

Icon Design For Artifact Collection Classification At The Sri Baduga Museum, Bandung

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ABSTRACT

The Sri Baduga Museum, established as the Technical Implementation Unit of the Tourism and Culture Office of West Java Province, was named in 1990 to honor Sri Baduga Maharaja, the Sunda King who ruled the Tatar Sunda region from 1482 to 1521. The Museum has ten classifications of historical artifacts from Sundanese, starting from prehistoric times to the colonial era. However, the classification has not had visual signs. This condition is a research gap for researchers to create iconic signs that visually convey ten collections of artifact museums. This study adopts quantitative and qualitative approaches. The collection of data is started by conducting a survey of young people to know their perspective of the museum's collection. A visual communication approach was applied to develop iconic signs based on design elements: line, shape, space, colour, and texture. Icon design aims to represent the museum's artifact classifications which consists of Geology, Numismatics, Biology, Philology, Ethnography, Ceramology, Archaeology, Fine Arts, History, and Technology. This research hopes that this icon design can contribute to Sri Baduga Museum according to the museum's need. It is also hoped that this icon design can become a reference for other museums in developing information.

Keywords - Museum, Icon, Sign, Classification, Collection, Artifact.

1. Introduction

The existence of a museum is very important for every nation, because in a museum, a country can record the history of civilization involving the people and culture of that nation. In general, a museum is defined as a place for storing and exhibiting collections of ancient objects, art and historical scientific findings. Research by Brata, et al (2022) states that museums are not only providers of scientific information services based on data and facts, in accordance with the presentation of their collections of objects, but can also be a medium for non-formal education to strengthen national identity through cultivating character.

Based on this understanding, this research discusses a museum that specializes in collecting artifacts as national identity, namely the Sri Baduga Museum. This museum is a history and culture museum located in Bandung City, West Java. This museum was founded in 1974, but was inaugurated in 1980 with the name 'West Java Provincial State Museum'. During its development, in 1990, this museum changed its name again to the Sri Baduga Museum, whose name was based on one of the great kings of the Sunda Kingdom, Prabu Siliwangi or Sri Baduga Maharaja. He was known as a wise leader and brought progress to the Sunda kingdom. The name was also taken from the title of one of the Kings of

Pajajaran as written on the Batutulis Inscription, and was later determined through the Minister of Education and Culture Decree number 02223/0/1990 dated April 4 1990.

This Museum has various collection of prehistoric objects, such as life in the Stone Age, culture of Sunda Kingdom, and the art which is making batik and weaving, livelihood skills, fishing equipment, farming activities, activities crafts and pottery, village design works, making lighting equipment, as well as the traditional iron industry. There are collections of any kind of traditional games, written language discoveries from the 5th century AD and Sundanese script. The collections described Philosophy and value of each object. With dioramas and statues describing the process of making traditional products, this museum makes it easier for visitors to understand the way of life of Sundanese people from time to time (Nurislaminingsih, 2019).

The existence of the Sri Baduga Museum is very important, as stated in research by Saeful and Saputra (2020) as the local wisdom of the Sundanese is part of the identity of the Indonesian people. Therefore, the Sri Baduga Museum is a center for Sudanese cultural education and tourism, as well as a place to preserve the rich cultural heritage and involve the younger generation.

However, nowadays the Sri Baduga Museum is dealing with challenges in providing easy-to-understand and familiar information of its high-value artifact collections, especially to museum visitors. For the whole artifact collection, it divides it into ten classifications, namely the Geology, Numismatic, Biology, Philology, Ethnography, Ceramology, Archaeology, Fine Arts, Historical and Technology artifact collections. On the sribadugajabarprovgoid site, classification is useful for grouping historical objects related to certain branches of science. Based on research of Sinaga, et al. (2021) also stated that there is a need to optimize classification as an effort to organize the world of science into a systematic sequence.

The classification of the artifact collection at the Sri Baduga Museum is interesting to do research and use as a design study, by designing iconic signs that can represent their meaning, and make it easier for museum visitors to understand them.

In Charles Sanders Peirce's semiotic approach, icons are part of a typology of signs that can build meaning. Pierce (in Wulandari and Siregar, 2020) explains that there is a relationship between signifier and signified, or a relationship between a sign and an object or reference that is similar. Generally, the meaning of an icon is a sign that is similar to the object it represents (similarity in appearance), or a sign that is an imitation of something. Icons as signs also describe objects that cannot be presented. In other words, an icon is a sign that can describe the main characteristics of something even though the object is not present.

Based on the description of these icons, this study formulates a research question, namely how to design ten classification icons for the Sri Baduga Museum artifact collection? This design uses a basic design approach in the science of visual communication design, so that museum users can more easily understand the grouping of historical objects according to their function and branch of knowledge, based on the visual signs contained in the icons. This research aims to contribute ideas in designing icon signs that suit the needs of the Sri Baduga Museum, and can be used as a reference for developing visualization of signs from icons that are informative and easily recognized by museum users.

2. Literature Review

2.1. Icons and Representation of Meaning

John Fiske (2007) describes a semiotic approach as a study dedicated to understanding signs and their functions. In Peirce's semiotic approach icon function is to signify an object or situation, so that users who use Peirce's semiotic approach can understand both object and situation based on its characteristic.

In the context of language and literature, iconicity can be found everywhere, and is indispensable for conveying ideas and creativity. As a researcher Winfried Noths (2001) divided the semiotic foundations of iconic into three categories. First, imaginary iconicity, it means when a sign shows real similarity to its reference object. Second, diagrammatic iconicity, It means the similarity between a sign and its object is only relational or structural, It depends on the sequence of narrative propositions. Third, metaphorical iconicity, namely when the idea conveyed by a sign and the idea of its object are mediated by a third idea.

Nöth's research results show that humans, in their socio-cultural environment, need icons to evoke mental images of past experiences. That is why Peirce concluded that every statement can contain an icon or a set of icons, whether displayed simply or complexly. In icons there are new ideas that are able to build an image, interpretation and perception in the mind of the user. When a sign is connected to a reference object, this process involves a type of iconicity that suits the needs, namely an iconic sign that appears in the mind, and is then connected to past experiences.

Research conducted by Wardani (2015) states that epistemologically, perception is bound by culture, so that when a sign is interpreted as a message, the sign cannot be separated from the value system it adheres to, and is influenced by learning, selectivity, evaluation results, and the underlying context. its existence, as well as allegations regarding signs that are considered incomplete. Semiotically, the connection between iconic signs and objects with the past is what differentiates their meaning.

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2.2. Icons and Representation of Meaning

The relationship between iconic signs as representations of meaning can refer to the thoughts of Cavallaro (2004, in Wardani, 2011) which states that every representation can also be approached as a text in a sign system. Meanwhile, Alamsyah's research (2020) explains that the concept of representation is used to describe the expression of the relationship between text and reality through the use of signs, both verbal and non-verbal, so that the use of a sign can be said to be a representation, including to depict, imitate something, imagine or connect.

Therefore, the creation of icons as a sign system aims to provide the information needed by users through visual elements that can be read and understood. As Danesi (2011) said, representation can be defined as the use of signs, in the form of images and sounds that can describe, photograph, connect or reproduce something that is seen, sensed, imagined or felt in a certain physical form.

Understanding representation as an image that provides visual meaning in icon visualization can be read simplistically or comprehensively. Burton (in Yuwita, 2018) states that a simplistic meaning is a representation involving the meaning of various stereotypes, namely an assessment of the nature or characteristics of something that is subjective. Meanwhile, the comprehensive meaning covers representations through the media which is the substance of technology.

Thus, the classification of the Sri Baduga Museums artifact collection that is signed by an Icon designing, tells meaning comprehensively, because the representation is based more on social and cultural values of society, in accordance with science and technological development.

3. Method

This research conducts a mixed method, namely a quantitative and qualitative approach. In a quantitative approach, researchers collected the data through a random survey that involved 160 respondents who were between eighteen (18) years old to twenty-five (25) years old. It is distributed to randomly selected groups through Google form that they share through WhatsApp. The participation consists of university students who liked to access videos from YouTube Channels. This survey determined the opinion of the younger generation regarding the existence of the Sri Baduga Museum. The survey which was made in Likert scale, involved Strongly agree, agree, unsure, disagree, strongly disagree. Meanwhile, to know the main interest for the younger generation of Museum, using the

closed question or multiple choice that include collections, the scenery and architecture of the building, activity programs, facilities and infrastructure, and modern look.

This research uses a visual communication design approach, focusing on basic design elements. Evan and Thomas (in Putranto, 2018) define design elements as the foundation used to form a design composition. Basic design elements also function to help convey messages effectively through design work, and become a representation of what you want to depict. In designing icons, this research focuses on five important basic design elements, namely line, shape, space, color and texture elements. The results of the analysis aim to reveal the function of design elements as forming iconic signs that have visual strength in providing understanding and recognition of the classification of artifact collections. This is also an application of design science in utilizing the role of technology to create informative signs, as well as being able to provide understanding through visualization that attracts more attention.

4. Results and Discussion

The discussion in this study is based on efforts to design icons as a sign system for classifying the artifact collection at the Sri Baduga Museum in Bandung which is divided into ten classifications, namely: Geology, Numismatics, Biology, Philology, Ethnography, Ceramology, Archeology, Fine Arts, Historical and Technology. The creation of this icon design is a case study of signs that can be interpreted more broadly. As Kris Budiman said (in Soekarwo, 2013), the science of signs is related to the visual reading of signs, namely the relationship between signs and various aspects, then the relationship between signs and their meaning, and the relationship between signs and their users.

Therefore, before designing this iconic sign, researchers conducted a preliminary survey about the museum's appeal to the younger generation, and what elements of the museum have the potential to build this attraction. The survey results are needed to base the design of icons that can meet the needs of users, especially the younger generation.

Research by Prasetyo et al. (2021) states that nowadays, demands on the world of education are increasingly growing. The world of education is expected to be able to help the next generation in facing or responding to increasingly competitive and complex contemporary developments. One of the learning resources that the younger generation can use is museums, through their collections of historical objects about past civilizations, so that the younger generation can learn from past experiences.

4.1. Survey Results Regarding the Attraction of the Sri Baduga Museum in Bandung

Obtaining data from young generation respondents regarding educational tourism to museums which still have an appeal, shows the following: 53 (33%) respondents stated that they strongly agreed; as many as 79 (50%) respondents agreed; as many as 26 (16%) respondents said they were doubtful; as many as 2 (1%) respondents said they did not agree; and 0% of respondents who said they strongly

disagreed. The total percentage of respondents who strongly agree and agree is 83%, so it can be said that educational tourism to museums is proven to still have an appeal.

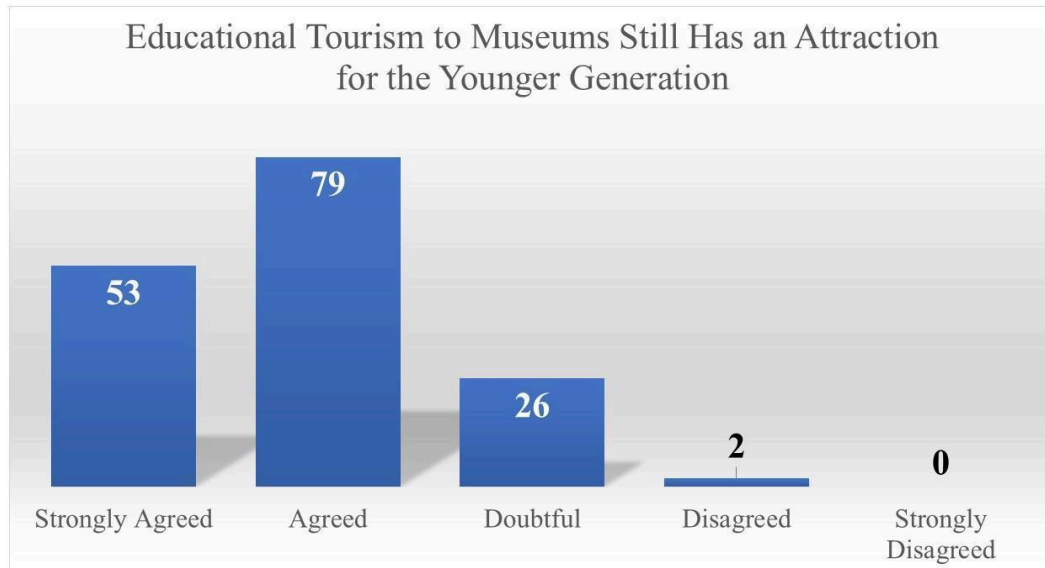


Fig.1 Educational Tourism To Museums Still Has An Attraction For The Younger Generation

The attraction of museums today can be promoted through various media, both print and electronic. One form of promotion that can be relied upon is information via social media by continuously uploading content about museum collections and activity programs. The Sri Baduga Museum Bandung currently has several accounts on social media, such as the Instagram account @sribaduga1980, with 4749 followers, then the Sri Baduga Museum Official YouTube channel, and site access at the link <http://sribaduga.jabarprov.go.id/koleksi>.

Istina's (2022) research on the existence and function of museums for Generation Z shows that among the reforms that museums can make to increase the appeal of Generation Z is by providing interesting visuals that can be uploaded on social media or website links. Museum catalogs can be designed digitally and can be downloaded easily, so that museum enthusiasts can access complete information about the museum's collections in a fun way. These methods indirectly provide a new modern experience in enjoying museums today.

Furthermore, a survey regarding what elements can build a museum's attractiveness, showed the following results: as many as 84 (52%) respondents stated that museum collections; as many as 47 (29%) respondents stated the scenic atmosphere and architecture of the building; as many as 14 (9%) respondents stated activity programs; as many as 12 (8%) respondents stated that facilities and infrastructure; and as many as 3 (2%) respondents stated that it had a modern appearance. The total percentage of respondents who indicated that the potential for greater attraction lies in the exhibition collection as well as the scenic atmosphere and architecture of the building.

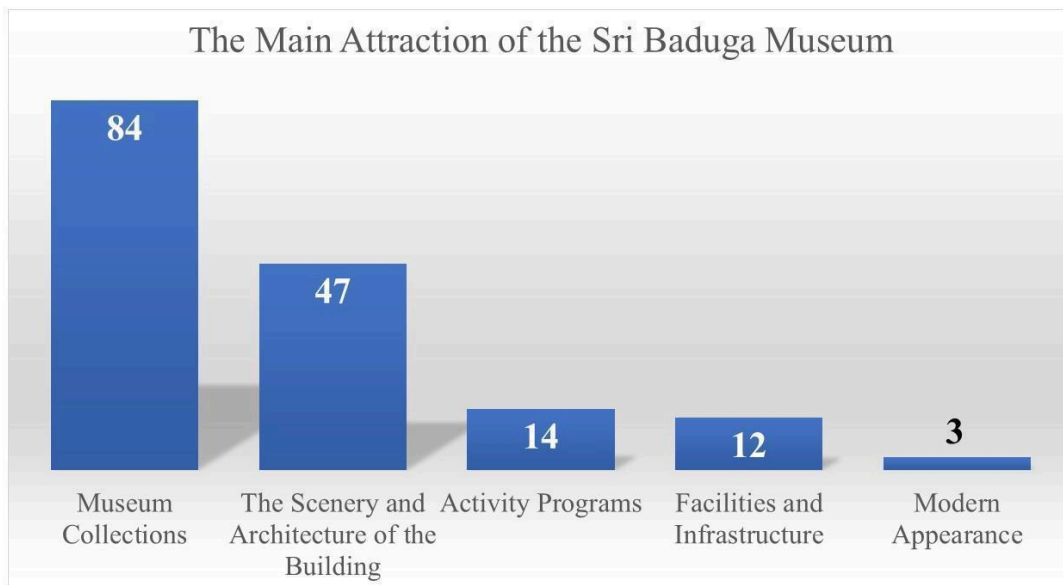


Fig.2 The Main Attraction of the Sri Baduga Museum

The results of research observations show the potential attraction of the collection of artifacts and the building architecture of the Sri Baduga Museum. This museum is located opposite Tegalega Park and has a building with typical traditional Sundanese architecture. The shape of the building represents local wisdom and culture of West Java, with a roof that resembles a house on stilts. This museum holds more than 6,000 collections divided into three main floors. The first floor features exhibitions focusing on the geology, geography and early history of West Java, including fossils, prehistoric artifacts and relics from the Hindu-Buddhist kingdom period. The second floor displays West Javanese culture and arts, such as traditional clothing, traditional musical instruments, wayang golek, as well as replicas of traditional houses and daily equipment of the Sundanese people. Meanwhile, the third floor is dedicated to displaying the social and economic development of West Java, from the colonial period to independence, with collections that include historical documents, ancient currency and artifacts from the era of the struggle for independence.

Based on this potential, designing icons as a classification sign system for museum artifact collections can not only represent the meaning of values and culture contained in the collection, but also facilitate the dissemination of knowledge for museum enthusiasts.

4.2. Icon Design For Artifact Collection Classification

The design of the icons in this study was the result of discussions by the research team, after going through a process of collecting data from literature studies, observations and interviews. The design is based on an understanding of the meaning of artifact classification, which is then developed using the basic design elements of line, shape, space, color and texture as its constituent elements.

The function of basic design elements is not only to build meaningful visual signs to convey messages, but each element is able to influence the perception of people who see it. According to Irfan (2015),

line elements can create a certain impression or emotion in a layout, such as lines that are regular, directed, spread out, intersecting or diagonal, horizontal, vertical, dotted, zig-zag, curved, thick, or smooth. Every line element can also emphasize or indicate something important. For example, a vertical line gives the impression of height or as a divider.

Next, shape elements are connecting line elements to form something free, adapting to the needs of the designer or user. Shapes can be described in two and three dimensions. Putranto (2018) explains that shape can be interpreted as a figure or mass. When a two-dimension is transferred to three dimensions, the shape can become something that has volume. Accordingly, we can conclude the form elements often cannot be separated from space elements. The space elements can be interpreted positively and negatively. It is the basis of this form which makes it clearer and more solid. The positive space means the filled space when form elements are part of design. Meanwhile, negative space is the background. Both Form and space elements always influence and connect each other.

When we talked the color elements, It has name of color, value as the dark or light of the color, and intensity as the level of brightness or dullness of the color hue. According to Paksi (2021), color can influence perception and provide accents on the surface of a subject as a sign to build similarities in perception within a field. More over Color can also enhance visual attraction, increasing the desire, the taste and emotions.

In the context of using of black and white in design, Caviano (2022) states that sometimes white and black are considered not to be a color, but the sum of all colors, or a combination of color pigments. Or white often also appears as the absence of color, and black is said to be the loss of light radiation. However, basically black and white are colors, because their function is to provide a visual sensation. "Pigment" and "color" are not the same; "light radiation" and "color" are also not the same. Basically, each color has their function, strong character identity in order to help humans respond to something that is related to them.


Meanwhile the function of the texture element is to show or display the surface quality of an object. In design there are touch textures and sight textures. For example, when design is presented in digital form, so it looks at the texture elements. Touch texture and sight texture are distinguished from physical touch and imagination. However, in perception both can create the impression of a rough, smooth, flat, uneven, wavy, discontinuous or sharp texture. Textural elements can add interest and curiosity to a design.

Based on the understanding of the basic design elements above, this study designed icons for ten classifications of artifact collections that can represent the meaning of Geology, Numismatics/Heraldics, Biology, Philology, Ethnography, Ceramology, Archeology, Fine Arts, Historical and Technology. Wantoro and Cahyadi (2020) stated that through sign visualization, meaning can be implied or connected to the pattern shown. As a stimulus, iconic signs can inspire viewers to grasp these meanings. The results of the icon design for the classification of the Sri Baduga Museum Bandung artifact collection can be described as follows:

4.2.1. Geology

The Geology Classification shows collection objects that are the subject of scientific discipline study, including: rocks, minerals, fossils and other naturally formed objects (granite, andesite).


Table 1. Geology Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Geology	The line elements are straight, curved, spread out, discontinuous, with shape elements representing the characteristics of carpentry tools and resembling stone chips. The space element shows positive space because it displays an illustration of a black object. The sight texture elements are rough and sharp.	Representation of the meaning of a collection of artifacts from the Stone Age.

4.2.2. Numismatics / Heraldic

Numismatic Classification denotes objects that represent the history of trade, such as currency or legal tender. Meanwhile, heraldry is every service mark, symbol and official mark of rank, such as a stamp.


Table 2. Numismatics / Heraldic Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Numismatics / Heraldic	The line elements are curved in a circular but discontinuous direction, with the shape elements representing the characteristics of a medium of exchange such as coins. The space element indicates negative space and positive space. In the negative space, there are white background elements to highlight the shapes of the letters R and P. In the positive space there is a black incomplete circle shape which represents the characteristics of the symbol. The sight texture elements are uneven.	Representation of the meaning of buying and selling artifact collections in society.

4.2.3. Biology

The Biology classification shows collection objects that are included in the category of research subjects studied by the discipline of biology, including human skulls or skeletons, plants and animals, whether fossilized or not.

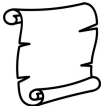
Table 3. Biology Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Biology	The line elements are thick, straight and curved, with shape elements representing the characteristics of plant roots and shoots. The space element shows positive space in the form of a black object that can be perceived as part of a plant. The sight texture elements are smooth.	Representation of the meaning of the collection of fauna and flora found artifacts

4.2.4. Philology

The Philology classification shows collection objects that are the object of philological research, in the form of ancient handwritten manuscripts that describe something or an event.


Table 4. Philology Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Philology	The line elements are thin, curved, with shape elements representing the characteristics of a sheet resembling paper. The space element shows positive space in the form of a black line illustration in the form of a sheet. The sight texture element looks uneven.	Representation of the meaning of a collection of artifacts from the discovery of ancient writing on various materials such as paper.

4.2.5. Ethnography

Ethnography classification shows collection objects that are the object of anthropological research. These objects are cultural products or depict an ethnic identity.


Table 5. Ethnography Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Ethnography	The line elements are thick, curved, directional, spread out, with shape elements representing the characteristics of mountains in wayang plays. The space element shows positive space because it displays two black mountains. The sight texture elements look even and smooth.	Representation of the meaning of collections of art, cultural and traditional artifacts in society.

4.2.6. Ceramology

The ceramology classification shows collectibles made from baked clay in the form of glassware, such as household utensils.


Table 6. Ceramology Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Ceramology	The line elements are curved, thick, with the shape elements representing the characteristics of the jug as a household item. The space element shows positive space because it displays a black ceramic model. The sight texture elements look smooth and wavy.	Representation of the meaning of a collection of household artifacts made from clay.

4.2.7. Archaeology

The Archaeology classification shows collection objects that are the result of past human culture which are the object of archaeological research. These objects are the result of cultural remains from prehistoric times until the arrival of western influence.


Table 7. Archaeology Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Archaeology	The line elements are straight, curved, thick, discontinuous, directional, with shape elements representing the skeletal characteristics of ancient animals. The space element indicates positive and negative space. Positive space is displayed on a black background visualization. Meanwhile, in the negative space, a visualization of a white ancient animal skeleton is presented. The sight texture elements look rough and sharp.	Representation of the meaning of ancient artifact collections and life activities in the past

4.2.8. Fine Arts

The Fine Arts classification indicates collectibles that express human artistic experience through two- or three-dimensional objects. In this case, including musical equipment, painting and carvings.


Table 8. Fine Arts Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Fine Arts	The line elements are curved, spread out, with the shape elements representing the characteristics of the palette and brush as painting tools. The space element shows positive space which displays two black objects. The sight texture elements look uneven.	Representation of the meaning of a collection of artifacts and art crafts as expression.

4.2.9. Historical

The historical Classification shows collection objects that have historical value, covering the period from the arrival of western influence until now (new history). These objects have been used for things related to an event (history) or culture.


Table 9. Historical Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Elemen</i>	<i>Meaning</i>
	Historical	The line elements are straight, thick, curved, intersecting, with shape elements representing the characteristics of thin weapons and knives as weapons. The space element shows a positive space that displays two black and white objects, showing different color contrasts. The sight texture elements look uneven and wavy.	Representation of the meaning of a collection of artifacts in the form of objects for survival.

4.2.10. Technology

The technology classification shows a collection of objects that illustrate the development of traditional to modern technology, including agricultural equipment.

Table 10. Technology Icon

Design	Icon As Sign		
	<i>Classification</i>	<i>Visual Element</i>	<i>Meaning</i>
	Technology	The line elements are straight, curved, regular, with shape elements representing the characteristics of machine tools as technology. The space element shows positive and negative space. Positive space as a black background. Meanwhile, negative space highlights the white technology objects. The sight texture elements look uneven.	Representation of the meaning of a collection of technological equipment artifacts that continues to develop according to the times.

Based on the results of the explanation above, the line elements used in icon design consist of straight, curved, thick, thin, regular, spread, directional, intersecting and dotted line elements, which then with shape elements represent the characteristics of the object which is represented. Meanwhile, the color elements are dominated by black and white as monochrome colors which are able to provide identification and visual sensation. Then the space element is dominated by positive space, and the texture element as texture looks dominated by a flat, uneven, smooth, rough, wavy and sharp appearance. This is the study of the results of the tenth icon design classification of the Sri Baduga Museum Bandung artifact collection.

5. Conclusion

This research shows that icon design is not just about creating simplified images, but each image is able to represent the object being represented. In this case, the icon does not require agreement in interpreting it, because the basic design elements that form it already show the characteristics of the object. The results of this research not only provide an understanding of the function of the elements of line, shape, space, color and texture in forming icons, but also provide insight into creative ways to increase awareness of the attractiveness of the Sri Baduga Museum Bandung artifact collection. Icon design which can be an informative sign, helps visitors to recognize each historical object based on its classification. This is in line with Museum visions that increase public knowledge and encourage younger generations to know the historical traces of civilization as national identity, so they have a willingness to preserve historical heritage objects. This research can be a reference for researchers or designers to design more interesting artifact collection classification icon signs, according to the needs of the Sri Baduga Museum. It is also hoped that this icon design can become a reference for other museums.

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