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Research Article

JDSSI of M-SCHOLAR
NO.00010 (A-2023)

Research on Art Intervention Design Strategies from the Perspective of Urban Micro-Renewal in the Guangdong-Hong Kong-Macao Greater Bay Area

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Received: November 2, 2023
Accepted: December 7, 2023
Published: December 17, 2023

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Publication Statement:

Journal of Design Service and Social Innovation focuses on design research and cultural dissemination, but does not involve any political views or cultural biases.

Assistant Editor:
Devyn Zhao

Abstract: The integration of urban micro-renewal and art intervention has important practical significance for urban renewal, urban agglomeration, regional cultural inheritance and innovation. Specific practices in South China satisfy local aspirations for a better life and promote regional connections in the Guangdong-Hong Kong-Macao Greater Bay Area. Starting from the perspective of the micro-renewal of urban public space, this article explores the design strategy of art interventions in the Guangdong, Hong Kong and Macao Greater Bay Area from three perspectives: cultural identity, regional connection and sustainable renewal. The article points out that the integration of micro-renewal and art intervention involves not only the renewal of physical space but also a design approach that deepens the understanding of regional culture, the recognition of identity, and the enhancement of regional connections, which is conducive to the coordinated development of the Guangdong-Hong Kong-Macao Greater Bay Area.

Keywords: Guangdong-Hong Kong-Macao Greater Bay Area; Urban micro-renewal; Art intervention; Regional connections

<https://doi.org/10.59528/ms.jdssi2023.1217a10>

Urban Micro-renewal and Art Intervention

Definition of Urban Micro-renewal and Art Intervention

Every urban space has become increasingly complex and sensitive due to continuous development, leading to more cautious approaches in its renewal. The need for careful consideration in urban space renewal has become more apparent throughout city spaces. In the current realm of limited resources and economic downturns, there has been a shift away from the trend of extensive urban building and growth. City planning and construction at the macro level are now at the forefront of urban growth policies. Such practices do not adequately address daily living requirements and can diverge from the reality of urban environments. Micro-renewal is proposed in this context, with a focus on the intricacies of the city and providing insight into its issues through a microscale approach. A bottom-up approach to urban regeneration enlivens public spaces and makes them more adaptable to everyday life in a microcosmic fashion. The practice of micro-renewal contrasts with the macroscale urban narrative. Interventions in the small spaces of a city are performed in a

subtle and precise manner, revitalizing, and renewing existing spaces. This approach is not only beneficial for preserving a city's original character but also for protecting its original ways of living, safeguarding the distinctiveness of different regional cultures, and maintaining regional cultural traits. Under the micro-renewal model, the implementation of small-scale projects and short construction cycles can significantly decrease the barrier to entry for urban renewal initiatives and subsequently reduce overall construction expenditures (**Figure 1**).

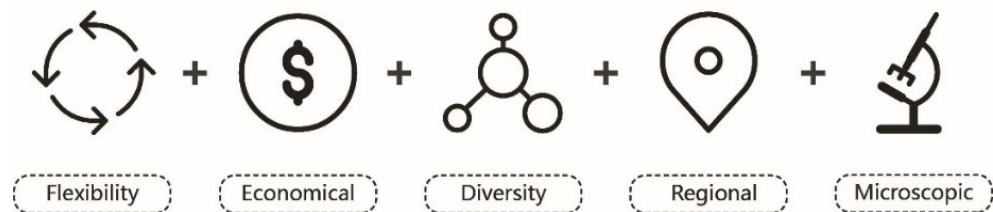


Figure 1. Characteristics of the micro-renewal strategy (Drawn by the author)

Art intervention is a secondary type of public art that carries forward the aesthetic qualities of public art. Its potential resides in enhancing identity, promoting dialogue, and improving social effectiveness within the community. Art boasts varied forms of expression that attract diverse social groups. Public art is a vehicle for urban culture, charting out the cultural legacy and humanistic spirit of a city and, as such, constitutes an effective expression of urban culture. Public artwork is a cultural phenomenon that highlights the interplay between art, the city, the public, and society and promotes a new direction for urban culture [1]. The interpretation and generation of meanings in art interventions are diverse and involve acknowledging and celebrating the social values of different groups, addressing the practical needs of daily life, and evoking aesthetic responses. Art intervention generates mutual meaning, disrupting the linear “encoding-decoding” mode of meaning generation found in traditional art. This approach is more likely to spark public engagement and resonance than traditional art is.

Relationships Between Micro-Renewal and Art Intervention

Art intervention is a novel occurrence in contemporary art that abides by the avant-garde ethos and a critical attitude; it highlights collaboration, discourse, and correspondence, and employs an adaptable, engaging, and all-encompassing artistic strategy to invigorate public awareness of the city. In urban settings, intervention in public spaces involves small-scale actions, catering to public requirements, mending social connections, motivating deliberate public involvement, and facilitating interactions between people [2]. The creation of art interventions is socially focused, with an understanding of urban subtleties that is reflected in a detailed approach to artistic creation. Within the framework of the wider urban narrative, small-scale practices provide a foundation for the merging of art intervention and micro-renewal, constructing an interconnected environment for both aspects to intersect.

Micro-renewal in urban space plays an important role in gathering and communicating with the public while also offering a platform for the exhibition of diverse cultures. Art interventions can be tailored to the needs of the space, integrating public insight and experiences, and resulting in flexible and diverse artistic practices. The study of artistic practice enhances the meaning of micro-renewal in space, and the varied and accessible spaces that have undergone micro-renewal establish a trial location for creative intervention. Art interventions in public spaces afford opportunities for the public nature of micro-renewal to be better demonstrated. Art interventions promote micro-renewal by sublimating the material level of space to the spiritual level. This expansion of the radius of the influence of art facilitates the promotion of renewal in adjacent public spaces.

Under this approach to micro-renewal, art interventions improve the visual appeal of the area and serve as a means of cultural promotion and demonstration. The meaning of the work is impacted by the interplay of four factors: the piece itself, the location, the designer, and the audience (**Figure 2**).

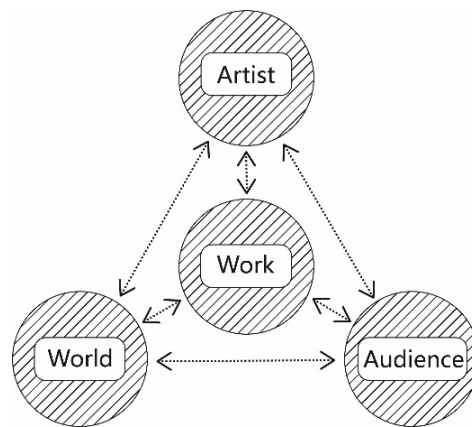


Figure 2. The Mechanism of Making Meaning in Art Interventions (Drawn by the author)

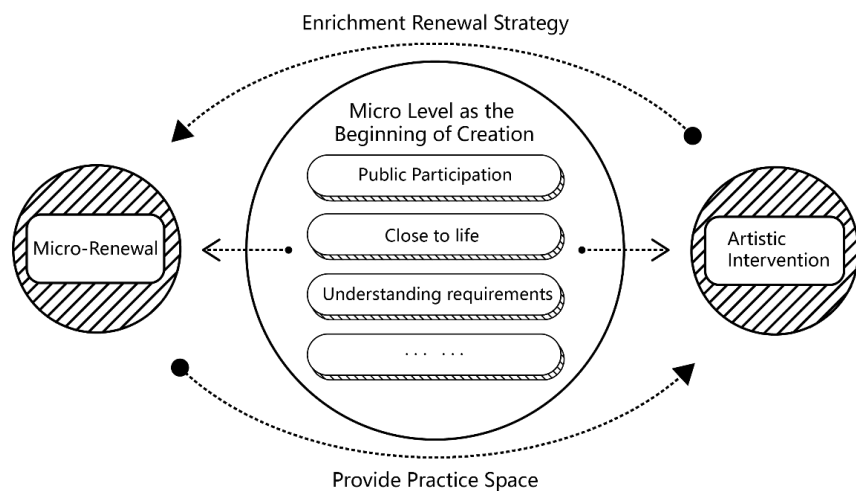


Figure 3. The relationship between micro-renewal and art interventions in urban renewal (Drawn by the author)

The audience is no longer simply a passive observer but is able to construe and comprehend the work through their own personal experiences. This also broadens the scope of art interventions by creating opportunities for the integration of diverse cultures and new avenues for cultural dissemination. Consequently, art interventions enrich micro-renewal strategies and meet aesthetic and cultural needs related to public space. Art interventions and micro-renewal reinforce each other, thereby promoting a heightened standard for urban renewal (**Figure 3**).

Art Intervention in the Context of the Micro-Renewal in Guangdong, Hong Kong and Macao Greater Bay Area

In March 2015, the proposal for the Guangdong-Hong Kong-Macao Greater Bay Area was first introduced at the national strategic level. The National 13th Five-Year Plan, released in March 2016, aimed to advance the development of --this area. In February 2019, the State Council officially published the Outline of the Plan for the Development of the Guangdong-Hong Kong-Macao Greater Bay Area [3]. The regional position of the Pearl River Delta Economic Zone in the Guangdong-Hong Kong-Macao Greater Bay Area is continuously evolving and advancing each year. There has been a noticeable improvement in the interconnection between the cities in the Bay Area, and the culture of these cities has rapidly developed. Hong Kong, Shenzhen, Guangzhou, and Macao, which are the central cities of the arts and humanities, are becoming increasingly vibrant. Opportunities and challenges in urban development coincide. Following rapid adjustments to the urban landscape in the Bay Area over the past few years, art interventions have become a popular means of renewing public space. Art invigorates the area by permeating every corner of the city with aesthetic appeal. The “Bay Area” art intervention has the following characteristics:

Art Interventions Have Become a Means of Urban Regeneration

Against the backdrop of the stock urban development model, cities in the Bay Area are undergoing a transformation as they age. Interesting and diverse urban micro-renewal projects are already underway in Guangzhou, Shenzhen, Hong Kong, and Macau. A noticeable trend in these cases is the growing diversity of art interventions aimed at experimenting with urban renewal and exploring new possibilities in urban space. As such, public art plays an important role in the practice of urban renewal [4]. However, the regional connections between cities in the Bay Area still present some obstacles due to the relatively short history of regional agglomeration. Although art interventions have garnered valuable practical experience in these four central cities, they are still in the initial exploratory stage in the remaining Bay Area cities. Art interventions in these smaller cities have become spatial decorations driven by commercial interests. Unfortunately, the forms of expression have become superficial, leading to a phenomenon where every city begins to look the same, erasing its regional characteristics and culture.



Traditional materials, patterns and crafts redesigned in public spaces.

Figure 4. The combination of Lingnan regional culture and modern design language in public space
(Sourced by the author)

Art Interventions Contribute to the Continuation of Regional Humanities

Most coastal cities in the Bay Area have undergone rapid urbanization and made notable progress in urban development and construction. Initially, urban construction focused on economic indicators and formal styles, neglecting urban identity and the humanistic spirit. As time progressed, the lack of these aspects in cities became an increasingly prevalent and serious issue [5]. Consequently, artists and designers began to investigate the micronarrative of cities, delving into regional culture, the city's internal structure, and humanistic values in their art interventions. Their aim is to discover the character and cultural essence of the city. The combination of art interventions and regional culture emphasizes the intricacy of interconnections between art and its humanistic values, allowing individuals to surpass the unpredictability and banality of city life by focusing on small-scale reinvigoration and art. Additionally, the exclusive language and intellectualism of art interventions aid in establishing charming and sophisticated micro-spaces of revitalization. These interventions enable individuals to perceive the distinct qualities of the municipalities within the Bay Area through subtle everyday experiences and encourages the collaborative development of the diverse regions in the Bay Area while preserving the distinctive cultural features of the area (Figure 4).

Art Interventions and the Enhancement of the Impact of Cultural Events

Art interventions can help revitalize run-down urban areas through flexible and open spaces for micro-renewal, increasing the significance of artistic influence and participation. Urban art exhibitions are recurring events in established venues that have a lasting impact on space [6]. Related cultural events are gradually becoming more prevalent in cities. Thematic and temporary art and cultural events distinguish themselves from traditional public art forms in urban spaces through their use of a range of engaging interventions that prompt dialogue with the public. For instance, the Shenzhen-Hong Kong Bi-City Biennale of

Urbanism/Architecture, organized collaboratively, convenes diverse artists and designers to examine and execute artistic techniques in specifically designated urban areas. The implementation of periodic art events not only provides opportunities for art to intervene in urban spaces but also enhances the vibrancy of cities and promotes the dissemination of artwork to attract public attention. The urban space undergoes a transformation as artworks ferment in different areas of the city. Programs such as the “City Art Dress” initiative in Hong Kong and the “QU City” project in Shenzhen have also been established to support similar activities (Figure 5). These art seasons and festivals not only enhance the liveliness of urban areas and boost tourism and the economic and cultural development of cities but also foster the transformation and regeneration of underused urban spaces.



Urban Micro-Renewal Plan
1. Bi-City Biennale Of Urbanism\Architecture 2022
2. Shenzhen Qu Town · Yantian Plan 2013
3. HongKong City Dress Up : Seats · Together 2017

Figure 5. Art intervention in urban micro-renewal (Sourced by the author)

More Diversified Forms of Art Intervention

As the city progresses toward a standardized development model, the forms of art intervention for micro-renewal have increased in diversity. These include temporary and permanent installations, parades, performances, and replacement structures. Such interventions have expanded the scope and depth of public participation in the city’s public spaces. Diversity and creativity are key components of artistic creation, particularly in relation to the use and selection of “modes of intervention of materials, sounds, and colors” in artistic expression. Additionally, the widespread use of certain media has far-reaching implications for broader mechanisms in society at large [7]. Simultaneously, the Bay Area

is persistently improving and advancing its industries, resulting in the formation of a substantial digital sector. The development of smart cities is propelled by high-tech industries. Digital technology thus stimulates a more varied way of presenting urban space (Figure 6). Art interventions serve as a medium for integrating digital technology while simultaneously carrying regional culture. The utilization of digital technology enables the physical constraints in urban space to be broken down. This approach is supplemented by integrating novel elements using the internet and new media technology. Simultaneously, digital technology enhances the sensory experiences of art interventions as afforded by the different qualities of digital and physical art. The resulting art further functions to connect actual public space with virtual public space.



Figure 6. Art interventions in various forms of expression (Sourced by the author)

Status of Arts Interventions in the Guangdong, Hong Kong, and Macao Bay Area

Art Intervention Strategies Differ Significantly from One City to Another

The features of urban development are not uniform across the Guangdong-Hong Kong-Macao Greater Bay Area. Hence, the procedure and structure of urban renewal also varies [8]. Over eight years have elapsed since the inception and development of the Guangdong-Hong Kong-Macao Greater Bay Area, resulting in significant improvements to exchanges and communication among the eleven Bay Area cities. Nevertheless, the diversity of local

systems, economies, and patterns still poses multiple hindrances to urban renewal planning. The main cities of the Bay Area, namely, Guangzhou, Shenzhen, Hong Kong and Macao, possess more prosperous economies and greater resources than the other cities in the region. These urban centers excel in microregeneration practices and are better able to attract quality design resources. In the context of the decentralization of authority, local governments possess greater autonomy in allocating resources and enjoy relatively independent economic interests. Competition among local cities for development reflects the impact of boundaries [9]. Differences in systems, economies, and patterns create links and a level of competition between cities that impact the exchange and sharing of art intervention strategies and practical experiences. For instance, Guangzhou, Shenzhen, and Hong Kong have well-defined directives for urban microregeneration. These initiatives offer policy assurances and financial aid for art interventions, fostering an urban atmosphere conducive to creativity. Similarly, the other cities offer micro-renewal programs, but the programs' reduced size, limited funds, and restricted resources render it challenging to guarantee the implementation of art intervention tactics; there is thus a shortfall in design ingenuity and commitment. Microregeneration and art interventions remain business-centric, making it difficult to achieve in-depth humanistic and spiritual dimensions, resulting in a conspicuous contrast with the central cities of the Bay Area.

Homogenization of Forms of Expression and Low Public Recognition

The urban resources and design capabilities of the Bay Area's central cities present promising opportunities for incorporating art interventions and microregeneration schemes to address the needs of urban development and the public. The Bay Area's central cities showcase an exemplary practice of art interventions that deeply resonate with the local urban essence, setting a standard for other cities to emulate. However, the widespread trend of direct emulation is a serious phenomenon that has caused urban renewal to produce uniform and homogeneous features, resulting in a loss of regional, traditional, and diversified characteristics. This trend of following bigger cities has become fashionable, leading cities to become clones of one another [5]. However, many micro-renewal projects prioritize tight deadlines and economic gains over giving full rein to art interventions to demonstrate their potential. Consequently, the integration of art with regional culture seems to be lacking. The absence of regional culture obstructs the inheritance and dissemination of a city's humanistic spirit. This, in turn, can erode and dilute the city's unique character and texture, resulting in increasingly prevalent trends of homogenization. The division between art interventions and regional culture has an impact on how individuals perceive the cultural traditions, customs and city life of an area. This not only limits the dissemination of regional culture but also weakens the connections individuals have with city culture and their regional sense of belonging. Creating a positive urban cultural environment can unite individuals who share similar values. Thus, the absence of a strong regional culture not only impedes the sense of belonging to a local community but also discourages interregional cooperation and resource sharing within the Greater Bay Area, resulting in an implicit regional division in public perceptions.

Insufficiently Effective Linkages and Regional Radiation Effects

Micro-renewal differs from city-wide macroplanning, as it targets small spaces distributed throughout the city to create a network of urban public spaces with the aim of supporting community well-being. “Art Sheung - Sitting in the City,” an art-intervention urban regeneration program in Hong Kong, is an exemplar of this approach. The HKAPO has been investigating art scenes in Hong Kong by utilizing art intervention spaces. The project enables the general public to access the city’s art resources at any time and from any location while also establishing innovative spaces that connect communities. These art interventions showcase the potential and allure of different spaces in the city and reveal the stories and heritage behind different localities, thereby turning art into a vehicle for social connection [10]. This particular project has a regional outreach program that culminates at a focal point. Due to the uneven development among cities, the majority of urban areas in the Bay Area are currently in a state of isolated activation lacking overall planning and coordination, which hinders the creation of effective regional growth. The absence of managed microregeneration organizations and the employment of fragmented models of renewal further exacerbates the situation and has resulted in regional homogenization, along with a loss of local cultural identity. Therefore, it is challenging for art interventions to serve as catalysts, and it is even more challenging to establish complementary and mutually beneficial radiation effects with other regional nodes.

Art Interventions and Microregeneration Continue to Face Sustainability Limitations

In 2015, the Dacheng Flour Mill in Nanshan District, which served as the host site of the Shenzhen-Hong Kong Biennale, was closed due to the demolition of some buildings. In 2017, the site of the exhibition shifted to Nantou Ancient Town in Nanshan District, which is currently partially closed with abandoned spaces. This finding suggested that the integration of art and micro-renewal in the Bay Area is still in development [6]. Micro-renewal and art intervention practices have the ability to promptly enhance urban vitality and spatial quality, but sustaining this vitality and warmth necessitates subsequent adjustments and updates. The majority of art intervention projects in the Bay Area prioritize the function and impact of renewal only in the initial stage, disregarding its later influence on the installation space. The lack of efficient renewal techniques and sensible guidance caused many micro-renewal projects to become transient in nature. The absence of a sustainable institution to execute associated programs lowers the likelihood of generating new creative events. Furthermore, the availability of sustainable resources for making art interventions is still restricted, and the imprudent disuse of numerous raw materials displaying regional cultural identity diminishes the emotional acknowledgment of small-scale areas that is essential to renewal. The cooperation model that has been implemented until recently is not a sustainable solution, as it lacks diverse modes of cooperation and has low levels of public participation. The majority of cities within the Bay Area are administered by government and market forces, which inhibits the ability of the general public to engage in the micro-renewal process. The government, developers and designers

prioritize their agendas over genuine public demands, disregarding the potential for public involvement to lead the way in the renewal of space. The absence of public engagement directly affects any subsequent spontaneous efforts at revival, and even simple conduct and actions related to micro-renewal through art interventions, hindering the durability of these innovative solutions.

Art Intervention Design Strategies from a Micro-renewal Perspective

In the context of urban micro-renewal in the Guangdong-Hong Kong-Macao Greater Bay Area, art interventions reflect local specificities and problems influenced by regional policies, economic factors, local culture, and advanced technology. To be effective, micro-renewal practices and art interventions must be tailored to the area's existing environment and needs and provide a targeted response to the region and city rather than simply copying other urban methods. The following three aspects of the Bay Area microregeneration projects are proposed as art intervention design strategies:

Using Arts Interventions to Build Regional Connections

The Outline for the Development of the Guangdong-Hong Kong-Macao Greater Bay Area proposes that the area assumes a leading role in spreading its influence. It also aims to coordinate the productivity layouts of the nine municipalities in the Pearl River Delta (PRD) with those of the eastern and northwestern parts of Guangdong and to expedite the development of the neighboring areas [11]. Sharing experiences can enhance the positive impact of art interventions. The development of the Guangdong-Hong Kong-Macao Greater Bay Area is progressing gradually and methodically. To achieve balanced and organized urban development, it is essential to strengthen collaboration and exchange between regions, enabling them to leverage and learn from one another's strengths. From the perspective of urban microregeneration, art interventions can be flexibly carried out and implemented, facilitating the creation of art-based connections that link people with their environment, and their environment with the region. It is crucial for the central cities within the Bay Area to lead the way in generating opportunities for regional interactions through art events, such as architectural biennales and cultural and art festivals. These cities should offer a forward-thinking design approach for the remaining cities to prevent the repetition of past errors during the course of urban development while stimulating interconnectivity and high-quality growth among the Bay Area cities. Other cities should learn from and imitate quality resources in art intervention design based on the specific conditions of the region and culture. They should avoid simplistic and one-sided attempts at micro-renewal and art intervention that may hinder connectivity between cities and regions by pursuing only short-term benefits.

Art interventions bring together the regional culture, emphasizing the overall imagery of the area. The ultimate ambition during the construction of urban micro-renewal in the Bay Area is not the activation of point-like spaces. Instead, the aim is to promote the integration of micro-renewal spaces across the border between the region and city, with each point

serving as a precursor of connection. Art interventions in spatial integration serve to display spatial individuality and integrate regional culture while also highlighting the shared characteristics of cities in the Bay Area. Using art interventions as a means of integrating regional resources, these projects meld the distinctive features of Lingnan culture, including Cantonese Opera, the Lion Dance, and Verandas, to create a shared sense of humanity, history, and urban architecture in the Bay Area. The integration of shared resources and coconstruction provides a novel perspective on urban public space in the Bay Area. This approach highlights the diverse humanistic characteristics unique to each urban region, thus avoiding homogeneity during micro-renewal.

Art interventions using advanced technology create new regional connections. The rapid growth of high-tech industries and the internet has led to a diverse range of new lifestyles, communications, and interactions. These interactions have given rise to virtual public spaces online. In this digital era, art interventions integrate digital means, including the internet, to shape a rich and varied urban public space. Art interventions transcend physical space using digital means and create spatial interactions through media equipment such as webcasts, display interactions and lighting media. This results in a novel form of art intervention adapted to contemporary urban life, close to both real and virtual public spaces. This medium connects virtual and tangible public spaces, with the internet and high technology creating meaningful links between urban nodes. Regional gaps are bridged, and the relationships between spaces are enriched. Art interventions can use the internet to establish regional connections, thus supporting the future development of smart cities. By facilitating art interventions, these digital links can be cultivated to enhance the quality of life and overall experience within the region.

Utilizing Art Interventions to Enhance Cultural Identity

The Plan for Developing the Greater Bay Area of Guangdong, Hong Kong and Macao outlines the joint construction of a “Bay Area of Humanities.” The proposal highlights the importance of capitalizing on existing strengths and promoting mutual identification among the populations of Guangdong, Hong Kong, and Macao in spirituality, emotional support, cultural exchange, and project collaboration [12]. The foundation of regional cultures share a common root and origin, which can increase the sense of belonging and shared identity in the region. The Bay Area has the advantage of having a cultural identity based on a common regional culture with a similar cultural lineage. However, due to rapid urbanization, the traditional culture of cities has become increasingly obscured and diluted over time. Additionally, the greater mobility of the population in the region has caused a decline in the Bay Area’s sense of regional cultural identity and belonging. Urban culture highly values art, as it embodies the soul and temperament of a city. Art interventions in the Bay Area should integrate Lingnan cultural influences, utilizing art media to reshape regional cultural characteristics. These traditional cultural influences include techniques such as Foshan ceramic sculptures, Guangcai porcelain firing, and Zhaoqing ink stone production, among others. The resulting art interventions will not only renew the elegance of Lingnan culture but also display the unique charm of individual cities. The goal is to enhance the public’s sense of cultural identity and belonging to the Bay Area.

Creating consensual and value-recognizing art interventions is important. There is a disparity between the development of cities in the Bay Area, and art interventions must consider the unequal level of art concepts in regional development when designing and creating these interventions. The successful construction and economic growth of the Greater Bay Area, encompassing Guangdong, Hong Kong, and Macau, relies heavily on the advancement of cultural agreements and shared values among its population [12]. In the practice of micro-renewal, art interventions must generate artworks that align with regional cultural perceptions to enable art and culture to integrate smoothly into the urban space. It is imperative to unite Lingnan culture and arts, including theatre, dance, craftsmanship and cuisine, with cultural events, namely, dragon boat festivals, fire dragon dances and rituals for land deities, accompanied by contemporary artistic expressions that cater to a broad range of age groups. Oral transmission of regional cultures will facilitate discussions and exchanges within the community, ultimately leading to a cultural consensus at the regional level. This micro-renewal strategy prioritizes high-quality development in the Guangdong-Hong Kong-Macao Greater Bay Area; thus, any art intervention should reflect such sentiments. To foster public consensus, the public will be guided to form a shared understanding and expectation of the Bay Area's common development. Art interventions serve multiple purposes, such as improving connectivity and consensus among regions, creating urban spaces for cultural consensus and value recognition, and enhancing the public's sense of regional cultural identity. Art is thus a valuable medium with significant potential for cultural and societal advancement.

Art interventions differ from other types of public art because they entail the artist, public and location engaging one another to create the artwork's significance. Thus, art interventions can be interpreted in various ways based on the diverse experiences of the audience. Art interventions should aim to guide and encourage public participation as the primary goal of creation rather than solely disseminating information via a traditional public art approach. Art interventions should incorporate various cultural and ideological elements, including the tactful portrayal of regional culture, history, or social concerns. This approach helps focus public attention and opinion, encouraging deeper engagement and interaction with the works. It also promotes the gradual development of spatial themes and implications for related works. Artistic creation should enhance public understanding of urban spaces, fostering renewed connections among individuals and between individuals and their surroundings. This can promote cultural recognition of spaces and regions and further bolster the identities of those occupying such spaces.

Renewal of Sustainable Art Interventions

Art interventions at the microlevel can be considered sustainable. With the rapid development of urban areas in the Bay Area, micro-renewal projects satisfy the increasing demands of public life while simultaneously stimulating and maintaining the vitality of spaces, thereby creating sustainable renewal. At the microlevel, the adaptable nature of art interventions augments the range of materials employed. Art interventions must adhere to sustainable development principles by selecting renewable materials and utilizing waste when possible. Materials should be chosen to reduce waste and construction expenses based

on the characteristics of the region. This approach also enhances the potential utility of old materials. Reusable materials frequently bear traces of daily life, preserving the texture and imagery of the city. The reasonable use of discarded materials in the creation of art interventions may enhance the emotional identity of a given space. As outlined in the 2014 ASLA Honorable Mention entry for the Planning category, the depiction of a city's history through reused objects serves as a crucial reminder of its past and prevents this history from slipping into obscurity [13]. Additionally, reused materials can enrich the expression of art interventions by broadening the scope of their application and the scenarios in which they can be used.

Art interventions at the meso level are a sustainable means of renewing urban spaces. They can function as catalysts of the continual renewal of such spaces. Art interventions are employed to shape public opinion about a space, encourage public dialogue with that space, and alter the public's perceptions and usage of the area concerned, deepening emotional connections. By serving as vehicles for ideas and concepts, such interventions facilitate the dissemination of spatial information, increase public interest and engagement with specific spaces, and foster more ways for the space to be utilized by the public through active involvement and collective effort. Therefore, government departments should establish appropriate protocols for small-scale renewal and art intervention in spaces, foster multiparty involvement and provide platforms for cultivating probable urban locations for art. Arrangements that are efficient and feasible will generate spatial convergence, resulting in impromptu public activities and behaviors and potentially inciting self-directed spatial revival. The coexistence of various art intervention opportunities results in more artworks being placed in the city, thus continuously driving the sustainable renewal of the urban landscape.

Art interventions at the macro level are sustainable. Spatial integration is a crucial aspect of advancing regional cooperation among Guangdong, Hong Kong, and Macao. In this regard, town planning acts as a vital policy tool for promoting regional spatial coordination and development [9]. Based on the present conditions of the cities in the Bay Area, the initial focus should be on enhancing the integration and connectivity of the regions, creating a stable mechanism for the rejuvenation of local areas, and extending the reach of art interventions to neighboring areas. For instance, the Hong Kong-Shenzhen Architecture Biennale, Cross-City Culture, and the Art Festival, along with other arts activities, examine the challenges and prospects for the growth of the two cities, establish communication channels between them, and advance cross-cultural and intercity interactions through artistic expression. In the realm of macroplanning, incorporating arts interventions with regional cultural, commercial and touristic aspects is key to reinforcing cultural distinctions between different cities and accentuating the artistic and cultural traits of various cities in the Bay Area. Art interventions and a combination of cultural, commercial, and tourism activities constitute a culture-focused urban regeneration strategy that enhances urban functionality and strengthens regional connections in the Bay Area. The incorporation of "culture, commerce, and tourism" exemplifies the notion of superior development, achieving the interconnectivity and regeneration of "economy, space, people, and culture." This approach depends on local commercial infrastructure and mechanisms and utilizes

humanistic and historical landscapes or innovative cultural aspects [14]. Three urban stock renewal programs that integrate art intervention with “culture, commerce and tourism” can be used as benchmarks: Yongqingfang on Enning Road in Guangzhou, St. Paul’s Street in Macao, and Lingnan Xintiandi in Foshan. It is evident that art interventions at the micro and macro levels are not mere node updates. Rather, they are pivotal for sustainable urban micro-renewal and promoting the formation of a gridded spatial pattern between cities in the Bay Area. This can be achieved through the division of labor and complementary functions.

Conclusion

In the construction and development of the Greater Bay Area of Guangdong, Hong Kong, and Macao, art interventions go beyond mere materialistic beautification and decorative aspects in urban micro-renewal. True art intervention entails connecting nodal spaces and weaving regional connections, allowing for dialogue and interaction between people, art, and space. The promotion of regional culture strengthens emotional identity and boosts urban integration and communication in the Bay Area. Therefore, from a micro-renewal perspective, art interventions should optimize regional spatial structures by leveraging local diversity and cultural richness while also bridging development imbalances between cities in the Bay Area. By utilizing the Bay Area’s cultural foundation, we can enhance the region’s sense of belonging and identity while establishing a shared understanding and appreciation for art interventions. Simultaneously, with an emphasis on the ensuing sustainable rejuvenation of urban space, the spatial quality of the Bay Area’s urban micro-renewal should be enhanced. The ability of art interventions to encompass outreach to invigorate urban space should be encouraged, and the shared identity and distinctiveness of the Bay Area’s urban character should be showcased.

Conflicts of Interest:

The author has no conflicts of interest with respect to the research, authorship, or publication of this article.

Funding:

This research was supported by the Scientific Research Foundation of Zhaoqing University (Grant No. QN202306).

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