

Naming streets after artists strengthens an effort of Bandung creative city branding

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ABSTRACT

Background: Streets in Bandung are predominantly named after heroes and military figures, and none of them are named after artists despite Bandung's branding as a Creative City. **Purpose:** This study aimed to map community readiness in Bandung, through the representation of the pentahelix stakeholders, to assess the feasibility of using artists' names for street names. This community readiness was then analyzed in correlation to the city branding indicator, the City Branding Hexagon by Anholt (2007). **Methods:** The study used a descriptive qualitative method with Focus Group Discussion (FGD) for the primary data collection and a literature study for the secondary data. FGDs were conducted with ten participants from Pentahelix stakeholders (academics, government, business entities and/or actors, society or community, and mass media) who represented the people of Bandung City. Data validity checking was conducted through in-depth interviews with socio-economic experts. **Results:** The idea of naming artists as street names was welcomed by the majority of the Pentahelix elements who became informants in this study. The three artists who received support to be named as street names were Udjo Ngalagena, Harry Roesli, and Barli Sasmitawinata. The idea of naming artists as street names can strengthen the city branding of Bandung as a Creative City, which potentially improves the city's economy, especially from the tourism aspect. **Conclusion:** Naming streets after artists in Bandung City could arouse the local artistic and cultural scene, which can be exploited to generate a creative platform to enhance the city's artistic treasures and fortify Bandung City's reputation as a creative hub. **Implications:** The implications of naming Harry Roesli as a street name arise. The location of Harry Roesli Music House is on a street that is the name of a national hero. For this reason, embedding Harry Roesli's name needs to go through a special approach or determine a new location outside of his artistic site.

Keywords: Street naming; creative city; artists, branding; city branding hexagon

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INTRODUCTION

The act of naming geographical elements is a fundamental human practice, deeply rooted in our desire to assert control, leave lasting imprints, and weave naming into the fabric of our culture. This practice is far from arbitrary; it is an integral part of the cultural tapestry that defines a place and its people. In the context of urban landscapes, street naming emerges as a particularly fascinating aspect of this broader phenomenon, offering a unique window into the historical, cultural, and social dynamics of a city. As the local community becomes more familiar with the old name, any sudden effort to change it will not be deemed necessary, as far as the locals are concerned, and this attitude makes it more difficult for the locals to adapt themselves to the new name (Erikha, 2021).

The study of place names, or toponymy, is essential for understanding the evolution of human civilization. Toponymy contributes to both short-term cultural shifts and long-term historical analysis, serving as an archive of political, social, and cultural perspectives preserved through language and word formation (Dianita et al., 2024). In the postmodern era, marked by rapid technological advancements and digital environments, toponymy gains new relevance. Place names act as anchors,

connecting and helping us navigate both physical and virtual spaces (O'Reilly, 2023). At the individual and community level, toponymy reflects identity, history, and cultural heritage (Zhang, 2020).

Place names are ubiquitous in daily life, seamlessly integrated into written and spoken language. They facilitate understanding and cohesion, aiding cognitive and spatial navigation (Amalia et al., 2021). Algeo (2015) notes that place names reveal insights into the people who create them, with variations reflecting societal changes. This reciprocal relationship between naming practices and social evolution underscores the value of toponymy in studying broader cultural and political transformations.

The study of street names, more scientifically known as odonyms is a particularly fruitful avenue for research in toponymy, which is an umbrella term for the study of place names. Street names often serve as microcosms of a city's history, reflecting shifting attitudes toward race, power and memory. The Indonesian city of Bandung offers an interesting case study in this regard. Street names in Bandung are a tangible manifestation of the colonial heritage, with many odonyms from this time highlighting colonial leaders. However, the naming traditions change dramatically in the years after independence, increasingly focused on national leaders (Erikha, 2023). The change

in street names is but one tangible example of the broader sociopolitical transformations that coincided with Indonesia's independence. It shows how the simple act of changing street names can be employed to reconceptualize and reclaim the urban landscape, and how the toponymic identity of the city can be reshaped to align with new national discourses and goals.

This move toward honoring national heroes is interesting in that, as little world relevance as Bandung street names still have, at least some of them do. There are still a number of streets bearing the names of some prominent foreign citizens of various countries who held the countries of the place to account, of which people, like scientists, traders, and physicians are few. Jalan Markoni, an Italian scientist, Jalan Pasteur, a French scientist, and Jalan Van Deventer, a Dutch scientist. Other examples include Jalan Doktor Curie (after a Polish scientist), Jalan Bosscha (after a Dutch trader), as well as Jalan Prof. Eijkman, Jalan Westhoff, Jalan Nyland and Jalan Dr. Otten (after Dutch doctors). Besides commemorating its national legacy, Bandung's urban identity is cosmopolitan, reflected by the fact that the city's international appellation is still used, which recognizes this special history to the outside world.

Only after Indonesia's independence did street names in Bandung begin to reflect

national heroes and other figures vital to the independence struggle. Every day, they are reminders of the country's journey towards independence — from Jalan Soekarno-Hatta and Jalan Gatot Subroto, Jalan Muhammad Toha and Jalan Otto Iskandardinata, to Jalan Raden Dewi Sartika and Jalan Ir. H. Juanda are located. Besides honoring specific individuals in the everyday life of Bandung's citizens, these names also serve to sustain historical memory and national identity.

Bandung's toponyms also incorporate mythical and cultural elements, alongside historical and political characters. Several road names — Jalan Arjuna, Jalan Kresna, Jalan Sinta, Jalan Rama, Jalan Pendawa, Jalan Bima, and Jalan Samiaji — refer to characters found in wayang (a traditional puppet theater). It speaks the truth of cultural heritage through how cultural heritage could be represented within the urban setting while maintaining the connections to cultural narratives and cultural values.

Also, some of Bandung's street names are based on the abbreviations of the groups involved in the struggle for independence for Indonesia. (E.g.: Jalan Laswi (Laskar Wanita Indonesia) & Jalan BKR (Badan Keamanan Rakyat)) These names serve as brief historical allusions that condense complex stories of resistance and nation-building in just a few

words or phrases that are embedded in daily urban life.

The period in which the naming selections were made reflects the aims and ideals of individuals at the time, that's why most of the post-independence street names of Bandung are filled with military personalities and national heroes. It stresses the importance of celebrating the struggle for independence and the significance of the urban context in creating a sense of pride and belonging for the nation. But this emphasis also raises questions of representation and whether street names should represent a broader array of contributions to the development of the city and the country.

Bandung's odonymic complexity offers valuable research opportunities, particularly in light of its contemporary identity. In 2015, UNESCO recognized Bandung as a City of Design, acknowledging its cultural heritage and potential as a hub for creativity and innovation. The concept of a "creative city" promotes urban development through creativity, aligning with global initiatives like the UNESCO Creative Cities Network (UCCN) (Galaby & Abdrabo, 2021). This designation reflects Bandung's commitment to fostering creativity across arts, technology, and urban development.

However, Bandung's street naming practices can also be seen as a surprising twist on its innovative city branding. Yet, few streets

in this city are named after creative individuals, particularly those who have forged Bandung's identity as a center of cultural work. This tension between the temporal status of the city's branding and its being as signified in the toponymic landscape currently represents an interesting area of study. Roads, the essential elements of public space, can be a means of delivery of a line through naming that can create a strong relationship with the community (Erikha, 2018). Bandung's odonymy is moving toward one of its landmarks in a city full of creativity, although the naming of the streets represents a lost opportunity to edify the physical infrastructure of the city toward creative ambitions.

There is no denying that artists play a very crucial role in shaping the Bandung character as a city of innovation and art. Many local artists have contributed in significant ways across multiple genres, be it music, painting, literature, or dance. These artists have explored themselves through a diversity of characters and techniques that have embodied Bandung into a silhouette of a creative city with Bandung being the center of modern fine art development in Indonesia (Karja & Lei, 2024). Artists in the city are known for their strong characters, trends, ideas, and creative approaches and styles (Redaelli & Stevenson, 2022).

The exclusion of these artists from

Bandung's odonymy raises interesting questions of socio-onomastic interest, given their Quartet status in the city's cultural environment and creative identity. Socio-onomastics is the study of the social connectedness of naming and names and the complex inter-relationship with community identity and authority systems (Erikha, 2023). Through this method, we can further delve into the rationales behind the decisions to name something, the implications this has for communal identity, and any possible disconnect between the formal naming processes and an ever-developing identity and mission of a city.

Hough (2016) offers a useful classification scheme for socio-onomastic studies, identifying the following main streams of research in the domain: (1) names in communities; (2) names and identities; (3) linguistic landscapes; (4) toponymic attachments; (5) addresses; (6) pseudonyms; and (7) commercial names. In this article, we will explore our main concept of "names in communities" and how the names of streets in Bandung reflect, uphold, or contradict Bandung's identity as a creative city, which is the main focus of this study.

The key concept of this study is that the features of street naming have a significant effect on healthy city branding. While it concerns the complex entity—an urban region—in which we live, the concept of branding a city

is highly similar to that of branding a product. A pragmatic approach to city branding focuses on fostering pride of identity and boosting the economy (Herget et al., 2015; Morrison, 2016; Wilson et al., 2023). It should do this to promote the identity of a place according to the objective of its stakeholders to boost the value of the city in the eyes of different 'customers', for instance, the local community, tourists, investors, and potential migrants (Anholt, 2003).

City branding refers to the act of creating and promoting the unique character of a city to familiarize it with target consumers. This Strategy uses various tools, such as position statements, slogans, iconography, exhibitions, and various media techniques (Fajrini et al. 2018). Often, the success that follows these municipal branding strategies, relies on the existence of tangible, monumental projects that have a concrete impact on the lives and attitudes of the citizens (Nugraha et al, 2017). According to Romli & Romli (2020), branding initiatives in cities become imperative within the context of a global and competitive urban environment, as cities strive to attract investors, partners, and talent beyond their immediate borders.

Therefore, this study adopted a holistic perspective to investigate the link between Bandung street naming practices and the image of Bandung as a creative city. We held focus group sessions with Pentahelix stakeholders to

seek public buy-in on the street naming artists. This stakeholder model consists of five sections of urban governance and improvement; these are academia, enterprise portion, community broader populace, government buildings, and communication professionals (Suherlan et al. 2019; Prakasa et al., 2019). This incorporation is extremely important due to a fresh approach required in uniting these five components into a smart and synergistic system that can address complex urban issues (Chamidah et al., 2021).

To analyze the goals and findings derived from these stakeholder interactions, we used the city brand hexagon framework introduced by Anholt (2007). This paradigm is explored in six key areas of how effectively the city can be branded; is the city creating a city PR; and they are: (1) Presence; (2) Potential; (3) Place; (4) People; (5) Pulse; (6) Prerequisite. By applying this analytical tool to the data we have collected, we will understand the potential implications of changing street naming conventions for Bandung's position as a "Creative City" in these diverse dimensions.

This research distinguishes itself from previous studies through its unique combination of a socio-onomastic approach with city branding theory and measurement tools. While there have been separate studies on toponymy in Bandung and on the city's branding efforts, to our knowledge, no previous research has

explicitly linked street naming practices to Bandung's aspirations and branding as a creative city. This novel approach allows us to explore the potential synergies and tensions between urban nomenclature and city identity in a way that previous studies have not attempted.

For context, it is worth noting some related research efforts. Erikha's (2023) dissertation, "Lanskap Odonim di Kota Bandung: Kajian Sosio-onomastik" (Odonymous Landscape in Bandung City: A Socio-onomastic Study), examined public responses to street renaming in Bandung. While this study employed a qualitative method similar to our approach, its focus was narrower, concentrating on specific cases of street renaming rather than exploring the broader implications for city branding.

Another important research is the work of (Setiawati et al., 2019), published as "Pendekatan Triple Helix dalam Membentuk City Branding" (Triple Helix Approach in Shaping City Branding) in the Indonesian Tourism Journal *Altasia*. This study examined Bandung's city branding initiatives and the influence of the triple helix model (operation between universities, industries, and governments) in creating them. However, it did not particularly address street naming practices and instead concentrated on the tourist components of municipal branding.

Finally, Dawani & Ahmadi (2016) research titled "Bandung's 'City Branding' as a Creative

City” found that Bandung’s branding initiatives were excellent but recognized weaknesses in supporting aspects. Our research intends to expand on these findings by investigating how street naming practices might function as a supportive factor in reinforcing Bandung’s creative city brand.

This study aimed to bridge the gap between socio-onomastic studies of urban nomenclature and practical issues such as city branding and identity creation. By investigating the possible influence of integrating artist names in Bandung’s street naming processes, we seek to get a better understanding of how urban toponymy may help or hinder a city’s branding efforts. This study has potential implications not only for Bandung but also for other cities seeking to align their physical and cultural landscapes with their aspirational identities. Through this research, we aimed to inspire urban planners, policymakers, and cultural advocates, potentially influencing future decisions on street naming and city branding strategies in Bandung and beyond.

RESEARCH METHOD

This research employed qualitative research procedures with a descriptive methodology, which is designed to generate an in-depth understanding of social phenomena through

the collection of descriptive data. Qualitative research refers to a methodological approach that yields descriptive data in the form of written or spoken words from individuals, as well as observable behavior. This approach focuses on holistic settings and individual perspectives, acknowledging the significance of participants as essential subjects rather than mere objects of analysis (Abdussamad, 2021; Raco, 2018). The qualitative descriptive approach, rooted in naturalistic inquiry, provides flexibility in theoretical foundations, sampling techniques, and data collection methods, making it particularly suitable for interdisciplinary research (Hall & Liebenberg, 2024). The fluid nature of qualitative research allows for a deep exploration of complex social and cultural issues that may not be adequately captured through quantitative methodologies.

A distinctive aspect of qualitative research is the active role of the researcher in both observing and engaging with the research subjects. The researcher is not merely an external observer but an integral part of the research process, directly interacting with participants to capture the depth of their perspectives. Unlike automated or mechanical methods of data collection, human observation and interpretation play a crucial role in ensuring a holistic and context-sensitive analysis of social realities in the field (Yin, 2017).

Table 1 FGD Informants

Academics (A)	Business (B)	Community – C	Government (G)	Media (M)
Deputy Chancellor of the Indonesian Institute of Arts Bandung	Indonesian Chamber of Commerce and Industry Chapter Bandung	Bottlesmoker (musician)	Department of Culture and Tourism of Bandung City	Bandung Journalists Discussion Forum (FDWB) -
Lecturer at the Faculty of Art and Design Education, Indonesia University of Education	small and medium enterprise -Glukosweet	Bandung Arts Council		Bandung Bergerak-online media
				Bandung TV

Source: Author, 2023

However, in this study, research findings are visible through data collection. The data was collected by categorizing data into two groups, primary and secondary. Primary data are the results of FGDs with Pentahelix stakeholder informants. FGDs were conducted through semi-structured and flexible questions with keywords. In total, the number of informants in this study amounted to ten informants representing each Pentahelix element (Academics, Business, Society, Government, and Media) illustrated in Table 1.

The secondary data is the information obtained through intermediaries or document trails (Sugiyono, 2018). This data serves as a complement to the main data. Secondary data from this research comes from literature reviews or literature studies that come from previous research. Researchers get information from scientific papers such as journals, books,

reports, and articles relevant to this research.

Data validity is one of the important things to pay attention to. In this qualitative research, the data validity technique is triangulation. According to Norman K. Denkin, triangulation is a compilation or combination of methods used to review phenomena according to various perspectives or points of view. Meanwhile, according to Yin (2017), triangulation is performed to examine the strength of a research finding in a case study to measure the data validity. Triangulation was carried out through interviews with Fajar Erikha, a toponymy researcher. Another effort was carried out through a literature study related to street naming derived from related literature.

RESULTS AND DISCUSSION

On a legal and administrative level, naming streets after artists in Bandung is possible thanks to regional autonomy and regulations. Street naming in Indonesia is still based on local regulations. Therefore, the naming patterns differ from one another. In Bandung, street naming is regulated under Bandung City Regional Regulation No. 06/2015, which authorizes the mayor to name public buildings and facilities, including streets, with approval from the Regional House of Representatives (DPRD).

Article 5 of the regulation states that public roads are one of the objects of the naming. The mayor names them after approval by the DPRD as stated in Article 6. However, the public can send written proposals for the naming of regionally-owned public buildings and facilities to the Bandung City Government and DPRD. Then, the Assessment Team will process it, as stated in Article 8. Article 7 specifies the criteria for naming, which include national heroes, regional heroes, local heroes, deceased religious figures, community leaders who contributed to development, and names reflecting unity and integrity. Artists can be categorized under “meritorious community leaders,” making them eligible for street naming.

In addition, street naming proposals must

also be under the Government Regulation of the Republic of Indonesia Number 2 of 2021 concerning the Implementation of Topographic Names. In principle, roads are artificial topographic elements. Based on the regulation, a principle of topographic naming is to avoid the name of a living person but may use that of a deceased one as of five years after his death (Article 3 point g). (*Peraturan Pemerintah Republik Indonesia Nomor 2 Tahun 2021 Tentang Penyelenggaraan Nama Rupabumi*, 2021).

According to Erikha (2023), street names hold historical and cultural significance. During the colonial era, streets were named after Dutch figures, flora, and fauna. Post-independence, there was a shift toward Nusantara-related names, reflecting an effort to assert indigenous identity. Out of approximately 190 Dutch-origin street names, only about 20 remain, as Nusantara names now dominate, totaling over 400 names. The renaming serves as a strategy to highlight cultural history and local prestige, becoming a major element in Bandung’s evolving identity.

The changing street names in Bandung reflect the city’s dynamic identity. Given the importance of preserving local cultural heritage, particularly in the arts, the research team explored the possibility of naming streets after Bandung artists. This initiative not only complies with topographic naming regulations

but also serves as a tribute to the artists' contributions to the city. For the Indonesian context, Tent (2015) introduced a typology in place naming. Tent lists six different types of place naming: 1) Descriptive; describing visible topographic features (toponymic features); 2) Associative; based on the association of topographic elements with other objects; 3) Event; based on an event that occurs in the place; 4) Evaluative; Based on emotive or connotative aspects of the topography; 5) Place shifting; Based on existing place names; and 6) local wisdom, or customary naming. The next are artists' names, as described in point 6.

To gauge public opinion, aspirations were gathered through FGD. The discussion involved ten participants illustrated in Table 2. They were from academics, government, business, community, and media. Thus, the elements of the Pentahelix collaboration were fulfilled. The collaboration applies a multi-sectorial approach as the key to solving complex social problems by involving citizens and stakeholders (Sjögren Forss et al., 2021). It puts all stakeholders on equal footing and involves them in every process. In addition, it can be a representation of the public.

The academics were from Institut Seni Budaya Indonesia (ISBI) and Universitas Pendidikan Indonesia (UPI). The government was from the Bandung Culture and Tourism

Table 2 Identity of FGD Informants

No.	Informant Code	Category
1	Informant A	Business Actors
2	Informant B	Community
3	Informant C	Community
4	Informant D	Academics
5	Informant E	Academics
6	Informant F	Media
7	Informant G	Business Actors
8	Informant H	Media
9	Informant I	Media
10	Informant J	City Government

Source: Author, 2023

Office. The business representatives were from the Bandung Chapter of the Indonesian Chamber of Commerce and Industry and Glukosweet, an MSME company. The communities were from Dewan Kesenian Kota Bandung (the Bandung Arts Council) and Bottlesmoker, a musical group. Finally, the media was from the Bandung Journalists Discussion Forum (FDWB), BandungBergerak, an online media, and Bandung TV, a mass media.

The majority of informants agreed with naming streets after artists. They emphasized that the arts play a critical role in Bandung because due to the popularity of artists from Bandung and their economic potential.

An iconic artist should be remembered and highly appreciated. One of the ways is by naming a street after him because it may keep the icon and grow the economy in his hometown (Informant B Community, personal interview, August 11, 2023).

Naming a street after an artist may introduce his existence and work to the

public (Informant G Business, personal interview, August 11, 2023).

The business and community raised the economic potential of naming streets after artists. It may emerge if an art site or artists significantly represent the area.

A popular street name representing an art site may potentially drive the local economy (Informant A, Business).

An artist who contributed to his community may be an icon and grow the economy (Informant C Community, personal interview, August 11, 2023).

Interestingly, all informants from the media disagreed. They argued that socializing a new name was not as easy as it might sound. Changing a well-known street name with a less familiar one would impact public response. Another reason was that the new name would greatly impact the civil administration, which would not be easily anticipated.

This finding was reinforced by the notion that anything related to the old toponyms was considered more important than that to the new ones. In addition, participants noted that it was easier to associate the new toponyms with a physical object around the old ones. This indicates that the participants are still attached to the old toponymy. They were more critical, highlighting the logistical challenges of socializing new names and their impact on public familiarity. They noted that people are

generally attached to existing names due to familiarity and practical use in daily life. This concept, known as toponymic relationship, was extensively discussed by Erikha, who stated that public resistance to renaming often stems from emotional and historical ties to existing names.

To address these concerns, Erikha proposed strategies to ensure smoother transitions. These include community participation in decision-making, extensive public education, and the use of dual-name signage during transitional periods. Historical examples from Yogyakarta, where dual-name signs were employed, demonstrate the effectiveness of this approach in gradually familiarizing the public with new names while respecting historical memory (Erikha, 2023).

However, this perspective from media practitioners was challenged by academics who offered a different viewpoint. They argued that public resistance to change is a natural phenomenon that can be overcome. This aligns with Erikha's (2023) more nuanced analysis, which found that the initial resistance to street renaming in Bandung is relatively minimal. According to his research, people may show reluctance to adopt new street names for practical reasons in their daily lives, yet names that reflect local identity tend to gain better acceptance over time. This suggests that the success of street renaming initiatives may

depend more on the cultural relevance of the new names rather than inherent public resistance to change. Some people may not accept the street renamed after an artist, but that's normal (Informant E Academics, personal interview, August 11, 2023).

The second issue is the location of the street. The informants gave three conditions: (1) do not rename a well-known protocol road because it may affect the civil registration and cause controversy; (2) do not rename a street named after heroes; and (3) review the background of the Bandung artist to be named after.

Padasuka can be a relevant example because it's a place of traditional music innovation. The original *angklung* did not sound like it is now because it employed non-chromatic tones like today. Thanks to Udjo and Daeng Sutisna, *angklung* tones became chromatic. Thus, the use of their names may communicate that this is the place of traditional music innovation (Informant D Academics, personal interview, August 11, 2023).

Informants from academics expressed the need to adjust the artist criteria to the background of the place. In contrast to the other participants, Informant F (Media) stated that street naming was always political and sometimes did not fulfill the public interest. He also said artists were not as well-known as heroes. Thus, introducing artists to the public, especially the younger ones, would be challenging.

During the FGD, several names of artists emerged as candidates. However, academic

informants stated that not all well-known artists from Bandung were natives of the city. Thus, naming streets after artists would be better if it referred to the natives.

Many Bandung artists who went national are not natives. For example, Mang Koko and Gugum Gumbira. They respectively came from Tasikmalaya and Sumendang. Even though they are a *comer* in Bandung, their best aesthetic performing arts are now perceived as coming from the capital city of West Java, and this perception is acceptable (ISBI).

As a result, the authors and the informants formulated the criteria for artist candidates to be named after (Table 3). Firstly, they must be born in Bandung City. Secondly, they have a site where they cement their artworks and artistic activities. Finally, they must be well-known either nationally or globally. This is in line with Villette et al. (2022) who states that aims to become a reference and means of communication between humans have the potential to reveal different systems of organizing information in everyday communication.

Therefore, it should not replace the name of a well-known street. If they don't have an artistic site, use the names on new streets to avoid awkwardness. So, these are a few things I would like to say. First, inventory the names of artists. Second, do not rename a well-known street. Third, the names can be used on new streets. (Informant B Community, personal interview, August 11, 2023).

Table 3 Aspiration Mapping from Informant

Actors	Street Naming Aspiration	Proposed Locations
Business	<p>I agree with naming artists as street names.</p> <p>Artists have an important role in being recognized by the world, so they deserve to be appreciated.</p> <p>Artists are partners of the government and entrepreneurs, so pentahelix collaboration in realizing street naming using artists' names can show the world that Bandung has quality artistic creativity.</p> <p>The popularity of street names with art sites within will potentially drive the local economy.</p>	The naming of the road must match the content inside
Government	<p>Naming a street after an artist should have value to the community.</p> <p>The office will accept this input but it will be further researched.</p> <p>Naming streets after artists will strengthen Bandung's city branding to show that Bandung has a cultural identity and revive the cultural arts aspect.</p>	If we want to realize a street name using the artist's name, it is better to find a street that has not yet been named (a street in a new housing estate for example) so as not to change the status, demographics, and administration of Bandung City.
Media	<p>Street naming is always political and sometimes not in the public interest</p> <p>Artists don't have the popularity of heroes taught in school</p> <p>Can't just change the name because some street names have a strong history</p> <p>Journalists see that people don't care about changing street names because the change hasn't been felt</p> <p>The Dutch built Bandung during the colonial period by categorizing street names according to their contents to make it easier to find things and easier for people to remember.</p>	If necessary, the artist's name as a street name can be applied to new housing by negotiating with the developer.

Source: Author, 2023

"I'm just saying that naming streets after artists may sound great. However, we should foresee the values after it is applied" (Informant J City Government, personal interview, August 11, 2023).

Based on the criteria, these are the candidates: (1) Udjo Ngalagena, the angklung maestro originally from Bandung who successfully empowered the surrounding community by building Saung Angklung Udjo located on Jalan Padasuka, Bandung; (2) Harry Roesli, a contemporary musician originally from Bandung who was passionate about social criticism music and built the art community

Rumah Musik Harry Roesli in Jalan Supratman, Bandung; and (3) Barli Sasmitawinata, a realist painting maestro who was influential at the national level. Two art sites of Barli are the Barli Bandung Painting Museum in Jalan Prof. Dr. Sutami, Bandung, and Bale Seni Barli in Padalarang.

“I agreed when I heard a proposal to rename Jalan Padasuka after Udjo Ngalagena. However, some may be against it because Jalan Padasuka has been attached to them” (Informant B Community, personal interview, August 11, 2023).

Based on the street naming location criteria, only two artists are eligible to be used as the names of the roads in their respective art sites: Udjo Ngalagena on Jalan Padasuka and Barli Sasmitawinata in part of Jalan Prof. Dr. Sutami. To name the street at RMHR’s location after Harry Roesli might be difficult as it is named after a national hero. Therefore, it may need a particular approach or a new location outside his art site.

Today, city branding is developing rapidly in many countries and cities. It aims to create a strong positioning of their products or services in the minds of their target market. Inch (2011) outlines four strategies for city branding: (1) Identity, a process to identify assets, attributes, and identities of a city; (2) Objective, a process to define the main drive for city branding;

(3) Communication, both online and offline with all stakeholders of a city; (4) Coherence, an implementation process to ensure all communication programs of a city are integrated and consistent and convey the same messages.

Naming streets after artists can enhance Bandung’s city branding provided that strict criteria are met. For consideration, an artist must have made an extraordinary contribution to the community and a strong association with the area where the street is located. This approach ensures that street names not only honor deserving individuals but also reflect the cultural heritage and artistic legacy of specific neighborhoods within Bandung. This is similar to Zhang (2020) research results that street name strongly influences the preservation of cultural memories.

By adhering to these guidelines, the street naming initiative can strengthen the city’s identity as a hub of creativity and culture, while avoiding any perception of inappropriate promotion or controversy. This careful selection process aligns with established street naming policies and contributes positively to Bandung’s image as a Creative City, potentially benefiting local culture, community pride, and tourism. Therefore, its effectiveness on the current branding should be discussed with the city brand hexagon (Anholt, 2007) as illustrated in Figure 1.



Source: Simon Anholt "Competitive Identity", 2007

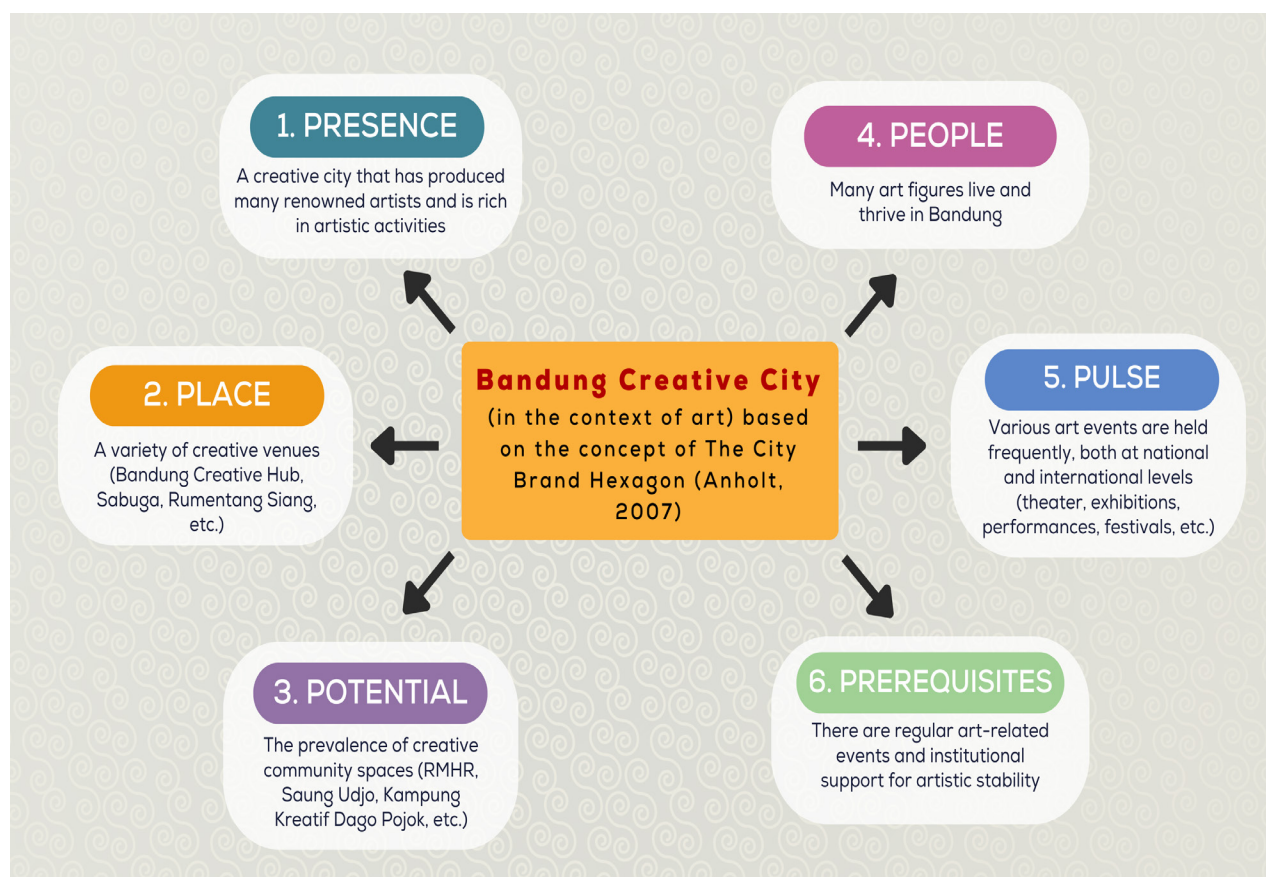
Figure 1 The City Brand Hexagon Simon Anholt

If the objective is branding awareness, it is a good idea. It shows that Bandung still has a cultural identity. It doesn't mean reinventing the identity but reviving the art and culture of the city (Informant J City Government, personal interview, August 11, 2023).

Like Informant H, Informant I also said that street renaming should have objective and social control for convenience, not political interests. Thus, naming a street after an artist should be revisited for its purpose and function. On the other hand, Informant J said that if naming streets after artists is part of Bandung's branding awareness, it would be a good idea. However, it should revive the art and culture of the city.

Bandung's Creative City branding can be elaborated based on Anholt's city brand hexagon (illustrated in Figure 2). The first point

is presence. It is related to the city's positioning, worldwide popularity, and uniqueness. Bandung is known as a creative city, home to many famous artists and vibrant artistic activities embedded in everyday life. Place, the second point, is related to the physical aspects of the city that ensure visitors feel comfortable and safe. Bandung has many places dedicated to art development, such as Bandung Creative Hub, Sasana Budaya Ganesha (Sabuga), Gedung Rumentang Siang, and art galleries. Thus, it is easier for people to learn art in depth. The third point is potential, which uncovers the city's artistic potential for visitors, immigrants, and citizens. Various creative platforms enrich the arts scene in Bandung. The city's success in producing many artists has economically empowered the artists themselves. They can make art equipment, open



Source: Authors, 2023

Figure 2 The City Brand Hexagon of Bandung as Creative City Analysis

art studios, do paid performances, and provide art education to the younger generation to preserve their art. The fourth point is people. It is related to how the citizens provide convenience, comfort, and security to the visitors to make them enjoy visiting the city. Artists of Bandung greatly influence the city, especially the lives of the younger generation, who are known to be creative, interactive, and collaborative.

Informant B stated that artists are icons that empower the community and contribute to their economic growth. Therefore, the icon of an artist should be remembered and appreciated by naming a street after him. He also realized that

if the idea applied, it would take time to attach it to people's minds.

Pulse is the fifth point. It is related to the development of the lifestyle of the city. Arts events have been part of the city's lifestyle, and the visitors and citizens may find them interesting. The sixth point is a prerequisite, which is related to the perception of the city's quality of life. In terms of accessibility, Bandung holds regular and incidental arts events, such as the Asia-Africa Cultural Festival, Bandung Arts Festival, and Braga Festival.

Artists are significant elements of Bandung. This is evidenced by the annual international arts festivals, such as the

Asia-Africa Festival, which brings in thousands of visitors. Thus, artists should be appreciated (Informant B Community, personal interview, August 11, 2023).

The concept of naming streets after artists in Bandung City can arouse aspects of the local artistic and cultural scene, which can be exploited as a medium to generate a creative platform that can enhance the city's artistic treasures and fortify Bandung City's reputation as a Creative City. Additionally, the city's economy can benefit from it, particularly in terms of tourism.

Based on the stages of data collection and processing, the majority of the pentahelix elements as representatives of Bandung citizens welcomed the idea of naming streets after artists. Representation of Bandung citizens from academia, society or community, business actors, and government, agreed with the idea of using artists' names as street names because his idea can be an appreciation for artists and can introduce Bandung artists to a wider audience. While the representation of Bandung citizens from the media element does not agree with the change of street names using the names of artists, this is due to the difficulty of socialization to the public so it causes unfavorable responses. In addition, this concept also requires attention to aspects of civil society data changes in the people living around the areas.

Informants also noted some points to consider in the process of naming streets after artists, such as not changing the names of well-known protocol roads because it can affect population administration and controversy, not replacing street names derived from the names of heroes, and reviewing the background of Bandung's artist candidates whose names to refer to. There are 49 artist names recorded in Bandung City. Based on the aspects of the artist's birthplace, works produced, and contribution to the city of Bandung, we found three artists whose names received the most support for use as street names: Udjo Ngalagena, Harry Roesli, and Barli Sasmitawinata.

Referring to the criteria for street naming locations, only two artists' names are possible to be embedded as street names in the area of their art sites, which are Udjo Ngalagena on Jalan Padasuka, and Barli Sasmitawinata on part of Prof. Dr. Sutami Street. A challenge arose in the embedding of Harry Roesli's name in the RMHR location, which is the name of a national hero. For this reason, Harry Roesli's name needs to go through a special approach or determine a new location outside of his art site.

The idea of naming the street after the artists in Bandung City can evoke elements of art and culture in the surrounding community. It can be utilized as a medium that produces creative platforms to enrich the treasures of art

in Bandung City, so it can strengthen the city branding of Bandung City as a Creative City. This is similar to the research result Purschke (2021) that determined the cultural representation of street naming practices in Luxembourg.

The rise of art and culture in the surrounding community can empower artists economically because they can produce art tools, open art studios or paid performances, and provide art education to the younger generation so that their art is preserved. Street naming is also regarded as cultural representation since the process creates an order of cultural representation based on local traditions or folklore. Henceforward, street naming is essential to be used and cannot be separated as the symbol of politics, culture, and history (Oktaviana & Junawaroh, 2023).

CONCLUSION

Based on the stages of data collection and processing, the idea of naming streets after artists was positively received by the majority of the pentahelix stakeholders who participated as informants in this study. The research findings indicate that incorporating artists' names into Bandung's street naming system has the potential to enhance the city's cultural and creative identity, reinforcing its reputation as creative city. This initiative aligns with the broader framework of city branding,

as it highlights the significance of artistic contributions in shaping Bandung's urban landscape and cultural heritage.

Three artists emerged as the strongest candidates for street naming: Udjo Ngalagena, Harry Roesli, and Barli Sasmitawinata. These artists were selected based on their substantial contributions to Bandung's cultural and artistic development. Referring to the criteria for street naming locations, only two artists' names meet the established requirements to be embedded as street names in areas directly associated with their artistic sites: Mang Udjo on Jalan Padasuka and Barli Sasmitawinata on part of Prof. Dr. Sutami Street. These locations were identified as being strongly linked to the artists' legacies, ensuring that the renaming would carry both historical and cultural significance.

However, challenges arose in the proposal to use Harry Roesli's name for a street at the Rumah Musik Harry Roesli (RMHR) location due to specific restrictions in Bandung's street naming policies. The existing regulations prohibit renaming streets that have already been designated in honor of national heroes, making it difficult to propose this change. To honor Harry Roesli's legacy while adhering to these regulations, alternative approaches must be considered. Potential solutions include identifying an alternative street location that is still closely associated with his artistic influence

or exploring other forms of commemoration, such as establishing a cultural landmark, museum, or public space dedicated to his work. This would ensure that his artistic and cultural contributions remain recognized while complying with existing policies.

The study highlights that naming streets after artists can be an effective strategy for reinforcing Bandung's city branding as a Creative City. Street names act as more than just navigational tools; they serve as symbols of cultural identity, historical recognition, and creative innovation. By integrating artistic figures into Bandung's urban toponymy, the city can cultivate a stronger sense of artistic heritage and cultural appreciation among its residents and visitors. This initiative also has potential economic benefits, as areas with creative and cultural branding tend to attract more tourism and local business development. The naming of streets after artists could therefore serve as an urban branding strategy that stimulates economic activity while preserving the city's artistic identity.

Despite the potential advantages, the study acknowledges several key challenges in implementing this initiative. Firstly, public awareness and acceptance remain critical factors in ensuring a smooth transition. People tend to develop emotional and historical attachments to existing street names, which may

lead to resistance to change. Comprehensive socialization efforts, public consultations, and gradual implementation are necessary to address these concerns. Secondly, administrative complexities in street renaming require collaboration between government authorities, cultural institutions, and urban planners to ensure compliance with legal frameworks while maintaining the city's integrity.

Furthermore, the criteria for selecting artists as street names must be carefully developed to ensure fairness and consistency. The selection process should prioritize artists who have made a profound and lasting impact on Bandung's cultural and artistic landscape, with clear historical associations to specific areas. Establishing transparent guidelines and community engagement mechanisms will enhance public trust and minimize potential controversies surrounding the selection process.

In conclusion, the idea of naming streets after artists is a progressive and culturally enriching initiative that aligns with Bandung's branding as a Creative City. It not only serves as a tribute to renowned artistic figures but also acts as a strategic tool for urban identity enhancement, economic development, and cultural preservation. While challenges such as public acceptance, administrative constraints, and legal regulations must be navigated carefully, the long-term benefits of integrating

cultural and artistic identities into Bandung's urban landscape outweigh the obstacles. By implementing well-planned policies, fostering community participation, and ensuring alignment with branding strategies, Bandung can successfully utilize street naming as a means to strengthen its position as a leading center of creativity and innovation.

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