

Enhancing the representation *of female* *sexual pleasure*

In product design and advertisement media

*Graduation
report*

BY:
ESTHER
van der
V A L K

TU DELFT

23

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2 0 2 0

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COLOPHON.

Enhancing the representation of female sexual pleasure

Master Thesis

MSc. Design for Interaction
Faculty of Industrial Design Engineering
Delft University of Technology

Delft University of Technology

Supervisor team:
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Date

October 2020



“Seeing precedes words.

The child looks and recognizes before it can talk.”

(Berger, J. 1973)

ABSTRACT

Female sexuality remains a taboo in our modern society. Women feel shame and social pressure when vocalising their sexual needs and are judged when they express themselves too freely sexually. As our societal view is influenced by the visual design of products and the underlying message they uphold, appropriate visual design can positively influence the public attitude towards female sexual pleasure.

Currently, in products and services for female sexual pleasure and sexual wellbeing, there is a persistent attempt to distance sexual products from the representation of sex as 'dirty'. Sexual expressions are submerged in a posh/designer style, a feminine/innocent look or a clinical appearance. Thereby, an opportunity is missed to visually communicate female sexual pleasure to the consumer and to normalise the subject. When female sexual pleasure is visualised, it lacks a sense of nuance, diversity and inclusiveness. This results in a lack of resonance between product and consumer and creates a unilateral perception of female sexual pleasure.

This thesis investigates how women would visually express their personal feelings of sexual pleasure. We propose a new visual language that portrays a variety of personal visual expressions of female sexual pleasure. This visual language is developed into a visual guide, 'The Pleasure Gallery', which inspires and guides graphic and product designers through the design process of visually communicating a realistic message from the perspective of women regarding their sexual pleasure. The Pleasure Gallery provides the user with visual stimuli that evoke a new way of looking and thereby create a 'change in perception' in the current visual communication design.

When The Pleasure Gallery is spread among brands in the field of products for female sexual pleasure and sexual wellbeing, the aim is to trigger a discussion concerning the current visual communication design, leading to innovative designs that communicate a message that enhances female sexual pleasure. When designers start to work from the perspective of women regarding their sexual pleasure, firstly the sense of relatedness and attraction between product and consumer will be increased. Secondly, if female sexual pleasure is more frequently and positively portrayed, women will be positively addressed on their feelings of sexual pleasure and society as a whole will obtain a more open and inclusive view on female sexual pleasure. Eventually, this will contribute to the normalisation of female sexual pleasure and thereby create more freedom for women to express themselves sexually.

PREFACE & ACKNOWLEDGEMENTS

Introduction

This thesis was completed as part of the master program Design for Interaction at the Delft University of Technology. The focus of this thesis is on enhancing the representation of female sexual pleasure in product design and advertisement media of products/services related to female sexual pleasure. Visual Communication Design (VCD) is a Master-course of Design for Interaction, given on the faculty of Industrial Design Engineering at the Delft University of Technology. Visual Communication Design is used as the leading research and design approach to both research and design for the representation of female sexual pleasure. This is the first thesis in the master program of Design for Interaction to do so.

Personal interest Visual Communication Design

Personally from an early age on I was always more intrigued by images than by words. The way we look at things and attach meaning towards visual objects, art and photographs has always inspired me. I am dyslectic and therefore I am more attentive towards visual ways of communication than words. I precede images over words, as the quote at the beginning of this thesis already explains: "Seeing precedes words. The child looks and recognizes before it can talk." (Berger, J. 1973). Words often seem to be the primary way of communication while in my opinion how things are shaped, their colours and the subjects they depict is of equal importance. Therefore when starting this thesis I was excited to expand my current knowledge about research from a literature point of view into a visual research, a research-approach that seem to be more suitable to my personal preference.

Personal interest female sexual pleasure

During my internship last year, at INK design, I worked on a project to design a mobile application about tantra. I interviewed a lot of women about their feelings of sexual pleasure and I realised that lots of women have problems with gaining pleasure. This triggered my curiosity in researching and designing for the enhancement of female sexual pleasure.

Acknowledgments

I would like to give a special gesture of gratitude to the people who helped me during my graduation project. Firstly, I would like to thank all the women that were brave enough to show their vulnerability and to share their personal story of their visual experience and expression of female sexual pleasure for the purpose of my graduation project. Their openness and vulnerability have created many beautiful insights and gave this project her personal character.

Secondly, I would like to thank both my supervisors; Catelijne and Marieke for their guidance and inspiration throughout the project. They inspired me to look at the world of industrial design from a visual perspective, a perspective that I did not know was of such big importance. Furthermore they guided me through a process of sometimes total chaos, insecurity and doubt, where I, because of that, learned so much new things. Thirdly, I would like to thank all the visual designers for creating beautiful designs with the help of The Pleasure Gallery. A special thanks to visual/industrial designers, Hannah, Maartje, Floor, Marieke and Olmo.

Fourthly, a gesture of gratitude goes out to all the people that helped me with the spellcheck of this thesis: Neeltje, Lotte, Viktor, Sander, Floortje, Lide and Julia.

Furthermore, I would like to thank my friends that I studied with on the Industrial design faculty; Eileen, Anniek, Hannah, Maartje, Nazli and Yagmour for the cosy coffee-breaks, ID-café beers, and millions of laughs we had together during our study time. My roommates, Neeltje, Floortje and Sofie for bearing with my stress-level during my graduation project. My parents, brother and best friend Floor for their many distractions to lower my stress level, interesting discussion about female sexual pleasure and unconditional love. And of course, my boyfriend, Sander for his patience with my chaos, stress, his support and help during the project and for his many loving hugs and kisses!

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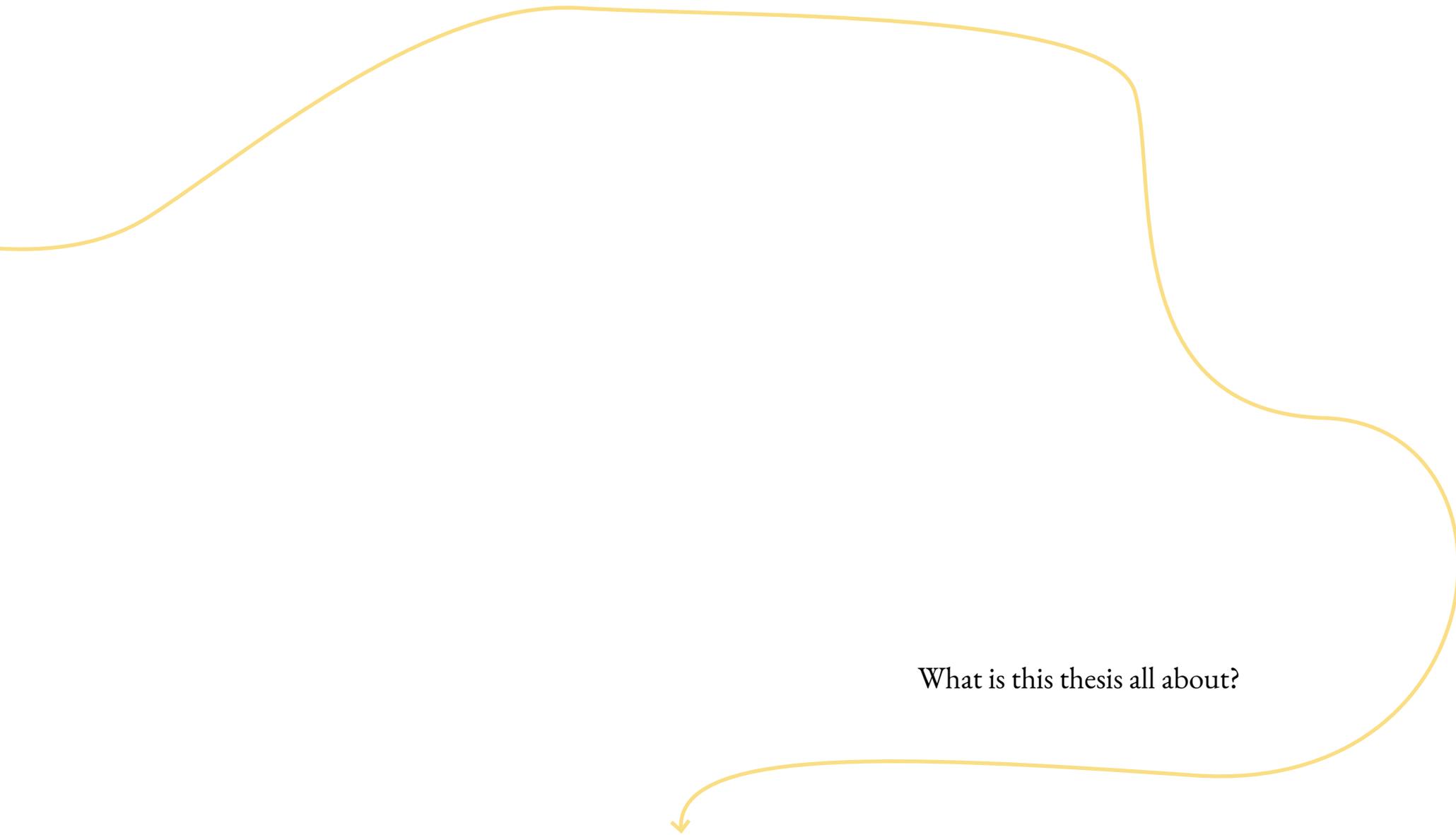
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Chapter 1
Introduction





What is this thesis all about?

INTRODUCTION

Back in the day, in society female sexuality was not considered as something that women were supposed to enjoy. The view on female sexuality has developed over time and female sexual pleasure has become more accepted over the years. However, still today women feel shame and social pressure when vocalising their sexual needs (Archer, 2017) and are judged when they express themselves too freely sexually (Cense, de Grauw, & Vermeulen, 2019). This thesis aims to investigate those problems from a designer's perspective and aims to enhance female sexual pleasure through design.

Before we dive into the design domain, first let us zoom out a bit and look at the development of female sexual pleasure over time, to get an idea of the context of this thesis.

Female sexual pleasure in history

In Western culture, for centuries long sexual intercourse in marriage was only for reproduction and not for pleasure (Van Ussel, 1968). Primarily female enjoyment is known for its suppression (Baumeister & Twenge, 2002). In the Victorian period, for example, female orgasms were seen as unhealthy (Maines, 1999) and associated with diseases (Tannahill, 1989). This perspective on female pleasure arose in a cultural climate in which respectable women were not supposed to enjoy sex (Archer & Lloyd, 1982). In the 20th century, it was Sigmund Freud, one of the most influential thinkers of that era, who without conducting any anatomical research, argued that the only 'mature' form of achieving an orgasm was through penetration (Freud, 1905). Women who failed to reach an orgasm through sexual intercourse were labelled as dysfunctional (Koedt, 1973).

Until the 1960s, our view of sexuality was mainly determined by a mix of the Christian-Freudian model of repression and the sociological control model, together referred to as the sexual control moral. This system of norms and values was based on the premise that 'normal' sex is characterized by heterosexual orientation towards an adult partner of approximately the same age, within a monogamous, lasting

marriage relationship, in which intercourse is the normal form of sexual behaviour, aimed at reproduction and love (Lunsen & Van Laan, 2017).

Female sexual pleasure today

It is only in the last fifty years that this sexual control moral has been partly released under the influence of the sexual revolution, the simultaneous availability and acceptance of contraception ('the pill') and not least because feminism has started to demand a place for female lust experience. With the invention of the contraceptive pill, the intention of having sex shifted as the prior purpose was not reproduction anymore, but having sex for a pleasurable experience (Lunsen & Van Laan, 2017).

Feminist waves

The second feminist wave (1960) fought against the oppression of women, such as the classic Freudian vision of 'passive' female sexuality. Recently the so-called 'third wave' of young feminists has drawn attention to the fact that there are still many indicators that female sexuality is subordinated to male sexuality and that heterosexuality is the norm. Still today, one out of ten women experience pain during penetration (Mitchell, 2017). Furthermore, research

of the Kinsey Institute (Frederick, John, Garcia, & Lloyd, 2018) about sexual intercourse among U.S. citizens showed that there is an orgasm-gap among heterosexuals. Heterosexual women orgasm 65% of the time during sex, whereas heterosexual men orgasm 95% of the time. A study about one night stands among U.S. students reported an even bigger orgasm-gap among heterosexuals of 37% (Archer, 2017). These women stressed social pressure and shame as inhibitory factors from vocalizing their sexual needs. Besides that, still today a double morality is present. Women are scared to be judged when they express themselves sexually to free, which limits them in discovering and expressing their sexuality (Cense et al., 2019). Therefore the third wave of feminists fights for freedom in sexual expression as they wish that everyone, regardless of their gender, sexual orientation or gender identity, can explore their own sexuality.

Design domain

The urgency to enhance female sexual pleasure is clear. Focus of this research is on the visual representation of female sexual pleasure in product design and advertisement media.

Designing for female sexuality can be done in multiple ways. Designing a product is an obvious design direction. However, in my opinion much more impact can be made on a societal level by creating awareness through visual communication design. The problems described above can, from my perspective, best be tackled with a 'change in mindset' about the perception of female sexual pleasure.

Impact of visual communication design

Our societal view on a subject is influenced

by the visual design of products and the underlying message they uphold, often expressed in advertisements. This is because visual communication can, unconsciously, influence our behaviour. The way our behaviour is influenced through visual communication has been thoroughly researched for advertisement media.

Advertising can affect us both mentally and emotionally. "The advertising industry is one where many great minds from fields like psychology, anthropology, sociology, etc., have made it a 'full-time business' to get inside the collective public mind... to manipulate, exploit, and control" (Pollay, 1986). Often, companies twist the reality into the reality that they want us to believe. Companies can manipulate ideas of real-life situations into idealized life situations. People have to deal with advertisements on a daily basis and have become so accustomed to these 'idealized life situations' that we often have trouble with "seeing things our own natural way" (Calfee, 1998). An example of the way advertisements uphold stereotypes is the example of the idealization of the female body in the mainstream media. When a young woman looks at an advertisement of a thin idealized female, and when she finds herself not matching with this societal ideal, negative effects such as eating disorders, depression or dissatisfaction of oneself can occur (Monro & Huon, 2005).

On the contrary, there are also examples of how advertisements can have a positive effect on humans. John E. Calfee, an economist, explains this positive effect with an example of the Kellogg All-Bran Campaign. In 1970, public health experts realised that a diet consisting of more fibers could help prevent cancer. The

National Cancer Institute wanted to spread the word yet was lacking the resources to do so. Kellogs saw an opportunity to rebrand their Kellogs, and started running 'fiber-cancer ads'. The awareness of a fiber diet went up to 31% among women. According to Calfee, this example illustrates that advertisements do educate and can bring awareness to the public (Calfee, 1998). So, advertisements can have a negative influence on human behaviour but can also serve as a medium to inform customers and create awareness.

Current visual communication design in product design and advertisement media

When briefly analysing the visual communication of female sexual pleasure in product design and advertisement media, the visual message that is being communicated doesn't seem to enhance female sexual pleasure. There appears to be a tendency to uphold a very unilateral feminine stereotype. A lot of vibrator packaging is either pink or red, visualising an intense explosion and portraying a heterosexual couple on the packaging. It is unlikely that all women resonate with this representation of female sexual pleasure as every woman experiences the feeling of sexual pleasure differently and not all women feel attracted toward a very feminine heteronormative design style. There seems to be a discrepancy between how female sexual pleasure is visually communicated in product design and women's actual experience of sexual pleasure. This discrepancy can have negative consequences for women as this results in a lack of resonance between product and consumer and can create a misleading perception of female sexual pleasure.

Research objective

As discussed, female sexual pleasure has become more accepted over the years, but still today a variety of problems remains. There seems to be a lack of resonance between visual media and women's personal experience of sexual pleasure. Therefore in this research we explore the current visual communication design in products and services related to female sexual pleasure. The nature and extent of this lack of resonance between the visual media and women's personal experience of sexual pleasure is identified. Furthermore, this thesis proposes a new design that enhances the current visual communication in product design and advertisement media. The ultimate goal is to increase the sense of resonance and attraction between product and consumer and hopefully, in the long run, influence society's perception of female sexual pleasure.

PROJECT APPROACH

Scope

The scope of this project is limited to product design and advertisement media within the spectrum of female sexual pleasure. A distinction is made between two different product sectors: products/services for female sexual pleasure and products/services for sexual wellbeing. The category: product/services for female sexual pleasure consist of product such as vibrator packaging, lingerie, sex toys and the window display of a sex shop. The category: sexual wellbeing, includes products such as condom packaging, tampon packaging and contraceptives.

Target group

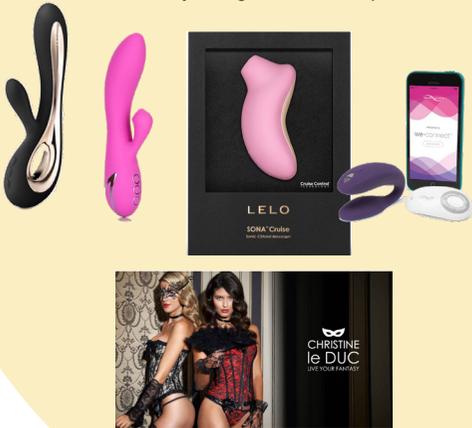
The main focus of this thesis is on women between 18 and 30 years old. This phase in life marks a new and explorative stage regarding the experience and expression of sexual pleasure where new needs and desires are shaped. This is the average age at which women make love for the first time and get married. Furthermore, I have the closest relationships with people in this age group which is preferable given the sensitivity of the subject.

Research approach

The focus of this thesis lies on researching and redesigning the current visual communication design of female sexual pleasure in product design and advertisement media of products and services related to female sexual pleasure. This thesis consist of two different phases: the research phase and the design phase. In the research phase a visual analysis is conducted about the current visual communication of female sexual pleasure in the domain of product and services for female pleasure. Parallel to this a qualitative research is conducted, to investigate how women would visually communicate their own sexual pleasure. The results of the qualitative research and the visual analysis are compared to determine the nature and extent of the lack of resonance between the visual media and women`s personal experience of sexual pleasure. Subsequently, in the design phase of this thesis, a concept is created to enhance the visual communication of female sexual pleasure. This concept will be tested on the impact it provokes among different designers. In this way it can be determined whether the proposed concept enhances the visual communication design of female sexual pleasure.

Sector 1: Products/ services for female pleasure

Sex-toys, lingerie, sex-shops.



Sector 2: Sexual wellbeing

Tampons, sanitary towels, contraceptives, condoms.



For the project structure of this thesis, a double diamond structure is used. The research phase takes place in the first diamond and the design phase in the second diamond. The double diamond structure consists of four different subphases: Discover, Define, Develop and Deliver.

Phase 1: Discover

In the Discover phase of this thesis, visual research, qualitative research, a creative session and a literature research is executed. Firstly visual research is conducted about the current representation of female sexual pleasure in Western visual culture to gather broad insights into the domain. The representation of female sexual pleasure in art, photography, porn and movies are analysed. Conclusions are drawn, and the scope is narrowed down towards the visual communication of female sexual pleasure in product design and advertisement media. Visual analysis is conducted on the visual communication of female sexual pleasure in product design and advertisement media within the domain of products and services related to female sexual pleasure and sexual wellbeing. The main focus during the visual analysis is on products and services for female sexual pleasure as, within this sector, the most expressive visual language is portrayed. Furthermore, parallel to the visual analysis, a qualitative research is conducted to study how women would visually portray their sexual pleasure and the data is organised according to five visual clusters. A creative facilitation session is then used to reflect on these clusters, and two more additional clusters are added. Lastly, to gain more understanding about female sexual pleasure from a sexologist point of view,

a literature research is conducted.

Phase 2: Define

In this phase, the qualitative research is compared with the visual analysis. Conclusions are drawn and the problem statement and design direction are defined. A final design direction is chosen and the design goal is set.

Phase 3: Develop

In phase three, the input of the qualitative research, the literature research and the visual analysis are translated into design parameters for the visual design of female sexual pleasure. Inspiration for the final design is found in the format of a visual standard manual. The concept of a visual standard manual is redesigned into a visual guide. This visual guide is further developed as a tool for designers to guide and inspire them during the visual design process of the portrayal of female sexual pleasure.

Phase 4: Deliver

In this stage, the visual guide is finalised, and a user test is conducted. The visual guide is tested on whether it helps and inspires designers with the visual communication of female sexual pleasure.

Lastly, an additional interview with two of the visual designers is conducted to further investigate the effect The Pleasure Gallery has on the perception of designers about the visual communication of female sexual pleasure. The interview discusses how The Pleasure Gallery has impacted the perception of the designers, on the representation of female sexual pleasure of the products they have redesigned and if this 'new perception' also reaches towards other products related to female sexuality.

This interview can be found in the attached movie. Finally, a conclusion is drawn, and recommendations for future research are proposed. For a visual overview of the project structure and chapter index of this report, see figure 1.

Phase 1:
DISCOVER

Phase 2:
DEFINE

Phase 3:
DEVELOP

Phase 4:
DELIVER

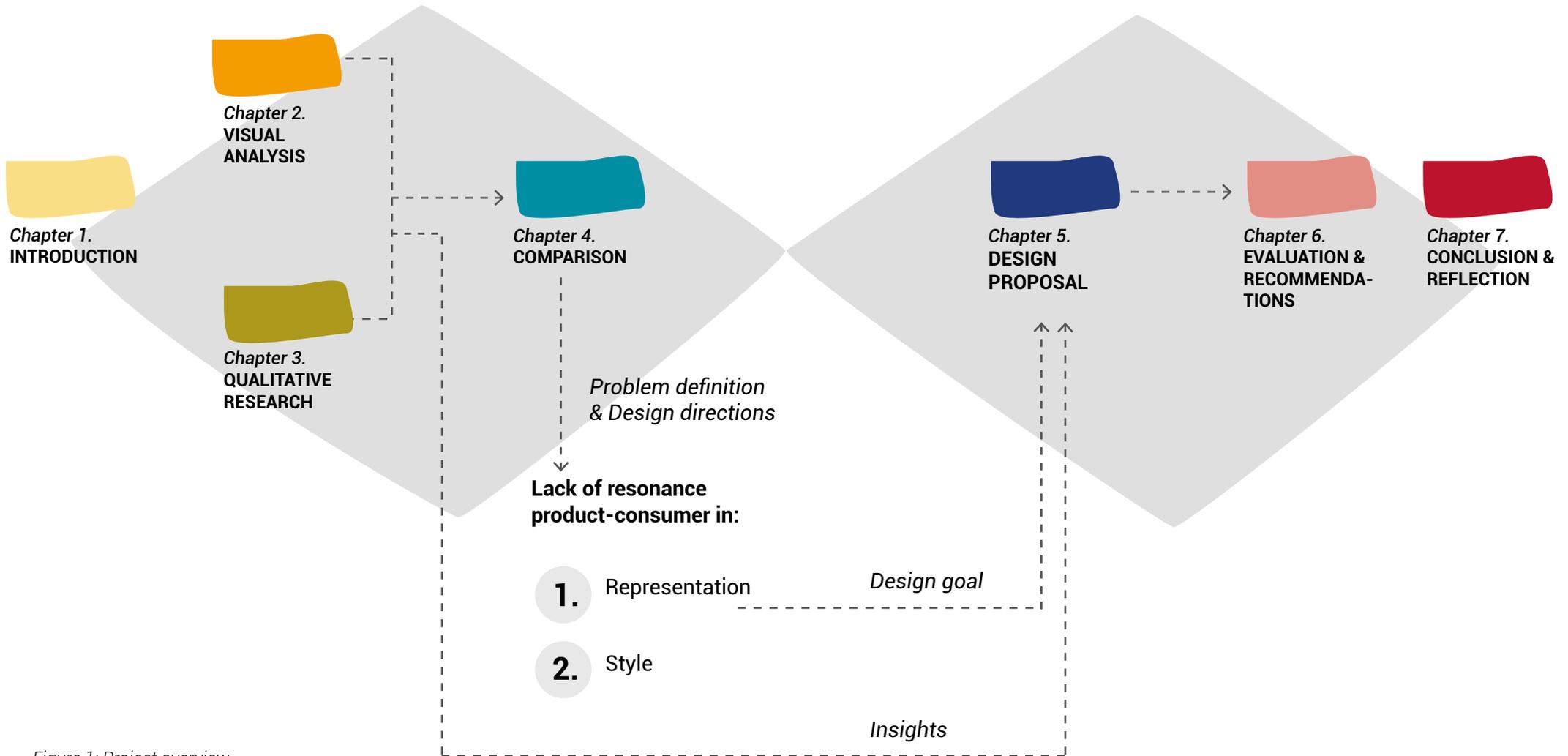
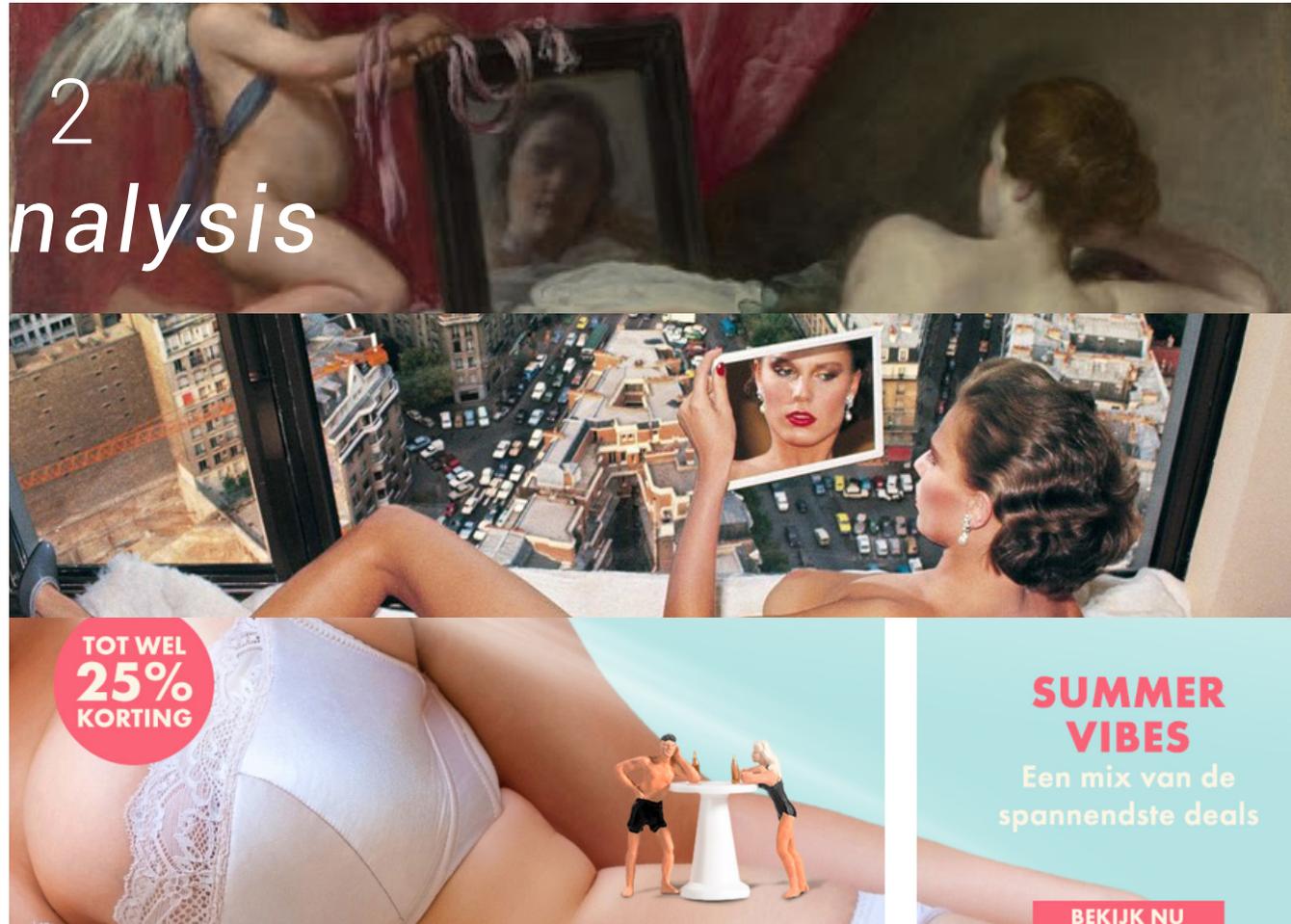
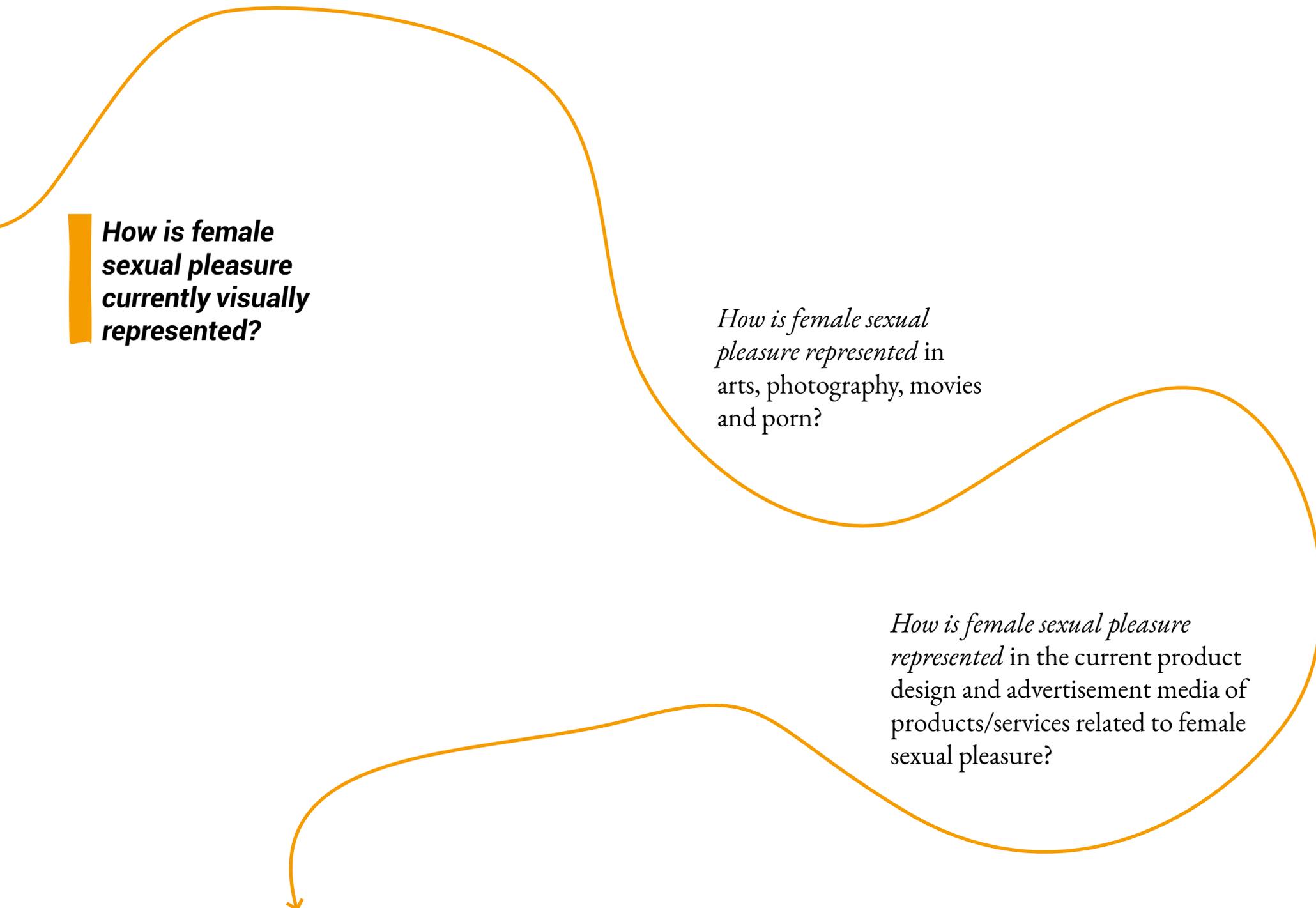


Figure 1: Project overview.

Chapter 2

Visual analysis





How is female sexual pleasure currently visually represented?

How is female sexual pleasure represented in arts, photography, movies and porn?

How is female sexual pleasure represented in the current product design and advertisement media of products/services related to female sexual pleasure?

INTRODUCTION

To create an understanding of how female sexual pleasure is visually represented in product design and advertisement media a visual analysis is conducted.

Firstly visual research is conducted about the representation of female sexual pleasure in Western visual culture, to gather brought insights into the visual domain of the representation of female sexual pleasure. The representation of female sexual pleasure in movies, pornography, art and photography is analysed. (A detailed version of this analysis can be found in the Appendix A1) Secondly, the scope of the analysis is narrowed down towards the visual representation of female sexual pleasure in product design and advertisement media as this is the design domain of this thesis. The visual representation of products and advertisements in the sectors Female sexual pleasure and Sexual wellbeing are analysed, see figure 2. As described earlier focus in this visual analysis is on products in the sector products and services for Female sexual pleasure, as this visual language is found to be the most expressive. (A detailed version of this analysis can be found in the Appendix A1) The most important findings of this visual analysis will be discussed in this paragraph.

Firstly the analyse of the Western visual culture will be discussed and secondly, the analyse of the representation of female sexual pleasure in product design and advertisement media will be explained.

SCOPE

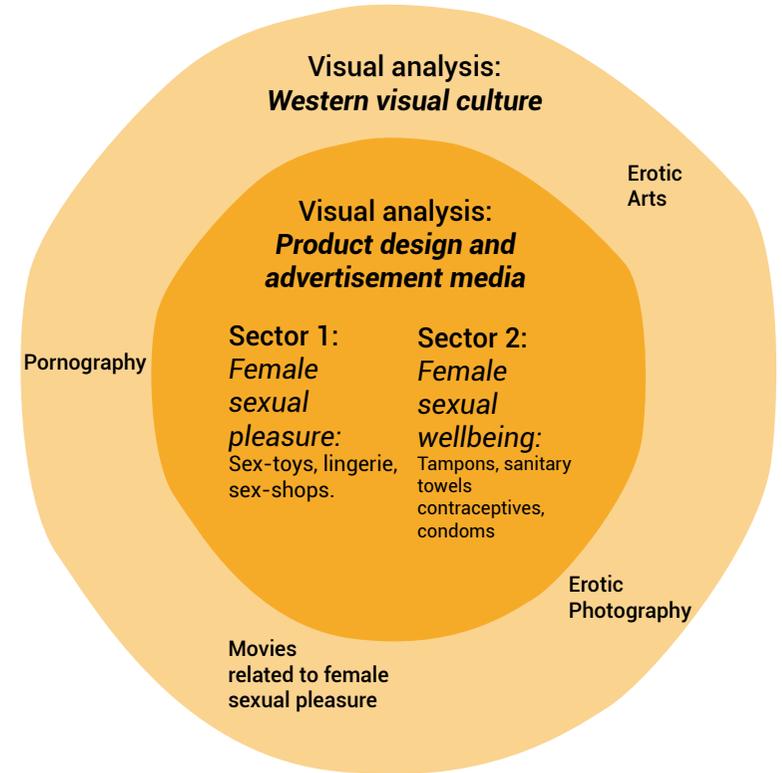


Figure 2: Scope visual analysis.



VISUAL ANALYSIS: *The representation of female sexual pleasure in Western visual culture.*

The representation of female sexual pleasure in Western art history

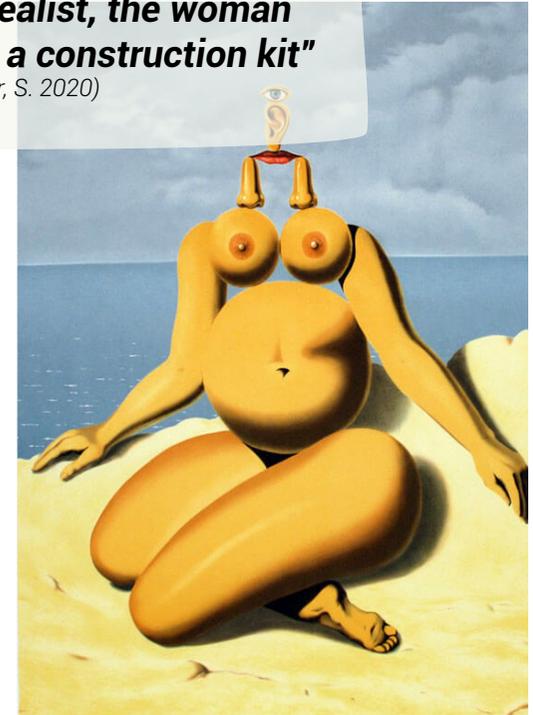
During the sexual revolution artists and historians began to investigate the position of women in arts. They concluded that images in Western art were often produced within a male narrative, portraying the female as an idealised passive sexual subject. This phenomenon is called the male gaze. The male gaze is the act of portraying a woman in visual arts, movies and literature, from a masculine, heterosexual perspective, that presents and represents women as sexual objects for the pleasure of men (Łuczyńska-Hołodys, 2013). Especially the renaissance is famous for its representation of the reclining nude. During the renaissance artists displayed women gazing at the spectator, lying passively naked on a sofa (Berger, 1973). The surrealist also appropriated the female body as if it were their own (Kuiper, 2020). In 2020, comedian Hannah Gadsy commented on the Western art history: "The history of men who paint women as if they were flesh vases for their cock flowers." (Leeuwen, 2020).



Titian, Venus of Urbino, 1538

"Women without a face, women who consist purely of leg and ear: if it were up to the surrealist, the woman was a construction kit"

(Kuiper, S. 2020)



The white race by René Magritte, 1937

ART.

About Western art history...
"The history of men who paint women as if they were flesh vases for their cock flowers."

(By comedian Hannah Gadsy)

THE LOOK

**The result of the male gaze**

Compare the expression of these two women. The first expression that you see is the expression of a woman in the painting *La Grande Odalisque* by Ingres. The other expression is the expression of a pornstar. According to J. Berger, these two expressions have a lot in common, he analyses; "This look is an expression of a woman who, with calculated charm, answers the gaze of a man whom she imagines, that he is looking at her even though she does not know him. She offers him her femininity, and he gazes at her." (Berger, 1973).

"A woman must continually watch herself. She is almost continually accompanied by her own image of herself... From earliest childhood she has been taught and persuaded to survey herself continually." Berger, 1973

Self-objectification

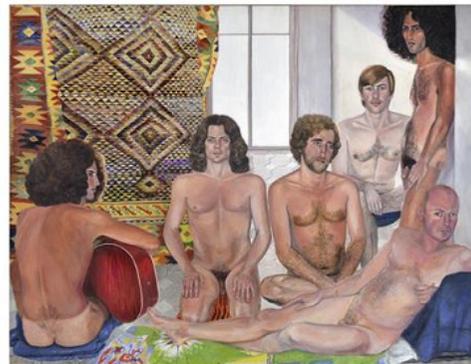
The objectification of the female body in art has negative consequences for women, as the objectification of the female body can lead to self-objectification. Self-objectification is the result of internalizing the sexually objectifying male gaze which had as a consequence that women themselves also became more attentive towards their appearance (Berger, 1973). Self-objectification can lead to increased body shame, appearance anxiety, self-surveillance, eating disorder and decreased mental performance. (Fredrickson et al., 2001).

The representation of female sexual pleasure in the 60ties.

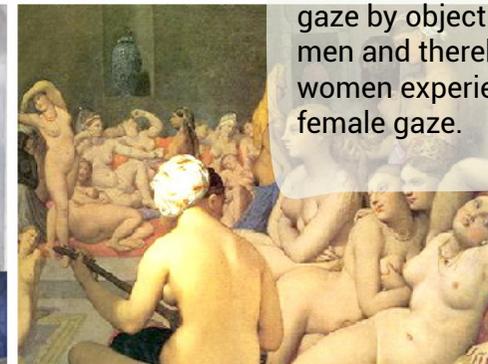
During the 60ties the second wave of feminism arose, together with a group of feminist artist called the feminist art movement. Artists who played a role in the feminist art movement were artists such as Georgia O'Keeffe, Alice Neel, Joan Semmel, Sarah Lucas and Vivianne Sassen, Hannah Wilke and Sylvia Sleigh. In their art-works, they reacted on the male gaze through a variety of artistic expressions.

Sylvia Sleigh

Sylvia Sleigh, for example, responded on the male gaze by objectifying naked men and thereby letting women experience the female gaze.



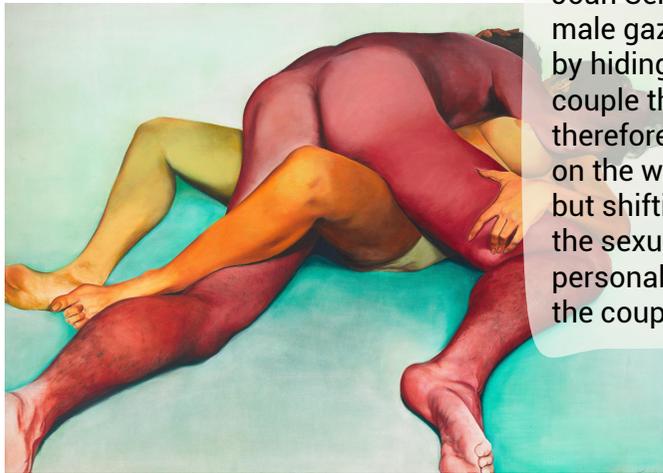
The Turkish Bath by Sylvia Sleigh, 1973



The Turkish Bath by Ingres, 1852-59

Joan Semmel

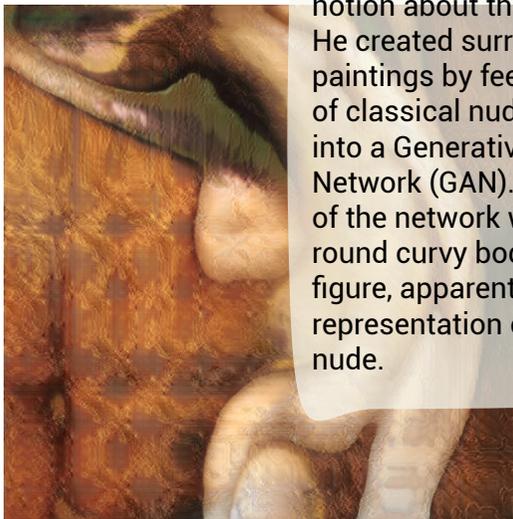
Joan Semmel equalizes the male gaze in her Erotic Series by hiding the faces of the couple that is making love, therefore putting the focus not on the women or man per se but shifting the focus towards the sexual connection and the personal interaction between the couple.



Hold by Joan semmel, 1972

Robbie Barrat

The recent work of Robbie Barrat revealed an interesting notion about the western nude. He created surrealistic nude paintings by feeding thousands of classical nude paintings into a Generative Adversarial Network (GAN). The result of the network was a white round curvy body shaped figure, apparently a classical representation of a Western nude.



Nude series, Robbie Barrat, 2018

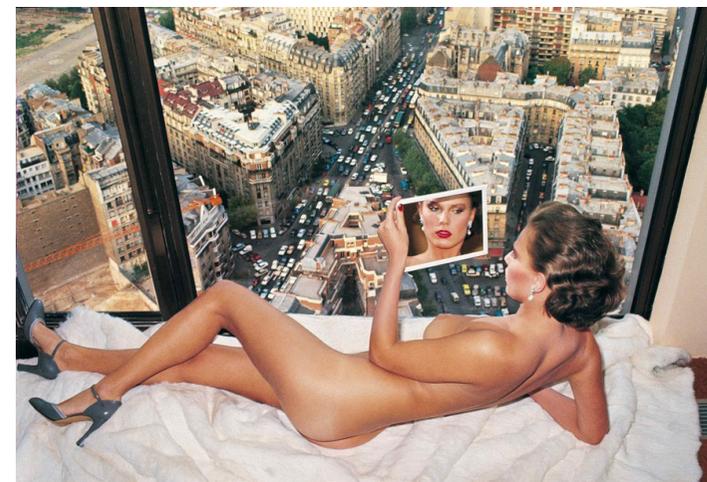
The representation of female sexual pleasure in film, photography and pornography.

Also in the domain of pornography, film, and photography female sexual pleasure draws more attention. Photographers such as Helmut Newton reminded us that a proud sexual woman who portrays herself before a male gaze is not automatically the subject of a patriarchy, it can be a self-aware and constructed power. (AnOther, 2015)

“Newton’s women look like if you tried to touch them, they’d bite your arm off... and maybe not just your arm”

Lee Alexander McQueen

PHOTOGRAPHY.



Bergström Over Paris by Helmut Newton, 1976

“ t r i u m p h a n t ”

MOVIES.



Instinct, by Halina Reijn, 2019

Furthermore, films such as *Instinct* by Halina Reijn (2017) reacted on the male gaze. Only Reijn doesn't have the illusion that she knows the original identity of the women. She explains:

"We tried to force the female gaze a bit by working with female writers and directors, but I don't have the illusion that I know the original identity of the woman. My film is mainly a comment on the male gaze. I tackled that very dogmatically by objectifying only the male body and not the female body."

Halina Reijn, (Bouyeure, 2020)

PORN.



Erotic Movie by Erica Lust, 2020

Erotic film producer Erica Lust does seem to have an understanding of visual female desires. On her website, www.erikalust.com, she explains:

"I pledge to create new waves in adult cinema. I want to show all of the passion, intimacy, love and lust in sex, where the feminine viewpoint is vital, the aesthetic is a pleasure to all of the senses."

TO CONCLUDE,

In Western art history, female sexual pleasure was represented from the male perspective, portraying the female as an idealised passive sexual subject. This led to the objectification of the female body with negative consequences for women, such as decreased body satisfaction. During the sexual revolution a lot of things changed, female artists reacted on the objectification of the female body and the position of women changed from a passive sexual object into a proud sexual woman, strong and independent of men. In the media of porn, photography and movies female sexual pleasure also gained more attention. Some women, such as Halina Reijn are still searching for the preferred sexual identity of women, while others such as Erica Lust seem to have an understanding of women's visual pleasure.

VISUAL ANALYSIS *Product design and advertisement media*

2.2.0 INTRODUCTION

In western art history, the focus in the visual communication of female sexual pleasure was more directed towards the visual pleasure of the male spectator than that it depicted female sexual pleasure from the female perspective. Luckily nowadays more visual focus is drawn towards the display of female sexual pleasure from a female point of view. Now that we have an understanding of the visual representation of female sexual pleasure in the visual culture around us, let's zoom in on the intended scope of this thesis: The representation of female sexual pleasure in product design and advertisement media. Because how is female sexual represented in the product design and advertisement media of today? Did history leave a mark?

To analyse the current visual communication of female sexual pleasure in product design and advertisement media a visual analysis is conducted within sector one; products/services for female sexual pleasure, as this sector, compared to the sector sexual wellbeing, gives visually the most expressive information about female sexual pleasure. The visual communication of female sexual pleasure in the sector sexual wellbeing will be briefly discussed at the end of this chapter. The visual communication of female sexual pleasure in advertisement media and product design will be discussed separately.

Visual messages are received and expressed on three different levels; Level 1: Representationally: what we see and recognize from environment and

experience; Level 2: Abstractly, the basic elements of visual communication, such as colour, textures and shapes, emphasizing the more direct, emotional, primitive means of creating visual messages; Level 3: Symbolically, the fast world of coded symbol systems that one has arbitrarily created and to which one has assigned meaning. All the three levels are interconnected and overlapping. (Dondis, 1973). This visual analysis is conducted on each of these levels.

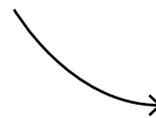
Firstly female sexual pleasure is analysed on the representational level in advertisement media of sextoys, sex-shops and lingerie-commercials. Secondly, female sexual pleasure is analysed on the abstract level. The product and packaging design of sex-toys and sex-shops are analysed on the basic elements of visual communication and linked to a style analysis. Furthermore, also the symbolic meaning is taken into account and will be mentioned several times during the analysis. The most interesting findings are presented in this chapter, a more elaborate version can be found in the appendix, A1.

2.2.1. THE VISUAL COMMUNICATION OF FEMALE SEXUAL PLEASURE *in products and services for female sexual pleasure.*

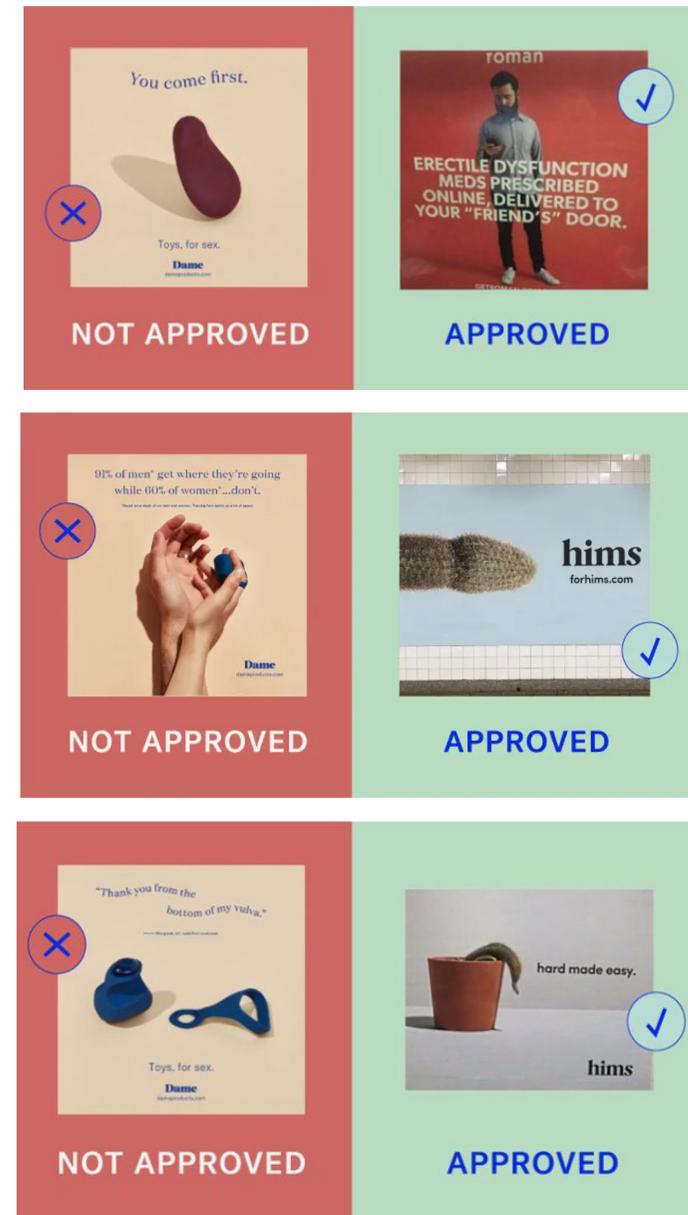
2.2.1.1 Advertisement media

Literature background

Before diving into the representation of female sexual pleasure firstly it is important to stress that in the landscape of advertisements regarding sex-toys and sex-shops unfortunately still today female pleasure is subordinated to male desires. The advertisement of Dame, a company that sells sex-toys featured for women, has been rejected by the Metropolitan Transportation Authority (M.T.A) in 2019 in New York, while the M.T.A did allow advertisement for male erectile dysfunction. Furthermore, also Facebook and Instagram rejected ads that are related to female pleasure and wellbeing. Contradictory Facebook does allow advertisements of erectile dysfunction drugs and doesn't allow ads for Ohnut, a product to prevent painful sex for women (Lieberman, 2020).



These images show the campaign of Dame as a reaction to the rejection of their advertisement by the M.T.A



Dame's reaction on the rejection of their advertisements by the M.T.A



Suitsupply campaign, 2017

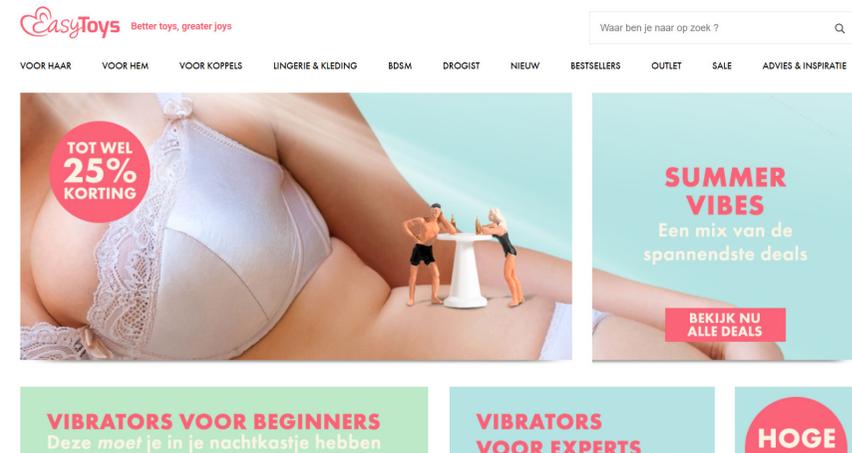
Furthermore the female body is still being objectified in the current advertisement media. For example in the advertisement campaign of Suitsupply in 2017. Research assistant at Emancipator Veerle Weustink writes about this in de Volkskrant;

“One-dimensional representation of women and men in advertisements; the woman is not a piece of furniture and the man is not a toy boy.”

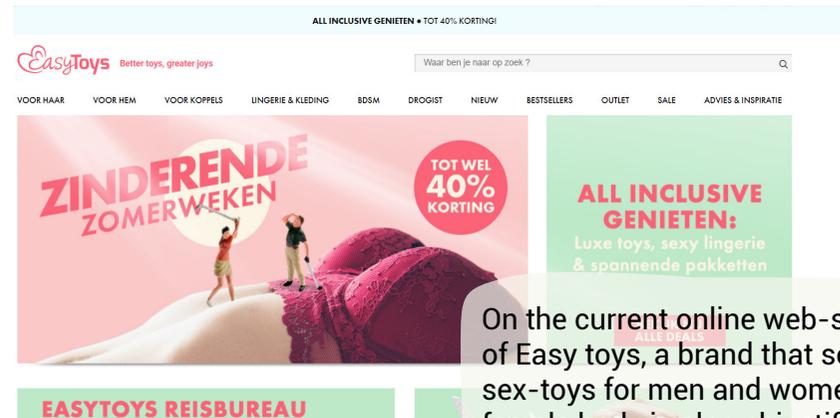
(Weustink, 2016)

Also Sunny Bergman reacted on the Suitsupply campaign:

“Oppose to every beautiful naked man on a billboard there are a hundred naked women.” Sunny Bergman.



Screenshot website Easytoys, 2020



Screenshot website Easytoys, 2020

On the current online web-shop of Easy toys, a brand that sells sex-toys for men and women, the female body is also objectified. As seen in the pictures beneath the same visual trick is applied as in the Suitsupply campaign, decreasing the size of humans and putting them next to idealised female body parts.

Unfortunately still today the female body is objectified and in the landscape of advertisements regarding sex-toys and sex-shops female pleasure is still subordinated to male desires. This stresses the urgency to enhance female sexual pleasure in the advertisement media. Now that has been said, let's dive a little bit deeper into the representation of female sexual pleasure in the advertisement media.

Visual analysis: Identities, themes and expressions

To structure the visual analysis of the representation of female sexual pleasure in the advertisement media clusters are made. The representation of female sexual pleasure is clustered in identities, themes and expressions. Two different identities were found, in the way women are sexually represented. Furthermore, 3 different visual expressions are defined when women experience sexual pleasure. And 2 emerging themes that have gained much media attention in the last couple of years are identified. These identities, expressions and themes will be discussed in this section and will be compared in chapter 4 with the identities and expressions found in the qualitative research.

It doesn't mean that all brands portray these subjects, as probably more diverse topics are portrayed among different brands. But these identities, expressions and themes were the most dominant subjects portrayed in popular, influential brands, such as Victoria Secret, Durex and Hunkemoller. Therefore their advertisements influence the representation of female sexual pleasure and are identified in this thesis.

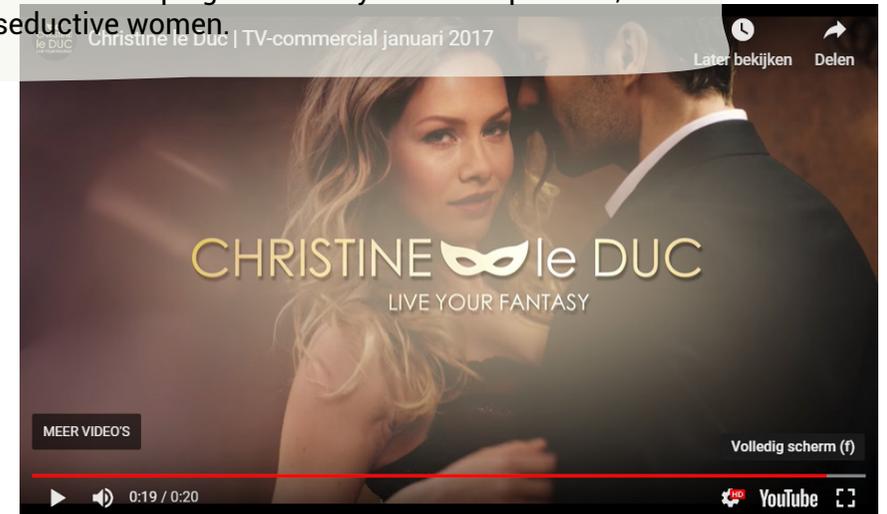
Identity 1: Strong and independent yet sexy and seductive

In the Christmas commercial of Victoria Secret in 2010, directed by Michel Bay from the Transformers, women are positioned as rebellious, strong and fearless.



Commercial by Victoria Secret, 2010

When women are positioned as strong and independent they are also often portrayed as sexy and seductive. Looking at the branding of Christine le Duc, for example, the woman is independent, sexy and seductive. In the commercial of Christine Le Duc in 2017, you hear a male voice speak, talking about the girl in the commercial. He says; "She plays by her own rules, she is unique, romantic, seductive and super sexy! What do I like the most about her? Her confidence. Her secret? Christine Le Duc!" Shaping the identity of an independent, unique, sexy and seductive women.



Christine le Duc commercial, 2017



Hunkemoller website, 2020

On the Hunkemöller website the look of an independent, sexy and seductive woman is also present. The look of the woman on the website is the same look as described in the photographs of Hemlet Newton, a look that is self-aware and full of confidence about her sexy and seductive appearance.



Dior campaign, 2017

Also in perfume commercials, elegant and strong women are positioned. Portman reacts on her Dior Campaign (2017) in Vogue: I think now more than ever, there is a connection between the modern woman and Dior," she explains. "I see it reflected in the duality of the fragrance. While the perfume has sweet, soft, and loving notes, it also has deep, earthy undertones that represent the different facets of the modern woman. We can be both elegant and strong." (Phillips, 2019). Therefore this is the first identity defined.

Theme 1: Gender neutral

A new theme that emerged in the last years is the theme of gender neutrality. HEMA was the first Dutch company that worked together with androgyne model Andrej Pejic in their 'push up bra' campaign in 2011.



“Not only women get two cup sizes with the push-up bra, but even a man gets a cleavage with the bottom part”, HEMA explains

(Lautenbach, 2011)

Hema campaign, 2011

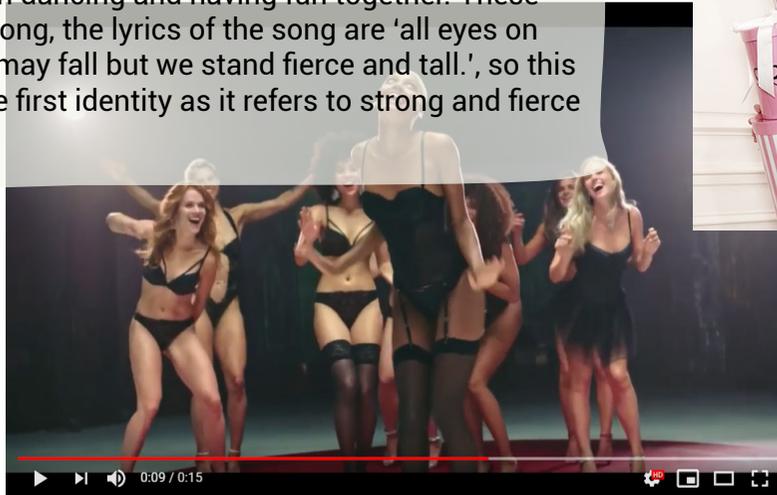
Chain stores are currently busy with implementing the theme of gender neutrality in their clothing line and advertising campaigns. Zeeman for example recently launched a new unisex line; #BasicZ for men and women.



Zeeman campaign, 2020

Identity 2: Having fun

A second identity that is represented in lingerie commercials is the identity of 'having fun'. This Christmas commercial of 2019 by Hunkemöller shows women dancing and having fun together. These women sing along with a song, the lyrics of the song are 'all eyes on us' and 'we may crash we may fall but we stand fierce and tall.', so this identity is also linked to the first identity as it refers to strong and fierce women.



#Hunkemöller #reclame2019 #reclameregister
Hunkemöller Reclame 2019 - Kerst - Reclameregister

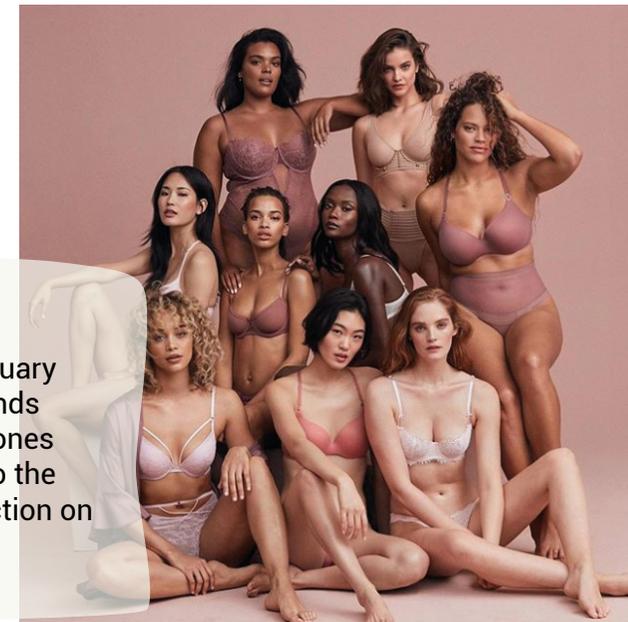
Hunkemöller Christmas commercial, 2019



Hunkemöller Christmas advertisement, 2019

Theme 2: Diversity in ethnic background & body sizes.

In this advertisement of the Victoria Secret campaign of January 2020 models with different body sizes and ethnic backgrounds are represented. This diversity in ethnic backgrounds, skin tones and body sizes indicates the second theme that has come to the attention in a lot of advertisements in recent years, as a reaction on the stereotypical beautiful white-idealised female body.



Victoria secret rebranding campaign, januari 2020.

Expression 1: Dancing, feeling free

On these packaging designs of the Satisfyer vibes vibrator and the Velvet female condom packaging, a woman is shown dancing and laughing. This expression symbolises a form of freedom and happiness which from looking at the packaging is 'promised' when using the product.



Vibrator packaging Satisfyer vibes



Female condom packaging Velvet



Vibrator advertisement Satisfyer vibes



Durex advertisement, orgasm intense gel, 2017.



Lelo advertisement, 2020



Keira Knightly in Invasion

Expression 2: Orgasm as explosion

The second expression of female sexual pleasure that is often visualised in advertisements is the visualization of an explosion, as portrayed in this campaign of Durex. Also the vibrator brand Satisfyer vibes is expressing an explosion in their advertisement.

Expression 3: Beautiful face, eyes closed and mouth open....

As seen in the commercials of Durex, Lelo and Satisfyer vibes the habit of closing the eyes is displayed as a gesture of female pleasure. Furthermore opening the mouth is something that is referred to as female pleasure, Keira Knightly in the short film Invasion, as a tribute to When Harry met Sally emphasized this cliché image of female sexual pleasure. Beautiful face, loud moaning sound, eyes closed and mouth open. This gesture of closing the eyes refers to the moment of orgasm. It shows a gesture of going inwards and enjoying the moment of pleasure.

To summarize,

In this analysis of the representation of female sexual pleasure in advertisements, commercials and packaging designs of products in the domain of female sexuality, 2 identities, 3 expressions and 2 emerging themes were found.



Identity 1: Strong and independent yet sexy and seductive

Identity 2: Having fun



Theme 1: Gender neutral

Theme 2: Diversity in ethnic background & body sizes.



Expression 1: Dancing, feeling free

Expression 2: Orgasm as explosion

Expression 3: Beautiful face, eyes closed and mouth open....

2.2.1.2 Product design

Before we dive into the visual analysis of product design firstly a little bit of background literature is explained.

Literature background

A clear example of the way women are increasingly addressed as sexual consumers in product design can be found in the changing significance of the rabbit. The rabbit, became a fitting sign of the sexual revolution. It used to symbolise the Playboy 'bunny girl' signifying sexual pleasure, recreation and consumerism for men. But with the invention of the 'Rampant rabbit vibrators' (as the name already hints the ends on the vibrators symbolises the ears of a rabbit, meant for clitoral stimulation) the symbol of the rabbit changed into a symbol of female desires. With this symbol female sexual pleasure had become more visible within popular culture. (Attwood, 2005).

Analysing the evaluation of the Rampant Rabbit vibrator, the shape and appearance changed rapidly over the years, see figure 3. The vibrator seems to be developed into a smooth, classy, pink designer object. This development is also pointed out in the Essay of Feona Attwood 'Fashion and Passion: Marketing Sex to Women'. She described that companies are targeting the modern woman with a very feminine, classy design style. According to Attwood, a reaction on the downmarket packaging of sex as associated with men, working-class traditions and shabby goods. Attwood stated that; "The wresting back of sex into the realm of style may be seen as a process of domesticating sex by making it familiar and feminine" (Attwood, 2005).

Also Jagtman, the founder of the first female-friendly sex-shop in Amsterdam, Male and Female, is aware of this phenomenon. She argues that the cuteness of women's sex toys increased massively over the years, the shape of the vibrator changed from a penis look-a-like into a cute little purple designer object. Jagtman urges producers to be a bit more realistic; "Of course it's all about gratification and not about the penis, but for many women, it remains a very attractive form that stimulates the imagination more than a purple design object." (Rossum, 2020)

Timeline Rabbit vibrator

1983



1984



2008



2009



2017



Figure 3: Timeline evolution Rabbit vibrator.

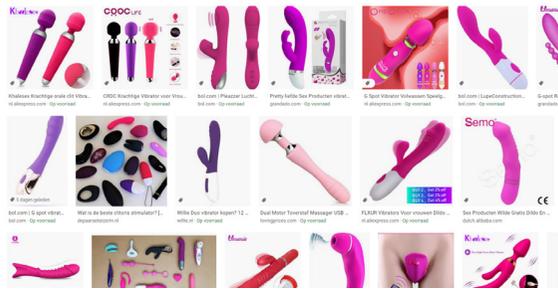


Figure 4: Print screen of Google image search; vibrator

Product analysis

A visual analysis based on the visual style of product designs within the domain of female sexual pleasure was conducted to research the arguments of Attwood and Jagtman in more depth. Firstly the product design of sex-toys was analysed. Secondly, the packaging design of sex-toys was analysed, and thirty a mood board was created of the visual style of sex-shops. In this section the most important outcomes are discussed. A more elaborate version can be found in the Appendix A1.

The analysis of the product design of sex-toys concluded that the most dominating colours used in the product design of sex-toys were violet/purple and pink which symbolise royalty, femininity, love and flirtatiousness (Singh & Srivastava, 2011). This is clearly visible in the image of the Google search, see figure 4, and in the Colour space of 'the 25 best sex-toys' published in the Glamour magazine, see figure 5 and 6. Furthermore, most of the vibrators are coated in non-porous silky silicone, creating a smooth, friendly to use appearance. Moreover, most of the shapes of the sex-toys are round and fluent, enhancing elegance and smoothness. Remarkable is as Jagtman already pointed out that almost none of the vibrators look like real penis anymore and that indeed the shape of the vibrator changed from a penis look-a-like into a cute little purple designer object.

"25 best sex-toys for women, vibrators, couple toys and more..."



Figure 5: The 25 best sextoys in the Glamour magazine, 6 aug, 2020

Colourspace of the 25 best sex toys Glamour magazine according to the Glamour magazine, 6 aug, 2020.

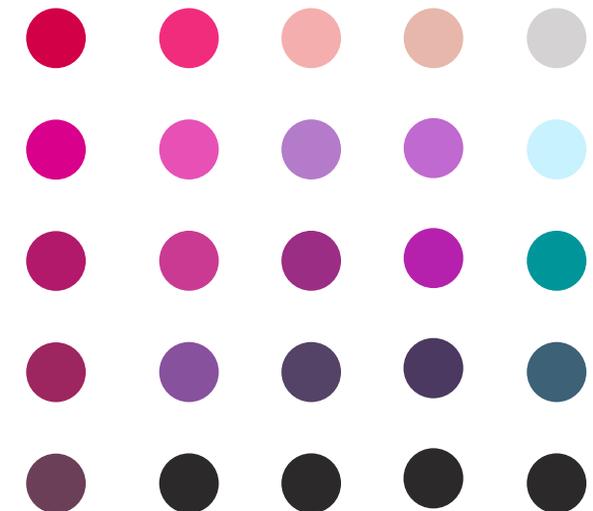


Figure 6: Colourspace, 25 best sex toys Glamour magazine

Style clusters

Besides the style analysis of the product designs also the packaging designs of the '25 best sex-toys' according to the Glamour were analysed. The style analysis of the sex-toy packaging concluded four different visual design styles. Based on the visual style of colour, texture and typography meaning was attached to each of the clusters (can be found in the Appendix, A1). To conclude we have; The posh/designer look, The innocent look, The feminine look and The mysterious look, see figure 7.



Figure 7: Style clusters vibrator packagings

Mood boards

For the style analysis of sex-shops mood boards are created to provide a visual overview of their intended style. For the analysis of the visual style of the sex shop, three different sex-shops are analysed; the style of the famous sex-shop Christine Le Duc, Easy-toys, a big online sex-shops, and the style of a normal sex-shop in the centre of Rotterdam. A mood board of each of them is shown in the Appendix, A1, see figure 8, for an first impression. Some of the mood boards portrayed a similar style to the style clusters found of the vibrator packaging. The mood board of the webshop Easy-toys fitted with the 'Innocent' cluster and the mood board of the normal sex-shop fitted with the 'Mysterious'-cluster. The mood board of Christine le Duc was not suitable for any of the style clusters.



Figure 8: Moodboards sex-shops

Promising brands

Besides those fore clusters, there are also some promising sex-toy brands such as Dame and Lelo who are already focussing on a more diverse representation of female body types, ethnic backgrounds and sexual orientations. Their branding is less feminine as their sex-toy line consists of a broader diversity of colours (see mood boards in Appendix, A1). But remarkable is that the real expression of female sexual pleasure is still difficult to identify. The advertisement of Lelo and the packaging design of Satisfyer vibes do express female sexual pleasure. The advertisement of Lelo portrays a woman with her eyes closed, as a gesture of enjoyment. The woman portrayed on the packaging of Satisfyer vibes is laughing and dancing, which could be linked to a gesture of sexual enjoyment. Besides those two expressions of female sexual pleasure the rest of the product and packaging design aren't showing any sexual pleasure. When analysing the branding of the packaging designs of the vibrators of Dame and Lelo, the visual style of the packaging designs is portrayed as either 'fancy and chic' or 'simple and clean', see figure 9. In a recent article in the Volkskrant, the new vibrators of Lora Dicarlo were tested because they won a price at the CES, the biggest tech fair of the world. Jara, one of the girls in the newspaper panel, reacted when she saw the packaging design of one of the vibrators in the collection, "It looks like an apple product!" (Gestel, 2020). This indicates that the true representation of female sexual pleasure in the newest packaging designs of sex-toys is covered under the realm of design and that not much attention is drawn towards visually communicating any message about female sexuality.

LELO



Dame



Satisfyer



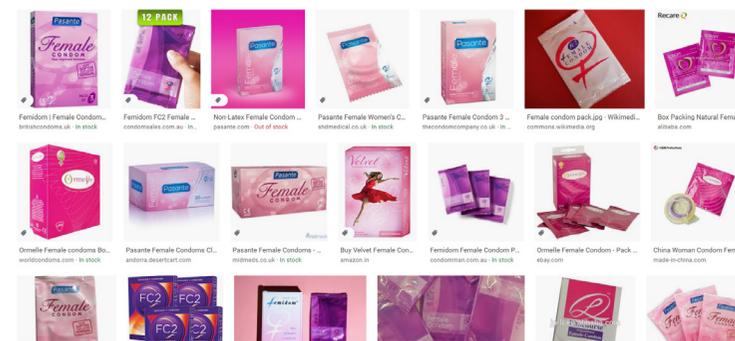
LORA DICARLO



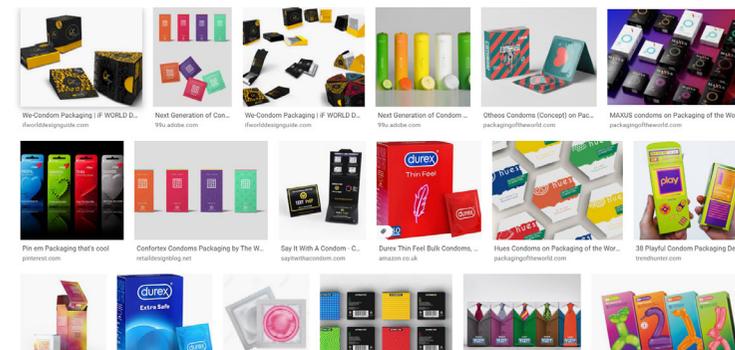
Figure 9: Visual overview promising brands

2.2.2. THE VISUAL COMMUNICATION OF FEMALE SEXUAL PLEASURE *in the domain sexual wellbeing*

In this section, the representation of female sexual pleasure in products such as tampons, contraceptives, sanitary towels and condoms is analysed. It seems that the visual focus on the packaging design of these products is mostly on the product itself portraying a clean and sterile look and on the usage of the product. Little attention is drawn towards the target group, and the subject of the product. No visual message related to the subject or target group is being portrayed. Furthermore, it is interesting to notice that the colours used in male condoms are very diverse in contrary to the colours used in female condoms. This is visually shown in the two screenshots of google searches. This highlights that also here the sexual pleasure of women is covered in a very feminine pink/purple appearance.



Screenshot Google search: Female condom packaging



Screenshot Google search: Condom packaging



#OrgasmsForAll is a PR and social media campaign, launched on April 19, 2017

Promising brands

Nevertheless, some brands focus on the creation of awareness regarding problems in the domain of their product. Durex, for example, is trying to inform their customers about sexuality, in their marketing campaign on Valentine's day 2020. With the slogan 'were faking it' and 'P*rn's not the norm' they draw attention to female sexual pleasure. With the slogan 'For whoever you fancy doing it with' they draw attention for a diversity of sexual orientations. Moreover, as already discussed earlier, Durex anticipates on the orgasm gap. In 2017, they launched the orgasm intense gel intending to close the orgasm gap. Durex thereby commercializes the problem, but also creates awareness for female sexual pleasure.

Durex campaign 14 feb, 2020.

Furthermore, the sanitary towel brand Always enhances diversity. In their commercial of Always-My Fit, launched in 2017, they portray a diversity of women for whom they extended their current product line into a more diverse one, offering multiple choices in sanitary towels sizes. This commercial is still running today. The slogan in the commercial is:



Always My-Fit commercial, 2020.

"3.5 billion women on our planet and each one of them is unique so why would their sanitary napkins be the same?"



Billie campaign, 2020

The razor brand Billie, founded in 2017, strives for women rights. They launched 'Project body hair' as according to them the past 100 years razor brands ignored the existence of female body hair. On their website is stated that they want to celebrate the female body hair 'whether you prefer it or not'...

CONCLUSION VISUAL ANALYSIS

Unfortunately, still today, we live in a sexually repressive era, where male and female desires aren't equal. The advertisements for female sex toys are restricted by the M.T.A, Facebook and Instagram, while the advertising for erectile dysfunction products is allowed (Lieberman, 2020). Besides that the female body is still objectified on, for example, the webpage of the sex toys brand Easy toys.

Nevertheless, over the past decades, women's sexual desires have been taken more and more seriously within visual culture. A clear example of the way women are increasingly addressed as sexual consumers in product design can be found in the changing significance of the rabbit. The rabbit symbolised the Playboy 'bunny girl' signifying sexual pleasure for man, but with the invention of the rampant rabbit vibrator, female sexual pleasure became more visible within popular culture (Attwood, 2005). Furthermore, campaigns such as the newly launched Valentines campaign of Durex draws attention to female sexual pleasure. Therefore it is safe to conclude that female sexual pleasure has become more accepted in society and thereby a momentum is created for the increase of awareness on female sexual pleasure.

In the advertisement media of sex-toys, sex-shops and lingerie commercial three different expressions of female sexual pleasure, two female sexual identities and two emerging themes were found. It is unlikely that all women experience and identify their sexual pleasure as expressed in these three visual expressions and two visual identities. Not all women experience the feeling of sexual pleasure as an intense explosion and not all women identify themselves with the independent, sexy and seductive-type. Therefore there seems to be a lack of diversity in the identities and expression of female sexual pleasure. This will be further concluded in chapter 4, the comparison between the visual analysis and the qualitative research.

In the product design of female sex toys, there is a remarkable attempt to distance sexual products from the representation of sex as 'dirty'. Style and fashion have become essential tools for the creation of a safe language for the repackaging of sex as a pleasure for women (Attwood, 2005). The visual analysis conducted in this thesis on the visual style of sex toys and sex shops is in line with this conclusion. The visual expressions of female sexual pleasure in product

design are indeed submerged in an either very posh/design style, a very feminine, clinical or a very mysterious design style. Female sexual pleasure is not often displayed in the product and packaging design of sex-toys and products for female sexual wellbeing. Therefore an opportunity is missed to communicate female sexual pleasure visually and to address customers on their feelings of sexual pleasure directly.

Chapter 3
Qualitative
research





Are there more ways to visually communicate female sexual pleasure?

Qualitative research:

How do women visually communicate their own experience and expression of female sexual pleasure?



INTRODUCTION

This chapter investigates how women would visually express their own feelings of sexual pleasure with the aim to research the variety of possibilities to communicate female sexual pleasure visually and to be able to compare these results later on with the results found in Chapter 2, the visual analysis. Qualitative research was set up to gain an understanding of the visual representation of female sexual pleasure from the perspective of women themselves. The qualitative research concluded five visual clusters of topics that were found of importance when women gain sexual pleasure, these insights will be discussed in section 3.1. Besides the qualitative research, also a literature study was conducted to gain an understanding of female sexual pleasure from sexologist point of view. Some interesting overlapping insights were found between the qualitative research and the literature research; these insights will be discussed in section 3.2. At the end of this chapter, section 3.3., the insights of the creative session will be explained. The creative session was set up to reflect on the five clusters that arose from the qualitative research and to verify if these clusters shaped the total visual experience and expressions of female sexual pleasure. At the end of this chapter, section 3.4. all the insights will be summarized in the conclusion.



Are there more ways to visually communicate female sexual pleasure?



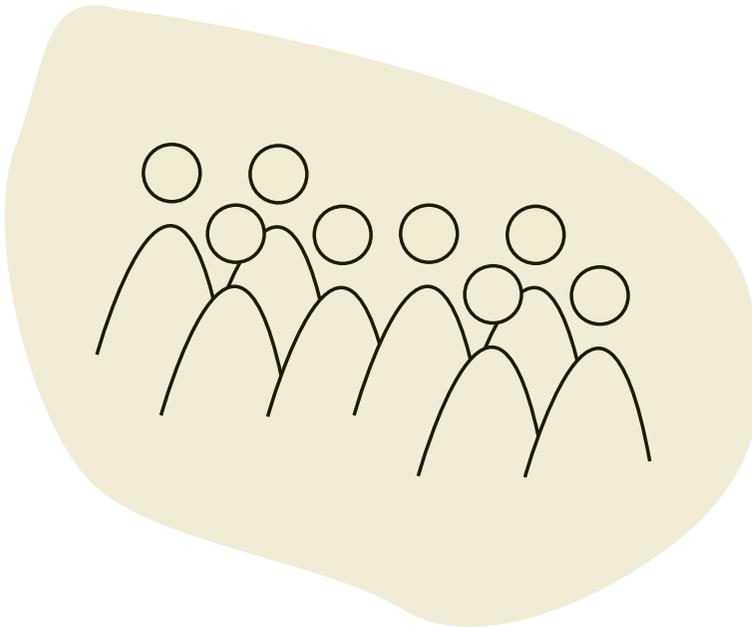
Qualitative research:
How do women visually communicate their own experience and expression of female sexual pleasure?

QUALITATIVE RESEARCH

3.1.1 RESEARCH SET-UP

Introduction

To gain an understanding of how women visually experience and express their sexual pleasure a qualitative research was conducted. A research group was set up consisting of 8 women between 25 and 28 years old with a diversity in sexual preferences. As a minimum of 3 to 8 people is recommended for a small study (Tomitsch et al., 2018). All the participants had a close relationship with the interviewer because it was assumed that the participants would be more open to share their personal stories with a person they felt comfortable with. To gain an understanding of the visual representation of female sexual pleasure the participants were asked to make a collage of their sexual pleasure. Followed up by a one on one interview where the participants explained their collages.



Research group details:

Number of participants: 8 Women	Age: 25-28 years old
Sexual orientation: 5 Heterosexual 3 Bisexual	Relationship status: 4 single 4 relationship

VISUAL SUMMARY OF RESEARCH SET UP.

BEFORE



Participant makes collage...

DURING

1. Introduction



The researcher explains her collage

2. Open conversation between friend



The participant explains her collage

3. Closure of the interview

Any last comments?

AFTER



Data processing + ask permission to publish.

Figure 10: Visual summary research set-up

Before

Method: Collage

Before the interview took place, the participants were asked to make a collage of their experience and expression of sexual pleasure, see figure 10 for an visual summary of the research set-up. The technique of collage making was used for two different purposes. Firstly, the method of collage making was used as a research technique, to create a visual understanding of a woman's experience and expression of sexual pleasure. Collages help to gain a visual understanding of a context because they support the generation and communication of an image in the desired context (Warmgoor & Desmet 2018). Secondly, the technique of collage was expected to enhance comfortability because of the sensitivity of the subject. This is explained in

the next paragraph.

Ethical issues:

The collage technique was aimed to work as a tool to comfort the participant for several reasons. Firstly, it was assumed that because the collage was made beforehand, the participant would feel more comfortable with sharing her story during the interview because she already had a moment to think about her sexual pleasure. Secondly, it was assumed that because during the one-on-one interviews the attention was on the collage and not directly on the participant, the participant would feel more at ease. Thirdly, it was expected that it would be easier to talk about a sensitive subject with the usage of images instead of words. See, Appendix A2, Reflection on qualitative research, to read if the expectation were met.

During

When the participants had finished their collages, an interview date was scheduled through Whatsapp.

Method: Laddering

During the interview, the laddering technique was used. The laddering technique is used in product design as an interview technique to find out the underlying reasons for people's opinions about a product or service (Tomitsch et al., 2018). This research is not focussed on a product or service but on the topic of female sexual pleasure. Therefore the laddering technique is used to offers a more in-depth analysis on the subject of female sexual pleasure and to identify how women experience their sexual pleasure and how this relates to their values.

Method: Unstructured interview

The interview was conducted in the form of an 'unstructured interview' (Doody & Noonan, 2013) because the intention was to investigate the experience and expression of female sexual pleasure broadly. In less structured interviews there is more freedom to follow interesting paths in the conversation (Doody & Noonan, 2013) this freedom was preferred as the intention was to apply the laddering technique during interesting topics in the conversation.

Furthermore, the interview was conducted in an 'unstructured' way to make the participant feel more at ease. The interview was announced towards the participant with 'just a normal conversation between two friends'. With the purpose to have an equal distribution of roles and thereby make the participant feel more comfortable. During the interview, the laddering technique was found difficult to combine with the 'unstructured interview' form, see Appendix A3, Reflection Qualitative research for a more elaborate explanation.

Ethical issues:

Besides the announcement of the interview being 'just a normal conversation between friends', more attention was drawn towards the sensitivity of the subject. Before the interview took place, the researcher empathised that the participant should feel free in explaining whatever feels comfortable and that she can stop at any moment during the interview if she feels uncomfortable. Furthermore, it was explained that the data of the interview would be processed anonymously. Moreover, to increase a comfortable atmosphere

during the interview, the interviewer started the interview by sharing her collage about her experience of sexual pleasure. In this way, a vulnerable and open tone was set for the rest of the interview. The interviewer asked the opinion of the participant about her collage to initiate the open structure of the conversation. Then organically the conversation moved towards the collage of the participant. During the explanation of the collage of the participant, the laddering technique was applied.

Furthermore, a few interview questions were prepared beforehand as a backup for when the conversation was not moving fluently. (See Appendix, A2.)

Closure of the interview:

The interviewer closed the interview by asking if the participant had any last words to share, intended to give the participant the last word in the conversation. Furthermore, she offered the participant a little present for participating in the interview.

After

Data processing

The aim was to process the data according to a method that is used more frequently when applying the laddering technique (Tomitsch et al., 2018). This method codes the data on attributes, consequences and values and summarises these codes into a concept map. Only when using this method, the personal value of the data was found missing. Therefore an alternative, more personal visualisation was made of the data. See figure 11 for an example. When the data was processed, the visualisations of the interview were sent to each

participant. Each participant was asked for her confirmation, about the permission to publish the visualisation of the interview.

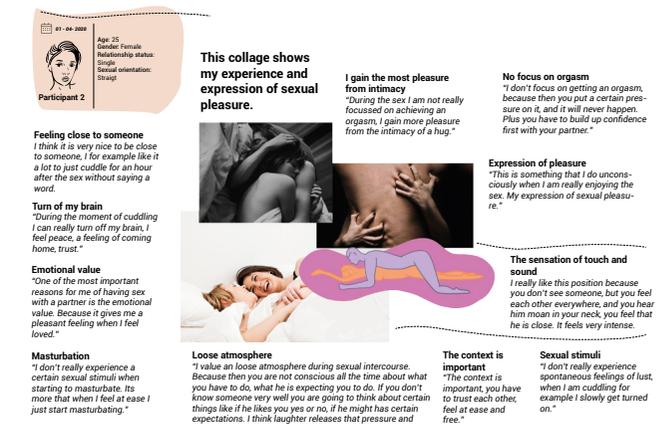


Figure 11: Visualisation of the collage and insights of participant 2.

3.1.2. RESEARCH RESULTS

Introduction

The interview quotes together with the collages created a clear overview of the visual representation of female sexual pleasure of each participant. The quotes of the participant clarified how each image was related to the sexual desire of the participant.

The next step in data processing was to cluster the data. The images in all the collages were cut out and grouped based on meaning. Overlapping values, expressions, experiences and emotions were found, and 5 clusters were formed. These clusters will be discussed in this section. See figure 12 for a visual summary of the research results.

VISUAL SUMMARY of research results

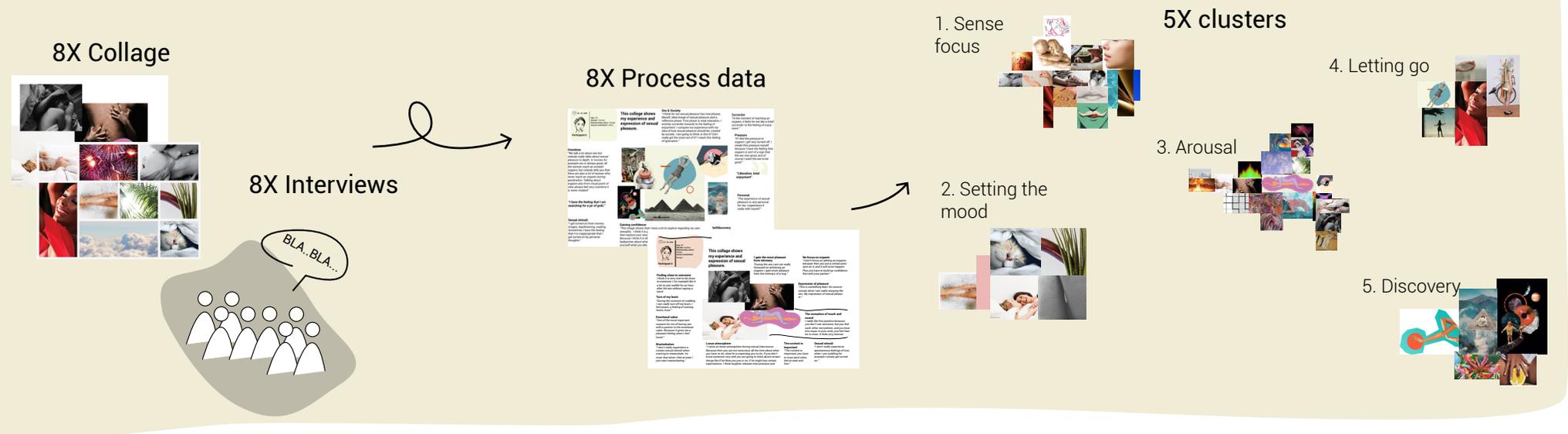


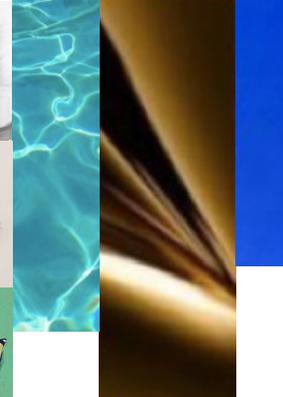
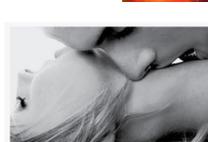
Figure 12: Visual summary of the research results.

THE SENSES cluster 1

"All your senses are focused on pleasure" (P5)



"Gold, because it is shiny and smooth, it refers to, skin to skin contact. I think skin to skin contact is important; the warmth you feel from someone's skin. It creates attachment and connection." (P5)



"The skin is important because through the skin you make contact with the other person, it is warm... Touch and smell are, for me, the most important sexual stimuli." (P8)



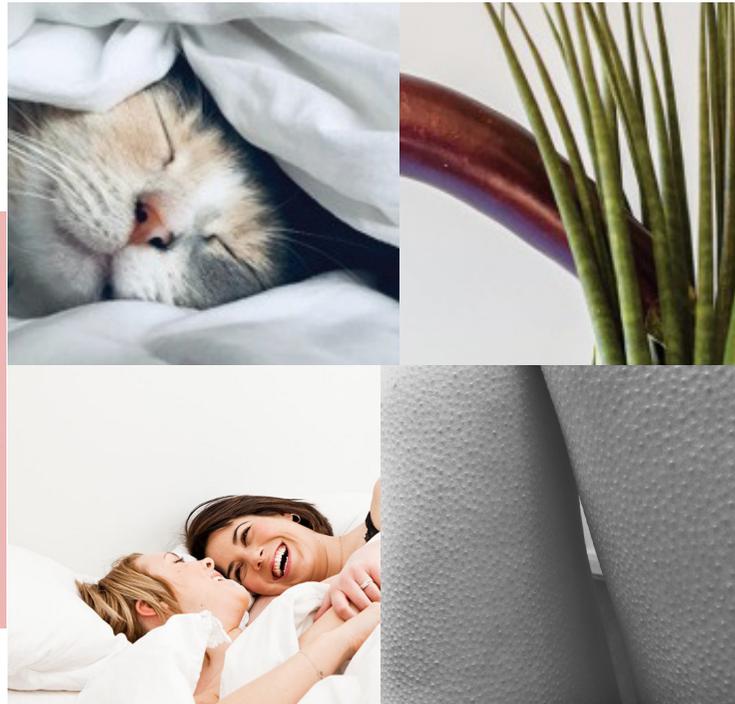
Story

Six of the eight participants (P1,2,3,4,5,8) emphasised the stimulation of the senses as an essential part of their sexual arousal. The sensation of touch was seen as the most important sensation. Skin to skin contact was explicitly pointed out as a pleasant experience through the entire body (P3,4,5,8), a sensation that created attachment and connection (P5). Also, the warmth felt from the skin produced a pleasant feeling (P5,8). The experience of sexual pleasure increased when the whole body was touched (P3,2). Furthermore, the sensation of sound and smell were indicated as pleasant sensations (P2,8). Participant 2 emphasised: "Hearing him moan in your neck, you feel that he is close, it feels very intense". Furthermore, the sense of sight was pointed out by one participant; "Seeing the seductive look in someone's eyes" (P7). Moreover, the elimination of sight, for example, by using a blindfold, enhanced the focus on the other senses (P7,2,3). About the sense of taste was not any argument made. Therefore this cluster is focused on feeling, feeling sensations in the entire body by stimulating the sense of touch, smell, and sound.

"Pleasure is something you feel in your entire body, not only in your genitals. Sensitive spots are important to me. For me, the whole tension field is broadened when the entire body is touched." (P3)

SETTING THE MOOD *cluster 2*

"I have to feel safe and comfortable to really get into the moment." (P4)



"Humour loosens up the atmosphere. You feel freer to do whatever you like and are not bound towards a certain routine. It opens up possibilities for surprises." (P3)

"If you show your vulnerability and let down your shield your partner also feels more comfortable with opening up." (P1)

Story

Before engaging in a sexual activity, it is necessary to create the right mood, in which you feel comfortable, safe and free to explore and express your sexual pleasure. A comfortable atmosphere needs to be created before being able to surrender to the moment fully; A safe (P4), comfortable (P4), trustful (P4) context in which you feel free of obligations (P3), not bound towards a routine (P3) and where you can 'let down your shield' (P1). Factors that stimulate the feeling of comfortability and that help with setting the right mood are; humour (P2, P3, P7), show and receive engagement (P1), seeing your partner aroused (P1,3), showing sensitivity (P5), feeling sexy (P5, 3), the confirmation that 'I am attractive' (P4) and the confirmation that 'he likes what I do' (P3). Four out of the eight participants pointed out that; "My partner's pleasure is my pleasure." (P1, 3, 7, 4). They explained that it boosted self-esteem and it increased arousal. In this cluster it is essential to indicate that the factors that help with setting the right mood are not the same for every participant. One might value the presence of humour to set the right atmosphere, the other might value the feeling of being sexy.

LETTING GO cluster 4

*"Sand is the relief,
I push myself
sometimes to really
enjoy it. If I feel that
my partner is on the
edge of coming, and
I know that he is
waiting for me than I
definitely can't come."
(P1)*



*"If I am dancing,
I feel free, happy
and careless about
what others people
think of me. I can
just let go and
make fun." (P3)*

*"When having sex you let
go of all your worries and
thoughts, you enter a stage
where you don't think of
anything anymore, you only
feel" (P5)*

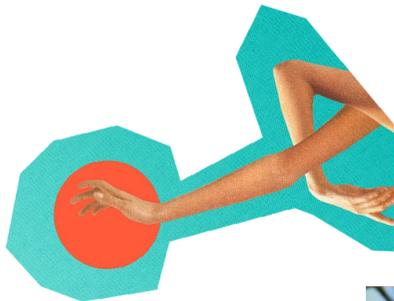
Story

The feeling of 'letting go' is a fundamental feeling experienced during sexual pleasure. Six out of eight participants visualised this feeling in their collage (P1,4, 3,6,5,8). Some participants explained the feeling of letting go as a joyful sensation. Participant 3, for example, described the feeling of letting go as: "If I am dancing, I feel free, happy and careless about what other people think of me. I can just let go and make fun" (P3). Also, participant 5 described the feeling of letting go as a pleasant sensation: "When having sex you let go of all your worries and thoughts, you enter a stage where you don't think of anything anymore, you only feel" (P5). While others explained the feeling of letting go more in a negative context, they described situations in which they were not able to let go. For example, participant 1 described the image of falling sand, as a relief, as a gesture of letting go. She explained that she sometimes has difficulties with focussing on herself and letting go of her partner; "I push myself sometimes to really enjoy it, I have to own it. If I feel that my partner is on the edge of coming, and I know that he is waiting for me than I definitely can't come because then I have the feeling that I have to be fast." (P1) Also, participant 8 described an example in which she had difficulties with letting go:

"I never really experienced the moment of letting go with a woman before. Maybe because I have the feeling that when making love with a woman you have to be more actively involved and general in the more passive role I can let go more easily, also maybe because I don't have so much experience with women yet...." (P8)

DISCOVER cluster 5

"I think it is difficult to start a conversation with your bedpartner about what you like in bed if you do not even know what you like yourself." (P6)



"It's a journey you take together. A journey where you can learn more about yourself and the other person. A journey which is never the same and can surprise you in multiple ways. Like travelling the world. But the world is your body." (P4)

Story

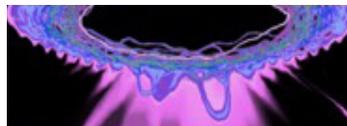
Three participants indicated that discovering and experimenting with your own sexual pleasure creates an understanding of what you like in bed and helps you with gaining confidence in sharing this preference with a partner (P6, 4, 3). Masturbation is a way to discover and experiment with your sexual pleasure. Interesting was that during the interviews, two participants described the feeling of masturbation as a different feeling of sexual satisfaction compared to when making love with a partner. They described masturbation as more practical (P7) and less valuable because you don't share your pleasure (P8). Furthermore, also sex together with a partner was indicated by participant 4 as a discovery together; "It's a journey you take together. A journey where you can learn more about yourself and the other person. A journey which is never the same and can surprise you in multiple ways. Like travelling the world. But the world is your body." (P4)

LITERATURE BACKGROUND

It was interesting to notice that a few of the insights gathered in the literature research, of the bodily reaction during sexual arousal were in line with how the participants described their feelings of sexual pleasure, in the qualitative research. These similarities will be described in this section.

Similarity 1: Tension and Relaxation

From a biological perspective, the peak sensation of orgasm is mainly caused by the fact that at that moment, maximum blood flow, heart rate, breathing frequency and muscle tension suddenly turns into relaxation. (Lunsen & van Laan, 2017). Participant 5 referred to an orgasmic feeling of discharge and release of tension; "The feeling of imploding and exploding at the same time, discharge." (P5)



Moreover, participant 5 explained the feeling of tension not as an orgasmic sensation but more in relation to the tension between her partner. "The feeling of someone who is almost touching you, when you feel the warmth of this hand and the movement of your hairs on your arm, that builds up a certain tension." Also, participant 8 referred to a feeling of building up

the tension: "Building up the tension increases the longing for pleasure and the intensity of the experience." (P8)

Similarity 2: During orgasm we shut off our reasoning ability and focus totally on pleasure.

Janniko Georgiadis and others, researched what happens in the brain during orgasm. His MRI-scans showed that during orgasm, the prefrontal cortex becomes less active and the pleasure centre more active. During an orgasm we shut off our reasoning ability and focus totally on pleasure (Georgiadis et al., 2010).

Multiple participants described the feeling of sexual pleasure as a feeling where 'they don't think but only feel.' Such as participant 5: "A transition from structure to no structure where you let go of all your worries and you don't think you only feel". (P5) This same feeling of shutting off your



brain arose not from orgasm but from the moment of cuddling: "During the moment of cuddling I can really turn off my brain, I feel peace, a feeling of coming home, trust." (P2)



Similarity 3: Letting go, accepting fantasies & focus on your own pleasure

Admitting soloistic sexual fantasies, images, thoughts and feelings is the essence of letting yourself go and a prerequisite for being able to go through the 'solo phase'. The solo phase is a phase that is described by E. van Laan and R. Lunsen in their newly designed sexual response cycle, see Appendix A3. Their design is inspired by the sexual response cycle of Masters and Johnson but is redesigned based on the biopsychosocial approach. They call the plateau phase and the orgasm

phase together the solo-phase. Their research shows that to be able to reach an orgasm it's important to let go of the other and focus on your own pleasure. As explained in section 3.1, six out of the eight participants described the feeling of letting go in their collage. Participant 1 specifically pointed out, having trouble with focussing on herself, which holds her back from orgasm. "If I feel like that my partner is on the edge of coming, and I know that he is waiting for me than I definitely can't come, because I am like I have to be fast I have to be fast." (P1)



Furthermore participant 6 explains that fantasising sometimes feels inappropriate. "Sometimes I have the feeling that it is inappropriate that I get turned on by perverse thoughts." (P6). E.Laan and R.Lunsen more elaborately describe this feeling in their sexual response cycle: "During the solo-phase unconsciously all kinds of fantasy, images and feelings can appear that have little to do with what is actually happening at that moment. Many people tend to forbid themselves such fantasies, thinking that 'the bad' thinking is the same as 'the bad' doing." (Lunsen, R. V., Laan, E., & Beers, R. V., 2017).

Similarity 4: Rhythm

From a biological perspective during sexual arousal and during an orgasm, the uterus contracts rhythmically (Lunsen, R. V., Laan, E., & Beers, R. V., 2017).

Participant 5, also referred to a rhythmic sensation during sexual pleasure.

"The Rasta colours. It shows sensitivity and it indicates a relaxed rhythm." The rhythmic sensation of participant 5 can be interpreted in multiple ways. But it is in any case according to her an important sensation experienced during sexual pleasure.

Participant 7 also explained a rhythmic movement in her collage. "It looks like a women orgasm, moving on the rhythm of the music." (P7)



CONCLUSION

To conclude, are there more ways to visually communicate female sexual pleasure? And if so, how do women visually communicate their own experience and expression of female sexual pleasure?

The qualitative research concluded five different visual clusters that were found overlapping experiences among the eight women in the research group. The clusters; the senses, discovery, letting go, arousal and setting the mood were formed. These five clusters indicate different feelings, atmospheres, thoughts and bodily sensations experienced by women when gaining sexual pleasure. This can be in partner-related context or in context with oneself. Within each cluster, women experienced their sexual pleasure different from each other, some of the women where, for example, focussed on achieving an orgasm during sex while others were not focused on that at all. Furthermore some of the women had

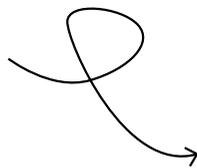
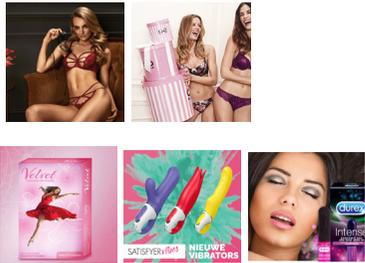
difficulties with letting go while others experienced this feeling as a pleasant sensation.

Some of the experiences explained during the qualitative research were similar to the explanations of female sexual pleasure found in literature research. This describes, besides the quotes of the participant's, female sexual pleasure also from a biological point of view and therefore gives more context around the description of female sexual pleasure.

The creative session concluded that all the clusters found resonated with the feelings of the participants. The participants only found two clusters missing in the total description of the experience of female sexual pleasure. Therefore the clusters Selflove and

Inter-Play were added to the list. Furthermore, the word 'clusters' was replaced by the word 'foundations'. The word foundations was found to more directly indicate the seven clusters as the seven fundamental feelings, atmospheres, thoughts and bodily sensations women experience when gaining sexual pleasure.

These seven foundations together portray a big variety in atmospheres, feelings, thoughts and bodily sensations experienced when women gain sexual pleasure. Mainly because within each foundation a new variety can be found. This concludes that visually there is a lot of variety possible in the display of female sexual pleasure, as all women experience sexual pleasure differently from each other, but visual overlapping feelings can be identified.



1. Selflove



2. Sense focus



3. Setting the mood



4. Letting go



5. Discovery



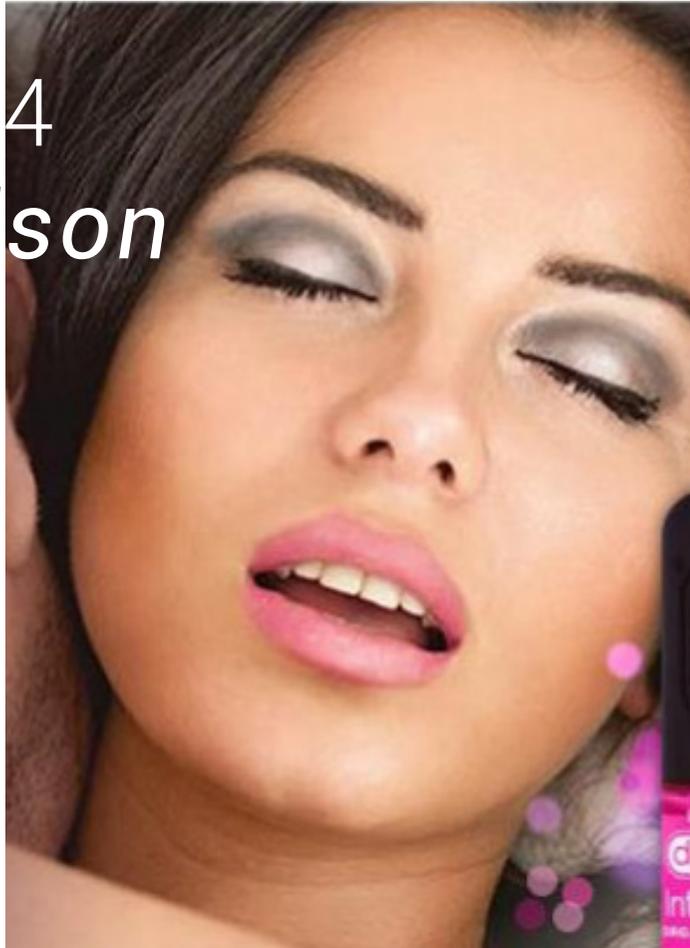
6. Arousal

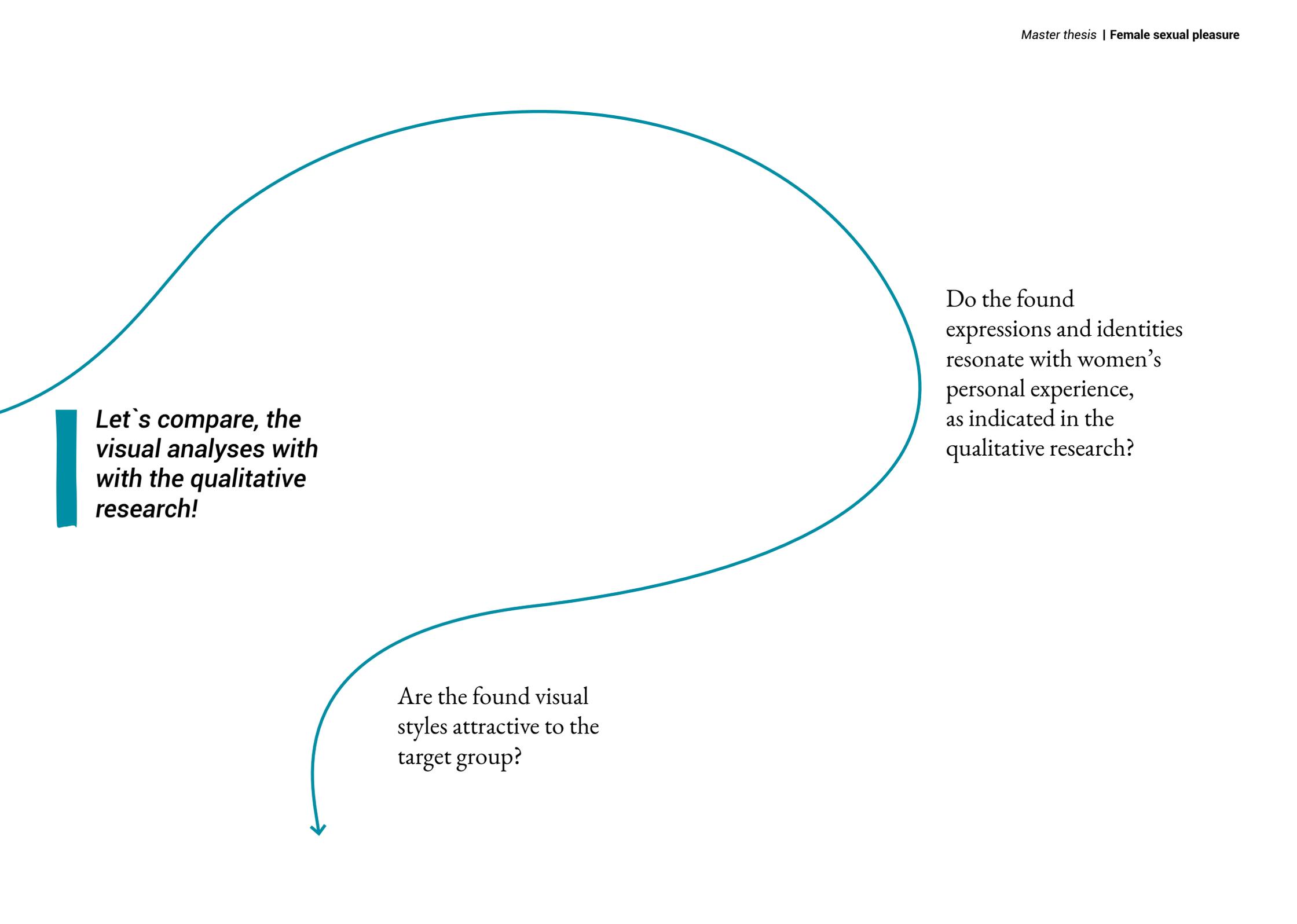


7. Interplay



Chapter 4
Comparison





***Let`s compare, the
visual analyses with
with the qualitative
research!***

Do the found
expressions and identities
resonate with women`s
personal experience,
as indicated in the
qualitative research?

Are the found visual
styles attractive to the
target group?

INTRODUCTION

Introduction

In this chapter the insights gained in the qualitative research, will be compared with the insights from the visual analysis, to investigate if the current visual communication is resonating with the personal expression of female sexual pleasure as defined in the qualitative research. Four different comparisons will be made. Firstly, the visual expressions found in the analysis of the advertisement media will be compared to the expressions found in the qualitative research. Secondly, the visual identities defined in the analysis of the advertisement media will be compared to the identities found in the qualitative research. Thirdly, the visual colour space of the collage of the participants in the qualitative research will be compared to the colour space of the sex-toys. Fourthly, the visual styles of the target group will be compared to the identified visual styles of the sex-toys and the sex-shops.

One of the two identified themes of the visual analysis will be discussed in comparison 4 the other theme will be implemented in the final design, which will be discussed later.

At the end of this chapter, a final conclusion will be drawn about the current visual communication of female sexual pleasure in product design and advertisement media.

To summarise,

- REPRESENTATIONAL-LEVEL
- Comparison 1: Expressions**
- Comparison 2: Identities**
- ABSTRACT-LEVEL
- Comparison 3: Colour-space**
- Comparison 4: Visual style profiles**

Do the expressions and identities found resonate with womens personal experience ?



Are the found visual styles attractive to the target group?



COMPARISONS

4.1.1 COMPARISON 1: *The visual expressions found in the advertisement media compared with the expression found in the qualitative research.*



Vibrator packaging

Image in the collage of participant 4.

Expression of female sexual pleasure 1: *Dancing, feeling free*

The portrayal of a dancing woman was visualised in one of the collages. Participant 4 described this feeling as: "When I am dancing, I feel free, happy and careless about what other people think of me. I can just let go and make fun. There are no obligations, and I can really be in the moment." (P4)



Vibrator commercial

Image in the collage of participant 4.

Expression of female sexual pleasure 2: *Orgasm as explosion*

The feeling of an intense explosion corresponded with the experience of female sexual pleasure as described in the qualitative research. Participant 4 described this as: "Fireworks, that is what it's all about eventually. Well, it's not the goal of sex, but you sort of build up the tension towards it." (P4)



Expression of female sexual pleasure 3: Beautiful face, eyes closed and mouth open ...

The third expression of female sexual pleasure, the gesture of closing the eyes, most of the time refers to the moment of orgasm, going inwards and enjoying the moment of pleasure. This moment was also experienced among women in the qualitative research. Participant 6, for example, described this as 'a total surrender to the moment of enjoyment.'(P6) This feeling was indicated by participant 6 with a visual of a woman leaning back with her hands over her head.



Image in the collage of participant 6.



The 'O Project' by Marcos Alberti, 2015

How it can be visualised differently...

In the mainstream media women are often portrayed beautifully when having an orgasm, as seen in the expressions above. But in reality, their faces look very different. In 2015, Photographer Marcos Alberti captured a more realistic version of women when having an orgasm. He photographed women's facial expressions before, during and after masturbation. The project was in collaboration with sexual wellbeing brand Smile Makers. Fan Yang, Global Brand Manager of Smile Makers commented on the project:

"Female sexuality is more often shrouded in shame and secrecy. Our partnership with Marcos allowed us to create this series to upend that social stigma around female sexuality, and encourage the normalization of female pleasure."

Fan Yan, Global Brand Manager of Smile Makers

COMPARISON 1: How it can be visualized differently...

Besides the 3 expressions found in the visual analysis, the participants in the qualitative research showed different ways to visualize the expression of female sexual pleasure. These visualization are shown below together with quotes of the participants.

Current representation female sexual pleasure

Women's expression of sexual pleasure in the qualitative research. (see appendix, A2 for more representations of female sexual pleasure.)

Expression of female sexual pleasure 1: Dancing, feeling free



Expression of female sexual pleasure 2: Orgasm as explosion



Expression of female sexual pleasure 3: Beautiful face, eyes closed and mouth open...



Let my thoughts go

"During the moment of cuddling I can really let go of my thoughts, I feel peace, a feeling of coming home, trust." (P2)



Letting go

"I think making love with a woman is more soft and sweet and also a bit more superficial. I never really experienced the moment of letting go, and really being in the moment with a woman before. With a man, I can let go more easily." (P8)



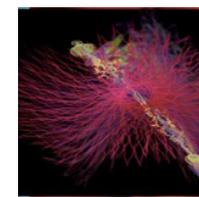
Relaxation

"The feeling that you look up towards the sky and you breathe out through your mouth. Relaxation, the feeling that you exist. Letting go of all your worries and entering a stage of total relaxation." (P5)



Floating

"...a warm, tingling feeling, through my entire body, a bit like your floating." (P8)



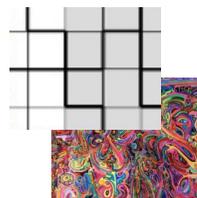
Pulse

"Pulse, Lalala, vibration" (P5)



Being in a different world

'a feeling of being in a different world' (P3,4)



Don't think only feel

"A transition from structure to no structure where you let go of all your worries and you only feel". (P5)



Relief

"Sand is the relief, I push myself sometimes to really enjoy it. If I feel that my partner is on the edge of coming, and I know that he is waiting for me than I definitely can't come, because then I have the feeling that I have to be fast" (P1)



Pressure

"If I feel the pressure to orgasm I get very turned off. I create this pressure myself because I have the feeling an orgasm is sort of a sign that the sex was good, and of course I want the sex to be good." (P6)

4.1.2. COMPARISON 2: *The visual identities found in the advertisement media compared with the identities found in the qualitative research.*

The different identities obtained from the visual analysis will be compared to the identities described by the participants in the qualitative research.

Identity 1: Strong and independent...



The visualization of a strong and independent woman was not portrayed in any of the collages of the participants. An interesting notion here is that the idea of being confident was discussed in the collages, only then more in the way of gaining confidence. For example, as described by participant 6. She explained: "This image shows that I have a lot to explore regarding my sexuality. I think it is good to first explore with your own body and then explore your sexual pleasure together with your partner. Because I think it is difficult to start a conversation with your bedpartner about what you like in bed if you don't know what you like. You feel more insecure to open up." This illustrates that in reality, not all women are strong and confident all the time, in the beginning, if you are still discovering your sexuality, you might feel more insecure to open up. By portraying only strong and confident women, the reality can be misleading. This might shape the idea that women must be strong and confident and that showing insecurity is not found to be attractive. This is in contrast to what the women in the qualitative research explained. They explained that opening up towards your partner and showing sensitivity is a way to increase your connection, and having a good connection with your partner is found to enhance sexual pleasure.

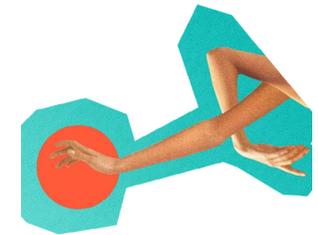


Image in the collage of participant 6.

...yet sexy and seductive



Two participants pointed out that they valued the feeling of being sexy. Participant 5 explained: *"This pink plane stands for femininity. I dress very unisex but I do wear nice lingerie because then I feel sexy and that gives me confidence in bed."* (P5)



Image in the collage of participant 5.

Furthermore, participant 3 valued to be clean because it made her feel pretty. She explained: *"I really like to be clean before having sex, it makes me feel pretty and it smells nice."* (P4)



Image in the collage of participant 3.

Identity 2: Having fun #Girls time.



Humour was also indicated as an important part of female sexual pleasure because it releases the pressure, such as participant 2 described: "I value a loose atmosphere during sexual intercourse. Because then you're not thinking about what you have to do or what he is expecting you to do. If you don't know someone very well you're thinking about whether he likes you or if he might have certain expectations for example. I think laughter releases that pressure and makes the atmosphere more relaxing." (P2)

Interesting here was that all the participants who indicated humour as an important part of their sexual pleasure, referred to humour in partner-related context. This is a different context than shown in the Hunkemoller campaign because there a group of girls is laughing together.



Image in the collage of participant 2.

COMPARISON 2: How it can be visualized differently...

The participants in the qualitative research showed a variety of ways to visualise the different identities of women when engaging in sexual pleasure. These visualisations are shown below together with quotes of the participants.

Current identities female sexual pleasure

Identity 1: Strong and independent...



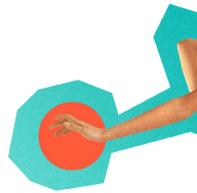
...yet sexy and seductive



Identity 2: Having fun #Girls time.



Identity of women when engaging in sexual activity in the qualitative research. (see appendix , A2 for more representations of female sexual pleasure.)



Self-discovery

"This image shows that I have a lot to explore regarding my sexuality. I think it is good to first explore your own body and then explore your sexual pleasure together with your partner. I think it is difficult to start a conversation with your bedpartner about what you like in bed if you don't really know what you like. You feel more insecure to open up." (P6)



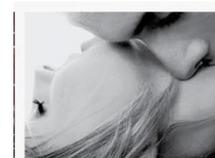
Laughing together

"I value a loose atmosphere during sexual intercourse. Because then you're not thinking about what you have to do or what he is expecting you to do. If you don't know someone very well you're thinking about whether he likes you or if he might have certain expectations for example. I think laughter releases that pressure and makes the atmosphere more relaxing." (P2)



Selflove

Through self-love and acceptance of yourself, self-confidence is gained. This contributes to a feeling of ownership and pride of your sexual pleasure and creates a sense of responsibility for your sexuality. (See Chapter 3)



Interplay

If he is enjoying I am enjoying too. And vice versa. You really have to stimulate each other. (P3)

Vulnerability/Letting down your shield.

"If you have a deep connection with your partner you can let down your shield and this brings you closer towards each other." (P1)

Teasing

"For me, sex is like a game with your hands and body. The feeling of someone who is almost touching you, when you feel the warmth of this hand and the movement of your hairs on your arm, that builds up a certain tension." (P3)



Intimacy

"I gain more pleasure from the intimacy of a hug." (P2)

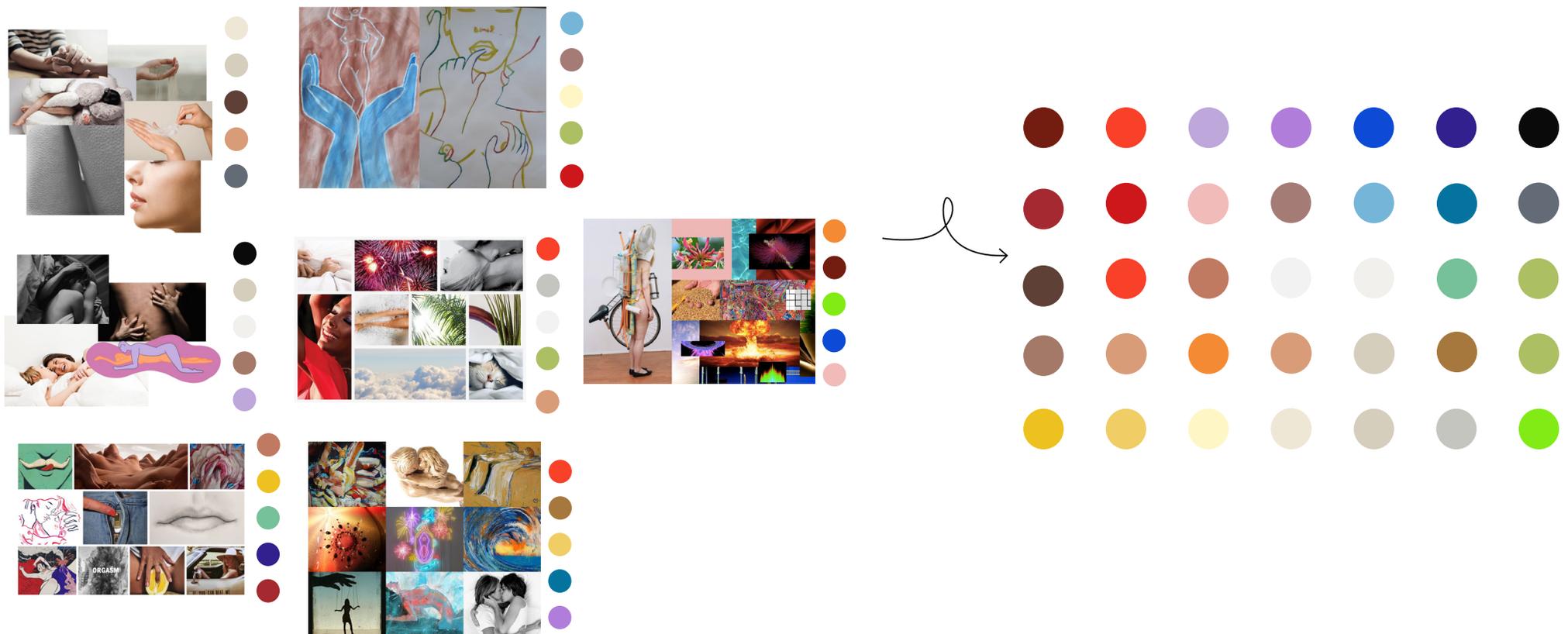
Engagement/open-up.

"If I am more engaged, more open, show more pleasure, then my partner can be more open, have more pleasure and can be more engaged. Because when I get the feeling that my partner is really in the moment, really enjoying it, I feel more open to enjoy it aswell. I become more enthusiastic and the interaction becomes this dynamic of encouraging each other." (P1)

4.1.3. COMPARISON 3: Comparing the qualitative research with the current visual style of female sexual pleasure in sex-toys.

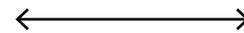
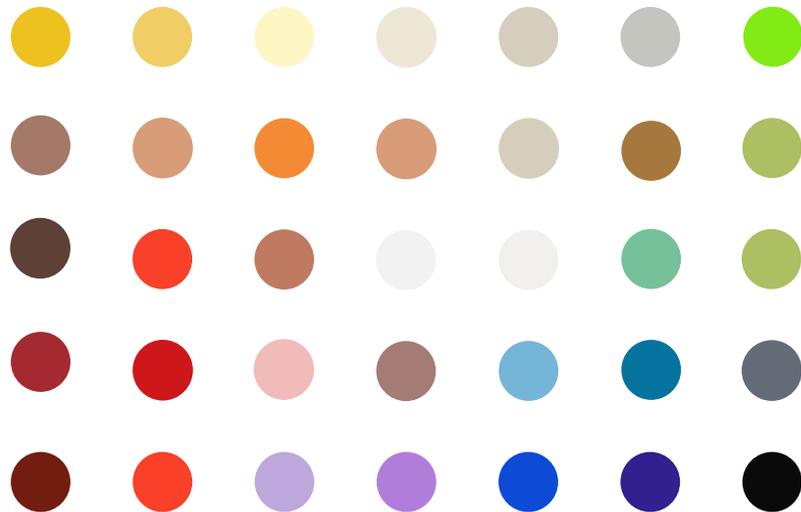
Introduction

For this comparison, the colour space of the collages from the participants in the qualitative research will be compared with the colour space of the sex-toys. The 5 most dominated colours of each collage are picked with the colour-picking tool in InDesign. The colours are sorted and a colour-space is created, which is shown below.

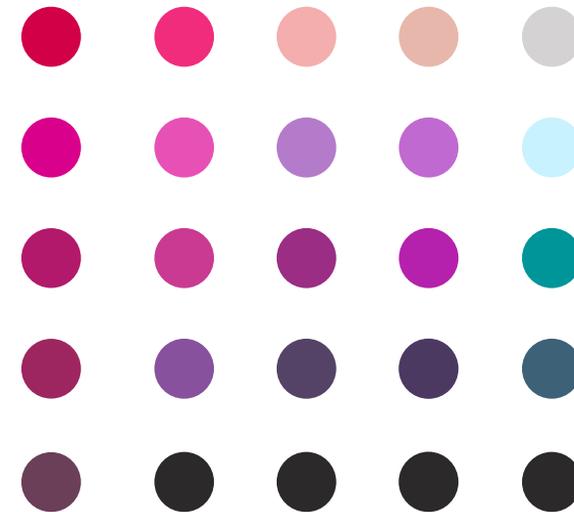


When comparing the two colour spaces, it is clearly visible that the colours used in the collage of the participants are more diverse than only pink and purple. This means that women do not necessarily associate their sexual pleasure with a pink or purple colour because colours such as green and yellow are frequently used aswell.

Colour space
Collage participants



Colour space
25 best sex toys in Glamour magazine.



4.1.4. COMPARISON 4: Comparing the style profiles of the target group with the current visual styles of female sexual pleasure in sex toys and sex shops.

Packaging design sex-toys

The styles defined in the visual analysis of the packaging design of sex toys are compared with the styles of the target group. For this comparison, different style profiles of the target group are created (see Appendix, A3). The style analysis of the sex toys concluded four different styles: a posh/design style, a feminine style, an innocent style and a mysterious style. One of the themes that was defined in the visual analysis was the theme of gender neutrality. Within this theme, new styles have emerged in the last couple of years, and the boundary between feminine and masculine has become thinner. The very sexy look got it's counterpart 'unisex', and the feminine look is accompanied in the last few years by a feminist look. The visual styles of the sex toys do not seem to be transitioned towards this more diverse and gender-neutral look as most of the styles are pink or purple and have a feminine appearance. The mysterious look, at least from visual appearance, does not seem to fit the style profiles of the target group. The only style that does offer a more gender-neutral look is the designer style. Figure 21, clarifies how the visual appearance of products relates to the visual styles of different user-profiles, indicating that the current visual styles of the vibrators don't match with the target group.

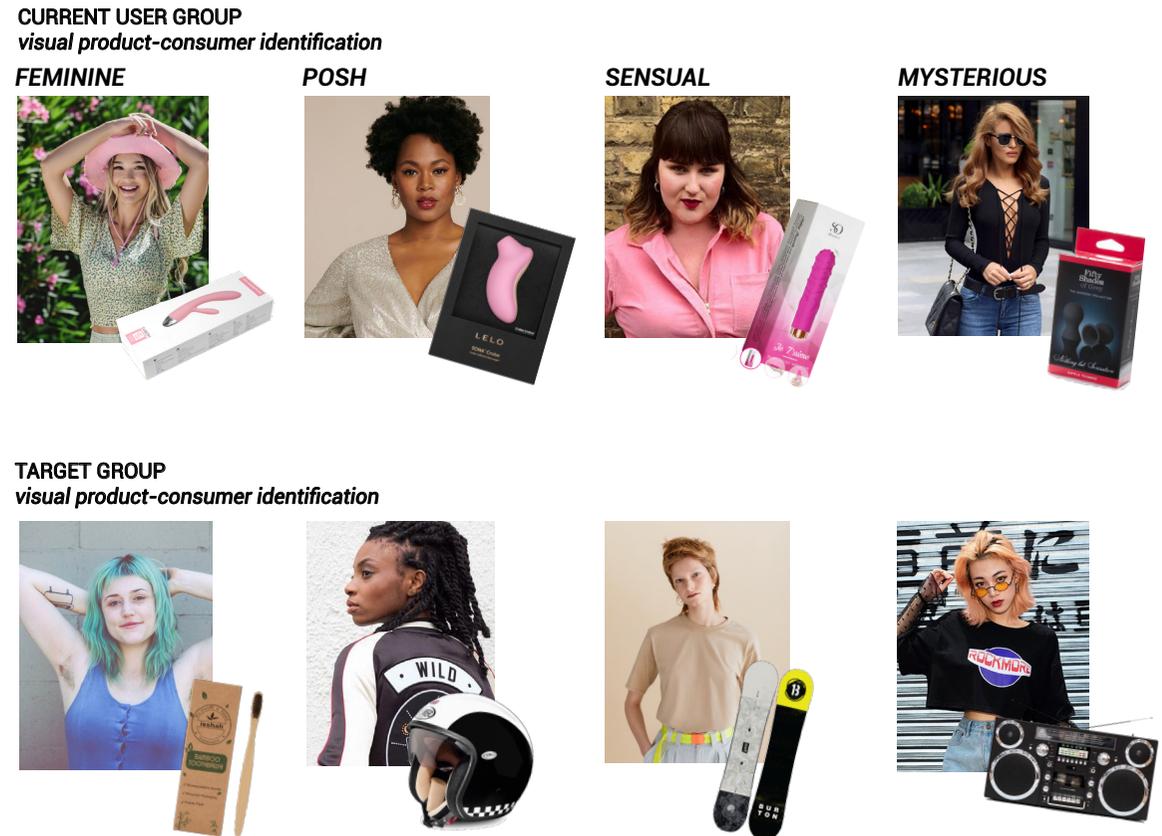


Figure 21: Visual product-consumer identification

TARGET GROUP



Masculine

Feminin

Moodboards

The style analysis of the mood boards, as defined in Chapter 2.2.1.2 of sex shops concluded a mysterious style as often portrayed in regular sex shops, a feminine/innocent style as displayed on the website of easy toys, and a more posh/sexy and seductive style of Christine le Duc. These styles do not seem to resonate with the visual style profiles of the target group, see figure 22 for the mood boards of sex-shops and figure 23 for an overview of the visual style profiles of the target group.



Figure 22: Moodboards sex-shops



Figure 23: Visual style profiles target group

Mapping the current visual styles of the packaging designs of sex-toys:

In the axis in figure 24, all the sex-toy packaging that have been discussed in this thesis are portrayed. The packaging designs are arranged on their visual appearance, of how masculine v.s. feminine they are and on how much sexual pleasure they portray. Feminine is defined as; soft colour palettes, flower decorations and italic fluent fonts. Masculine is defined as; simple lines, monochrome themes (black and white), "coarse" texture, hard lines, bold fonts and blue or dark colours. These style definitions of feminine and masculine are retrieved from a design platform called 99designs.

The visual representation of female sexual pleasure is defined based on the seven foundations that emerged from the qualitative research. The packaging designs are placed on the y-axis based on their visual portrayal of one of these foundations. An area that is mostly left unfilled is the blue area. This area indicates a field in the domain of the packaging design of sex toys where currently not much visual design styles are on the market. Firstly this means that there is currently a big style group that is not represented in the visual styles of the packaging design of sex toys. Secondly, this indicates that the representation of female sexual pleasure on the packaging design of sex-toys is minimal.



Figure 24: Current visual styles of packaging designs of sex-toys

CONCLUSION

Comparison 1 and 2

The visual representation of female sexual pleasure in the current product design and advertisement media concluded three different expressions, two different identities and two emerging themes. These defined identities and expressions were compared to the results of the qualitative research. This concluded that the three expressions found in the visual analysis were also indicated by the participants in the qualitative research. The third expression of 'Beautiful face, eyes closed and mouth open' was not so literally expressed by the participants. Furthermore this expression was found to be idealised, as photographer Marcos Alberti showed more realistic pictures of women who orgasm.

The two identities found in the visual analysis were not entirely overlapping with the experiences of the participants. Identity 1, a strong, sexy and independent women, was not portrayed by any of the participants. Interesting was that the contrary, insecurity, was visualised by the participants. When the identity of a strong independent woman is frequently visualised it might shape the idea that showing insecurity is not attractive or accepted. This would create a misleading image of the reality, as the participants in the qualitative research explained that showing sensitivity increases the connection and enhances sexual pleasure. Furthermore the feeling of being sexy was explained by two of the participants, participant 5 explained that wearing lingerie made her feel sexy and feeling sexy gave her confidence in bed. In that sense the intention of the lingerie commercial is relatable. Identity two: Having fun, was also portrayed by the participants in the qualitative research but then in a different context. They described this not in the context of 'having fun with the girls', but in the context of 'having fun with your partner.'

Expressions

Expression 1: Dancing, feeling free



Expression 2: Orgasm as explosion



Expression 3: Beautiful face, eyes closed and mouth open...



Identities

Identity 1: Strong and independent yet sexy and seductive



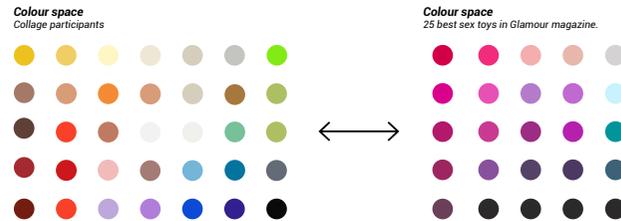
Identity 2: Having fun with the girls



Comparison 1 and 2 concluded that the expressions and identities shaped in the current visual media are still very minimal, as the results of the qualitative research portrayed a more diverse range of expressions and identities. Not all women experience the feeling of orgasm as an intense explosion since the feeling of orgasm was also described as a floating feeling. Furthermore some women are not focussed on achieving an orgasm and gain more pleasure from the intimacy of a hug. In the current visual media only the positive expressions and identities of female sexual pleasure are portrayed but the qualitative research shows examples where women find themselves having a more vulnerable identity or feel pressure to orgasm. To conclude, the current representation of female sexual pleasure in product design and advertisement media lacks a sense of diversity and sincerity about the representation of women's experience of sexual pleasure.

Comparison 3

The colour comparison between the collage and the 25 best sex toys in the Glamour magazine concluded that women do not necessarily associate their sexual pleasure with a pink or purple colour. Colours such as green and yellow were also frequently used in the collages.

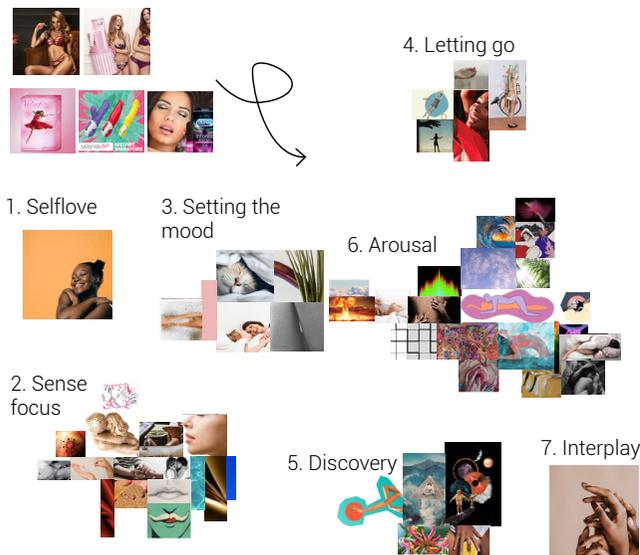


Conclusion

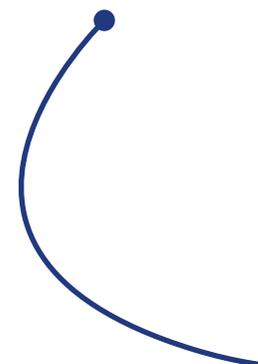
The current visual communication in product design and advertisement media of products related to female sexual pleasure is lacking a sense of relatedness and attraction between product and consumer. It can therefore be concluded that the current visual communication of female sexual pleasure in product design and advertising media could be improved. Firstly, the current visual communication of female sexual pleasure in product design and advertising media is not visually attractive for the target group and secondly, it is not representing a relatable, diverse representation of female sexual pleasure.

Comparison 4

The style analysis of the packaging designs of the sex-toys concluded that there is a style group that is currently not represented in the visual style of the packaging design of sex-toys. In the last couple of years more diverse, gender-neutral styles emerged and women don't directly associate themselves with a very pink, cute, innocent, posh and feminine style anymore. Therefore more style-variety is needed to increase the attractiveness between product and consumer and to meet the visual preferences of all women. Moreover, the y-axis in the matrix, see figure 24, concluded that the representation of female sexual pleasure on the packaging design of sex toys is minimal. Thereby, as also explained in the conclusion of the visual analysis in chapter 2, an opportunity is missed to visually communicate female sexual pleasure and to address customers on their feelings of sexual pleasure directly.



Chapter 5
Design proposal



***How to enhance
the representation
of female
sexual pleasure
through visual
communication
design?***

How to improve the visual communication in product design and advertisement media of product/services for female sexual pleasure in such a way that the relatedness and attraction between product and consumer is strengthened?



INTRODUCTION

The comparison between the visual analysis and the qualitative research concluded that on the one hand, the visual communication design could be improved on style and on the other hand, on representation. These are two different directions one can design for. Therefore these two directions are split up and two different design directions are formulated. These two design directions will be further explored in section 5.1. One direction is chosen and a design goal is formulated.

In section 5.2. the development of the visual language will be discussed and in 5.3. the final design will be proposed.

DESIGN GOAL

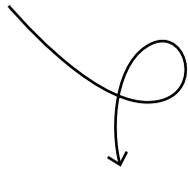
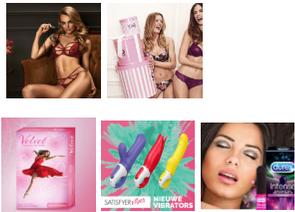
5.1.1. DESIGN DIRECTIONS

Before we dive into the impact level each direction has on both consumer and society, first each direction will be explained in more detail. On the next two pages two problem definitions are defined for each direction on a product-consumer level to gain an understanding of the impact of each direction.

Design direction 1:

REPRESENTATION

The representation of female sexual pleasure, in the current product design and advertisement media, can be enhanced by designing a form language that expresses a diversity of identities and expression of female sexual pleasure.



1. Selflove



2. Sense focus



3. Setting the mood



4. Letting go



5. Discovery



6. Arousal



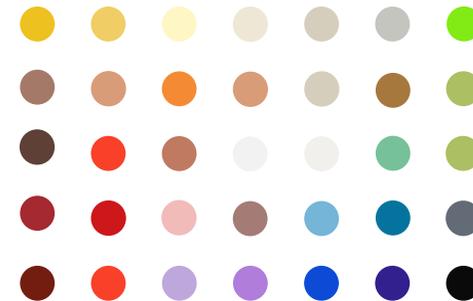
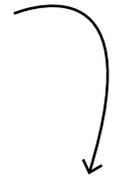
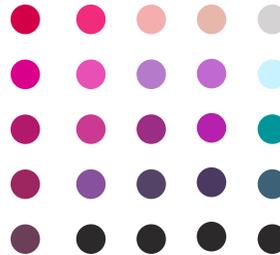
7. Intersplay



Design direction 2:

STYLE

The lack of style can be enhanced by designing a form language that resonates with a diversity of visual styles.



5.1.2. PROBLEM DEFINITIONS

Problem definition 1: Scenario lingerie example (lack of representation)

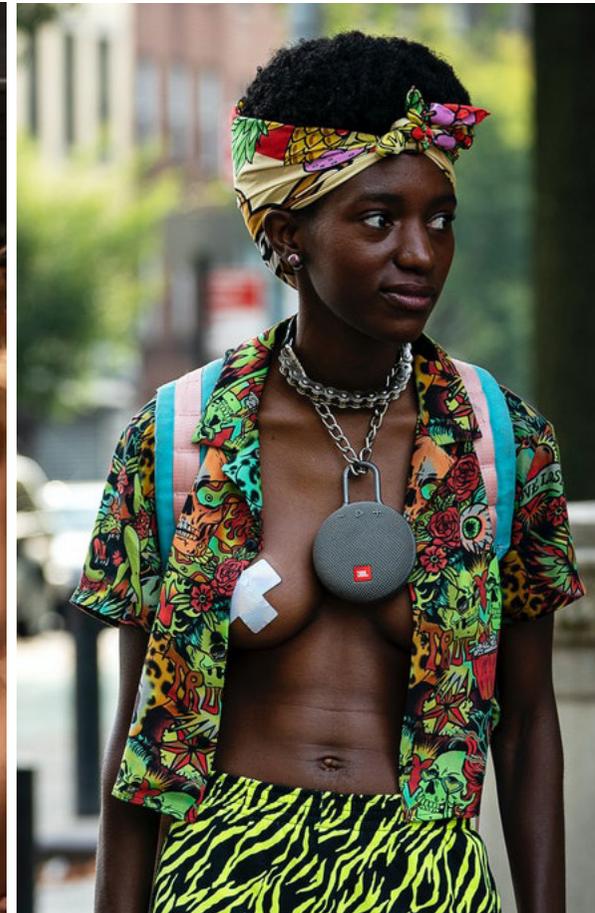
Picture this, you are 20 years old and you have your first girlfriend. You would like to wear a nice lingerie body someday to have a little variety in the bedroom, so you search online for lingerie. On the website of Victoria secret you see a girl looking seductive to the camera. You scroll through the collection and you find the models having the same, sexy and seductive look. Automatically you link lingerie to something sexy and seductive, but you don't really imagine yourself being sexy and seductive in front of your girlfriend. Personally you would picture the scenario more as a scenario where you would tease each other a bit and kiss very intimately. You don't really identify yourself with the girl on the picture and therefore you picture this moment as a bit of an 'awkward' moment because you don't know what kind of attitude you need to put up when wearing lingerie.

To lower the threshold between product and consumer is the goal of this design direction because if this threshold is decreased the relatedness between product and consumer will increase and in this case the women in the scenario would not feel awkward when purchasing lingerie and would therefore be more open to buy it.

Current identity:
A sexy and seductive woman



Desired identity:
Teasing



DESIGN AIM:

Lower the threshold between product and consumer identification.
By designing a form language that resonate with a diversity of sexual preferences.

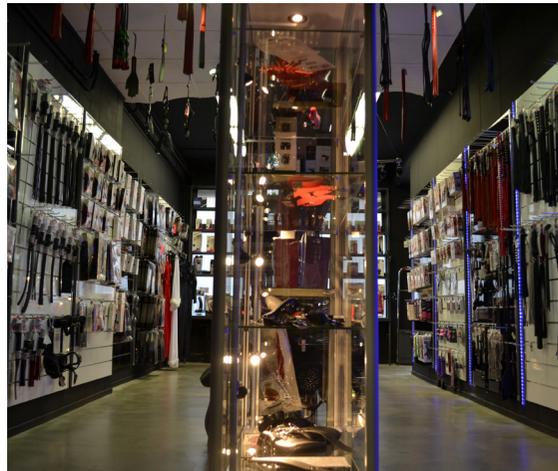
Increase relatedness between product and consumer.

Problem definition 2: Scenario sex-shop example (lack of style)

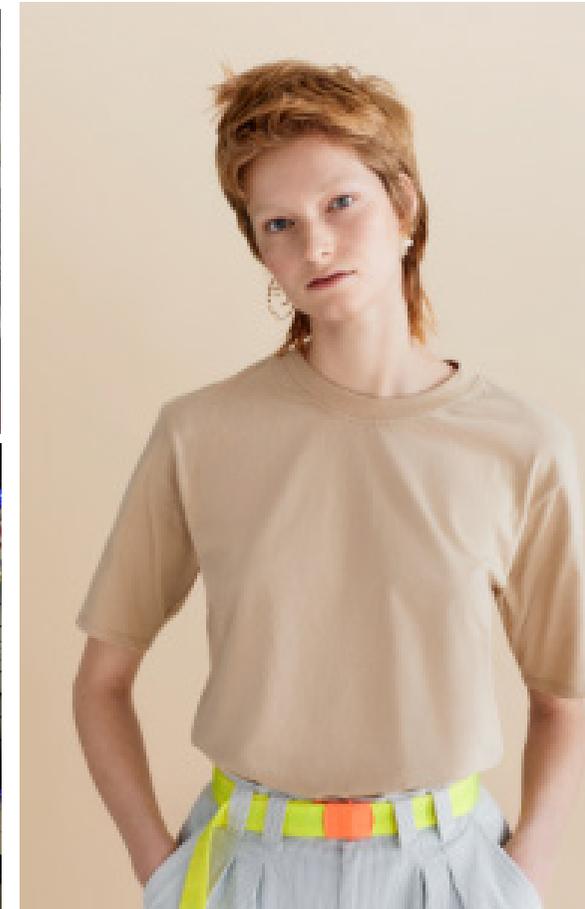
Picture this, you are in a relationship but you never really enjoy the sex. You want to explore your own sexual pleasure and therefore you want to buy a vibrator, but you have no idea where to start. You want to go to the shop and see the size of the vibrator, feel the material and ask for advice, but you feel a certain threshold, sex shops always look so shady and dark. You feel awkward and instead of going out there and searching for your sex-toy, you start your search online.

To decrease the threshold between the visual appearance of in this case the sex shop and the consumer is the goal of this design direction because if this threshold is decreased the attraction between product and consumer will increase and the woman in this scenario would feel more comfortable visiting a sex shop.

Current style:
Mysterious



Desired style:
Snowboarder



DESIGN AIM:

Lower the threshold between product and consumers attraction.

By designing a form language that creates visual attraction between in this case the window display and the target group.

Increase attractedness between product and consumer.

5.1.3. IMPACT

To be able to choose the best design direction, the impact level of each direction needs to be further explored. The problem definitions described above already gave some idea on the possible impacts per design direction, but besides the impact on product level, the design directions can also create an impact on a more societal level. The impact of each direction will be more elaborately explained here.

Design direction 1:

Impact:

When the representation of female sexual pleasure will be enhanced impact can be made on two different levels. On a societal level and on a product-consumer level.

Product-consumer level:

When a broader diversity of female sexual pleasure will be portrayed the level of resonance between product and consumer will increase. Consumers will feel more connected towards the product because they recognize themselves in the subjects portrayed. Therefore it is more likely that they will purchase the product.

Societal level:

When a more diverse representation of female sexual pleasure will enter the market more female sexual pleasure will be portrayed. Products such as contraceptives, condom packagings and vibrator packagings will portray female sexual pleasure. When female sexual pleasure would be more often and more diversely visually expressed, people will see different ways of the experience and expression of female sexual pleasure. This will contribute in the long run, to the normalization of a diversity of experiences and expressions of female sexual pleasure. When female sexual pleasure is more normalized in society the problems described in the beginning of the thesis, that women feel shame and

social pressure when vocalizing their sexual needs (Archer, 2017) and are judged when they express themselves sexually too freely (Cense et al., 2019) are likely to diminish.

Design direction 2.

Impact:

Impact:

When more visual styles of products and services related to female sexual pleasure will enter the market, female sexual pleasure will be enhanced on a product-consumer level.

Product-consumer level:

If the visual style of the sex shop would be changed towards the preferred visual style of the consumer, as explained in the scenario of the problem definition, an opportunity will be created for the woman to walk into the sex shop, she might purchase a product but she also might feel free to ask for advice, this would enhance her sexual discovery. In reality the outcome is of course uncertain; besides, if the woman really wants to explore her sexuality she can also purchase a sex toy online. But changing the style of the sex shop definitely creates an extra opportunity for women to explore their own sexuality. Furthermore if the visual styles of other products such as the packaging design of condoms, or vibrators will change a broader diversity of consumers will feel attracted towards the product and it will be more likely that the products are purchased.

Conclusion

As explained before, visual messages are received and expressed on three different levels; representationally, abstractly and symbolically. All these three level are interconnected and overlapping (Dondis, 1973), therefore regardless of which direction will be chosen both directions will get attention. Only when designing for direction one, more emphasis would be on the representational level and when designing for direction two more emphasis would be on the abstract level.

Design direction 1 is most likely to create the biggest impact on societal and product-consumer level and is most likely to, in the long run, influence the perception of society on female sexual pleasure, as it will enhance the normalization of female sexual pleasure. Therefore this direction will be chosen as the final design direction.

5.1.4. DESIGN GOAL

A decision is made between the design directions and design direction one is chosen as the final design direction. The design goal is formulated as follows:

Design goal:

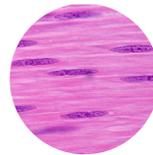
Enhancing the representation of female sexual pleasure by designing an alternative visual language that portrays a diversity of experiences and expressions of female sexual pleasure. This to increase a sense of relatedness and attraction between product and consumer and to spread a resonating portrayal of female sexual pleasure among the current product design and advertising media.

DEVELOPMENT

A more diverse and resonating visual representation of female sexual pleasure needs to be designed into a new visual language. Visual messages are perceived on three different levels, as previously discussed, therefore the visual language is also designed based on these three levels. The insights of the qualitative research, the visual analysis and the literature research are translated into design properties for the new visual language and will be discussed in this chapter.

The main focus of the visual language is on the representational level. The insights of the qualitative research therefore form the primary input of the visual language. The seven foundations provide the basic structure of the visual language. In each foundation, the wide variety in atmospheres, feelings, thoughts and bodily sensations expressed in the collages of the women in the quantitative research are translated into design properties. Furthermore, the essential visual learnings gained in the visual analysis and the literature research are also used as design properties on both abstract and symbolic level for the creating of the new visual language. The design properties of the qualitative research, the visual analysis and the literature research will be discussed in this chapter.

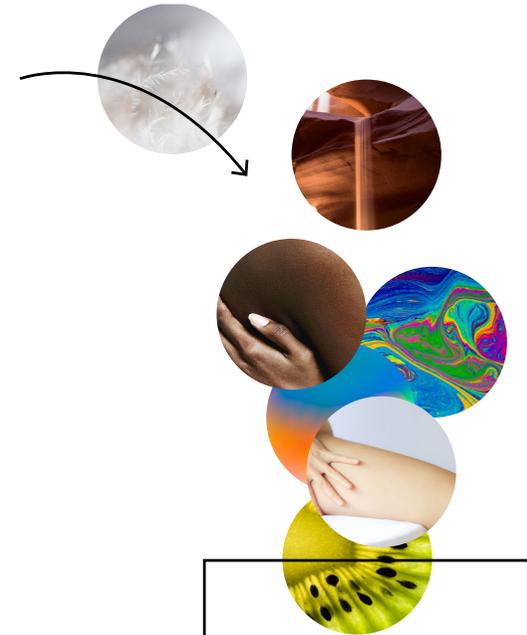
Literature research



Visual analysis



Qualitative research



The pleasure gallery.

A visual guide for the representation of female sexual pleasure.

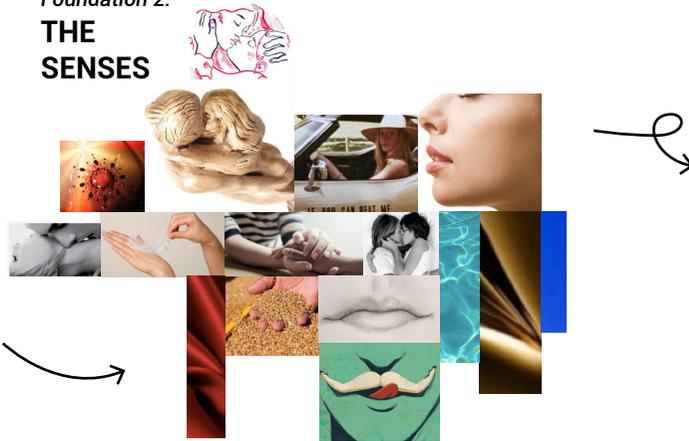
5.2.1 DESIGN PROPERTIES *qualitative research:*

The qualitative research forms the primary input for the visual guide, whereby the seven foundations create the basic structure. The quotes and the images of the collages of the participants are translated into design properties, an example of foundation 2 is given here.

Foundation 2. THE SENSES



Foundation 2. THE SENSES



DESIGN PROPERTIES



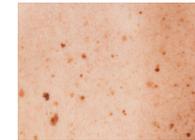
TOUCH/TEXTURES
Visually, the most important part of this foundation is the focus on textures, as the depiction of textures are a visual element that refers to the sense of touch (Dondis, 1973)



MOVEMENT
"The water indicates a relax moving image, the colours are beautiful, the sound is relaxed and the feeling of going with your hands through the water is super nice."



SMELL
"Honeysuckle smells very nice, it gives me a pleasant feeling. Smell has also a lot to do with making memories. That is for me the same with the smell of making love, it makes memories and memories give meaning to life."



FEEL
"Pleasure is something you feel in your entire body, not only in your genitals. Sensitive spots are important to me. For me, the whole tension field is broadened when the entire body is touched."



WARMTH
"Gold, because it is shiny and smooth, it refers to skin to skin contact. I think skin to skin contact is very important, the warm you feel from someone's skin. It creates attachment, connection."



SOUND
"I really like this position because you don't see someone, but you feel each other everywhere, and you hear him moan in your neck, you feel that he is close. It feels very intense." The fluent, wave-like texture in the sand refers to sound waves.

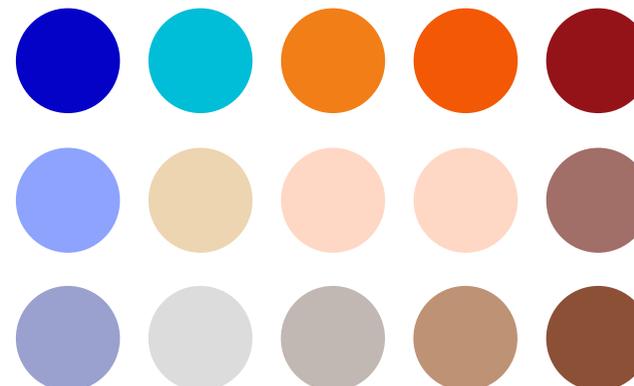


PLAY
"For me, sex is like a game with your hands and body. The feeling of someone who is almost touching you, when you do feel the warmth of this hand and the movement of your hairs on your arm, that builds up a certain tension."

SENSATIONS



COLOUR PALETTE



5.2.2 DESIGN PROPERTIES *literature research:*

An overview is given from the biological insights gathered in the literature research and how these insights are translated into words and subsequently into images. Mainly the overlapping insights between the qualitative research and the literature research, as explained in section 3.2, are used as input for the new visual language.

Biological insights:

R e l a x . The pelvic floor needs to be fully relaxing during sexual intercourse, only when these muscles are totally relax there can flow enough blood in the clitoral complex to create enough swelling (and moisture) to make penetration pleasant.

Fluid.

During sexual arousal the vagina wall becomes thicker, the pressure in the small capillaries increases so much that blood fluid (plasma) is squeezed out through the small capillary. This makes the vagina humid, during sexual arousal.

Pressure.

Rhythmic.

During sexual arousal and during an orgasm the uterus contracts rhythmically.

Tension-relaxation.

The peak sensation at orgasm is mainly caused by the fact that at that moment maximum blood flow, heart rate, breathing frequency and muscle tension suddenly turn into relaxation.

Contraction. During an orgasm the pelvic floor powerfully contracts ten-to twenty times. This contraction creates for a big part the sensational feeling during an orgasm.

SWELLING.

The wall of the urethra and the vagina consist of swelling tissue, swelling ensures extra protection.



S q u e e z e o u t .

FLOW.

Increase in the blood flow of the genitals during sexual arousal. During sexual arousal the bulb of vestibule swells, they fill themselves with blood, to protect the urethra and the vagina of being damaged during penetration.

Focus pleasure. *Shut off our reasoning ability.* Janniko Georgiadis researched what happens in the brain during orgasm. His MRI-scans showed that during orgasm the prefrontal cortex becomes less active and the pleasure centre more active. During an orgasm we shut off our reasoning ability and focus totally on pleasure.

5.2.3. DESIGN PROPERTIES *visual analysis*

In this section, an overview is given of the essential visual learnings gained in the visual analysis. These insights were gathered by analysing interesting art works, advertisements and packagings on the basic elements of visual communication (see appendix for template; *Analysing form language- basic elements of visual communication, and for a more elaborated analysis of some of the art works and packagings*). Some of these insights are translated into design properties and some are implemented in the mood boards.

1. Line

Fluent and elegant

The line structure used in the artwork by Kitagawa Utamaro is fluent and elegant. In the painting of 'A secret affair of a married man and married woman, the artist plays with a difference in line thickness between the body and fabric, creating an effect of enclosure.



Secret affair of a married man and a married woman, Kitagawa Utamaro, 1799



Depth

The colour usage in the painting of O'Keeffe suggests a smooth and fluent line structure, creating an elegant and soft feeling. Furthermore, the different layers of colours from bright to dark offer depth in the painting.

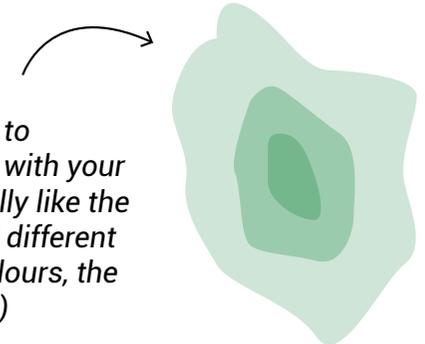


Grey Lines with Black, Blue and Yellow, oil on canvas, by Georgia O'Keeffe, 1923

This effect of depth was also included in the collage of participant 7. She pointed out that she preferred the different layers of colours and the vision of depth.

Depth

"This refers to penetration with your hands. I really like the flowers and different layers of colours, the depth." (P7)



Collage participant 7

2. Shape



Painting participant 4

"This image portrays both protection and being praised. I want to feel protected and I also want someone who enjoys me and respects me."
(P4)

Safety/protection

Participant 4 made two paintings that expressed her sexual pleasure. One of these paintings is the one that is portrayed here. Two hands that rise up in the air holding her naked body. She explained that this image represents both protection and being praised. The shape of the two hands around her body enhance this feeling of protection, together with the symbolic meaning of the hands that hold and support her body. The gesture of the hands praising her in the air refers, according to her, to a feeling of respect.



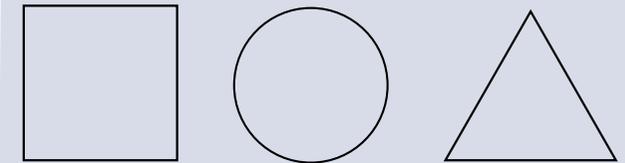
Womanizer vibrator

Enclosure

This feeling of protection is also enhanced on the vibrator packaging of the womanizer vibrator. The floating texture moving around the vibrator and enclosing the vibrator in the front triggers a sense of lightness, safety, excitement and sensuality.

Association of shapes:

In visual literacy, round shapes enhance a sense of warmth and protection. Squared shapes are associated with dullness, honesty, straightness and a workmanlike meaning. Triangular shapes enhance a feeling of action, conflict and tension. (Dondis, 1973)



Luz vibrator

Fluent

Most vibrators consist of a fluent curved shape. Creating a kind and pleasant feeling. Contradictory to the packaging itself which has a square shape.

3. Direction/ movement



Womanizer vibrator

Direction

The vibrator is placed in the centre of the packaging, surrounded by a texture which is placed in a diagonal line over the packaging. This creates a feeling of stability but also a feeling of movement and dynamism.



Satisfyer vibes vibrator

Movement

Because the direction of the background picture on the vibrator packaging is diagonal, it provokes instability, movement and excitement. Also the smile on the women's face contributes to a feeling of excitement.



Collage participant 7

Rhythm

Participant 7 also referred in her collage to a sense of movement. She portrayed an image of a woman, which according to her, looked like a woman moving on the rhythm of the music.

Movement with lines

The lines around the nipple create the portrayal of movement.



Secret affair of a married man and a married woman, Kitagawa Utamaro, 1799

4. Tone

Fading effect

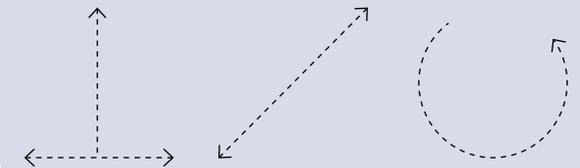
The fading effect on this packaging triggers a sensual feeling.



SO divine vibrator

Association of directions:

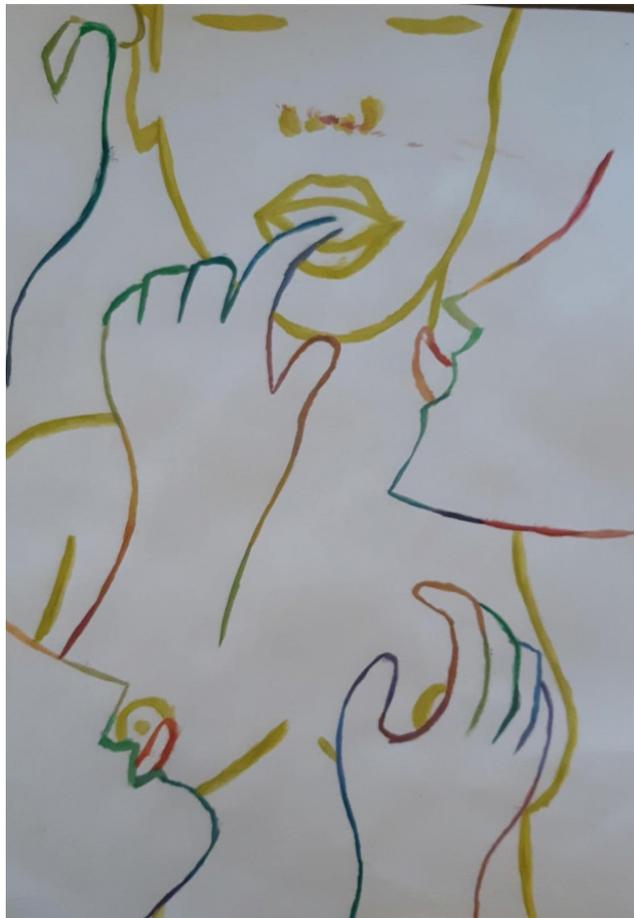
Every basic shape expresses three basic and meaningful visual directions:
 "- Square; horizontal and vertical. Man's primary reference in terms of his well-being and manoeuvrability. It's most basic meaning has to do not only with the human organism's relationship to the environment but also to stability in all visual matters.
 - Circle: Curve; Encompassment, repetition, and warmth.
 - Triangle: Diagonal; It is the opposite formulation to stability, the most unstable directional force and consequently the most provoking visual formulation. Its meaning is threatening and almost literally upsetting." (Dondis, 1973)



Photograph by Megan Eagles, 2015

The tone of this photography by Megan Eagles, moves fluently from bright towards darker enhancing sensuality.

5. Colour



Painting participant 4

Touch

Participant 4 uses bright colours to indicate the sexual stimuli of touch.

"This image portrays my sexual pleasure. The colours stand for the sexual stimuli that you feel over your body when being touched." (P4)



Satisfyer vibes vibrator advertisement

High saturation

In this vibrator advertisement, the high saturation colour usage creates an expressive and intense feeling.

Meaning of colours:

"Yellow; light and warmth

Red; emotional and active. Red is a provoking colour but when mixed with blue it is subdued, and when mixed with yellow it is activated.

Blue: passive and soft."

(Dondis, 1973)

Meaning of saturation level:

"The less saturated colours reach towards neutrality of colour, and are subtle and restful. The more saturated the more expression and emotion."

(Dondis, 1973)

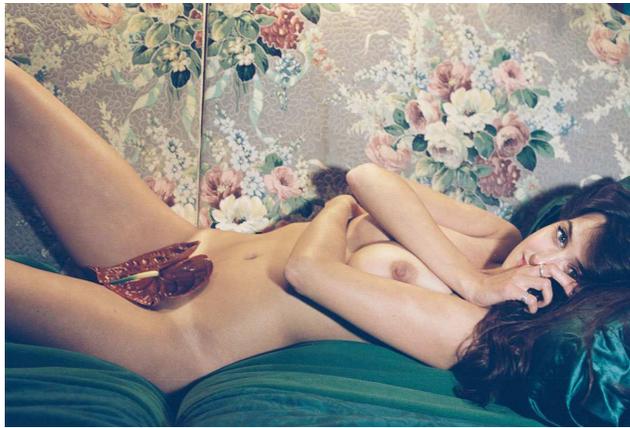


Secret affair of a married man and a married woman, Kitagawa Utamaro, 1799

Low saturation

The representation of the colours red and blue, in this painting, next to each other gives a feeling of calmness, elegance and passion. The low level of saturation of the colours blue and red enhance that feeling, giving a subtle and restful touch to the painting.

6. Texture



Photograph by Megan Eagles, 2015



Touch

The use of texture in the photograph of Megan Eagles, stimulates the sense of touch, because textures are visual elements that refer to the sense of touch (Dondis, 1973). This enhances the sensuality of the photograph.

Soft and sensual

This packaging makes use of a real texture which holds the vibrator into place, letting the vibrator sink into a black foam kind of texture, enhancing a soft and sensual feeling.



Lelo vibrator



Secret affair of a married man and a married woman, Kitagawa Utamaro, 1799



In the painting of Kitagawa, also, lots of textures are used, creating a sensual, soft and elegant feeling.

5.3

CHAPTER

*The goal of the pleasure gallery is...
"To inspire and guide designers with the portrayal of a diverse and relatable representation of female sexual pleasure in product design and advertisement media."*

FINAL DESIGN

5.3.1. WWWWWH

Now that we have an understanding of the development of the visual language, let's put our facts in order. The who, what, when, where, why and how of the new visual language will be explained here.

Who

So for who is the alternative visual language designed?

The alternative visual language can be applied to one single product, such as a vibrator packaging. Nevertheless, a much bigger target group can be reached if the alternative visual language is designed in such a way that other people can also (re)design their advertisements and products with the help of the new language. Because when the alternative visual language will be spread among a diversity of brands, a variety of new designs will enter the market. This will distribute much more designs that visually enhance female sexual pleasure than when only one single vibrator packaging is redesigned. Therefore the design of the visual language is developed in such a way that other designers can also use the alternative visual language. The target group of the new visual language consists of: visual and product designers who work at brands in the domains of products/ services for female sexual pleasure and sexual wellbeing, brands such as; Durex, Hunkemoller, Lelo and O.b.

What

So what is an alternative visual language? And how to design it?

The qualitative research concluded seven overlapping clusters that together portray a wide variety in atmospheres, feelings, thoughts and bodily sensations when women gain sexual pleasure.

These themes will provide the visual guidelines for the portrayal of female sexual pleasure.

Inspiration for the design of these guidelines was found in the concept of a visual standard manual. A visual standard manual is a visual guide that provides guidelines for the visualization of a brand image, it contains all rules and regulations for a company's brand image. Furthermore, a visual standard manual provides consistency in appearance throughout a variety of media. A visual standard manual includes: A brand identity, name, logo, color palette, fonts, the brand 'voice' and supporting visuals and information.

Alternative ways for the design of a visual language would be through, for example, photography, paintings, or an

explanation through film illustrations. An out-of-the-box idea for visualizing a visual language could be, for example, through performance art.

The target group works a lot with illustrations, slogans, colours and images and is used to working with a visual standard manual. Therefore the most suitable and practical way for the design of the visual language would be to design in the field where the target group feels comfortable. Consequently, the concept of a visual standard manual is used as inspiration for the design of the visual language. The concept of a visual standard manual will be reinterpreted, and the new visual language will be designed in the form of; A visual guide for the representation of female sexual pleasure.

When & How

So when and how do visual designers use the visual guide?

The visual guide will be used to inspire, guide and inform visual designers about the portrayal of female sexual pleasure. The manual 'guides' designers through the design process and helps designers to design from the perspective of female sexual pleasure.

Where

Where do designers use the visual guide?

The visual guide will most likely be used in the office, behind the computer, as visual designers often use programs such as Indesign, Photoshop and Illustrator when designing. Therefore the guide will be designed in the format of an online document. Some designers might prefer to work offline when they draw the first sketch for example. Therefore the guide must also be applicable offline, in the form of a booklet. Furthermore, it can also be that a brand wants to shoot the content of the advertisements themselves, in this case a booklet will also be handy as it can be used more comfortably than for example, a tablet during the shoot.

Why

So why is the visual guide designed?

Because without doing extensive visual research about how women would visually like to represent their sexual pleasure, it is difficult for designers to come up with this inspiration themselves. Female designers can only design from their own experience and male designers can only guess how women would experience sexual pleasure. This guide offers a well-substantiated, diversity of visual expressions of female sexual pleasure. The hope of the

visual guide is that designers will follow these guidelines and get inspired to design from a new perspective of female sexual pleasure.

This new perspective on female sexual pleasure is needed because the current representation of female sexual pleasure in the product design and advertisement media is found to be exclusionary. Where currently female sexual pleasure is hidden under either a posh/designer style, femininity, mystery or a very clinical, unspoken expression of female sexuality, now a more resonating portrayal of female sexual pleasure will enter the market. This will firstly, enhance the product-consumer relationship as it will create a sense of relatedness and attraction between product and consumer. And secondly, by showing more diversity in the representation of female sexual pleasure more awareness, openness and transparency will be created about female sexual pleasure.

5.3.2 LIST OF REQUIREMENTS

A list of requirements is set up to make the goals of the visual guide more concrete, and to determine the interaction between the guide and the user. The list of requirements is divided into Usability, Creativity and Form language.

Usability:

The Pleasure Gallery aims to guide designers during the visual design process of products/ advertisements related to female sexual pleasure. During this guiding process, a variety of factors are of importance; these factors are explained here;

1. Guide: The visual guide must guide designers during the process of the visualisation of a product/advertisement/ packaging design.
2. Leaving room for one's own creativity: It is important that a balance is created between guiding the customer but also leave room for one's own creativity.
3. Intuitive: The guide must be used intuitively, the designer must feel free to personally choose what inspires him/her and must be able to intuitively apply this to his/her designs.
4. Easy to use: The guide must be used without any discomfort.

Creativity:

The Pleasure Gallery aims to inspire, inform and boost creativity about the portrayal of female sexual pleasure. The level of creativity is divided into three factors that are found to be of importance.

1. Change perspective: help designers with viewing the product from the perspective of the woman regarding her sexual pleasure.
2. Inspire/trigger creativity: trigger creativity among designers about the diversity in the visual portrayal of female sexual pleasure.
3. Inform: designers about the wide variety in experiences of female sexual pleasure.

Form language:

The Pleasure Gallery aims to provide designers a guide that portrays a form language that expresses sexual diversity, and that resonates with women's personal experience of sexual pleasure.

1. Sexual diversity: The form language provided in The Pleasure Gallery must portray a diversity in experience and expression of female

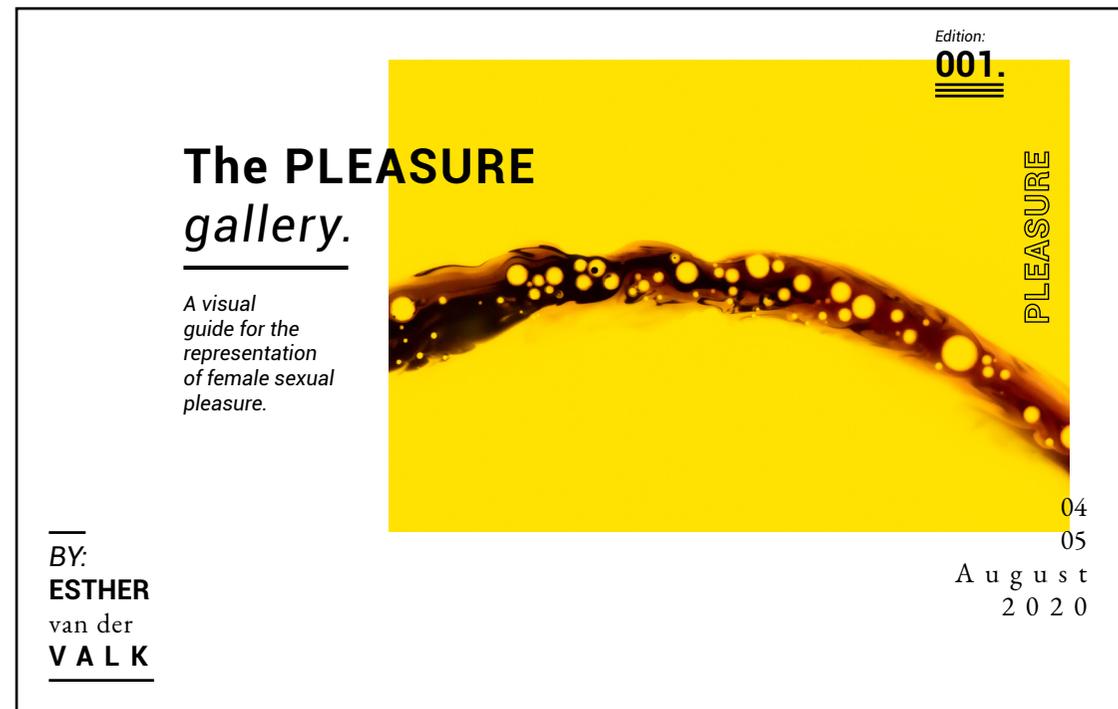
sexual pleasure.

2. Resonance with personal experience of female sexual pleasure: The form language provided in The Pleasure Gallery must resonate with women's personal experience of female sexual pleasure.

3. Applicable to a wide variety of brands: The visual guide must be applicable to a wide variety of brands who are in the sector of female sexual pleasure.

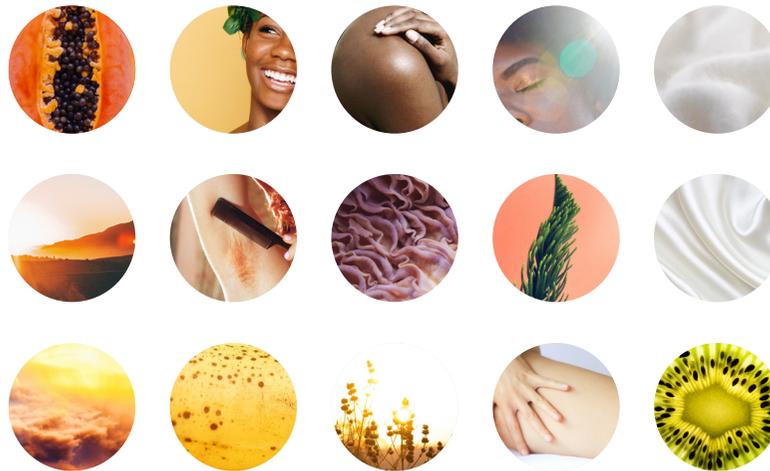
5.3.3 THE PLEASURE GALLERY

Based on the list of requirements, the visual guide was created, named The Pleasure Gallery. See the attached document of this thesis. Each foundation of The Pleasure Gallery will be visually explained on the next pages, from collage to concept.



From collage to concept

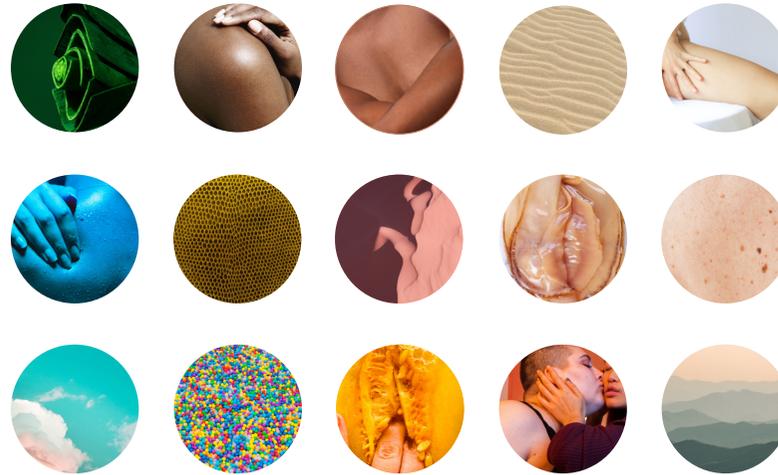
Foundation 1. SELF LOVE



Foundation 2. THE SENSES



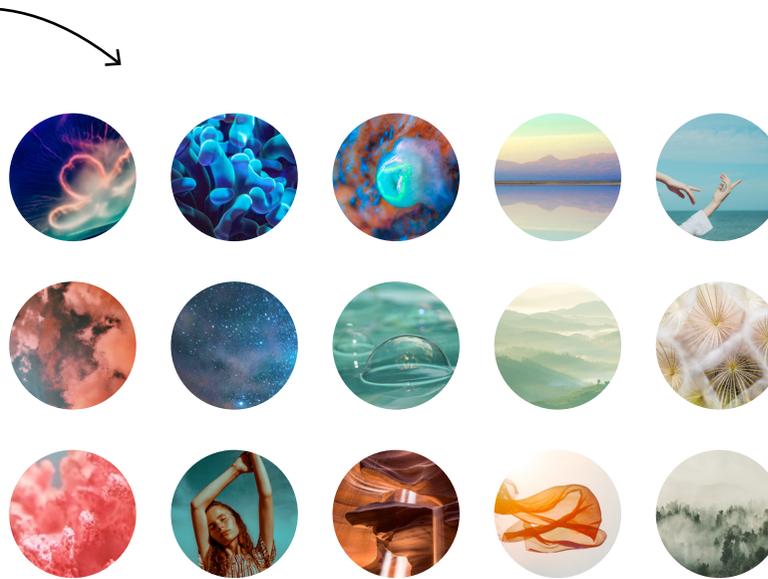
Foundation 3.
DISCOVER



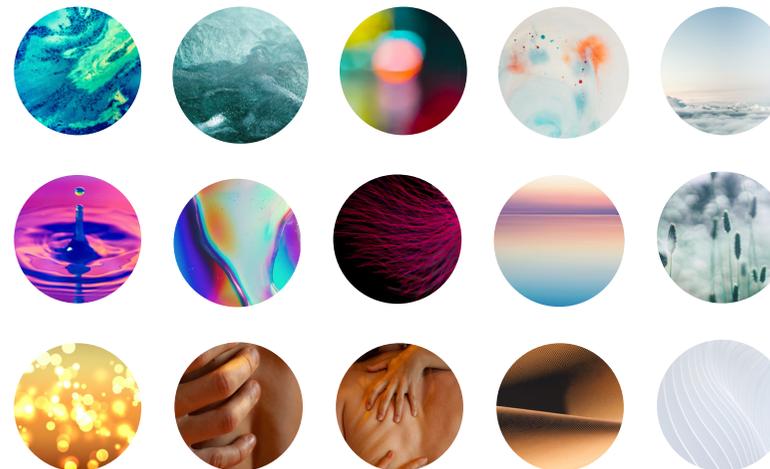
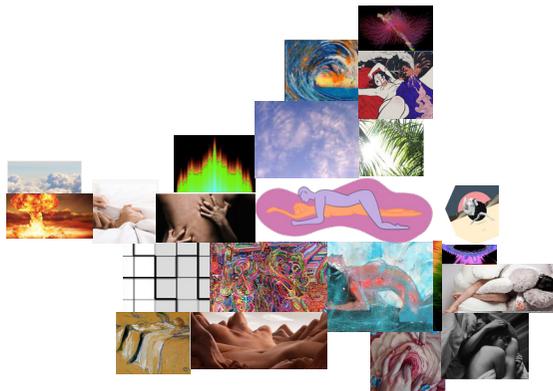
Foundation 4.
SETTING THE MOOD



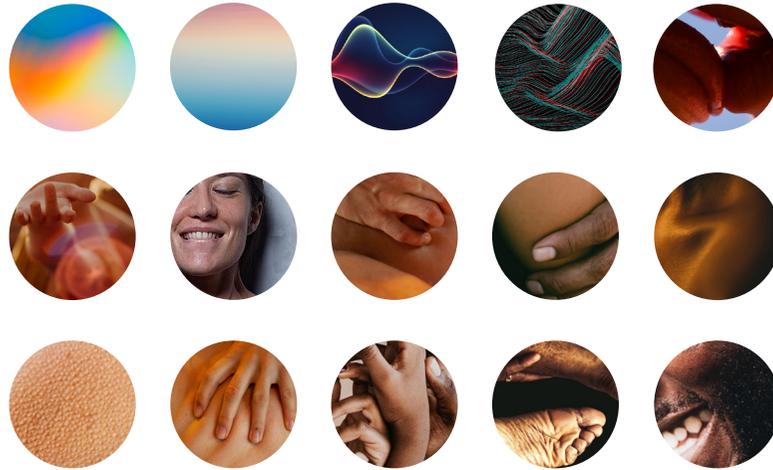
Foundation 5.
**LETTING
GO**



Foundation 6.
AROUSAL



Foundation 7.
INTERPLAY



5.3.4 BRAND INDEX

The Pleasure Gallery can be used in the sectors Sexual wellbeing and Products/ services for female sexual pleasure, to clarify how the brands in these sectors relate to the foundations portrayed in the visual guide a more elaborate explanation will be provided here. In this section, the brands that are 'found to create the most positive change' compared to the current situation are specified for each foundation. See figure 25 for the brands per domain, and figure 26 for the legend.

1. Self love:

This foundation is well applicable in the sector of sexual wellbeing, specifically in products such as tampons and sanitary towels. Previous research concluded that one of the reasons that girls start later with masturbation than boys is because they don't know their bodies that well (Lunsen & van Laan, 2017). Boys learn to feel and hold their penis during peeing and are less discouraged to play with their genitals than girls. That's why they get to know physical, sexual reactions better than girls. Therefore it's important for tampon and sanitary towel brands to encourage a caring, self-loving interaction between the vulva and the girl, as this is for many girls the first experience with touching the vagina from the inside. Furthermore also during the rest of the lifetime of a woman, this interaction must be encouraged with a sex-positive, self-loving and caring interaction. This would create a new view on menstruation as currently, menstruation is often associated with something painful, negative and dirty and is still a taboo (Curvers, 2018). Furthermore, the foundation Self love is also well applicable

in the sector contraceptives. Currently, this branding is very clinical and impersonal, but the usage of contraceptives can be framed as a way of taking care of your own sexual pleasure. Because you take contraceptives to prevent yourself from diseases and pregnancy, therefore this interaction should be stimulated and framed positively. Moreover, the foundation self love can also be used in the sectors sex toys because buying sex toys can be seen as a 'gift for yourself'.

2. Senses:

This foundation is well applicable in the sector contraceptives because the goal of this foundation is to shift the genital-focus to a more sense-focused, full-body experience. Therefore the branding on for example condom packaging is a good way to visually remind the consumer that sex isn't all about penetration and that during the sex also attention should be drawn to the stimulation of the senses and the entire body. Furthermore, this foundation is also well applicable in 'products that set the mood', products such as massage oil and candles. Candles and massage oil can be designed to trigger the senses.

3. Setting and keeping the mood:

This foundation is well applicable in 'products that set the mood'. Furthermore, this foundation is also well applicable to condom packaging, as this tends to be a big 'mood-breaker' during sexual intercourse. Humour on the packaging could be used, for example, to break the awkward moment and release the pressure. This feeling could also be visually encouraged

in lingerie commercials and advertisements. Currently, the main focus in lingerie advertisements is on portraying sexy and seductive women. This might help some women with 'setting the right mood' but might not work for all. Therefore the portrayal of a wider variety in different moods will increase product-consumer relatedness. Moreover, also the overall design of lingerie could be more drawn towards setting the right mood. Other material besides lace, silk and suede and a broader colour palette can be applied to enhance the feeling of setting the mood.

4. Discover

This foundation is well applicable in the sector sex toys, because sex toys are useful tools for self discovery. Furthermore, also the usage of couple toys is an excellent way to explore your sexual pleasure together. Promoting (self) discovery on sex toys would normalise and stimulate sexual discovery, as research showed that still today 20% of both male and female students say they feel guilty after masturbation (Lunsen & van Laan, 2017). Furthermore, mood setters such as massage oil are also an excellent sector to design for (self) discovery. Moreover, in the window display of sex shops, this branding could also be used to promote discovery.

5. Letting go

The primary attention in this foundation is on accepting fantasies and a self-oriented focus. This feeling can be portrayed on packaging designs for vibrators, thereby stimulating and normalising sexual fantasies and encouraging

a self-oriented focus. Furthermore, the feeling of letting go can also be represented on the window display of a sex shop, to inform and create acceptance about sexual fantasies and a self-oriented focus.

6. Arousal

This foundation can be applied to the packaging design of contraceptives, to change the current clinical look into a sex-positive design that embraces the fact that sex is pleasurable. Furthermore, the feeling of arousal can also be stimulated in the sector of sexual education because the branding of the anti-conception box used for sexual education doesn't enhance sexual pleasure. The current visual style of the box is entirely red and is comparable with the visual style of the first aid kit. Therefore the visual communication design can be improved by visually enhancing a pleasurable sexual experience. Furthermore, this foundation is also well applicable to the branding and product appearance of condoms, sex toys, and the window display of a sex shop.

7. Interplay

This foundation focusses on the interaction between couples. To visually encourage this interplay interaction, this branding could be used on sextoys for couples or condom packing. Furthermore, this foundation can also inspire product designers to design an innovative toy for couples. Moreover, also lingerie advertisements can be used to enhance an interplay interaction. Thereby visually communicating more transparency about real-life situations, by showing how couples communicate about their sexual preferences. For example, by portraying a woman who shows her partner what she likes in bed, by leading the hands of her partner towards her pleasure spots.

Domain 1:
Products/services for female sexual pleasure



Domain 2:
Sexual wellbeing



Figure 25: Brands per domain

LEGENDA

Brand index:

Sector:	Brand example:
Domain 1: Products/services for female sexual pleasure	
Online sex shop	EasyToys
Sex shops interior/window display	CHRISTINE le DUC LIVE YOUR FANTASY
Lingerie	hunkemöller
Vibrator brands	Dame
Moodsetters (e.g. candles, massage oil)	SHUNGA COSMÉTICA ERÓTICA
Domain 2: Sexual wellbeing	
Tampons	ob.
Sanitary napkins	always
Contraceptive pill	FOCUSCARE PHARMACEUTICALS
Condoms	durex
Sexual education	Rutgers

Figure 26: Legenda brand index

VISUAL OVERVIEW of brands related to each foundation

A visual overview is provided of all the brands that create the most positive change, per foundation.

Foundation 1. SELF LOVE



Foundation 2. THE SENSES



Foundation 3. DISCOVER



Foundation 4. SETTING THE MOOD



Foundation 5. LETTING GO



Foundation 6. AROUSAL



Foundation 7. INTERPLAY



5.3.5 HOW TO ENTER THE MARKET

The pleasure gallery is created, but how to enter the market?

The new visual language must be distributed among a diversity of brands. Since brands are often looking for innovation and The Pleasure Gallery can help them to view their product from a different perspective, brands will likely be interested in The Pleasure Gallery. Furthermore, as explained earlier in the conclusion of the visual analysis in Chapter 2, the 'momentum' is there for brands to increase awareness of female sexual pleasure.

One of the ways The Pleasure Gallery can hit the market is by starting in the domain of sex toys. Companies such as Dame, Satisfier vibes and Lelo are already trying to be more inclusive in their branding. Therefore it is likely that these companies will be interested in a branding that can make them even more inclusive. Once these companies are successfully rebranded, The Pleasure Gallery hopefully gains in popularity by then, and bigger brands such as Christine le Duc, Hunkemoller, O.B and Durex can be approached.

Once the Pleasure Gallery will be distributed among a diversity of brands, and these brands are starting to design from the perspective of female sexual pleasure, a trend may follow. Currently, you see different trends already developing in lingerie commercials. For example, the trend against the idealisation of the female body, as more and more lingerie commercial portray normal-sized female bodies these days. This kind of trend development is also aimed for once The Pleasure Gallery will hit the market.

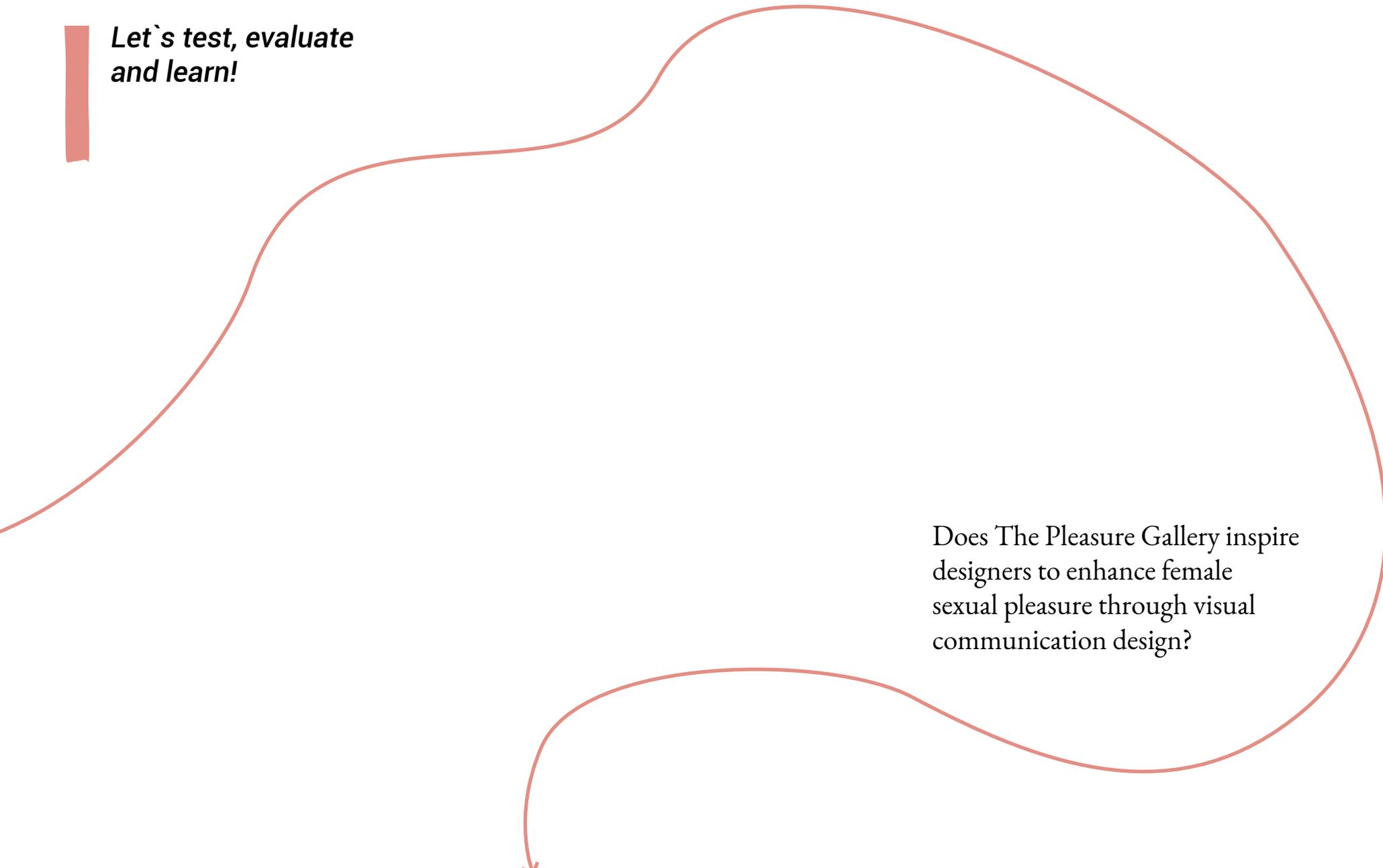
Chapter 6

Evaluation





**Let`s test, evaluate
and learn!**



Does The Pleasure Gallery inspire
designers to enhance female
sexual pleasure through visual
communication design?

INTRODUCTION

In this chapter The Pleasure Gallery will be tested. A user test is conducted to test if the Pleasure Gallery guides and inspires designers with the portrayal of a diverse and relatable representation of female sexual pleasure. In this chapter firstly the user set-up will be discussed, then the user results and at the end of the chapter a conclusion is drawn based on the insights retrieved from the user test.

The goal of the pleasure gallery is to:

“Guide and inspire designers with the portrayal of a diverse and relatable representation of female sexual pleasure in product design and advertisement media.”

USER TEST

6.1.1 TEST FLOW

The test flow of the user test consists of an introduction, a first impression test, a design assignment and a feedback moment. All the steps of the test flow will be discussed here; see figure 27 for a visual overview of the test flow.

Step 1: Introduction

Because sexuality is such a sensitive subject, it is of great importance to make the participant at ease. At the beginning of the test, the researcher explains that if the participant feels uncomfortable during any moment of the test, he or she is free to address this. Furthermore, before the test, it is also essential to make clear that the focus of this test is on the visual design of a product/advertisement for female sexual pleasure and that therefore no personal questions about sexuality will be asked.

Step 2: First impression test

A first impression test is conducted to investigate the participants first impression of The Pleasure Gallery and to determine if the concept is clear. Each participant will be asked to scan through the document for about 10 minutes and to think out loud during this process (Rooden, 1998). In this way the participant can express his/her thoughts and feelings about the guide. In the meantime the arguments of the participants will be written down.

Test flow visual overview

Introduction
(5 min)



First impression test
Scan through the document
(10 min)



Design assignment
(30 min)



Feedback:
Questionnaire & interview
(15 min)



Figure 27: Test flow

Step 3: Design assignment

Each participant is given a design assignment to research the usage of the manual. Each participant has a different design task. The tasks given are:

Participant 1: Design a vibrator packaging.

Participant 2: Design a lingerie advertisement.

Participant 3: Design a packaging for the contraceptive pill.

Participant 4: Design a window display of a sex shop.

The participants use The Pleasure Gallery as starting point for their visual design task. Each participant has to choose a foundation of interest and has around 30 min for the design assignment. Furthermore they could design in their own, preferred way, by making use of Illustrator, InDesign or Photoshop. The think-out-loud method (Rooden, 1998) is used during the process and the arguments of the participants are noted down.

Step 4: Overall opinion

When the participant is finished with the design assignment, the participant is asked to express her/his first overall opinion about the design process and the usage of the manual.

Step 5: Questionnaire

The questionnaire is handed out and discussed to gain more specific feedback on the process. The questionnaire can be found in Appendix A5.

Practical information:

Duration: 1 hour in total

Place: Online and offline

- Due to COVID-19, three tests are conducted online through Zoom. The Pleasure Gallery is tested as an online document. The zoom meetings are recorded for data processing purposes.

- One test is conducted offline. The Pleasure Gallery is tested as an offline document.

Number of participants: 4

6.1.2 RESEARCH METHODS

The Pleasure Gallery will be tested on the two main purposes described in the introduction of this chapter and on a variety of other aspects described in the list of requirements, as explained in section 5.3.2. The user test is divided into: usability, level of creativity, opinion about form language and on whether the guide is applicable to a wide variety of brands in the domain of sexual wellbeing and products/ services for female sexual pleasure. Why and how these factors are going to be tested will be more elaborately explained in this section. (Parts of the list of requirements are explained again to remind the reader of the test purpose.)

Usability:**WHY**

The Pleasure Gallery aims to guide designers

during the visual design process of products/ advertisements related to female sexual pleasure. During this guiding process, a variety of factors are of importance; these factors are explained below:

1. Guidance: The visual guide must guide designers during the process of the visualisation of a product/advertisement/packaging design.

2. Leaving room for one's own creativity: It is important that a balance is created between guiding the customer but also leaving room for one's own creativity.

3. Intuition: The guide must be used intuitively, the designer must feel free to personally choose what inspires him/her and must be able to intuitively apply it to his/her designs.

4. Easy to use: The guide must be used without any discomfort.

HOW

Usability will be tested by observation during the first impression test and the design assignment. During the first impression test and the design assignment the participant will be asked to think out loud during this process (Rooden, 1998). The researcher notes down all the questions the participants ask and the difficulties they have during the usage of the manual. After the design assignment the participant will be asked to provide feedback about the usage of the manual.

Level of creativity:**WHY**

The Pleasure Gallery aims to inspire, inform and boost creativity about the portrayal of female sexual pleasure. The level of creativity is divided into two factors that are found to be important.

1. Change perspective: Help designers with

viewing the product from the perspective of the woman regarding her sexual pleasure.

2. Inspire/trigger creativity: Inspire creativity concerning the diversity in the visual portrayal of female sexual pleasure.

HOW

The level of creativity will be tested by observation. Because the participants are asked to think out loud during the first impression test and the design assignment the researcher can note down what inspires and when this happens. After the design assignment additional questions will be asked about the design process.

Opinion form language:

WHY

The Pleasure Gallery aims to provide designers with a form language that expresses sexual diversity, and that resonates with women's personal experience of sexual pleasure.

1. Sexual diversity: The form language provided in The Pleasure Gallery must portray a diversity in experience and expression of female sexual pleasure.

2. Resonance with personal experience of female sexual pleasure: The form language provided in The Pleasure Gallery must resonate with women's personal experience of female sexual pleasure.

HOW

Whether the form language resonates with women's personal experience of sexual pleasure will be tested by a questionnaire. Each participant has to rank on a scale from 1 to 5 how much the form language resonated

with their personal experience. For the male participants this question might be more difficult to answer but as the participants of the user test are all heterosexual, they have experience with female sexual pleasure and can, therefore, give an indication about what they think. Furthermore they also have to rank their satisfaction level regarding their own redesign on a scale from 1 to 5, to investigate if their redesign resonates with their personal experience.

The level of diversity will also be tested through a questionnaire and ranked on a scale from 1 to 5. Furthermore, these topics will be further discussed by asking the participant to elaborate on the scores in the questionnaire.

Applicable to a wide variety of brands:

WHY

The visual guide must be applicable to a wide variety of brands that are in the sector of female sexual pleasure.

HOW

This will be tested by asking each participant to design for a different sector. Each participant can choose for themselves a foundation that they find applicable to that sector. This process will be followed through observation. During this process, the participants are asked to think out loud.

USER TEST RESULTS

Introduction

The research results will be discussed on usability, level of creativity, opinion about form language and on whether the guide is applicable for a wide variety of brands in the domain of sexual wellbeing and products/services for female sexual pleasure. Furthermore, some additional topics that were found of interest will be discussed. The data is processed in the form of quotes and divided into pains and gains, to clearly indicate which things were positively received and which points need to be improved. These quotes are summarised and will be discussed here, a more elaborate overview of all the pains and gains can be found in Appendix A5. For a visual overview of the user test results, see figure 28.

GAIN: Recognition of problem statement

First of all, it was good to notice that there was a lot of recognition for the problem statement. During the design process all the female participants empathised themselves that the current form language didn't resonated with their personal preference. Their arguments are listed below. These arguments confirm the importance of a redesign of the current visual language and the need for The Pleasure Gallery.

Unilateral view of female sexuality:

"I think people have a very unilateral view on female sexual pleasure that is always accompanied by the colours purple and red..." (P2)

Taboo on pill usage: "I always try to hide the pill when I am using it, because it is still a little bit of a taboo or something... which is very weird, women should not feel ashamed when using the pill, they should feel proud!" (P3)

Lack of connection between current form language:

About lingerie adds:

"The form language portrayed in the manual resonated very much with my personal experience, because I don't feel connected with the current standard stereotypical SM, fifty-shades-of-grey kind of style at all, and this manual portrays lots of different colours and the contrary of the stereotypical images..." (P2)

About sex-shops:

"I think the branding of a sex-shop is very dirty, kinky and dissuasive. I have never thought, hey let's walk inside a sex shop, while I would be interested in buying a vibrator. The ambiance doesn't make me feel at home..." (P4)

Visual overview user test assignments

Feather weight dildo
Dildo packaging
 by participant 1.
 Foundation: Selflove



Feel the rhythm, Feel you.
Hunkemoller campain
 by participant 2.
 Foundation: Setting the mood



Celebrate your choice for freedom
Contraceptive pill packaging
 by participant 3.
 Foundation: Letting go



Sexplore
Window display sex shop
 by participant 4.
 Foundation: Discover



Figure 28: Visual overview user test results

6.2.1 USABILITY

The usability of The Pleasure Gallery was tested on four aspects: guidance, room for own creativity, intuitive usage and the ease of use. These four aspects will be discussed here.

PAIN: When briefly scanning through the manual the purpose & usage of the manual was unclear.

Guidance: *The visual guide must guide designers during the process of the visualisation of a product/advertisement/packaging design.*

All the participants had difficulties with understanding the guide in the beginning. Participant 3 explained: "In the beginning I had difficulties with understanding the manual, I didn't have the feeling that the manual guided me towards the right direction, because the purpose was poorly explained..." (P3). Furthermore along the process the guidance was found unclear. For example, for participant 1 it was unclear if one foundation must be chosen, or if all the seven foundations must be included in the packaging. Therefore the guide wasn't found to give good guidance through the process. This also affected the ease of use.

Easy to use: *The guide must be used without any discomfort.*

On the usage of the visual guide, many comments were made. Especially during the 'first impression test' it was observed that the participants didn't understand the purpose and the usage of the manual. Participant 2 said:

"You should be able to see at one glance how to use the guide... It's really a big piece of text to read.... maybe make it a little bit more visual..." (P2). Participant 3 made the same argument: "I would prefer to see a kind of road map or something that explains the purpose and the steps that I need to take to design for female sexuality" (P3).

PAIN: Some participants felt restricted by the guidelines.

Leaving room for one's own creativity: *It is important that a balance is created between guiding the customer but also leave room for one's own creativity.*

This was experienced differently per person. Two participants pointed out that they liked the balance between guidance and leaving room for their own creativity. Participant 1 explained: "I thought the manual was very chill, I really liked it to have a certain border when designing but still were able to shape it according to my own creativity! I thought it was a good balance between giving a direction and framework and letting things open for own interpretation..." (P1). Participant 4 also had the feeling that there was room for her own creativity: "I really liked it that the guide was so visual, it gave inspiration and I could also apply my own vision on it..." (P4).

In contrast participant 2 had the feeling that the sensation library blocked her creativity: "With the design properties it is all about the words and less about the pictures... I personally prefer words over pictures, because words leave room for your own imagination and interpretation... If you already present the pictures to me, as in the sensation library, there is according to me less

room for my own creativity..." (P2).

Participant 3 in the beginning had some difficulty to find her flow, as she was very structured following all the steps in the guide. The moment that it was clear to her that the steps were there to inspire her and that she didn't exactly have to implement all the steps in the design there came room for her own creativity. "The interaction vision of the jellyfish inspires me because it is youthful and free, it emphasises that the use of the pill isn't something that should be hidden away. I think the interaction should be more of a statement of freedom..." (P3).

Intuitive: *The guide must be used intuitively, the designer must feel free to personally choose what inspires him/her and must be able to apply it on his/her designs intuitively.*

This was experienced differently per participant. Some participants used the guide very intuitively while others felt a little bit uncomfortable, as it was unclear for them how strict they should follow the design guidelines. A little bit of stress was observed during the design process. This resulted in questions regarding the usage of the manual, such as: "But I don't like this as main colour, I prefer this one..." points out a colour in the colour-space, "Can I also pick that?" (P1). When reading the design properties: "Am I supposed to use them all or pick a few?" (P1). After these questions were answered and it was clear for the participants that they had to use it as inspiration, the design process went more intuitively.

6.2.2 LEVEL OF CREATIVITY

The level of creativity of The Pleasure Gallery was tested on two aspects; change in perspective, inspire/trigger creativity. These two aspects will be discussed here.

GAIN: The Pleasure Galley helps with designing from the perspective of female sexual pleasure.

Change in perspective: inspires designers to view the product/advertisement from the perspective of the woman regarding her sexual pleasure.

Two participants specifically pointed out that the manual helped with designing from the point of view of females sexuality. Participant 2 explained: "I really liked the manual. If I had to design a Hunkemöller commercial now, I wouldn't be thinking in terms of female sexuality, because I would be designing from within the company..." (P2). Participant 3 explained: "The manual really helps to design from the perspective of a woman, it triggers you to think about what sexuality is for a woman." (P3) Participant 1 and 4 more indirectly pointed out that they designed from a female point of view. Participant 4 also explained: "When I read the introduction about that women are ashamed and feel guilty when masturbating I thought we have to visualise it as fun and exciting!"(P4) Furthermore, participant 1 explained: "I called it the feather weight dildo because I wanted to focus on a light weighted feeling. It shouldn't portray something scary and porn-like but more just: *hey this is fun to do, and enhances a nice feeling.*" (P1). So during the design process all the participants thought about the perspective of the women

regarding their sexual pleasure. Therefore it is safe to say that The Pleasure Gallery indeed helps designers with designing from the point of view of women.

GAIN: Everyone found her/his inspiration somewhere different.

Inspire/trigger creativity: Trigger creativity among designers about the diversity in visual portrayal of female sexual pleasure.

It was interesting to notice that all the four participants found their inspiration somewhere different; some found the colour space very inspiring while others were more drawn to the design properties or the interaction vision. Participant 4, for example, got inspired by the sensation library: "I think I'm going to turn it into some kind of candy store, like that picture of a ball pit..." "I like the image of the clouds, maybe I will place the sex-toys insight the clouds..." (P4). Furthermore participant 3 got more inspired by the colour space: "I find the colour pallet very nice, when designing a packaging for the anticonception pill I would immediatly think of something white and medical... so I like to start with this diverse range of colours, it really inspires me to think differently!" (P3). This means that The Pleasure Gallery offers a diversity in inspiration. For more quotes see Appendix C7, user test.

PAIN: Chance on uniliteral design outcomes

When participant 1 reflected on his design outcome, he noticed that following: "I got inspired by the interaction vision, the feeling of sunlight in your face, I actually sort of literally implemented that in the packaging..."

...that can also be a downside, because if everyone does that you got all the same packagings." (P1)

Participant 1 did argue that the time limit could also be of influence: "....but it can also be due to the time limit of only half an hour, if I had more time I would have definitely dived deeper in the foundation and have probably come up with something different." (P1).

So this can definitely be a downside, if everyone literally implements the same image or interaction visions there will be a possibility that the outcomes are the same.

6.2.3 OPINION ON FORM LANGUAGE

The opinion oN the form language of The Pleasure Gallery was tested on two aspects: sexual diversity and resonance with personal experience of female sexual pleasure. These two aspects will be discussed here.

GAIN: Inspiration to think differently and to break with the cliché.

Sexual diversity: The form language provided in The Pleasure Gallery must portray a diversity in experience and expression of female sexual pleasure.

All the participants perceived the form language in The Pleasure Gallery as different than they would in the first place think of when designing. This inspired them to think differently and to break with the clichés. Participant 2 explained: "I like the colour space, I think if I had to design a lingerie advertisement without the manual I would immediatly think of something red or purple..." (P2)

Participant 3 also said something similar: "I

find the colour pallet very nice, when designing a packaging for the birth control pill I would immediately think of something white and medical... so I like to start with this diverse range of colours, it really inspires me to think differently!" (P3). Participant 1 more generally commented on the style of the manual: "The style is way more natural, not a cliché style like: A women with a big dildo in her hand saying 'oh my god its so big..." (P1).

PAIN: Forgetting the cliché and designing too much towards one end.

The fact that the form language broke with the cliché image has also a downside. Because the cliché image of female sexuality isn't incorporated in the visual style of the manual at all. This was found missing by participant 4: "What I am missing a bit, is just a picture of a horny guy with a six-pack or something..." (P4). Participant 2 also commented on the anti-cliché form language: "That this manual portrays the contrary of the SM, fifty-shades-of-grey kind of style, can also be a downside, because I do think there are women that feel connected towards that stereotype and you excluded that target group in your form language..." (P2). Therefore the portrayal of sexual diversity is in that sense limiting because the clichés are not taken into account.

PAIN: A lack of sexual diversity in images.

A lack of sexual diversity was found in the images itself. Participant 4 pointed out: "There are a lot of natural, organic pictures, so in that sense, it doesn't portray much sexual diversity...I also have the feeling that the foundations look alike because of that.." (P4).

There were indeed a lot of natural, organic pictures.

PAIN: There is no room for personal interpretation

Two participants commented on the fact that they might have a different visual association with the feelings described in the foundations. Participant 3 explained: "What if I prefer different visuals when experiencing the feeling of letting go...why would this be the only correct representation then.. it feels a bit contradictory towards what you said at the beginning about diversity..." (P3). Also participant 4 pointed out: "self love is all very cute and peachy-like, I don't know if that's the same for everyone..." (P4). Participant 3 therefore preferred room for her own interpretation; she elaborated: "I wasn't invited to think about my own sexuality... If you can also think about your sexual feelings regarding the foundations and the images you would represent it with, then first there is already room for your thoughts, and then it can only be enriching to see how others experience it differently or the same as me. Then I think the manual shows more diversity." (P3).

PAIN: Not gender-neutral

Participant 1 found the manual lacking a sense of sexual diversity because the manual only targets women. He explained: "I don't think it shows much sexual diversity because it is only targeted on women, not very gender-neutral..." (P1).

Resonance with personal experience of female sexual pleasure: *The form language provided in The Pleasure Gallery must resonate with women's personal experience of female sexual*

pleasure.

GAIN: Resonance between form-language manual and personal experience.

Participant 2 specifically pointed out that the form language resonated with her personal experience: "The form language portrayed in the manual resonated very much with my personal experience, because I don't feel connected with the current standard stereotypical SM, fifty-shades-of-grey kind of style at all, and this manual portrays lots of different colours and the contrary of the stereotypical images..." (P2). She expressed her satisfaction about her redesign: "I am very satisfied with my new design! It turned out to be quite different than if I'd come up with a lingerie commercial out of nowhere, much less fluffy purple and whips and stuff..." (P2). Also participant 4 expressed that she would be drawn into her redesign of the sex shop: "If I would pass by this window display, I would definitely stand still and have a look inside!" (P4).

PAIN: Missing sex-appeal.

Two participants made an argument about their design outcome. Participant 1 reflected on his work: "Mmm, the packaging is not very sexy, it could also be a packaging for sunscreen.." (P1). Moreover also participant commented: "It looks more like a Dove-ad than a lingerie-ad..." (P2). Therefore the form-language portrayed in the manual might miss a little bit of sex-appeal.

6.2.4 TEST LIMITATIONS

Factors that might have influenced the test results of the user test and other subjects that were not taken into account in the user test will be discussed here.

Time

Participant 1 pointed out that the time restriction of 30 min made him rush through the process. He explained: "I got inspired by the interaction-vision, the feeling of sunlight in your face, I actually sort of literally implemented that in the packaging. That can also be a downside, because if everyone does that you got all the same packagings....but it can also be due to the time limit of only half an hour, if I had more time I would have definitely dived deeper in the foundation and have probably come up with something different..." (P1)

Participant 1 described that he implemented the interaction vision quite literally, but if he had more time to dive deeper in the foundation and also apply his own creativity on it he might have used the interaction vision more as a source of inspiration and the outcome would have resulted in something different. To test if this is indeed the case The Pleasure Gallery should be tested without a time limit.

Visual consistency

In this research each participant used one foundation as inspiration for their design. The visual consistency between the foundations was not tested.

Change on unilateral design outcome

Only one foundation was tested per participants, therefore there is no data on the design outcomes of participants who use the

same foundation regarding the same design assignment. Therefore no argument can be made about possible overlapping end results when using the same foundation.

Participants

The user test is conducted with visual designers and product designers but is not conducted with visual designers who work for brands such as Hunkemoller. This may have affected the research because the current participants do not think from within the company branding, which gave them more design freedom during the assignment.

Target group form language

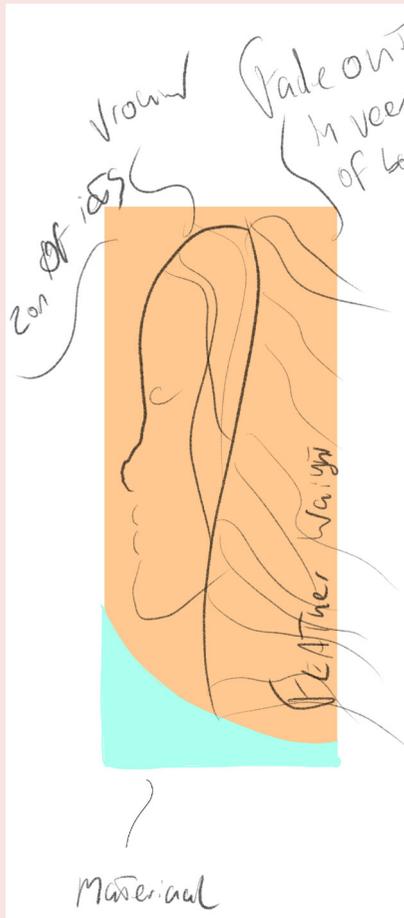
The main input of the visual language comes from eight women between 25-28 years old, who are all in the same niche-market. They all live the same lifestyles, are the same age and live in the same culture. This influenced the diversity of the form language and therefore the design outcomes of the participants.

6.2.5 RESULTS DESIGN ASSIGNMENTS

A visual overview of the design assignments of the participants will be provided on the next pages.

The feather weight dildo

A new concept for the packaging design of dildos



Sketch

From sketch
to concept
design



Concept design

Details:

by participant 1
Foundation: Selflove
Age: 26
Gender: M
Occupation: Product designer
by Studio Mariska Jagt

Comments of the participant on his design and process:

"I called it feather weight dildo because I wanted to focus on a light weighted feeling. It shouldn't portray something scary and porn-like but more just: hey this is fun to do, and enhances a nice feeling."

"I got inspired by the interaction-vision, the feeling of sunlight in your face."

"I added material to the packaging to trigger the senses."

Feel the rhythm, Feel you.

A new concept for a Hunkemoller campaign



Details:

by participant 2

Foundation: Setting the mood

Age: 26

Gender: F

Occupation: Strategic product designer

Comments of the participant on her design and process:

"I like the colour space, I think if I had to design a lingerie advertisement, without the use of the manual, I would immediately design something red or purple..." (P2)

"I am very satisfied with my new design! It turned out to be quite different than if I'd come up with a lingerie commercial out of nowhere, much less fluffy purple and whips and stuff..." (P2)

Celebrate your choice for freedom

A new concept for the packaging design of the birth control pill



Details:

by participant 3
Foundation: Letting go
Age: 26
Gender: F
Occupation: Interaction designer

Comments of the participant on her design and process:

"I think letting go is a good cluster for the redesign of the anticonception pill because there is still shame around the usage of the pill. Therefore people should 'let go' of their shame and this interaction should be normalized towards an interaction like brushing your teeth...." (P3)

"I am inspired by the interaction vision of the jellyfish because it is youthful and free, it emphasises

that the use of the pill isn't something that should be hidden away, I think the interaction should be more of a statement of freedom." (P3)

"I find the colour palette very nice, when designing a packaging for the anticonception pill I would immediately think of something white and medical... so I like to start with this diverse range of colours, it really inspires me to think differently!" (P3)

Sexplore

A new concept for the window display of a sex shop



Details:

by participant 4

Foundation: Discover

Age: 26

Gender: F

Occupation: Visual designer by

Ink strategy

Comments of the participant on her design and process:

"I think I will choose the foundation explore, since you are going to a sex shop to explore..." (P4)

"When I read the introduction about that women are ashamed and feel guilty when masturbating I thought we have to visualise it as fun and exciting!" (P4)

"During the design process I looked a lot at the design properties, my main inspiration

came from the words creativity and curiosity..." (P4)

"I think I'm going to turn it into some kind of candy store, like that picture of a ball pit..." (P4)

"I like the image of the clouds, maybe I will place the sex toys inside the clouds to give it a low-key and soft side...and of course because the sex toys take you into the clouds!" (P4)

"I didn't have the feeling that the interaction vision inspired me but if you compare my design with the interaction vision they really look alike! So maybe I unconsciously did get inspired by it!" (P4)

About own design "If I would pass by this window display, I would definitely stand still and have a look inside!" (P4)

The goal of the pleasure gallery is to ..

“Guide and inspire designers with the portrayal of a diverse and relatable representation of female sexual pleasure in product design and advertisement media.”

CONCLUSION

The Pleasure Gallery offers designers a new perspective on the visual representation of female sexual pleasure. It triggers designers to think from the perspective of women regarding their sexual pleasure. It inspires them to think differently and to break with the cliché. This created, according to the participants, a total different perspective on the design assignment, than when they would have started designing without the help of the manual. So the guide inspired designers to think differently. The outcomes of the design assignment show this as well.

Furthermore, during the design assignment it was observed that all the designers gained inspiration; some found inspiration in the interaction vision, others in the colour-space or in the design properties. The content of the gallery is diverse enough to stimulate the creative process of different designers. Moreover, the outcomes of the design assignments show that within the short time limit of 30 min already an innovative concept is designed that enhances female sexual pleasure through visual communication design.

Nevertheless, the guide can also be improved on a variety of aspects. The intention of guiding the user versus the intuitive usage of the guide appeared to be unbalanced. It was difficult for some participants to use the guide intuitively because they had the feeling that they should follow the design guidelines. This was contradictory towards the intention of the guide, as the intention was that the designers must feel free to personally choose what inspires him/her and must be able to intuitively apply their inspiration on their designs. Therefore the concept of The Pleasure Gallery as a guide might work misleading, as the word 'guide' and 'guidelines' indicate that these should be followed strictly. Furthermore, some of the participants pointed out that there was no room for personal interpretation. Especially the female designers preferred not to be guided in the process of visually expressing female sexual pleasure, as it offers them more freedom and creativity if they also get the chance to design from their own experience of sexual pleasure. Reflecting on the purpose of The Pleasure Gallery as a guide, it seems to be against a sense of diversity to guide the user during the portrayal of

female sexual pleasure, as everyone experiences sexual pleasure differently. So the purpose of the form language itself shouldn't be the portrayal of a 'correct', more diverse and relatable representation of female sexual pleasure. The form language should work as a medium to create awareness of the fact that one can also design from within the perspective of women regarding their feelings of sexual pleasure, as this sense of awareness was also observed during the user test. When this awareness was reached among the participants, it was observed that they reinterpreted the message of the current products/services into a message that enhances female sexual pleasure.

DESIGN EXAMPLES

The design outcomes of the participants could also serve as a tool to create awareness because they illustrate how one can design differently. This will become especially clear when comparing these examples to the existing products. In this way, the difference between the current visual communication design and the potential visual communication design becomes apparent. To strengthen this comparison and to start the discussion with designers in real life context, (for this discussion, see movie, graduation presentation) the concepts of the participants are further redesigned. Nevertheless, it is important to stress that the form language of the concepts still can be improved. However, these examples do provide awareness on an alternative way of designing for the enhancement of female sexual pleasure.

Changing a clinical look into a sex-positive portrayal

This is an innovative concept for the packaging design of the birth control pill, which changes the current clinical look into an expressive, sex positive portrayal that embraces the fact that sex is pleasurable.

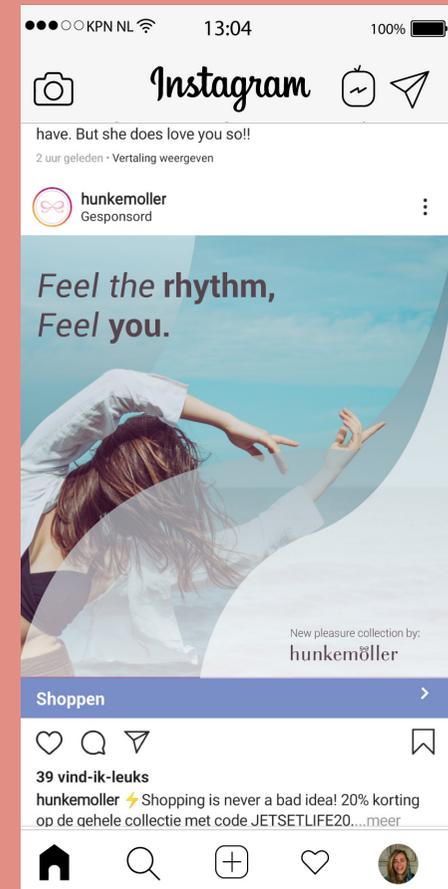
This example illustrates how one can design differently



Changing a feminine, innocent look into a personal sensual feeling

This is an innovative concept for lingerie advertisements, which changes the current feminine look into a message that encourages women to feel their own rhythm and body. The attention of this advertisement is not drawn towards the spectator but is drawn inwards, thereby the focus is on wearing lingerie for yourself.

This example illustrates how one can design differently



Changing a mysterious look into an inviting one

This is an innovative concept for a window display of a sex shop, which changes the current mysterious look into an open and inviting window display that encourages sexual discovery.

This example illustrates how one can design differently



Changing a posh look into a sex-positive portrayal

This is an innovative concept for the packaging design of dildos, which changes the current posh look into a look that encourages self love and indicates a lightweight feeling.

This example illustrates how one can design differently



Changing a clinical look into a self-loving and caring interaction

This is an innovative concept for the packaging design of tampons, which changes the current clinical look into a soft and caring, self-loving interaction between the woman and the vulva.

This example illustrates how one can design differently



Changing a sexy and seductive portrayal into a intimate and inclusive one

This is an innovative concept for lingerie advertisements. Currently, lingerie advertisements often portray sexy and seductive women which might help some women with 'setting the right mood' for a sexual activity but does not work for all. Therefore the portrayal of a wider variety in different moods will communicate more transparency about real-life situations. In this case, it will also address a more inclusive representation of female sexuality.

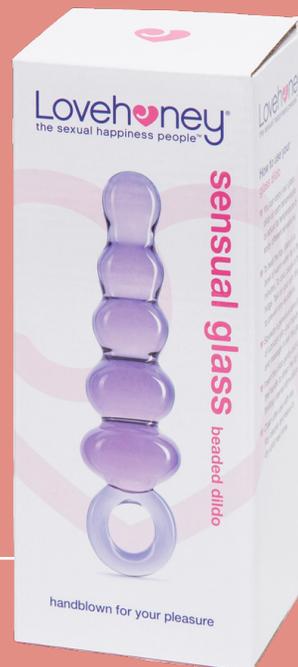
This example illustrates how one can design differently



Changing a feminine, innocent look into a portrayal that enhances sexual discovery

This is an innovative concept for the packaging design of vibrators, which changes the current feminine, innocent look into a portrayal that expresses sexual discovery, thereby encouraging and normalizing the subject.

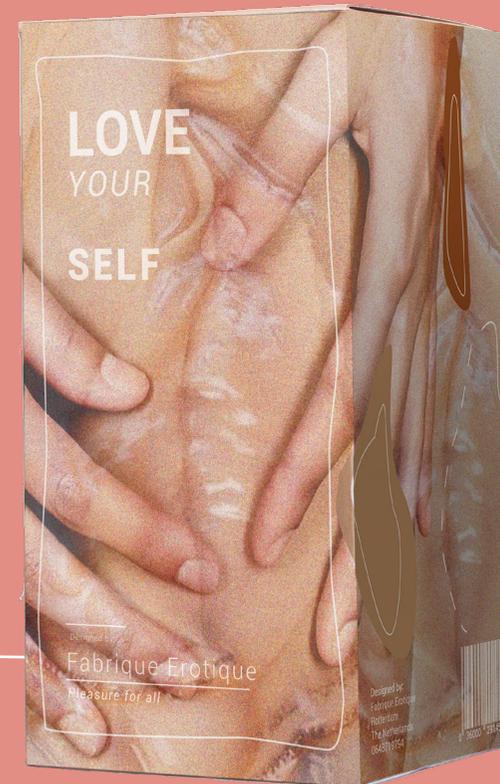
This example illustrates how one can design differently



Changing a feminine look into a portrayal that enhances masturbation

This is an innovative concept for the packaging design of vibrators, which changes the current feminine look into a portrayal that expresses masturbation, thereby encouraging and normalizing the subject.

This example illustrates how one can design differently



Changing a mysterious design into a design that enhances the exploration of sexual fantasies

This is an innovative concept for the packaging design of vibrators, which changes the current mysterious look into a portrayal that expresses sexual fantasies and thereby normalizing and encouraging the subject.

This example illustrates how one can design differently

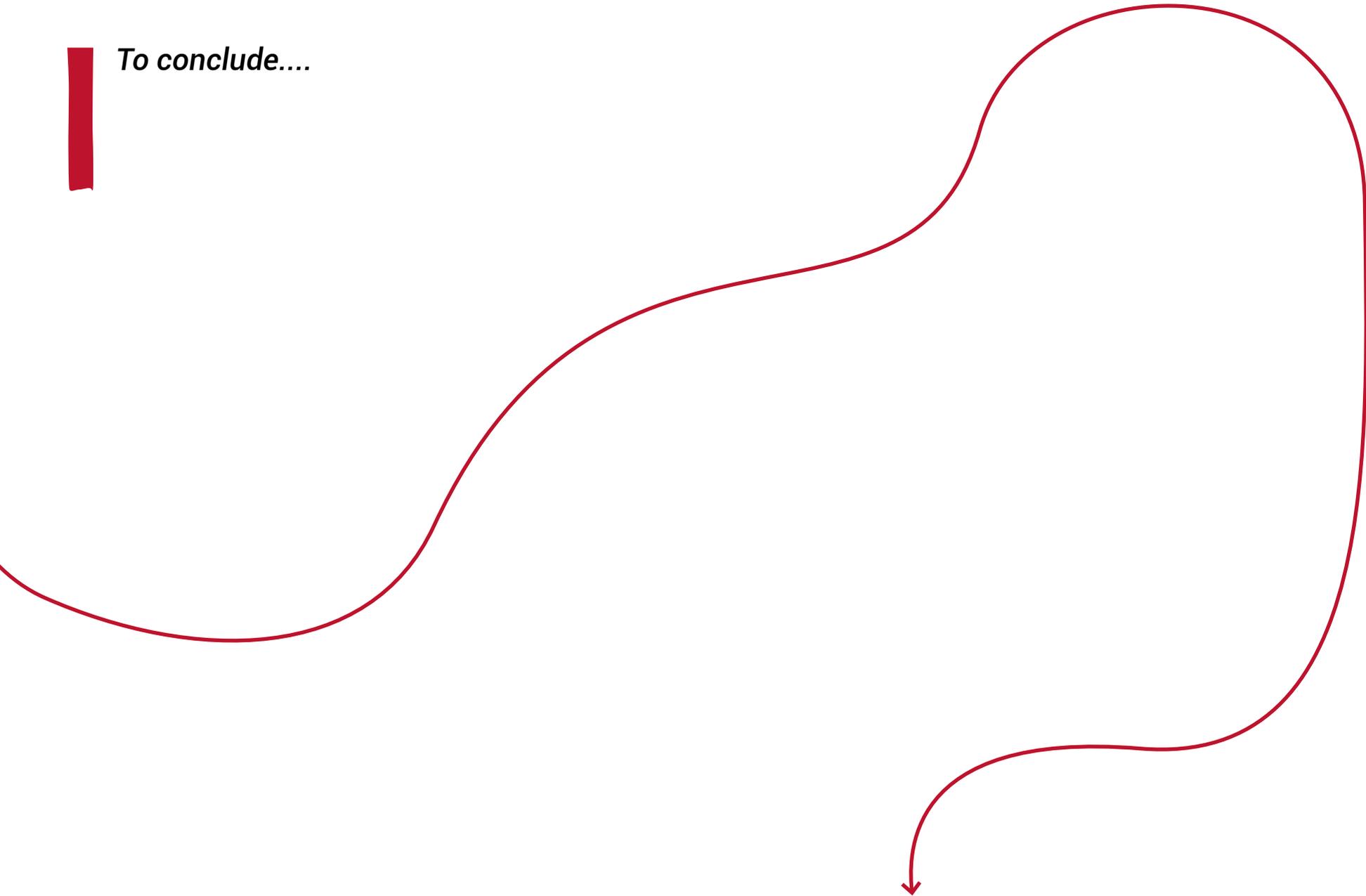


Chapter 7
*Conclusion,
recommendations
& reflection*



CELEBRATE YOUR PLEASURE.
because you're worth it

To conclude....



FINAL CONCLUSION

In the introduction of this thesis, a variety of problems related to female sexual pleasure were explained, such as the fact that still today women feel shame and social pressure when vocalising their sexual needs (Archer, 2017) and are judged when they express themselves sexually too freely (Cense, 2019).

This thesis investigated female sexuality from a designer perspective with the aim to enhance female sexual pleasure through design. Focus is on researching the level of resonance between women's personal experience of sexual pleasure and the visually communicated experience of female sexual pleasure in product design and advertisement media. It was assumed that currently, there is a discrepancy between the visual media and women's personal experience of sexual pleasure. To investigate the nature and extend of this lack of resonance the current visual communication in product design and advertisement media was researched through a visual analysis. Parallel to the visual analysis a qualitative research was conducted, to research women's personal visual expressions of female sexual pleasure. The visual analysis and the qualitative research were compared to investigate the level of

resonance. Based on this comparison, a conclusion was drawn and a design was developed. The conclusions of these main findings will now be discussed.

Key findings

Visual analysis

Firstly, the visual analysis concluded that style and fashion have become essential tools for the creation of a safe language for the repackaging of sex as a pleasure for women (Attwood, 2005). In the product design of female sex toys, there is a remarkable attempt to distance sexual products from the representation of sex as 'dirty'. Currently instead of visually expressing female sexual pleasure, on for example the packaging design of a vibrator, the visual expressions of female sexual pleasure in product design are submerged in an either very posh/designer style or a very feminine, innocent appearance. These styles have little to do with the expression of female sexual pleasure. Furthermore, still today, the more 'dirty' mysterious look is present on, for example, the window display of sex-shops. This 'dirty' look is not found to be resonating with the target group, as they indicated that they do not feel attracted to the atmosphere.

In the product domain of products and services for female sexual wellbeing, female sexual pleasure is also not often portrayed. On most of the products a very clinical look is present that has again little to do with sexual pleasure. All in all, the true expressions of female sexual pleasure are not often portrayed in the current product design of sex-toys and products for female sexual wellbeing. Thereby an opportunity is missed to visually communicate female sexual pleasure to the consumer and to thereby visually enhance female sexual pleasure through design.

Qualitative research

The qualitative research concluded seven foundations that portray a big variety in atmospheres, feelings, thoughts and bodily sensations experienced when women gain sexual pleasure. The seven foundation are: selflove, the senses, discovery, setting the mood, letting go, arousal and interplay. This shows that there is a lot of variety possible in the display of female sexual pleasure, as all women experience sexual pleasure differently. Furthermore not only positive feelings are part of female sexual pleasure but also feelings such as letting go, opening up, vulnerability, insecurity and sexual discovery are essential for

women to gain sexual pleasure.

Comparison visual analysis and qualitative research

The comparison between the visual analysis and qualitative research concluded that the current way female sexual pleasure is visually communicated in design is not found incorrect, but is found lacking a sense of diversity. Some women in the qualitative research did resonate with the visual expressions found in the visual analysis, but most women in the qualitative research expressed their sexual pleasure differently. Therefore the current representation of female sexual pleasure in product design and advertisement media is found to be exclusive and unnuanced thus creating a unilateral view on female sexual pleasure.

The consequences of the lack of diversity in the current visual communication of female sexual pleasure are that, for example, women do not feel comfortable when walking into a sex shop and do not feel attracted towards the sexual identities portrayed in lingerie commercials. This holds women back from discovering their sexual pleasure and does not do justice to the complexity and diversity that female sexual pleasure in reality consists of, creating a misleading perception on female sexual pleasure.

Design

A concept is designed to enhance the visual communication design of female sexual pleasure in the current product design and advertisement media of products and services related to female sexual pleasure. The input of the qualitative research about women's personal visual expressions of female sexual

pleasure is developed into a new form language. The concept of a visual standard manual is used as inspiration for the new design. A guide is developed for visual and product designers to inspire and guide them with the portrayal of female sexual pleasure during the visual design process of products, packaging or advertisements.

A user test was conducted to test if the visual guide, called 'The Pleasure Gallery', indeed succeeded in its purpose. Four visual and product designers created a redesign with the use of The Pleasure Gallery. The user test concluded that The Pleasure Gallery helps designers to think from the perspective of women. This inspired them to reinterpret the purpose of the current visual communication design in product/services for female sexual pleasure. Some of the participants directly used the form language to visually address women on their feelings of sexual pleasure, while others reinterpreted the purpose of the packaging and visually communicated a message to enhance female sexual pleasure based on the information retrieved from The Pleasure Gallery. In both ways female sexual pleasure is being communicated and represented in such a way that it enhances female sexual pleasure.

While the practical use of the manual enriches designs for female sexual pleasure, it was concluded that the creation of awareness on different design perspectives was the most valuable element of the manual. During the user test it became apparent that the concept of The Pleasure as a 'guide' should be reinterpreted, as everyone experiences sexual pleasure differently. Therefore, one cannot be guided too strictly during the process of visually expressing

female sexual pleasure. The form language should not work as a guide but as a medium to create awareness of the fact that one can also design from within the perspective of women regarding their experience of sexual pleasure. The design examples portrayed in section 6.4. serve the same purpose. These concepts illustrate how female sexual pleasure can be visually communicated in a different way. The concepts, therefore, work as examples, artefacts, that contribute to a societal discussion on the visual communication of female sexual pleasure, in the same way that the erotic art-works analysed at the beginning of this thesis are contributing to this discussion as well.

Impact Product-consumer level

When The Pleasure Gallery will be spread among the current product and advertisement media designers will be offered a new perception on the current visual communication design, which will hopefully trigger the discussion about the rebranding process of their existing products. When this rebranding process is executed, a variety of positive changes in the current visual communication will occur. Some examples of the impact that The Pleasure Gallery can have on product-consumer interaction will be explained. The products in the domain of sexual wellbeing that are currently often covered in a clinical look and related to feelings of shame when purchased will now change in a sex positive portrayal that embraces the fact that sex is pleasurable. For example, a self loving and caring interaction between the vulva and women can be visually communicated on tampon packagings, thereby changing the current negative, painful association with menstruation into a more

sex positive, self loving and caring interaction. Moreover the shame on masturbation can be eliminated by visually communicating female sexual pleasure on for example vibrator packaging or the window display of sex shops and thereby encouraging and normalising the subject.

Moreover, currently, the main focus in lingerie advertisements is on portraying sexy and seductive women. This might help some women with 'setting the right mood' but does not work for all. Therefore the portrayal of a broader variety in different moods will communicate more transparency about real-life situations, and is appealing to a broader group of women. Besides this variety of different impacts, The Pleasure Gallery can also have an impact on a more societal level.

Impact Societal level

When a more diverse representation of female sexual pleasure enters the market, products such as contraceptives, condom packaging and vibrator packaging will portray female sexual pleasure. Where it was previously hidden under, for example, a designer look, now it will visually express female sexual pleasure. When female sexual pleasure is more often and more diversely visually expressed, people will see different ways of the experience and expression of female sexual pleasure.

In the long run, this will contribute to the normalisation of a diversity of experiences and expressions of female sexual pleasure. When female sexual pleasure is being more normalised in society the problems described in the introduction of this thesis, that women feel shame and social pressure when vocalising their sexual needs (Archer, 2017) and are judged when they express themselves sexually too

freely (Cense et al., 2019), are likely to diminish.

All in all, it can be concluded that The Pleasure Gallery inspires designers to think differently, to break with the cliché and to design from within the perspective of women regarding their sexual pleasure. The Pleasure Gallery opens up the discussion about the reinterpretation of the current visual communication design into a more inclusive, diverse and relatable representation regarding the experience and expression of female sexual pleasure. Therefore when The Pleasure Gallery is implemented in real life, it is likely that it will inspire designers to reinterpret the visual communication design of their current products and that it will trigger them to redesign a product that visually enhances the representation of female sexual pleasure.

RECOMMENDATIONS

In this section recommendations for further research/development of The Pleasure Gallery will be discussed.

Reframing gallery

The most important recommendation for future research is to reinterpret the concept of The Pleasure Gallery as a guide. The essence of the Pleasure Gallery is not to guide the user in the process of portraying female sexual pleasure but to create a 'change in perception' about the lack of enhancement of female sexual pleasure in the current visual communication design of products and services related to female sexuality. The Pleasure Gallery provides the user with visual stimuli that provoke a new way of looking at the current visual communication, that includes the female perspective. Therefore the main recommendation for further research is to reinterpret the concept of a guide into a 'reframing gallery'.

'An interactive gallery that changes your visual perspective on female sexual pleasure.'

The gallery can, for example, be made interactive through a variety of questions directed to the user. Firstly, the gallery can ask the user to think about the value of the current visual communication design of their existing products in relation to female sexual

pleasure. Secondly, all the different steps in each foundation can be presented in the form of assignments. For example, the manual will first show the interaction vision and then give the user the assignment to come up with their own interaction vision. This can also be done for the design properties, colourspace, sensation library etc. In this way, the designers are triggered to come up with their own ideas and to think about their own feelings of sexual pleasure. In this way the possibility of creating unilateral design outcomes when using the same foundation, as described in chapter 6.2, is decreased, room is created for personal interpretation and the participants are not restricted by the guidelines anymore.

Development form language

Currently, the input of the visual language comes from eight women between 25-28 years old, who are all in the same niche market, they all live the same lifestyles, are the same age and live in the same culture. This forms the most significant limitation of the visual language. When the concept of The Pleasure Gallery is reinterpreted into a reframing gallery, the visual language portrayed in the gallery needs to be as

diverse as possible. Therefore, for further research it is suggested that other women of different cultural backgrounds, lifestyles and age groups are also researched on their visual experience and expressions of sexual pleasure.

Marketing campaign

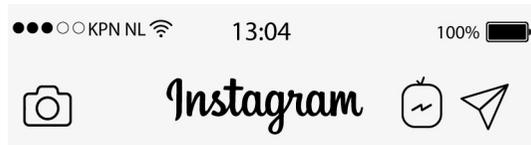
During the user test it became apparent that questioning the current visual communication by showing alternatives, and enriching designers with the insight that one can also design from the female perspective, is already enough to make designers think differently.

Questioning the current visual communication on its own brings much awareness to designers, therefore this awareness can be broadened by also confronting the consumer with this question. This will open up the discussion about the current visual communication design and will spread the influence of The Pleasure Gallery on a broader scale. One of the ways in which this can be done is through a social media campaign. A possible campaign would be for example a campaign with the slogan:

#Reframe your pleasure.

'How would you visually represent your pleasure?'

These three images illustrate an example of a possible marketing campaign in a GIF format. In this example, it is illustrated how the images explained in chapter 6.4 are used to trigger a discussion.



have. But she does love you so!!
2 uur geleden · Vertaling weergeven

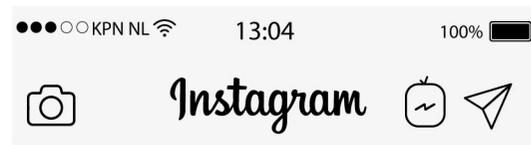
The pleasure gallery
Gesponsord

How would you
visually represent
your sexual pleasure?



39 vind-ik-leuks

The pleasure gallery #reframeyourpleasure, towards a new representation of female sexual pleasure.



have. But she does love you so!!
2 uur geleden · Vertaling weergeven

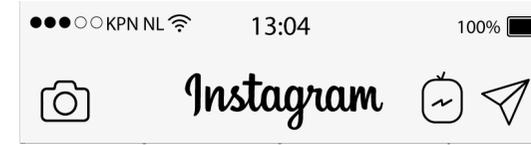
The pleasure gallery
Gesponsord

How would you
visually represent
your sexual pleasure?



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The pleasure gallery
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How would you
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**#REFRAME
YOUR
PLEASURE**

*Towards a new representation of
female sexual pleasure*



39 vind-ik-leuks

The pleasure gallery #reframeyourpleasure, towards a new representation of female sexual pleasure.



REFLECTION

This chapter provides a reflection on my thesis. The reflection is structured on two different aspects. Firstly, the reflection on the proposed learning objectives will be discussed, secondly, an overall reflection on the project process will be discussed.

7.3.1 LEARNING OBJECTIVES

Learning objective 1: Working with a focus/research group as leading input for my design process.

During the development of this thesis, the research approach changed. Therefore the focus group was not the leading input for my design process the entire time. Furthermore, because of the intuitive structure of my process this learning objective in the end gained different learnings than previously expected. Lots of learnings were gained from handling the sensitivity of the topic of female sexual pleasure. During this graduation process, I learned different ways in which you can create a comfortable atmosphere among your participants, such as the use of the collage technique, showing your own vulnerability beforehand and letting the participant think about their sexual pleasure before the interview took place. Furthermore, I also used the creative facilitation process more as a reflection method than as a design

method. I found it very interesting to first discuss the insights of each collage per participant and then reflect with the entire research group on the formulated clusters, retrieving interesting new insights through discussion.

Learning objective 2: Deepening my knowledge and skills in Visual Communication Design: Human perception and machine vision.

I definitely gained a lot of knowledge about visual communication design. Reflecting on how I started this project, designing without any idea of the importance of visual communication and how I perceive visual message now, are two totally different worlds. I find this interesting to compare because according to me it shows the naivety of the way people visually design in the field of industrial design. When I started this project I would, without being aware of the impact I could make, easily pick a beautiful idealised woman from the web and use the image in my design, or apply just the colour that I liked or that I perceived more commonly in the same

product category. I would simply not understand the impact it can have and the stereotypes you might uphold when visually communicating that image. As an industrial designer I was not used to think about the value of visual communication when designing. This graduation project has really changed my view on the visual world around me. On a daily basis there are so many stereotypes being confirmed or totally misplaced messages being visually communicated. People just lack a way of thinking about for who they are designing and how that relates to what message they visually want to communicate. Therefore I am very thankful that I have learned this skill during my graduation project, as I will carry this new perspective on visual design with me for the rest of my design carrier. (This learning will also more elaborately discussed in section 7.3.2).

Learning objective 3: How to effectively and thoroughly communicate and discuss with stakeholders involved in the project.

Due to stress and anxiety during a

meeting, I can be very chaotic in my head, sometimes resulting in a 'black-out moment'. I tried to solve this by preparing each meeting thoughtfully in the form of a presentation, writing down keynotes that I would like to discuss. I noticed that this worked very well and that it gave me more confidence during the meeting. During important meetings I still sometimes lacked a sense of clarity in my head, I tried to change this by recording each meeting. In this way I was not busy with writing down the important insights but could focus entirely on the conversation. Besides that I tried to vocalise the black-out moments. During my greenlight meeting for example, I said that I got lost in the conversation and my supervisors helped me to find the right words. So indicating my stress level to my supervisors and a good preparation beforehand really helped to improve my level of communication.

Learning objective 4: How to design from within my own emotion, but also clearly communicate my design process on an academic level.

I noticed that during my graduation project, I had a lot of difficulty with finding the balance between designing intuitively and following an academic process. Because the process was in the beginning very fluffy, I had to follow my intuition because there was no academic way that I had learning in my study so far that explained how to conduct visual research. Therefore I set up different researches through trial and error, sometimes useful sometimes not. Because of this is learned a lot about how to structure an industrial design process focussed on visual communication design on an academic level, this will be discussed in section 7.3.2.

Learning objective 5: How to handle my own stress level during my graduation.

During my midterm I had a lot of trouble with RSI and stress complains. After my midterm I became more attentive towards my own stress-level and my personal health and the RSI complains decreased. I learned to vocalise my stress-level towards my supervisors, which really helped with being more relaxed, as they placed the importance of a meeting in a lighter perceptive. During the last phase of my graduation my stress complains increased again. So handling my own stress level is still difficult for me, and this is definitely something that I will have to work in the future. During this graduation project, I learned to vocalise my stress and this is for me already a big step in taking my personal health seriously.

7.3.2 PROCESS

Introduction

Visual Communication Design (VCD) is a Master-course of Design for Interaction, given on the faculty of Industrial Design Engineering (IDE) at the Delft University of Technology. I am the first student who uses Visual Communication Design, as both research and design approach in my graduation project. Therefore, I would like to leave my main learnings behind for future development of VCD within the field of Industrial Design Engineering. I have reflected on the research approach I have used during my thesis, with the aim to provide the next generation of graduation students with suitable guidelines for the use of VCD as design and research approach during their graduation projects.

Research approach

During my graduation project I have used a variety of different ways to give shape to my project. I used literature provided in the book; A primer of visual literacy by Donis A. Dondis, to apply substantiation and structure to the analysis of visual images. I will now guide you through all the different phases in my graduation process, explaining my main learning per phase.

Visual analysis, western visual culture

When starting my project, I conducted a visual analysis, where other students usually conduct literature research. Art critic and painter J. Berger once said: "An image is the reproduction of something that has been perceived by someone. No other remnant, no literature from the past, can so directly testify how the world

was perceived by that person in that time. In this respect, images are more accurate than literature." (J.Berger, 1974). So, visual images are time and culturally bound and reflect how a topic is represented in society. Therefore, I analysed erotic artworks to research the position of female sexual pleasure in history, thereby creating an understanding of the development of female sexual pleasure over time and the representation of female sexuality today. I substantiate the analysis, by adding quotes of the artist and comments of other art critics on the work of the artist. This analysis created an understanding of how and why female sexual pleasure is represented the way it is today.

Visual analysis, product design and advertisement media

When this understanding was created, I zoomed in on the intended scope of my thesis. I analysed the representation of female sexual pleasure in product design and advertisement media. To provided guidelines for the visual analysis I used the three levels of visual communication as visual messages are received and expressed on these three levels; " Level 1: Representationally, what we see and recognise from environment and experience; Level 2: Abstractly, the basic elements of visual communication, such as colour, textures and shapes, emphasising the more direct, emotional, primitive means of creating visual messages; Level 3: Symbolically, the fast world of coded symbol systems that one has arbitrarily created and to which one has assigned meaning. All the three levels are interconnected and overlapping. (Dondis, 1973)." I analysed the abstract level according to the basic elements of visual communication. These are basic elements to

become visually literate and they help to give structure and focus during the analysis of the visual images. I created a template that can be used to structure this process, this template can be found in Appendix 4.

I substantiated the symbolic level with literature research. The symbolic level is compared to the representational level and the abstract level, less elaborately analysed. Therefore, in the future, more attention can be drawn to structuring the visual analysis on the symbolic level. Nevertheless, I would recommend the analysis on these three levels and the use of the basic elements of visual communication to future students to apply structure and substantiation during the visual analysis.

Qualitative research, collages

The method of collage making was used as a research technique, to create a visual understanding of women's personal experience and expression of sexual pleasure. This method worked very well to gain an understanding of the visual context of female sexual pleasure as it showed a variety in atmospheres, feelings, thoughts and bodily sensations experienced when women gain sexual pleasure. Furthermore, it also appeared to be a useful technique for handling the sensitivity of the subject (see Appendix 2 for a more elaborate reflection). However, in the qualitative research the main focus was on the representational level, the other two levels of visual communication weren't applied during the analysis of the collages of the participants. To create more visual structure in this process, also here all the three levels of visual communication could be analysed to structure the analysis of the collages on visual communication level.

Comparison of the visual research and the qualitative research

The comparison between the results of the visual research and the qualitative research provided a clear overview of the lacking diversity in the representation of female sexual pleasure in the current visual media. Therefore, the combination between researching how a topic is currently represented and examining how the target group would represent such a topic is found to be an effective way to indicate the problem and to show the possibilities for improvement.

Design method

Finally, I created a final design with the insights retrieved from the visual analysis of the erotic artworks and the qualitative research. I built up the visual language based on the three levels of visual communication. The main focus of the visual language was on the representational level. Therefore, I used the insights of the qualitative research as the main content. I analysed and grouped the visual input of the collages and turned them into the leading foundations for my final design. Furthermore, I used the analysis of erotic artworks, and vibrator packaging, based on the basic elements of visual communication as design properties for the insights on the abstract level.

Improvements

But of course, my process could also be improved on a variety of aspects. The biggest learning and at the same time also the biggest improvement is, in my opinion, a change in perception about the visual world around me, which triggers a new way of designing that I did not know existed before. The interesting thing

is that this 'change in perception' is also the core value of my final design. It is a new way of perceiving visual message around you, but it is at the same time also something that needs time to develop further to really make it your own, natural way of designing. Reflecting on my thesis, this expresses itself in the inconsistency in which the state of my research is applied.

I created guidelines for the portrayal of female sexual pleasure but in some parts of the project I lacked a sense of consistency in the application of those guidelines. For example, with the visual design of my graduation report and during the visual design of the vibrator packaging the guidelines are not strictly followed. I have the feeling that during the design of for example my graduation report I started to design from my own perspective again, as a sort of standard way of visually communicating an IDE-report, as learned during my study. In this example I forgot about the subject of my thesis and I just visually expressed a clear structured report, instead of thinking about the subject of my research. Because it is straightforward to design based on feeling and I, therefore, forgot to design based on visual knowledge.

Therefore, an advice that I would like to give to future students is to be very consistent in what you visually design during your entire process. Reflecting on your visual design results along the process can maybe help to stay critical during your process.

Furthermore, during the visual design of the vibrator packaging, I did think about the visualisation of female sexual pleasure, but reflecting on the end-result, the visual guidelines could be applied more strictly. One

of the reasons why this quality is lacking is according to my opinion because good visual design takes a lot of time. At the end of my project I rushed through the process to create multiple 3D-packagings, this resulted in the fact that I designed more based on intuition again and less on visual knowledge. Furthermore, the guidelines provided in The Pleasure Gallery were based on 2D image, reflecting back on the process I could better have stuck to the design of 2D images. 3D visual design is a different way of visual designing than 2D images. Therefore, a recommendation for future students would be to clearly define the visual scope of your project. In my case this would be to only design 2D images instead of also taking 3D image into account.

I hope that this graduation project showed you the importance and the possibilities of applying visual communication design in an IDE-based design process, and I hope that the VCD approach will be used more often during the entire research and design process of graduate students on the IDE-faculty!

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[nl/designer-resource-center/visual-design-styles#:~:text=Masculine,-by](https://99designs.nl/designer-resource-center/visual-design-styles#:~:text=Masculine,-by iyank iyo&text=Masculine design style is stereotypically)

[iyank iyo&text=Masculine design style is stereotypically](https://99designs.nl/designer-resource-center/visual-design-styles#:~:text=Masculine,-by iyank iyo&text=Masculine design style is stereotypically)

APPENDIX

Enhancing the representation of female sexual pleasure

In product design and advertisement media

Appendix
master thesis

BY:
ESTHER
van der
V A L K

Enhancing the visual representation of female sexual pleasure project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 16 - 03 - 2020 end date 24 - 09 - 2020

INTRODUCTION **

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

In the Western culture, for centuries long sexual intercourse in marriage was only for reproduction and not for pleasure (J.M.W van Ussel, 1968). Especially female enjoyment is known for its suppression (Baumeister, R. F., & Twenge, J. M., 2002). In the Victorian period for example, female orgasms were seen as unhealthy (Maines, 1999) and associated with diseases (Tannahill, 1989). This perspective on female pleasure arose in a cultural climate in which respectable woman were not supposed to enjoy sex (Archer & Lloyd, 1982). In the 20th century it was Sigmund Freud, one of the most influential thinkers of that era, who without conducting any anatomical research, argued that the only 'mature' form of achieving an orgasm was through penetration (Freud, S. 1905). Women who failed to achieve an orgasm through sexual intercourse were labelled as dysfunctional (Koedt, 1973)

Back in the day female sexual pleasure wasn't represented in society as something that women were supposed to enjoy. The view on female sexual pleasure has developed over time and female sexual pleasure has become more accepted over the years. But still today women feel shame and social pressure when vocalizing their sexual needs (Archer, V. 2017) and are judged when they express themselves sexually too freely (Cense, M. 2019).

Looking from a design perspective, the current representation of female sexual pleasure in product design and advertisement media does not resonate with the personal experience and expression of female sexual pleasure. For example vibrator packaging portrays a quite unilateral view on female sexual pleasure. A lot of packaging is either pink or red, visualizing an intense explosion and portraying a heterosexual-couple on the packaging. Not all women might resonate with this representation of female sexual pleasure as every woman experiences the feeling of sexual pleasure differently and not all women feel attracted toward a very feminine heteronormative design style. Other products such as condom packaging or the interior of a sex-shop also doesn't seem to be branded for the visual attraction for women.

Previous research concluded that the influence of the media plays an important role in social comparisons. Whereas especially women tend to measure themselves against some form of societal ideal (Strahan E. J.; Wilson A. E.; Cressman K. E.; Buote V. M. 2006). This resulted in a decreased appreciation of one's own appearance (Monro, F., & Huon, G. 2005). This research shows the importance of a correct representation of a topic in the media. As stated before the vibrator packaging doesn't portray an authentic representation of female sexual pleasure, this unilateral view could have negative consequences for female sexual pleasure as this view could be reflected on one's personal experience.

Thereby it is assumed that the current visual representation of female sexual pleasure in product design and advertising media could be improved, as firstly it isn't visually attracted for women and secondly it isn't representing an relatable representation of female sexual pleasure.

space available for images / figures on next page

PROBLEM DEFINITION **

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

As stated above, firstly the current representation of female sexual pleasure in product design and advertisement media doesn't portray an inclusive visually attractive design style for women. Secondly the current representation of female sexual pleasure doesn't resonate with the personal experience and expression of female sexual pleasure creating a discrepancy between reality and the media. As women tend to measure themselves against some form of societal ideal, this unilateral view is likely to have negative consequences for female sexual pleasure as this view can be reflected on one's personal experience.

The scope of this project will be limited towards product design and advertisement media within the spectrum of female sexual pleasure; Such as vibrator packaging, lingerie, condom packaging, sex-toys, the window display of a sex-shop and course material for sexual education.

Furthermore the target group will be Dutch women between 18 and 30 years old. As for the average of woman within this age group this phase in life marks a new and explorative stage regarding the experience and expression of female sexual pleasure were new needs and desires are shaped.

The solution space will be limited towards designing a new visual language of the experience and expression of female sexual pleasure among women between 18 and 30 years old.

ASSIGNMENT **

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

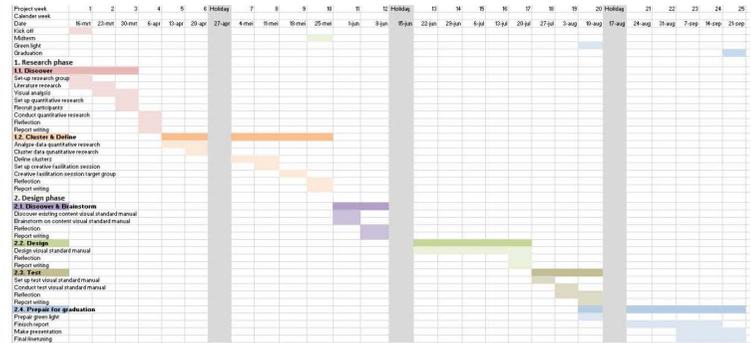
Enhancing the representation of female sexual pleasure by designing an alternative visual language that portrays an authentic experience and expression of female sexual pleasure of women between 18 and 30 years old. Thereby increasing a sense of relatedness and attraction between product and consumer and spreading a resonating portrayal of female sexual pleasure among the current product design and advertising media.

The alternative visual language will be designed in the format of a visual standard manual. A visual standard manual is a visual guide that provides guidelines for the visualization of a brand image. The purpose of the visual standard manual in this thesis is helping and inspiring designers with the design of products, advertisements and packaging that portrays an authentic visual style of female sexual pleasure.

PLANNING AND APPROACH **

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 16 - 3 - 2020 end date 24 - 9 - 2020



This thesis will consist of two phases; A research phase and a design phase. The research phase consists of a quantitative research a literature research and a visual analysis. Firstly a research group will be created of women between 18 and 30 years old. With this research group quantitative research will be conducted on their experience and expression of female sexual pleasure from psychological and visual point of view. The research group will be asked to make a collage about their experience and expression of female sexual pleasure, followed up by one-on-one interviews. These insights will be analysed and clustered. When the clusters are defined a creative facilitation session will be held to reflect with the research group on the clusters and to adjust where needed. These clusters will form the basic input for the visual standard manual. Next to that also a literature research will be conducted about female sexual pleasure. Also a visual analysis will be conducted to analyse the form language of product design and advertisement media within the spectrum of female sexual pleasure. The insights of the quantitative research, literature research and the visual analysis will form the total input for the visual standard manual.

Furthermore visual guidelines will be designed for each cluster in the format of a visual standard manual. These visual guidelines will be tested on 2 aspects. Firstly on if the form language portrays a realistic and attracted representation of female sexual pleasure among the target group. Secondly on if the visual standard manual helps and inspires designers with the portrayal of female sexual pleasure.

I will graduate 4 days a week because I learned from previous experience that a high work load triggered a lot of stress. Therefore I decided to reduce the workload to 4 days a week and thereby preventing myself from stress complaints.

MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, ... Stick to no more than five ambitions.

Over the past few years I created this understanding that women cope with a lot of insecurities during sexual intercourse. This triggered my curiosity in discovering more about female sexuality. Therefore this graduation project is a great opportunity to create a deeper understanding of how women experience sexual pleasure and to design something that hopefully enhances their sexual pleasure. Furthermore, I enjoyed doing projects that involve a deep emotional understanding such as EI and Design for Emotion. Through these projects I developed skills, such as:
 - Creating a deep understanding of the context and the user.
 - Conducting high quality user interviews.
 - Designing products according to the user's needs, concerns & abilities.

During my graduation project I would like to learn:
 - Working with a focus/research group as leading input for my design process.
 - Deepening my knowledge and skills in Visual Communication Design: Human perception and machine vision. More specifically gaining more knowledge about visual literacy.
 - How to effectively and thoroughly communicate and discuss with stakeholders involved in the project.
 - How to design from within my own emotion, but also clearly communicate my design process on an academic level.
 - How to handle my own stress level during my graduation.

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FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

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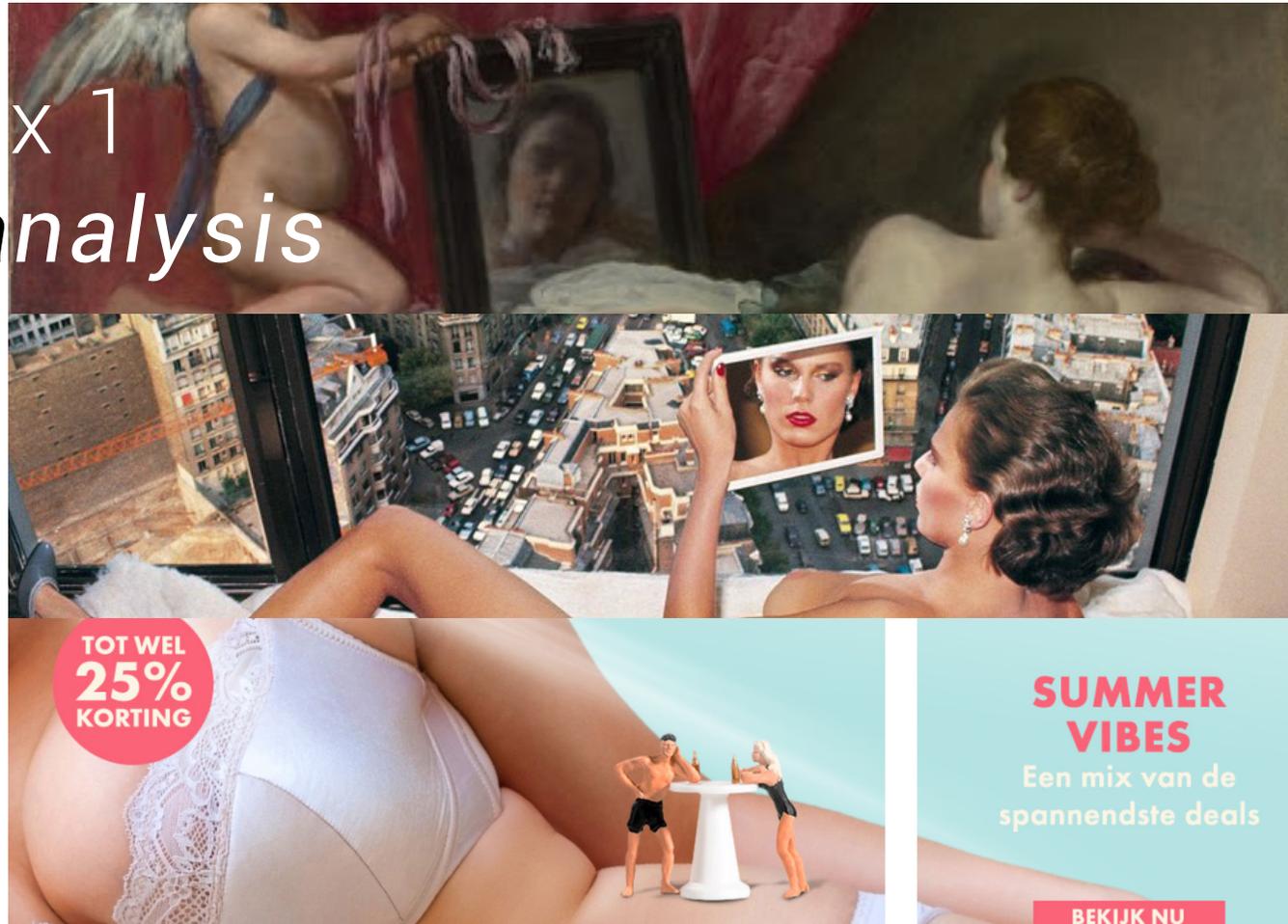
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Appendix 1
Visual analysis



VISUAL ANALYSIS of the current representation of female sexual pleasure in the Western visual culture.

Chapter 1.1 of the appendix is a collection of all the insights gathered during the visual analysis, insights from analysing erotic artworks, opinions about artworks of art critics and newspaper articles. The most important insights are explained in a more straightforward storyline in the main content of the report. In this appendix chapter, all the insights are dropped as a loose gathering of information.

ART.

During the sexual revolution artists and historians began to investigate the position of women in arts. They concluded that images in Western art were often produced within a male narrative. Portraying the female as an idealised subject. This phenomenon is called the male gaze. English art critic John Berger addressed the sexual objectification of women in arts in his television series and book; *Ways of seeing*.



Titian, Venus of Urbino (1538)

“Men act and women appear. Men look at women. Women watch themselves being looked at” (J.Berger, 1972)

Especially the renaissance is known for its nude paintings. In the genre of the **reclining nude-woman**, the women is often the subject of the painting, looking directly in the eyes of the spectator while the spectator is gazing at her.

Passive sexual expression:

“The convention of not painting the hair on a woman`s body help towards the same end. Hair is associated with sexual passion, the woman's sexual passion needs to be minimized so that the spectator may feel that he has the monopoly of such passion.” John Berger 1972 in *Ways of seeing*



Olympia by Édouard Manet 1865

The painting Olympia by Manet is inspired by Titian's painting the Venus of Urbino. The confrontational gaze of the women in this painting shocked many visitors when the painting was first exhibited. Not per se because she was nude, but because of her confronting gaze. Her left hand blocks her genitals, this has been interpreted as a symbolic meaning of restricting access to her body, symbolizing sexual independence from men. The little dog in Titian's painting was replaced by Manet into a cat, symbolizing prostitution. (Khan Academy, 2013)



La grande Odalisque, Ingres 1780 - 1867

What is a nude?

Art historian Kenneth Clark: "Being nude is simply being without clothes."

Art critic John Berger: **"I would put it differently; to be naked is to be one self, to be nude is to be seen naked, by others and not recognised to be oneself. A naked body has to be seen as an object in order to become a nude. (The sight of it as an object stimulates the use of it as an object.) Nakedness reveals itself. Nudity is placed on display. To be naked is to be without disguise."**

(Berger, 1972)

This reclining nude by Ingres was inspired by works such as Titian's Venus of Urbino and Dresden Venus by Giorgione.

The male gaze

is the act of portraying a women, in visual arts, movies, literature, from a masculine, heterosexual perspective, that presents and represents women as sexual objects for the pleasure of the male. (Łuczyńska-Hołdys, 2013)

The male gaze, idealised female body`s which had as a consequence that female`s themselves also became more attentive towards their appearance. In 1973 Berger addressed this:

“A woman must continually watch herself. She is almost continually accompanied by her own image of herself...From earliest childhood she has been taught and persuaded to survey herself continually.” (p.46) Berger 1973

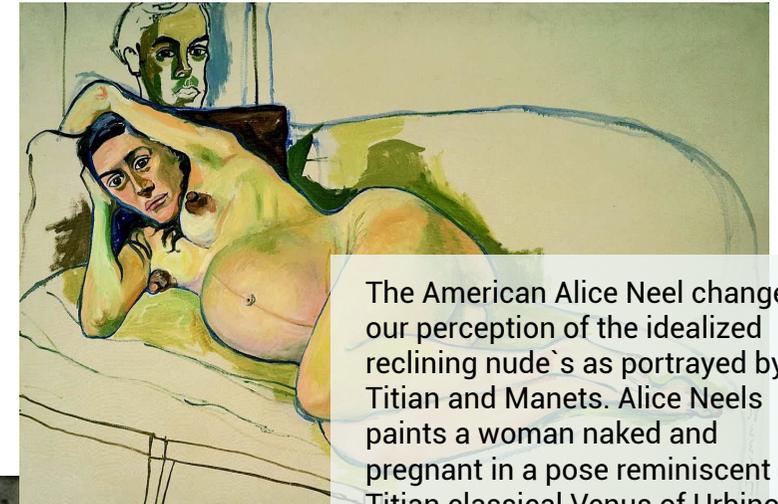
Self-objectification: the result of internalizing the sexually objectifying male gaze.

THE LOOK



Compare the expression of these woman. The first expression that you see is the expression of an women in the painting La grande Odalisque by Ingres. The other expression is the expression of an pornstar. According to J.Berger these two expressions have a lot in common, he analyses; “this look is an expression of a women who, with calculated charm, answers the gaze of a man whom she imagines, that he is looking at her even though she does not know him. She offers him her femininity, and he gazes at her.” (Berger, 1973)

Self-objectivation can lead to increased body shame, appearance anxiety, self-surveillance, eating disorder and decreased mental performance. (Fredrickson et al., 2001).



The American Alice Neel changes our perception of the idealized reclining nude`s as portrayed by Titian and Manets. Alice Neels paints a woman naked and pregnant in a pose reminiscent of Titian classical Venus of Urbino.

Pregnant Woman 1971 by Alice Neel

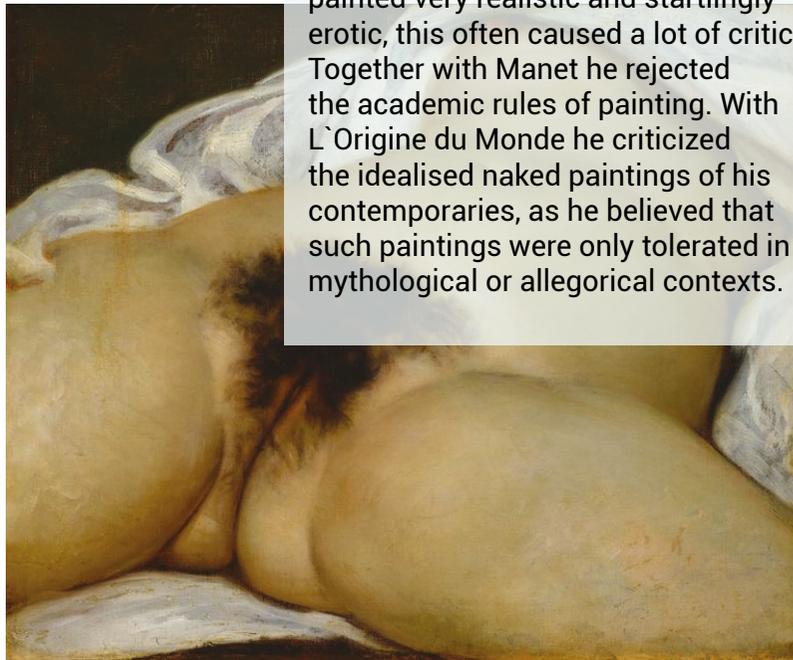
Volkskrant, *Ieder-mens-wordt-geboren-uit-een-vrouwenlichaam-en-toch-zien-we-zwangerschap-in-de-westerse-kunst-nauwelijks-terug*, 2020.



Reclining nude by Isaac Israels, 1865-1932

The reclining nude by Isaac, wins in 2009 the price for most beautiful nude painting of the Netherlands, organised by the Rijksmuseum of Amsterdam.

Courbet`s female nude paintings were painted very realistic and startlingly erotic, this often caused a lot of critic. Together with Manet he rejected the academic rules of painting. With L`Origine du Monde he criticized the idealised naked paintings of his contemporaries, as he believed that such paintings were only tolerated in mythological or allegorical contexts.



L'Origine du Monde van Gustave Courbet. 1866

"A naked woman on the wall, is that what you want in 2020?"



Edgar Degas; Bathing woman 1886

This art work was recently purchased by the Van Gogh museum in Amsterdam. Discussion about whether this purchase was appropriate or not anno 2020 arose in the Dutch newspaper, the Volkskrant.

Degas pastel drawings clearly have something voyeuristic; he drew his models as if he were spying on them as they dried, washed or combed their hair. Viewing naked women has been a natural part of museum visits for centuries, but in recent years things changed. More and more is being written about the way artists treat their 'subjects' (think of Gauguin or Picasso) and moreover, the whole genre of female nudity is discredited. In 2018, for example, Manchester Art Gallery temporarily had a painting with naked nymphs taken off the wall to talk to visitors about eroticism in art. In her hit show Nanette, Australian comedian Hannah Gadsy commented on the western arthistory:

About western arthistory...

"The history of men who paint women as if they were flesh vases for their cock flowers." (By comedian Hannah Gadsy)

There was also discussion about the purchase of this Degas among the employees of the van Gogh museum: "A naked woman on the wall, is that what you want in 2020?" But the curator is firm and purchases the work of art, he finds the standpoint a restrictive way of thinking in which everything is sexualized. The painting was bought for 'only' 6 million euros, because it was a less desirable 'intellectual nude' and not a 'billionaire nude'. Apparently, for billionaires, her ass isn't real enough curator Rosa de Carvalho comments:

"People are still scared of a normal body, just like in the 19th century." Volkskrant 30 Jan, 2020.

According to Folkersman, the curator of the exhibition, The tears of Eros: Moesman, surrealism and the sexes in the Central Museum of Utrecht (15Feb-24Mei 2020) was in surrealistic art the obsession with women and sex an important aspect. The surrealists were very busy with what it meant to be a man or a woman. In their search for the meaning of sexuality, the male surrealists focused mainly on the female body. These men barely looked at themselves and their own sexuality. It was almost always the woman who was examined. "They appropriated the female body as it were their own"; says Folkersma.



Het gerucht by Moesman, 1937

“Women without a face, women who consist purely of leg and ear. If it were up to the surrealist, the woman was a construction kit”
(Volkskrant, 21 feb, 2020)



The white race by René Magritte, 1937

In the exhibition *The tears of Eros: Moesman, surrealism and the sexes* the work of female surrealist artists was also shown, Stefan Kuiper wrote about this in the *Volkskrant*. According to him, it was typical for male artists to isolate female body parts. Among the female surrealists there was hardly an comparable obsession with the male body visible; No loose calves, no prosthetic buttocks, nothing. When women artists objectify, Kuiper argues, it seems, they objectify themselves and each other. But there are definitely exceptions, Kuiper elaborates, the art of Sarah Lucas for example.

Volkskrant 21 februari 2020.



Female artist Sarah Lucas objectifies both men and women in her artworks. One of her most popular installations is, *Au Naturel*, a mattress in which a couple is reduced to their sexual characteristics: an upright cucumber with two oranges for him and two melons and a bucket for her.
Volkskrant 21 februari 2020.

Au Naturel 1994 by Sarah Lucas



By viviane Sassen, 2020

Viviane Sassen created a series of new collages especially for the exhibition *The tears of Eros*. Body parts are connected in ways that produce odd hybrid creatures;

A new type of woman?

By, centraalmuseum, exhibitions, the-tears-of-eros

“Sarah Lucas plays with our ideas about gender, sexuality and identity.”

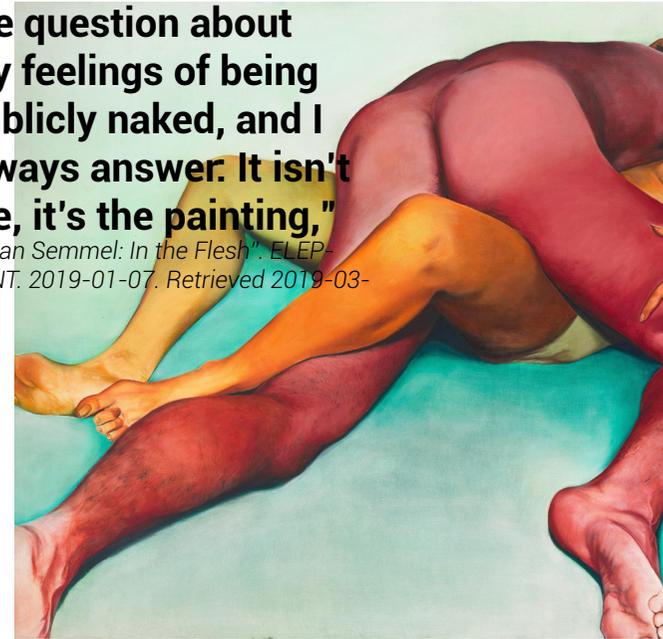
By, centraalmuseum, exhibitions, the-tears-of-eros

“Nahuiolin” (2013), a bronze work cast from one of Ms. Lucas's “NUD” pieces, suggests entwined couples or Matisse sculpture. Credit...Sarah Lucas, via Sadie Coles HQ, London



"I am always asked the question about my feelings of being publicly naked, and I always answer. It isn't me, it's the painting,"

(Joan Semmel: In the Flesh". ELEPHANT. 2019-01-07. Retrieved 2019-03-21.)



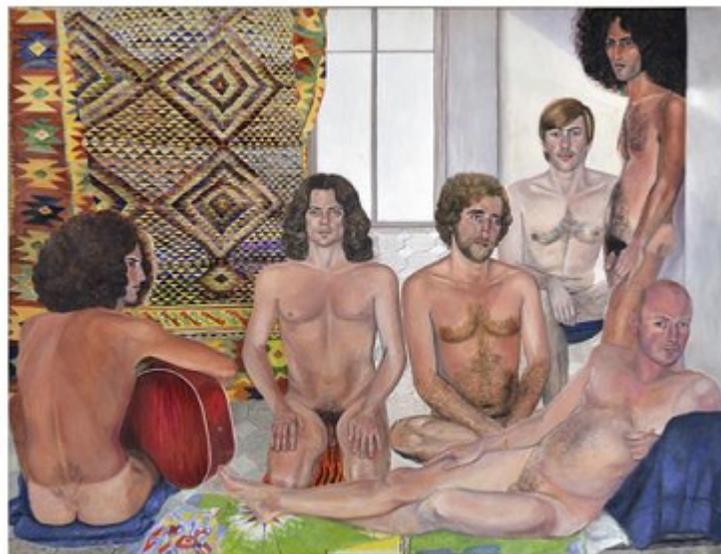
Joan Semmel believed that women need to be represented without categorizing females as a whole. In her work Semmel forces the viewer to keep the concept of nudity opposed to being naked in mind, as described in the Ways of seeing of John Berger. She realises this in her paintings by painting the persons in her artworks anonymous keeping their faces hidden, therefore putting more focus on the sexual connection and the personal interaction between the couple.

Hold by Joan semmel 1972

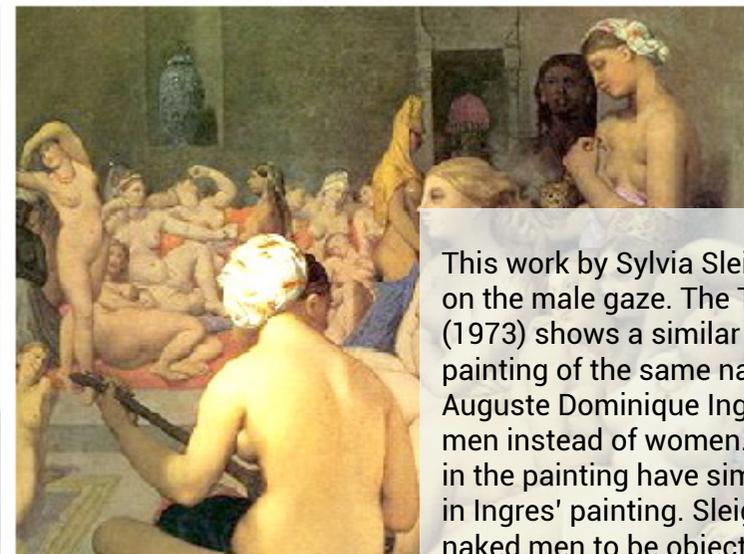
Many prominent feminist artists considered O'Keeffe's work as an ground-breaking introduction of sensual and feminist imagery. O'Keeffe was praised as the originator of 'female iconography' nevertheless she refused to join a feminist art movement because she dislike being called a 'Women artist' she wanted to be called an "artist".
(Georgia O'Keeffe Place Setting, Brooklyn Museum, archived from the original on June 20, 2015, retrieved June 5, 2015.)



Grey Lines with Black, Blue and Yellow, oil on canvas, by Georgia O'Keeffe (1923)

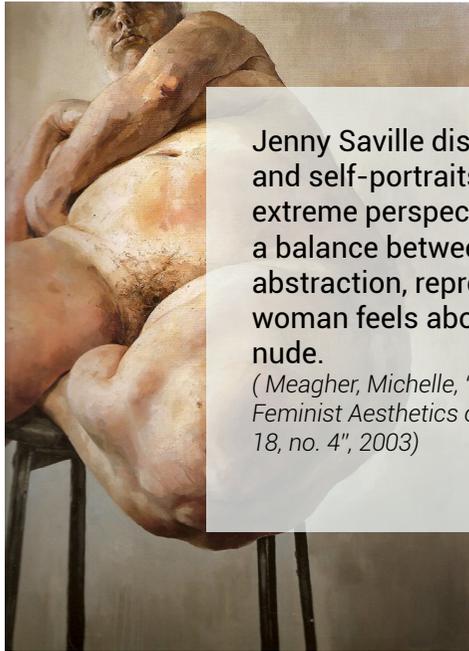


The Turkish Bath by Sylvia Sleigh, 1973



The Turkish Bath by Ingres 1852-59

This work by Sylvia Sleigh is a reaction on the male gaze. The Turkish Bath (1973) shows a similar version of the painting of the same name by Jean Auguste Dominique Ingres only now of men instead of women. The persons in the painting have similar poses as in Ingres' painting. Sleigh wanted the naked men to be objectified and wanted women to experience the female gaze.



Jenny Saville displays family and self-portraits, often in extreme perspectives, creating a balance between realism and abstraction, representing how a woman feels about the female nude.

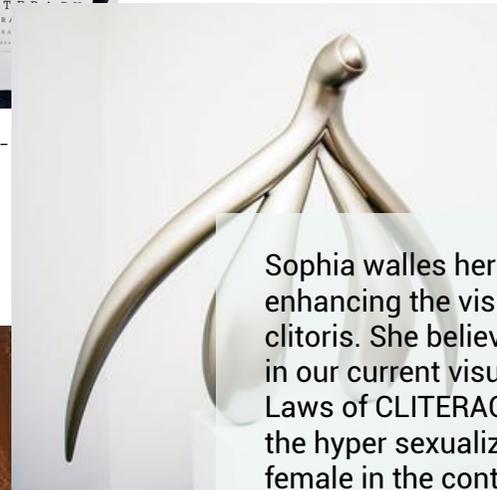
(Meagher, Michelle, "Jenny Saville and a Feminist Aesthetics of Disgust." "Hypatia 18, no. 4", 2003)

Jenny Saville, Prop, 1992



Cliteracy by Sophia Wallace, 2013

"CLITERACY upholds that all bodies are entitled to pleasure, which is fundamental to full citizenship."



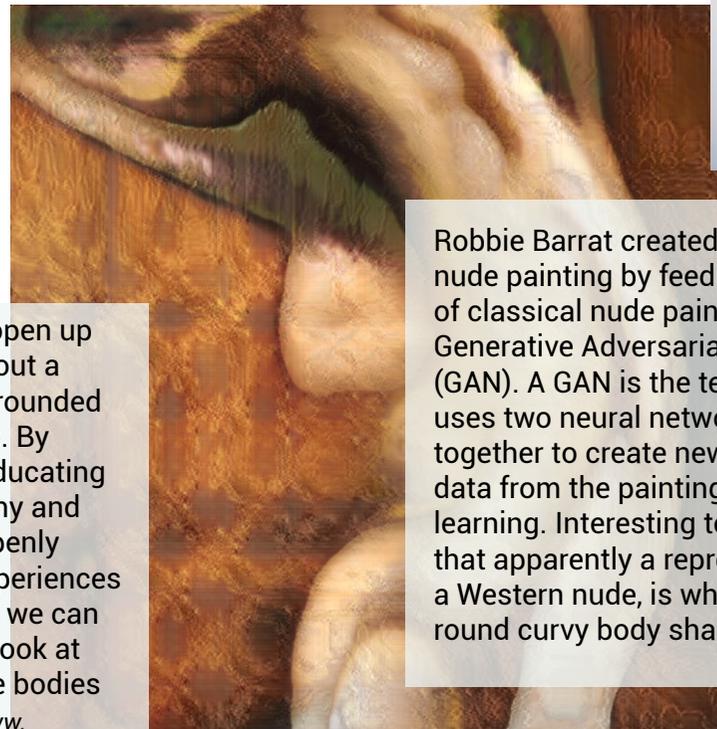
Sophia walles her work Cliteracy is about enhancing the visual representing of the clitoris. She believes this organs is absent in our current visual representation. "The Laws of CLITERACY explore a paradox; the hyper sexualization of body assigned female in the context of scientific ignorance and cultural taboo. CLITERACY centralizes the subject position of the clitoris, offering new language and disrupting gender hierarchies. The project takes aim at the false logic of society that pathologizes sex for pleasure when pursued by people with clits and moreover insists upon locating shame – both literally and symbolically – in the genitals of people with vulvas."



The Vulva Gallery - Celebrating Diversity

The vulva gallery by Hilde Atalanta, 2020.

"This book aims to open up the conversation about a topic that is still surrounded by taboo and shame. By showing diversity, educating ourselves on anatomy and sexual health and openly talking about our experiences and our insecurities, we can change the way we look at our bodies – and the bodies of others." (<https://www.thevulgagallery.com/about>)



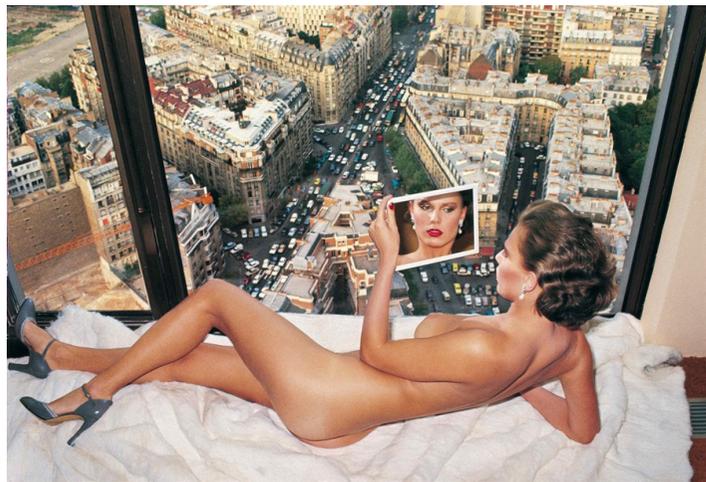
Robbie Barrat created surrealistic nude painting by feeding thousands of classical nude paintings into a Generative Adversarial Network (GAN). A GAN is the term for AI that uses two neural networks that work together to create new images using data from the paintings and machine learning. Interesting to see here is that apparently a representation of a Western nude, is white, and has a round curvy body shape.

Nude serries, Robbie Barrat, 2018

PHOTOGRAPHY



Rokeby Venus, Diego Velázquez, 1647 - 1651



Bergström Over Paris by Helmut Newton, 1976

“Any photographer who says he's not a voyeur* is either stupid or a liar,”

Helmut Newton.

Helmut Newton have received critics on his nude photos because of the portrayal from a typically masculine perspective, nevertheless his photographs also show a self-aware message of feminine empowerment.

Bergström Over Paris is a good example of such a conscious message. The photo shows a lot of similarities with the famous historical painting Diego Velázquez's Rokeby Venus from 1651. A painting that portrays female passivity. Griselda Pollock, a famous feminist critic, described the reflection in the mirror of the painting as a vague haze, as despicable of any sense of personality: “no demand for recognition of individual identity.”

In contrast to this image, Newton shows the reflection of the woman in the photograph Bergstrom Over Paris neatly and proudly reflected in the mirror. Furthermore she look extravagantly over the city of Paris, powerful and self-aware of her power. Newton`s imagery, the way he positions women, reminds us that a proud sexual woman who portrays herself before a male gaze is not automatically the subject of a patriarchy, it can be a self-aware and constructed power.

<https://www.anothermag.com/fashion-beauty/7699/helmut-newton-bergstrom-over-paris>

" t r i u m p h a n t "

“Newton's women look like if you tried to touch them, they'd bite your arm off... and maybe not just your arm” – Lee Alexander McQueen.

*voyeur: A person who gains sexual pleasure from watching others when they are naked or engaged in sexual activity.



Wilke first performed S.O.S.-Starification Object Series for the public in 1975. Visitors were given coloured chewing gum, which they had to chew and then returned to the artist, who, topless, stretched and folded the gum into small, labiage-shaped sculptures and stuck them on her skin. These handmade anatomical forms have been read as both sensual fetishes and unsightly scars symbolizing the power, and also the stigma, of the female gender. With this series Wilke challenges the viewer-voyeur to witness the tension between looking at her naked beauty and the disgust of these looks that give her scars on her body.

“As the title of the project suggests, Wilke investigated the relationships between prescribed constructions of beauty and femininity, states of seduction and sorrow, and the entangled roles of victim and aggressor.”

<https://www.moma.org/collection/works/102432>

S.O.S. — Starification Object Series (1974) by Hannah Wilke



Jeff Koons, *Made in Heaven*. 1990

The famous *Made in Heaven* series of Jeff Koons blurred the line between art and porn.

(<https://www.widewalls.ch/weekly-highlights-october-26-november-1-2015/jeff-koons-most-expensive-explicit-artworks/>)



Megan eagles, 2015

“There's nothing wrong with being a sexual woman and being a feminist, too.” Megan Eagles

Photographer Megan Eagles photographs female beauty. In her opinion, some feminists perceive the portrayal of female beauty as something bad. According to her a cliché image about female nudes is implemented in our western society, in which the attractiveness of a sexually conscious woman is linked to the objectification of that woman by the man.

Megan Eagles sees female beauty separately from the objectification of the man. Her photographs show subjects, not objects, she captures a dreamy and soft atmosphere that is spontaneous, honest, natural and real. She likes the unexpected, imperfect details that appear on the woman's body, body hair, brown lines, and so on. Megan`s photos represents personality, individuality and strength.

<https://www.widewalls.ch/megan-eagles-erotic-photography/>

“Megan`s photos represents personality, individuality and strength.”

PORN.

Recent research was conducted about the content of internet pornography in relation to adolescents sexual attitudes (Klaassen, M. J., 2020). Figure 1 shows a representation of 7 different subjects of the content of the 400 most popular pornographic movies.

Pornografische internetfilmpjes

Te zien in de 400 populairste video's
(zowel amateur als professioneel)

	% bij mannen	% bij vrouwen
Close-ups van lichaamsdelen	18,8	60,8
Handmatige stimulatie	69,3	58,5
Orale stimulatie	80,5	47,5
Orgasmes	75,5	16,8
Initiatief tot seks	35,8	32,2
Voor eigen seksueel plezier	93,5	84,9
Close-ups van gezichten	12,0	58,8

IRC 220220 / RB / Bron: proefschrift: Understanding Internet pornography's content and its relation to adolescents' sexual attitudes

Figure 1: Klaassen, M. J. (2020). *Understanding Internet pornography's content and its relation to adolescents' sexual attitudes.*

According to the research women were more often depicted as a man's pleasure object than vice versa. As seen in figure 1 female bodyparts were more often filmed close-up than male body parts, as well as female faces. An interesting side note was that in contrast to women being depicted as pleasure objects men were often filmed without their heads, regularly functioned as impersonal objects. Furthermore also the representation of orgasm in porn is unbalanced between males and females. Females orgasm were represented 16,8 % of the time and males 75,5 % of the time. Another research about the representation of orgasms in porn showed a similar percentage of 18.3% female in contrast to 78% male. (Séguin, L. J., Ro-drigue, C., & Lavigne, J., 2018)

Moreover, also the oral and hand stimulation were less often represented among females and also the category 'sex for own pleasure' scored lower among females than males. The genre of amateur porn, by far the most popular category, scored worse on all the points pointed out in figure 1 than professional porn. In amateur porn, women were more submissive and had less fun. M.Klaassen reacts in the NRC newspaper on this difference; "Maybe the porn industry has attracted the criticism of the outside world, but in amateur videos more traditional proportions are recreated" (Bron: <https://www.nrc.nl/nieuws/2020/02/21/wat-doet-porno-met-de-puber-a3991292>)

"Maybe the porn industry has attracted the criticism of the outside world, but in amateur videos more traditional proportions are recreated" (Klaassen, M. J.)

**TO CONCLUDE:
Female`s as
lustobjects, males as
impersonal objects.**

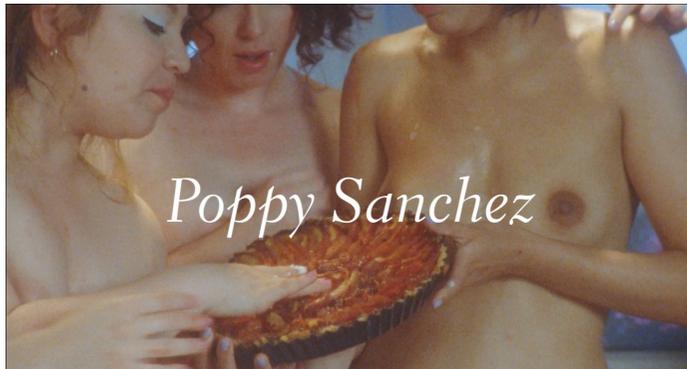
**# Inbalance sex for own
pleasure. 93,5% v.s.
84.9%**

**# Inbalance
representation orgasms
75.5% v.s. 16.8%.**

Research by M.Klaassen on the topic; Understanding Internet pornography's content and its relation to adolescents' sexual attitudes.



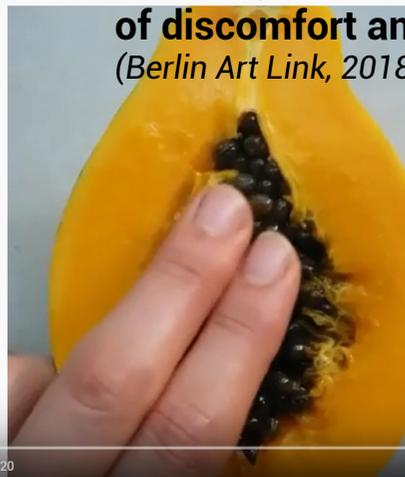
Advertisement on Pornhub, 2020.



Erotic Movie by Erica lust, 2020

Erika lust is an erotic film director who wants to subvert the dominant male gaze in the mainstream porn. (BRON) On her website is stated:

"I pledge to create new waves in adult cinema. I want to show all of the passion, intimacy, love and lust in sex, where the feminine viewpoint is vital, the aesthetic is a pleasure to all of the senses."
(<https://erikalust.com/>)

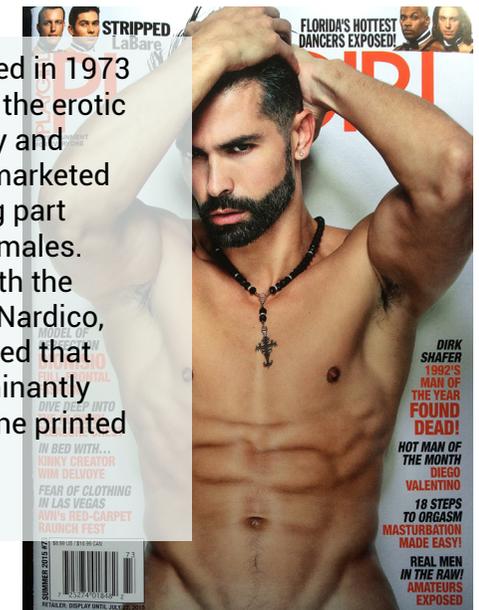


Bit Fruits - Food Porn By Stephanie Sarley, 2015

"My work is about representing raw femininity in the arts, they are touching on humour and sexuality but also explore spaces of discomfort and anxiety."

(Berlin Art Link, 2018.)

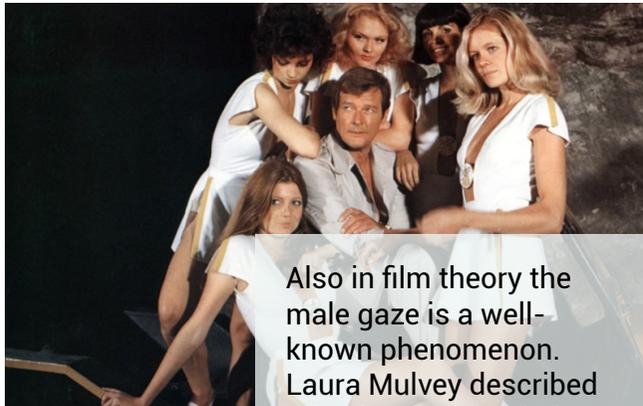
The magazine was founded in 1973 as a feminist response to the erotic men's magazines playboy and Penthouse. Playgirl was marketed for women, although a big part of their readers were gay males. In an interview in 2010 with the Associated Press, Daniel Nardico, playgirls spokesman, stated that the audience was predominantly male. In 2016 the magazine printed the last issue.



Playgirl By Douglas Lambert.

Stephanie Sarley portrays female sexuality through her artwork, she believes that women aren't represented in art enough. (The huffington post, 2016). "My work is about representing raw femininity in the arts, they are touching on humour and sexuality but also explore spaces of discomfort and anxiety." (Berlin Art Link, 2018.) In particular her 'fruit porn' videos on Instagram are well-known. Her Instagram account is deleted twice for 'sexually suggestive content' Sarley stated "Removing my photos from social media has given my art an extra dimension. It has become a form of protest."(Brabant Cultureel, 2019.)

MOVIES.



Also in film theory the male gaze is a well-known phenomenon. Laura Mulvey described this phenomenon in her essay 'Visual Pleasure and Narrative Cinema, (19..)"



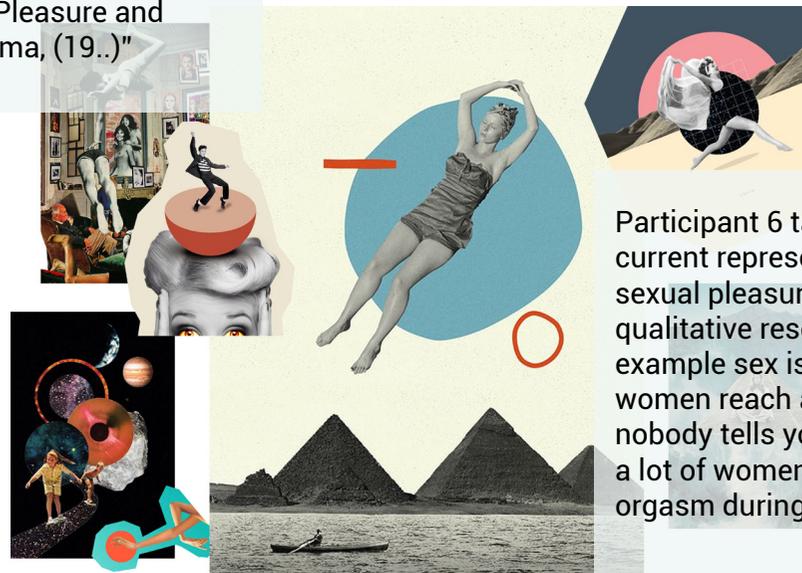
Instinct, 2019 by Halina Reijn

Halina Reijn her Movie Instinct is a reaction on the male gaze. But what the female gaze is exactly, Reijn does know yet...

"We tried to force the female gaze a bit by working with female writers and directors, but I don't have the illusion that I know the original identity of the woman. My film is mainly a comment on the male gaze. I tackled that very dogmatically by objectifying only the male body and not the female body."

(https://www.vn.nl/vrouwen-regie-female-gaze/?fbclid=IwAR0IMWypyvQ16EbE-FiE8WWXGiPGbEeUzTvBZJrbd_sN1GIvhEudYrdpziE)

Male gaze: According to Mulvey, "the male gaze" is the way women in visual media are being looked at and displayed as a sexual object: from pin-ups to striptease, from Ziegfeld to Busby Berkeley, she holds the look, plays to and signifies male desire. (Laura Mulvey's essay "Visual Pleasure and Narrative Cinema,")



Collage participant 6.

Participant 6 talks about the current representation of female sexual pleasure in her collage (see qualitative research) "In movies for example sex is always great, all the women reach an ecstatic orgasm, but nobody tells you that there are also a lot of women who never reach an orgasm during sex."

"Talking about orgasms also from visual point always feels very overdone, its never modest." (P6)

VISUAL ANALYSIS *Product design and advertisement media*

Abstract level of female sexual pleasure in product & packaging design

Introduction

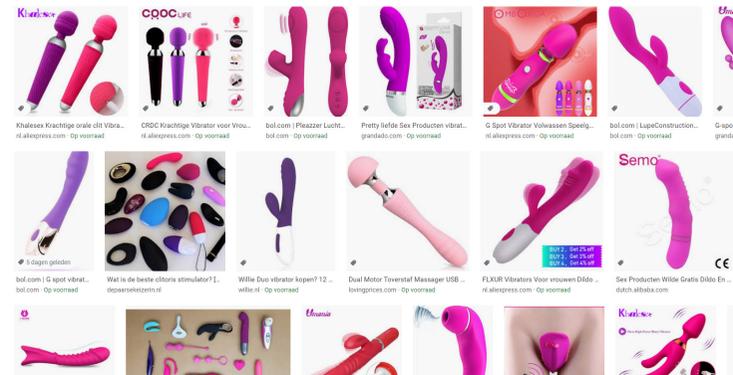
A visual analysis on the product design and advertisement media of female sex toys was conducted on the level of abstraction.

To analyse the level of abstraction the kinesthetic quality of the visual events in product design and advertisement media need to be reduced to the basic elements of visual communication. Therefore product design and advertisement media will be divided in different categories. Firstly the product design of sextoys will be analysed, secondly the packaging design of sextoys will be analysed and thirly a moodboard will be created of the visual style of sex-shops.

Analysis of the product design of sextoys:

For this analyse of sextoys the "25 best sex-toys for women" published in the glamour magazine on the 27th of Januari, 2020 are analysed. Out of all the basic elements of visual communication the colour, texture and shape of the sextoys are the most dominant therefore these elements will be further analysed.

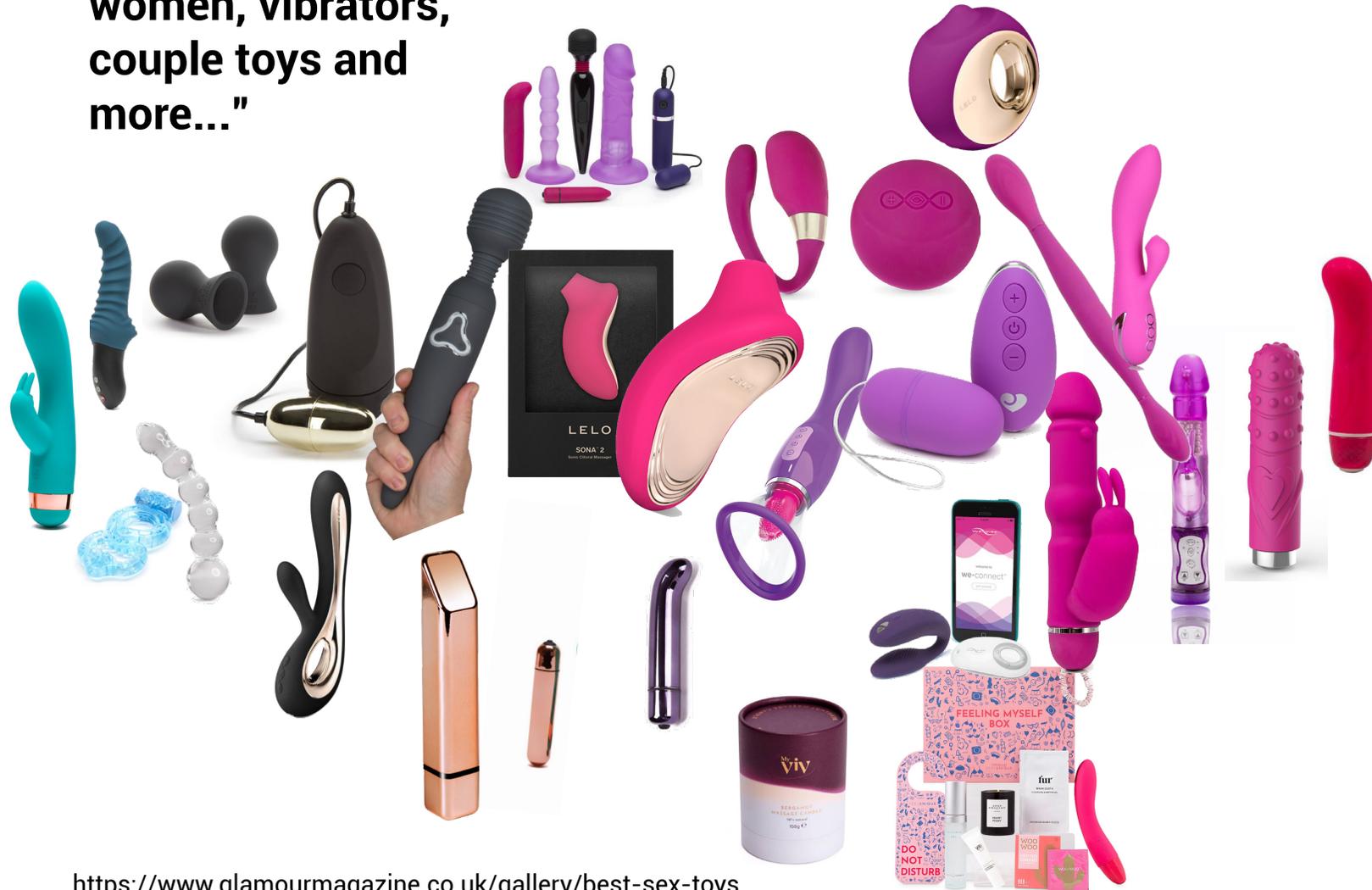
Firstly when opening Google image search and typing in Vibrator the image that appears is shown beneath. Looking at the colours in this image all the vibrators are either pink ore purple.



Feminin/pink: Google search

These are the product designs of the 25 best sex-toys in the glamour. In the product design of sex-toys there are different categories; vibrators, dildo`s, mood-setters, egg and vaginal balls, anal toys, breast and nipple toys. Within the range of vibrators again different categories arise. The clitoral vibrators, the G-spot vibrators, the Wand-vibrators, the Anal vibrators, the Duo-vibrators and the mini-vibrators. All these products are shown beneath.

“25 best sex-toys for women, vibrators, couple toys and more...”



<https://www.glamourmagazine.co.uk/gallery/best-sex-toys>

COLOUR SPACE: of the colours of the 25 best sex-toys for women:

Each dot in this colour space represent the most dominant colour of one of the 25 best sex-toys for women. There are three different dimensions of colours. Dimension 1 is the Hue, meaning the colour itself. Dimension 2 is the level of saturation and dimension 3 is the brightness level. This colours pallet will be analysed on each of these 3 levels.



Dimension 1:

Analysing the colour palette of the 25 best sex toys for women, the colour palette consists of 4 dots of black, 8 dots of velvet/purple, 8 dots of pink, one dot of red, one dot of blue, one dot of grey and two dots of light and dark turquoise. Concluding that most of the colours used on the sex-toys are within the colour range of pink and velvet/purple. There are three primary hue`s; yellow, red and blue. Pink refers to a pale shade of the primary hue red made by a mix of white and red. The colour velvet/purple refers to one of a variety of colours with hues between blue and red.

Meaning of colours:

Red: The intensity of the colour red has a vibrant and powerful impact on one's emotions. It's an active and provoking colour (Dondis,1973). In Western culture, red is used to symbolize passion, fire, sex, energy, love, excitement, speed and heat. Red tends to affect the body and mind by raising blood pressure, pulse rate, respiration, perspiration and excites the brain waves that contribute to stimulating people to make quick decisions. (Singh & Srivastava, 2011)

Pink: Pink is a sister colour of the Hue Red and has a tranquillizing effect on the mind. In Western culture pink is used to symbolize; gratitude, admiration, sympathy, femininity, love, marriage, joy, innocence and flirtatiousness. (Singh & Srivastava, 2011) The combination of pink and black is associated with eroticism and seduction, and the combination of pink and white is associated with chastity and innocence. (Heller, 2009). In the Western culture Purple is considered to be the colour of royalty and wisdom. Purple is used to symbolize: Flamboyance, sensuality and pride. (Singh & Srivastava, 2011)

Dimension 2 & 3

Dimension 2 and 3 are the level of saturation and brightness; The saturation is the relative purity of a colour from the hue to grey. The less saturated colours reach towards neutrality of colour, they are subtle and restful. The more saturated the more expression and emotion.

Pink: To investigate the level of saturation and brightness in this colour pallet the true colour codes need to be found. As it is most likely this thesis will be read online the colour codes of the web colours are used. Whereby pink is specified by the RGB web code (255, 192, 203).

Since this colour pink is a mix of red and white the expressiveness of the colour isn't big. Looking at the colour palette there are three dots that show pink with low brightness and a mix of grey. These colours are low in expression. But also other more expressive shades of pink are shown in the colour palette. More towards the colours Ultra Pink and Hot magenta. Also, darker shades of pink are found close to the purple and red.

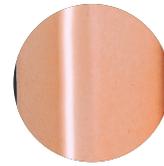
Purple: In optics, purple is considered to be a non-spectral colour between violet and red, because it doesn't have its own wavelength of light. Therefore for the analysis of the colour purple, shades of violet and magenta are analysed. In the colour space, darker shades of violet can be found such as Eminence and Palatinate. Also, a shade of magenta can be found in the spectrum such as dark magenta.

Materials & Textures:

Analysing the different use of material on the vibrators. Most of the vibrators are coated in non-porous silky silicone, creating a smooth, friendly to use appearance. Furthermore other material that are used are plastic materials creating a waterproof look.

Most of the sex-toys in the collection of images above have a smooth, fluent look consisting of little texture applied on the toys. Some of the vibrator consist of a ribbed structure.

MATERIAL:



Shiny Gold



A coat of non-porous silky silicone.



Plastic, waterproof look.

TEXTURE:



SEX-TOYS CATEGORIES

Shape

Because form follows function the shape of the sex-toys are analysed within the different categories.

Looking at the shape of the clitoral vibrator elegant and fluent shapes dominate only the shape of right vibrator is a bit odd. The shapes of the g-spot vibrators consist of more texture and ribbeltjes. The shapes of the clitoral and the g-spot stimulators are also elegantly and smooth. Furthermore looking at the nipple stimulators, the oral stimulations, the eggs and vaginal balls and the couple toys the shaped are also round, elegant and smooth. These shapes enhance an elegant and pleasant to use look and feel.

Remarkable is as Jagtman already pointed out in the article in the NRC that almost none of the vibrators look like real penis anymore and that indeed the shape of the vibrator changed from a penis look-a-like into a cute little purple designer object.

Clitoris-vibrator



Vibrators

Chest & Nipple Toys



Dildo`s



G-spot vibrators



Wand-vibrator



Oral stimulation



Egg and vaginal balls



Clitoris & G-spot stimulation



Couple toys



Mood setters



Analysis of the packaging design of sex-toys.

For this analysis different style clusters are formed of the packaging design of the '25 best sex-toys for women' published in the glamour magazine on the 27th of Januari, 2020. All these image of the packaging design were divided into 4 different style clusters: Based on the visual style of the colour, texture and typography meaning was attached to each of the clusters.

C h i q u e



Cluster one: Tres chique

In the Western culture Purple is considered to be the colour of royalty and wisdom. In combination with the black on the packaging and the shiny golden touch of the colour and texture of the typeface this cluster is having a chique and royal look and feel. As on all the packaging designs the vibrators are portrayed in the centre, the look and feel of the vibrator also influences the packaging design. Four out of the five packaging designs portrayed in this cluster are of the same brand; Lelo. All the vibrator shapes of this brand look smooth and elegant. The shape of the other brand: Palooeth isn't visible on the packaging. Furthermore the packaging design of the Lelo brand makes use of a real texture which holds the vibrator into place, letting the vibrator sink into a black foam kind of texture, enhancing a soft and sensual feeling.

Cluster two: Innocence

This cluster is called innocence as the colour combination of pink and white is associated with chastity and innocence (Heller, 2009). The shapes of the vibrators are all a bit different but all consist of round smooth shapes. Furthermore the logo of the brand LoveHoney with a pink heart in the middle looks very feminine and girly. Also the typeface of the brand Fantasy looks very feminine. More over the word sensual glass on the packaging of the glass vibrators triggers some sensuality. Looking at the overall branding of this packaging design a feminine, childish and innocent look is enhanced.

I n n o c e n c e



Cluster three: Mysterious

All the background colours of the packaging designs are dark/ black colours. Both black and purple colours are used to symbolize mystery (Singh, N., & Srivastava, S. K. 2011), the combination of these colour strengthen this effect therefore this cluster is called mysterious. In the chicque cluster also the same colour combination is used but there the golden touch and the designer look enhance the chicque feeling more than the mysterious feeling. In this cluster less attention is drawn towards a high class design look resulting in a more cheap feeling. Especially the bright outlines of the letters sex on the game board reminds of flickering lights in the streets in a red-light district.

Mysterious



Sensual feminin

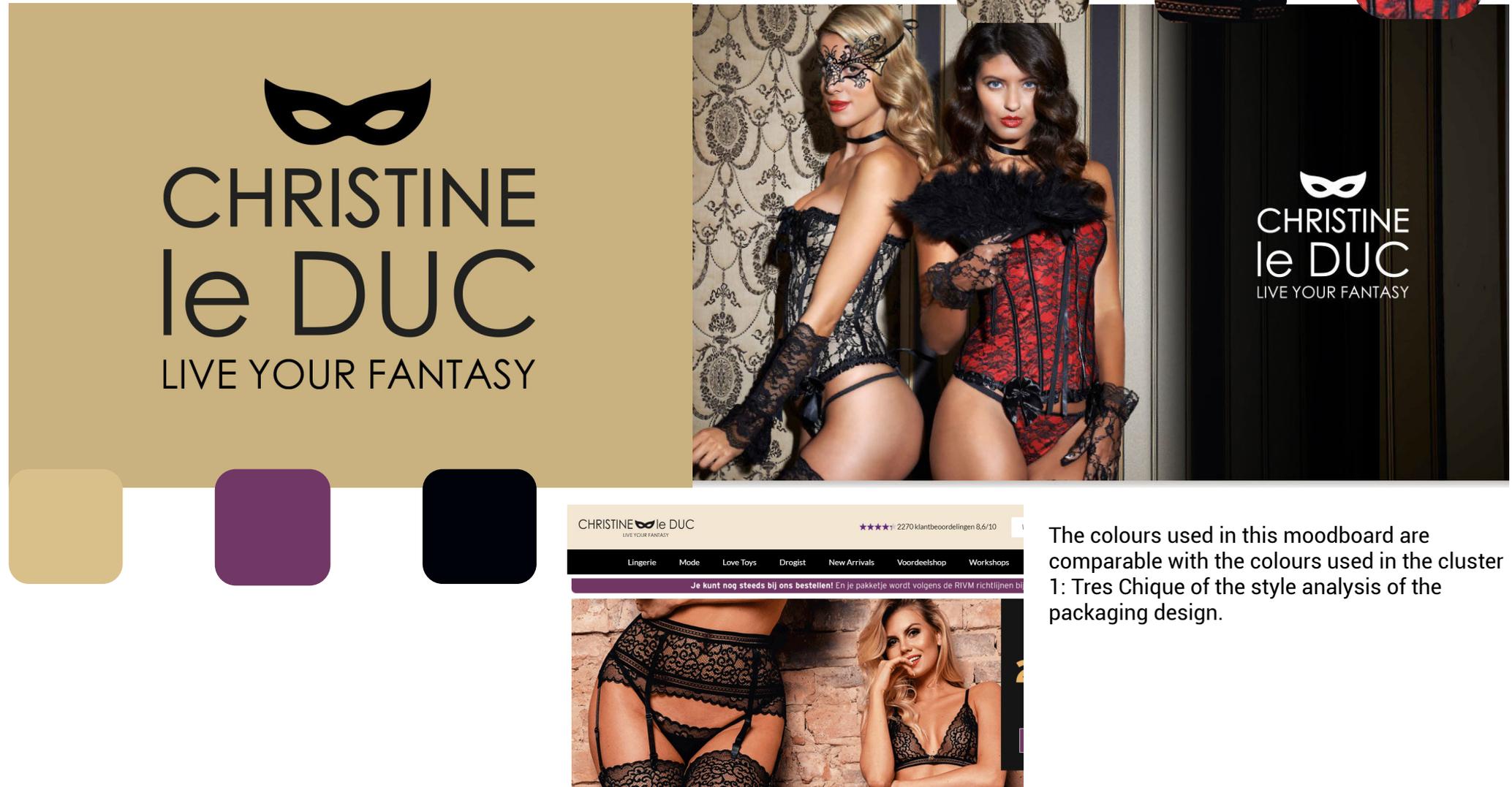


Cluster four: Sensual Feminin

This cluster also consist of a combination between white and pink colours, therefore also enhancing innocence, flirtatiousness and femininity (Singh, N., & Srivastava, S. K. 2011). The packaging design of the brand We-vibe triggers femininity but also sensuality with the portrayal of the flower on the packaging. Tiggerering the sensual look on the flower with the colours that merge into eachother. Furthermore the curve in the logo of We-Vibe also stimulates a fluent and sensual look. More over the typeface used on the We-Vibe packaging isn't specifically feminine nor masculine. The packaging of the brand SO devine enhances a sensual feeling trough the slow fading of the colour pink into the white background. The typeface of the letter Je J'aime are smooth and elegant and more feminine than masculine. More over the tin lines around the top of the virbator enhance a feeling of movement. The massage candle portrayed in this cluster also makes use of a subtle fading effect between the fluent line of dark purple and white by placing an glimpse of yellow in between, enhancing an sensual feeling. The logo My Viv is again more feminine than masculine.

STYLE ANALYSIS SEXSHOPS

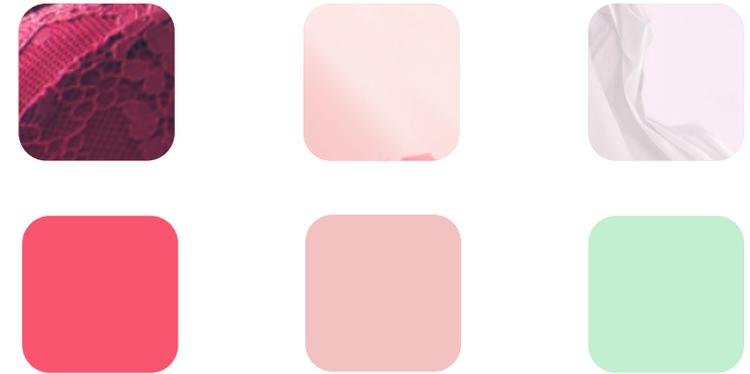
For the style analysis of sexshops moodboards are created to provide a visual overview of the intended style. For the analysis of the visual style of the sexshop, 3 different sex-shops are analysed; the style of the famous sex-shop Christine Le Duc, Easy-toys, a big online sex-shops, and the display window of an random sex-shop in the centre of Rotterdam. A moodboard of each of them is shown on the next pages.



The colours used in this moodboard are comparable with the colours used in the cluster 1: Tres Chique of the style analysis of the packaging design.

EasyToys
Better toys, greater joys

The colours used in this moodboard are comparable with the colours used in the cluster 2: Innocence of the style analysis of the packaging design.



EasyToys
A toy for everyone



EasyToys Better toys, greater joys

Waar ben je naar op zoek?

VOOR HAAR VOOR HEM VOOR KOPPELS LINGERIE & KLEDING BDSM DROGIST NIEUW BESTSELLERS OUTLET SALE ADVIES & INSPIRATIE

TOT WEL 25% KORTING

SUMMER VIBES
Een mix van de spannendste deals

BEKIJK NU ALLE DEALS

VIBRATORS VOOR BEGINNERS
Deze moet je in je nachtkastje hebben

VIBRATORS VOOR EXPERTS

HOGE

EasyToys Better toys, greater joys

Waar ben je naar op zoek?

VOOR HAAR VOOR HEM VOOR KOPPELS LINGERIE & KLEDING BDSM DROGIST NIEUW BESTSELLERS OUTLET SALE ADVIES & INSPIRATIE

ZINDERENDE ZOMERWEEKEN

TOT WEL 40% KORTING

ALL INCLUSIVE GENIETEN:
Luxe toys, sexy lingerie & spannende pakketten

BEKIJK NU ALLE DEALS

EASYTOYS REISBUREAU



The colours used in this moodboard are comparable with the colours used in cluster 3: mysterious, of the style analysis of the packaging design.



PROMISING BRANDS

Apart from the brand analysis of the "25 best sex-toys for women" published in the Glamour there are way more sex-toys brand. There are definitely a few brands that distinguish themselves from the average very feminine hetero-normative sex-toy branding. The most promising ones will be discussed here.

LELO



critically mindblowing

The style of the brand Lelo is targeting both women and man. Most of the products they sell are targeted for women. On their website and commercials Lelo portrays an diversity in sexual orientations and ethnical backgrounds. Their advertisement have a hipster but feminine branding. But looking at the packaging design the colours of the vibrators are either pink, violet ore black with a touch of shiny and gold. Creating a very fancy, feminine, exclusive look.



91% of men* get where they're going while 60% of women*...don't.

*Based on a study of cis men and women. That big font takes up a lot of space.



Dame
dameproducts.com

Sex-toy brand Dame produces hip designer toys. The style of dame is simple and inclusive. On their website they state that they represent a wide range of ages, genders, ethnicities, background and lifestyles. Nevertheless analysing the style of the packaging design of Dame the style is simple and clean. Not any expression of excitement and joy is portrayed on the packaging. Only the fluent line is something that might hint to feelings of female sexuality.





Satisfyer

SATISFYER *vibes*



The brand Satisfyer vibes uses bright and expressive colours, triggering visual excitement and showing an diversity in vibrator colours. Portraying a dancing women on the foreground of the packaging to symbolising excitement and joy.



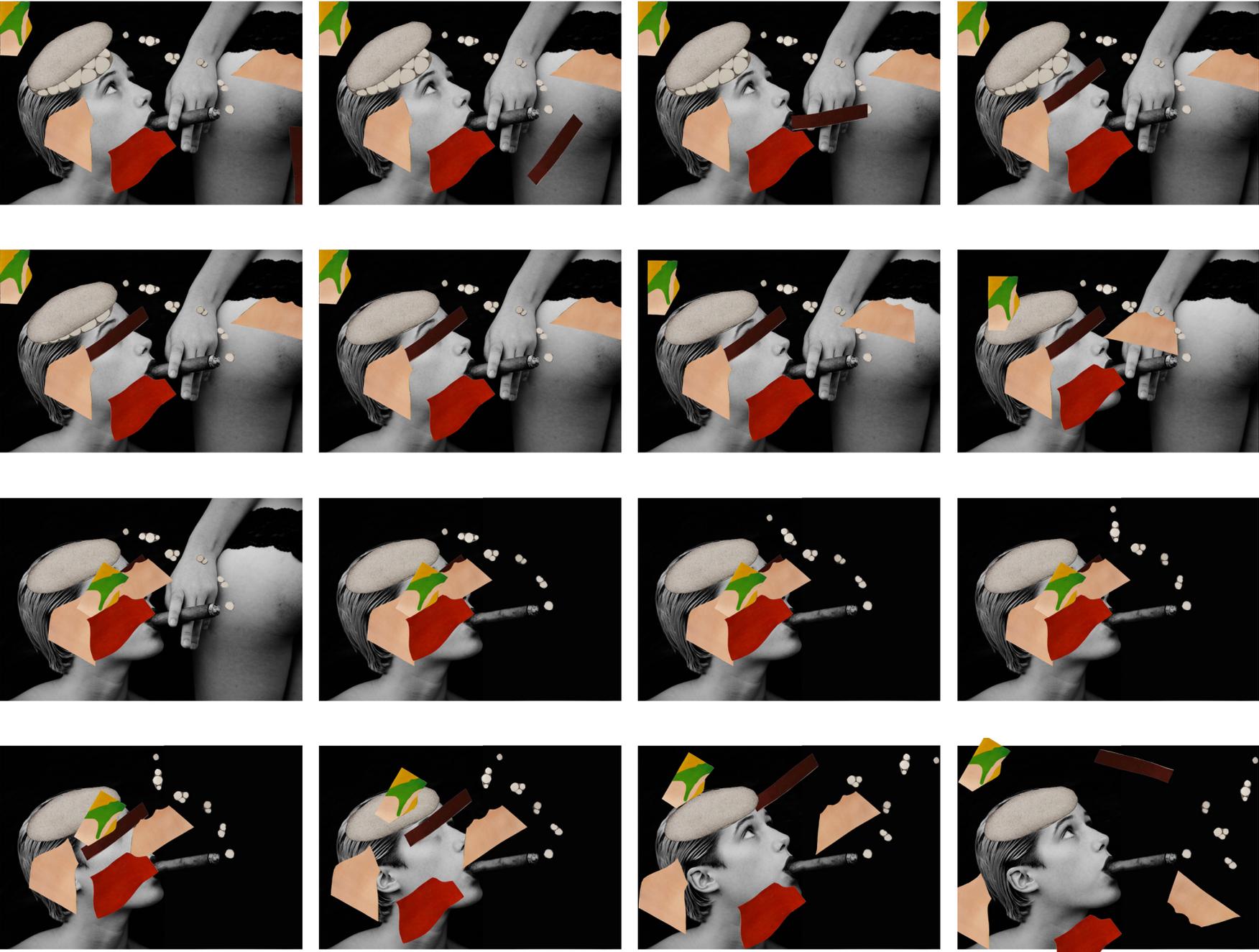
Appendix 2
Qualitative
research



GIF.

My sexual pleasure.

This is the GIF that I showed to the participants of the qualitative research that explains my feelings of sexual pleasure.



RESULTS COLLAGE PARTICIPANTS

On the next pages, the results of the collages of each participant are shown.

26 - 03 - 2020



Participant 1

Age: 27
 Gender: Female
 Relationship status: Dating
 Sexual orientation: Straight

This collage shows my experience and expression of sexual pleasure.

- **Relief**
- "Sand is the relief, I push myself sometimes to really enjoy it, I have to own it. If I feel that my partner is on the edge of coming, and I know that he is waiting for me than I definitely can't come, because I am like I have to be fast I have to be fast."

Good reflective experience
 "I think sex is like a mirror, I want sex to be a good reflective experience. If you have pleasure, he also has pleasure, that increases the intensity of the experience."

Playing with the sense of touch
 "Touch, I always really try to feel my partners skin, discover details of the body, in his hand, for example, you have these little bones and muscles, I like playing with these little details."



Letting down your shield
 "If you have a deep connection with your partner you can let down your shield and it brings you closer towards each other."

Connection
 "I value a deep connection with my partner, if your sex life is good it reflects a deeper connection in your relationship."

"I am big on foreplay and after play"

Response to pleasure and feedback
 "Goosebumps is mostly a response to pleasure, I think I have them myself when gaining pleasure and when I feel it on some else's skin it give me feedback that he is enjoying it."



Tickly pleasant sensation
 The feeling a feather over my skin, it's tickly but a pleasant sensation maybe it reminds me of another person's body hair.

Smell
 My memories are mostly revolving around the sense of smell and touch.

The neck is the gateway to sex
 "The neck is for me the gateway to sex, it has something mysterious..."

Engagement during sex is important because then you encourage each other.
 "If I am more engaged, more open, show more pleasure, then also my partner can be more open, have more pleasure and can be more engaged. Because when I get this feeling that my partner is really in there, really enjoying it I also feel more open to enjoy it. I become more enthusiastic and the interaction becomes this dynamic of encouraging each other."

I dont let my mind wander...
 "My attention is always on me ore on him, I don't let my mind wander. Maybe because I would feel bad if he would be paying attention on something else. That's why I also don't want to do it myself. I would feel very objectified and unspecial if he would be paying attention on something else."

01 - 04 - 2020



Participant 2

Age: 25
Gender: Female
Relationship status:
Single
Sexual orientation:
Straight

This collage shows my experience and expression of sexual pleasure.

I gain the most pleasure from intimacy

"During the sex I am not really focussed on achieving an orgasm, I gain more pleasure from the intimacy of a hug."

No focus on orgasm

"I don't focus on getting an orgasm, because then you put a certain pressure on it, and it will never happen. Plus you have to build up confidence first with your partner."

Feeling close to someone

I think it is very nice to be close to someone, I for example like it a lot to just cuddle for an hour after the sex without saying a word.

Turn of my brain

"During the moment of cuddling I can really turn off my brain, I feel peace, a feeling of coming home, trust."

Emotional value

"One of the most important reasons for me of having sex with a partner is the emotional value. Because it gives me a pleasant feeling when I feel loved."

Masturbation

"I don't really experience a certain sexual stimuli when starting to masturbate. Its more that when I feel at ease I just start masturbating."



Expression of pleasure

"This is something that I do unconsciously when I am really enjoying the sex. My expression of sexual pleasure."

The sensation of touch and sound

I really like this position because you don't see someone, but you feel each other everywhere, and you hear him moan in your neck, you feel that he is close. It feels very intense.

Loose atmosphere

"I value an loose atmosphere during sexual intercourse. Because then you are not conscious all the time about what you have to do, what he is expecting you to do. If you don't know someone very well you are going to think about certain things like if he likes you yes or no, if he might has certain expectations. I think laughter releases that pressure and makes the atmosphere more relaxing."

The context is important

"The context is important, you have to trust each other, feel at ease and free."

Sexual stimuli

"I don't really experience spontaneous feelings of lust, when I am cuddling for example I slowly get turned on."

01 - 04 - 2020



Participant 3

Age: 26
Gender: Female
Relationship status:
Relationship
Sexual orientation: Straight
Level of education:
Bachelor of Science.

This collage shows my experience and expression of sexual pleasure.

Orgasm during sex make it complete.

"Fireworks that is what it's all about eventually. Well its not the goal of sex, that is maby a negative word but you sort of build up the tension towards it. You work towards it. I don't necessarily need to reach an orgasm but it certainly gives an extra dimension, when an orgasm is reached it definitely makes it complete."

A game with hands and body

"For me sex is like a game with your hands and body. The feeling of someone who is almost touching you, when you feel the warmth of this hand and the movement of your hairs on your arm, that builds up a certain tension."

Bodily experience

I think touch I very important during sex. Pleasure is something that you feel in your entire -body, not only in your genitals. Sensitive spots are important for me. For me the hole tension field is broadened when the entire body is touched.

Feeling free

"If I am dancing, I feel free, happy and care-less about what other people think of me. I can just let go and make fun. There are no obligations, you can really be in the moment."

Clean

"I really like to be clean before having sex, it makes me feel pretty and it smells nice."

Sexual stimuli:

"I get turned on from past memories ore from other fantasies. I don't really get turned from other things, from seeing a hot guy on the streets for example. "

Exploring with yourself

It's important to know your own sexual pleasure, to be able to know what you like in bed with a partner. Therefore exploring with yourself is important.

Being somewhere totally different

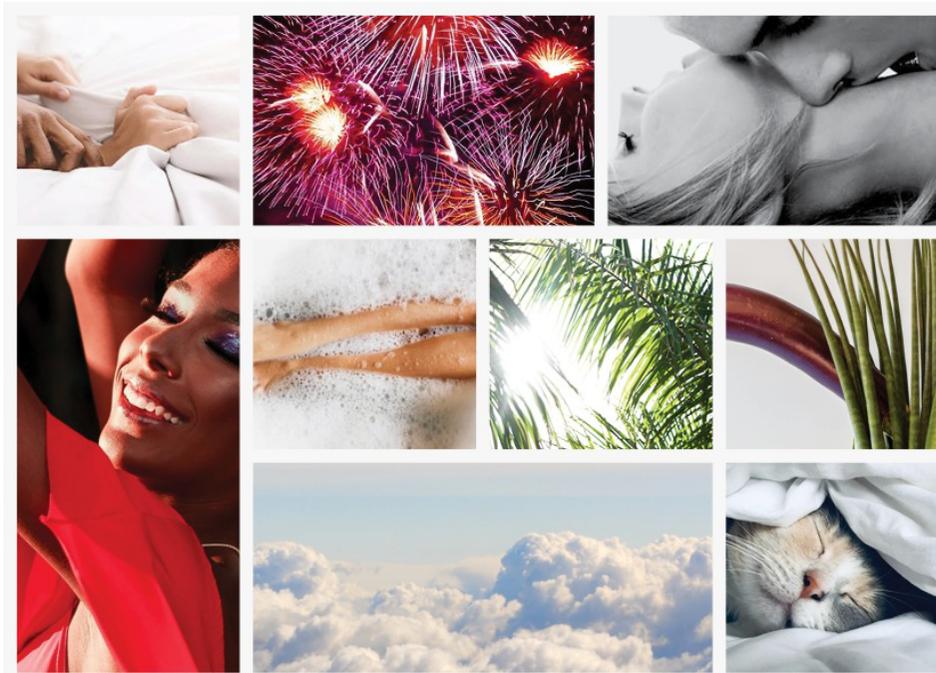
When I close my eyes I can be somewhere totally different, where the time stands still, sun, sea, beach, high up in the sky. I think the essence of sex is to be with each other and to forget about your surroundings, to escape from the real world. If you close yourself for your surroundings there is also more focus on the other senses, the experience of touch, for example, becomes more intense

Humor

"The cat stands for humor. Because humor releases the pressure and loosens up the atmosphere, you feel more free to do whatever you like, your not bound towards a certain routine, it opens up possibilities for surprises, and it makes it more easy to tell your partner what you prefer in bed. "

Mutual activity

If he is enjoying I am also enjoying. And vise versa. You really have to stimulate eacho-ther.



Postponing pleasure

To postpone the pleasure increases the feeling of longing for pleasure. And then when finally gaining pleasure it feels more intense. Therefore I think postponing pleasure can definitely increase the pleasure in the end.

Feedback

"This aubergine looks like a penis in erection. I think it is important because it gives you a sign that you are doing a good job. It gives you feedback about what you are doing and it's also a confirmation that he is enjoying the sex. I think to get a confirmation about someone's else his pleasure is part of the fun, it also turns you on and otherwise you may worry about his pleasure."

02 - 04 - 2020



Participant 4

Age: 28
Gender: Female
Relationship status: Single
Sexual orientation: Hetro

This collage shows my experience and expression of sexual pleasure.

Respect and Desire

This image portrays both protection and being praised. Because I want to feel protected and I also want someone who enjoys me and shows this to me. I gain pleasure from someone else his pleasure because I become aroused when I notice that he become aroused from me. If I notice that he find me attractive and that he likes me I become more comfortable, I need the conformation that he respects me, and that he is not abusing me, only then I can surrender and enjoy myself.

Experience

"I experience sexual pleasure as something very pleasant. As building up the tension towards an volcanic explosion."

Confidence

"I prefer it when a man is confident, because then he can think of himself during sex and I also feel more comfortable to think about myself."

Safety/ Protection

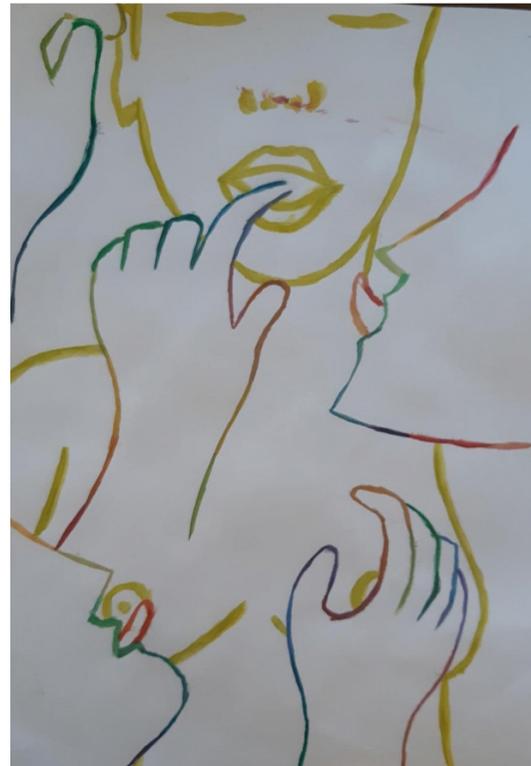
"Before being able to gain sexual pleasure I have to feel safe and comfortable only then I can really get into the moment."

Clitoris

"I think the clitoris is the part of the female body that express the most sexual pleasure because that is where an orgasm is reached. Lips are also beautiful and hands are important for turning you on..."

Discovery

"Discovery and experimenting is an important part of my sexuality, because if you don't understand your own sexual pleasure you cant expect your partner to understand yours. It's a journey you take together. A journey where you can learn more about yourself and the other person. A journey which is never the same and can surprise you in multiple ways. Like travelling the world. But the world is your body. And it's always nicer if you can share your experiences"



Touch

This image portrays my sexual pleasure. The colours stands for the sexual stimuli that you feel over your body when being touched.



Sexual stimuli

"I get turned on by thoughts about previous pleasurable experiences, visualisation, fantasies"

Express

"I express sexual pleasure I think by caressing my hands over my partners back, ore by moaning."

02 - 04 - 2020



Participant 5

Age: 25
Gender: Female
Relationship status: Single
Sexual orientation: Hetro but also interested in women.

This collage shows my experience and expression of sexual pleasure.

Femininity

"This pink plane stands for femininity. I dress very unisex, but I do wear nice lingerie because then I feel sexy and that gives me confidence in bed."

Smell makes memories

"Honeysuckle smells very nice, it gives me a pleasant feeling. Smell also has a lot to do with making memories. That is for me the same with the smell of making love, it makes memories and memories give meaning to life."

Letting go

This collage shows on the left side all your possessions, all your thoughts and worries that you carry with you in life. When having sex, you let go of all these worries and thoughts, and you enter the right side of the collage, where you think of nothing anymore, you only feel.

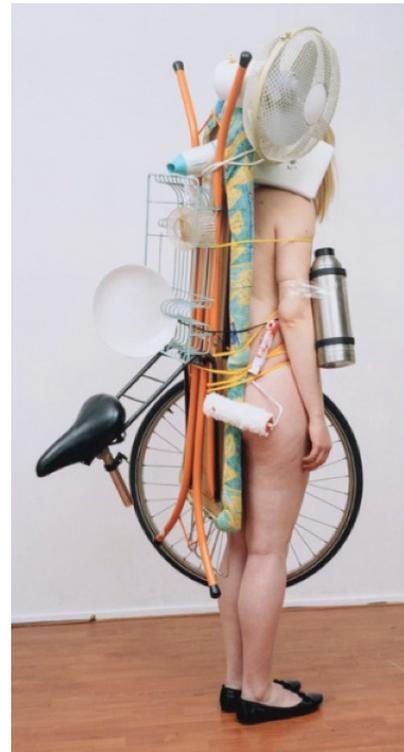
Touch, the wright pressure

"This image is about touch, caress and the feeling of a soft surface, the wright pressure. I compare it with a hand going into a bath of grains because that gives me a pleasant feeling."

"All your senses are focussed on pleasure."

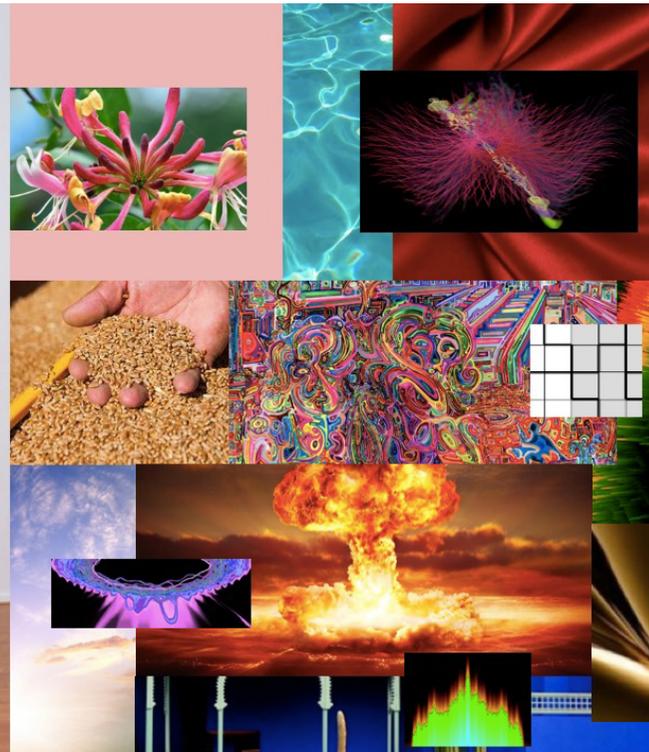
Neck

"I think your neck is the part of the female body that shows for me the most sexual pleasure. It shows elegance and vulnerability."



The feeling that you exist

"The feeling that you look up towards the sky and you breathe out through your mouth. Relaxation, the feeling that you exist. Letting go of all your worries and entering a stage of total relaxation."



Discharge

The feeling of imploding and exploding at the same time. Discharge.

Depth

"Indigo blue, the garden of Yves Saint Laurent. I like that colour because it is really deep blue, symbolising a deep connection."

Rrrrr, Whieooo

Pulse

Movement, sound and feeling.

. The water indicates a relax moving image. The colours are beautiful, the sound is relaxing, and the feeling of going with your hands through the water is super nice.

Weightless

Silk that indicates touch and a weightless feeling.

"Lalala, vibration"

The transition from structure to no structure,

you relax everything and you start thinking in different kind of shapes.

Rhythm

The rasta colours. It shows sensitivity and it indicates a relaxed rhythm.

Skin to skin contact, attachment and connection.

"Gold, because it is shiny and smooth, it refers to skin to skin contact. I think skin to skin contact is very important. The warmth you feel from someone's skin, it creates attachment and connection."

06 - 04 - 2020



Participant 7

Age: 25
Gender: Female
Relationship status:
Relationship with a woman
Sexual orientation:
Bi-sexual

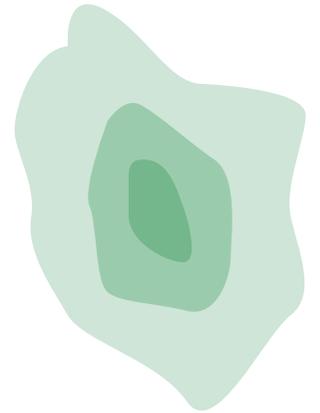
This collage shows my experience and expression of sexual pleasure.

Rhythm

"It looks like a woman orgasm, moving on the rhythm of the music"

Depth

This refers to penetration with your hands. I really like the flowers and different layers of colours, the depth.

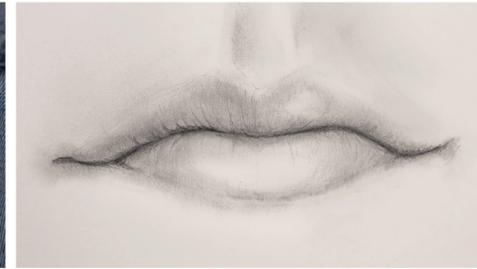


Nor feminine, nor masculine
I thought this was a funny image, it is unclear if its masculine or feminine and it refers to oral sex."



Kissing

"I think my sexual pleasure starts with kissing. The feeling you have in your lips is very intense."



Lips

"Lips are very sensual, because lips are so important with kissing, oral sex, kissing over your entire body. The feeling of lips on your skin feels good, but you also have a lot of feeling in your lips, so kissing a skin also feels good."

Humor

"Humor is also important, you have to be able to laugh together."

Squirt

"It feels good when I can make someone else squirt.", than I think jess, skills."



Eyes

"I think the eyes are also very important. The seductive look in someone's eyes can really turn me on."

"The sexual pleasure of someone else is also my own sexual pleasure. Because I get turned on when I see someone I love aroused."

Masturbation

Masturbation feels like a different form of sexual pleasure, very short, satisfying but way more practical.

Balance in stimulation

"I find it attractive when woman have confidence. Also when they take the initiative. I think that can be a difference with heterosexual sex, because maybe there the man pays more attention to foreplay and the woman stimulates the man less. But in gay sex I think there is more of a balance."

Eliminating sight

The elimination of sight enhanced the focus on the other senses, therefore blindfolding is, for example, a very intense experience.

02 - 04 - 2020



Participant 8

Age: 28
Gender: Female
Relationship status:
Open-relationship
Sexual orientation:
Pansexual

This collage shows my experience and expression of sexual pleasure.

Sharing pleasure
"I think the aspect of sharing is beautiful about sexual intercourse, that you work together towards something, as a team."

Touch
"The skin is very important, because with the skin you make contact with the other person, it is warm... Touch and smell are for me the most important sexual stimuli."

Reflecting on personality
"I found it difficult to conclude that I prefer the passive role above the active role, because in normal life I always take on a more active role, but I think maby because of that contrast I enjoy sex more in a passive role."

Sexuality with a man

"Sexual pleasure with a man; intense experience, total loss of self, more beastly."

Passive v.s. active role

"In the active role there is more focus on giving and less focus on receiving. Multitasking is difficult for me."

Erogenous zones

"The image of the nipple is to show that there are also other erogenous zones, for me stimulation on the nipple works very well."

Loss of controle

"I really like the feeling of total loss of control, that someone else is making the decisions and that I don't have to think about anything anymore."

Taking initative

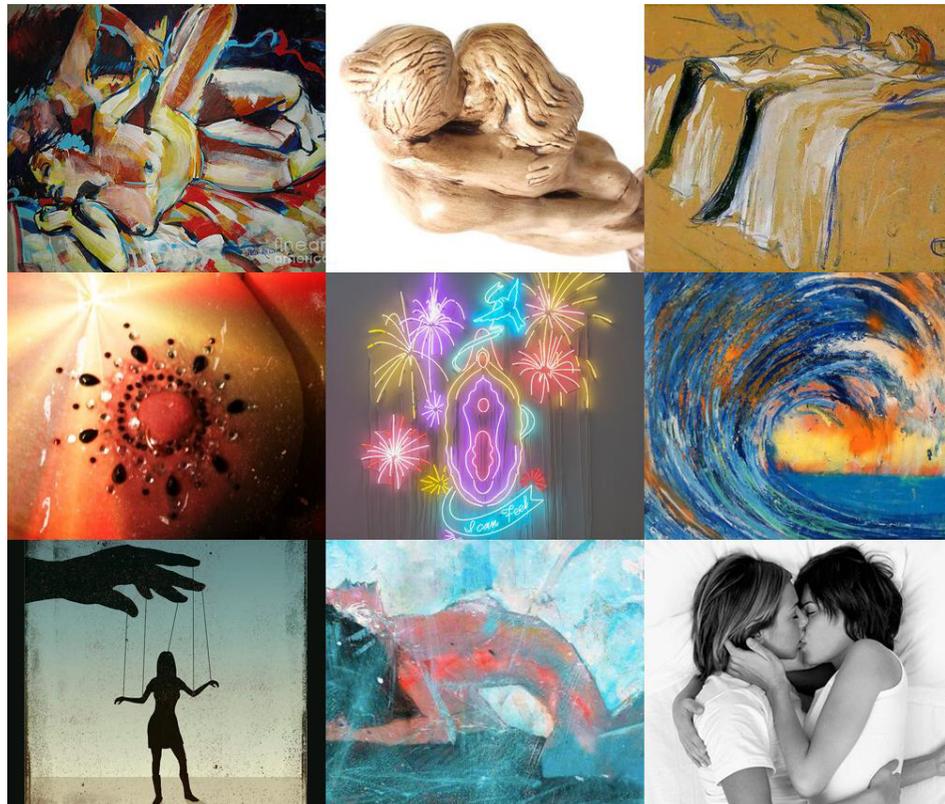
"I find it sometimes difficult to take the initiative because I can't handle rejections very well, I quickly take it very personal."

Feeling

Sexual pleasure feels like a warm, tingling feeling, trough my entice body, a bit like your floating or something.

Goal driven

"I am very goal driven, I never have sex without orgasm, and if I don't orgasm I enjoyed the sex less. Then I have the feeling that there was no end, that I didn't receive my"



Toulouse-Lautrec, it symbolises a woman relaxing after masturbating.

Masturbartion v.s. making love

"I value a sexual experience with a partner over masturbating because sharing you pleasure makes the experience of more importance, every experience rises in value if you share it."

Longing for pleasure

"Building up sexual tension, increase the longing for pleasure and the intensity of the experience."

Traditional gender power dynamics

"I think making love with a woman is more soft and sweet and also a bit more superficial. I never really experienced the moment of letting go, and really being in the moment with a woman before. Maybe because I have the feeling that when making love with a woman I have to be more actively involved, also maby because I dont have so much experience with women yet..., but in general in the more passive role I can let go more easily. When having sex with a man I can take on the passive role more easily. Because man are more used to taking on an active role during sex."

REFLECTION RESEARCH

This section consist of the reflection on the qualitative research and the reflection on the creative session.

2.2.1. REFLECTION QUALITATIVE RESEARCH

Collage technique

The participants were asked to make a collage beforehand. As explained before this had two different purposes, firstly a visual communication technique between interviewee and participant and secondly, a tool to enhance comfortability.

Recap of Purpose 1:

The first purpose was to use the collage making technique as a visual communication tool to gain an understanding of the visual context of female sexual pleasure.

Reflection Purpose 1:

The collage-making tool worked very well as a visual communication tool, as an understanding of the visual context of female sexual pleasure was gained. The use of images clarified the similarities and differences between the participants as later on 5 clusters arose of the experience and expression of female sexual pleasure.

Recap of Purpose 2:

The second purpose of the usage of the collage technique was to make the participant feel more comfortable, as sexuality is a sensitive subject. Because the collage needed to be made beforehand, it gave the participant time to think about her sexual pleasure by herself. Thereby creating a personal reflection moment, by herself in a context where she felt comfortable. In this way the participant didn't had to think about her sexual pleasure in the moment of the interview, where she might feel overwhelmed, but she could

mentally prepare for the interview, which was expected to give her more confidence during the interview. Furthermore, it was also expected that talking about images expressing your sexual pleasure would be less confronting than talking about your sexual pleasure without the help of images. As the focus during the interview was on the collage and not directly on the participant.

Reflection Purpose 2:

If the participant indeed felt more comfortable can only truly be answered by the participant herself. Therefore a few days after the interview a moment of reflection was planned with one of the participants. Participant 6 explained:

"To talk about my sexual pleasure with the usage of a collage was very pleasant because talking about visual-images is less literal." This empathizes that indeed talking about a sensitive subject with the usage of images create comfort, at least according to one participant. Only one participant was asked for her opinion, this is not enough to be able to draw a conclusion, but it does give an indication.

Furthermore she explained: "I liked it to make the collage because during the creation of the collage, I discovered new correlations about my own sexuality. But I tend to think very visually so I am not sure if that's for everyone the same." This was an interesting new finding, that trough the usage of the collage technique new correlation were discovered!

Moreover she explained: "The creation of the collage beforehand also sort of felt for me as if I was 'well prepared' for the interview. This gave me confidence because I knew that we were going to talk about my collage, my personal experience and there was no wrong or right. This emphasises that indeed the preparation beforehand gave her confidence.

Furthermore she explained: "Besides that I really liked it that you were so open, I didn't feel judged by you, it felt as a very open conversation where my experiences were leading. I do have to add that in the first place I didn't feel any discomfort to talk about my sexual pleasure with you because we are good friends." This argument emphasized that it was a good choice to ask friends for the interview, and that also, at least according to participant 6, the open interview structure worked to comfort her.

So, participant 6 found the collage making technique a pleasant technique to use as it was found to be less literal to talk through images. Furthermore she emphasised that because she prepared the collage beforehand she gained confidence. But she also indicated that she didn't feel uncomfortable to talk about her sexual pleasure as we were good friends, therefore it is likely to assume that the collage made her more at ease but it is still difficult to conclude if it really made her more comfortable.

The sensitivity of the topic:

With the use of friends as participants, the usage of the collage and the loose interview structure as an 'open conversation between friends' the sensitivity of the topic was handled discreetly. Furthermore I noticed that because I showed my vulnerability when sharing my collage the ambience was open, and a sensitive tone was set for the rest of the conversation. All in all, this resulted in very personal, valuable stories and visual data regarding the experience and expression of sexual pleasure.

Data visualisation

The data retrieved from the laddering technique was divided into attributes, consequences and values and structured in a concept map. This gave a global overview of the insights retrieved in the

interviews. Only because all the stories were so personal, this global overview lost its value. Therefore a new way of visualizing the data needed to be designed. The main challenge was to, on the one hand, maintain the personal quality of the data and on the other hand, show a structured overview of the data. A visualisation was created where the collage of the participant was shown together with an explanation of each image in the collage.

Laddering technique:

The use of the laddering technique didn't go as structured as expected. Beforehand it was expected that during the moment when the participant would explain her collage there would be time to write down quotes with the intention to, later on, apply the laddering technique on the quotes. In reality, this didn't always happen. The tone, in the beginning, was set on a dynamic conversation, as this tone continued during the explanation of the collage of the participant, there was no time left to write down the quotes. The laddering technique was therefore during the interview more dynamically used, as this enhanced the idea of a dynamic conversation and made the participant more at ease. In my personal opinion, this consideration didn't affect the research results.

2.2.2. REFLECTION CREATIVE SESSION

The creative session resulted in a good reflection on the clusters. The discussion that arose during the session were interesting as now all the different views on sexuality came together. Contrary the discussions also created lots of chaos. Because the session was held online it was difficult for me as the observer to follow. To reduce the chaos, in the future, fewer participants should be included in one session, 6 was found to be too much. A maximum of 4 participants would be more suitable. The upside of the usage of Miro was that the process was well structured as the steps of the process were clearly visible in Miro. Furthermore, also processing the data was very easy since all the post-its were clearly written in Miro, which definitely speeded up the processing of the data.

Brainwriting

The intention of the brainwriting activity was to investigate the product domain. As much attention in this project so far was drawn towards the visual domain curiosity arose towards a possible final solution in the product domain. As the final design was in this stage of the project still unclear. Different interesting ideas arose during the brainwriting activity.

One of the ideas was to use GIFs as a tool to enhance communication, as an example the participant referred to the friends episode in *Monica is pointing out in 7 steps how she prefers to get turned on*. Another interesting idea was the idea of multisensory underwear, that stimulates some of the senses and eliminated others, with the intention to fully focus on one sense at a time.

Another interesting idea was a 'smart' bed that reacts on movements people are making in the bed, so the bed function as an environment that responds and stimulates. Other ideas were a lamp, connected to your heartbeat to communicate to the other person if what she/he is doing turns you on and a DIY porn information guide. Another interesting direction was to investigate new 'emerging materials'. Materials that react to (body) temperature for example and change shape or texture. Or materials that react on each other, thereby, creating a new tech-enhanced body language between partners. These ideas were found interesting, but did not connect to the visual communication design, therefore these ideas were not further elaborated.

THE SEXUAL RESPONSE CYCLE.

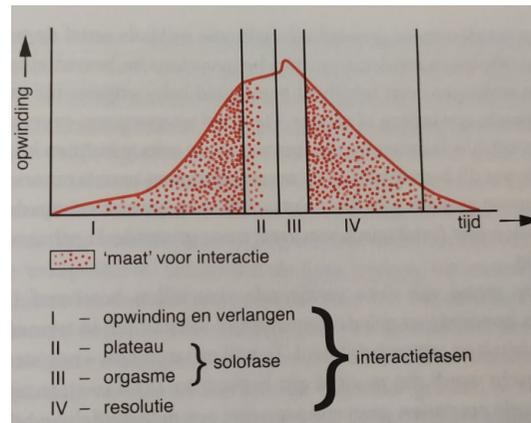
This sexual response cycle is inspired by the sexual response cycle of Masters and Johnson, as explained earlier but redesigned according to the biopsychological approach by E. Laan and R. Lunsen in 2016. The 4 stages of their sexual response cycle will be explained in this section. Furthermore, this cycle intends to visually enhance the orgasm as 'peak' sensation experience during sex. For a lot of women reaching an orgasm during sex is an important part of their sexual pleasure, therefore this feeling is taken into account in this thesis. But it's important to keep in mind that that's not the case for all women.

Desire and Arousal:

Sexual desire is stimulated by a sexual stimuli, which can consist of internal (desires, feelings, thoughts and fantasies) or external (image, sound, smell, touch) stimulations.

Plateau:

When genital excitement and sexual feelings are undisturbed by adequate stimulation and the absence of inhibitory thoughts, a certain maximum level of genital swelling is reached over time, the beginning of the plateau phase. The point in the graph where the line is almost completely horizontal is the breaking point. Once you have come this far, there is 'no way back'. To be able to cross this breaking point, you need to be able to let go. In this phase you have to be able to focus on your own exciting thoughts, feelings and fantasies. You have to let go of the other, as it were. That is why the plateau- and orgasm phase together is called the solo-phase, to indicate that it is a normal phenomenon that at that moment your own lust experience is central. During the solo-phase unconsciously all kinds of fantasy, images and feelings can appear that have little to do with what is actually happening at that moment. Many people have the tendency to forbid themselves such fantasies, thinking that 'the bad' thinking is the same as 'the bad' doing. Admitting soloistic sexual fantasies, images, thoughts and feelings is the essence of letting yourself go and a prerequisite for being able to go through the solo phase. Someone who cannot accept this will usually have or get problems with ejaculation.



The sexual responscycle (Laan and Van Lunsen, 2016)

Orgasm

Meston and Levin, 2004, defined the feeling of an orgasm as follows:

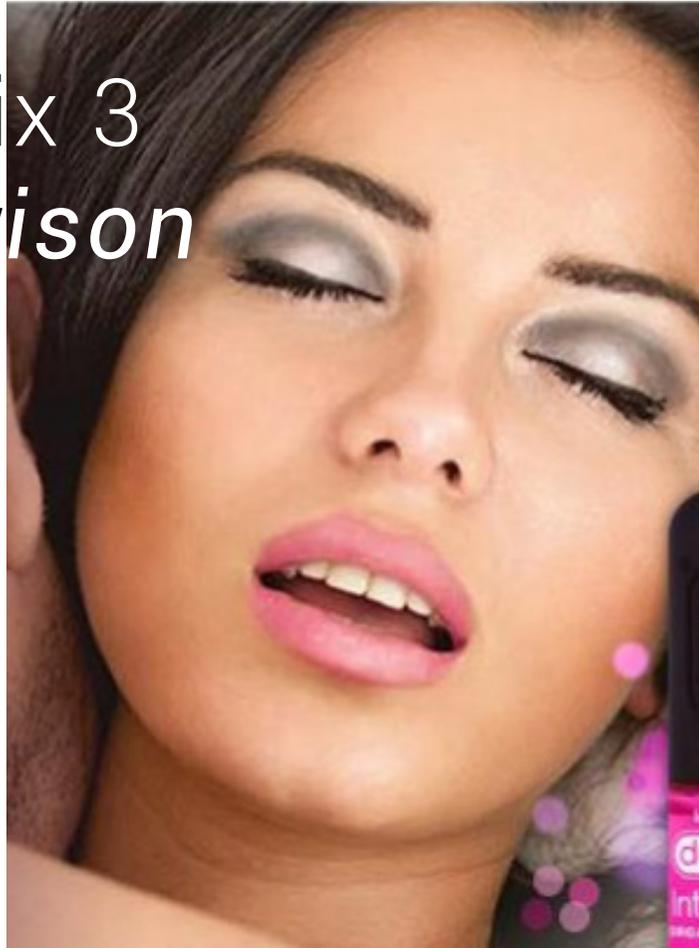
'An orgasm is a variable, transient peak experience of intense excitement and pleasure, which is accompanied by a changed state of consciousness, increased muscle tension and involuntary rhythmic contractions of the muscles of the pelvic floor and sexual organs, which in turn cause muscle tension and vasoconstriction to completely or partially disappear, leaving a feeling of satisfaction and bliss.'

From a physical point of view, experiencing the peak sensation at orgasm is mainly caused by the fact that at that moment maximum blood flow, heart rate, breathing frequency and muscle tension suddenly turn into relaxation. The blood is, so to speak, sucked out of the genitals and the muscles relax.

The recovery phase

From a physical point of view, the recovery phase is no more than the return of physical rest. The body goes through the same changes as during the arousal and solo phase, but in reverse order. The only clear difference is that the return journey is usually much faster than in the beginning. The vasoconstriction disappears as the supply of blood decreases and the draining blood vessels reopen. Muscle tension gives way to relaxation. In sex with a partner there is interaction with the partner again after the solo phase. What someone likes in that phase is different for each situation and for everyone. Some feel languid and sleepy, others refreshed and energetic. Someone may have the feeling of profound satisfaction, or may be overwhelmed by emotions, sometimes even sadness.

Appendix 3
Comparison



VISUAL STYLE PROFILES

current consumer

FEMININ WHITE-HETRO



PRODUCT CONSUMER
-MATCH.

USER PROFILE:
Age: 18 - 30 years old
Sexual orientation: Staight
Interest: Hokey



**SEXY AND
SEDUCTIVE**



**CHRISTINE
le DUC**
LIVE YOUR FANTASY

**PRODUCT CONSUMER
-MATCH.**

USER PROFILE:

Age: 18 - 30 years old
Sexual orientation: Straight
Interest: Swinger



VISUAL STYLE PROFILES

target group

ARTSY-PUNK



Nazif Iopulissa (Nas Bami)

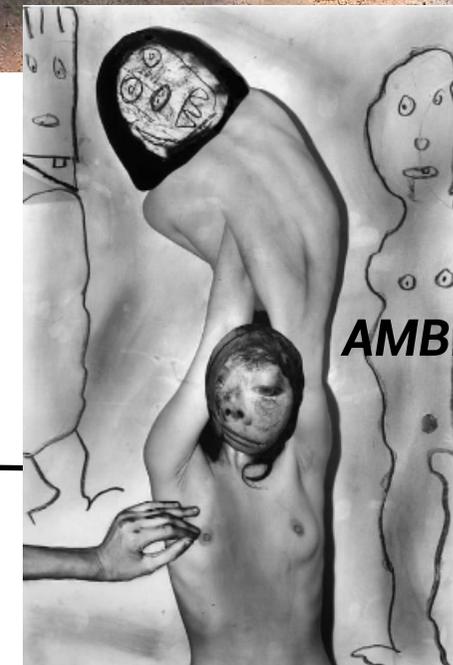
USER PROFILE:

Generation: WOKE

Age: 18 - 30 years old

Sexual orientation: Bi-sexual

Interest: Arts, gender-equality, uni-sex clothing



Asger carlsen

FEMINIST-HIPSTER.



Marilyn sonneveld

USER PROFILE:

Generation: WOKE

Age: 18 - 30 years old

Sexual orientation: Queer, Pan-sexual, Bi-sexual, Heterosexual, Lesbian.

Interest: Arts, Sustainability, gender-equality, racial feminism, LGBT activism.

Favorite neckless: Clitoris neckless



Feminism.

Of clitoricy, inspired by Sophia-Wallace.



INCLUSIVE.

CLASSIC HIP-HOP
STYLE WITH GOTH AND
SKATER INFLUENCES.



Banksy

USER PROFILE:

Generation: WOKE

Age: 18 - 30 years old

Sexual orientation: Straight

Interest: Skate, hip-hop and Goth



ROLE MODEL

Billie Eilish

VEGAN SURFER GIRL



The Great Wave off Kanagawa by Katsushika Hokusai, c. 1829–1833

USER PROFILE:

Generation: WOKE
Age: 18 - 30 years old
Sexual orientation: Bi-sexual
Interest: Sustainability, Vegan, Nature, Animals.
Favorite gadget: The bamboo brush.



SUSTAINABILITY

The bamboo brush

Appendix 4
Design proposal



ANALYSING FORM LANGUAGE

To gather the insights described in A4.1 the form language of erotic art-works and vibrator packagings were analysed on the basic elements of visual communication. Firstly an analysing template was created, see section 4.2.1. With the help of this template, the form language was analysed, see section 4.2.2.

4.2.1 Analysing template form language.

The basic elements of visual communication

Intro:

1. What type of image do we see: painting, photography, illustration etc...?
2. What do you see?

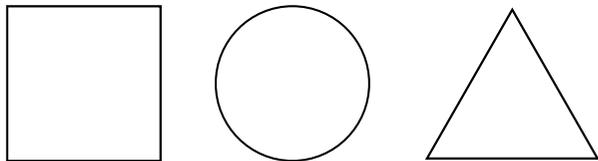
1. Line

- 1.1. Is the image constructed with the use of a line technique?
- 1.2. How is the line visualised (spontaneous, loose, undisciplined, delicate, undulating, bold, coarse, hesitant, indecisive, questioning, personal).
- 1.3 How does this contribute to the meaning of the picture?

2. Shape

- 2.1. Does the content of the image consist of one ore more of the basic shapes?
- 2.2. What feeling does this shape express?

- Square: Associated with its dullness, honesty, straightness, workmanlike meaning.
- Circle: Endlessness, warmth, protection
- Triangle: Action, conflict, tension



- 2.3. On a scale from one to five how visually balanced doe this image look?

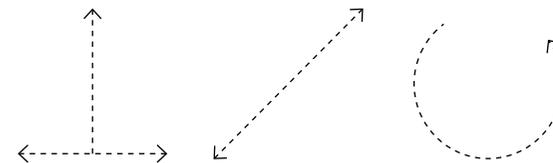
Balanced 1 2 3 4 5 Stressed

3. Direction

- 3.1. Which of the three directional forces is the most dominant in this image? What is the meaning behind this direction?

Every basic scape expresses three basic and meaningful visual directions:

- Square; horizontal and vertical. Man`s primary reference in terms of his well-being and manoeuvrability. Its most basic meaning has to do not only with the human organism`s relationship to the environment but also to stability in all visual matters.
- Circle: Curve; Encompassment, repetition, and warmth.
- Triangle: Diagonal; It is the opposite formulation to stability, the most unstable directional force and consequently the most provoking visual formulation. Its meaning is threatening and almost literally upsetting.



4. Tone

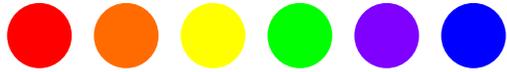
- 4.1. Which tone is the most dominant tone in the image? On a scale from 1 to 5?

Lightness 1 2 3 4 5 Darkness

5. Colour

Dimension 1: Hue: the colour itself.

5.1 Which hue(s) in the image is the most dominant?



5.2. Which value does this colour express?

Meaning of colours:

Yellow; light and warmth

Red; Emotional and active. Red is an provoking colour but when mixed with blue it is subdued, and when mixed with yellow it is activated.

Blue: passive and soft

Dimension 2: Saturation: The relative purity of a colour from the hue to gray.

5.3. What is the saturation level of the most dominated hue(s)?



5.4. Which value does this saturation level express?

Meaning of saturation level:

The less saturated colours reach towards neutrality of colour, and are subtle and restful. The more saturated the most expression and emotion.

Dimension 3: brightness: from light to dark, of value or tonal graduations.

5.5. What is the brightness level of the most dominated hue(s)?



5.6. Which effect does this brightness level has on the image?

6. Texture

6.1. Did the image make use of texture?

6.2. What kind of feeling does this texture give you?
(sensual, soft, hard, sexy, rough, etc)

7. Scale

7.1. How are the elements insight the images scaled?

7.2. How does the size of the element insight the pictured related to the meaning of that element?

7.3. Does the image consist of a particular type of scaling e.g. the golden mean.

8. Dimension

8.1. What is the perspective of the image? (lineperspective, colourperspective does the image suggest a 2D ore 3D image?), horizon (frogperspective, birdperspective, eyeperspective)?

8.2. How does this perspective contributes to the representation of the image?

9. Movement

9.1. On a scale from 1 to 5 how much movement does this image express?

Static				Dynamic
1	2	3	4	5

9.2. How does this movement contribute to the representation of the image?

4.2.2 Implementation analysing template form language.

In this section, art-works and vibrator packagings are analysed on the basic elements of visual communication with the help of the template.

Intro:

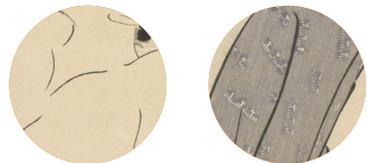
1. Type: Illustration, colour woodcut on paper



Secret affair of a married man and a married woman, Kitagawa Utamaro, 1799

1. Line

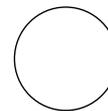
The lines are smooth and elegant.



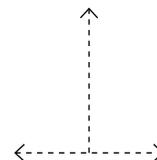
The difference in line thickness between the fabric and the body creates an effect of enclosure between the body and the fabric.

2. Shape

Most dominant



3. Direction
Of composition



4. Tone

Light, peaceful tone. The darkness of the hair is dominant.



5. Colours



Dimension 1:

The colours, blue and red are the most dominating hues used in this image. The representation of both colours next to each other gives a feeling of calmness, elegance and passion.

Dimension 2: The low level of saturation of the colours blue and red enhance the feeling described in dimension 1, giving an subtle and restful touch to the painting.

Other colours used in the image: (the right colour is the background colour, the colour of the paper.)



6. Textures

Sensual, soft, elegant feeling



7. Scale



The genitals are increased in size, in comparison with the rest of the body parts, therefore making this a more dominant part of the painting.

8. Dimention

Suggestion towards 3D. No use of shading, this 3D suggestion is creating through lines and overlapping planes in the image.

9. Movement



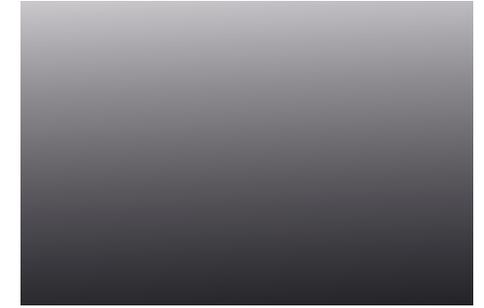
The line`s around the nipple create the portrayal of movement.

Intro:

1. Type: Photography



Photograph by Megan eagles, 2015



4. Tone

The tone of this image moves quiet fluently from bright towards darker enhancing sensuality.

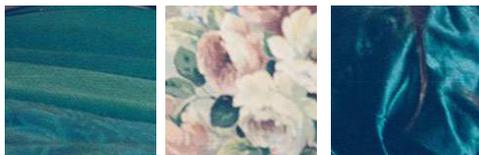
Colours



5. Colour

The most domination hues are green and red. The low level of saturation of the colours creates a subtle and restful feeling.

Textures



6. Texture

The use of different kind of textures in this painting enhance a sensual feeling.

Cluster:

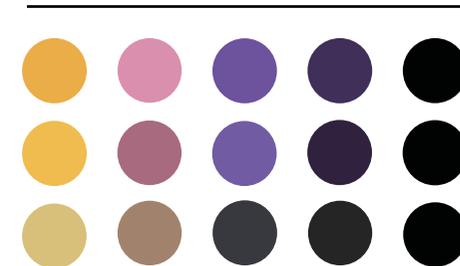
Trés chique.



5. Colours

Dimension 1: The most dominating hue used in this packaging design is the hue purple: "Purple is considered to be the color of royalty" (Singh, N., & Srivastava, S. K., 2011) and symbolises flamboyance, exaggeration, sensuality and pride."

Other colours used in this cluster are black, pink and gold. Black, symbolising modernity, elegance and mystery. Pink symbolises sympathy, health, femininity, love, marriage, joy, innocence and flirtatiousness. (Singh, N., & Srivastava, S. K., 2011) Also gold is used, in combination with black, purple and pink emphasising a royal and posh look.



1. Line

There are no lines drawn on the packaging apart from the typography. The visual meaning of typefaces is not taken into account in the scope of this thesis.

2. Shape

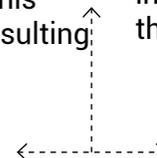
All the packagings are squared shaped contradictory to the shape of the vibrators, which all consist of fluent, soft, rounded curved shapes, creating a kind and pleasant to use feeling.

3. Direction

Of composition
In the composition of the left and right packaging, the vibrator is placed in the centre, also the outline of the text is centred. This results in a stable composition. The packaging of the image in the middle of this page is not entirely centred, resulting in a bit more instability.

4. Tone

The packaging design of the left and the middle image have dark tones, as the colour of the packaging is close to the same tone of the vibrator, the vibrator emerges into the packaging. The right image has more contrast in tone between the vibrator and the packaging, therefore letting the vibrator stand out more.



Dimension 2: Saturation

The level of saturation of the purple in the left vibrator packaging is nearly 100%. (Interesting to see here how the saturation level tend to be perceived differently depending on the colour of the background, as a dot of purple is placed on both the packaging and the vibrator on a white background) The purple colour usage of the left packaging design is expressive. Still, due to its black background the expressive purple look diminishes, and the colour is perceived as a more calm colour. The colour usage of the packaging in the middle is more towards red-purple and also here the colours are not very expressive because it fades away in the background. The colour usage on the right packaging is expressive, because the bright pink stands out towards a dark black background.



Dimension 3: Brightness

The brightness of the colour usage in the left and the middle packaging is around 50% (whereas 100% is white, 0% is black, 50% is 'normal'). But as stated before perceived darker because of the dark background.

Furthermore, the pink colour in the right packaging is a brighter form of the hue red and therefore has a higher brightness percentage, contrasting with the dark black background enhancing an expressive feeling of the colour pink.

6. Textures



The middle packaging makes use of a printed-texture on the packaging, enhancing the luxurious feeling of the product. The right packaging makes use of a real texture, letting the vibrator sink into a black foam kind of texture, looking soft and sensual and enhancing the sense of touch.

7. Scale

The vibrators are the main subjects of the packaging because they are the most dominant in scale.

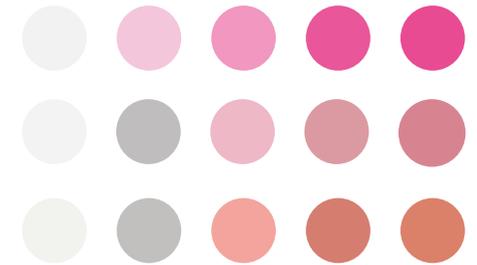
Clinique.

All the packagings have a squared shape contradictory to the shape of the vibrators, which all consist of fluent, soft, rounded curved shapes, creating a kind and pleasant to use feeling. The composition of packaging two and three is stable because the vibrators are placed in the middle. The composition of packaging one is more dynamic as the vibrator is placed in a diagonal line on the packaging. The tone of all the packagings is light. The tone of packaging one is perceived darker than the rest of the packagings due to its expressing pink contrasting with the white background. Furthermore the colour usage in the packagings one and two are pink. The colour pink is a brighter form of the hue red and therefore has a higher brightness percentage. Whereas in packaging one a more saturated colour pink is used than in packaging two, enhancing an expressive feeling.



Vibrator packaging

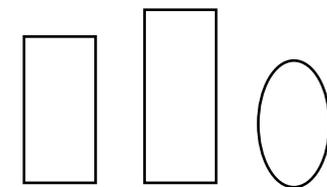
Colours



Textures

None

Shape



Motion

None

Analysing form language

Vibrator packaging



Colours



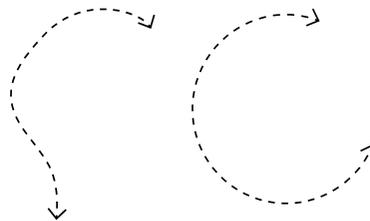
Textures



Shape



Motion



Shape:

The packaging itself has a squared shape contradictory to the shape of the vibrator which has a round, smooth shape.

Direction:

The vibrator is placed in the centre of the packaging surrounded by a texture which is placed in a diagonal line over the packaging. This creates a feeling of stability but also movement and a dynamic feeling.

Colours:

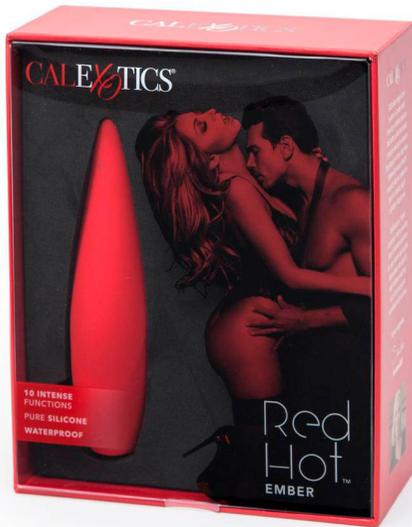
The colours used in this image are an orange-like shade of pink, next to a dark blue colour. Because the colour orange and blue are complimentary, resulting here in an expressive feeling.

Movement:

The floating texture moves around the vibrator and enclosed the vibrator in the front, this triggers a sense of lightness, safety, excitement and sensuality.

Analysing form language

Vibrator packaging



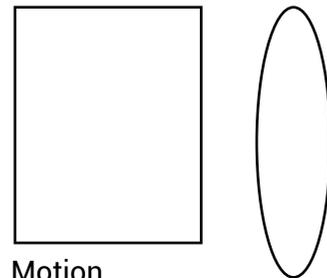
Colours



Textures

None

Shape



Motion

None



Analysing form language

Vibrator packaging



Colours

Hue



Saturation



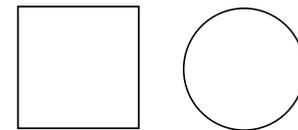
Brightness



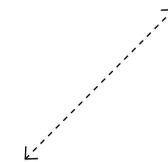
Textures

None

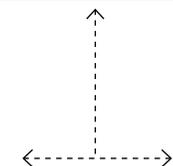
Shape



Direction foreground



Direction background



Movement

Hair.



Analysing form language

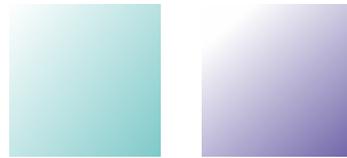
Vibrator packaging



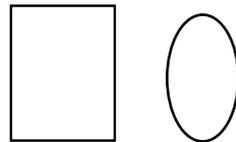
Colours



Textures/fadings



Shape



Motion

None

Appendix 5
Evaluation



QUESTIONNAIRE

User test questionnaire:

Please fill in the questions beneath:

1. On a scale from 1 to 5 how difficult was this manual to use?

Difficult to use				Easy to use
1	2	3	4	5

2. On a scale from 1 to 5 how much did this manual help you with the designing of the packaging?

Not so helpful				Helpful
1	2	3	4	5

3. On a scale from 1 to 5 how much did this manual trigger out of the box thinking?

Lack of out of the box thinking				Boost of out of the box thinking
1	2	3	4	5

4. On a scale from 1 to 5 how much inspiration did this manual gave you?

Lack of inspiration				Boost of inspiration
1	2	3	4	5

5. On a scale from 1 to 5 how much did this manual inform you about female sexual pleasure?

Non-informative				Informative
1	2	3	4	5

6. On a scale from 1 to 5 how satisfied are you with your new designed vibrator packaging?

Not satisfied				Satisfied
1	2	3	4	5

7. On a scale from 1 to 5 how much sexual diversity does this manual portray?

Not diverse				Diversity
1	2	3	4	5

8. On a scale from 1 to 5 how much does the form language portrayed in the manual resonate with your personal experience of female sexual pleasure?

Lack of resonance				Resonance
1	2	3	4	5

USER TEST INSIGHTS

This section provides a more elaborate version of the insights retrieved in the user test.

1. Guidance/Easy to use:

PAIN: When briefly scanning through the manual the purpose of the manual was unclear. You should be able to see at one glance how to use the manual... (P2) "It's really a big piece of text to read.... maybe make it a little bit more visual... (P2)"

- When opening the manual: "I see lots of text, and I wonder what the purpose is of this guide?" -> The goal is not clear when briefly scanning through the document. (P3)

- "I would prefer to see a kind of road map or something that explains the purpose and the steps that I need to take to design for female sexuality" (P3)

- "In the beginning, there is lots of text I would make it more visual." (P3)

- "In the beginning I had difficulties with understanding the manual, I didn't had the feeling that the manual guided me towards the right direction, because the purpose was poorly explained..." "The why is very good explained, only personally I would explain firstly what you are going to do, followed by why you are going to this or that etc...." (P3)

- "Maybe first explain the implementations, and then explain why...because in the beginning I didn't really know what to do.." (P4)

GAIN: Fast & different results than expected:

"Yha I really like my design, I would have thought that I would be so easy to come up with a redesign of a window display of a sex-shop.." (P4)

GAIN: Substantiated: "The manual is very good assistance, if you have to design for female sexuality this is substantiated..." (P2)

PAIN: It was unclear that the design properties could be used separately. About the design properties: "Am I supposed to use them all or pick a few?" (P1)

- Design properties: Maybe it would be nice to explain that it's not necessarily the intention to implement all design properties. (P2)

PAIN: It was unclear that the primary colour could be interpreted broughtly:

- It was unclear for participant 1 that it was not obliged to use the primary colour as primary colour: "But I don't like this as main colour, I prefer this one (points out a colour in the colour-space)" (P1)

2. Leaving room for one's own creativity/ intuitive:

GAIN: Good balance between design freedom and steered direction:

"I thought the manual was very chill, I really like it to have a certain boarder when designing but still are able to shape it according to your own creativity!"

"I thought it was a good balance between given an direction and framework and letting thing open for own interpretation..." (P1)

- "I really liked it that the guide was so visual, it gave inspiration and I could also apply my own vision on it.." (P4)

PAIN: With the design properties is all about the words and less about the pictures... I personally prefer words over pictures, because words leave room for your own imagination and interpretation... If you already present the pictures to me, there is according to me less room for my own creativity. (P2)

Opinion form language:

1. Sexual diversity

GAIN: Breaking with the cliché, changing perspectives on...:

- "I like the colour space, I think if I had to design a lingerie advertisement without the manual I would immediately think of something red ore purple..." (P2)
- "I find the colour pallet very nice, when designing a packaging for the anticonception pill I would immediately think of something white and medical... so I like to start with this diverse range of colours, it really inspires me to think differently!" (P3)
- The style is way more natural, not a cliché style like: A women with a big dildo in her hand saying 'oh my god its so big' ... (P1)
- "I am inspired by the interaction vision of the jellyfish because it is youthful and free, it emphasises that the use of the pill isn't something that should be hidden away, I think the interaction should be more of a statement of freedom. The organic forms in the water inspired me to come up with freedom." (P3)
- "I think if I didn't use your manual, I would never have come up with this design. I think I would have thought less in extremes..." (P3)

PAIN: Forgetting the cliché and maybe designing to much towards one end...

- The SM-style is excluded: "That this manual portrays the contrary of the SM, fifty shade of grey kind of style, can also be a down side, because I do think there are women that feel connected towards that stereotype and you excluded that target group in your form language..." (P2)
- Missing a picture of a horny guy..." What I am missing a bit, is just a picture of a horny guy with a six-pack ore something..." (P4)

PAIN: Each foundation has the same style

"There are a lot of natural, organic pictures, so in that sense it doesn't portray much sexual diversity..." "I also have the feeling that the foundation look alike because of that.." (P4)

PAIN: There is no room for own interpretation

- "About the sensation library: What if I prefer different visuals when experiencing the feeling of letting go...why would this be the only correct representation then.. it feels a bit contradictory towards what you set in the beginning about diversity..." (P3)
- The participants weren't invited to think about their own sexuality: "I wasn't invited to think about my own sexuality... If you can also think about your sexual feeling regarding the foundation and the image you would represent it with, then first there is already room for your thoughts, and then it can only be enriching to see how others experience it differently ore the same as me. Then I think the manual shows more diversity." (P3)
 - "Selflove is all very cute and peachy like, I don't know if that's the same for everyone..." (P4)

PAIN: Not gender neutral

"I don't think it shows much sexual diversity because it is only targeted on women, not very gender neutral..." (P1)

Level of creativity

1. Change perspective: help designers with viewing the product from the perspective of the woman regarding her sexual pleasure.

2. Inspire/trigger creativity: designers about the diversity in the visual portrayal of female sexual pleasure.

GAIN: It looks good!

It looks very tight, I like it! (P1)

"It looks very hip, very nice!" (P4)

GAIN: Change perspective

"I really liked the manual, if I had to designing a Hunkemöller commercial now, I wouldn't be thinking in terms of female sexuality, because I would be designing from within the company..." (P2)

- "The manual really helps to design from the perspective of a woman, it triggers you to think about what sexuality is for a woman." (P3)

- "The manual definitely gave me inspiration because it provided me with a total different view on female sexuality..." (P2)

GAIN: Triggers curiosity:

About the cover image: "I interpret this as menstruation, it is very fluid... Mmm, it triggers my curiosity" (P3)

GAIN: Everyone found her/his inspiration somewhere different...

Design properties:

- "I used the design properties the most, and sometimes I looked at the colour-space. The words of the design properties inspired me, for the rest I always design based on feeling..." (P2)

- "I really like the analogies, that the image of a banana for example is a metaphor for imperfections..." (P4)

Sensation library:

- The pictures in the sensation library inspired: "I think I'm going to turn it into some kind of candy store, like that picture of a ball pit..." "I like the image of the clouds, maybe I will place the sex-toys insight the clouds..." (P4)

Interaction vision:

- "I got inspired by the interaction-vision, the feeling of sunlight in your face."

- "I am inspired by the interaction vision of the jellyfish because it is youthful and free, it emphasises that the use of the pill isn't something that should be hidden away, I think the interaction should be more of a statement of freedom." "The organic forms in the water inspired me to come up with freedom." (P3)

Colourpalette:

"I find the colour pallet very nice, when designing a packaging for the anticonception pill I would immediately think of something white and medical... so I like to start with this diverse range of colours, it really inspires me to think differently!" (P3)

PAIN: Chance on unilateral design outcomes:

"I got inspired by the interaction-vision, the feeling of sunlight in your face, yha I actually sort of literary implemented that in the packaging... haha ...that can also be a downside, because if everyone does that you got all the same packaging's...but it can also be due to the time limed of only half an hour, if I had more time I would have definitely dive deeper in the foundation and have properly come up with something different..." (P1)

Usability

Insight 1: When briefly scanning through the manual the purpose of the manual was unclear:

"You should be able to see at one glance how to use the manual... (P2)"

"It's really a big piece of text to read.... maybe make it a little bit more visual... (P2)"

"I see lots of text, and I wonder what the purpose is of this guide?" -> The goal is not clear when briefly scanning through the document. (P3)

Usage

USAGE

000. HOW TO USE THIS MANUAL?

The manual is divided into 7 different foundations. Each foundation portrays different feelings, atmosphere or action experienced when women gain sexual pleasure. This can be in partner-related context or in context with oneself. Each foundation is visually introduced with a collage and a story explaining the core values of each foundation. Followed by an interaction vision to explain the desired interaction together with interaction qualities. The purpose of this interaction vision is to place the subject out of context and to make a different reference with the intended feeling that is central for the foundation. Thereby clearly isolating this feeling independently of a sexual context, to trigger out of the box thinking. With the purpose that you, as a designer come up with new ideas that could visually evoke this feeling. The interaction qualities are then translated in design properties to shape this intended feeling into visual elements. The design properties are displayed in a sample library, this sample library consists of texture, patterns, and other details of pictures. This sample library aims to divide the subjects into a few different visual elements which can be, as found inspirational, further explored by themselves. Next to that, the sample library is translated into a colour space, where each colour in the space consists of the most dominating colours of the pictures in the sample library. This colour space provided guidelines for possible suitable colours for each foundation. One colour is picked out of the colour space to link each foundation to one primary colour. Followed by an explanation of the meaning and impact of the primary colour. At the end of each foundation all the colours, images and texts come together in several mood boards, explaining the diversity of moods for each foundation. To provide you with several moods that can be implemented on your own products/ advertisements/marketing campaigns etc.

TARGET GROUP
This manual is designed for women between 18 and 30 years old. For the average of woman within this age group, this phase in life marks a new and explorative stage regarding the experience and expression of female sexual pleasure were new needs and desires are shaped. The target group consist of a diverse group of women with different sexual orientation and lifestyles.

Moreover, it is also important to stress that not all women experience sexual pleasure exactly the same as described in the foundations. Sexuality is experienced differently for everyone, but these foundations certainly give a good start! :)

When briefly scanning through the manual the purpose of the manual was unclear: You should be able to see at one glance how to use the manual... (P2) "It's really a big piece of text to read.... maybe make it a little bit more visual... (P2)"

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- "I would prefer to see a kind of road map or something that explains the purpose and the steps that I need to take to design for female sexuality" (P3)

- "In the beginning, there is lots of text I would make it more visual." (P3)

- "In the beginning I had difficulties with understanding the manual, I didn't had the feeling that the manual guided me towards the right direction, because the purpose was poorly explained..." "The why is very good explained, only personally I would explain firstly what you are going to do, followed by why you are going to this or that etc...." (P3)

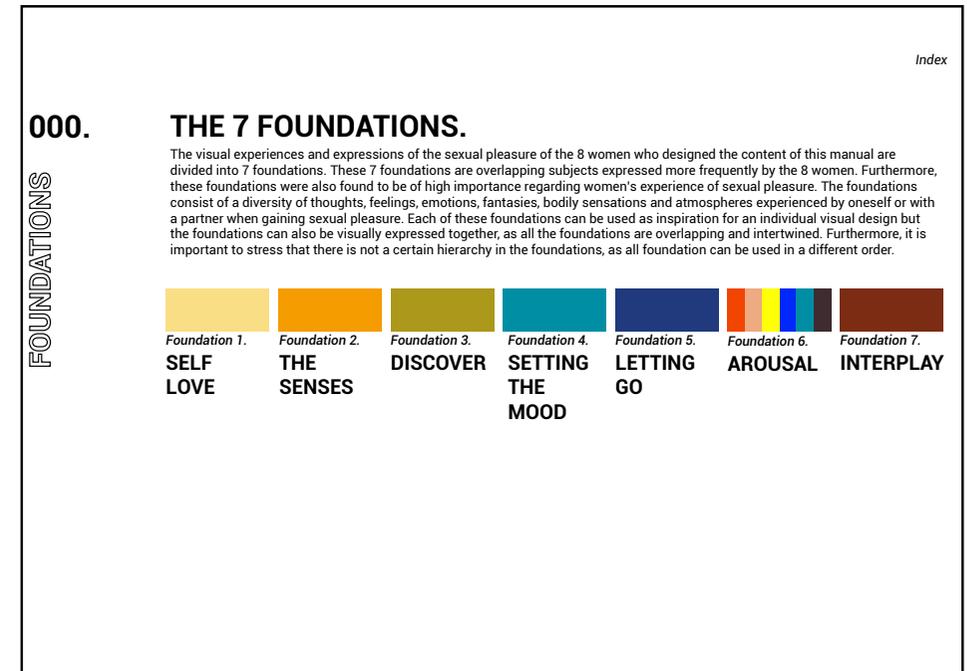
- "Maybe first explain the implementations, and then explain why...because in the beginning I didn't really know what to do.." (P4)

Front page:



It looks like pee sex, what is that?? (P1)
 "I interpret this as menstruation, it is very fluid... Mmm, it does triggers my curiosity" (P3)

The 7 foundations



- For participant 1 it was unclear if one foundation must be chosen, or if all the 7 foundation must be included in the packaging. (P1)
- For participant 3 it wasn't clear that the foundation could be used separately, she expected that all the foundation should be used when designing. (P3)

Interaction vision

Identity

001. INTERACTION VISION

SELFLOVE

When women gain self-love emotional feelings of acceptance, confidence, care and ownership arise. In this interaction vision, these feelings are taken out of context and the matching emotions and atmospheres are linked to a different subject. To trigger out of the box thinking and boost your creativity.



A matching comparison was found with the moment when...

..you look up towards the sky and a glimpse of sunshine enters your face, you close your eyes enjoying the warmth of the sun on your skin, you feel a tingling sensation through your entire body and you surrender to the moment of enjoyment.

Qualities of interaction

Acceptance Confidence Caring Ownership

Primary colour

Primary colour palette

001. PRIMARY COLOUR.

SELFLOVE

A Glimpse of sunlight...

The primary colour of this foundation is the Pantone colour Sunshine. This colour is used to portray a glimpse of sunshine. To enhance the moment when you look up towards the sky and a glimpse of sunshine enters your face, as described in the interaction vision.

Furthermore, the hue yellow symbolizes light and warmth. It signifies a happy and cheerful attitude of the mind. It is used to represent sunlight, joy, earth, optimism, intelligence and hope. (Singh, N., & Srivastava, S. K., 2011)

When self-love is portrayed in a mindful way low level of saturation are advised, enhancing a subtle and restful feeling.

When self-love is meant in a more expressive way higher level of saturation and brighter colours can be used.



PANTONE 12-0727
Sunshine
HEX: #f4de85
CMYK: 3, 12, 57, 0
RGB: 250, 222, 133

Chance on unilateral design outcomes:

- "I got inspired by the interaction-vision, the feeling of sunlight in your face, yha I actually sort of literary implemented that in the packaging... haha ... that can also be a downside,

because if everyone does that you got all the same packaging's

...but it can also be due to the time limed of only half an hour, if I had more time I would have definitely dive deeper in the foundation and have properly come up with something different..." (P1)

To test: What happens if multiple people use the same foundation of the same purpose...

- It was unclear for participant 1 that it was not obliged to use the primary colour as primary colour: "But I don't like this as main colour, I prefer this one (points out a colour in the colour-space)" (P1)

Design properties

- About the design properties: "Am I supposed to use them all or pick a few?" (P1)
- Design properties: Maybe it would be nice to explain that it's not necessarily the intention to implement all design properties. (P2)
- With the design properties is all about the words and less about the pictures... I personally prefer words over pictures, because words leave room for your own imagination and interpretation... If you already present the pictures to me, there is according to me less room for my own creativity. (P2)

Identity

SELFLOVE

001. DESIGN PROPERTIES

The interaction qualities are translated into visual design properties. To indicate how the feelings described in the interaction vision can be visually enhanced.



IMPERFECTIONS

Visualising imperfections triggers a feeling of acceptance. By showing imperfections you emphasize that nobody is perfect. For example showing imperfections in the skin can help to enhance this feeling. Or these imperfect brown spot on the skin of this banana.



WARMTH

Brightness and warmth can enhance the feeling of self-love. Referring to the warmth felt on the skin when a glimpse of sunlight enters your face.



SELF CARE

Caring for yourself can be a way to express love towards yourself.



SMILE

Self-love can be enhanced by portraying a smile, cuddle ore by portraying a soft careful touch on your skin, a movement of caress for example.



MIRROR

The use of a mirror symbolizes self-discovery and self-reflection and thereby enhancing the feeling of self-acceptance.



BLOWN

The feeling of acceptance can also be visualised by showing a feeling of letting go, unwind, surrender to the moment. Like this bush is being blown by the wind, letting go of her control. Foundation 5, Letting go, explains more about this feeling.



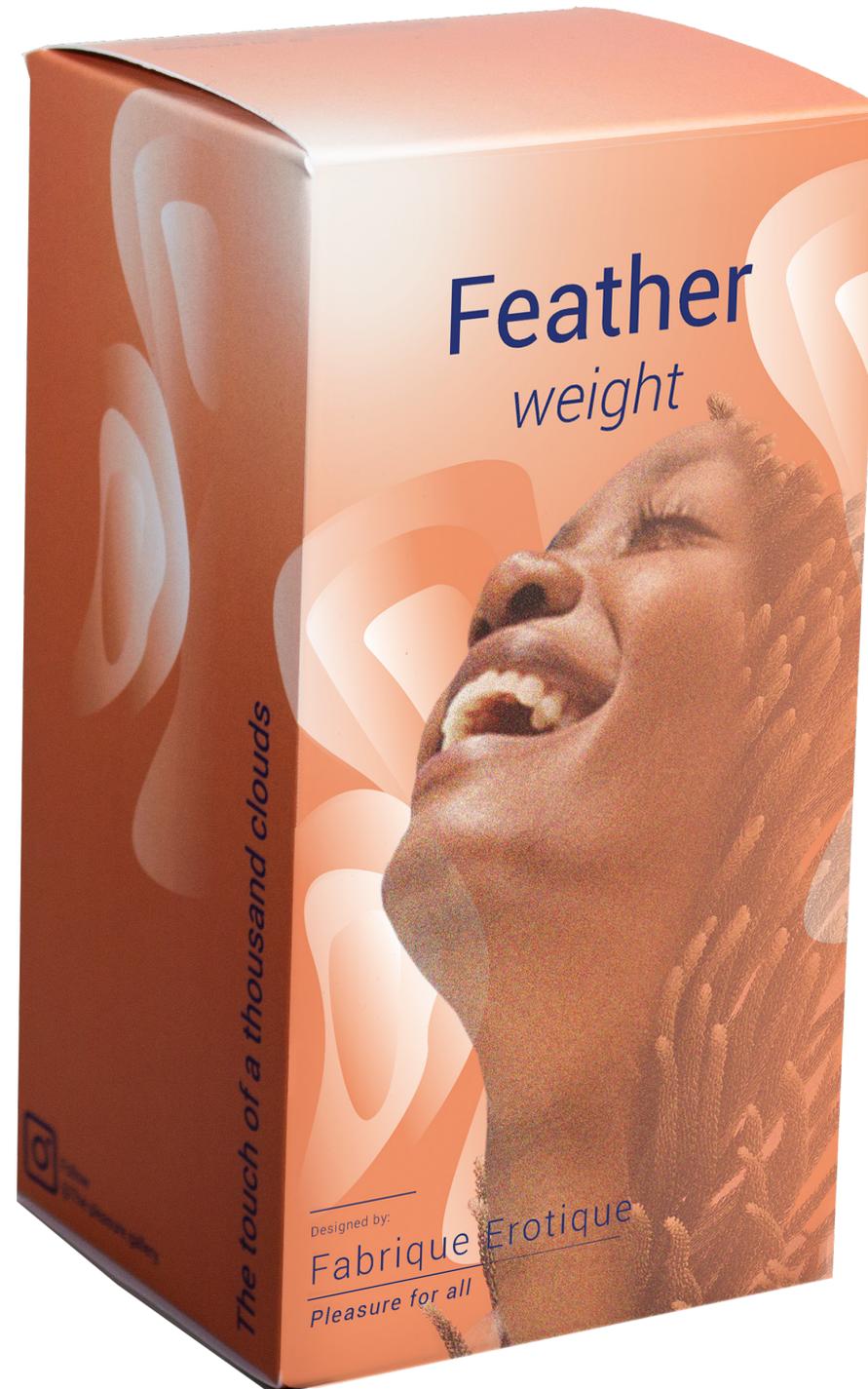
SOFT

The feeling of caring can be visually translated into a soft, careful feeling. Therefore visualizing soft textures can enhance this feeling. For example the feeling of being entirelyly cover in these soft, fluffy clouds.

DESIGN EXAMPLES

This chapter shows the developed packagings for section 6.4. in the main content of this report.













Designed by
Fabrique Erotique
Pleasure for all





