

Leaving Wonderland

— An investigation of capitalist visual culture in public spaces
through design in relation to female sexuality



Gréta Balog

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University of Gothenburg

'Do I live my life according to my own deepest truths, or in order to fulfill someone else's expectations?'

— *Gabor Maté*

Abstract

Capitalist visual culture in public spaces have a significant impact on female sexuality by perpetuating unrealistic, sexualizing and objectifying representations of women. Visual media such as advertising, branding, and other forms of corporate messaging are used to promote the ideas and values of capitalism. Among many, the glorification of consumerism, competition, and perfectionism are the values capitalism promotes and these are the forms in which it is accountable for setting unrealistic standards for female sexuality.

Leaving Wonderland explores how the capitalist visual culture in public spaces and female sexuality can be challenged through design. This project focuses on revealing the hidden intertwined connections of capitalism, design, and female sexuality together with how (my) perfectionism is linked and hijacked the project. It is aiming to re-think what female sexuality — sexual feelings and thoughts, attraction and behavior towards others, sexual values, sexual orientation, and sexual identity — is and can be. In collaboration with myself and my body, I created a design project that aims to challenge the perfectionist norms of female sexuality in the capitalist system.

The outcome of the project is non-creation and destruction — torn apart pieces of desperate experiments which were initially trying to be perfect. *Leaving Wonderland* is the result of struggles under perfectionist ideologies. The material outcome of the project aims to challenge the harmful stereotypes of female sexuality through imperfect and destroyed pieces of design to open discussions about escaping from our current fabricated reality.

Keywords: capitalism, patriarchy, female sexuality, perfectionism, visual culture, public spaces, feminist design, critical design

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huvud taget."**

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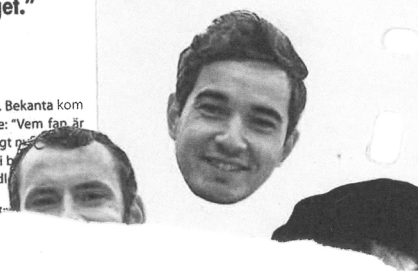


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Introduction

Background

We live in a fabricated world where female sexuality has become an act of performance. Our minds are loaded with perfectionist ideas which usually embody unrealistic, sexualizing and objectifying representations of women. Women have lost their real sexual-selves and their true reality is shadowed by unrealistic views and politics. The right to one's own body and personal autonomy became political questions. Female sexuality in a larger context is still discussed enough, and if these reasons aren't enough, then what do we need in order to care?

Leaving Wonderland investigates the influence of capitalist visual culture in public spaces on female sexuality. Public places are aiming to be inclusive to provide accessibility for the public, however they simultaneously contribute to creating inequality, ill-being, and destruction of health by promoting the ideas and values of capitalism — glorification of consumerism, perfectionism, competition, objectification and sexualization. *This project is therefore trying* to challenge the harmful norms of female sexuality through a personal narrative to reclaim women's true voices.

Design project

Leaving Wonderland uses critical-feminist design through a personal narrative to challenge capitalist visual culture in public spaces. Moreover, it is a body of work seen as the byproduct of the system itself. It is full of realizations and insights that arouse naturally throughout the design process. It is pieces of our current systemic reality.

This project, as well, is a non-creation and destruction of perfectionist experiments created throughout the process. It is a collection of torn apart pieces of ideas that is critiquing the perfectionist *Western Culture* in relation to female sexuality. The project aims to challenge the fabricated reality of capitalism through a personal approach. It mediates my voice as a women to encourage discussions upon the topic.

Research questions

- How can capitalist visual culture in public spaces in relation to female sexuality be challenged through design?
- How can design help escape from our fabricated systemic reality?

**A culture of
perfectionism**

Awareness of reality

I (pronoun: she) grew up in north-east Hungary, in a culture where productivity and perfectionism were highly valued. From the age of six till the age of nineteen I've finished two schools with very good, oftentimes excellent grades along with practicing and competing in multiple types of sports. From an early age I knew striving for excellence was crucial for success. Putting all my energy into achieving excellent grades and winning in athletics or dancing took up all my free time. My life was about achieving '*The Perfect*'. I did not question any part of my life back then, it just felt very natural and self-evident that excellence and perfectionism is something I need to reach and strive for. It was a good life.

When I turned nineteen, I moved to Sweden with my family to chase this perfection and to start a new life with new opportunities for drowning myself in a round of duties. I started my Bachelor's studies in Kalmar in 2018 with full energy and with all the experiences of the Hungarian hustle culture I had, I felt bored. I wanted more challenges, more tasks to complete. So, I took some freestanding courses and internships parallel to my full time studies. It felt better that way. I felt more productive and closer to what I was taught: productivity and perfection is a way to success.

Five years later here I am writing my Master's thesis on the edge of exhaustion. I am tired. I am struggling to produce a design project I perceive good or '*perfect*'. I am trying to push my boundaries more and more everyday but I find myself feeling weak, oftentimes crying as I don't seem to achieve the results I am expecting myself to. I cannot pinpoint what expectations I refer to as these naturally exist within me and come forward wherever I need to perform. Ironically, writing a thesis about capitalism and how it relates to perfectionism I wonder why I feel this way now. I am aware, it isn't as simple as to blame capitalism for my perfectionism issues but I realized the system hugely affected the way I am. My early life experiences in the capitalist system have taught me to strive for excellence.

All the struggle and negative thoughts I have regarding my project and myself has become the driving force of the project. Competing professionally in several sports, striving for excellent grades, taking freestanding courses, internships or jobs besides full-time studies simultaneously is *NOT* sustainable nor healthy. My idea about '*The Perfect*' project truly reflects how my view of *reality* and *normal* is distorted. Not to mention that this pressure of striving for perfection has crawled into how I perceive my appearance, behavior, relationships, career and sexual experiences.

This project, *Leaving Wonderland*, therefore is exploring the unmaking and destruction of my perfectionism as a designer as well as a woman and a sexual individual. I am ready to leave *Wonderland*.



Theoretical framework

Capitalism vs. women

Feminism is a social and political movement that aims to create equal rights for men and women including social, political, economic and cultural spheres. It seeks to eliminate gender-based discrimination and oppression. It is about fighting for equality and a good life for everyone, regardless of sex, gender, race, ethnicity, education, income or religion. As *Nichole Aschoff* (2019), writer and editor, states in her debate this reality can't be achieved in capitalism. But why?

There are different types of feminism — liberal feminism, socialist feminism, Marxist feminism, radical feminism — that emerged over time; they all fight for women's rights and liberation. Radical feminism stands mainly alone with its radical ideologies, nonetheless it shares commonalities with socialist feminism. *Erica West* (2017), a member of the *International Socialist Organization*, writes in her article that radical feminists disagree that personal choices and individual achievement are enough to transform society. They claim that the oppression of women belongs to a broader, societal context.

'For radical feminists, the two main classes in society are not the working class (who sell their labor power) and capitalists (who exploit them), but men (the oppressors) and women (the oppressed)' (ibid, 2017) writes West in her text. This radical view of society is one of the pitfalls radical feminists face. As Marxists believe, the enemy is not men, but the capitalist class regardless of gender. West writes that women's oppression arose at a particular historical and political moment, alongside the development of class society and the nuclear family. Women's role historically in the nuclear family has contributed to the oppression they are facing today. While the men had the responsibility to go to work to engage in capitalist production, women typically stayed at home to engage in what is known as social reproduction: the biological reproduction of new workers and the day-to-day reproduction of workers - doing laundry, feeding the family etc. Capitalism relies on all of these tasks. In order for capitalism to function workers need to be fed and clothed. 'But it is in capitalism's interest for this work to be done for free and in the private sphere' (ibid).

West argues that without a massive and united social movement change won't happen. As the biggest percentage of our society is the working class, they as a whole — in all its multi-gendered, multiracial, multigenerational greatness — is the societal agent that can fight to radically reform and

ultimately go beyond capitalism. As West points out there are inspiring actions and standpoints within radical feminism, such as the emphasis on sexual violence, however its radical views and beliefs regarding seeing men as the core of women's oppression is one of the drawbacks of its ideologies. As many of us — including myself — might have fallen into the trap of believing that men are the source of women's oppression, we should rather see it as a part of the problem rather than its core. 'We must identify class society as the culprit' says West. Fighting capitalism seems to be the only way toward women's full liberation.

The earlier cited *Nichole Aschoff* (2019) has similar ideologies as Erica West. She states that part of women's oppression is linked to patriarchy or more precisely sexism, since we don't live in a formally patriarchal society. Instead of looking for an answer, whether capitalism is helpful or harmful we should aim for a more nuanced discussion. Capitalism helped empower women; an example of many when it comes to sexual pleasure as the sex toy industry started to bloom. Aschoff states that highly paid white women who have autonomy and security can thrive in capitalism and aren't necessarily oppressed. But observing that some women are empowered in capitalism it doesn't mean feminism can be reached in this system.

A relatively few wealthy at the top of our society (mostly men) is the fruit of the market-friendly reforms of the past few decades. Aschoff claims that the technological and scientific developments of the past forty years could have been used differently. Reducing poverty, improving health care outcomes and ecological sustainability for our production processes are just examples of many that could have been done to make people's lives better, including women who suffer from the lack of these things. Aschoff makes a clear argument: 'We have the tools to vastly improve the lives of the world's women, and all people for that matter. Yet we haven't directed our resources, knowledge and energy toward achieving this goal. Why? Because the goal of capitalism is not to better the world — it's to make a profit' (2019).

Capitalist visual culture

VISUAL CULTURE

Culture is a term that describes the complex matters of how humans interact, believe, think, create and behave; culture is ever-changing,

diverse and immeasurable (Gemmel, 2021). Culture has existed as long as humans have been around, however visual culture is a fairly new field of studies that aims to examine the visual segment through which parts of culture exist and are enacted. Visual culture is interdisciplinary however it highlights ‘the visual as a precursor for knowledge and understanding’ (ibid). Leah Houston’s cite in Gemmel’s article describes that visual culture is intertwined with ‘everything one sees in (their) day to day life — advertising landscape, buildings, photographs, movies, paintings, apparel — or anything within culture that communicates through visual means’ (ibid). Transdisciplinary theorist, *Irit Rogoff*, in the same article further defines how visual culture allows ‘ever-accruing layers of meanings and subjective responses to each encounter we might have with film, tv, advertising, art work, buildings or urban environments’ (ibid).

Gemmel states that the culture of the 21st century is supremely visual and multisensorial. Visual culture is rooted in the circuits of everyday social, economic, political and scientific systems — capitalism is no exception. Images in the form of photographs, pictures, illustrations, videos and so on are active elements of our everyday lives as we face them on the internet, in journalism, in marketing, and more. Capitalist visual culture therefore refers to the ways in which these everyday visuals — advertising, branding, corporate messaging — are used to promote and perpetuate the ideals and values of capitalism. This includes messages and information that glorify consumerism, material wealth and competition.

GRAPHIC DESIGN

One of the most powerful fields in capitalist visual culture is the art and practice of graphic design. Graphic design is a field that creates visual content to communicate information to specific audiences. This includes text, images, illustrations and other elements that help the design to be aesthetically pleasing. *Ruben Pater* (2021), writer and designer, wrote a whole book about how capitalism took hold of graphic design. In *Caps Lock* he talks about how graphic design supports capitalist interests causing social and environmental damage.

BRANDING

‘There is much more to branding than a logo or a style. It is a manifestation of power’, writes Pater this quote by Metaheaven (ibid). As earlier discussed, capitalism aims to generate profits which leads to overproduction as it is

trying to sell as much as possible. To sell the surplus of products, branding became a promotional vehicle. 'Through the dogma of branding, graphic designers are learning to commodify all forms of information. Just as what goods signify matters more these days than their basic utility, so it goes that first, information must signify ownership and only does it informs' cites Pater Nick Bell in his book.

Branding inevitably leads to endless consumption messages. It dehumanizes people by turning them into objects for sale. 'Brands are one of the ways in which designers fuel the continuous consumption of goods...' states Pater. A graphic designer is aiming to put logos on as many surfaces as possible to mark products and services. Therefore, our urban environment and public spaces have become 'an architecture of billboards... Branding shows that capitalism sees everything as a product, and every social encounter as a sales opportunity' (ibid). Graphic designers play a significant role in this and have the responsibility to stop turning every aspect of our daily environment into products — including female bodies.

Despite the fact that *Naomi Klein's* *No Logo* was published in 2000, more than twenty years ago, her vision and arguments are still relevant in our contemporary culture. Following Ruben Pater's thoughts, Klein also believes that advertising commodifies several aspects of our lives, one of them is our streets. She cites *Ursula Franklin*, a professor at the University of Toronto, who compares our streets to World War II. This time we are occupied by an army of marketeers and Franklin thinks we need to reclaim our streets. Further in this chapter Klein continues her discussion on the idea of 'reclaiming our streets'. She states that graffiti, poster, and sidewalk art, are seen as criminal actions by the police in multiple countries when these are 'truly street-level in the life of a city' (ibid). She questions where the line is between commodification and criminalization.

Reflecting on Klein's words, I believe the freedom capitalism claims he has, is a way of manipulating our understanding of reality. If graffiti, poster, and sidewalk art is seen as criminalization shouldn't we see parts of branding as that too? Commodifying products turn our lives into an endless sea of sales opportunities. This might sound good for some, however it is important to highlight that it contributes to the competitive consumerist culture which brings about, amongst many, inequality and environmental destruction.

ADVERTISING

As earlier discussed, designers working with branding contribute to the visibility of creating promotions as well as commodifying several aspects of our lives. A graphic designer who works with advertising serves the same purpose. If graffiti, postering or sidewalk art are seen as criminal activities, what can we say about designers working in advertising who use visual triggers, psychology, and other manipulative tactics to persuade? Ruben Pater (2021) in the chapter , *The Designer as Salesperson*, in *Caps Lock* unfolds what role a graphic designer plays in advertising. He writes that the role of the graphic designer as a salesperson became ‘...an expert in making consumers feel certain emotions or associations with a product, purely by appealing to their inner desires’ (ibid).

There are almost no places left in society where advertisements don’t reach us, claim Pater (ibid). Capitalism has made us believe that material wealth will make us happy. ‘Advertising preys on basic human emotions, the existential feeling that we are not entirely happy about ourselves, that something is missing in our lives. We believe if we buy these products, we will be healthier, better looking, more desirable, and more successful. When we realize the promise fails, we feel even more empty, even miserable. Luckily there is always another product around the corner that once again promises us happiness’ (ibid). John Berger in Pater’s book (ibid) talks about that advertisements are never only about the products themselves, ads are always about envying a happier and better self. We grow up in a society that teaches us that products make our identity; the promotion of products makes us envious of those who have more.

COMMODITY FETISHISM

In relation to this it is worth mentioning Karl Marx’s ‘commodity fetishism’ theory. David Harvey (2010), in ‘A Companion to Marx’s Capital’, writes that in the capitalist system the consumers have no connection with the creator and the producer of the products. ‘The value-relation of the product of labor... have absolutely no connection with the physical nature of the commodity and the material’ (ibid). The consumer doesn’t know who designed it, where its materials have been produced or whether the workers were paid well. The hidden social-relations therefore make it possible to cover important parts of production. Marx’s theory explains that ‘fetishism’ — attaching itself to the products of labor as soon as they

are produced as commodities — is the worthshipping of products. The capitalist society makes us believe that products, commodities, represent power and wealth, writes Ruben Pater (2021) discussing Marx's ideology. Therefore, the products themselves have lost their actual value as people don't see the labor put into them but the value of the commodity as residing in the object itself. This leads to distorted social-relations as people relate to each other through commodities. This way of living can have enormous consequences as it can lead to exploitation and inequality. The theory that products defining one's worth and power affect women in various ways. The desire for commodities — products that are sold to make you look and feel better — creates emptiness as it forms a culture where material possessions are more valuable than human relationships and interactions. The commodification of our lives is growing at an unstoppable pace and it doesn't leave human bodies free either.

PERSONAL BRANDING

Graphic design is at the center of economic growth. From museums to homeless shelters to hospitals, everything has to be branded and sold using design, writes Pater (2021) — even human bodies. Personal branding is how you promote yourself. *Werner Geysler* (2022) writes in his article that it is 'the unique combination of skills, experience, and personality that you want the world to see you. He even states that your personal brand can depict who you want to be, and it allows people to see you in a way you want them to. The aim of personal branding is to help you stand out of the crowd, to potentially become influential when it comes to professional life. The capitalist system teaches us that the way we are isn't enough, we have to brand ourselves in order to achieve our goals. This also creates a disconnection from reality as we live in a fake world where even us — our bodies and personalities — have to be fabricated to compete against others. This competition system sets unrealistic standards for individuals that don't depict reality.

Living our lives as personal brands and commodified individuals, could be seen as living our lives as objects. We are turning our bodies into advertisements. What we do, what we wear, how we act is all fabricated. This attitude exists within public spaces where individuals can be seen as mobile human scale ads. Living in a culture of fakeness produces perfectionist ideas about life. Striving for excellence therefore has become the norm. I question whether there is an inch of our lives where capitalism

doesn't exist as now our bodies are branded too. Humans have turned into living commodities.

INTERIOR DESIGN

In the consumerist capitalist visual culture alongside graphic design — branding and advertising — interior design plays a huge role too. As the goal of capitalism is profit, companies and private people endeavor to maximize their businesses income where interior design is responsible for the layout planning. Layout planning is an important aspect in retail as through this means retailers influence the customer's behavior. 'The longer a customer spends time in a store, the more they are likely to purchase' (Nexgen Marketing, 2021). Necessities such as milk, bread and eggs in grocery stores are normally placed at the back of the store so the customers have to navigate through other items to get them. The placement of items and aisles therefore have a huge impact on the customer's buying behavior. In many stores the aisles are placed in a way that allows customers to not to look at certain sections, however there is a store layout, 'loop layout', that is designed in a way that it forces the customers to explore the entire length of the place (Hayes, 2022). 'The loop forms an intentionally closed circuit. The line takes customers from the store entrance to the point of checkout, where they can view everything for sale on the way' (ibid). This way the customer is exposed to the most products, says Hayes.

Normal is a Danish drugstore in Gothenburg that follows the earlier mentioned loop layout. As it is mainly selling cosmetics and beauty products, their main customers are female. The loop layout of the store allows the consumers to fall into the trap of purchasing more products than planned or needed. The (over)consumption of products can be connected to one's desire of following beauty standards and trends. Capitalism promises the consumers to look better after purchasing the products as by cause of glorifying consumerism how they look in the present isn't good enough. This capitalist strategy is targeting people's emotions, specifically low self-esteem, to convince them to consume. Our emotions are essential parts of who we are and how we define our sense of self. Our sense of self is closely connected to our sexuality as our sexual desires, views, and behavior play a significant role in shaping our self-identity and self-concept. Interior design with capitalist aims therefore indirectly influences female sexuality through these means.

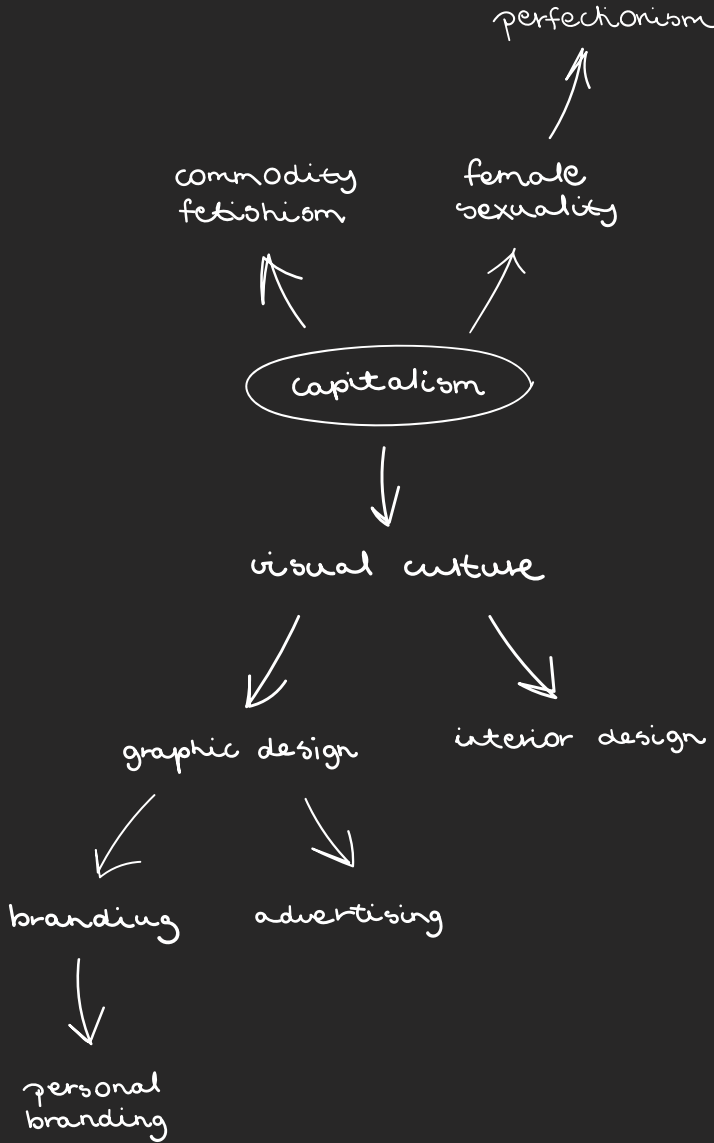


Figure 01: A map I've created to understand better the connections between the key concepts in my project

Sustainability

Social sustainability is ‘a process for creating sustainable, successful places’ for all individuals (Woodcraft, 2015). As a society, we should work to ensure social sustainability by maintaining social cohesion, promoting equity, justice, and human rights, while meeting the needs of our members. Community health and safety, cultural diversity, and individual well-being are all aspects of creating and maintaining a healthy, safe, and inclusive environment. Social sustainability uses design of the physical realm with design of the social world — ‘infrastructure to support social and cultural life, social amenities, systems for citizen engagement and space for people and places to evolve’ (ibid). In this project, health and individual well-being are the main focuses of sustainability. Capitalist visual culture affects the well-being and health of many women, as my project investigates this specific group, it is critical to discuss and unfold the intertwined connections of this subject. When we usually think about health we tend to consider physical health, however mental health is just as important if not more important to take into consideration. But how can a capitalist society provide mental health care for women when the root of the problem is the system itself? Can our society be sustainable under capitalism? I am not here to provide an answer to these questions, however I am here to encourage to start discussions about it.

Our society is stuck in a loophole. Women in the working class need money to survive however this action supports the capitalists, the upper layer of society, who profit the most from this work and who will eventually gain more and more wealth. The issue of mental health care is very similar. As long as capitalism profits from the objectification and sexualization of women together with the promotion of consumerism and perfectionism, women will be targeted with these ideologies and acts. Trying to create a socially sustainable society in capitalism by providing mental health care to treat these issues is partly needed because capitalism itself is causing them. This is a system that prioritizes profit over human well-being therefore capitalism can never be a system that is fully socially sustainable.

Female sexuality

Capitalist sexuality

In our sexist society, bad and damaging sex women can't be the responsibility of individual women, writes *Marianela D'aprile* in her book review about *Tomorrow Sex Will Be Good Again: Women and Desire in the Age of Consent* (2021). D'aprile reflects on the words of *Katherine Angel*, the author of the book, and discusses that under capitalism women are oppressed when it comes to their reproductive rights. 'While we might be able to work against gendered inequalities in our personal relationships, we won't resolve the deep, entrenched inequities of capitalism on the individual level...' (ibid). Women are constantly sexualized in the twenty-first century and treated as objects for consumption. This is not an individual problem but a societal one.

In a review of *The Right to Sex by Amia Srinivasan* (2022) Laura Tanenbaum writes that '...the stuff of everyday life — sex, to be sure, but also desires of all kinds, family bonds, conversations, leisure, the classroom — is political and that our experiences are structured by our position in the world and hierarchies' (ibid). Issues concerning our bodies have turned into political questions which cannot be resolved on an individual level. According to an article by the Atlantic's *Kate Julian*, in the review of *Why Women Have Better Sex Under Socialism*, sex drought can be a result of social alienation, technology, anxiety, depression or neoliberal pressure to succeed (Featherstone, 2018). Julian as well quotes the Swedish health minister as a recent study found a similar problem in that country: 'If the social conditions for a good sex life — for example through stress or other unhealthy factors — have deteriorated... it's a political problem' (ibid). What we might perceive as individual issues, such as sex drought, might be the cause of bigger forces — capitalism.

Not to mention that capitalism is strongly intertwined with patriarchy, a social system where primarily men hold the power. Under capitalism a person's worth is measured by what they can contribute economically to society through labor (Allan, 2021). Under patriarchy, women serve their male counterparts. 'The intersection of these two systems means that women have the job of providing free labor for the men — cooking, house care, childcare — while also producing offspring who eventually become part of the workforce' (ibid). As discussed earlier in this paper, this does not mean or should result in hating all men. 'There is no general conspiracy against men... but there is a conspiracy against certain classes of men' (Tanenbaum, 2022). Capitalism, therefore, should be discussed first and foremost as a class issue, which without a doubt involves patriarchal matters.

Relation to visual culture

Capitalist visual culture in public spaces influences female sexuality through the way it portrays and represents women. It includes ways in which advertisements represent women, the way their bodies are objectified and sexualized. These advertisements create trends and beauty standards in which women are expected to conform to. As well, advertisements further contribute to the consumerist culture. The promotion of purchasing products makes us believe we are unhappy the way we are in the present but if we buy these products we will feel better. This triggers women's self-esteem and can create confusion when it comes to one's sense of self. Sexuality — sexual feelings and thoughts, attraction and behavior towards others, sexual values, and sexual orientation — is shaped by self-identity which includes how one sees and defines themselves. An individual influenced by capitalistic values can develop a skewed understanding of themselves and can create unrealistic standards and expectations to reach.

Not to mention that capitalism is a system built on competition, which often encourages a culture of perfectionism. Street ads promoting luxurious cars or houses with happy people sends us the message that money and material wealth is what makes us happy. Therefore, striving for excellence in different parts of our lives such as in workplaces, and our private lives, to compete in this system, can cause distortion in the perception of reality. We believe striving for perfection and meeting high standards is a way to succeed, however this might just lead us to the sacrifice of our own well-being and mental health. Low self-esteem, body dysmorphia or depression are possible results of this harmful culture which affects one's sense self.

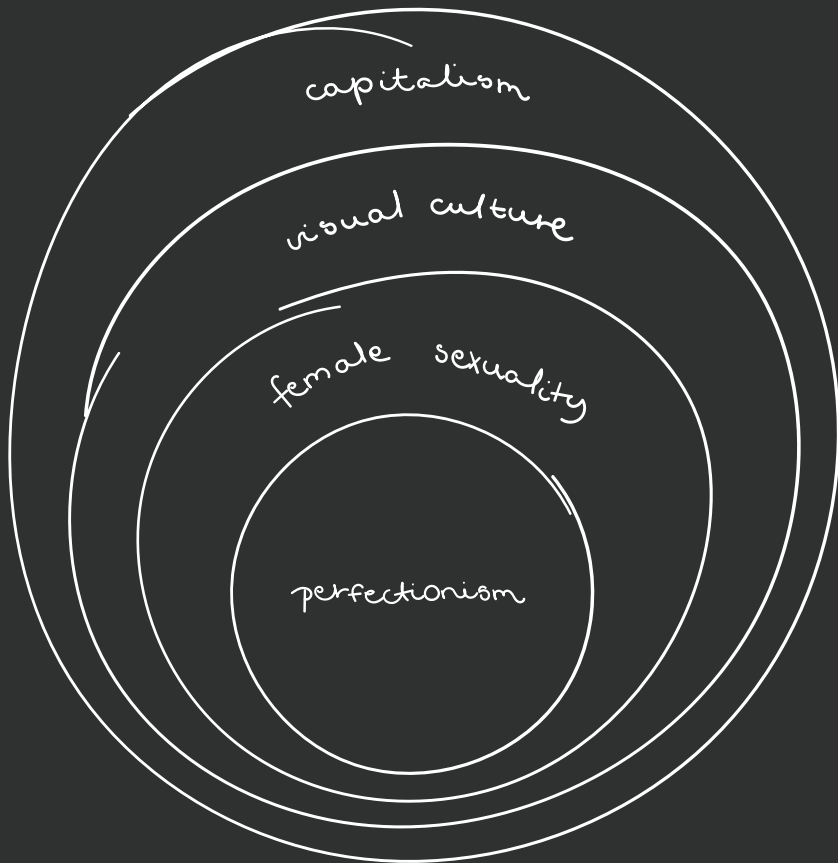


Figure 02: A map (nr.02) I've created to understand better the connections between the key concepts in my project

Perfectionism and sexuality

Perfectionism is best conceptualized as a multidimensional and multifaceted characteristic in which individuals strive for excellence, set too high standards for performance and have the tendency for overly critical self-evaluation (Toeber et al., 2013). Perfectionism is a characteristic that can affect any part of our lives, including our sexuality. While there is a genetic component to perfectionism, external factors such as social, cultural and political influences, play a significant role in its development.

There is a feeling of perfection in female sexuality. We learn to act in specific ways to fit in as we are shaped by the environment we live in. Striving for perfection in life, therefore, gets rooted in ourselves and spreads to many more directions than we can imagine.

Destruction and sexuality

Female sexuality is a complex and nuanced part of human life. It encompasses sexual feelings and thoughts, attraction, and behavior towards others, sexual values, sexual orientation, and sexual identity. These aspects of human life are vulnerable and fragile and can easily be damaged if not treated properly.

In history, women have been oppressed and controlled. Female bodies have been seen as objects and a trigger for temptation. In our contemporary Western culture, there has been a shift towards empowering and reclaiming female sexuality. However, despite positive changes, the negative views did not disappear. Capitalist visual culture keeps contributing greatly to the objectification and sexualization of female bodies, with its promotion of unhealthy and toxic values.

Sexuality is an essential part of women and human life. However, due to the influences of our society and contemporary culture, female sexuality became a construct of these external forces. For women to understand who their real sexual self is, they need to understand how cultural and social factors impact them. Therefore, dismantling the destructive narratives of female sexuality is an essential step toward this discovery. Destruction aims to promote a healthier and more inclusive understanding of female sexuality, acknowledging its diversity and complexity.

To support a better understanding of female sexuality, we must challenge and question certain narratives and associations, which are shaped by historical, social and cultural contexts. Deconstructing harmful stereotypes and promoting a more positive and equitable view of gender

and sexuality begins with recognizing and respecting the complexity of human sexuality. Therefore, destruction in this case should be seen as an act towards positive change. An interaction between women, designers society, and culture.

Related projects

Previous work – Why Do I Shave?

Why do I shave? is my collaborative Bachelor's thesis project in visual communication exploring the intertwined connections of social norms, capitalism and patriarchy. I have created an artist book in which I delved into how the system influences body aesthetics and acceptance. I see *Leaving Wonderland* as a more complex continuation of this. Female body hair and shaving is part of women's sexuality; with *Why do I shave?* I focused on this one aspect by putting social norms in the focus, while with this project I take capitalist visual culture and unfold its connections to the larger picture and understanding of female sexuality. *Why do I shave?* is a collaborative project mediating several women's voices. On the contrary, *Leaving Wonderland* explores my personal thoughts, feelings and understandings of female sexuality. The commonalities of these projects don't only lie in the investigation of female sexuality but the way they aim to act as change agents. The purpose of these projects are to highlight, reveal, untangle and challenge our systemic reality.



Figure 03: Why Do I Shave? – Bachelor's thesis project

Staying with the Trouble through Design

Marie Louise Juul Sondergaard is a designer and researcher working in the field of critical-feminist design. With her practice she wants to impact people positively and show that there are other ways of living. She works with social, cultural and political issues related to gender and sexuality to understand and question how future technologies shape our lives and personal selves. She has written a critical-feminist design manifesto, *Staying with the Trouble through Design*. She lists thirteen points of beliefs that are central in her work.

I find her manifesto very inspiring as it puts forward ideas that I also can relate to in my design practice. *Stay with the wrong by speaking up against injustice* is her fifth point talking about how critical-feminist designers must stay with the wrong (by the system); they should challenge patriar-

chy and capitalism by speaking up against sexism and racism. I feel very relatable to this statement as not only this project, but my overall design



Figure 04: Marie Louise Juul Sondergaard - Staying with the Trouble through Design Manifesto

practice can be seen as a critique of capitalism and patriarchy.

Sondergaard's third point, *Design response to trouble*, not solutions, discusses how design solutions invent problems or ignore the complexity of problems. I have stated early in my design process that this project won't provide a solution but rather insights. I also view this project as a platform to initiate discussions. Reading Sondergaard's manifesto brought a new light and understanding to my statement. She argues that critical-feminist designers should

respond to trouble, engage in argumentations and negotiations. This involves getting involved in conflict and conversations rather than answering open questions. Her manifesto became central in my project as many of her thoughts clarified some missing connections, concepts and ideas in my project.

Pink Bedroom

Portia Munson's artwork explores "mass consumerism and the forces of 'empowerment and entrapment' impregnated in constructs of femininity" (Kane, 2023). Munson has created an artwork out of pink objects she has been collecting since she was a child — "all the things 'girls are told they need'". She repurposed these pink objects that are marketed to women, stuffed toys, clothes, furniture, grooming and beauty products, to comment on our consumerist society, the constructions of femininity and the sexual objectification of women. Her artwork is displayed at the Museum of Sex and is investigating questions such as: 'What is the culture saying about who we are as women? What is it trying to sell us?'

Despite the fact that this is an art installation, it has similarities to my investigation and design project. Both projects are exploring female sexuality and its connection to a bigger picture — capitalism. While she

critiques our culture and how it treats women I aim to as well challenge this issue from a design approach. Moreover, Munson discusses the marketing of femininity, an element that is also very relevant and important in my project.

Methodology

Critical-feminist design

Leaving Wonderland is a critical feminist design project focusing on sustainable practices. This project uses critical and feminist design strategies to challenge and re-imagine female sexuality. Marie Louise Juul Sondergaard (2018) in her dissertation, *Staying with the Trouble through Design Critical-feminist Design of Intimate Technology*, discusses what critical and feminist design represents.

She cites that 'design is inherently a critical practice insofar as it aims to change a situation into a preferred future. In so doing, it also (at least implicitly) presents a critique of what is currently available. In preferring something instead of what is now, design researchers are using their criticality in responding to the world' (ibid). Critical theory has much to offer in the understanding of design as critical, cites Sondergaard the words of S. Bardzell. Sondergaard explains that the term critical in her work is seen as a 'phenomenon and activity that is grounded in critical theory and the everyday practice of criticality, criticism and critical thinking' (2018).

Sondergaard continues her discussion about feminist design and why she sees her work as part of this field. She states that her practice is seen as feminist design practice since 1) she works with topics that have a feminist tradition, such as female sexuality 2) the way uses methodological reflections on her own positionality and perspective 3) her designs aesthetics represent lively looks reappropriating 'femininity' 4) her research reflects on gender issues 5) her design practice invites marginalized publics into her design process and resists to propose easy solutions to complex issues.

Sondergaard concludes that both critical and feminist design practices aim to 'disclose hidden assumptions and challenge the status quo through design' (2018). There is an acknowledgment of the role of politics and ideology within both practices. She states that critical and feminist design can be seen as companion practices.

I relate to my project through this ideology. I see feminist design strongly interlinked with critical design and vice versa. As *Leaving Wonderland* is aiming to act as a change agent within society to reveal connections of capitalism, design and female sexuality I position my project in the critical-feminist design field. Sondergaard's (2018) methodology is to *stay with the trouble through design*. She refers to the resistance towards easy solutions to complex social, political and cultural issues. This ideology has been inspiring to my work as along the way I have struggled to simplify and visualize what this project has to say.

Throughout my design process, I have been using specific methods targeted to this project as well as conventional design methods to explore and research my field of practice. I have chosen different methods in different stages of the process, research and practical work, to support my design project in the best way.

Intervention

To investigate visual culture in public spaces, I have conducted an experiment in the form of an intervention. The purpose of interventions are to disrupt and receive reactions from the public. I aimed to challenge the capitalist visual culture, first and foremost the marketing and branding surfaces, by placing a dildo on them. I had the intention of highlighting the connection of these capitalist surfaces to female sexuality. Doing an out of ordinary act in a public space has given me new insights, and as well has helped me understand different perspectives of things by the reactions I have gotten.

Questionnaire

Despite the fact that this is not a collaborative project I have decided to reach out to women (the main subject of my investigation) to find out their level of knowledge, opinion and ideas. The questionnaire has mainly served as a source of inspiration for my practical work as I have gotten ideas from the responses. By bringing other individuals into the process, I was able to compare my approach with theirs and thereby has been able to progress.

Personal narrative and storytelling

The perfectionist attitude that I have as a designer is deeply rooted in my overall design practice, but it is even stronger in my approach to this specific project. I have become aware of the possible reasons for my struggles when it comes to creating. I have turned these struggles and frustrations into tools to support my practice. *Leaving Wonderland* seeks to investigate capitalist visual culture in its larger context through the method of storytelling in which I use my personal narrative as a starting point.

Physical activities/collaboration

My perfectionism is strongly connected to the way I function as a designer. Striving to create ‘perfect’ projects backfires many times as the pressure I put on myself blocks me mentally from creating. While designing, I am often static, sitting at my desk. To break this position, I usually turn towards physical activities, to allow my body to move and to let my mind rest. I have used sports as a method in my design practice as long as I can remember however it has never been a conscious choice. As I worked on this project, I realized that sports, particularly cycling and weight lifting, are more than just free time activities for me; I use them as design methods. By engaging in sports, I am able to mentally relax and leave creative work behind, and in doing so, I unconsciously develop my design work. In the context of this project, I have used the gym as my primary sport methodological approach.

The gym as such is a biased place as weightlifting, powerlifting or other similar sports practiced there have gained the reputation of being manly. Even though these sports are now more widely accepted to be practiced by women, I still have the feeling of uncertainty about how my body will look and feel after regular weightlifting in relation to this project. Despite the fact that physical activities promote both mental and physical well-being, I have realized that the gym can have negative effects on both simultaneously. Certain body norms concerning looks and behavior are very present in the gym culture and are also strongly connected to sexuality. Therefore, during the eight months of this project I took the opportunity to not only use weightlifting as a method for relaxation but through its physical means I have observed my body, behavior and feelings and how these are affected by a social space. Using



Figure 05: Training/weightlifting as design method – 3rd February, Gothenburg

these insights in relation to my sexuality, I have gained inspiration for the contextualization and materialization for my project. Training in front of mirrors has also inspired me and helped me to understand the complexity of human bodies.



Figure 06: Mannequin in KappAhl, 25th November, Gothenburg

Observing and collecting

Observing my body in the gym was one way of involving the human body in the process. However, I have also used my body to observe the environment around me.

I used observation to understand how capitalist visual culture in public spaces influences female sexuality. I have photographed objects, shops, logos, and all things in public spaces I believe influence female sexuality. This collection of photographs has helped me contextualize the project and understand my theoretical framework in a local context. Observation as a design method was a valuable tool for my project's devel-

opment as I gained a deeper understanding of my topic. By observing real-life examples of capitalist visual culture I uncovered insights and identified opportunities for change.

Contribution through practice

Relation to design

Design is lost in the capitalist world, ‘...it is locked in a cycle of exploitation and extraction, furthering inequality and environmental collapse’ (Pater, 2021). *Ruben Pater* in his book *Caps Lock* writes about how graphic design became inextricably linked to capitalism and how graphic designers support this system. He states that ‘capitalism could not exist without the coins, banknotes, documents, information graphics, interfaces, branding and advertisements made by graphic designers’ (ibid). As well as graphic design, other design fields, such as interior design, contribute to the support of capitalism. Clothing, grocery and drug stores are designed to promote capitalist values — consumerism, objectification, perfectionism, material wealth — in all possible ways.

Visual culture is a term that refers to everything one sees and experiences visually in their everyday life from advertising, to buildings through landscape, photographs and apparel (Gemmel, 2021). Visual culture therefore encompasses graphic design, with its sub branches — branding and advertising —, and interior design. *Leaving Wonderland* is a critical feminist design project revealing the connections of visual culture, capitalism and female sexuality. It investigates the research question as follows: How can capitalist visual culture in public spaces in relation to female sexuality be challenged through design?

Design practice

My design practice is driven by sustainability, the issues I mainly work with concern female bodies in social contexts. I tend to refer to my projects as change agents, as I wish them to act as agents of change within society. Visual

communication is central in my projects as I use this practice to mediate messages towards my target group. My material investigation involves both analogue and digital techniques. I work graphically mainly using typography and illustration however I let every project claim its space and allow them to decide whether other materials or techniques are needed.

Material investigation

I have let the project guide me towards the best mediums and techniques. Experimenting is an essential part of my/any design processes as it allows the designer to prototype and try things out without the burdens of failure.

COLLAGE

My first visual experiment was in the form of a collage. I have collected newspapers and magazines and used its content to create an A3 collage. This technique has allowed me to think out of the box as I was able to use materials from only these magazines and newspapers. This challenge has opened great insights. It has made me realize that this technique limited me more than it challenged me, therefore I need to try something else that gives more freedom.



Figure 07: A collage made out of magazine and newspaper bits



Du är min nu

2 FÖR:
31.30
27:-

REN

NER SIG
VÅGRAR
FÅTT EN
ARTISTEN.

HAPPY

Upp till
30%
rabatt

LIDL

Apokalyps

Björks konst är aldrig självbiografiskt navelskådande. Fossora är därför också abstrakt, både ljudmässigt och poetiskt. Ända finner man spår av den sorgsamt och poetiskt. Ända finner man spår av den sorgsamt som genomsyrade Wulvicura - Björks album från 2013 som kretsade kring uppbrottet med hennes mångåriga sambo och pappan till hennes barn. Jag påminner om att Björks föräldrar bodde i Berlin under...

rens processer - i alla
genomgående motiv ut
gelin Human Behaviour
människan utifrån, till
erade Biophilia-projektet (2012) och hennes
men, där Björk tar en titt under jordens yta och
barnas underbara värld. Men varifrån kommer
egna förmåga eller tendens att se på oss själ-
en del av ett större, och till och med kosmiskt.
Vad är det som
säger vad?



BODY TYPE

I have always found it fascinating to involve my body or other human bodies in my design practice, not only as a subject area but as a material investigation. I had a vision to create a typeface out of my own body to challenge what female sexuality is and can be. As a tryout I have used found images to create some letters of the alphabet. This experiment didn't bring a breakthrough, as I felt creating a typeface would partly contribute to capitalist graphic design practices. Where would a typeface be used? — on posters, on billboards and on other graphic materials. It felt redundant to challenge capitalist visual culture with something that would just blend in with the materials that promote its values.

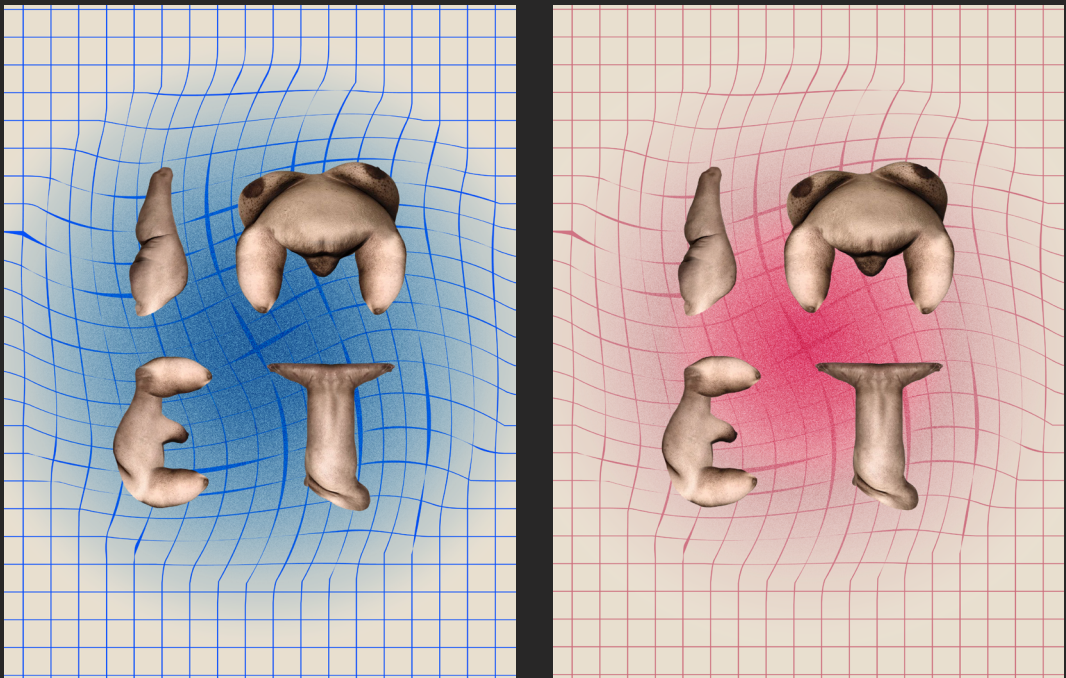
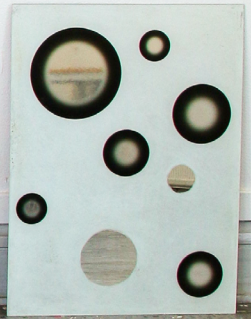
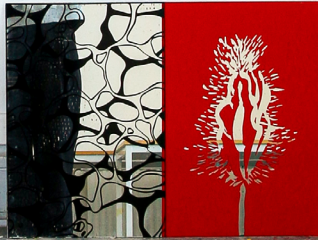


Figure 08: 'Body type' – a type experiment

**FRUITY.
FRESH BUT
VERY SWEET.
SUGARY.
SOFT. MELTED.
IT IS CONFUSED.
IT IS GONE.**



MIRRORS

As I have used the gym as a place for one of my methods, I have observed my body and its movements through my feelings as well as the mirrors in the space. Not only has the mirror caught my attention because of this method but also due to one of the responses to an anonymous questionnaire I have sent out.

I posed the following question: *What would sexuality be for you if it was an object?* An anonymous answer: *It would be a mirror.*

A mirror reflects reality, it shows what is in front of it. It doesn't lie, alter things or try to manipulate you. It depicts what is truly there. I thought a material with these qualities might be the perfect match for challenging capitalist visual culture.

I have never worked with a mirror as material before, therefore I started to experiment with different techniques to see how this it

would behave. I have tested four different ideas which were material and technical experiments rather than conceptual tryouts. I placed sticker paper on three of the mirrors where I experimented with text cutouts, illustration cutouts both with black&white and colored sticker paper, as well as a colored digital print on transparent sticker paper. The last mirror, I blurred by using sandpaper. I had the intention of creating contrast to visualize the distorted blurred reality of capitalism.

I enjoyed the process of this experiment, it was exciting to work with a new material, however the outcomes made me feel unsatisfied. At first, I saw some potential in developing further the experiments but my dissatisfaction has taken over the lead and told me to move on.

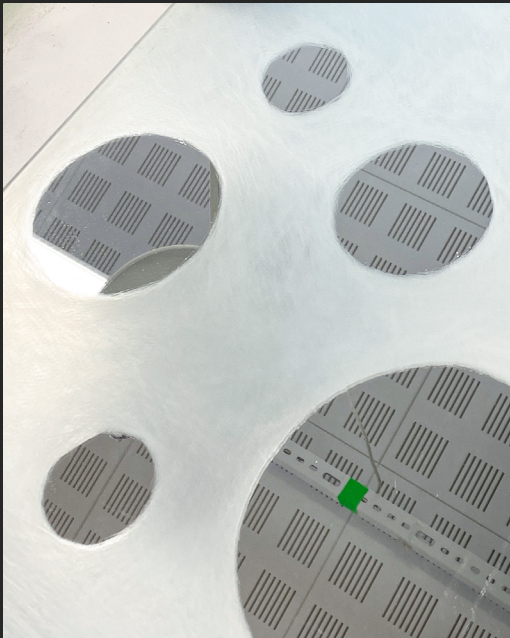


Figure 09: A close-up of two of the mirrors

SALLADS BAREN

NETTVIKT
0,312 kg



FAKTLIG
28.02.23

JÄMFÖRPRIIS
KÖP VÄRDE
129,000

PRIS KR
40,25

179030
coop
AVENYEN
SVEG 100
113 65
SÖDERHAMN



DILDO INTERVENTION

Letting my dissatisfaction behind, I jumped into another idea looking for a more positive feeling this time. I felt the need to get out of the studio and experiment on the actual site I work with — public spaces.

I have decided to use a dildo to represent capitalism which is strongly intertwined with patriarchy — a social system in which men hold the power and are considered superior to women. I have placed the dildo in different settings to show how capitalism crawled into every part of our lives and with this how it affects female sexuality.

This public intervention was documented (photo credit to: *Natalie Waller*) and turned into a photo collection. To make use of the photos I have printed them all in different

sizes, from A6 to A0, in the form of posters and postcards.

I enjoyed the provocativeness of this intervention, however my overall conclusion of the experiment was to not to continue with this idea. I have realized that a dildo representing capitalism might not communicate the messages I wanted to. The male testicle can symbolize and mean different things to different individuals, from pleasure to harassment, therefore I have decided to move away from this idea.



Figure 10: Dildo intervention in Gothenburg









CAPPI

It didn't take too long till I was back on using a penis representing capitalism. Why? I felt an inner drive to test a new idea hoping for that this time I'll get it right. I created a character, Mr. Capitalism also known as Cappi, which is capitalism itself in the form of a penis endowed with human characteristics. Capitalism is an economic system that is in itself ungrabbable, as it doesn't have a body nor a physical embodiment as such.

I had the intention of turning capitalism into a grabbable thing or an object to allow the public to be able to understand and communicate with an economic system. Along with the illustrations of Cappi, I have designed a post box that belongs to him and can be used to send messages.

As earlier discussed, using a penis to symbolize capitalism might actually create more harm

than good, as its provocative presence can affect individuals differently. At this point of the process I have also come to the conclusion that despite the fact that capitalism is a patriarchal system, only men cannot be blamed for its destructive behavior. As it is the upper most layer of society, the capitalist, who steer the system, capitalism should be viewed first and foremost as a class issue rather than only a patriarchal one.

My dissatisfaction started to grow with me realizing my concept isn't completely right. I was striving for creating a *perfect* project, and the feeling of satisfaction just never came. All the finest visual details together with the concept had to feel right for me to be able to move on. The pressure I have felt continued growing until I got stuck, collapsed and couldn't move an inch further. This is when *Leaving Wonderland* was born.

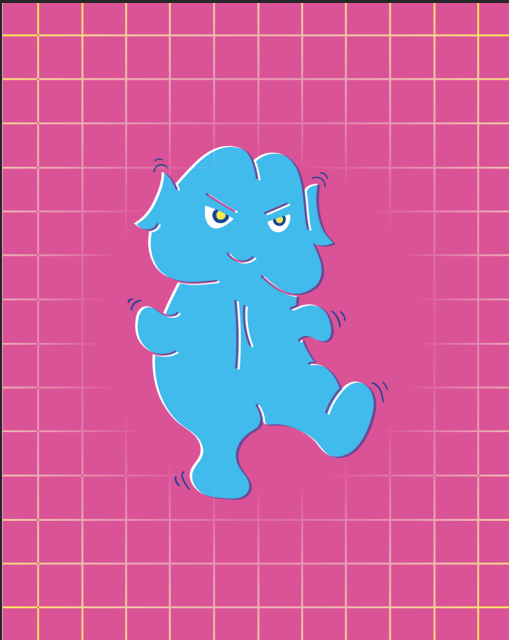


Figure 11: Mr. Capitalism aka. Cappi

Hi there *

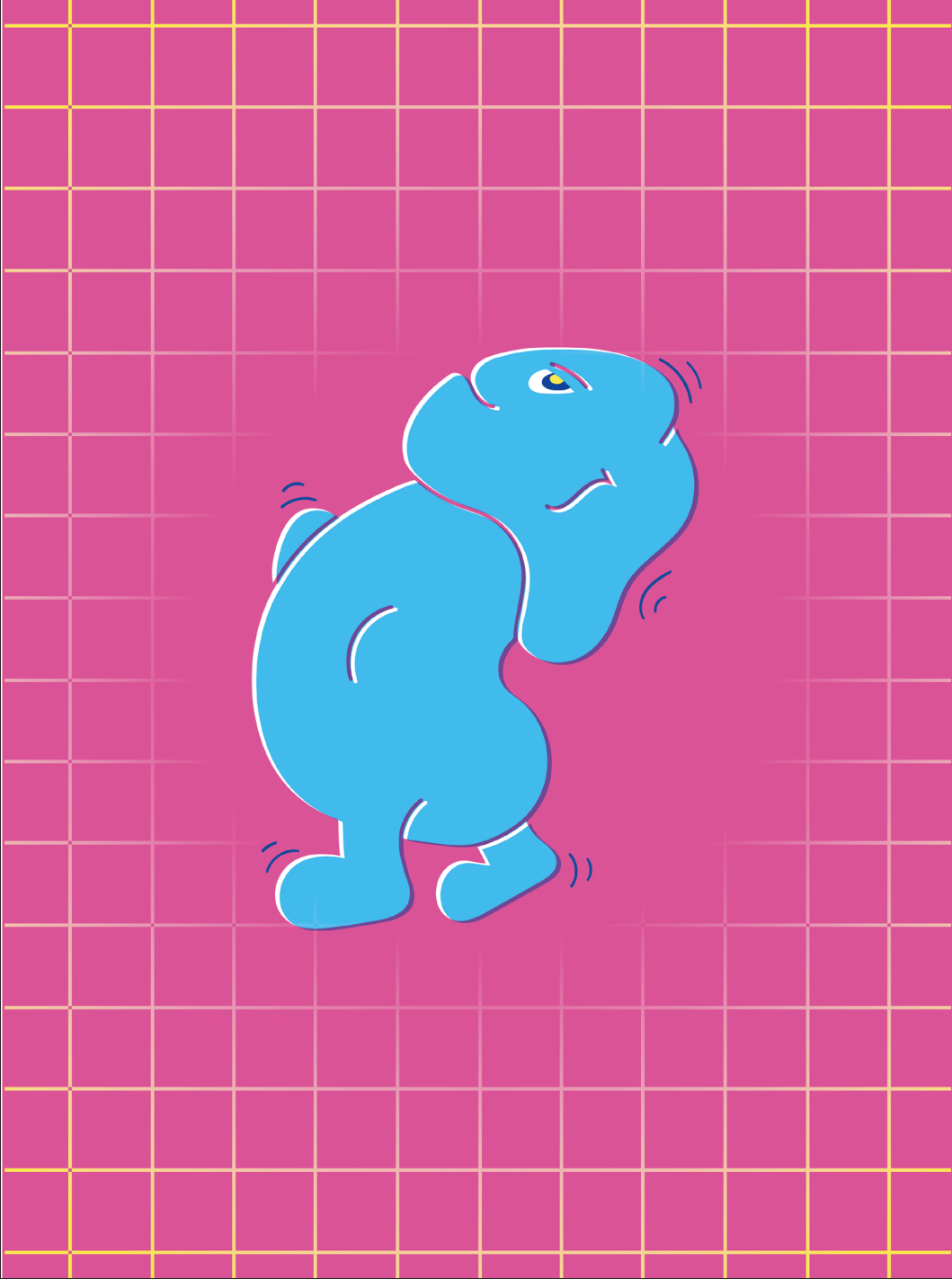
My name is Mr. Capitalism. I am an energetic, determined and creative individual currently working on how to oppress women. I love sexualizing and commodifying female bodies. I use different ways of making women feel insecure about their bodies. I am professional at making ads that promote unrealistic beauty standards. I thrive in profitable environments, money is my main motivation in life.

I live in Gothenburg but I travel a lot to other places. I have a lot of friends everywhere, mainly men. Despite this, every woman knows me. My favourite freetime activity is to influence women's autonomy. Some people say I am strong-minded and stubborn I guess it's because it's hard to influence me.

But hey I am happy that you are here. I love to meet new people, maybe we could be friends. Let's have a chat! Send a postcard to me so I can get to know you better.

With love from Mr. Cappi





Leaving Wonderland

Women are expected to look, act and behave in certain ways that their life has turned into a performance. It is a life full of lies, fabricated acts, and behaviors. I have always had a driving force within me saying, to strive for the perfect. But what is perfect? It is something that makes me feel satisfied, something that I can be proud of. All along, I was trying to find this feeling within my project however it never came.

This feeling of struggle made me realize that how I view myself or my project is unhealthy and distorted. It is certainly not as simple as to blame capitalism for my perfectionism issues but I have realized that the system has greatly shaped how I am today. I wonder what is the true me and what is a performed act. As perfectionism is one of the values capitalism teaches us, women can feel the pressure to conform to this norm, just like me.

The way my perfectionism has hijacked the project has led me to the realization that capitalism has crawled into every part of our lives. It is in our food, it is in the air, and it is in our bodies. It is controlling every aspect of our lives, whether we talk about a design project or our sexuality. With *Leaving Wonderland* I am aiming to challenge the way women's sexual self is constructed under the capitalist system.

'Wonderland' ironically refers to the seemingly good life capitalism offers — economic and individual freedom, a free market, high-quality life, and economic growth. However, what we refer to as reality is an unrealistic and fabricated representation of life. We need to deconstruct our views and ideologies about female sexuality to understand who our true selves are.

Leaving Wonderland explores destruction and non-creation as tools and outcomes to break down female sexuality. This project is as well a collection of torn-apart pieces of perfectionist experiments. It is critiquing the perfectionist ideologies of female sexuality in capitalist Western Societies.

The outcomes of the project:

- Destruction as interaction
- Collection of torn-apart pieces of perfectionist experiments
- Non-creation

Destruction as interaction: Destruction is often seen and interpreted as a negative act, however, *Leaving Wonderland* embraces it positively. Destruction as interaction is one of the outcomes of this project which can be interpreted as an act of dismantling my visual materials. This interactive act between me, women, capitalism, female sexuality, and visual culture is a proposal for dialogue through artistic means.

The project investigates the transformative power of destruction by its physical means. The act of destruction holds empowering movements in which the stakeholders can release frustrations, and unlearn their perception of sexual norms.

Destroying my visual materials has helped me understand better what my role is in society as a designer. I gained a better insight into how capitalism and visual culture affect me, and how I, as a designer, can help to create positive change. The act of destruction through its movements can open up new ways of designing and engaging with social issues. The physicalities of destruction, tearing apart paper and crashing mirrors, is a tool

and method used in artistic practices. This interaction with my visual materials has enabled me to understand my unhealthy views and beliefs of my (sexual) self. I believe physical destruction can be used to understand and dismantle unhealthy norms and views of female sexuality.

Collection of torn-apart pieces of perfectionist experiments: Instead of fueling capitalist visual culture with more visual materials, I decided to explore the opposite: material deconstruction. Despite my dissatisfaction with the visual experiments, I found it challenging to destroy them.

I don't refer to material destruction as a damaging act but as a tool to use to understand better one's sexuality. What if we scattered everything into pieces to reclaim and find women's true sense of self?

The result of the destruction is torn apart pieces of materials. These pieces hold stories and ideas and are the material evidence of my interactions. Parts of my experiments turn up on the scattered pieces of paper referring to the destruction of capitalist visual culture. The broken pieces of mirror invite the viewer into the project by reflecting their bodies. The materials as well encourage designers and women to explore the potential of destruction as a method for creating positive change.

Non-creation: I use this term to critically reflect on the role of design in relation to female sexuality. As graphic design is a crucial element in capitalist visual culture, it contributes to the creation of toxic beliefs and views of female sexuality. To recreate female sexuality, we do not only have to deconstruct the way we think about it but how design acts within

it. By non-creation and destruction, I stand away from mainstream design practices.

Leaving Wonderland uses non-creation as a statement to critique capitalist values. Instead of contributing to our visual world with another design, I propose to stop producing and to take a break. Non-creation is as well a period of reflection that allows designers to understand and rethink their role in society. This act of withdrawal is a tool to embrace stagnation and to welcome freeing the mind from external influences.

















Leaving Wonderland

— An investigation of capitalist visual culture in public spaces through design in relation to female sexuality

Capitalist visual culture in public spaces have a significant impact on female sexuality by perpetuating unrealistic, sexualizing and often misogynist representations of women's visual identity such as ad-wearing, branding, and other forms of corporate messaging. One way to promote the ideas and values of capitalism among many, the glorification of consumerism, competition, and profit becomes one of the values of capitalism practices, and there are the factors which has to be considered for setting realistic standards for female sexuality.

Leaving Wonderland explores how capitalist visual culture in public spaces and female sexuality can be challenged through design. This project focuses on revealing the hidden, unspoken connections of capitalism, design, and female sexuality together with the long periodization is linked and biased the project. It is aiming to rethink about female sexuality—social feelings and thoughts, attraction and behavior towards others, sexual values, sexual orientation, and sexual identity—is used can be

benefits change. It is not creation and destruction—temporary experiences and experiences which were finally ending by the perfect. Leaving Wonderland is the result of struggles under performance disciplines. The material sources of the project aim to challenge the harmful concepts of female sexuality through respect and dismissed piece of design. In open discussion about accepting female our current life and lead

to. We need to revolution our views and thoughts about female sexuality in order to understand who our true of love are.

Leaving Wonderland

— An investigation of capitalist visual culture in public spaces through design in relation to female sexuality

Capitalist visual culture in public spaces have a significant impact on female sexuality by perpetuating unrealistic, sexualizing and objectifying representations of women. Visual media such as advertising, branding, and other forms of corporate messaging are used to promote the ideas and values of capitalism. Among many, the glorification of consumerism, competition, and perfectionism are the values capitalism promotes and these are the forms in which it is accountable for setting unrealistic standards for female sexuality.

Leaving Wonderland explores how capitalist visual culture in public spaces and female sexuality can be challenged through design. This project focuses on revealing the hidden intertwined connections of capitalism, design, and female sexuality together with how (my) perfectionism is linked and hijacked the project. It is aiming to re-think what female sexuality — sexual feelings and thoughts, attraction and behavior towards others, sexual values, sexual orientation, and sexual identity — is and can be.

This project is a piece of realization, an act towards change. It is non-creation and destruction — torn apart pieces of desperate experiments which were initially trying to be perfect. *Leaving Wonderland* is the result of struggles under perfectionist ideologies. The material outcome of the project aims to challenge the harmful stereotypes of female sexuality through imperfect and destroyed pieces of design to open discussions about escaping from our current fabricated reality. We need to deconstruct our views and ideologies about female sexuality in order to understand who our true selves are.













På de riktigt arga låtarna har de be-
rörds dock inte hört av sig. Det är
en annan kategori, jag tror de
om att de har glori, för de
är bättre att inte
Jag strev Ror

RITTO

S

Conclusion

Last thoughts

Capitalism is an economic system with further reaching consequences than what we are aware of. It uses manipulative methods to crawl into every aspect of our lives and it has succeeded to enter our bodies. Our awareness of reality has become distorted and we don't know who our true selves are. With this project, I started the journey of understanding the connections between my body, my mind and our systemic reality. This document and project is only a seed of discoveries, ideas, and understandings. Exploring the topic of female sexuality in relation to capitalist visual culture in public spaces has helped me to untangle connections I wouldn't have encountered otherwise. Advertising, branding, interior design, and many more significantly influence the way we are.

This project hasn't been created to provide answers or solutions to certain issues, however it is here to reveal and encourage discussions about the importance of female sexuality. As a critical-feminist design project it is fighting for a world of justice and equality. The way we live our lives today is unsustainable and a better life is only possible if we change the way we live.

Leaving Wonderland is a piece of realization, an act towards change. My perfectionism has opened new insights and revealed personal connections to my topic. Destruction can be used as a tool in design practices to understand the roots of social issues. Non-creation is as well a method and attitude that leaves space for reflections to unlearn what female sexuality is and can be. Stepping away from mainstream design practices, *Leaving Wonderland* creates a statement which sees deconstruction as an interaction, and physical act, and non-creation as a form design.

Both as a designer and an individual, I have gained profitable knowledge on how female bodies exist within the system. Change is an ongoing process of transformation, and with this project I aim to open a dialogue about leaving *Wonderland* — capitalism, the system of ironic wonders.

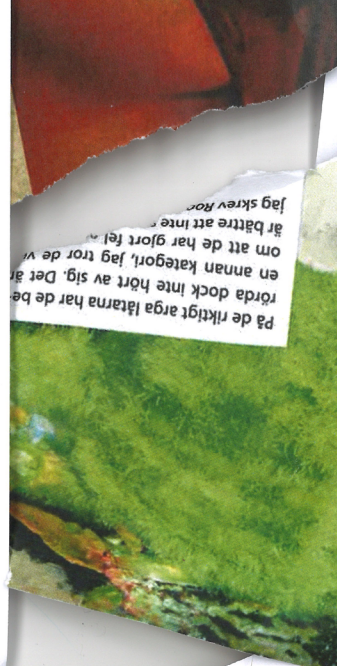
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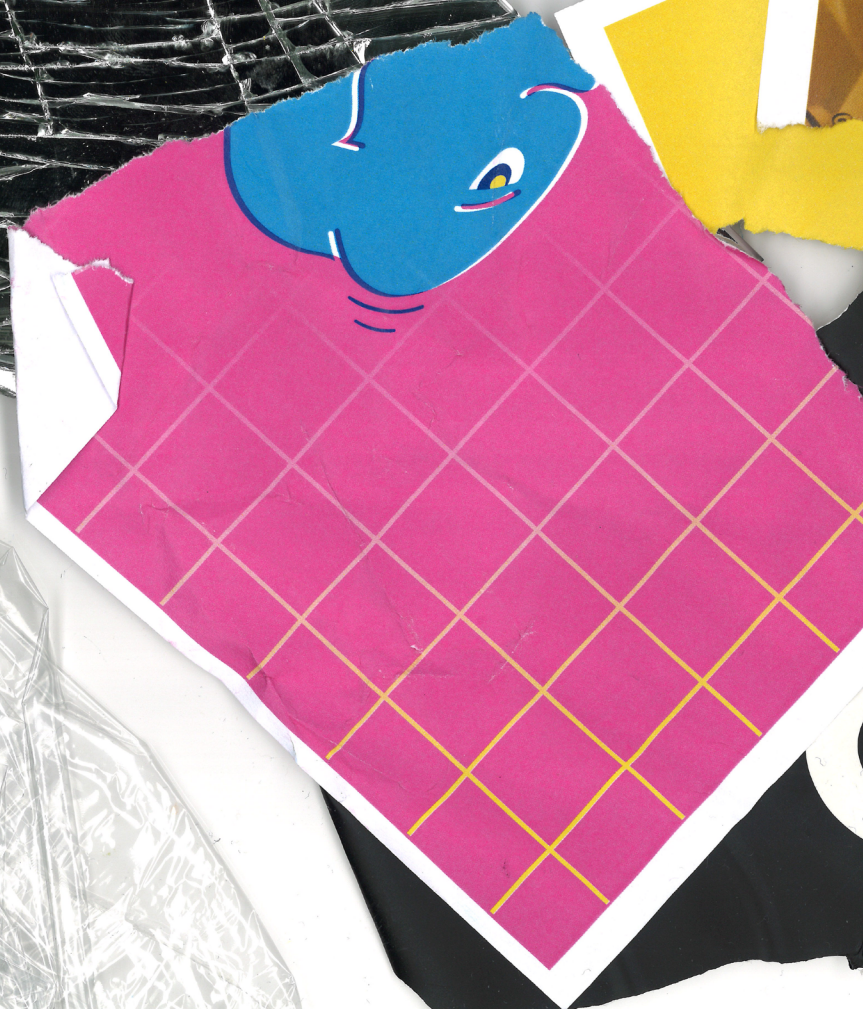
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me activity is to
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people say I am
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På de riktigt arga låtarna har de be
röda dock inte hört av sig. Det är
en annan kategori, jag tror de vi
om att de har gjort fel
är bättre att inte
jag skrev för



Schulzba
Fogliere C
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