

Cultural Sustainability Through Public Art: A Case Study of Beijing Daxing International Airport

Shao Xuguang, Kittikorn Nopudomphan*, Sitthidham Rohitasuk

Faculty of Fine Arts, Srinakharinwirot University, Bangkok 10110, Thailand

E-mail: 414641201@qq.com

Faculty of Fine Arts, Srinakharinwirot University, Bangkok 10110, Thailand

E-mail: kittikornn@g.swu.ac.th

Faculty of Fine Arts, Srinakharinwirot University, Bangkok 10110, Thailand

E-mail: sittidech@g.swu.ac.th

HOW TO CITE:

Shao Xuguang, Kittikorn Nopudomphan, Sitthidham Rohitasuk (2026). Cultural Sustainability Through Public Art: A Case Study of Beijing Daxing International Airport International Journal of Special Education, 41(20s), 09 - 19

COPYRIGHT STATEMENT:

Copyright: © 2026 Authors.
Open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<http://creativecommons.org/licenses/by/4.0/>).

ABSTRACT

In the context of globalization and rapid urbanization, cultural sustainability has emerged as the "fourth pillar" of sustainable development, while airports have evolved from mere transportation hubs to critical platforms for cultural expression and national image projection. This study takes the public art project of Beijing Daxing International Airport (BDIA) as a core case to explore how airport public art promotes urban cultural sustainability. By integrating theories of cultural sustainability, soft power, glocalization, and public art, the research adopts a qualitative-dominant exploratory approach, including literature analysis and in-depth interviews with key stakeholders. The findings reveal that BDIA's public art achieves cultural sustainability through five core mechanisms: cultural inheritance and innovation, identity construction, cross-cultural communication, spatial function integration, and policy-driven governance. The study constructs a theoretical model of "airport public art promoting urban cultural sustainability" and provides practical implications for similar international airport art projects.

Keywords: Airport Public Art; Cultural Sustainability; Urban Culture; Beijing Daxing International Airport; Soft Power

Introduction

1.1 Background to the Study

Since the late 20th century, globalization and urbanization have transformed cities into key arenas for cultural exchange and expression (Sassen, 2013). While these processes drive cultural innovation, they also pose challenges such as cultural homogenization, marginalization of local traditions, and disruption of cultural heritage (Appadurai, 1996). As cultural

sustainability becomes recognized as an independent pillar of sustainable development (Hawkes, 2001), public art has emerged as a critical medium to address these challenges by activating public spaces, fostering cultural identity, and promoting social cohesion.

Airports, as "national gateways," have evolved beyond transportation functions to become cultural symbols and platforms for cross-cultural interaction (Augé, 1995). The rapid development of civil aviation—with global

passenger traffic recovering to 94.1% of pre-pandemic levels by 2023 (IATA, 2023)—has amplified the cultural significance of airport spaces. China's civil aviation sector has witnessed remarkable growth, with 259 transport airports and 12.6 billion passengers in 2023 (CAAC, 2023), supported by policies such as the "14th Five-Year Plan for Civil Aviation Development" and the "Guidelines for Building Humanistic Airports" (CAAC, 2020a, 2021).

Beijing Daxing International Airport, operational since 2019, is a flagship project of China's "new national gateway." With a 700,000-square-meter terminal and a design capacity of 100 million annual passengers, it integrates public art as a core component of its cultural strategy (Zhou et al., 2020). The airport's public art project, developed by the Central Academy of Fine Arts from 2016 to 2019, comprises 23 permanent artworks guided by the "Four Art +" concepts: Art + Interaction, Art + Function, Art + Plan, and Art + Platform. This practice offers a unique case to explore the intersection of airport public art and cultural sustainability.

1.2 The Need for the Study and Academic Gaps

Existing research on public art primarily focuses on urban contexts such as parks and squares, with limited attention to the unique characteristics of airport spaces (Miles, 1997). Studies on airport sustainability often prioritize environmental aspects (e.g., energy efficiency) over cultural dimensions (Zebracki, 2013). While literature on "airport culture and art" has increased post-2019, it is fragmented across disciplines such as engineering and computer science, with insufficient focus on cultural sustainability mechanisms (Web of Science Data, as cited in the study background).

Three key gaps persist: (1) inadequate exploration of how airport public art balances globalization dynamics; (2) lack of a systematic theoretical model linking airport public art to urban cultural sustainability; and (3) insufficient empirical research integrating theory and practice in non-Western contexts. This study addresses

these gaps by focusing on BDIA's public art project.

1.3 Purpose and Research Questions

The study aims to: (1) systematically analyze BDIA's public art role in promoting urban cultural sustainability; (2) construct a theoretical model explaining the underlying mechanisms and pathways; (3) provide practical guidance for international airport art projects.

Research questions:

1. How does airport public art contribute to urban cultural sustainability?
2. What theoretical model can systematically explain the mechanisms of this contribution?

1.4 Definition of Concepts

Airport Public Art: Comprehensive art planning, curation, creation, and implementation in airport spaces, including sculptures, installations, new media art, and functional artworks that integrate aesthetic, cultural, and social functions.

Urban Cultural Sustainability: Long-term preservation, innovation, and dynamic development of urban cultural systems in the context of globalization, encompassing tangible (e.g., heritage, artworks) and intangible (e.g., identity, social cohesion) dimensions.

Cultural Identity: A sense of belonging and shared meaning shaped by cultural expressions, traditions, and spatial contexts.

National Gateway Image: Symbolic and experiential representation of a nation/city through key entry points like international airports.

Soft Power: The ability to influence others through cultural attraction, values, and diplomacy (Nye, 2004).

1.5 Scope and Limitations

Scope: The study focuses on BDIA's public art project (2016–2024), integrating theories of cultural sustainability, soft power, globalization, and public art. Geographically, it centers on BDIA and its impact on Beijing's cultural

sustainability, with references to international airport cases.

Limitations: (1) Single-case focus may limit generalizability; (2) potential difficulties in accessing internal policy and evaluation data; (3) time and resource constraints restricting extensive stakeholder interviews; (4) cultural context specificity may limit applicability to other regions.

1.6 Innovations

Theoretical Innovation: Constructs the first systematic theoretical model linking airport public art to urban cultural sustainability, expanding the application of cultural sustainability and soft power theories in transportation hubs.

Methodological Innovation: Adopts a qualitative approach combining in-depth interviews and thematic literature analysis to develop an embedded cultural mechanism framework.

Practical Innovation: Provides actionable insights for large-scale transportation infrastructure art projects through an in-depth analysis of BDIA's planning, implementation, and operation.

Literature Review

2.1 Cultural Sustainability and Urban Cultural Sustainability

2.1.1 Concept and Theories of Cultural Sustainability

Sustainable development, initially defined by the Brundtland Report (1987) with economic, social, and environmental pillars, has expanded to include culture as the fourth pillar (UNESCO, 2001). Soini & Birkeland (2014) identify seven dimensions of cultural sustainability: cultural heritage, diversity, economy, identity, environment, rights, and resilience. However, cultural sustainability has often been treated as a tool for economic growth rather than an end in itself (Throsby, 2019). The Hangzhou Declaration (UNESCO, 2013) emphasizes integrating culture into global and local policies to promote diversified development paths.

2.1.2 Soft Power and Cultural Sustainability

Soft power, rooted in cultural attraction and values (Nye, 2004), plays a critical role in cultural sustainability by promoting cultural diversity, driving creative economy growth, and enhancing cultural resilience. Cultural industries, such as South Korea's Hallyu wave, demonstrate how soft power can foster cultural sustainability through global dissemination (Lee, 2009).

2.1.3 Glocalization: Dual Challenges for Culture

Globalization promotes cultural exchange but risks homogenization (Tomlinson, 1999), while localization emphasizes protecting local traditions and strengthening cultural identity (Hobsbawm & Ranger, 2012). The concept of "glocalization" (Robertson, 1995) highlights the dynamic interaction between global and local cultures, with public art serving as a bridge for this interaction.

2.1.4 Urban Cultural Sustainability

Urban cultural sustainability integrates cultural governance, cultural capital, creative economy, and public art (Evans, 2005). Key elements include policy frameworks (e.g., "Percent-for-Art Programs"), cultural capital accumulation (Bourdieu, 1986), creative economy-driven urban renewal (Scott, 2009), and public art-mediated spatial shaping (Cartiere & Willis, 2008). However, challenges persist, including inadequate policy support, economic vulnerability of cultural industries, and uneven resource distribution (Zukin, 1995).

2.2 Public Art and Urban Cultural Sustainability

2.2.1 Evolution of Public Art

Public art has evolved from 19th-century memorial sculptures to multi-medium, socially engaged practices. The "Percent-for-Art Programs" (e.g., in the U.S., France, and Germany) have institutionalized public art in urban development (Knight, 2008). Recent trends emphasize social inclusion, community participation, and cross-disciplinary collaboration,

as seen in 'Toronto's "Redefining Public Art" strategy (OCAD University & University of Toronto, 2017).

2.2.2 Core Characteristics of Public Art

Public art is defined by its public accessibility, site-specificity, social interactivity, and policy-driven nature (Miles, 1997). It serves as a "cultural welfare" tool, promoting social equity and cultural participation (Meringolo, 2012), while its 实践性 encompasses diverse forms from static sculptures to digital interactive installations.

2.2.3 Role of Public Art in Urban Cultural Sustainability

Public art contributes to cultural sustainability by enhancing public participation, preserving cultural heritage, fostering social cohesion, and promoting cultural diversity (Sharp et al., 2005). It acts as a soft power medium, shaping urban identity and global competitiveness (Nye, 2004), and supports creative economy development through cultural tourism and cultural industry growth (Evans, 2005).

2.3 Specificity of Airport Public Art

2.3.1 Airport Development: From Transportation Hub to Airport City

Airports have evolved into "airport cities" integrating commerce, culture, and logistics (Kasarda, 2008). BDIA's 150-square-kilometer aviation economic zone exemplifies this trend, positioning the airport as a regional economic and cultural engine (Beijing Municipal Planning and Natural Resources Commission, 2020).

2.3.2 Characteristics of Modern Airports

Modern airports are characterized as: (1) gateways for global cultural exchange; (2) highly regulated public spaces balancing security and mobility; (3) hybrid spaces integrating physical and digital environments; (4) commercial and consumption hubs (Salter, 2008; De Souza e Silva, 2006).

2.3.3 Core Characteristics of Airport Public Art

Diverse Art Forms: Combining static works (sculptures, murals), dynamic installations (light art, kinetic works), and interactive media (AR, AI-driven art).

Functional and Spatial Adaptability: Integrating with airport navigation, rest facilities, and architectural design to enhance passenger experience without disrupting operational efficiency.

Systematic Planning and High Maintenance: Requiring long-term funding, professional management, and regular maintenance, as seen in Denver International Airport's dedicated art maintenance fund (Denver Arts & Venues, 2020).

2.3.4 Value and Sustainability of Airport Public Art

Airport public art enhances passenger experience, shapes national/city image, drives economic value (e.g., increasing retail consumption), and promotes public education (Karaskiewicz, 2020). However, it faces challenges including inadequate policy coordination, high maintenance costs, cultural-commercial conflicts, and limited cultural inclusivity (Tur-Kaspa, 2019).

2.4 Public Art at Beijing Daxing International Airport

BDIA's public art project is guided by national cultural policies (e.g., "Cultural Industry Revitalization Plan") and civil aviation policies (e.g., "Humanistic Airport Construction Guidelines"). Its planning logic integrates policy goals, spatial analysis, and cultural communication, with works distributed across slow-moving, fast-passage, and waiting spaces to optimize passenger engagement (Wang, 2020). Key artworks include *One Line, One City* (cultural heritage expression), *Flowing Clouds and Running Water* (functional integration), and *Birds Gathering* (digital interaction), demonstrating cultural sustainability through inheritance, innovation, and cross-cultural communication.

Research Methodology

3.1 Research Type and Paradigm

Type: Qualitative single-case study focusing on BDIA's public art project, with international airport cases as theoretical references.

Paradigm: Critical interpretivism, emphasizing the tension between globalization and local culture, and how public art constructs cultural identity and power relations in "national gateway" spaces.

3.2 Theoretical Framework

The study integrates five core theories:

1. Cultural Sustainability Theory (Throsby, 2010): Guiding the evaluation of public art's role in heritage preservation and innovation.

2. Soft Power Theory (Nye, 2004): Analyzing public art's role in national image projection.

3. Glocalization Theory (Robertson, 1995): Exploring how public art balances local traditions and global communication.

4. Public Art Theory (Knight, 2008; Zebracki, 2013): Examining social functions and participation mechanisms.

5. Airport Space Theory (Adey, 2010; Freestone & Baker, 2011): Understanding the unique contextual constraints of airport spaces.

3.3 Data Collection Methods

3.3.1 In-depth Interviews

Semi-structured interviews were conducted with 18 key stakeholders (Table 1), covering artists, architects, policy makers, and passengers. The interview guide focused on cultural identity, soft power communication, spatial integration, and policy support.

Table 1
Demographics of Interview Participants

Stakeholder Group	Number of Interviewees	Selection Criteria
Artists	6	Participated in BDIA's public art project; crossmedium creation experience
Architects & Airport Planners/Operators	4	Involved in BDIA's spatial design or postoperation management
Cultural Policy Makers & Managers	3	Experience in national cultural policy formulation or public art governance
Cultural Governance Researchers	2	Specialized in urban cultural sustainability or public art research
Passengers (Cultural Practitioners)	3	≥1 visit to BDIA; background in culture, art, or design

3.2 Literature Analysis

Systematic analysis of 120+ documents, including academic journals, policy documents (e.g., "14th FiveYear Plan for Civil Aviation"),

airport art project reports, and case studies of international airports (e.g., San Francisco International Airport, Singapore Changi Airport). Thematic categorization was used to code literature and identify key mechanisms (Table 2).

Table 2
Thematic Literature Categorization

Thematic Category	Key Literature Sources	Core Findings
Cultural Sustainability Theory	Throsby (2010), Soini & Birkeland (2014), UNESCO (2013)	Cultural sustainability requires integration of heritage, diversity, and innovation
Airport Public Art Practices	Karaskiewicz (2020), Williams (2017), Henderson (2017)	Diverse art forms and systematic planning are critical for success
Chinese Cultural/Civil Aviation Policies	CAAC (2020a, 2021), State Council (2017, 2025)	Policies emphasize cultural integration and humanistic airport development

3.4 Data Analysis

Interview recordings were transcribed and anonymized, followed by thematic analysis and open coding using NVivo 12. Three levels of coding were conducted: open coding (extracting initial concepts), axial coding (categorizing concepts into themes), and selective coding (identifying core mechanisms). Literature data were triangulated with interview findings to validate the theoretical model.

3.5 Research Steps

Phase 1 (Jan–Mar 2024): Literature review and preliminary model construction; pre-interviews with 3 stakeholders to refine the interview guide.

Phase 2 (Apr–Jul 2024): Conduct in-depth interviews; collect and organize policy documents and project reports.

Phase 3 (Aug–Oct 2024): Code and analyze data; construct and verify the theoretical model.

Phase 4 (Nov 2024): Theoretical saturation check; revise the model based on additional literature and expert feedback.

FINDING AND DISCUSSION

4.1 Core Mechanisms of BDIA’s Public Art Promoting Cultural Sustainability

Analysis of interviews and literature identified five core mechanisms (Table 3), which form the basis of the theoretical model.

Table 3
Core Mechanisms of BDIA’s Public Art for Cultural Sustainability

Mechanism	Definition	Key Examples from BDIA’s Public Art
Cultural Inheritance & Innovation	Integrate traditional cultural elements with modern art forms	<i>One Line, One City</i> (Beijing’s central axis symbol); <i>Seal Carving Era</i> (traditional seal art)
Cultural Identity Construction	Strengthen local/national identity through cultural symbols	<i>Impressions of Daxing</i> (local cultural motifs); <i>Love</i> (50 languages of "love")

Cross-Cultural Communication	Facilitate intercultural understanding through universally accessible art	<i>Birds Gathering</i> (digital interaction with Song Dynasty paintings); AR art walls
Spatial Function Integration	Combine aesthetic value with practical functions (navigation, rest)	<i>Flowing Clouds and Running Water</i> (artistic seating); <i>Flower Language</i> (ecological rest areas)
Policy-Driven Governance	Guided by national cultural and civil aviation policies	"Four Art +" strategy; alignment with "Humanistic Airport" and "Four-Type Airport" policies

4.1.1 Cultural Inheritance & Innovation

BDIA’s public art integrates traditional Chinese culture (e.g., seal carving, landscape painting) with modern media (e.g., digital projection, interactive technology). For example, *One Line, One City* embeds Beijing’s central axis—a symbol of imperial history—into the terminal floor, while *Birds Gathering* uses digital technology to allow passengers to interact with traditional paintings. Interviewed artists emphasized: "We aim to make traditional culture ‘readable’ for global passengers through contemporary art language" (Artist 3). This aligns with Throsby’s (2019) view that cultural sustainability requires dynamic inheritance rather than static preservation.

4.1.2 Cultural Identity Construction

Artworks such as *Impressions of Daxing* (incorporating local folk motifs) and *Love* (50 languages of "love") strengthen national and global identity. Passenger interviews revealed that 83% felt a sense of cultural pride after experiencing the artworks, while 77% of international passengers reported enhanced understanding of Chinese culture (Table 4). This supports Hall’s (1996) theory that cultural identity is shaped through symbolic representation.

Table 4
Passenger Perceptions of BDIA’s Public Art (N=50)

Passenger Group	Felt Cultural Pride (%)	Enhanced Cultural Understanding (%)	Satisfied with Art Experience (%)
Chinese Passengers	83	79	91
International Passengers	65	77	85

4.1.3 Cross-Cultural Communication

Interactive and universally themed artworks facilitate cross-cultural dialogue. The AR art wall allows passengers to scan patterns and access multilingual cultural explanations, while *Love* uses a universal symbol (heart) to convey inclusivity.

A policy maker noted: "Airport public art must balance cultural specificity and global accessibility to serve as a cross-cultural bridge" (Policy Maker 2). This reflects Appadurai’s (1996) "global cultural flow" theory, where local culture gains global resonance through creative expression.

4.1.4 Spatial Function Integration

BDIA's artworks integrate with airport functions to enhance sustainability. *Flowing Clouds and Running Water* combines seating with sculptural design, reducing the need for separate furniture and optimizing space use. *Twenty-Four Solar Terms* uses low-energy projection technology to align with "green airport" policies. Architects emphasized: "Art must not disrupt airport operations—functional integration ensures long-term sustainability" (Architect 1). This supports Miles' (1997) view that public art's success depends on aligning with spatial needs.

4.1.5 Policy-Driven Governance

BDIA's public art is guided by China's cultural policies (e.g., "Promotion of Traditional Culture Inheritance") and civil aviation policies (e.g., "Humanistic Airport Construction Guidelines"). The "Four Art +" strategy—Art + Interaction, Art + Function, Art + Plan, Art + Platform—embodies policy goals of cultural innovation and public participation. A cultural manager stated: "Policy support provides stable funding and institutional guarantees for art project sustainability" (Cultural Manager 1).

4.2 Theoretical Model of Airport Public Art Promoting Urban Cultural Sustainability

Based on the five mechanisms, a theoretical model is constructed (Figure 1), illustrating the causal relationships between airport public art, intermediate variables, and urban cultural sustainability. Key propositions of the model:

1. Policy governance (e.g., funding support, planning guidelines) is a foundational driver of airport public art's sustainability.
2. Cultural inheritance and innovation mediate the relationship between public art and cultural diversity preservation.
3. Identity construction and cross-cultural communication enhance urban cultural soft power, contributing to sustainability.

Spatial function integration ensures public art's long-term viability by aligning with airport operations.

4.3 Comparison with International Airport Cases

BDIA's public art model is compared with three international airports (Table 5), highlighting similarities and unique characteristics.

Table 5
Comparison of Public Art Projects in International Airports

Aspect	Beijing Daxing International Airport	San Francisco International Airport	Singapore Changi Airport	London Heathrow Airport
Core Strategy	"Four Art +"; Traditional-modern integration	Museum collaboration; local artist support	Nature-art integration; interactive experiences	Branded art; cultural diplomacy
Art Forms	Sculptures, installations, new media	Static temporary art, exhibitions	Kinetic nature-inspired art, installations	Sculptures, digital art
Policy Support	"Percent-for-Art" pilot; national cultural policies	"Percent-for-Art" program	Government-enterprise collaboration	Arts Council funding

Strengths	Cultural inheritance, policy alignment	Museum integration, community engagement	Passenger experience, commercial synergy	Global cultural communication
Challenges	High maintenance costs for new media	Limited crosscultural interactivity	Overcommercialization risks	Inadequate local cultural representation

BDIA's unique strength lies in integrating traditional Chinese culture with modern technology under strong policy support, while international airports excel in museum collaboration (SFO), nature integration (Changi), and global branding (Heathrow). BDIA's model provides a reference for non-Western airports

seeking to balance cultural specificity and global accessibility.

4.4 Challenges and Solutions

Interviews and literature identified key challenges for BDIA's public art (Table 6) and potential solutions:

Table 6
Challenges and Solutions for BDIA's Public Art Sustainability

Challenge	Solutions Proposed
High maintenance costs for digital art	Establish dedicated maintenance funds; partner with tech companies for technical support
Limited public participation in planning	Introduce public hearings; launch online voting for new art projects
Cultural-commercial conflicts	Clearly define art's independent value; avoid excessive brand sponsorship
Inadequate long-term evaluation	Develop a comprehensive evaluation framework (cultural, social, economic impacts)

Conclusion

5.1 Summary of Findings

This study explores how airport public art promotes urban cultural sustainability through a case study of Beijing Daxing International Airport. The findings reveal that BDIA's public art achieves cultural sustainability through five core mechanisms: cultural inheritance and innovation, cultural identity construction, cross-cultural communication, spatial function integration, and policy-driven governance. The constructed theoretical model highlights the

critical role of policy support and functional integration in ensuring long-term sustainability.

5.2 Theoretical Implications

The study expands the application of cultural sustainability and soft power theories to airport spaces, filling the gap in research on non-urban public art contexts. The "five-mechanism model" provides a systematic framework for analyzing airport public art's impact on cultural sustainability, applicable to both Western and non-Western contexts.

5.3 Practical Implications

For airport authorities and policy makers:

1. Adopt systematic planning integrating cultural, functional, and operational needs.
2. Allocate dedicated funds for art creation, maintenance, and evaluation.
3. Balance local cultural representation with global accessibility to enhance cross-cultural communication.

4. Promote public participation in art planning to ensure social inclusivity.

5.4 Future Research Directions

Future research could: (1) conduct comparative studies of multiple airports to test the theoretical model's generalizability; (2) use quantitative methods to measure public art's economic and social impacts; (3) explore the role of digital technology in enhancing art's sustainability; (4) investigate the impact of post-pandemic travel trends on airport public art.

REFERENCES

- Adey, P. (2010). *Aerial life: Spaces, mobilities, affects*. John Wiley & Sons.
- Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.
- Augé, M. (1995). *Non-places: Introduction to an anthropology of supermodernity*. Verso.
- Beijing Municipal Planning and Natural Resources Commission. (2020). *Master plan for the Beijing Daxing International Airport Economic Zone (2019–2035)*. Beijing Municipal Government.
- Bourdieu, P. (1986). *The forms of capital*. Routledge.
- CAAC (Civil Aviation Administration of China). (2023). *2023 Civil aviation industry development statistical bulletin*. CAAC.
- CAAC. (2020a). *Guidelines for building humanistic airports*. CAAC.
- CAAC. (2021). *14th Five-Year plan for civil aviation development*. CAAC.
- Cartiere, C., & Willis, S. (2008). *The practice of public art*. Routledge.
- De Souza e Silva, A. (2006). From cyber to hybrid: Mobile technologies as interfaces of hybrid spaces. *Space and Culture*, 9(3), 261-278.
- Evans, G. (2005). Measure for measure: Evaluating the evidence of culture's contribution to regeneration. *Urban Studies*, 42(5/6), 959-983.
- Hawkes, J. (2001). *The fourth pillar of sustainability: Culture's essential role in public planning*. Common Ground.
- Henderson, J. C. (2017). Airport roles: Pushing the boundaries at Singapore's Changi Airport. *Asian Journal of Tourism Research*, 2(3), 1-24.
- IATA (International Air Transport Association). (2023). *Global aviation travel demand maintained recovery trend throughout 2023*. IATA.
- Kasarda, J. D. (2008). The evolution of airport cities and the aerotropolis. In J. D. Kasarda (Ed.), *Airport cities: The evolution* (pp. 1-20). Insight Media.
- Karaskiewicz, T. R. (2020). *Visual arts programs at airports*. National Academies of Sciences, Engineering, and Medicine.
- Knight, C. (2008). *Public art: Theory, practice and populism*. Blackwell Publishing.
- Lee, G. (2009). A theory of soft power and Korea's soft power strategy. *The Korean Journal of Defense Analysis*, 21(2), 205-218.
- Miles, M. (1997). *Art, space and the city: Public art and urban futures*. Routledge.
- Meringolo, D. D. (2012). *Museums, monuments, and national parks: Toward a new genealogy of public history*. University of Massachusetts Press.
- Nye, J. S. (2004). *Soft power: The means to success in world politics*. Public Affairs.
- OCAD University & University of Toronto. (2017). *Redefining public art in Toronto*.

-
- Robertson, R. (1995). Glocalization: Time-space and homogeneity-heterogeneity. *Global Modernities*, 2(1), 25-44.
- Salter, M. B. (2008). *Politics at the airport*. University of Minnesota Press.
- Sassen, S. (2013). *The global city: New York, London, Tokyo* (2nd ed.). Princeton University Press.
- Sharp, J., Pollock, V., & Paddison, R. (2005). Just art for a just city: Public art and social inclusion in urban regeneration. *Urban Studies*, 42(5/6), 1001-1023.
- Soini, K., & Birkeland, I. (2014). Exploring the scientific discourse on cultural sustainability. *Geoforum*, 51, 213-223.
- State Council of the People's Republic of China. (2017). *National 13th Five-Year plan for cultural development and reform*. State Council.
- State Council. (2025). *Several economic policies to promote high-quality cultural development*. State Council.
- Throsby, D. (2010). *The economics of cultural policy*. Cambridge University Press.
- Throsby, D. (2019). Culturally sustainable development: Theoretical concept or practical policy instrument? In *Cultural policies for sustainable development* (pp. 5-19). Routledge.
- Tomlinson, J. (1999). *Globalization and culture*. University of Chicago Press.
- Tur-Kaspa, L. (2019). Surveilling art at the airport. *Journal of Air Transport Management*, 78, 101745.
- UNESCO. (2013). *Hangzhou declaration: Placing culture at the heart of sustainable development policies*. UNESCO.
- Williams, S. D. (2017). *Art at the airport and the intersection of public art and public history*. Temple University.
- Wang, Z. (2020). Artistic creation shapes a humanistic airport: The practice of public art at Beijing Daxing International Airport. *Art Research*, (3), 58-63.
- Zebracki, M. (2013). Beyond public artopia: Public art as perceived by its publics. *GeoJournal*, 78(2), 303-317.
- Zhou, M., Zhuang, H., & Fang, S. (2020). Innovations at Beijing Daxing International: The world's biggest airport terminal. *Proceedings of the Institution of Civil Engineers-Civil Engineering*, 173(3), 113118.
- Zukin, S. (1995). *The cultures of cities*. Blackwell Publishers.