

Research on the Unique Value of Wall Painting Art as a Non-Literal Carrier

Guohong Ran¹

¹ Lingnan Normal University, Guangdong, China

Correspondence: Guohong Ran, Lingnan Normal University, Guangdong, China.

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Abstract

As an immersive visual art deeply embedded in urban and rural public spaces, wall painting art breaks through the limitations of text carriers of expression and takes intuitive visual symbols, scene immersive experience, and public interactive attributes as its core features, becoming a very dynamic contemporary non-textual culture and emotional carrier. This article takes wall painting art as the core research object, relying on cultural memory theory, non-verbal communication theory and spatial narrative theory to analyze its differentiated advantages compared with traditional text carriers, and deeply explore its role in individual emotional comfort, collective memory cohesion, regional context inheritance, and urban and rural space. Activate the unique value of the four dimensions, sort out the practical difficulties existing in the current wall painting creation and application, such as homogeneity, superficiality, lack of long-term operation and maintenance, and isolation from public needs, and propose optimized paths for localized creation, connotative expression, normalized operation and maintenance, and universal participation. The research aims to improve the theoretical system of non-literal cultural carriers and provide theoretical support and practical reference for the construction of urban and rural public culture, the living inheritance of nostalgic culture, and the innovative application of public art.

Keywords: wall painting art, non-textual carrier, cultural memory, collective emotion, cultural inheritance, space activation

1. Introduction

The inheritance of cultural memory relies on specific carriers. The form, attributes and communication capabilities of the carrier directly determine the vitality and breadth of regional cultural continuation. For a long time, written carriers have been the core medium for recording regional culture, preserving collective memories, and inheriting nostalgic emotions. Textual materials such as local chronicles, literary and historical classics, folk documents, and handwritten archives have systematically preserved the evolution of regional history, folk customs, and social changes, and are an important basis for the continuation of humanistic context. However, in the contemporary communication context, the limitations of traditional text carriers have become increasingly prominent. It relies on rational reading and logical interpretation of communication methods, which places high demands on the audience's cultural literacy and cognitive level, and is difficult to adapt to the public cultural communication needs of the entire population. In the new media era, the public is more adapted to the fragmented, visual, and scene-based information reception mode. Abstract and solid text communication is gradually out of touch with public life, which in turn leads to practical problems such as fragmentation of collective memory, faulty folklore inheritance, and the dissolution of urban and rural cultural characteristics. As a typical visual art rooted in urban and rural public spaces, wall painting uses building walls, street facades, and idle enclosures as carriers to transform abstract cultural connotations such as regional historical stories, folk customs, and local life images into perceptible and visible immersive visual scenes. It is a typical space-embedded non-text cultural carrier. (Chen Li & Liu Yang, 2024) Compared with art forms such as

painting, photography, and sculpture, wall painting has the advantages of publicity, openness, locality, and low cost. It can be deeply integrated into people's daily life and realize the normalized spread of cultural memory and local emotions.

2. Literature Review and Research Status

Since the 17th century, academic circles have begun to pay attention to the relationship between nostalgia and memory carriers. Early studies defined nostalgia as pathological homesickness. Subsequently, with the cross-development of sociology, cultural studies, and psychology, nostalgia was redefined as a positive collective cultural psychology and identity construction method (Johnson S., 2018). At the level of carrier research, research has long focused on material carriers such as architectural heritage, cultural relics, and traditional handicrafts, as well as non-material carriers such as folk rituals and behavioral customs. It is believed that non-textual carriers take sensory experience and emotional resonance as the core communication logic and can break through the threshold of written cognition and realize the popular communication of cultural memory (Brown D. & Davis J., 2019). In recent years, the research perspective has gradually extended to modern visual media. Many scholars have explored the memory-carrying function of film, television, photography, and public installation art. However, systematic research on the special carrier of wall painting is still relatively lacking. The study of wall painting art originated from the study of street graffiti culture. In the early days, it focused on the social expression and personality release of street art, and then gradually turned to the study of public space reconstruction and community cultural construction. (Miller T., 2020) Research has confirmed that community wall paintings can record the process of spatial change, build emotional attachment between residents and the region, and strengthen the collective memory of the community. (Smith L., 2017) Taking community wall paintings in American cities as a research sample, it is proposed that wall paintings have a public narrative function, which can realize the organic integration of individual emotional memory and community collective memory, and promote the living inheritance of regional culture. Overall, the research has fully verified the cultural and emotional value of wall paintings, but the research scenarios are mostly limited to urban communities, and targeted research on rural areas, local nostalgia, and folk custom inheritance is relatively weak.

Comprehensive review of existing research shows that there are still three core research gaps in the current academic circle: First, the carrier research perspective is solidified, focusing on literal carriers and traditional material carriers for a long time. There is insufficient theoretical research on modern non-literal public visual carriers such as wall paintings, and no corresponding carrier analysis system has been constructed; second, the research on the value of wall paintings has a single dimension. Most of them focus on surface practical values such as landscape beautification and space activation, and ignore their deep core values of emotional carrying, memory reconstruction, and cultural context continuation; thirdly, there is a lack of comparative research, and the essential differences and competitive advantages of wall paintings and traditional text carriers and other visual carriers are not systematically clarified, and the irreplaceability of wall painting carriers is insufficiently demonstrated.

3. Core Concepts and Differentiated Characteristics of Carriers

The non-textual carrier of wall painting art defined in this article is a public art medium that relies on urban and rural building walls, street facades, public enclosures and other physical spaces, uses hand-painted visual images as the core expression form, focuses on regional historical changes, folk customs, local life and collective emotions, and can independently complete cultural narrative, memory retention and emotional transmission without the aid of text (Wu Jie, 2023). Different from the static text attributes of traditional text carriers, wall paintings are a typical space-embedded living cultural carrier. They can break through the time and space constraints and cognitive limitations of text communication, transform abstract regional culture and invisible nostalgia into visual scenes solidified in public space, and promote the deep integration of cultural memory, collective emotions and urban and rural physical spaces. They are a new non-text carrier for contemporary public cultural communication.

In order to systematically clarify the unique competitive advantages of wall paintings as non-literal carriers, this article differentiates them from traditional literal cultural carriers from the five core dimensions of expression form, cognitive threshold, communication scene, emotional expression and iterative update. The specific characteristics are as follows: In terms of expression form, traditional text carriers rely on abstract text symbols and logical narratives to complete cultural records, express indirect generalizations, and require the audience to imagine and restore the emotions of the scene. Wall paintings, on the other hand, use concrete images and scene reproductions as their core expressions to intuitively present regional features and avoid the cumbersome interpretation of text. For example, the farming-themed wall paintings created in many rural areas in China directly present local scenes such as rice transplanting, autumn harvest, and ancient sericulture through hand-painted pictures (Figure 1). Without the need for elaboration, the audience can intuitively understand the

connotation of local farming culture, and the information transmission is efficient and intuitive (Guo Xin, 2021).



Figure 1. Harvest Abundance

In terms of cognitive threshold, text carriers have high requirements on the cultural level and logical thinking of the audience, and there are obvious barriers to communication circles. Wall painting is suitable for people of all ages and levels, and has the advantage of zero-threshold communication. Neighborhood cultural wall paintings in old urban communities and rural folk custom wall paintings allow children, elderly groups, and foreign tourists to perceive cultural content through visual images, effectively breaking the cognitive limitations of textual communication and realizing the universal dissemination of regional cultural memory. In terms of communication scenarios, text carriers are mostly sealed in libraries and archives, separated from daily life, and communication is passively solidified. Wall paintings are deeply integrated into public spaces to achieve normalized immersive communication. Various theme wall paintings on the walls of rural streets, urban community fences, and street leisure areas are completely embedded in people's daily travel, leisure, and social life, so that cultural communication is no longer limited to book reading, and cultural infiltration and memory transfer can be completed anytime and anywhere (Huang Bo, 2022). In terms of emotional expression, text carriers focus on rational recording of historical facts, and emotional expression is introverted and weak, making it difficult to form deep resonance. Wall paintings rely on artistic creation to impart humanistic warmth to the space. For example, wall paintings with nostalgia themes in many places accurately capture the public's nostalgic emotions by replicating life-like scenes such as fireworks in old alleys, neighborhood chats, and childhood play, awakening the growth memories and local feelings of local residents, and achieving immersive emotional experience and spiritual resonance (Figure 2). In terms of iterative updates, the content of traditional text carriers is solidified and difficult to modify, and it is easy for cultural inheritance gaps to occur. Wall painting has the advantage of flexible and dynamic iteration, and the creative content can be updated with the times. On the basis of retaining the core of traditional farming and folk culture, many villages have renovated their walls and added modern theme wall paintings such as rural revitalization, ecological livability, and new farmer life to achieve the integration of traditional local culture and new era development concepts, allowing regional culture to innovate in inheritance and adapt to the development needs of the times (Chen Li & Liu Yang, 2024).



Figure 2. Childhood

4. The Multidimensional and Unique Value of Mural Art as a Non-Verbal Medium

4.1 Individual Dimension: Emotional Redemption and Spiritual Solace

In contemporary society, characterized by rapid urbanization and large-scale cross-regional population movements, mass migration has disrupted traditional rural lifestyles. A vast number of migrant workers and young students have been separated from their hometowns for extended periods, resulting in a prolonged disconnect from their native rural environments, folk customs, and neighborhood relationships, which has given rise to widespread spiritual nostalgia and a sense of spatial alienation (Yang Lin, 2020). At the same time, modern urban spaces suffer from severe homogenization; standardized architectural layouts, fast-paced lifestyles, and an atmosphere of interpersonal indifference have plunged contemporary people into spiritual emptiness and emotional anxiety, leaving them lacking a stable sense of belonging and a source of solace. Although traditional textual media can document rural history and life memories, they only preserve memories at the level of rational cognition; they cannot alleviate concrete emotional anxiety and struggle to meet the public's need for spiritual solace. As a non-textual visual medium, mural art possesses unique value in emotional redemption and spiritual solace, serving as an important medium for alleviating modern nostalgia and easing spiritual anxiety. Mural art focuses on the public's most profound, everyday memories. Through hand-painted imagery, it recreates concrete scenes such as rural farming labor, traditional folk festivals, the atmosphere of old street markets, casual interactions among neighbors, and childhood scenes, transforming the public's vague, fragmented, and abstract feelings of nostalgia into clear, visible, and immersive visual scenes (Li Yue & Wang Qiang, 2022). For those living far from home, these rural murals in the streets and alleys construct a tangible "visual homeland" that can quickly awaken deep-seated memories of the countryside and fill the emotional void caused by physical separation; for local residents, these familiar scenes evoke memories of growing up and alleviate the sense of alienation and loss brought about by the spatial changes of modernization. Compared to cold, objective textual records, mural art possesses a rich human warmth. Mural creation is not a mechanical replication of scenes, but rather an artistic reinterpretation that integrates the artist's understanding of the local landscape, the collective memory of the public, and the cultural heritage of the region, with every detail resonating with the public's subjective emotional experiences (Zhao Lei, 2023). This immersive, warm, and accessible method of emotional communication is a core advantage that textual media cannot replace. It effectively alleviates the spiritual anxiety of contemporary people, provides individuals with a stable emotional anchor and a sense of spiritual belonging, and achieves emotional redemption and psychological healing for the public.

4.2 Collective Dimension: The Value of Collective Memory and Community Identity

The cohesion and sense of belonging within a local community stem from a shared collective memory and cultural identity; the preservation and transmission of collective memory are the core foundation for maintaining

emotional bonds within the community and building a sense of community identity (Han Min, 2021). Individual memories are scattered and fragmented, making it difficult to form a collective consensus. Meanwhile, traditional textual media often record local history in official, professional, or academic formats; while their content is rigorous, it lacks public interactivity. Consequently, they struggle to evoke widespread emotional resonance and fail to effectively integrate the public's scattered individual memories, leading to the gradual fragmentation and dilution of collective local memory.

As a public, non-textual medium rooted in community public spaces and open to all community members, murals possess tremendous value in consolidating collective memory and shaping community identity. The creative materials for murals all stem from the shared life experiences, local folk customs, and collective growth memories of the local community. By circumventing the technical and exclusive nature of textual narratives, murals can accurately capture the shared nostalgic emotions and cultural perceptions of the local community (Wang Shuo, 2023). Unified regional visual symbols, standardized local scenes, and shared folkloric imagery can integrate, synthesize, and unify the fragmented and diverse individual memories of community residents, thereby constructing a complete, systematic, and shared system of regional collective memory. This approach resolves the issue of fragmented memory and strengthens the community's emotional consensus.

4.3 Cultural Dimension: The Value of Preserving Regional Cultural Context and Revitalizing Culture

Regional cultural context is the spiritual core of urban and rural development. Composed of local folk customs, historical narratives, traditional crafts, rural landscapes, and humanistic spirit, it serves as the defining characteristic that distinguishes the cultural traits of different regions (Zhang Yuan, 2022). Amid the rapid transformation of urban and rural spaces, a vast number of traditional folk customs, rural scenes, and cultural practices are gradually disappearing. Regional culture is confronted with the challenges of a severed cultural continuity, erosion of unique characteristics, and a disruption in its transmission. Although traditional textual media have comprehensively documented the core content of regional cultural heritage, they are constrained by high barriers to access, limited reach, and rigid formats. As a result, they struggle to facilitate the widespread dissemination of local culture to the general public or ensure its transmission to younger generations. This has led to many regional cultures being preserved solely in historical texts and classical works, unable to integrate into everyday life or regain vitality in the modern era. As a visual and dynamic non-textual cultural medium, mural art effectively addresses the practical challenges of preserving regional cultural heritage, facilitating the visual dissemination, popular transmission, and innovative development of traditional culture. On the one hand, murals transform abstract textual contexts, obscure folklore theories, and intangible humanistic spirits into intuitive and vivid visual imagery. This allows the public to subtly perceive local culture, understand regional history, and become familiar with folk customs during their daily walks and leisure activities, significantly lowering the barriers to perceiving and learning about regional cultural heritage (Liu Hao, 2024). Compared to the passive, reference-based transmission of written texts, murals have made cultural transmission a regular, proactive, and everyday part of life, bringing the dormant culture of classical texts out of the pages and into the public sphere. On the other hand, murals possess a strong capacity for contemporary innovation, enabling the creative transformation and innovative development of traditional cultural heritage. While upholding the core of local culture, creators combine contemporary aesthetic trends, elements of modern life, and progressive development concepts to offer artistic and innovative interpretations of traditional folk customs and rural scenes. This breaks down outdated stereotypes of traditional culture and aligns with the aesthetic preferences of younger generations. Rural mural art in Guangdong, China, is particularly representative. These works not only fully preserve the core essence of traditional agricultural culture and local folklore—recreating the authentic rural landscape—but also incorporate contemporary elements such as rural revitalization, modern farmers, and eco-friendly villages. This achieves an organic fusion of traditional cultural heritage and modern development, allowing regional cultural traditions to maintain their vitality and be reborn in the new era. At the same time, the open nature of public spaces allows the regional culture embodied in these murals to be widely disseminated to tourists and visitors from outside the area, effectively expanding the influence and reach of local culture and sustaining the humanistic heritage of both urban and rural areas (Figure 3).



Figure 3. Friends

4.4 Spatial Dimension: The Value of Revitalizing Gray Spaces and Humanistic Empowerment

Traditional textual cultural media serve only to record culture and transmit emotions; they cannot participate in the transformation of urban and rural spaces and lack the capacity to empower them. In contrast, as a non-textual medium embedded within space, murals are deeply integrated with the physical environments of both urban and rural areas. They can effectively revitalize idle “gray spaces” in these settings, infusing cold urban architecture and monotonous rural walls with humanistic significance, thereby achieving the dual value of beautifying the spatial landscape and fostering cultural empowerment (Jiang Yu, 2024). In the process of urban and rural development, a vast number of marginal spaces—such as idle rural walls, urban community perimeter walls, construction site hoardings, and the walls of old alleys—have long remained idle, derelict, and monotonous. Lacking cultural vibrancy and aesthetic appeal, these areas have become weak links in urban and rural public cultural development. Wall mural art precisely addresses the transformation needs of these peripheral “gray spaces,” achieving artistic and cultural upgrades through its advantages of low cost, high adaptability, and strong creativity. Through hand-painted creations, these once-dull, cold, and worthless blank walls are transformed into cultural showcases that embody local memories, regional culture, and the spirit of the times. This not only enhances the landscape and character of urban and rural spaces and addresses visual shortcomings in public spaces but also endows these idle spaces with profound humanistic significance and cultural functions (Zhou Yang, 2023). This spatial revitalization is not merely landscape decoration but a deep integration of culture and space, transforming urban and rural public spaces from mere physical venues for activities into humanistic spaces that embody aesthetic, cultural, and memorial value. At the same time, the spatial integration of murals allows nostalgic culture and regional cultural context to break free from the closed transmission model of traditional textual media, fully integrating them into the public’s daily living spaces and achieving the spatial embodiment and sustained transmission of cultural memory (Figure 4). Through spatial empowerment, murals establish a virtuous cycle of interaction among “space, culture, and people,” enabling the public to perceive culture, awaken memories, and foster emotional connections through spatial experiences, thereby continuously revitalizing the cultural vitality and humanistic charm of urban and rural public spaces.



Figure 4. The Passage of Time

5. Current Challenges in the Application of Mural Art as a Non-Textual Medium

5.1 The Proliferation of Template-Based Creations and the Loss of Local Cultural

Characteristics as mural art rapidly gains popularity in urban and rural public projects, issues of homogenization and template-based creation have become increasingly prominent, severely undermining the value of mural art as a non-textual medium for preserving regional memory (Xu Peng, 2023). Currently, most urban and rural mural projects prioritize rapid implementation and cost reduction as their core objectives. Creative teams often mass-produce works using generic online templates, blindly applying popular elements such as pastoral landscapes, ancient-style alleys, and generic folk customs, while failing to conduct in-depth research and exploration of local regional culture, unique collective memories, and distinctive folk traditions. Mural content across different regions, towns, and communities is highly similar, resulting in a widespread phenomenon where “every wall looks the same” and “every village has the same scenery.” The core value of murals lies in their locality and uniqueness—that is, their ability to convey a region’s distinctive collective emotions and cultural context by drawing on its own historical memories, folk culture, and scenes of daily life. Template-based creation completely strips wall murals of their local cultural essence, reducing them from non-verbal cultural carriers of regional memory to superficial landscape decorations devoid of substance, distinctiveness, or memory. Homogenized imagery fails to evoke local residents’ unique nostalgic memories or elicit deep emotional resonance, thereby completely undermining the core value of wall murals as non-verbal cultural carriers and severely hindering the differentiated transmission of distinctive regional cultures.

5.2 Superficial Creation Is Widespread, and Cultural and Emotional Depth Is Shallow

Currently, a large number of mural creations suffer from the problem of prioritizing form over substance. Creators excessively pursue visual aesthetic effects while neglecting the exploration of cultural significance and the shaping of emotional value, resulting in a severe lack of cultural depth and emotional resonance in murals as a medium (Fan Ze, 2024). Most creative teams focus solely on the visual aesthetics of color, composition, and form, simply piling on folk symbols, rural elements, and retro scenes to achieve only a superficial visual recreation, without delving into the historical origins, cultural symbolism, folk connotations, or emotional depth behind the images. This superficial creative approach results in a severe disconnect between mural imagery and

local cultural memory as well as the public's genuine emotions. Although the images appear to align with the theme of rural nostalgia, they lack cultural depth and emotional integration. Consequently, they fail to convey the core spirit of the regional cultural context and struggle to evoke the public's deep-seated memories of growing up and feelings of nostalgia. Ultimately, such murals offer only a fleeting visual experience; they fail to fulfill their core functions of cultural transmission, emotional solace, and the consolidation of collective memory. They are reduced to mere formalistic artistic decoration, unable to fully realize the cultural and emotional value inherent in non-textual media.

5.3 Lack of Maintenance Mechanisms Makes the Preservation of Mural Art Unsustainable

As a form of outdoor public art, murals are constantly exposed to the natural environment and are highly susceptible to external factors such as erosion from wind and rain, weathering from sunlight, accidental damage, and staining. At the same time, they face the risk of demolition as part of urban and rural renewal projects; their sustainable preservation requires the support of a comprehensive, long-term maintenance mechanism (Liu Chang, 2023). However, in the vast majority of regions today, mural projects suffer from a tendency to "prioritize construction over maintenance." While ample human and material resources are invested during the construction phase, there are no mechanisms for subsequent maintenance, repair, or renewal once the project is completed. The long-term lack of professional maintenance has led to problems such as fading images, peeling walls, damaged designs, and stain coverage in a large number of high-quality murals. As a result, the complete cultural narratives depicted in these works are gradually becoming fragmented and blurred, and their function as carriers of memory continues to weaken. At the same time, in spatial renewal projects such as the renovation of older urban neighborhoods, the enhancement of rural landscapes, and the construction of road and utility networks, a large number of distinctive murals that embody local collective memory lack specific protection regulations. As a result, they are arbitrarily demolished, covered up, or replaced, causing the irreversible loss of regional non-verbal cultural memory and leading to a rupture in the transmission of cultural context and emotional continuity embodied by these murals. Furthermore, the absence of a dynamic update mechanism has led to the long-term stagnation of mural content, rendering it unable to adapt to the demands of the times and the evolving needs of public memory, and causing it to gradually lose its contemporary vitality.

5.4 Creation Disconnected from Public Opinion; Insufficient Alignment with Public Sentiment

Currently, most mural projects adopt a top-down creative model characterized by "designer-led, government-driven, and public-excluded" approaches. The entire creative process lacks the participation and input of local residents, resulting in a severe disconnect between mural content and the public's authentic memories and emotional needs (Wang Xu, 2024). Creative teams often rely on their own professional aesthetic judgment, design experience, and general creative logic to produce their work, without conducting research visits, focus groups, or public opinion surveys to uncover local residents' unique childhood memories, folk cultural perceptions, and emotional needs. Nostalgic memories vary significantly among residents of different regions and age groups: the elderly tend to focus on traditional farming and life in old alleys; middle-aged and young adults focus on childhood memories of their hometowns and folk festivals; and adolescents focus on new rural trends and distinctive cultural perceptions. Standardized and subjective creative models cannot accommodate the diverse memory needs of different groups. As a result, the final mural content becomes detached from the public's real-life experiences, making it difficult to evoke widespread emotional resonance. This leads to low public acceptance and a lack of identification, fundamentally limiting the full realization of murals' value as non-verbal carriers of emotion and memory.

6. Optimization Pathways for the High-Quality Development of Murals as Non-Verbal Carriers

6.1 Focus on Core Content to Create High-Quality Cultural Vessels

To overcome the dilemma of homogenization and elevate murals from "visual decoration" to "cultural vessels," the key lies in adhering to the principle of localized creation and constructing a deep narrative system. In the early stages of creation, a systematic mechanism for cultural tracing and research must be established. Creators should delve into villages, towns, and communities to comprehensively document historical developments, folk customs, distinctive industries, scenes of daily life, and symbols of collective memory, thereby building a repository of local cultural resources and eliminating the use of cookie-cutter templates. Based on local resources and in conjunction with spatial characteristics and community structures, customized creations should be developed. In rural areas, the focus should be on exploring local elements such as agriculture, folk customs, ancient villages, and intangible cultural heritage; urban communities should focus on contemporary memories, everyday life, and neighborhood culture; and cultural tourism areas should integrate landmark landscapes and distinctive industries into their creative work.

At the same time, creators should shift their mindset, placing cultural heritage and emotional expression at the core, and ensuring that the exploration of deeper meanings permeates the entire creative process. They must

thoroughly trace the historical origins, folkloric symbolism, and emotional significance of local visual elements to ensure that every visual detail is culturally grounded. Through coherent visual compositions, progressive scene design, and a unified thematic core, they should tell the region's story in its entirety, forming a non-verbal cultural narrative chain. While upholding the traditional essence, they should appropriately incorporate modern aesthetics and contemporary concepts to achieve an organic fusion of tradition and modernity. This approach not only evokes nostalgic memories but also aligns with contemporary aesthetic demands, enabling the murals to accurately convey the region's unique collective memory and cultural spirit.

6.2 Strengthen Operation and Maintenance to Build a Sustainable Heritage Ecosystem

To ensure the sustainable development and continued vitality of murals as non-textual cultural carriers, it is necessary to establish a long-term, full-process mechanism that combines "institutional safeguards" with "public participation." On the one hand, a dedicated protection system should be established to include high-quality murals that embody core collective memories in the public cultural heritage protection registry, clearly defining protection standards and responsible entities. A professional operations and maintenance team should be formed, dedicated funding allocated, and mechanisms for regular inspections, repairs, and cleaning established to ensure the integrity and aesthetic appeal of the murals. At the same time, a dynamic update mechanism should be established to periodically renovate and supplement aging murals in line with urban and rural development and contemporary aesthetic trends, incorporating the achievements of the new era. On the other hand, a bottom-up, public participation mechanism should be established, centered on the authentic memories and emotional needs of the public. Break away from the model of sole designer dominance by incorporating public opinion surveys, public participation, and community reviews into the entire creative process. In the early stages, widely collect residents' nostalgic memories and creative suggestions through forums, interviews, and questionnaires; during the middle stages, open channels for proposal review and invite resident representatives to participate in vetting and optimization; simultaneously, organize public art creation activities to encourage residents to participate in hand-painting, thereby strengthening emotional connections. In the later stages, a public feedback mechanism is established to continuously optimize the creative process and ongoing maintenance. Through public participation, mural art is truly rooted in people's daily lives, maximizing its core values of emotional comfort, memory consolidation, and community identity, thereby achieving the sustained preservation and innovative development of local cultural memory.

7. Conclusion

As a living, non-verbal medium rooted in urban and rural public spaces and closely tied to people's daily lives, mural art builds a warm bridge between contemporary people and traditional memories, local culture, and nostalgia for one's hometown, allowing fading rural memories to be preserved, scarce local cultural contexts to be sustained, and widespread social nostalgia to find a home. Against the backdrop of continuous innovation in public art and the ongoing deepening of urban and rural cultural development, mural art will continue to demonstrate its multidimensional value as a medium, serving as a vital tool for revitalizing urban and rural culture, fostering community bonds, and preserving regional cultural heritage. It will provide enduring support and assistance for the development of high-quality, people-centered urban and rural environments, the living transmission of local culture, and the governance of social emotions.

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