

# PSYCHOGEOGRAPHY OF STREET MURALS IN MALACCA: VISUAL COMMUNICATION, PLACE ATTACHMENT, AND ENVIRONMENTAL SUSTAINABILITY

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**Abstract:** Visual communications such as street art and murals are integral to urban environmental design, offering connections to history and cultural values in the social landscape. These elements play a vital role in shaping the visual communication, place attachment and environmental sustainability of a specific place. This research examines the visual communication of mural arts found in Malacca, a historical state in Malaysia by using the concept of Debord's Psychogeography that takes on *dérive*, an act of wandering through the streets, while exploring the surroundings of the environment on visual communication that may impact the human experiences and the quality of urban spaces. The murals convey a compelling sustainability message by incorporating heritage, memory, and ecological awareness into the urban landscape. This study offers insights into how street murals in Malacca serve as visual communication, conveying meanings that contribute to a more sustainable lifestyle and enhance human experiences in the environment.

**Keywords:** Visual Communication; Psychogeography; Environmental Sustainability; Malacca; Malaysia

## INTRODUCTION

The components of visual communication in contemporary urban environments significantly contribute to improving human experiences and the quality of urban places. Visual aesthetics and comfort are increasingly seen as essential elements in the design of environments that address human needs. The visual communication components present in urban landscapes encompass billboards, posters, street art, murals, paintings, and various other forms of visual images that impart meaning to society. A synonym for these features is "street graphics". Austin (2010) categorises street graphics into street art, outdoor advertising, signs, and additional components that function as a brand for the city. These elements communicate messages that reflect cultural values and the social environment, which are the two crucial components in today's urban context. In recent years, there has been an increasing focus among writers on the experience of modern urban environments and their role in enhancing the quality of urban settings, particularly in cities. Wilson's early studies (1991) exemplify research focused on capturing significant aspects of individuals' authentic and lived experiences within the modern metropolis. The streets serve as venues for quotidian activities, where individuals can traverse freely, enhancing the impact of spatiality on aesthetic perception. The term 'aesthetic' pertains to the philosophical dimensions of the appreciation of entities that influence and impact individual senses. The manner in which it engages the senses facilitates a rapid sensory and cognitive assessment based on subjective experience, combined with the evaluation and interpretation of meanings and values in the environment.

## LITERATURE REVIEW

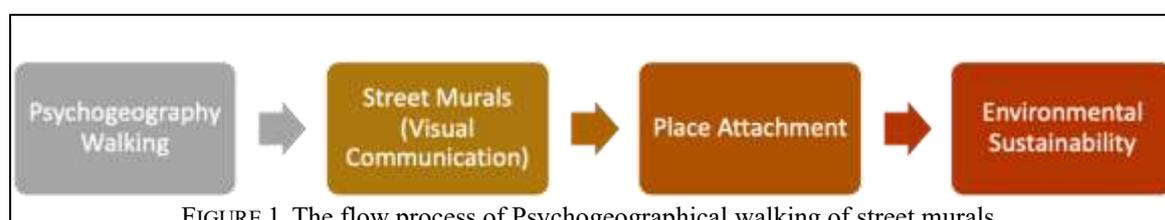


FIGURE 1 The flow process of Psychogeographical walking of street murals

This study adopts the approach of the Psychogeographical walking to examine and assess visual communication of the streets in Malacca, focusing on the complex interplay between urban environment, cultural identity, urban tourism, and heritage conservation. Visual communication established through images, symbols, colours, and other aspects frequently serves functions beyond mere aesthetic visuals, transmitting significant interpretations that may be disregarded or misconstrued without sufficient comprehension of their context and value. Debord (1955) introduces Psychogeographic walking as a method that examines the impact of geographical environment on persons' emotions and behaviours, both consciously and unconsciously. This approach puts forth sensory and emotional involvement rather than functional navigation, using *dérive* (drifting), wherein people explore urban environments spontaneously, obtaining concealed emotional and psychological links to their environment. This study highlights four main components, which are Visual Communication; Psychogeography; Place Attachment and Environmental Sustainability. These four components contribute to a more meaningful methodological lens that allows an interpretive medium for individuals to be impacted by the environment.

### **Psychogeography and the *Dérive***

Psychogeography coined by Debord defines the concept as the study of how geographical contexts impact emotions and behaviours. The basis of this method is the act of *dérive*, which is unplanned exploration of urban environments to discover emotional atmospheres and concealed dynamics in the setting. These exploratory acts disrupt traditional movement schedules and inspire individuals to uncover new significance within familiar surroundings. Modern academics have expanded this perspective to encompass aesthetic and sensory interactions with the urban environment, conceptualising psychogeography as both an artistic and methodological method to investigate urban existence (Careri, 2017; Richardson, 2015). Thus, this study takes on the Psychogeographic perspective in investigating the street murals as the visual components of the streets in Malacca.

Mohd Fadhli Shah et al. (2022) found that the Psychogeographic walking approach allows individuals to investigate further their environment and engage in a reflective process. Psychogeography, a discipline that investigates the ways in which individuals interact with, develop, define, and connect to space and place, is also employed to examine individuals and their interactions with specific locations. In an additional study that was also conducted by Mohd Fadhli Shah et al. (2021), they illustrated how Nor Faridah Abdul Manaf, a poet, travelled extensively around her environment to focus on and comprehend the observations that support her personal development. Her journeys were a significant evaluation of each environment she visited, as each of the places serves as a lesson that she chooses to highlight during her journey and as a guide for her readers. Mohd Fadhli Shah et al. (2022) also emphasized that the layers of awareness individuals have regarding their residential environments vary. In environments that are visually appealing, individuals congregate and establish friendships. Additionally, their commitment to the community, attachment, and sense of fulfilment are believed to contribute to the growing establishment of one's sense of place. As a result, a situation in which individuals interpret symbolic meanings, establish attachment with their environment, and display a greater level of satisfaction with their experience may suggest an intense sense of place. This study uses the Psychogeographic walking approach to elucidate the impact of visual communication from street murals at Malacca, contributing to the notion of place attachment and environmental sustainability.

### **Street Arts Murals as Visual Communication**

Street murals are strong visual communication tools that help upgrade mundane urban environments into more significant cultural landscapes. Murals contribute to a sense of recognition and belonging among locals and visitors by instilling local histories, identities, and narratives into public structures. Unlike impersonal architecture or public advertisements, murals are established from community-driven initiatives or reflect common values, thereby enabling individuals to observe their collective identity etched into the environment (Sharp et al., 2005). Murals are able to evoke emotional responses through their vivid colours, symbolic imagery, and themes, making the physical environment not only visually captivating but also experientially rich. Murals directly reinforce the emotional and symbolic connections that individuals form with specific locations, thereby contributing to place attachment. They serve as anchors of memory and identity, allowing individuals to connect specific locations with instances of collective celebration, social conflict, or cultural pride (Lewicka, 2011). Murals have the ability to transform derelict or disregarded areas into an area full of significance, thereby strengthening the attachment to a specific location at both the individual and community levels. These visual narratives establish familiarity, belonging, and meaning, which are critical components of place attachment, through repeated interactions (Scannell & Gifford, 2010).

Dehove et al. (2024) discovered that artistic involvement in urban settings invites more visual attention than greenery; however, their impact on wellbeing was seen to be less significant. These findings emphasise that murals and other street art components should be considered as perceptual anchors in urban environments, redirecting movement and gaining attention in manners akin to Psychogeographic investigations. Such observations are especially vital to Malacca, where murals serve not only as decoration but are integral to heritage narratives and the identity of the place.

### **Street Art Murals in Environmental Sustainability**

Street art murals, commonly regarded as cultural and aesthetic interventions, also overlap with environmental sustainability in regard to human perception, behaviour, and place attachment. According to Patel (2024), murals were used as a medium to strengthen identity, engage with communities, and transform urban areas into meaningful places that are grounded with collective memory, making public art an essential part of community development. Murals are commonly seen to be found on neglected or deteriorated urban surfaces, which helps to give them new life and avoid vandalism or neglect. By doing so, having art murals promotes the sustainable utilisation of public spaces by improving their aesthetic value and encouraging stewardship instead of neglect (Ives et al., 2017). Murals thus are considered informal conduits for environmental education by incorporating themes such as biodiversity, climate awareness, and ecological harmony, influencing public consciousness and fostering sustainable ideals through symbolic imagery and narrative.

From the perspective of psychology, murals enhance the cognitive and emotional connections individuals establish with their surroundings, so promoting pro-environmental attitudes and behaviours. Research on place attachment indicates that people who experience emotional investment and connection to a location are more inclined to undertake protective or sustainable behaviours about it (Scannell & Gifford, 2010; Vaske & Kobrin, 2001). Street murals not only enhance aesthetics but also work as catalysts that connect environmental sustainability with human cognition, fostering introspection, a sense of belonging, and finally, action. Soini and Dessein (2016) suggest that openly incorporating culture into sustainability discourse is crucial and required because accomplishing sustainability goals is mostly dependent on human stories, actions, and behaviours, all of which are culturally rooted. Culture is becoming recognised as a fundamental pillar, alongside environmental, economic, and social aspects, essential for the development of resilient cities within the broader sustainability discourse (Hawkes, 2001). By integrating creative expression with environmental significance, murals serve as both cultural and ecological assets, preserving not just the physical area but also the beliefs and practices that influence community stewardship of the environment.

### **Place Attachment and Malacca**

Jonker Street has been the focus of several prior studies. Jonker Street is recognised not only as a venue for night markets for locals and tourists but also as an antique street designed for individuals to relax with their food and beverages while observing cultural performances and appreciating the grandeur of the 18th and 19th century historical architecture that adorns the street (Man, 2023). Moreover, Jonker Street was regarded as a genuine exhibition of the historical and cultural truths in Malacca. Malacca has been a renowned trading port for over 500 years, showcasing trading and cultural exchanges from all over the world. To emphasise the importance of preserving such historical sites, it was inscribed on the World Heritage list as 'Historic Cities of the Straits of Malacca' (UNESCO, 2019). Man (2023) asserts that Jonker Street is theoretically perceived as a vibrant ecosystem that exemplifies the daily activities of the Malacca populace and is considered the epicentre of commercial, cultural, and genuine local community engagements.

Nur Hidayah et al. (2024) discovered that the visual components of cultural heritage urban sites affecting the tourist sensory experience encompass tangible cultural heritage assets, including architectural structures and museums, as well as intangible heritage, such as cultural landscapes and local crafts. Exploring heritage sites allows individuals to gain a thorough understanding of specific locations and the historical transformations they have experienced, consequently influencing their sense of place attachment. According to van Immerzeel (2022), the heritage buildings in Melaka were initially painted white after the Dutch conquest, but under the British occupation, the exteriors of the Stadthuys and Christ Church were repainted in a vibrant, salmon-red colour. Mohd Fadhli Shah et al. (2022) also believed that the concept of place attachment established by an individual's own experiences allows them to connect to their surrounding environment with a better understanding and significant relationship with the place. The sense of connection to the environment, in this case Malacca, is elicited with the surrounding landscape and that of the individual's context within it.

### **METHODOLOGY**

This study adopts a qualitative research approach utilising the Psychogeographic walking approach in exploring and observing the environment while examining how street murals at Jonker Street, Malacca, influence emotions and behaviours of individuals. The Research Ethics Committee, Universiti Teknologi MARA (UiTM) has granted ethical approval for this research with the code reference CCA/AD703/01/2025 (MR01) prior to any data collection to ensure all necessary procedures adhere to the ethical standards. Utilising Psychogeographic walking approach, this study incorporates observation with experiential engagement, offering insights into the dynamic relationship between people and their surroundings. The approach of Psychogeography emphasises free walking or wandering, enabling individuals to freely explore and immerse themselves in their surroundings, making meaning and creating memorable experiences. While the act may be associated with urban environments, this approach applies to any form of landscape, including Jonker Street, Malacca, where the visual and cultural elements influence observers' emotions, thoughts, and behaviours (Mohd Fadhli Shah et al., 2025). Through the act of *dérive*, a person is allowed to walk through the streets and interact with the street murals with openness to unexpected encounters and spontaneous exploration. In doing so, the street murals engaged the individuals with the physical and symbolic dimensions of the place in

relation to their own emotions, memories and social contexts. Thus, despite various street murals found on the streets of Malacca while walking, different individuals have different encounters with street murals which reveal hidden layers of meaning within ordinary spaces.

## DISCUSSION

This discussion interprets the findings of the mural analysis concerning cultural heritage, place attachment, and sustainability. This section analyses the function of Malacca's murals as visual narratives, emphasising their significance in maintaining identity, cultivating community pride, and enhancing ecological awareness within the urban environment.



FIGURE 2 Pantun scroll mural

The mural painting in Figure 2 presents the literary legacy of traditional Malay poetry, 'pantun', to express pride in agricultural abundance and historical recognition as a UNESCO World Heritage Site. Through its imagery of paddy, flowers, and nature, the mural strengthens place attachment by reminding both locals and visitors of Malacca's deep-rooted identity that intertwines food, culture, and history. The mural references paddy fields and blossoming trees, which are essential to local ecology, to illustrate how cultural existence depends on environmental preservation. Visually connecting history and present, the scroll suggests that cultural memory and ecological conscience should remain important to Malacca's urban landscape.



FIGURE 3 Traditional attire mural

Figure 3 presents the mural of a man and a woman dressed in traditional clothes, which represents Malacca's history and Malay culture. It promotes place attachment by instilling a sense of pride in one's cultural heritage and shared ancestry. As a visual message, it reminds people that keeping traditions alive is just as important as keeping the built world safe. The couple's clothes showcase how rich the local traditions are, which makes people value traditional clothing as a sign of culture. It conveys the message that both tangible and intangible cultural practices are necessary to preserve Malacca's character in terms of sustainability.



FIGURE 4 Market traders mural

The mural in Figure 4 illustrates the significance of local commerce and food culture by depicting fishermen and merchants. It strengthens place attachment by evoking the lively ambiance of Malacca's former markets. The mural also conveys the concept of sustainability, as traditional markets are characterised by their reliance on natural resources and community-based economies. The interdependence between humanity and the natural environment is emphasised by the representation of fish and produce. The mural serves as a reminder to viewers of the necessity of supporting local economies that are in harmony with ecological equilibrium by exhibiting these traditional practices.



FIGURE 5 Traditional local grocery shop mural

The traditional local grocery shop mural in Figure 5 captures the daily routine of small-scale community trade. It creates place attachment by recalling community shops that were lifelines for locals. Simple, community-based commerce is emphasised over modern retail chains as visual communication. The availability of household products and food shows a way of life based on being resourceful and connecting with others. The painting emphasises the need to support local, environmentally friendly enterprises, reaffirming the idea that cultural survival depends on grassroots economies.



FIGURE 6 Kopitiam mural

In Figure 6, the scene in the coffee shop symbolises the multicultural social life of Malacca, where people from different ethnic backgrounds come together. Through the arousal of nostalgia for common areas of everyday interaction, it fosters place attachment. Sustainability is implied by the preservation of communal traditions that resist modern integration. The mural reminds viewers that sustainable societies depend on relationships and social cohesiveness as much as physical resources. By presenting the kopitiam culture, it emphasises the significance of preserving these everyday settings as living heritage.



FIGURE 7 Cloth traders mural

The textile trade that influenced Malacca's economy is illustrated in Figure 7, which depicts two men seated among colourful cloths. Malacca was once a renowned trading port that was frequented by cloth merchants from the Arab world, China, and India. It reinforces the identity of a place by evoking the role of commerce as a bridge between cultures. The mural promotes sustainability by highlighting traditional crafts and natural fabrics. The rich hues and fabric textures signify heritage-based creativity, exchange, and craftsmanship. The artwork promotes slow, artisanal enterprises that combine cultural and environmental values by exhibiting this livelihood.



FIGURE 8 Porcelain trader mural

Figure 8 shows a Chinese trader selling porcelain pots, highlighting Malacca's maritime trade and cultural interchange. It evokes recollections of the city as a busy Asian marketplace, fostering place attachment. The artwork shows the artistry and worth of porcelain, which was functional and culturally significant. Traditional clothing and handicrafts emphasise craft and commercial heritage. The mural emphasises handcrafted skills and enduring commodities over disposable modern alternatives for sustainability. It also shows how cultural and environmental sustainability are linked by commemorating ancient trade patterns.

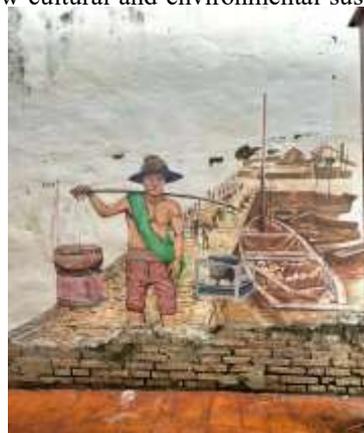


FIGURE 9 Street vendor mural

Figure 9 depicts a vendor balancing items, demonstrating the tenacity of tiny traders in supporting daily life. It emotionally interacts with viewers by depicting the simplicity of previous livelihoods. As a

communication tool, it emphasises sustainable, low-impact economies. The painting represents how street vendors help communities by providing accessible goods and services. It demonstrates how modest, localised types of trade have a lower environmental impact than large-scale companies.



FIGURE 10 Woodworker mural

The mural in Figure 10 depicts an elderly man sawing wood, demonstrating attention to traditional skills. It reinforces place attachment by recognising generational knowledge and hard effort. The artwork also promotes sustainability by emphasising the ecological interdependence between humans and natural resources. The existence of wooden tools implies that resources were used carefully and efficiently. This painting stimulates consideration on how to balance human demands with environmental management.



FIGURE 11 Woman at window mural

Figure 11 depicts a mural of a woman offering a flower from a window, conveying warmth, welcome, and neighbourly relationships. It promotes place attachment by instilling a sense of belonging and community. As a visual communication tool, it emphasises the need for personal connection in heritage conservation. The act of presenting a flower symbolises caring, beauty, and kindness in everyday life. The mural urges spectators to see sustainability not only in physical heritage but also in the development of interpersonal relationships.



FIGURE 12 Blacksmith mural

Figure 12 is a mural of a man hammering metal, representing Malacca's historic industries. It is firmly linked to place identity since it recalls local craftsmanship that benefited the community. The value

of durable, handmade products over disposable modern items is a means to advocate sustainability. The blacksmith's physical strength and focus reflect his dedication to talent and tenacity. This painting emphasises the concept that sustainability entails protecting both the environment and the dignity of human labour.



FIGURE 13 Water buffalo mural

Figure 13 shows a mural of a water buffalo that emphasises Malacca's agricultural background and reliance on paddy farming. It promotes place attachment by invoking rural traditions related to community survival. The accompanying painted landscape of rice fields connects cultural memory to the environment. The buffalo, as a visual communication symbol, represents resilience, labour, and human-nature connection. It also emphasises the necessity of sustainable farming practices in ensuring food security and cultural identity.



FIGURE 14 Children at play mural

The mural in Figure 14 illustrates children happily playing with basic, organic materials. It promotes place attachment by invoking nostalgia for traditional childhoods devoid of modern distractions. The scene promotes sustainability by emphasising low-impact, resourceful play. As a visual communication, it depicts happiness based on community and simplicity rather than consumption. The mural promotes reflection on sustainable lifestyles based on human connection and creativity.



FIGURE 15 Teacher at desk mural

Figure 15 depicts a teacher at a desk, representing Malacca's history of education and knowledge exchange. It develops place attachment by reminding viewers that schools are important community an-

chors. As a visual communication tool, it emphasises the importance of educators in shaping cultural continuity and future growth. The presence of ringgit notes connects education to economic survival, implying that knowledge is both cultural capital and a means to success. This demonstrates how investing in education promotes cultural resilience and sustainable livelihoods.



FIGURE 16 Jonker Street cartoon mural

This vibrant mural in Figure 16 represents a colourful cartoon-style scene from Jonker Street's daily life. It encourages place bonding through its entertaining depictions of community interactions and familiar lo-cales. As visual communication, it uses comedy and vibrancy to make heritage more accessible to younger audiences. The mural also promotes cultural tourism in an engaging and accessible manner, hence emphasising environmental sustainability. It implies that protecting heritage requires both rigorous conservation and innovative reinterpretation.



FIGURE 17 Kiehl's abstract heritage mural

Figure 17 depicts the bold, geometric mural commissioned by Kiehl's, which combines modern design with heritage representations. It portrays Malacca's identity in a contemporary artistic language, connecting the past and present. Place attachment is developed by reinterpreting heritage in ways that appeal to global audiences. Sustainability is implied by the adaptive reuse of heritage walls, which give new life through art. The artwork exemplifies how corporate involvement may benefit cultural preservation while also encour-aging creative sustainability.



FIGURE 18 Ba Nya heritage mural

Figure 18 is a mural with lively cartoon features and vivid colours that includes the text 'Ba & Nya Herit-age'. It represents the Peranakan (Baba-Nyonya) community and its distinct cultural identity. As a

visual communication tool, it makes heritage more approachable and inviting, particularly to tourists. Place attachment is created by recognising this community's contributions to Malacca's cultural fabric. The mural indicates that maintaining variety is critical to heritage preservation.



FIGURE 19 Orangutan mural

Figure 19 is an iconic mural of a whimsical orangutan character from the well-known "Orangutan House" art shop. It promotes attachment to place by providing a visible landmark in Malacca's cultural landscape. As a visual communicator, the orangutan represents creativity, playfulness, and a connection to endangered animals. The painting indirectly supports environmental sustainability by informing people of wildlife conservation. Despite fading and degradation, it continues to represent Malacca's shifting identity, emphasising the importance of long-term mural preservation.



FIGURE 20 Sultan with keris mural

Figure 20 depicts a monumental mural of a Sultan wielding a keris, which dominates the building facade and represents Malay sovereignty and power. It reinforces place attachment by highlighting Malacca's royal heritage and historical political significance. As a visual communication tool, it commands attention while projecting pride and resilience. The mural's size also conveys the necessity of preserving heritage as a shared duty. It serves as a reminder that cultural memory protection is fundamentally related to the preservation of heritage structures.

The murals of Malacca highlight how public art may use visual storytelling to reinforce place attachment and develop a strong feeling of cultural identity. These murals, which depict pantun scrolls, traditional attire, local markets, artisans at work, educational scenes, and communal gathering spaces such as kopitiam, embody both tangible and intangible heritage, reinforcing community belonging and pride. This is consistent with Scannell and Gifford's (2010) tripartite model of place attachment, which emphasises the interconnected elements of people, places, and processes and explains how cultural symbols in public art can elicit emotional, social, and environmental relationships with a location. Similarly, research in environmental psychology has demonstrated that place attachment, particularly when entrenched in traditional and historical landscapes, improves both individual and communal well-being while enhancing resistance to environmental change (Lewicka, 2011). Mohd Fadhli Shah et al. (2022) stress in their Psychogeographical study that interactions with cultural imagery embedded in urban space strengthen experiential connections between self and place, allowing heritage to be felt rather than just remembered. Consequently, public art is a critical component of community development, as research has demonstrated that murals have the ability to engage communities, fortify identity, and transform urban spaces into meaningful spaces that preserve collective memory (Patel, 2024).

At the same time, the murals communicate a powerful sustainability message that extends beyond their decorative purpose, encompassing cultural, environmental, and social aspects. The artwork depicts agricultural scenery, artisanal commerce, and social exchanges to convey the link between cultural traditions and environmental management. This is consistent with the idea of cultural sustainability, which highlights heritage and creative practices as drivers of sustainable development (Soini & Dessein, 2016). In the broader sustainability discourse, culture is increasingly regarded as one of the pillars, alongside environmental, economic, and social factors, that are critical for developing resilient cities (Hawkes 2001). Culture and sustainability cannot be examined in isolation, since they mutually influence one another, highlighting the necessity for involvement among ecological, economic, and social elements. The inclusion of culture in the sustainability debate necessitates consideration of human values, behaviours, and lifestyles. This can be considered part of the efforts made by UNESCO (2019), which emphasises the need for cultural heritage preservation to ensure long-term urban development, particularly at world heritage sites like Malacca. As such, Malacca's murals serve not just as cultural symbols but also as manifestations of heritage-driven sustainability, integrating identity, memory, and ecological conscience into the urban landscape are strong visual communication tools that help upgrade mundane urban environments into more significant cultural landscapes. Murals contribute to a sense of recognition and belonging among locals and visitors by instilling local histories, identities, and narratives into public structures. Unlike impersonal architecture or public advertisements, murals are established from community-driven initiatives or reflect common values, thereby enabling individuals to observe their collective identity etched into the environment (Sharp et al., 2005). Murals are able to evoke emotional responses through their vivid colours, symbolic imagery, and themes, making the physical environment not only visually captivating but also experientially rich. Murals directly reinforce the emotional and symbolic connections that individuals form with specific locations, thereby contributing to place attachment. They serve as anchors for people to establish their sense of place to the place, making permanent connection to the place while preserving the cultural heritage through Psychogeographic walking journey.

## CONCLUSION

In summary, the murals of Malacca collectively underscore the fact that public art serves a purpose that extends beyond ordinary aesthetic embellishment. It is an essential medium for the preservation of cultural heritage, the development of community pride, and the reinforcement of place attachment. By illustrating elements such as pantun, traditional attire, local markets, artisanal crafts, communal spaces, and education, the murals encapsulate the tangible and intangible dimensions of Malacca's identity. They enable heritage to be experienced in everyday life by establishing a living dialogue between the past and the present, in addition to preserving the city's historical memory. The murals promote sustainability discourses by emphasising the interdependence of human activity and the natural environment, as well as cultural significance, through the focus on themes of agriculture, craftsmanship, and community-based economies.

However, it was noted during the Psychogeographic walking journey some murals have been neglected, as evidenced by the presence of mould and discolouration, which has reduced their visibility and impact. Although not all murals are available for exploration and discussion, those that are accessible and in good condition can offer meaningful interpretations, thereby foster significant place attachment and contribute to cultural heritage in sustainability measures. This highlights the significance of ensuring the proper care and conservation of these public artworks, as their ongoing vitality is essential for the attainment of more comprehensive environmental sustainability objectives.

In addition to fostering ecological responsibility, they also serve as inclusive and accessible visual communication forms that encourage both locals and visitors to reflect on the importance of preserving cultural continuity. Ultimately, these murals serve as enduring reminders that the resilience of Malacca as a UNESCO World Heritage City is rooted in its ability to integrate sustainability, culture, and history into its urban architecture. Moving forward, the findings of this study recommend policymakers, educators, and cultural practitioners recognise public art as a strategic resource for heritage preservation, sustainable tourism, and community development. This will ensure that cultural memory and ecological conscience are permanently incorporated into the city's future development.

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