



Environmental Graphic Design for the Signage System of the Panji Museum

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ABSTRACT

The Panji Museum, located in Tumpang District, Malang Regency, is a cultural institution that prioritizes the preservation of Panji folklore and the rich cultural heritage of the Malang region. However, the existing signage system has not been able to fully support the visitor experience due to the lack of clear, aesthetic, and communicative visual information. This study aims to redesign the Panji Museum's signage system using a Design Thinking approach, which consists of five stages: empathize, define, ideate, prototype, and test. Through observation, interviews, literature review, and documentation, it was found that the existing signage is inconsistent, not durable, and fails to comprehensively convey the narrative of the collection. The analysis results highlight the need for a new signage system that prioritizes functionality, aesthetics, readability, and the cultural narrative of Panji. The design focuses on orientation, directional, identification, and regulatory signage, with visuals representing local elements such as Malangan masks. This study produces a signage design concept that is informative, easy to understand, and supports the narrative of the collection, thereby enhancing the educational experience of visitors at the Panji Museum.

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1. INTRODUCTION

Panji Museum is a museum that houses a collection of cultural and historical artifacts related to the Panji legend. It is located on Raya Bangilan Street, Slamet Village, Tumpang District, Malang Regency, East Java. The museum was established to introduce the Panji legend, a popular folktale in East Java. Panji Museum plays an important role in preserving and disseminating information about the Panji legend to the public. Founded by archaeologist Dwi Cahyono, Panji Museum is a private institution built on his own three-hectare land. The museum presents the Panji folklore and Malangan Mask traditions, as evidenced by reliefs found in two temples in Tumpang—Jago Temple and Kidal Temple (Tjahjawulan & Adityayoga, 2019). These reliefs indicate that the Panji stories and Malangan Mask traditions have become legendary within the community.

Beyond history, the museum also exhibits a wide range of cultural objects such as shadow puppets, statues, and golek puppets, reflecting the rich cultural heritage of past Malang. These collections serve as reminders of noble local cultural values that are gradually being forgotten. Panji Museum is not only an exhibition space but also carries a crucial mission to preserve and reintroduce local cultural values to society. The Panji tales, with messages of moral values and environmental love, serve as a foundation for the museum to educate and inspire various generations, particularly the younger ones. With its historical and cultural artifacts, Panji Museum holds great potential to become a popular educational tourism destination.

However, according to JSRW (*Jurnal Senirupa Warna*) Vol. 7 No. 2, July 2019, the current arrangement of Panji Museum is still suboptimal in conveying its narrative to help visitors understand the museum's collection. For instance, there is no introductory signage in the lobby area explaining the museum's concept, how to explore it, and other important information. While the museum stores an extraordinary cultural heritage ranging from ancient artifacts to early 20th-century objects, the diversity of the collection instead causes confusion due to the lack of explained connections between artifacts. Artifacts in the lobby and main exhibition hall appear disconnected. Despite the potential for a compelling chronological storyline, the main exhibit space lacks adequate signage support (Tjahjawulan & Adityayoga, 2019).

This issue is further supported by the author's direct observation at Panji Museum. The findings indicate that the current signage system is underdeveloped. Several aesthetic and functional elements that support the exhibition require improvement, addition, and rejuvenation. Graphic information panels that provide details about the exhibited objects are unattractive and made from inappropriate materials, causing them to be easily damaged and look worn out. Labels for the displayed objects/artifacts are not always available, preventing visitors from receiving detailed information and understanding the connections between the exhibits. A diorama in the middle of the main gallery lacks adequate explanation. From interviews with the museum's educator, it was revealed that the diorama's descriptive label had peeled off and is no longer in use, making the meaning of the diorama hard to grasp for visitors.

Providing proper labels for each artifact with relevant information can help visitors understand the significance and history behind the exhibits. This enables them to make connections and understand the relationships between the artifacts. The diorama should be

complemented with sufficient explanations in the form of text, audio, or visuals to help visitors comprehend its intent and meaning.

Overall, the Panji Museum's signage system is in need of a complete redesign. The current signage system is outdated and ineffective in conveying information to visitors. A new signage system must consider both aesthetic and functional aspects to ensure the narrative conveyed by the museum is visually appealing, clear, easily understood, and effective. This study aims to design a signage system for the Panji Museum that functions as an informative, aesthetically pleasing, and easy-to-understand medium that enhances the visitor experience.

The main research question addressed is: How can an effective and communicative signage system be designed within the museum space? This design is also expected to benefit designers as a learning experience, serve as a guide that clarifies the museum's narrative for visitors, and help the museum improve its public service quality.

2. METHODS

The Design of the Panji Museum Signage System will employ the user-centered Design Thinking. This approach consists of five stages:

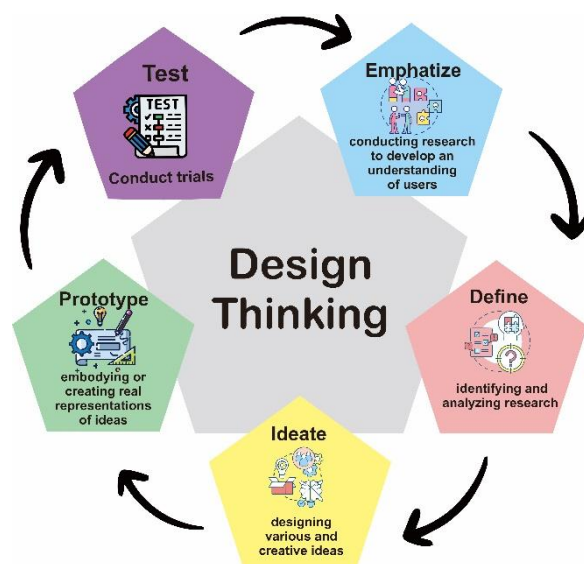


Figure 1. Design Thinking

2.1. Empathize

In this stage, the designer will develop a deep empathy for the Panji Museum and its visitors. This is done through various methods such as interviews, observations, and research to understand the needs, desires, and problems faced by the visitors (Rozaq et al., 2022). From here, the team can gather valuable insights that form the foundation for designing an effective signage system (Abdurrohman et al., 2023).

2.2. Define

Based on the insights gained in the Empathize stage, the designer will analyze and define the core problems faced by the Panji Museum in relation to its signage system. This is done

by formulating a clear and focused problem statement, so that the design efforts can be directed toward appropriate solutions (Mulyani et al., 2020).

2.3. Ideate

At this stage, the team unleashes its creativity to generate innovative and effective solution ideas. Various methods such as brainstorming, mind mapping, and sketching can be used to spark new ideas and enrich the proposed solutions (Toding et al., 2022).

2.4. Prototype

The ideas generated during the Ideate stage are then turned into prototypes. These prototypes can take the form of rough sketches, digital models, or interactive simulations to visualize the signage system design concepts. Prototypes allow the team to test the solutions and gather feedback from users (Nurfitri et al., 2024).

2.5. Test

In the final stage, the signage system prototype is tested with target users to gain feedback and evaluations. This is done to determine whether the signage system design meets the users' needs and expectations. The feedback obtained from this testing is then used to refine the design and ensure the effectiveness of the signage system in achieving its goals (Mulyani et al., 2020).

3. RESULTS AND DISCUSSION

The Empathize stage in the Design Thinking process represents a critical foundation for understanding user needs. At this stage, the designer aims to gather in-depth insights into users through various data collection techniques such as literature review, observation, interviews, and documentation.

According to Jurnal Senirupa Warna (2019), visitors often struggle to understand the Panji Museum's collection due to the absence of directional and explanatory signage in the lobby. This gap limits access to essential information and disrupts orientation. The museum also lacks a cohesive signage system that effectively supports user needs (Jurnal Senirupa Warna, 2019).

Site observations revealed that the existing signage lacks design consideration, material durability, and user-centered functionality. Many exhibit panels were visually unappealing and poorly constructed. Interviews with stakeholders, including founder Mr. Dwi Cahyono and educator Ms. Ratnawati, confirmed the need to renew and expand signage, especially for newly added areas and changing exhibit layouts. Documentation during the Empathize stage was critical for validating findings and ensuring design decisions were grounded in evidence (Brown, 2009). In summary, the Empathize stage allowed the designer to identify critical signage issues within Panji Museum. The literature highlighted the lack of interpretive aids; observational analysis revealed weaknesses in material and design; interviews emphasized the operational and educational demands; and documentation consolidated these insights for further design formulation. This comprehensive process underscores the need for substantial improvements to the museum's visual communication system.



Figure 2. Signage System at Panji Museum

The Define stage aims to translate user needs into a clearly focused design problem. In this study, the 5W+1H method (What, why, Who, Where, When, and How) and Miles and Huberman's interactive data analysis model (1994) were applied to interpret findings, establish meaning, and draw conclusions. Based on literature reviews, interviews, observations, and documentation, the Panji Museum in Tumpang District, Malang Regency, faces persistent signage issues—including outdated information boards, unclear or missing labels, and non-durable materials. The lack of introductory signage in the lobby and insufficient explanations on diorama displays further impair the visitor experience, largely due to a lack of strategic attention in signage planning and maintenance.

The analysis reveals a general institutional neglect of visual communication systems. A redesigned signage system is urgently needed—one that reflects the cultural identity of Panji, incorporates newly opened areas, and ensures long-term durability through appropriate materials. Design priorities include visual harmony, legibility, simplicity, and functional utility. Conclusions were drawn from empirical data using qualitative techniques supported by the 5W+1H framework and Miles and Huberman's model, leading to the design objective: a functional and aesthetically coherent signage system. The Empathize and Define stages lay the groundwork for identifying appropriate signage types that improve navigation, education, and overall visitor engagement within the museum space.

The design process of the signage system at Panji Museum began with a brainstorming session, in which creative ideas were generated without initial judgment to discover the most effective solutions. These ideas were then categorized based on relevance, including the types of signs, colors, shapes, and placement. The objective was to create a signage system that is easy to understand, informative, and visually appealing. Given that Panji Museum adopts a modern concept (Tjahjawulan & Adityayoga, 2019), the signage design must be not only clean and minimalist but also incorporate cultural elements as a form of identity. Therefore, the Cultural Modernism style was chosen—an approach that combines minimalist modern aesthetics with cultural elements. This style creates harmony between tradition and modernity, ensuring that the signage design remains relevant, contemporary, and reflective of Panji's cultural heritage. This design style serves as the foundation for developing visual and functional elements of signage that align with the character of the museum.

3.1 Typography

The typography concept in the signage design of the Panji Museum plays a crucial role in supporting legibility and wayfinding functionality. According to Smitshuijzen in *Museum Signage Design and Implementation*, the selection of typeface significantly influences navigational clarity since text is the core element of a wayfinding system. Uebele emphasizes that text design for signage must be carried out with a high degree of precision. Smitshuijzen also argues that typefaces must provide a clear and consistent visual structure to form an explicit mental map (Weiss, 2013). In this context, a sans-serif typeface category was chosen for its high readability, clean appearance, and alignment with the cultural modernism design style adopted by the Panji Museum. Sans-serif fonts also convey a modern, professional tone that is easily understood by a wide audience, including younger generations (Hendratman, 2023). Furthermore, their flexibility makes them suitable for application across various signage materials, such as wood or aluminum.



Figure 3. Typeface Noto Sans Javanese

The chosen typeface is Noto Sans, selected for its high legibility, flexibility, support for the Javanese script, and open-license availability—making it ideal for the Panji Museum's signage needs. To create visual harmony, typographic sizing was structured based on the Fibonacci sequence and the golden ratio ($\Phi \approx 1.618$), producing a natural and balanced visual hierarchy. The size settings are as follows: main titles use 55 pt, subheadings 34 pt, body text 21 pt, captions 13 pt, and footnotes 8 pt.



Figure 4. Typographic Size Concept Development

For line spacing (leading), the golden ratio approach was applied. For example, text at 21 pt uses a leading of approximately 34 pt (21×1.618), ensuring both legibility and aesthetic balance. This holistic approach results in a signage typography that is functional, aesthetically

pleasing, and aligned with the Panji Museum's visual identity—creating an ideal blend of modernity and cultural heritage.

3.2. Color

The signage system design for the Panji Museum adopts a color palette that has been strategically selected to reflect the cultural values of Panji and to meet the functional needs of signage. Each carrying distinct visual meaning and functional purpose:

- Red (Crimson) represents Panji's courage and is used to attract attention in primary signage elements (Lidwell, Holden, & Butler, 2010).
- Yellow (Spectra Yellow) symbolizes glory and is used to highlight important symbols, evoking optimism and prestige (Birren, 2013).
- Orange (Flame Orange) serves as a harmonious accent, adding visual energy and reminding viewers of Panji's fighting spirit (Zakawali, 2024).
- Gray (Lavender Mittens) provides a neutral and elegant balance as a background or secondary element (Maymun & Swasty, 2018).
- Black (Affenpincher) enhances legibility and contrast, which is essential for text.
- White (Stalactite) functions as negative space to maintain visual clarity and emphasize readability (Sitoresmi, 2024).

This color system not only reinforces the museum's cultural narrative but also ensures effective wayfinding and visual hierarchy. This palette is designed based on the principles of color harmony: red, yellow, and orange form an analogous color scheme that generates visual warmth, while gray, black, and white serve as neutral tones to maintain balance and design functionality (Lidwell, Holden, & Butler, 2010). The use of the Pantone color system ensures color consistency across various media and facilitates clear design communication, which is essential for professional museum branding.



Figure 5. Determining Color Proportions

The careful selection and distribution of these colors support the visual effectiveness of the signage, maintain aesthetic integrity, and enhance both legibility and appeal especially in conveying the cultural identity of the Panji narrative.

3.3. Size

The size of signage must be proportional to the space and consider various environmental factors such as viewing distance, lighting, ambient noise, movement speed, contrast, and the

scale of visual elements (Apelt, Crawford, & Hogan, 2007). The primary objective is to ensure that the information is visible and comprehensible to museum visitors.

Factors influencing signage dimensions include:

- Viewing distance: The farther the distance, the larger the signage and text must be.
- Lighting: In dim areas, larger signage and stronger contrast are required.
- Ambient noise: In noisy environments, larger signage helps to attract attention.
- Movement speed: Visitors in motion need to quickly absorb essential information.
- Contrast and color: High-contrast color combinations improve legibility.
- Text size: Letters approximately 2.5 cm high can be read from a distance of ± 3 meters..



Figure 6. Signage Size Concept

Recommended signage dimensions by type:

- Orientation Signage (e.g., maps/lobby):**
Size: 120×180 cm (lobby), 90×120 cm (exhibition room)
Text height: headline 7–10 cm; body text 3–5 cm
Installation height: 150–170 cm from floor level
- Directional Signage (e.g., wayfinding signs):**
Size: 30×60 cm or 40×80 cm
Text height: 5–7 cm (legible from 5–10 meters)
Installation height: 180–200 cm from floor level
- Identificational Signage (e.g., toilet labels):**
Size: 20×40 cm or 30×45 cm
Text height: 3–5 cm (legible from 2–5 meters)
Installation height: 140–160 cm from floor level
- Regulatory Signage (e.g., warnings, prohibitions):**
Size: 20×30 cm or 25×35 cm
Text height: 3–4 cm (legible from 2–4 meters)
Installation height: approximately 150 cm

During the ideation phase of the design thinking process, the determination of signage size considered the average height of Indonesian visitors and the museum's spatial conditions, ensuring that signage is not only visually appealing but also functional and user-centric.

3.4. Pictogram and Icon

The appropriate use of pictograms in museums is essential for helping visitors quickly and efficiently comprehend information. A pictogram is a visual sign in the form of an image that conveys a message without the need for text (Clara & Swasty, 2017). Its main advantage lies in its ease of understanding across diverse audiences, including foreign visitors or those unfamiliar with the museum's content. For example, the location of restrooms can be communicated clearly without additional explanation.



Figure 7. Final Digital Pictogram Design

At Panji Museum, pictograms are designed in an Abstract Geometric style, inspired by the shape of temple gates located in the museum area. This design emphasizes simplicity and functionality through the use of squares, straight lines, and triangles. Human figures and objects are reduced to simple geometric forms while remaining recognizable. This abstraction allows cultural elements, such as Malangan masks or symbols from the Panji epic, to be visualized in a modern manner while respecting traditional values. The combination of sharp lines and curved shapes creates strong visual balance, clear communication, and aesthetic appeal (Clara & Swasty, 2017).

The signage system is categorized into several types based on observations conducted at the research site.



Figure 8. Final Design of Front View of Orientational Signage

3.5 Orientational Signage (Wayfinding)

The orientational signage utilizes a self-supporting type, which is structurally independent and capable of bearing its own weight. It is strategically placed in the entrance lobby as a primary attention point, enabling visitors to comprehend the layout of the entire museum area from the outset.

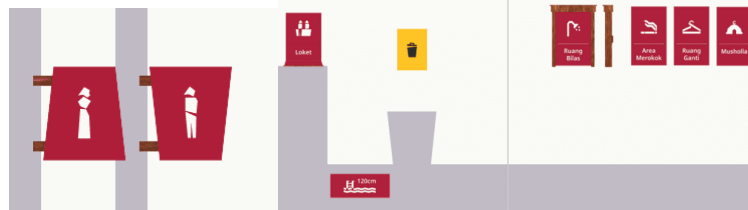


Figure 9. Final Design of Vehicle Parking Identificational Signage

3.6 Identificational Signage

Identificational signage is designed in various types, including tabletop signs for ticket counters, floor signs for indicating pool depth, and wall-mounted signs that can be detached and reinstalled for room identification. The use of these diverse signage types ensures optimal functionality based on their respective purposes and positions.

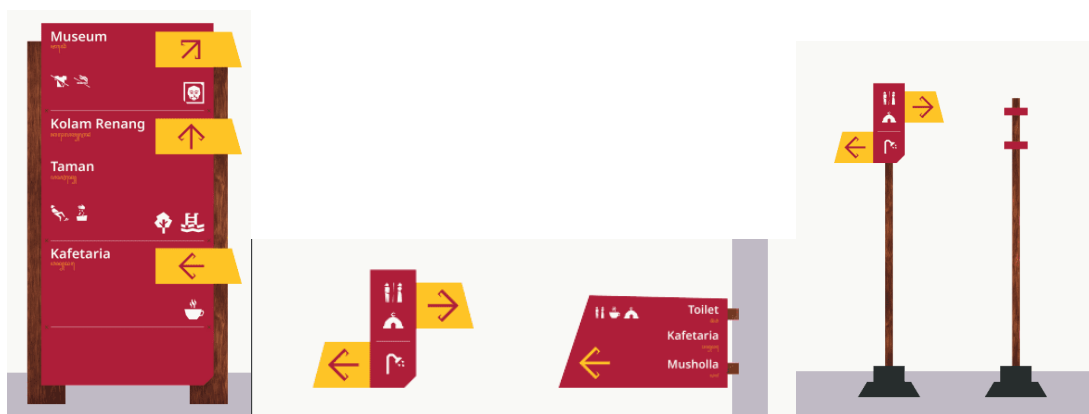


Figure 10. Final Design of Directional Signage

3.7 Directional Signage

The primary directional signage employs post-mounted signs to provide easily followed guidance in outdoor or wide-open areas, helping visitors locate destinations without difficulty. In addition, blade signs are utilized due to their high visibility, space efficiency, and flexible design making them effective tools for navigation in public spaces.

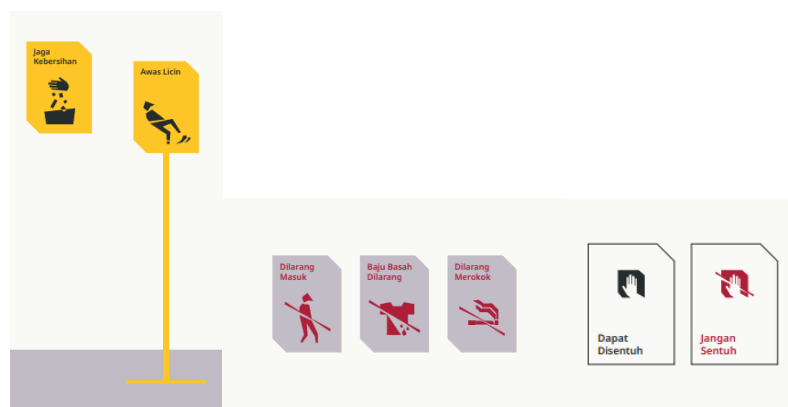


Figure 11. Regulatory Sign

3.8 Regulatory Signage

Regulatory signs use gray or white backgrounds as neutral tones, with red text and pictograms to clearly communicate prohibition. Other regulatory messages, such as “Keep Clean” and “Caution: Slippery,” use a yellow background with black text and pictograms, chosen for their high contrast and attention-grabbing quality—prompting users to be cautious and aware.

3.9 Test

At this stage, a trial of the designed signage system for the Panji Museum was conducted. The primary objective of the trial was to ensure that all signage elements function effectively in delivering information, facilitating visitor navigation, and aligning with visual and cultural contexts. The evaluation process involved a questionnaire distributed via Google Forms, using assessment parameters that included: text legibility, icon/pictogram comprehension, clarity of direction and navigation, visual design and aesthetics, color visibility, the signage’s impact on visitor experience, material quality, and the sequence appropriateness of information.

The testing method used in the signage system research for the Panji Museum was user experience testing, employing both quantitative and qualitative approaches. The trial involved direct observation, Likert-scale questionnaires, and semi-structured interviews. The test subjects included various types of signage (orientational, identificational, directional, and regulatory), while the respondents consisted of potential museum visitors, visual communication design experts, and museum staff. Assessment parameters covered text readability, icon comprehension, navigational clarity, visual design quality, color visibility, material durability, and the signage’s impact on the visitor experience. The results indicated that most respondents responded positively to the signage design, particularly in terms of ease of information access, directional clarity, and the cultural relevance of the visuals. Some suggestions were made regarding font size in larger areas and the need for additional distance indicators. Overall, the signage system was deemed effective both functionally and aesthetically, enhancing the comfort and overall experience of visitors in the museum environment.

The results indicated that the majority of respondents responded positively to the core elements of the signage system. In terms of text readability and icon comprehension, most participants reported that the information was easy to access and understand without

confusion. Furthermore, the clarity of navigation, supported by directional signage types (post-mounted and blade signs), effectively helped visitors determine directions and locate themselves within the museum. Visual elements such as color usage, geometric shapes, and the incorporation of local cultural motifs were also perceived as aesthetically pleasing and contextually relevant. Regarding material quality and information sequencing, the signage was considered functional and visually comfortable, although several respondents suggested improvements in font size, especially for use in larger open areas.

Overall, the trial confirmed that the signage system not only fulfills its informative and navigational purposes but also enhances the overall visitor experience. The user feedback obtained provides a valuable foundation for further refinement before final implementation in the museum environment.

4. CONCLUSION

Panji Museum in Tumpang, Malang Regency, holds great potential as an educational tourism destination that introduces the Panji legend and local Malang culture. However, findings from the study reveal that the existing signage system is not yet optimal in supporting the visitor experience. The lack of information, unappealing visual design, and unsustainable materials make it difficult for visitors to understand the museum's narrative flow. Key issues include the absence of introductory boards in the lobby, informative labels on artifacts, and explanatory dioramas with educational value. Through a Design Thinking approach, an informative and aesthetically pleasing signage solution was developed, aligned with the cultural characteristics of Panji storytelling.

The trial results of the signage system show a generally positive response from participants, especially regarding text readability, icon comprehension, directional clarity, and culturally relevant visuals. The signage was found to be effective in aiding navigation and enhancing the overall visitor experience. Although some suggestions were made to enlarge text size for open areas, the system is considered to meet both functional and aesthetic standards. Thus, the integrated signage design strengthens the role of Panji Museum as a center for cultural education that is communicative, engaging, and accessible to all visitors.

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