related to comprehensive factors such as social economy, political change, cultural development, integration of China and the West, era level, subject object, urban progress and regional characteristics [19]. For women's design from the perspective of modern women's liberation, this new research field of design history makes different subjects feel the unique significance of women's role in modern design, and also provides a re-interpretation and re-exploration for the study of modern women's housing design in the contemporary context. During this period, design historians re-examined the relationship between modern production and life and aesthetic design culture from the perspective of women. With the development breakthrough of feminist philosophy and social speculation, the role of women in the history of modern design has been deeply thought again, and to a large extent promoted the development of women's design history in the new research field or the female perspective in the history of design [20].

3. Historical View of Female Design and Feminism, Housing Design

3.1. Historical view of female design and feminism

In the study of design history, British design historian John Walker, in his book *History of Design and the History of Design* in 1989, It includes the book *Form (Female) Follows Function (Male) : Feminist Critique of Design* written by Judy Attfield, a British design historian who has made the greatest contribution to the history of feminism and design. This paper fully discusses the two groups of opposing concepts of form and function, female and male, and fully demonstrates that modern design history should keep an independent review and thinking of gender discourse power, gender rights and gender politics. Then Attfield's "What Must Design History deal with? Feminism and the History of Design, *Landscape From Interior: Feminism, Women, and Design* (edited by American design historian Pat Kirkham), *Products of*

Patriarchy: Toward Feminist Critique of Women and Design (edited by Cheryl Buckley), *Products of Patriarchy: Reexploring the Theory of Women and Design* and other papers and books have fully discussed the important content of the involvement of feminism in the history of design, and also further discussed the role of women under the historical view of female design. Therefore, these studies provide a critical view of feminism and design research under the view of female design history, and serve as an important theoretical foundation for the innovation of design history research and writing [21]. Although feminism mostly represents the voice of women in the general public, there are also figures of upper-class women in the history of female design. Penny Sparke and Brenda Martin's *The Women's House: In Architecture and Design, 1860-1960*, it is mentioned that upper-class women are also an important voice of feminism. Due to their relatively high social status, good aesthetic taste and experience, they tend to pay more input to their residences. They may be designers or house owners of personal residences. Her other book, *As Long As It's Pink: Interesting Gender Politics*, is a study of female consumers and behavior. Brenda takes common objects in people's lives as an example, analyzes their views on the same thing from the perspective of different genders, looks at the essence through the phenomenon, focuses on analyzing the similarities and differences of different genders' ideas on things, and discusses various reasons. Therefore, it can be seen that female designers have a close relationship with their consumer demand, and demand is also an important factor in the development of female design or design history [21].

3.2. History of female design and residential design

Feminist design history was formally formed in the 1960s and 1970s, during which feminist research reached its peak and further influenced the field of gender studies and design research developed during this period. Therefore, works related to feminist design history were preferred to appear in works on housing and architectural design and design history theory. Examples include Doris Cole's *From Primitive Tent to Skyscraper: A History of Women in Architecture*, Susana Torre's *Women in American Architecture: Historical and Contemporary Perspectives*, and Anthea Callen's *Angels in the Studio: Women in the Arts and Crafts Movement, 1870-1914*; *Your Place, Or Mine? Employer's Contribution to Home Architecture* by Alice Friedman; *Women and the Creation of the Modern House: A Kind of Social History and Architectural History*, Adam Lewis and Bunny Williams's *Brilliant Female Decorators: The Women Who Defined Interior Design, 1870-1955*, and others [21]. Anthea Callen's work focuses on the role of female artisans, craft artists, designers and interior designers in the arts and Crafts movement (also known as the Arts and Crafts Movement) in the early days of modern design, in the 1850s. The separation of design and manufacturing has driven the emergence of designers and provided important opportunities for female designers. There are more famous designers for women related to residential and architectural design. During the marriage period of Morris and his wife, due to the aversion to traditional design, in order to bring his wife an excellent residence, So William Morris and Philip Webb collaborated on one of the most famous designs in design history: the Red Room. Although the Red House was designed by a male designer, there is no denying that the design motivation is distinctly female. Anthea Callen's books show that the Arts and Crafts movement was a subversive period. In terms of feminism, it opened up a design road for women, but also ignored the position of women at the bottom in design. Design and manufacturing in the Arts and Crafts movement was expensive, and it did not serve ordinary women, but more for the upper and middle classes. Therefore, design

research on the historical view of female design focuses more on female designers, female users, female consumption objects, female design discourse power, positioning and division of labor of female design profession, research on female consumption behavior, and female positioning of design objects.

From the perspective of modern women's liberation, it can be seen that the design in this period was more reflected in the architectural and decorative design of houses and residences, and the packaging and poster design of visual products. Often this kind of design has distinct project practicality, but also has certain behavior orientation. During this period, in modern cities such as Tianjin, Beijing, Nanjing, Shanghai, Qingdao, Xiamen, Guangzhou, Hong Kong, Harbin and Changchun, houses with women's perspective and services were built in concession areas of these cities one after another. Among them, the modern architecture in Tianjin, Shanghai and other places is more reflected in the former residence style buildings of celebrities served by female designers or owned by female owners. According to the current literature research, the research on the history of housing design in the field of female liberation thought is relatively weak. Among them, the architectural residence under the modern women's liberation trend is mainly reflected in garden villa, single-family villa, townhouse, park, apartment, working house, alley and so on. At the same time, the contents of female housing need to be paid attention to can also be divided into the overall architectural style, architectural facade decoration, architectural exterior decoration details, gardens, steps, garden sculptures and fountains, gates and fences, road distribution and street lamps, indoor spiritual space, furniture, furnishings, soft decoration, interior art works, fiber art, bed, dressing table, balcony, decorative art, stair support Hands, doors, Windows, interior decorative sculptures, etc. Therefore, it is necessary to study the history of house design under the trend of modern women's liberation, so as to effectively guide the improvement and restoration design of the historic house architectural heritage in the related plates.

4. Women and Developments in Current Research on Women's Residential Design

4.1. Current research on women and spatial environment design

In the spatial environment design system, female designers have gradually become one of the objects of current research, and the theory of architecture and gender research has been proposed in the architectural field, enabling female architects, female consumers and female space to construct the academic research core of architectural environment design with feminism as the core. American scholar Sherry Ahrentzen's book *The Word Beginning with F in Architecture: Feminist Analysis of Architecture* divides feminism in space environment design into liberal feminism, cultural feminism and contextual feminism. According to the research of Taiwan scholar Wang Zhihong, there were three important works of feminist space and architectural environment design in the 1980s, namely, *Making Space: Women and Men Making Environment*, a critical study of feminist space, and *Geography and Gender*, a study of feminist research and design practice. Introduction to Feminist Geography, *Women and the City*, which is related to the development of feminism and urban elements. In *When Design History Meets Feminist Criticism*, Yuan Xiyang, a scholar from Nanjing University of the Arts, systematically discusses feminist design criticism in the world design history, and also discusses six aspects of feminist research and development in design history, most of which are closely related to

architectural environment design or feminist criticism and space design. At the same time, it further discusses feminist philosophy, female group, female identity, female design behavior, female design history role and design. In most western design history, architecture, space, environmental design and other fields are the most closely related. Zhang Li, a scholar from Guangdong University of Technology, has written *From Cleanliness to Pleasure -- The Female Identity in the History of Bathtub Design*, *The Invisible Memory of Two Sex -- The gensexualized Design History of Household sewing Machine _1850_1950*, and Li Yanzu, a scholar from Tsinghua University, has written *Gender Identity and its Historical Stages of Design Criticism*, all of which have actually mentioned the feminist rights and privileges in the dimensions of design philosophy and design criticism. In the study of design history, gender studies, stages and individual cases can be effectively explored in the research process of the history of female housing design at a certain level of philosophy and criticism, and also fully explored the historical relationship, role relationship, social relationship and behavioral relationship between feminism and space environment design. The unique attributes and characteristics of women are fully analyzed for women in the field of design. Yang Jingling's paper "Women's Participation in Women's Discourse", "Women's discourse and Literature Review in the History of Interior Design", "Ignoring, devaluing and missing, reevaluating Women's Contribution in the History of Interior Design", Li Yanzu's "Identity Dispute in Design History - Repair and Reconstruction of Gender Discourse", Li Liu's "Brief Analysis of Women's Role in modern design History". Both of them deeply analyzed the current situation of women's active participation in design and breaking through the traditional male-dominated design situation in some areas. The research on the history of female design more clearly conveyed the resistance and vanguard consciousness of female designers in modern and modern design history, which is also worthy of philosophical thinking. Wang Xiao's *The History of Design from the Perspective of Feminism -- Taking Bauhaus Female Designers as an Example* and Dong Hong's *The French Women in the History of Design -- Education -- Experience and Influence* actually explain the role, educational experience and the deep influence of the education of German and French female designers represented by the West on their values and design concepts. In the Bauhaus School of Design, a prestigious design school in the development of modern world history, there were nearly dozens of women engaged in important design practice and research in its short 14 years of schooling. It can be seen that in the past hundred years, in the relatively conservative social form, brave female designers could still achieve significant design achievements even though they received the same education as male designers. From the perspective of gender philosophy and design philosophy, this is a concrete case with immeasurable value, which is also worth in-depth discussion and thinking. In addition, Zhao Mei's "From the Resonance of Women to See the Change of Women's Status in the Republic of China", Zheng Siyang's "Rural China -- Gender Stance and Ethics -- Reflections on Chinese Women's rural Writing" and other papers related to social philosophy are more based on Chinese local sociological phenomena. In-depth research and discussion on women in creative occupations, women's status and other related issues, pointing out that the cultural context of Chinese women is still closely related to the local culture of China, so from the perspective of ethics and gender, women are relatively disadvantaged, which shows that the cultural factors of a region are deeply rooted in people's hearts. It is difficult to completely change the traditional inherent role of women in a short time.

4.2. Current research on modern women's house decoration design

In her paper *Female Participation - Female Discourse - History and Analysis of Modern Western Female Interior Design*, Yang Jingling from Nanjing University of the Arts made full use of sociological gender studies and documentations to effectively study the development history of modern Western female interior design, and analyzed the influences of various factors in the development history of modern interior design. For example, the influence of the historical development of Art Nouveau movement; The influence of feminism on design history; Interior design history development discipline needs; The lack of female gender demand research in domestic interior design research. The research focuses on the design research of female interior designers, the design research with female consumers as the theme, and the research on femininity and female discourse in interior design works. This paper mainly takes the United States and the United Kingdom as representatives for analysis and examples. The reason why these two countries are selected is that their materials and literature resources related to architectural system and interior design are relatively comprehensive, which is conducive to the fixed point analysis of the paper. In addition, the paper also studies the relevant content of Switzerland, Canada, Germany, Austria and other countries. Its research talks more about how many writers have interwoven gender, taste, consumerism, identity and modernism to create an overall framework for assessing women's work and its relationship to design. Ouyang Peiyao of Guangdong University of Technology systematically discussed the contents related to modern culture in her paper *The Temptation of "Design": A Study on Modern Culture from the Female Perspective in the Late Qing Dynasty and the Early Republic of China*, which was also an important social and cultural trend in the Republic of China. In her paper *An Analysis of Modern Chinese Graphic Design from the Perspective of Feminism*, Pan Lina from China Academy of Art, in view of the development of modern Chinese design history, the participation of women in graphic design has little relevance to space and residential design, but from the perspective of the history of female design, many theories and basic methodologies are worth studying and learning. The literature review of her paper also systematically combs out the female participation in the fields of architecture, plane and craft, and points out that the enlightenment of feminism on the study of design history, gender differentiation and neutral care in design, and the attention of female characteristics and values in design are worth thinking and referring to the modern female housing design. In the current studies of concession buildings in Tianjin, Beijing, Nanjing, Shanghai, Qingdao, Xiamen, Guangzhou, Hong Kong, Harbin, Changchun and other regions, they mainly focus on modern architectural decoration and environmental design, architectural history, modern architectural materials and styles, or enter into architectural features from a certain perspective. However, there is less research on the modern design history of Tianjin, Beijing, Nanjing, Shanghai, Qingdao, Xiamen, Guangzhou, Harbin and other places, or on the history of female-related architectural and residential design system. More research is on other architectural types, such as foreign firms, offices, restaurants, political workplaces and so on. At present, there is very little research on architecture or residential design related to women in relevant fields. Therefore, in-depth studies on the history of female housing design in the urban concession areas represented by Tianjin, Beijing, Nanjing and Shanghai are particularly scarce, and the female perspective will also be a relatively representative aspect of the systematic history of regional design in the study of this area. Through studying the architectural residential design and cultural fashion changes under the trend of female liberation, It is not only based on the study of design, architecture and

history, but also on the change of human and material culture itself. At the same time, relying on the interdisciplinary team, it practically raises the study of design history from the study of design phenomenon to the study of design behavior, and then from the study of design behavior to the level of design society and human philosophy. Through the study of the trend of female liberation and the history of housing design, the author tries to understand the stories behind female-related buildings and houses in the concession area, and to guide the design practice of later researchers through the transformation of relevant academic achievements. Therefore, the research of modern women's liberation trend and modern women's housing design cultural history is particularly prominent and necessary.

5. Case Overview, Literature Review and Trend Thinking of Modern Chinese Women's Housing

5.1. An overview study of twenty-six new cases of modern female housing

From the perspective of women's liberation, this study explores modern women's housing design, and preliminarily delineates 26 new cases through investigation, which fully show the characteristics and different attributes of modern Chinese women's housing design. The 26 cases are Yu Yuan, Xiaoqing Building of Dashuai Mansion, former residence of Miss Zhao Si, Princess Building of Qingdao, Gege Mansion of Tianjin, former residence of Zhang Ailing in Tianjin, former site of Jinling Women's University, former residence of Soong Qingling in Shanghai, former residence of Xiao Hong, former residence of Soong Qingling in Chongqing, Villa of Mei Lu, Residence of Ai Lu, Villa of Cheng Lu, Meiling Palace, Changde Apartment, former residence of Ding Ling in Beijing, former residence of Ding Ling in Shanghai, former residence of Ruan Lingyu, former residence of Qing Lu in Chongqing, Fuzhou Bingxin/Former Residence of Lin Juemin, former residence of Wanrong, former residence of Tang Qunying, former residence of Qiu Jin, former residence of Shi Liang, former residence of Xu Guangping, former residence of Shi Pingmei, former residence of Mrs. Xu (see Figure 1, Figure 2, Figure 3). In these cases, some typical features of modern women's house design are found, which provides important lines and clues for further study of modern women's house. In general, among the 26 new cases, there are 13 Chinese-style buildings and 13 Western-style buildings, which are mainly distributed in North, South, east and central China of China, with less in southwest and no in northwest. Among these cases, Shanghai 5, Tianjin 3, Shenyang 2, Nanjing 2, Beijing 2, the rest of Xiamen, Qingdao, Harbin, Chongqing, Hangzhou, Jiujiang, Shaoxing, Fuzhou, Guangzhou, Hengshan, Shaoxing, Changzhou, Lingquan and other cities are 1 each. In modern times, there are 17 big cities and 9 small and medium-sized cities and counties. There are 10 cities in the north and 16 in the south. There are 11 coastal port cities, 15 non-coastal port cities, 20 regional core cities and 6 non-regional core cities. There are 17 cities along the river, border and port, and 9 cities not along the river, border and port.

Serial number	Dwelling name	Location	Homeowner	Object occupation	Housing type	Architectural features	Region	House picture	Serial number	Dwelling name	Location	Homeowner	Object occupation	Housing type	Architectural features	Region	House picture
1	Yu Garden	Xiamen - Gulangyu Island	Lin Qiaochi	journalist	Western-style house	Back and stone building, red-tile roof, white walls, white stone steps, white stone railing	South China - Fujian		5	Tianjin Girls' Mansion	Tianjin - Heilong District	Yuan Jia	Princess Consort of the Qing Dynasty	Shiqian in Qing Dynasty	Covering an area of 1.33 mu, it is composed of two independent houses connected by a corridor. It is a typical example of the architecture in Tianjin in the late Qing Dynasty.	North China - Tianjin	
2	Residence Building of the Qing Dynasty Mansion	Shenyang - Shenyang District	Zhang Shouyi	Zhang Qiaolin's son	Traditional Chinese-style residence in Qing Dynasty	Qianlin Hall, green brick building, white walls, white stone steps, white stone railing	Northeast China - Liaoning		6	Zhang Ailing's old house in Tianjin	Tianjin - Hongqi District	Zhang Ailing	writer	English style architecture	There was no British colonial style, and the architecture was a blend of Western and Chinese styles, which fully reflected the subject's status as a noblewoman.	North China - Tianjin	
3	Former residence of Miss Zhao Si	Shenyang - Shenyang District	Zhao Yali	Zhang Qiaolin's daughter	Japanese style architecture	The entire building is a group of Japanese-style buildings, and the architecture is a blend of Western and Chinese styles, which fully reflected the subject's status as a noblewoman.	Northeast China - Liaoning		7	The former site of Jinling Women's University	Nanjing - Gulou District	Student at Jinling Women's University	university	Chinese traditional palace architecture	The site is a group of traditional Chinese-style buildings, and the architecture is a blend of Western and Chinese styles, which fully reflected the subject's status as a noblewoman.	East China - Jiangsu	
4	Princess Tower in Qingdao	Qingdao - Shibei District	1932 Prince and Princess of Denmark	I planned to make the Princess of Denmark's stay in Qingdao for summer, so the name came	Danish architecture	The entire building is a group of European-style buildings, and the architecture is a blend of Western and Chinese styles, which fully reflected the subject's status as a noblewoman.	North China - Shandong		8	Former residence of Soong Qingling in Shanghai	Shanghai - Hongkou District	Soong Qingling	Famous international political activist and president of the Republic of China	European architecture	The courtyard covers an area of 1000 square meters, with red brick walls and white walls. The architecture is a blend of Western and Chinese styles, which fully reflected the subject's status as a noblewoman.	East China - Shanghai	

Figure 1. Twenty-six New Cases: Yuyuan (No. 1) -- Former Residence of Soong Ching Ling in Shanghai (No. 8) (Photo from the author's drawing).

Serial number	Dwelling name	Location	Residence	Object acquisition	Planning type	Architectural features	Region	House picture	Serial number	Dwelling name	Location	Residence	Object acquisition	Planning type	Architectural features	Region	House picture
9	Former residence of Soong Ching Ling	Shanghai - Pudong District	Xiao Hong	none	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District		13	Changshu	Shanghai - Pudong District	Soong Meiling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District	
10	Former residence of Soong Ching Ling	Shanghai - Pudong District	Soong Ching Ling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District		14	Beijing	Beijing - Xicheng District	Soong Meiling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Beijing - Xicheng District	
11	Yuyuan	Shanghai - Pudong District	Soong Ching Ling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District		15	Changshu	Shanghai - Pudong District	Soong Meiling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District	
12	Yuyuan	Shanghai - Pudong District	Soong Ching Ling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District		16	Beijing	Beijing - Xicheng District	Soong Meiling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Beijing - Xicheng District	

Figure 2. Twenty-six new cases: Xiao Hong's former Residence (No. 9) -- Ding Ling's former Residence (No. 16) in Beijing (picture from the author's drawing).

Serial number	Dwelling name	Location	Residence	Object acquisition	Planning type	Architectural features	Region	House picture	Serial number	Dwelling name	Location	Residence	Object acquisition	Planning type	Architectural features	Region	House picture
17	Former residence of Ding Ling	Beijing - Xicheng District	Ding Ling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Beijing - Xicheng District		22	The former residence of Xu	Shanghai - Pudong District	Xiao Hong	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District	
18	Former residence of Ding Ling	Beijing - Xicheng District	Ding Ling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Beijing - Xicheng District		23	The former residence of Xu	Shanghai - Pudong District	Xiao Hong	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District	
19	Former residence of Ding Ling	Beijing - Xicheng District	Ding Ling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Beijing - Xicheng District		24	Former residence of Xu	Shanghai - Pudong District	Xiao Hong	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District	
20	Former residence of Ding Ling	Beijing - Xicheng District	Ding Ling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Beijing - Xicheng District		25	The former residence of Xu	Shanghai - Pudong District	Xiao Hong	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District	
21	Former residence of Ding Ling	Beijing - Xicheng District	Ding Ling	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Beijing - Xicheng District		26	The former residence of Xu	Shanghai - Pudong District	Xiao Hong	Modern style	Modern style	A modern style house with a traditional Chinese garden. The house is built in a traditional Chinese style with a garden. The house is built in a traditional Chinese style with a garden.	Shanghai - Pudong District	

Figure 3. Twenty-six new cases: Former Residence of Ding Ling (No. 17) -- Former Residence of Mrs. Xu (No. 26) in Shanghai (picture from the author's drawing).

Through the study of 26 new cases, several characteristics of modern female housing design are presented. (1) Most of them are modern celebrities. Because the owners or owners or temporary users of these women's houses are mostly historical celebrities in modern history, such as Zhang Ailing of Changde Apartment, Lin Qiaozhi of Yuyuan, Song Qingling of former Residence of Soong Qingling in Shanghai, Song Meiling of Meiling Palace and so on. These historical celebrities have a close relationship with modern politics, history, medicine, law, literature and other fields. (2) Both Chinese and Western architecture. The female owners of these female houses often have close relations with Chinese traditional regional families, western political and cultural figures, and modern political figures, so as to fully absorb the factors from Chinese traditional culture and Western culture, so that the buildings have both Chinese and Western characteristics. The closer you are to the historic capital and inland areas, the more traditional Chinese architecture and residential features, and the closer you are to big cities and coastal areas, the more Western-style houses. For example, the former residence of Miss Zhao Si is built in Japanese style, the former residence of Aileen Zhang in Tianjin is built in English style, the former residence of Ding Ling in Beijing is a courtyard house, the former residence of Bingxin/Lin Juemin in Fuzhou is a local traditional folk house, and the former residence of Tang Qunying is a local folk house in Hunan. (3) On the one hand, women's architecture in big cities has distinct local characteristics, on the other hand, it also has distinct western characteristics. For example, in the three houses of Song

Meiling, Mei Lu Villa is a British voucher style villa, Ai Lu residence is an English garden villa, and Chenglu Villa is a Western villa. At the same time, the Meiling Palace where Song Meiling is located is an ancient Chinese palace-style building. For example, the former residence of Soong Ching Ling in Chongqing is built with Western-style brick and wood structure. For example, the former residence of Ding Ling in Shanghai is a Western-style house. (4) In addition to big cities, women's houses in small and medium-sized cities are also typical and fully reflect local cultural characteristics. For example, Xiao Hong's former residence is the Eight Banner style house in Qing Dynasty, Qiu Jin's former residence is Shaoxing folk house, Shi Liang's former residence is Jiangnan folk house in Qing Dynasty, Xu Guangping's former residence is Lingnan folk house, and Shi Pingmei's former residence is Shanxi folk house in Qing Dynasty. (5) There are both noble and senior official buildings and a large number of residential buildings. For example, the Empress residence of Wanrong Old residence, the Chinese classical palace architecture of Meiling Palace, the Danish style architecture of Princess Building in Qingdao, and the Qing Dynasty quadrangle courtyard of Gege Mansion. In the field of residential buildings, there are also the Italian style residence of Changde Apartment and the British architecture of Mrs. Xu. (6) The owners of female buildings have various professions. There are political activists, historical celebrities, stars, royals, nobles, family members of senior officials in modern times, writers, legal personnel, doctors, and so on. At the same time, they span the era from the late Qing Dynasty to the new China. (7) Modern women's architecture includes both Chinese women and women from other countries. For example, Princess Building in Qingdao. In 1932, the Prince of Denmark visited the Danish Consulate General in Qingdao and found that Qingdao had beautiful scenery and good environment suitable for recuperation, so he wanted to build a residence for the princess of Denmark, and then ordered the Danish Consul in Qingdao to buy land and build a house. However, the princess of Denmark left a residence built for foreign women on Chinese land when she came to Qingdao for recuperation. With the architectural style of Hans Christian Andersen's fairy tales, it also reflects the aristocratic temperament of the Danish royal family. (8) These houses are also closely related to education and culture. For example, the former site of Jinling Women's University, which now belongs to one of the campuses of Nanjing Normal University, is a female architectural complex with distinctive Oriental characteristics. Zhang Ailing's Residence in Tianjin and Ding Ling's old residence in Beijing fully bear the literary creation and social influence of female writers, and spread the female voice with cultural and educational influence here. (9) These female buildings or residences are not only aristocratic, social upper class, family members, but also social civilians, modern revolutionaries. For example, there are all kinds of aristocratic, upper-class people such as Song Meiling, Song Qingling, Wanrong, there are also born civilians and put into the revolution Qiu Jin, Xu Guangping, Shi Liang, Shi Pingmei and other women's residential buildings. Therefore, based on these 26 new case studies and observations, the historical, social, diversified, regional, political, design and richness of modern Chinese women's housing have been preliminarily presented, which is also fully for the special group of women. In this type of modern architectural residence, it fully shows and expresses the contents and characteristics of modern typical women's role cognition, status elaboration, discourse power struggle, aesthetic tendency, cultural quality, gender characteristics and comprehensive influence related to modern housing, material culture and modern society.

5.2. Literature review and trend thinking of modern female housing design

Modern women's liberation thought experienced three great upsurges, mainly in the Revolution of 1911 and the establishment of the Republic of China in the late Qing Dynasty, the May Fourth Movement and the New Culture Movement in the Republic of China, and the feminist movement in the modern society of the Republic of China in the 1930s and 1940s. These three stages promoted the liberation of women's thought and brought about great changes in many aspects, and the architecture was also deeply influenced by them. A large number of buildings have been influenced by feminism, female liberation thought, female design and female aesthetic culture, thus leaving a large number of architectural cultural heritage for modern times. In the modern history of China, Shanghai, Nanjing, Tianjin, Beijing and other places are the most representative. There are many architectural and residential works in these areas, combining Chinese and Western elements. The aesthetic culture in line with the trend of The Times came into being. A large number of female figures such as film stars, opera singers, political and cultural celebrities, warlord wives, literati women, architectural women, independent professional women, and socialites were gathered in this area. Moreover, there were relevant residences in Tianjin, Nanjing, Shanghai, Beijing and other places. In addition, Qingdao, Xiamen, Guangzhou, Hong Kong, Harbin, Changchun and other places are also an important part of the development process of modern women's housing design. The residential design under the trend of modern women's liberation reflects to a large extent the social and political changes, the aesthetic culture of The Times, the decorative art style and the specific design phenomenon behind it. Through the study of 26 representative female figures and their related residences in the modern history of Tianjin, Beijing, Nanjing, Shanghai, Qingdao, Xiamen, Guangzhou, Hong Kong, Harbin and other areas, From the perspectives of their time background, economic and social development, cultural and artistic development, law and construction system, social fashion, character background, personal experience, personal cultural accomplishment and so on, the author traces the aesthetic culture, design phenomenon and material culture under the trend of modern women's liberation.

The above literature research and 26 new case studies reflect the characteristics of several aspects: (1) Feminism has become an important impetus for women's housing research. Related feminism is involved in the study of design history to explore the significance and function of women's role in design history, which provides methods and theoretical support for the study of modern housing under the liberation of Chinese women's thought dating back to modern times, and provides a diversified perspective for the interpretation and thinking of modern women's housing design. At the same time, it is helpful to examine the cultural and historical changes of The Times reflected behind modern female housing design from the perspective of historical view of female design. (2) The integration of Western feminist theory and Chinese native feminist theory. Western feminism, design development and design history have become an important research direction, mainly formed gradually in the 1960s and 1970s of the 20th century, which fully provides integrated perspectives and methods for the study of female perspective, feminism, female history and design development. Meanwhile, it can be found in the early literature studies that western scholars focus more on the field of architecture. This also provides contemporary research reference and attempt for the study of modern female housing design. At the same time, after 2000, the Chinese design history circle gradually paid attention to the female role and female component in the history of design, and began to speak out for the neglect of the female role in the traditional design history, which also provided a good opportunity for the study of the development of modern female housing design,

allowing Chinese and Western scholars to extend one hand to the present and the other hand to the history in the study of female housing. Thus, it provides the special research object of modern women's housing with the support of learning, geography, literature correlation and reference. (3) The importance of the role of women has increasingly become the characteristic research point of residential design. Whether it is Western women's housing studies, contemporary Chinese women's housing studies or modern Chinese women's housing studies, women's roles are always taken as the appendages of corresponding studies, which leads to the lack of research and the neglect of perspective. With the deepening of theoretical studies in recent years, as well as the 26 individual and group cases paid attention to by researchers in this paper, More fully provides a certain case source for this field, which makes relevant studies make the role of women become an important research point in modern residential design. (4) The development of modern female housing design is closely related to the development of modern aesthetic economy. In the study of modern women's liberation trend of thought and the change of housing culture, another focus will also pay attention to the situation of aesthetic economy during the Republic of China, especially in modern cities such as Tianjin, Beijing, Nanjing, Shanghai, Qingdao, Xiamen, Guangzhou, Harbin, etc. Attention should be paid to the practical combination of architectural residence and manufacturing industry, urban management, aesthetic economy, construction system, industrial and commercial law and residential design under the ideological trend of female emancipation, so as to fully reflect the history of residential design. Although the history of residential design is the history of design, it is also an important embodiment of material culture and economic society in the field of design. (5) 26 cases provide relatively objective scope and object domain delineation for modern women's housing research. The 26 modern female housing cases provide effective case source support in individual cases and group cases on the basis of existing Chinese and Western literature research, and preliminarily delimit the scope, object and field of the contents discussed. At the same time, through the overall interpretation and analysis of a certain degree of group cases, the unique meaning and content contained in modern women's residence can be initially peered out. More importantly, as a material cultural carrier and historical heritage retained from the perspective of women's liberation, modern Chinese women's residence also reveals the ups and downs of the relationship between women and the history of The Times to a certain extent. At the same time, through this design culture and housing history, we can explore the unique role played by women in modern China, and discuss the unique design phenomenon, aesthetic law, social innovation, historical change and cultural development under the modern material culture and the current of The Times through the corresponding housing.

Therefore, through the above domestic and foreign studies and the status quo of 26 group cases mastered by this paper, it can be found that compared with western scholars, domestic scholars are more likely to cite the contents of Western scholars' dissertations, and the in-depth research on China is far from enough. Due to the differences between Chinese and Western national conditions, cultural concepts, historical development, social values and historical perspectives, it is necessary to analyze specific problems of female housing in specific historical stages in terms of specific content, and carry out a four-dimensional dialectical study based on "document-image-object-oral". In addition to the research on modern female housing design based on the perspective of female ideological liberation, it also needs to fully combine the disciplinary methods related to heritage, history, sociology, philosophy, economics, law and political science with the research methods of design itself, and

carry out the research on three dimensions from the group case and individual case. That is, “design phenomenon - design behavior - design philosophy” level is fully discussed. In the face of current research status and development, this study puts forward the future development trend of modern women's housing design research from the perspective of women's ideological liberation, which mainly includes the following 15 aspects: (1) Research on designers and owners related to modern women's housing; (2) Research on female role orientation in modern residential design industry; (3) Research on modern female consumption related to housing culture; (4) Research on the gender of indoor and outdoor design objects in the design process of modern female housing; (5) Research on the subject and object of female design in modern female residence as narrative space; (6) Research on the relationship between women's discourse rights and housing culture under modern women's ideological liberation; (7) Research on female aesthetic art economy reflected in the complex of modern female residence; (8) Individual case study and group case study of modern female housing; (9) Research on the design philosophy of modern female housing; (10) A comparative study of Chinese and Western design of modern women's housing from the perspective of the world; (11) Research on modern female housing design culture and time system construction; (13) Modern history and modern female housing culture; (14) Research on modern female houses and female designers under the dissemination of Chinese and Western art; (15) Research on the relationship between modern female designers and material culture of modern society under the modern ideological liberation.

6. Conclusions

As an important gender role in the history of design, women provide an important research object for the study of design history and design development, filling the shortcomings and neglected perspectives of the original history of design. Focusing on the history of modern women's housing design, through the academic research and discussion of Chinese and western literature, it provides important methods and theoretical support for modern women's housing design. The study of modern women's housing design mainly covers the cities represented by modern Tianjin, Beijing, Nanjing, Shanghai, etc., focusing on the study of the housing design culture and social changes under the emancipation of women's thought. From the perspective of modern women, this paper explores the relationship between the housing culture of that era and the material culture among design, construction and characters, and discusses the gender role and social discourse power of women in the housing complex in the early development of modern urban society. Therefore, it is particularly important to study the design of female housing under the trend of modern female ideological liberation. At the same time, it is also to review the discussion of the cultural context and the whole group voice of female housing culture and social development in the past under the social form of male and female coexistence, and analyze the unique value contained in the culture and aesthetic economy of female housing design under the liberation of female thought.

Conflicts of Interest

The authors declares that there is no conflict of interest regarding the publication of this article.

Funding

This work was supported by Tianjin Normal University Research Innovation Project for Postgraduate Students, grant number 2022KYCX018Z.

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