Study of Logo Teaching Methods in Design Colleges

Rudy Farid[1]*, Marisa Astuti[2], Fajar Persada Supandi[3]

[1,2,3] Multimedia, Faculty of Visual Communication Design, Universitas Widyatama, Indonesia
Email : rudy.farid@widyatama.ac.id

ABSTRACT

Design colleges play a key role in shaping competent future designers, especially in the context of logo designing, which is an important element in a brand or organization's identity. The teaching of logo designing in design colleges varies and faces challenges, so there is a need for in-depth research on its teaching methods. Teaching methods are strategies used to convey knowledge and skills to students, involving steps such as concept explanation, demonstration, practical exercises, feedback, iteration, and collaboration. The design teaching method is a specialized approach to design learning, focusing on developing aesthetic understanding, design concepts and technical skills. The design teaching process includes steps such as concept explanation, demonstration, practical exercises, feedback, iteration, and collaboration. This research aims to analyze logo design teaching methods in design colleges, evaluating their effectiveness in developing students' understanding, skills, creativity, and problem-solving. The research will also explore the potential utilization of technology in teaching logo design. The research results are expected to provide recommendations and guidelines for design colleges to improve the quality of logo design teaching, prepare students for the competitive design industry, and innovate teaching methods in an era of rapid design development.

INTRODUCTION

Design colleges have an important role in shaping future designers who are competent and ready to face the demands of the creative industry. One aspect that is the main focus in design education is logo design. A logo is an important element in a brand or organization's identity, and success in designing an effective and attractive logo is crucial (Sofyan & Andriyani, 2017: 20; Wijakusuma, 2023: 231). However, teaching logo design in design colleges often faces challenges. The teaching methods used may vary from one college to another. Therefore, there is a need for an in-depth study to analyze the teaching methods currently used in teaching logo designing in design colleges.

A logo is a real thing as a reflection of non-visual things from a company, such as behavioral culture, attitude, personality, which is poured in visual form (Suwardikum, 2002: 7). David E. Carter also explains "a logo is the identity of a company in a visual form that is applied in various facilities and company activities as a form of visual communication. A logo can also be called a symbol, image mark, trademark which functions as a symbol of the self-identity of a business entity and an identifying mark that is characteristic of the company". A logo is a part of visual design that is functionally a symbol that can present the values and vision of its users (Januariyansah, 2018: 12). Visual communication as part of the dissemination of information, identity and image, especially the logo which is the main focus in the introduction of identity to the public (Listya & Dawani, 2018: 72; Mardiah & Huddiansyah, 2022: 6; Sianturi, 2018: 92).

According to Evelyn Lip, the design of a logo or trademark must meet the following conditions: a) in accordance with the culture; b) the logo bears the desired image and shows the actual state or activities of the company and describes the commercial goals of the organization it represents, while the trademark must be designed to represent the products of a company; c) is a visual communication tool; d) the balance of the logo text; e) illustrates a rhythm and proportion; f) artistic, elegant, simple but has an emphasis or focal point; g) harmonious; h) combines the right text / letters so that it can convey the intended message logically and clearly. Meanwhile, according to David E. Carter, considerations about a good logo must include the following: a) original & desctinctive, or has a distinctive value, uniqueness, and clear distinguishing power; b) legible, or has a fairly high level of readability even though it is applied in various sizes and different media; c) simple or simple, with the understanding that it is easy to capture and understand in a relatively short time; d) memorable, or quite easy to remember, because of its uniqueness, even over a long period of time; e) easily associated with the company, where a good logo will be easily connected or associated with the type of business and image of a company or organization; f) easily adaptable for all graphic media. Here, the factor of ease of applying (installing) the logo both regarding the physical form, color and configuration of the logo on various graphic media needs to be taken into account in the declaration process. This is to avoid difficulties in its application. According to Kusrianto, "a logo or picture mark is an identity that is used to describe the image and character of an institution or company or organization. Logotype or word mark (word mark) is the name of an institution, company or product that appears in a special form of writing to describe commercial characteristics" (Kusrianto, 2007: 232). The logo design concept needs to consider the target market (Wibisono & Kusumandyoko, 2017: 6).

Susan Langer in Weber says that a symbol is actually a mental concept, a conceptual expression of an idea. Furthermore, she believes that there are similarities in experiences for each individual such as gestures, colors or other signs that are made (Weber, 2002: 193). Logo creation theory is a set of principles and concepts that form the basis for designing an effective logo that fulfills its purpose. A logo, as an important element in the visual identity of an organization, company, or brand, should blend aesthetics and function well. The theory of logo creation includes several important aspects, such as simplicity, memorability, brand compatibility, and communicability. First, simplicity is a key element in logo creation theory. A simple logo is more memorable, recognizable, and easy for viewers to understand. Basic shapes and minimal use of colors are often a wise choice in designing a logo. Secondly, memorability is another important aspect. A successful logo is one that people can easily recognize and remember. Unique, appealing, and differentiating oneself from others are characteristics that a successful logo should have.

Thirdly, the logo should fit the brand or identity it wants to represent (Alamsyah & Ruslan, 2018: 11; Prasetyo & Putra, 2021: 7). This means the logo should reflect the values, message, and personality of the brand or organization in question. Consistency in design with the brand values is key in logo creation theory. Lastly, a logo should have strong communication power. The logo should be able to communicate the message or concept it wants to convey without the need for additional explanation. This involves clever use of symbols, shapes, and other visual elements to portray the desired identity or purpose. Overall, logo creation theory is an important guide for designers in creating logos that are effective, powerful, and fulfill their communication objectives. By understanding these principles, designers can create logos that have visual appeal, relevance to the brand, and the ability to communicate with the target audience.

Teaching method is an approach or strategy used by a teacher or instructor in the process of delivering information, knowledge, and skills to students or learners (Istiningsih & Hasbullah, 2015: 54; Joyce et al., 2011: 232). Teaching methods involve a series of steps or actions designed to achieve predetermined learning objectives. The main purpose of teaching methods is to facilitate students' understanding, learning and mastery of the subject matter in an effective and efficient way. Teaching methods can range from lectures, group discussions, demonstrations, simulations, to the use of technology in learning. Choosing the right teaching method depends on the type of subject matter, student characteristics, and the learning objectives to be achieved. A good teaching method will encourage active interaction between teachers and students, motivate learning, and help students develop a deep understanding of the subject matter.

The design teaching method is a specific approach used in design learning, which aims to teach students how to design products, graphics, architecture or other creative solutions. It focuses on developing design skills, understanding basic design concepts, and applying relevant design principles. The design teaching method usually involves a series of steps, namely first, concept explanation. Teachers or instructors introduce basic design concepts to students, including elements such as proportion, color, texture, and composition. They may also elaborate on design principles such as balance, contrast, harmony, and rhythm. Second, demonstration. Instructors will often give demonstrations on how to carry out a particular design task or a particular technique of using a design tool such as graphics software or physical equipment. Third, practical exercises. Students are given the opportunity to practice and apply the design concepts and techniques they have learned. These can be practical tasks such as designing logos, posters, furniture, or other projects according to the type of design being studied.

The fifth step is feedback. Lecturers give students constructive feedback on their design work, help them understand the strengths and weaknesses in their work, and provide suggestions for improvement. Sixth, the iterative process. Design teaching methods often involve an iterative approach, where students are given the opportunity to develop and refine their designs based on feedback and personal reflection. Seventh, collaboration. In some cases, students may also be given the opportunity to work in groups or teams, promoting collaboration and communication skills in the design process. The design teaching method aims to develop an in-depth understanding of the aesthetic and functional aspects of design, as well as train students in the technical skills required to realize their design ideas. This approach also encourages creativity and critical thinking in the design process.

This research will involve an analysis of the teaching methods used in design colleges, including classroom approaches, practical assignments, critique and feedback, and the application of technology and design aids. The purpose of this analysis is to identify the strengths and weaknesses of existing teaching methods, and to see how effective they are in developing conceptual understanding, creativity, technical skills, and problem-solving in logo design. In addition, this research will also examine the potential utilization of technology and design aids in teaching logo design (Fulkha Tajri, 2022: 118). Advances in technology have provided new opportunities in graphic design, and the appropriate application of technology in teaching can enrich students' learning experience and improve the quality of the resulting logo designs.

With a better understanding of the advantages and disadvantages of existing teaching methods, design colleges can optimize the teaching of logo design. Through this research, it is hoped that useful recommendations and guidelines can be found for design colleges in developing more effective logo design teaching methods. This will contribute to improving

students' understanding, skills, and preparation to face the challenges of the increasingly complex world of the design industry. In an era of rapid design development, it is important for design colleges to continue to innovate in logo design teaching methods. Thus, graduates of design colleges will have a strong provision to become qualified designers and be able to compete in the increasingly competitive world of the creative industry.

Research with the title "Study of Logo Design Teaching Methods in Design Colleges" has a high urgency in the context of design education. Logo design is an important aspect of the creative industry, which requires a deep understanding of design concepts, strong technical skills, and high creativity. In an era where graphic and visual design is becoming increasingly dominant in various sectors, design colleges have a responsibility to prepare students with relevant and cutting-edge capabilities. This research is important as it can provide insights into the effectiveness of teaching methods used in designing logos, which can assist design colleges in improving the quality of their education. In addition, by understanding the challenges faced by lecturers in teaching logo design, this research can provide guidance to improve the training and development of teaching staff. Furthermore, understanding students' perceptions and experiences related to teaching methods can help support students' motivation and encourage them to pursue a successful career in logo design. With such urgency, this research has the potential to make a valuable contribution to curriculum development and teaching practices in design colleges, while influencing the quality of graduates who are ready to compete in an increasingly competitive and rapidly growing design industry.

Rustan explains that the process of creating a logo involves a series of sequential steps. It starts with a research and analysis stage that includes finding information related to the object or entity to be represented in the logo, including vision, mission, and analysis of the S.W.O.T factor. After that, the information found is realized in visual sketches as a first step before proceeding to the digitization stage using various design applications. Evaluation of the design results is also an important stage, given the possibility of expanding design alternatives to meet client needs. Furthermore, the selected logo needs to be registered with the Directorate General of Intellectual Property Rights (Dirjen HAKI) for legal protection, while other attributes such as derivative logos, color palettes, and logo application on various supporting materials must also be determined before the logo is produced in various media in accordance with the previously agreed identity (Rustan, 2009: 36).

METHOD

In the context of research on logo design teaching methods in design colleges, a phenomenological approach is employed as the core qualitative research method. This approach is chosen to uncover the lived experiences of students and lecturers in the process of learning and teaching logo design. The primary aim is to capture the subjective understanding, interpretations, and perceptions that emerge during the learning process. To achieve this, the researcher conducted in-depth, semi-structured interviews with 10 students and 3 lecturers from the Visual Communication Design program at Universitas Widyatama, who were actively engaged in logo design courses. The selection of participants followed a purposive sampling strategy, focusing on those with direct and sustained experience in logo design learning for at least one academic semester.

The interview sessions were conducted face-to-face in a conducive environment, lasting between 45 to 60 minutes each, and were recorded with the participants' consent. Questions in the interviews revolved around participants' perceptions of the teaching strategies used, the design process they experienced, their challenges and breakthroughs, as well as the role

of feedback, collaboration, and technology in their learning journey. The interview data were then transcribed verbatim and analyzed using thematic analysis, enabling the researcher to identify recurring patterns and emergent themes related to teaching effectiveness, student creativity, and skill development.

Complementing the interviews, the researcher also conducted classroom observations during the logo design sessions over a period of four weeks. These observations aimed to document real-time interactions between lecturers and students, the application of design teaching strategies (such as project-based tasks and critique sessions), and the students' responses to various instructional interventions. Field notes were taken systematically to capture contextual nuances such as body language, classroom atmosphere, and spontaneous feedback moments.

In parallel, a case study approach was integrated by analyzing curriculum documents, course syllabi, and student portfolios to triangulate the data collected from interviews and observations. This case study focused specifically on the Logo Design course at Universitas Widyatama as a representative model of design teaching practices in Indonesia. Through this multi-method qualitative approach, the study gained a comprehensive and grounded understanding of how specific teaching methods in design colleges shape the cognitive, technical, and creative capacities of students, especially in the development of effective and competitive logo designs.

RESULT AND DISCUSSION

In discussing the issue of logo design, the aspect that must be understood comprehensively is the design process itself. The process is the core of design activities, and cannot be separated from the creation of any visual work, including logos. Before producing the final design, a designer needs to go through systematic stages starting from capturing ideas, managing ideas, to visual execution into relevant media. Creative ideas can come from anywhere—unlimited—but choosing the right idea is very dependent on the context of the visual communication needs being faced. The first stage is the idea capture process. Designers identify inspirations that are in accordance with the message, character, and identity they want to build through the logo. After the main idea is found, the next stage is the data enrichment process. This includes searching for supporting information through market research, competitor studies, and exploration of relevant visual trends. According to Listya and Rukiyah (2018: 71), Makmun and Isnaini (2023: 280), and Yusantiar and Soewardikoen (2018: 219), this research process not only strengthens the conceptual basis, but also opens up the possibility of a more unique and differentiated design perspective.

The final stage is the process of executing ideas into visual media, either in the form of manual sketches or digitally using design software. Each element—color, typography, shape—must be carefully considered in order to convey the desired message effectively.

In the context of classroom learning, these stages are also important strategies in introducing design thinking logic to students. By actively involving students in each process, they not only develop technical skills, but are also able to find personal uniqueness in their design work. In the midst of a fast-paced instant era, this process-based approach teaches the importance of exploration, perseverance, and reflection as the foundation of a logo designer's professionalism.

GONDANG

1. Logo Design Stages

The initial process of logo design is a crucial moment in creating a strong visual identity. Starting with capturing an idea requires the designer not to rely on just one source of inspiration, but to consider various aspects. The creativity involved is not only limited to imaginative intelligence, but also to openness to information from the surrounding environment. This includes a deep understanding of current trends, changes in market tastes, and even cultural nuances that might affect the logo's reception. Additionally, this step entails the use of creative techniques such as brainstorming, in-depth concept exploration, as well as the integration of emerging ideas with the specific needs of the design project itself. Thus, creating a solid foundation for ideas that are innovative, relevant, and appealing to the intended audience.

After the main idea identification stage, the next important step is to enrich the idea with a substantial data base. This data can be obtained from a variety of sources, such as thorough market research, in-depth analysis of competitors in the industry, as well as the specific characteristics that the logo is designed to emphasize or convey. The main objective of this enrichment process is to cement the foundation of the main idea with solid information, which is able to provide strong support and explore deeper dimensions in creating a mature concept. Through thorough market research, the designer is able to understand the preferences and ongoing trends, so that the logo created can be relevant and appealing to the intended market. Competitor analysis opens up space to understand the strengths and weaknesses of competitors, allowing for unique and differentiating logo placement. In addition, considering the characteristics to be conveyed in the logo helps to build a visual identity that matches the values or message that the brand or company wants to convey. Thus, this enrichment process becomes an important foundation in designing a logo that is not only visually appealing, but also has a strong foundation based on detailed data and information.
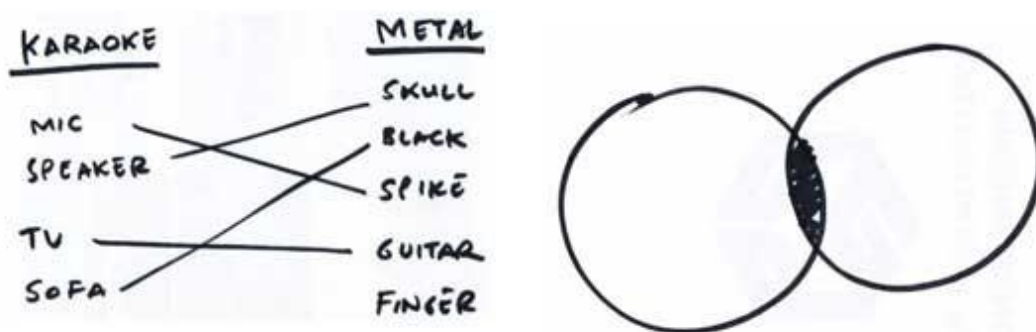

Figure 1. Keyword mapping as an initial stimulus for logo design

Exploration of keywords related to the basic idea of the logo will enrich the possibilities and increase the number of alternative choices. Of course, these alternative choices can be used as options for consumers to choose according to their wishes. The process of combining two keywords in designing a logo has great potential to significantly expand the design possibilities. When designers combine keywords that may be contradictory or seem conceptually different yet strongly related, such as "traditional" and "futuristic", they open up a space for wider creative exploration. By combining these two seemingly contradictory

concepts, the designer can create a logo that blends old and new elements, creating a unique visual identity that shows historical depth while remaining relevant to current trends. This allows the designer to get creative with interesting contrasts, resulting in a logo that has deep meaning and appeals to a diverse audience. Thus, the merging of these two keywords gives the designer a solid foundation to experiment and come up with innovative and engaging logos.

Figure 2. Sketch of the results of exploring the possibility of two keywords being put together

Once the idea has been enriched with relevant data, the next stage entails transforming the idea into a concrete and representative visual form. This process involves choosing an appropriate medium, which may include the use of sophisticated design software, traditional hand sketching techniques, or even a combination of both. This is the time when the vision of the design idea begins to take real shape. The designer must carefully consider every design element used in this process. This includes considering the right colors, supportive shapes, appropriate typography, and other graphic elements that are able to convey the desired message in the logo. The use of color and visual composition can have a huge impact on how the logo is received and understood by the audience. In addition, typographic elements also play an important role in capturing the identity of the brand or company. This process also requires adaptation to the various media formats that may be used for the logo. Starting from the right dimensions for print or digital media, to ensuring the logo remains clear and effective in various sizes. By carefully considering each of these elements, the designer can create a logo that is not only aesthetically appealing, but also powerful in communicating the desired message to the intended audience.

The final step in the logo design process is to present it in a tangible context. This involves implementing the logo in various platforms such as physical products, social media, websites, and various other marketing materials. When the logo is applied in practical situations, it provides an opportunity for the designer to see how users or consumers respond to the logo that has been created. Evaluation of how the logo is received by the audience is crucial here. Was the message successfully conveyed? Is the design effective in attracting attention and building brand identification? The implementation process also allows the designer to make improvements or adjustments if needed. Practical experience with the logo on various platforms provides an opportunity to see the strengths and weaknesses of the design. For example, is the logo clearly visible at various sizes? Is the impression it wants to convey well realized on social media as well as on physical products? This evaluation makes it possible to adjust the logo design to be more effective in conveying the desired

message as well as to ensure consistency in its appearance across different media. By presenting the logo in a practical context, designers have the opportunity to observe and validate the effectiveness of their design in real time. This is an important step in measuring the success of the logo that has been designed and ensuring that it is able to achieve its communicative goals well across the desired platforms.

2. Logo Design Learning

The stages previously described have an impact on the learning process of logo design in the classroom. By implementing these stages, students are accustomed to research first before entering the technical level of logo design. Correlating between two keywords from the results of thinking, can make it easier for students to imagine and create new possibilities from the two keywords. Here, the lecturer plays a role in stimulating students to continue thinking about the possibility of what keywords are related to the main idea. Sometimes by doing this, students are challenged to combine two keywords that are opposite in context. Unconsciously, the discovery of new possibilities can enrich the design idea.

Figure 3. Learning process of logo design at Widyatama University

A learning method that encourages students to correlate and combine two keywords in search of logo design ideas opens the door to processing complex information more easily. With this approach, students are encouraged to see the relationship between different concepts and combine them into an integrated solution. This process helps in breaking down complex information in a more structured and systematic way. For example, when students are asked to connect contrasting keywords, such as "minimalist" and "expressive," they have to process information about the nature of both concepts and find a way to combine them in a logo design idea. This helps students exercise the abilities of analysis, synthesis, and evaluation, which are important skills in processing complex information. Furthermore, this method also provides a purposeful framework for students to understand complex information related to logo design. By focusing their thinking on correlating two concepts, they can find a more structured approach to finding solutions. The process of combining the two keywords helps students to find points of similarity or continuity between ideas that may seem contradictory at first glance. Thus, through this method, students can more effectively process complex information related to logo design and come up with more creative and structured ideas.

Figure 4. Class condition during logo design learning process at Widyatama University

The learning process that covers the stages of designing a logo gives students a deeper insight into the complexity of the graphic design process. More than just honing technical skills in the use of design software, students are also invited to sharpen their ability to analyze, synthesize, and evaluate. This involves the ability to understand each stage in the design process holistically, from capturing ideas to implementing them in practical situations. In this process, students are trained to dissect information, reorganize it, and evaluate the ideas they generate, forming a solid foundation for decision-making in design. Through this structured and directed set of activities, students not only understand the theory behind logo design, but also have the opportunity to apply that knowledge in real-world scenarios. They are involved in adapting and developing their ideas to meet diverse design demands. This process is not just about logo creation, but also involves continuous creative experimentation and problem-solving. Thus, students are not only able to produce creative works, but are also equipped with the necessary adaptation skills to address varied design challenges in the professional world.

Learning logo design with these structured stages provides a number of important benefits for students. First of all, they gain an in-depth understanding of the creative process in designing a visual identity. By following these stages, students learn to look at design from a broader perspective, from the conception of an idea to its practical implementation. This not only hones graphic design skills, but also involves analytical thinking, research and problem-solving. This helps students develop a structured and systematic way of thinking in structuring and communicating design ideas, an essential skill in the world of creative industries. In addition, another benefit is the understanding of the strategic value of a logo in building a brand identity. By going through the stages of idea enrichment and logo implementation in real situations, students learn how a logo is not just an image, but also a strong visual representation of the values and goals of a company or brand. This gives students hands-on experience of how logos interact with audiences, how they influence consumer perception, and how the proper use of visual design can affect the overall brand image. With this understanding, students are prepared to engage in the professional world with a broader knowledge of the strategic role of logo design in building a strong and compelling brand identity.

Learning the stages of logo design provides a strong foundation for further research in the field of graphic design and branding. The implications of this learning raise the potential

for more in-depth research into effective logo design methodologies. Research could focus on developing more detailed approaches for each stage, such as more specific research methods, innovative visualization techniques, or more measurable user response evaluation strategies. This would provide a stronger theoretical and practical foundation for the logo design process, as well as open up space for innovations in design methods that can be applied in real-world situations. In addition, learning the stages of logo design also encourages a broader research space regarding the interaction between visual design and brand image and consumer behavior. Research can focus on in-depth analysis of how logos influence consumer perception of brands, how logos can be optimized for various media platforms, and how logos can adapt to changing trends and consumer preferences. By involving multidisciplines, this research will not only enrich the understanding of graphic design, but will also provide deeper insights into market dynamics and the interaction between visual design and consumer behavior in the context of branding.

CONCLUSIONS

The conclusion of this study is that the diverse teaching methods used by lecturers in teaching logo design have a significant influence on students' understanding of design concepts and development of technical skills. More practical, interactive, and project-oriented learning approaches tend to be more effective in facilitating deep understanding and development of design skills. The survey results also show that students tend to be more motivated by teaching methods that involve them actively in the learning process. Suggestions from this study are that it is important for Widyatama University to continue to improve teaching approaches in logo design courses. Lecturers can be given additional training in the use of diverse and innovative teaching methods that can maximize student learning. Increased access to the latest graphic design technology and software should also be considered to support education that is relevant to industry demands. In addition, the integration of real industry practices in the curriculum can better prepare students for the challenges of working in graphic design. Finally, it is important to continuously monitor and evaluate the effectiveness of teaching methods and incorporate feedback from lecturers and students to continuously improve the quality of learning in logo design courses at Widyatama University.

To further explore logo design teaching methods in design colleges, there are several research suggestions that can be explored. First, a longitudinal study could be a useful step. By observing the progression of students from the beginning to the end of the study program, the study can reveal how different teaching methods affect their understanding, skills and creativity over time. This would provide an in-depth understanding of the long-term role of different teaching approaches in shaping students' design competencies. Furthermore, comparative research between different design colleges can be a rich source of insight. Comparing teaching approaches, curricula, and student outcomes between several institutions can reveal significant differences in approaches that may have an influence on the development of students' design skills. This kind of research can help in identifying best practices from different colleges, as well as provide a broader view of the effectiveness of teaching methods in creating designers who are ready to compete in the dynamic design industry.

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