

Public Art and City Identity in Bandung, West Java, Indonesia: Identity Through Public Art

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Abstract

The city has a character that reflects the inhabitants and idealism of leaders who seek to shape the image of the city. An image depicting an entire city area in a particular picture positioning the city among other cities in the smallest area to global area. Imagery control is done with the management of images that appear in the city's leading corridors, as is done in the city of Bandung to build the image of the city as a positioning strategy of creative city and design world. The research method will use interdisciplinary research, involving anthropological approach, material exploration, and artwork. Public understanding, decision-makers to the capital is necessary in supporting the development of the image of the city, the level of interest in the understanding of artwork in the public space as one component that can help build the image formation of Bandung. This research will produce the works of the works that can help support the image formation of Bandung as a whole that is integrated with the character and development of the city.

Keywords: city, identity, bandung, space, public, public art

1. Introduction

The city as a center, like a magnet that pulls around, makes the space not just the skyscraper or the material density alone. This is a common assumption of the city, some of the environmental images of the city are formed through legibility, perception, structure, and identity. With legibility, reading visual sensations through colors, shapes, sounds, smells and others are captured by observers to shape their environmental image. Furthermore, Identity as a form of identification of an object. For the structure itself is part of the formation of spatial pattern and the relation between observer and space. Last meaning and meaning gained in practical and emotional by city observer.

Through the book 'The Image of The City' written by Kevin Lynch through an analysis of the public image on the city concluded the five components of image formers of the city: paths, edges (dots), districts, nodes intersection), and landmarks (region mark).

Paths or paths transformed into the city's most important element. People think of the city through the topography, plot, area, and path of a region. The understanding observer will know the paths in the city precisely in particular to the relationship between paths along the way. This element speaks of access or the medium through which the inhabitants go to one place from another. Humans as observers make the way as space and access to move. In this case the paths can be sidewalks, road shoulders, highways, bus stops, trains, freeways, bus lanes, bicycle lanes, or rail lines. For some people the influence of the road is very close to the formation of the city's perception. Kusumawijaya also once wrote that the street name is one of the opening keys to the depth of understanding of a place's history.



Figure 1.1 sample of path in Bandung City
Picture of "Pelangi" overpass from the north side.

The 'Pelangi' (fig. 1) overpass is located at the intersection of Jl. Antapani, Jl. Kiaracandong and Jl. Jakarta makes it an example of a boundary element in the city of Bandung which will make it easier to describe the space on the map through the lines at each limit, another example of a mural or graffiti located on Jl. Siliwangi. The element that is most attached to the symbol of a city and that cannot be separated from the formation of the impression of a city is a Landmark. This element is usually used as a symbol, sign, or characteristic of the

historical events of the city. Landmarks can be formed from various signs, letters in stores, monuments, trees, doors, statues, monuments, and even magnificent buildings. This will most likely give the impression and meaning of the city to the observer. Renovation of a number of parks conducted by city major period 2013-2017 Ridwan Kamil become a new landmark for citizens of Bandung.

History of the formation of this city can facilitate describe the development and change the image of the city in it. Unlike the concept of cities in Europe that undergo transformation due to the influence of technology and industrialism, the concept of cities in Indonesia is much more complex. The concept of *kuta-negara* as a collection of autonomous village areas with the ruler of the village. The existing concept of colonialism requires supporting infrastructure to facilitate such efforts, road systems, municipalities, transportation, the sharing of regional designations and other arrangements cause villages and empires to transform into early municipal systems. Together with the previous village area and create an area between the so-called urban *kampung*. The urban village is a territory located or a region that borders directly between the *kampung* and *kota* areas. The urban *kampung* has unique characteristics to date, when the city's development is more or less regulated through capital capital, the original villagers will survive, adjust. The urban villages did not turn into cities and remained part of the city until there was a possibility that some of them with certain additional factors such as politics and history turned into a metropolis, the urban village of Java initially mixed between westerners, indigenous peoples and other groups of citizens, physically urban *kampung*s can be easily observed with its presence behind towering modern buildings, continue to live and breed by exploiting the narrowness of land.

The city formed by the colonial has different characteristics, the city of Bandung is a designated area to be a region with certain concepts such as administrative city, resort town or industrial city. Bandung is one of the cities with this classification, the Dutch through Raffles decided to build a resort town in an area surrounded by mountains and have temperatures like in their country. Bandung develops into a residential area and evolves towards its ideal formation in development. The concept of a resort town that is created presents a different city structure with city structure such as Jakarta which is preferred as an administrative city.

2. Image of the City

The image of the city according to Lynch (1982) is made up of its urban image-forming elements to local content comprising:

1. *Tetenger* (Landmark), which is a reference point like a node element but does not go into it because it can be seen from outside the location. *Tetenger* is an external element that is a prominent visual form of the city such as mountains, hills, tall buildings, towers, high ground, places of worship, tall trees and others. Some *tetenger* are close and others far out of town. *Tetenger* are an important element of a city form because it helps people to recognize an area.
2. *Jalur* (Path), which is the most important element in the image of the city. Kevin Lynch found in his research that if the identity of this element is not clear, then most people doubt the city's overall image. The path is a flow of movement that is commonly used by humans such as roads, main alleys, transit roads, railways, channels and so on. Paths have better identities if they have big goals (for example stations, monuments, squares) and strong visibility (eg trees) or clear bends.
3. *Wilayah* (districts), which are areas of the city on a two-dimensional scale. An area has similar characteristics (shape, pattern and form) and is also distinct within its boundaries, where one feels the need to end or begin. The area within the city can be seen as an interior or exterior reference. The area has a better identity if the boundaries are clearly established independently or linked to others.
4. *Simpul* (nodes), which are vertices or circles of strategic areas where the direction or activity of each other meet and can be changed direction or activity such as traffic intersections, stations, airports, and bridges. The city as a whole on a macro scale such as markets, parks, squares and so forth. A knot is a place where people have feelings in and out in the same place.
5. *Batas* (edge), which is a linear element that is not used or seen as a path. The boundary lies between two specific areas and serves as a linear breaker such as beaches, walls, boundaries between railways, topography and others. Limits are more of a reference than for example a linkage axis. Limits are a barrier, although there is sometimes a place to enter. Boundary is the termination of an area or boundary of an area with others. Similarly, the boundary function must clearly divide or unify.

3. Application Image of the City Theory to Bandung City

The method above is used to identify images that can be formed in a city, for example cases will be used in the city of Bandung as a study of city identification based on urban elements, influential factors, and mental mapping. Ir. H. Djuanda street or better known as the Dago area is a new city area that developed since the late 90s until today, the city center is marked by the square in a city, experiencing a shift in this case. Dago area development marked by the outbreak of fashion and culinary centers in the region, making Dago as a new center in Bandung after the Alun-alun (City Hall) area.



Figure 2. mapping of the dynamic space in northern area of Bandung City
Map of education, sundanese, fashion, green environment, culinary, hospital, technology, meeting point, music, and humor mood that surrounded the area

The mapping of the dynamics of space, public and character interactions in the Dago area is mapped in the diagram above, a combination of spatial function, public character and mental mapping becomes part of it. The character of the area included in this case study is referred to as the character of North Bandung due to the geographical location of the region in Bandung. Through this mapping, the formation of city images can be based on a single guide or a combination of some space and public characters in the region. The guides mapped in the diagram above provide guidance on reading the space character, the public character that fills that space and the interactions that occur between the entire elements integrated with the mapping.

Guides mapped within the area are then broken down into smaller area areas to facilitate the reading of space and public characters, so as to produce appropriate work characters, smaller spaces in the map into appropriate location points for placing artwork. Mapping of location points in this case study is divided into 6 sections determined by boundary elements, nodes, lanes and landmarks, ie Simpang Dago Area - Dayang Sumbi Street, Dayang Sumbi Street - Teuku Umar Street, Teuku Umar Road - Jalan Hasanudin, Jalan Hasanudin - Cikapayang flyover area, Cikapayang flyover area - Jalan Ranggamalela, Ranggamalela Road - RE Martadinata Street in the following point map:



Figure 3. section 1

In the first section, Simpang Dago area to the intersection between Jl. Ir. H. Djuanda and Jl. Taman Sari is a business area such as banks (Commerce, Business), hotels (Dago Royal), education (Post Graduate Unpad) and offices (OJK). In this area diteukan 4 locations that have the characteristics of decent space for the placement of artwork that builds the image of Bandung with the theme of the natural environment of Bandung.



Figure 4. section 2

In this section 2, there are 5 point locations that can be processed, among the rooms filled many hotels (Patra Jasa), banks (Commonwealth, BCA), commercial (eg. EF language course, supermarkets, and gas stations), business theme artwork will be fits in this area.



Figure 5. section 3

This section is more dominant character of higher education (ITB, UNPAD) and services (BOROMEUS hospital) so that the theme applied in this area around education, health and entertainment will help to increase these area identity



Figure 6. section 4

In section 4, there are 4 dots of location large enough to describe themes related to the entertainment that is very strong in this area. Some factory outlets, restaurants, cafes, and souvenir centers make this area one of the main destinations for tourists.



Figure 7. section 5

The area is full of commercial centers, hotels, and restaurants make this area active throughout the workday, the number of offices located in this area cause the number of workers who spend time in this area is higher than other areas.



Figure 8. section 6

In this last section, the visible bustle appears from the dense passing of vehicles, but the number of pedestrians on weekdays is much reversed compared to weekends. Hotels, hospitals, educational centers adjacent to one of the local fashion cultural centers make this area has a different dynamic than other areas, influenced also by the existence of two large shopping centers located at the southern end of the area. 5 point location in the mapping has the right character to be a space for the creation of art creations.

3.3 Holonic Architecture

“Architecture” means the art and science of building. A system or functional structure built up with holons is known as “holarchy”, wherein the basic rules for the cooperation and limited autonomy of holons are expressed. Van Brussel *et al.* (1998) made a reference architecture called Product-Resource-Order-Staff Architecture (PROSA), whereby the HMS building blocks were categorised into three basic types of holons, namely product holon, resource holon, and order holon. In their respective functions, an order holon represents the customer order or demand information; a resource holon offers the handling as well as production capacity to fulfil the order received; a product holon holds the process and knowledge to assure the correct making of the product or decision. With this end in view, a holon can be a machine tool, a robot, a human worker, or a planning unit. Every holon must consist of an information processing part in association with the physical processing part of its own or its counterparts under the same holarchy. According to Rodriguez (2005), every holarchy is a moderated group, in which the supra-holon is the representative or moderator of the group as well as a part of the vivid interface in coordination with the local environment; meanwhile, each of the sub-holons has to play at least one role to secure its status in the supra-holon composition.

For the architecture of WOZIP, a holarchy consisting of machinery holon (MH), operational holon (OH), forecasting holon (FH), and sizing holon (ZH) is delineated in Figure 1. The WOZIP is itself regarded as the supra-holon, which allows and coordinates the information transfer as well as the interactive computing between the four sub-holons. In the normal process flow, MH (i.e. the order holon) will supply the work information based on customer specifications for OH (i.e. the resource holon) to prepare the workforce that will handle the machines. At the threshold of workforce sizing, both the MH and OH, which compose the input holon, will generate their respective data items via Equations (1) to (3), for the use of FH (i.e. the intermediate product holon) to conduct the exponential smoothing. The forecast outcomes of Equation (4) of FH will be channelled into ZH (i.e. the final product holon), which completes the procedure using Equation (5) — adjust the workforce size of OH. Essentially, the FH and ZH belong to the output holon. Some negotiation might take place around the beginning and the end of the process flow, between the MH and the customer side (i.e. the external environment) as well as between the ZH and the human resources division (i.e. the internal environment). As the whole process will repeat for every production period, a database has to be integrated into each of the holons for efficient information storage and retrieval.

4. Conclusion

By understanding the character of a space through in-depth observation of the path, boundary, region, node and the available space markers, the arrangement of a space can continuously strengthen the larger space imagery. Bandung city which is a city with multicultural as characteristic of modern city which is also the capital of West Java province, has unique characteristic and need to be studied in depth to produce strong guide in building strong city image. Understanding the influencing factors in society and the perspective that society has in understanding its living space is a method that needs to be emphasized in the creation and processing of all spaces that will interact with the public. Space is no longer limited to the ownership of the interests of certain parties within the economic, social or political limits; but the broader cultural interests must be able to unite these interests, not eliminating the interests of the group, but able to create the unity of the city image in a strong final shape and moreover, be able to describe the space and public of the city appropriately.

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