Digital Media of Aliansi Laki-Laki Baru in Design Studies: Building a New Image of Men (?)

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ABSTRACT

This research is driven by the author's interest in the label of a new image of men in efforts for equality, anti-discrimination, and anti-violence against women. While many studies related to the representation of the new image of men with the research subjects of the New Men Alliance (ALB) have been found in terms of their verbal content, none have yet originated from the content and visual presentation of ALB in representing the new image of men. This research seeks to elucidate digital feminist activism in the context of user interface design and content within the study of design, exploring the visual representation on the Alliance of New Men (ALB) website. The qualitative research method employed in this study, which includes a literature review and analysis of multimodal discourse, indicates that digital feminist activism within the user interface explains that the ALB website demonstrates a multi-faceted identity that cannot be confined to a single website characteristic. The website's user interface is more intuitive compared to offering a distinct uniqueness that deviates from the dominant values of ALB. On one hand, the ALB website's user interface breaks rigid boundaries in its layout flexibility, yet on the other hand, it still reflects the meaning of traditional gender stereotypes through color usage. The content related to domestic space in ALB appears to merely reverse roles, but it ultimately reverts to traditional codes of masculinity.

Keywords: visual, feminist, design, multimodal, alb

INTRODUCTION

At an internal meeting on campus, something worried me. I heard the words 'manpower' and 'freshmen'. These two words are unfamiliar to me, and I often hear the term 'guys' are spoken among female students. Udasmoro mentions (2021), "... Language is used as an instrument that allows them to exercise power. Language is used because it has expressive and emotive properties that allow people to use wordings to exercise power."

Manpower, freshmen and guys are not neutral and unconsciously spoken words. These words denote masculine narratives that eliminate the presence of the other subject. Reviewing to Prof. Dr. Wening Udasmoro, S.S., M.Hum., DEA, professor of the Faculty of Cultural Sciences Universitas Gadjah Mada at his inaugural ceremony, he mentioned that masculinity is a value that men consumed and produced the body, its presence is unwittingly repeating the script of violence by capital products. The language contains aspects of violence and, through language manipulation, becomes more effective (Udasmoro, 2021). Language shows the problem of violence with elements of masculinity in the practice of daily life; Language has the effect of eliciting rejection and the practice of power and shows the absence of empathy and sarcastic nature (Udasmoro, 2021). Not only words, images, or visual displays are also not spared from racist actions, but various racist stereotypes in various design works are often missed by the eye (Utomo, 2023).

Cis Timor Organization in Kupang – East Nusa Tenggara, along with the Aliansi Laki-laki Baru (ALB), campaigned to respect women and not commit violence against women through marriage vows at a marriage ceremony in Kupang, East Nusa Tenggara "I promise to take responsibility for myself, my wife and children. Promises not to commit sexual violence and care for reproductive health, promises to do domestic work such as cooking, washing dishes, and washing clothes. Thus, become a new, real man" (Luviana, 2020). It can be seen as an act of resistance through language.

ALB exists as a form of men's concern for violence experienced by women. ALB stands with three principles, including commitment to equality and justice, anti-discrimination and anti-violence against women. Furthermore, in an explanation on its website, ALB shows its concern on various issues such as violence against women, reproductive and sexual health and rights, religious interpretations that harm women, fatherhood and sexuality. ALB was born to build a new image of men and make efforts to change male behavior.

The local context in Timor shows that men usually do not want to help with household chores, which cultural construction then becomes an effective workspace for ALB (Luviana, 2020). The @lakilakibaru account tweeted on

Saturday, September 16, 2023, "Cooking is one of the skills that anyone can do. If men can cook, it will be more fun when practicing sharing burdens with their partners." @lakilakibaru Instagram (IG) account in the feed post-August 30, 2023, also invites the same thing. Similarly, one of ALB's writings on its website invites men to participate in the domestic space (Figure 1).
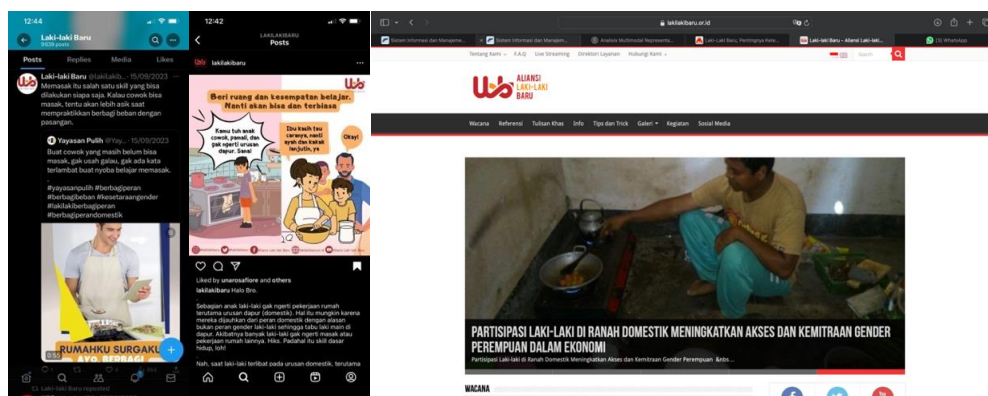

Figure 6.1 Content on ALB about sharing domestic space in their digital media.
Source: Captured from the @lakilakibaru Twitter account , @lakilakibaru Instagram account and lakilakibaru.or.id website (left to right) (2023)

Looking at the ALB's tweet, as if the struggle is done by reversing roles does not mean solving the problem; placing work as a burden is also not the right thing. As if public space work is a privilege, not a burden (?), or what about the statement of domestic work being said to be a job that makes people laugh? Or is domestic work concerned only with increasing access and partners in the economy? So, in this case, reversing roles does not mean getting out of violence or equality but rather legitimizing differences.

Various digital media content is a place to convey meaning and messages that do not escape from various visual stereotypes. This visual stereotype not only constrains designers' creativity but also reinforces inequality; for example, the use of blue targeted at masculine audiences and pink for the feminine target audience; pink gives a soft impression, while blue gives a rugged impression. In line with Utomo's (2023) statement, "Pink seems to limits mothers to gender stereotypes."

In other words, design elements are also a medium to convey messages (Gunawan & Verdiana, 2023).

Understand that (1) hegemonic masculinity indicates masculinity that is unequal to subordinate masculinity and femininity (Utomo & Maharani, 2021). (2) Masculinity is not just about men but values (Udasmoro, 2022). (3) Masculinities and violence are carried out in various experiences (Udasmoro, 2021). (4) Effective language inherits violence (Udasmoro, 2022). (5) Visual language. (6). Visual-based violence becomes commonplace and often misses the eye (Utomo, 2023). (7) Many researchers focus ALB on the formation of identity, representation, and campaigns of the statement (text). Based on the points above, the author's research will focus on how design elements in ALB digital media represent themselves in their various digital media. The research focused on content analysis from digital media platforms of Aliansi Laki-Laki Baru such as websites, Facebook, Twitter, and Instagram.

THEORETICAL FRAMEWORK

UI and UX in Design Studies

Typography originated from the Greek term which means the formation or creation of letters and then by David Crystal, typography is understood as "the study of the graphic features of the page sheet," which means that typography does not merely study the technical making of letters, but there is a scientific discourse in it which makes typography understood as a study (Anggraini & Nathalia, 2014). Based on this understanding, design or designo (from Italian) grammatically means image and can be used as a noun or verb. As a verb, "design" means the process of making or creating objects, while as a noun, design is the result of the creative process with various forms, such as plans, proposals, or works (Anggraini & Nathalia, 2014). Understanding design as a process is in line with what Rustan said (2019b) that design always starts with research; in this case, design can be understood as a study, which in KBBI study means the results of reviewing (learning, studying, examining, investigating, thinking, testing and studying).

Various things will intersect in design studies, such as color, typography, layout, media, etc.

The era of digital media has a variety of design products, such as website and application designs, as well as the content. The presence of UI and UX designers answers this need. The field of work of UI designers is related to visual appearance, such as layout principles, layout construction, layout content, etc. (Rustan, 2020b). Further in his explanation, Rustan mentioned (2020b) UI designers are also responsible for static and dynamic content creation, as well as various other interactive components such as menu dropdowns, navigation, forms, modal windows, etc while UX designers have the responsibility to handle every problem of the appearance of the application, but also the user experience using the application (Rustan, 2020b).

The rise of UI and UX designer needs is also followed by lessons that can be followed related to UI and UX design; the author bought UI and UX design tutorial videos on Shopee from a store account called Toolbisnis. id. According to Ben Shneiderman, there are 14 UI and UX video tutorials that start with an understanding of UI and UX as well as essential design elements, layout design principles, and UI design principles. The learning video explains four basic design principles that UI designers must understand, including colors, typography, icons, and images/illustrations, as well as five layout design principles, such as balance, scale, contrast, visual hierarchy, and gestalt principles. In this case, the essential elements of design and layout principles will adjust to the personality and activities of the website or application owner (Rustan, 2020b).

Color is an important part of the essential elements of design; color, in the explanation of Rustan (2019a), can help to know a person's personality because color serves as an identity. Similar to color, typography is also an essential part of the design as often found in digital media, namely headlines, body text, and captions, which in choosing the font to be used must also be quickly read and adjusted to the concept, emotion/mood of the content and brand personality (Rustan, 2023b). Icons, Images, and illustrations on websites and applications can help audiences to understand better what website and application owners want to

convey or expect, as well as help audiences to carry out activities on the website and applications from the help of simple icons/images that usually become navigation buttons, for example like the home icon means the home display, etc. Typography has a role that is no less important in design. Typography explains various aspects related to font selection and the impression or message to be conveyed from shape, size, layout, color, etc. A typographic work must possess legibility and readability; each character can recognize the work and be ready to convey the message and impression to the audience. Furthermore, in Rustan's explanation (2020b), several things must be considered in using digital typography, including font family, size, paragraph line length, font combination, line height & letter spacing, and contrast between text and background.

In his explanation of layout, Rustan mentioned several layout principles, including emphasis, sequence, balance, contrast, and unity (Rustan, 2020a). Emphasis explains the emphasis on visual weight, wherein a design work is a focal point. The presence of this focal point will then make the audience's reading flow of the design work he sees; this is known as a sequence. In this case, contrast is an important part of giving visual emphasis; it can be done by using color contrast, shape, size, etc. Balance is an inseparable part of the layout; there are two balances, namely symmetrical balance and asymmetrical balance, both of which can also show the personality of the creator and the target audience. Unity in the layout gives the impression of unity/alignment/compatibility of all elements to convey the message to the audience. Unity can be seen from the alignment with the design elements used, alignment with the meaning or message to be conveyed, and alignment with the purpose of the design.

Ben Shneiderman (2005) provides several principles or what he mentioned with eight golden rules in making UI design, including (1) strive for consistency, (2) seek universal usability, (3) offer informative feedback, (4) design dialogs to yield closure, (5) prevent errors, (6) permit easy reversal of actions, (7) keep users in control and (8) reduce short term memory load. These eight principles govern the design of the appearance of the application and how to use it to explore the application. The UI design that is made has consistency both visually and

behaviorally. Universal usability describes the needs of users, both new users, existing users, and even users with records of color blindness, age, etc.

Designers should also pay attention to how users use websites or apps without having to figure out the intent and meaning of the icons used or the tools available. Users have space to surf websites or apps comfortably, including the option of using dark mode; users have control over the websites or apps they use. This is also related to the presence of undo to repeat the previous action. It is also important to minimize errors and prevent errors by turning off unused buttons, etc. Providing informative feedback can be done by providing a shadow when the cursor is over a menu or icon, and even the menu or icon can change shape when clicked. The closing dialog can help the user to know the process and result of the work that the user is doing.

Reviewing Rustan's statement related to research that cannot be separated from design, even Rustan, in some of his books, places research as the initial stage in design. Rustan uses the term creative brief to refer to the results of research that have been analyzed and compiled. "A creative brief is a document of research results and strategies that become a benchmark/direction for designers to design. Simply put, it takes the form of a 5W2H question" (Rustan, 2023b). In this creative brief, it is also necessary to look at entities/clients, industries/markets, and target audiences (Rustan, 2021a). There is a flow that is then seen in the research process in design studies in several of Rustan's books, namely the linear flow of research. This research flow shows one stage of research that is closely related to other stages, where researchers can only proceed to the next stage if they have completed the previous stage. This research will also use the same linear flow as shown below.

Ivan Chermayeff mentions that "Design is directed toward human beings. To design is to solve human problems by identifying them and executing the best solution" (Rustan, 2015). In line with what Rustan said, Rustan mentions that "design is much deeper than just appearance" (2015). This research can be a reference for making website or apps designs in the future, or open similar studies to see the elaboration of visual appearance in conveying identity, vision-mission, messages and impressions from website or apps owners to their target audience.

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RESEARCH METHOD

This research uses qualitative research methods through literature studies. This research method can be used to discuss website topics, UI (user interface) and UX (user experience) design, and design style by making relevant books and journals as references (Eliezer, 2023). The literature study research method has data collection methods from various literatures such as journals, books, research that has been done before, to then be analyzed in depth (Adlini et al., 2022). The authors used references both online and offline to support the study.

This research also utilizes multimodal discourse analysis to help examine the meanings contained within a design work (Utomo dan Udasmoro, 2021). As stated by Utomo & Udasmoro (2021) "There is a combination and integration of various semiotic modes, so that then multimodality can be understood as the use of various semiotic modes in constructing meaning". Or in other words, multimodality is the use of various modes to construct meaning. Kress and van Leeuwen use 'image grammar' when conducting analysis of multimodal texts.

Moda is "a socially shaped and culturally given resources for making meaning" (Kress, 2009). According to Kress, layout and images are modes (Noviani, 2018). Color, typography and caption are also modes that work to construct meaning (Utomo, 2023). In the analysis of multimodal discourse, there are three aspects offered by Kress and van Leeuwen (1996), namely; representational meaning, interactive meaning and compositional meaning (Jewitt & Oyama, 2001).

The active and passive aspects of characters in the picture, as well as the presence of symbolic objects, can be identified in Representational meaning. The relationships established between characters in the picture and the audience can be discerned in interactive meaning. Compositional meaning explains how the layout, placement of characters, existing framing, and other elements highlighted in the image can help determine its meaning. These three aspects assist the author when dissecting the image.

RESULT AND DISCUSSION

Visual Display of ALB Website

Digital media is a strategic space in resisting and countering discourse from various forms of sexism and misogyny, which these activities have come to be known as cyberfeminism or digital feminist activism (Clark-Parkson, 2018; Fotopoulo, 2016; Noviani, 2021). Aliansi Laki-Laki Baru (ALB) with the use of websites, Instagram, Twitter and Facebook shows its resistance to the hegemonic masculinity in Indonesia.

Hegemonic masculinity places itself in a hierarchical position with subordinate masculinity and femininity (Utomo & Maharani, 2022); as Connel says, "This is not to say that the most visible bearers of hegemonic masculinity are always the most powerful people. They may be exemplars, such as film actors, or even fantasy figures, such as film characters. Individual holders of institutional power or great wealth may be far from the hegemonic pattern in their personal lives" (Connel, 1995).

This hierarchical position ultimately shows an unequal relationship because there is power from the dominant group to the subordinated group (Udasmoro, 2021). It is the basis for the emergence of 'New Men'; based on data on the ALB website, this term is used to describe an attempt to leave the traditional mindset about men and change to individuals who are more aware of the importance of gender equality, both in daily actions and in social interactions.

Furthermore, on the website and Instagram live footage conducted by Saeroni, the ALB national coordinator, mentioned there are 3 ALB principles: 1). Committed to equality and justice, 2). Anti-discrimination and 3). Anti-violence against women. In his statement, Saeroni also mentioned that these 3 principles are written principles, unwritten principles are consistent, and according to him, new men must be consistent between thoughts and actions. Based on his experience, men's problems are inconsistencies; men and even 'perpetrators' have positive values, but

they are not carried out and are not reflected in their lives. It is ALB's job to build a new image of nonviolent men.

The target audience of ALB, from the data listed on its website, includes adolescent boys and girls, adult men, male activists, academics, religious leaders, media, community leaders, and male perpetrators of violence. ALB also does not receive any assistance in funds to carry out its work, all based solely on volunteerism. ALB websites can be categorized as text-heavy because most of the content is text/script for the target audience to read (Rustan, 2020b). There are several comments not only on this website but on the social media applications used; it shows that there is interaction from typing in the comment column provided (Rustan, 2020b) On its website, ALB contains some information related to itself, such as ALB principles, ALB structure, support organizations, activity documentation, and social media that it uses. As if it were a corporate website, the company's official website shows its credibility, containing information about the company linked to social media, and its design has a formal feel with photos/images and colors that reflect itself (Rustan, 2020b).

The ALB website can also be seen as a blog that contains notes/writings on certain topics to lift brand reputation. It has communication with its audience, and the design seems simple, direct to the point, has layouts, colors, fonts, content, etc. It is very adaptive to the personality and activities of the website owner (Rustan, 2020b). Various writings that support the goal of building a new male image can be seen on this website. Not only that, the audiences can also communicates in the comments column or contribute notes or writings that are in accordance with the topics and principles of ALB.

The ALB website can also be a Community Forum, a space for discussion, question and answer, and learning. By design, focuses more on usability and ease of use so that navigation buttons will be found that will make it easier to surf this website (Rustan, 2020b). There is a button that can be used to register as an ALB volunteer. There is a Live streaming button, which contains a link to go to ALB activities. The Answer and Question forum button can be used to ask questions to ALB to discuss a topic, or you can press the Contact Us button available on this website.

If, in his book, Rustan mentions that each website has its characteristics that will then affect its visual appearance, then there is a division of websites according to Rustan based on their use. But from the explanation above, the ALB website does not have clear boundaries regarding what category suits him best, not only corporate but also there are characteristics of blogs and community forum websites in this blog, in line with his trying to blur the rigid boundaries between masculinity and femininity. Deolah shows various slices when talking about masculinity; just like with websites, there are various slices of characteristics in one website. Reviewing Rustan's statement (2020b), "Therefore, many companies create blogs as a "second website," a powerful marketing tool to establish relationships with their consumers," in this case, combining several website characteristics in one website can be seen as a modeling strategy.

In terms of layout, the ALB home website is classified as a magazine layout because it has different modules arranged hierarchically, suitable for many and varied content. Still, if not arranged properly, it can confuse the audience (Rustan, 2020b). Luckily, this website does not have advertisements, so it does not interfere with surfing activities on this website as it is conveyed that this website does not seek profit in the form of funding.

There is a different home layout and a layout for each view when clicking the buttons is available. It shows a single-column layout and a fixed sidebar. A single column is the simplest layout because it only has one column extending down, needs to be scrolled down to read, and is the most familiar and easy to use (Rustan, 2020b). In line with what Ben said related to reducing short-term memory load, where users do not have a burden of mind because of confusion with the appearance of the website. The single-column layout makes it easier for users because they only have to scroll down. In line with Rustan (2020b), "The ease and speed of interaction requires intuitive design/layout (users immediately know how to use it from intuition, without the need for instructions/directions first).

The author tries to contact ALB through the Contact Us button; when the author sends a message, there is no dialog box asking or making sure the author really wants to submit or not when clicking submit. After clicking submits, there is

sending information that shows the submission process, and there is also a statement that the submission made by the author was successful. It shows that the website provides informative feedback on the actions taken, and uploads or sends information. There is a closing dialogue if the process that the author has done has been successful.

This information feedback can also be seen when the author hovers over the menu bar available on this website. The color changes if the cursor points to the menu to be selected, from gray (not bright) to black and also white (to brighter). It also speaks of the consistency of the appearance of this website. This website consistently uses the same font type that can be categorized as sans serif, which is usually used for digital needs on the website. If you do activities by clicking the button on this website, then the next display also has the same color, which is predominantly white, black writing with red and slightly orange lines and logos.

The principle seeks universal usability from the availability of the need for users to use English. In general, this website template only uses black, white, red, and orange. When viewed in the monochrome version, there is manageable contrast except for the use of orange in the logo, which will look similar because orange is a secondary color, a mixture of two primary colors, namely red and yellow. The author tried to open this website from a small layer to a large desktop layer, but the font size on this website has stayed the same. It is too small, so it is not friendly for those who need help with reading with small fonts.

When this website is opened on a mobile phone with a different layer size, the font also does not change; even when the vertical display is changed to horizontal, the font size is consistently unchanged, but the layout changes according to the layer. Opening this website to a cellphone shows that there is an application of this website for different sizes because of different layouts. Even when rotated horizontally, the appearance of this website is in a different layout, either on Android or Apple. It shows that the flexibility of this website layout is classified as adaptive/responsive because it can adapt to different screen sizes (Rustan, 2020b). In line with the personality of this website to show fluid masculinity, on the other hand, the use of layout flexibility is technically advantageous and highly

recommended because it is the most widely used. Of course, in this case, the ALB website follows the trend. There is a goal of expanding the market by following the trend.

As far as the author's exploration of this website, users will get an error if the data filling for comments needs to be completed. The author does not get any other errors. When the author backs to reply to a comment, the author's comment is no longer found. There is control over the user. This website does not provide fear for users to surf this website. The use of a single-column layout shows the presence of a fixed sidebar, where the fixed sidebar is understood as the addition of a menu on the right/left of the main column to help facilitate navigation. The menu is fixed and always visible even though it is scrolled down (Rustan, 2020b: 80). The ALB website also uses a fixed sidebar, which, in this case, is a menu to visit ALB social media accounts and some of the latest, most popular notes/writings or want to see comments and tags. Of course, it will be very helpful to move to other posts or move to the ALB social media application; no need to scroll up.

Digital Activity of ALB

The author first saw ALB content on Instagram with discussions related to men involved in domestic (kitchen) spaces (Figure 2). If understanding that color serves to recognize objects (Rustan, 2019a), then in this case, we can see the ALB logo (1), a pink background (2), a dialog box with a title (3), another pink background (4), expressive effects in the dialog box (5), a dialog box with the mother in the picture (6), a dialog box with the mother not in the picture (7), a dialog box with the father (8), a stove and cooking utensils (9), the father carrying his son (10), the son being scolded by his mother (11), a container with brown-colored dough being stirred by the mother and also seen by her son (12), and several digital media platforms used by ALB (13).

Framing in compositional meaning provides an explanation of the interconnection and disconnection of each visual element, so that we can determine the boundaries of the parts that form a unity and the parts that do not form a unity (Noviani, 2018; Utomo & Maharani, 2021). So, in this case, this content image shows disconnection from two different situations: there is a boy with a pink background (left), and

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there is a family consisting of a father, a mother, and two boys (right). This different situation can also be seen from the left-side chat balloon that reads, "You are a boy, it's superstition, a child, and don't understand the kitchen. Go away!" as if to indicate annoyance or anger or a form of memory from someone. It is then the reason for the boy's expression of sadness that is visible. The shape of this chat balloon indicates a precarious situation and an unstable shape indicates an unsettled situation. Moreover, there are several lines as if re-affirming the sentence listed on the chat balloon is a stern warning.
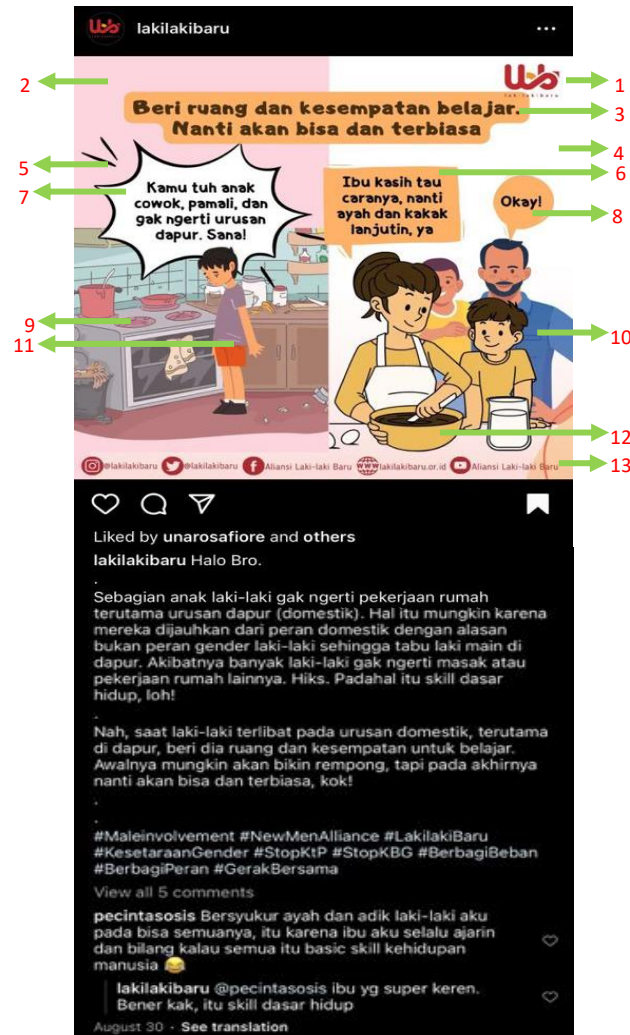

Figure 6.2 Content on ALB about men involved in domestic space kitchen.
Source: Captured from the @lakilakibaru Instagram account (2023)

Unlike the situation on the right side, the chat balloon that reads "I tell you how, later, father and brother will continue, and dad's response by saying "okay!". There is better communication that has occurred, so the expressions of the mother, father, and two sons showed smiles on their faces. These two situations are related to an orange column that reads, "Give space and learning opportunities. Later it will be possible and be a habit". It means that the left side tells the story of a boy who is not given the opportunity to work in the domestic kitchen room. The right side tells the story of a husband and son who are given the opportunity to make something, looking at a container with brown stuffing being stirred, eggs, and a transparent container with liquid inside. Looking at some of these utensils and ingredients, it seems that mom is making cakes.

In their explanation of compositional meaning, Jewitt and Oyama (2001) mention that information value creates a given-new structure for reading text from left to right. "Given" is understood as something that is already taken for granted, widely understood, or familiar to most people, while "new," located to the right, represents something new and different from the common understanding according to Kress and van Leeuwen (1996). The left side (as a given) is given a pink background color, which means girlie/female, feminine, and have not had an experience (Rustan, 2019a). In line with ALB's idea to show that the kitchen is a domestic space that is the work area and responsibility of women and femininity.

This image, in terms of representational meaning, falls within conceptual structures due to the absence of vectors. As explained by Jewitt and Oyama, conceptual structures is "Images which do not contain vectors are 'conceptual'. They visually 'define' or 'analyse' or 'classify' people, places and things (including again abstract things). One kind of conceptual pattern is the classification structure" (van Leeuwen dan Jewitt, 2001). This picture classifies men within the domestic space, indicating the inability of men in the domestic space, particularly in the kitchen.

The right side (as a new) is given a white background, which means a perfect balance, refresh, fairness, and innocence (Rustan, 2019a). In line with what ALB wants to convey that there is no problem when 'men' work doing work that is

categorized in the domestic room. It is natural and balanced. It is refreshing and fun to see that anyone can contribute to work in the domestic space. This picture, in terms of representational meaning, is referred to as narrative structures, as explained by Jewitt and Oyama. "Narrative pictures (or scenes within pictures) are recognized by the presence of a vector" (van Leeuwen and Jewitt, 2001).

Going further in the explanation by Jewitt and Oyama, "A vector is a line, often diagonal, that connects participants..."; vectors can be observed from the participants' perspectives, and vectors from a bottom-up perspective indicate weak vectors (van Leeuwen and Jewitt, 2001). In other words, diagonal illusion lines formed from the participants' perspectives in the picture are understood as vectors. In this image, the vector of the boy standing next to his mother and looking at her is categorized as weak. Similarly, the vector of the father and the boy being carried by the father, looking at the mother, is also categorized as weak because of the father and the boy's position, located behind the mother, and their depiction is somewhat blurred.

The presence of vectors helps determine the most actively involved participant in the picture. Therefore, in this case, the mother is the most actively involved participant in this picture. In line with the text in the speech bubble of the mother, the opportunity to learn in the domestic space should start with a mother who is willing to teach. The mother is asked to be more active in teaching household tasks in the kitchen. The mother becomes the target audience of this post, but on the ALB website, it is known that there is no category for mothers within the ALB target group. In representational meaning, it is also marked by the presence of symbolic objects (van Leeuwen and Jewitt, 2001). So, in this case (left and right image), the kitchen with its ingredients and equipment represents symbolic attributes of femininity.

In terms of interactive meaning, this image does not indicate that the participants in the picture are directing their gaze towards the audience. Jewitt and Oyama explain that when participants do not direct their gaze towards the audience, this is categorized as a reaction. The absence of contact implies that the image does not demand viewers' attention but rather offers something to the viewer (van Leeuwen

and Jewitt, 2001). This aligns with the message both images want to convey, offering the state of the kitchen, whether it's messy or tidy, as a response to the mother's willingness or unwillingness to teach her son while working in the kitchen.

Interactive meaning also explains the concept of point of view, so both of these images are categorized as having an eye-level angle, which signifies equality (van Leeuwen and Jewitt, 2001). This aligns with the ALB post and principles, which are committed to equality. The next question is: Does the problem of changing the background color and the statement written in the chat balloon ultimately show equality? Reviewing the piece's IG feed caption that reads, "Well, when a man is involved in domestic, especially in the kitchen, give him space and opportunities to learn. At first, it might make you tired, but in the end, you will be able to and get used to it, really!" The question that then comes to my mind in this context, especially when I see this picture, is, why, when teaching boys are said to be reckless? Isn't it the same when teaching girls to cook also initially complicated? For me, teaching new things to men and women, especially children, is the same. In the beginning, it may require effort and patience.

Although there is a disconnection in the framing of this image, the dialogue box located in the center (Figure 2 - No.3) can be seen as information linking, binding both images as a complete text (Noviani, 2018). These two different images depict different situations arising from a mother's willingness or unwillingness to teach and work in the domestic space in the kitchen. This content layout gives emphasis or an focal point to the illustration and the words "Give space and learning opportunities. Later it will be able and used to it" because it has a large size and has color contrast with other design elements. This content uses size contrast to form a hierarchy so that there is a pattern or flow of reading formed, from large medium to small. The contrast of the shape can be seen from the presence of illustrations and text. Color contrast can be seen from the right and left side backgrounds to show different moods or situations that want to be conveyed. The contrast of the concept can also be seen in the color pink, which means tenderness

and compassion, but there is anger and sadness, indicating there is something to be discussed or resolved.

The visible sequence shows the letter I so that the audience will read from the top to the middle and end the reading flow at the bottom of the image. This content uses a symmetrical balance, also known as formal balance, which gives the impression of formal, stable, passive, static, and boring (Rustan, 2020a). Seeing ALB's space is certainly not only formal but also informal, it can even be said to be more dynamic and active, so to make the audience interested and see longer, asymmetrical layouts can be used as an alternative.

The author tries to use the fontbrief.com website to find out the personality of the font used in this content. The author has yet to find the same font used, but there is a sniglet font that has similarities to the font used in this content. This type of font is classified as sans serif, expressive, not a type of font that is elegant, friendly, organic, progressive, online, loud, and warm. (Rustan, 2023a) states that the font used usually adjusts to the meaning of words/ sentences/ content of the script, as well as brand personality. So, in this case, ALB, through this content, wants to show expressive actions, work together in domestic spaces to show something that should or is reasonable, and a form of progressive action to break the gender stereotype boundaries of domestic workspaces. ALB also provides humanist and warm, wants to touch the side of humanity and embrace the audience by using this type of font.

Unity in this image layout can be seen from the alignment of attributes or elements. In this case, each element attribute has a soft impression both from the color, rounded font shape and illustration style used. The color used is a contrasting color, but the pastel color tone makes it look harmonious. It is what Rustan calls unity in form, the alignment of each element attribute (2020a). The visualization of this content can be said to match the message to be conveyed. Rustan (2020a) calls it unity at the content level. Unity at the context level can be realized from the alignment of the form-content level with the purpose of the design. The purpose of ALB can be seen not only from the information on the website but also from its logo, which gives the impression of a new male image, no longer using blue, the

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color that is commonly used to describe men or masculinity. The red color in color symbolism gives the meaning of good fortune, dynamic, action, strong desire, opposition, and rebellion (Rustan, 2019).

Squares or firm angles do not dominate the shape used. There are variations with curved shapes. It shows something new when returning to the understanding that box shapes represent men or masculinity, and women or femininity are usually depicted with curved shapes. A bold font style is used to give emphasis (Rustan, 2023a). This seems to emphasize ALB's seriousness in its commitment to gender equality and justice.

But if you look deeper into the unity of the alignment of image and caption content, looking at the content as a whole or as a unity, from images to captions, changing the background does not mean that the message of gender equality has been fulfilled, but it seems that the construction of the thinking of the caption used still shows gender inequality, the arena when men work in domestic spaces is said to be faint at the beginning of their learning. It also cannot be generalized because if cooking and housework have basic life skills, as stated by ALB, then anyone will find the struggle when learning not only men but also women when both work in the domestic space. The next question is whether baking is a basic life skill. Some things have yet to be explained in detail in this matter by ALB interpreting the basic life skills of cooking and housework and their relation to baking.

The author also found similar content on ALB's Twitter account. However, due to the limited characters that are the rules of Twitter, ALB's tweet can be said to be shorter than captions on Instagram. Understanding this limitation, ALB tweeted again with the same theme on September 15, 2023, namely, "Cooking is one of the skills that anyone can do. If men can cook, of course, it will be more fun when practicing various weights with their partners." The author also found similar content on Facebook and other websites. On Facebook, ALB uploaded a webinar poster, collaborating with several parties to discuss the topic "Sharing the Role of Housework: How Can Men Do It?". ALB also shared the full video of the discussion by linking the link. If you demand it again on the ALB website, there is content with

the topic "Men's Participation in the Domestic Sphere Increases Women's Gender Access and Partnership in the Economy."

ALB understands the characteristics of each digital medium it uses. The character limitations on Twitter make it not enough to tweet for a topic once. On Instagram, ALB can be more free to type characters compared to Twitter. Facebook is used to upload content related to videos of long duration, and websites are used to provide much broader or complex insights into a topic. It leads the author to the concept of intermediate, where there is the use of various media in conveying a topic (Utomo, 2021). Using the concept of intermediality as a part of digital technology – new media to explore practically on media platforms (Freda Chapple, 2008), seeing the common thread of various visualizations that then arise from each media used to convey a topic (Utomo, 2020). Karen Savage (Freda Chapple, 2008) explains that intermediality shows that each medium communicates with each other, interconnected.

If we further understand the concept of intermediality as conveyed by Azcárate and Tötösy (in Freda Chapple, 2008), the concept of intermediality also talks about expanding the reach of the audience, thus creating communities between media and cyberspace to voice (express) related to identity, as well as the emergence of social change. Of course, this will greatly help ALB in building a new image of men who are non-violent through a variety of content in digital media. But keep in mind that reversing male/masculine and female/feminine roles does not mean getting out of heterosexual or patriarchal constructs (Utomo, 2021). ALB tries to reverse the role in the task of domestic space, but on the other hand, it reinforces domestic space on gender stereotypes as a complicated job. The use of red in the logo can also give the meaning of dominance, active, great, leader, and strong (Rustan, 2019a). So, in this case, reversing roles does not mean getting out of the construction he is suing or can it also give the meaning of dominance, activeness, greatness, leadership and strength from the new image of men he formed? It is necessary to apply unity from images and captions so as not to slip.

Besides the efforts to reach a larger audience using a variety of media and hashtags, there are things that ALB needs to pay attention to in terms of visuals to avoid

getting caught up in the logic of media work. In some ways, website design, by applying intuitive factors, can provide a familiar experience to users or make it easier for users to smooth on ALB websites. Still, on the other hand, this also means that ALB is similar to other desktop websites in terms of visual layout that may need to be in line with ALB principles. Isn't ALB trying to build a new image of men? Where is the uniqueness that shows the immortality of ALB?: Creating a new image of a man who can't get out of the shadow of the old image?

CONCLUSION

ALB's digital media is a space to represent a new male image, breaking the masculine hegemonic order as a form of digital activism. Borrowing the perspective of Lauretis (1987) regarding representation space in looking at ALB UI and UX design, the space or representation box must be filled with various experiences so that it can be seen and heard. In other words, the target audience can see and hear ALB's efforts in building a new image of men. The ALB website shows its personality that cannot be limited to one characteristic of the website. However, there are things that Lauretis reminds us not to get caught up in the walls of the master's house, which is understood as a dominant construction or discourse such as culture and media (Utomo, 2023). On the one hand, the intuitive website layout makes it easy to surf the ALB website, but on the other hand, there is no uniqueness that distinguishes the ALB Website from other websites. The use of red color breaks the color stereotype that generally uses blue to represent men and masculinity. On the other hand, red also means dominance, leadership, spirit, and strength, which these values are known in traditional masculinity values. In this case, changing the color does not mean getting out of the value he is suing but rather reaffirming the value he actually sued.

In the analysis of multimodal discourse, taking into account three aspects such as compositional, representational, and interactive in the analyzed image shows the visual elements used to convey a specific message. The image highlights the dichotomy between traditional gender roles within domestic spaces, particularly the kitchen, and the efforts of ALB to challenge these stereotypes.

The compositional analysis help to know that the elements from the image suggest the challenges men face when entering domestic spaces, especially the kitchen, and the importance of breaking gender stereotypes by offering learning opportunities. In terms of representational meaning, the image aligning with ALB's aim to promote equality and challenge traditional gender roles. However, questions arise about whether the message truly achieves gender equality.

The essay concludes by highlighting ALB's multi-platform approach to conveying their message of redefining masculinity. It emphasizes the importance of intermediality, or the interconnectedness of various media channels, in creating a community and bringing about social change. Nevertheless, it raises questions about whether ALB's attempt to challenge gender stereotypes could unintentionally reinforce certain constructs. The essay ends with a call for ALB to maintain uniqueness in their visual presentations and messaging to truly break free from the shadow of old stereotypes.

However, the analysis also suggests that while ALB seeks to challenge gender stereotypes, it must be cautious not to in advertently reinforce them through certain visual choices. User interface design, the visual of the content and intermediality in the context of ALB's mission to challenge traditional gender norms. It emphasizes the need for alignment between visual content and the organization's message to avoid reinforcing stereotypes and encourages the organization to maintain its uniqueness and vision as it works towards building a new image of nonviolent men.

Multimodality from character, layout, point of view, colors, typography, and various design principles and elements can be explored more deeply to align ALB values with its visual appearance. This research can be a door to open a variety of other research to enrich the space for digital activism and design studies in Indonesia. The author's research and similar research enrich the understanding related to visual elements working not only to look aesthetically pleasing but also to convey information meaning, which can influence and become a reference. However, it is also necessary to know that everyone's interpretation will also vary (Hidayah, 2023).

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