

History, Archaeology and Cultural Studies: A Multidimensional Interpretation of Public Art Practice and Community Belonging in Post-Industrial Landscapes

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ABSTRACT

Post-industrial landscapes are shaped by the economic transitions and cultural shifts, and they present unique opportunities for public art and heritage to act as catalysts for urban regeneration and community revitalization. This study investigates the transformative role of public art and post-industrial heritage in urban regeneration, focusing on the contributions to community belonging, cultural expression, and socio-economic development. The methodology used in this research is Systematic Literature Review (SLR), whereas secondary data is used to establish the themes. This study examines three themes: Multidimensional Role of Public Art, Historical Narratives and post-industrial Heritage, and Integrated Impact of Public Art and Heritage. Through these themes, the findings reveal that public art fosters social cohesion and cultural regeneration through platforms for dialogue and expression, while post-industrial heritage preserves historical continuity and reinforces community identity. The study highlights the importance of participatory frameworks and interdisciplinary collaboration to ensure inclusivity and sustainability in public art and heritage projects. Despite its contributions, the study is limited by its reliance on secondary data, geographic focus on Europe and China, and lack of longitudinal studies. Future research should expand to underrepresented regions and evaluate long-term impacts. This research underscores the integration of public art and heritage as essential for fostering sustainable, inclusive, and vibrant urban environments.

Keywords: Public Art; Community Belonging; Post-industrial Landscapes; Cultural Heritage; Multidimensional Interpretation.

INTRODUCTION

Background of the Research

Post-industrial urban environments and public art are seen in this paper as a productive form of a catalyst for creating communal identity, cultural memories, and place attachment. Several districts are considered post-industrial and use murals to rewrite history and reclaim collective memory. Current literature shows how public art interventions alter uninhabited areas into exciting cultural places that people can utilize as social platforms while making others feel like they own the place (Hamodat, 2021; McCarthy, 2006). For instance, the presence of artwork in public domains has acted as idolizer for the culture and as well, it has been a facilitator for the society cohesion (Collins, 2020). Moreover, the application of public art in post-industrial facilities has increased the number of tourists in those regions and strengthened the cultural consciousness's, which in general proves the positive effects of integration of art in postindustrial facility improvement and rebuffing the beleaguered community (Heeney, 2018).

From the historical stance, such art depicts socio-political and cultural relations when archaeology provides a view into how material relics of industrial culture interweave with art to create multiple narratives (Y. Zhou, Sanz-Hernández, & Hernández-Muñoz, 2024, Hamodat, 2021). Papers also point anew at the function of public art to provide social commentary and promote the values of people of local cultures (Amnuay-ngerntra, 2016). Nevertheless, scant knowledge is still present in relation to the multifaceted effects of Public Art in the post-industrial society and how history, archeology, and cultural perspectives correlate in relation to the concept of community. This research seeks to fill these gaps through a systematic literature review that just assesses the intersections of these aforementioned fields in post-industrial contexts of practicing public art.

Besides having the cultural and historical values, recent public art works for post-industrial cities are an important factor in the processes of social inclusion and subjectivation. These artistic interventions function as forums of discourse which help the communities manage shared memories, expectations, and difficulties. In addition, turned into pops and culture centers out of the ignored or underutilized zones, public art helps in reformulating the future of the post-industrial places in terms of tourism and investments. Such diverse contributions compel a holistic perspective of public art practices acknowledging their capability for writing history as well as attempting to write the future of post-industrialised communities. Hence, this research aims to offering intelligence on these dynamics from an interdisciplinary point of view.

Problem Statement

While its applicability for socio economic and cultural integration is recognized there seems to be little discussion on the multifaceted assignment of public art in post industrial site. This research is imperative because the merging of history, archaeology, and culture into art production is limited especially in post-industrial environments. Following a discussion of these two fields, the study contributes towards the understanding of how public art can be used as a tool for cultural redemption, constructivist meaning of community as well as facilitating urban reuse and regeneration. It also underlines the problem of giving a new meaning to industrial architecture, a topic that had been left out in the current discourses on public art. This research aims to fill this gap by offering a critical analysis of the potential of public art in the construction of community and cultural re-imagining within post-industrial communities.

Research Objectives

To explore the multidimensional role of public art practices in fostering community belonging and cultural identity in post-industrial landscapes through the lens of history, archaeology, and cultural studies.

To explore how historical narratives and material remnants of industrial heritage influence the interpretation and significance of public art in post-industrial community spaces.

To investigate how public art, historical narratives, and industrial heritage collectively shape community belonging and cultural identity in post-industrial landscapes.

Significance of the Study

This study has importance as its approach unites historical, archeological and cultural points of view in order to offer a multidisciplinary analysis of post-industrial public art practice. Through analysing the relationship between art in public spaces and people's identification, the study demonstrates that art is a powerful catalyst for cultural creativity and integration in post-industrial communities.

In doing so, this research enhances the existing knowledge of public art including the ways it brings together history and cultural heritage. Further, it provides policy prescriptions for practitioners such as urban planners, policymakers, cultural managers, and community leader is interested in deploying public art to reinvent post-industrial places. The policy prescriptions refer to actionable strategies and guidelines aimed at shaping urban planning and funding mechanism.

LITERATURE REVIEW

Public Art in Post-Industrial Landscapes

Public art in post-industrial site has emerged as a critical factor of socio-economic and cultural revitalization. These areas that steeply declined the industrial and post industrial economies, present redevelopment complexities. Current research proves that art in public domain can revitalise blighted areas into active cultural centres and reclaim neighbourhood identity. For example, analyzing artworks has revealed that it strengthens cultural characteristics; improves social integration; and sustains and increases utilization of resources in urban revitalization projects (Y. Zhou et al., 2024). Similarly, renewal of post-industrial premises has been associated with economic essential and socio-cultural values with regard to public art and tourism. As such, these authors

demonstrate that public art is a complex process of socially and economically transforming post-industrial environments for a multiplicity of functions and uses.

At the same time, cultural and historical importance of musicalized public artwork often translates into gains in economic development. Some of the findings of the current literature show that such interventions promote tourism, create employment, and stimulate private investments in the overlooked sectors. For instance, the public art and annual festivals located in cities such as Detroit have transposed updated definitions to the urban territories by invigorating local economic revenues from tourists' expenditures and cultural attractions.

However, there are few negative aspects concerned with public art in such setting. Recent writings suggest that without the right contribution of the community, such as active participation, input, and ownership in the planning such art can become simply an aesthetic veneer of cities in the process of regeneration. For instance, Wilmar (2024) critique the pertaining schemes that are all style with little socio-cultural content: a common regret is that such projects often make little sense to the targeted local communities; a decisive blow against sustainability. These abuses hint at the significance of engaging with methods that are central to 'other' in conceptualizations of socio-material change in the wake of declining industry.

Historical Perspectives on Public Art

Martins and Landy (2021) reveal that using industrial materials in public art interventions foster sustainable development through public engagement on past industrial accomplishments and current revitalization. Further, in another approach, Carvalho (2022) is also concerned about how memorial art might contribute to definite communities to reinterpret the industrial heritage with particular stress on how such art form can establish.

The fact that this public art is anchored deeply in history also says a lot about its potential for contributing to a culture of continuous associativeness with history by the societies that are in turn adorned with these artworks. However, problems appear when such histories are distilled to their essence or glorified in calls for public art. For example, Rodríguez and Pérez (2020) are skeptical about several objectives of public art that may help to obscure the historical truth and strengthen mythologized representations of industrial development. Thus, it should be noted that this tension is an indication of the necessity of critical and identity approach to historical narrative in terms of public art.

Archaeological Insights into Public Art

In this context, archaeology has much to say about the integration of 'material' – the material past – into the communication of artistic public practice, especially as it relates to art's focus on industrial detritus and artefacts. These physical elements – piles of rusted scrap metal, abandoned building structures, machines, and other material cultural products of industrialization – constitute the inspiration and materials for the public art, thus grounding public art in the material realities of industrialization. For instance, installations that bring into play factory remnants or use objects from the industrial age offer dense histories that overlap with the present (Silva, 2022).

The use of archaeological data in design and realization of projects in the sphere of public art, in most cases raises the level of credibility of these works. Such as, the Zollverein coal mine industrial complex in Germany is a case of a place which contains remainders of industrial heritage and is recognized by UNESCO. It can therefore be said that by anchoring artistic interventions in the objection – and specifically the industrial – legacy, such projects offer their viewers new kinds of physical memory. For example, despite the fact that the Zollverein Coal Mine Industrial Complex in Germany has been preserved as a ruins site, public art has been employed to involve culture through recreated architecture with necessary historical realism.

Archaeological insights also extend to spatial considerations, as the arrangement of public art within post-industrial landscapes influences how these spaces are perceived and experienced. Public art can redefine the spatial dynamics of industrial ruins, transforming them into sites of cultural production and collective memory. Such as the paved area of High Line in New York City filled in a ruin of an old industrial railway with functional conversion of the place into a park equipped with art works. These insights emphasize the importance of integrating archaeological perspectives into the planning and execution of public art projects in post-industrial contexts.

Cultural Studies and Public Art

Cultural studies not only allow constructing of political and sociological aspects of the space, and distribution of public artworks, but also provide an insight into their placement in the post-industrial context. As it has been mentioned, public art is an act rather than a mere artwork; it is a social intervention that reconnects the art object to the sociopolitical condition of the particular culture in a community. In post-Industrial societies, the most common rationale for public art is the social and economic disruption related to deindustrialization, issues of

identity and memory (M. Nguyen, 2022).

Community art in post-industrial sites helps reintegrate communities into art creation since they are part of artists who work to create the art that captures their history. It fosters culture through articulation of historical and cultural perception, support of cultural memory. In addition, the public arts foster socio-economic growth through promotion of tourism, employment opportunities, and growth of investments. In doing so, it thus drives tourism, provides employment and promotes investment, similar to the revitalized districts such as Detroit city in Michigan.

In these settings, therefore, there is value in using participatory approaches to public art. In a way, these projects presuppose that people living in a community should create art, which belongs to everyone and therefore helps marginalized individuals speak up. For example, some contemporary community murals and installations in places like Sheffield and Detroit have not only portrayed different moments in the history of their town but can also comment upon system dynamics of marginalization that are relevant today, such as economic exclusion and residential desegregation (Carter & Williams, 2019).

Another critical dimension explored by cultural studies is the role of public art in contesting dominant narratives. Post-industrial landscapes are often sites of contested histories, where narratives of industrial progress coexist with memories of exploitation and environmental degradation (Brown & Taylor, 2021). Public art that critically engages with these histories can disrupt hegemonic discourses, prompting audiences to reflect on the complexities of industrial heritage and its socio-political ramifications.

Theoretical Framework

The theoretical framework of this study is grounded in Institutional Theory and its application to public art practices in post-industrial landscapes. Institutional Theory provides a lens to understand how social structures, norms, and practices influence individual and organizational behaviors. In the context of public art, this framework helps to explore the interplay between historical, archaeological, and cultural dimensions within these landscapes.

Institutional Theory highlights three pillars—regulative, normative, and cognitive—which collectively shape the practices and outcomes of public art interventions. The regulative pillar refers to the legal and governance structures that frame public art, including policies on heritage preservation and urban planning. The normative pillar addresses the cultural values and societal expectations that guide the creation and reception of public art. The cognitive pillar focuses on the shared understandings and interpretations that shape the meanings attributed to public art by communities.

Literature Gap

While scholars have concentrated on the narrative of public art in post-industrial locales, there are still many gaps in similarity and difference that require further investigation because of their complexity and significance. Few studies address the chronic socio economic and cultural impact of public art on people's identity and cultural revitalization (Zebracki, Van Der Vaart, & Van Aalst, 2010). For instance, there may be limited understanding of how regulative, normative and cognitive pillars interact with institutional frameworks as well as public art practices. In the case of the East Side Gallery in Berlin, the regulation or legal preservation exists in a dialectical relationship with the norms or cultural history of the Berlin Wall.

METHODOLOGY

Research Method and Design

This particular research utilizes qualitative research methodology and falls in the Systematic Literature Review method to achieve the research aim and objectives. The SLR method also enables the collection, analysis and evaluation of existing literature for the purpose of integrating them in a more coherent system. This makes the method systemized and clear because it entails the setting of inclusion and exclusion criteria and the evaluation of the quality and kinds of data obtained (Snyder, 2019).

The inclusion criteria consider only articles published in peer-reviewed journals, books, and reports within the last 15 years, focusing on the issues of public art, community inclusion, cultural revitalization, and institutional theory. Particular emphasis is placed on the literature that draws the historical, archaeological and cultural analysis.

The SLR process follows a systematic approach: identification, screening, and evaluation of relevant literature to ensure reliability and validity. The critical appraisal of included sources adheres to established quality standards, such as the PRISMA framework, which provides updated guidelines for systematic reviews and meta-

analyses (Page et al., 2021). By synthesizing multidisciplinary insights, this method provides a robust foundation for answering the research objectives and addressing existing literature gaps.

Data Collection Method

Searching Techniques

Keywords

The search for relevant literature is conducted using theme-based keywords derived from the research objectives. Suggested keywords include: "public art practices," "post-industrial landscapes," "institutional theory," and "archaeological perspectives in art." etc.

Database

The literature search targets several widely-used academic databases to ensure access to high-quality, peer-reviewed studies. These include JSTOR, Web of Science (WOS), Google Scholar and Research Gate for only peer reviewed articles. The databases also facilitate access to interdisciplinary works, aligning with the scope of this research.

Boolean Operators

To refine the search process, Boolean operators are utilized.

The operator AND is used to combine multiple keywords (e.g., "public art AND post-industrial landscapes"), ensuring results address both terms. OR broadens the search by including related terms (e.g., "cultural regeneration OR community identity"). NOT excludes irrelevant results (e.g., "public art NOT urban branding"). These advanced techniques enhance search precision and reduce irrelevant data.

Inclusion and Exclusion Criteria

Following is the Inclusion and Exclusion criteria is used as shown in [Table 1](#).

Table 1. Inclusion and Exclusion Criteria

Criteria	Inclusion	Exclusion
Publication	Peer-reviewed journal articles, books, and credible reports published in the last 15 years to incorporate recent developments, theories, and methodologies.	Non-peer-reviewed sources, and articles before year 2015.
Research type	Empirical and theoretical studies relevant to public art, institutional theory, or post-industrial landscapes.	Studies with insufficient academic rigor, lacking relevance to the topic, or focusing solely on aesthetics.
Language	Articles written in English to ensure consistent analysis.	Articles written in languages other than English.
Focus	Studies addressing public art, community belonging, cultural regeneration, and institutional frameworks.	Literature unrelated to public art or missing intersections with community belonging and cultural aspects.

Selection of Papers through PRISMA Framework

The selection of papers was conducted using the PRISMA framework to ensure a transparent and systematic approach. Initially, 50 articles were screened based on the predefined inclusion and exclusion criteria. Abstracts and full texts were carefully read and re-read to assess their relevance to the research objectives. A total of 12 papers were selected for final analysis. These studies were chosen through purposive sampling, guaranteeing that only those providing a clear and comprehensive understanding of the topic were included.

The visual representation of PRISMA framework is shown in [Figure 1](#).

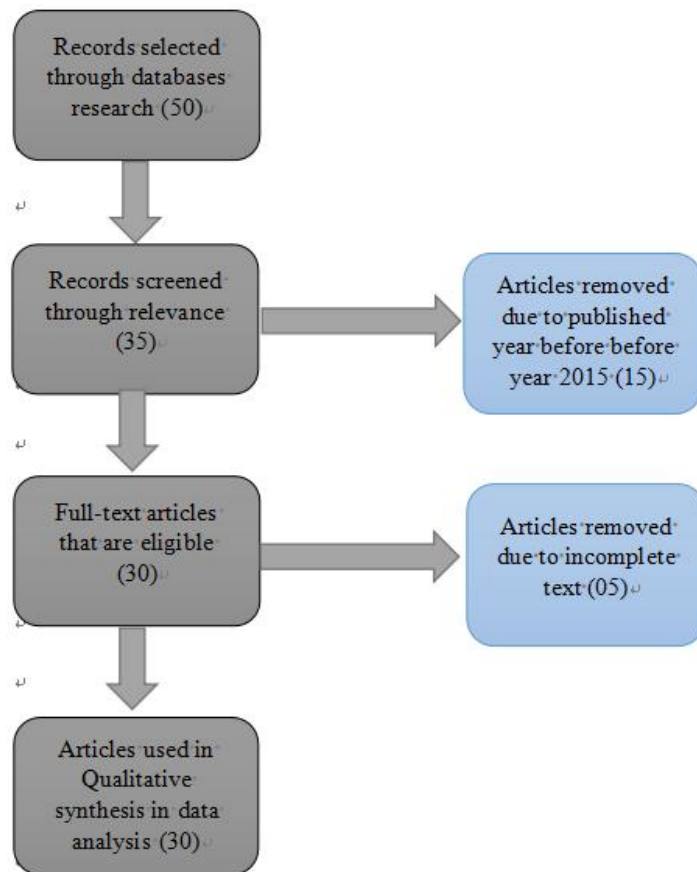


Figure 1. PRISMA Framework

Data Analysis Method

Thematic analysis is used in this study to analyse the data. The steps included are as follows in Table 2.

Table 2. Thematic Analysis Steps

Steps	Description
Familiarization	It includes reading and re-reading of all the collected data.
Initial codes	Generating initial codes from the data by highlighting key points, concepts, and ideas relevant to the research objectives.
Initial themes	Codes are then grouped to develop the broader themes.
Reviewing themes	Themes are reviewed to ensure that they are not distracted from original research focus and objectives.
Defining and Naming themes	According to the focus of the data collected, it includes defining and naming themes according to the context of the content of the articles selected.
Producing the Report	Utilize these themes in data analysis and discussion.

Ethical Considerations

The ethical consideration of this research is as follows to maintain the credibility of the research endeavor. Due to the fact that the study entails secondary analysis, it excluded direct data collection from human participants hence risk to participant is minimal. To eliminate cases of plagiarism, this research will adhere to adherence to ethical standards and accord all kinds of sources appropriate credit. Moreover, selection and sampling criteria are employed openly in order to guarantee the validity of identified viewpoints.

RESULTS

Data Analysis

This section systematically analyzes the collected data, presenting it in tabular form alongside interpretations aligned with each research objective. The themes developed for data analysis, along with their descriptions, are outlined in Table 3.

Table 3. Themes for the Data Analysis

Themes	Description
Multidimensional Role of Public Art	This theme explores how public art fosters community belonging and cultural identity in post-industrial landscapes through perspectives from history, archaeology, and cultural studies.
Historical Narratives and Industrial Heritage	This theme examines the influence of historical narratives and material remnants of industrial heritage on the interpretation and impact of public art in community spaces.
Integrated Impact of Public Art and Heritage	This theme analyzes the combined role of public art, historical narratives, and industrial heritage in shaping community belonging and cultural regeneration in post-industrial contexts.

Theme 1: Multidimensional Role of Public Art

Table 4 describes the core elements of each paper and provides the structured overview of their aims and objective, methodology, data analysis and conclusion related to how public art fosters community belonging, cultural identity, and regeneration in post-industrial and urban renewal contexts.

Table 4. SLR for Multidimensional Role of Public Art

Study	Objectives	Methodology	Data Analysis and Results	Conclusion
Y. Zhou, Sanz-Hernández, and Hernández-Muñoz (2024)	Explore the role of public art in urban renewal and sustainable development goals with a focus on community engagement.	Mixed-methods: interviews with stakeholders and quantitative analysis of public art projects in Spain and China.	Public art enhances cultural values, social inclusion, and economic growth. Community engagement is critical.	Public art drives renewal through cultural expression, inclusion, and economic development when engagement is prioritized.
Prawata (2024)	Examine the influence of public art on community dialogue, belonging, and social interaction.	Qualitative analysis of public art projects and their impacts on local communities.	Public art fosters dialogue, belonging, and social interaction, encouraging stewardship of cultural assets.	Art is a catalyst for dialogue, belonging, and interaction; diversity in expression enhances outcomes.
Borrup (2016)	Analyze how arts and culture contribute to community revitalization and placemaking.	Case studies of communities integrating arts and culture into revitalization.	Integrating arts into revitalization strengthens social bonds, local identity, and economic benefits.	Arts and culture promote cohesion and growth; local identity collaboration is vital for success.
Chen & Lee (2024)	Investigate the effectiveness of New Genre Public Art (NGPA) in fostering community empowerment.	Case study with participant interviews and engagement level analysis in a community-based NGPA project.	NGPA improves community self-governance, public participation, and empowerment through local culture integration.	NGPA fosters ownership and empowerment by integrating local culture and environment.

Theme 2: Historical Narratives and Industrial Heritage

Table 5 describes the core elements of each paper and provides the structured overview of their objectives,

methodology, data analysis and results and conclusion related to how historical narratives and industrial heritage influence public art's role in community belonging.

Table 5. SLR for Historical Narratives and Industrial Heritage Influence

Study	Objectives	Methodology	Data Analysis and Results	Conclusion
Niu, Lau, and Shen (2018)	Examine sustainability issues in the adaptive reuse of industrial heritage within culture-led urban regeneration.	Case studies of three Chinese industrial heritage sites transformed into creative clusters; qualitative analysis.	Identified challenges in balancing cultural preservation with economic development. Successful projects integrated community engagement and sustainable practices.	Sustainable adaptive reuse of industrial heritage requires community involvement and a balance between cultural preservation and economic objectives.
K.Wang (2024)	Explore the role of mega-events in the regeneration of waterfront industrial heritage areas.	Case study of Shanghai's Huangpu River redevelopment; analysis of historical documents and urban planning records.	Mega-events acted as catalysts for redevelopment, integrating historical narratives into modern urban spaces, enhancing heritage awareness and community identity.	Mega-events can effectively drive the regeneration of industrial heritage sites, fostering community identity through the integration of historical narratives.
Chu, M. Zhou, and Wu (2024)	Investigate sustainability performance differences in industrial heritage regeneration under various actor modes.	Comparative analysis of three regeneration projects in Shanghai with different leadership models; mixed-methods approach.	Government-led projects prioritized public interest and cultural preservation, while market-led initiatives focused on economic returns. Public-private partnerships achieved a balance.	The mode of leadership in regeneration projects influences sustainability and the integration of historical narratives, with public-private partnerships offering balanced solutions.
Nocca (2017)	Analyze the impact of cultural heritage on urban regeneration and sustainable development.	Literature review of European urban regeneration projects involving cultural heritage; qualitative synthesis.	Incorporating cultural heritage into urban regeneration enhances social cohesion, economic development, and environmental sustainability.	Integrating cultural heritage in urban regeneration fosters sustainable development and reinforces community identity through the preservation of historical narratives.

Theme 3: Integrated Impact of Public Art and Heritage

Table 6 contains the core elements of each paper and provides the structured overview of their objectives, methodology, data analysis and results and conclusion related to how historical narratives and industrial heritage influence public art's role in community belonging.

Table 6. SLR for Historical Narratives and Industrial Heritage Influences

Study	Objectives	Methodology	Data Analysis and Results	Conclusion
Giani and Carnevale (2015)	Assess the role of industrial cultural heritage in urban revitalization through artistic innovation.	Comparative case studies of industrial heritage sites in Europe, including interviews with stakeholders and policymakers.	Artistic interventions have effectively repurposed industrial heritage, fostering economic development while maintaining cultural significance.	Revitalizing industrial heritage through artistic innovation balances economic growth with heritage conservation, strengthening urban identity.
Foster (2020)	Investigate how cultural heritage buildings contribute to sustainable urban development and community identity.	Analysis of heritage building conservation projects in various cities; assessment of social and economic impacts.	Preserving cultural heritage buildings supports sustainable urban development, maintaining historical continuity and enhancing community identity.	Heritage building conservation reinforces community identity while providing economic and social benefits.
Soeiro, Falanga, Martins, and Pomesano (2022)	Investigate the role of public art in urban regeneration and its impact on community engagement.	Qualitative analysis of public art projects in post-industrial cities, including interviews and field observations.	Public art installations have revitalized urban spaces, fostering community engagement and enhancing the cultural landscape, contributing to social cohesion and economic revitalization.	Integrating public art into urban regeneration strategies can effectively engage communities and stimulate cultural and economic development.
K. Wang (2024)	Explore the impact of community participation and social capital cultivation on sustainable community renewal.	Case study of the Xinqingyayuan Community in Xi'an, China, utilizing participatory observation and interviews.	Community-led renewal initiatives enhance social capital and lead to more sustainable and resilient urban communities, highlighting the importance of resident engagement in urban regeneration processes.	Bottom-up approaches in community renewal, driven by active resident participation, are crucial for achieving sustainable urban development and fostering a strong sense of community identity.

DISCUSSION

Multidimensional Role of Public Art

The analysis of the SLR study on Multidimensional Role of Public Art highlights the transformative potential of public art in fostering community belonging, cultural identity, and socio-economic revitalization.

Y. Zhou, Sanz-Hernández, and Hernández Muñoz (2024) stated that public art improves cultural assets, contributes to the creation of social cohesion and supports ecosystems of economic development when the community's engagement is valued. This has a close relationship with the work of Evans (2019) who observed that public art provides an economic value through encouraging tourism and investments. However, unlike other previous authors, they not only emphasize economic effects, but also cultural-social, as well as directing attention

to the headings that cover public art projects for sustainable development goals. I believe this contribution enriches previous research in this field; pointing out that public art is a multiple use instrument for the renewal of urban spaces.

For the same reasons, Prawata(2024) has emphasized that public art is an important tool of community engagement, identity and interaction, describing the way that it also constructs channels and platforms for people to express issues of community belonging and management of cultural assets. This is in support of Glimmerveen, Ybema, and Nie s(2021) who pointed out that public art enables the shaping of social inclusion by eliciting participation of diverse groups in the community. Nonetheless, Glimmerveen et al. (2021) question the exclusion of some Paragraphs, groups of people in some public art innovations, to which Padilla's research answers by stressing equitable community engagement. All together these works point to the necessary condition for public art practice, which is that needs to be inclusive for it to be culturally effective.

To the discussion, Borrup (2016) brings a knowledge of how arts enhance social cohesiveness and local pride coupled with economic returns after incorporating them in the revitalization process. Therefore, his findings touch with the cultural regeneration potential of public art argument advanced by Macdonald (2013). But once again, in her focus on community arts projects, Borrup gives a more realistic perspective of the factors involved: the actual involvement of the communities and the collaborations on local identity are revealed as being central to success. This supports Prawata(2024) thesis on the potential of public art to change society where those in the society are included in the planning and implementation processes.

Chen and Lee, (2024) discuss the ability of New Genre Public Art (NGPA) to empower community. These results are consistent with the theoretical model presented by Bourdieu (1984) who categorized street art as a cultural capital whereby disadvantaged communities can make statements on public domains. However, by focusing on NGPA as increasing the role of the community's self-organization and encouraging people's activity, Ward offers a more practical vision of the topic beyond the theoretical reflections of Evans (2019). The findings of this research reiterate the necessity of local cultures and environment in Public Art projects, thereby, urging the notion of culturally relevant and community sensitive approaches to Public Art development.

Together these findings contribute to the development of research on public art and its multiple dimensions as well as the ways in which it relates to urban change and social justice. Although, as seen in the paper like Evans (2019), prior research mostly examined public art in terms of economic advantage, the latest works reveal a more extensive social advantage of using public art such as social inclusion and Imagined Community. This shift in focus in the literature only leads to an emerging awareness of how public art can intervene in the multifaceted issues of post-industrial environments.

Historical Narratives and Industrial Heritage

The analysis of SLR studies on Historical Narratives and Industrial Heritage underscores the importance of integrating historical narratives and industrial heritage into urban regeneration projects.

Niu et al. (2018) use adaptive reuse as a case to show that sustainability issues arise whenever there is a conflict between or between heritage and commerce. These presupposes correspond with Nocca (2017) who posited that cultural heritages as vehicles in the creation of social cohesion, economic development and the sustenance of the environment. Although Niu et al., examine only the scope of Chinese industrial heritage, Nocca (2017) broaden the discussion to European experience, thus indicating a global subject of cultural heritage in cities. By analyzing cultural and community factors alongside the purely economic ones in both studies, the conclusion is again reached that regeneration is about strategies that take these aspects into account.

Likewise, in the study, K. Wang (2024) seeks to understand how mega-events can help facilitate the revitalization of industrial heritage places. In their current mega-events, they use a case study of Huangpu River to show how mega- events affirm the history of a region and cultivate an equally enhancing sense of the place among the community. This coincides with Chu et al. (2024) that emphasized the role of leadership models in the attainment of balanced regeneration results. While Zhang et al. concentrate on the use of events for the promotion of industrial heritage, they discuss that leadership processes are multifaceted and public-private collaborations bring the best results.

Chu et al. (2024) in their work indicate that leadership models for industrial heritage regeneration are government-oriented cultural conservation, market-oriented economic benefits, and government- private collaboration in both cultural conservation and economic benefits. This supports Nocca's (2017) call for the mainstreaming of cultural heritage for cohesion and economic development for sustainable development. While K. Wang (2024) concentrates on mega-events as activation strategies, Niu et al. underline the governance dynamics to point out the fact that governance structures and activation strategies are both critical factors in regeneration. They come out as a major approach towards the attainment of sustainable and societal impact.

The article by Nocca (2017) shows that heritage based regeneration contributes to improvements in community identity out of the storied past. This resonates with Chu et al. (2024) who noted that the community-oriented governance models are more likely to harmonize historical narratives than the other models. Following from the earlier observations are mainly stressed the economic and aesthetic values of urban regeneration, the findings of Theme 2 boost an understanding of how cultural and historical aspects contribute towards sustainable development. This shift corresponds to a change in perceiving the heritage as a multifaceted value in the processes of urban regeneration.

Integrated Impact of Public Art and Heritage

The analysis of SLR studies on Integrated Impact of Public Art and Heritage reveal the critical role that public art and heritage play together in urban regeneration, community engagement, and the preservation of cultural identity.

Giani and Carnevale (2015) also discuss a similar focus on the qualitative regeneration of industrial heritage, abilities of artistic innovation to promote innovative economies alongside cultural meanings that develop urban identity. This increases in importance in line with Foster's (2020) values of conserving heritage for sustainable urban future, albeit Gianis' concentration on aesthetic. Favorably, K. Wang (2024) focuses on grassroots community involvement, which is in contrast with Gianis' top-down stakeholder initiated approach to demonstrate that both approaches are vital for urban renewal processes. In the same way, Soeiro et al. (2022) also discovered that public art enhances the cultural replenishment, which has links with Gianis' view on artistic transformation. Combined, these papers underline the synergy between art and heritage for effective and successful sustainable urban regeneration.

From Foster's (2020) work, it is evident that CHBs play an important role in sustainable urban planning and architectural and community growth. Their conclusions support the notion of historical lessons on how to design urban forms with proper dimensions that will facilitate people's interaction and boost social connectedness. Nevertheless, whereas Foster focuses on the concept of reigniting sustainability through architectural conservation, Soeiro et al. (2022) go further in their analysis by calling for the application of historical design to the contemporary setting. It is essential to recognize that conservation of heritage and need to contextualize historical events and experiences belong to one interconnected process.

Martins (2020) explores the role of public art in urban regeneration, demonstrating how it revitalizes urban spaces by fostering community engagement and enhancing cultural landscapes. This aligns with Gianis and Carnevale's (2015) emphasis on artistic innovation in repurposing industrial heritage, though Martins focuses more on public art's social cohesion and cultural renewal aspects. While Gianis and Carnevale (2015) examine strategic interventions for economic and cultural balance, Martins highlights how public art directly engages communities, contributing to social cohesion and economic revitalization. Together, these studies reveal the importance of integrating public art and heritage into urban regeneration strategies to foster inclusive, culturally rich, and sustainable urban environments.

K. Wang (2024) underscores the importance of the role of community participation in urban renewal activities to promote sustainable and strong communities that can overcome a disaster impact. Such an approach is consistent with Soeiro et al. (2022) interest in public art as a means of involving people and building often a unifying culture. While K. Wang recalls the role of ongoing residents' participation in urban dynamics, Giani and Carnevale (2015) focus on the bureaucratic approaches, including activism, as the means of reactivating industrial spaces, generating economic and cultural values. In combination, these works argue for a consideration of both community involvement and directed city upgrading as part of a better approach to enhancing the relevancy and functionality of people of whole cities.

Theoretical Implications

The theoretical values of this study arises out of the following contributions: First, the article shows that the use of both industrial heritage and public art play a collaborative role in creating socially meaningful spaces in post-industrial environments, which further enhance knowledge about cultural studies. Based on the concept of the social production of space described by Soja (2009), shows that not only public art can be based on an aesthetic purpose but is also a cultural and participatory tool, helping to build the population memory and sense of belonging to a community (Dogan, Cuomo, & Battisti, 2023; Kadaei et al., 2023). As part of the redeveloped industrial premises, the work of art is the intermediary instrument that can release the past stories and continue the urban subjective realities (Niu et al., 2018; K. Wang, 2024). Such practices as reflected in the research by Soeiro et al. (2022) that change the architectural space into that of memory, identity, and inclusivity. In this way, the study suggests the importance of interdisciplinary collaboration and the need to slow down since it is possible to present the alternative of rethinking the role of public art as a multidimensional instrument of generating

sustainable, culturally meaningful and socially connected urban space.

CONCLUSION

This paper offers a synthesis of the complex functions of public art and industry heritage in enabling cultural identity, cultural reformation, and urban renewal. The research evidence, drawn from systematic literature review across three themes: Multidimensional Role of Public Art, Historical Narratives and Industrial Heritage, and the Integrated Impact of Public Art and Heritage underline the significance of these features for post-industrial and urban change.

Public art is a tool for social interaction and cultural creativity while industrial heritage acts as a resource through which the maintenance of historical accounts and communal existence is possible. Historically, all of these dimensions have a huge part in fostering inclusive, active, and sustainable specifications of cities. However, the level of participation; the cultural factors; and the degree of the power of the government in the formulation of such initiatives remain crucial to such outcomes. However, this study has its own limitations as follows: First, the findings are derived from a review of secondary data which are usually collected from other sources, meaning that the studies used may not be able to explain specific contexts in detail.

Second, most of the studies selected were conducted in Europe and China and the results obtained therein may not reflect the situation in other parts of the world where social, cultural and economic factors may be different. Third, many of the articles reviewed for this study do not feature longitudinal data, meaning that it is hard to determine more sustained effects of public art and heritage integration for communities and spaces of cities.

Limitations and Future Research

In the future research primary data should be considered in view of the limitation posed by the use of secondary data; firstly, the study should employ more research data collection techniques like interviews and other action-based research to provide detailed and fresh insights into societal issues on the ground. Countries such as Africa or South America could be considered as they would give a variety of cultures showing different concerns and approaches to using art and heritage in regenerating urban spaces. This would go a long way in enhancing the understanding in view of their suitability within varied global environments. However, the identification of areas with fewer representations, including African and South American countries, would help to gain more complete insight into the use of public art and heritage to facilitate urban renewal. Also, more longitudinal research is required to assess the long term efficacy of these programs in changing social, cultural and economic changes. Thus, by filling these gaps, future research can contribute to the development of the theoretical and practical knowledge about public art and industrial heritage in SUD.

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ETHICAL DECLARATION

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