



**EROTICISM**

**BY**

**DESIGN**

PART I: THE QUANTIFICATION OF EROTICISM IN DESIGN  
PART II: A FRAMEWORK FOR EROTIC DESIGN THROUGH POSITIVE OBJECTIFICATION

WRITTEN BY LOUISA PATTISSON  
GRAPHIC DESIGN BY ANNA PUIG

THIS BOOK WAS CREATED AS A PERSONAL RESEARCH PROJECT AND WAS NOT INTENDED FOR SALE. IT WAS EDITED AND PRINTED WITH DIGITAL PRINTERS BY LOUISA PATTISSON, AND DESIGNED BY ANNA PUIG USING ADOBE INDESIGN . THE BOOK IS COMPRISED OF 70 PAGES.

THE BODY TEXT IS SET IN KHMER SANGAM MN REGULAR. THE COVER WAS DESIGNED USING INDESIGN, AND FEATURES A TEXT AND EDITED PHOTOGRAPHIES. PRINTED IN DIGITAL PRINTERS.

THIS PUBLICATION WAS PRINTED IN DIGITAL PRINTERS AT THE ROYAL COLLEGE OF ART.

ALL PHOTOGRAPHS WERE OBTAINED FROM PUBLIC DOMAIN SOURCES AND ARE CITED ACCORDINGLY.

THIS BOOK WAS CREATED AS A NON-PROFIT PROJECT AND IS INTENDED SOLELY FOR PERSONAL RESEARCH AND ENJOYMENT.  
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### PART II: A FRAMEWORK FOR EROTIC DESIGN THROUGH POSITIVE OBJECTIFICATION

- 1) PROPOSAL



1) INTRODUCTION

“The physical envelope is erotic only to those who find each unique bag of flesh an object of their own desire.”

- MICHAEL PETRY

EROTICISM IS A NUANCED BUT FUNDAMENTAL PART OF OUR PRIVATE AND PUBLIC LIVES AS IT PERMEATES POPULAR CULTURE. ALTHOUGH ONE DOESN'T HAVE TO FIND SOMEONE OR SOMETHING SEXUALLY DESIRABLE TO BE EROTIC, WHEN GIVEN A VISUAL FORM IT ALLOWS US TO INDULGE IN FANTASIES, CONFRONT LOVE AND SEXUAL DESIRE, TITILLATION AND CARNAL ATTRACTION, AS WELL AS THE DESIRES OF OTHERS WHICH WE MAY FIND REPULSIVE. IT TESTS OUR INDIVIDUAL IDEA NOT ONLY OF WHAT IS PLEASING BUT ALSO WHAT IS 'DECENT' AND 'PROPER'. SEXUAL DESIRE, WHILE AN INTRINSIC PART OF HUMAN NATURE, IS PREY TO SOCIAL CUSTOM, TABOOS, MORAL CODES OF BEHAVIOUR AND THE LAW; FROM MENSTRUATION, NAKEDNESS OR PORNOGRAPHY TO INCEST, RAPE AND PAEDOPHILIA.<sup>1</sup>

THE EROTIC GOES BEYOND THE PHYSICAL SEXUAL ACT ITSELF AND DISTINGUISHING EROTICISM FROM PORNOGRAPHY\* AS A RAW FORM OF SEXUAL VOYEURISM CAN ALLOW US TO SEE THE POTENTIAL BENEFITS OF USING THE EROTIC AS A DESIGN TOOL:

PORNOGRAPHY'S SOLE INTENT IS TO STIMULATE SEXUAL EXCITEMENT. WHILE BOTH THE EROTIC AND THE PORNOGRAPHIC PLAY INTO CONCEPTS OF SEXUAL BEHAVIOUR, PORNOGRAPHY HAS HISTORICALLY BEEN A FUNDAMENTAL IMBALANCE OF POWER; TYPICALLY MALE OVER FEMALE, OR PHYSICAL, SOCIAL OR FINANCIAL. IT ALSO DRAWS ON INDIVIDUALS' SEXUAL DESIRES, OFTEN DERIVED FROM SOCIAL CONDITIONING, AND IT GIVES THE PURCHASER THE ABILITY TO BE OBLIVIOUS TO THE INDIVIDUALITY OF THE PERFORMER, ALLOWING FOR POTENTIAL DEHUMANISATION AND OBJECTIFICATION.<sup>1,2</sup>

EQUALITY, CONSENT, AND RESPECT THEREFORE REMAIN A KEY DISTINCTION BETWEEN THE EROTIC AND PORNOGRAPHIC AND ALLOWS FOR SEXUAL DIVERSITY AND A MORE MEANINGFUL NARRATIVE.

ARTISTS THROUGHOUT HISTORY HAVE USED THE EROTIC TO ADDRESS CLASSICAL IDEALS, BEAUTY, AND SEXUAL DESIRES AND USED IT AS A TOOL TO QUESTION AND AFFECT SOCIETY RADICALLY OR ADVANCE POLITICAL AGENDAS. CAN MODERN DESIGN DO THE SAME?

\*Pornography conceptualised from a generalised traditional viewpoint. This does not apply to all models of current pornography which includes growing feminist work with the potential for greater representation of themes such as consent.

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1 ALYCE MAHON (2007), *EROTICISM AND ART*, OXFORD: OXFORD UNIVERSITY PRESS.

2 GLORIA STEINEM (1980), "EROTICA AND PORNOGRAPHY: A CLEAR AND PRESENT DIFFERENCE", [IN:] LAURA LEDERER (ED.), *TAKE BACK THE NIGHT: WOMEN ON PORNOGRAPHY*, NEW YORK: WILLIAM MORROW.

ALTHOUGH THE CONCEPT OF EROTICISM IS DISTINCTLY SUBJECTIVE, THE HUMAN FORM, PARTICULARLY THE NAKED HUMAN BODY CAN AND OFTEN IS PRESENTED AND CONTEXTUALISED AS EROTIC. THE FEMALE FORM IS EVEN MORE SO, PARTICULARLY IN A WORLD THAT HAS USED THE SEXUALISED FEMALE BODY IN MARKETING, DESIGN, AND ART AS LONG AS IT HAS EXISTED.

VISUAL CREATIVE PRACTICES SUCH AS DESIGN AND ITS INTERPRETATIONS ARE ALSO SUBJECTIVE. EROTICISM IN DESIGN THEREFORE COMPOUNDS TWO LAYERS OF SUBJECTIVITY.

I ASKED THE QUESTION TO WHAT EXTENT COULD EROTICISM IN DESIGN BE OBJECTIVELY VIEWED, AND COULD IT BE QUANTIFIABLE?

MY AIM IN THIS WORK WAS TO EXPLORE HOW THE PURSUIT OF AN ANSWER TO 'IS EROTICISM IN DESIGN QUANTIFIABLE?' COULD GIVE US INSIGHT INTO SEXUAL CULTURE AND THE WAY SEX AND THE BODY IS REPRESENTED AND ACCEPTED IN DESIGN.

I CONDUCTED THE INVESTIGATION WITHOUT THE NEED TO DISCOVER A FINITE ANSWER, BUT TO DILIGENTLY EXPLORE A PATH TO CRITICALLY QUESTION THE USE OF THE BODY AND SEX IN DESIGN. AND PERHAPS ONLY TO PROVE, AS IN ANY EMPIRICAL EXPERIMENT, THAT CERTAIN THEOREMS ARE INVALID.

I GATHERED A VARIETY OF DESIGNED OBJECTS AND ARTWORKS THAT USE THE HUMAN BODY IN THEIR VISUALS AND PROCESSES THAT HAVE A VARIETY OF OUTPUTS AND INTENTIONS; SOME ARE PURELY DECORATIVE, OTHERS AIM TO PROVOKE, DISGUST, AMUSE OR AROUSE, AND SOME HAVE OTHER PURPOSES ENTIRELY.

CHOOSING SUCH A DIVERSE ASSORTMENT OF ARTEFACTS WITH DIVERGENT THEMES REINFORCES THE INTENTION OF THIS WORK TO NOT PRODUCE VERIFIABLE RESULTS, BUT TO FORCE MYSELF TO CRITICALLY ANALYSE THE CONCEPTUAL, AS WELL AS ANALYTICALLY EXPLORE THE IDEA OF EROTIC, THE BODY AND SEXUALITY AS REPRESENTED IN DESIGN.

## 2) THE OBJECTS - CATALOGUE



TITLE: *Two lovers*

YEAR: 1815

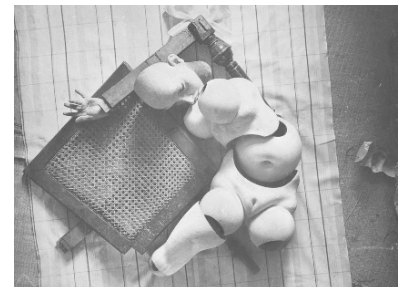
AUTHOR: Hokusai

DESCRIPTION: One many 'shunga' artworks created in the Edo period in Japan.

COMMENTS: *Although mainly created by male artists and often for the male gaze, Shunga is often (although not always) an unusually sex-positive, gender-equal, and mutually pleasure-centred (particularly female) representation of sex, that differs from the depiction of women as passive objects of the male gaze as in most European art of the same period.*

SOURCES: <https://www.britishmuseumshoponline.org/lovers-behind-a-folding-screen.html>  
<https://digitalcommons.lindenwood.edu/cgi/viewcontent.cgi?article=1355&context=theses>





TITLE: *The doll (La poupée)*

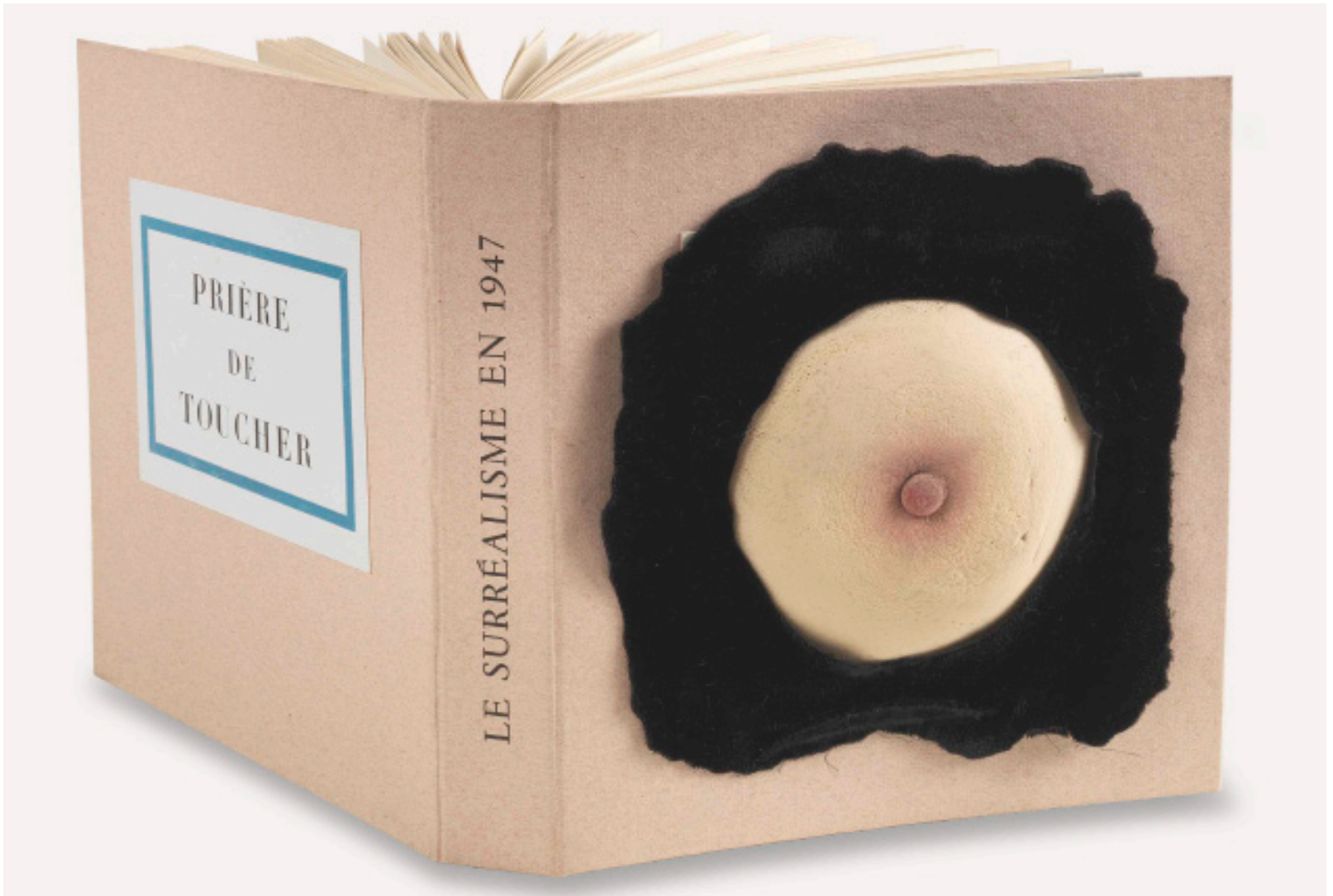
YEAR: 1936

AUTHOR: Hans Bellmer

DESCRIPTION: A partially dismembered life-size doll sculpture. The photographs of The Doll became as important as the sculpture itself: with their narrative function, they opened up new voyeuristic and fetishistic possibilities.

COMMENTS: "A disquieting sculpture, it embodied a number of qualities of the surrealist object: subversive and erotic, sadistic and fetishistic" - The Tate. It combines violence, sexuality and childhood within one distinctly feminine object.

SOURCES: <https://www.instagram.com/p/CGyDg2-nukA/>  
<https://www.tate.org.uk/art/artworks/bellmer-the-doll-t11781>



TITLE: *Please touch (Prière de toucher)*

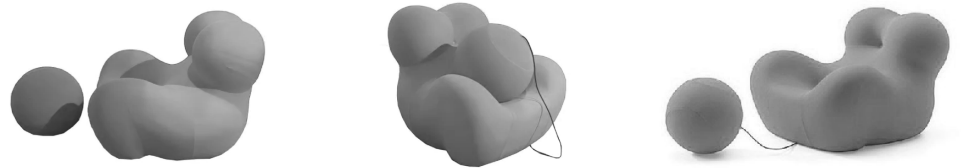
YEAR: 1947

AUTHOR: Marcel Duchamp

DESCRIPTION: A book cover created to explore the centrality of the fetish in Duchamp's practice. Duchamp himself acknowledged that eroticism was 'visible or conspicuous, or, at any rate, underlying [...] the basis of everything I was doing'.

COMMENTS: A *cropped breast and nipple* used for decoration as an intentionally provocative and erotic symbol. The name given to the piece invites you to touch, feel and interact with it. It feels particularly relevant given the censorship of female nipples on social media.

SOURCES: <https://www.kettererkunst.com/details-e.php?obnr=420000339&anummer=499&detail=1>  
<https://ropac.net/exhibitions/604-marcel-duchamp-please-touch-marcel-duchamp-and-the-fetish-curated/>



TITLE: *La mamma*

YEAR: 1968

AUTHOR: Gaetano Pesce

DESCRIPTION: Originally designed to resemble a prehistoric female fertility figure with a ball attached to symbolize captivity.

COMMENTS: *A pop culture icon, ex post facto it is seen as an 'erotic' work by some, described as "sexy body all curves, she is an icon of generating femininity, goddess".*

SOURCES: <https://www.madeindesign.co.uk/prod-miniature-la-mamma-textile-red-gaetano-pesce-1969-vitra-ref20256201.html> <https://www.vitra.com/en-mx/living/product/details/miniatures-collection-la-mamma>  
<https://measachair.wordpress.com/2014/06/19/gaetano-pesce-i-malfatti-le-mamme-accostamenti-azzardati/>



TITLE: *Chair*

YEAR: 1969

AUTHOR: Allen Jones

DESCRIPTION: One of three furniture works that show women wearing fetish clothing portrayed as objects. They caused controversy when they were first exhibited, and have lost none of their power to provoke anger. Jones produced them at the time the Women's Liberation Movement became prominent and women artists critiqued the 'male gaze'.

COMMENTS: *A provocative and extreme and literal case of female objectification.*

SOURCES: <https://www.tate.org.uk/art/artworks/jones-chair-t03244>  
<https://www.tate.org.uk/art/artworks/jones-chair-t03244>



TITLE: *Homme Chair*

YEAR: 1971

AUTHOR: Ruth Francken

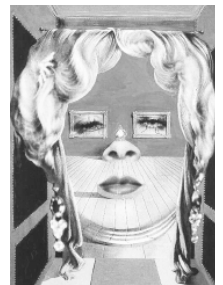
DESCRIPTION: Francken "took a fine looking young man and copied his beautiful backside with plaster" to create this chair.

COMMENTS: *A chair that embodies its subject, using the cast of a male body.*

SOURCES: <https://www.christies.com/en/lot/lot-5488923>

<https://arthur.io/art/ruth-francken/homme-chair>

[http://collectiononline.design-museum.de/#/en/object/40177?\\_k=u50xe5](http://collectiononline.design-museum.de/#/en/object/40177?_k=u50xe5)



TITLE: *Mae West Lips sofa*

YEAR: 1972

AUTHOR: Salvador Dalí

DESCRIPTION: A sculptural surrealist sofa based on the scarlet lips of the Hollywood 'sex-symbol' Mae West reimagined as seating.

COMMENTS: *An iconic erotic surrealist design.*

SOURCES: <https://vanda-production-assets.s3.amazonaws.com/2019/02/25/13/38/28/048e190e-0ed7-41f7-b65c-804d29b2b151/2018KX3594-lips-sofa-1280.jpg>

<https://www.vam.ac.uk/articles/a-surrealist-sofa-by-salvador-dal%C3%AD-and-edward-james>



TITLE: *Shiva Flower Vase*

YEAR: 1973

AUTHOR: Ettore Sottsass

DESCRIPTION: "Suggestive, insouciant and shocking" - Barcelona Design. Designed when Sottsass travelled to Barcelona to meet up with a beautiful Catalan woman with whom he had fallen in love. He describes his work as "miniature architectures ... like monuments ... temples of the gods". Inspired by Hindu culture and his time in India.

COMMENTS: *Genitalia reduced down to a symbol and used for a functional object, the nature of an erect penis has clear sexual connotations. As a caricature, the penis has a humorous element rarely mirrored in the female genitalia.*

SOURCES: <https://www.christies.com/en/lot/lot-5488923>  
<https://arthur.io/art/ruth-francken/homme-chair>  
[http://collectiononline.design-museum.de/#/en/object/40177?\\_k=u50xe5](http://collectiononline.design-museum.de/#/en/object/40177?_k=u50xe5)



TITLE: *Tongue chair*

YEAR: 1989

AUTHOR: Nigel Coates

DESCRIPTION: A leather chair in the form of a tongue and open mouth.

COMMENTS: *A sensual use of the erotic without the explicit use of classically highly sexualised body parts. It has a welcome gender ambiguity in its eroticism.*

SOURCES: <https://www.christies.com/en/lot/lot-5488923>  
<https://arthur.io/art/ruth-francken/homme-chair>  
[http://collectiononline.design-museum.de/#/en/object/40177?\\_k=u50xe5](http://collectiononline.design-museum.de/#/en/object/40177?_k=u50xe5)





TITLE: *Firebird Gas Lighter*

YEAR: 1993

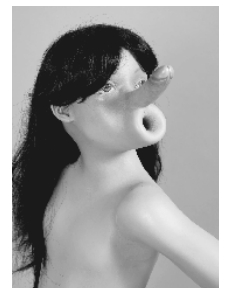
AUTHOR: Guido Venturini

DESCRIPTION: An ironic object, a gas lighter designed to excite, embarrass, intrigue and amuse.

COMMENTS: *Genitalia reduced down to a symbol and used for a functional object, the nature of an erect penis has clear sexual connotations.*

SOURCES: <https://alessi.com/it/products/firebird-2-0-arc-lighter>

<https://alessi.com/it/products/firebird-2-0-arc-lighter>



TITLE: *Fuckface*

YEAR: 1995

AUTHOR: Chapman brothers

DESCRIPTION: This piece shows a young child with mouth and nose replaced by an asshole and erect penis.

COMMENTS: *The juxtaposition of adult genitals disfiguring a child's face is highly provocative and disquieting, even violent.*

SOURCES: <https://www.christies.com/en/lot/lot-5335329>  
<https://www.christies.com/en/lot/lot-5335329>



TITLE: *Two faced cunt*

YEAR: 1995

AUTHOR: Chapman brothers

DESCRIPTION: This piece shows a two-headed girl intersected with a vulva.

COMMENTS: *The juxtaposition of genitals disfiguring a child's face is highly provocative and disquieting, even violent. The reference to disability with the suggestion of conjoined twins makes this even more controversial.*

SOURCES: <https://www.christies.com/en/lot/lot-5335329>  
<https://www.christies.com/en/lot/lot-5335329>



TITLE: *Him+Her*

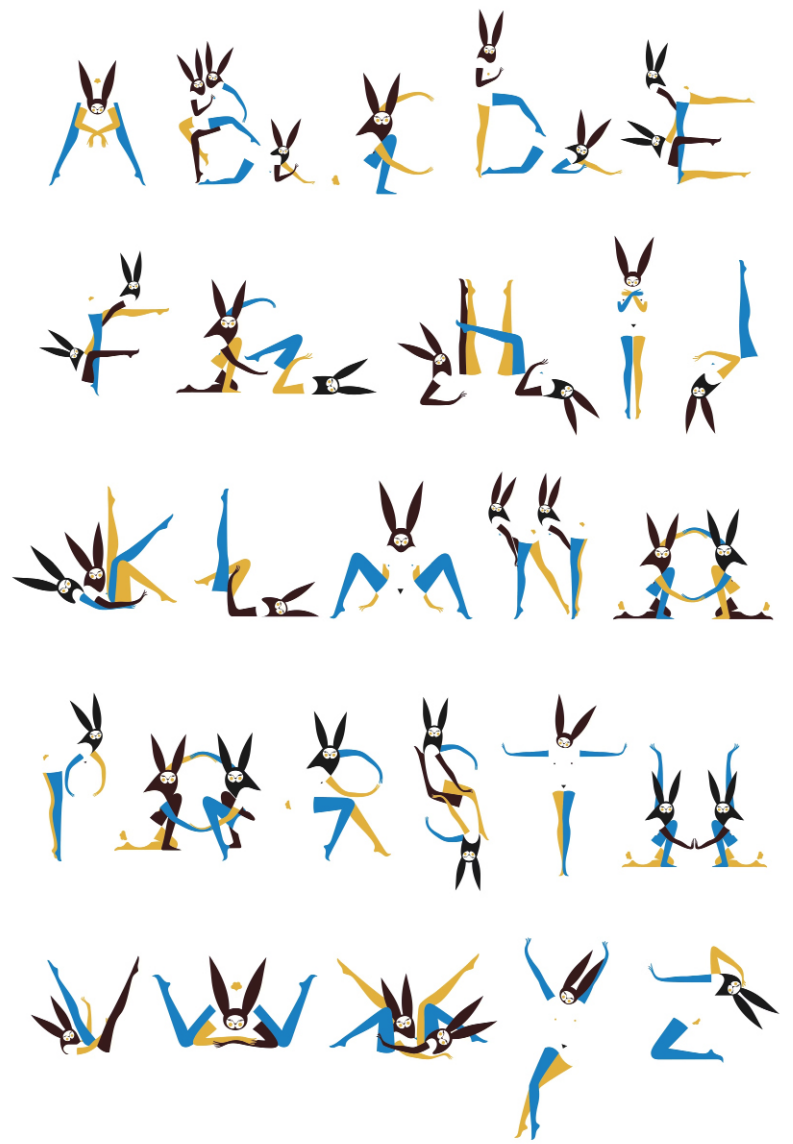
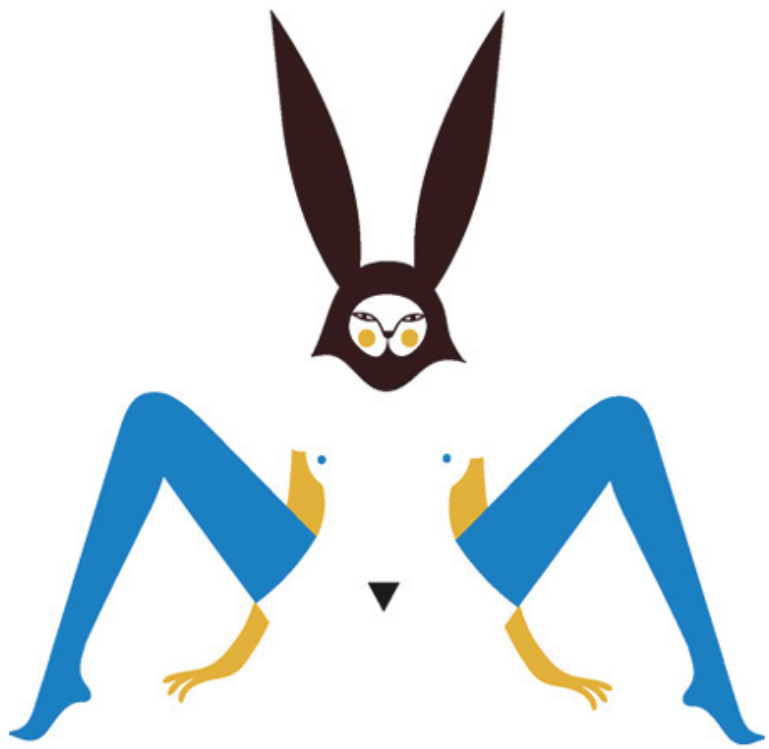
YEAR: 2008

AUTHOR: Fabio Novembre

DESCRIPTION: A hermaphroditic adaption of the panton chair "They assume sculpted forms like naked models of seduction but they feel no shame" - Novembre

COMMENTS: *A highly eurocentric, white beauty standard adhered to with defined gender categorisation. Produced 40 years after Ruth Francken's Homme chair of a similar design concept.*

SOURCES: <https://static.dezeen.com/uploads/2008/05/him-and-her-both-back.jpg>  
<https://www.dezeen.com/2008/05/30/him-and-her-by-fabio-novembre/>



TITLE: <i>Alphabunnies typeface</i>
YEAR: 2008
AUTHOR: Malika Favre
DESCRIPTION: An alphabet formed by leggy cartoon rabbit girls in a variety of sexual positions.
COMMENTS: <i>Highly suggestive and erotic typeface created for the stereotypical 'male gaze' taking inspiration from Playboy bunnies.</i>
SOURCES: <a href="https://www.dezeen.com/2008/09/07/alphabunnies-by-airside/">https://www.dezeen.com/2008/09/07/alphabunnies-by-airside/</a> <a href="https://www.dezeen.com/2008/09/07/alphabunnies-by-airside/">https://www.dezeen.com/2008/09/07/alphabunnies-by-airside/</a>



TITLE: *Firepussy*

YEAR: 2011

AUTHOR: Andrea Maestri

DESCRIPTION: A synthetic fur mirror reducing the vulva to an erotic symbol.

COMMENTS: A *figurative and uninhibited aesthetic, although an idealised representation of female genitals by a male designer, it is a playful and wonderfully oversized, confrontational piece.*

SOURCES: <https://www.designboom.com/readers/andrea-maestri-maestriland-collection/>  
<https://www.trendhunter.com/trends/andrea-maestri-line>



TITLE: *Take a Pause*

YEAR: 2017

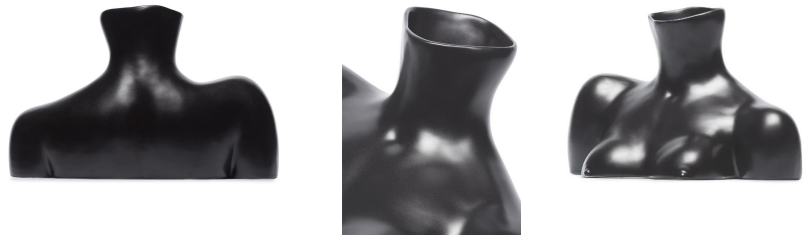
AUTHOR: Marco Siciliano

DESCRIPTION: Screenshots of gay porn videos manipulated into kaleidoscopic graphics to circumvent the censorship on social media, it borderlines between pornography and decoration.

COMMENTS: *An innovative use of pornographic content to explore the censorship of sex and bodies online.*

SOURCES: <https://marcosiciliano.com/TAKE-A-PAUSE-1>

<https://marcosiciliano.com/TAKE-A-PAUSE-1>



TITLE: *Breast friend*

YEAR: 2018

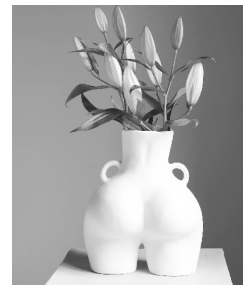
AUTHOR: Anissa Kermiche

DESCRIPTION: The female form used to design a minimal and sensual representation of the upper chest as a vase. Kermiche's is outspokenly body-positive - "My work is a celebration of femininity through design, It feels relevant for a conversation that we're having right now about women, feminism and our bodies"

COMMENTS: *Adheres to very contemporary, idealised (and arguably unattainable) female beauty standards.*

SOURCES: <https://anissakermiche.com/products/breast-friend-vase-black-matte>  
<https://www.net-a-porter.com/en-gb/porter/article-b3a42c2c3441d206/lifestyle/culture/anissa-kermiche>





TITLE: *Love Handles*

YEAR: 2018

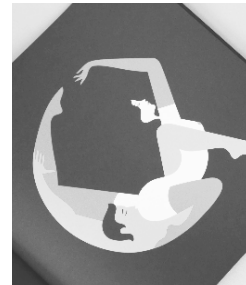
AUTHOR: Anisse Kermiche

DESCRIPTION: The female form used to design a minimal and sensual representation of the waist and bottom as a vase. Kermiche's is outspokenly body-positive - "My work is a celebration of femininity through design, It feels relevant for a conversation that we're having right now about women, feminism and our bodies"

COMMENTS: *Adheres to very contemporary, idealised (and arguably unattainable) female beauty standards.*

SOURCES: <https://www.ssense.com/en-gb/everything-else/product/anissa-kermiche/orange-ceramic-love-handles-vase/6430531>

<https://www.net-a-porter.com/en-gb/porter/article-b3a42c2c3441d206/lifestyle/culture/anissa-kermiche>



TITLE: *Kama Sutra typeface*

YEAR: 2020

AUTHOR: Malika Favre

DESCRIPTION: Kama Sutra typeface shows sex as a “deeply pleasurable and sometimes funny act”. “I wanted to show how relevant and timeless erotic poetry is as a whole and bring different voices into it. I wanted the final selection to be a mix of eras, genders, sexual orientations and tones.” - Favre

COMMENTS: *An inclusive and sex-positive series of designs for digital consumption. Distinctly different to the ‘Alphabunnies’ Typeface; an indication of changing audiences, views and representations of inclusivity in design over time.*

SOURCES: <https://anissakermiche.com/products/breast-friend-vase-black-matte>  
<https://www.net-a-porter.com/en-gb/porter/article-b3a42c2c3441d206/lifestyle/culture/anissa-kermiche>

## 2) THE OBJECTS - PRODUCT INFORMATION

TABLE 1: PRODUCT INFORMATION

PROJECT		DESIGNER/ARTIST INFORMATION				
NAME	YEAR	AUTHOR	GENDER	AGE	ORIGIN COUNTRY	LOCATION
	1972	SALVADOR DALI, EDWARD JAMES	MALE	33	SPAIN, UK	UK
	2008	FABIO NOVEMBRE	MALE	42	ITALY	ITALY
	1969	ALLEN JONES	MALE	32	UK	UK
	1994	CHAPMAN BROTHERS	MALE	30	UK	UK
	1995	CHAPMAN BROTHERS	MALE	30	UK	UK
	2011	ANDREA MAESTRI	MALE	30	ITALY	ITALY
	1973	ETTORE SOTTASS	MALE	56	ITALY	SPAIN
	1993	GUIDO VENTURINI	MALE	36	ITALY	ITALY
	2017	MARCO SICILIANO	MALE	26	ITALY	GERMANY
	1968	GAETANO PESCE	MALE	29	ITALY	ITALY
	1971	RUTH FRANCKEN	FEMALE	47	CZECH/AMERICAN	US
	1935	HANS BELLMER	MALE	33	GERMANY	GERMANY
	1989	NIGEL COATES	MALE	40	UK	UK
	2018	ANISSA KERMICHE	FEMALE	32	FRANCE	UK
	2018	ANISSA KERMICHE	FEMALE	32	FRANCE	UK
	2020	MALIKA FAVRE	FEMALE	38	FRANCE	UK
	2008	MALIKA FAVRE	FEMALE	26	FRANCE	UK
	1947	MARCEL DUCHAMP	MALE	60	FRANCE	FRANCE
	1815	HOKUSAI	MALE	55	JAPAN	JAPAN

FORM THEME

FORM

ABSTRACT	FIGURATIVE	DIRECT	ANAMORPHIC	PICTOGRAPHIC	SURREAL	GENDERED (F, M, BOTH)
1	0	0	1	1	1	F
0	1	1	0	0	0	F+M
0	1	1	0	0	0	F
0	1	1	1	0	1	M
0	1	1	1	0	1	F
1	0	0	1	1	1	F
1	0	0	1	1	1	M
1	0	0	1	1	1	M
1	0	0	0	0	1	B
1	0	0	1	0	1	F
0	1	1	0	0	0	M
0	1	1	1	0	1	F
1	0	0	1	1	1	M
0	1	1	1	0	0	F
0	1	1	0	0	0	F
0	1	1	0	0	0	B
0	1	1	0	0	1	F
0	0	1	0	0	0	F
0	1	1	0	0	0	B

TABLE 1: PRODUCT INFORMATION

	BODY				BODY		MATERIAL
	PARTS VS FULL	ETHNICITY	PART	CONVENTIONAL BEAUTY STANDARDS	ORIGINAL	TYPE	NAME
	PARTS	CAUCASIAN	LIPS	Y	RED	BOLD	FABRIC
	PARTS	CAUCASIAN	BOTTOM	Y	BLACK	BOLD	PLASTIC
	FULL	CAUCASIAN	BODY	Y	BLACK	REAL/MIX	LEATHER/PLASTIC
	FULL	CAUCASIAN	PENIS/BODY	-	REAL	REAL/MIX	FABRIC/PLASTIC
	FULL	CAUCASIAN	VULVA/BODY	-	REAL	REAL/MIX	FABRIC/PLASTIC
	PARTS	CAUCASIAN	VULVA	Y	RED/PINK	BOLD	FABRIC
	PARTS	CAUCASIAN	PENIS	Y	PINK	BOLD	CERAMIC
	PARTS	-	PENIS	Y	METALLIC	BOLD	METAL
	PARTS	CAUCASIAN	BODY	N	REAL/PINKS	REAL/MIX	DIGITAL
	FULL	-	BODY	?	RED	BOLD	FABRIC
	FULL	CAUCASIAN	BOTTOM	Y	BLACK	BOLD	PLASTIC
	PARTS	CAUCASIAN	BODY	Y	-	-	PRINT
	PARTS	-	MOUTH	-	BROWNS	NEUTRAL	LEATHER
	PARTS	CAUCASIAN	BOTTOM	Y	BLACK/WHITE	BOLD	CERAMIC
	PARTS	CAUCASIAN	BREASTS	Y	BLACK/WHITE	BOLD	CERAMIC
	FULL	CAUCASIAN	BODY	Y	BLACK/WHITE/RED	BOLD	DIGITAL
	FULL	CAUCASIAN	BODY	Y	BLACK/WHITE/BLUE	BOLD	DIGITAL
	PARTS	CAUCASIAN	BREASTS	Y	SKIN	REAL	FOAM RUBBER
	FULL	JAPANESE	BODY	N	REAL	REAL	PRINT

FORM

SYMBOLISM	HARD VS SOFT	EROTIC INTENTIONALITY	FUNCTION	INTENTION	MANUFACTURE	PRODUCTION
EROTIC	SOFT	Y	SEAT	CONSUME	UPHOLSTERED	INDUSTRIAL
NO SHAME	HARD	Y	SEAT	CONSUME	MOLDER	INDUSTRIAL
FETISH	BOTH	Y	SEAT	PROVOKE	HAND	BESPOKE
PROVOKE	BOTH	N	SCULPTURE	PROVOKE	HAND	BESPOKE
PROVOKE	BOTH	N	SCULPTURE	PROVOKE	HAND	BESPOKE
EROTIC	SOFT	Y	MIRROR	CONSUME	HAND	BESPOKE
EROTIC	HARD	Y	VASE	CONSUME	CERAMIC	INDUSTRIAL
EROTIC	HARD	Y	LIGHTER	CONSUME	METAL	INDUSTRIAL
EROTIC	-	Y	GRAPHIC	BOTH	DIGITAL	BESPOKE
FEMINST	SOFT	Y	SEAT	CONSUME	FOAM	INDUSTRIAL
-	HARD	Y	SEAT	CONSUME	MOLDED	INDUSTRIAL
EROTIC/ VIOLENCE	-	Y	ART	PROVOKE	PRINT	BESPOKE
EROTIC	NEUTRAL	Y	SEAT	CONSUME	UPHOLSTERED	INDUSTRIAL
FEMININE	HARD	Y	VASE	CONSUME	CERAMIC	INDUSTRIAL
FEMININE	HARD	Y	VASE	CONSUME	CERAMIC	INDUSTRIAL
EROTIC	-	Y	GRAPHIC	BOTH	DIGITAL	BESPOKE
-	-	Y	GRAPHIC	CONSUME	DIGITAL	BESPOKE
EROTIC	SOFT	Y	BOOK COVER	PROVOKE	HAND	BESPOKE
EROTIC/PORN	-	Y	PORN/ART	ART	HAND	-





### 3) THE EROTIC INDEX

#### METHODOLOGY

THE CONCEPT OF AN EROTIC INDEX I DISCOVERED IN A PAPER ANALYSING EROTICISM IN LUXURY FASHION BRANDS, WRITTEN BY MARC PATERNOT & OLIVER HEIL (2021)<sup>1</sup>. THE PAPER DISSECTS EROTICISM INTO 11 SEPARATE ELEMENTS.

THESE WERE FURTHER DIVIDED INTO 93 SUB-CONSTRUCTS. I EXCLUDED THE IRRELEVANT ELEMENTS USED THE FOLLOWING REMAINING 69 EROTIC ELEMENTS FOR MY ANALYSIS:

AROUSAL	SEXY, EXHILARATING, ATTRACTIVE, INTERESTING
DESIRE	SEDUCTION, BLINDED, IMAGINATION
SEXUAL DESIRE	AMOROUS, LIBIDINOUS, DISTURBED, HORNY, CARNAL EROGENOUS, LUSTFUL,
SEX	BODY, ENERGISED, GENITALS, PROXIMITY, ORGASM, FREE, NUDITY
LOVE	DEEP AFFECTION, INTIMACY, ANIMATED, POSSESSION, PASSIONATE
CONTROVERSY	INDECENT, IMMORAL, CONTENTIOUS, TABOO SHOCKING, PROVOCATIVE, TRANSGRESSIVE, VOYEURISM,
BEAUTY	AESTHETIC, TASTE, ATTRACTIVENESS, ELEGANCE, SELF-CONFIDENCE
SENSUALITY	SCENT, TACTILE, VISUAL, MULTI-SENSORY, SENSE OF HUMOUR
MYSTERY	FANTASIES, EXOTIC, MAGIC, SACREDNESS, AMBIGUITY, WEIRD, FASHION
PLEASURE	HEDONISM, GRATIFICATION, JOY, CELEBRATION, POSITIVE, ALTRUISM, SELF-FULFILMENT, OUTGOING
EXCESS	INMODERACY, DISINHIBITION, SELF-ABANDONMENT, RISKY, IRRATIONAL, ACTIVITIES, INCONGRUITY

USING THESE ELEMENTS I APPLIED A SYSTEMATIC ANALYSIS TO PRODUCE AN EROTIC INDEX FOR EACH ARTEFACT.

#### PROCESS TO OBTAIN AN EROTIC INDEX:

- 1) GATHER A RANGE OF ARTEFACTS, OBJECTS, AND ARTWORKS WITH VARIED VISUAL OUTPUTS AND INTENTIONS.
- 2) COLLECT DATA FOR EACH ARTEFACT AND EXTRACT VISUAL AND OBJECTIVE THEMES AND PROCESSES.
- 3) ASSIGN IN BINARY VALUES EVERY ELEMENT OF EROTICISM TO EACH ARTEFACT; 1 WHEN THE ELEMENT IS PRESENT, 0 WHEN THE ELEMENT IS NOT PRESENT.\*
- 4) PROCESS BINARY DATA TO GIVE EQUALLY WEIGHTED RATINGS OF EROTIC ELEMENTS.
- 5) CATEGORISE ARTEFACTS BY THEMES AND PROCESSES.
- 6) PRODUCE AN 'EROTIC INDEX'\*\* FOR EACH ARTEFACT, THEME AND CATEGORY.

\*AS ONLY ONE PERSON PARTAKING IN THE EROTIC ASSIGNMENT OF ELEMENTS, I ATTEMPTED TO DO THIS AS NEUTRALLY AS POSSIBLE BY TRYING TO MAKE DECISIONS BASED ON MY UNDERSTANDING OF THE AVERAGE 'BRITISH PUBLIC' AND THE LENS THEY WOULD SEE IT THROUGH. CLEARLY THIS METHOD HAS MANY FLAWS AND BIASES IF ONE WAS TO TRY TOW OBTAIN VARIFIABLE DATA FROM THE RESULTS.

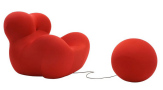
\*\*THE 'EROTIC INDEX' IS THE AVERAGE SCORE OF THE EROTIC ELEMENT RATINGS ASSIGNED TO EACH ARTEFACT.

1. MARC PATERNOT & OLIVER HEIL (2021) WHEN EROTICISM MAKES LUXURY FASHION BRANDS FLY: INTRODUCING THE CONSTRUCT OF EROTICISM, PROVIDING A FIRST MEASUREMENT AND RANK OF LUXURY FASHION BRANDS USING A NEWLY DEVELOPED "BRAND EROTIC

TABLE 2 - EROTIC SUBCONSTRUCT ASSIGNMENT BY OBJECT



AROUSAL	SEXY	1	0	1	0	0	1	1	1	1
	EXHILARATING	0	0	0	0	0	0	1	1	1
	ATTRACTIVE	1	1	0	0	0	1	1	1	1
	INTERESTING	0	0	1	1	1	0	0	0	1
DESIRE	SEDUCTION	1	0	0	0	0	1	1	1	1
	BLINDED	0	1	0	0	0	1	0	0	1
	IMAGINATION	1	1	0	0	0	1	1	1	1
SEXUAL DESIRE	AMOROUS	1	0	0	0	0	0	1	1	1
	LIBIDINOUS	0	0	1	0	0	0	1	1	1
	DISTURBED	0	0	1	1	1	0	0	0	1
	HORNY	1	0	0	0	0	1	1	1	1
	EROGENOUS	1	0	1	1	1	1	1	1	1
	LUSTFUL	0	0	1	0	0	0	1	1	1
	CARNAL	0	0	1	0	0	0	0	0	1
SEX	BODY	1	1	1	1	1	1	1	1	1
	ENERGISED	0	0	1	1	1	0	1	1	1
	GENITALS	0	0	1	1	1	1	1	1	1
	PROXIMITY	1	1	1	1	1	1	1	1	1
	ORGASM	0	0	0	0	0	0	1	1	1
	FREE	0	0	0	1	1	1	1	1	1
	NUDITY	0	1	1	0	0	1	1	1	1
LOVE	DEEP AFFECTION	0	0	0	0	0	0	0	0	0
	INTIMACY	1	1	1	0	0	0	0	0	1
	ANIMATED	1	0	0	1	1	0	1	1	1
	POSSESSION	0	0	1	0	0	0	0	0	1
	PASSIONATE	0	0	0	0	0	0	0	0	1
CONTROVERSY	INDECENT	0	1	1	1	1	0	1	1	1
	IMMORAL	0	0	1	1	1	0	1	1	1
	CONTENTIOUS	0	0	1	1	1	1	0	0	1
	SHOCKING	0	0	1	1	1	1	0	0	1
	PROVOCATIVE	0	1	1	1	1	1	1	1	1
	TRANSGRESSIVE	0	0	1	1	1	1	1	1	1
	VOYEURISM	0	1	1	0	0	1	1	1	1
	TABOO	0	1	1	1	1	1	1	1	1
BEAUTY	AESTHETIC	1	1	1	0	0	1	1	1	1
	TASTE	1	1	0	0	0	1	1	1	1
	ATTRACTIVENESS	1	1	0	0	0	1	1	1	1
	ELEGANCE	1	1	0	0	0	1	1	1	1
	SELF-CONFIDENCE	0	0	0	0	0	1	1	1	1
SENSUALITY	MULTI-SENSORY	0	0	0	0	0	1	0	1	0
	SCENT	0	0	0	0	0	0	0	0	0
	TACTILE	1	0	1	0	0	1	0	1	0
	VISUAL	1	1	1	1	1	1	1	1	1
	SENSE OF HUMOUR	0	0	0	0	0	0	1	1	0
	FANTASIES	1	0	1	0	0	0	1	1	1
	EXOTIC	0	0	0	0	0	0	0	0	0

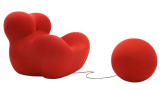


1	0	0	1	1	1	1	1	1	1	1
1	0	0	0	1	1	1	0	0	0	1
1	1	0	1	1	1	1	1	1	1	1
1	0	1	1	0	0	1	0	0	0	1
1	0	0	1	1	1	1	1	1	1	1
1	1	0	1	1	1	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	0
0	0	0	1	0	0	1	1	1	1	1
0	0	0	1	0	0	1	1	1	1	1
0	0	1	1	0	0	0	0	0	0	0
0	0	0	1	1	1	1	1	1	1	1
0	0	0	1	1	1	1	1	1	1	1
0	0	0	1	0	0	1	1	1	1	1
0	0	0	0	0	0	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1
1	0	1	1	0	0	1	1	1	1	1
0	0	0	0	1	0	0	0	0	0	1
0	1	0	1	1	1	1	1	1	1	1
0	0	0	0	0	0	1	0	0	0	1
0	0	1	1	1	1	1	1	1	1	1
0	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	1	0	0	0	1
1	1	0	1	0	0	1	0	0	0	1
1	0	1	1	0	0	1	1	1	1	1
1	0	1	0	0	0	1	0	0	0	1
0	0	0	0	0	0	1	0	0	0	1
0	1	1	0	0	0	0	0	0	0	0
0	0	1	0	0	0	1	0	0	0	1
0	0	1	0	0	0	1	0	0	0	1
0	1	1	0	0	0	1	0	0	0	1
0	0	1	0	0	0	1	0	0	0	0
0	1	0	1	1	1	1	0	0	0	1
0	1	0	0	0	0	0	0	0	0	0
1	1	0	1	1	1	1	1	1	1	1
1	1	0	1	1	1	1	1	1	1	0
1	1	0	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1
1	0	0	1	1	1	1	1	1	1	1
1	0	0	1	0	0	0	0	0	0	0
0	0	0	1	0	0	0	0	0	0	0
1	0	0	1	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1
0	0	0	1	0	0	1	0	0	0	0
0	0	1	1	1	1	1	1	1	1	1
0	0	1	0	0	0	0	0	0	0	1

TABLE 2 - EROTIC SUBCONSTRUCT ASSIGNMENT BY OBJECT



MYSTERY	MAGIC	0	0	0	0	0	0	0	0	0
	SACREDNESS	0	0	0	0	0	0	0	0	0
	AMBIGUITY	0	0	0	0	0	1	0	1	1
	WEIRD	0	0	1	1	1	1	1	1	0
	FASCINATION	0	0	1	1	1	1	1	1	1
PLEASURE	HEDONISM	0	0	1	0	0	0	1	1	0
	GRATIFICATION	0	0	1	0	0	0	1	1	0
	JOY	1	0	0	0	0	1	1	1	1
	CELEBRATION	1	0	0	0	0	1	1	1	1
	ALTRUISM	0	0	0	0	0	0	0	1	0
	SELF-FULFILLMENT	0	0	0	0	0	0	0	1	0
	OUTGOING	1	1	0	0	0	1	1	1	1
	POSITIVE	1	0	0	0	0	1	1	1	1
	IMMODERACY	0	0	1	0	0	1	1	1	0
	DISINHIBITION	0	0	1	1	1	1	1	1	0
EXCESS	SELF-ABANDONMENT	0	0	0	0	0	0	0	1	0
	IRRATIONAL	0	0	1	1	1	1	1	0	0
	RISKY ACTIVITIES	0	0	1	0	0	0	0	0	0
	INCONGRUITY	0	0	1	1	1	1	1	0	0
	DANGER	0	0	1	1	1	0	0	0	0
	LOSS OF CONTROL	0	0	1	0	0	0	0	0	0
	PERVERSION	0	0	1	0	0	0	0	0	0
	HARMFUL	0	0	1	0	0	0	0	0	0



0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	1	0	0	0
1	0	0	1	1	1	0	0	1	0
0	0	1	1	0	0	0	0	1	1
1	0	1	1	0	0	1	0	1	1
0	0	0	1	0	0	1	0	1	1
0	0	0	1	1	1	1	0	1	1
1	0	0	1	1	1	1	1	1	1
1	0	0	1	1	1	1	0	1	1
0	0	0	1	0	0	1	0	0	1
0	0	0	1	0	0	1	0	0	1
1	1	0	1	1	1	1	1	1	1
1	0	0	1	1	1	1	1	0	1
0	0	0	1	1	1	1	0	0	1
0	0	1	0	0	0	0	0	1	1
0	0	1	0	0	0	1	0	0	1
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	1	0	0	0	1	1	0
0	0	0	0	0	0	0	0	0	1
0	0	1	1	1	1	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	1	0	0	0	0	0	0	0

SEXUAL DESIRE	AROUSAL	SEXY	CURVES, EROTIC COLOURS, ENLARGED LIPS (CONSIDERED SEXY), FETISH CLOTHING, DIRECT REFERENCES, FEMALE HIPS/BUM/BREASTS, BEAUTY, SUGGESTIVE OF SEX/FLIRTATION OF COLOUR, GENITALS. FEELING ITS OKAY TO SEE NUDITY/GENITALS, ITERACTION, VOYEURISM	
	DESIRE	EXHILARATING	IDEALISED BEAUTY STANDARDS ADHERED TO, ABSTRACTED, INTIMACY	
		ATTRACTIVE	PROVOCATIVE MAKES YOU QUESTION, MAKES YOU WONDER WHAT IT IS, AMBIGUOUS SHAPES.	
		INTERESTING	LIPS, GENITALS, BODY, COLOUR, AMBIGUITY, TONGUE, SUGGESTIVE WITHOUT BEING EXPLICIT,	
		SEDUCTION	CONCEALED BODY, HIDES AS MUCH AS IT SHOWS, MASK	
		BLINDED	SPARKS THOUGHTS OF WHATS HIDDEN, IMAGERY MAKES YOU THINK OF THE EDOGENOUS	
		IMAGINATION	ERECT PENIS	
		AMOROUS	ERECT PENIS	
		LIBIDINOUS	DISTORTION, VIOLENT, SADISTIC	
		DISTURBED	PROXIMITY TO GENITALS	
HORNY		INTERACTION WITH GENITALS, TONGUE OUT, IMPLICATIONS OF ORAL SEX.		
SEX	EROGENOUS			
	LUSTFUL			
	CARNAL			
	BODY			
	ENERGISED	MOVEMENT, IN SHAPES, FLOW, BOLD COLOURS		
	GENITALS			
	PROXIMITY	NAKEDNESS, ENLARGED BODY PARTS		
	ORGASM			
	FREE	CONFIDENCE, NUDITY		
	NUDITY			
LOVE	DEEP AFFECTION			
	INTIMACY	OF SUBJECTS/MULTPIPLE OBJECTS/SHAPESL, INTEREACTION OF USER WITH PROXIMITY OF		
	ANIMATED	MOVEMENT		
	POSSESSION	SYMBOLISM		
	PASSIONATE	MOVEMENT		
	INDECENT	NUDITY, EXPOSED GENITALS, SEX, PORN, VIOLENCE, DEATH		
	IMMORAL	NUDITY, EXPOSED GENITALS, SEX, PORN, VIOLENCE, DEATH		
	CONTENTIOUS	NUDITY, EXPOSED GENITALS, SEX, PORN, VIOLENCE, DEATH, 'REALNESS' OF SEXUAL DEPICTION		
	SHOCKING	NUDITY, EXPOSED GENITALS, SEX, PORN, VIOLENCE, DEATH, 'REALNESS' OF SEXUAL DEPICTION		
	PROVOCATIVE	NUDITY, EXPOSED GENITALS, SEX, PORN, VIOLENCE, DEATH, SEX IS USUALLY PRIVATE		
CONTROVERSY	TRANSGRESSIVE	NUDITY, EXPOSED GENITALS, SEX, PORN, VIOLENCE, DEATH, SEX IS USUALLY PRIVATE		
	VOYEURISM	ENJOYMENT FROM SEEING NUDITY/GENITALS, LOOKING AT SEX/PORN, BODY		
	TABOO	NUDITY, EXPOSED GENITALS, SEX, PORN		
	AESTHETIC	MINIMAL, COLOURS, ABSTRACTION, VEILED BODY		
	TASTE			
	ATTRACTIVENESS			
	ELEGANCE	SIMPLICITY		
	SELF-CONFIDENCE			
	MULTI-SENSORY			
	SCENT	LEATHER		
SENSUALITY	TACTILE	SOFT, MATERIAL, LEATHER, FOAM		
	VISUAL	STIMULATING COLOURS, SHAPES, PATTERNS		
	SENSE OF HUMOUR	PENIS' ARE 'FUNNY'. OVERSIZED/EXAGGERATION, SYMBOLIC, MALE, CHARACATURE, BOOBS		
	FANTASIES	THROUGH IMAGINATION, SUGGESTIVE IMAGERY, WEIRDNESS, INSPIRING, MASKED, FETISHES		
	EXOTIC	NON-CONVENTIONAL FEMALE FORM		
	MAGIC			
	SACREDNESS	OF SEX		
	AMBIGUITY	ABSTRACTION, PARTIAL/VEILED		
	WEIRD	UNUSAL DEPICTION, CARACATURE, GENITALS OUT OF CONTEXT, ABSTRACTED BODY PARTS,		
	FASCINATION	WITH WHAT WE DON'T NORMALLY SEE, IN ABSTRACTION, BEAUTY, EXAGGERATED FEMALE		
MYSTERY	HEDONISM	INDULGENCE IN LOOKING AT WHAT FEELS 'TABOO', PORN, VOYEURISM, ORAL SEX		
	GRATIFICATION	GETTING PLEASURE FROM LOOKING AT WHAT FEELS 'TABOO', VOYEURISM, CONFIDENCE/		
	JOY	CAN SEE PASSION, COLOURS, SHAPES, CONFIDENCE/POWER TO FEMALE FORM		
	CELEBRATION	CELEBRATING SEX, BODY, BOLD COLOURS/SHAPES		
	ALTRUISM	MUTUAL PLEASURE, ORAL SEX IMPLIES GIVING PLEASURE TO ANOTHER		
	SELF-FULFILLMENT	PLEASURE		
	OUTGOING	UN-INHIBITED, BOLD COLOURS/SHAPES		
	POSITIVE	NO-SHAME, BOLD COLOURS/SHAPES		
	IMMODERACY	FULL ON, NO 'VEILING'		
	DISINHIBITION	NUDITY, EXPOSED GENITALS, SEX, PORN, VIOLENCE, DEATH. IN PRIVATE CONTEXT IT NEGATES		
PLEASURE	SELF-ABANDONMENT	FREE		
	IRRATIONAL			
	RISKY ACTIVITIES			
	INCONGRUITY	SEEING NUDITY, GENITALS		
	DANGER			
	LOSS OF CONTROL	VULNERABILITY OF SUBJECT		
	PERVERSION	SUBMISSION		
	HARMFUL	VIOLENT		
	EXCESS			

IMAGERY OF ERECT AND AROUSED PENIS, HARD METALLIC MATERIAL, SEXUAL SUBJECT, INTERACTION - TOUCHING, MUTUAL PLEASURE, CONSENT, HAPPINESS.

VEILED AND UNSURE.  
POSE OF FEMALE FIGURE.

ZONES. PROVIDES FIRST STEP TO DIRECT THOUGHTS, WEIRD ABSTRACTED.

BODY PART/TONGUE.

'REAL' DEPICTION  
FORM, 'REAL' DEPICTION OF SEX, VOYEURISM

POWER TO FEMALE FORM

TABLE 3 - REASONS WHY EACH OBJECT HAS BEEN CONSIDERED TO BE IN THEIR RESPECTIVE CATEGORIES.



SEXUAL DESIRE	AROUSAL	SEXY	DISTORTED, INHUMAN, WEIRD, SHOWS MESSINESS OF 'REAL' GENITALS/SEX/PUBIC HAIR	
	DESIRE	EXHILARATING	NOT VEILED, IT IS IMPLICIT	
		ATTRACTIVE		
		INTERESTING		
		SEDUCTION		
		BLINDED		
		IMAGINATION		
		AMOROUS		
		LIBIDINOUS		
		DISTURBED		
		HORNY		
		EROGENOUS		
LUSTFUL				
SEX	CARNAL	ITS JUST A VISUAL OF THE FEMALE BODY ITS JUST A VISUAL OF THE FEMALE BODY CONVENTIONAL SEX		
	BODY			
	ENERGISED			
	GENITALS			
	PROXIMITY			
	ORGASM			
	FREE			
	NUDITY			
	DEEP AFFECTION			
	INTIMACY			
	ANIMATED			
	POSSESSION			
LOVE	PASSIONATE	JUST FEMALE NAKEDNESS IN 'PALATABLE' POSITION/VIEW JUST FEMALE NAKEDNESS IN 'PALATABLE' POSITION/VIEW JUST FEMALE NAKEDNESS IN 'PALATABLE' POSITION/VIEW JUST FEMALE NAKEDNESS IN 'PALATABLE' POSITION/VIEW JUST FEMALE NAKEDNESS IN 'PALATABLE' POSITION/VIEW JUST FEMALE NAKEDNESS IN 'PALATABLE' POSITION/VIEW		
	INDECENT			
	IMMORAL			
	CONTENTIOUS			
	SHOCKING			
	PROVOCATIVE			
	TRANSGRESSIVE			
	VOYEURISM			
	TABOO			
	AESTHETIC			
	TASTE			
	ATTRACTIVENESS			
BEAUTY	ELEGANCE	NON-CONVENTIONAL WEIRDNESS REAL NOT ABSTRACT SUBJECT LOOKS FRAGILE, OUT OF CONTROL, SUBJECT TO ANOTHER		
	SELF-CONFIDENCE			
	MULTI-SENSORY			
	SCENT			
	TACTILE			
	VISUAL			
	SENSE OF HUMOUR			
	FANTASIES			
	EXOTIC			
	MAGIC			
	SACREDNESS			
	AMBIGUITY			
MYSTERY	WEIRD	FEMALE		
	FASCINATION			
	HEDONISM			
	GRATIFICATION			
	JOY			
	CELEBRATION			
	ALTRUISM			
	SELF-FULFILLMENT			
	OUTGOING			
	POSITIVE			
	IMMODERACY			
	DISINHIBITION			
PLEASURE	SELF-ABANDONMENT	WHEN IT ALLUDES TO DEHUMANISING THE SUBJECT		
	IRRATIONAL			
	RISKY ACTIVITIES			
	INCONGRUITY			
	DANGER			
	LOSS OF CONTROL			
	PERVERSION			
	HARMFUL			
	EXCESS			VULNERABILITY, LACK OF POWER/CONTROL VULNERABILITY, LACK OF POWER/CONTROL

TABLE 4 - REASONS WHY EACH OBJECT HAS NOT BEEN CONSIDERED TO BE IN THE RESPECTIVE CATEGORIES.

















#### 4) FINAL DATA VALUES

EROTIC ELEMENTS LEAST TO MOST EXPLICIT, AND PROJECTS IN CHRONOLOGICAL ORDER.




















PROJECT	YEAR	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY	EROTIC INDEX
	1815	8	10	2	6	10	10	3	9	10	4	5	7
	1935	2	4	2	6	0	3	3	1	6	5	8	4
	1947	0	2	8	4	6	0	7	4	6	2	5	4
	1968	10	6	6	3	5	10	10	0	3	0	0	5
	1969	2	4	4	4	3	5	0	7	7	9	10	5
	1971	8	2	2	0	1	3	7	0	4	0	5	3
	1972	8	4	4	1	5	5	7	4	3	0	0	4
	1973	10	2	4	4	8	8	7	7	10	4	8	6
	1989	10	4	10	6	10	8	10	9	7	3	1	7
	1993	10	2	8	4	8	8	7	7	10	4	8	7
	1994	0	2	2	3	0	3	0	3	7	4	9	3
	1995	0	2	2	3	0	3	0	3	7	4	9	3
	2008	8	2	2	0	1	3	7	0	4	0	5	3
	2008	10	2	2	1	4	5	7	9	7	1	0	4
	2011	10	0	6	4	5	5	10	3	7	4	8	6
	2017	10	8	2	6	10	10	10	10	10	3	10	8
	2018	10	0	2	3	6	8	10	3	7	2	1	5
	2018	10	0	2	3	6	8	10	3	6	2	1	5
	2020	10	10	4	4	10	10	7	9	9	2	6	7
AVERAGE		7	3	4	3	5	6	6	5	7	3	5	

EROTIC ELEMENTS LEAST TO MOST EXPLICIT, WITH PRODUCTS GOING FROM LEAST TO MOST EXPLICIT:

PROJECT	EXPLICITNESS	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY	EROTIC INDEX
	1	10	6	6	3	5	10	10	0	3	0	0	5
	2	8	4	4	1	5	5	7	4	3	0	0	4
	3	10	0	2	3	6	8	10	3	7	2	1	5
	4	10	0	2	3	6	8	10	3	6	2	1	5
	5	10	4	10	6	10	8	10	9	7	3	1	7
	6	10	0	6	4	5	5	10	3	7	4	8	6
	7	10	2	4	4	8	8	7	7	10	4	8	6
	8	10	2	8	4	8	8	7	7	10	4	8	7
	9	10	2	2	1	4	5	7	9	7	1	0	4
	10	8	2	2	0	1	3	7	0	4	0	5	3
	11	8	2	2	0	1	3	7	0	4	0	5	3
	12	2	4	2	6	0	3	3	1	6	5	8	4
	13	0	2	8	4	6	0	7	4	6	2	5	4
	14	10	8	2	6	10	10	10	10	10	3	10	8
	15	10	10	4	4	10	10	7	9	9	2	6	7
	16	8	10	2	6	10	10	3	9	10	4	5	7
	17	0	2	2	3	0	3	0	3	7	4	9	3
	18	0	2	2	3	0	3	0	3	7	4	9	3
	19	2	4	4	4	3	5	0	7	7	9	10	5
AVERAGE		7	3	4	3	5	6	6	5	7	3	5	








## 5) DATA ANALYSIS

VISUAL THEMES













PROJECT	ABSTRACT	FIGURATIVE	DIRECT	ANAMORPHIC	PICTOGRAPHIC	SURREAL	PORNOGRAPHIC
	1	0	0	1	1	1	0
	0	1	1	0	0	0	0
	0	1	1	0	0	0	1
	0	1	1	1	0	1	1
	0	1	1	1	0	1	1
	1	0	0	1	1	1	0
	1	0	0	1	1	1	0
	1	0	0	1	1	1	0
	1	0	0	0	0	1	1
	1	0	0	1	0	1	0
	0	1	1	0	0	0	0
	0	1	1	1	0	1	0
	1	0	0	1	1	1	0
	0	1	1	1	0	0	0
	0	1	1	0	0	0	0
	0	1	1	0	0	0	1
	0	1	1	0	0	1	0
	0	0	1	0	0	0	0
	0	1	1	0	0	0	1

VISUAL THEMES













ABSTRACT

PROJECT	EXPLICITNESS	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY
	1	10	6	6	3	5	10	10	0	3	0	0
	2	8	4	4	1	5	5	7	4	3	0	0
	5	10	4	10	6	10	8	10	9	7	3	1
	6	10	0	6	4	5	5	10	3	7	4	8
	7	10	2	4	4	8	8	7	7	10	4	8
	8	10	2	8	4	8	8	7	7	10	4	8
	14	10	8	2	6	10	10	10	10	10	3	10
AVERAGE		10	4	6	4	7	8	9	6	7	3	5






FIGURATIVE

PROJECT	EXPLICITNESS	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY
	3	10	0	2	3	6	8	10	3	7	2	1
	4	10	0	2	3	6	8	10	3	6	2	1
	9	10	2	2	1	4	5	7	9	7	1	0
	10	8	2	2	0	1	3	7	0	4	0	5
	11	8	2	2	0	1	3	7	0	4	0	5
	12	2	4	2	6	0	3	3	1	6	5	8
	13	0	2	8	4	6	0	7	4	6	2	5
	15	10	10	4	4	10	10	7	9	9	2	6
	16	8	10	2	6	10	10	3	9	10	4	5
	17	0	2	2	3	0	3	0	3	7	4	9
	18	0	2	2	3	0	3	0	3	7	4	9
	19	2	4	4	4	3	5	0	7	7	9	10
AVERAGE		6	3	3	3	4	5	5	4	7	3	5

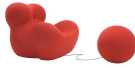









DIRECT

PROJECT	EXPLICITNESS	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY
	3	10	0	2	3	6	8	10	3	7	2	1
	4	10	0	2	3	6	8	10	3	6	2	1
	9	10	2	2	1	4	5	7	9	7	1	0
	10	8	2	2	0	1	3	7	0	4	0	5
	11	8	2	2	0	1	3	7	0	4	0	5
	12	2	4	2	6	0	3	3	1	6	5	8
	13	0	2	8	4	6	0	7	4	6	2	5
	15	10	10	4	4	10	10	7	9	9	2	6
	16	8	10	2	6	10	10	3	9	10	4	5
	17	0	2	2	3	0	3	0	3	7	4	9
	18	0	2	2	3	0	3	0	3	7	4	9
	19	2	4	4	4	3	5	0	7	7	9	10
AVERAGE		6	3	3	3	4	5	5	4	7	3	5







PICTOGRAPHIC

PROJECT	EXPLICITNESS	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY
	2	8	4	4	1	5	5	7	4	3	0	0
	5	10	4	10	6	10	8	10	9	7	3	1
	6	10	0	6	4	5	5	10	3	7	4	8
	7	10	2	4	4	8	8	7	7	10	4	8
	8	10	2	8	4	8	8	7	7	10	4	8
AVERAGE		10	2	6	4	7	7	8	6	7	3	5

### ANAMORPHIC

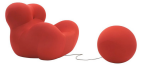










PROJECT	EXPLICITNESS	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY
	1	10	6	6	3	5	10	10	0	3	0	0
	2	8	4	4	1	5	5	7	4	3	0	0
	3	10	0	2	3	6	8	10	3	7	2	1
	5	10	4	10	6	10	8	10	9	7	3	1
	6	10	0	6	4	5	5	10	3	7	4	8
	7	10	2	4	4	8	8	7	7	10	4	8
	8	10	2	8	4	8	8	7	7	10	4	8
	12	2	3	2	6	0	3	3	1	6	5	8
	17	0	2	2	3	0	3	0	3	7	4	9
	18	0	2	2	3	0	3	0	3	7	4	9
AVERAGE		7	3	5	4	5	6	6	4	7	3	5

### PORNOGRAPHIC

	EXPLICITNESS	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY
	14	10	8	2	6	10	10	10	10	10	3	10
	15	10	10	4	4	10	10	7	9	9	2	6
	16	8	10	2	6	10	10	3	9	10	4	5
	17	0	2	2	3	0	3	0	3	7	4	9
	18	0	2	2	3	0	3	0	3	7	4	9
	19	2	4	4	4	3	5	0	7	7	9	10
AVERAGE		5	6	3	4	5	7	3	7	8	4	8



SURREAL

PROJECT	EXPLICITNESS	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY
	1	10	6	6	3	5	10	10	0	3	0	0
	2	8	4	4	1	5	7	5	4	3	0	0
	5	10	4	10	6	10	10	8	9	7	3	1
	6	10	0	6	4	5	10	5	3	7	4	8
	7	10	2	4	4	8	7	8	7	10	4	8
	8	10	2	8	4	8	7	8	7	10	4	8
	9	10	2	2	1	4	7	5	9	7	1	0
	12	2	4	2	6	0	3	3	1	6	5	8
	14	10	8	2	6	10	10	10	10	10	3	10
	17	0	2	2	3	0	3	3	3	7	4	9
	18	0	2	2	3	0	3	3	3	7	4	9
AVERAGE		7	3	4	4	5	6	6	5	7	3	5

VISUAL THEMES EROTIC INDEX

	BEAUTY	LOVE	SENSUALITY	MYSTERY	PLEASURE	AROUSAL	DESIRE	SEXUAL DESIRE	SEX	EXCESS	CONTROVERSY	EROTIC INDEX
ABSTRACT	10	4	6	4	7	8	9	6	7	3	5	6
FIGURATIVE	6	3	3	3	4	5	5	4	7	3	5	4
DIRECT	6	3	3	3	4	5	5	4	7	3	5	4
ANAMORPHIC	7	3	5	4	5	6	6	4	7	3	5	5
PICTOGRAPHIC	10	2	6	4	7	7	8	6	7	3	5	6
SURREAL	7	3	4	4	5	6	6	5	7	3	5	5
PORNOGRAPHIC	5	6	3	4	5	7	3	7	8	4	8	6



DESIGNER GENDER

MALE



BEAUTY	10	18	10	10	10	10	8
LOVE	6	4	4	0	2	2	2
SENSUALITY	6	4	10	6	4	8	2
MYSTERY	3	1	6	4	4	4	0
PLEASURE	5	5	10	5	8	8	1
AROUSAL	10	5	8	5	8	8	3
DESIRE	10	7	10	10	7	7	7
SEXUAL DESIRE	0	4	9	3	7	7	0
SEX	3	3	7	7	10	10	4
EXCESS	0	0	3	4	4	4	0
CONTROVERSY	0	0	1	8	8	8	5

FEMALE



AVERAGE

BEAUTY	10	10	10	8	10	10
LOVE	0	0	2	2	10	3
SENSUALITY	2	2	2	2	4	2
MYSTERY	3	3	1	0	4	6
PLEASURE	6	6	4	1	10	6
AROUSAL	8	8	5	3	10	7
DESIRE	10	10	7	7	7	8
SEXUAL DESIRE	3	3	9	0	9	5
SEX	7	6	7	4	9	7
EXCESS	2	2	1	0	2	1
CONTROVERSY	1	1	0	5	6	3



AVERAGE

2	0	10	8	0	0	2	6
4	2	8	10	2	2	4	4
2	8	2	2	2	2	4	4
6	4	6	6	3	3	4	4
0	6	10	10	0	0	3	5
3	0	10	10	3	3	5	6
3	7	10	3	0	0	0	6
1	4	10	9	3	3	7	5
6	6	10	10	7	7	7	7
5	2	3	4	4	4	9	3
8	5	10	5	9	9	10	6

DESIGNER GENDER EROTIC INDEX

	FEMALE	MALE
BEAUTY	10	6
LOVE	3	4
SENSUALITY	2	4
MYSTERY	6	4
PLEASURE	6	5
AROUSAL	7	6
DESIRE	8	6
SEXUAL DESIRE	5	5
SEX	7	7
EXCESS	1	3
CONTROVERSY	3	6
EROTIC INDEX	5	5

BODY PART

FULL BODY



AVERAGE

BEAUTY	8	2	10	10	8	2	10	10	8	8
LOVE	2	4	8	6	2	4	10	2	10	5
SENSUALITY	2	4	2	6	2	2	4	2	2	3
MYSTERY	0	4	6	3	0	6	4	1	6	3
PLEASURE	1	3	10	5	1	0	10	4	10	5
AROUSAL	3	5	10	10	3	3	10	5	10	6
DESIRE	7	0	10	10	7	3	7	7	3	6
SEXUAL DESIRE	0	7	10	0	0	1	9	9	9	5
SEX	4	7	10	3	4	6	9	7	10	7
EXCESS	0	9	3	0	0	5	2	1	4	3
CONTROVERSY	5	10	10	0	5	8	6	0	5	5

MOUTH



AVERAGE

BEAUTY	8	10	9
LOVE	4	4	4
SENSUALITY	4	10	7
MYSTERY	1	6	4
PLEASURE	5	10	8
AROUSAL	5	8	6
DESIRE	7	10	8
SEXUAL DESIRE	4	9	6
SEX	3	7	5
EXCESS	0	3	2
CONTROVERSY	0	1	1

BOTTOM



AVERAGE

BEAUTY	8	10	9
LOVE	2	0	1
SENSUALITY	2	2	2
MYSTERY	0	3	1
PLEASURE	1	6	4
AROUSAL	3	8	5
DESIRE	7	10	8
SEXUAL DESIRE	0	3	1
SEX	4	7	6
EXCESS	0	2	1
CONTROVERSY	5	1	3

PENIS



AVERAGE

BEAUTY	0	10	10	8	7
LOVE	2	2	2	10	4
SENSUALITY	2	4	8	2	4
MYSTERY	3	4	4	6	4
PLEASURE	0	8	8	10	6
AROUSAL	3	8	8	10	7
DESIRE	0	7	7	3	4
SEXUAL DESIRE	3	7	7	9	6
SEX	7	10	10	10	9
EXCESS	4	4	4	4	4
CONTROVERSY	9	8	8	5	7

VULVA



AVERAGE

BEAUTY	0	10	8	6
LOVE	2	0	10	4
SENSUALITY	2	6	2	3
MYSTERY	3	4	6	4
PLEASURE	0	5	10	5
AROUSAL	3	5	10	6
DESIRE	0	10	3	4
SEXUAL DESIRE	3	3	9	5
SEX	7	7	10	8
EXCESS	4	4	4	4
CONTROVERSY	9	8	5	7

BREASTS



AVERAGE

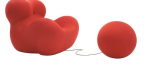
BEAUTY	10	10	10	0	8	8
LOVE	0	10	2	2	10	5
SENSUALITY	2	4	2	8	2	4
MYSTERY	3	4	1	4	6	4
PLEASURE	6	10	4	6	10	7
AROUSAL	8	10	5	0	10	7
DESIRE	10	7	7	7	3	7
SEXUAL DESIRE	3	9	9	4	9	7
SEX	6	9	7	6	10	7
EXCESS	2	2	1	2	4	2
CONTROVERSY	1	6	0	5	5	4

BODY PART EROTIC INDEX

	FULLY BODY	MOUTH	BOTTOM	BREASTS	PENIS	VULVA
BEAUTY	8	9	9	8	7	6
LOVE	5	4	1	5	4	4
SENSUALITY	3	7	2	4	4	3
MYSTERY	3	4	1	4	4	4
PLEASURE	5	8	4	7	6	5
AROUSAL	6	6	5	7	7	6
DESIRE	6	8	8	7	4	4
SEXUAL DESIRE	5	6	1	7	6	5
SEX	7	5	6	7	9	8
EXCESS	3	2	1	2	4	4
CONTROVERSY	5	1	3	4	7	7
EROTIC INDEX	5	5	4	5	6	5

GENDERED BODY

FEMALE



BEAUTY	8	8	2	0	10	10
LOVE	4	2	4	2	0	6
SENSUALITY	4	2	4	2	6	6
MYSTERY	1	0	4	3	4	3
PLEASURE	5	1	3	0	5	5
AROUSAL	5	3	5	3	5	10
DESIRE	7	7	0	0	10	10
SEXUAL DESIRE	4	0	7	3	3	0
SEX	3	4	7	7	7	3
EXCESS	0	0	9	4	4	0
CONTROVERSY	0	5	10	9	8	0

MALE



AVERAGE

BEAUTY	8	0	10	10	8	10	8
LOVE	2	2	2	2	2	10	3
SENSUALITY	2	2	4	8	2	4	4
MYSTERY	0	3	4	4	0	4	3
PLEASURE	1	0	8	8	1	10	5
AROUSAL	3	3	8	8	3	10	5
DESIRE	7	0	7	7	7	7	6
SEXUAL DESIRE	0	3	7	7	0	9	4
SEX	4	7	10	10	4	9	7
EXCESS	0	4	4	4	0	2	2
CONTROVERSY	5	9	8	8	5	6	7

BOTH



AVERAGE

BEAUTY	10	10	8	9
LOVE	8	10	10	9
SENSUALITY	2	4	2	3
MYSTERY	6	4	6	5
PLEASURE	10	10	10	10
AROUSAL	10	10	10	10
DESIRE	10	7	3	7
SEXUAL DESIRE	10	9	9	9
SEX	10	9	10	10
EXCESS	3	2	4	3
CONTROVERSY	10	6	5	7











AVERAGE







2	10	10	10	0	6
4	0	0	2	2	2
2	2	2	2	8	4
6	3	3	1	4	3
0	6	6	4	6	4
3	8	8	5	0	5
3	10	10	7	7	6
1	3	3	9	4	3
6	7	6	7	6	6
5	2	2	1	2	3
8	1	1	0	5	4


GENDERED BODY EROTIC INDEX

	FEMALE	MALE	BOTH
BEAUTY	6	8	9
LOVE	2	3	9
SENSUALITY	4	4	3
MYSTERY	3	3	5
PLEASURE	4	5	10
AROUSAL	5	5	10
DESIRE	6	6	7
SEXUAL DESIRE	3	4	9
SEX	6	7	10
EXCESS	3	2	3
CONTROVERSY	4	7	7
EROTIC INDEX	4	5	7

COLOUR THEME

<u>BOLD</u>						
BEAUTY	8	8	10	10	10	10
LOVE	4	2	0	2	2	6
SENSUALITY	4	2	6	4	8	6
MYSTERY	1	0	4	4	4	3
PLEASURE	5	1	5	8	8	5
AROUSAL	5	3	5	8	8	10
DESIRE	7	7	10	7	7	10
SEXUAL DESIRE	4	0	3	7	7	0
SEX	3	4	7	10	10	3
EXCESS	0	0	4	4	4	0
CONTROVERSY	0	5	8	8	8	0

<u>REAL</u>						
BEAUTY	2	0	0	10	10	0
LOVE	4	2	2	8	4	2
SENSUALITY	4	2	2	2	10	8
MYSTERY	4	3	3	6	6	4
PLEASURE	3	0	0	10	10	6
AROUSAL	5	3	3	10	8	0
DESIRE	0	0	0	10	10	7
SEXUAL DESIRE	7	3	3	10	9	4
SEX	7	7	7	10	7	6
EXCESS	9	4	4	3	3	2
CONTROVERSY	10	9	9	10	1	5

<u>RED/PINK</u>						<u>AVERAGE</u>
BEAUTY	8	10	10	10	10	10
LOVE	4	0	2	8	6	4
SENSUALITY	4	6	4	2	6	4
MYSTERY	1	4	4	6	3	4
PLEASURE	5	5	8	10	5	7
AROUSAL	5	5	8	10	10	8
DESIRE	7	10	7	10	10	9
SEXUAL DESIRE	4	3	7	10	0	5
SEX	3	7	10	10	3	7
EXCESS	0	4	4	3	0	2
CONTROVERSY	0	8	8	10	0	5



AVERAGE

8	2	10	10	10	10	9
2	4	0	0	10	2	3
2	2	2	2	4	2	4
0	6	3	3	4	1	3
1	0	6	6	10	4	5
3	3	8	8	10	5	6
7	3	10	10	7	7	8
0	1	3	3	9	9	4
4	6	7	6	9	7	6
0	5	2	2	2	1	2
5	8	1	1	6	0	4









AVERAGE






8	4
10	5
2	4
6	4
10	6
10	5
3	4
9	6
10	8
4	4
5	7

COLOUR THEME EROTIC INDEX

	BOLD	REAL	RED/PINK
BEAUTY	9	4	10
LOVE	3	5	4
SENSUALITY	4	4	4
MYSTERY	3	4	4
PLEASURE	5	6	7
AROUSAL	6	5	8
DESIRE	8	4	9
SEXUAL DESIRE	4	6	5
SEX	6	8	7
EXCESS	2	4	2
CONTROVERSY	4	7	5
EROTIC INDEX	5	5	6

INTENTION

CONSUME						
BEAUTY	8	8	10	10	10	10
LOVE	4	2	0	2	2	6
SENSUALITY	4	2	6	4	8	6
MYSTERY	1	0	4	4	4	3
PLEASURE	5	1	5	8	8	5
AROUSAL	5	3	5	8	8	10
DESIRE	7	7	10	7	7	10
SEXUAL DESIRE	4	0	3	7	7	0
SEX	3	4	7	10	10	3
EXCESS	0	0	4	4	4	0
CONTROVERSY	0	5	8	8	8	0

PROVOKE						AVERAGE
BEAUTY	2	0	0	2	0	1
LOVE	4	2	2	4	2	3
SENSUALITY	4	2	2	2	8	4
MYSTERY	4	3	3	6	4	4
PLEASURE	3	0	0	0	6	2
AROUSAL	5	3	3	3	0	3
DESIRE	0	0	0	3	7	2
SEXUAL DESIRE	7	3	3	1	4	4
SEX	7	7	7	6	6	7
EXCESS	9	4	4	5	2	5
CONTROVERSY	10	9	9	8	5	8

BOTH	AVERAGE		
BEAUTY	10	10	10
LOVE	8	10	9
SENSUALITY	2	4	3
MYSTERY	6	4	5
PLEASURE	10	10	10
AROUSAL	10	10	10
DESIRE	10	7	8
SEXUAL DESIRE	10	9	9
SEX	10	9	9
EXCESS	3	2	3
CONTROVERSY	10	6	8



AVERAGE

8	10	10	10	10	9
2	4	0	0	2	2
2	10	2	2	2	4
0	6	3	3	1	3
1	10	6	6	4	5
3	8	8	8	5	6
7	10	10	10	7	8
0	9	3	3	9	4
4	7	7	6	7	6
0	3	2	2	1	2
5	1	1	1	0	3

INTENTION EROTIC INDEX

	CONSUME	PROVOKE	BOTH
BEAUTY	9	1	10
LOVE	2	3	9
SENSUALITY	4	4	3
MYSTERY	3	4	5
PLEASURE	5	2	10
AROUSAL	6	3	10
DESIRE	8	2	8
SEXUAL DESIRE	4	4	9
SEX	6	7	9
EXCESS	2	5	3
CONTROVERSY	3	8	8
EROTIC INDEX	5	4	8

MANUFACTURE

INDUSTRIAL



BEAUTY	8	8	10	10	10	8
LOVE	4	2	2	2	6	2
SENSUALITY	4	2	4	8	6	2
MYSTERY	1	0	4	4	3	0
PLEASURE	5	1	8	8	5	1
AROUSAL	5	3	8	8	10	3
DESIRE	7	7	7	7	10	7
SEXUAL DESIRE	4	0	7	7	0	0
SEX	3	4	10	10	3	4
EXCESS	0	0	4	4	0	0
CONTROVERSY	0	5	8	8	0	5

BESPOKE



BEAUTY	2	0	0	10	2	0
LOVE	4	2	2	8	4	2
SENSUALITY	4	2	2	2	2	8
MYSTERY	4	3	3	6	6	4
PLEASURE	3	0	0	10	0	6
AROUSAL	5	3	3	10	3	0
DESIRE	0	0	0	10	3	7
SEXUAL DESIRE	7	3	3	10	1	4
SEX	7	7	7	10	6	6
EXCESS	9	4	4	3	5	2
CONTROVERSY	10	9	9	10	8	5



AVERAGE

10	10	10	10	9
4	0	0	0	2
10	2	2	6	4
6	3	3	4	3
10	6	6	5	6
8	8	8	5	7
10	10	10	10	8
9	3	3	3	4
7	7	6	7	6
3	2	2	4	2
1	1	1	8	3



AVERAGE

10	10	4
10	2	4
4	2	3
4	1	4
10	4	4
10	5	4
7	7	4
9	9	6
9	7	7
2	1	4
6	0	7

MANUFACTURE EROTIC INDEX

	INDUSTRIAL	BESPOKE
BEAUTY	9	4
LOVE	2	4
SENSUALITY	4	3
MYSTERY	3	4
PLEASURE	6	4
AROUSAL	7	4
DESIRE	8	4
SEXUAL DESIRE	4	6
SEX	6	7
EXCESS	2	4
CONTROVERSY	3	7
EROTIC INDEX	5	4

## 5) ANALYSIS

AS MUCH A PERSONAL JOURNEY AS A SCIENTIFIC ONE, THE PROCESS OF THIS WORK FORCED ME TO CRITICALLY QUESTION EVERY SUBJECTIVE DECISION I MADE, TO EXAMINE WHY I CONSIDERED SOME ARTEFACTS AS HEDONISTIC, ELEGANT, OR INCONGRUOUS, AND NOT OTHERS. WHILE THERE MIGHT BE CONVERGING OPINIONS, THERE IS NO WRONG OR RIGHT ANSWER, AND BY THIS LOGIC NO CORRECT CONCLUSION CAN BE VERIFIABLY DRAWN THROUGH THIS ANALYSIS. IT HAS INSTEAD SURFACED CRITICAL QUESTIONS AROUND OUR SOCIETY AND WHAT ELEMENTS OF THE EROTIC ARE CHANNELLED THROUGH WHICH CREATIVE OUTPUTS.

IT HAS PROVED TO A MINIMAL EXTENT THAT THE EROTIC INDEX AND IT'S SUBCONSTRUCTS OF ARTEFACTS FROM DIFFERENT POINTS IN HISTORY COULD GIVE AN INDICATOR OF SEXUAL CULTURE AT A POINT IN TIME AND THROUGH HISTORY. THE FOLLOWING THEORIES, SOCIAL INDICATORS, AND QUESTIONS ARE ONES THAT AROSE FROM THE DATA. SOME ARE OBVIOUS AND HELP VALIDATE THE METHODOLOGY OF RESEARCH. THEY COULD ALSO PROVIDE STARTING POINTS TO NEW RESEARCH AND EXPLORATIONS IN DESIGN.

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### DATA INDICATORS:

ABSTRACT AND PICTOGRAPHIC ARE SEEN AS MOST BEAUTIFUL.

RED AND PINK HUES ARE MORE HIGHLY ASSOCIATED WITH THE EROTIC.

INDUSTRIAL DESIGN CONFORMS MOST TO BEAUTY AND DESIRE BUT IS THE LEAST CONTROVERSIAL AND PROVOCATIVE.

REPRESENTATIONS ARE THE LEAST EROTIC.

THE EROTIC REQUIRES AN ELEMENT OF PROVOCATION OR TABOO

THE GENITALS ARE SEEN AS THE LEAST BEAUTIFUL AND DESIRABLE PART OF THE BODY (THE VULVA EVEN LESS SO THAN THE PENIS), AND MOST CONTROVERSIAL AND EXCESSIVE.

PORNOGRAPHIC CONTENT IS MOST CONTROVERSIAL.

THERE IS A HUGE LACK OF DIVERSITY REPRESENTING MODERN EROTIC DESIGN, WITH EUROCENTRIC, CAUCASIAN AND CONVENTIONAL BEAUTY STANDARDS REPRESENTING ALMOST ALL THE BODIES, WITH VERY LITTLE REPRESENTATION FROM OTHER SEXUALITIES, GENDERS AND BODY TYPES

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### QUESTIONS:

IS BEAUTY BEING EVER MORE SOUGHT AFTER? COULD THIS BE UTILISED TO BROACH TABOO TOPICS AND MISALIGNED ATTITUDES?

ARE BEAUTY AND CONTROVERSY OR PROVOCATION MUTUALLY EXCLUSIVE?

DOES EROTIC CURRENTLY LIE IN THE SUBTLE AND ABSTRACT, AND DOES IT HAVE TO?

ARE WOMEN MORE LIKELY CONFORM TO IDEALISTIC BEAUTY STANDARDS AND LESS LIKELY TO BROACH THE CONTROVERSIAL THAN MEN?

DO THE MOST EROTIC CONTEXTS INVOLVE TWO PARTNERS, RATHER THAN ONE BODY? COULD TOPICS SUCH AS INTIMACY AND CONSENT BE EXPLORED THROUGH MULTI-BODY EROTIC DESIGN?



## 5) CONCLUSION

THE EROTIC INDEX IS PERHAPS AMUSINGLY POINTLESS IN MUCH ANALYSIS, GIVEN THAT IT IS AN AVERAGE, AND TWO VERY DIFFERENT ARTEFACTS MAY PRESENT SIMILAR VALUES. MORE INTERESTING INFORMATION CAN BE GLEANED BY COMPARING THE AVERAGE VALUES OF THE SUBCONSTRUCTS.

HAVING DISSECTED AND CONSIDERED EVERY EROTIC SUBCONSTRUCT IN A VARIETY OF CONTEXTS, MY PROPOSAL IS THAT THE ELEMENTS OF EROTICISM CONSIDERED IN THIS WORK MAY BE MANIPULATED AND USED AS TOOLS IN DESIGN. WHILE SOME ARE MUTUALLY EXCLUSIVE, OTHERS MAY BE USED AS TOOLS TO REINFORCE OTHERS.

COULD SOME ELEMENTS SUCH AS BEAUTY BE USED ADDRESS TABOO TOPICS SUCH AS SEXUALLY TRANSMITTED DISEASES AND SEX TOYS? COULD HUMOUR BE APPLIED TO EDUCATE ABOUT SAFE SEX, OR ADVOCATE FOR BODY AUTONOMY? CAN GRATIFICATION AND SELF-FULFILMENT BE EMPLOYED TO COMBAT DISCRIMINATION AND SOCIAL BIASES?

MY CONCLUSION OF THIS WORK IS THAT THE ELEMENTS OF THE EROTIC CAN BE SYSTEMATICALLY EMPLOYED IN DESIGN PROCESSES TO CONTRIBUTE TO A MORE MEANINGFUL, INCLUSIVE AND EQUAL REPRESENTATION OF SEXUAL CULTURE.

HOWEVER, THE EROTIC TOOLKIT IS NOT COMPLETE. EQUALITY, CONSENT AND RESPECT WERE NOT INCLUDED IN PATERNOT & HEIL'S CONCEPTUAL EROTIC MODEL OF SUBCONSTRUCTS, WHICH I APPROPRIATED FOR THIS ANALYSIS. ALTHOUGH THEY MIGHT NOT BE RELEVANT IN BRAND MARKETING, IT IS AND SHOULD BE A HIGHLY RELEVANT ELEMENT IN EROTIC DESIGN.

AS EQUALITY, CONSENT AND RESPECT MUST BE CONSIDERED AND APPLIED, THE FOLLOWING PROPOSAL LOOKS AT OBJECTIFICATION TO CREATE A FRAMEWORK BY WHICH DESIGNERS CAN PRODUCE MEANINGFUL EROTIC DESIGN.



PART II:

THE PROPOSAL: A FRAMEWORK FOR EROTIC DESIGN THROUGH POSITIVE OBJECTIFICATION

1) THE PROPOSAL

THE FOLLOWING PROSAL OUTLINES A FRAMEWORK FOR DESIGNERS TO EMPLOY POSITIVE OBJECTIFICATION OF REAL PEOPLE, THEIR BODIES AND EXPERIENCES TO CREATE WORK THAT CONTRIBUTES TO A MORE MEANINGFUL, INCLUSIVE, EQUAL AND POSITIVE REPRESENTATION OF SEXUAL CULTURE. THIS CONSISTS OF A DESIGNER'S PLAYBOOK AND A DESIGNER'S TOOLKIT.

- OBJECTIFICATION IS THE ACTION OF TREATING SOMEONE (USUALLY WOMEN) TO THE STATUS OF AN OBJECT AND LESS THAN HUMAN. IT IS OFTEN DEGRADING AND REDUCTIVE -

THE FEMINIST AND PHILOSOPHER MARTHA NUSSBAUM IDENTIFIED THE ELEMENTS OF FEMALE OBJECTIFICATION<sup>1</sup>:

INSTRUMENTALITY	THE TREATMENT OF A PERSON AS A TOOL FOR THE OBJECTIFIER'S PURPOSES
DENIAL OF AUTONOMY	THE TREATMENT OF A PERSON AS LACKING IN AUTONOMY AND SELF-DETERMINATION.
INERTNESS	THE TREATMENT OF A PERSON AS LACKING IN AGENCY, AND PERHAPS ALSO IN ACTIVITY.
FUNGIBILITY	THE TREATMENT OF A PERSON AS INTERCHANGEABLE WITH OTHER OBJECTS.
VIOLABILITY	THE TREATMENT OF A PERSON AS LACKING IN BOUNDARY-INTEGRITY.
CONTROVERSY	INDECENT, IMMORAL, CONTENTIOUS, TABOO SHOCKING, PROVOCATIVE, TRANSGRESSIVE, VOYEURISM,
OWNERSHIP	THE TREATMENT OF A PERSON AS SOMETHING THAT IS OWNED BY ANOTHER (CAN BE BOUGHT OR SOLD).
REDUCTION TO BODY	THE TREATMENT OF A PERSON AS IDENTIFIED WITH THEIR BODY, OR BODY PARTS.
SILENCING	THE TREATMENT OF A PERSON AS IF THEY ARE SILENT, LACKING THE CAPACITY TO SPEAK.

1 Martha Nussbaum (1995). Objectification. *Philosophy & Public Affairs*, 24(4), 249–291. <http://www.jstor.org/stable/2961930>

NUSSBAUM ALSO ARGUES THE CASE FOR 'POSITIVE OBJECTIFICATION', SUGGESTING THAT OBJECTIFICATION CAN IN SOME CONTEXTS TAKE POSITIVE FORMS, AND CAN CONSTITUTE A VALUABLE AND ENJOYABLE PART OF OUR LIVES AND SEXUAL CULTURE. THIS FORM OF OBJECTIFICATION MUST BE ONE OF EQUALITY, RESPECT, AND CONSENT.

COMBINING THESE WITH THE VALUES OUTLINED BY THE FEMINISTS AGAINST CENSORSHIP GROUP<sup>1</sup> (FORMED 1989) AND APPLYING THEM TO DESIGN PRACTICES, I HAVE PRODUCED A 'DESIGNER'S TOOLKIT'; A GUIDE TO OBJECTIFICATION THROUGH WHICH ONE CAN USE POSITIVE OBJECTIFICATION AS A TOOL, PARTICULARLY THROUGH THE LENS OF EROTICISM AND THE ADVOCATION OF A POSITIVE SEXUAL CULTURE. OBJECTIFICATION IS OFTEN ABOUT THE OBJECTIFIER'S ATTITUDE AND THE CONTEXT THE OBJECTIFIED PERSON IS PUT IN, RATHER THAN A SPECIFIC ACTION. THE TOOLKIT DEALS WITH BOTH.

DESIGNER'S TOOLKIT FOR POSITIVE OBJECTIFICATION:

INSTRUMENTALITY	THE CONSENSUAL USE OF A SUBJECT TO BE OBJECTIFIED AS A BASIS FOR AN OBJECT, DESIGN OR ARTWORK .
AUTONOMY	TREATMENT OF THE SUBJECT AS AUTONOMOUS AND SELF-DETERMINED.
VITALITY	GIVING AGENCY, STRENGTH, AND FUNCTION TO THE SUBJECT.
REPRESENTATION	THE CONSENSUAL REPRESENTATION OF A SUBJECT AS, OR AS PART OF, AN OBJECT, DESIGN OR ARTWORK THAT IS ACKNOWLEDGED NOT TO BE INTERCHANGEABLE WITH THE PERSON THEMSELVES.
INVIOABILITY	REMOVAL OF BIAS AND PREJUDICE TO PROVIDE PROTECTION AND RESPECT OF THE SUBJECT AS AN INDIVIDUAL.
OWNERSHIP	THE NATURE OF AN OBJECT, DESIGN OR ARTWORK IS THAT IT IS OWNED, BUT THAT THE PERSON THEMSELF IS NOT TREATED AS BEING OWNED.
EMBODIMENT	THE CONSENSUAL USE OF A PERSON AS IDENTIFIED WITH THEIR BODY, OR BODY PARTS AND EXPERIENCES.
NARRATION	SUPPORT AND ENCOURAGEMENT THE SUBJECT'S NARRATIVE, GIVING A PLATFORM FOR THEIR VOICE AND EXPERIENCES.

1 <http://future-nonstop.org/c/96c6222b48b5888cd1684421a744224d>

NUSSBAUM ALSO SPECIFIES THE ANALOGOUS ELEMENTS OF SEXUAL OBJECTIFICATION. I HAVE TAKEN THESE ELEMENTS OF SEXUAL OBJECTIFICATION AND MANIPULATED THEM FOR A DESIGN PROCESS TO CREATE A FRAMEWORK BY WHICH A DESIGNER CAN, AND SHOULD, USE A PERSON DURING A DESIGN PROCESS IN THE CREATION OF WORK OF AN EROTIC OR SEXUAL NATURE.

THE DESIGNER'S PLAYBOOK FOR POSITIVE OBJECTIFICATION:

1	THE DESIGNER WILL NOT VIEW AND TREAT A SUBJECT AS AN OBJECT FOR SEXUAL PLEASURE WITHOUT CONSENT.
2	THE DESIGNER WILL NOT FORCE SUBMISSION UPON A PERSON DURING THE DESIGN PROCESS OR IN THE VISUAL COMMUNICATION OF THE SUBJECT IN THE PROJECT OUTCOME WITHOUT CONSENT.
3	THE DESIGNER ACKNOWLEDGES THE SUBJECT IS NOT SUBMISSIVE AND OBJECT-LIKE THEMSELVES, UNLESS BY CHOICE.
4	THE DESIGNER ACKNOWLEDGES THE SUBJECT MAY NOT EMBODY THE PROPERTIES COMMUNICATED IN THE DESIGN THEMSELVES, UNLESS BY CHOICE.
5	THE DESIGNER MAY NOT PROFIT OFF THE OBJECTIFICATION OF THE SUBJECT WITHOUT THEIR CONSENT.

MY PROPOSAL IS THAT BY USING THE FRAMEWORK FOR POSITIVE OBJECTIFICATION OULTINED IN THE DESIGNER'S PLAYBOOK AND THE DESIGNER'S TOOLKIT, DESGINERS CAN USE REAL PEOPLE, WITH REAL BODIES AND REAL EXPERIENCES TO CONTRIBUTE TO A MORE MEANINGFUL, INCLUSIVE, EUQAL AND POSITIVE SEXUAL CULTURE.

ALTHOUGH THE CONCEPT OF EROTICISM IS DISTINCTLY SUBJECTIVE, THE HUMAN FORM, PARTICULARLY THE NAKED HUMAN BODY CAN AND OFTEN IS PRESENTED AND CONTEXTUALISED AS EROTIC. THE FEMALE FORM IS EVEN MORE SO, PARTICULARLY IN A WORLD THAT HAS USED THE SEXUALISED FEMALE BODY IN MARKETING, DESIGN, AND ART AS LONG AS IT HAS EXISTED.

VISUAL CREATIVE PRACTICES SUCH AS DESIGN AND ITS INTERPRETATIONS ARE ALSO SUBJECTIVE. EROTICISM IN DESIGN THEREFORE COMPOUNDS TWO LAYERS OF SUBJECTIVITY.

I ASKED THE QUESTION TO WHAT EXTENT COULD EROTICISM IN DESIGN BE OBJECTIVELY VIEWED, AND COULD IT BE

QUANTIFIABLE?

MY AIM IN THIS WORK WAS TO EXPLORE HOW THE PURSUIT OF AN ANSWER TO 'IS EROTICISM IN DESIGN QUANTIFIABLE?' COULD GIVE US INSIGHT INTO SEXUAL CULTURE AND THE WAY SEX AND THE BODY IS REPRESENTED AND ACCEPTED IN DESIGN.

CHOOSING SUCH A DIVERSE ASSORTMENT OF ARTEFACTS WITH DIVERGENT THEMES REINFORCES THE INTENTION OF THIS WORK TO NOT PRODUCE VERIFIABLE RESULTS, BUT TO FORCE MYSELF TO CRITICALLY ANALYSE THE CONCEPTUAL, AS WELL AS ANALYTICALLY EXPLORE THE IDEA OF EROTICISM, THE BODY AND SEXUALITY AS REPRESENTED IN DESIGN.