



Visual Branding of Warkop Kandang Ayam: The Construction of an Aesthetic Social Space on Instagram

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ABSTRACT

Visual branding has become an important communication strategy within the digital media ecosystem as it shapes identity, perception, and audience experiences through visual representation. This study aims to analyze the visual branding strategy of *Warkop Kandang Ayam* on Instagram in constructing the image of an aesthetic social space. The research employed a descriptive qualitative approach using a case study method. Data were collected through in-depth interviews with the owner, social media manager, and three regular customers, complemented by non-participant observation and documentation of Instagram content. The analysis focused on visual content, digital interactions, captions, and audience responses. The findings reveal that *Warkop Kandang Ayam*'s visual branding is built upon four main dimensions: visual identity consistency, the representation of an aesthetic social space, digital audience engagement, and the integration of visual and narrative communication. Rather than emphasizing products, Instagram content predominantly highlights spatial atmosphere, social activities, and community experiences. These findings demonstrate that Instagram functions not only as a promotional platform but also as a communicative space that constructs spatial identity, social meaning, and digital experiences. This study contributes to the development of digital communication scholarship, particularly in understanding the relationship between visual branding, social media, and the construction of spatial identity.

Keywords: digital communication, Instagram, spatial identity, visual branding, visual identity.

INTRODUCTION

Visual branding has evolved into one of the most dominant communication strategies within the digital media ecosystem due to its ability to shape identity, construct perceptions, and create audience experiences through structured and consistent visual representations. Rahman Riady, Anis Kurli (2025), in *Design as Organizational Branding*, argues that branding encompasses the entire process through which audiences perceive and interpret an entity. Within this process, visual identity serves as one of the most fundamental elements because visual representations enable audiences to recognize and interpret the character, values, and image that a brand seeks to communicate. Rusdin et al. (2025) further contend that visual branding functions not only as a promotional medium but also as a strategic communication instrument capable of fostering emotional attachment between brands and

audiences. In contemporary communication practices, visual elements no longer serve merely as complements to information; rather, they have become the primary medium through which meaning is produced and brand images are constructed. Elements such as color, spatial composition, photography, video, typography, visual atmosphere, and digital communication styles are strategically employed to build emotional connections and differentiate an entity's identity within an increasingly competitive digital environment. The strength of visual identity lies in its capacity to create immediate associations, shape perceptions, and strengthen relationships between brands and audiences.

The rapid growth of visually oriented social media platforms has further accelerated this transformation. Social media is no longer used solely as a promotional tool; rather, it has evolved into a strategic marketing communication instrument that enables organizations to build relationships with consumers while strengthening brand equity through various digital communication capabilities. These capabilities include content creation, audience interaction, and the utilization of insights generated from social media to support marketing communication strategies (Laradi et al., 2024). In the context of Instagram, brand communication through branded content has emerged as an effective strategy for enhancing audience engagement and strengthening the relationship between brands and social media users (Castillo-abdul et al., 2022). In line with these developments, Agustini (2021) notes that social media offers easy accessibility and enables users to obtain information more quickly. Casaló et al. (2020) also emphasize that social media has become one of the primary sources through which consumers acquire information to support decision-making processes. Prasetya & Sari (2022) argue that Instagram possesses several advantages compared to other social media platforms, particularly in terms of feature diversity and accessibility, although it also presents risks related to misuse by irresponsible actors. According to Pujiono (2021), social media has become a widely utilized platform for communication and relationship-building within digital spaces. Instagram, therefore, functions not only as a medium for information distribution but also as a site of meaning production that reshapes how individuals and groups understand experiences, identities, and social relationships. Within the context of digital communication, social media enables representation to occur simultaneously through visualization, interaction, and the repeated consumption of experiences. Rachmat Ramadhani & Ariyanti (2024) further demonstrate that social media marketing exerts a positive and significant influence on consumer trust in brands. Contemporary studies suggest that digital platforms have shifted patterns of consumption from product ownership toward experiences that can be visually shared and consumed. This phenomenon indicates that the value of a place or space is no longer determined solely by its physical function but also by its capacity to generate visual experiences that resonate with digital culture.

At the global level, these developments are closely associated with the platformization of space and the increasing visualization of everyday experiences. Nick Couldry (2019), as cited in (Nugroho et al., 2025), argues in *The Costs of Connection* that social relationships in the digital era are increasingly shaped by data extraction mechanisms and algorithmic logics. Platform logic encourages new ways of producing and consuming space through documentation, distribution, and visual representation. Consumption spaces are transformed into performative spaces where individuals can display identities, construct social experiences, and create symbolic value through content-sharing practices. Within this context, the notion of "Instagrammable" places has become an integral component of the experience economy, where the value of space is generated through aesthetic experiences, emotional engagement, and social interactions occurring within digital environments.

This transformation is also evident in the visual culture of social spaces among younger generations, who increasingly rely on social media as a reference point for constructing lifestyles and social relationships. Places are no longer understood merely as physical locations but as spaces that acquire meaning through processes of digital representation and interaction. This phenomenon demonstrates how social media shapes technology-mediated social experiences and expands the ways in which individuals construct identities through visual communication.

Within the Indonesian context, these tendencies are particularly evident in the development of culinary businesses and social gathering spaces that utilize Instagram as a primary medium for constructing brand identity and experience. Social media enables business owners to digitally communicate the atmosphere of a physical space, allowing audiences to develop perceptions even before visiting the location. Consumption spaces consequently evolve into communication spaces that connect visual experiences, social interactions, and image formation. Such practices demonstrate that visual branding is no longer oriented solely toward product promotion but has become a communication strategy that builds emotional relationships and social identities.

This phenomenon can be observed in *Warkop Kandang Ayam*, a local coffee shop that utilizes Instagram to construct the image of an aesthetic social space. Unlike conventional representations of coffee shops that emphasize consumption and informal atmospheres, *Warkop Kandang Ayam* presents visual representations characterized by warmth, artistic expression, and communicative interaction. Its content focuses not only on food and beverage products but also on spatial atmosphere, social activities, interior arrangements, and socially constructed interaction experiences. Through these practices, the physical space extends its meaning into a digital social space built through visual communication.

From a communication perspective, this phenomenon reflects a shift in the function of social media from a promotional tool to a space for constructing identity, meaning, and social relationships. Instagram facilitates interactive visual communication through features such as likes, comments, shares, and reels, which strengthen audience engagement with the spatial representations being displayed. This process is closely related to Computer-Mediated Communication (CMC) theory developed by Walther (1996), which explains how technology-mediated communication enables individuals and groups to selectively present identities in order to construct particular images within digital environments. Consequently, visual branding can be understood as a communication practice that shapes social experiences and identity construction through curated representations.

Beyond its role as a digital communication platform, Instagram can also be examined from the perspective of Islamic communication. In Islam, communication serves not only as a means of conveying information but also as a medium for promoting *da'wah*, upholding ethical values, and fulfilling moral responsibility. According to Jenuri et al. (2021), the application of Islamic communication ethics on social media is reflected in the practice of verifying information (*tabayyun*), disseminating reliable and accountable information, and maintaining ethical language in every form of communication. These principles aim to minimize the spread of misinformation and other negative consequences associated with the dissemination of false information.

Previous studies have examined visual branding and social media in relation to identity design, digital promotion, and the culinary industry. Ramadhana (2025) and Ikraam (2025) focused on the design of visual identities as products of visual communication design. Marisanal & Fakhruddin (2024) employed an ethnographic approach to examine rebranding

processes, while Dawami (2025) positioned logos as primary instruments of visual identity formation. Although these studies have made important contributions, most continue to view branding primarily as a design activity or a promotional strategy rather than as a digital communication process that constructs social spaces and audience experiences.

A research gap emerges because relatively few studies conceptualize visual branding as a communication practice that constructs the image of social space through processes of representation and digital interaction. Furthermore, the application of Computer-Mediated Communication theory to examine visual branding practices among local businesses operating through Instagram remains limited. Previous studies have focused predominantly on design outcomes or marketing functions, whereas the ways in which visual representations shape social meanings and spatial experiences have received less scholarly attention.

Against this backdrop, the present study offers a novel perspective by examining visual branding as a digital communication practice rather than merely an identity-design strategy or promotional instrument. Unlike previous studies that primarily conceptualize Instagram as a marketing platform, focus on visual identity design, or assess promotional effectiveness within coffee shops and culinary businesses, this study employs the perspective of Computer-Mediated Communication to explain how visual representations of space are selectively constructed and interpreted by audiences in the formation of social images. Consequently, this research shifts attention away from design outcomes and commercial attractiveness toward the communication processes embedded within the production, distribution, and consumption of visual content on social media.

The novelty of this study also lies in its expansion of branding from brand identity toward the construction of social spatial identity. The physical space of *Warkop Kandang Ayam* is understood as an object of communication that is re-represented through Instagram, generating digital social experiences that influence audience perceptions of the place. This perspective offers a new interpretation of the relationships among visual communication, social media, spatial identity, and social experience formation within contemporary digital culture. By positioning visibility as a communicative medium that constructs social reality, this study contributes to digital communication scholarship by demonstrating how space, identity, and audience interaction mutually shape one another within platform-based media ecosystems.

This study aims to analyze the visual branding strategy of *Warkop Kandang Ayam* on Instagram in constructing the image of an aesthetic social space. Theoretically, the study seeks to enrich digital communication scholarship by advancing understanding of the relationship between visual branding, social media, and the construction of spatial identity. Practically, the findings are expected to provide insights for business owners and digital media managers in designing visual communication strategies that are not only aesthetically appealing but also capable of fostering social engagement and strengthening brand identity in the digital era.

METHOD

This study employed a descriptive qualitative approach to gain an in-depth understanding of the meanings, processes, and communication practices underlying *Warkop Kandang Ayam*'s visual branding strategy on Instagram (Creswell, 2018). A qualitative approach was selected because the study did not seek to measure relationships between variables; rather, it aimed to explore how the management constructs the image of an

aesthetic social space through visual representations and how audiences interpret these representations. The study was grounded in the constructivist paradigm, which views social reality as a product of meaning-making processes shaped through interaction, experience, and communication within digital environments.

A case study method was adopted because the research focused on a specific case, namely the Instagram account of *Warkop Kandang Ayam*, which was considered unique in its use of visual branding to construct the image of an aesthetic social space. This method enabled the researchers to examine the phenomenon in a comprehensive, contextual, and holistic manner through multiple sources of evidence, thereby facilitating a deeper understanding of the communication processes involved.

Informants were selected using purposive sampling based on their knowledge, experience, and direct involvement with the research object. The key informant was Age' De Jiwo, the owner of *Warkop Kandang Ayam*, who was responsible for determining the concept, identity, and direction of the visual branding strategy. The first supporting informant was Puja Devkan, the social media manager, who was directly involved in the production, management, and publication of Instagram content. In addition, three regular customers were recruited as supporting informants because they followed the Instagram account, actively engaged with its content, and possessed firsthand experience of the spatial image constructed through both digital media and the physical environment of *Warkop Kandang Ayam*.

Data collection was conducted between January and June 2026 through six field visits. The first visit focused on observing the physical environment and daily activities of *Warkop Kandang Ayam*. The second and third visits were devoted to conducting in-depth interviews with the owner and the social media manager. The fourth, fifth, and sixth visits involved interviews with three regular customers selected based on their engagement with the Instagram account and their experience visiting the venue. In addition to interviews, the study employed non-participant observation of digital communication activities on the Instagram account @warkopkandangayam and documented seven Instagram reels, two primary captions, and four audience comments that represented the visual branding practices of *Warkop Kandang Ayam*.

Data analysis followed the interactive model developed by Miles and Huberman, consisting of data reduction, data display, and conclusion drawing. Visual analysis was conducted through three stages: open coding, categorization, and theme development. During the open coding stage, visual elements such as color, lighting, spatial composition, social activities, captions, and audience interactions were identified. These elements were subsequently grouped into categories sharing similar meanings, including visual identity, spatial aesthetics, social representation, and audience engagement. In the final stage, broader themes were developed to explain how *Warkop Kandang Ayam* employed visual branding strategies to construct the image of an aesthetic social space through Instagram.

To ensure the credibility of the findings, source triangulation was applied by comparing information obtained from the owner, the social media manager, and customers. This process enabled the researchers to identify both convergent and divergent perspectives, resulting in a more comprehensive and trustworthy interpretation of the data (Figure 1).

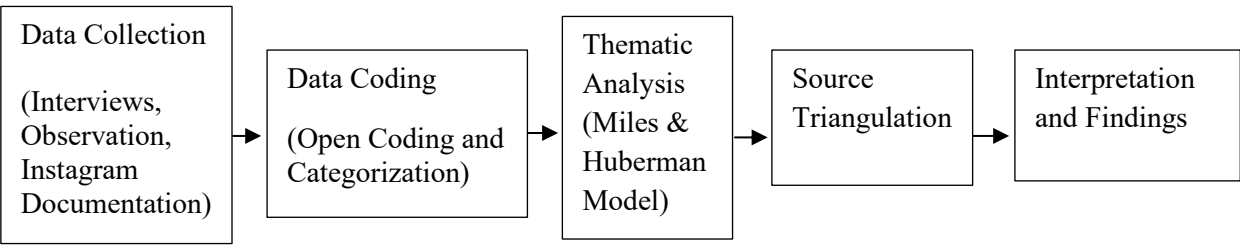


Figure 1. Research Flow

Figure 1 presents the overall research workflow adopted in this study. The process began with the selection of a qualitative case study design, followed by data collection through in-depth interviews, non-participant observation, and Instagram documentation. The collected data were then coded using open coding and categorization to identify recurring patterns. Subsequently, thematic analysis was conducted following the interactive model of Miles and Huberman. To enhance the credibility of the findings, source triangulation was performed by comparing information obtained from multiple informants. Finally, the validated findings were interpreted to explain the visual branding strategy of Warkop Kandang Ayam on Instagram.

RESULTS AND DISCUSSION

Results Presentation

In this study, Computer-Mediated Communication (CMC) theory was employed as the analytical framework to examine the visual branding image of *Warkop Kandang Ayam*. The analysis focused on four main aspects: digital communication between managers and audiences, the use of Instagram as a communication medium, the utilization of technology in disseminating visual messages, and the construction of social spatial identity through visual representation and digital interaction. The findings were derived from the analysis of seven Instagram reels, two primary captions, four audience comments, observations of the *@warkopkandangayam* Instagram account, and in-depth interviews with the owner, the social media manager, and three regular customers. The results indicate that *Warkop Kandang Ayam's* visual branding strategy is constructed through the representation of physical space, the consistency of visual identity, social and community-oriented activities, and digital interactions that collectively shape the image of an aesthetic social space.

Visual Content Characteristics

The findings indicate that *Warkop Kandang Ayam's* visual branding strategy is constructed through the representation of its physical space, which is consistently portrayed on Instagram as a warm, aesthetically appealing, and community-oriented social environment. As Wang (2024) argues, visual communication strategies play a significant role in brand building by effectively conveying brand messages, values, and identity to target audiences. The analysis was conducted on seven visual branding reels, two primary captions, and four audience comments published on the Instagram account *@warkopkandangayam* during the observation period from January to June 2026. These findings were subsequently

validated through interviews with the owner, the social media manager, and three regular customers.

The results reveal that the account management places greater emphasis on spatial representation, social activities, and visitor experiences than on direct product promotion. Rather than highlighting food and beverage offerings, the content predominantly showcases the atmosphere of the venue, interactions among visitors, and community-based activities. This strategy contributes to the construction of *Warkop Kandang Ayam*'s image as a social space characterized by aesthetic value, communal engagement, and a distinctive community identity.

Table 1. Visual Content Analysis of *Warkop Kandang Ayam*'s Instagram Account

Visual Category		Visual Indicators	Number of Post	Communicative Meaning
Warm Tones	Color	Brown, cream, orange hues, and warm yellow lighting	4 post	Creates a sense of comfort, warmth, and a home-like atmosphere
Spatial Representation		Seating areas, tables, chairs, walls, and spatial layout	7 post	Constructs the image of an aesthetic social space
Social Interaction		Visitors chatting, working, and gathering together	5 post	Demonstrates the function of the space as a site of social interaction
Interior Elements		Posters, artistic decorations, plants, and ornaments	4 post	Reinforces the visual identity of the space
Culinary Products		Food and beverage displays	2 post	Supports product promotion objectives

The findings indicate that the visual strategy employed by *Warkop Kandang Ayam*'s Instagram account does not position products as the primary object of communication. All analyzed reels demonstrated a stronger emphasis on spatial representation than on food and beverage products. The management more frequently highlighted different areas of the venue, visitor activities, and the overall social atmosphere as representations of the experience they sought to create. This strategy suggests that what is being promoted is not merely culinary products but rather the spatial experience and social interactions that take place within the venue.

Visually, the use of warm color tones is evident through the predominance of brown wooden elements, cream shades, warm gray hues, and yellow-tinted lighting that appear throughout most of the content. The selection of these colors was not incidental; rather, it reflected a deliberate effort to create an atmosphere aligned with *Warkop Kandang Ayam*'s identity as a comfortable, welcoming, and artistic social space. The brown tones derived

from wooden furniture, tables, chairs, and interior elements convey a sense of naturalness, simplicity, and familiarity reminiscent of a home environment. Meanwhile, the warm lighting and yellowish tones contribute to a relaxed, intimate, and inviting atmosphere, encouraging audiences to perceive the venue not as a formal commercial establishment but as a friendly social space for gathering, discussion, and shared experiences.

Beyond color selection, the visual composition also demonstrates a clear communicative intention. Most posts employ wide-angle shots that capture the entirety of the space along with the activities taking place within it. This strategy aims to present the social context of the venue in a comprehensive manner, enabling audiences to imagine the experience they may encounter when visiting. Furthermore, the management tends to position people as integral components of the spatial narrative rather than focusing on close-up images of products. The presence of visitors engaging in conversations, working on laptops, participating in community activities, or simply enjoying the atmosphere serves as a symbolic representation of the venue as an active site of social interaction.

These visual considerations are consistent with the owner's vision that *Warkop Kandang Ayam* should be perceived as a place for gathering, discussion, and enjoying the atmosphere rather than merely a venue for purchasing food and beverages. Consequently, visual elements such as color schemes, lighting, spatial composition, and depictions of social activities are employed consistently to construct the image of an aesthetic social space that distinguishes *Warkop Kandang Ayam* from conventional coffee shops. In other words, the visual branding strategy seeks to communicate values of comfort, familiarity, creativity, and community through recurring visual representations on Instagram.

Visual Identity Consistency

The observational findings indicate that *Warkop Kandang Ayam* maintains a consistent visual identity across its Instagram content. This consistency is reflected in the repeated use of color schemes, lighting, visual composition, content subjects, and atmospheric elements throughout its posts. Such a pattern suggests that the management does not upload content spontaneously; rather, it implements a deliberate visual strategy aimed at establishing a distinctive brand character that is easily recognizable to audiences. As Vienna & Muljosumarto (2025) argue, visual identity consistency is a crucial factor in shaping audience perceptions and strengthening brand image. Therefore, the consistent application of visual elements across Instagram content serves not only to enhance aesthetic coherence but also to reinforce the brand identity of *Warkop Kandang Ayam* within the digital environment.



Figure 2. Visual Branding Consistency of Warkop Kandang Ayam

The figure above illustrates the consistency of color tones, visual styles, and spatial elements across Instagram posts, collectively contributing to the formation of a coherent brand visual identity. The predominance of brown, cream, yellow, and orange tones emerges as a defining characteristic throughout most of the content. These colors are derived from wooden elements, furniture, walls, lighting fixtures, and interior decorations featured in the posts. The consistent use of warm color palettes creates a sense of comfort, familiarity, and homeliness, enabling audiences to readily associate these visual characteristics with *Warkop Kandang Ayam*. In addition to color selection, the content consistently utilizes natural lighting and warm tones, which further reinforce a relaxed and informal atmosphere.

The consistency of this visual identity ultimately shapes an environment perceived as relaxed, welcoming, creative, and informal. As a result, audiences do not merely perceive *Warkop Kandang Ayam* as a place for consuming food and beverages; rather, they view it as a social space that offers experiences, interactions, and emotional connections. This finding is supported by a statement from the social media manager:

"We always try to maintain the same visual tone in every post so that people can immediately recognize it as Warkop Kandang Ayam's content."

(Social Media Manager, May 2026)

This statement indicates that visual consistency constitutes a deliberate branding strategy designed to strengthen brand identity and facilitate audience recognition of *Warkop Kandang Ayam*'s distinctive character amid the vast amount of visual content circulating on social media platforms.

Representation of an Aesthetic Social Space

The findings indicate that Instagram functions as a medium for representing an aesthetic social space (Kertamukti et al., 2019). The uploaded content frequently depicts visitors engaging in conversations, working, and gathering in a relaxed atmosphere. These visual representations contribute to the construction of an image of *Warkop Kandang Ayam* not merely as a place for food and beverage consumption, but also as a social interaction space endowed with aesthetic value.



Figure 3. *Warkop Kandang Ayam as an Aesthetic Social Space*

Figure 3 illustrates how the space is represented as a site for social and creative activities. Visitors are depicted engaging in discussions, participating in community events, and interacting in a relaxed manner. These visual representations contribute to the perception of *Warkop Kandang Ayam* not merely as a place for eating and drinking, but as a social space characterized by aesthetic value and collective experiences.

This finding is reinforced by a statement from the key informant:

“It reflects my identity as an artist and is also closely related to my partner, who enjoys traveling and has a strong interest in artistic experiences. We want people to see Warkop Kandang Ayam not just as a place to have coffee, but as a place to talk, gather, and enjoy the atmosphere.”

(Key Informant/Owner, May 2026)

This statement suggests that the visual construction of the space is carried out deliberately to shape a particular social experience in the minds of audiences. The visual identity presented through Instagram not only represents the physical characteristics of the venue but also reflects the values, interests, and aesthetic perspectives of its management. Their appreciation for art, travel, and creative experiences is translated into visual elements such as spatial decoration, furniture arrangements, warm color palettes, and the consistent documentation of community activities across social media content.

The findings further demonstrate that *Warkop Kandang Ayam*’s visual branding strategy is not primarily focused on product-oriented image building; rather, it emphasizes the creation of spatial experiences embedded with emotional and social value. Through these visual representations, audiences are encouraged to interpret *Warkop Kandang Ayam* as a space for interaction, creativity, and community engagement that offers experiences distinct from those associated with conventional coffee shops. In other words, the visual content functions as a communicative tool for constructing spatial identity while simultaneously shaping the perception of *Warkop Kandang Ayam* as a comfortable environment for gathering, discussion, and the collective enjoyment of shared experiences.

Audience Interaction and Responses

The findings indicate that *Warkop Kandang Ayam*’s visual branding strategy not only constructs a visual identity through its content but also fosters active interaction between the management and its audience. Based on the analysis of four audience comments, two

Instagram captions, and engagement metrics associated with the selected posts, the study found that audiences do not merely function as passive recipients of messages. Instead, they actively participate in conversations, express emotional responses, and develop social connections with the brand.

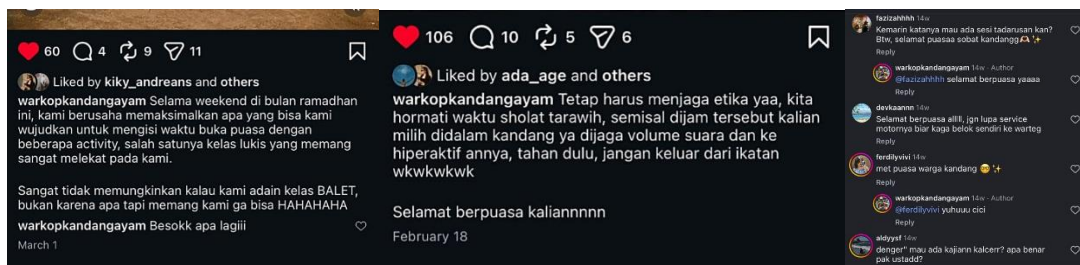


Figure 4: Audience Interaction and Responses on Instagram

Audience engagement was evident from the high level of responses generated by content featuring community activities, casual conversations, and everyday life at Warkop Kandang Ayam. One post related to Ramadan activities received 106 likes and 10 comments, while a community-event post generated 60 likes, 4 comments, 9 shares, and 11 reposts or direct shares. These figures indicate that content emphasizing social experiences and community-oriented activities tends to generate higher engagement than content focused primarily on product promotion.

This finding is further supported by interviews with regular customers. One informant stated:

“What makes me like it is not just the place itself, but the fact that the Instagram account feels alive. They often reply to comments and joke around with visitors, which creates a sense of closeness.”

(Regular Customer 1, May 2026)

Another customer explained:

“From Instagram, it is clear that this place is not just about selling coffee. There are activities and events happening, which makes me want to visit and spend time there.”

(Regular Customer 2, May 2026)

Meanwhile, a third customer remarked:

“The interactions in the comment section feel natural. Sometimes I see the administrator chatting with followers as if they were close friends.”

(Regular Customer 3, May 2026)

Based on these findings, audience interaction can be considered an integral component of *Warkop Kandang Ayam*’s visual branding strategy. While visually appealing content successfully attracts initial audience attention, interactive communication through captions and comment sections helps sustain audience engagement over time. Consequently, the image of an aesthetic social space is constructed not only through visual representations but also through the social relationships established between the management and audiences within Instagram’s digital environment.

The findings further suggest that engagement is driven not merely by the aesthetic qualities of the content but by the sense of participation and social connection fostered through digital interaction. In this context, audiences actively contribute to the circulation of brand meaning by commenting, sharing content, and engaging in conversations with the account administrator and other users. As a result, Instagram functions not only as a platform for visual promotion but also as a communicative space where social bonds, community identity, and audience participation are continuously negotiated and reinforced.

Integration of Visuals and Digital Narratives

In addition to visual elements, captions and the language style used on Instagram also play a significant role in strengthening visual branding (Pokhrel, 2024). The captions are written in a casual and communicative style that closely aligns with the communication preferences of younger audiences. This integration of visual content and digital narratives creates an impression that is approachable, informal, and interactive.

Table 2. Integration of Visual Elements and Digital Narratives in *Warkop Kandang Ayam*’s Instagram Content

Element	Form of Implementation	Communication Function
Spatial Visuals	Gathering areas and community activities	Constructs the image of a social space
Narrative Captions	Storytelling and conversational narratives	Reinforces the meaning conveyed through visual content
Informal Language	Humor and personalized greetings	Fosters a sense of closeness and familiarity
Comment Responses	Prompt and casual replies	Maintains audience engagement

This integration demonstrates that visual branding is constructed not only through images but also through communication styles that foster emotional connections with audiences. Beyond visual elements, the study found that captions play a significant role in reinforcing the construction of the image of an aesthetic social space. Rather than relying on formal language or direct promotional messages, the captions emphasize storytelling, humor, everyday experiences, and community-oriented activities.

For example, in a post promoting a painting workshop, the caption explained how the activity was designed to provide a creative way for participants to spend time before breaking their fast during Ramadan. Similarly, in the post entitled “Closed Tomorrow,” the caption did more than communicate operational information; it also conveyed a message of respect for the time allocated to the Tarawih prayer. Such narratives indicate that the communication strategy extends beyond economic transactions and incorporates social values as well as emotional closeness with audiences.

The integration of spatial visuals, community activities, and communicative captions creates a holistic digital experience for audiences. Through this combination, audiences not only observe the space visually but also gain an understanding of the values, culture, and atmosphere that the management seeks to cultivate. Consequently, *Warkop Kandang Ayam*’s visual branding operates through the synergy of visual representations and digital narratives that mutually reinforce one another in constructing the image of an aesthetic social space. This finding suggests that brand meaning is produced not solely through visual aesthetics but also through the narratives that contextualize and enrich audiences’ interpretations of the represented space.

Research Findings Framework

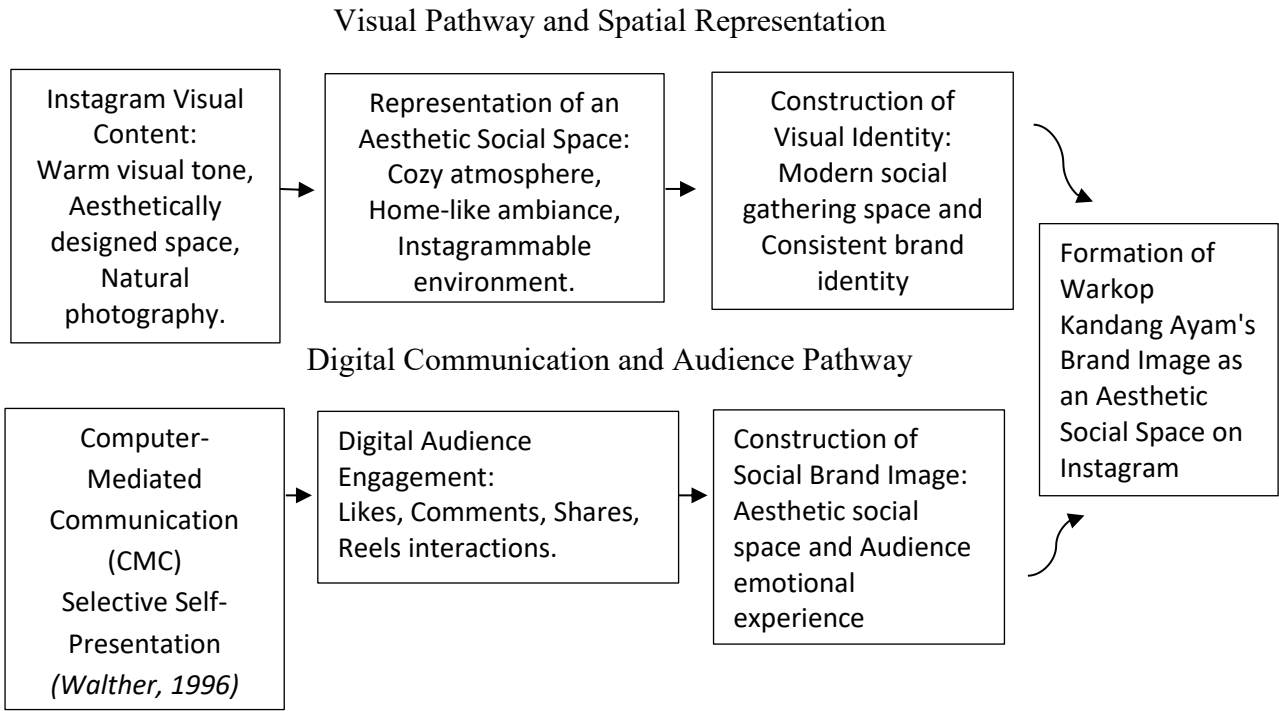


Figure 5. Research Findings Model: Visual Branding and the Construction of an Aesthetic Social Space

Discussion

The findings indicate that Instagram visual branding functions not merely as a promotional strategy but also as a communication mechanism that produces spatial meaning (Poell, 2019). In the context of *Warkop Kandang Ayam*, the physical space is curated into a digital space that projects comfort, intimacy, creativity, and the social identity of urban youth. Through the lens of Computer-Mediated Communication (CMC), this process demonstrates more than the practice of selective self-presentation as proposed by Walther (1996); rather, it reflects a more specific form of communication that can be conceptualized as selective spatial self-presentation. The management consciously selects particular spatial

angles, activities, lighting conditions, and social interactions to be displayed to audiences, while aspects that do not support the desired image remain absent from the digital representation.

These findings extend the application of CMC theory, which has traditionally been used to explain the presentation of individual identities in digital communication. This study demonstrates that identity selection is not limited to individuals but can also occur at the level of space. In other words, physical space can be treated as a communicative subject that is strategically constructed, curated, and presented through digital media. In the case of *Warkop Kandang Ayam*, space no longer functions merely as a backdrop for activities but becomes the primary message communicated to audiences. Consequently, this study offers a conceptual contribution by suggesting that Instagram visual branding can be understood as a practice of selective spatial self-presentation through which places acquire new social identities within digital environments.

The findings are also relevant to global discussions surrounding the platformization of place and digital place branding. International studies have argued that social media platforms have transformed consumption spaces into performative spaces designed to be visually appealing and easily shareable online. Under these conditions, the value of a place is no longer determined solely by its physical function but also by its capacity to generate visual content that circulates across digital platforms (Majerová, 2024). *Warkop Kandang Ayam* reflects a similar phenomenon. Its relatively simple physical setting is represented through Instagram as a creative, artistic, and community-oriented space, thereby acquiring symbolic value that exceeds its utilitarian function as a venue for food and beverage consumption.

Nevertheless, the findings also reveal critical implications that deserve attention. The continuous representation of the venue as warm, comfortable, and aesthetically appealing may produce a form of representational bias. Audiences are exposed only to realities that have undergone visual selection, leading them to develop particular expectations regarding the experiences they may encounter. From a CMC perspective, this condition reflects the characteristics of hyperpersonal communication, in which digital representations are capable of generating perceptions that are more favorable than actual conditions. As a result, Instagram functions not only as a communication medium but also as a site of reality production that shapes audiences' social imaginaries of a place.

Another significant finding concerns the growing commodification of aesthetics within digital culture. Everyday activities such as socializing, community gatherings, creative workshops, and casual conversations are transformed into visual assets that carry both symbolic and economic value. In this context, social experiences become commodities that can be consumed, documented, and exchanged through social media platforms. This phenomenon suggests that contemporary youth consumption culture is no longer oriented solely toward products but also toward experiences that can be displayed and shared within digital social networks. Instagram, therefore, functions not merely as a promotional platform for culinary businesses but also as an arena for the production of identity, experience, and social meaning.

From the perspective of contemporary communication studies, these findings further demonstrate that visual branding practices encompass dimensions of social communication and digital ethics. This is evident in the ways the management fosters friendly interactions with audiences, responds to comments in a personal manner, and incorporates social values into captions and community activities. For example, posts encouraging audiences to respect Tarawih prayer times and maintain order during Ramadan indicate that digital communication is employed not only for commercial purposes but also for cultivating social norms and ethical interaction within online communities. Accordingly, visual branding in this study does not merely construct the image of an aesthetic social space; it also creates a communicative environment in which identity, community, and social values are continuously negotiated and reproduced. This finding highlights the broader role of Instagram as a platform where commercial communication, community engagement, and value formation intersect within contemporary digital culture.

CONCLUSION

This study found that *Warkop Kandang Ayam's* visual branding strategy on Instagram is constructed through the consistent visual representation of space, the portrayal of an aesthetic social atmosphere, active digital audience engagement, and the integration of visual content with communicative narratives. Together, these elements contribute to the construction of an aesthetic social space image. The principal finding demonstrates that Instagram functions not merely as a promotional platform but also as a medium for constructing spatial identity and social experiences through strategically curated visual representations.

Theoretically, this study contributes to the development of Computer-Mediated Communication (CMC) scholarship by demonstrating that selective self-presentation extends beyond individuals to include spaces represented through social media. The findings suggest that the visualization of space can serve as a mechanism for producing identity, social meaning, and digital experiences within contemporary communication environments. Practically, the study highlights how culinary businesses can utilize Instagram not only as a marketing tool but also as a platform for shaping brand image and fostering emotional connections with audiences. Visual consistency, spatial representation, and interactive communication emerged as key elements in strengthening brand identity on social media.

This study is limited by its focus on a single case study and a relatively small number of informants, which restricts the generalizability of the findings. Future research is therefore encouraged to examine a broader range of cases, compare different types of social spaces, or employ more comprehensive digital media analysis approaches to further explore the relationships among spatial visualization, digital identity, and audience behavior.

Overall, this study demonstrates that visual branding on Instagram does more than promote a business; it actively produces spatial meanings, social identities, and community experiences that are increasingly relevant within contemporary digital culture. By conceptualizing visual branding as a form of selective spatial self-presentation, this research provides a new perspective for understanding how social media platforms transform physical places into digitally mediated social spaces.

Declaration of AI and AI-Assisted Technologies in the Writing Process

During the preparation of this manuscript, the author used Gemini AI as an assistive tool for language refinement and improving the structure of the writing. All AI-generated outputs were subsequently reviewed, revised, and edited by the author to ensure their appropriateness and accuracy. The author therefore assumes full responsibility for the accuracy, integrity, originality, and final content of the manuscript.

CRedit Authorship Contribution Statement

- a. **Mohammad Farhat Abel:** Conceptualization, Data Curation, Formal Analysis, Investigation, Writing – Original Draft, Writing – Review & Editing.
- b. **Vilya Dwi Agustini:** Supervision, Validation.
- c. **Hendri Prasetya:** Review

Declaration of Competing Interest

The authors declare that this research has no conflicts of interest, whether financial or personal, that could potentially influence the results reported in this scientific article.

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Data Availability Statement

The data supporting the findings of this study are available from the corresponding author upon reasonable request.

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Ethical Approval Statement

The authors declare that this study was conducted in accordance with established research ethics standards. Written informed consent was obtained from all participants

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