



THE LINGUISTIC LANDSCAPE OF KEMANG: A MULTIMODAL ANALYSIS OF BUSINESS NAMING

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ABSTRACT

This study investigates strategies of language representation in the business landscape of South Jakarta as a response to the ongoing crisis of local naming. Employing a qualitative descriptive design complemented by multimodal critical discourse analysis, the research analyzes 58 shop names with Kress & van Leeuwen's representational, interpersonal, and compositional metafunctions, integrated with Harrison's social semiotic framework. Findings reveal a predominance of conceptual-symbolic processes (55.2%), alongside narrative actional (34.5%) and reactional (10.3%) processes, and interactional strategies emphasizing offer-based naming that construct identity and invite consumer interpretation that negotiate individual and communal identity and hybrid modern-local positioning. The compositional analysis, through Given/New, salience, and framing, underscores how naming constructs visual persuasion and aspirational modernity. The analysis also highlights the use of symbolic capital in visual naming strategies, reflecting businesses' attempts to assert socio-cultural legitimacy. These findings offer implications for language policy in guiding public spatial planning that emphasizes the role of Indonesian as a marker of national identity. This includes suggestions such as incorporating Indonesian subtitles beneath foreign-language signage without limiting creative expression.

Keyword: *Linguistic Landscape; Business Naming; Kemang; Multimodal analysis*

INTRODUCTION

Kemang, an elit neighborhood in South Jakarta, is undergoing a significant transformation from a residential area to a commercial area due to gentrification (Azalia et al., 2020; Cahyani, 2025; Hani et al., 2024; Suryani & Maddeppungeng, 2012). This process not only changes the demography and economy, but also alters its commercial linguistic landscape that reflects spatial as well as symbolic shifts (Hartono & Firmansyah, 2017). Spatially, residential houses, traditional buildings, and agricultural land are transformed into cafes, boutiques, offices, hotels, and apartments with modern designs that support the orientation of middle-upper class consumers (Chandra, 1899; Sugih, 2010; Putra, 2019). Symbolically, these spaces are reconstructed through foreign language business naming and spatial labeling such as streets, alleys, and villages (Cahyani, 2025). This indicates that gentrification in Kemang brings changes to the spatial preferences, lifestyles and consumption patterns of the urban community (Cahyani, 2025).

The growing consumerism among youth, especially in lifestyle preferences, is one of the visible trends resulting from gentrification. Commercial spaces have adapted to the upper-middle class and young urban society. For example, store naming contains visual and verbal elements that represents modernity and globalization (Sunyoto, 2025; Muassomah et al., 2025; Purnama & Anam, 2025). Naming stores as multimodal entities not only demonstrates visual elements, but also embodies identity (Tabun et al., 2025) social dynamics and cultural value orientations (Sukma et al., 2025; Purnama & Anam,

2025). In this context, the Kemang area has experienced significant changes in the shop naming landscape. This has an impact on shifting the cultural identity of the local community. The practice of naming stores is indicative of a multimodal process, namely the combination of verbal and visual elements that imply ideology, identity, values, and social image (Kress & van Leeuwen, 2020; Harrison, 2003). Multimodal analysis within the linguistic landscape facilitates a more expansive interpretation of signage as symbolic representations that transcend language, encompassing typography, color, layout, and iconography that shape consumers' perceptions of space and brand. The nomenclature of commercial entities in Kemang is not solely driven by commercial imperatives; it also functions as a medium for articulating a cosmopolitan lifestyle and negotiating local identity.

Research related to linguistic landscapes tends to be conducted in various regions of Indonesia. However, linguistic landscape research focusing on store naming in the Kemang area in particular has not been highlighted. Some studies highlight shop naming from the aspect of semantic studies that examine the naming of business places such as warkop (Tabun et al., 2025; Dia et al., 2022) and examine at the basics of unique naming on food menus used by cafes (Maulidawati et al., 2024), from the aspect of anthropolinguistic studies that focus on the meaning behind the naming of shops (Hidayat & Anam, 2022), from the aspect of specific languages such Arabic, Japanese, and English (Muassomah et al., 2025; Utomo et al., 2025), to identify the cultural value behind shop naming (Sukma et al., 2025; Purnama & Anam, 2025), and to identify language variation in public spaces (Wahyuni et al., 2025). Previous research shows the significance of various aspects. However, they tend to focus on aspects of language use, semantics or anthropolinguistics, without looking at multimodal dimensions and social-visual context simultaneously. The limited research on linguistic landscapes, especially in the Kemang area, demonstrates the need for further study on shop naming practices within Kemang's linguistic landscape.

Based on this description, this study aims to identify language representations in naming practices in response to the crisis of local naming in the Kemang area. In this context, this research is expected to contribute to the enrichment of linguistic landscape studies on shop naming in Indonesia and contribute to the development of language policies in regulating public spatial planning that prioritizes the Indonesian language as a state identity.

METHOD

This research uses a descriptive qualitative approach. The qualitative approach allows for a deeper exploration of the symbolic and social meanings of shop names that are not only represented through verbal language, but also through visual aspects. This research not only identifies the language elements used, but also pays attention to how language is combined with visual elements such as color, typography, layout, and graphic symbols that form representations of certain identities and ideologies. Therefore, the main theory used is Multimodal Critical Discourse Analysis (MCDA) from Kress and van Leeuwen (2020), which outlines that meaning in visual communication is formed through three metafunctions, namely representational, interactional, and compositional (Krees & Leeuwen, 2020). This theory is reinforced by Harrison's (2012) socio-semiotic approach which looks at how visual signs are related to the socio-cultural context (Harrison, 2003).

The object of this research is 58 shop naming taken from the name signs found in the Kemang Raya area, South Jakarta. This research is only on cafes and restaurants.

Cafes are a form of representation of contemporary youth culture, a place where young people interact, express lifestyles, and build self-image through consumption and aesthetics. This is also expressed by Bennett (1999) who sees cafes as part of “*youth cultural spaces*” that symbolically reflect cosmopolitan, creative, and unconventional values.

Data collection techniques were conducted through visual documentation. The researcher directly documented the shop name signs by taking pictures using a digital camera. The collected data were then selected based on the criteria, 1) the sign must be in a public space, 2) display the store name clearly, and 3) belong to the category of cafe or restaurant. The instrument for data collection was a camera.

Data analysis was conducted through five stages. First, classification based on the type of language used, namely monolingual, bilingual, and multilingual, in accordance with the linguistic landscape approach of Landry and Bourhis (1997). Second, visual and language analysis is conducted using Kress and van Leeuwen's (2020) MCDA theory, which includes analysis of representational, interactional and compositional metafunctions. Thirdly, Harrison's (2003) socio-semiotic approach was used to read the social and cultural context represented through store naming and visualization. Fourth, the results of the classification and visual analysis were synthesized to see the patterns of representation that emerged. Fifth, interpretation of the data to understand how shop naming practices reflect certain social identities and ideologies.

This research seeks to provide an in-depth picture of how language and visuals work together to form an urban linguistic landscape that reflects the socio-cultural life of the upper-middle class in Jakarta.

RESULTS AND DISCUSSION

After collecting the linguistic landscape of shop naming, there are 58 shop names that match the research domain, namely cafes and restaurants. Based on the data obtained, the language contained in the linguistic landscape of shop naming in the Kemang area contains various languages, namely Indonesian, Javanese, English, Italian, Chinese/Mandarin, Japanese, Turkish, Arabic, Spanish, and French. The linguistic landscape of shop naming is classified into three categories of language types: monolingual, bilingual, and multilingual.

Language Representation in Shop Naming

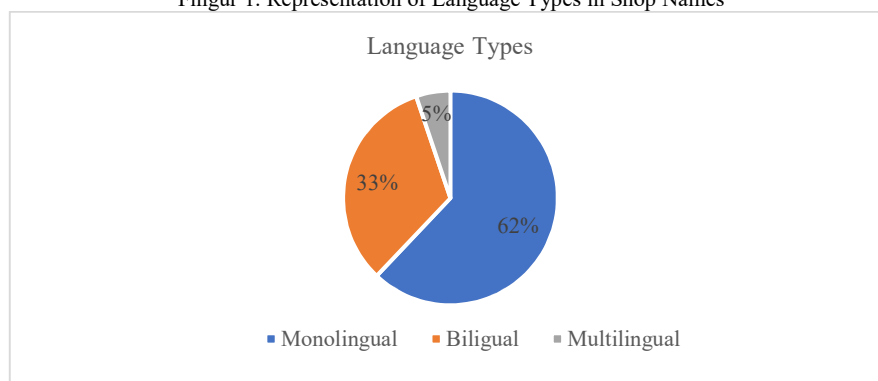
Figure 1 illustrates the representation of language types used in the linguistic landscape of shop names in the Kemang area.

Monolingual, the dominant linguistic landscape of shop names uses monolingual with a percentage of 62 %. Based on language, English tends to be used in the naming landscape of shops in the Kemang area such as “Mood Studios”, “London’s Hous” and “Say Something Coffee”. This reflects a strong effort towards international branding, modernity or global lifestyle. The use of Indonesian as the national language remains significant. It is reflected in brands that emphasize tradition, local taste, or familiarity with customers, such as “Donat Kampung”. Regional languages and Non-Indonesian languages appear less. The use of regional and non-Indonesian languages in the linguistic landscape of store names gives a unique impression. Using regional and Non-Indonesian languages reveals an effort to instill ethnic values such as “Sedulur”, “El Asador”, and “Pizzeria”.

Bilingual, the linguistic landscape of shop names indicates a mix of Indonesian with the most commonly used English such as “OMACOFFEE”. This landscape reflects the tendency of local brands to appear modern. In addition to the mix of Indonesian and English, there are several combinations such as “AiChia 愛家 Bubur Ayam”, “Moreuau Chocolatier’s Cofe” and “Nona Wiwiele”.

Multilingual, the landscape of shop names with a combination of various languages (multilingual) is found a limited number. However, semiotically it is quite significant and can be found in shop names using certain language scripts or nuances that describe certain ethnicities.

Fingur 1. Representation of Language Types in Shop Names



Tabel 1. Meaning of Metafunction

Metafungsi	Persentase
Representational	
Actional Narrative	34.5%
Reactional Narrative	10.3%
Conseptual	55.2%
Interactional	
Demand	0%
Offer	100%
Komposisional	
Information Value	40%
Salience	35%
Framing	25%

Representational Meaning

The representational meaning in shop naming in the Kemang area demonstrate that symbolic conceptual processes dominate the form of representation. Out of a total of 58 store naming linguistic landscapes, 32 store names (55.2%) contain naming structures that do not imply direct actions or interactions, but form brand identities abstractly and symbolically. Examples are “Kopikina”, “Goldenblack”, “AiChia 愛家 Bubur Ayam”, and “GUDANG GUDANG”, which frame the store as an entity that represents the value of authenticity, locality, or ethnicity. Rather than depicting direct social actions, these names construct symbolic associations through elements such as categorization, color, and typographic style. The typography employed in the linguistic landscape of the name “GOLDEN BLACK Gourmet” showcases a classic and elegant serif font with a bold style and the utilization of capital letters. The metallic black color evokes an impression of luxury and elegance, reflecting exclusivity, class, and opulence. The “Gourmet” font is



characterized by a cursive (handwritten) style, incorporating both italic and script elements. The gold color contributes an artistic and nuanced element, conveying luxury, personalization, elegance, and warmth. This combination serves to reinforce the restaurant's premium and high-class identity. Additionally, “Kopikina” employs a distinctive sans-serif font, exhibiting stylistic affinities with Cooper Black or analogous variants, characterized by a bold style and the exclusive use of lowercase letters. The deep red (burgundy) color conveys a friendly, relaxed, casual yet strong and easily recognizable impression. The integration of typographic elements and color schemes in the “Kopikina” naming landscape fosters an ambiance that is characterized by warmth, familiarity, ease, and approachability. This aesthetic resonates with the intimate and local character of a café, making it a suitable platform for engaging with young people and communities. Consequently, conceptual naming does not merely mark identity, but also weaves the brand narrative as a bridge between local traditions and global aspirations.

Meanwhile, actional narrative processes were found in 20 entries (34.5%), such as “Fish’aroo (Fish et Chips)”, “RAMURASA” and “anatolia döner”. These names imply consumptive activity or the serving of food, and can be semiotically interpreted as representations of social actions taking place in or around the shop. Although not visualized in the form of images, the names lexically convey the dynamics and interactions that are typical in a culinary context that creates an interactive culinary landscape in public space. The actual narrative process is embodied in names such as “Fish’aroo (Fish et Chips)” and “RAMURASA”, which imply the act of consumption or culinary presentation. The selection of verbs such as “Fish” and “RASA” by the shop owners serves to evoke sensory experiences related to biting and tasting, thereby implicitly extending an invitation to prospective customers to engage with the products. From a semiotic perspective, the structural design of these names establishes a dynamic relationship between the physical space and the social activities that occur within it, thereby creating the impression that the store is not merely a static entity, but rather a venue for culinary events.

The reactional narrative process appears in 6 entries (10.3%), such as “Feel Matcha” dan “Mental Vacation Coffee”. The names do not describe actions, but convey affective responses or moods that the shop wants to build towards its customers. The diction “Feel” and the phrase “Mental Vacation” serve to underscore the notion that the establishment provides an experience that extends beyond the mere consumption of coffee, offering an emotional respite and an escape from the quotidian routine. This phenomenon of naming can be interpreted as a reflection of contemporary urban consumers’ inclination towards leisure and mental well-being. Furthermore, it underscores the notion that cafés have emerged as pivotal spaces for achieving serenity and respite. This kind of naming serves as a psychological representation that shapes the image of the place as a space of relaxation, escape, or emotional comfort. It also serves as a reflection of urban cultural values that emphasize the need for relaxation and emotional escape, amidst the fast-paced rhythm of city life. Thus, the linguistic landscape of store names in Kemang functions not only as business identities, but also as representational strategies that shape social images, cultural values, and consumer experiences. Conceptual processes dominate quantitatively, but narrative processes (actional and reactional) give a dynamic color to the existing naming landscape.

Interactional Meaning

The interactional meaning in the linguistic landscape of shop naming in Kemang area reflects how the relationship between the name maker (owner) and the reader (consumer) is built through linguistic and visual strategies. Based on the actual classification, the linguistic landscape of café or restaurant naming entirely (100%) contains the offer pattern, which is a name that offers information or imagery without direct instruction. The demand pattern, which is a name that contains a call, invitation, or instructive form, is not found in the linguistic landscape of shop naming. Examples are “Kopikina”, “Antipodean Coffee”, and “dia.lo.gue”, which use neutral or descriptive terms to introduce the product or atmosphere without explicit invitation. This strategy establishes a passive-contemplative relationship, where the reader is invited to understand or enjoy the meaning independently. The utilization of names with narrowed spacing, exemplified by “dia.lo.gue”, results in the fragmentation of words into brief syllables, separated by periods. This fragmentation engenders an intimate and personal impression. The psychological sense of closeness between the brand owner and the consumer is strengthened by proximity of the visual elements. According to Harrison's theory, this variation in distance influences feelings of inclusivity, where stores with a close-up visual style give a friendly impression. This reflects that businesses do not place consumers as active subjects, but as passive observers, reflecting a brand awareness strategy that prioritizes product image over direct invitation.

The dominance of offer in the naming linguistic landscape reveals that consumers do not only buy products, but the owner through naming the store invites consumers to feel, experience, and participate which is positioned as part of the community or brand narrative. Thus, the linguistic landscape of store naming in Kemang is not only to form an active interaction where the brand speaks directly to customers to act or join in a certain experience, but the linguistic landscape of store naming functions as a co-creator of experience.

Compositional Meaning

Compositional meaning in the naming landscape of cafes in the Kemang area demonstrates how visual structure and language work together to form a hierarchy of meaning that is not only aesthetic, but also ideological. Based on the analysis of the three main principles in compositional metafunction proposed by Kress and van Leeuwen (2020), the data is actually classified. A total of (35%) landscapes use the principle of salience, which is visual emphasis that makes certain names or parts more conspicuous. This can be seen in the use of capital letters “BROTE”, “PIZZERIA”, word separation with distinctive punctuation marks “*Sol*chio COFFEE & BAKED*” indicating a visually directed emphasis, or the selection of words with strong phonological resonance such as “Kopi Sakti”, “Gudang Gudang” or “Kopi Lima Lapan”. The effect of this strategy is to spontaneously direct consumers’ attention to a particular element that is the store's main identity. Salience reflects a visual branding effort that is heavily influenced by the visual consumption patterns of urban society. This strategy represents semiotic capitalization where visual aspects are commodified to attract market attention. As Harrison (2003) calls it, this practice is a form of visual persuasion in social space.

A total of (40%) landscapes apply the principle of information value, where the layout and order of information leads the reader to interpret the message hierarchically. The linguistic landscape of store naming tends to display verbal structures that show the functions of “Given-New”, “ideal-real”, and “center”. For example “Rotan Kaffe”, places the material (rattan) as an ethnic image in front (Given), followed by the modern term



“kaffee” (New). Similarly, in “Rona Coffee”, the naming starts from a local specialty product and then continues with a global category or style, creating a balance between local value and modernity. This pattern not only conveys brand identity, but also represents an attempt to negotiate culture in an urban commercial space. This suggests that the Given-New structure in establishing a relationship between local heritage and modernity. Furthermore, “Langit Seduh Selatan” illustrates the “ideal-real” information value. In the name “Langit Seduh Selatan”, “langit” acts as an ideal value, “seduh” as an experiential process, and “selatan” as a contextualization of space (real). “Knots” “Kopikina” and “Nomi” as examples of information value from the center, the linguistic landscape of naming this shop is centered on visual elements with strong phonological resonance that make it easy to remember.

Meanwhile, there are (25%) landscapes that present the framing principle, which is the separation or grouping of information in the name through punctuation techniques that reflect locality, lifestyle, inclusivity, or cultural values. Landscapes such as “THE CIRCLE OF ART” and “dia.lo.gue” use framing to present images of exclusivity, creativity, and community attachment, “SUBENG KLASIK ญชวิทามิน”, which frames Javanese elements as a separate linguistic layer that enriches the store's identity. The semantic separation reinforces the brand identity as part of an artistic lifestyle while creating a symbolic boundary between the inclusive and the exclusionary. In this context, framing becomes a symbolic tool that reproduces social hierarchy through visuals.

Overall, the compositional strategy of the linguistic landscape of store naming shows that names not only form effective communication, but also contain deeper social meanings. According to Bourdie (1991), the visualization of the store name reflects a form of symbolic capital used to maintain a visual position in the competitive field of urban business. Visual emphasis, information placement, and symbolic structure are strategies that show how micro-entrepreneurs navigate the complex symbolic economic landscape. Thus, the compositional meaning in the linguistic landscape of naming cafes and restaurants in Kemang suggest that visuals are not neutral. Store naming landscapes are arenas of semiotic power that convey value, shape identity, and influence consumers’ social interactions with public spaces.

Socio-cultural Practices

Language strategies in shop naming in South Jakarta reflect the negotiation of identity and solidarity between groups in the face of global homogenization. The difference in social meaning between shop names using local and global languages reflects the tension between preserving cultural identity and imaging modern lifestyles. Local names such as *Donat Kampung*, *Warung Kemut*, or *Kopi Sakti* emphasize familiarity, affordability, and a strong sense of belonging to local values and communities. These name choices are often associated with traditional market segments or micro businesses that emphasize authenticity and cultural roots. Meanwhile, foreign-language names such as *Mood Studios*, *Say Something Coffee*, or *Goldenblack Gourmet* tend to form a representation of a modern and cosmopolitan lifestyle, oriented towards young, middle-upper class consumers. By utilizing evocative naming styles and visual luxury, it creates visual appeal that aims to shape an aspirational narrative (aspirational modernity) that leads to the consumption of a modern urban lifestyle. These names serve as aspirational symbols and are often a representation of social status.

The choice of language in store naming represents the symbolic capital (Bourdieu, 1991) that businesses use to gain legitimacy in a competitive urban social field. In this context, the choice of language is not merely aesthetic, but a symbolic strategy that shapes consumers' perception of the store's identity, whether as part of the "local" or "global world".

CONCLUSION

The naming of the shop in Kemang, South Jakarta, reflects a multimodal strategy that combines verbal and visual language elements as a means of negotiating identity amidst the pressure of global hegemony. Through Kress & van Leeuwen's (2020) framework, The predominance of conceptual labeling strengthens the construction of collective identity through intentional symbolic choices, while names with narrative elements (actional or reactional) and offer convey aspirational values of urban society and invite active consumer participation. Compositional Given-New and framing salience construct a hierarchy of meaning that keeps local heritage (traditional values, local materials, and cultural reference) on the Given side, while placing global or aspirational symbols on the New side, thereby blending memory and modernity. Harrison (2003) framework on interaction emphasizes how *offer* strategies enable symbolic identification without directive engagement. Taken together, these strategies of language representation form "hybrid identities" that occur due to the homogenizing pressures of international brands. The results of this study show that store naming tends to reflect cosmopolitan lifestyles that have implications for the formation of local-global communities. Thus, the shop naming landscape, especially cafes and restaurants in Kemang, does not only reflect aesthetic preferences, but also becomes an arena for identity articulation and resistance to global cultural domination.

This study contributes to enriching the field of multimodal linguistic landscapes in Indonesia and provides an empirical basis for language-based public space management policies. The findings of this study underscore the necessity for regulations that encourage the inclusion of the Indonesian language in store names. Such policies can contribute to the preservation of the national language's visibility in commercial domains that are predominantly influenced by foreign elements. To illustrate, municipal regulations could necessitate the incorporation of Indonesian subtitles beneath foreign-language main names, without compromising business owners' creative freedom.

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