

Investigating Adaptive Reuse as an Integral Part of Public Art Activity Spaces

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Repurposing old buildings and integrating it with the contemporary arts in heritage space seems like the current trend nowadays to get the community together towards a direction of art appreciation within the society. Bringing new to the old, adaptive reuse community art spaces are now abundant around the city, but they struggle to compete for attention in a place and some old buildings are abandoned, doomed for urban decay. Adaptive reuse can breathe new life to old buildings, providing a wide array of contemporary public arts which are crucial to today's cities. The study can venture into looking upon the preference of the society and artists in addressing the significance of adaptive reuse that can be considered as 'art' spaces and how it can engage the community through art activities. This research uses literature based methodology and case study site observations. The analysis is done to measure the impact of public arts on physical, social and economic aspects when engaging arts in adaptive reuse. Data collected will be analysed to validate relevant facts for adaptive reuse to integrate public arts that will benefit the usage by the local creatives and community. However, the limitations of this study is the constraints and volume of old buildings.

Keywords: Adaptive reuse, Public art, Community art, Social engagement.

1. INTRODUCTION

Traditionally, arts are exhibited in galleries and buildings, indicating exclusivity and a social hierarchy. Nowadays, arts are abundant outdoors and offer a cornucopia of positivity for people and environment in the urban realm. This type of art is called public art. Adaptive reuse and integrating it with the contemporary arts in heritage space seems like the current trend nowadays to get the community together towards a direction of art appreciation within a society. Creating an audience in arts typically requires venues, communities and more. Simultaneously, old buildings in a city suffer from abandonment and are subjected to urban decay but the radical idea

of injecting public art activities into adaptive reuse has seen quite a community attraction. Examples can be seen in Penang, Selangor and Kuala Lumpur.

Over the last decade, there has been numerous studies of economic and social importance on the arts and the recycling of buildings for arts and cultural purposes. Based on research, public arts can be seen as an alternative to urban regeneration by breathing new life to old and decaying buildings. In Malaysia, there are numerous abandoned buildings of different architectural style in the city whereby the buildings lost their intended purpose and is left to spatially pollute the city. Adaptive reuse can breathe new life to old buildings, providing a wide

array of contemporary public arts which are crucial to today's cities and society.

This research can look upon the relativity of the creative culture industry and how it can link to urban regeneration activities via adaptive reuse within the community. It can be directed to guidelines with the preference of the society and artists in addressing the significance of adaptive reuse that can be considered as 'art' spaces.

2. LITERATURE REVIEW

Through literature review, the recurring research are looked upon the main keywords which are:

- PUBLIC ART
- SOCIAL ENGAGEMENT
- ADAPTIVE REUSE

Document	BACKGROUND STUDY	PROBLEM STATEMENT	GAP	P.O.D	METHODOLOGY	RESULTS	CONCLUSION
Chan (2021) - An innovative social and cultural space in George Town, Penang, Malaysia. The study examines the challenges faced by an art hub in a World Heritage Site in Malaysia.	This research examines the roles of an art hub in George Town, Penang, Malaysia. The study examines the challenges faced by an art hub in a World Heritage Site in Malaysia.	The innovative approach does encounter some challenges.	But it is a "near-whole" space, precarious in nature due to land development threats as it is located outside of the World Heritage Site. It also faces challenges in financial sustainability; further innovation in its business model is warranted particularly in revenue generation and its integration with the public sector and the tourism industry.	The art hub has converted a derelict bus depot into an arts space serving the community. This place-making effort has gained international acclaim for its innovations and community engagement.	This research employed a structured questionnaire and in-depth interviews with practitioners, managers and innovators in the field to explore innovative strategies and innovation practices.	Surveys by finding innovative ways, taking some risks to obtain resources, retain and nurture talent, and reach out to the community.	provide a greater understanding of the potential roles and challenges faced by innovative social and cultural spaces in the culture and creative sector worldwide.
Karimochaver (2021) - Art in urban spaces	This study investigates the effect of art on promoting the meaning of the urban space.	After considering the semantic dimension of the urban space and the mechanism of the meaning of art through the sense of sight.	a model is presented for examining the arts of cooperation in promoting urban space meaning.	a model is presented for examining the arts of cooperation in promoting urban space meaning.	In the first stage, the categories of space meanings influenced by art were extracted using a qualitative phenomenological analysis, and by examining 61 in-depth interviews in 6 urban spaces eligible for urban art in Tehran. In the second stage, these categories were tested through 600 questionnaires after converting to the questionnaire items.	"experience and perception capability", "social participation", and "relationship with context" were the main themes of the artistic relationships between art and urban space.	Further, the lower scores related to the theme of "social participation" in the quantitative research were lower than the other themes in promoting the meaning of the urban space through the art in the selected urban spaces.
Mani (2018) - AN INTEGRATED PUBLIC ART IN PUTRAJAYA URBAN LANDSCAPE	The art found in public space represents a local social and cultural situation, as well as the artistic and aesthetic experiences.	Public art is part of the broader visual environment of buildings, landscapes, and infrastructure.	There is a closer relationship between the public art and the city landscape.	This research focuses on the user's perception and appreciation of integrated public art in the Putrajaya urban landscape.	Data was collected using qualitative and quantitative methods. The case study data collections were conducted through a series of interviews with the local authority of Putrajaya. The case study was carried out in the Putrajaya urban landscape. Putrajaya was selected as a case study because of its unique administrative capital of Malaysia that has outstanding in both its characteristics and development.	Putrajaya has revealed the influence of public art in enforcing and strengthening the identity of the city. Subsequently, the recommendation has been made to the local authority to implement a management system by the local authority in the Putrajaya urban landscape.	the research will help to generate the social awareness and understanding of the effort of integrating public art into the Malaysian urban landscape.
Ramli (2021) - The functions of urban public art in creative placemaking the case of Kuala Lumpur event festivals	An increasing effort to reinforce cultural and social activities in creative placemaking is observed.	Despite extensive previous studies, works of literature ignored the necessary documentation and procedures in creative placemaking.	the vital attributes of a place as a social platform should be identified and internalized in the future work.	this study aims to examine the functions of urban design social placemaking initiatives.	Design methodology/approach: A survey was performed, which involved 340 respondents from various parts of Malaysia, from one case study (as an ongoing social event initiative called RUIH) on users' preference toward the social placemaking activities and their influencing preference. Field observations were carried out to understand the social activities and pattern of engagement.	The preference study revealed that urban design social attributes encompassed the vitality of place because of high preference and a significant difference among groups.	This study demonstrated the success of creative placemaking in urban development from the social dimension.
Zekariya (2017) - ECO public art placemaking study of Laman Seni Shah Alam, Malaysia	The implementation of public art in the outdoor spaces has been observed by designers and researchers to enhance public spaces.	however, there has not yet been any documentation on the use of public art as a problem-solving program, particularly in Malaysia.	Within the recent years, efforts of placemaking have begun to be initiated by local authorities, but the role of public art in placemaking among the public towards their public spaces	This study aims to establish the Eco Public Art Placemaking Framework to guide the environment professionals adopt public participation in the public art process.	This study has examined Laman Seni Shah Alam as a case study, which is a public art space that has been transformed through eco public art.	Through semi-structured interviews with the local authority, the organizer and the artists, this study has revealed the importance of collaborative and multidisciplinary, and that there are four main phases in the framework.	the framework has potential to be adopted by local authorities in Malaysia, and it can enable a friendly environment as an art design that meets the needs of the community and the environment examples urban space of the city of Lublin.
Cheq-Majazek (2021) - Architecture as the art of creating human-friendly places	The public space of a city plays a special role in the life of every human being, as it meets basic human needs related to safety and comfort of life.	While the city is a multi-layered structure with a clearly separated private and public zone, creating mutual relations between the buildings.	Cambio Sile saw the city urban spaces as a work of art, where should be designed in such a way that the inhabitants feel safe and happy, as well as the effort of technical staff, but an artistic understanding	The art of designing architecture does not exist for itself, but is created for the target audience. It provides a platform for the target audience to express their needs and guarantees survival. It is an important factor influencing the development of an individual through the organization of a social living space that meets the needs of people and their needs that change over time.	The first part of the article is devoted to the role of public spaces and the idea of the city as a work of art. The second part, devoted to the role of public spaces as a kind of the arts, taking into account the role it plays in the social life of Lublin's residents.	The article is an attempt to emphasize the importance of architecture in designing a human-friendly environment as an art design that meets the needs of the community and the environment examples urban space of the city of Lublin.	The article is an attempt to emphasize the importance of architecture in designing a human-friendly environment as an art design that meets the needs of the community and the environment examples urban space of the city of Lublin.

Gohd (2021) - Making Cultural Values out of Urban Ruins: Re-enactments of Atmospheres	In the context of debates on ruins in the field of memory studies and along the division between politics and the political status of social practices	Argue for the recognition of effective atmospheric practices based upon performative atmospheres from the past	These practices recall rituals and ruins from the past of ruins by performatively exploring their futures.	critically engaged within the debate about "socially staged arts" and the neoliberal reconstruction in architecture and planning policies.	The article concludes with a reflection on reenactments as cultural value-making, a perspective that may have an effect on heritage policies.
Khoi (2017) - How possible is a creative city in Penang? An analysis of architects' perceptions about creativity and quality of place	The emergence of the creative cities/creative economies notion has re-visited the role of place and given this concept a new lease of life.	A Creative City harnesses on both its culture and economic prowess found in its urban locale as well as the creativity of the people who choose to live in them	This paper examines the possibility of the island-state of Penang to be a Creative City by looking specifically at the architecture industry, which is a sub-sector within the creative industry realm.	The paper discusses the findings based on a survey and several interviews of 35 architectural firms in Penang.	this paper highlights the need to push and uplift the city's creativity level from currently 'medium' to a higher level to withstand global competition for talent and capital.
Lindley (2020) - Arts, culture and the city: An overview	More people, more organizations, more towns, cities and countries for more reasons have found that over the last 30 years the arts, their broader culture and overall creativity has something in it for them in renewal and revitalization.	Yet there is much more to the arts, culture and creativity in city development.	Places in transition urgently need to develop an overall culture of creativity cutting across all domains within which the arts can be significant.	Renewal and transformation together are a cultural project involving a shift in mindset and perspective	Creativity is a primary resource as it creates the conditions from which innovations can emerge.
Abdullah (2019) - Exploring the impact of street arts variables in preserving the Malaysian culture	Street art has been becoming one of the popular artwork in contemporary art scene. It has become a tool to help in sending our messages to everyone very easily on a constant basis, just like official advertising and other communication tools.	There is still limited knowledge about the guideline to support the street art activities in preserving our culture.	This study aims to establish Factor Analysis in Exploring the Impact of Street Arts Variables in Preserving the Malaysian Culture.	This paper addresses three variables which is independent variables, moderator and dependent variables	Factor analysis was conducted and eventually a whole new framework for the guideline in supporting the street art activities is proposed in developing tourism sector meanwhile preserving Malaysia culture.
Arfa F. & et al (2021) - Looking for a Model to Structure the Process for Adaptive Reuse (AR) of Heritage Buildings Based on a Literature Review	Adaptive reuse (AR) of heritage buildings is a complicated process, which includes many steps. Several steps should be considered and followed in the reuse process to provide an appropriate result	Several steps should be considered and followed in the reuse process to provide an appropriate result, which is preserving the essential qualities and values of heritage buildings, improving them to be used in the present, and transferring them to the future.	The purpose of this paper is identification of the steps of the AR process of heritage buildings and developing a model to structure this process.	Design/methodology/approach: A Literature review was conducted to explore the state of the art in the AR process field.	This analysis provided an overview of the publications on the AR process of heritage buildings and also resulted in developing a conceptual model (9-steps-model) for adaptive reuse of heritage buildings, which includes the main steps of the process.
Bosone & et al (2019) - Towards a circular governance for the adaptive reuse of cultural heritage	The adaptive reuse of abandoned cultural heritage assets can be seen as a regenerative process, which turns 'wastelands' into attractive places.	The renewed relationship between people and places through coordinated collective action becomes particularly relevant in the adaptive reuse of cultural heritage.	This paper aims to investigate how "circular governance" can be interpreted and implemented in urban regeneration strategies aimed at human-centred circular development.	Through case studies examples, the role of citizens-led initiatives in cultural heritage adaptive reuse is explored to identify common elements useful to draft a definition of circular governance and provide guidelines for policy makers	Through case studies examples, the role of citizens-led initiatives in cultural heritage adaptive reuse is explored to identify common elements useful to draft a definition of circular governance and provide guidelines for policy makers
Vazzari (2020) - The refurbishment of abandoned industrial areas with adaptive reuse strategies: analysis of decision making models and design criteria	The preservation and reuse of abandoned industrial buildings play an important role in the process of urban regeneration. Adaptive re-use is a sustainable strategy that promotes the enhancement of urban planning and activates projects for the refurbishment of unused areas.	The article deepens the topic of adaptive reuse, through the study of a decision support systems for the recovery of industrial areas and the identification of all the categories that affect the procedures for building adaptation.	The objective of the research is to identify decision making choices that take into account the social, functional and architectural risks conditioning the solidity of the city-environment-society system.	The research shows that the identified microscopes allow to synthesize the procedural apparatus, guaranteeing the optimal management of case-by-case decisions.	
Yazdani (2020) - The importance of place and authenticity in adaptive reuse of heritage buildings	Whist place and authenticity are defined by many authors, their meaning and usage are subjective, which is a challenge in recognising and preserving the values they embody. This study contributes to the greater understanding of these concepts, their meanings and application in adaptive reuse.	Genius loci and authenticity are crucial evolving interconnected concepts; however, the concepts are usually studied separately, and consequently, overlooked in adaptive reuse practice.	Design/methodology/approach: Content analysis is an acknowledged way of analysing information related to a subject area and allows researchers to provide new insights and knowledge in a particular area. This paper applies a critical content analysis of published works related to genius loci and authenticity over time.	The findings show the inter-relationship of genius loci and authenticity, and how these concepts can be considered in the adaptive reuse of heritage buildings, in theory and in practice.	Whist place and authenticity are defined by many authors, their meaning and usage are subjective, which is a challenge in recognising and preserving the values they embody. This study contributes to the greater understanding of these concepts, their meanings and application in adaptive reuse.

Pieckia (2021) - Art in post-industrial facilities—strategies of adaptive reuse for art exhibition function in Poland	Along with the socio-economic changes in Poland after 1989 and the beginning of the industrial restructuring process, many industrial architecture objects lost their original purpose.	One of the possibilities includes adaptation to culture-related goals, where such activities have an established tradition in the world.	The aim of the article is to analyze the adaptive reuse of post-industrial facilities in Poland for the functions of art exhibitions, such as museums, galleries, and art centers	The study was based on descriptive qualitative and quantitative research, in the following stages: identification and analysis of adapted objects; developing a typology of adaptive reuse strategies; questionnaire. The analyses show that the leading group of adapted facilities constitute former power plants, which were used for electricity production. Research aimed at institutions located in adapted facilities	The main result is the recognition of five types of adaptive reuse strategies implemented in Poland, resulting from a diversified approach to the historic substance, such as: the method of extension of an object; placing an exhibition; the character of the exhibition space, along with the type of intervention in the interior of a historic building.	
Yao (2021) - Adaptive Reuse of Industrial Heritage with Cultural-creative Industry	During the historical evolution, the industrial architecture and the urban land and the Cultural-creative industry worked as a successful redevelopment model.	Although several studies have summarized of the adaptive reuse of 798 art district, its significant role in urban land and art markets, there has been little research on the role of creative class and industrial heritage in art districts and local tourism.	This research aimed to explore the adaptive reuse of the industrial heritage in the 798 Art District.	This research will first provide literature review on the adaptive reuse of industrial heritage, the conservation and reuse of industrial heritage and the real-life cases of the reuse of industrial heritage in China.	The in-depth quantitative and qualitative methods were used to explore the characteristics of Beijing 798 Art District, the visitors' tourist experience and the role of industrial heritage at the site.	The discussion part will provide the comparison between the adaptive reuse of industrial heritage and contemporary cases of industrial heritage reusing, and provide some recommendations to future development and operation.
Willard (2019) - When Public Art Goes Bad: Two Comparing Features of Public Art	Not all public art is bad art	When a work lacks the standard features of the category to which it belongs, appreciators tend to perceive the work as aesthetically flawed.	In this paper, I develop a Waltonian theory of the category of public art, according to which public art is standardly is both accessible to the public and minimally site-specific	I then compare and contrast cases of successful and unsuccessful public art to show that accessibility and site-specificity are features which tend to preclude the other. It is difficult, although hardly impossible, for a site-specific work to remain accessible, and difficult for an accessible work to remain site-specificity with the site on which it is situated	- while not all public art is bad, the features peculiar to public work encourage a latent tendency toward badness.	
Tianyu (2019) - Measuring the extent to which Londoners are willing to pay for public art in their city	Contemporary research into future cities tends to focus on technology, architecture and infrastructure.	This study highlights the importance of public art projects for our future cities.	This paper evaluates the potential financial support and desire from citizens towards public art in their cities.	Using a hybrid contingent valuation (CV) and wellbeing valuation (WV) survey approach, we explored the willingness to pay for public art initiatives proposed by MT Art Agency. 60% of our sample audience were willing to pay at least £5 for the implementation of more public art in their local area, with 84% willing to pay at least £2, and 84% of our sample said regular public art initiatives would increase their wellbeing. A binary logistic regression model was then used to measure the extent to which Londoners are willing to pay for public art and which factors influenced their decision.	We find evidence to suggest that Londoners are willing to pay for more public art in their local area, with a range of explanations and evidence which inform the results. We hope to add to the existing academic research by demonstrating a core need from the audience towards public art, particularly, a willingness to pay for public art projects to become an integral part of their city experience.	We hope to enable arts projects to engage wider demographics, obtain stronger financial support and become a more meaningful integration into our urban realm.
Iannelli (2019) - Performing civic cultures: Participatory public art and its public	This research investigated the performances of participatory public art as ways of taking political agency in contemporary democracy.	Drawing upon the 'cultural turn' in citizenship studies, we assumed civic cultures as central variables to explain these forms of political agency.	This research investigated the performances of participatory public art as ways of taking political agency in contemporary democracy.	Referring to media audience research, we adopted an analytical framework to explore the artists' civic cultures that are in action in public urban spaces. The analysis focused on performances of citizenship developed in Sarinara (Italy).	The research shed light on the artists' knowledge and values, the multiple layers of audience participation envisaged in their practices of communication, their (dis)trust towards institutions and non-elite actors in civil society, and the civil identities they perform in contemporary societies.	
Baidini (2019) - The Analysis of Some Structural Differences among Public-Art Spheres	According to MT, there is not a single public of public art, but a multiplicity of them.	I defend MT both as a descriptive and a normative claim.	I explore different types of publics of public art that can be distinguished from one another in terms of their different sizes	I expand my analysis of the differences among separate publics of public art by considering temporary and enduring ones.		
Trivic (2020) - Bringing Arts Closer to Local Communities: Spatial Opportunities and Impacts on Community Bonding	The key mechanism employed was not only creating a comprehensive network of partnerships with artists and various neighbourhood institutions, such as libraries and non-profit organisations across the island	but also activating a range of neighbourhood public spaces as more informal arts and culture venues.	This chapter first outlines the research neighbourhoods to investigate spatial, social and participation impacts of the 'Nodes' Initiative.	Guided by the 'Neighbourhood Arts and Culture Impact Assessment' (NACA) framework and the conceptual lenses of placemaking and cultural ecology, this chapter then discusses the roles and capacities of arts and culture initiatives in building sustainable community arts development and resilient local urban communities.		

Perkins, Mason-Berrand, & et al (2021) - Arts engagement supports social connectedness in adulthood: findings from the HEARTS Survey	Loneliness is a public health challenge, associated with premature mortality and poorer health outcomes.	However, existing research on the arts and social connectedness is limited by focus on particular age groups and arts activities, as well as a reliance on typically small-scale studies.	Social connections can mitigate against loneliness, and there is evidence that the arts can support social connectedness.	This study reports survey data from 5892 adults in the United Kingdom, closely matched to the national profile in terms of sociodemographic and economic characteristics.	Results demonstrated that the majority of respondents (85%) perceive their arts engagement to be linked with feelings of social connectedness at least some of the time. The forms of arts engagement most linked with feelings of social connectedness were attending a live music performance, watching a live theatre performance, and watching a film or drama at the cinema or other venue.	The findings suggest that arts engagement can support social connectedness among adults in the UK through multiple pathways, providing large-scale evidence of the important role that the arts can play in supporting social public health.
Sheman, Moisey (2017) - What is art good for? The socio-epistemic value of art	However, empirical research tends to discount the importance of such social and epistemic outcomes of art engagement, instead focusing on individuals' preferences, judgments of beauty, pleasure, or other emotional appraisals as the primary outcomes of art appreciation.	We argue that a systematic neuroscientific study of art appreciation must move beyond understanding aesthetics alone, and toward investigating the social importance of art appreciation.	We make our argument for such a shift in focus first, by situating art appreciation as an active social practice.	We follow by reviewing the available psychological and cognitive neuroscientific evidence that art appreciation cultivates socio-epistemic skills such as self- and other- understanding, and discuss philosophical frameworks which suggest a more comprehensive empirical investigation.		Empirical research on art appreciation can thus be used to show that engagement with art has specific social and personal value, the cultivation of which is important to us as individuals, and as communities.
Archibald, Kilson (2020) - Using the arts for awareness, communication and knowledge translation in older adulthood: a scoping review	Literature on arts utility in translating knowledge about ageing and related processes is emerging but poorly understood.		We conducted a scoping review to map research on how the arts are used for awareness, communication, and knowledge translation in older adulthood.	We consulted a research librarian, comprehensively searched four interdisciplinary databases, systematically screened 1321 articles and extracted data from 111 included articles.	Articles predominantly originated from the Health Sciences, were informed by qualitative data, and were developed linearly, from problem identification to art development. Performance theatre was the most commonly employed narrative approach.	Approaches to arts development in this context do not maximize collaboration and participant engagement, thereby reducing potential impacts of arts for older persons.
Usiskin, Lloyd (2020) - Lifeline, frontline, online: adapting art therapy for social engagement across borders	Social media and online communication are often lifelines for people who are displaced. Since March 2020, Art Refuge has extended its use of online platforms.	Since Covid19, the charity has begun to see online work as having creative potential for social engagement, alongside working with people face-to-face. Both need careful thought as to how to build structures which are adaptive and appropriate to context, safe and accessible.	This article focuses on how to create specific online models for social engagement, and the thinking and ethics behind these	Focusing on grounding techniques developed from the principles of Psychological First Aid, alongside the theme of daily rituals, the online work has used trauma-informed approaches to create viable spaces for social engagement alongside physical spaces: both require careful thinking to build safe, adaptive psychosocial structures, appropriate to context.	These online models have limitations but also benefits: sustaining spaces in which individuals can find connection; developing new relationships while encouraging others; reaching people from a wide geographic area and across borders; partnership working which supports sustainability	As a result of Covid19, Art Refuge has developed new models for social engagement which include integration of both online and face-to-face models. The authors propose that these have relevance in both an emergency context and for wider application
Mak, Coulier & Fancourt (2020) - Patterns of social inequality in arts and cultural participation: Findings from a nationally representative sample of adults living in the United Kingdom of Great Britain and Northern Ireland	However, as this engagement is socially patterned, differential access to and participation in the arts may contribute to social and health inequalities.	To examine whether such patterns are associated with demographic and socioeconomic characteristics.	This study aimed to uncover the patterns of participation in arts activities and engagement with culture and heritage among adults in the United Kingdom of Great Britain and Northern Ireland.	We applied latent class analysis to data on arts and cultural participation among 30 695 people in the Understanding Society study. Multinomial logistic regression was used to identify predictors for the patterns of activity engagement.	For arts participation, adults were clustered into "engaged omnivores", "visual and literary arts", "performing arts" and "disengaged". For cultural engagement, adults were clustered into "frequently engaged", "infrequently engaged" and "rarely engaged". Regression analysis showed that the patterns of arts activity were structured by demographic and socioeconomic factors.	This study reveals a social gradient in arts and cultural engagement. Given the health benefits of arts engagement, this suggests the importance of promoting equal access to arts and cultural programmes, to ensure that unequal engagement does not exacerbate health inequalities.

2.1 Application and issues of Public Arts (Sub topic 1)

Public art refers to arts that is open and accessible for public interaction. However, it may be subjected to vandalism and struggle to outshine other arts. Most often public art leads to community public art, whereby it is based in a community environment, its character is interaction or having or dialogue with the immediate community. This often involves a professional artist collaborating with the locals which in turn bridges the gap between artists and locals. The value of public arts can be directed towards art appreciation in a society.

'The art found in public space represents a local social and cultural situation, as well as the artistic and aesthetic tendencies. Public art is part of the broader visual environment of buildings, landscapes, and infrastructure. - Misni (2018)

According to this statement, it only states the value of public art is a representation of local and cultural situation but the setting is only dedicated to aesthetics within the urban environment and not the people.

The implementation of public art in the outdoor spaces has been acknowledged by various designers and researchers to enliven public spaces. However, there has not yet been any documentation on the use of public art as part of the process, particularly in Malaysia. – Zakariya (2017)

To a certain degree the statement above is true as part of the process of creating any art should include people of the surrounding context when setting up a public art space, not just artist/designers alone to decide what the people prefer.

Camillo Sitte saw the city urban spaces as a work of art, które should be designed in such a way that the inhabitants feel safe and happy, as it is not just a show-off of technical skill, but an artistic undertaking. The art of designing architecture does not exist for itself, but is created for the target audience. - Chęć-Małyszczek (2021)

This article only emphasizes the importance of using architecture in a public space as the means of being the art itself. Nevertheless, architecture can be integrated in to a public arts environment but there should be a clear visual definition between art and architecture when discussing about public arts.

Not all public art is bad art, but when public art is bad, it tends to be bad in an identifiable way. When a work lacks the standard features of the category to which it belongs, appreciators tend to perceive the work as aesthetically flawed. – Willard (2019)

This article highlights certain flaws of public art that has a tendency to fail. However, it speaks of public art as something stagnant and not something that is moveable or potential to move about. Nonetheless, the notion of public art has a tendency to fail should be looked upon.

According to multiplicity thesis (MT), there is not a single public of public art, but a multiplicity of them. I explore different types of publics of public art that can be distinguished from one another in terms of their different sizes. I expand my analysis of the differences among separate publics of public art by considering temporary and enduring ones. – Baldini (2019)

This article highlights that public art can come in more than a singular form. It also mentions that public art can be temporary or permanent, also differ in sizes. Therefore, the timeline and scale of the the public art should be placed into consideration.

We find evidence to suggest that Londoners are willing to pay for more public art in their local area and discover a range of explanatory variables which influenced their decisions. We hope to add to the existing academic research by demonstrating a core need from the audience towards public art, particularly, a willingness to pay for public art projects to become an integral part of their city experience. – Tanguy (2019)

This article informs the willingness of the public to pay in order to explore public arts. The research however is conducted in London. In the context of Malaysia, the willingness of Malaysians to pay in

order to be an audience of the public arts should be looked into.

This research investigated the performances of participatory public art as ways of taking political agency in contemporary democracy. The research shed light on the artists' knowledge and values, the multiple layers of audience participation envisaged in their practices of communication, their (dis)trust towards institutions and non-elite actors in civil society, and the civic identities they perform in contemporary societies. - Iannelli (2019)

This research places public art into a political agenda. From a certain perspective, public art should be neutral and unbiased for the public. Whether the public initiates a political message through their art, it is their means of their own expression. The platform introduced though, should be on neutral grounds.

'Arts and Culture Nodes' is an initiative launched by Singapore's National Arts Council (NAC) in 2012. The key mechanism employed was not only creating a comprehensive network of partnerships with artists and various neighbourhood institutions, such as community and recreational clubs, libraries and non-profit organisations across the island, but also activating a range of neighbourhood public spaces as more informal arts and culture venues. - Trivic (2020)

This article states their key mechanism of creating an arts node, is to activate public spaces in neighbourhoods that can serve as an informal arts and culture venue. It might be a good idea but the general take on this is activating public spaces as an informal art venue should be at a place where the general residents are somewhat accepting towards public arts, rather than forcing it. Based on the overall, the studies does not cover the support system from private bodies or government aids in doing public arts that can benefit the lives creatives and of the locals.

The studies above highlights the role of public arts in a society, whether if its temporary or permanent, it can act as a node of creative placemaking not only for the community but towards a direction of urban regeneration. This can lead to using public arts as a sustainable

strategy of building recycling in the city on a politically neutral basis. It also highlights that public arts can be a form of income generator module that can symbiotically benefit the artist and the people and to address public arts in multiple angles, size and scale in order for it to not fail, but to succeed.

2.2 Social engagement and art (sub-topic 2)

Social engagement takes place in a setting whereby a conversation happens. Often, a platform is provided for networking or just general interaction. For this literature review

An increasing effort to reinforce cultural and social activities in creative placemaking is observed. Despite extensive previous studies, works of literature ignored the necessary group-specific indicators and processes in creative placemaking. The preference study revealed that urban design social attributes encompassed the essential inclusiveness, value, diversity and vitality of place because of high preference and a significant difference among groups.- Ramli (2021)

The study above highlights the many essentials of social attributes when it comes to the urban environment. It breaks down what should be considered when addressing creative place making with social activities by looking upon the attributes of the society. This is crucial as it looks at the people collectively from a community point of view.

Social connections can mitigate against loneliness, and there is evidence that the arts can support social connectedness. The findings suggest that arts engagement can support social connectedness among adults in the UK through multiple pathways, providing large-scale evidence of the important role that the arts can play in supporting social public health. - Perkins, Mason-Bertrand, & et.al (2021)

The study above implies that arts play a crucial role in social engagement that gives positive impact supporting public health. Although the study is based in the UK, adults in Malaysian are not far off in facing the problems of loneliness. Implementing arts in Malaysia can potentially

increase social engagement and also improve social public health.

We make our argument for such a shift in focus first, by situating art appreciation as an active social practice. Empirical research on art appreciation can thus be used to show that engagement with art has specific social and personal value, the cultivation of which is important to us as individuals, and as communities. - Sherman, Morisey (2017)

The study above redirects art as a communicative nature. By placing art first, social engagement can happen through interaction and dialogues by communicating whether by self or other understanding. The cultivation however, has to come from the individual itself to then, engage socially with the community.

The arts are powerful methods of enhancing social engagement and well-being in older adulthood. We conducted a scoping review to map research on how the arts are used for awareness, communication, and knowledge translation in older adulthood. Approaches to arts development in this context do not maximize collaboration and participant engagement, thereby reducing potential impacts of arts for older persons. - Archibald, Kitson (2020)

Whether children, teenagers or adults alike, the arts can be a powerful tool in enhancing social engagement. Understanding the arts during ageing and related process is relative, even though the adults mindset are no longer plastic, arts can transcend beyond that in enhancing social engagement, creating awareness, used for communication and knowledge translation.

Art Refuge uses art and art therapy to support the mental health and well-being of people displaced due to conflict, persecution and poverty. Since Covid19, the charity has begun to see online work as having creative potential for social engagement, alongside working with people face-to-face. Both need careful thought as to how to build structures which are adaptive and appropriate to context, safe and accessible. As a result of Covid19, Art Refuge has developed new models for social engagement which include

integration of both online and face-to-face models. - Usiskin, Lloyd (2020)

With covid-19 as a backdrop for this study, it addresses social engagement on an online platform and focuses on art therapy to support the mental health and wellbeing of the people. However, it also states the careful and attentive nature of building structures of online and real life. As a result, new models are developed for social engagement both through online and face to face.

This study aimed to uncover the patterns of participation in arts activities and engagement with culture and heritage among adults in the United Kingdom of Great Britain and Northern Ireland. This study reveals a social gradient in arts and cultural engagement. Given the health benefits of arts engagement, this suggests the importance of promoting equal access to arts and cultural programmes, to ensure that unequal engagement does not exacerbate health inequalities. - Mak, Coulter & Fancourt (2020)

The study above indicates a social gradient when it comes to arts and cultural engagement. Even though it has been conducted in the United Kingdom, Malaysia is also diversified in the arts and culture. With our own cultures and beliefs, social engagement should be beyond the borderline acceptance nature, therefore it should be true, that access to public should not have unequal engagement.

There are many gaps found when addressing social engagement within the arts. One of it is the definition of what type of 'art' itself that is not clearly defined in many ways. However, the literatures above highlights the relationship between social engagement and the arts (in general) as well as looking upon the wellbeing and the improvement it can provide for the people. It also points out as using arts as a means of placemaking, whereby people will gather and the reaction out of that, would be social engagement and community participation.

2.3 Current research on Adaptive reuse (sub-topic 3)

The process of repurposing buildings to new uses and modern functions than its original intended purpose can be known as adaptive reuse. These recycling of a building idea can be a

strategy for urban regeneration in a city setting as it reduces carbon footprints, labor but also preserves certain architectural values true to its time. In Malaysia, a number of abandoned buildings are recycled and converted to community art spaces, with optimal commercial and operational performance.

The adaptive reuse of abandoned cultural heritage assets can be seen as a regenerative process, which turns “wastescapes” into attractive places. Processes of urban transformation implemented by citizens represent cultural practices in which individuals are producers, and not only consumers, of cultural meanings. The renewed relationship between people and places through coordinated collective action becomes particularly relevant in the adaptive reuse of cultural heritage. - Bosone & et.al (2019)

The article highlights that individuals as the producers to renew the relationship between people and places of cultural meanings, particularly in adaptive reuse. This can be a direction to give role to the citizens to take initiation as the producers and having more heritage appreciation from the consumers point of view to take it in, turning an unwanted space into something new and attractive.

In adaptive reuse, the importance of place referred to as “genius loci,” whereas authenticity refers to the design, materials, setting and workmanship of a building or place. Genius loci and authenticity are crucial evolving interconnected concepts; however, the concepts are usually studied separately, and consequently, overlooked in adaptive reuse practice. The findings show the inter-relationship of genius loci and authenticity, and how these concepts can be considered in the adaptive reuse of heritage buildings, in theory and in practice. - Yazdani (2020)

As stated, the genius loci and authenticity are crucial concepts in adaptive reuse as they form a relationship which, depending on the users, may or may not complement each other. It highlights a challenge that is embodied in the form of subjective usage and multiple perspectives from the viewpoint of a visitor.

The aim of the article is to analyze the adaptive reuse of post-industrial facilities in Poland for the functions of art exhibitions, such as museums, galleries, and art centers. The main result is the recognition of five types of adaptive reuse strategies implemented in Poland, resulting from a diversified approach to the historic substance. , such as: the method of extension of an object; placing an exhibition; the character of the exhibition space, along with the type of intervention in the interior of a historic building. - Pieczka (2021)

Eventhough the article above has been done in Poland, its results and findings can be used in Malaysia as its approach is on historic substance and not of geographical factors. The recognition of five types of adaptive reuse strategies can be used as means of study or observation when conduting site visits for purposes of adaptive reuse projects and can benefit the researcher.

During the historical evolution, the combination of the deserted urban land and the Cultural-creative industry worked as a successful redevelopment model. The adaptive reuse model of industrial heritage and the cultural–creative industry is assessed, the current issues and some targeted suggestions of 798 Art District are identified. There has been little research on the role of creative class and industrial heritage in art districts and local tourism. - Yao (2021)

The research above is a good example of looking upon the combination of deserted urban land and culture creative industry as means of an adaptive reuse. It also looks upon a larger scale, which is industrial heritage, showing that adaptive reuse can have a larger scale in its own prospect so much so that it has identified itself into a ‘district’.

Adaptive reuse (AR) of heritage buildings is a complicated process, which includes many steps. Several steps should be considered and followed in the reuse process to provide an appropriate result, which is preserving the essential qualities and values of heritage buildings, improving them to be used in the present, and transferring them to the future. - Arfa F,& et.al (2021)

The article above highlights the preservation qualities and values of heritage buildings, which

in turn can be interpreted as maintaining its architectural attributes that makes it true to its time and is authenticity. Upon preservation, is for it to be appreciated by the present times and the future thus it can be classified as architectural attributes being part of the aesthetics of adaptive reuse.

The preservation and reuse of abandoned industrial buildings play an important role in the process of urban regeneration. Adaptive re-use is a sustainable strategy that promotes the enhancement of urban planning and activates projects for the refurbishment of unused areas. - Vizzarri (2020)

Urban regeneration through adaptive reuse are always related by nature. Nonetheless, it is a sustainable strategy that can be implemented in the urban realm of unused areas in the enhancement of urban planning. By looking upon closer details, sustainability strategies can be further enhanced and implemented to its full potential within adaptive reuse.

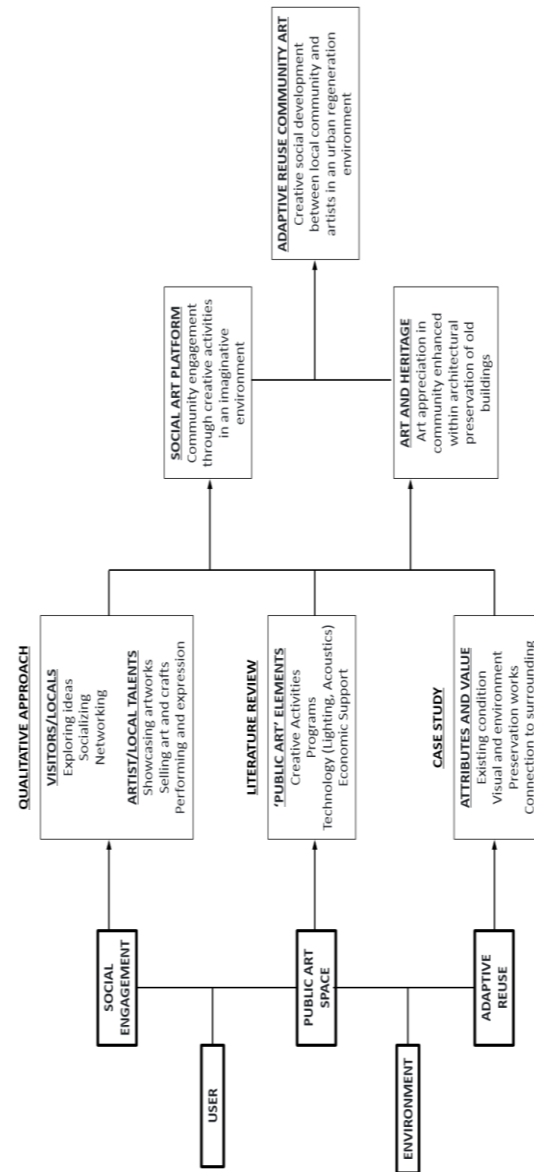
The arts hub has converted a derelict bus depot into an arts space serving both artists and local communities. This place-making effort has gained international acclaims for its innovations and community engagement. But it is a “meanwhile” space, precarious in nature due to land development threats as it is located at the edge of the old city centre, just outside of the world heritage site regulated zone. - Chan (2021)

A succesful example of an adaptive reuse through public arts here in Malaysia, particularly close in proximity to an urban heritage zone, Hin Bus Depot reaches out to the community by acting as an art community hub. It is authentic in its own way acting as an innovative cultural enterprise and provides a greater understanding of the potential roles in adaptive reuse.

The aim of adaptive reuse is to look at different angles in implementing public arts for this research. The studies done above highlights the authenticity as an important element in adaptive reuse particularly within its architectural attributes. Whether if its located in a deserted urban land or a stand alone abandoned building, through adaptive reuse, the urban realm can have

something new and contemporary into the old by and also able to enhance urban planning through sustainable practice measures.

3. CONCEPTUAL FRAMEWORK



4. CONCLUSIONS

In conclusion, adaptive reuse through the means of public arts in Malaysia can be benefited in numerous ways. As it can be seen through many studies, introducing a social engagement platform within an authentic and historical place can be seen as a creative public intervention within the urban realm. The results can be experienced and fulfilled by local people, creative people and the cityscape, changing the attitudes of people by opening up and wanting to explore public arts by their own initiative and the uniqueness of adaptive reuse, which has withstood time can shed new light and open up different perspectives from the people. Not only that, it is also a sustainable approach that can be adapted into the construction industry through practice. By engaging public arts, the people's lifestyle can also be improved physically and mentally.

5. CONTRIBUTION AND BENEFITS OF RESEARCH

The potential findings of this research can contribute to the creative private stakeholders in the country, the creative economy, tourism sector as well as brightening up the cityscape through adaptive reuse and enrich the culture of the people through public arts.

CREATIVE STAKEHOLDERS (eg : Cendana, Thinkcity)

- Developing creative tourism sector meanwhile preserving Malaysia culture.
- New model of adaptive reuse that can contribute to the creative economy

DBKL (Cityscape)

- Public art activities, through adaptive reuse would bring life to dead spaces in the city
- Recycling old buildings from their original function to creative community enhancement spaces

HERITAGE PRESERVATION (construction)

- Findings can be used by architects and contractors for ideas of internal spaces and activity usage for the community.

LOCAL COMMUNITIES (public and local creatives)

- Engaging locals and artists in an authentic environment
- Instilling the heritage preservation spirit through urban regeneration methods.
- Creating artistic gathering spaces to explore while heading towards heritage appreciation

6. LIMITATION OF RESEARCH / FUTURE RECOMMENDATIONS

6.1 Existing conditions

Upon looking at abandoned buildings, are the existing conditions and the volumetrics of the said building that has been subjected to years of decay and may have initially existed in a dilapidated state.

6.2 Case study samples

The case study sample for used for this study is limited to a few successful adaptive reuse projects in Malaysia, which may or may not be adequate as there are only a handful of adaptive reuse projects that uses public arts as the means of urban regeneration.

6.3 Articles

Many reviewed articles were based on a different locality, region or country. There are a limited number of studies and publications of adaptive reuse specifically directed to the public arts.

6.4 Future research

Future research can explore more on the suitability of spatial use in relation to the scale of the existing space. restoration works for adaptive reuse in the city that can be turned into new functions to accommodate more contemporary activities that has potential to act as a genius loci for the local community

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