

TYPOGRAPHY CHARACTERISTICS ON PUBLIC FACILITY SIGNAGES IN PROBOLINGGO CITY: A LINGUISTIC LANDSCAPE STUDY

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Abstract

This study aims to describe the typographical characteristics of public signages in Probolinggo City's public facilities and analyse their visual relationship with spatial functions. Adopting a Linguistic Landscape (LL) approach, this research explores the visual aspects of lettering, including typeface, anatomy, and layout, as a form of urban identity. A qualitative method with descriptive visual semiotics analysis was employed. Data were collected through photographic documentation using high-resolution cameras. The research objects include 14 popular public facility categories: the city square (alun-alun), railway station (stasiun kereta api), harbour (pelabuhan), 3 city parks (taman kota), the great mosque (masjid besar), the Red Church (gereja merah), museums, 2 Hospital, food courts (pujasera), the zoo (kebun binatang), and green open spaces (ruang terbuka hijau). The results indicate a tendency to use geometric Sans Serif typography in transportation and health facilities for information efficiency, whereas decorative typography is predominantly used in recreational areas to evoke a welcoming and aesthetic atmosphere.

Keywords- *Typography, Linguistic Landscape, Public Facilities, Probolinggo City, Public Signage.*

Introduction

The existence of public spaces in urban areas, in their various forms, is not merely intended to beautify the cityscape. Rather, public spaces play a crucial role in representing the city's identity through visual language. Through public spaces, a city can construct its identity using language as a system of signs (Mauliddian, 2022). Similar to human beings, urban public spaces function as mediums of communication that convey identity, authority, and purpose. Interestingly, the presence of public signage within these spaces has the capacity to encourage people to recognize, record, and even discuss them over time. This phenomenon has become a compelling subject within the study of language in public spaces. In sociolinguistic studies, language that appears in public spaces—such as signage displayed in open areas—is referred to as the Linguistic Landscape (LL), as language reflects the social and cultural realities of its community (Gorter, 2021).

Probolinggo City, as one of the cities located along the strategic Pantura economic corridor, is also inseparable from the existence of public spaces. As a city characterized by its strategic routes and the hybridization of Javanese and Madurese cultures, its public spaces should ideally function as conveyors of urban identity through the visual elements of public signage. However, visual elements such as typography in public facility signage are often perceived merely as decorative aspects. In fact, every stroke of lettering in public signage should embody both functional and semiotic dimensions.

This study seeks to explore the visual relationship between the intended urban identity and its actual implementation in public signage. In the contemporary visual era, typography is no longer merely ornamental. Beyond that, typography serves as a vital element in constructing city branding. Curtin states that typography encompasses the form of letters, including style, size, and layout, all of which influence readability and aesthetics (as cited in Syartanti, 2021). The inappropriate selection of typefaces in high-mobility public facilities, such as train stations or hospitals, can result in a mismatch between the signage and its spatial context. Moreover, the improper use of typographic characteristics in recreational areas may reduce both aesthetic appeal and visitor engagement. Therefore, it is essential to investigate the characteristics of typographic usage in Probolinggo City to understand how the local government communicates public spaces through visual language in signage.

Based on this background, this study aims to examine the typographic characteristics of public signage in Probolinggo City's public facilities and to analyse the relationship between signage and spatial functions. The research questions are formulated as follows: (1) What are the characteristics of typeface anatomy and visual form in public facility signage in Probolinggo? (2) How do typographic choices relate to the functional roles of public signage in urban public spaces?

Referring to the theoretical framework, this study is grounded in the concept of Linguistic Landscape introduced by Landry and Bourhis. This theory emphasizes that language present in public spaces serves both informational and symbolic functions (Shohamy, 2020). Additionally, this study integrates Visual Semiotics theory by Roland Barthes (1972) to analyse the meanings behind letterforms, both denotatively and connotatively, by examining typographic characteristics as a system of signs with anatomical features (such as x-height, ascender, and descender). From a psychological perspective, sign systems can influence viewers' perceptions. According to Ambrose & Harris (2020), within design systems, Sans Serif typefaces are often associated with modernity and high readability. In contrast, Serif or decorative typefaces tend to convey values of tradition and warmth. Thus, typeface selection significantly influences perceived characteristics such as traditional, modern, authoritative, formal, or informal (Lunace, 2025).

Research on typography in public spaces demonstrates the evolving landscape of this field. This study reviews five relevant previous studies for comparison. The first study by Wijaya (2021) on linguistic landscapes in Jakarta revealed the dominance of English in commercial areas. The second study by Sari et al. (2022) found that regional scripts in Yogyakarta are used in public signage as a means of strengthening cultural identity. The third study by Black (2023) demonstrated that the readability of typography in transportation signage directly affects pedestrian navigation. The fourth study by Pratama (2024), focusing on city park signage in Bandung, indicated that decorative typography positively enhances visitors' psychological experiences. Finally, Hidayat (2025) examined typography in healthcare facilities and found that geometric typefaces improve information clarity and reduce patient stress levels. Building upon these studies, the present research specifically explores the relationship between typographic characteristics and spatial functions across multiple public facilities, providing a comprehensive overview of how typography interacts with public signage functions in Probolinggo City.

Practically, this study documents 11 categories of popular public facilities to map the visual language of public signage in Probolinggo City. Through this research, the effectiveness of visual communication in public signage can be evaluated, thereby contributing to the development of dynamic visual narratives and stronger connections within urban spaces. For instance, in transportation facilities such as train stations and bus terminals, typography functions as a navigational tool that must remain clear and free from distortion. Conversely, in locations such as the city square or the Red Church, typography serves as a monumental

element that conveys historical narratives and a sense of hospitality. By analysing these aspects, this study is expected to contribute to the development of more integrated and meaningful urban visual identity policies through public signage for the wider community. Effective public signage representation can enhance a city's positive image when its typography harmonizes with its environment without creating visual pollution.

Methodology

This study employs a qualitative method with a descriptive approach. The research adopts the Linguistic Landscape (LL) analytical framework, which is selected for its ability to examine the presence of language and visual signs in public spaces (Gorter, 2021). The study focuses on visual semiotics to interpret how typography communicates identity and spatial function. The qualitative approach allows for an in-depth exploration of the meanings behind typeface selection, letter anatomy, and layout in public facility signage (Shohamy, 2020).

The research location was purposively selected within the administrative area of Probolinggo City, East Java. The objects of study include public signage across 14 public facilities that significantly influence mobility and social activities. These locations include the city square, railway station, bus terminal, Tanjung Tembaga Harbour, 3 city parks, the Great Mosque, the Red Church (historical site), Probolinggo Museum, food courts/culinary centers, the zoo (environmental education park), 2 Hospital, and green open spaces (RTH). The data consist of primary data in the form of visual artefacts of public signage, including text and typography documented through field photography. These data encompass typeface forms, anatomical features (such as weight and x-height), and spatial placement (Ambrose & Harris, 2020).

Data collection was conducted through photographic documentation and direct field observation. The researcher carried out surveys across the 14 research locations using high-resolution mobile cameras to capture typographic details. Photographs were taken with consideration of perspective and environmental context to observe the integration between text and space (Black, 2023). Additionally, technical data such as materials and colours used in the signage were recorded. Data analysis was performed using a visual semiotics approach integrated with linguistic landscape taxonomy. The analytical stages include: identification (classifying typefaces such as Sans Serif, Serif, or decorative), anatomical analysis (examining physical characteristics such as thickness, readability, and contrast based on typographic theory) (Tselentis, 2021), and spatial analysis (relating visual characteristics to the function of the location—for example, whether transportation areas use more functional typefaces compared to recreational areas). The final stage involves interpreting the relationship between typographic choices, urban visual identity formation, and information efficiency for the public (Zakariya, 2023).

Finding and Discussion

1. Description of Typeface Characteristics and Anatomy in Public Facility Signage in Probolinggo City

Based on observations conducted on the documented data of public facilities in Probolinggo City, the following presents typographic characteristic data along with analytical discussions structured to address the research questions.

Table 1. Typographic Characteristics of Public Signage and Their Functions

No	Public Facility Signage Name	Typeface	Anatomy & Modification	Linguistic Landscape (LL) Function
1	Probolinggo City Square	<i>Geometric Sans Serif</i>	<i>Extra Bold, 3D Block, All-Caps</i>	Symbolic–Identity
2	Probolinggo Railway Station	<i>Sans Serif (Humanist)</i>	<i>Bold, 3D Lettering, Proporsional</i>	Informational–Commercial
3	Bayuangga Bus Terminal, Probolinggo	<i>Standard Sans Serif</i>	Condensed, All Caps, Flat Surface	Authoritative–Informational
4	Tanjung Tembaga Harbour	<i>Standard Sans Serif</i>	<i>High Cap-Height, 3D Structure</i>	Informational–Navigational
5	Great Mosque of Probolinggo	Multilingual (Latin & Arab)	<i>Bold (Latin), Khat Tsuluts (Arab)</i>	Symbolic–Religious
6	Red Church	<i>Sans Serif & Slab Serif</i>	Bold, Serif-like accents in selected text	Symbolic–Historical
7	Dr. Mohamad Saleh Museum	<i>Modern Sans Serif</i>	Medium-Bold, Variable Sizes	Educational–Identity
8	RSUD M. Saleh	<i>Serif (Old Style/Modified) & Sans Serif</i>	<i>Sharp serifs, formal and institutional character,</i>	Formal–Institutional
9	RSUD Ar Rozy	<i>Sans Serif Geometris</i>	<i>Clean Stroke, Medium weight</i>	Informational–Healthcare
10	Pujasera	<i>Mixed: Sans Serif (Grotesque) & Script (Cursive)</i>	<i>Extra bold, high x-height in Sans Serif</i>	Dynamic–Recreational
11	TWSL Probolinggo	<i>Rounded Sans Serif</i>	<i>Rounded terminals, heavy weight</i>	Educational, Cheerful, Eco-friendly
12	Taman Manula	<i>Script/Cursive</i>	<i>Flowing, Organic, Decorative</i>	Recreational–Aesthetic
13	Green Open Space (RTH) Probolinggo	<i>Sans Serif Standard</i>	<i>Wide tracking, thin to medium weight</i>	Directive–Environmental
14	Taman Semeru	<i>Decorative Sans Serif</i>	<i>Bold, patterned painting (red-white)</i>	Recreational–Nationalistic

Based on the table above, a dominant use of Sans Serif typefaces is identified across public facility signages. From a visual semiotics perspective, the selection of these non-serif typefaces represents openness, efficiency, and modernity. In the category of signage at the Probolinggo

City Square, the identified typeface is a geometric Sans Serif, which conveys modernity and public accessibility. According to typographic anatomy theory proposed by Tselentis (2021), these letterforms exhibit Extra Bold characteristics with a high cap-height to ensure maximum legibility from a distance. The use of white color, contrasted against a green vegetation background, creates strong visual emphasis, while the three-dimensional structure adds physical depth, transforming the text into an element of urban monumentality.

From a Linguistic Landscape (LL) perspective, this signage performs a symbolic-identity function that reinforces territorial authority in an inclusive manner. Spatially, the use of oversized lettering in a recreational area reflects a placemaking strategy, where typography functions not only as an informational medium but also as a space for social interaction. This contrasts with transportation areas, which tend to prioritize functional and directive aspects; in the city square.



Figure 1. Public Signage at the City Square.

The anatomical characteristics of public signage in transportation areas in Probolinggo City consistently employ Sans Serif typefaces with bold weight categories. Referring to Tselentis (2021), this approach aims to optimize legibility and visual contrast. The use of uppercase lettering (all caps) in stations, harbours, and terminals functions to minimize informational distortion for dynamically moving users, enabling messages to be perceived instantly through a dominant high cap-height. From a visual semiotics perspective, the absence of serifs and the use of solid materials such as acrylic or metal reflect an image of professionalism and institutional order.



Figure 2. Public Signage at the Railway Station Figure 3. Public Signage at the Bus Terminal

Spatially, signage in transportation areas tends to be more functional-directive compared to recreational areas, which are generally more decorative and aesthetic. Within the Linguistic Landscape (LL) framework, typography in these locations functions as an instrument of navigation and top-down authority designed to support the efficiency of public mobility. The placement of text at a massive scale, combined with the use of corporate identity colors (such as orange at the railway station or yellow at the bus terminal), establishes a clear visual hierarchy.

In contrast, signage at the harbor requires a prominently high cap-height and a substantial three-dimensional structure to ensure long-distance visibility, allowing the text to be readable by individuals on ships or large vehicles before entering the docking area. Therefore, all signage elements are designed to ensure that informational functionality remains the primary priority within highly active public space ecosystems.



Figure 4. Public Signage at the Harbour

Furthermore, the typographic characteristics of public signage in religious facilities, consisting of mosques and churches, demonstrate a synergy between informational function and strong sacred values. The public signage at the Great Mosque of Raudlatul Jannah and the Red Church

reflects this integration. From the perspective of typeface identification, both religious facilities predominantly employ modified Sans Serif typefaces to preserve institutional authority.

In terms of typographic anatomy, the Great Mosque emphasizes bold weight characteristics in Latin text as a visual counterbalance to the dynamic nature of Arabic calligraphy. Meanwhile, the Red Church relies on sharp color contrast against the building material to maintain legibility without compromising its historical aesthetic.



Figure 5. Public Signage at the Great Mosque.

Spatially, the placement of typography in religious locations in Probolinggo City is not as expressive as in recreational areas; rather, it tends to be contemplative and integrative. From a Linguistic Landscape (LL) perspective, the presence of multilingual text at the Great Mosque represents local spiritual identity, while the typography at the Red Church integrates proportionally with the building façade as a form of respect for cultural heritage. This visual arrangement demonstrates that typeface selection in religious areas is specifically adapted to create a solemn atmosphere while elegantly conveying historical identity to the public.



Figure 6. Public Signage at the Red Church (Historical Site).

The public signage at the Dr. Mohamad Saleh Museum in Probolinggo City exhibits typographic characteristics that prioritize functionality and high readability in open spaces. The typeface used falls within the Sans Serif category, featuring a bold style and presented entirely in uppercase (all caps).

From an anatomical perspective, the letterforms display monoline strokes, characterized by consistent thickness without decorative transitions, which convey a sense of solidity, formality, and modernity. The letter structure features a uniform cap-height with relatively generous width proportions, thereby maintaining optimal legibility—even when viewed from a distance or by-passing motorists.



Figure 7. Public Signage at Dr. Mohamad Saleh Museum

Visually, this typography is implemented using raised (three-dimensional) lettering techniques, which create a sense of depth and natural shadow, thereby enhancing the silhouette of each character against the contrasting textured wall surface. The selection of a striking orange-red color on a dark background produces a strong chromatic contrast—an intentional design strategy aimed at attracting attention (eye-catching) amidst the dominance of white tones in the surrounding colonial architecture.

The text composition is arranged using center alignment, establishing a clear visual hierarchy; the museum's name is presented in a larger point size as the primary information, followed by the local government identity and address in smaller sizes as secondary information. This combination of rigid typographic anatomy and bold color selection creates a strong visual identity, while simultaneously serving as a bridge of modernity within the historical building that houses the museum.



Figure 8. Public Signage at RSUD Dr. Mohamad Saleh

In Probolinggo City, there are two regional public hospitals (RSUD), namely RSUD Dr. Mohamad Saleh and RSUD Ar Rozy. The identity signage of these two hospitals exhibits notable differences. RSUD Dr. Mohamad Saleh adopts a typographic approach that emphasizes authority and formal readability. On the main signage located at the front area, the typeface used belongs to the Serif category, incorporating a modified Old Style. A prominent anatomical feature is the presence of relatively sharp, bracketed serifs, which convey a sense of institutional stability and reliability. These letterforms display moderate stroke contrast between vertical and horizontal elements, with a perpendicular axis that creates a stable visual rhythm.

In contrast to the main signage, the “RSUD” lettering on the upper façade employs a more geometric and monolinear Sans Serif typeface. The use of two different typeface categories within the same complex reflects a functional hierarchy: Serif typefaces are used for formal institutional identity with a monumental character, while Sans Serif typefaces are intended for rapid readability from a distance (upper façade). In terms of materiality, the use of raised metallic (chrome/silver) lettering produces reflective light effects that enhance visibility during daylight, while its placement against a dark natural stone background (black granite) creates a high luminance contrast, ensuring that the message is effectively communicated in accordance with the urgency of healthcare facilities.



Figure 9. Public Signage at RSUD Ar Rozy, Probolinggo City

Furthermore, RSUD Ar Rozy represents a shift in the visual communication trends of healthcare facilities in Probolinggo City toward a more contemporary direction. The typography employed is geometric Sans Serif, characterized by clean strokes and a medium weight. In contrast to RSUD Dr. Mohamad Saleh, which appears rigid and formal, RSUD Ar Rozy emphasizes aspects of hygiene, efficiency, and openness through letterforms based on circular proportions and precise geometric construction.

The comparison between these two regional public hospitals reveals an interesting visual dichotomy. RSUD Dr. Mohamad Saleh utilizes a monochromatic color palette (silver/black) and Serif typography to communicate experience and stability. In contrast, RSUD Ar Rozy adopts a polychromatic palette (orange/white/green) and geometric Sans Serif typography to convey innovation and human-centered services. Structurally, the placement of RSUD Ar Rozy's signage on the rooftop using a metal frame also reflects an effort to establish a more prominent urban landmark, compared to the signage of RSUD Dr. Mohamad Saleh, which is more landscape-oriented and positioned at ground level.



Figure 10. Public Signage at Pujasera, Probolinggo City Square.

The signage at the Pujasera Alun-Alun employs a mixed typographic approach (mixed typefaces). The use of a dominant Sans Serif Grotesque typeface in the word “PUJASERA” creates a strong visual impact, while the application of a Script (cursive) style in the word “Alun-alun” introduces an organic, friendly, and informal touch. This combination, from a

design psychology perspective, effectively establishes a recreational atmosphere that aligns with the function of the public space as a center for social interaction and culinary activities.



Figure 11. Public Signage at Taman Wisata Studi Lingkungan (TWSL), Probolinggo City.

The visual signage at the main gate of Taman Wisata Study Lingkungan (TWSL) Probolinggo presents a typographic approach that combines formal informational functions with child-friendly and environmentally oriented educational elements. On the upper section (gate lintel), the typeface used is Sans Serif in an all-caps style, which appears functional and rigid, aimed at providing clear institutional identity from a distance. However, the most distinctive visual feature lies in the acronym “TWSL,” which is suspended beneath the gate structure. This acronym employs a Sans Serif typeface with rounded terminals and an extra-bold weight. From an anatomical perspective, the absence of sharp angles in these letterforms psychologically conveys a sense of flexibility, safety, and friendliness, aligning with the site’s function as a family-oriented educational tourism destination.

A key visual aspect that distinguishes TWSL signage from other public facilities in Probolinggo is the use of a polychromatic color scheme in the acronym. Each letter is rendered in a different color (red, green, blue, and yellow), reflecting biodiversity and the joyful nature of learning environments. The use of raised (3D) lettering positioned within an open structural framework allows light to pass through the gaps between letters, creating a dynamic visual effect that is less monotonous compared to signage attached to solid surfaces. This composition establishes a clear visual hierarchy, where the acronym “TWSL” functions as a popular identity (brand identity), while the formal text above serves as an administrative identity. Overall, the typography at TWSL effectively communicates an educational-recreational character, creating a seamless visual transition between the urban environment and the surrounding green conservation area.



Figure 12. Public Signage at Taman Manula, Probolinggo City.

In contrast to the visual signage at Taman Manula, this signage demonstrates a typographic approach that is humanistic and empathetic, aligning with the sociological characteristics of its users. Referring to visual expression theory, the use of a Script (cursive) typeface in the word “Manula,” featuring connected anatomy (ligatures) and softly curved terminals, conveys a sense of gentleness, comfort, and protection.

This raised white lettering is positioned against vertical elements with a wood-like tone, creating a visual hierarchy that is contrasting yet remains organic. Conversely, the word “Taman” employs a smaller and more static Sans Serif typeface, functioning as secondary information that balances the decorative nature of the primary text. This composition is psychologically intended to create an atmosphere that is relaxed, welcoming, and calming for elderly users, who constitute the primary target of the facility.



Figure 13. Public Signage at RTHKP Kedopok Park, Probolinggo City.

In terms of decorative aspects, in contrast to Taman Manula, the signage at RTHKP Kedopok emphasizes a massive and stable architectural typographic approach. The typeface applied is a Sans Serif Grotesque with an extra-bold weight, where the letter anatomy is dominated by thick strokes and broad surfaces. The use of a lime green color across the entire letterform creates a monochromatic harmony with the surrounding vegetation, reinforcing the literal identity of a “Green Open Space.”

The placement of the letters with wide character spacing (kerning) allows the negative space in the background to become an integral part of its visual anatomy. As a result, the signage functions not only as an informational medium but also as a physical element that defines the spatial boundary between pedestrian areas and green zones beneath tree canopies.



Figure 14. Public Signage at RTHKP Kedopok Park, Probolinggo City

Meanwhile, the signage at Taman Semeru represents typography as a firm symbol of national identity in public space. The typeface employed is an Industrial Sans Serif with highly rigid anatomy, sharp angles, and predominantly square (purely geometric) proportions. A distinctive visual feature is the application of a red-and-white horizontal color scheme across the letterforms, which directly communicates values of nationalism. As a landmark element placed directly on the ground surface, the large letter scale and upright construction convey a sense of strength, discipline, and assertiveness. The differing typographic approaches across these three parks demonstrate that typeface design in Probolinggo City is strongly influenced by the specific function of each site; ranging from emotionally expressive script forms in elderly-oriented spaces to geometric, patriotic, and structural forms in broader public areas.

1. The Relationship Between Typographic Choices and the Function of Public Signage in Public Facilities in Probolinggo City

Based on tabulated data and visual observations of various public facility signages in Probolinggo City, the following presents a scientific analysis of the relationship between typographic choices and signage functions within the context of the Linguistic Landscape (LL). The selection of typefaces in public facilities demonstrates a strong functional correlation between letter anatomy and the category of institution it represents. In the transportation and authority sectors—such as railway stations, Bayuangga Terminal, and the harbour—the use of Humanist and Standard Sans Serif typography is dominant. This is driven by the need for informative-navigational functions that demand high levels of legibility in areas with rapid mass movement. Conversely, in formal healthcare facilities such as RSUD Dr. Mohamad

Saleh, the use of Old Style Serif conveys authority and institutional stability, where sharp serif elements psychologically construct an image of formality and long-established medical trust.

Within the domain of green open spaces and tourism areas, typographic choices shift toward more expressive and user-friendly symbolic-identity aspects. The use of Script typefaces in Taman Manula and Rounded Sans Serif in TWSL represents a design strategy to communicate recreational and educational functions. Rounded letterforms and organic flowing lines in these environments aim to reduce visual tension (comfort-oriented psychology), which contrasts significantly with the rigidity of typography in terminals or harbours. Here, typography functions not only as an informational medium but also as an aesthetic element that creates a cheerful, inclusive, and environmentally friendly atmosphere.

The socio-religious and historical identity of Probolinggo City is also represented through Multilingual typography and Slab Serif forms. At the Great Mosque, the integration of bold Latin alphabets with Arabic Thuluth script demonstrates a symbolic-religious function that reinforces the cultural identity of the local community. Similarly, the Red Church employs Slab Serif typography to emphasize the historical value of the building. Such anatomical modifications aim to create visual continuity between the signage text and the architectural style, allowing public signage to function as a bridge connecting spatial function with collective memory related to history and religion.

Technically, the dominance of 3D lettering techniques and variations in high cap-height across most signage in Probolinggo City indicates an effort toward modernizing the city's linguistic landscape. The use of symbolic colors—such as the red-and-white pattern at Taman Semeru representing nationalism, or the bright orange at RSUD Ar Rozy representing informative-health functions—demonstrates that color selection and typographic weight are crucial instruments in establishing visual hierarchy. In conclusion, typography in public facilities in Probolinggo City has evolved beyond mere functionality; it has become a representation of “place character” (placemaking), intelligently differentiating spaces of authority, healthcare, spirituality, and recreation through carefully designed typographic anatomy and forms.

Conclusion

Based on a comprehensive analysis of fourteen public facility signages in Probolinggo City, it can be concluded that typographic selection serves as a strategic instrument that consistently represents spatial functions and institutional identity. The linguistic landscape phenomenon in this city reveals a clear categorical division: authority and transportation facilities, such as railway stations, terminals, and harbours, prioritize informative-navigational functions through the use of standard Sans Serif typefaces with high legibility. On the other hand, healthcare facilities exhibit a visual dichotomy between tradition and modernity through the use of authoritative Serif typography at RSUD Dr. Mohamad Saleh and hygienic Geometric Sans Serif at RSUD Ar Rozy. Green open spaces and tourism destinations, such as Taman Manula and TWSL, depart from this rigidity by adopting Script and Rounded typefaces that are recreational and aesthetically oriented. Technically, the dominance of 3D lettering techniques and manipulation of cap-height proportions across all objects reflects an effort to modernize environmental design in Probolinggo City, successfully integrating visual communication functions with architectural aesthetics.

Considering these findings, it is recommended that the Probolinggo City Government begin formulating standardized visual identity guidelines (City Branding Guidelines) to ensure typographic consistency across public facilities with similar functional categories, thereby strengthening wayfinding systems for visitors. Inclusivity should also be a primary concern, where typographic anatomy and color contrast ratios need to be more adaptive for individuals with visual impairments (low vision), particularly under nighttime lighting conditions. Furthermore, for historical objects such as museums and religious buildings, it is essential to preserve or adopt heritage typography that aligns with the historical narrative of the structures while maintaining modern readability standards. Finally, further research is needed to examine public psychological perceptions of signage effectiveness, in order to assess the extent to which public typography design contributes to the city's aesthetic image and navigational comfort at a broader level.

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