CHAPTER III

DESIGN METHODOLOGY

3.1 Design Subject

The following are the scopes of the design's subject / target audience for an illustration book about utilizing the concept of femininity to empower women:

A. Demographic

1. Gender: Female
2. Age: 16 – 24 years

According to a research conducted by Statista (2024), female users between 16 – 24 years old spend the most time using online platforms during the first quarter of 2024. It is likely that this age demographic has come across topics such as hyperfemininity and women empowerment, as well as being familiar with current online trends stated previously in Chapter 1.

3. Education: High School, University (Bachelor's)
4. SES: A – B

Individuals who belong in high-income and middle-income groups have a higher digital literacy rate compared to lower income groups, with 58,9 and 59,1 respectively in Indonesia (*Kominfo*, 2022). It is likely that those who belong in these socioeconomic levels are more open to social problems and educational content.

B. Geographic

According to *Badan Pusat Statistik* (2024), the gender empowerment index in urban regions such as Jakarta, Bogor, Depok, Tangerang, and Bekasi, have a relatively higher number compared to other regions in Indonesia, with 76,31 in Jakarta and 71,74 in West Java during 2023.

C. Psychographic

1. Individuals that have an interest in femininity and women empowerment
2. Individuals who are familiar with internet topics and internet culture
3. Individuals who are interested in and/or prefer to use books as a learning tool

3.1.1 Design Method and Procedure

The design method used in this research is Andrew Haslam's design theory in his book titled "Book Design" (2006). Haslam states that book design is divided into three stages, approaching the design, the design brief, and finally identifying the components of the content. An additional theory is also used in this research from Landa (2010) from her book "Graphic Design Solutions". The reason for this additional theory is due to Haslam's previous theory that only reaches the design brief stage. Meanwhile, the design brief has to be implemented into a design. Hence, this theory completes the design process. The stages of the design process which the author will take from the latter theory is the design process and implementation stages.

The research method used is quantitative and qualitative research. Quantitative research is the process of collecting data by analyzing and measuring statistical data. The provided data is valid because it reflects real, current conditions (Yusuf, 2014, p.58). According to Yusuf (2014, p.59), the samples used in quantitative research must be extensive and random according to the research's target audience and are able to provide accurate and representative answers. Thus, the author will create a questionnaire as its quantitative research to obtain a wide variety of respondents. Qualitative research is the process of collecting data by observing and/or examining previous existing data regarding the topic being researched (Yusuf, 2014, p.328). Qualitative research aims to find the definition, concept, characteristics, symptoms, symbolisms, and/or descriptions of a certain phenomenon, results of the findings are presented in a narrative form (p.329). The author will also conduct a existing studies and reference studies on books which revolve around the topic of femininity and/or books with similar topics to obtain content and design references for the book design process.

3.1.2 Approaching the Design

It is important for the designer to decide how they may approach a text or book. When faced with the provided material, a designer should consider the best way to translate it through creative visuals with the readership

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and market in mind (Haslam, 2006, p.23). The common approaches in book design can be broken down into four categories: documentation, analysis, concept, and expression. During this stage of design, the author will first decide on the design approach. With the chosen design approach in mind, the author will create a mind map to identify ideas and concepts related to hyperfemininity and women empowerment and creative ways to convey the topic to the target audience. Relevant key words are then selected to ensure the clarity of the message being conveyed to be then summarized into a big idea. Finally, the author will create a visual mood board with the big idea and concept in mind which includes various visual elements, such as color palettes, images, and typography to create a consistent and visually appealing design that is able to convey hyperfemininity and women empowerment correctly.

3.1.2.1 Documentation

The documentation stage involves collecting and preserving data through texts, images, sound recordings, videos, etc. Documentation is fundamental to the design process, in its raw state it is to be manipulated, organized, and arranged into the book's manuscript (p.23 - 24). In this stage, the author will collect data from researches, interviews, and questionnaires to support the design process.

3.1.2.2 Analysis

The analysis stage aims to find structure within content, data, or documentation. Analysis divides large amounts of data into discernible patterns, designers will typically break the content into segregated groups of information to give the book's content structure, sequence, and hierarchy (p.25). In this stage, the author will analyze the collected data to reach a conclusion and takeaway from said data. From here, a user persona will be created as well as a mind map to decide on the book design's keywords.

3.1.2.3 Expression

During the expression stage, the designer or author visualizes their emotions through color, mark making, and symbolism to reposition the reader's emotions as well. This approach views a book's content as an interpretation to be made by its reader. Sometimes it is possible for the designer to become too self-indulgent as this approach can lack objectivity (p.26). Using the keywords obtained from the previous stage, the author will create the overall big idea of the book design that is able to encapsulate the book's message. From the big idea, the author is also able to decide on the tone of voice and mood board.

3.1.2.4 Concept

The book's concept often forms the basis of communication within promotional media. A concept has to be delivered correctly as it relies on the understanding of both the designer and reader (p.27). This stage is the process of conceptualizing and visualizing the book's design. The author will decide on the typography, color palette, and visual elements of the book based on the big idea and mood board created from the previous stage.

3.1.3 The Design Brief

This process integrates the chosen approach within the book's content. The designer needs to establish a clear relationship between text and image through their own approach so the target audience are able to understand the book's content completely (p.28). During this process, the designer will also identify the book's nature and contents. In this design stage, the author will decide on the storytelling elements so the positive message of hyperfemininity can be delivered in full clarity to the target audience. Once an overall design brief containing the concept and visual style of the book has been finalized, this stage is to determine the book's content, storyline, and copywriting. During this stage a flat plan will also be developed.

3.1.4 Design Development

During this stage, the design concept will finally take its visual form through design and/or illustration. This stage consists of a process starting from thumbnail sketches, rough sketches, then a comprehensive form (p.94 – 95).

3.1.5 Implementation

The final design will finally be implemented into a physical form, in this case the design will be implemented into a physical illustrated book. Test prints are crucial before printing the whole book to avoid any printing mistakes and the waste of materials.

3.2 Design Technique and Procedure

The research techniques used in the planning process of the design are questionnaire and in-depth interview. The techniques used during the data collection process aims to gain in-depth insights regarding hyperfemininity and its current conditions in Indonesia, whether it is viewed positively or negatively by Indonesians, its influence in Indonesia, and challenges faced by Indonesians who take part in hyperfemininity and women empowerment, hence the informational media designed can be more relevant and effective in its delivery. In addition, the author will also conduct an existing study and reference study to assist the author in designing the book that will suit the target audience.

3.2.1 In-depth Interview

The author will conduct an in-depth interview as a primary data collection technique with individuals who are highly involved in women empowerment in Indonesia, for example well known feminists and/or feminist groups in the *Jabodetabek* area. Due to the lack of media regarding hyperfemininity in Indonesia, through this technique the author is able to gain information regarding hyperfemininity that is relevant in Indonesia and its status quo. Through an interview, the author can explore a professional's insights, experiences, and feelings regarding the topic in detail, which will later become the basis of the media's content and design process so it remains effective in its delivery.

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According to Yusuf (2014, p.376), interviews are categorized into three forms: planned and structured interviews, planned and unstructured interviews, and free interviews. The interview which the author will conduct is a planned and unstructured interview, which is a type of interview where the researcher prepares a list of questions to be asked to the source of information, in this case an expert in the field of women empowerment. However, the questions prepared do not use a standard format and sequence, new questions may be developed through the source's answers (p.377).

Throughout the design process, the author had conducted three interviews from different sources. The first interview was conducted with Dinda Yura and Dhyta as coordinators of Purple Code Collective. The second interview was conducted with Anindya Vivi as director of Jakarta Feminist. The last interview was conducted with Allyana Honosutomo as president of Girl Up UNAIR (Universitas Airlangga).

These interviews were done gain insight regarding the definition of hyperfemininity, its status quo in Indonesia, and its connection with women empowerment. Through these interviews, the author was able to gain a further definition of hyperfemininity despite it being rarely discussed in Indonesian media and journals. Below is the interview question draft used during these interviews.

1. According to your own observations, what is hyperfemininity? How did it enter Indonesia and has it ever been shown in mainstream media before?
2. Has hyperfemininity been accepted by Indonesians today, both men and women? Can it be preserved and disseminated?
3. Are there still misconceptions regarding hyperfemininity in Indonesia?
4. In your opinion, why can hyperfemininity be considered as something negative?

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5. In your opinion, can hyperfemininity and women empowerment be connected with each other? Given the existence and spreading of internet subcultures that celebrate hyperfemininity.

6. What are the different forms of women empowerment in Indonesia today?

7. How is the condition of women empowerment in Indonesia today?

8. In your opinion, how can we make hyperfemininity into something empowering? What kind of approach so it is conveyed well to Indonesians?

3.2.2 Questionnaire

A questionnaire was conducted using random sampling which was aimed at females who reside in the *Jabodetabek* area aged 16 – 24 years to collect data regarding their level of knowledge and perceptions about hyperfemininity, identifying the informational gaps and needs of education regarding hyperfemininity, as well as pinpointing their preferences on informational media. The questionnaire created by the author consisted of three section, with one section being optional through a yes/no question. The first section discusses the samples' understanding and perception of hyperfemininity, the second section is an optional self-assessment report which can only be accessed by a yes/no question during the first section. This section consists of statements in which the samples' will answer from highly agree to highly disagree regarding their experiences with hyperfemininity. Lastly, the third section discusses the samples' preferences on informational media. The list of questions and statements used for the questionnaire are as follows:

A. Section 1

This section discusses the sample's understanding and perception on hyperfemininity, both positive and negative perceptions.

1. How often do you hear about hyperfemininity? (Very often – Very rarely)

2. How much do you understand about hyperfemininity? (Highly familiar – Highly unfamiliar)

3. What is your perception on hyperfemininity? Is it something positive or negative? (Positive/Negative)

4. What is hyperfemininity according to your understanding of the topic? Choose up to three statements (A very feminine individual/A gentle and empathetic individual/A "girly" or "flirtatious" individual/An individual who only cares about their appearance/A spoiled or pampered individual/A helpless individual/Other: _____)

5. Do you consider yourself as a feminine individual? (Yes/No)

B. Section 1

This section is an optional section which can only be accessed by answering "Yes" on the "Do you consider yourself a feminine individual?" question. This section consists of statements in which the sample will answer from highly agree to highly disagree regarding their experiences with hyperfemininity.

1. I feel confident in my femininity (Highly agree – Highly disagree)

2. I am confident in my femininity (Highly agree – Highly disagree)

3. I am more interested in feminine things (Highly agree – Highly disagree)

4. I have been made fun of because of my femininity (Highly agree – Highly disagree)

5. I have been underestimated because of my femininity (Highly agree – Highly disagree)

6. I have previously distanced myself from my femininity (Highly agree – Highly disagree)

7. I have made fun of other people because of their femininity (Highly agree – Highly disagree)

8. I have underestimated other people because of their femininity (Highly agree – Highly disagree)

9. I have previously changed myself to fit in better with society (Highly agree – Highly disagree)

C. Section 3

This section discusses the sample's preferences on informational media as their preferred learning tool.

1. What informational media do you use most often? (Book or E-book/Website/Application/Social media/Other: _____)

2. Why do you prefer said informational media? (Open answer)

3. What is your preference regarding informational media? (Full text/70% and 30% visual/50% text and 50% visual/30% text and 70% visual/Other: _____)

4. If there was an informational media regarding hyperfemininity, would you be interested in exploring it? (Highly interested – highly uninterested)

5. When exploring the topic of hyperfemininity and or other unfamiliar topics, do you prefer to have the information delivered directly or through a storyline? (Open answer)

3.2.3 Observation

According to Sugiyono (2018, p.229), observation is a data collection technique used to observe a certain event, condition, or behavior. Observation has its own unique characteristics, as it often involves current daily activities and/or events happening. The author decided to do an observation to find out the current status quo of femininity in Indonesian communities. The author does so by conducting an observation on social media and trends which revolve around feminine topics. The author also does an

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observation to know what aesthetics and art styles that are currently on trend with the book's demographic, which are females aged 16 – 24 years.

3.2.4 Existing Study

Existing study is the process of data collection which utilizes previously existing data and/or specimens (Hulley et al., 2013, p.192). Unfortunately, the author wasn't able to find a book with the specific topic of hyperfemininity in Indonesia, hence the author decided to do an observation of books with feminine topics instead. The author conducted an existing on a book titled "Esther Bunny: *Jangan Sampai Kau Kehilangan Dirimu*" by Esther Kim. While not necessarily a book that talks about hyperfemininity, it falls under the category of a self-improvement book about women and femininity.

3.2.5 Reference Study

The design of this illustration book requires references that can be used as a benchmark to allow further exploration for the design process. Hence, the author will be using several media for the reference study. The reference study will be done to analyze visual references and supporting media which could be used as inspiration for the current design process. Reference study will also be used to analyze aesthetics and art styles which the book's target audience currently like.