



Visual Semiotics of a Transforming Creative Market: Decorative Diversity and Visual Branding in Pasar Santa, Jakarta

*Dewi Intan Kurnia¹

Universitas Trilogi, Indonesia

Dwiana Azahra
Putri²

Universitas Trilogi, Indonesia

Mevanita Syah³

Universitas Trilogi, Indonesia

Raffi Ahmad
Ramadhan⁴

Universitas Muhammadiyah
Tangerang, Indonesia

Rifka Andrian
Prasetya⁵

Universitas Muhammadiyah
Tangerang, Indonesia

***Corresponding author:**

Dewi Intan Kurnia, Universitas Trilogi,
Indonesia. ✉dewiintan@isi-dps.ac.id

Article Info:

Article history:

Received: May 06, 2026

Revised: May 18, 2026

Accepted: May 20, 2026

Keywords:

cultural authenticity; decorative
diversity; traditional markets;
urban placemaking; visual
branding

Abstract

Background: Traditional markets face mounting pressure from modern retail expansion; however, limited studies have examined how localized decorative elements and visual branding strategies contribute to their resilience and identity formation in urban contexts. This gap is particularly relevant in the Indonesian context, where traditional markets are evolving into creative and community-oriented spaces.

Objective: This study aims to explore the relationship between decorative diversity and visual branding in *Pasar Santa*, Jakarta, and to analyze how localized aesthetic expressions influence consumer perceptions and strengthen market distinctiveness.

Methods: The research employs a qualitative case study design with a visual-semiotic analysis approach, grounded in Barthes's denotation-connotation framework. Data were collected through systematic non-participant observation across six visits (March–April 2025) conducted on both weekdays and weekends, yielding more than 200 photographs documenting signage, stall facades, murals, typography, color schemes, and spatial layouts.

Results: The findings reveal two dominant stall typologies: traditional stalls characterized by functional-utilitarian aesthetics and creative stalls featuring curated branding strategies. Creative stalls tend to cluster spatially, forming visually cohesive micro-environments. Cultural motifs—including *batik* patterns, *wayang* imagery, and regional typography—coexist with global design trends, producing a hybrid visual landscape. Visual elements also undergo temporal changes through seasonal decorations and thematic events.

Conclusion: Effective visual branding strategies that incorporate cultural authenticity and community collaboration can strengthen the competitiveness of traditional markets. These strategies not only support economic sustainability but also contribute to urban placemaking by preserving local identity while adapting to contemporary commercial dynamics.

To cite this article: Kurnia, D. I., Putri, D. A., Syah, M., Ramadhan, R. A., & Prasetya, R. A. (2026). Visual semiotics of a transforming creative market: Decorative diversity and visual branding in Pasar Santa, Jakarta. *Journal of Business, Social and Technology*, 7(2), 431–441. <https://doi.org/10.59261/jbt.v7i2.662>

INTRODUCTION

Traditional markets are a key element of the local economic system and serve as social spaces that reflect the cultural identity of the community (Aliyah et al., 2020; Gao & Zhu, 2025). In addition to functioning as venues for economic transactions, traditional markets also serve as spaces for social interaction that reflect the dynamics of daily life within local communities (Vaivadaitė & Navickienė, 2024; Zandieh & Seifpour, 2020). These conditions have compelled traditional markets to adapt in new ways, including by strengthening visual aspects and branding strategies (Indroyono & Wibowo, 2024). As noted by Oppusunggu (2019), this shift indicates that visual appeal and spatial design have become critical factors in capturing consumer interest within an increasingly competitive retail landscape.

In recent decades, traditional markets have faced significant pressure from modern retail systems offering convenience, standardized layouts, and more predictable shopping experiences (Salsabila & Farid, 2025). Empirical data indicate that in Indonesia, the number of modern retail outlets grew by more than 30% between 2015 and 2022, while visitor numbers to traditional markets declined by approximately 18% in major urban areas (BPS). In urban settings, shifts in consumer preferences toward visually appealing and brand-oriented commercial spaces have encouraged traditional markets to adapt their visual aspects and branding strategies (Indroyono & Wibowo, 2024). As Oppusunggu (2019) notes, visual appeal and spatial design have become critical factors in attracting consumer interest within an increasingly competitive retail environment.

In Indonesia, the phenomenon of traditional markets transforming into community-based creative spaces has emerged in several cases, one of which is Pasar Santa in Jakarta. Founded in 1971 as a conventional wet market in Kebayoran Baru, South Jakarta, Pasar Santa underwent a dramatic transformation around 2014–2015 when a wave of young entrepreneurs, artists, and creative professionals began renting previously unused kiosks on its upper floors. This revitalization was largely organic, driven by community initiatives rather than top-down policy, and resulted in the market becoming nationally recognized as a creative hub by 2016. This transformation involved not only changes in the types of goods sold but also shifts in how the space was visually presented to the public. More flexible stall layouts, the use of diverse decorative elements, and the exploration of distinctive visual designs became part of the strategy to attract visitors. Additionally, the presence of creative communities further enriched the market's visual character through more experimental and contextual design approaches (Ardhiansyah & Mahendarto, 2020; Ramadhan et al., 2025).

Previous studies have highlighted the importance of visual merchandising, decorative elements, and branding strategies in influencing consumer perceptions and shaping spatial experiences (Florea et al., 2025; Othman, 2021). However, these studies predominantly focus on modern retail environments and fail to account for the informal, multi-actor dynamics characteristic of transforming traditional markets. Visual branding serves not only as a promotional tool but also as a communication medium capable of conveying the values, character, and image of a place nonverbally. The use of color, typography, lighting, and other decorative elements can create specific atmospheres that influence consumers' emotions and decisions (Dwinda et al., 2024).

Additionally, other studies indicate that local cultural elements, historical narratives, and urban design play significant roles in shaping place identity and placemaking processes (Aliyari, 2025; Nursanty et al., 2024). In traditional markets and street-vendor environments, the integration of cultural elements and visual strategies is a key factor in creating a distinctive appeal compared to modern retail settings (Andriyansah & Rulinawaty, 2023; Khair & Fuad, 2021). While these contributions are significant, they largely treat visual elements as isolated variables rather than examining how they collectively form a semiotic system. Furthermore, research on decorative diversity in community-based traditional markets remains scarce, leaving critical gaps regarding the role of collective visual practices in branding and place identity.

The research gap, therefore, lies specifically in the absence of visual-semiotic analyses that examine the integration of local decorative elements, spatial branding, and collective identity in

community-based traditional markets such as Pasar Santa. This limitation is important to note, given that traditional markets striving to adapt to contemporary demands are often confronted with a dilemma between preserving cultural authenticity and adopting more modern, commercial visual approaches. Without proper management, such transformation risks erasing the local character that constitutes the primary attraction of traditional markets. Therefore, a deeper understanding is needed of how diverse decorative elements can be strategically arranged to support a strong visual identity without sacrificing inherent local values.

Pasar Santa presents an intriguing case study because of the dynamics of its development, which encompass phases of growth, decline, and revitalization. This trajectory illustrates how visual elements, aesthetics, and community engagement can influence the sustainability of a commercial space. Elements such as signage, stall layouts, color schemes, typography, and seasonal decorative motifs serve not only as ornamentation but also as components of a visual narrative that shapes how visitors perceive and experience the space. The decorative diversity emerging from various business operators within the market creates a complex and dynamic layer of identity, which can both enhance appeal and challenge the consistency of the market's overall branding. In this context, the interplay between the spontaneity of individual visual expression and the need for a collective identity presents a compelling aspect worthy of further exploration.

Based on this background, this study aims to explore the interaction between decorative diversity and visual branding in Pasar Santa, focusing on how local aesthetic expressions shape consumer perceptions and distinguish the market within an increasingly competitive retail landscape. This study employs a visual-analysis approach to identify patterns, characteristics, and meanings embedded in the visual elements found throughout the market. This approach enables researchers to understand not only the aesthetic dimensions but also the social and cultural contexts underlying the emergence of these elements.

Thus, this study is expected to make a theoretical contribution to enriching research on visual branding, spatial aesthetics, and the transformation of traditional markets, particularly within the Indonesian context. From a practical perspective, the findings of this study may serve as a reference for various stakeholders, including market managers, business operators, and urban planners, in designing revitalization strategies capable of integrating cultural authenticity with contemporary design and branding practices. This approach is increasingly important in efforts to create market spaces that are not only economically competitive but also socially and culturally sustainable amid the dynamics of modern urban development.

METHOD

This study employed a qualitative case study design with a visual and semiotic analysis approach to gain an in-depth understanding of how decorative diversity and visual-branding practices contributed to shaping the identity of Pasar Santa as both a commercial space and a hub for the creative community. The semiotic analytical framework was grounded in Barthes' two-order signification model, examining visual elements at the level of denotation (their literal, descriptive meaning) and connotation (the symbolic, cultural, and ideological meanings they evoke), while further applying Peirce's triadic sign structure (icon, index, and symbol) to interpret how visual signs communicated identity, authenticity, and differentiation within the market environment.

The case study approach was chosen because it allowed for a comprehensive contextual exploration of phenomena that were complex and site-specific. In this context, Pasar Santa was viewed as a unique representation of the transformation of traditional markets in urban areas undergoing shifts in function and meaning. Visual and semiotic analysis was employed because it revealed not only the visible aesthetic aspects but also the symbolic meanings, cultural values, and messages communicated through visual elements (Febhimaesuri & Pratama, 2021).

The research focused on Pasar Santa in Jakarta, which was purposively selected based on several explicit case-selection criteria: (1) it was one of the few traditional markets in Jakarta that had undergone a documented, community-driven transformation into a creative hub; (2) it exhibited a distinctive mix of long-established traditional stalls and newly established creative

kiosks, enabling direct comparison of visual strategies; (3) its developmental phases of growth (2014–2016), decline (2017–2019), and revitalization (2020–present) provided a rich temporal context for examining how visual elements evolved; and (4) prior scholarly attention to its architectural transformation Chen (2022) made it a recognized case in Indonesian urban studies. These criteria made Pasar Santa more representative than other Jakarta traditional markets, such as Pasar Mayestik or Pasar Senen, which lacked the documented creative-community engagement observed at Pasar Santa. Furthermore, the market's developmental dynamics, encompassing phases of growth, decline, and revitalization, offered an opportunity to observe how visual elements played a role in continuously reshaping the space's identity.

Data collection was conducted through non-participant observation combined with systematic visual documentation. The fieldwork was conducted over a six-week period from March to April 2025, comprising six structured observation sessions: three on weekdays (Tuesday and Thursday) and three on weekends (Saturday and Sunday), totaling approximately 24 hours of direct observation. During each session, visual documentation was carried out using a digital camera (Canon EOS M50), yielding a total of 214 photographs. The researcher conducted direct observations of various visual elements within the market, including signage, stall facades, interior layouts, murals, typography, color schemes, decorative objects, and seasonal or thematic motifs appearing during specific periods. Documentation was carried out using a digital camera to capture visual conditions in detail and in real time. Additionally, field notes were compiled to record descriptions of spatial arrangements, patterns of visitor interaction, visual atmosphere, and the dynamics of activities occurring within the market.

To enrich the data, the researchers also engaged in informal conversations with several vendors and visitors encountered at the site. These conversations aimed to gain additional insight into the background, meaning, and purpose of specific decorative elements, particularly those related to business identity and strategies for attracting customers. Although these conversations were not conducted in a structured manner like formal interviews, the information obtained provided important social context for the process of interpreting visual data. The primary instruments in this study included a digital camera for documentation and an observation guide designed to direct attention toward specific categories of visual elements, such as shape, color, symbols, and spatial composition.

The collected data were then analyzed using a visual-semiotic approach in an iterative and phased manner. In the first phase, all visual data and field notes were organized and classified into analytical categories, such as decorative motifs, color schemes, typography, visual materials, and spatial layouts. In the second phase, each element was analyzed at the level of denotation (literal meaning) and connotation (symbolic meaning) to identify the messages embedded within it. Subsequently, in the third phase, the results of these interpretations were grouped into broader themes, such as cultural identity, authenticity, creativity, and differentiation from modern retail. This analytical process was conducted thematically and comparatively to connect specific visual elements with broader branding strategies and the construction of place identity.

From a research-ethics perspective, this study did not involve the formal collection of data from human subjects and therefore did not require specific ethical approval. Nevertheless, the entire data-collection process adhered to research-ethics principles, particularly regarding privacy and anonymity. Observations were conducted in public spaces, and visual documentation was undertaken in ways that avoided clearly depicting identifiable individuals. Information obtained through informal conversations was treated anonymously and used solely to support the research analysis.



Figure 1. Documentation of field observations at Santa Market

RESULTS AND DISCUSSION

Results

This section presents empirical findings derived from visual documentation and field observations at Pasar Santa. The analysis focuses on three primary aspects: spatial layout, decorative diversity, and the dynamics of visual transformation within the market environment. Overall, the findings reveal that the visual identity of Pasar Santa is not formed through a single dominant aesthetic but rather through the coexistence and interaction of traditional and contemporary visual elements within a shared spatial context. This coexistence produces a complex visual environment in which multiple layers of meaning, function, and expression overlap. As summarized in Table 1, five analytical categories emerged from the data: spatial layout, decorative motifs, color schemes, typography, and temporal dynamics—each exhibiting distinct differences between traditional and creative stalls and carrying specific semiotic functions.

Table 1. Result Categories: Comparative Analysis of Visual Elements at Pasar Santa

| Category | Traditional Stalls | Creative Stalls | Semiotic Function |
|-------------------|---|---|---|
| Spatial Layout | Dispersed, functional arrangement | Clustered in visually cohesive zones | Spatial grouping reinforces micro-identity |
| Decorative Motifs | Incidental, functional (price banners, product names) | Batik, wayang, regional typography; global minimalism | Cultural signifier and differentiation marker |
| Color Scheme | Varied, uncoordinated | Consistent palette aligned with brand identity | Connotative: conveys brand personality and mood |
| Typography | Hand-painted or printed, utilitarian | Custom logos, curated typefaces | Index of professionalism and creative positioning |
| Temporal Dynamics | Stable; rarely updated | Dynamic; responds to seasons, events, trends | Novelty production and repeat engagement |

Field observations identified two dominant typologies of stalls that differ not only in their visual characteristics but also in their underlying approaches to spatial presentation and identity construction. The first typology consists of long-established vendors whose stalls reflect a functional and utilitarian visual strategy. These stalls typically feature hand-painted signage, printed banners displaying product names and prices, and dense product arrangements designed to maximize limited space. The visual composition of these kiosks tends to prioritize accessibility and efficiency over aesthetic coherence. Decorative elements are minimal and often incidental, emerging from practical needs rather than intentional design decisions. As a result, the visual appearance of these stalls appears organic, informal, and shaped by gradual adaptation over time, reflecting continuity with traditional market practices.

In contrast, the second typology includes creative kiosks operated by newer entrepreneurs, many of whom are associated with the urban creative economy. These stalls demonstrate a markedly different approach, characterized by intentional and curated visual branding strategies. The use of custom-designed logos, consistent color schemes, and carefully planned interior layouts indicates a higher level of design awareness. Materials such as wood, metal, and textured surfaces are deliberately selected to convey a specific aesthetic identity, often complemented by warm lighting that enhances the overall ambiance. Decorative elements, including plants, artwork, and installation pieces, are strategically incorporated to reinforce thematic coherence. This typology reflects a shift toward viewing the stall not merely as a point of transaction but as an experiential space that communicates brand identity and attracts a specific target audience.

A notable spatial pattern emerges from the distribution of these creative kiosks. Rather than being randomly dispersed, they tend to cluster in certain areas of the market, forming visually cohesive micro-environments. These clusters create distinct zones where similar aesthetic approaches are reinforced through proximity, resulting in a more immersive and unified visual experience for visitors. In contrast, traditional stalls are more evenly distributed and lack a comparable level of spatial coordination, leading to a more fragmented visual impression. This spatial differentiation contributes to the perception of multiple “sub-identities” within the market, each with its own visual logic and atmosphere.

The decorative landscape of Pasar Santa is characterized by a high degree of diversity, encompassing a wide range of stylistic influences and cultural references. Several stalls incorporate elements of local Indonesian culture, including batik patterns, wayang imagery, traditional typography, and the use of regional languages. These elements function not only as decorative features but also as cultural signifiers that anchor the market within a specific sociocultural context. At the same time, other stalls adopt global design trends, such as minimalist aesthetics, industrial-style interiors, and references to contemporary popular culture. This juxtaposition of local and global influences results in a hybrid visual environment that reflects both cultural continuity and adaptation to broader design trends.

Additional visual elements such as murals, stickers, posters, and handwritten signage contribute to the richness of the market’s visual texture. These elements often overlap and interact within the same space, creating a layered composition that invites interpretation. Rather than producing visual disorder, this layering generates a dynamic aesthetic that reflects the diversity of actors and practices within the market. The interplay between structured branding elements and spontaneous visual expressions further reinforces the uniqueness of the space.

The temporal dimension of visual change is another significant finding. Observations indicate that the visual environment of Pasar Santa is continuously evolving, particularly within creative kiosks. These stalls frequently update their displays in response to new product offerings, thematic campaigns, or collaborative initiatives. Temporary installations, seasonal decorations, and event-based modifications introduce variability into the visual landscape, ensuring that the market experience remains dynamic and engaging. In contrast, traditional stalls exhibit greater visual stability, with fewer changes over time. This contrast between permanence and adaptability creates a layered temporal narrative in which elements of continuity coexist with ongoing transformation.

Moreover, patterns of visitor interaction and movement within the market appear to be influenced by these visual differences. Areas with highly curated and visually cohesive kiosks tend to attract longer visitor engagement, as the aesthetic environment encourages exploration and social interaction. Meanwhile, traditional areas remain functionally efficient but less oriented toward prolonged experiential engagement. This suggests that visual design plays a role not only in identity formation but also in shaping behavioral patterns within the space.

Based on these observations, the study indicates that the identity of Pasar Santa is not defined by a single visual framework but emerges from the interaction of heterogeneous elements operating at multiple levels. Decorative diversity, spatial clustering, and temporal dynamics collectively contribute to the formation of a visual environment that is both complex and adaptable. This environment allows Pasar Santa to function simultaneously as a traditional marketplace and a contemporary creative hub, reflecting its evolving role within the urban context.

Discussion

The findings of this study indicate that the visual identity of Pasar Santa is not shaped by a single, uniform approach, but rather through the interaction between organically evolving local visual practices and more structured branding strategies. This dynamic aligns with Barthes' connotative order of signification: the visual elements observed at Pasar Santa do not merely denote products or services but also connote broader cultural values—authenticity, creativity, and community belonging—that distinguish the market from standardized retail environments (Barthes, 1977; Chandler, 2025). The coexistence of traditional stalls and creative stalls demonstrates that Pasar Santa functions as a space for negotiation between old values and new practices, which together shape the market's collective identity. Based on these findings, visual branding does not exist as a rigid, centralized system but rather as an evolving process shaped by the daily interactions of vendors and visitors.

Furthermore, the presence of creative stalls with a consistent visual identity indicates a shift in the perception of market spaces as a medium of representation. Whereas traditional markets previously emphasized purely economic functions, the case of Pasar Santa reveals a shift toward utilizing space as a means of visual communication and identity expression. The use of integrated elements such as logos, typography, and color schemes serves to attract attention and build a narrative capable of strengthening the stalls' positioning amid competition (Hamizar et al., 2023). When this practice is adopted by many business operators, a collective visual pattern emerges that indirectly reinforces the market's image as a creative space (Purwanto et al., 2021). This demonstrates that visual consistency does not always have to be achieved through formal regulations but can instead emerge gradually through shared awareness and adaptation to evolving visual trends.

Furthermore, the presence of decorative elements rooted in local culture adds a dimension of authenticity that sets Pasar Santa apart from modern retail environments. The use of batik motifs, traditional symbols, and visual elements grounded in local culture can enrich the aesthetic appeal while also conveying deeper meanings regarding the community's identity and values (Yanuarmi et al., 2025). In this context, visual elements serve as a medium connecting the past with the present, thereby fostering continuity of identity amid the process of transformation (Murdiyanto & Sudarmiati, 2024). This finding demonstrates that modernization does not necessarily lead to visual homogenization but can coexist with the preservation of local values. Thus, cultural authenticity becomes a strategic asset that can strengthen differentiation while enhancing market appeal.

In addition, the naturally occurring spatial clustering among the creative stalls makes a significant contribution to the creation of a more structured spatial experience (Wu, 2025). Visual zones sharing a common style create a sense of cohesion that helps visitors interpret and understand the character of the space. This clustering also plays a role in shaping "micro-identities" within the market, where each area possesses its own distinct atmosphere and visual character. Meanwhile, the more scattered traditional stall areas demonstrate high flexibility but

lack visual consistency. This distinction indicates that spatial layout functions not only as a physical arrangement but also as a strategy for shaping user perception and experience. This means that the placement and grouping of visual elements have a direct impact on branding effectiveness.

The temporal dimension identified in this study also broadens our understanding of visual branding as a dynamic and adaptive process. Periodic decorative changes—whether through kiosk makeovers, seasonal events, or creative collaborations—create an ever-evolving experience for visitors (Susanty & Murianto, 2025). This creates a sense of novelty that encourages engagement and repeat visits. In this context, flexibility is a key element in branding strategies, as it enables businesses to respond quickly to shifts in trends and consumer preferences (Holloway, 2024). On the other hand, the presence of relatively permanent visual elements maintains identity stability, thereby creating a balance between continuity and change.

Furthermore, these findings also indicate that the interaction between individual and collective visual elements produces an open system of meaning. Each stall has the freedom to express its own identity, yet simultaneously contributes to the market's overall image. This creates a form of "collaborative branding" that is not formally designed but emerges from the shared practices of the business operators. Pasar Santa can be understood as a space where identity is formed participatively rather than determined by a single authority. This approach offers high flexibility while still producing a strong and easily recognizable visual character.

Based on these conclusions, the findings of this study confirm that decorative diversity is not merely a superficial aesthetic phenomenon but rather a strategic resource in building the identity and competitiveness of traditional markets. The combination of cultural authenticity, visual consistency, spatial grouping, and temporal dynamics forms a complex yet adaptive visual system. Pasar Santa demonstrates that the transformation of traditional markets does not have to erase local character but can instead strengthen it through integration with more contemporary design and branding approaches.

The implications of these findings suggest that efforts to revitalize traditional markets must consider the visual dimension as an integral part of their development strategy. An approach that focuses too heavily on physical modernization without addressing aesthetic and symbolic aspects risks eroding the local identity that constitutes the markets' primary strength. Conversely, by strategically managing decorative diversity, traditional markets can create an identity that is not only economically competitive but also socially and culturally relevant. Therefore, strengthening visual branding rooted in local culture and community participation is key to creating sustainable market spaces amid the dynamics of modern urban life.

CONCLUSION

This study demonstrates that Pasar Santa's identity is not shaped by a single, centralized branding strategy but instead emerges through the interaction of spatial clustering, culturally grounded decorative diversity, and temporal adaptability. These elements collectively form a dynamic and layered visual system that differentiates the market from standardized modern retail environments while maintaining its vernacular character. In this context, visual identity is not imposed through top-down regulation but is continuously negotiated, interpreted, and reproduced through the everyday practices of multiple actors operating within the space. The coexistence of diverse visual approaches ranging from informal, function-driven displays to curated and design-oriented branding creates a semiotic landscape that reflects both continuity and transformation.

The findings therefore reinforce the view that visual branding in traditional markets operates as a distributed and co-created process, extending existing perspectives in semiotic and place-branding studies beyond single-brand environments into multi-actor, community-driven spatial systems. This highlights the need to reconsider conventional branding frameworks when applied to informal or hybrid commercial spaces. From a practical standpoint, the study emphasizes that market revitalization benefits from strategies that support localized visual expression through cluster-based spatial organization, the integration of culturally embedded

motifs, and flexible, event-driven interventions, thereby enabling vendors to retain creative autonomy while contributing to a recognizable collective identity. However, this study is limited to a single case and primarily relies on visual observation and interpretive analysis. Future research may be expanded through comparative studies across multiple traditional markets, quantitative assessments of visitor engagement and economic impact, longitudinal tracking of visual identity evolution, or exploration of digital media's role in extending market branding beyond physical space.

ACKNOWLEDGEMENT

The author gratefully acknowledges the invaluable support of all parties who contributed to the completion of this study on decorative diversity and visual branding in Santa Market, Jakarta. Sincere appreciation is extended to the management and stallholders of Santa Market who kindly allowed observations and informal conversations within their commercial spaces, as well as to visitors who shared contextual insights during fieldwork. The author also thanks colleagues and mentors from the academic environment for their constructive feedback on the research design, visual analysis, and manuscript development, which helped sharpen the conceptual and methodological rigor of this work. Finally, the author acknowledges the institutional support that facilitated access to relevant literature and research facilities. Any remaining limitations in this study remain solely the responsibility of the author.

AUTHOR CONTRIBUTION STATEMENT

Dewi Intan Kurnia contributed to the conceptualization, visual analysis, field observation, and manuscript drafting. Dwiana Azahra Putri contributed to the literature review, data interpretation, and manuscript revision. Mevanita Syah contributed to the methodological framework and visual documentation. Raffi Ahmad Ramadhan contributed to data collection and contextual analysis of the creative market environment. Rifka Andrian Prasetya contributed to the final review, editing process, and overall supervision of the research project. All authors have read and approved the final version of the manuscript.

REFERENCES

- Aliyah, I., Yudana, G., & Sugiarti, R. (2020). Model of traditional market as cultural product outlet and tourism destination in current era. *Journal of Architecture and Urbanism*, 44(1), 88–96. <https://doi.org/10.3846/jau.2020.11440>
- Aliyari, M. (2025). Analyzing the Role of Place Identity in the Formation and Evolution of Urban Elements: A Study of Contemporary Cities. *International Journal of Modern Achievement in Science, Engineering and Technology*, 2(4), 99–109. <https://doi.org/10.63053/ijset.117>
- Andriyansah, A., & Rulinawaty, R. (2023). Network Model of Lower Level Bureaucracy Capacity Building in Community Empowerment Policy Case Study of Street Vendors (PKL) Policy Implementation in South Sulawesi Province. *Jurnal Pamator: Jurnal Ilmiah Universitas Trunojoyo*, 16(4), 705–712. <https://doi.org/10.21107/pamator.v16i4.22056>
- Ardhiansyah, N. N., & Mahendarto, T. (2020). Revitalizing and reimagining the Indonesian traditional market (case study: Salaman traditional market Indonesia). *IOP Conference Series: Earth and Environmental Science*, 436(1), 12010. <https://doi.org/10.1088/1755-1315/436/1/012010>
- Barthes, R. (1977). *Image-music-text* (Vol. 6135). Macmillan.
- Chandler, D. (2025). *Semiotics: the basics*. Routledge.
- Chen, M. B., & Winata, T. (2022). Redesain Pasar Modern Santa Menjadi Pasar Berkelanjutan Yang Inklusif Di Petogogan, Jakarta Selatan. *Jurnal Sains, Teknologi, Urban, Perancangan, Arsitektur (Stupa)*, 4(2), 743–758. <https://doi.org/10.24912/stupa.v4i2.21710>
- Dwinda, S., Nadella, A., Ananda, N. R., & Pratiwi, W. D. (2024). Pengaruh gerakan kreatif terhadap transformasi Kawasan Pasar Cihapit. *JURNAL ARSITEKTUR PENDAPA*, 7(2), 10–23. <https://doi.org/10.37631/pendapa.v7i2.1292>

- Febhimaesuri, N., & Pratama, D. R. (2021). Analisis semiotika komunikasi visual pada poster iklan "teh pucuk harum." *Visual Heritage: Jurnal Kreasi Seni Dan Budaya*, 3(2), 156–160.
- Florea, N.-V., Croitoru, G., Coman, D.-M., & Coman, M.-D. (2025). The influence of fashion retailers on customer psychology using visual merchandising and store layout to improve shopping decision. *Journal of Theoretical and Applied Electronic Commerce Research*, 20(1), 40. <https://doi.org/10.3390/jtaer20010040>
- Gao, X., & Zhu, J. (2025). Traditional markets in transition: Production of space and divergent place identities in China's rural markets. *Journal of Urban Affairs*, 1–20. <https://doi.org/10.1080/07352166.2025.2593894>
- Hamizar, A., Masniati, A., Holle, M. H., & Mohamad, S. I. S. (2023). Role of visual language in marketing: build and implement branding identity on mini-market. *Elite: English and Literature Journal*, 10(1), 77–89. <https://doi.org/10.24252/elite.v10i1.36294>
- Holloway, S. (2024). *The Role of Supply Chain Flexibility in Adapting Marketing Strategies to Changing Consumer Preferences*. <https://doi.org/10.20944/preprints202406.1759.v1>
- Indroyono, P., & Wibowo, I. A. (2024). Challenging social capital to develop community-based digital economy platform in the traditional market. *Journal of Social Development Studies*, 5(1), 1–15. <https://doi.org/10.22146/jsds.11378>
- Khair, A. U., & Fuad, A. H. (2021). Surface composition towards space pattern of street vendors in urban context. *IOP Conference Series: Earth and Environmental Science*, 673(1), 12038. <https://doi.org/10.1088/1755-1315/673/1/012038>
- Murdiyanto, E., & Sudarmiatin, S. (2024). Dilemma of Traditional Market Traders in the Era of Digital Transformation: Case Study at Wlingi Blitar Market. *Jurnal Ekonomi Bisnis Dan Manajemen*, 2(3), 1–8. <https://doi.org/10.59024/jjise.v2i3.705>
- Nursanty, E., Rusmiatmoko, D., & Widiantara, I. W. A. (2024). Bridging traditions: Placemaking and authenticity in architecture for city branding. *Architecture Papers of the Faculty of Architecture and Design STU*, 29(3), 15–24. <https://doi.org/10.2478/alfa-2024-0014>
- Oppusunggu, R. E. (2019). Ayooo Bebersih...! & PSPT Helper': Kampanye Kebersihan & Prototipe Aplikasi Belanja On-Line untuk Pasar Basah Tradisional PSPT Tebet. *Prosiding Seminar Nasional Desain Sosial (SNDS)*, 2, 212–219.
- Othman, H. (2021). *The importance of visual merchandising in communicating the corporate identity of retail stores*.
- Purwanto, H., Sidanti, H., & Kadi, D. C. A. (2021). Traditional market transformation into digital market (Indonesian traditional market research library). *International Journal of Science, Technology & Management*, 2(6), 1980–1988. <https://doi.org/10.46729/ijstm.v2i6.384>
- Ramadhan, M., Maruapey, M. H., & Ramdani, F. T. (2025). Implementation of Traditional Market Transformation Policy Towards Modernization: a Case Study of Cikereteg Market in Bogor Regency. *International Journal of Applied Research and Sustainable Sciences*, 3(8), 731–742. <https://doi.org/10.59890/ijarss.v3i8.105>
- Salsabila, R. R. A. N., & Farid, B. (2025). Domination of the Presence of Modern Retail Businesses over Traditional Retail Businesses in Perspective. *Values: Jurnal Kajian Islam Multidisiplin*, 2(1), 22–36. <https://doi.org/10.61166/values.v2i1.54>
- Susanty, S., & Murianto, M. (2025). REVITALISASI PASAR SENI SENGGIGI SEBAGAI DESTINASI WISATA BUDAYA, LOMBOK BARAT. *Journal Of Responsible Tourism*, 5(1), 659–670. <https://doi.org/10.47492/jrt.v5i1.3914>
- Vaivadaitė, S., & Navickienė, E. (2024). The potential of food markets in the contemporary city: a systematic literature review. *Architecture and Urban Planning*, 20(1), 112–123. <https://doi.org/10.2478/aup-2024-0010>
- Wu, M. (2025). Rural activity spaces integration with creative market models. *Pollack Periodica*, 20(1), 163–168. <https://doi.org/10.1556/606.2024.01083>
- Yanuarmi, D., Suryani, R. W., Rahmanita, N., & Kasman, S. (2025). Loempo Batik Motifs: Visual Semiotics, Cultural Identity, and Heritage In-novation. *Aksara*, 37(2), 392–404. <https://doi.org/10.29255/aksara.v37i2.4914.392-404>
- Zandieh, M., & Seifpour, Z. (2020). Preserving traditional marketplaces as places of intangible

Dewi Intan Kurnia, Dwiana Azahra Putri, Mevanita
Syah, Raffi Ahmad Ramadhan, Rifka Andrian
Prasetya

Visual Semiotics ...

heritage for tourism. *Journal of Heritage Tourism*, 15(1), 111-121.
<https://doi.org/10.1080/1743873X.2019.1604714>