



VISUAL COMMUNICATION MEDIA DESIGN AS A PROMOTIONAL STRATEGY FOR ADI JAYA INTERIOR IN DENPASAR

I Putu Arista Paraditya¹, Leli Ramdan²

^{1,2}Visual Communication Design, Business and Creative Design, Institut Bisnis dan Teknologi Indonesia

*Email: ¹ paradityaarista@gmail.com, ² leliramdan3004@gmail.com

Received on
20 September 2025

Revised on
29 November 2025

Accepted on
4 December 2025

Abstract:

Purpose: Previous promotional activities of Adi Jaya Interior were still carried out conventionally through word-of-mouth communication, which limited their effectiveness. As a professional interior design service provider, the company also lacked a structured visual communication medium. This study aims to design relevant visual communication media to support promotional activities and strengthen brand identity.

Research methods: The research employed a qualitative approach using both primary and secondary data, with the design process conducted through three production stages: pre-production, production, and post-production. The outcomes of the design include a new logo, brochure, stationery (envelope, letterhead, business card), billboard, and transportation vehicle branding.

Findings: Internal evaluation indicates that all media successfully applied visual communication design principles such as balance, hierarchy, unity, as well as appropriate color and typography choices aligned with the company's character. External evaluation from clients confirmed that the designed media conveyed a modern, neat, and easily recognizable impression.

Implications: These media are expected to enhance promotional effectiveness, expand brand exposure, and build public trust in Adi Jaya Interior.

Keywords: visual communication; brand identity; interior design; promotion

1. INTRODUCTION

In the digital era and amidst increasingly competitive market conditions, visual communication plays a crucial role in shaping consumer perception and trust toward a brand. Visual communication design functions not only as a medium for delivering information but also as a tool for creating emotions, identity, and relationships between products and audiences. A consistent visual identity has been proven to enhance brand recognition and foster public trust.[1]

However, many small and medium enterprises (SMEs), including those in the interior design service sector, have not yet optimized the potential of visual communication in their promotional strategies. Research indicates that SMEs often face limitations in utilizing modern promotional media, resulting in suboptimal brand image development.[2]

One such case is Adi Jaya Interior, an interior design service business that has been operating since 2022. To date, the company's promotional activities have relied primarily on conventional word-of-mouth communication, which has not been fully effective. This condition highlights a gap between the quality of services offered and the way they are communicated to potential consumers. This finding is consistent with Putra & Sarjani



(2022), who emphasize the importance of integrated visual communication strategies to enhance the competitiveness of SMEs in local markets.[3]

This study aims to design effective visual communication media to promote Adi Jaya Interior in Denpasar. The designed media include a logo, brochure, stationery (envelope, letterhead, business card), billboard, and transportation vehicle branding. Through these media, the company is expected to establish a strong visual identity, increase promotional appeal, and expand market reach. A strong visual identity has been proven to be a key factor in building consumer loyalty.[4]

The novelty of this research lies in the application of an integrated visual communication strategy for a small-scale interior service business that previously lacked structured promotional media. Thus, this study not only provides practical solutions for Adi Jaya Interior but also enriches academic discourse on the implementation of visual communication design in supporting promotional strategies for service-based businesses.[5]

2. RESEARCH METHODS

This study employs a qualitative approach with the objective of designing visual communication media to support the promotion of Adi Jaya Interior in Denpasar. This approach was chosen because it allows for an in-depth exploration of client needs, consumer perceptions, and visual contexts relevant to the company's identity. According to Creswell (2020), qualitative research is effective for understanding social phenomena contextually through direct interaction with participants.[6]

The primary respondent in this study is the owner of Adi Jaya Interior as the client, who provided input and evaluation of the design outcomes. Observations were also conducted on target consumers of interior services in the Denpasar area. Sampling was carried out purposively, selecting individuals who were relevant and competent in providing information related to the company's promotional needs. Purposive sampling is widely used in design research because it enables researchers to select informants who best understand the research context.[7]

Research data were collected through observations of business conditions and promotional media in use, interviews with the owner of Adi Jaya Interior to explore needs and preferences, and literature studies referring to theories of visual communication design, brand identity, and previous research. Data analysis was conducted qualitatively and descriptively, emphasizing the interpretation of client needs and the application of visual communication design theory. According to Miles, Huberman, & Saldaña, qualitative data analysis involves iterative processes of reduction, presentation, and conclusion drawing.[8]

The design process was carried out in three stages: pre-production (data collection, idea brainstorming, and concept development), production (realization of designs such as logo, brochure, stationery, billboard, and transportation vehicle branding), and post-production (evaluation of the outcomes with the client and refinement of the designs based on feedback). These stages align with the visual communication design model, which emphasizes an iterative process from concept to evaluation.[9]

3. FINDINGS

The findings of this study indicate that the design of visual communication media for Adi Jaya Interior was carried out systematically through the stages of pre-production, production, and post-production. The design realization began with identity elements in the form of a logo, followed by supporting media such as brochures, stationery, billboards, and transportation vehicle branding. Each stage involved processes of digitalization, construction, coloring, typography, finishing, and application in the form of mockups.

Logo

The pictorial logo of Adi Jaya Interior was developed from the concept of a house as a representation of the essence of life and human comfort. The logo functions as the primary symbol representing the company's values and character, serving as a key element in building brand identity.[10]



Figure 1 Pictorial Logo

The philosophy of comfort is expressed through the house form, symbolizing a place of rest and the creation of a pleasant atmosphere, while the philosophy of warmth is visualized through a chimney element integrated with the roof, representing life, activity, and the warmth conveyed by every interior space. Thus, the logo serves as both a visual identity and a symbol of the company's values and character. This aligns with research emphasizing that simple yet meaningful visual elements can enhance consumers' emotional connection with a brand.[11]



Figure 3 Philosophy of Comfort



Figure 3 Philosophy of Warmth

Adi Jaya Interior's logo consists of two main forms: the primary logo and the secondary logo, each designed for different applications while maintaining consistency with the company's visual identity. The primary logo employs symmetrical composition to maximize visibility from various angles, with its configuration highlighting structure and visual balance that supports legibility across both vertical and horizontal media. Meanwhile, the secondary logo adopts an asymmetrical composition to provide application flexibility, with its configuration demonstrating variations that remain consistent with the main visual identity. Together, these two forms complement each

other in media applications, ensuring the company's identity appears strong and adaptable across diverse visual communication contexts.

The logo construction was also developed as a technical guideline to ensure scale, proportion, and visual consistency across different media applications. This construction enables precise reproduction of the logo, thereby maintaining legibility and a strong, uniform visual identity in both print and digital formats.



Figure 4 Primary Logo



Figure 5 Secondary Logo



Figure 6 Primary Logo Configuration



Figure 7 Secondary Logo



Figure 8 Logo Construction

Regarding minimum size, specific guidelines were established to preserve legibility when the logo is applied to small-scale media. These guidelines were determined through a series of trials, ensuring that the logo remains clear and recognizable even at limited scales. Additionally, the logo's safe zone defines the spacing between the logo and surrounding visual elements. This rule ensures optimal legibility and prevents visual interference, allowing the company's identity to appear consistent and professional across all media applications.

The color configuration employs a palette of gray and beige, selected based on the previously established visual concept. Color application demonstrates logo combinations across various media backgrounds, ensuring flexibility in implementation.

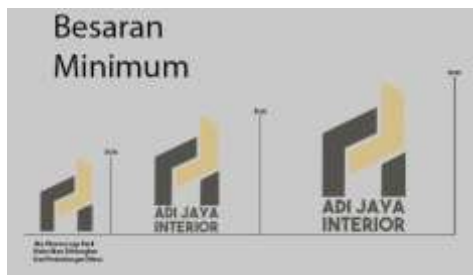


Figure 9 Minimum Logo Size



Figure 10 Logo Safe Limits

Typography is designated as an essential element of the company's visual identity. The typeface used is The Bold Font in regular style, characterized by a thick yet simple sans serif form. This typographic choice aims to create a modern, professional, and easily readable impression across both print and digital media. With its bold character, the typography supports the logo's visual consistency while reinforcing the company's image as a quality- and trust-oriented interior design service provider.

Application of Visual Identity in Promotional Media

The visual identity was applied to promotional media such as brochures, stationery, billboards, and transportation vehicles. The brochure was designed with an informative layout, consistent color scheme, and clear typography. A brochure layout that emphasizes visual balance and information hierarchy has been proven to be more effective in delivering promotional messages.[12]

1. Brochures

The brochure of Adi Jaya Interior was designed with an informative layout, consistent color scheme, and clear typography. The design process began with a layout that emphasized visual balance, information hierarchy, and text legibility. The color scheme employed a gray and beige palette consistent with the company's visual identity, while the typography was selected to ensure readability and alignment with the company's modern character. The finishing stage produced a neat, print-ready final design. The brochure mockup demonstrated its practical application in printed media with appropriate sizing, making it effective for use in exhibitions and business meetings.



Figure 12 Brosur

2. Stationery

The stationery, consisting of business cards, letterheads, and envelopes, was designed with consistent application of the company's visual identity. These elements demonstrate the practical implementation of visual identity in everyday business communication, thereby enhancing the company's credibility through consistent branding in professional correspondence. Such elements play a crucial role in building a professional impression and fostering client trust.[13]



Figure 13 Stationery

3. Billboard

The billboard was designed with large and striking visuals, attractive color schemes, and clear typography. The billboard mockup demonstrates its effectiveness as an outdoor medium with high reach, capable of rapidly building brand awareness in public spaces. It also functions as a mobile outdoor medium that expands brand exposure, ensuring



Figure 14 Billboard

that the consistency of the visual identity can reach a wider and more diverse audience. [14]

4. Mobil Transportation

Adi Jaya Interior's transportation vehicle displays the company's visual identity on the front and side panels. The design process began with the layout of the front and side views, followed by color application and typography consistent with the main visual

identity. The finishing stage produced a final appearance that is uniform with other media, thereby reinforcing the overall corporate image.



Figure 15 Application in Cars

The vehicle mockup demonstrates its practical application on operational transport, making it a mobile promotional medium capable of expanding brand exposure in public spaces. Mobile promotional media of this kind have been proven effective in increasing brand visibility and reaching a broader audience.[15]

4. CONCLUSION

This study concludes that the design of visual communication media for Adi Jaya Interior was successfully carried out systematically through the stages of pre-production, production, and post-production. The visual identity, represented by the logo, served as the primary foundation and was subsequently applied to various promotional media such as brochures, stationery, billboards, and transportation vehicles. All media were designed with visual consistency, emphasizing balance, hierarchy, unity, as well as color and typography choices aligned with the company's character. Internal and external evaluations revealed that the new visual identity conveys a modern, neat, and easily recognizable impression, while simultaneously enhancing credibility and expanding brand exposure in public spaces.

Scientifically, this study demonstrates that the implementation of an integrated visual communication strategy in small-scale interior service businesses can serve as an effective model for building brand identity and improving competitiveness in local markets. These findings highlight the importance of visual consistency in supporting promotional activities and strengthening corporate image.

Suggestions for future research include expanding the scope to interactive digital media, such as websites and social media, so that visual identity is not only present in physical form but also capable of reaching wider audiences online. Furthermore, subsequent studies may examine the long-term effectiveness of visual communication media, particularly regarding its impact on consumer loyalty and the sustainability of brand image.

5. REFERENCES

- [1] G. Endah Fajarani, A. Hestiningtyas, K. Aprilia Ivani, P. S. Studi, T. Bisnis Digital, And P. Nusantara Balikpapan, "Perancangan Desain Kemasan Sebagai Faktor Peningkatan Daya Saing Produk Risol Di Kota Balikpapan," Bulan Desember, 2024.
- [2] H. Teguh Saputra, F. Maryatul Rif, And B. Andrianto, "Penerapan Digital Marketing Sebagai Strategi Pemasaran Guna Meningkatkan Daya Saing Umkm," 2023.

- [3] I. Kadek, J. D. Putra, N. Ketut, And P. Sarjani, "Fenomena Latah Sosial Dalam Pembuatan Konten Visual Di Era Industri Kreatif Digital," 2022.
- [4] H. Atmami, "Perancangan Identitas Visual 'Pump Nation Kurve Chainless Competition,'" 2022.
- [5] G. Utama Bayubratha *Et Al.*, "Desain Media Promosi Wisata Desa Taro Di Gianyar-Bali," 2021.
- [6] T. Muzari, G. N. Shava, And S. Shonhiwa, "Qualitative Research Paradigm, A Key Research Design For Educational Researchers, Processes And Procedures: A Theoretical Overview," *Indiana Journal Of Humanities And Social Sciences*, Vol. 3, No. 1, Pp. 14–20, 2022.
- [7] S. J. Stratton, "Population Sampling: Probability And Non-Probability Techniques," *Prehosp. Disaster Med.*, Vol. 38, No. 2, Pp. 147–148, 2023.
- [8] M. Salmona And D. Kaczynski, "Qualitative Data Analysis Strategies," In *How To Conduct Qualitative Research In Finance*, Edward Elgar Publishing, 2024, Pp. 80–96.
- [9] T. Murtono, "Participatory Branding Design Model For Small And Medium Enterprises: A Case Study In Indonesia," *American Journal Of Humanities And Social Sciences Research*, Vol. 8, No. 10, Pp. 47–56, 2024.
- [10] A. K. Dawami, "Peran Logo Dalam Membangun Identitas Visual," *Citrawira: Journal Of Advertising And Visual Communication*, Vol. 6, No. 1, Pp. 26–37, 2025.
- [11] A. W. Utoyo, *Melampaui Mata: Peran Penting Komunikasi Visual Dalam Keputusan Konsumen*. Penerbit Salemba, 2024.
- [12] E. K. Dewi And S. S. Pardosi, "Analisis Efektivitas Periklanan Melalui Brosur Pada Produk Tabungan Emas Di Pt Pegadaian Kcp Serbelawan Simalungun," *Jurnal Ilmiah Manajemen Dan Bisnis*, Vol. 7, No. 1, Pp. 63–77, 2022.
- [13] N. Esa And N. Satriadi, "Penggunaan Stationary Terhadap Citra Merek Wonderful Indonesia".
- [14] R. Rahmadianto, Y. Luqman, And D. Setyabudi, "Pengaruh Citra Merek Dan Terpaan Iklan Media Luar Ruang Gojek Terhadap Tingkat Awareness Gojek Di Mahasiswa Undip," *Interaksi Online*, Vol. 12, No. 3, Pp. 159–171, 2024.
- [15] S. Aulia, "Penciptaan Brand Awareness Melalui Strategi Komunikasi Pemasaran Pada Iklan Videotronic 3d Mobil Wuling," *Jurnal Muara Ilmu Ekonomi Dan Bisnis*, Vol. 7, No. 2, Pp. 463–472, 2023.