

The Gap Between Heritage Branding and Visual Implementation: A Case Study of Sarinah Braga

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ABSTRACT

This study examines the gap between the intended heritage branding strategy and its visual implementation at the Sarinah Braga Building in Bandung, Indonesia, a historic commercial property undergoing revitalization. While heritage branding is widely adopted to strengthen place identity, discrepancies often emerge between strategic intentions and their material visual expression. This research aims to identify key factors contributing to such disparities and to explore differing stakeholder perceptions of the building's visual identity. A qualitative case study approach was employed. Data were collected through in-depth interviews with four stakeholder groups—management, tenants, heritage community representatives, and visitors—supported by direct observation of visual elements and analysis of relevant documents. The data were analyzed using thematic analysis to identify recurring patterns, tensions, and inconsistencies between branding objectives and visual execution. The findings indicate a significant misalignment between heritage branding goals and visual implementation. Management primarily emphasizes historical preservation and symbolic continuity, whereas tenants prioritize commercial visibility and market appeal. These conflicting interests result in fragmented visual expressions that weaken the building's historical coherence. Visitors acknowledge the cultural and historical significance of Sarinah Braga but perceive its visual identity as insufficiently distinctive and poorly reflective of its heritage value. This study offers practical implications for heritage site managers seeking to formulate cohesive visual guidelines that reconcile preservation imperatives with commercial demands. Theoretically, it contributes to place branding and heritage studies by demonstrating the importance of multi-stakeholder perspectives in bridging the gap between strategic branding intentions and visual implementation in heritage buildings.

Keywords: *Adaptive Reuse, Heritage Branding, Place Identity, Stakeholder Perception, Visual Implementation*



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1. Introduction

In the contemporary era of urban development, the preservation and promotion of cultural heritage have become increasingly important as cities compete to maintain their unique identities while adapting to modernization. Heritage branding is one of the most crucial strategies in managing the identity and attractiveness of historic buildings (Amer, 2023). In many major cities around the world, heritage buildings are not only regarded as relics of the past with historical value. Still, they are also viewed as cultural and economic assets with significant potential to be optimized through branding strategies (Zhao et al., 2024). By applying heritage branding, a building can serve as a symbolic representation of historical values, a means of constructing a destination image, and a medium for strengthening the public's emotional attachment to a particular space (Liang & Cheong, 2025). A successful branding effort is usually one that combines heritage values with modern needs, thereby producing a consistent and relevant image (Pietroni & Ferdani, 2021). However, in practice, the strategies formulated at the conceptual level often face gaps when translated into visual implementation. These inconsistencies are frequently seen in visual elements such as graphic identity,

façade design, signage, and promotional materials presented to the public (Muchenje et al., 2023). This raises a critical question about the extent to which the envisioned heritage branding strategy can be maintained in the field, given the actual visual implementation.

Among the many heritage sites in Indonesia, Sarinah Braga stands out as a prominent case that reflects the tensions between preservation and modernization. Sarinah Braga Building, located in the iconic Braga area of Bandung, represents a vivid example of a historic building currently facing the challenge of heritage branding. The building holds significant historical value and plays an integral role in the narrative of Braga's cultural and economic development in the past (Rachmayanti et al., 2021). Yet attempts to strengthen its heritage image through visual identity, whether in public spaces, building façades, or promotional materials, often encounter conflicts between historical values and commercial demands. Moreover, the complexity of managing the building, coupled with differing perceptions among stakeholders such as managers, vendors, heritage communities, and visitors, adds another layer of complexity. Previous studies on heritage branding have emphasized the importance of continuity between branding strategies and visual representation (Pecot et al., 2019; Taha & Abdelfattah, 2023). Nevertheless, deeper investigations into how stakeholders interpret the gap between designed branding strategies and their visual execution remain limited. This situation highlights the need for more context-specific and applied research, particularly for historic buildings in Indonesia.

Historically, the Sarinah Braga Building occupies an important position in the urban and cultural history of Bandung. Originally developed as part of the Braga commercial corridor during the colonial period, the building contributed to the area's reputation as a center of trade, social interaction, and modern lifestyle. Over time, Sarinah Braga became closely associated with Bandung's identity as a heritage city, reflecting architectural styles and commercial practices that marked a significant phase of urban development. Its historical value lies not only in its physical structure but also in its symbolic role within the city's collective memory.

Following a major revitalization process completed in 2018, the Sarinah Braga Building was adaptively reused and transformed into a heritage hotel. This transformation aimed to preserve the building's historical character while accommodating contemporary functional and commercial demands. Although the revitalization introduced new visual elements intended to reinforce its heritage branding, the shift in function also brought new challenges. The integration of hospitality-oriented design, commercial signage, and promotional visuals has raised questions regarding the consistency and authenticity of the building's heritage image. This dual role—as a historic landmark and a commercial hospitality space—makes Sarinah Braga a particularly relevant and critical case for examining the gap between heritage branding strategy and visual implementation.

This knowledge gap further underscores the existence of a missing link that has received little attention in academic discourse. Most prior studies have focused more on communication strategies in heritage branding or on visitors' perceptions of the historical value of buildings. Meanwhile, research that directly connects strategy, visual execution, and multiparty perceptions remains scarce. Yet, the involvement of multiple stakeholders is essential to understanding the complexity of heritage branding management, as each group holds distinct interests, expectations, and interpretations. If these interconnections are not thoroughly explored, the potential for miscommunication, misinterpretation, and even conflict in management increases significantly. In the context of historic buildings in Indonesia, this issue is even more critical given the interrelation among cultural heritage, tourism development, and urban modernization. Therefore, this study aims to address these gaps in the literature while providing new perspectives.

The primary objective of this research is to explore the gap between heritage branding strategies and their visual implementation in the case of the Sarinah Braga Building, viewed through a multiperspective lens. By incorporating the voices of managers, vendors, heritage communities, and visitors, the research seeks to capture a more holistic reality of how heritage branding is perceived and practiced. This study is expected to contribute theoretically by enriching academic discourse on heritage branding from a multiparty perspective. Furthermore, on a practical level, it can provide heritage building managers with valuable insights to ensure greater alignment and sustainability between branding strategies and their visual expressions. The practical implications extend not only to the Sarinah Braga Building itself but may also serve as a reference for other heritage buildings in Indonesia facing similar challenges. Thus, this research carries both academic and practical relevance in the field of heritage management.

The urgency of this research lies in the pressing need to strengthen the sustainability of the heritage image of the Sarinah Braga Building amid the rapid transformation of urban functions and the challenges of modernization. As cities continue to change at an accelerated pace, historic buildings must remain relevant while preserving their historical identity. If heritage branding strategies are not executed consistently and visually aligned, the heritage image risks being overshadowed by purely commercial interests. Hence, this

research seeks to provide solutions that can help maintain a balance between preserving historical values and meeting modern needs. The findings are expected to broaden academic understanding of heritage branding and provide practical recommendations for managers, local communities, and local governments. With these contributions, it is hoped that heritage buildings such as Sarinah Braga can sustain their cultural relevance and continue to attract society at large.

2. Method

2.1. Research Design

This study employed a qualitative research approach with a case study method focusing on the Sarinah Braga Building. A qualitative approach was chosen because it allows for an in-depth exploration of heritage branding phenomena through the involvement of diverse stakeholders who experience and interpret the issue differently. The case study method provides an opportunity to investigate the phenomenon within its real-life context, particularly the gap between branding strategies and their visual implementation. By situating the study in a specific building, it becomes possible to capture contextual nuances that might otherwise be overlooked in broader comparative studies. The research design emphasizes the interaction between the conceptual branding strategy formulated by stakeholders and the visual forms that are ultimately executed in public space. Furthermore, this design facilitates a holistic understanding of how visual identity elements function as both symbolic and practical representations of heritage branding. Thus, the chosen methodology is considered the most appropriate to address the research objectives.

2.2. Participants and Sampling

Participants in this research included managers, vendors, heritage community members, and visitors to the Sarinah Braga Building. These groups were selected because of their direct involvement and varying perspectives on the building's branding and visual identity. A purposive sampling technique was applied to ensure that participants had relevant experiences and insights related to the research focus. The final number of participants was determined using the principle of data saturation, meaning the sampling process was stopped once the information collected began to repeat and no significant new insights emerged. Prior to participation, each individual was provided with complete information about the study's objectives and procedures. Informed consent was then obtained to ensure voluntary participation. This process ensured that the sample reflected a wide range of stakeholder perspectives necessary to address the study's aims.

2.3. Data Collection

Data were collected through three main techniques: semi-structured interviews, field observations, and visual documentation. Semi-structured interviews were conducted with 10 people, namely 1 manager, 1 tenant, 3 members of the heritage community, and 5 visitors to the Sarinah Braga Building to explore the participants' perceptions and interpretations of cultural heritage branding and their views on the visual implementation observed at the location. These interviews provided flexibility, allowing the researcher to probe deeper into emerging topics while still maintaining consistency across respondents. Field observations were conducted to document the tangible visual elements displayed on the building façade, in public spaces, and in promotional materials. This method enabled the researcher to systematically examine how visual strategies were manifested in practice. In addition, visual documentation, including photographs, archival records, and branding-related planning documents, was used to complement and enrich the primary data. Together, these methods ensured a comprehensive understanding of the branding phenomenon under study. Data collection was conducted in 2025, after the revitalization process of the Sarinah Braga Building was completed in 2018, so that the findings reflect the post-revitalization conditions.

2.4. Data Analysis

The data were analyzed using thematic analysis (Braun & Clarke, 2019). Interview transcripts were systematically coded to identify recurring patterns, concepts, and themes that reflected participants' perspectives on heritage branding and visual implementation. Observational and documentary data were then compared with interview findings to triangulate and strengthen the interpretations. This multi-source comparison helped highlight both consistencies and discrepancies across different forms of evidence. The analysis process followed an iterative cycle of reading, coding, reviewing, and refining themes until coherent interpretations emerged. To ensure the rigor of the study, credibility was maintained through methodological triangulation, while consistency of findings was reinforced by comparing data from multiple stakeholders. Through this process, the study generated trustworthy insights into the dynamics of heritage branding.

2.5. Ethical Considerations

This research was conducted in accordance with established ethical principles for social research. Participants' identities were kept confidential to protect their privacy, and all data collected was used solely for academic purposes. Informed consent was obtained from each participant after they were fully briefed on the objectives, procedures, and potential implications of the study. Participation was entirely voluntary, with individuals retaining the right to withdraw at any stage without consequence. This ensured that their autonomy and well-being were respected throughout the research process. Moreover, sensitive data were handled securely, and no identifying information was disclosed in reporting the findings. These measures ensured that the study adhered to high ethical standards while maintaining the participant's trust.

2.6. Trustworthiness of the Study

To ensure data validity in this qualitative study, the trustworthiness criteria proposed by Lincoln and Guba were used, with an emphasis on credibility and transferability (Stahl & King, 2020). Data credibility was achieved through method triangulation and source triangulation by combining semi-structured interviews, field observations, and visual documentation. In addition, the involvement of participants from various stakeholder groups, namely managers, tenants, heritage community members, and visitors, enabled cross-checking of data, thereby increasing confidence in the research findings. The transferability aspect is achieved through a rich, in-depth description (thick description) of the research context, including the physical condition of the building, the roles and relationships among stakeholders, and the visual characteristics of the Sarinah Braga Building. This detailed presentation of the context allows readers to assess the relevance and potential application of the research findings in similar heritage branding contexts.

3. Result and Discussion

3.1. Result

In the context of the Sarinah Braga Building in Bandung, a contextual design approach is highly significant given its location on Braga Street, which is widely recognized as a cultural and historical icon of the city. The building now known as Sarinah Braga began as a colonial-era fashion store named Onderling Belang, established in the early 20th century as a branch of its Amsterdam headquarters. According to Musatafha (2023) "Onderling Belang in Braga was a pioneer of modern fashion stores in Bandung during the Dutch colonial period." Onderling Belang became one of the largest clothing stores in Braga during the colonial era. After Indonesian independence, particularly during the 1960s, when the first Sarinah was established in Jakarta in 1966, the building was repurposed as part of the Sarinah retail network. This transition was conducted while still maintaining "the original façade elements that characterize colonial architecture." These layers of history reveal the building's strong symbolic connection to both the colonial past and Indonesia's post-independence modernization agenda.

Despite its façade clearly displaying the word "Sarinah," the building's current function along Braga Street appears to lean more toward hotel and café operations rather than retail. Historically, "Sarinah" referred to a pioneering department store network established in Jakarta in 1966, known for selling clothing, handicrafts, and household goods. However, in the case of Braga, public information regarding the building's retail operations is nearly absent in signage, spatial arrangements, and promotional activities (Rachmayanti et al., 2021). This lack of clarity creates confusion among visitors, raising the question of whether Sarinah Braga still functions as a retail store in line with its original concept, or if the name "Sarinah" merely survives as a symbolic heritage label. At the same time, its dominant role has shifted toward hospitality and food & beverage. This ambiguity results in the building being perceived less as a consistent heritage landmark and more as a modern commercial venue, somewhat disconnected from its cultural surroundings. In turn, this tension contributes to a "crisis of identity" in design and branding, as visitors struggle to discern the building's function, entry points, and overall visual identity.

The findings of this research indicate a clear gap between the heritage branding strategy formulated for Sarinah Braga and its on-site visual implementation. Interviews with various stakeholders revealed contrasting orientations: managers emphasized the importance of highlighting the building's heritage identity, yet the visual execution on the façades and in promotional media often failed to align with the intended historical narrative. Vendors and tenants, on the other hand, prioritized commercial goals and consumer appeal, often adopting modern visual strategies that disregarded alignment with heritage. Heritage communities expressed concern that such practices diluted or obscured the building's authenticity, arguing that modern visual elements disrupted its historical readability. Visitors generally acknowledged the building's nostalgic atmosphere and recognized it as a Braga icon. Still, they felt the heritage impression was weak and overshadowed by commercial signage and branding practices typical of ordinary malls. These collective insights demonstrate

how divergent stakeholder priorities create a fragmented visual landscape that undermines the integrity of heritage branding efforts.

Table 1. Summary of Key Themes from Different Stakeholder Perspectives

No.	Stakeholder	Main Findings Theme	Evidence from the Field
1	Managers	Emphasize the importance of heritage image in branding strategy.	During interviews, management expressed commitment to becoming a “living monument representing Braga’s past glory.” They presented a master plan adopting a “classic modern” theme and stressed the need for signage that does not disrupt the streetscape. However, they admitted that monitoring and enforcement of these principles remain weak.
2	Vendors/Tenants	Focus on commercial appeal and modern consumer attraction, often neglecting heritage consistency.	Tenants revealed that their primary objective is to capture attention and boost sales. One kiosk owner stated, “Colorful promotional banners must be displayed in large size to be visible from afar and attract people inside.” As a result, they tend to adopt eye-catching modern signage designs that disregard architectural harmony.
3	Heritage Community	Argues that added visual elements damage authenticity and blur the meaning of heritage.	Community members criticized the use of materials like vinyl and neon boxes on the façade. One expert remarked, “The addition of modern canopies and glaring LED boards is like attaching new stickers on an old painting; it destroys the original character. The historical value becomes unreadable, leaving only a commercial impression.”
4	Visitors	Experience nostalgia but express disappointment with inconsistent visuals that weaken the heritage image.	Visitors shared that “coming here does evoke an old-time feel, especially from the building’s shape. But once inside, the shops and promotions look the same as any other mall, so the special impression is lost.” They hoped that both exterior and interior visual elements would better highlight Braga’s distinctive heritage.

Table 1 illustrates the divergence in orientations and priorities among different stakeholders regarding the heritage identity of Sarinah Braga. Managers attempt to frame the building as a heritage icon through strategic branding, yet the lack of strict oversight leads to inconsistent visual branding. The management's intentions are not fully realized in practice because there is no robust enforcement to ensure alignment between design and execution. Vendors and tenants, in contrast, place their focus on immediate commercial visibility and consumer appeal. They often adopt flashy and modern visual elements that may attract attention but disregard principles of harmony with heritage aesthetics. Such practices reveal a gap between short-term economic goals and long-term cultural preservation. The heritage community views these choices as a threat to authenticity, arguing that modern signage and materials undermine the building's historical readability. They perceive that the original architectural character is being overshadowed by additions that serve only commercial functions. Visitors, the intended beneficiaries of heritage branding, form a more complex impression. On the one hand,

they feel nostalgic for the building's colonial architecture. On the other hand, they are disappointed by inconsistencies in visual elements, which diminish the strength of the heritage image. Collectively, these findings highlight a missing link between conceptual branding strategies and their real-world visual manifestations, with outcomes largely shaped by conflicting stakeholder interests.



Figure 1. Documentation of Sarinah Braga

Figure 1 illustrates that the façade of the Sarinah Braga Building features a combination of visual elements inconsistent with the intended heritage branding strategy. The main structure continues to retain colonial architectural features that strongly represent the historical value of the Braga district. However, these elements are overshadowed by modern additions such as neon-box signage, brightly colored promotional banners, and vinyl coverings that conceal original details. This juxtaposition generates a visual tension between the preservation of historical identity and the commercial demands of tenants. Visitors encountering the façade are therefore exposed to mixed messages, in which the historical narrative is only partially visible beneath layers of commercial visuals. The effect weakens the authenticity of the building's heritage image and makes it difficult for audiences to fully grasp the intended branding message. Such inconsistencies point to broader challenges in heritage branding, particularly when commercial pressures outweigh cultural preservation. Ultimately, the findings emphasize the urgent need for integrated strategies that reconcile heritage values with contemporary business needs, ensuring that visual identity remains coherent and meaningful.

3.2. Discussion

The results of this study clearly demonstrate that the presence of a heritage branding strategy does not automatically ensure consistent translation into visual representation. Heritage branding theory highlights that branding strategies often remain aspirational when there is no strong commitment to execution within visual practice (Pedeliento & Kavaratzis, 2019). In the case of Sarinah Braga, the branding documents and master plans articulate a vision of a "classic modern" identity that combines colonial architecture with contemporary use, but in reality, these ideals are undermined by practical challenges such as limited resources, fragmented monitoring, and pressure for quick financial return. Figure 1 visually confirms that the use of oversized, brightly colored promotional materials has obscured many of the original architectural details that were intended to symbolize the historic identity of Braga. This condition reflects a broader pattern identified by Chen et al. (2022), who argue that uncontrolled new construction activities and contemporary visual interventions in heritage environments tend to dominate historical elements, resulting in the erosion of visual legibility and heritage authenticity. Similar tensions between preservation and commercialization have been observed in other heritage contexts, such as in European city centers where unregulated signage disrupts the harmony of historic streetscapes (Källström & Ripoll-González, 2024). When visual elements that prioritize commercial visibility dominate, the original branding intent becomes diluted, and audiences receive mixed messages about the cultural identity of the space. This problem indicates that the gap between strategy and execution is not merely technical but rooted in competing values of economic return and heritage preservation. As has been observed in other Southeast Asian cases, such as studies on heritage buildings in Malaysia and Singapore, this imbalance weakens both the symbolic and practical strength of heritage branding (Widodo, 2023).

3.2.1. Heritage Branding Strategy and Implementation Constraint

The Sarinah Braga case illustrates how implementation constraints compromise the sustainability of branding strategies in heritage settings. Although managers expressed their intention to present the building as a living monument that represents the cultural memory of Braga, this vision was compromised by weak oversight and the absence of firm guidelines that regulate tenant practices. Without clear boundaries, tenants adopt their own visual strategies driven by commercial logic, resulting in a cluttered and inconsistent façade. Similar conditions have been identified in other heritage branding contexts, where weak control mechanisms lead to the dominance of short-term economic considerations over long-term heritage preservation. Such practices undermine branding's capacity to generate a coherent identity, replacing heritage narratives with fragmented visual messages that confuse visitors and weaken place attachment, a condition that is also widely observed in contemporary heritage revitalization practices (Saad et al., 2025).

Previous scholarship has shown that when branding strategies are not supported by regulatory frameworks, such as design guidelines or monitoring systems, the visual expression of heritage becomes fragmented and loses coherence (Mingione et al., 2020). This study contributes to that discussion by demonstrating that even when a strategy is formally adopted, its execution requires strict monitoring and consistent reinforcement to resist the dominance of commercial interests. If left unaddressed, such inconsistencies risk undermining the very cultural capital that heritage branding seeks to leverage (Bellini & Pasquinelli, 2021). Therefore, the Sarinah Braga findings emphasize the need for not only strong strategic design but also robust governance mechanisms to ensure that branding intentions are faithfully materialized in visual practice.

3.2.2. Stakeholder Perception as a Determinant of Visual Identity

Another central finding of this research is that differences in stakeholder perception significantly shape the formation of visual identity in heritage branding. Stakeholders interpret heritage branding through their own interests: management highlights its symbolic value, vendors emphasize profitability, communities stress authenticity, and visitors seek a coherent experience. These divergent orientations resonate with recent scholarship on place branding, which argues that the identity of a place is socially constructed and contested among multiple groups with competing agendas (Pedeliento & Kavatzis, 2019). In the absence of collaborative mechanisms, branding practices become fragmented compromises rather than holistic narratives, as also seen in other heritage sites in Europe and Asia (Källström & Ripoll-González, 2024). The Sarinah Braga case confirms this dynamic: while visitors recognize nostalgia in the building's architecture, they are simultaneously confronted with modern promotional elements that diminish the strength of the heritage image. This dual perception highlights that branding identity is not determined solely by managers but negotiated daily in visual encounters between all stakeholders. The tension among these actors results in a contested identity space that lacks clarity and direction.

The importance of stakeholder perception as a determinant of heritage branding outcomes has been widely highlighted in recent studies. For instance, a lack of alignment among stakeholders led to inconsistent branding messages that confused tourists and weakened destination appeal (Daldanise, 2020). Similarly, research in China demonstrated that top-down branding initiatives often fail when local communities are excluded from visual and narrative decision-making (Lu & De-Jong, 2019). In the case of Sarinah Braga, the absence of an agreed-upon guideline for visual representation means that decisions are left to fragmented negotiations and short-term compromises. As shown in Table 1, tenants often choose eye-catching signage for economic reasons, while communities interpret these choices as cultural dilution, creating constant tension. Heritage branding succeeds only when stakeholders develop shared ownership of both strategic and visual outcomes (Eugenio-Vela et al., 2020). The Sarinah Braga study adds to this body of work by demonstrating how contested perceptions, when unmanaged, can destabilize heritage branding and erode its long-term value.

3.2.3. Academic and Practical Implications

Theoretically, this study contributes to the growing body of literature on heritage and place branding by emphasizing the translation gap between strategy and visual implementation. While previous frameworks, such as the identity-based approach to place branding, stressed the role of vision and discourse, the present research highlights how these ideals may "disappear" during visual execution when stakeholder alignment is absent (Pedeliento & Kavatzis, 2019). Recent work has echoed similar concerns, noting that branding strategies often collapse when stakeholders lack coordination (Barrenechea, 2025; Limani et al., 2024). Visual incoherence is a common symptom of weak governance in heritage contexts (Wang et al., 2022). By situating Sarinah Braga within this discourse, the study provides empirical evidence of how contested priorities transform a strategic heritage vision into a fragmented visual reality. This contribution refines theoretical

debates by underscoring the need for multi-stakeholder engagement not only in strategy formulation but also in practical visual implementation. It thereby extends the literature by suggesting that visual identity should be treated as a shared outcome rather than an afterthought.

In practical terms, the findings of this research have several implications for policymakers, managers, and communities engaged in heritage branding. First, they highlight the urgent need for clear design guidelines that balance commercial viability with heritage preservation, specifying acceptable materials, color schemes, and signage dimensions. Such guidelines have been successfully adopted in other contexts, such as historic districts in Europe, where unified visual standards preserve architectural harmony while allowing commercial activity (Blagojević & Tufegdžić, 2016; Pidlisna et al., 2023). Second, the research suggests that participatory processes are essential in developing and enforcing these guidelines, ensuring that tenants, communities, and managers all share ownership of the visual identity. Collaborative branding frameworks produce more sustainable and consistent outcomes (Hsiung et al., 2021). Third, the findings serve as a cautionary tale for policymakers: without strong alignment between strategy and implementation, heritage branding risks becoming superficial and commercially dominated (Maags, 2020). By integrating these insights, the management of Sarinah Braga and similar heritage buildings in Indonesia could move toward a model that maintains authenticity while sustaining economic relevance.

4. Conclusion

Based on the findings regarding the gap between heritage branding strategies and their visual implementation at Sarinah Braga, several key conclusions can be drawn. This study found that although the management formulated a branding strategy emphasizing heritage values, the visual execution on the façade and in promotional media did not consistently align with the intended historical identity. Differences in perception among stakeholders, including management, vendors, heritage communities, and visitors, emerged as a crucial factor that widened this gap, with commercial interests frequently outweighing the idealism of heritage preservation. The significance of this research lies in its contribution to the literature on place branding, particularly heritage branding, by underlining the importance of incorporating multiple stakeholder perspectives and bridging strategic visions with coherent visual implementation. In practical terms, the findings provide valuable insights for building managers and local governments to develop more integrated and consistent visual design guidelines that preserve heritage values without neglecting economic demands. The limitations of this research include its focus on a single case study, which may reduce the generalizability of the results without further contextual adaptation. Future research is recommended to conduct comparative studies across multiple heritage buildings with different branding approaches, or to develop evaluative models that measure the effectiveness of heritage branding implementation in more diverse contexts. The central message of this study is that the success of heritage branding depends not only on the quality of strategic formulation but also on the ability to translate these strategies into consistent, coherent visual identities that all stakeholders accept.

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6. Conflict of Interest

The authors declare that there is no conflict of interest regarding the publication of this article. All data and findings are presented objectively, and the research was conducted independently, free of financial or institutional bias.

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