



Eco-Aesthetics and Sustainable Urban Spaces: The Role of Public Art in Enhancing Environmental Consciousness in Nigerian Cities



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ABSTRACT

This study examines the role of eco-aesthetics in promoting sustainable urban spaces through the integration of public art within Nigerian cities. Drawing on a mixed-methods approach, data were collected from a quantitative survey (N = 200) and qualitative interviews (n = 30) to investigate how eco-art influences environmental awareness, social engagement, and aesthetic appreciation. Quantitative findings revealed strong positive perceptions of eco-art in enhancing public consciousness about environmental issues, fostering community participation, and reinforcing cultural identity within urban settings. Complementary qualitative insights highlighted that public artworks served as visual reminders of ecological responsibility, platforms for collective dialogue, and catalysts for local pride. Participants emphasized the ability of eco-art installations to merge functionality with creativity, thereby contributing to the beautification of urban spaces while encouraging pro-environmental attitudes. City-level analyses underscored how variations in socio-economic conditions and urban planning policies shaped the perceived impact of eco-art. The study concludes that eco-aesthetic practices hold significant potential for advancing sustainable urban development in Nigeria, provided they are strategically integrated into planning frameworks. These findings contribute to growing discourse on art, sustainability, and urban transformation, offering both theoretical and practical implications for policymakers, urban planners, and artists.

CITATION

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INTRODUCTION

Urbanization in Nigeria is marked by rapid population growth, increasing pollution, loss of green space, and weakening of environmental governance. Traditional environmental education methods often fail to engage citizens meaningfully. Public art, when designed with ecological intent, offers an alternative medium that

combines creativity with environmental advocacy (Lambert et al., 2015; Zhang et al., 2020). The ascendance of eco-aesthetics as a pivotal framework in designing sustainable urban spaces has emerged significantly within contemporary urban discourse, particularly in the context of rapidly urbanizing regions such as Nigeria. The intricate interaction between public art and the promotion of

environmental consciousness informs this discourse, wherein art becomes a vital tool not merely for aesthetic enhancement but as a catalyst for ecological awareness and civic engagement.

Eco-aesthetics fundamentally seeks to harmonize ecological health and aesthetic value, positing that the appreciation of natural beauty intrinsically connects to ecological integrity. The idea of creating spaces where beauty intertwines with function is central to sustainable urban planning, fostering environments that residents find not only pleasant to look at but also vital for their ecological sustenance. McCormick et al. (2015) emphasize that successful urban rehabilitation efforts must align ecological and aesthetic goals to cultivate what they describe as an “ecologic aesthetic.” Public awareness of urbanization's effects on land use changes is crucial for integrating eco-art into urban planning, fostering community engagement and sustainable development in metropolitan regions like Yenagoa (Idisi et al., 2024). This alignment is essential in Nigerian cities, where rapid urbanization often leads to landscapes that lack ecological and aesthetic coherence, diminishing both the aesthetic experience and the environmental quality of urban spaces.

Furthermore, the integration of public art into urban landscapes has been significantly highlighted as a means of enhancing aesthetic values while simultaneously promoting ecological awareness. Public art, in its various forms, serves as a visceral representation of environmental themes, inviting residents and visitors to engage with their surroundings critically. The aesthetic responses elicited by urban plazas and public art installations can significantly influence public perceptions regarding the environment (Ferdous, 2013). Research shows that visual characteristics of urban spaces contribute to residents' experiences and sentiments, thus shaping their ecological consciousness.

In cities like Lagos or Abuja, the efficacy of parks and public green spaces has been subject to scrutiny, revealing significant relationships between access to these spaces and residents' subjective well-being. Larson et al. (2016) found that public parks contribute positively to residents' physical and community well-being in urban settings. The functionality of these spaces—bolstered by artistic enhancements—fosters not only community interaction but also deepens residents' awareness of their environment and the pressing need for sustainable practices.

Sustainable urban development with a focus on aesthetics has also necessitated that public art manifest in innovative forms, from green walls to vertical gardens. Radić et al. (2019) argue that communicating the environmental benefits of such installations is essential to engage communities in appreciating urban greenery as both an aesthetic and ecological remedy. In the Nigerian context,

where urban sprawl threatens livability through pollution and landscape degradation, the strategic incorporation of these ecological features can enhance aesthetic experiences while serving critical environmental functions.

Moreover, the necessity of exploring and interpreting the cultural dimensions of ecological aesthetics cannot be overstated. As edifices serve as canvases for environmental storytelling through art, they foster a sense of community identity intrinsically linked to the natural world. Saleh and Alrobaee (2024) elaborate on the imperative of balancing aesthetic and ecological values, indicating that urban spaces should provide not only beauty but also ecological resilience. In Nigerian cities, this perspective invites a re-examination of existing urban frameworks, encouraging planners to shift from merely functional designs toward those that encapsulate cultural narratives and promote sustainability.

Equally important is the role of public art in facilitating environmental education within urban environments. Art can serve as a medium to educate communities about pressing ecological issues, engaging them in dialogues surrounding sustainability. Threlfall et al. (2017) highlight how initiatives to increase biodiversity in urban spaces can be visually represented and amplified through public art. This educational aspect, when connected to eco-aesthetic practices, allows for a deeper understanding of how individuals can contribute positively to their environment—enhancing awareness and encouraging proactive behavior among urban residents.

The implications of these interactions extend beyond the aesthetic to include socio-economic dimensions of urban experiences. Ghomeshi and Jusan (2012) propose that the aesthetic values inherent in urban landscapes play a crucial role in shaping public perception, often influencing property values and community pride. This is pertinent in Nigeria, where the perception of urban beauty can significantly affect local economies. Therefore, investment in eco-aesthetic initiatives not only serves environmental purposes but can also bolster economic revitalization efforts, particularly in marginalized urban locations.

In summary, the intricate relationship between eco-aesthetics, public art, and sustainable urban spaces presents a rich field for academic inquiry and practical engagement. The contextual challenges faced by Nigerian cities, coupled with the potentials offered by public art and ecological design, shape the discourse surrounding urban sustainability. The integration of these elements fosters a comprehensive approach to urban planning that promotes environmental consciousness, strengthens community identity, and enhances the overall quality of urban life. Future research should encompass a broader analysis of specific case studies within Nigerian contexts to elucidate the pathways through which eco-aesthetic practices

transform urban landscapes and inspire community resilience.

Eco-aesthetics and Environmental Engagement

Eco-aesthetics emerges as a significant lens through which aesthetic engagements with environmental themes elevate ecological awareness, making it a pivotal focus in contemporary discourse surrounding sustainable urban environments. Baldwin and Chandler (2016) delineate eco-aesthetics as encompassing various artistic expressions—such as installations, murals, and performances—that encourage a nuanced reflection on ecological issues, thereby transforming public spaces into venues for education and community interaction. This concept reframes art as an integral component of environmental discourse, fostering collective consciousness surrounding pressing ecological matters. Moreover, environmental aesthetics is intertwined with the fundamental notions of interconnectivity and sustainability. This connection posits that aesthetic experiences in nature—communicated through artistic means—can profoundly influence individuals' environmental behaviors. Wu and He (2021) found that environmental aesthetic values directly affect moral behaviors, indicating that an aesthetically enriched environment may incite positive moral judgments and enhance commitment to eco-friendly practices. The emotional responses elicited by environmental aesthetics create a sense of belonging and responsibility towards nature, with the potential to mobilize urban citizens toward pro-environmental actions.

Public art acts as a conduit for dialogue within communities, reflecting shared values and collective aspirations. It serves not only as a visual enhancement of urban landscapes but importantly as a mediating force in community engagement with ecological issues. Past research indicates that eco-art can foster a sense of place and belonging, contributing to environmental mindfulness among urban dwellers (Marks et al., 2014; Maskit, 2007). In essence, eco-aesthetics functions as a transformative practice, utilizing artistic interventions to evoke emotional connections with the environment and stimulate proactive engagement in sustainability efforts.

Public Art in Urban Development

Public art plays a crucial role in urban development by infusing cultural significance into community spaces while serving as a platform for civic identity and socio-political discourse. Evans (2003) and Gomez-Baya et al. (2018) posit that the integration of public art in urban environments not only beautifies but also catalyzes community dialogues on social justice and environmental integrity. This assertion aligns with the increasing recognition of the influence of public art in urban settings,

where artistic expressions are increasingly aligned with addressing pressing social and environmental crises.

Furthermore, the role of public art in fostering civic engagement cannot be overstated. Engaging with public art encourages community interaction, bridging disparate stakeholders across the socio-political spectrum. This interaction fosters a vibrant civic identity, facilitating dialogues around critical issues of sustainability and justice (Alonso-Vazquez & Ballico, 2021; Mallett, 2012). Moreover, by embodying democratic ideals, public art reinforces community bonds, transforming spaces into platforms for awareness and activism regarding environmental issues.

The landscape of public art is particularly dynamic, with initiatives increasingly reflecting local cultures and environmental challenges. These interventions not only offer aesthetic value but also embody a commitment to community engagement in ecological stewardship. For instance, artwork that addresses ecological themes tends to resonate with underlying cultural narratives, bridging art, heritage, and environmental stewardship (Marks et al., 2014). Such a synthesis serves as an innovative method for raising awareness and fostering a culture of sustainability within urban spaces, thereby shifting perceptions and behaviors related to environmental consciousness.

Research emphasizes that the aesthetic dimensions of urban environments can act as catalysts for environmental action and civic contribution. Art acts as a form of engagement, laying a foundation for citizens to grapple with complex environmental challenges and explore collective solutions. Thus, understanding the interplay between public art and sustainable urban development is paramount, particularly in the context of growing urbanization and environmental degradation facing many cities (Bouramdane, 2023). Summarily, the interrelationship of eco-aesthetics and public art in urban settings illustrates a compelling narrative where art transcends mere decoration, evolving into a vital connector of communities with their environmental realities.

MATERIALS AND METHODS

Research Design

This study employs a mixed-methods approach to investigate the role of eco-themed public art in enhancing environmental consciousness in Nigerian cities, specifically Lagos, Abuja, and Port Harcourt. The design integrates qualitative and quantitative methods, combining visual ethnography, semi-structured interviews, and perception surveys to provide a comprehensive understanding of the aesthetic and ecological impacts of public art. This approach aligns with the objectives outlined in the introduction, which emphasize the need to explore how public art serves as a

catalyst for ecological awareness and sustainable behavior in rapidly urbanizing contexts.

Study Areas

The research focuses on three major Nigerian cities: Lagos, Abuja, and Port Harcourt. These cities were selected due to their rapid urbanization, significant environmental challenges (e.g., pollution, loss of green spaces), and the presence of eco-themed public artworks. Lagos, a commercial hub, faces issues like plastic pollution and urban sprawl. Abuja, the capital, grapples with maintaining green spaces amidst planned urban development. Port Harcourt, an oil-producing region, contends with environmental degradation due to industrial activities. These contexts provide diverse settings to assess the impact of eco-aesthetics, as highlighted in the introduction.

Works were purposively selected based on the following criteria:

1. **Relevance:** Artworks explicitly addressing environmental themes such as waste management, climate change, or biodiversity loss.
2. **Public Accessibility:** Located in publicly accessible spaces like parks, plazas, or busy urban streets to ensure broad community interaction.
3. **Recency:** Completed within the last five years (2020–2025) to reflect contemporary eco-aesthetic trends.

The distribution included 6 artworks in Lagos (4 murals, 1 sculpture, 1 interactive installation), 5 in Abuja (2 murals, 2 sculptures, 1 interactive installation), and 4 in Port Harcourt (1 mural, 2 sculptures, 1 interactive installation). Documentation involved high-resolution photography and field notes to analyze the artworks' aesthetic qualities, environmental messaging, and spatial integration, as referenced in the thematic analysis in Section 4.3.

Semi-Structured Interviews

Thirty semi-structured interviews were conducted with key stakeholders to gain insights into the creation, intent, and perceived impact of eco-themed public art. Participants included:

1. **Artists (10):** Creators of the selected artworks to understand their ecological intentions and artistic processes.
2. **Environmental NGOs (10):** Representatives involved in urban sustainability initiatives to assess the artworks' alignment with environmental goals.
3. **Local Authorities (10):** Urban planners and policymakers to evaluate the integration of eco-art into city planning.

Interviews were audio-recorded, transcribed verbatim, and analyzed thematically to identify recurring patterns related to eco-aesthetics, community engagement, and policy implications, supporting the introduction's emphasis on art as a tool for civic engagement.

Perception Surveys

A total of 200 structured questionnaires were distributed to residents living near the selected artworks, with 67 respondents in Lagos, 66 in Abuja, and 67 in Port Harcourt, as outlined in Section 4.1.1. The survey targeted demographic variables (gender, age, education level, city) and perceptions of eco-art impact (e.g., increased awareness, behavioral changes). The questionnaire included Likert-scale questions (e.g., "To what extent has this artwork increased your awareness of environmental issues?") and open-ended questions to capture qualitative insights. The sample was purposively selected to ensure proximity to artworks, maximizing exposure to eco-aesthetic interventions.

Data Analysis

Data were analyzed using a combination of qualitative and quantitative techniques to address the research objectives and align with the results presented in Section 4:

1. **Visual Ethnography:** Images and field notes were coded thematically to identify dominant environmental messages (e.g., "Clean Streets, Clear Minds," "Melted Future," "Save Our Species") and aesthetic characteristics, as shown in Table 3.
2. **Interviews:** Transcripts were analyzed using thematic analysis, following Braun and Clarke's (2006) framework, to identify themes related to ecological awareness, community engagement, and policy recommendations.
3. **Surveys:** Quantitative data were analyzed using SPSS software.

Descriptive statistics (frequencies, percentages, means, and standard deviations) were computed for demographic characteristics (Table 1). A Chi-square test assessed the association between city and perceived eco-art impact, while binary logistic regression identified predictors of pro-environmental behavior (Section 4.2). Statistical significance was set at $p < 0.05$.

Ethical Considerations

Ethical approval was obtained from three University Ethics Committee spread across the selected study areas. Informed consent was secured from all interview and survey participants, ensuring anonymity and confidentiality. Participants were informed of the study's purpose, their right to withdraw, and data usage protocols. Visual documentation adhered to ethical guidelines, avoiding identifiable individuals unless consent was obtained.

RESULTS AND DISCUSSION

Demographic Characteristics of Respondents

The demographic distribution of respondents (N = 200) is presented in Table 1. Respondents were fairly evenly distributed across Lagos (33.5%), Abuja (33.0%), and Port

Harcourt (33.5%). The gender distribution was balanced (Male = 51.0%, Female = 49.0%). In terms of age, the largest category was 26–40 years (44.0%), followed by 18–

25 years (32.0%). A majority (69.0%) held tertiary education qualifications, while 17.0% had secondary education and 14.0% possessed postgraduate degrees.

Table 1: Demographic Characteristics of Respondents (N = 200)

Variable	Category	Frequency	Percent (%)
City	Lagos	67	33.5
	Abuja	66	33.0
	Port Harcourt	67	33.5
Gender	Male	102	51.0
	Female	98	49.0
Age	18–25 yrs	64	32.0
	26–40 yrs	88	44.0
	41–60 yrs	36	18.0
	61+ yrs	12	6.0
Education	Secondary	34	17.0
	Tertiary	138	69.0
	Postgraduate	28	14.0

Environmental Awareness

The survey indicated that eco-art interventions contributed significantly to raising environmental awareness. As shown in Table 2, 72% of respondents either agreed or strongly agreed that eco-art made them more conscious of

waste reduction and climate change, while only 14% expressed neutrality and 14% disagreed. Additionally, 68% reported that eco-art encouraged them to adopt at least one sustainable behavior, such as recycling or reducing single-use plastics.

Table 2: Perceptions of Eco-Art Impact on Environmental Awareness

Item	SD (1)	D (2)	N (3)	A (4)	SA (5)	Mean	SD
Eco-art makes me more aware of environmental issues	8 (4.0%)	20 (10.0%)	28 (14.0%)	92 (46.0%)	52 (26.0%)	3.80	1.01
Eco-art motivates me to practice sustainable behaviors	12 (6.0%)	22 (11.0%)	30 (15.0%)	90 (45.0%)	46 (23.0%)	3.68	1.05
Eco-art communicates climate change in a relatable way	10 (5.0%)	18 (9.0%)	34 (17.0%)	86 (43.0%)	52 (26.0%)	3.77	1.02

Qualitative insights corroborated these findings. Participants consistently highlighted eco-art as a medium that simplified complex environmental issues. *“Eco-art translates climate change into something ordinary people can grasp”* (Interviewee 12). Similarly, Interviewee 7 noted: *“When I saw the sculpture made from plastic bottles, it was the first time I truly thought about where my trash ends up.”*

Social and Community Engagement

Survey results also revealed that eco-art stimulated social dialogue and strengthened community bonds. Table 3 shows that 69% of respondents agreed that eco-art fostered conversations about sustainability, while 64% indicated that such projects promoted collaboration and collective responsibility.

Table 3: Perceptions of Eco-Art Impact on Social and Community Engagement

Item	SD (1)	D (2)	N (3)	A (4)	SA (5)	Mean	SD
Eco-art fosters conversations on sustainability	10 (5.0%)	18 (9.0%)	34 (17.0%)	88 (44.0%)	50 (25.0%)	3.75	1.03
Eco-art strengthens community bonds	14 (7.0%)	22 (11.0%)	36 (18.0%)	84 (42.0%)	44 (22.0%)	3.61	1.08
Eco-art promotes collective responsibility	12 (6.0%)	20 (10.0%)	40 (20.0%)	86 (43.0%)	42 (21.0%)	3.63	1.05

Interview data further illustrated these dynamics. “The mural in our neighbourhood became a meeting point. People stop to talk about it, and we end up discussing the environment” (Interviewee 4). Another respondent explained: “The installations created a shared sense of pride. It motivated us to keep the public spaces clean” (Interviewee 19).

Aesthetic and Cultural Appreciation

Eco-art was also valued for its aesthetic and cultural contributions. Quantitative results (Table 4) indicate that 77% of respondents agreed that eco-art enhanced the beauty of their surroundings, while 70% believed it preserved cultural identity by incorporating indigenous motifs.

Table 4: Perceptions of Eco-Art Impact on Aesthetic and Cultural Appreciation

Item	SD (1)	D (2)	N (3)	A (4)	SA (5)	Mean	SD
Eco-art improves the beauty of public spaces	6 (3.0%)	14 (7.0%)	26 (13.0%)	94 (47.0%)	60 (30.0%)	3.94	0.97
Eco-art reflects cultural identity and values	8 (4.0%)	18 (9.0%)	34 (17.0%)	90 (45.0%)	50 (25.0%)	3.78	1.00
Eco-art provides meaningful cultural experiences	12 (6.0%)	20 (10.0%)	30 (15.0%)	90 (45.0%)	48 (24.0%)	3.71	1.05

Qualitative perspectives reinforced these findings. Interviewee 22 explained: “It’s not just about the environment; the art speaks to our traditions and reminds us of the past.” Another participant emphasized aesthetics: “The colors and designs transform otherwise neglected spaces into landmarks” (Interviewee 6).

(M = 3.56, SD = 1.08). “The murals here are part of a bigger message about recycling and climate change” (Interviewee 21, Lagos). Conversely, in Ibadan, eco-art was often seen as decorative: “It beautifies the town, but it feels more like decoration than activism” (Interviewee 9).

City-Level Analysis

Environmental Awareness Across Cities

Comparative analysis showed variation across cities. Respondents in Lagos (n = 70) and Port Harcourt (n = 50) reported higher environmental awareness (M = 3.92, SD = 0.89) than those in Ibadan (n = 40) and Benin City (n = 40)

Community Engagement Differences

Table 5 shows that community engagement was strongest in Port Harcourt (72%), compared to Benin City (61%). “The riverbank project brought young and old together—it became more than art; it became a movement” (Interviewee 15, Port Harcourt).

Table 5: Comparative Levels of Reported Community Engagement Across Cities

City	% Agree Eco-Art Promotes Collective Responsibility	% Disagree/Neutral
Lagos (n = 70)	68%	32%
Port Harcourt (n = 50)	72%	28%
Ibadan (n = 40)	63%	37%
Benin City (n = 40)	61%	39%

Aesthetic and Cultural Appreciation Across Cities

Respondents in Ibadan expressed the strongest cultural alignment (82%) due to the use of Yoruba motifs. “The carvings and designs mirror our traditions. It is art that feels like home” (Interviewee 27). In contrast, Lagos respondents highlighted cosmopolitan aesthetics: “These installations show Lagos as a world-class city” (Interviewee 3).

Cross-Tabulation and Chi-Square Test

To examine city-level variations, a cross-tabulation was conducted (Table 6). Port Harcourt respondents were most likely to report high eco-art impact (85.1%), while Abuja respondents were least likely (69.7%). A chi-square test confirmed significant differences, $\chi^2(2, N = 200) = 6.41, p = 0.041$.

Table 6: Cross-Tabulation of City by Perceived Eco-Art Impact

City	High Impact	Low/Moderate Impact	Total
Lagos (n = 67)	50 (74.6%)	17 (25.4%)	67
Abuja (n = 66)	46 (69.7%)	20 (30.3%)	66
Port Harcourt (n = 67)	57 (85.1%)	10 (14.9%)	67
Total	153	47	200

Predictors of Pro-Environmental Behaviour

A binary logistic regression identified predictors of pro-environmental behaviour (Table 7). Interactive installations significantly increased odds of sustainable

action (OR = 1.76, $p = 0.012$). Tertiary education also raised the odds (OR = 1.53, $p = 0.027$). Port Harcourt residents were 48% more likely than Lagos residents to adopt eco-art-inspired actions.

Table 7: Logistic Regression Predicting Pro-Environmental Behaviour

Predictor	B	SE	Odds Ratio (Exp(B))	p-value
Interactive installations (vs. murals)	0.57	0.22	1.76	0.012*
Tertiary education (vs. secondary)	0.43	0.20	1.53	0.027*
Port Harcourt (vs. Lagos)	0.39	0.19	1.48	0.041*
Abuja (vs. Lagos)	-0.11	0.21	0.89	0.612

Model $\chi^2(3) = 18.7, p < 0.001$; Nagelkerke $R^2 = 0.22$

Qualitative responses contextualized these findings. One Lagos respondent stated: *"I enjoyed the mural, but it didn't change my habits"* (Interviewee 6). By contrast, a Port Harcourt participant explained: *"The interactive exhibition made me pick up recycling. It felt like I was part of the solution, not just a spectator"* (Interviewee 18).

Discussion

This study examined the influence of eco-art on environmental awareness, community engagement, cultural identity, and pro-environmental behavior across three Nigerian cities: Lagos, Abuja, and Port Harcourt. The results revealed that eco-art interventions significantly enhanced environmental awareness, with 72% of respondents acknowledging increased consciousness of issues such as waste reduction and climate change. This finding aligns with Tolia-Kelly (2019), who argued that eco-art acts as a communicative tool that translates complex environmental concepts into accessible messages. The interviews further supported this, with participants noting that artworks made from plastic waste provoked reflection on consumption. This corroborates Curtis et al. (2014). Community-level effects were evident, particularly in Port Harcourt, where 72% of respondents agreed that eco-art promoted collaboration. This resonates with Bastian et al. (2019) and Miles (2017). The aesthetic and cultural dimensions were significant, with 77% reporting enhanced urban beauty and 70% perceiving cultural identity preservation. In Ibadan, respondents emphasized Yoruba motifs, consistent with Kagan (2020).

City-level differences were confirmed by chi-square results ($\chi^2(2, N = 200) = 6.41, p = 0.041$). Logistic regression showed interactive installations (OR = 1.76, $p = 0.012$) and tertiary education (OR = 1.53, $p = 0.027$) as predictors of pro-environmental behavior, supporting Sommer and Klöckner (2021).

Overall, eco-art functions as an educational, social, cultural, and behavioral tool, though effectiveness is context-dependent.

CONCLUSION

This study explored the role of eco-art in shaping environmental awareness, community engagement, cultural identity, and pro-environmental behavior across four Nigerian cities. The findings collectively highlight that eco-art is not merely an aesthetic intervention but a multidimensional catalyst for sustainable urban transformation. Quantitative results revealed that a significant proportion of respondents acknowledged increased awareness of environmental issues due to eco-art, with many reporting corresponding behavioral changes such as waste reduction and recycling. Interviews reinforced this perspective, illustrating how eco-art translated complex environmental concerns into tangible, relatable narratives that resonated with people's everyday lives. The study also emphasized eco-art's potential as a driver of social cohesion. Installations provided spaces for collective dialogue and collaboration, fostering civic pride and responsibility. This was especially evident in Port Harcourt, where eco-art interventions were closely tied to grassroots environmental movements, making the artwork not only symbolic but also a practical rallying point for community action. Such outcomes demonstrate eco-art's role in reinforcing environmental citizenship and mobilizing collective responses to ecological challenges. Furthermore, the aesthetic and cultural dimensions of eco-art were found to significantly influence perceptions of urban identity. In Ibadan, eco-art reflected indigenous cultural motifs, strengthening connections to heritage and tradition. Conversely, Lagos respondents viewed eco-art as emblematic of cosmopolitanism and global relevance. These findings suggest that eco-art functions as both a cultural preservation mechanism and a medium for projecting urban modernity, highlighting its versatility across different social contexts. City-level comparisons and statistical analyses revealed that the impact of eco-art is not uniform but moderated by factors such as environmental vulnerability, cultural identity, and education. The logistic regression confirmed that interactive installations, tertiary education, and location (particularly Port Harcourt) significantly predicted pro-environmental behaviors, demonstrating the need for

participatory and context-sensitive eco-art strategies. In conclusion, eco-art represents an innovative and adaptable approach to fostering sustainability in urban Nigeria. It combines education, participation, culture, and aesthetics to deliver messages that resonate with both the heart and the mind. However, its effectiveness depends on the extent of community participation, integration with local realities, and the forms of artistic expression used. Future policies and urban planning initiatives should therefore view eco-art as a complementary strategy for advancing environmental literacy, civic engagement, and sustainable urban development.

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