

Commercial Persuasion Design for Singgasana Tattoo Studio Bandung

Firman Fadhillah

Universitas Komputer Indonesia, Bandung, Indonesia

Deni Albar

Universitas Komputer Indonesia, Bandung, Indonesia

ABSTRACT

Singgasana, a tattoo studio situated in Bandung, distinguishes itself through a commitment to professionalism, stringent hygiene standards, and the consistent delivery of high-quality results, particularly utilizing durable black and red ink. Despite experiencing growth, the studio encounters limitations stemming from its largely spontaneous and unsystematic promotional efforts. These efforts have demonstrably hindered the effective communication of its unique brand propositions and impeded the cultivation of robust audience trust. Accordingly, this study endeavours to formulate a structured promotional strategy with the objective of enhancing Singgasana's competitive positioning within the market. The methodological framework employed in this research encompassed observations, interviews, and questionnaires, complemented by a comprehensive 7P analysis and a SWOT assessment. Drawing upon these empirical findings, a visual communication strategy was subsequently devised, leveraging the AISAS (Attention, Interest, Search, Action, Share) model. This strategy specifically emphasizes the professionalism of the studio's artists and the proven durability characteristic of its selected ink pigments. The findings indicate that the implementation of an audience-oriented, structured promotional strategy can effectively contribute to the enhancement of brand image and foster greater competitiveness within the Bandung tattoo industry. In conclusion, this research establishes that a structured promotional strategy, when informed by the AISAS model, proves instrumental in constructing a professional brand image and bolstering the studio's competitive standing in the local market. This research offers significant implications for the studio by providing a framework to systematically communicate its unique selling propositions, thereby strengthening audience trust. Furthermore, it furnishes an organized promotional structure designed to support the long-term business sustainability of Singgasana Tattoo Studio.

Keywords: *Promotion, tattoo studio, professionalism, durability, AISAS.*

INTRODUCTION

Tattoos are understood as a form of body art, characterized by images or symbols permanently applied to the skin through an ink injection process (Kirana, 2010). In Bandung, the tattoo industry has experienced considerable growth, paralleling a societal shift that increasingly views tattoos as a lifestyle rather than a negative stigma. This development necessitates that tattoo studios adopt effective commercial persuasion designs. Such designs are crucial for articulating a studio's distinct value proposition through structured promotional strategies. One approach involves implementing models like AISAS (Attention, Interest, Search, Action, Share) to precisely engage the intended demographic.

Existing scholarship has established a foundational understanding pertinent to this inquiry. Kirana (2010), for instance, characterized tattoos as a form of visual identity, while Widnyani and Wahab (2025) demonstrated the efficacy of the AISAS model in structuring communication strategies systematically. Further contributions include Zetyandi and Pujiningtyas (2022), who highlighted the importance of persuasive language in social media contexts, and Yasa et al. (2024), who underlined the role of visual design in shaping a studio's identity. Additionally,

Tasim (2023) elucidated the significance of consumer insight for optimizing marketing strategies. While these studies have addressed design and promotional strategies individually, a notable research gap persists: no prior work has specifically integrated the AISAS model to communicate the distinct advantages of "professionalism" and "ink durability" within the tattoo industry. The current research endeavours to address this gap by synthesizing technical visual communication strategies with contemporary models of consumer behaviour.

The exigency of this research is underscored by empirical observations in the field, which indicate that Singgasana Tattoo Studio, despite its evident high craftsmanship, frequently employs promotional activities that are spontaneous and lack structural coherence. This often results in the studio's unique brand attributes, such as its specialized use of durable red and black ink, not being effectively communicated to its target audience in Bandung. From an academic perspective, this study offers a contribution by applying the AISAS model within a specialized creative industry. Practically, it aims to provide a tangible solution for tattoo businesses seeking to cultivate consumer trust through a professionally projected image. The novelty of this research is particularly manifest in its focus on message design, which leverages product durability and process hygiene as primary tools for commercial persuasion.

The overarching objective of this research is to devise a commercial persuasion strategy designed to enhance brand awareness and foster audience trust in Singgasana Tattoo Studio through integrated visual media. The methodological approach employed is qualitative, incorporating direct observation at the studio, in-depth interviews with the owner and tattoo artists, the distribution of questionnaires to the target audience in Bandung, and data analysis utilizing both 7P and SWOT matrices. The insights gleaned from these various data sources are subsequently processed to form the basis for designing a visual communication strategy grounded in the stages of the AISAS model.

LITERATURE REVIEW

In the contemporary creative industry, visual communication design serves as the primary bridge between a brand's value and its target audience. Promotion, as a key element of the marketing mix, is no longer just about delivering information but about creating a persuasive narrative that shapes consumer perception (Yasa et al., 2024). In the context of the tattoo industry in Indonesia, particularly in Bandung, visual communication is utilized to transform the artistic value of tattoos into a professional commercial service. This transition requires a structured promotional strategy that aligns visual aesthetics with brand credibility to build a sustainable market position.

The shift in digital landscapes has fundamentally altered consumer behaviour, moving from the traditional linear model to the more interactive AISAS (Attention, Interest, Search, Action, Share) framework. Widyani and Wahab (2025) emphasize that the AISAS model is highly effective for modern marketing strategies because it accounts for the "Search" and "Share" phases, which are critical in the digital information era. Digital consumer behaviour now relies heavily on the availability of online information and social proof. By applying this model, a brand can capture audience attention and maintain interest through engaging visual content, eventually leading to consumer action and advocacy through digital sharing.

Furthermore, a strong brand image is built upon a clear Unique Selling Proposition (USP) that differentiates a service from its competitors. According to Tasim (2023), identifying consumer insights is the first step in developing a USP that resonates with the audience's needs. In the tattoo business, where hygiene and technical precision are paramount, the USP often centres on professionalism and product quality, such as the durability of specific ink pigments. Persuasive communication, as highlighted by Zetyandi and Pujiningtyas (2022), plays a crucial role in conveying these technical advantages through social media platforms, ensuring that the studio's "professional" image is consistently perceived by the target market.

While previous studies have extensively explored tattoos as a cultural identity (Kirana, 2010) or focused on general visual design (Yasa et al., 2024), there is a significant lack of research addressing the specific promotional challenges of independent tattoo studios in local urban contexts like Bandung. Most existing literature focuses on the artistic or sociological aspects of tattoos rather than the commercial persuasion strategies needed to sustain the business. This research fills that gap by integrating the AISAS model as a conceptual foundation to communicate technical USPs—such as professionalism and ink durability—thereby providing a practical framework for commercial persuasion that has been overlooked in prior tattoo-related studies.

METHODOLOGY

In the contemporary creative sector, visual communication design functions as the principal interface between a brand's intrinsic value and its intended audience. Within the marketing mix, promotion has evolved beyond mere information dissemination, becoming a critical mechanism for constructing persuasive narratives that shape consumer perception, as noted by Yasa et al. (2024). Specifically, within the Indonesian tattoo industry, particularly in Bandung, visual communication is employed to translate the artistic merit of tattoos into a professional commercial service. This transition necessitates a structured promotional framework that harmonizes visual aesthetics with brand credibility to establish a robust and enduring market presence.

The pervasive shift in digital landscapes has fundamentally altered consumer behaviour, moving from traditional linear engagement toward a more interactive AISAS (Attention, Interest, Search, Action, Share) paradigm. Widayani and Wahab (2025) underscore the efficacy of the AISAS model for contemporary marketing strategies, primarily because it incorporates the "Search" and "Share" phases, which are indispensable in the current digital information ecosystem. Modern digital consumer behaviour is increasingly reliant on the availability of online information and social validation. By adopting this model, a brand can effectively capture and sustain audience interest through compelling visual content, ultimately facilitating consumer engagement and advocacy through digital sharing mechanisms.

Furthermore, a robust brand image is predicated upon a clearly articulated Unique Selling Proposition (USP) that distinguishes a service from its competitors. According to Tasim (2023), the initial step in developing a USP that resonates with audience needs involves identifying pertinent consumer insights. In the context of the tattoo business, where stringent hygiene protocols and technical precision are paramount, the USP frequently revolves around professionalism and product quality, such as the longevity of specific ink pigments. Persuasive communication, as emphasized by Zetyandi and Pujiningtyas (2022), plays a pivotal role in articulating these technical advantages via social media platforms, thereby ensuring the consistent perception of the studio's "professional" image among its target demographic.

While prior research has extensively investigated tattoos as a marker of cultural identity (Kirana, 2010) or broadly examined visual design (Yasa et al., 2024), there remains a notable lacuna in studies addressing the specific promotional challenges encountered by independent tattoo studios within localized urban contexts such as Bandung. Much of the existing literature tends to focus on the artistic or sociological dimensions of tattoos, rather than the commercial persuasion strategies essential for business sustainability. This research endeavours to bridge this gap by integrating the AISAS model as a conceptual framework for communicating technical USPs—specifically professionalism and ink durability—thereby offering a practical approach to commercial persuasion that has previously been overlooked in tattoo-related scholarship.

DISCUSSION

Target Audience

The target audience is a group of society that serves as the objective of communication (Budiman et al., 2022). Understanding and determining the target audience significantly influences the strategy and design concept of communication (Rania, 2024). Demographically, the designated target audience includes males and females within the age range of 20-30 years, with educational backgrounds ranging from high school to university, status as students or workers, and belonging to the middle-upper economic level. Geographically, this design focuses on the Bandung City area, specifically on strategic areas that serve as centers of the target audience's demographic activities, such as campus areas, cafes, and other hangout spots. Psychographically, this target audience is accustomed to seeking information through social media before purchasing a product or using a service (Suparno, 2010, cited in Malini, 2021).

Through consumer insight analysis, which consists of the views, behaviors, and preferences of individuals toward products, services, and/or brands (Tasim, 2023), society within the 20-30 age range views tattoo art as a valuable medium of self-expression, regardless of negative social perceptions (Davidson, 2024). In the context of this design, the target audience has high concerns regarding hygiene, safety, and the quality of tattoo results. Additionally, the majority of the target audience is unaware of the advantages of black and red tattoo inks, which can produce more

durable tattoos compared to other colored inks. Through consumer journey analysis, which is the process of interaction between individuals and products, services, and/or brands (Rosenbaum et al., 2023, cited in Nugraha et al., 2024), it was found that amidst high daily mobility, social media is the point of contact most frequently accessed sustainably by the target audience.

Design Strategy

The design strategy for Singgasana Tattoo Studio is focused on establishing a professional and credible visual identity to overcome the previous issues of unstructured promotion. This strategy is a direct response to the psychological profile of the target audience in Bandung, who seek tattoos as a form of self-expression but maintain high concerns regarding hygiene and professional standards. As tattoos are a permanent visual form on the skin (Kirana, 2010), the studio's visual communication must prioritize the clarity of technical information and safety protocols. By structuring the visual layout to be more organized and informative, the strategy successfully shifts the studio's image from a spontaneous business to a high-standard professional entity, effectively lowering the barrier of consumer mistrust.

At the core of this commercial persuasion strategy is the systematic communication of the Unique Selling Proposition (USP), specifically the durability of red and black ink alongside the studio's hygiene procedures. This focus is based on deep consumer insights derived from research regarding audience anxiety over long-term tattoo results. According to Tasim (2023), leveraging consumer insights is crucial in building a marketing strategy that addresses specific user concerns. By highlighting the chemical quality and longevity of the pigments used, the design strategy successfully shifts audience behavior from passive observation to active inquiry, as they find the technical validation they require for a permanent procedure.

The effectiveness of this strategy is further evaluated through its implementation in digital media, particularly Instagram, which is optimized for the *Attention* stage of the AISAS model. The use of high-impact visual assets combined with persuasive copy is designed to convert initial curiosity into genuine interest. This aligns with the use of persuasive language in digital advertisements, which functions to drive purchase interest through compelling and informative narratives (Zetyandi and Pujiningtyas, 2022). This ensures that each visual asset serves as a narrative tool to guide the audience through the decision-making process systematically.

Furthermore, the choice of typography and graphic elements in the promotional media is instrumental in reinforcing this professional brand image. The use of specific typefaces, such as serif display typography, is intended to project an image of elegance and high-standard craftsmanship (Yasa et al., 2024). While the strategy faces limitations due to the volatility of digital platform algorithms, the application of the AISAS model remains the most relevant approach. It ensures the availability of credible and searchable information during the *Search* phase, which is critical for converting interest into the *Action* and *Share* phases (Widyani and Wahab, 2025).

Creative Strategy

The creative strategy in this design includes aspects of copywriting, storyline visualization, and storyboard. The copywriting aspect of the headline was developed through the slogan "Jejak Kekal Dari Tangan Terpilih," which uses persuasive and poetic language styles. The phrase "Jejak Kekal" represents the durability of black and red tattoo ink, while "Tangan Terpilih" represents the professionalism of the tattoo artist. In the body text section, information is delivered using a formal style. The visualization aspect is depicted through illustrations of a royal servant character with a skull head representing the visual identity of Singgasana, as well as the philosophy of the name "Singgasana" so that customers feel served like royalty.

A storyline is a series of narratives that form a story (Digiten, 2023). The storyline aspect in this design is used to produce media in the form of video by adopting the surrealism movement. Surrealism is a visual style that displays objects from the real world in impossible situations such as a dream world or the human subconscious (International Design School, 2019). This storyline tells of a man who wants to add a tattoo to his body but feels worried about the quality of the tattoo result not matching and fading quickly. Then, a royal servant figure with a skull head appears on his monitor screen, directing the man to Singgasana tattoo studio as a place where professional artists serve tattoo creation with durable black and red ink. The story ends with a change in the expression of the male character, who appears confident with a red crown like a king. The series of narratives in the storyline are developed into a storyboard,

which is a series of scene sketches prepared before video production (Hermawan, 2024). The following is the storyboard for Instagram Reels media in this design:

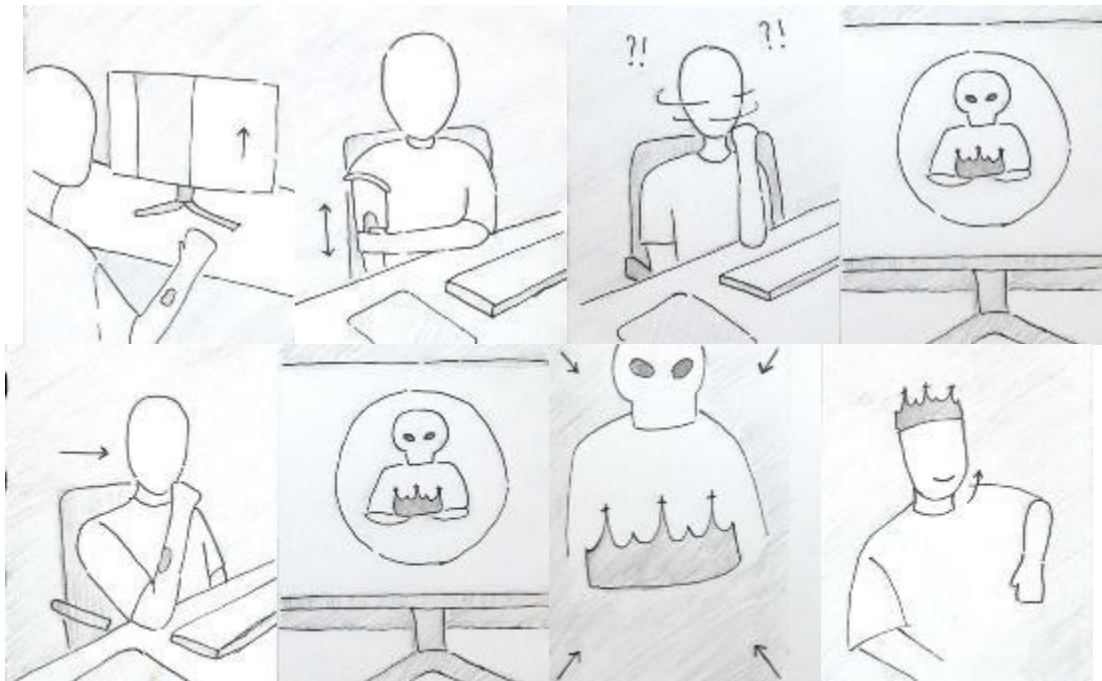


Figure 1: Storyboard
Source: author's work.

Results of the Design

Instagram Feeds at the Attention stage aim to capture the initial attention of the target audience during scrolling activities by displaying the main character illustration and the slogan “Jejak Kekal Dari Tangan Terpilih” (Eternal Trace from Selected Hands). This media is distributed through the project's Instagram account @singgasana.stud with the support of advertisement features. Technically, this media is produced using Adobe Illustrator with a size of 1080×1350 px, a resolution of 72 DPI, and RGB color mode to match mobile screen display specifications.



Figure 2: Attention's Instagram Feeds
Source: author's work.

Instagram Reels at the Interest stage aim to build the interest of the target audience through stories that respond to their needs. This media is distributed via the project's Instagram account @singgasana.stud with advertisement feature

support. Technically, this media is produced using Adobe Premiere Pro with a size of 1080×1920 px, a resolution of 72 DPI, and RGB color mode for optimal display on mobile screens.



Figure 3: Interest's Instagram Reels

Source: author's work.

The Interest stage is also equipped with bookmarks that serve as a guide for the target audience to visit the Instagram Reels media. These are distributed directly at the centers of the target audience's demographic activities, such as campus areas, cafes, and other hangout spots. Technically, this media is produced using 310 gsm art paper with doff lamination, measuring 2×6 inches (5.08×15.24 cm), and utilizing offset printing techniques for mass production.



Figure 4: Interest's Bookmark

Source: author's work.

The website at the Search stage aims to provide in-depth information regarding Singgasana tattoo studio. The website consists of four menus, including a home page with a brief studio profile, a services page communicating the professionalism of the tattoo artists, a gallery page displaying tattoo results, and a final page with information regarding booking methods, contacts, and the address. Technically, this media is produced using Figma with a width of 1920 px, a resolution of 72 DPI, and RGB color mode for optimal display on monitor screens. Subsequently, the website design was converted into HTML and published at singgasanastudio.web.id.

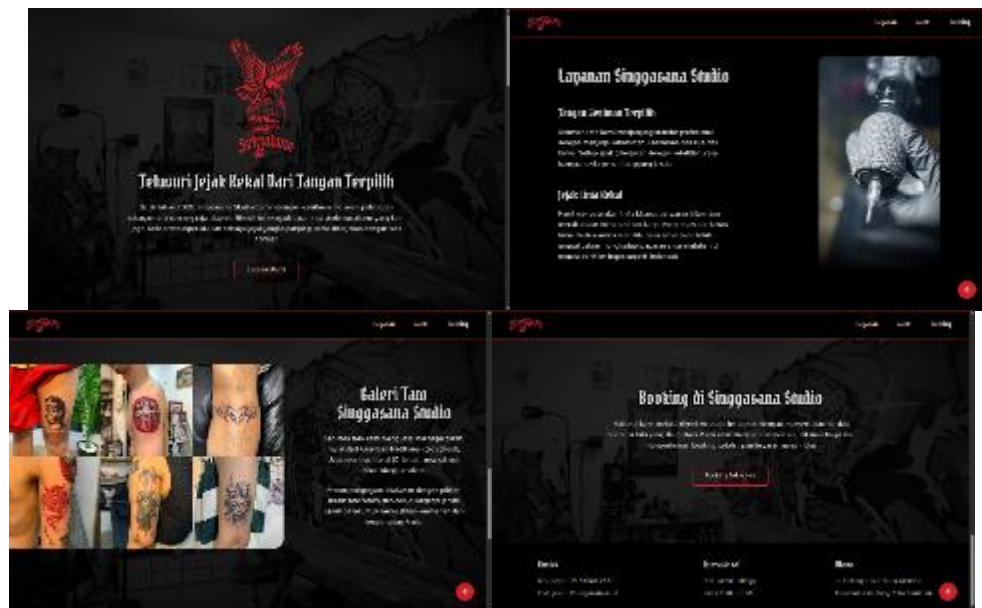


Figure 5: Search's Website

Source: author's work.

The Search stage is supplemented by Instagram Feeds that function as a guide for the target audience to visit the website. This media is distributed through the @singgasana.stud account with advertisement features. Technically, it is produced using Adobe Illustrator with a size of 1080×1350 px, 72 DPI, and RGB color mode.



Figure 6: Search's Instagram Feeds

Source: author's work.

The booth at the Action stage aims to confront the target audience with the choice to utilize Singgasana tattoo studio services. The booth provides free flash tattoo services (tattoo creation with pre-provided designs) and a free photo box. This media is opened at Cihampelas Walk Bandung, an open mall frequently used for promotional activities. Technically, the booth is constructed using multiplex materials with iron frames, measuring 5 m in length, 3 m in width, and 3 m in height. The backdrop is produced using large format printing on vinyl with doff lamination to prevent excessive light reflection. The booth is presented in a miniature made of PVC board and 120 gsm art paper for the backdrop.



Figure 7: Action's Booth

Source: author's work.

The booth is equipped with X-banners that provide information regarding services and booth merchandise, as well as directing visitors to the @singasana.stud Instagram account. Technically, this media is produced using large format printing on luster material, sized at 160×60 cm.



Figure 8: Action's X-Banner

Source: author's work.

The booth opening is announced via Instagram Feeds displaying information about the location and time. Technically, this media is produced using Adobe Illustrator (1080×1350 px, 72 DPI, RGB).

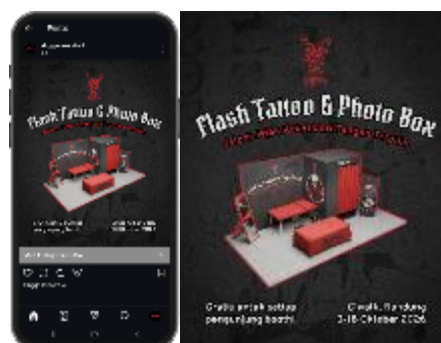


Figure 9: Action's Instagram Feeds

Source: author's work.

The Action stage is also equipped with merchandise, including photo strips, stickers, and gas lighters, which serve as reminders and directives for the target audience to visit the @singgasana.stud Instagram account. Photo strips are distributed through the photo box service, produced with digital printing on 200 gsm photo paper with glossy lamination, sized at 2×6 inches (5.08×15.24 cm).



Figure 10: Action's Photo Strip

Source: author's work.

The next merchandise is stickers distributed for free to booth visitors. These are produced using vinyl sticker paper with doff lamination and a kiss-cut finish, measuring 7.5×7.5 cm, utilizing offset printing for mass production.



Figure 11: Action's Sticker

Source: author's work.

The final merchandise is gas lighters distributed for free to booth visitors. The lighters are produced with a design size of 6.5×1.8 cm on each side using UV printing techniques. This media is presented with a display card made of 310 gsm art paper with doff lamination, sized at 10.5×15 cm, and printed using offset techniques.



Figure 12: Action's Lighter with Display Card

Source: author's work.

The giveaway through Instagram Carousel at the Share stage aims to encourage testimonials from customers through the prizes offered. This media is produced using Adobe Illustrator with a size of 2160×1350 px, 72 DPI, and RGB color mode.



Figure 13: Share's Instagram Carousel

Source: author's work.

The giveaway prizes for the Share stage include sleeveless shirts, tumblers, and bandanas, which function as mobile promotions and directives to the @singgasana.stud account. The sleeveless shirts feature the main character on one side and a QR code on the other. They are produced using DTF (direct to film) printing on 24s cotton, with print sizes of 29.7×42 cm (A3) on the front and 10.5×14.8 cm (A6) on the back.



Figure 14: Share's Sleeveless Shirts

Source: author's work.

The next prize is a tumbler featuring the main character and a QR code. This is produced using an egg-model tumbler made of stainless steel with UV printing, with a design size of 6×8 cm on each side.



Figure 15: Share's Tumbler

Source: author's work.

The final prize is a bandana featuring a pattern formed from the Singgasana logo, main character illustration, and endless circular chain elements. A QR code is placed in the center. This media is produced with a design size of 50×50 cm on polymicro fabric using sublimation printing techniques.



Figure 16: Share's Bandana

Source: author's work.

CONCLUSION AND RECOMMENDATION

The commercial persuasion design for Singgasana Tattoo Studio Bandung has resulted in a comprehensive promotional strategy specifically developed to address previous communication gaps, where prior efforts focused solely on displaying tattoo results without delivering a compelling brand message. This strategy concentrates on communicating the professionalism of the artists to mitigate target audience concerns while highlighting the durability of black and red tattoo inks as a unique brand advantage. The implementation of this message is executed through the AISAS (Attention, Interest, Search, Action, Share) model, utilizing a structured combination of digital and print media to ensure consistent visual and verbal elements across every stage. Ultimately, this promotional strategy not only establishes aesthetic cohesion but also serves to influence the decision-making process of the target audience in choosing the tattooing services offered by Singgasana.

Based on these results, it is recommended that Singgasana implement this promotional strategy in a planned and

consistent manner to ensure that the core messages regarding professional standards and ink quality effectively reach the intended audience. For practitioners within the tattoo industry in Indonesia, particularly in Bandung, it is suggested to evaluate past promotional activities to better align future strategies with the evolving behaviors and needs of the public. Furthermore, for those within the field of Visual Communication Design, this project is intended to serve as a reference for developing promotional strategies that remain oriented toward audience requirements and brand uniqueness. Given that the tattoo industry still offers vast opportunities for exploration, future designers and researchers are encouraged to pursue further innovation in subsequent studies within this creative sector.

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ABOUT THE AUTHORS

Firman Fadhillah: firman.51921142@mahasiswa.unikom.ac.id

Firman Fadhillah is an undergraduate student in the Visual Communication Design Program at Universitas Komputer Indonesia. Interested and focused on visual communication and storytelling.

Deni Albar. S.Sn., M.Ds.: deni.albar@email.unikom.ac.id

Deni Albar is a lecturer at the Visual Communication Design Program, Universitas Komputer Indonesia. He holds a Master of Design (M.Ds.) degree and focuses his research on visual communication, advertising design, and media studies.