

The Regime of Authenticity: A Visual Discourse Analysis of Kopi Aroma Bandung's Brand Resilience

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ABSTRACT: This study explores the phenomenon of brand resilience in Kopi Aroma Bandung, a heritage coffee brand established in 1930 that represents an industrial anomaly by deliberately resisting modern rebranding strategies. While contemporary visual communication paradigms encourage continuous digitalization and periodic aesthetic renewal, Kopi Aroma Bandung consistently preserves its visual identity, materiality, and spatial interactions in their original, archaic forms. This research employs Visual Discourse Analysis (VDA) developed by Gillian Rose, integrated with Michel Foucault's concept of power-knowledge and complemented by Marc Gobé's Emotional Branding theory. The study aims to examine the structural components and interrelationships among discursive sites that collectively construct the authority of the brand. The findings introduce a theoretical novelty termed the "Regime of Authenticity." The analysis demonstrates that the resilience of heritage brands is not determined by visual novelty but rather by the multimodal synchronization between a rigid visual identity, honest haptic materiality, and disciplined spatial interactions within the retail environment. Together, these elements establish a form of "loyalty beyond reason" in the minds of consumers.

KEYWORDS: Regime of Authenticity, Visual Discourse Analysis, Power-Knowledge, Emotional Branding, Heritage Brand.

I. INTRODUCTION

Within the fields of Visual Communication Design and contemporary brand management, corporate identity is increasingly shaped by market-driven visual modernization. Brands are continuously encouraged to update their aesthetic elements to satisfy digital optimization metrics and rapidly changing consumer preferences through rebranding initiatives. However, amid this widespread trend of visual homogenization, the enduring presence of Kopi Aroma Bandung—a legendary coffee roaster operating in Bandung, Indonesia, since 1930—presents a remarkable industrial anomaly. Rather than adapting to the digital era, Kopi Aroma Bandung demonstrates exceptional brand resilience by consciously practicing visual resistance. The company preserves its original Art Deco logogram, continues to use pre-independence orthography through the phrase *Koffie Fabriek*, and deliberately rejects digital advertising as well as retail expansion. This empirical phenomenon directly

challenges the dominant branding paradigm, in which digital presence and continuous visual adaptation are generally considered prerequisites for long-term brand survival.

This paradox reveals an important theoretical issue. Dominant branding theories argue that sustainable brand equity depends upon continuous market creation, dynamic adaptability, and technological integration (Kapferer, 2012). Conversely, traditional brand management models that rely excessively on customer-driven adaptation may experience operational failure when confronted with disruptive environmental changes (Christensen, 1997). Although previous studies have emphasized storytelling and functional digital metrics as essential components of heritage branding (Schultz & Block, 2015; Aaker, 2011; Martins & Raposo, 2023), a significant research gap remains regarding how an archaic visual identity can maintain absolute market authority—not through evolutionary renewal, but through deliberate discursive stabilization that integrates static visual identity with physical materiality and spatial experience.

Existing studies largely focus on visual change or consumer metrics at a superficial level, leaving the deeper socio-visual mechanisms underlying resilience through resistance insufficiently theorized. To address this theoretical gap, this article introduces the concept of the Regime of Authenticity as its principal scholarly contribution. By integrating Gillian Rose's Visual Discourse Analysis (2016)—particularly its adaptation of Michel Foucault's concept of power-knowledge—with Marc Gobé's Emotional Branding framework (2009), this study reconceptualizes visual identity from a passive graphic representation into an active discursive apparatus capable of generating emotional knowledge. Using Kopi Aroma Bandung as an extreme single-case study, this research investigates the structural anatomy and cross-site relational mechanisms involving image, institution, and circulation that collectively produce extraordinary consumer loyalty. Ultimately, the study challenges dominant market assumptions while proposing a socio-visual framework explaining how rigid heritage visualization can institutionally construct and sustain "loyalty beyond reason" within contemporary markets.

II. METHODOLOGY

This study adopts a qualitative research methodology employing an extreme single-case study design (Yin, 2018) to investigate the socio-visual mechanisms underlying the resilience of the Kopi Aroma Bandung brand. A single-case approach is particularly appropriate because Kopi Aroma Bandung represents a unique industrial anomaly: a legendary heritage brand that successfully maintains market authority while deliberately rejecting contemporary digitalization and aesthetic modernization. To examine the structural architecture of this phenomenon, the study applies Gillian Rose's (2016) Visual Discourse Analysis (VDA) framework. Within this framework, visual identity is understood not merely as an aesthetic representation but as an active discursive apparatus embedded within institutional power-knowledge structures (Foucault, 1972), which are subsequently synthesized with the principles of Emotional Branding proposed by Marc Gobé (2009).

To ensure a comprehensive investigation, the research was conducted through four sequential stages derived from Rose's three sites of visual production: the site of the image itself, the site of institutional production, and the site of circulation.

Step 1. Construction of the Visual and Textual Archive

The first stage involved constructing a comprehensive visual and textual corpus covering more than nine decades of Kopi Aroma's operational history. The collected visual materials included the original pre-colonial logogram (*Koffie Fabriek Kopi Aroma*), packaging typography, historical product labels, and the architectural elements of the factory established during the 1930s. Secondary textual data—including previous academic studies, historical news archives, and company documentation—were collected to cross-reference the historical evolution of the brand's visual identity.

Step 2. Analysis of the Site of Production

To understand the ideological motivations underlying the brand's visual resistance, the second stage focused on the site of production through field observation and semi-structured interviews. In-depth interviews were conducted with Widya Pratama, the second-generation owner of Kopi Aroma Bandung. The interviews explored strategic decisions concerning the rejection of digital advertising, the preservation of pre-colonial orthography, and the continued use of traditional production technologies. This stage aimed to capture the institutional knowledge governing the brand's visual outputs.

Step 3. Multi-Site Visual Discourse Analysis (VDA)

The third stage implemented Rose's tripartite analytical framework by examining the collected corpus across three interrelated sites.

Site of the Image. Formal visual analysis focused on the Art Deco building iconography, slab-serif typography, and the psychological effects of minimalist brown paper packaging (Rose, 2016; Taufik, 2020).

Site of Institutional Production. This stage examined how the factory and retail environment function as disciplinary apparatuses that shape consumer behaviour while constructing an institutional understanding of what constitutes "authentic coffee."

Site of Circulation. The final analytical site investigated the spatial and material circulation of the products. The absence of digital sales channels and the necessity of physical queues create a ritualistic purchasing experience that transforms an ordinary commodity into a sacred and nostalgic cultural object.

Step 4. Discursive Synthesis and Formulation of the Regime of Authenticity

The final stage synthesized the visual findings with Foucault's theory of power-knowledge and Gobé's framework of Emotional Branding. Through triangulation across image properties, institutional ideology, and spatial circulation, the analysis moved beyond surface-level graphic design to reveal how these elements collectively operate as an integrated structural system. This synthesis ultimately formulates the mechanism of the Regime of Authenticity, which explains how heritage brands sustain enduring consumer loyalty within contemporary markets.

III. RESULTS AND DISCUSSION

Kopi Aroma Bandung, located at the intersection of Banceuy Street and Pecinan Lama Street in Bandung City, is a living artifact that has resisted the acceleration of the modern coffee industry. Established in 1930, Koffie Fabriek Aroma—better known to the public as Kopi Aroma Bandung—serves not only as a coffee roasting facility but also as a guardian of Bandung's collective memory. As illustrated in Figure 1, the store is geographically situated within the Banceuy automotive commercial district. Its presence is easily recognized even before the building itself comes into view, as the distinctive aroma of freshly roasted coffee can be detected from several meters away. The building itself represents a well-preserved embodiment of the colonial architectural narrative.



Fig.1. Kopi Aroma Bandung Store, Banceuy Street, Bandung.
Source: Authors' Documentation.

The large front windows, inherited from the colonial Art Deco architectural style, function not only as an architectural identity but also as transparent showcases that reveal the coffee processing activities inside the factory. Traditional coffee grinding machines are strategically positioned so that visitors can observe the roasting and grinding process directly from outside the building. The store has only a single entrance, creating long queues that often extend outside the premises and have gradually become an integral part of the shopping ritual at Kopi Aroma Bandung. Unlike contemporary coffee shops designed to encourage customers to remain seated for extended periods, Kopi Aroma Bandung's retail space is deliberately functional and rigid. Ironically, this very simplicity reinforces its institutional authority as a coffee factory (fabriek) rather than a modern café.

3.1 Visual Analysis of the Kopi Aroma Logo (Site of Image)

Based on the logo's visual composition, two primary components constitute its visual identity: the logotype, bearing the inscription “*Koffie Fabriek Aroma Bandoeng*,” and the logogram, represented by an illustration of the store building. Danesi (2013) explains that a logotype is the visual representation of a brand name expressed through a distinctive typographic or calligraphic style. In contrast, a logogram (picture mark) employs an image or symbolic illustration to communicate particular social values or cultural meanings—in this case, the architecture of the historic building. In many branding practices, these two components are integrated into a unified visual identity that mutually reinforces the brand image.

As illustrated in Figure 2, the typography employed by Kopi Aroma Bandung belongs to the slab-serif category, characterized by thick serif elements. Serif typefaces incorporate additional terminal strokes at the ends of letterforms, facilitating readability by guiding the reader's visual movement across the text. Historically, serif typefaces were extensively used in newspapers, books, and printed catalogues during the golden age of print media. Consequently, serif typography has become culturally associated with nostalgia, authority, and formality.

**KOFFIE FABRIEK
AROMA®**

Fig.2. Kopi Aroma Bandung Logotype.
Source: Authors' Documentation.

Slab-serif typefaces first emerged during the nineteenth century and are sometimes referred to as Egyptian serif typefaces. Characterized by thick, block-like letterforms with rectangular serifs (dafontfree.io), this category of typography conveys strength and stability, making it particularly suitable for headlines, logos, and

titles because of its strong visual impact. However, the slab-serif typography used by Kopi Aroma Bandung differs slightly from conventional slab-serif designs. Instead of sharp rectangular terminals, the serifs terminate in rounded edges, creating a visual impression that is simultaneously soft and powerful. Through an examination of online typographic references (Figure 3), the researchers identified Balgio as the typeface most closely resembling the Kopi Aroma Bandung logo (dafontfree.io).

According to its official description, the Balgio typeface combines modern characteristics with smooth yet solid contours and low visual contrast, producing an impression of confidence and friendliness. Its balanced proportions enhance both aesthetic appeal and readability, making it particularly suitable for logos, poster titles, and product packaging.



Fig.3 Balgio Typeface.

Source: www.dafontfree.io.

The second visual component analyzed is the illustration of the Kopi Aroma Bandung building, presented in Figure 4. The illustration adopts a photography-based stencil style, a technique in which an image is reproduced using a perforated template that allows ink to pass only through selected areas (Britannica). In the Kopi Aroma logo, this stencil technique is enhanced with additional details such as smoke from the roasting process and textured street surfaces. These artistic modifications create the impression of a handcrafted illustration rather than a mechanically generated image, reflecting the artisanal identity intentionally projected by the brand.

The building depicted in the logo is a simplified representation of the actual Kopi Aroma Bandung store, achieved through stencil illustration techniques. According to an interview with the owner, the building has remained standing since the Dutch colonial era, having been established in 1930 by Tan Houw Sian. In 2018, the building was officially designated as a Cultural Heritage Building of Bandung City under Bandung Regional Regulation No. 7 of 2018. Bandung is internationally recognized as one of the world's most significant concentrations of Art Deco architecture. Dutch architect C. P. Wolff Schoemaker designed many of Bandung's iconic Art Deco buildings by combining European Art Deco aesthetics with tropical climatic considerations and local cultural adaptations, including wide roof overhangs and climate-responsive ventilation systems (Passchier, 2016).

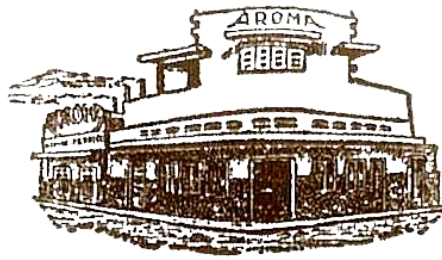


Fig.4 Illustration of the Kopi Aroma Bandung Building in the Logo.

Source: Authors.

Art Deco, derived from the French term *Arts Décoratifs*, refers to an international design movement that flourished during the 1920s and 1930s. Emerging as a response to the organic forms of Art Nouveau, Art Deco celebrated technological progress, industrialization, and modernity following the First World War. Its architectural characteristics include strong geometric forms, repetitive arrangements of triangles, circles, and rectangles, and monumental compositions intended to convey authority, stability, and luxury. In architecture, Art Deco successfully integrates artistic expression with structural functionality, producing urban landmarks that continue to be admired today (Suryani & Syarif, 2021).

3.2 Analysis of the Visual Elements of the Logo

The core discussion in this section focuses on analyzing the visual elements of the Kopi Aroma Bandung logo using Gillian Rose's first model of Visual Discourse Analysis (VDA I). As presented in Table 1, the analysis examines each constituent visual element individually to reveal the symbolic narratives embedded within the logo.

Table 1. Matrix of the Visual Elements of the Kopi Aroma Bandung Logo

Visual Element	Description	Symbolic Narrative
Line 	A combination of straight, rounded, and expressive abstract lines, particularly within the building illustration.	Conveys firmness, clear direction, together with warmth and familiarity.
Shape 	Thick letterforms with straight bodies and rounded terminals.	Communicates solidity, strength, and expressive character.
Color	Dark brown.	Symbolizes experience, strength, product identity, durability, and authenticity.
Composition	Dominance of the logotype within the visual composition.	Emphasizes identity clarity, direct communication, strength, and gentleness.

		
Typography 	Soft slab-serif typeface characterized by bold letter bodies with rounded terminals.	Represents strength, robustness, while maintaining warmth and friendliness.
Illustration 	Illustration of a historic Art Deco building created using a photographic stencil technique.	Evokes strength, historical continuity, expression, and progress.
Layout 	Symmetrical arrangement of the two logo components with centered typography.	Suggests balance, stability, and security.

The logotype predominantly employs straight and rounded lines, whereas the logogram incorporates more expressive line qualities. This combination creates an impression of both clarity and friendliness, reflecting the characteristics of the coffee products themselves. From the perspective of visual form, the enclosed shapes generated by these lines reinforce the meanings communicated through the line structures. The typographic elements are rendered in solid, dark forms, producing a strong visual contrast against a clean white background. Their bold appearance results from the use of slab-serif typography featuring thick, rounded serifs at both the upper and lower terminals. Consequently, the typography communicates robustness, authority, and dominance while simultaneously conveying softness and familiarity through its rounded contours. In contrast, the building illustration combines solid and gradually thinning shapes across different sections of the image. This variation enhances the expressive qualities of the illustration while complementing the friendly visual character established by the logotype. Collectively, the analyses of line, shape, and form consistently reinforce narratives of authenticity, strength, firmness, and familiarity, reflecting both the characteristics of coffee as a product and the enduring identity of the Kopi Aroma Bandung brand.

The use of dark brown represents the institution's deliberate effort to communicate the intrinsic characteristics of coffee. Employing a single, solid brown color further strengthens the perception of durability and authority already established through the bold typography. Psychologically, brown is closely associated with earth and soil, evoking feelings of safety, comfort, and warmth. However, excessive use may also suggest rigidity, age, and dominance (Rifda, 2021). When appropriately applied, brown becomes a natural color that symbolizes reliability, security, endurance, and trustworthiness. As previously discussed, the stencil illustration technique contributes significantly to the logo's narrative by emphasizing manual craftsmanship, tradition, and ready-made authenticity, all of which align closely with the identity of Kopi Aroma Bandung. According to an interview with Mr. Widyapratama, the continued use of this logo and packaging design is intended to communicate an image of authenticity and resilience.

The illustration style evokes impressions of strength, endurance, nostalgia, and progressiveness, particularly through the depiction of the historic building, which simultaneously represents cultural heritage and serves as a distinctive point of differentiation from competing coffee brands. Consistent with these narratives, the logo's centered and symmetrical layout further reinforces perceptions of stability, authority, and authenticity.

Table 2. Semiotic Matrix of the Kopi Aroma Bandung Logo

Visual Element	Denotative Meaning	Connotative Meaning
	Colonial building illustrated in an Art Deco style using photographic stencil techniques. Represents the historic Kopi Aroma Bandung building.	Symbolizes heritage, experience, colonial legacy, durability, proven product knowledge, originality, and authenticity.
	The inscription "Koffie Fabriek Aroma" using bold serif typography with rounded terminals.	Evokes nostalgia, historical continuity, strength, reliability, and friendliness.

To complement the visual analysis, the primary visual components were further interpreted using Roland Barthes' semiotic theory. As shown in Table 2, the first component—the logotype bearing the inscription "Koffie Fabriek Aroma", occasionally accompanied by the word "Bandoeng"—functions denotatively as a linguistic anchor identifying a factory-produced coffee originating from Bandung. At the connotative level, the preservation of the historical spelling "Koffie Fabriek Aroma Bandoeng" reinforces the brand's heritage identity and establishes a symbolic connection with its historical roots. The building illustration, meanwhile, can be described denotatively as a colonial-style structure positioned at a street intersection, emphasizing its monumental façade and vertical architectural composition. Based on its defining architectural features—including strong geometric forms arranged repetitively and a stepped upper structure (*ziggurat*) designed to allow sunlight to reach the surrounding streets—the building can be classified as an example of Art Deco architecture (*Ziggurat*). Connotatively, this illustration conveys meanings associated with experience, endurance, accumulated expertise, authenticity, and consistency. These findings demonstrate a strong correspondence between the symbolic meanings generated through semiotic analysis and those identified in the previous visual element analysis.

Table 3. Additional Textual Elements on the Packaging

Packaging Element	Description	Explanation
	Coffee grinding instructions and flavor information.	Fine grinding information presented using stickers and manual stamps.
	Production and retail information. Jl. Banceuy No. 51, Bandung. Telephone (022) 4230473. www.kopiaroma.id . P-IRT No. 8083273040032-26.	Displays production location and official product registration.

	Brewing instructions and serving recommendations.	Presented bilingually in Dutch and Indonesian using historical orthography.
	Product information and ingredient composition.	Mandatory product information for commercial distribution.

Gillian Rose emphasizes the importance of examining every visual element present within the object of analysis, including those that may appear insignificant at first glance but nevertheless contribute to the overall discourse. As presented in Table 3, one notable finding is the use of stickers containing information regarding coffee grinding techniques. Beneath these stickers, a manual rubber stamp identifies the coffee variety contained within the package. In the product sample analysed, the stamp indicated Mokka Arabica. According to the interview with the owner, this stamping method allows the company to reduce packaging production costs by using a single packaging design for multiple coffee varieties. From the researcher's perspective, both the sticker and manual stamp reinforce the narratives of ready-made production, fresh preparation, authenticity, and personalization, as each package is prepared according to individual customer preferences.

Another important element contributing to perceptions of authenticity and product durability is the use of Dutch alongside Old Indonesian orthography within the brewing instructions printed on the packaging. Mr. Widyapratama explained that this bilingual presentation was intentionally maintained to communicate a sense of heritage, authenticity, and product quality. For consumers, this linguistic strategy clearly differentiates Kopi Aroma Bandung from competing coffee brands, particularly those employing contemporary packaging designs. Even before consuming the coffee itself, customers experience feelings of nostalgia and historical continuity through the visual identity of the packaging. Other visual elements—including production information, distribution permits, and official product registration numbers—although legally required for commercial products, simultaneously strengthen perceptions of trustworthiness, accountability, and institutional credibility.

The intertextual relationship among the visual elements, denotative and connotative meanings, and supporting packaging components demonstrates a deliberate effort by Kopi Aroma Bandung to construct psychological impressions of authenticity, trust, durability, and familiarity, all of which reflect the intrinsic qualities and values of the brand. These keywords repeatedly emerged throughout the three stages of analysis conducted in this study. Their recurring presence suggests that they are not coincidental but rather constitute a carefully planned branding strategy. The consistency with which these core values are maintained forms the foundation for both the logo and packaging design decisions adopted by Kopi Aroma Bandung. Consequently, the brand's refusal to adapt its visual identity to contemporary design trends has not diminished its resilience. Instead, these findings suggest that identifying and consistently maintaining a brand's core values constitutes a fundamental principle in developing an effective visual identity strategy, as previously proposed by Aaker (2011).

3.3 Analysis of Packaging Materiality and Store Architecture as Authority

According to Ambrose and Harris (2011), packaging represents the first physical point of contact between consumers and a brand. Within the branding perspective, packaging functions as an extension of brand identity, capable of communicating the brand's core values instantly—even before consumers interact with the product itself. Ambrose and Harris (2011) further argue that packaging serves as a bridge connecting the physical product with its brand identity. Packaging design integrates material, form, color, and typography into a unified visual system that shapes consumer perception. Through distinctive design, packaging creates a brand personality that enables consumers to recognize a product among numerous competing alternatives displayed on retail shelves.

Based on field observations and the theoretical framework proposed by Ambrose and Harris (2011), the retail packaging of Kopi Aroma Bandung can be classified as a Self-Opening Satchel (SOS) bag. This packaging structure is characterized by a flat-bottom construction with gusseted side panels that enable the package to stand upright independently once opened. Such a structure facilitates both product filling and product retrieval. SOS bags are widely employed within the retail and food industries, particularly for takeaway food products. Their flat surfaces and wide side panels provide an effective visual space for displaying brand identity, including logos and super graphic elements. Furthermore, the physical structure of packaging must ensure both product protection and consumer convenience (Ambrose & Harris, 2011).

The upright structure of the SOS bag allows consumers to view the visual identity—including the logo and brand name—without obstruction, a factor considered crucial during the first moments of purchasing decisions (Ambrose & Harris, 2011). When filled, the cubic geometry of SOS bags also enables efficient shelf arrangement by minimizing unused retail space. From a psychological perspective, paper-based SOS bags are frequently associated with freshly packaged products, artisanal craftsmanship, and specialty retail stores. Within contemporary retail environments, paper packaging provides a distinctive visual contrast to plastic and foil packaging, encouraging consumers to perceive the product as more premium, natural, and authentic.

As illustrated in Figure 5, packaging material constitutes one of the strongest haptic elements within branding. The use of uncoated paper conveys impressions of naturalness, honesty, and simplicity, whereas glossy plastic materials often communicate industrialization or lower perceived quality. The Detpak Kraft paper currently employed by Kopi Aroma Bandung communicates messages of honesty, craftsmanship, and traditional values through tactile experience. This material also provides essential visual stability for the brand. Coffee beans naturally contain high concentrations of lipids; therefore, their packaging requires an effective barrier to prevent oil migration onto the package surface. Han (2014) explains that food-grade Kraft paper possesses sufficient mechanical strength and resistance to lipid migration, thereby preserving both the structural integrity and visual appearance of the packaging. Within the context of Visual Discourse Analysis II, this characteristic ensures that Kopi Aroma Bandung's classical typographic logo remains clean, sharp, and free from oil stains. Consequently, the narrative of authenticity is communicated consistently throughout the consumer experience. High-quality Kraft paper also provides a stable printing surface for offset and letterpress printing techniques, maintaining the sharp edges required for highly legible typography (Kipphan, 2001). This characteristic further reinforces Kopi Aroma Bandung's visual identity, which relies extensively on historical textual information printed on its packaging.



Fig.5 Kopi Aroma Bandung Packaging Displayed in Retail Stores.

Source: Authors' Documentation.

The matte and slightly rough texture of Detpak Kraft paper generates sensory impressions commonly associated with organic and handcrafted products. According to Magnier and Crié (2015), consumers tend to associate Kraft paper with naturalness, tradition, and environmental sustainability. The tactile and visual cues produced by the paper fibers therefore reinforce the brand's positioning as a heritage product. The warm tactile sensation of paper, unlike the cold surface of plastic packaging, establishes an emotional connection between the traditional ritual of coffee brewing and the physical product held by consumers. Robertson (2016) further explains that the porosity of Kraft paper permits controlled gas exchange, a property particularly beneficial for roasted coffee because it helps preserve its aromatic profile during short-term distribution. For coffee products, the aroma perceived even before opening the package constitutes an important component of the brand's intangible identity, which is validated through the technical quality of the Detpak packaging material.

Another important finding concerns the continued use of Old Indonesian orthography, which reflects the preservation of historical values intended to communicate heritage and long-term brand resilience. This strategy is particularly noteworthy because it involves preserving linguistic elements associated with the Dutch colonial period—a historical context that remains sensitive within Indonesian collective memory. Contemporary discussions surrounding the repatriation of Indonesian cultural artifacts from Dutch museums illustrate the continuing relevance of colonial discourse. Within Rose's (2016) interpretation of Foucault's concept of the regime of truth, the visual discourse constructed by Kopi Aroma Bandung strategically appropriates selected aspects of the colonial past as sources of institutional legitimacy. Nevertheless, the designation of the Kopi Aroma Bandung building as a Cultural Heritage Building by the Bandung Municipal Government in 2018 indicates that colonial associations no longer dominate public perceptions of the brand. Instead, these historical references have been transformed into symbols of authenticity and cultural heritage.

An analysis of product placement within retail displays further supports this interpretation. As illustrated in Figure 6, in Retail Sample 1 (Yogya Junction), Kopi Aroma Bandung products occupy the second shelf from the bottom and are surrounded by products from larger, more commercially dominant coffee brands. A contrasting situation was observed in Retail Sample 2 (Setiabudi Store 2), where Kopi Aroma Bandung occupies a considerably larger display area, both in terms of shelf allocation and the number of products exhibited. The placement of Kopi Aroma Bandung packages on retail shelves—characterized by static presentation and manually prepared packaging—functions as a physical manifestation of the brand's promise of authenticity. Kraft paper becomes the first tactile medium validating the brand's traditional identity even before consumers experience the coffee itself. Although the packaging appears visually simple, this simplicity operates as a deliberate stand-out strategy amidst contemporary packaging dominated by vibrant colors and complex graphic designs. Within retail

environments, the clean visual layout combined with manually stamped product information creates a distinctive brand personality that enables consumers to identify Kopi Aroma Bandung easily among competing products. This observation corresponds closely with the concept of the “silent salesman” proposed by Ambrose and Harris in *Packaging the Brand*, whereby packaging itself functions as an active marketing medium without requiring verbal persuasion. Overall, these findings demonstrate that Kopi Aroma Bandung successfully embodies the theoretical perspectives advanced by both Gillian Rose and Ambrose & Harris. Through a consistent traditional approach, the packaging, product placement, and retail environment collectively operate as interconnected visual apparatuses that establish an authoritative regime of truth surrounding the brand.



Fig.6 Retail Display of Kopi Aroma Bandung at Setiabudi Store 2, Bandung.

Source: Authors' Documentation.

3.4 Spatiality and Store Architecture as Institutional Authority

Within contemporary branding theory, brands are no longer understood merely as logos or names; rather, they are perceived as holistic consumer experiences. One of the principal components shaping this experience is the store atmosphere, which is deliberately designed to create feelings of comfort, engagement, and emotional attachment. The consistency between the logo (visual branding) and the store environment (spatial branding) plays a fundamental role in establishing a strong and credible brand identity in the minds of consumers (Katarika & Syahputra, 2017). By preserving its heritage atmosphere—including Dutch colonial architecture, the pervasive aroma of freshly roasted coffee, and the practice of manual queuing—Kopi Aroma Bandung transforms its retail space into a branding strategy that delivers an authentic experience unavailable in contemporary coffee shops.

One important dimension of store atmosphere is visual communication, encompassing graphic elements, signage, and the continued use of historical orthography throughout the physical environment. Together, these elements constitute an integral component of the brand's communication strategy. The retail environment therefore functions as a non-verbal medium through which the brand communicates its values. Consumers of Kopi Aroma Bandung purchase not only coffee but also a historical atmosphere that has remained remarkably consistent for decades. This consistency generates trust, which constitutes one of the fundamental objectives of successful branding. Consumers become confident in the quality of the product because it is supported by the legendary atmosphere of the institution itself. From this perspective, the store atmosphere functions as a spatial apparatus through which the brand exercises its authority. As illustrated in Figure 7, the store's rigid and traditional environment subtly disciplines consumer behaviour. Customers are expected to queue, cannot remain seated for extended periods as in modern cafés, and participate directly in the traditional purchasing process. Simultaneously, conversations naturally emerge between employees and customers concerning coffee varieties, brewing methods, and product recommendations tailored to individual preferences. These face-to-face interactions reinforce feelings of familiarity while strengthening consumer confidence in the quality of the products. Consequently, store employees themselves become part of the institutional apparatus that validates the authenticity claims

communicated by the brand. Collectively, these practices reinforce Kopi Aroma Bandung's position as the legitimate authority on traditional coffee culture.



Figure 7. Service atmosphere at the Kopi Aroma Bandung shop on Jalan Banceuy, Bandung. *Source: Authors' Documentation.*

The status of the Kopi Aroma Bandung building as an officially designated Cultural Heritage Building further provides institutional validation for the discourse of authenticity promoted by the brand. Its monumental architecture functions as a visual anchor connecting the historical past with the contemporary present. The building is therefore not merely a retail location but also a symbolic asset that reinforces the brand's authority as the legitimate guardian of Bandung's coffee tradition. Accordingly, the cultural heritage designation becomes organically integrated into the brand's visual identity strategy. The historical value embodied by the building directly shapes consumer perceptions regarding the authenticity, honesty, and credibility of the products. Furthermore, the consistent use of the factory building as the brand's principal visual icon continually represents the authority, stability, and prestige traditionally associated with Art Deco architecture (Suryani & Syarif, 2021). Theoretically, this consistency supports Rose's (2016) concept of compositional modality, whereby stability of visual form generates stability of meaning.

An important finding emerging from this stage of analysis is that the symbolic narrative embedded within the logo would be relatively fragile if it existed independently of other supporting visual apparatuses. The packaging strengthens this narrative by communicating handcrafted production, authenticity, and nostalgia through the use of Kraft paper, historical orthography, and manually stamped product information. Simultaneously, the Art Deco retail environment reinforces narratives of heritage, prestige, and quality that are initially introduced through the logo and packaging. Likewise, the traditional service atmosphere—including employees wearing uniforms, direct interpersonal interactions, and conventional business transactions—further validates and strengthens the symbolic meanings previously established through the brand's visual identity.

3.5 Mechanism of Interrelation Among Discursive Sites

To explain the mechanism underlying the interrelationship among discursive sites, this study adopts Michel Foucault's perspective presented in *Discipline and Punish: The Birth of the Prison* (1977), which argues that power and knowledge are inseparable rather than independent entities. For Foucault, power does not operate solely through physical coercion; it is also produced through forms of knowledge that society ultimately accepts as “truth.” Within the context of Kopi Aroma Bandung's visual identity, the graphic elements of the logo should therefore not be understood merely as aesthetic decorations but as discursive instruments that construct a regime of truth. Through what may be termed visual archaism, including the continued use of historical orthography (*Koffie Fabriek*, *Bandoeng*) and bold serif typography, the brand actively constructs historical knowledge. By consistently preserving these visual elements, Kopi Aroma Bandung communicates that its products represent the “original coffee rooted in history.” Likewise, the inscription “Since 1930” functions as an authoritative knowledge claim, reinforcing the legitimacy of the brand's historical continuity.

From a Foucauldian perspective, power is understood as capillary power, diffused throughout everyday practices rather than concentrated in a single authority. In this context, Kopi Aroma Bandung employs its logo

and visual identity to establish symbolic authority over standards of coffee quality. The illustration of the historic colonial-era factory building conveys hierarchy, permanence, and institutional legitimacy, positioning the company as an institution possessing the authority to determine how coffee should be processed. This authority is exemplified by the long-term bean aging process described during the interview with Mr. Widyapratama. Rather than being imposed coercively, this authority is voluntarily accepted by consumers because they subscribe to the historical narrative embedded within the brand's visual identity.

Foucault frequently discusses the concept of the *dispositive* (apparatus), referring to a network of material elements and social practices through which power operates. Within Kopi Aroma Bandung, the stencil-style illustration printed on white Kraft paper forms part of this disciplinary apparatus. Likewise, the imperfect manual stamp identifying the coffee variety, although initially introduced for practical production purposes, generates new forms of knowledge for consumers. The visible imperfections in the printing process and the slight misalignment of the manual stamp symbolically communicate honesty and handcrafted production rather than industrial mass manufacturing. Consequently, consumers are subtly encouraged to reject the flawless aesthetics of contemporary design while embracing the traditional standards established by Kopi Aroma Bandung.

Within Gillian Rose's framework of Visual Discourse Analysis, both the physical building and its illustrated representation function as sites of authority. Architecture serves as an instrument that shapes perception and directs visual interpretation. The geometric, monumental, and authoritative characteristics of Art Deco architecture communicate institutional knowledge, suggesting that the organization possesses historical continuity and enduring stability. Accordingly, the building should be understood not merely as a production and retail facility but also as a cultural artifact that validates the symbolic narrative embodied in the logo. When consumers first encounter the illustrated building on the logo (VDA I) and subsequently stand before the actual building (VDA II), a process of discursive alignment occurs. The physical building becomes undeniable evidence supporting the historical authority claimed by Kopi Aroma Bandung.

Rose also emphasizes the importance of materiality in the construction of visual identity. From Foucault's perspective, materiality represents one of the microscopic mechanisms through which power operates physically. The continued use of Kraft paper together with manual stamping therefore constitutes a deliberate form of resistance against contemporary industrial production technologies, producing knowledge about authenticity itself. In an era dominated by vacuum-sealed plastics, foil packaging, and technologically sophisticated manufacturing, Kraft paper provides a deliberately rough and organic haptic experience. The discourse generated through this materiality may be summarized as follows: "What is handmade is authentic, whereas what is industrially manufactured is artificial." Through these material practices, Kopi Aroma Bandung exercises its authority precisely by refusing to change. Rather than adopting luxurious contemporary packaging, the brand establishes an alternative standard in which high-quality coffee requires honest packaging rather than expensive packaging. Even the slightly imperfect manual stamp functions as a human signature, reinforcing perceptions of craftsmanship and institutional authenticity.

Taken together, these findings demonstrate that, from the perspective of Foucault's theory and Visual Discourse Analysis II, the resilience of Kopi Aroma Bandung cannot be attributed merely to the aesthetic appeal of its visual identity. Instead, it derives from the brand's ability to construct a coherent material and spatial ecosystem that consistently produces knowledge about authenticity. Through its accumulated historical authority, Kopi Aroma Bandung establishes a regime of truth, shaping consumer perceptions that purchasing coffee from the store represents not merely a commercial transaction but participation in a historically legitimate and institutionally authorized tradition.

3.6 Synthesis of Symbolic Narrative, Materiality, and Spatiality in the Brand Resilience of Kopi Aroma Bandung

The findings of the Visual Discourse Analysis reveal a significant theoretical synthesis. By examining the site of image, together with the dimensions of materiality and spatiality, this study demonstrates that Kopi Aroma Bandung does not simply market coffee as a commodity. Instead, it constructs and sustains what this study

conceptualizes as a Regime of Authenticity. This concept extends Michel Foucault's Regime of Truth, in which truth is understood not as an objective or inherent reality but as an outcome produced through the interaction of power and knowledge. Within the proposed framework, a Regime of Authenticity refers to a discursive system through which authenticity is socially constructed, institutionally maintained, and collectively accepted as truth. In the case of Kopi Aroma Bandung, authenticity emerges from a coordinated discursive strategy involving historical narratives, material practices, and physical space.

The site-of-image analysis demonstrates that the Kopi Aroma Bandung logo functions as a discursive artifact operating through power-knowledge relations. Visual elements associated with the past—including rigid slab-serif typography, historical orthography (*Koffie Fabriek*), and a static symmetrical composition—actively construct consumer knowledge that positions the brand as the legitimate guardian of historical coffee traditions. Interestingly, the deliberate absence of contemporary visual trends, such as flat design or vibrant color palettes, itself becomes an instrument of power, signalling that Kopi Aroma Bandung has no need to conform to global marketing conventions. Instead, the brand derives its legitimacy from its role as a guardian of tradition.

The use of Detpak Kraft paper likewise extends beyond considerations of functionality or economic efficiency. It represents a material technology that communicates honesty through tactile experience. Consumers engage with the brand not only visually but also physically, through the rough texture of the paper and the aroma permeating its porous surface. Simultaneously, the Art Deco architecture on Banceuy Street provides the institutional setting within which the brand's symbolic narrative acquires legitimacy. The spatial organization of the store, traditional service rituals, customer queues, coffee selection process, and manually stamped packaging collectively function as a discursive apparatus that continually validates the authenticity expressed through the logo. Without this material and spatial infrastructure, the Kopi Aroma Bandung logo would likely be interpreted as nothing more than a superficial retro design.

This study therefore proposes the following theoretical proposition: Authenticity is an emergent effect of the interrelationship between visual texts and the integrity of their materiality. Accordingly, if the Kopi Aroma Bandung logo were transferred onto contemporary premium packaging or displayed within minimalist retail environments, the discourse of authenticity would inevitably collapse because it would lose the material and institutional apparatus responsible for validating its symbolic meaning.

Viewed through the lens of Emotional Branding, Kopi Aroma Bandung offers considerably more than coffee as a functional product. It offers quality embedded within lived historical experience. The ritual of queuing along Banceuy Street and the aroma that permeates the surrounding public space together constitute an emotional experience consistent with Gobé's theory. Gobé further argues that emotionally compelling brands must possess an honest personality. Ironically, Kopi Aroma Bandung's refusal to embrace visual modernity reinforces precisely those qualities—honesty, consistency, and faithfulness—that are most deeply valued by its loyal customers.

The material and spatial dimensions identified through Visual Discourse Analysis II, particularly the rough haptic qualities of Kraft paper and the olfactory experience of freshly roasted coffee, function as the principal instruments through which emotional branding validates authenticity at the affective level. By creating meaningful emotional connections through honest narratives, multisensory engagement, feelings of security, nostalgia, and a clearly articulated identity, Kopi Aroma Bandung cultivates loyalty beyond reason. Within this context, the brand transcends its role as a commercial trademark and becomes part of consumers' personal life experiences.

IV. CONCLUSION

This study investigated the socio-visual mechanisms underlying brand resilience in heritage corporate identity through the exceptional case of Kopi Aroma Bandung. It sought to explain how an intentionally archaic visual framework sustains market authority and consumer loyalty by strategically resisting digital modernization and aesthetic renewal. Guided by Gillian Rose's Visual Discourse Analysis, Foucault's theory of power-knowledge, and Gobé's Emotional Branding, the study examined the structural relationships among the site of image, site of institutional production, and site of circulation.

The empirical findings demonstrate that Kopi Aroma Bandung's long-term resilience is sustained by an integrated socio-visual configuration conceptualized as the Regime of Authenticity. This regime operates through three interconnected discursive pillars: (1) the preservation of pre-colonial orthography and Art Deco iconography as enduring markers of historical legitimacy; (2) the institutional rejection of contemporary digital branding in favor of an uncompromising cultural truth; and (3) the deliberate maintenance of physical, tactile consumer interactions that transform ordinary commercial transactions into ritualized heritage experiences, ultimately generating loyalty beyond reason.

From a theoretical perspective, these findings challenge the dominant marketing assumption that continuous visual innovation is essential for sustaining brand equity. Instead, they demonstrate that visual stability, material authenticity, spatial continuity, and ideological resistance constitute powerful alternative strategies for maintaining long-term brand resilience. Practically, the study highlights that preserving localized historical narratives and multisensory experiences can generate profound emotional value that cannot easily be replicated through generalized digital branding strategies.

Nevertheless, this research is limited by its single-case design within the beverage industry. Consequently, the proposed structural mechanism may not be directly transferable to high-technology industries or newly established brands. Future research should therefore conduct comparative multi-case studies across diverse sectors while integrating digital ethnography to examine how consumers collectively reinterpret and reproduce these traditionally "analogue" visual landscapes within contemporary social media environments.

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