


Semiotic Interpretation of Designing Poster Advertisements for Local Product Tangkuban Chocolate as a Promotional Media

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Article Info	ABSTRACT
Keywords: Advertising, Poster, Local MSMEs Products Tangkuban Chocolate, Sundanese Legends.	The problem in promoting local MSME products is the lack of strong and meaningful visual branding, especially for regional specialty products. This study aims to describe the meaning of Roland Barthes' Semiotics and the function of poster design as an advertising medium for Proster Local products with Tangkuban Coklat 62 Branding, a typical West Java or Sundanese chocolate product. The poster raises local cultural values through visuals of the legendary figure Sangkuriang, Mount Tangkuban Parahu, and a packaging concept that is integrated with the identity in the form of a Sundanese Legend. The method used is a qualitative approach with Roland Barthes' semiotic analysis to reveal the visual and verbal messages in the poster. The results of the study show that poster design is able to be an effective visual communication tool in promoting local culture-based MSME products. Where it can be concluded that the visual elevation of local culture can be a branding that has a Meaning to make the Promotion of a local chocolate product attractive.
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INTRODUCTION

In the world of marketing, MSME products have an important role in the economy, but often face challenges in terms of product and service promotion (M. Masrukhan et al., 2025) so that the importance of marketing MSME products, advertising is often found in print and electronic media. Every producer always presents advertisements to attract consumers' attention. According to its definition, advertising is a notification about goods and services with the aim of persuading the audience to be interested in the goods and services offered. Advertising plays a very important role in business activities. The benefits of advertising include: the product becomes more well-known in the eyes of the public, and profits obtained in the business can increase because the product is promoted. Several types of advertising can be categorized based on the media. One of them is print advertising. Print advertising is advertising created and placed using printing techniques. Forms of print advertising include newspapers, magazines, billboards, posters, stickers, and others (Desiana Nur Indra Kusumawati, Wisnu Indra Kusumah, 2022) making one of the advertising promotional media

through poster media is one of the visual strategies that has an important role in shaping the image and attracting the audience's attention.

The concept of branding based on local wisdom emphasizes the importance of integrating cultural values and traditions into marketing strategies. This approach allows them to build emotional connections with consumers who feel a cultural affinity with the products being marketed, thereby increasing product differentiation amidst market competition. In Indonesia, several studies have shown that brands that reflect local identity tend to be more easily accepted by domestic consumers because they represent cultural pride and authentic values. In particular, initiatives that utilize local wisdom have been proven to increase the competitiveness of MSME (Micro, Small, and Medium Enterprises) products by strengthening distinctive cultural narratives, thus facilitating product recognition and acceptance in the market. (Amm, 2025)

Thus, the theme of this research is to highlight the design of local chocolate products through branding Tangkuban Coklat 62 as a local chocolate typical of the Sundanese Land. A promotional approach that emphasizes local wisdom as an attraction requires a promotional approach. Through the poster, local elements such as the legendary figure Sangkuriang, the backdrop of Mount Tangkuban Parahu, and the slogan "Taste of the Legend from the Sundanese Land" are used to strengthen the cultural identity and product selling point.

METHOD

This research uses a qualitative methodology with a descriptive approach to visual phenomenology and Roland Barthes's semiotic theory. The focus of the research is on the meaning of verbal and visual signs contained in poster designs, such as illustrations, icons, symbols, typography, color, and layout that form the overall message.

This research uses a descriptive method with a qualitative approach, according to Dantes, the definition of the descriptive method itself is interpreted as a study that attempts to describe a phenomenon or event according to what it is and is carried out to obtain information about the current situation (Nyoman, 2012) Suharsimi Arikunto in Prastowo's book (Andi, 2011) (Wisnu Indra Kusumah, Desiana Nur Indra Kusumawati, Widyo Wibisono, 2021).

Social Semiotic Theory. Visual Semiotics is a method used to observe how sign makers (language users) use available semiotic resources to convey something. Sign users (language) here are seen as having the freedom to choose existing semiotic resources (Eriyanto, 2019). Roland Barthes in his book *S/Z* groups these codes into 5 code grids, namely the Hermeneutic code, Semantic Code, Symbolic Code, Narrative Code, and Cultural Code or cultural code (Tinarbuko, 2013).

The use of Qualitative Methodology in this study by seeking excavations related to a culture in the people of West Java or the Sundanese Tribe by looking for data related to the legend of Sangkuriang which comes from a hereditary legend told by the ancestors of the West Java or Sundanese people which is then developed in a visual design for a local MSME

promotion of chocolate products through poster media advertising promotions which in its application can be used as manual or digital promotions.

The excerpt from the Sangkuriang story is as follows: The story shifts to the time when Sangkuriang, assisted by a spirit army, built a boat on the shores of Situ Hiang, as a requirement to marry Dayang Sumbi. The sun rose and the rooster crowed, indicating that Sangkuriang's mission had failed. Overwhelmed by his utter rage at the failure, Sangkuriang kicked the nearly completed boat, causing it to float towards the slopes of Mahagiri Sunda, forming Tangkuban Parahu. After Sangkuriang uttered a supata (curse oath) that one day he would return to seek revenge, pay for all his failures, and marry Dayang Sumbi. This supata was then linked to the murder incident in 2008. The city of Bandung, which stood on a receding lake bowl, was about to be turned back into a lake by Sangkuriang to fulfill the supata. The four young nature lovers who were trying to solve the puzzle were faced with a terrifying reality related to the legend of Mount Tangkuban Parahu (Riswandi et al., 2020).

The visual design of the poster for the promotion of local UMKM products in the form of Chocolate is conceptualized with visuals described with the meaning of Roland Barthes' Semiotics through Visual and verbal Sign Makers who have Denotation and Connotation meanings grouped through 5 Codes while still paying attention to poster design elements, such as icon illustrations, symbols, typography, colors, and layouts that form the overall message. So that it can brand a local UMKM product through an advertising design with poster media that raises a local identity tends to be more easily accepted by domestic consumers because it represents cultural pride and authentic values. In particular, initiatives that utilize local wisdom have been proven to be able to increase the competitiveness of UMKM products (Micro, Small, and Medium Enterprises) by strengthening unique cultural narratives, especially in this poster research raising the legend of Sangkuriang from West Java or Sunda.

RESULTS AND DISCCUSION

Research Description of Local Chocolate Product Poster Promotion Media

Table 1. Research Table of Promotional Media Posters for Local Products Sangkuriang Chocolate

Research Topic/Title	Scientific Approach	Method	Research purposes
Semiotic Interpretation of Designing Poster Advertisements for Local Product Tangkuban Chocolate as a Promotional Media	Visual Communication Design, through visual deconstruction of icons, character illustrations and branding	Menggunakan metodologi kualitatif deskriptif dengan Analisis Semiotika Roland Barthes	Revealing the symbolic meaning and function of posters as a promotional media based on local West Javanese or Sundanese culture, branding the local product Tangkuban Coklat 62.

About Posters

Definition of Poster, several experts say that according to Sabri (in Musfiqon, 2012:85), a poster is a depiction shown as a notification, warning, or appetite stimulant that usually contains images. A poster is an image that combines visual elements such as lines, images, and words with the intention of attracting attention and communicating a message concisely (Sri Anitah, 2008:12). A poster is a visual combination of a strong design, color, and message with the intention of capturing the attention of passersby but long enough to implant a meaningful idea in their memory (Nana Sudjana and Ahmad Rivai, 2010:51). (Astuti et al., n.d.)

Therefore, it can be concluded that a poster is a visual communication medium that conveys a message in the form of images and text on a large flat surface. Posters are often used as promotional tools because they have the ability to convey information quickly and visually appealing. In the case of Tangkuban Coklat 62, posters are the main medium for presenting product identity through cultural symbols, distinctive colors, and legendary figures, especially legends from the West Javanese or Sundanese community.

Functions and Benefits of Poster Advertising, Sri Anitah (2008: 13-14) states the benefits of posters are as follows: (1) as a motivator of attention; (2) as a guide; (3) as a warning, a creative experience; (3) for campaigns. In general, posters have the following uses: (1) motivating students, posters in learning act as a motivator or motivation for student learning; (2) warnings, containing warnings regarding the implementation of legal, school, or social, health, and even religious regulations; (3) creative experiences, through posters, activities become more creative in creating ideas, stories, and compositions from a displayed poster (Nana Sudjana and Ahmad Rivai, 2010: 56-57). (Astuti et al., n.d.)

In general, advertising is a means of communication to convey information about products, services, or brands to the public with the aim of influencing opinions or actions. Poster advertising is included in the category of print advertising, namely promotional media disseminated through two-dimensional visual forms, such as newspapers, magazines, billboards, and posters. In the context of promoting Tangkuban Coklat 62, posters are used as print media with the following objectives:

1. Attracting potential consumers with visuals that reflect local culture.
2. Introducing Sundanese chocolate products using a narrative approach based on legend.
3. Strengthening product branding through an evocative visual approach.

Things to Consider for an Attractive Poster: For a poster to attract attention and convey a message effectively, several visual elements are required, consciously and strategically designed. The Tangkuban Coklat 62 poster displays various elements designed with visual communication principles in mind, including:

1. Product Logo

A logo is a text, sketch, or image that has a specific meaning and can represent the identity of an entity, such as an institution, organization, company, region, country, or product. Typically, a logo embodies a specific philosophy and a conceptual framework that aims to create an independent character (Sri et al., 2023). In today's highly competitive global market, a logo is no longer just a sign or trademark, but has become a business tool. In fact, a logo

has now become a necessity for every organization seeking public recognition (Rakhmat Supriyono, 2010).

The logo on the Tangkuban Coklat 62 product poster is located in the upper left corner and is also visible on the product packaging held by the main character. The logo design uses a mountain shape with serif typography that gives an authentic and classic impression. This logo serves as the main visual identity of the product and must be easily recognized. The visualization of the Gram Logo icon is a visual icon of a mountain visualizing the legend of Tangkuban Perahu from the legend of the land of Sunda and the Logo Type says Tangkuban Coklat 62 which has the meaning of Tangkuban is the name of the legendary mountain of the Land of Sunda, Coklat is the name of a chocolate food product and the number 62 symbolizes the symbol of the Indonesian communication number.



Figure 1. Tangkuban Coklat 62 Product Logo Concept

2. Illustration

Illustration of Sangkuriang Character, Etymologically, illustration is taken from the English word illustration with the verb form illustrate, Illustrate means to make light. According to Gruger in the book of illustration art; In a broad sense, illustration is a picture that tells a story, (Salam, 2017: 2). However, in a fundamental sense, illustration is a combination of elements and principles of fine art so that it can produce aesthetic visuals. Over time, illustration works have a fairly broad scope not only functioning to explain an event but also used to convey information that has a message, such as posters (Rupa et al., 2021). with a deconstructed illustration of Sangkuriang's characterization.

Visual deconstruction is the process of dismantling the structure and meaning within a visual work to uncover assumptions, hidden meanings, and often unconscious biases. It is not an act of destruction, but rather an analytical method aimed at re-exposing how a visual is constructed and challenging conventional interpretations by creating new meanings. Deconstruction, according to Sobur (2023: 97), is essentially not a method or style of literary criticism for interpreting a text, but rather an experience of reading the text deconstructively through conceptual understanding.

Taa (2021) explains that deconstruction is used to describe an experience, the concept of which is difficult to understand. Spivak (1976, in Taa, 2021) also emphasized that the concept of experience that has occurred is always related to presence, whether the reality is true or not. Therefore, through deconstruction, humans can dismantle and question ambiguous assumptions until finally revealing another meaning of a phenomenon or experience. Norris (2021) defines deconstruction as an attempt by a subject to dismantle an object consisting of various elements. Elements or elements in this case include various things

that can be identified as signs. As described by Kusumandyoko (2014) in his journal entitled *Traces of Derrida's Deconstruction in Graphic Design*, to understand a visual work through deconstruction it can be analyzed textually because basically a text contains various signs. Kusumandyoko also emphasized that all things related to communication systems, both verbally and nonverbally, including graphic design works, such as posters, flyers, logos, sign systems, covers, and so on, can be seen as texts as they are composed of signs with the function of conveying messages and giving meaning (Barik et al., 2025). The character of Sangkuriang is depicted in a friendly and assertive illustrative style, wearing a headband and traditional clothing, representing local Sundanese cultural values. The character holds a Tangkuban Coklat 62 product, emphasizing the product's role as part of the legendary narrative.

3. Mountain Background Illustration

Mount Tangkuban Parahu is featured as a visual backdrop, directly linking the product to its origins and the famous folklore of West Java. The mountain is not only an aesthetic backdrop, but also a geographical and historical symbol that reinforces the cultural narrative.

4. Tree Background and Natural Atmosphere

Tree and forest elements create a natural atmosphere and support the legendary story set in ancient times. This visual conveys a cool, natural, and calming feel—aligning with the perception of the warm and delicious taste of chocolate.

5. Headline or Slogan

a slogan is a way to express an overview of a product offered by a company or organization. The purpose of creating an advertising slogan is to introduce and remind users of the product being produced (Azura & Yahya, 2016). The text "THE TASTE OF LEGENDS FROM THE LAND OF SUNDA" functions as the main headline. It is located at the bottom of the poster with contrasting colors and bold font, making it the center of visual attention and conveying the message directly and powerfully. This slogan ties together the whole concept: local products, culture and typical Sundanese flavors.

6. Product and Packaging Icons

According to Kotler (2003) there are 6 elements that must be fulfilled when creating a product design, namely, size, shape, material, color, text and brand. Color plays an important role in conveying cognitive messages to potential buyers, Professor Jennifer Aaker in her study concluded that there are 5 colors that dominate the market with their respective cognitive messages, the color is light blue symbolizes sincerity, symbolizes interest, competence, red green purple symbolizes stability and yellow symbolizes resilience. The colors above are not absolute can be used as dominant colors in product design, consumers with different demographic backgrounds have different tastes and perceptions.

The packaging shape reflects the size of the product inside. Consumers use shape as a perception in determining the contents or weight of the product inside. Some packages are made larger, usually found for dry foods, the packaging is made to be more attractive to potential buyers' perceptions compared to competing products. Consumers assume that larger packages contain more product. Research conducted by Raghubir and Krishna (1999) even though consumers feel the contents or volume of the product are not appropriate or less than the size of the package, it does not change the perception of using the packaging shape as a benchmark in determining the contents of the product inside (Produk et al., 2016). The visual of the chocolate packaging is displayed clearly—both in the hands of the main character and separately in the bottom right corner. This aims to show the original form of the product that consumers will encounter. The packaging design is predominantly brown with green accents emphasizes the premium and natural impression.



Figure 2. Tangkuban Chocolate 62 Product Packaging Design

7. Poster Message

Lifts West Javanese or Sundanese Culture as Identity by Lifting the Legend of Sangkuriang All elements—legendary figures, mountains, and natural colors—form a strong cultural narrative lifting the concept of a legend of Sangkuriang West Java So that this poster does not only sell products, but also offers an emotional experience and local identity that distinguishes Tangkuban Coklat 62 from other similar products. A good poster should be easy to remember, easy to read, and easy to stick anywhere. Poster media is used as a means to communicate ideas, evaluations and clinical innovation projects, this study also develops learning methods that can be applied in the learning process that utilizes poster media. Posters are image media. In the world of education, posters (placards, paintings/pictures that are installed) have received considerable attention as a medium for conveying information, suggestions, messages and ideas and so on (R Aji Yunanda1, 2025). So in this case the Tangkuban Coklat 62 poster is not only a promotional medium but also as a means of conveying educational messages in introducing the culture of West Javanese society through the introduction of legends, especially the Sundanese people.

8. Layout Composition

In Indonesian, layout is placement or layout, one of the theories of layout is an effort in arranging. Arranging and combining several graphic communication elements such as text, images, tables, and so on to become an aesthetic, communicative, and attractive visual communication media. To create a good layout, several layout principles are needed which can also be analogized as a formula, including sequence, emphasis, balance, and unity (Siburian et al., 2020) (Ahmad Syauqi Burhan1, 2021)

The poster uses an asymmetrically balanced layout. The main character is centered to the left of the center as the main focus, balanced by the product and background elements on the right. This composition maintains a comfortable reading flow and directs attention sequentially from character → product → slogan.



Figure 3. Tangkuban Coklat 62 Product Layout

Analysis of Roland Barthes' Semiotic Meaning in the Tangkuban 62 Chocolate Poster

In Roland Barthes's semiotic approach, a sign consists of a signifier and a signified, which are developed into denotative (first meaning) and connotative (second meaning). The Tangkuban Coklat 62 poster contains several verbal and visual elements:

Verbal Signs

1. Local chocolate product slogan "Taste of a Legend from the Land of Sunda" Denotative meaning: Refers to the taste of chocolate originating from the Sunda region. Connotative meaning: Emphasizes cultural pride, authentic deliciousness, and legendary stories.
2. Tangkuban Coklat 62 Logo
 Denotative meaning: Typography serves as the identity of local chocolate products. Tangkuban originates from the legend of Mount Tangkuban Perahu in West Java, and 62 is an Indonesian communication code.

Connotative meaning: Reinforces a vintage, local, and exclusive impression.

Visual Signs

1. Sangkuriang Illustration Icon
 Denotative Meaning: A visual depiction of a legendary figure that has been deconstructed from the prevailing understanding within Sundanese society. Sangkuriang is depicted in a friendly and assertive illustrative style, wearing a headband and traditional Sundanese men's clothing, representing local Sundanese cultural values.

The character holds a Tangkuban Coklat 62 product, emphasizing the product's role as part of the legendary narrative. Connotative Meaning: A heroic representation of local legend; symbolizing strength, history, and Sundanese identity.

2. Visual Icon of Mount Tangkuban Parahu

Denotative Meaning: Mount Tangkuban Parahu is displayed as a visual background element that directly links the product to its origins and the famous folklore of West Java. Connotative Meaning: The background connects the story and origin of local chocolate products, reinforcing the geographical and historical nuances that highlight the theme of Sundanese legends.

3. Icon of Local Chocolate Product Packaging

Denotative Meaning: The physical form of the chocolate product that serves as the promotional message on a poster. Connotative Meaning: The tangible form of the product, facilitating recognition and strengthening the perception of quality. Application of Barthes' 5 Codes.

- a. Hermeneutic Code: Arousing curiosity – who is the character in the poster? What is their relationship to chocolate?
- b. Semantic Code: The character and color create masculine, strong, natural, and local associations.
- c. Symbolic Code: The contrast between nature and humans, tradition and modernity.
- d. Narrative Code: Contains a local mythological story visualized in a modern form.
- e. Cultural Code: References to Sundanese culture, folk legends, and local geographical symbols as sources of collective meaning.



Figure 4. Results of Tangkuban Chocolate Product Poster Icons 62

CONCLUSION

The Tangkuban Coklat 62 poster is a form of visual communication that serves not only as a promotional medium but also as a means of preserving local culture. Using Roland Barthes's semiotic approach, he discovered that every visual element in the poster—such as the character Sangkuriang, the backdrop of Mount Tangkuban Parahu, and even the slogan and packaging—has strong denotative and connotative meanings that shape the narrative of the Sundanese legend that serves as the product's identity. The denotative meaning serves to introduce elements such as the chocolate product, the legendary figure, and the nature of West Java, while the connotative meaning conveys the impression of deliciousness, the strength of local culture, and pride in ancestral heritage. Barthes's five codes (hermeneutic, semantic, symbolic, narrative, and cultural) all appear in the poster design, forming a comprehensive and profound visual communication. Thus, this poster successfully fulfills its function as a communicative, attention-grabbing, and culturally-based MSME advertising tool, strengthening its brand identity. The modern visualization of the Sundanese legend makes Tangkuban Coklat 62 not just a consumer product, but also a representation of the flavors and stories of the Sundanese Land. Embracing a local identity tends to be more easily accepted by domestic consumers because it represents cultural pride and authentic values. In particular, initiatives that utilize local wisdom have been proven to increase the competitiveness of MSME (Micro, Small, and Medium Enterprises) products by strengthening distinctive cultural narratives.

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