

Opinion

Inclusive urban art: Rethinking public space for functional diversity and active participation

Diego BernaschinaIndependent Researcher, Santiago 8320000, Chile; diego_artista@yahoo.es**CITATION**

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Abstract: The growing importance of urban spaces that facilitate socio-cultural exchange and artistic expression generates a series of current debates on inclusion within urban arts since there is not more emphasis on considering accessibility and the active participation of people and artists with disabilities as fundamental aspects. The main goal is to contribute to the comprehensive development of the theory of analytical thinking through the artistic representation of public space to validate accessibility and functional diversity, which affect inclusive design and promote active participation in urban art. The development of arguments is classified into i) the evolution of urban art and its relationship with functional diversity; ii) participation of (artists and) people with disabilities in urban art; and iii) urban art as an inclusive and transformative platform. This section discusses the argumentative structure in creative production that urban art is a space for social interaction and the construction of collective identity through art representation and inclusion. It is to deepen this theory of analytical thinking to contribute to the development of artworks in inclusive and accessible public spaces, depending on urban infrastructures. Urban art must have a space where all identities and collectives that are concerned about the restriction towards a more diverse and equitable urban culture for the whole society, independent of people with disabilities in public space, are recognized by the artistic work, challenging ideas about the meaning of being an artist with functional diversity.

Keywords: cultural diversity; disability; social inclusion; urban space; theory; inclusive city; technology; art

1. Introduction

One of the fundamental aspects defines what is traditionally understood as ‘urban democratic political culture’ [1,2] in the different areas of citizenship. It is possible to establish the quality of civic culture based on the fragmentation of the world of human life. Diversity, equity, and inclusion (DEI) are key concepts to understanding and explaining the practice of urban planning; therefore, there is debate and uncertainty about cultural and political changes that affect the expectations of institutions, including arts and culture, through structural inequality related to race, ethnicity, age, gender, sexual orientations, ableism and other forms of marginalization [3]; the language of DEI increasingly results in the values of new comprehensive urban space use plans; professionals must analyze and create the motivation and likelihood of its implementation at the local level, depending on a series of studies on arts and cultural planning through DEI [4]. It highlights the growing importance of urban spaces that facilitate socio-cultural exchange and artistic expression, generating a series of current debates on inclusion within urban arts since there is not more emphasis on considering accessibility and the active participation of people and artists with disabilities as fundamental aspects. This paper seeks to analyze the different factors of functional

diversity in urban art to transform inclusion through cultural policy and artistic practice. Based on this concept of equity in urban planning, the implementation of inclusion, diversity, accessibility, and participation facilitates the proposing of social models on disability; it is essential that in multicultural territory, the representation of minorities, different abilities, or vulnerable groups in decision-making be prioritized [5].

The central question regarding the problem statement in urban planning through inclusive art is: Is there functional diversity in urban art that includes artists with disabilities towards inclusion in artistic practice and intervention in public space? There is more evidence in numerous documents and research on the restricted access and participation of people with disabilities in spaces associated with artistic expression due to barriers related to accessibility to the public space [6–14]. There are advocates of public art on civic identity, depending on several social benefits, such as in the advocacy of high-profile public art in developing prestige; it is difficult to define a ‘sense of place’ [15]; however, it is possible to recognize three interpretations and uses of unusual terms by advocates; firstly, a social interpretation could involve awareness of the positions of individual communities within wider civic bodies; secondly, a discursive interpretation of public art to generate a more common civic discourse around particular works or programs of artistic work, such as inclusion in public debate depending on a cultural, social and political atmosphere; finally, a civic identity also compares public identity of cities, their internal and external projected public images [16].

This ‘sense of place’ intervention should not always be used in the future to increase the link and improve the functioning of art and disability in terms of urban diversity, where people with functional diversity are not allowed to access work, as they do not feel represented and valued in public space. However, this is proposed based on the need to include works that are physically accessible—for example, accessible public sculptures that can be touched or interacted with in different ways—or sensory accessible—that favor different senses, except for sight—as well as the diversity of innovative experiences and realities to generate a ‘sense of place’ for developing truly collaborative and participatory. Furthermore, this urban context not only establishes the identity of the space to establish accessibility, inclusion, and participation in art but also experiences and interacts with public art towards social inclusion, breaking down both physical barriers and socio-cultural and historical barriers through urban and architectural space for the strengthening of urban democracy.

The main goal is to contribute to the comprehensive development of the theory of analytical thinking through the artistic representation of public space to validate accessibility and functional diversity, which affect inclusive design and promote active participation in urban art. It is difficult to understand the intersection between disability and cultural diversity in urban art through existing barriers [17]. Likewise, inclusive art does not seek to establish architectural barriers but serves several purposes, such as the creation of accessible space in the art world, that is, to give visibility to marginalized groups to promote diversity and equity, depending on active participation, regardless of their physical, cognitive, or economic skills, through creation, context, or training; thus, inclusive art transforms the challenges within social

and cultural norms to question domination, oppression, exclusion, discrimination, inequality, and disability apartheid; it is impossible to contribute to social change to promote sensitization and education through inclusive justice and humane awareness. It is crucial to generate an open space for different approaches that allow social integration towards inclusion in the creative process, building a more accessible urban art experience.

There is a justification for encouraging the initiative of city dwellers and not of art academies; this makes it possible to consider various dimensions and characteristics of approaching people with disabilities. Urban art has the capacity to astonish those who observe it, because sometimes it is found in areas that seem totally inaccessible to most people, or it can also be a means of communication that allows the artist to send a message to everyone who observes it [18]. It is the analytical reference on public spaces, such as streets, buildings, or murals, to transform social communication and reflect on the accessibility of urban art. They often appear in places that are difficult to reach or in areas that are not usually visited by the general public, including people with disabilities, to incorporate or surprise accessible art without having to enter a gallery or museum. It often serves as a platform for artists to express their ideas, opinions, or social criticisms through their works; for example, they can send messages that invite reflection on accessibility in public space through inclusive art, generating dialogue on important issues in today's society. Therefore, this becomes inclusive street art through direct communication that can reach a large audience and create reactions or changes in the community.

2. Theoretical framework

The proposal of a theoretical framework requires an argumentative development of those outstanding aspects of the participation of people and artists with disabilities in urban art. It is relevant to understand the urban planning of artistic-labor activity through the creation of community and the ability to use their work as an innovative tool within the different social changes in excluded areas and inaccessibility.

2.1. Theory of analytical thinking applied to urban art

Application of the theory of analytical thinking corresponds to the selected style and techniques, such as public art, from graffiti and murals to multimedia installations with different cultural traditions. For example, some artistic research studies on various themes, images, and discourses linked to the social, economic, and political narrative are recurrent and relevant in the production of urban art as a tool for citizen empowerment in its rhetorical dimension to value the social transformation's true capacity of these disciplines through the construction of collective symbologies and the creation and strengthening of community ties derived from participatory intervention processes [19].

However, there is a concept of independent urban intervention—such as execution on-site or the sense of place—to preserve the space-time environment in which the works of art are produced both in their ephemeral and unrepeatable existence and in the permanent public space. Likewise, there is a mixture of interrelation between urban art and public space to understand a place of social

relationship and collective construction, where efforts are made to promote large-scale changes that affect everyone through social transformation, the collective imagination, and artistic language. Therefore, urban art refers to those works created in the streets and squares of cities and towns, covering a variety of expressions.

2.2. Cultural and functional diversity in urban art

Both cultural and functional diversity in urban art are not interchangeable concepts, although they can coexist mutually inclusively. Cultural diversity not only encompasses ethnic, linguistic, and social identity differences but also includes functional diversity; therefore, there is a variety of expressions, traditions, and beliefs that arise from different social groups; meanwhile, functional diversity in urban art is abruptly understood the more difficult as opting for a connection and cohesion way, since instead of integrating into the creation of public spaces that are accessible to all. It is also the argument that functional diversity is very closely related to the social theory of disability [20–22] through social and architectural barriers [23], such as one of the principal causes for the exclusion of people and artists with disabilities beyond physical limitations.

Although there are different criteria to address functional diversity and creative thinking in urban art, contextualization corresponds to the implementation of the project, using instruments such as demonstrations and case study analysis on documentary review in different sources for access to cultural development and creative proposals [24,25]. In this classification, art and the participation of artists and people with disabilities can be incorporated and structured to launch the inclusive artistic project as follows:

- **Physical Accessibility:** The creation of murals, graffiti, and urban art can be designed to be accessible to people with disabilities, which can include the choice of materials and techniques that allow accessibility for people with reduced mobility.
- **Representation and Reflections:** Urban art can offer a platform for the representation and visibility of marginalized or neglected communities, which can include the representation of people with disabilities, ethnic or sexual minorities, among others.
- **Cognitive Accessibility:** The design of urban art can be cognitively accessible, i.e., for people with different levels of linguistic or cognitive ability, where the use of images and symbols that convey a clear message can be more accessible for people with cognitive disabilities.
- **Cultural Accessibility:** The design of urban art can be culturally accessible, i.e., for people from different cultural or religious backgrounds, where the use of local cultural symbols and references can be more accessible for people who share that culture [26].

Through art, it is possible to expand understanding and new creations in a flexible public context and space on urban quality and diversity; artists without disabilities can simulate the feelings of the public, while artists with disabilities can contribute to social change [27–31]. Not all contexts facilitate the search for strategies that enable the integral regeneration of urban fabrics but simply affect the problems of cities,

depending on a place that is interconnected through systematic activities of a flexible nature, such as adaptability and complex public space, and emphasizing its potential to generate inclusive urban transformations as the diverse physical, social, and functional characteristics of these urban spaces contribute to their evolution. Below are some examples of urban art projects that promote inclusion and universal accessibility, including:

- Interactive walls: These allow people to interact with art through technology.
- Sign language graffiti: This is a platform for people with hearing disabilities to interact with art.
- Accessibility murals: Incorporate accessible design for people with disabilities and offer information and services for the entire community.

A small demonstration of creative activism and urban art aimed at collectively reappropriating and reclaiming urban spaces for outcast citizens, reflecting the situational negotiations of power and social movements [32]. These complex ideas, beliefs, and convictions are prone to conflicting interpretations and struggles for control over their meaning of being inclusive, often linked to unequal access to more common resources and opportunities. In each city, it is not always the case that equal rights face shared tendencies but rather the dominant ownership and institutional malpractice related to exclusion and abandonment of urban democratic political culture.

2.3. Theory of inclusion and universal accessibility

The theory of inclusion and universal accessibility is compatible with urban art, and many artistic projects seek to address issues through a multidimensional view of space, eliminating architectural, social, and digital barriers that prevent the participation of artists and people with disabilities in urban cultural and artistic life. On the other hand, it is possible to be compatible with this approach in the accessible linking of urban art. Below are some connections between both concepts in the context of urban art [33]:

- The city is a dynamic space where people meet and interact, giving rise to the construction of a collective identity. Communication and meaning expressions are fundamental to creating social harmony and promoting inclusion in urban communities.
- Inclusion processes encompass the various manifestations of design in urban environments, with a particular focus on significant aspects. The different media information and communication support acts as indicators to assess the conditions of inclusion in the city, given their link to universal accessibility.
- The work analyzes the theory of inclusion and universal accessibility in urban art through a semiotic analysis of the media. This functional systemic model examines the three functions: i) Interpersonal, which relates to the context in which it is communicated and interacted with the public; ii) ideational, which relates to the idea or message transmitted; and iii) textual (theory), which refers to the structural form of the message. This analysis applies to the three key moments of the signification process: Semantics, syntax, and pragmatics.

These fundamental points are to generate and promote the inclusion of urban art by improving accessibility in various cities. Although there are different information and communication systems in various aspects of this work, all people, regardless of their abilities, have the right to enjoy their surroundings and live independently.

3. Argument development

3.1. The evolution of urban art and its relationship with functional diversity

The exclusion of artists and people with disabilities from cultural participation has deep historical roots [34]. During the 20th and 21st centuries [35,36], this was seen primarily via a reduction in disabled people's involvement in issues associated with the medical and social model, and those people were confined to institutions or excluded from public life [37]. Cultural representations of disability were limited and often demeaning, reinforcing societal attitudes that people with disabilities were incapable of meaningfully contributing to the arts and culture.

However, in recent decades, this narrative has begun to change. The disability rights movement has advocated for greater visibility, accessibility, and inclusion in various spheres, including the arts. The social model of disability, which emphasizes the role of social barriers in creating cultural diversity, has also had a profound experience and impact on all areas of urban diversity in the way cultural institutions and urban spaces approach inclusion. These changes have led to an increasing presence of people with disabilities in urban art, both from the perspective of creation and consumption.

Artistic evolution for community expression is always continually impacted by local culture [9]. Art is produced in an urban space to generate different traditions, values, and problems of the community in which it is created. Likewise, the greater influence of urban art by the community and local culture evolves a new meaning to transform cities, adapting it to different social, political, and economic contexts.

The social structure of creativity is deepened by the social environment that is conducive to all forms of creativity—both artistic and cultural as well as technological and economic; therefore, this environment provides the underlying ecosystem or habitat, supporting cultural and lifestyle institutions such as a cutting-edge music scene or an arts community; it helps to attract and stimulate those who create in business and technology [38–40]. Including cultural diversity and disability in urban art doesn't always examine the intersection of people and artists with functional diversity through different changes in human nature and artistic expressions in public space, as well as an equal contribution to greater urban diversity. Urban art is like a form of expression since many artistic movements arose from a need to express and transmit social and cultural thoughts and beliefs; street art, by integrating its elements into busy public places, aims to surprise viewers; therefore, it usually has a striking subversive message that criticizes society with irony and invites social struggle, political criticism, or, simply, reflection [41]. Not all proposals are formal in cultural policies, but they can also improve the integration of artists with disabilities without reducing the richness of cultural diversity. This argumentative analysis of the different

barriers (physical, social, and psychological) that face inclusive society in the urban context is relevant, of course, affecting participation in collective social and art or inclusive art groups, depending on the type of disability or minority.

On the other hand, some studies have highlighted the centrality of arts and culture in the struggles for disability policies to recognize the representation of cultural diversity in different urban spaces. The greater importance of arts and culture in the political struggles of people with disabilities, underlining their key role in the realization of human rights, such as participation in cultural activities recognized by the United Nations Convention on the Rights of Persons with Disabilities ('CRPD' or 'the Convention'), however, despite these obligations, many countries fail to implement accessibility and creative potential development for people with disabilities, as there are accessibility barriers that limit cultural participation [42].

3.2. Participation of (artists and) people with disabilities in urban art

Cultural participation of (artists and) people with disabilities means contributing positively to health, well-being, or social inclusion. However, many studies have focused on the therapeutic benefits of the arts, but the tendency to reduce cultural participation is questioned; i.e., it is argued that perceiving artists with functional diversity as 'patients' is a form of discrimination, as they struggle for recognition in the cultural field [42]. These disability issues in cultural policies have potential value not only in improving life but also in enhancing diversity and cultural expression to raise more awareness through social contribution. From the point of view of participation in urban art, it is possible to ensure key artistic participation to support the human rights model of disability, such as the Convention. Disability art has emerged in association with art-based rights movements through cultural practice.

Certainly, there is ever-increasing political and professional rhetoric about cultural participation in public decision-making, i.e., these initiatives are controlled within the limits of the law and funding, as a debate is generated that participants of artists and people with disabilities must be part of this new 'culture of (inclusive) participation' in order to access opinions, expressing their frustration with the lack of participation in art, as criticized for being too symbolic and superficial [43]. When talking about a culture of inclusive participation in urban art, one of the problems is the superficiality with which the inclusion of artists and people with disabilities is addressed. Although cultural policies exclude the participation of marginalized groups, this does not always translate into a significant change in real access to culture or the design of equity in urban planning through the execution of accessible artistic projects. Often, participation is limited to a symbolic space, where the most vulnerable actors are represented in aesthetic terms but not in terms of decision-making power or influence in cultural processes.

There is the relevance of culture as a strategy to 'conceptualize' a notion of a culture of the social model of disability, analyzing the different symbols, bodily practices, and social institutions; however, there is deterioration and normality as 'empty signifiers' on the strength and weakness of a cultural model of disability [44]. In this context, urban art can create a new vision of symbolic representations and corporal practices in public spaces through cultural inclusion. For example, a street

theatre intervention with the participation of inclusive actors—including a musical and dance group—based on the relationships between the body, space, and scenic elements through cultural accessibility, inhabiting urban public spaces to incorporate the construction of citizenship with functional diversity, mainly through activist spatial practices, a sense of community, and the right to culture as a political sphere [45,46]. This indicates that the mechanisms of denunciation and social transformation through minority cultural groups, such as people and artists with disabilities, claim their rights under the convention, recognizing their habits and traditions in the public space of inclusive urban art.

Finally, urban art, with its decentralized nature and often independent of the formal structures of cultural institutions, has the potential to be a more democratic space of participation, where social and global processes are derived in the artistic-political context, recognizing and associating with the more accessible urban diversity, of course, and human activity as the space of social and cultural production. This implies not only improving the physical infrastructures of public spaces but also fostering a culture of inclusion that allows people with disabilities to participate fully, whether as observers or creators. In this sense, urban art could become a field of struggle where not only diverse identities are represented but also the power structures that limit access and real participation in culture are questioned. For this to happen, a profound change in the way cultural policies address disability is essential, moving away from approaches that only seek to represent people with disabilities superficially and towards a model that seeks genuine integration, promoting the right to actively participate and influence cultural decisions. Only in this way will it be possible to achieve cultural participation that is not only inclusive but transformative.

3.3. Urban art as an inclusive and transformative platform

Art and media representation do not always bear the responsibility to challenge inclusive urban aesthetics and promote human rights [47–49] in disability art; rather, it is essential to confront the barriers and inequalities present in public and private spaces to raise awareness and encourage universal access.

Urban art has become a global phenomenon, and cities worldwide are transforming their public spaces into canvases for artistic expression. The accessibility of public spaces and the freedom that exists in urban art provide an opportunity for people of diverse backgrounds and abilities to express their experiences. This accessibility is key to promoting the inclusion of people with disabilities in urban art—of course, for all artists with disabilities, no matter what technical style or art language—as these spaces often do not require the same barriers to entry as more formal art institutions.

It is the growing presence of artistic installations designed to be accessible to everyone, regardless of their functional diversity. Projects using sensory art, interactive public installations, and multimedia experiences can be adapted to include people with visual, hearing, or cognitive disabilities. These inclusive art practices have the potential to offer meaningful participation in the inclusive world of urban art for people with disabilities, transforming not only the content of the art but also its very creation and interaction with the public.

Furthermore, urban art emphasizes an open space that fosters new experiences related to the cultural diversity being analyzed through the participation of people and artists with disabilities, who communicate in ways that challenge stereotypes and question preconceived notions. For example, public murals, installations, and performances created by artists with disabilities are beginning to have a significant impact on raising awareness and reformulating inclusive public perceptions. It is crucial to contribute to a broader cultural conversation about functional diversity, human rights, and universal accessibility.

To this end, street art has emerged as a key platform for including people with disabilities. Compared to traditional art institutions, public urban spaces offer greater flexibility and accessibility, allowing for the participation of diverse social groups, including people with disabilities [50]. Accessible art installations, sensory art, interactive installations, and digital media are opening up new opportunities for people with disabilities to engage with street art actively. These approaches not only involve the inclusion of public space but also transform the creation and innovative experimentation of inclusive artworks.

4. Discussions

This section discusses the argumentative structure in creative production that urban art is a space for social interaction and the construction of collective identity through art representation and inclusion. It is to deepen this theory of analytical thinking to contribute to the development of artworks in inclusive and accessible public spaces, depending on urban infrastructures. Not all people with functional diversity benefit, but regardless of their skills to transmit collective stories of minorities, incorporating ‘inclusive activism’ creativity in different public spaces takes place within the collective action framework in various disciplines and interdisciplinary artistic dialogue. Below are some examples from the list of urban art that generate new initiatives of collective creation projects to reach a large audience and create reactions or changes in the community:

- Muralism: Pictorial art on large surfaces, which can include elements of graphic design and photography.
- Urban installations: Artworks that use public space to create interactive or immersive experiences, combining sculpture, video, and performance.
- Street theater: Theatrical performances that take place in public spaces, integrating dance, acting, and elements of visual art.
- Graphic design: The use of typography and visual elements in murals and posters, often merging digital art and street art.
- Digital art and projection mapping: The use of digital technology to create projections on buildings or public spaces, merging video art with the urban environment.
- Sound art: Installations or performances that incorporate ambient sounds, creating a sensory experience that complements visual works.
- Photography: Capturing urban scenes that are then reinterpreted or integrated into murals or installations.

- Participatory art: Projects that involve the community in the creation of works, merging education, art, and social activism.
- Recycling techniques: The use of reused or recycled materials for works of art, combining sustainability with artistic expression.
- Street art and digital culture: Interaction of urban artworks on digital platforms, such as social media, creating dialogues between physical and virtual art.
- Graffiti: Often considered urban art, it combines with other disciplines like graphic design and illustration.
- Art and activism: Projects that use urban art to express political or social messages, merging art, sociology, and communication.
- Tactical urbanism: Artistic interventions that seek to improve urban space through civic participation and design.

In this context of urban art and public spaces, universal accessibility is adapted to generate artistic intervention and action, advocating for rights through the Convention. It is not about making artworks visible but about integrating them into the urban fabric in ways that promote access to the visibility of disability in public spaces, supporting a society where all people and artists can exercise their right to citizenship, and exploring and establishing ways to intervene in the space of inclusive urban art.

From this critical perspective, works of art in public spaces should be considered not only as aesthetic objects but also as elements integrated into the city's daily life and accessible to all its inhabitants. In this way, the artistic installations are not located in inaccessible or isolated areas but are integrated carefully into spaces that promote the flow and inclusion of all people. It is possible to consider that there is the idea of accessible participants, including people with physical limitations—such as individuals with mobility disabilities, older adults, or those who use wheelchairs—to incorporate the new search for sensorial, tactile, and technological elements, expanding the experience, for example, through textures or surfaces that invite touch or through interactive devices that allow an inclusive experience for those with different sensorial capacities, such as people with visual or hearing disabilities. The initial concept of the urban fabric project is to convert the senses through technological connectivity and accessibility creativity within inclusive urban art.

Likewise, urban renewal and restructuring of the urban environment can generate significant benefits for cities by improving the residents' quality of life, economic and tourist revitalization, and expanding the area of green spaces. Inclusive urban art, as a tool for citizen empowerment, is positioned as a key driver in social transformation, mainly through the integration of accessible technologies (such as QR codes, augmented reality, or tactile interventions) for all disabilities (sensory, visual, auditory, motor, or physical, etc.), interacting with inclusive artworks to transform the city to be more inclusive for all citizens. In this sense, strengthening community identity and cohesion, inclusive urban art is involved in the process of creation, sensory-cultural stimulation, and transformation in public space to generate new economic opportunities, not only through tourism but also the job-related creations of art and technology.

Urban accessibility is essential to achieve true inclusion in urban art to experience it in its entirety, without physical or social barriers. The implementation of this approach in public art policies contributes to the creation of a more inclusive city, in which art becomes a means of social and cultural interaction that allows the active participation of all citizens, including people and artists with disabilities, through citizen empowerment, social awareness, and sensitization in inclusive urban art.

4.1. Challenges to inclusive participation

Despite these positive developments, there are several challenges in the context of inclusive urban art, but also one of the main obstacles to the physical accessibility of art spaces [51]. While many public spaces are becoming more inclusive, barriers such as inaccessible transport, lack of sensory adaptations, and unequal distribution of art facilities still prevent the full participation of people with disabilities.

Another challenge is the social perception of disability in the urban art context, both public and private. Most people with disabilities are often marginalized or do not benefit from daily life in the inclusive urban art world. This can lead to fewer opportunities for disabled artists to strengthen their work or for their contributions to be recognized within the urban art scene and make it more inclusive for all. Although the stigmatization of disability affects art, it limits the scope of who can be seen as an “artist” with a disability (problematic or inaccessible) in different public and private spaces.

A good example is inclusive urban living—according to this study—that the city is poorly theorized in terms of the interconnections between urban settlement and disability since it is not possible to imagine new possibilities within specific social contexts [52]. Urban space does not always facilitate inclusion, but rather it easily affects the segregation of disabled people through the breakdown of charitable organizations in cities excluded from universal accessibility regulations, depending on the results of human behavior associated with large cities (cultural space, heritage, sustainable and ecological neighborhoods, etc.) due to the difference in social relations with multi-diversity.

4.2. The role of technology in promoting diversity

Using emerging technologies for social inclusion and the artistic context of the digital age offers new opportunities to bridge the gap between disabled artists and inclusive urban art. All digital media, both virtual galleries and accessible platforms, therefore allow all artists with functional diversity to exhibit their work beyond traditional physical spaces, such as technologies such as augmented reality (AR), virtual reality (VR), and much more. This cultural diversity through technology has the potential to cover and create new interactive and multi-sensory urban art experiences that are accessible to all people with a variety of disabilities.

Digital accessibility is often considered a technical issue of universal design, and sometimes technical solutions are not implemented with inclusion in art and culture to support the most appropriate technology [53].

By embracing new technologies in the urban art world, not only are experiences offered at all levels, allowing people with disabilities to participate in innovative and

inclusive ways. This not only makes art more accessible but also benefits the cultural fabric of urban life by expanding the scope of creative expression.

5. Final considerations

Artistic action can be considered an intervention that modifies key points on the relationship between cultural diversity, disability, and urban art from the theory of analytical thinking. Urban life is a public and cultural space that does not yet fully reflect the principles of an inclusive society. Urban art has emerged as a potential platform to transform this space, but it remains an area where obstacles and barriers persist for people with disabilities. Even though urban art is in a phase of evolution toward greater cultural diversity, there are still misconceptions, inequalities, and vulnerabilities that limit the full participation of artists and audiences with disabilities.

This reflection raises the lack of participation to achieve a more visible and active involvement of artists with disabilities in inclusive urban art; however, it is necessary to carry out a series of strategic actions that address physical and social barriers to generate the main challenges, weaknesses, and opportunities faced by both artists with disabilities and cultural policies. Some of the key proposals include:

1) Improve physical and digital accessibility: To develop urban spaces and accessible digital platforms for all individuals, regardless of their condition. This includes implementing universal access technologies such as augmented reality (AR), subtitles, audio descriptions, and interfaces accessible for people with different kinds of disabilities.

2) Create collaboration networks: To encourage partnerships between artistic communities, disability support organizations, and government entities. These networks can promote the inclusion of artists with disabilities in urban projects and ensure their voices are heard and represented.

3) Promote interdisciplinary research: To support studies and projects that explore the intersection of urban art, accessibility, and functional diversity. Research can provide critical data for designing more inclusive public policies and equitable artistic practices.

4) Raise awareness and provide education: To develop educative and awareness programs for artists and the general public to challenge social perceptions that marginalize people with disabilities and promote a culture of inclusion in art.

This action proposal is incorporated into a call for reflection on production, management, and financing, as well as a possible complementary line of research on architecture and urbanism, arts in various disciplines, disability, and sustainable accessibility that play a role by deepening the process of production and appropriation of new social imaginaries through the participation of artists and people with functional diversity in small local associative groups that coordinate this initiative focused on inclusive urban art and their right to urban diversity.

Finally, urban art requires an inclusive vision to generate various social and cultural questions rooted in urban exclusion and creative inaccessibility. Urban art must have a space where all identities and collectives that are concerned about the restriction towards a more diverse and equitable urban culture for the whole society,

independent of people with disabilities in public space, are recognized by the artistic work, challenging ideas about the meaning of being an artist with functional diversity.

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