

RESEARCH ARTICLE

Endowed with positive values and fatal weaknesses: Public art practices in post-industrial landscape --- A systematic review

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ABSTRACT

Public art, due to its convenient participatory function and strong social integration ability, is being widely used in the protection, adaptive reuse and innovation of urban post-industrial landscape. In the process of urban renewal, although different forms of public art practice have brought many positive values and benefits to post-industrial landscape, such as the preference for sustainable development of the city, the continuation of urban context or the concern for local community residents based on “top-down” and “bottom-up” cases. Meanwhile, a series of fatal weaknesses arise are ultimately attributed to fragment and single protection of post-industrial landscape. The goal of this study is to systematically review and classify articles on the involvement of public art in post-industrial landscape (a process for screening articles was designed) in order to more clearly find out the positive values and fatal weaknesses of public art practice in various process of post-industrial landscape protection based on both “top-down” and “bottom-up” models. Most previous studies have focused on case analysis and have not discussed this issue or used this method. Therefore, the study is valuable. The conclusions of the study show eight positive values and seven fatal weaknesses in the application of public art practice in post-industrial landscape. It should be pointed out that “inspiring interaction and involvement” and “strengthening community identity,” are the most important factors in the practice of public art in post-industrial landscape. In the future stage, we should focus on and address the issue of “how to establish long-term artistic practice?” and “how we can better balance interests and rights among multiple stakeholders?” within public art academic ocean.

Keywords: public art; public art practices; post-industrial landscape; urban renewal

1. Introduction

Public art—the making, management and mediation of art outside its conventional location in museums and galleries—and the convivial city—involving user-centered strategies for urban planning and design^[1]. Public art encompasses a wide range of artistic practices, including sculptures, murals, installations, performances, and community-engaged projects^[2]. A wide range of advocates have claimed that public art can help develop senses of identity, develop senses of place, contribute to civic identity, address community needs^[3]. Meanwhile, it is worth noting that during the “rise of culture”, it also brings with it the economic rationale of investing in culture for promoting economic growth^[4,5].

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Two archetypical development models “bottom-up art districts” and “top-down cultural lifestyle zones, were defined in urban space^[6]. The first is top-down public art practice, which is generally led by national institutions, such as the government and other administrative agencies. The other is “bottom-up” public art practice, which is mainly carried out by private institutions in the target area through spontaneous fundraising and other methods, and the leaders are generally artists, designers, etc. The main purpose of government-led public art practice projects is to promote cultural production and stimulate consumption to develop the economy; artists and the speculative or some key actors from the process in the top-down creation projects are normally excluded, such as the investors^[7]. Unlike the former, bottom-up public art practice, or in another word, art-led projects, is generally based on artists, spontaneously occupying some practice destinations, such as abandoned industrial areas^[8]. This kind of artist-led practice project is more based on the artist's sympathy for the local area and encourages the public to participate^[9].

The post-industrial landscape is generally located in advantageous locations near city centers and supported by existing infrastructure; post-industrial landscapes constitute environmentally impaired resources that need to be returned to productive uses, and reintegrated into the surrounding community^[10].

The definition of the post-industrial landscape in this context refer to the place which includes brownfield sites [11], Abandoned wastelands^[12], and Adaptive re-use of heritage sites^[13], According to the different attributes of industrial heritage, different types of commercial or residential industrial buildings, industrial heritage parks or other industrial revitalization landscapes close to the city center are produced in the process of transformation and reuse, which are in line with modern society and the times.

It is worth noting that the impact of public art in urban post-industrial landscape varies widely. In some cases, public art enhances the identity of local indigenous peoples and improves their living environment^[14]. In other cases, community residents did not benefit from public art practices and had a negative attitude towards public art practices, believing that they were useless^[15]. These cases all hint at the fact that the impact of public art practice is not entirely positive values and sometimes has fatal weaknesses. In Bangladeshi garment factory, although a large number of artists have done a lot of public art practice for the garment factory after the fire, including installation art and image review, this has to some extent aggravated the grief of relatives and friends then, Leads to negative emotions^[16].

Public art has the latent capacity to bring multiple benefits, including stimulating creativity, enhancing urban aesthetics, improving quality of life, and expanding value to communities and assets^[17]. Thus, the protection and celebration of abandoned industrial heritage has become an important issue that must be occupying the centre stage to in heritage conservation and urban development.^[18]

Therefore, two questions arise: 1. How can public art practice create positive value in post-industrial landscape? 2. What fatal weaknesses will arise while conducting public art practice? Along such questions, we need a deeper exploration to answer these two questions. To find the theoretical basis, we first conducted a systematic literature review, searched, evaluated, screened the target articles, and analyzed them, and finally concluded what positive values and fatal weaknesses public art practice has brought to the post-industrial landscape in the academic field.

2. Methodology

2.1. Document retrieval

In October 2023, we searched the databases WOS, Scopus, and Google Scholar, which have clear criteria for reviewing peer articles. The search time range is from the appearance of relevant articles to the end of the review.

Keyword searches were performed using the “Topic Search” function, and search terms were written according to the following definitions:

1. There are four distinguishing features of public art, which are presented as: the aesthetic values, public reachability and availability, the uniqueness of a locality, and positive interactivity and community engagement^[19]. It is art that happens outside of the gallery or museum, encompasses a vast umbrella of practices and forms: from permanent sculptures to temporary artworks; political activism; socially engaged practices; monuments; memorials; community-based projects; off-site museum and gallery programs; earthworks and land art; site-specific work; street furniture, urban design, and architectural decoration have all been classified under public art^[20]. Due to the interdisciplinary nature of public art, we used the term “art” in our search to ensure that no articles were missed during the search.

2. Post-industrial landscapes are usually located in the outskirts of cities, with smooth and convenient roads. Due to their previous use, many basic public facilities that can be used for urban services have been preserved. Although abandonment has caused environmental damage and resource scarcity, with the restoration of production, it may be possible to establish a positive connection with the community again^[10].

And there are three types of post-industrial landscape: 1) Brown land in the post-industrial era, generally refers to brownfield sites, areas that have been abandoned due to industrial pollution, or areas that have only partially utilized healthy land due to environmental pollution issues^[21]. 2) Abandoned wastelands in cities have been increasingly valued in recent years and used for transformation and renewal into different types of urban parks. With the diversity of practice and the accumulation of experience, this type of post-industrial landscape encourages connection with communities and guides active participation and interaction among communities^[12]. 3) Adaptive re-use development Adaptive reuse is a method of urban protection that protects and integrates the integrity of cities, and is widely applied to bring positive environmental impacts. It attempts to build a healthy and sustainable social environment, such as guiding community residents' participation and interaction, stimulating economic development, increasing residents' welfare, and strengthening psychological construction^[13].

Thus, we set search terms in post-industrial landscape as “post-industrial brown land,” “Deserted urban wastelands,” “Adaptive reuse development,” and some specific words like “art factory,” “industrial heritage sites,” and “industrial heritage,” “post-industrial community” as a supplement, in order to make the search more comprehensive.

3. We also excluded some irrelevant subjects and terms. “rural industrial landscape” “heritage in village” “countryside factory” “rural heritage community” “creative rural factory” “Rural Industrial Revival” etc. Because we only focus on the research conducted in urban context.

2.2. Screening process

We found 2553 articles from the target database and manually read the article titles and abstracts. The main purpose of this action is to exclude those literature materials that are not related to public art. Some articles have too broad a research scope, such as art festivals, performing arts, etc. This is the first step of screening. (**Figure 1** for the flowchart of the systematic search and selection process). The search term that we set is “public art”.

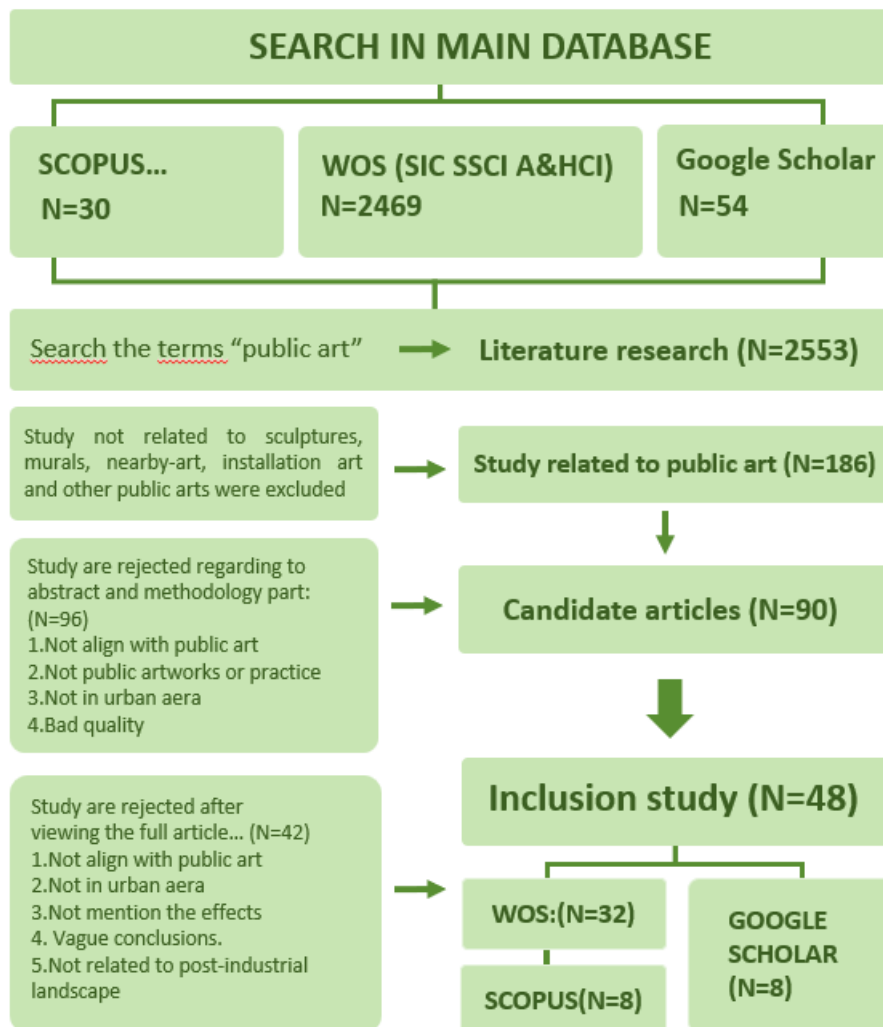


Figure 1. The flowchart of the systematic search and selection process.

In the second screening process, we obtained 186 articles, mainly based on reading three parts: The search term that we set is “public art”, However, public art is relatively broad, so we excluded "performing arts", "opera", "musicals" and other public arts related to music and dance, because they do not belong to our research scope. On the contrary, we includes sculptures, murals, nearby-art, installation art and other public arts that are closely related to the community. These practices must also be limited to the post-industrial landscape context.

In the third step, 90 articles are selected, We carefully read the articles and set inclusion and exclusion criteria: 1) abstract, introduction and research methodology part, should highly identify and make sure study are relevant to urban public art and still include a or more specific art projects are included. 2) Articles without a research project or a single historical review will be excluded. 3) studies are not within urban area are exclude. 4) Studies with bad quality and rough findings are exclude.

In the fourth step, we use Purposeful sampling is a technique widely used in qualitative research for the identification and selection of information-rich cases for the most effective use of limited resources^[22]. To make sure that articles are highly and independently reviewed by multiple researchers. The review criteria are as follows:

1. Does research better inform our understanding of public art practices in post-industrial landscapes?
2. Does the research delve into the application of public art practices in post-industrial landscapes?
3. Is there a correlation between those studies?

4. What are the values and fatal weaknesses of both “top-down” and “bottom-up” public art practices in post-industrial landscape ?

Finally, after rigorous independent review and discussion, 48 articles were selected. The article selection process was carried out by multiple researchers, and all researchers agreed to this selection process.

2.3. Overall description of sample

We carefully read the research objectives, types of public art practices, research designs, positive values, negative defects and conclusions of 48 documents. Some of the case studies are mainly used to explain other people's public art projects, a total of 18 articles; others are mainly based on personal interpretation of cases, using forms such as documents, case studies and interviews, a total of 23 articles; the last part is based on participatory art practice project research, a total of 7 articles. Most of the research focuses on qualitative research, a total of 44 articles, and a small part (4 articles) is quantitative research.

These studies all hint at the diversity of public art forms, the richness of content and the flexibility of intermediary materials. Some are installation art based on modernity, creative post-industrial landscapes or open and participatory exhibitions^[23]. While another type is preferring to using traditional one, like the form of diversity and random graffiti, paintings, or murals practicing on post-industrial landscapes^[24]. Although these types of public art are not exactly the same, they show different results and distinct characteristics of different public art practices.

2.4. Analysis process

We used a thematic analysis^[25] approach to determine the positive values and fatal weaknesses of different expressions of public art practices in post-industrial landscape applications. This analysis method follows six steps: familiarizing with data, generating codes, searching for themes, reviewing themes, defining themes, and producing the report. **Table 1** summarizes our analysis at each stage.

The first step was to read the data carefully and identify some parts that were very relevant to the research questions, generating a data set. The second step was to ensure that each data point received equal attention from the researcher, so that the data points generated had different but important characteristics, which meant that the coding results were generated from important typical valid data points. The third step was to find out what emerging themes were implicit in the data and possibly reveal how they work. For example, these articles hinted at the dilemmas or general positive factors faced by the practice of public art in post-industrial landscapes and showed what consequences these dilemmas and positive factors brought to post-industrial landscapes. The fourth step was to review these selected themes and consider whether they were meaningful and clearly distinguishable together, each with its own characteristics. The fifth step was to define each theme, composing the extracted data into a coherent narrative, each defined theme was supported by relevant literature, and clarified in the conclusion section. The sixth step was to generate a report as a manuscript, and the description and interpretation of the themes formed the conclusions of this study. This result was not a linear, but rather an iterative and recursive process. **Table 2** lists finalized themes and corresponding codes to further illustrate this study's analysis.

Table 1. Phases of thematic analysis.

Familiarizing with data:	Immersive reading was performed on selected articles and positive and negative comments regarding public art were extracted separately to generate the datasets.
Searching for themes	Focusing on practice-based outcomes of post-industrial landscape public art and manually coding its significant features
Reviewing themes	Focusing on the broader thematic level, the different codes were categorized into potential themes, all relevant codes in the themes and extracted data were examined and relationships between them were considered.
Defining the themes	Each theme was further refined to check that each theme was supported by sufficient data, consistency between data and salience between themes.
naming the themes	Each theme was further refined to check that each theme was supported by sufficient data, consistency between data and salience between themes.
Producing the report	Each theme was further refined to check that each theme was supported by sufficient data, consistency between data and salience between themes.

2.5. Findings

In summary, post industrial landscape land is a place that comes in many types, such as brown land sites, Deserted urban wasteland, and types of landscape reuse that arise due to urban development policies and demands. Post-industrial landscapes are areas that were previously used for industry but have now been repurposed for other uses. This often involves reusing infrastructure in new and creative ways. The idea of repurposing these underutilized or abandoned spaces has become increasingly popular. Brownfields, urban wastelands, and adaptive reuse developments are all examples of these post-industrial spaces [19]. The application of public art practices based on top-down and bottom-up approaches in post-industrial landscapes has both values and fatal weaknesses. We therefore assess the positive values and fatal weaknesses of public art practices in post-industrial landscapes, each topic has underpinning by related literature. We finally gained 8 positive values and 7 fatal weaknesses in **Figure 2**.

Table 2. Themes and coding.

Themes	Coding
Positive values	
Inspiring interaction and involvement	Engage, participation, collaboration, dialogue, actions, reflection, local residents, accessibility, activities, audiences.
Strengthening community identity.	Sense of belonging, sense of place, sense of pride, identification, well-being, local culture, integration, coherent, surrounding areas, common goal, collective memory, surrounding area.
Reasonable and sustainable management	Sustainable, design, combination, re-use, adaptive, historical buildings, place.
Stimulating economic development	Economy, income, financial support, high-income society, local cultural economy.
Promoting community education	Educational tool, gain knowledge, community education.
Enhancing awareness and reputation	Brands, city image, brand image.
Positive psychological construction	Post-traumatic reconstruction, memory, local.
Improving living environment	Renovation, re-use, art-led, increasing tourism, more visitors.
Fatal weaknesses	
Lack of community identity	Negative views, elitist, fragmentation, not authenticity, ignore.
Lack of interaction and involvement	Isolate, inaccessible, excessive design, less collaboration, superficial, objection.

Themes	Coding
Fragmented development	Ineffective, culture failure, demolition.
Leads to negative emotion	Insulted, negative express, affect people’s life.
Lack of resources and welfare support	Lack of policy support, limited finance support, property fundamental facilitates, rising rents.
Damaging rights and interests	Unfair, rising rents, ownership, property, women’s rights, worker’s rights.
Unsustainable management system	Lack of long-term plan, no economic support, unsustainable management.

Table 2. (Continued).

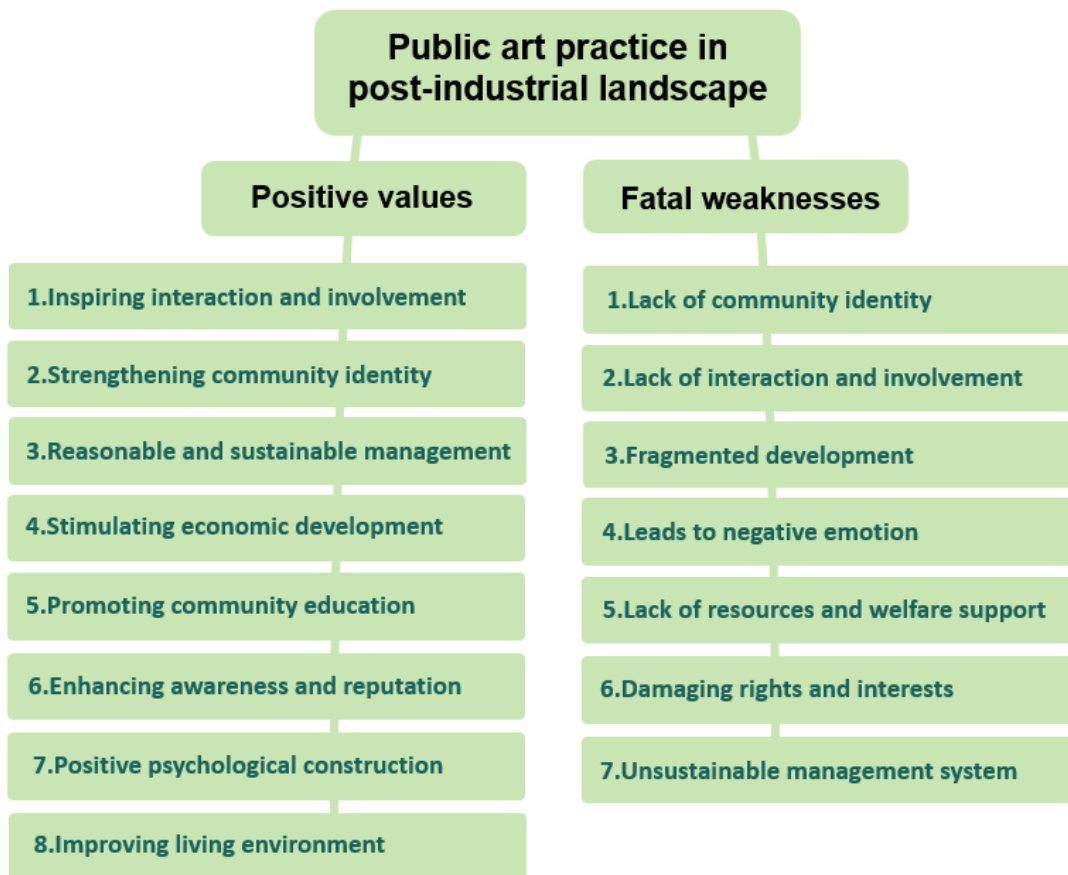


Figure 2. Eight positive values and seven fatal weaknesses for public art practice in post-industrial landscape.

3. Endowed with positive values

3.1. Inspiring interaction and involvement.

In the public art environment, an open and inclusive attitude generally believes that public interaction and community participation should always be supported^[26]. A total of 36 articles concluded that public art practice can create opportunities for people from different cultural backgrounds to gather together for communication and interaction.

Among those, 15 of the articles are mainly art-led or art-driven, some encourage local residents engaging in public art practice, some argue that collaborating in artworks.

Hung^[27] arguing that participation from different cultural backgrounds is also important. Pier 2 is easier to achieve social integration among residents from different backgrounds through cultural and artistic activities than the “Jiehongdu” case. Ma, Pengfei^[28] encourage young people to participate, He believes that young people should participate as much as possible in some public art that is visible to the public, such as skateboarding, running activities, camping, and mountain climbing. Shao L^[29] debates that public art should inspire and engage audiences. “The exhibitions often create a dialogue with the architectural elements, fostering an immersive visitor experience characterized by discovery and engagement.” Inkinen T^[30] encourage local residents to participate, because creative utilization of urban space may stimulate innovative activities or open gatherings with a more lasting impact, resulting in a novel and eye-catching feeling, or other potential possibilities that may arise. These behaviors will increase the familiarity of local residents with the ball. Yang^[31] reckon that “Most of the local communities tended to favor protecting and reusing the Songshan tobacco factory, which shows strong community involvement.” Shao L^[29] believe the exhibitions often create a dialogue with the architectural elements, fostering an immersive visitor experience characterized by discovery and engagement.

Bose, M. B.^[16] Believes that artist collaboration is as important as community engagement. “The quilt cycle relying solely on the power of two artists is far from enough, and the participation of community residents may be greatly needed. Jin, M^[19] believe that three key elements: “Triggering local collective memory and historical events and generating fusion” “It is essential to work closely with local residents to accurately represent the cultural heritage here” and “Integrate seamlessly with the surrounding environment to maximize the utilization of environmental resources” are regarding to art-led projects apply in post-industrial landscapes.

3.2. Strengthening community identity.

Public art restores the typical cultural characteristics of a place and presents a unique temperament in the urban landscape^[32]. An impressive public art should not violate the collective memory and cultural characteristics of a region. On the contrary, it should be closely connected with residents, hear their voices, and express them for them^[33]. Community identity is the members’ subjective sense of belonging to a community^[34].

The research conclusions of a total of 35 articles show that public art practice can reshape community identity by reproducing collective memory, including various types of public art expressions such as painting, installation, graffiti, etc. Below are some evidence and traces:

Zehra^[14] debates that the reuse of industrial heritage strengthens community identity.

Most members of the public believe that the public art practice of adaptive reuse of industrial heritage buildings requires a sincere emphasis on the collective memory, time, and history of the site, as they are the genes of the community and also serve as symbolic parts of the city and regional identity. Mathews^[35] notes that expressing a way of building a community based on identity among tenants. Although each tenant living here collectively forms a cultural identity in a certain area of the city, it is very scattered and does not have a representative part to appear. So the sustainable regeneration of urban areas should be coordinated with cultural identity and industrial heritage transformation to ensure a good landscape transition, in order to ensure overall development, rather than simply population aggregation. Miao & Chen.^[36] accentuate that Coordinating relationships between stakeholders can also achieve community recognition. The power of local cultural identity can effectively coordinate stakeholders such as government departments, different types of enterprises in society, artists, designers, and local residents to work towards a unified collective direction, which is more likely to achieve a common goal. Carlo Salone^[37] believe that Multiple identities can shape community identity. On the other hand, for others, they can flexibly shape themselves as a member of Huaning based on the real-

time situation of the environment at that time. This is a flexible and sustainable benign model, which also inspires participants to express multiple identities in participating in different activities. Hung^[27] notes that Community identity can be achieved by stimulating a sense of belonging. In addition, the prosperous economic development history as an export port has not only consolidated the identity of Pier 2, but the existing old buildings (Pier 2 warehouse, Kaohsiung Port Station railway, and some Japanese style residences) have also consolidated a sense of belonging through the development of local tourism industry. Jin, M.^[19] reckon that Collective memory shapes community identity. The powerful artistic language of public art installations plays a decisive role in shaping the uniqueness and cultural significance of a location. Without monotony, the computer room will have a stronger sense of community identity, which is also achieved by utilizing the historical and cultural qualities of the post industrial landscape.

3.3. Reasonable and sustainable management.

Public art practices in post-industrial landscape, Recognizing and emphasizing the possibility of adaptive reuse of abandoned industrial land, this has a positive and positive impact on urban sustainable development and the protection of historical and cultural heritage^[19]. The research conclusions of a total of 30 articles show that since public art practice is located in post-industrial landscapes, such as brownfields, abandoned wastelands, and factory building adaptive reuse, it is highly related to urban renewal development. Therefore, it undoubtedly implies that reasonable sustainable development and management are important characteristics of public art practice in post-industrial landscape applications. Below are some evidence and traces:

(Inkinen T.^[30] believe that The foundation for creating contemporary sustainable architecture should focus on simultaneously designing both the interior and exterior, and presenting a harmonious state. Jin, M.^[19] notes that the combination of industrial elements and modern design is a sustainable strategy. The design of post industrial parks seeks to integrate the internal and external environmental design of the community, preserving the traces of old industrial history and combining them with contemporary materials for appropriate spatial adaptation, in order to produce multiple spaces and environments in the production area, meet the needs of the community, and promote the sustainability of the community's cultural environment. Lim & Lee.^[38] use industrial heritage sites as cultural and educational venues. Whether it is updating the infrastructure of abandoned factories or restoring historical and cultural heritage, they are in line with the direction of sustainable development of contemporary social environment. This is undoubtedly beneficial for promoting cultural and artistic education in the community, as it ensures individuals' enjoyment of culture and stimulates the expression of culture and art. Such public art is reasonable and sustainable. Dogan E et al.^[39] Flexible transformation of brownfield sites into public art experimental sites. With the development of the times, people have developed visual fatigue towards traditional landscape environments and are increasingly concerned about fluid, dynamic, and decentralized artistic practices. Therefore, Mirafiori University has become a unique center for art project collaboration, often used to address sustainable public art practice venues based on industrial land.

Douet, J.^[40] believed that the place effect stimulates the reuse of historical buildings. "One is that it results directly in the sustainable re-use of a historic building, and at minimal cost. The other is the placemaking effect on the surroundings and local area, a catalytic effect which changes negative perceptions, brings activity." Sudarmanto^[41] Respect the preservation and inheritance of culture and traditional crafts. "It aims to honour the cultural heritage of Jatiwangi, emphasize environmental sustainability, and develop in harmony with the long-standing identity and tradition of clay processing to encapsulate a vision for a region that respects its past while evolving uniquely, reflecting the enduring cultural identity of Jatiwangi."

Another successful case in Paris called “station F”, (Franta, J.^[42] accentuate that Gare d’Austerlitz in Paris, Based on public art practice and overall urban planning purposes, it has been transformed from a single railway station into a multifunctional complex, which essentially optimizes the social function structure of the block and directly benefits the residents here.

In Germany, (Süheyla Schroeder.^[43] noted that the brewery has been transformed from a single adaptive reuse site to a site that houses various related businesses and art groups, making it a mixed economy while retaining a culture-led model.

(Heike Oevermann et al.^[44] argue that the former Erba textile site meet the new strategy of real estate projects, and analyze the slightly differ between the Otto-Friedrich University (through its Am Zwinger building), which is knowledge-based projects, and the Kunstraum (Art House), which regarding to art-based. But the mainly idea is about to create a long-term perspectives for cultural-creative uses.

3.4. Stimulating economic development.

Traditional public art such as wall painting and mural painting can generate strong interest among local businesses, and these practices can also satisfy and invest in their clients, ultimately promoting the development of the local economy^[45]. The conclusions of some articles show that when public art practices are applied in post-industrial landscapes, a common phenomenon is that any type of public art practice will make some contribution to the local economy to a greater or lesser extent. Below are some evidence and traces:

Chen^[46] Believes that top-down public art practices can stimulate the economy. In the opposite state, although the renovation and use of industrial land have been recognized by the majority of the public through creative design and tourism stimulation, this has become an advantage. On this basis, even without the intervention of artists and designers, the artistic environment can still be produced. Zehra.^[14] notes that it is believed that transforming industrial space into film space can increase economic benefits. The process of film production actually plays an unintentional role in integrating society. From space to media, the perspective of film shooting also deeply reflects the cultural nature of a building or community. This is a behavior that can attract audiences and stimulate the economy. Zielke, P^[47] Seeing the application of public art practice in industrial landscapes as an economic opportunity. Given this practical situation, it can be inferred that the government views the reuse of creative spaces, especially abandoned industrial sites, as an emerging model that can promote social harmony, increase and stimulate economic development.

Mironică M^[48] believe that community economy can bring more benefits to residents. Because only the voice of the community can be expressed and long cherished wishes can be achieved, both internally and externally, there is a very positive expectation. The global cultural economy is thriving, and the cultures of different communities are also used by artists as a means of operation. By relying on the principles of a free market economy, they can bring more commercial benefits and potential symbolic capital to themselves or other economic sectors. Chen^[49] believes that public art policies can stimulate the economy. Based on past design experience, such as Beijing and Shanghai, with the development of the times, culture is seen as another emerging industry and conducive to the primitive accumulation of capital. These experiences suggest that in the development of other major cities in China, decision-makers should issue incentive measures as a catalyst for the development of a city or region. Miao^[50] argues that artists are the main means of stimulating the economy. Due to the easier role of artists as intermediaries in the process of industrial heritage recreation and production, more and more artists are fully integrated into the economic structure of the region in the art design process, and establishing a virtuous economic network of artists, retailers, and other stakeholders Hung^[27] reckon that the economic benefits of public art are closely related to the surrounding environment .It connects

the overlapping blocks of economic pillars with other pillars, which is actually more conducive to a better integration of an art project into the local economic market.

3.5. Promoting community education.

Art installations and educational activities promote dialogue and make full use of various resources nearby to achieve goals such as supporting community livelihoods and education^[19]. Public art education promotes community development to a certain extent. There are different types of education for community individuals of different ages. Below are some evidence and traces:

Hung^[27] argues that public art practice should be used to encourage community education. Compared with Pier 2, Jhongdou's advantage lies in establishing vocational training centers before the start of rebuilding public art practices, in order to provide re-employment opportunities for local if or marginalized groups and improve the education level of residents in different situations. Melia^[51] suggest that public art practice should be used to help women's education. Sort of public art projects in Bangladesh have prompted the country to call for opportunities for lower class women to receive formal education in a society that oppresses women. Mathews V.^[52] argues that public art practice should be used to improve relationships within the community. A comprehensive and multidimensional government assistance to the department is presented in a very specific manner: detailed strategies have been formulated for improving opportunities for art education, policies on how communities can obtain funding support, and the level of infrastructure improvement Jin, M. ^[19] illustrated that One way to strengthen public art education is to promote education and equal dialogue, hold community exchange seminars, organize cultural and artistic activities, and promote community fertility and popularization of educational knowledge through these activities.

3.6. Enhancing awareness and reputation.

Jin, M.^[19] argues that public art practice can enhance the brand or city image. The hosting of the Winter Olympics in China and the renovation of the Shougang Industrial Park have become very typical representatives of sports heritage. Through in-depth consideration of geographical environment, transportation layout, and infrastructure, more sports industry activities have been promoted and activated, specifically by introducing ice and snow equipment, clothing brands, etc. Most public art practices lack funding. Sponsorship has become the main way of bottom-up art practice. It has solved the funding problem and can also establish a good city brand image. The following are all articles based on improving the image of the community, city or brand.

Luo, Cao.^[53] notes that Waterfront public art practices can enhance or city image. "In addition to creating waterfront industrial heritage landmark buildings, Shanghai has tried to make full use of industrial heritage groups to create cultural brands, such as building the Yangpu Waterfront Industrial Heritage Belt and the West Bund Culture Corridor. The latter comprises Art West Bund Hall A, the Dome, Tanks, and other industrial heritage sites."

Among them, the public tends to focus on the ability of the landscape to express both social and artistic values of the industrial heritage, whether the landscape of the park reflects the image of the city, the ceramic culture, the transformation of the park, as well as the artistic feeling and the architectural style of the park^[54]. Abandoned factories are a common phenomenon as urban voids, but there is a certain motivation for transformation, such as the 2006 Winter Olympics, which shaped local brands and reshaped the city image of Turin^[55].

Second, these heritage sites are not just containers for art exhibitions, but ecosystems of creative industries, generation of wealth, production and consumption united under a brand image linked to the space and its

former industrial identity^[56]. In his case, the overall image of a city can contribute to the sustainable and creative development of a city, and this measure by the Helsinki city government helps to build the overall image of the commercial environment^[30]. The idea of this set of projects articulated in the regeneration strategy aim to unlock the potential of the center of Łódź for its inhabitants correcting the deficit of social cohesion, improving the image of the area, recovering the economy and overcoming the residential crisis^[57].

3.7. Positive psychological construction.

Public art is an artistic practice activity that revolves around regionalism and location. It is not limited to the representation of material images, but also includes human life behavior and psychological activities^[19]. The application of public art practice in post-industrial landscapes not only includes physical aspects such as environmental improvement and stimulating economic development, but also a very important factor is positive psychological construction. Examples of how public art practices can heal trauma include:

Public art not only reproduces the history and culture of a place, but also conceals the social trauma of that time, becoming a commemorative object for the event. Listening to this trauma will make local residents deeply understand their own trauma and identify with the existence of this theme. Listening can also make foreign people feel their own trauma. At this point, art becomes blurred and reasonable^[51]. With service as the axis to increase the added value of products and satisfy users' psychological needs, experience economy advocated "personal experience" to create economic activity worth users' memory. Experiential marketing proposed that products or services could create complete experience for users by providing sensory, creative, and emotional experience^[58].

3.8. Improving living environment.

When traditional art painting forms add a beautiful layer to the streets and walls, it has already improved the living environment here in the community^[19]. The original purpose of public art practice in post-industrial landscape application is to help urban renewal. The abandonment, waste of resources and environmental pollution of post-industrial landscape are the most urgent problems to be solved. Below are some evidence and traces

Recognition of cultural actors; active participation in events and cultural activities; the feeling of improvements in the livability of the neighborhood, thanks to cultural initiatives; the perception of the physical transformations of the district and the role of government in this process^[59]. These two research cases deeply suggest that livability in places is increasingly understood as shaping specific public spaces, using vegetation, innovative design decorations, and so on, all of which reflect respect for the environment^[60]. The creation of shared spaces requires the integration of ideas, space, and resources, and highlighting their value in the presence of participants, allowing for natural integration into specific community environments. But no matter how imaginative the design is, it ultimately cannot do without a realistic condition: improving living conditions and having an impact on residents^[59]. The U.K. eARTh project, showing that public art can strengthen residents' social connections and sense of belonging by promoting participation, a central process in mental health recovery^[61].

4. Endowed with fatal weaknesses

4.1. Lack of community identity.

Public art is sometimes also a tool to express a city's values and preferences, showcase local history and culture, and enhance the pride and identity of people in specific areas^[62]. The first part that public art needs to cater to and lean towards is establishing a community identity for a specific location. If it is lacking, it will lead to the rupture of community culture, residents will not feel at home, and hinder urban development^[19]. A

total of 22 papers argues that public art in post-industrial landscape practice suffers from a lack of community identity, partly because of the post-industrial protection method, which has caused the relocation of local residents and destroyed local culture; some articles also point out that public art practice has not solved the community identity problem of the indigenous residents who still live in the area. Below are some evidence and traces:

Chen, Zhu.^[46] suggests that people prefer to call themselves former workers, When it comes to SWU, they prefer to use factories to refer to their worker identity, which is not surprising that these working classes have strong negative emotions and distrust towards the Soviet elite group. Mironică M.^[63] Believe that dialogue is difficult, and it is difficult to build community identity. Because their statements are always vague, and there is no consensus within the government on using public funds for art funding in the region. Instead, they focus more on converting public funds into personal interests, ignoring the collective action and political participation rights of citizens. Tsilika, Vardopoulos.^[64] argues: the damage to the iconic building directly undermines the community identity. Because the building itself has lost its authenticity, it means that the building has lost its cultural connotation, which should have been the most important and important place to be protected, such as organizing spatial styles, technical details, materials, contrasts in space, etc., completely lost. Mathews V.^[52] reckon that the demise of traditional art festivals has also indirectly led to difficulties in community identity. Because retailers prefer festivals that can expand consumption and bid on their income, infinitely amplifying non cultural factors, resulting in a lack of identity here.

Miao^[50] believe that the industry is out of touch, ignoring local people and leading to a lack of community recognition. Due to the disconnect between industrial structure and local economy, fragmented and scattered socio-economic structure, it is difficult to form a consistent cultural identity.

4.2. Lack of interaction and involvement.

Neglecting and lacking participation will ultimately lead to negative factors in the community which indicates that if public art doesn't make A broad, diversified and participatory audience also means a less collaborative understanding of sculpture and public art, are largely unsuccessful among people^[65]. A total of 18 articles believes that public art lacks participation and interaction in post-industrial landscape practice. One reason is that important areas are isolated during the post-industrial protection process, making them inaccessible. Another reason is that excessive design practices make it difficult for audiences to approach easily. Below are some evidence and traces:

Sepe M.^[66] indicates that, there is no actual interaction between artists. Although there are many artworks on the M50 highway, unfortunately, these artworks have not had any connection with the surrounding area, nor have any residents or artists participated in the interaction

Bi W, He Z.^[67] believes that transitional interventions in public art practice have led to a lack of artistic expression and audience participation, "Art intervention in some old reform space is too much, resulting in problems such as the lack of order of artistic expression, the inconsistency with the atmosphere of original place and the lack of basic observation of audience experience, etc."

Andrzejewski & Mecacci,^[33] accentuate that good public art should refer to and respect the atmosphere of a given place, and if it does not do so, it raises objections from the public. Artworks placed in local communities, like Rycharski's work, engage their publics in face-to-face interactions that can potentially lead to successful political debates. Contrarily mediated contacts between publics that do not know each other in person often accelerate conflicts, as it happened in the case of Wójcik's piece.

4.3. Fragmented development.

Chen, Zhu.^[46] argues that Compared with the West, China's industrial land property rights are extremely complicated, which may make public art ineffective. Unlike the Western context, the unclear property rights make it more difficult and hindering for China to engage in creative public art activities on industrial land.

Zielke, Waibel.^[68] notes that economically oriented creative factories and other types of public art practices will eventually lead to cultural failure. “In this context, although public art practice has achieved certain results in post-industrial landscapes, The systematic constraints or reference mechanisms for creative spaces have not been established, and they are still very scattered and not conducive to management.

(Tsilika & Vardopoulos., 2022) believe that the demolition of some historical sites is unreasonable, which will lead to a fragmented urban appearance. Because once the authenticity of architecture is lost, it is destined to move towards scattered, fragmented, and trivial directions, and ultimately become worthless due to the loss of culture, the destruction of original technical materials, and the fragmentation of spatial forms.

4.4. Leads to negative emotion.

The impact of public art is often not one-sided, but two-sided. Three papers believe that public art practice is beneficial to building psychology, but it can also bring negative emotions. Some case studies also mentioned the negative impact of public art practice on local residents in post-industrial landscapes.

Melia^[51] accentuate that Although public art practice can repair and build the psychology of the parties involved to a certain extent, it also brings about, or in other words, careless behavior will make the parties sadder. In the case, he used public art to recreate the scene for people to appreciate, but he ignored the feelings of the witnesses. When the witnesses recall, they will feel insulted and immediately leave, which may cause secondary harm.

Chen, Zhu.^[46] indicates that failing to consider local indigenous peoples in public art projects can lead to negative emotions. Due to the unsuitability of economic interests, social environment, and identity transformation, factory workers hold a distrustful attitude towards elite groups such as the government, which invisibly increases social conflicts.

4.5. Lack of resources and welfare support.

In the absence of policies and government support, most post industrial landscapes and abandoned industrial land generally lack infrastructure, and serious land pollution problems are quite evident^[69]. Due to gentrification and the rise of so-called internet celebrity neighborhoods, land rents have risen, artists have been forced to move out, and the high degree of commercialization has led to a lack of social support for public art practices.

Chen, Zhu.^[46] accentuate that Industrial land is left unattended, with some improvements in infrastructure but lacking further social support. Under the government's support and management, some industrial land and abandoned factories have indeed received significant infrastructure improvements. However, the lack of supervision and unclear property rights in subsequent communities have gradually turned these areas into shantytowns, and the degree of gentrification has significantly increased.

Zielke, P., & Waibel.^[47] believe that Creative factories still only focus on economic development, while artists and local residents become unimportant. Although the creative industry space is a protected area, in daily activities, it relies more on government control. Most urban policies are dominated by economic interests, and although management may seem very unified, it is actually quite scattered because it is only for economic interests.

Mironică M.^[63] debates that art practice lacks state support. Public art practice faces more market challenges and is quite unstable, such as the risk of autonomous reduction or even absence during national financial crises.

4.6. Damaging rights and interests.

A widely held concept is that in a series of social activities, the interests, legal rights, etc. of the people cannot be guaranteed^[70].

Mironică M.^[63] debates that Reduced financial support and rising rents exacerbate inequality. The reality of reduced financial support and rising rent has damaged Fabrika's political image and further inequality and opposition between government departments and the art world.

Chen et al.^[71] notes that the lack of attention to artists and the priority of the economy have led to unequal development. The lack of attention to artists and the priority of the economy have led to unequal development. Specifically, the lack of funds and the early stage of industrial heritage protection here are not yet mature in all aspects.

Miao, Chen.^[50] believe that emphasis on non-local economic entry and development, ignoring the rights of local resident artists. Due to the increase in taxes and the encouragement of non local industries to upgrade and move in, it has further intensified competition among local enterprises and disrupted the original economic and cultural environment.

4.7. Unsustainable management system.

Miao, Chen.^[50] argue that Ambiguous property rights and artist residency exacerbate community instability. Specifically, after the closure of some industrial enterprises, due to low prices, they are temporarily used as a reusable space by artists, merchants, and local residents. The original space is considered to be divided into smaller areas, completely destroying the sustainable development of the community.

H. J. Lavery.^[72] believe that there may be an unsustainable risk between painting and landscape. "Future land managers could be challenged to demonstrate sustainable development based on such metrics."

Nakagawa.^[73] illustrates that Although most public art lacks the characteristic of "long-term", long-term nature requires that public art have stable social and economic support in order to survive.

5. Discussion

This study focuses on the positive values and fatal weaknesses that public art practices give to post-industrial landscapes. A result of a discussion on top-down and bottom-up public art practices applied in post-industrial landscapes. We have analyzed in great detail within 48 academic articles selected from major databases in "WOS," "SCOPUS," "GOOGLE SCHOLAR," revealing the significant impact of public art practices on post-industrial landscape sites. It is good to know that the application of public art practice in post-industrial landscapes has attracted more and more attention from the government and other authoritative art institutions, and the response in society has also been very positive, such as stimulating the economy and strengthening community identity. Yet, based on the different research questions that were set, the final conclusions were separated. Given that terms, more extensive research involving stakeholders such as artists, local residents, and designers should be an issue that needs to be taken seriously in future domestic and international research, so that a virtuous cycle between various cases and public art practice can be effectively linked.

5.1. “Inspiring interaction and involvement” and “Strengthening community identity” are crux

Whether it is “top-down” or “bottom-up” public art practice, “Inspiring interaction and involvement” and “Strengthening community identity” are proved to be the crucial elements to post-industrial landscape, nearly three quarters of the articles support this argument.

“Public art not only encourages individual expression and public communication but also develops a sense of belonging in and identification with the community”^[74]. For communities that can have a strong sense of identity, public art practices such as concrete installation art have the ability to reshape the culture and unique charm of a specific region. The process of protecting regional culture is to protect post industrial landscape areas^[19]. While other cases argue that public art has also led to strong cultural divisions and debates between communities^[75,76]. Although these studies differ, they all finally point to strengthening community identity.

The core of public art practice in post-industrial landscape is to ensure the development of local culture based on community recognition. Bottom-up public art practice is quite different. In this discourse system, public art practice is often spontaneous, sometimes out of the sympathy of artists and designers^[71]. Obviously, current research tends to be more spontaneous to ensure community identity. But in the government-based public art practice process, things are totally separated, economic benefits are more important. The government achieves the goal of stimulating the economy by transforming industrial landscapes such as old factories and industrial tourism^[46].

5.2. “Unsustainable management” and “Incomplete psychological construction” are virus

Although public art practice has inspired the industrial aesthetic value of post-industrial landscape, the negative weaknesses that come with it are also very obvious, especially in the context of Bottom-up public art practice.

Fast-paced industrial cultural landscapes emerge one after another. Although artistic practice has enhanced community identity and sense of belonging to a certain extent, most of them lack long-term operation and maintenance. The fact is that public art practice lacks social support, which makes it a flash in the pan in the post-industrial landscape. One prove is as follows: Nakagawa.^[73] illustrates that Although most public art lacks the characteristic of "long-term", long-term nature requires that public art have stable social and economic support in order to survive. Creative public art spaces may seem very organized and well managed, but they are actually constrained by local or higher-level government public departments, and even become a political tool. Such management does not reflect sustainability, and art cannot achieve benign, long-term activities^[68]. We should actively learn from Germany’s experience in public art practice in post-industrial landscapes, such as how to establish long-term public art projects and how to gradually transform from mid-term art practice to long-term stable post-industrial landscape buildings^[44]. We can also learn a lot from station F,^[42] about how to activate the community. And ultimately balance the stakeholders rights in various way.

In terms of positive psychological construction, public art practice still has a long way to go in building healthy psychology for community residents. Whether it is the scene reproduction of public art practice in post-industrial landscape^[51] or the completely culturally detached innovation of post-industrial landscape^[46], or even reconstructing community culture and community identity^[11], it has caused serious harm to the physical and mental health of residents to varying degrees. For example, public art interventions, not just in post-industrial landscapes, can draw residents’ attention to more mental health issues that may have implications for future lifestyles, better community relations, positive interactions, and other more far-reaching impacts.

6. Limitation

This article also has some limitations that need to be noted. Although the article analyzes the different impacts of existing public art practices on post-industrial landscapes from a very academic perspective, there are still many other levels. In other words, in addition to focusing on the intervention of public art practices in post-industrial landscapes, more different types of applied intervention practices have also been carried out. This may be an area that needs to be supplemented in future research.

In addition, although the field of public art practice in the post-industrial landscape with state intervention is not the focus of this article, it may become an important direction for future research; for example, how to establish a healthy and long-term public art practice mentioned above is not only important in the field of post-industrial landscape, but also in other geographical areas.

These research proposals can contribute to the application of public art practices in post-industrial landscapes, and we hope that this study can serve as a detailed and comprehensive background text.

7. Conclusion

The goal of this study is to highlight the complexity and diversity of public art practice in post-industrial landscapes. It is about systematic analysis of the values and weaknesses of top-down and bottom-up public art practices in post-industrial landscape context. Although public art practices vary greatly in their ultimate goals, from another perspective, it also provides a richer way to achieve the purpose of different public art practices in post-industrial landscapes. With the adjustment of national policies, post-industrial landscapes may be more popular with more attention, which requires that public art in the future should be more rational, intelligent and appropriate, and also needs to find a balance in practice. Positive interaction among stakeholders, such as the government, artists, designers, and entrepreneurs, may become a trend in the development of excellent public art practices in the future, and solve the existing single economic benefit model of public art that is "short-term" and "time-effective".

Thus, In different post-industrial landscapes, public art practice should be based on specific analysis of specific issues, public art practices, whether top-down or bottom-up, have similar and differ values and weaknesses. A new way out may be to base public art practices on mixed large-scale complexes, because this helps to establish long-term public art.

Conflict of interest

The authors declare no conflict of interest.

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