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RIGHTEOUSNESS [I]

Confucianism insists on "righteousness", one of the four inborn virtues, which, if cultivated, can purify our spiritual energy. The character for I is built around the image of the selfless and docile "sheep", above the character for "I" or "me", composed of a "hand" and a "spear".

The great Confucianist philosopher Mencius (c.371 B.C. to 289 B.C.) defined I as a doing what we should as "citizens of the universe, while Confucius stressed doing what we should purely for its own sake, without desire for material or spiritual gain. Perhaps these definitions help to explain the character: I is a selfless condition of "oughtness", which inevitably cultivates the self.

From the book "The Spirit of the Chinese Character - Gifts from the Heart" by Barbara Aria with Russell Eng Gon

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FIRST PAPERLESS SCHOOL IN ASIA

By Louise do Rosario



Conventional images of a school classroom involve a teacher using a blackboard and chalk, whilst the students earnestly take notes and study from textbooks.

In the new digital age, however, schools are increasingly using computers to help with teaching and learning.

One school in Macao has taken this development a step further. Saint Paul's School has entirely replaced textbooks and chalk with computers. About 760 of its 3,000 students are going paperless in the new term this year. The students are young children and teenagers, from primary four, form one and form four. The school aims to introduce such e-learning to all students from primary four to form five gradually. The high-tech classrooms of Saint Paul's are wired up

to allow students and teachers to interact without a pen or paper. Each student has a tablet computer on which he or she can read what the teacher is writing on the big electronic screen mounted on the wall. A typical lesson involves much to-and-fro discussion between students and the teacher, with all writing and reading done via computers.

Father Alejandro Salcedo described his co-educational Catholic school where he is Principal as "the largest paperless school in the region, and probably the only one of its kind in Asia and Europe".

In its brochure, the school describes its "portable classrooms" as a "full immersion into information and communication technologies (...) enabling student access to an entire curriculum from a single, light portable device anywhere any time".



Journey to e-learning

The school set its sights on e-learning a decade ago. “Digital technology was already being used in hospitals, industry and everywhere else. We saw the need in education as well,” he said. In 2009–2010, proposals were being drafted, with a focus on improving the quality of education.

Much time was spent on the choice of computers. “We had to consider what the best tool was: a desk top, an iPad or a tablet computer,” he said. After much comparison of different models and brands, the school decided on Lenovo’s ThinkPad X230T 12.5-inch tablet computer. The company joins Microsoft in providing the computers and the software at a discount.

In the academic year 2010–2011, the school rolled out a pilot scheme involving three classes of about 120 students for the teaching of only two subjects, English and Mathematics.

The test was a success. “The kids are much happier, more motivated and more active in class. We were not expecting miracles, but the response was generally positive,” said the principal. A specialist education and computer-technology team from Macau Science and Technology University was closely monitoring and reviewing the project.

In its 275-page report, it said the e-classes had improved the relationship between students and teachers. E-classes were more lively and interactive than the others; and the quality of teaching had improved, it said.



About 50 million patacas have been invested in this pioneering project, jointly funded by the school and the government.

Manel Machado, Director in charge of technology, said each classroom is equipped with advanced computer facilities, such as special lighting, wireless microphones, a projector and a camcorder.

"The project has been successful because of all concerned: our teachers put in extra hours to learn the new technology, students participate in class, parents are open-minded about e-learning and the government supports us with financial and other resources," he said.

Empowering students and parents

This year, e-learning at Saint Paul's is moving faster, involving the teaching of all subjects in 18 classes. This has attracted the attention of other schools in the region. "We have visitors from Singapore, Japan and Hong Kong watching closely what we have done so far," Father Salcedo said.

The e-learning project is a natural development of the school's 15-year development plan called 'Empowering Students for an Open Society' (ESOS), he said. Started in 2000, ESOS aims for the

school to embrace new educational trends. ESOS is designed "to help young people become more effective students by being in control of their own education and involving parents in the education of their children," states the school brochure.

This manifesto may sound vague, but the school has introduced changes that seem bold for one that is situated in a traditional low-to-middle-income area.

The school has opened its doors to parents, allowing them to join in the classes whenever they choose to. "We believe parents have the right to know what we are teaching. They are stakeholders of the school. We are here not to educate but to help them educate their kids," he said.

Students are asked to organise their own associations to run their own affairs, ranging from extra-curriculum activities to student discipline. They are even asked to evaluate how well teachers fare in classrooms.

"We want to change the culture of traditional Chinese schools. At present, in evaluating our students' performance, exam results account for only 60% of the grade. The rest is dependent on daily assessment, such as the student's assignments, his or her participation in class and in group tasks.

We'll eliminate more exams in the future and shift more of the emphasis to day-to-day assessment. This is our Classroom 2012 Project, which allows us to focus on what students are learning, rather than what teachers are teaching," said Father Salcedo. E-learning fits well into this modern philosophy of the school.

Students have to actively participate in class. When the teacher asks a question, students need to write the answers on their computers; the answers are then instantly loaded onto the big screen for viewing by all. They can surf freely designated websites, but not those not related to the content of the class.

Students also need to grade the class, based on how much they understand the teaching; their grading appears instantaneously on the teacher's computer and allows the teacher to adjust the pace and content of the teaching as needed.

Students do not need to scribble notes in class, as all teaching materials are sent to them via the Internet. There are no textbooks either; students are asked to do research on a subject matter before class. In class, they are often divided into groups, sometimes to make a video of their discussion on a chosen subject. In fact, classes are recorded, to allow students and even parents to revise what has been taught later at home.

An end to 'stuffed-duck' approach

All these measures are a far cry from the so-called 'stuffed-duck' education of highly disciplined, strict rote learning found in traditional Chinese societies. John Cheong, 13, said his English has much improved with the new teaching style, while his colleague, Daisy Chan, also 13, said she likes not having to carry heavy textbooks to school now.

Another student added, "We can now share with each other what we have done. Learning is now more interesting for me and I also no longer need to take notes during class."

A few students interviewed, however, said their eyes got tired more easily since using the tablets. The school is aware of this hazard and has installed a special lighting system which is more friendly to the eyes. Classes are also scheduled to allow some breaks from using the computers.

Teachers are being trained to switch from traditional talk-and-chalk to the state-of-the-art tablet technology.

Sue Tai, who teaches English to Form 5 students, admits that the beginning was not easy. "I was afraid that I might press the wrong key. After a year of practice, I find it much easier and am exploring further into the endless possibilities."





Father Alejandro Salcedo

She added that e-learning has helped students to be more independent in their studies and made classes more interesting for them.

One parent said, "My son used to forget what homework he had to do. Now, I can easily find out what his assignments are by checking on his computer. Generally, I have a better idea of what he has been taught at school."

Another parent said, "At first, I was a bit apprehensive as I knew little about computers. But the school provided parents like me with training and now I see that it is a very advanced way of teaching. Students

can now learn more than books can offer. When students do not understand something in class, teachers can step in immediately and help. I am very supportive of the change."

Father Salcedo noted that many students come from modest families. "Their parents may not be able to afford piano or ballet lessons for them, but here, they will have a well-rounded 15 years of education. I want the kids to be proud of our school." With the school ahead of many in e-learning, they surely have good reason to hold their heads high. ■

Photos by Eric Tam

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Dancer aims to create professional troupe in Macao

By Mark O'Neill





When Phoebea Tsang graduated from secondary school, she left Macao to study dance in Hong Kong and became a professional performer. In 2007, she returned to Macao to found her own dance troupe, which in early May performed for the first time at the city's Arts Festival.

On 4 and 5 May, Contemporary Stage performed 'My Chair 20:13', which Tsang composed herself, at the Old Court Building in the centre of the city.

"My dream is to have a professional dance troupe," she said in an interview. "I hope that the government can provide a venue at a cheap rate where we can rehearse, train and perform. My model is Mei Lanfang, who toured the United States and Soviet Union and influenced Western art."

Mei, who lived from 1894 to 1961, was one of the most famous Peking opera artists of the modern era. He was the first to take this traditional art form to foreign countries, touring with his troupe in Japan, North America and Europe and playing to appreciative audiences in Moscow and Berlin.

"He created his own art, he interacted with foreigners," said Tsang. "He had great strength. Could I, like him, influence those around me?"

Tsang established Contemporary Stage in 2008, a year after returning home to work as a teacher of modern dance at the dance school of the Macao Conservatory. 'My Chair' was the second of her compositions to be performed in public.

Supported by her parents

Tsang was born into a middle-class family in Macao. Her father is a photographer and her mother a housewife; she has one sister.

At primary school, she loved painting. At secondary school, she took up dancing. "I enjoyed studying and dancing and decided that I would have to drop painting. I had no friends or people close to me who were dancers. I was very fortunate, because my parents encouraged me to do what I liked. They made no objection."

During her final year at secondary school, a dance troupe from the Hong Kong Dance Company came to take part in a competition. The troupe leader saw Tsang perform and invited her to go to Hong Kong for an audition. She passed and moved there to become a full-time dancer.

It was a big decision. "I was 18 and the youngest member of the troupe. It was hard to get such an opportunity," she said. "I gave myself two years and thought that, if it did not work out, I could go to university. I felt that, if I did not do it, I would regret it."

She made the right choice; she stayed with the troupe for the next 16 years.

It was a gruelling schedule for a young woman – every day there was a training class from 9:30 to 11:30, followed by two hours of rehearsals; after lunch, this was followed by more rehearsals from 14:30 to 17:30. "Every week, we had only one and a half days of rest. On top of that, there were five to six public performances every year. In fact, I had seven hours of physical exercise a day.

"With a schedule like this, I had no energy to go to the discotheque in the evenings. We had no rules governing food and drink. It was up to you. Since I was young, I liked snacks and had some puppy fat. I gradually became thinner. I do not drink alcohol. We kept our hair long, which was better for performances."

It was a lifestyle that required hard work and dedication.

Healthy competition

Since she was a professional member of the troupe, she received a salary that was sufficient to cover her needs. She learnt different forms of dance, including Chinese, ballet, popular, jazz and modern, from different teachers. In addition, in the evenings, she would go to the classes given by her professors at venues outside the academy, to broaden her skills. "I wanted to be number one."

After only two years, she was given her first lead role. "I was lucky because I was young. The artistic director liked me. There was competition for such roles. It was healthy competition."

The troupe performed in Beijing, Shanghai and Guangzhou, in Taiwan and Singapore and Canada, as well as in other countries. "It was very hard work. But each year we had a month of holiday in total."

Returning to her roots

While she lived and worked in Hong Kong, she did not forget her home city. "I felt that my roots were here. I wanted to study abroad and bring something back home. I wanted to do something here."

The moment came in 2007, after 16 years, when she felt out of place with the new director of the Hong Kong Dance Company; he was the fifth under whom she had worked. "I did not want to waste my time. I needed a change. In Hong Kong, they wanted me to stay."



So she accepted a post as teacher of modern dance at the dance school of the Macao Conservatory. This is her favourite dance form. "With ballet and traditional Chinese dance, you are learning to repeat what has been done in the past. Modern dance is new, created from scratch."

It was a dramatic change of scene. Unlike Hong Kong, Macao has no professional dance troupe. Everyone is an amateur, coming to classes after a long day in the office or the classroom. "In Hong Kong, I had represented the government at official celebrations, with performers from China. But we had no professional performers from Macao."

Initially, it was hard to adapt. Without a dance venue, she has had to book a studio and take fees from the students to pay for it. "When I saw the enthusiasm of my students and how happy they were, I was satisfied."

In 2008, she founded her own troupe, Contemporary Stage. She is the only professional in the troupe, drawing her salary from her teaching work; the other members are amateurs.

Its first production, which she composed herself, was

'My Chair' in 2011. The work performed in May this year was a new version of it. The second production was '500', which debuted at the Macao Cultural Centre in October 2012, featuring six musicians and 13 dancers, all from Macao.

Conversion

An important part of Tsang's personality is her Christianity. She was converted at the end of 2011. "When something tragic happens, we need something to support us. Something bad happened in my life and a friend took me to church. Now I go every week.

"I had been talking to Him for a long time. Material things will not bring you satisfaction. You need things that are more pure. When I see a woman spend two months' salary on a luxury bag, I feel surprised and wonder what is in her mind. I am interested in exploring what is important to humans, their spiritual or their material value.

"When I sit in the park on a nice day, with the wind blowing through my air, I feel very happy. That does not cost anything."





Phoebe Tsang

What is success?

Through 'My Chair', Tsang explores value systems of modern women. A chair is a symbol of success and power – be it the chair of a manager, a general manager or a film star. Everyone wants to sit in a better chair.

Women are taught to strive for the chair, to grasp victory and win the applause of friends and family as a way of proving their value. One line from a mainland television series became an instant hit on the Internet – “Is it better to cry in a BMW than smile riding a bicycle?”

This line inspired Tsang. “What is progress and value?



What is satisfaction? That is how I started. If you are unhappy, you are unsatisfied. In China, women are not equal to men and cannot be. I have a woman's view. Everyone will fight in their own way."

'My Chair' explores this theme, through dance, music and singing. Tsang was artistic director, choreographer and director, with Sam Leung producer, playwright, director, production designer and technical co-ordinator.

"It is about our value systems. We see other people's chairs and think they are more attractive. You fear that yours will be taken away by others."

Initially, she invited a professional dancer to play the main role; but the dancer had an injury and could not perform, so it fell to Tsang herself. "We plan to perform it in Hong Kong in September and to invite another professional. The rest are amateurs. They are very enthusiastic and greatly value the opportunity to perform. They very much want to do it."

Travelling through time

Tsang's second composition was '500'. It tells the story of a girl who travels back in time while recollecting memories of her father. She witnesses some of the main events that have taken place in Macao during the past 500 years in a reflection on how people retain, forget or compromise under the influence of cultural differences between East and West.

The plot also explores the clash between a father

and his daughter due to their different attitudes to life. Tsang put together elements of modern dance with features of Chinese opera, displaying traditional as well as modern moves; there were also accompanying elements, including live music, singing and drama components.

"Brought up in Macao, I have always wanted to find my roots, but it is not easy," she said. "Both Macao and Hong Kong were colonies. I was looking for a good feeling about Chinese things; that is one reason why I like to study the Peking Opera and Mei Lanfang. It makes me very proud."

Next year she will graduate with a Masters in Fine Art from the Hong Kong Academy of Performing Arts. "In my creations I am going to combine elements of Chinese Opera and contemporary dance.

"Some people are nostalgic about the old Macao. But each society must evolve. It is the casinos that have made Macao and its heritage sites famous around the world. People know where we are. The social order is better than it was. Everyone is master of himself and his own value system."

Tsang has not married and has no children. "I do not believe that you have to marry someone to live with them."

Her hope is that the government will provide her with a studio which she can use for teaching, rehearsals and performances and enable her to set up Macao's first professional dance troupe. "Let them rent it to me for two-three years and see what we achieve."

Photos by Eric Tam



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maccauhub is a free Macau-based news service in Chinese, Portuguese and English providing economic, trade and investment information about southern China's Pearl River delta and the world's eight Portuguese-speaking nations to help governments, private entities, businesspeople, researchers and others better understand the development and business potential in the respective countries and regions.

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Ambitious Venture

Chinese bring tea to Brazil

By Ou Nian-le



On 19 March 1809, a cargo ship, the *Ulysses*, left Macao for Brazil. On board were two Chinese men and four crates of tea plants; they were the first people from the Middle Kingdom to bring this precious commodity to South America. It was the start of an ambitious royal plan to turn Brazil into a major tea-exporting nation.

The two Chinese natives had been recruited by Miguel de Arriaga Brum da Silveira, the Inspector-General of Macao, in response to an order from Dom Joao VI of Portugal to send tea farmers. Expelled from his home country by a French revolutionary army, the king had moved to Rio de Janeiro in March 1808.

Brum da Silveira offered to supply the king with Chinese artisans and labourers to build his new capital. He praised the hard graft of the Chinese

workers and their contribution to British colonies in Southeast Asia. He suggested that they introduce products from the East as yet unknown to Brazil.

He succeeded in his mission. The government lifted restrictions on commerce activities with the East and allowed immigration by Chinese people for the first time.

Over the next three years, more than 1,400 farmers from Guangdong and Fujian provinces went via Macao to Brazil. They were not typical migrant workers – desperate to leave the poverty of their homeland for a foreign Eldorado – but those skilled in the planting and cultivation of tea.

On arrival, they were taken to a botanical garden on the outskirts of Rio and set to work. By 1817, they had planted 600 tea trees of different varieties.

Botanic Garden in Rio de Janeiro



Escape from Europe

The origins of this unusual story lie in Europe, on the other side of the world, and the revolutionary wars were shaking that continent.

Portugal was a close ally of Britain, who profited greatly from commerce with the Portuguese empire around the world. France was at war with Britain for the supremacy of Europe. On the orders of Napoleon Bonaparte, a French army advanced on Lisbon in November 1807.

A British fleet of 7,000 men offered to escort the Portuguese royal family to Brazil. The king decided to accept the offer rather than submit to France.

He fled the city and crossed the Atlantic to Brazil. He took between 4,000 and 7,000 courtiers and followers with him and set up a new court in the Brazilian capital of Rio de Janeiro.

During his 13 years of exile in Brazil, Dom Joao VI created new institutions and public services for the country and took steps to develop the economy, culture and other areas of national life. These were the basis of the independent state of Brazil, which was declared on 7 September 1822 by his son Dom Pedro. Dom Joao found the economy of Brazil to be backward, with little industry taking place – far behind that of the developed countries of Europe. He decided that large-scale production of agricultural goods would be an excellent way to stimulate the economy and earn foreign exchange: tea and coffee would be two of the most important crops to be grown. Tea was a very popular drink amongst both the English and Portuguese.

The king also needed substantial revenue to support the enormous retinue of noblemen and courtiers who had followed him across the Atlantic; the Portuguese court was one of the largest in Europe. The king envisaged the tea grown in Brazil being exported to Europe, replacing that bought from China. In 1810, he sent a delegation to the Qing court in Beijing, asking it to send tea specialists to Brazil; but the court refused. His government even considered the import of two million Chinese workers to get around the British efforts to ban the slave trade.

The king decided that they should recruit Chinese people on their own and entrusted this mission to Brum da Silveira, one of the most senior officials in the Macao government. He sent recruiters to tea-growing

areas of Guangdong and Fujian, offering them a wage of 12 patacas a month in Brazil.

Growing tea

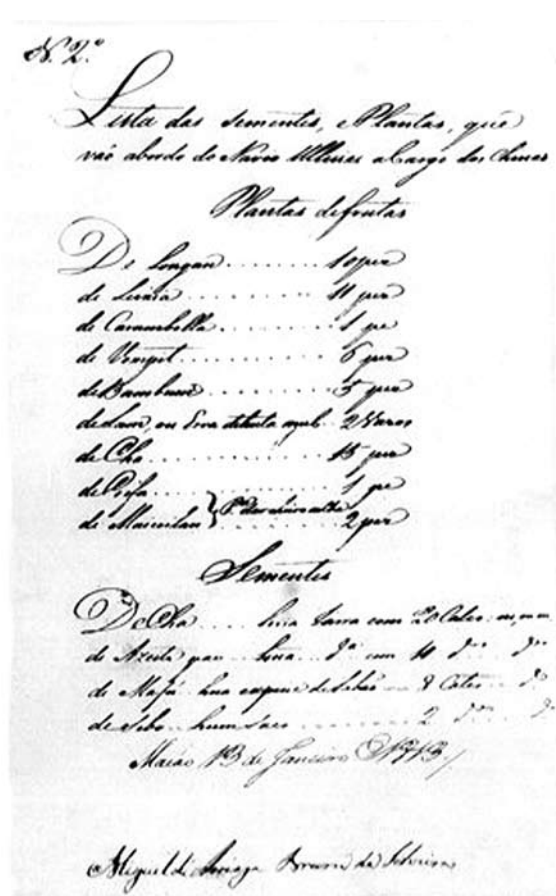
In 1810, several hundred Chinese tea growers began work in the Botanical Gardens of Rio de Janeiro and the Santa Cruz Imperial Estate.

The king had founded the botanical gardens in the southern part of Rio in 1808 on an area of 54 hectares. He wanted it to grow flora and fauna from Brazil and abroad, including spices from the West Indies.

Two years later, 400–500 more cultivators arrived; the Chinese word for tea, 'cha', gained wide usage in popular and court language. As well as tea, they grew cinnamon, nutmeg, clove, camphor and other spices. The gardens became famous for their Oriental spices and fruits.

In 1813, another ship, the Luz, arrived from Macao, bearing a cargo of lychee, bamboo, and longan, as well as two boxes of tea plants.

The rich and the nobility of Rio came to the Botanical Gardens to see these strange-looking people, stripped to the waist and wearing bamboo hats, cultivating their plants with pungent and unfamiliar aromas.



Names of seeds and plants sent from Macao to Brazil in the Ulisses vessel (1813)

Failed experiment

But Dom Joao's great plan to make tea from Brazil as famous as that of China or India failed.

There were several reasons. One was the harsh treatment of the workers. On arrival, they found they were bound to eight-year contracts and conditions of semi-slavery. They could not return home; China had ostracised them for leaving their homeland.

They demanded the right to bring their wives and families; this was refused. They worked long hours, for little pay; some were unable to adapt to the climate and died. They did not speak Portuguese, nor did their overseers speak Chinese. In 1819, they proposed that one worker who spoke Portuguese – which he had probably learnt in Macao – be their official translator and be paid a special wage.

When some escaped from the gardens, the king's son tracked them down with horses and dogs, as if they were animals.

The director of the gardens treated them very harshly, suspecting that they had not revealed their most sophisticated techniques.

In addition, they drank green tea, adding only water, and not in the style of the Brazilians and Europeans, who added milk and sugar. Brazilians, especially those in the cities, were unaccustomed to unsweetened drinks.

Another important reason was the change of policy after Dom Joao returned to Portugal in 1821, handing the throne to his son, Dom Pedro. While the father believed that Brazil could use Chinese expertise to become a major tea exporter, the son thought it would make more commercial sense to grow coffee and import tea.

Chinese plantation of tea in the Botanic Garden (Rio de Janeiro) from Fundação Biblioteca Nacional do Brasil



The British were completely in favour. They wanted to maintain their monopoly on the supply of tea to Europe, from China and India, and did not want a competitor. In 1832, the famous British naturalist Charles Darwin visited the Botanical Gardens; he reported finding 164 'insignificant tea bushes that scarcely possessed the proper tea flavour'. In 1835, some 300 Chinese people were still working there.

Gradually, the growers left the gardens. They went to other parts of Rio and worked as cooks and pedlars, selling fish and pastries. Later, they became shop owners and went into commerce.

Chinese immigration to Brazil stopped. When the two countries established diplomatic relations in 1881, there were only several thousand Chinese people living there. Large segments of the Brazilian elite and wider population had a strong prejudice against the immigration of Asians.

Tea industry revives

In the 1920s, the tea industry was revived by Japanese immigrants, who introduced seeds from Sri Lanka and India. The country's largest tea-production region is near Registro, a coastal city near Sao Paul; in the highlands, it has a terrain of low rolling hills that are ideal for mechanical tea production.

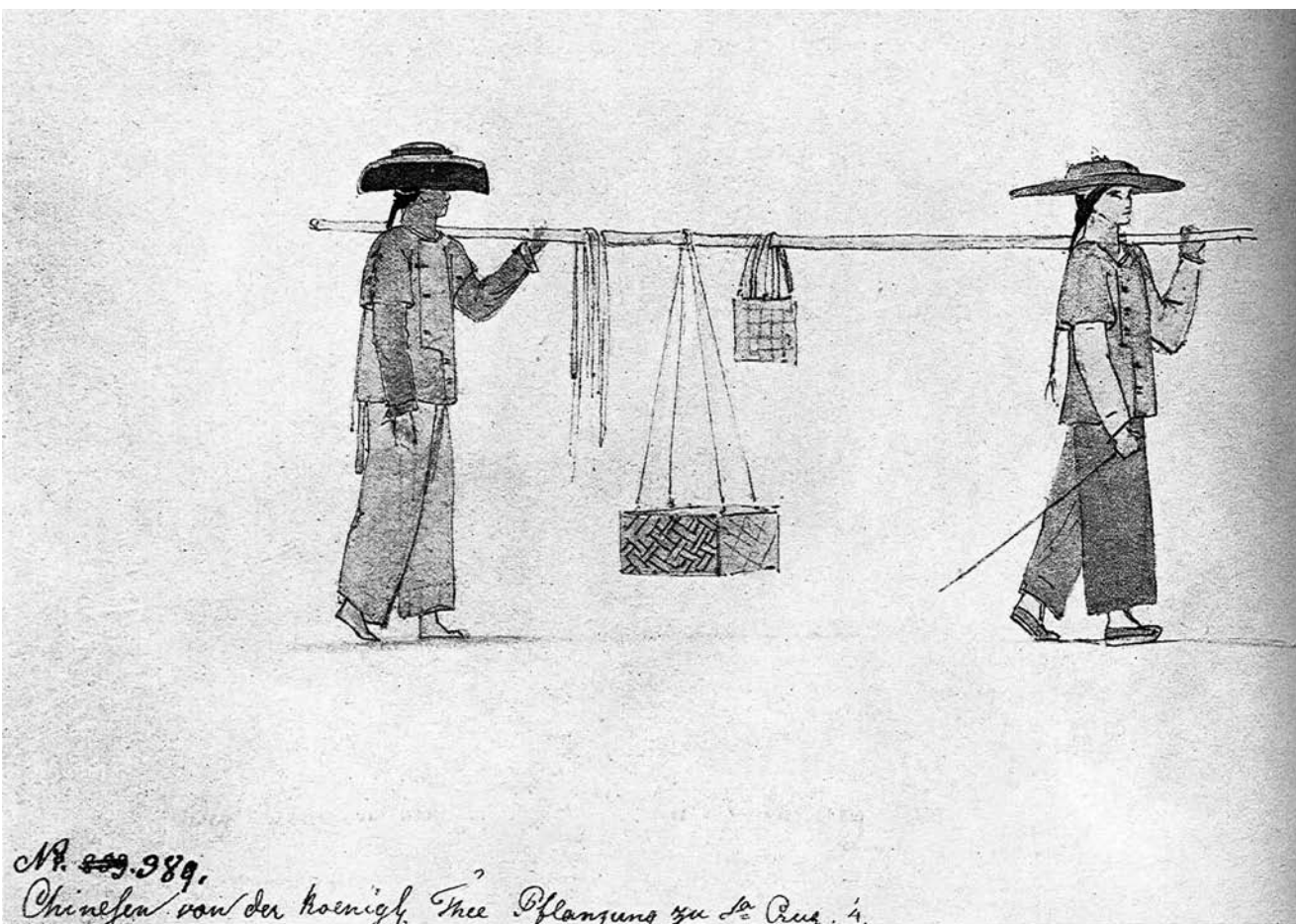
The product is used for both iced tea and hot tea blends; a substantial amount is sold to the United States.

Brazil is one of the world's largest producers and exporters of agricultural products. But tea is not among them. During its peak in the 1970s, annual tea production reached 11 million kilograms, but has been declining ever since.

The dream of Dom Joao was never realised. ■

Images by courtesy of the Instituto Internacional de Macau

Chinese in Santa Cruz-Brazil



*Mr. 389.
Chinesen von der koenigl. Tee Pflanzung zu Sta Cruz.*

A much wealthier Macao

How liberalisation of the
gaming industry has boosted
Macao's economy and
employment opportunities

By Luciana Leitão

Photo by Teng Pong Ung



Since liberalising its gaming industry over 10 years ago, Macao has seen extraordinary increases in revenues to surpass even those of Las Vegas. Analysts and academics agree that the liberalisation moves back in 2002 have helped increase public revenue and job vacancies exponentially. Indeed, gross domestic product (GDP) has increased more than 30 percent in value since 2002, while the median average income in the last quarter was MOP 12,000, which is MOP 7,000 more than it was a decade ago.

Before liberalisation, Sociedade de Turismo e Diversões de Macao (STDM) held a monopoly on the industry, awarded to it by the government in 1962. In 2002, after the new gaming laws were passed, six casinos were granted concessions and subconcessions, including STDM, Wynn Resorts, Las Vegas Sands, Galaxy Entertainment Group, the partnership of MGM Mirage and Pansy Ho (daughter of Stanley Ho), and the partnership of Melco and Publishing and Broadcasting Limited (PBL).

In 2012, according to the latest official data, Macao's casinos reached another record in gaming revenues amounting to MOP 304 billion (US\$38 billion), registering annual growth of more than 13 percent.

This is in stark contrast to the 2002 figures of MOP 22.843 billion (US\$2.8 billion).

With approximately 40 percent of its revenues going to public taxes, it's easy to see how much the local economy has benefited. The gaming, tourism and hospitality industry have contributed over 50 percent of the 30 percent rise in GDP over the last ten years. The knock-on effects of better employment opportunities and income increases have been notable. In fact, the latest figures from DSEC show an historical unemployment rate of 1.9 percent between December 2012 and February 2013.

The latest figures from the Statistics and Census Service (DSEC) show that the GDP for 2012 was MOP 348.2 million, fuelled by gaming, tourism and domestic demand, while the GDP for 2002 was MOP 83.4 million. Per-capita GDP at current prices amounted to MOP611,930 in 2012.

"Our GDP definitely now falls into the top ten – if not number one – in the world," says Davis Fong Ka Chio, director of the University of Macao's Institute for the Study of Commercial Gaming. Even so, the GDP annual growth slowed down to 9.9 percent last year, as a result of the global economy.

Cotai



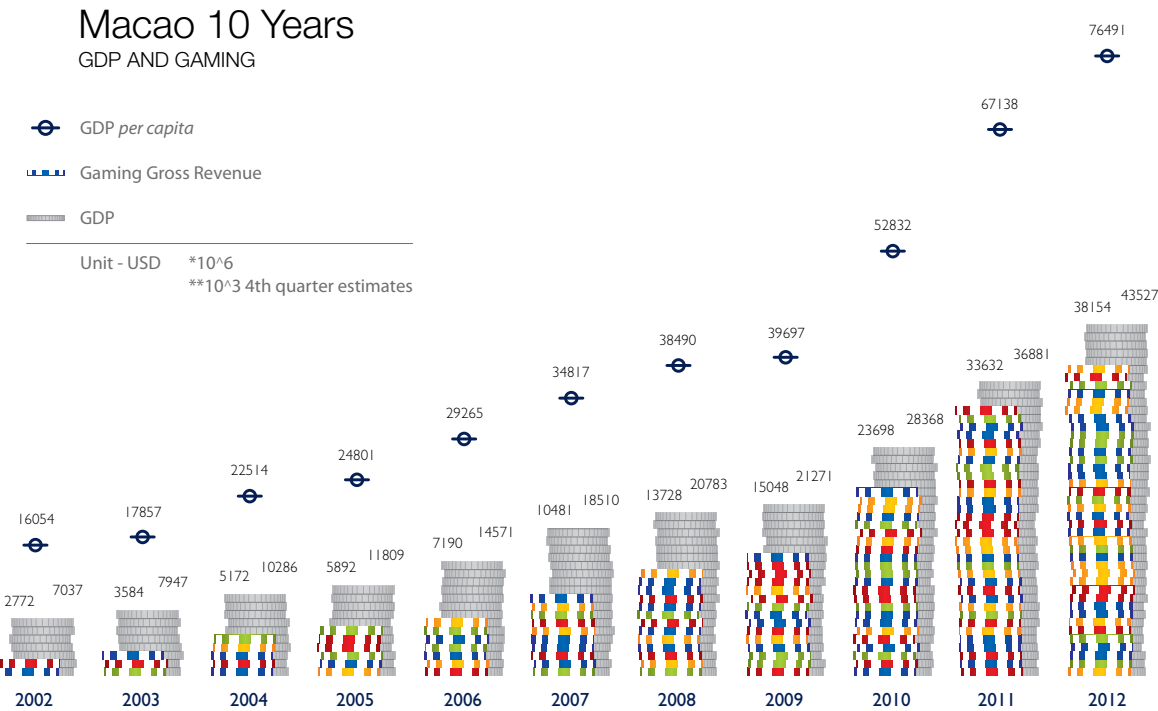
Fong mentions several other positive effects, such as the foreign direct investment increases, especially with new hotels, resorts and gaming facilities being built in the territory, not to mention the “very good” tax service performance. He also believes that liberalising the gaming industry has had an indirect impact on improving infrastructures, such as the bridge connecting Hong Kong, Zhuhai and Macao due to be opened in 2016, the light rail transit now under construction, the expansion of the ferry terminal, the expansion of Macao International Airport and of the border gate.

The most profitable gaming economy

Union Gaming Research Macau analyst Grant Govertsen compares the evolution of Macao’s gaming industry with that of Las Vegas, claiming the latter also started with organised crime playing a primordial role and later on going through a more stringent regulatory process. Via stock offerings and various debt transactions, Mr Govertsen believes these six gaming operators have transformed Macao, almost overnight, into one of the most popular tourist destinations in Asia,

outpacing the Las Vegas Strip in terms of gaming revenues. After 10 years, Macao no longer is the “exclusive domain” of Guangdong and Hong Kong. He says Macao is definitely on the map now for tourists, and is starting to become a must-see destination. Official figures show that in 2012 around 28 million tourists visited the territory, in comparison to around 11 million in 2002. “Macao, in short, has become the envy of the gaming world,” he says.

The local executive has a definite advantage over other governments across the world, he claims, as its significant tax receipts from gaming have resulted in a long-running budget surplus. Charging close to 40 percent tax on gross gambling stakes levied in Macao, the industry also has to pay a levy of up to two percent of the gross amount to Macao Foundation, who then redistribute the funds to local charities and associations. A further levy of up to three percent of the gambling gross goes on city development, tourism promotion, and social security. The development of the gaming industry, and the increase on the number of yearly visitors to the territory, has led to the growth of other sectors like retail, exhibitions and entertainment.





MGM hotel

"All industries have seen development [...] except for the textile industry," says Govertsen.

Looking at the components of the GDP, Fong says the industry that has most directly benefited from the casino liberalisation is the hotel industry, which has seen its business increase by over MOP 7 billion over the past 10 years. Catering and restaurants have also benefited, says Fong.

Foreign direct investment, according to the latest official figures, totalled MOP 46.71 billion in 2011, up notably by MOP 18.36 billion year-on-year, of which income earned from the gaming sector reached a record high of MOP 30.90 billion (66.1% of total). As a result, other industries not so directly related, such as the airline service, local law firms, architects and service providers have also benefited, highlights the managing director of Galaviz & Co., Jonathan Galaviz.

New concerns

Larry So Man-yum, professor of the social work department at Macao Polytechnic Institute refers to new concepts that have entered the local lexicon with the growth of the gaming industry.

Although Macao is a long way off from achieving full diversification, Larry So says the concept now crops up in common parlance, opening up Macao to the notion of globalisation. "In the past, people in Macao were more inward looking, yet now they realise that we are not just a small town, but instead a part of the globalisation process taking place across the world."

Architect Carlos Marreiros says that liberalising the gaming industry has brought more exposure to Macao and made the territory more international. Given the prosperity it has brought, he believes it is a good thing that Macao maintains such close contact with the West.

Acknowledging that dependency on gaming is not good for the territory, he hopes that Macao will find ways to diversify its economy, and not just via the creative industries. "Macao is well placed to have a tertiary education system good enough to attract many students," he says.

He also sees potential in Macao becoming a pioneer on many environmental issues. "They're already paving the way for providing the green infrastructure for utilising rain water."



The downside of affluence

Analysts point to the less positive effects of the growth in gaming, including the increase of “problematic behaviour”. Fong says that by 2010 pathological gambling had jumped to 2.8 percent.

Furthermore, he believes the low unemployment rate has had some pernicious effects on the region’s youth. “Local young people take money for granted,” he says. They know they can simply choose a casino resort job and enjoy the high wages. “It puts pressure on Macao’s small and medium enterprises (SMEs) who are having an increasingly difficult time attracting employees.”

Indeed, SMEs may have suffered the most from the gaming liberalisation, although it has created many opportunities for entrepreneurs to invest. “Some SMEs have gone bankrupt, yet around 24,000 extra SMEs have emerged in the last 10 years,” says Fong. Govertsen also notes that the increase in visitors to the territory has put pressure on Macao’s infrastructure, causing frequent traffic jams and other inconveniences. Yet, architect Carlos Marreiros believes the light rail transit may help to

overcome these problems.

Green highlights that gaming liberalisation has maximised government revenues, through the taxes it charges on the gaming industry, providing almost full employment at the same time.

However, he believes one might ask whether full employment is favourable. “I think that is still an open question, as to whether the human capital of Macao has actually been improved or not by the process, given that many people work as dealers in casinos.”

Siu points to other downsides, such as rising property and commodity prices “due to the concentration of so many gambling-related activities in such a small place”.

Future reinvestment

Macao has grown from being a local gaming franchisee serving mainly Hong Kong, Taiwan and Thailand, to an international franchisee serving mainly China, Hong Kong and Taiwan, says the associate professor for the Gaming Teaching and Research Center at the Macao Polytechnic Institute Carlos Siu Lam.

However, Macao is now likely to face challenges from regions like the Philippines, South Korea and Taiwan, as well as changing attitudes of gaming consumers. "The gaming industry should give some thought on how to better satisfy the changing needs of our customers in the coming years," says Siu.

Govertsen, however, is optimistic about the future. Gaming operators in Macao are continuing to reinvest in the community, currently deploying about US\$20 billion to build a new resort in Cotai, despite staffing problems. Wynn, Galaxy and MGM are all planning new properties for Cotai, to complement the expansion of the City of Dreams. "We have a massive population base in China that has a built-in propensity to gamble, an increasingly large wallet driven by economic growth in China, and the means to get to Macao easier via numerous ongoing infrastructure development projects throughout China and Macao," he adds.

With the increasing levels of competition in Macao, Galaviz believes non-casino revenues from places such as hotels, restaurants and entertainment and conference venues, will be an important part of the mix. He hopes Macao further liberalises the aviation sector, thus attracting more airlines to provide direct services to the market.

Over the next few years, with the scheduled infrastructure developments such as the light rail transit, Fong believes the quality of life in Macao will improve. In fact, he notes, the Environmental Protection Bureau's latest results on air quality concluded that there was not much change from 2002 to 2012, despite the significant growth in the number of tourists.

Founder and Chairman of Newpage Consulting, David Green, hopes that the government uses the profitability of the gaming industry to invest in non-gaming ventures. "Why not build a centre of electronics or a centre for hospitality training?" ■

Photos by Manuel Cardoso

Grand Lisboa, Lisboa and Wynn hotels





The nine lives of Lilau

By Filipa Queiroz





Macao Magazine visits the UNESCO inscribed "Historic Centre of Macao" and learns about the certainties and doubts facing this unique site.



Lilau-Penha (1870) - Courtesy of Vizeu Pinheiro

Beco do Lilau, 5A – a house so big that at one point, five families lived in it at the same time. Designed like a blockhouse, the building was raised up from the ground, with an air cavity underneath it to allow for air flow to help with the humidity. “It was like the house was married to nature,” says journalist Cecília Jorge, who was born there, like her father Aureliano Jorge before her. The wood stove in the kitchen was dug into a rock, there were terraces covered with plants and fruit trees and views of the river from dozens of windows, whose wooden blinds protected the house from typhoons.

According to Cecília’s reckoning, the house was built at the turn of the 20th century. “There was lots of light inside, which was so important. Nowadays that would be impossible because of the tall buildings we have. Architecture in Macao is no longer linked to nature the way it used to be.”

When Cecília was born the Lilau area was still considered the “Christian City”, as opposed to the “Chinese City”. Adjacent to Barra, the architecture was mainly of Portuguese and Macanese style. “In Lilau, the humidity blended with the scent of wet grass and plants, the velvety moss of the stones in the walls, near the well (...) and the sun poured in streams through the balconies, through cracks, doors and windows,”

she wrote in 1988 in a text later published in *Revista Macau*, accompanied by photographs taken by her husband Rogério Beltrão Coelho.

Recalling the frequent banquets held there, Cecília says: “I remember being in the kitchen all the time with this short lady who cooked for my family for fifty years. I suppose my passion for cooking started at that time,” she says. Indeed, her talent for cooking is very well known within the Macanese community, thanks to several publications and a book entitled, *At the Diaspora’s table: A brief trip through Macanese Cuisine* (free translation).

“I remember the different families and communities living their lives differently in the neighbourhood, but everybody got along just fine. Men were out all day, taking care of their businesses, and women stayed at home, taking care of the house and kids, getting together for afternoon tea, exchanging recipes and collective prayers,” Cecília continues. These memories are beautifully chronicled in *The Wind amongst the Ruins: A Childhood in Macao* (1993), by Cecília’s cousin Edith Jorge De Martini, who talks of neighbouring wives singing duets from window to window, dressed in Chinese silk cabayas or Spanish mantillas, looking like ‘lily flowers growing in the pond’.

Cecília's impression of the relationship between the Macanese and the Chinese residents in Lilau was that it was good but not very close. "The lifestyle was different, but there were times when the families would meet or exchange gifts, (they were) linked mostly because of business and usually outside their houses. At Chinese New Year, I remember the man of the family visiting the other family houses distributing "lai-si" (red envelopes containing monetary gifts)." But Portuguese, Chinese and Macanese families were not the only ones to inhabit Lilau.

Cecília moved to Portugal for several years but she ended up returning to Macau more than once. On one of those occasions she discovered that the old family house in Lilau no longer existed. Family members had sold it, and it had been demolished in 1989. "It was a pity. But at least I got my children to know and live in it for a while before it happened. I brought João, Raquel and Eduardo to Macao when they were very little, in 1979, to show them their roots," says Cecília.

First arrivals

Architect Francisco Vizeu Pinheiro points out that the Portuguese were not in fact the only early settlers in the Lilau. "Maps show that in the 19th century, in around 1830, the Lilau area had a high percentage of British residents," he says, walking us under the shadows of the centuries-old trees in Lilau square.

The first permanent Portuguese houses were built along the Inner Harbour. These were large houses surrounded by gardens, with substantial storage rooms due to the lack of shops in Macao until the 19th century. The Portuguese, accustomed to wine, olive oil and other foodstuffs from their country, had to buy large quantities whenever a ship arrived carrying such produce.

Foreigners were allowed to live in Macao from 1757 onwards, and the city quickly became home to a great variety of nationalities, though mainly people from England, Holland and northern Europe, and the United States.



From the early eighteenth century, to avoid long sea voyages and establish trading networks, merchants began to settle in Macao. It was the Macao written about by American Harriet Low and painted by Irishman George Chinnery.

"Before Hong Kong, Macao was the place where the British established their British East India Company, and a lot of merchants and diplomats came to live around this area," says the expert on Macao's urban heritage and consultant to the Institute for Civic and Municipal Affairs Bureau (IACM). He notes a building that used to be a British hospital, and another that was an Anglican church. The British residents later moved out as the community's presence began to weaken in the territory.

In this area, Art Deco influences contrasts with traditional Chinese architecture. It is a clear example of a fusion of Western and Chinese urban and architectural concepts.

Vizeu Pinheiro was responsible for the square's restoration project whilst working in the Civic and Municipal Affairs Bureau. He points out the variety of styles in architecture, including simple neoclassical houses, the pink Senna Fernandes family house dated 1898, and the row of white houses up the road in Beco do Lilau that have a hint of Alentejo or the Algarve.

"Those houses show up in pictures from the end of the 19th century (...) they were built by middle class Portuguese families," Vizeu Pinheiro explains. Some of them have been bought by the government, though all rest of the buildings in the area are in private hands.

One building on Rua do Lilau (No. 1) is of particular interest to the architect. It could be used as one giant house or four smaller ones, with front and back gardens, and bridges connecting different areas. Planned by João Canavarro Nolasco, it was built in the Portuguese style, and once lived in by Coronel Vicente Nicolau de Mesquita, widely remembered for his role in the Portuguese attack on Baishaling, Guangdong, in 1849.

In his later years, wracked by depression, he murdered his second wife and his daughter, gravely wounded two other of his children and then committed suicide by throwing himself down a well at his home.

"It was my great-grandfather, General Joaquim António Gracia, who found him," says Vizeu Pinheiro,



whose family has been in the territory for several generations.

According to Vizeu Pinheiro, as mainlanders moved into the territory, the houses in Lilau started being bought up and becoming places like the recently restored Mandarin House. During the Second World War, in the 1940s, Macanese families started to leave and spread all over the world, to countries like Canada and the United States. The properties started being sold to make way for the construction of towers. "Lilau was transformed into a kind of island surrounded by big buildings that continue to be built to this day," he says.



Architect Francisco Vizeu Pinheiro

The chameleon-like square

"At one time there was no sanitation in Macao, so residents collected water from wells, fountains and springs, or imported it from neighbouring regions," wrote J.J. Monteiro in his *Meio Século em Macau* (Half a Century in Macao). During the 1936 drought in Macao, this was particularly common. Indeed, the wells in Lilau were so appreciated that there's a saying: *Quem bebe da água do Lilau, Nunca mais deixa Macau* (Whoever drinks water from Lilau, Never again leaves Macao). Monteiro describes the fountains of Lilau, which were

built around a natural spring. They took different shapes, such as a lion's head, or Neptune, the God of the waters. But after surveying the residents, these designs were replaced with softer forms such as an angel's face, designed by local artist Coke Wong, in the recent restoration work. Vizeu Pinheiro and his colleague Sally Chine, a landscape architect, started working on the restoration project in 2009/2010. Lilau's name became official in 1995, as published in the Macao Gazette, when José Sales Marques was leading the Leal Senado (City Hall). It comes from the former name Nilao, although nobody seems to know how to explain it precisely.

Nilao was the old name for Penha Hill, according to the chronicles of S. Augustine. In Chinese it is called “Á Pó Chéang Chin Tei”, meaning “Grandmother’s Well Square”.

“The requalification project of Lilau square started at the time of the name change. In the place of the old Chinese fountain there is now a circular button made in Chinese brick, as a way of featuring two elements representing the two cultures,” Vizeu Pinheiro says. And the granite sidewalk – *calçada portuguesa* – has been designed to look like water running out from the fountain, but filled with Chinese-style red bricks. “Red represents ‘life’ in the Chinese culture, showing the water as a symbol of life in that area,” the architect explains.

The residents’ reactions

“Twenty years ago this place was basically occupied by Portuguese and Macanese,” says Ng In Leng, a local resident. “It was just a piece of land. There were two coffee shops here, but now there’s this nice garden for us residents to have a rest and chat. The floor was sanded before, now it is neat. The buildings are practically the same, but the lamps are new,” she recalls. Cecilia Jorge also remembers one

of the coffee shops. She says it was often visited by local journalists, intellectuals and others because “the lady there did the best coffee in town”.

There is a Portuguese-style kiosk on the corner of Lilau square, which was built in the 1990s. Wong has been running the kiosk for three years now. “The people here are very simple and nice, especially the old native residents,” he says.

Wong grew up in Fai Chi Kei district and moved to Manduco, near Lilau, about 30 years ago. “I don’t live here, because if I did that would mean I was rich, and I’m not.” He laughs and admits that he never used to come by very often, partly because of the Portuguese and Macanese presence. “We had communication problems with the Portuguese. As for the Macanese ... well Chinese and Macanese never got along very well, we have different cultures. I would run when I saw a Macanese kid when I was little – I felt like a mouse running into a cat,” he admits. “The truth is that they were better educated, but things changed after the ‘1, 2, 3’ incident and the handover.”

Wong says more people pass through Lilau nowadays, especially after the place was classified as a World Heritage site, for being part of the “Historic Centre of Macao” recognised by the United Nations



Educational, Scientific and Cultural Organization (UNESCO).

Both Ng and Wong have their ideas about what the place could become. “The yellow house could be a venue for community activities, learning and skills- development programmes,” says Ng. “I have to go to the North district to take part in some of those right now. I see it as an old people’s home, or a library. She understands that development is a necessary evil. “Society needs to develop. This place can’t be like this forever.”

Cecília Jorge and Francisco Vizeu Pinheiro agree that “heritage shouldn’t be kept as a museum, it should be lived”. The architect goes on, “I’m thinking coffee shops, youth hostels or so-called ‘boutique hotels’.” He also shares some projects that his students at the Institute for Tourism Studies (IFT) came up with. In 2008 they sketched a project to create leisure entertainment, rest areas and facilities for residents and tourists in the empty white houses. The plan included a bookstore, a coffee shop and an “indoor

river”, involving a glass floor to let the visitors walk over the old waterway.

The Advisory Committee for Urban Renewal recently advised the government to take a combination of measures to regenerate the area around Rua do Padre Antonio – including renovation, conservation and a “facelift”, rather than “invasive reconstruction”. The recommendation was made in January, after a survey commissioned by the advisory body and conducted by the Institute for Sustainable Development of the University of Science and Technology of Macao (MUST).

Most respondents favoured revitalisation of the heritage site through the introduction of cultural and creative activities, shows and exhibitions.

The Government’s plan includes the possibility of adopting the Chiado project model in Lisbon, by Portuguese architect Álvaro Siza Vieira. He converted 22 buildings affected by a fire in 1988 into one of the most dynamic commercial and tourist hubs in the city.



Art district

Artist Jacques Le Nantec and his wife Armelle believe the area could be a good artistic venue. Residents of Rua do Lilau, though originally from France, the couple received us in their “secret museum” just up the street. In their house, hidden by long grey curtains, stand dozens of shining works of art, some life-sized and mostly of the female form. At the door are two gigantic bronze guards.

“We arrived in 1983, looking for bronze factories and material,” says Armelle, whose husband is a sculptor. “We had a friend living in Macao who said: ‘Come!’ so we set up a small factory in Macao and here we are,” Armelle recalls. “When I set foot in Hong Kong for the first time I remember very clearly the smell of the place, and the sensation of immediately loving the atmosphere of South China,” she continues. “And the food,” her husband adds, while we walk among the bronze bodies, some of them modelled by Armelle.

In a small annexed room there’s a Venus de Milo with arms that Le Nantec rebuilt following several anatomical studies and historical research. But he says he keeps the gallery private, closed to the public, because he likes having it for his “own

enjoyment” rather than having to worry about the mess that tourists might make. “The neighbours know what we do here so we’re not a problem,” says Armelle.

Armelle likes to photograph Macao as a hobby. She has published three books, the first of which – Macao, C’est Rigolo – is a compilation of street photos that act like visual haikus: pithy, true and sometimes funny. She likes to document the urban landscape and the meeting point of people with a sense of humour, taking advantage of her outsider status. It is the kind work that never grows dull. “Macao is changing every day, so today you fall in love with one thing but tomorrow you fall in love with another,” says Le Nantec. Macao, My Gods and Macao Illusions are the other two of Armelle’s publications.

At one point, the couple went back to France for 10 years, but then they decided to return to Macao. They had drunk the water from the Lilau fountain. “We stayed for 10 years, went back for 10 years and came back again for one more decade, with no intention of leaving. We don’t want to be in France. Here we feel at ease, at home and at peace.”

This seems to be a common feeling in Lilau. ■

Photos by Gonalo L. Pinheiro and Eric Tam

Jacques Le Nantec





Armelle Le Nantec

Jacques Le Nantec "secret museum"





Joaquim António (centre with glasses) surrounded by Eleutério Favacho, Francisco Favacho, Isaac Francisco Colaço and Lourenço Sequeira businessmen in Siam

Photo from Ângela Camila Castelo-Branco and António Faria collection

MACANESE THAT HELPED BUILD BANGKOK

By Pedro Daniel Oliveira



Phraya Phiphat Kosa (Celestino Maria Xavier)

At the end of the 19th and beginning of the 20th century, Macanese families raised the profile of the Portuguese in Siam, who had first made contact with the kingdom three centuries earlier, when navigators and merchants arrived in the region.

Miguel Castelo-Branco, researcher and technician at the Portuguese National Library, spent three years from 2007 in Bangkok studying the relations between Portugal and Siam (now known as Thailand). He says that "from the enormous wealth of documents at Krom Tha (the Port Authority), it is clear that Portuguese investment was focused on buying and selling buildings and opening agricultural companies and alcohol distilleries, which was an extremely lucrative business and made it possible to provide a good education for their children".

Extraordinary Families

"One clear example of the better education given to children was the case of Floriano Demétrio Cordeiro, son of Macao's Zeferino Demétrio Cordeiro, born in 1824 and who married a Catholic from Bangkok called Marinha. Floriano was born in Bangkok and became known in local society for his skills as an English teacher at Assumption College, which was considered to be one of the best schools at the time," says Miguel Castelo-Branco.

During the time he was in Thailand, Miguel Castelo-Branco learned to speak, read and write Thai so that he could work at the Thailand National Archives and at the Catholic Church archives located in an annexe of Assumption Cathedral.

Along with the information gathered in Bangkok, the Portuguese researcher also went to Phnom Penh, in Cambodia, where he found documents about Portuguese-Khmer relations that had survived the bloody years of the Pol Pot regime. He later went to the French capital to the Missions Étrangères de Paris archives.

Another native of Macao who made his career in Bangkok was called José Maria Fidélis da Costa. He was an advisor to King Chulalongkorn (Rama V), but also a merchant who had a brilliant public career as a senior official at the Customs Services. Macanese born Joaquim António Apolinário (1862–1912) was also linked to Siam.

Joaquim António Apolinário, son of António Apolinário, went to primary school in Macao and



Celestino Maria Xavier

on to Hong Kong to study further, receiving a diploma in Construction of Public Works and Mines, according to information from the Geographical society of Lisbon, of which he was a member from 1900 onwards.

ANTÓNIO APOLINÁRIO OFFICIAL PHOTOGRAPHER OF RAMA V

"António arrived in Bangkok in 1889, according to records at the Portuguese Consulate-General. Details of his first few years in Siam are not known, although it is believed that he was a draughtsman for the Department of Railways until 1884, when he decided to set up his own photography business by opening a studio in Charoen Krung. Here he received the most influential and wealthiest people in the city as his customers," the researcher recalls.

Joaquim António also took photographs of King Rama V, as well as princes of the royal court, businessmen, diplomats and high-ranking people from the capital who posed in front of his camera at the studio or outdoors, creating images for posterity of a time of great development for Siam.

"He also worked for the British Legation, which led to great admiration from its members and a letter of recommendation from a diplomat called Burnes, the Business Attaché in Great Britain for one of King Rama V's brothers," notes Miguel Castelo-Branco. In 1902 Joaquim António Apolinário presented his photographic work at the Hanoi Exposition as the "photographer of the King of Siam". Two years later at the Saint Louis Worlds Fair he was awarded a silver medal for his collection of photos of Siam and neighbouring countries.

CELESTINO XAVIER, DIPLOMAT AT THE KING OF SIAM'S COURT

Perhaps the most important example of the Macanese presence in Siam was businessman Celestino Maria Xavier (1863–1922), who was the Under-Secretary of State for Foreign Affairs of the Kingdom of Siam and became known as Phraya Phiphat Kosa.

Celestino Maria Xavier was the grandson of Joaquim Maria Xavier (1739–1881) and son of Luís Maria Xavier (1804–1902), both from Macao and who settled in Siam in 1850.

King Chulalongkorn the Great (Rama V) and Siam's Royal Family



"The young Macanese, who lived near the Rosary Church, took advantage of the opportunities he had as the son of important people in local society, but also of the good relationship he had with the Bangkok Catholic hierarchy and with princes, brothers and half-brothers of King Rama V," the researcher explains.

Celestino's father started working as an assistant to the management board of the Agency Remi Schmidt & Co., but he also took a risk by setting up his own company, L. Xavier Rice Mills.

He was an influential man in the business world and became a leader of the local Portuguese community by taking up the role of Portuguese Vice-Consul in Siam at the beginning of the 1880s. His social and economic standing made him a rich man, which allowed him to send his son Celestino to study in England.

Returning to Bangkok after his university studies, Celestino Maria Xavier was taken on by the new Ministry for Foreign Affairs and served as a diplomat in Paris and London.

"Celestino spoke Portuguese, English, French and Italian (in fact he translated the work of Dante Alighieri from Italian to Thai). Due to his erudition and social standing, he started to be called up for important positions in the political arena of Siam, which had an increasingly international role to play," notes Miguel Castelo-Branco.

From 1906 onwards Celestino Xavier took on the role of Under-Secretary of State for Foreign Affairs of Siam, an extremely delicate position at a time when a policy was put in place that was intended to make Siam a modern nation with a model of governance similar to that of Western nations.

In 1911, following nomination by King Vajiravudh (Rama VI), he became part of the Siamese Royal Commission for Overseas Fairs, an important vehicle for the country's international image.

In his new role as director, in close coordination with the General Commissioners, he was responsible for organising Siam's presence in international events, including the Turin Exposition of 1911 and at the San Francisco Fair in 1915.

"Celestino Xavier called for and negotiated Siam's entry in the First Great War on the side of the allies and managed to restore relations with France following decades of tension between the two countries. In 1919 he was nominated by the then

Minister for Foreign Affairs, Prince Dewawongse Varoprakarn, as envoy to the Versailles peace conference in France, in the company of Princes Charoon and Traidos. His diplomatic and political qualities were recognised by the government, who nominated him as ambassador in Rome, Madrid and Lisbon, as well as making him Envoy Extraordinary and Minister Plenipotentiary of Siam at the League of Nations," Castelo-Branco says.

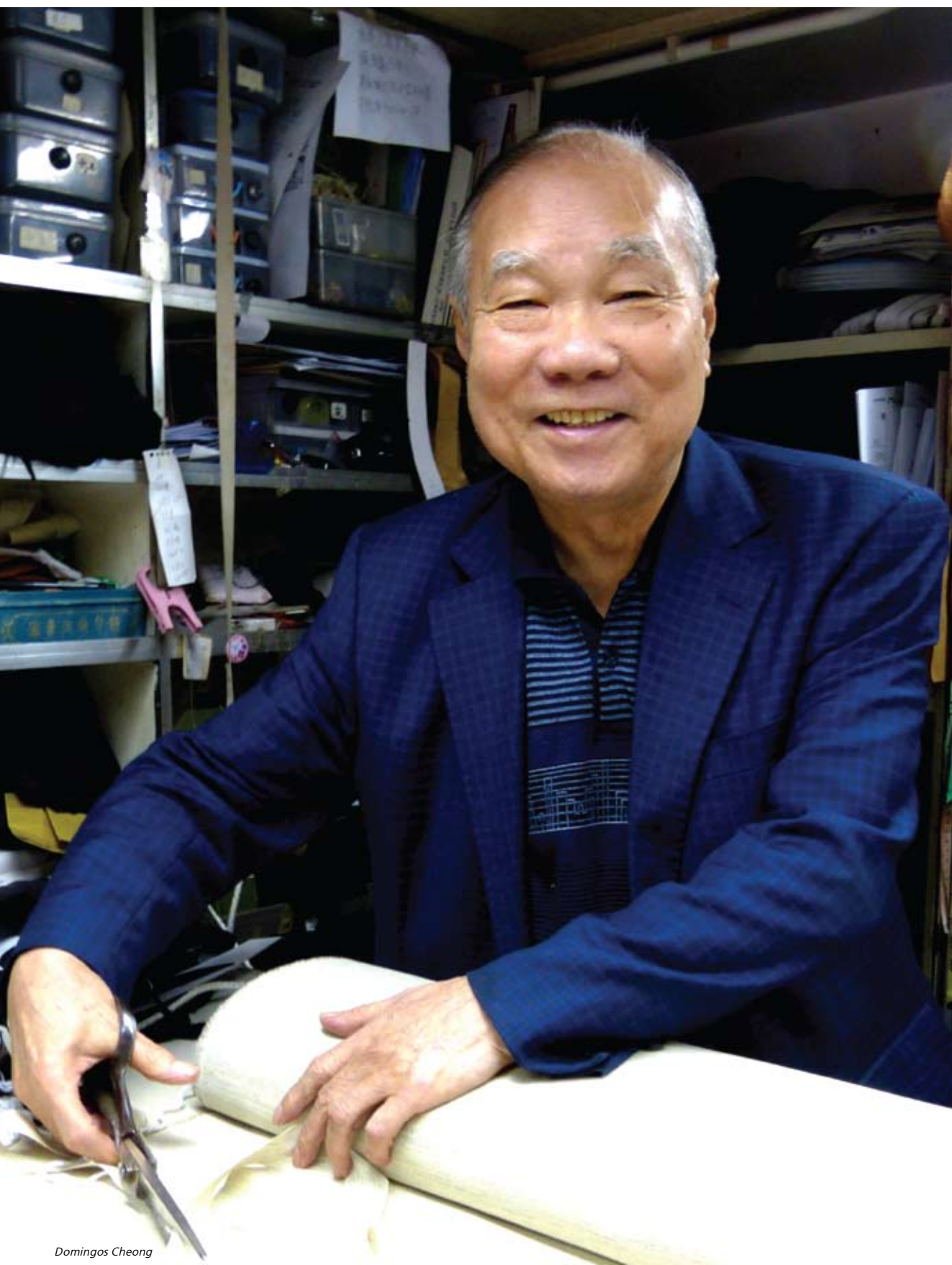
Celestino Maria Xavier died in November 1922 but his legacy included a number of innovative and modern measures that made it possible to welcome a new era to the life of the Kingdom of Siam.

The life of this illustrious Macanese was also marked by creating the Maeklong Railway Co. in 1905, which launched the first public transport service in Bangkok, with trams that covered 33 kilometres and served the southern area of Bangkok as far as Pak Nam.

King Rama V (seated) and the future King Vajiravudh (Rama VI)







Domingos Cheong

Tailor becomes part of Macao history

By Ou Niar-le

In 1963, a young man opened a shop to provide made-to-measure men's suits in a site rented from the government in downtown Macao. "It was so quiet then. Nobody walked past."

Fifty years later, that young man, Domingos Cheong, is a sprightly 80-year-old who visits his shop every day. The shop, Alfaiataria Domingos, has become one of the most famous tailor's in the city.

Above the counter hang photographs and thank-you notes from his most famous clients. They include seven Portuguese governors and leading members of the government, including President Mario Soares. He has fitted many of the city's most famous Chinese, including Ho Yin.

"I never consider retiring," he said in an interview. "My children do not ask me to. I am like a ship that is travelling in a straight line. It follows its own path."

His life and his tailor's shop have become part of the history of Macao.

Hardship and war

Cheong was born in Macao in 1933, the eldest of four children. His father was a businessman who died when Cheong was in his teens. He studied at the Salesians of Don Bosco Catholic school.

At the age of 16, Cheong made his first suit and became an apprentice to an Italian teacher; he studied under him for three years.

It was a time of war and hardship: a full stomach, a roof over your head and survival were the priority.

After the Japanese occupation of Hong Kong in December 1941, Macao's population tripled to 450,000 – a record level. While many found a place in schools, public buildings and private homes, thousands had to live on the streets and in parks and public spaces.

As a resident, Cheong and his family had enough to eat. But thousands starved to death. "Every morning we saw the bodies lying on the pavement. Everyone was looking for food."

After the war, most of the refugees returned to the



mainland or Hong Kong or went overseas. The city returned to calm and peace. For a young man like Cheong, job opportunities were few and the pay was low. It was worlds away from the Macao of 2013.

Opening the shop

It was in 1963 that Cheong opened his tailor's shop on the Avenida Doutor Mario Soares, a few metres from what is now the headquarters of the Luso International Bank.



He rented two storeys in a government building. On the ground floor, he displayed the materials and made the fittings; on the second floor, he and his employees made the suits. It was a good location, within walking distance of the Governor's office and the main commercial area.

It was a brave decision. Then, as now, tailor-made suits were a luxury product bought by only a small proportion of the population. He had plenty of competition, in Macao and in Hong Kong. The colony then had a population of only 260,000.

The Sociedade de Turismo e Diversões de Macau (STDM) had just won the gambling franchise and was about to build the Hotel Lisboa. The number of tourists to the city was limited; no-one could enter from the mainland.

"It was very hard at the beginning. There were few people here. We were open every day. There were no Saturdays or Sundays."

His first big catch was Dr Adriano Moreira, Minister of the Overseas Provinces from 1961–63 under the Estado Novo regime of Antonio de Oliveira Salazar. He went on to become one of the most important Portuguese political figures in the second half of the 20th century.

He was president of the Democratic and Social Centre and represented them in Parliament from 1979. For decades, he was a professor at the Technical University of Lisbon.

The shop has a signed picture of Dr Moreira dated 25 September 1964, when he received his suit. It was a breakthrough for Cheong. Moreira passed his name to other members of the Portuguese leadership and the colonial government.

The first time Cheong made a suit for a governor was in 1966. He made outfits for a total of seven governors, including Nobre de Carvalho (November 1966–November 1974) Vasco de Almeida e Costa (June 1979–May 1986), Pinto Machado (May 1985–July 1987) and Vasco Joaquim Rocha Vieira (April 1991–December 1999).

"For their fittings, I went to the Governor's residence. It was a mark of respect. There would be two–three fittings per suit."

Another client, in October 1974, was Antonio de Almeida Santos, who worked as a lawyer in Mozambique from 1953 to 1974 and returned to Lisbon to become Minister of Inter-territorial Co-ordination, followed by other ministerial posts.



Cheong's most famous client was Mario Soares, who was Prime Minister of Portugal for a total of four years in the 1970s and 1980s and then President from March 1986 to March 1996. He negotiated the country's entry into the European Economic Community and is one of the best-known Portuguese leaders across Europe.

A photo of a smiling Soares hangs over the counter in Cheong's shop.

"These Portuguese clients were very careful. They were not arrogant but kind and humble," he said. "They were all very polite to us, including Soares. I liked them all."

So Cheong became the first choice not only for the governors and visiting Portuguese politicians and officials but also other members of the colonial administration.

He also had many prominent Chinese customers. The best known was Ho Yin, popularly known as the 'Chinese governor of Macao' and the city's most prominent businessman from the end of World War II until his death in December 1983.

"Ho Yin was a good friend. I did many suits for him when he needed them," he said. "He was very modest and liked to talk to me. He was a peaceful man, who enjoyed good relations with both Chinese and Portuguese."

In recent years, he has had clients from the mainland. Many wealthy people from there come to Macao to enjoy the casinos, the restaurants and the high-quality shopping.

Style of working

Cheong has a work routine common among many Chinese of his generation – working every day, with few holidays. If a client is in town for only a few days, this can mean working around the clock to finish the order in time.

Over the last 20 years, however, he has taken some holidays.

The material for the suits is imported. The United Kingdom used to be the principal supplier; now it is Italy. Sometimes he visits these countries to see the suppliers.

He has four children, of whom two live in Hong Kong and two in Macao. "I did not want them to follow in my footsteps as a tailor. The profession is too hard. I did not consider any of them as a successor. I wanted them to study at university. There is so much more choice now. They are making their own way."

He himself enjoys excellent health, which he attributes to a good diet and a regular lifestyle. He does not smoke, drink or gamble: "I am not free to do it." ■

Photos by Manuel Cardoso

MACAO YEARBOOK 2012

Macao Yearbook 2012 is the regional almanac published by the Government Information Bureau of the Macao Administrative Region (MSAR)



The richly illustrated book aims to provide its readers with a comprehensive and objective record of the progress of Macao's political, economic, social and cultural developments in 2011. The well-edited Yearbook is meant to provide detailed and accurate information, in-depth analysis and concise data to all those who wish to know more about and better understand Macao.

Macao Yearbook 2012, separately published in Chinese, Portuguese and English, can be purchased at major bookshop in Macao at 120 patacas or 120 Hong Kong dollars per copy.

In Hong Kong, the three separate language editions of Macao Yearbook 2012 are on sale at the Commercial Press (HK) Ltd bookshops.

2013/02/05

Macao's balance of trade deficit increases by 13.5 pct in 2012

Macao's balance of trade posted a deficit of 62.77 billion patacas in 2012, which was a rise of 13.5 percent against the 55.32 billion patacas in 2011, the region's Statistics and Census Bureau (DSEC) said. The deficit was the result of exports totalling 8.16 billion patacas, or a 17.1 percent rise compared with 2011, mainly due to a rise of 28.2 percent in re-exports, and imports that totalled 70.93 billion patacas, a year-on-year rise of 13.9 percent. As a result, the rate of coverage of imports by exports rose by 30 basis points year-on-year from 11.2 percent in 2011 to 11.5 percent in 2012.



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2013/02/25

2012 retail sales reach record US\$ 6.6 billion dollars

Macao's retail sales reached a record 52.8 billion patacas (US\$ 6.6 billion dollars) last year, an increase of 22 percent on the previous year, the Statistics and Census Bureau (DSEC) has announced.

Macao's gaming gross receipts amounted to 305 billion patacas (US\$ 38.1 billion dollars) last year, up 13.4 percent year-on-year.

In the fourth quarter of last year, retail sales amounted to 14.3 billion patacas, a year-on-year growth of 14 percent.



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2013/03/06

Macao population totaled 582,000 at the end of 2012

At the end of 2012 the population in Macao was estimated at 582,000, an increase of 4.4 percent year-on year, according to the Statistics and Census Service (DSE), with females accounting for 51.8 percent of the total population.

As regards the age structure, the elderly population (aged 65 and over) took up 7.7 percent of the total, up by 0.4 percentage points year-on-year, the youth population (aged 0-14) shared 11.6 percent, down by 0.2 percentage points, and the adult population (aged 15-64) held stable at 80.8 percent, similar to 2011. There were 7,315 live births in 2012, up by 25.0 percent year-on-year and the number of mortality cases totaled 1,841, down 4 percent from 2011.



2013/03/11

Govt schedules legislative ballot for 15 Sept

Ballots for 14 directly elected lawmakers and 12 indirectly elected lawmakers to be cast by permanent residents in candidates' battles for seats in the legislature will be held on 15 September.

According to the city's revised election law, after September's ballot, the Legislative Assembly (AL) will have 33 lawmakers, comprising 14 directly elected, 12 indirectly elected and seven government-appointed lawmakers, four more than four years ago. Each legislative official term is four years.

Unlike in Hong Kong, there are no political parties in Macao. Electoral "lists" are customarily revived or newly formed ad hoc before the elections.



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2013/03/18

2012 GDP growth slows to 9.9 pct – slowest since 2009

Macao's gross domestic product (GDP) growth slowed to 9.9 percent in real terms last year, its lowest growth rate since 2009, the Statistics and Census Bureau (DSEC) has announced.

GDP reached a record 348.2 billion patacas last year. The local gaming and betting industry recorded gross revenues of 305 billion patacas in 2012.

In nominal terms, last year's GDP was up 18 percent. In 2011, GDP rose 21.89 percent. In 2010, it was up 27.5 percent. In 2009, it grew a mere 1.7 percent.



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2013/03/18

Xi urges Macao to lay groundwork for long-term development

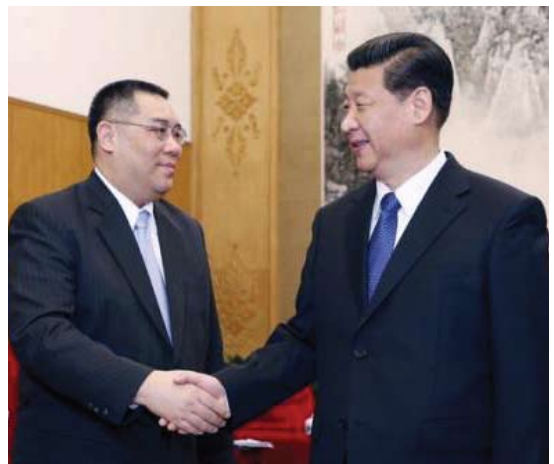
President Xi Jinping urged the local government and civil society to study major problems that hinder Macao's development despite the fact that it is currently enjoying sound growth, in order to lay the groundwork for its long-term development.

Xi made the remarks during a meeting with Macao Chief Executive, Chui Sai On, and his Hong Kong counterpart Leung Chun-ying at the Zhongnanhai compound in Beijing.

Xi pointed out that Macao is enjoying a

"relatively good period" right now. However, according to Xinhua, he was quick to add that the city's future development was also facing a string of challenges.

"I hope to enhance the spirit of the Macao Special Administrative Region government and the community to take advantage of favourable timing and conditions, work out how to solve the outstanding problems that are restricting [Macao's] development and lay a solid foundation for Macao's long-term development," Xi said.



2013/03/19

Macao opens tourism office in Moscow

The Macao Government Tourist Office (MGTO) opened a representative office in Moscow, taking advantage of the peak period of travel shows in the country.

Macao is also joining hands with Hong Kong to promote the two cities as one destination, to tap the potential of the Russian tourism market.

"We are very excited to open a representative office here in Moscow following a few years conducting seasonal promotions to test the market. Russia is one of the most sought-after markets in the world in terms of tourism potential, and for Macao, the Russian market is the fastest growing emerging market," MGTO Director Maria Helena de Senna Fernandes said.

The formal opening of the MGTO representative office in Moscow coincided with a string of tourism trade fairs taking place in the Russian capital.



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2013/03/18

Secretary for Economy says GDP growth rate to stay single digit this year

Secretary for Economy and Finance, Francis Tam Pak Yuen, said that the growth rate for this year's gross domestic product (GDP) would remain in single digits. Macao recorded its slowest GDP growth since 2009 last year with 9.9 percent. GDP rose 21.8 percent in 2011 and up 27.5 percent in 2010, while in 2009 it only grew 1.7 percent.

"We're paying close attention to the global economy and we forecast there will be a rebound, which means that Macao's economy will remain stable and [GDP] growth will be single digit [this year]," Tam said.

However, Tam pointed out that, based on the global financial situation and the city's own development, it was necessary for Macao to be prepared for adversity.

"We need to do well to develop [Macao] as a leisure hub and as a platform for regional trade services," Tam said.



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2013/03/22

FM commissioner warns against external interference in legislative polls

Commissioner of the Ministry of Foreign Affairs in Macao, Hu Zhengyue, reaffirmed on Thursday that no external interference in the upcoming legislative elections will be allowed.

Hu said that the Legislative Assembly polls slated for 15 September were an important event for Macao this year, something that the central government would be paying special attention to. He was quick to add that, in terms of the elections, the commission would do what the central government expected it to do – to protect the nation's sovereignty, security and interests.

"The elections are the [Macao] Special Administrative Region's own matter, but they will be met with all sorts of influences, even interference," Hu said.



2013/03/26

CTM reports 969 million pataca profit last year

Macao's main telecoms operator CTM reported on Monday an after-tax profit of 969 million patacas last year, up four percent year-on-year.

CTM Chief Executive Officer Vandy Poon Fuk Hei said the "slight" increase was achieved in spite of "the tough competitive environment and high operating costs".

According to Poon, CTM recorded gross revenue of 4.92 billion patacas last year, an increase of 25 percent from the previous year. Mobile phone sales rose 66 percent.

In January, CITIC Telecom International agreed to buy 79 percent of CTM for US\$1.16 billion (9.3 billion patacas) from Cable and Wireless Communications and Portugal Telecom, thereby increasing its share to 99 percent.



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2013/03/26

Government to build red panda pavilion in Coloane island

The Civic and Municipal Affairs Bureau (IACM) will start construction of a home for red pandas in Coloane's Seac Pai Van Park, in Coloane, in the second half of this year so as to be ready when they arrive from China in 2014.

The construction of the habitat for the red pandas will take six months to complete.

Leong Kun Fong, from the IACM, said officials from Macao visited China's State Forestry Administration earlier this month and would be able to bring at least four red pandas to Macao.

China's central government gave Macao two giant pandas (black and white) in 2009.



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2013/03/27

CEM's profit rises over 14 pct in 2012

Macao's electricity utility CEM (Companhia de Electricidade de Macau) reported on Tuesday a final net profit of 548 million patacas last year, up 14.4 percent from the 479 million patacas reported in 2011.

The Sino-Franco-Portuguese company announced the 2012 results after its annual general meeting, held in the CEM Building.

According to a CEM statement the company's total investment reached 980 million patacas last year. The statement pointed out that total investment was 79 percent higher than last year's net profit.



2013/03/29

Air Macau spend 1 billion MOP on new planes

Air Macau plans to buy two more aircraft, each costing between US\$ 56 million (448 million patacas) and US\$ 60 million. It will buy one next year – and the other in 2015.

The airline now has 14 aircraft. It uses them on 22 routes, 16 to places in mainland China.

Air Macau's profits rose by 8 percent last year to 229 million yuan (286 million patacas) – a record, according to the annual report of its major shareholder, Air China Ltd.

The number of passengers Air Macau carried surged by 15.9 percent last year to more than 1.6 million people.



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2013/04/02

Casino revenues reach US\$ 3.9 million in March

Macao casinos' gross receipts jumped 25.4 percent year-on-year to a record 31.3 billion patacas (US\$ 3.9 million) in March, according to official statistics released by the Gaming Inspection and Coordination Bureau (DICJ).

Casinos' gross revenues in the first quarter rose 14.8 percent year-on-year to 85.3 billion patacas (US\$ 10.7 billion).

Macao has 35 casinos, 5,485 gaming tables and 16,585 slot machines.



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2013/04/08

Former Olympic champ Zou wins decision on pro boxing debut

China's most successful boxer Zou Shiming, won his professional boxing debut against Mexican teenager Eleazar Valenzuela in Macao.

Zou, a two-time Olympic gold medalist, won a unanimous points decision – 40-36 – from three judges after a 15-minute four-round fight with his 18-year-old opponent.

Zou became China's first Olympic boxing champion at the 2008 Beijing Olympics and added a second gold last year in London.



2013/04/05

Grand Prix marks diamond jubilee with 230 million pataca budget

Some 230 million patacas will be spent on staging the Macao Grand Prix this year to mark its diamond jubilee, with 13 races over two weekends in November, João Manuel Costa Antunes, co-ordinator of the Macao Grand Prix Committee, announced.

Costa Antunes said that the races and side activities of the carnival-style event would be held from 9–10 November and 14–17 November. The budget for this year's nine-day event is 230 million patacas, while last year's budget for the usual four-day event was 160 million patacas.

The headline races for the second part of the festival include the Formula 3 Macao Grand Prix (the official

FIA F3 Intercontinental Cup), the Macao Motorcycle Grand Prix, and the final rounds of the 2013 FIA World Touring Car Championship, the Macao GT Cup and the Macao Road Sport Challenge.



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2013/04/20

Macao government donates US\$ 12.5 million to victims of Sichuan earthquake

The Macao government announced a donation of 100 million patacas (US\$ 12.5 million) to support the population in Ya'an, Sichuan Province, in the wake of the 7-magnitude earthquake that hit Sichuan province.

While announcing the donation, the Chief Executive said the government and the people of Macao are deeply concerned for people affected by the earthquake.

Chui Sai On also promised to cooperate with the mainland authority's relief and rescue operations.



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2013/04/23

7 million visitors in Q1, up only 1.9 pct

Macao recorded 7.07 million visitor arrivals in the first quarter, an increase of just 1.9 percent year-on-year, the Statistics and Census Bureau (DSEC) announced. Mainlanders, Hongkongers and Guangdong residents – Macao's top three visitor segments – accounted for 62.4 percent, 24.4 percent and 18.4 percent of all arrivals respectively.

The number of mainland visitors dropped 1.1 percent year-on-year to 1.43 million in February.

(macaunews)



2013/04/24

Macao's oldest Chinese theatre gets 20 million pataca facelift

The Cultural Affairs Bureau (IC) and Cheng Peng Cultural Centre Company announced the 138-year old Cheng Peng Theatre will be given a 20 million patacas facelift to restore it to its former glory. The Cheng Peng is Macao's oldest Chinese theatre. It opened 15 years after the city's Portuguese D. Pedro V Theatre opened in 1860. The company plans to set up an exhibition hall showcasing the history of Cantonese opera and resume opera performances in the 950-square-metre theatre in addition to showing films and staging plays and musicals.



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2013/04/25

Chui says his dream is to be remembered as "hard-working, forward-looking" Chief Executive

Chief Executive Chui Sai On said on Thursday that his dream was to be remembered as a "hard-working, forward-looking" Chief Executive, and to have nothing to feel guilty about. He also said he hoped some traditional values such as "Love the Country, Love Macao" and attaching great importance to family values should be kept and passed on to the younger generation. Chui made the remarks during a two-and-a-half hour Q&A session in the legislative hemicycle.



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2013/05/02

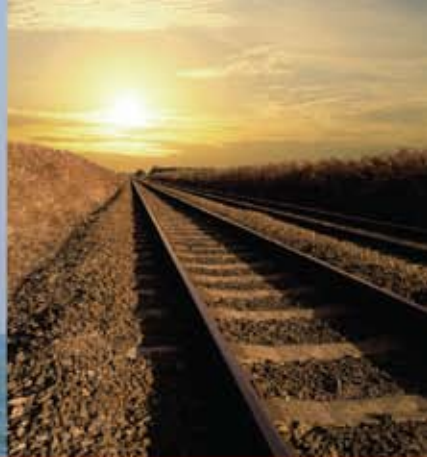
Gold jewellery accounts for 10 pct of all imports in Q1

Macao's gold jewellery imports reached 1.95 billion patacas in the first quarter, an increase of 22 percent on the same period last year, according to official figures.

Gold jewellery accounted for 10.3 percent of the city's total value of imports in the first three months.

In the first three months, Macao's total imports rose 11 percent to 19.01 billion patacas. Total exports grew 18 percent to 2.34 billion patacas. Exports were mainly composed of textiles, garments, jewellery and watches. Some 59 percent of all exports went to Hong Kong. Imports originated mainly from mainland China, Hong Kong, France, Italy, Switzerland and Japan. Re-exports accounted for 80.4 percent of all exports.





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A-Ma Macao's deity

Mazu, the legendary sea goddess originating from Fujian, is one of the most popular celestial deities in southern China. Born in AD 960 on a small island in the coastal province, Mazu (also known as A-Ma) used her mystical powers to help the poor and the sick. At 28, she died while rescuing victims of a shipwreck.

The goddess is worshipped by an estimated 200 million Chinese worldwide, half of whom are in mainland China and 14 million in Taiwan. Macao, though thousands of miles away from the goddess' hometown, has a special link to Mazu: the city's name is believed to be derived from it.

In 1553, when the Portuguese landed in the enclave, they named the city after its famous Mazu temple, which was pronounced 'Ma Kok' in the local dialect.

Today, the temple, built in 1488, is one of the city's most famous sights, popular with both tourists and local residents who come for blessings and to admire its lovely traditional architecture.

Photos by Eric Tam











大德利涉丹心製鼓日深威慈雲擁護德流重演

招財



熱烈慶祝媽祖誕辰
1053年慶典

《普天











Museum honours history of ceramics in Taiwan

By Luo Xunzhi in Taipei

Out of the plains of northwest Taiwan rises a handsome building of bare concrete, steel frames and glass. This is the Yingge Ceramics Museum, which celebrates the history of pottery on the island.

Since it opened in November 2000 as the first museum in Taiwan dedicated to ceramics, it has become a popular destination for visitors, both domestic and foreign, and a magnet for creators and lovers of pottery.

The ceramics of Taiwan reflect its complex history. Started by its Aboriginal inhabitants, it was improved by the skill of Han craftsmen from China and Japanese masters who came over during the 50 years of colonial rule from 1895–1945.

The most famous Taiwan name in ceramics is the Franz Collection, which was founded in 2001 by Frank Chen, and has become a global brand. The brand makes ceramic pieces that combine traditional Chinese designs with modern, vibrant colours. Its global R & D and sales departments are based in Taipei city, whilst its production centres are in Neihu, Taipei, Xiamen, Shenzhen and Jingdezhen, the historic centre of porcelain in China.

It has 6,000 sales outlets around the world, including up-market department stores in Europe and the United States. Some 135 of the outlets are on the mainland, including Beijing and Shanghai, and a shop in Ulan Baataar, capital of Mongolia. Former President Jiang Zemin chose one of its pieces as a gift for President Vladimir Putin.

The government considers Franz, along with Eslite Bookshops, as pioneers in creativity and culture, pillars of the economy in the battle to retain the edge in a highly competitive world.

Behind the museum is a ceramics park, covering an area of 4.5 hectares, which opened in January 2008. It includes a fire arena and square kiln and is an outdoor exhibition space for creative arts, with earth, water and greenery to demonstrate the balanced relationship between man-made creation and nature.

Together, the museum and park aim to be not only a place to see beautiful pieces but a location for learning and participation, where professionals and amateurs alike can enjoy the beauty of ceramics.

One of the producers in Yingge, Tahwa Pottery, makes artistic pieces to be used as gifts to visiting dignitaries.



Yingge Ceramics Museum

Museum history

The idea of building the museum in Yingge was first proposed in 1988. The town is one of the centres of Taiwan ceramics making, with a history spanning 200 years. Located on the Dahan river, on the southwestern side of suburban Taipei, the museum is a 30-minute train ride from the city centre.

The name comes from its meaning in the Taiwan dialect – the black dust that falls to the ground from the burning of timber and coal in the kilns.

The designer of the building is Chien Hsueh-yi, a graduate of the architecture department of Tung-Hai University in Taiwan in 1980, who founded Chien Architects & Associates in 1995.

“He created a design of clarity and simplicity,” said Mandy Shen, a guide at the museum. “Ceramics are not affected by temperature or natural light.” So the architect created an under-stated structure, with bare concrete, steel frames and high ceilings, to let in the maximum amount of light and show the pieces at their best. The building cost NT\$560 million, part of a plan to rejuvenate the town and attract tourists.

It has four floors, including one below ground level. The first and second floors contain a permanent exhibition spanning five galleries.

The five have different themes, showing the history of the industry in Taiwan and in Yingge, including slides that show ceramics in the prehistoric, aboriginal



and contemporary periods. They also explain the processes of firing, manufacture, shaping, and applying colour, decorations and functions. One gallery presents industrial and high-tech ceramics, to show their important role in the modern world. The third floor has large-scale domestic and international exhibitions. There are several guided tours each day, as well as audio versions in Chinese, Taiwanese, English, Japanese and a version for children. In addition, videos and short films run throughout the day. The museum has more than 2,500 pieces.

In 2000, the museum began an annual Ceramic Arts Festival, featuring performances, speeches, practice sessions and other events.

Platform for international art

From mid-November last year until the end of February, the exhibition on the third floor showed pieces from South Korea, Japan, Taiwan and the mainland.

Shen said that, in recent years, the South Korean government had given strong support to the ceramics industry. "Their pieces are very lively and expressive, while those from Japan reflect tradition and culture more. Taiwan came late to modern ceramics. In the last 30 years it has caught up."

The mainland room contained a striking piece, entitled 'Clothes of Butterflies', created in 2011 by Caroline Cheng. She was born in Cambridge, Britain, in 1963 and studied Fine Art at Michigan State University. In 1991, she moved to Hong Kong to teach ceramics and manage the Pottery Workshop, the largest ceramic centre in Hong Kong.

In 2002, she opened a Pottery Workshop in Shanghai and in 2004 in Jingdezhen, Jiangxi.

The piece featured in the museum was a large cloak on a hanger, covered by clay butterflies, done entirely by hand in Jingdezhen.

Each year the museum hosts three major exhibitions as well between 22 and 27 small ones, along with individual and group exhibitions. It aims to be "a prominent platform for young and professional talent, a place where local ceramic culture can flourish and a stage for foreign art works". It also holds educational events every year. It has sister museums in Italy, Korea, Japan and France and, in 2009, joined the International Council of Museums. It has a free library, where the public can access its collection of books and information on ceramic culture. There is also a lecture hall, restaurant, ceramics studio and souvenir shop.

The ceramics park includes an old kiln area and artificial hill, with a performance space in the centre. The old kilns include designs used at different periods in history. The Crescent Plaza is a post-modern design, which entailed laying southern pine over a steel frame, plating it with an alloy of zinc and aluminium and then varnishing the whole structure. There is an example of the traditional square kiln, once the main type in Taiwan, but which has all but disappeared. It has been modified to be able to fire with gas, diesel oil or wood, for use in different activities.

There is also a children's playground and the "Floating Spheres of Continuity", a work of public art by American artist Virginia Scotchie; it is composed of 75 spheres from 30 cm to 78 cm in diameter, grouped in five areas in the Scenic Pool. Lin Ming-hsiong, a civil servant from Taipei city, was visiting with his wife and school-age daughter. "This is an opportunity for us to see the history of ceramics in Taiwan," he said. "Ceramics are all around us in our daily life but we do not notice them. Here we can really look at them and how they came to be made."

A lady at the reception desk said that the museum was on the itinerary of tour groups from the mainland; they are the largest single number of tourists to Taiwan, last year accounting for 2.59 million out of the 7.31 million visitors. "We also have many visitors from Japan, South Korea and Macao and Hong Kong, as well as from Taiwan," she said.

History of ceramics

The first ceramics in Taiwan were made by the Aboriginal inhabitants who lived on the island before the arrival of the Han Chinese from the 16th century. In 1624, the Dutch occupied the south of Taiwan and imported potters from the mainland to make bricks for the city walls, churches, temples, homes and other buildings in Tainan.

The next important date was 1662, when General Koxinga, also known as Zheng Chong-gong, drove out the Dutch. He brought with him a craftsman named Chen Yong-hua who introduced the use of baking clay.

In 1796, Han settlers in the southern town of Nantou started using kilns.

The ceramic industry of Yingge was born in 1804, with the arrival of Wu An, a potter from Zhangzhou in Fujian province.

Interior of the Yingge Ceramics Museum





He found a plentiful supply of high-quality clay from the hills and realised that the Dahan river offered a convenient form of transport to Taipei city and the sea beyond. Later a brickmaker named Chen Kun moved into the area. The two worked to make the town the centre of Taiwan's ceramics industry. They fired the kilns with coal, bamboo and straw. Some used discarded rice husks, which emitted no smoke; the ash could be used as fertilizer. They produced items for daily use – bricks and tiles for construction workers and utensils to be used for cooking, storing and serving food. It was functional and decorative, but not fine art. The 50-year period of colonial rule witnessed great

advances in the industry. Japan had one of the most advanced ceramics industries in Asia; craftsmen came from Japan or were invited by Taiwan companies, bringing new technologies and designs.

With the support of the colonial government, the Yingge Shi Credit Collective ceramics company was set up in 1917. In 1926, Liu An-chang became the first Taiwan native to study ceramics at a school in Japan.

Important changes followed the end of the Second World War in 1945 and the end of the civil war in 1949. Travel between Taiwan and the mainland became impossible, preventing contact with its ceramics world.

Manufacture in Taiwan became increasingly industrial, with the introduction of the Hoffman kiln, named after the German Friedrich Hoffman who invented it for the production of bricks. The kiln permits the continuous use of heat and enables its transfer from one room to another; this allows 24-hour production. It is also fuel-efficient, the main reason for its popularity around the world. Factories became larger and did mass production; smaller kilns could not compete and closed. Natural gas replaced coal as the principal fuel used in manufacture.

In 1954, two artists set up the first company in

Taiwan devoted to the manufacture of ceramics as fine art.

In the last 15 years, the industry has faced the challenge of international trade and competition from the mainland, which exports large quantities of cheap porcelain. Unable to compete, many companies closed their kilns and moved production to the mainland and southeast Asia.

The way forward is to diversify into new materials, new designs and new colours to attract customers who want something original and distinct. ■

*Photos by courtesy of Louise do Rosário,
Mércia Gonçalves and Yingge Ceramics Museum*









From China, with news

Chinese newspapers in
Portugal help to break down
the language barrier

By Miguel de Brito In Lisbon

On the first floor of No. 70, Rua da Mouraria, up a narrow staircase, we find the headquarters of the Pu Hua Bao, Sino-Europe Weekly Portugal Newspaper, one of the Chinese newspapers published in Portugal (the other one being Pu Xin Bao, the local version of Hua Xin Bao - Periodico Chino, from Spain). Both are worthy heirs of an age-old civilisation that gave the world two technologies that changed the course of history: paper and printing.

In the single-roomed Pu Hua Bao newsroom, with the Lisbon light flooding through its two windows, Liang Zhang, his eyes flashing, tells the story of the humble origins of Portugal's first Chinese newspaper.

"The first issue was published 14 years ago. At the time we didn't even have the money to have it printed at a printer's so we published it as photocopies," says Liang Zhang. As he speaks, a smile of pride lighting up his face, his elegant fingers constantly leaf through the pages of his newspaper, now published every Thursday on a 3,000-copy print run, at 70 pages per copy.

Like the building and its origins, the newspaper's headquarters are modest. There are half a dozen

desks, five computers, and piles of paper everywhere. Chinese characters adorn the walls and an electric kettle is perched on one of the desks. Unlike other newsrooms in Lisbon, in which coffee and blood run through journalists' veins, this newspaper is built on the tea that sustains the team during the long nights when Pu Hua Bao goes to press.

In good spirits, Liang Zhang gives his young team instructions. Eight journalists, headed up by an editor, put Pu Hua Bao together every week. A lot has changed since the newspaper was created without a permanent team of journalists.

Liang was born in East China in Zhejiang, the province that has provided Portugal with most of their Chinese population. Liang is a 47-year-old maths graduate with the appearance of a professor. He came to Portugal 20 years ago looking for a better life in Europe at a time when few Chinese ventured into this country.

After a few years spent dealing with the challenges of emigration, the mathematician got together with two partners and founded Pu Hua Bao. The aim was to help his compatriots overcome the cultural and language barriers they faced on moving to Portugal.



Liang Zhang is the man who launched the Chinese press in Portugal, and is the driving force behind it





"We knew that the newspaper was needed because the language barrier caused problems for all those who had recently arrived in the country. The Chinese community in Portugal had grown a lot over the previous decades. In the 1980s there were 2,000–3,000 Chinese people in Portugal; nowadays there are over 20,000," he notes.

Many Chinese residents in Portugal are not only unable to follow news reports about Portugal because of the language barrier, but also have trouble following current events in their own country. Pu Hua Bao – along with Pu Xin Bao and the six hours of programming about China broadcast by Íris FM radio in the Greater Lisbon area – aim to make up for this, the newspaper director says.

For the relationship between a newspaper and the society it serves to work, the partnership needs to be based on giving and receiving. Pu Hua Bao helps to boost the ties binding the Chinese community and with the society in which it lives. Likewise, the community's support has been essential in making the newspaper a viable proposition, says Liang, noting that many Chinese business people and retailers support Pu Hua Bao through sponsorship and advertising.

Printed in Spain, the newspaper costs 1.3 euros, and can be bought at newsstands across Portugal, or paid for on subscription.

"We have Portuguese news, with politics, finance

and sport. And we have news about China and Asia covering politics, society, features and stories about the armed forces, which people enjoy reading. We have a bit of everything," says Liang.

A recent edition is a good example of this: The front page highlights subjects as varied as the distribution sector in Portugal, Portuguese budgetary execution figures, and a train crash near Coimbra.

This broad range of subjects attracts people like Wang Qinyuan, the owner of an electronics shop in the West of Lisbon, who is unable to read in Portuguese.

"I buy this newspaper because I can understand what is written," the retailer explains, with the help of his daughter Wang Mei, who says that reading Pu Hua Bao has been a family tradition for many years due to her father's difficulty with reading Portuguese.

Mr Wang, however, is one of a section of the readership that is diminishing in size. His daughter Mei, aged 21, has grown up in Portugal and is now more fluent in Portuguese than in Mandarin.

And with potential new readers out there like Mei, Liang Zhang is designing a new strategy for Pu Hua Bao, which will involve publishing a bilingual Chinese and Portuguese edition.

"The new generation has difficulty understanding written Chinese. We want to have a bilingual edition to appeal to those readers," the director says.

Easing integration into Portuguese society

Some people might question whether Chinese-language newspapers were hindering the integration of the Chinese community into Portuguese society. However anthropologist Irene Rodrigues, a specialist in Chinese issues at the Higher Institute of Social and Political Sciences, does not believe this is the case.

"I don't think these newspapers lead to the community being more closed. Quite the opposite: if they did not exist, information would circulate in a more restricted way and in the form of rumours and would become even more warped," she notes.

Rodrigues notes that Chinese newspapers have had a fundamental role to play in linking Chinese immigrants to the society around them.

"They have been of crucial importance for the Chinese people living in Portugal, as many of them did not speak or understand Portuguese to a high enough level to read newspapers or understand news broadcasts on Portuguese radio and television stations. They also offer news about the activities of the Chinese population in Portugal and the lives of celebrities such as Cristiano Ronaldo," she explains. "The range of subjects that they cover is very varied, and involves stories that relate to their everyday lives as Chinese residents living in Portugal."

Indeed, if anything, the importance of Chinese newspapers in Portugal is increasing not decreasing,

due to the emergence of competitors on the market. As well as Pu Hua Bao and Hua Xin Bao there are other Chinese newspapers at Portuguese newsstands from countries such as France and Germany, though these are not currently published regularly.

The potential transformation of Chinese newspapers into bilingual publications may also be a way of increasing interaction between the Chinese community and Portuguese society, says Rodrigues.

"It makes a lot of sense as there is a younger generation of Chinese that is often not very motivated to read Chinese newspapers in Chinese characters (as they have been schooled in Portugal), but they will still have access to a Chinese perspective on matters via the Portuguese section of the publication."

She adds that "a bilingual newspaper can also contribute to reducing the generation gap that the language barrier may cause".

According to a businessman with businesses in Portugal and in China, who asked not to be named, bilingual newspapers "will be more focused on the Portuguese, with an interest in China, rather than the Chinese community itself," and "may be a good way of giving people of other nationalities a better understanding of China, and giving them information they do not get from Portuguese newspapers."

He added, however, that the costs of these kinds of projects are high and that their financial sustainability is not ensured.





Chinese community in Portugal grows by 426% in 10 years

According to Portugal's National Statistics Institute (INE) there are 11,000 Chinese citizens in Portugal, although the leaders of the Chinese community point to around 20,000.

According to INE the Chinese community has seen sharp growth. Between 2001 and 2011, the last year of the census, the number of Chinese residents rose by 426 percent, quickly becoming the ninth biggest ex-patriot community in Portugal, ahead of countries

such as neighbouring Spain or the Portuguese-speaking archipelago of Sao Tome and Principe.

According to the statistics institute the growth of the Chinese community in Portugal explains the increased representation of Asian immigrants in Portugal.

"Also, over the last 10 years, Asian countries have boosted their position, rising from 2.8 percent to 6 percent based on the growth of the Chinese population," INE said.

Irene Rodrigues has no doubt that the majority of Chinese people who come to Portugal see the country as a gateway to a larger region.



"This is a very recent migration, which began in the 1980s, but which became more significant in size at the end of the 1990s. The aim is not actually to migrate to Portugal, but rather to Europe," the anthropologist says.

She explains that most Chinese who set themselves up in Portugal are from Southeast China, specifically the Wenzhou region, in Zhejiang province.

"There is also a flow of people who arrive as students, particularly to study the Portuguese language, and then find a place as business people or service providers because of their fluency in Portuguese. Most of them

are relatively young, around the age of 35, and who settle down and have families," she notes.

With the rapid growth of the Chinese community in Portugal and the economic and business ties increasing between the two countries – the future seems promising for the Chinese press in Portugal. Whether they are in Chinese or bilingual, Chinese newspapers are expected to have an increasing number of readers in Portugal, both in the Chinese community and amongst the Portuguese who see China as the economic colossus of the future. ■

Photos by José Goulão



Naguib Elias, The Independence Artist

By Emanuel Pereira in Maputo

With his work exhibited at the United Nations headquarters and at the Vatican, painter and muralist Naguib Elias is one of Mozambique's most renowned living artists. In the Mozambican capital, Maputo, his murals are highlighted in cultural and tourism guides and portray significant moments of Mozambique's recent history. He started painting in 1975, the same year in which his country saw the end of Portuguese colonialism. He was 20 years old.



The 1970s, a decade of revolutions, heroes and change, was prodigious for fine arts in Mozambique and launched a new generation of artists including Victor Sousa, Ídasse Tembe and Naguib Elias. Naguib's entrance into the art world was a direct result of the political and social changes of 1974, a year whose historical moments inspired a raft of artists and changed the centuries-old drama of colonial oppression in Mozambique, Angola, Cape Verde, Sao Tome and Principe and Guinea Bissau. At the time, Naguib was studying Civil Engineering in the Mozambican capital, then called Lourenço Marques, and intended to go on to study Architecture in Portugal. His "dream" of becoming an architect was put off indefinitely when, in the streets of Lisbon, the Portuguese army staged a coup against the Estado Novo (New State) dictatorship, which brought an end to the armed conflict between Portugal and its former colonies.

"When independence came, construction in Mozambique ground to a halt and I went out into the streets to do murals and paintings, with the euphoria of youth. The country had an illiteracy rate of around 97 percent. You communicated with the people through drawings. That is how I started drawing," the artist remembers.

Naguib often visited José Craveirinha, one of Mozambique's most renowned artists, at his home, who advised him to take up a career as an artist. The newborn Mozambican nation was still overcoming the Armed Struggle for National Liberation, in which the National Liberation Front (FRELIMO) fought against the Portuguese colonial forces. In 1976, led by Samora Moisés Machel, the nation returned to war. Immortalised as the "16-year war", the conflict between the Mozambican army and the National Mozambican Resistance (RENAMO) plunged the country into social and economic chaos and drove thousands of people towards famine and death.

"The civil war was very violent for me, because we were confined, because we didn't understand what war was, what was happening," remembers Naguib.

It was in this climate of social crisis that, for 10 years, a young Naguib "kept on painting" and "evoking peace". He took part in several collective exhibitions until he presented his first individual exhibition to the world in 1986, at the Docorama Gallery in Maputo.



"I put together this country's biggest exhibition, which was called 'Cry for Peace' and which focused entirely on peace. In 1996, the United Nations recognised my work and invited me to exhibit at the organisation's headquarters in New York," the artist says. The critically acclaimed exhibition definitively launched Naguib Elias on to Mozambique's art scene, crossing borders and consolidating the first few years of his career. Nearly three decades later, the painter continues to be a benchmark in Mozambique's fine art world, and has exhibited in countries such as Sweden, Italy, Finland, Portugal, the United States, Brazil, South Africa and Zimbabwe.



From the origins to the artist

The youngest of a family of seven brothers and sisters, Naguib Elias Abdula was born in 1955, in the Mozambican province of Tete. His parents' religious blend – his father was a Muslim, his mother a Christian – gave him an upbringing that was open to cultural diversity.

"I studied at a convent school, São José de Tete, in the mornings. Then in the afternoons I'd go to the madras, to study the Qu'ran. It was this mixture of culture and knowledge that made me what I am today," says Naguib.

The artist has mainly happy memories from his childhood. It was a time when the interior region of Tete, which nowadays is seeing a frenetic economic boom due to the mining industry, "was of interest to almost nobody", and gave him room to play in the lakes "with slingshots, little birds" and occasionally chances to "spy on the women bathing".

"I grew up a free child, amongst the goats and the cows. Thankfully I was part of a well-off family. Everybody took care of me," he says.

With his mother as the "biggest influence" on his family, Naguib was brought up within "matrilineal" principles, which is typical of the Centre and North of Mozambique.



The constant representation of female figures in his work is evidence of this upbringing.

“Women played a very important role in my upbringing, first of all because I was the youngest after five girls and, secondly, due to all of that cultural influence,” he explains.

After studying until the fourth grade with the “Salesian sisters”, Naguib went on to study at Externato Sá da Bandeira, in Tete, another “privilege” that his family made possible. He had a “childhood without prejudices” and did not feel the discriminatory weight of colonial society at the time.

“The colonial system was very repressive, but, personally, I never felt that effect, because I was born into a semi-bourgeois household. My parents and

my grandparents had a relatively good relationship with some of the colonial government,” he says.

At the beginning of 1970, and as his consciousness about the social order of his country matured, Naguib started to come into contact with the ideals of the Mozambican “national liberation movements”, led by FRELIMO. On 25 September 1964 the latter had taken its first shot against the colonial army, in Cabo Delgado province, northern Mozambique.

“As was typical for that age, I started getting interested in that stuff, asking what was happening. I ended up rebelling, like any young person,” he says, adding that he always believed that “the change that FRELIMO was proposing was possible”.

“Give to Caesar what is Caesar’s,” he quotes.



His room then housed posters of Che Guevara, Camilo Torres, the Cuban Revolution, and Martin Luther King. On his radio, which “very easily” picked up broadcasts from neighbouring countries such as Zambia, there was news of the “liberation movements of Patrice Lumumba” in what is now the Democratic Republic of Congo, “or of Jomo Kenyatta” in Kenya.

“At the time I read the Mozambican poetry of José Craveirinha, Rui Knopfli and Rui Nogar. I listened to a lot of Brazilian music like Chico Buarque, Caetano Veloso, and Gilberto Gil, who were protest singers,” he says.

The year he left his birthplace to study in the Mozambican capital, his older brother was “killed

by the PIDE” the political police of the Portuguese Estado Novo regime. His sense of injustice in relation to the Portuguese colonial yoke took a traumatic turn from that moment on.

“In 1972, my brother was killed by the PIDE. He had been leaving food for the FRELIMO guerrillas. At the time he was also a rebellious young man. They (the PIDE) invented an accident and turned a car upside down with him underneath it with his back completely crushed.”

Freedom Generation

During the colonial period few Mozambicans, excluding those of Portuguese origin, had access to the arts. Fine artists Malangatana Valente Ngwenya and Bertina Lopes were amongst the few exceptions. After the long-sought independence, Mozambique experienced a new cultural vibrancy. Not only did the country’s art scene have access to new influences, but also, and most importantly, the number of local artists considerably increased.

“Mozambique’s independence, and the deep schism that it symbolised, was the start of a new context, of euphoria and tension, that artists became a part of and, at the same time, were seeking to understand,” wrote Mozambican art historian Alda Costa, in an article entitled “Art and Artists in Mozambique – different generations and modernities speak”, published on the Buala website.

According to the academic, at that time expressionist artists were a “striking” reference point for Naguib, who, in fact, called his work “abstract impressionism”.

“The Mozambican fine artist made his own philosophy, and his own way of communicating. I remember that we had access to Russian literature, to Soviet realism. We literally ignored that kind of debate and held on tighter to our roots, symbolism, beliefs, pain and grudges,” says Naguib.

Independence also made it possible for some Mozambican artists to study abroad. Naguib, for example, went to the Fine Arts school in Lisbon, received a silkscreen printing scholarship in South Africa, and another scholarship in Conservation and Restoration at the Kunst Museum in Cologne, Germany. He also underwent training at the Visual and Performing Arts Department at Northumbria University in the United Kingdom.



"Contact with foreign places was of fundamental importance to me, such as going to Barcelona and experiencing Gaudí, or the current graffiti capital, Sao Paulo. I was invited to teach at Sao Paulo University," the artist explains.

Until 1992, when the General Peace Agreement was signed bringing an end to the "16-year war" and which opened up the way to the first multi-party election in Mozambique, the arts in Mozambique were influenced by issues such as "denouncing colonialism, the euphoria of independence, the war and its horrors, the search for peace", or freedom of expression, says Alda Costa.

This was also a time marked by a need to develop new facilities for teaching and promoting the visual arts, which were practically non-existent. The creation of Loja-Galeria, a "state company focused on promoting art and handicrafts" whose business ended up being affected by the civil war, was proof of that interest. From this project also came the Horizonte Arte Difusão initiative, which was the launch-pad for Naguib Elias' first individual exhibition.

"A new way of putting on art exhibitions began in

the country," the art historian writes, noting that Naguib at that time "painted a lot about peace", dreaming that one day it would come.

"His themes and concerns did not end there. It was also the affirmation of a new generation of artists," she concludes.

For the painter, the exhibition above all meant more responsibility.

"It took 10 years for me to have my first individual exhibition. When you paint, but are anonymous, how do you feel when you leave that anonymity behind? The demands on you are not of more quantity or quality, but rather of more responsibility," he says.

Naguib's abstract expressionism

Naguib Elias' multifaceted artistic career featuring modern and contemporary art was built on an almost causal link between Mozambican society's daily experiences in the last few decades and its creative outpouring. Critics of his work say it is impregnated with "references to Mozambican culture, to women, to children, to periods of war and to rebuilding peace".



"Art is intrinsically linked to society. Without it, art can't live. In the same way that society cannot survive without art," Naguib says.

Renowned Mozambican writer Mia Couto writes that Naguib "is a plural artist, focused on finding his own diversity, on the demanding confrontation with himself," according to a book entitled *Naguib Elias Abdula*, by Alda Costa, published by Editorial Caminho in 2005.

Showcasing artistic experimentation in which erotic female and zoomorphic forms can be picked out, Naguib uses a number of techniques such as digitalisation or lithographic printing.

"For me people are both rational and irrational. With time and experience there are irrational people that become rational. It's a zoomorphic thing – a person leaves behind the animal to become human. Some people might not understand this because they have not experienced the same things as me, such as war and extreme violence, in which children kill their own parents and adults. When the concept of life completely disappears, zoomorphism appears," he explains.

There are some who suggest that his work has

similarities to that of Jean-Michel Basquiat. But Naguib disagrees.

"My work is not neo-expressionist. My work is abstract expressionism. I express myself from the inside and with abstraction of figures. This is my way of representing feelings and not reality. I don't identify myself with Basquiat. Technically he is a good painter, but I think he is too much of an American product: young, linked to drugs, friends with Warhol. I talk about people's lives," he notes. He feels that he is close to Mexican artists Diego Rivera and David Alfaro Siqueiros, in terms of muralism, and in the last few years Naguib Elias has focused on his work in Mozambican public spaces. The "Ode to Samora Machel" mural put together in 2007 on the coastal road of the Mozambican capital, to mark 120 years since Maputo became a city, makes use of recurring symbols and imagery of Naguib's work. Sentences taken from the well-known political speeches of the first president of Mozambique – "You don't ask a slave if he wants to be free", "The ignorant man is incompetent, the incompetent man believes he knows everything" – give the monument a sense of timeless public intervention.

In the heart of the Mozambican capital, the “Waterways” mural that covers a public water tank is notable for the bright exuberance of its colours and figures.

“I don’t have a favourite mural, I enjoyed making them all. In the same way as painting technique, mural technique evolves. I kept adding new materials to my murals. Each of them was a pleasure, and each had its place,” the artist says explaining that, despite not finishing his studies, his Civil Engineering course was a benefit to him because he puts together “monuments and street constructions”.

“For many years I did workshop art. Now I do workshop art more for practice and experimenting techniques than for exhibition. For the last seven years I’ve been doing street art, because I think art should be in the street,” he says.

The Songo controversy

In 2012 Naguib Elias built two monuments, “The Return of Sandoana” and “Monument to Freedom”. They were to celebrate the fifth anniversary of the Portuguese stake in the Cahora Bassa Hydroelectric Dam, the largest dam in the country, being transferred to the Mozambican state. He built them near the facility, which is located in the Songo district of Tete province, at the invitation of the

board of directors of the state company.

Following the inauguration of the monuments, in an article that compared the price of the work with the potential payment of “7,000 minimum wages” a Mozambican newspaper criticised the company’s board of directors for paying over 16 million meticals (US\$500,000) for the monuments.

Impervious to the controversy that the article may have caused within the heart of Mozambican society, Naguib argues that the work had high “material costs”. He says that the controversy “did not affect me at all, but will affect other young people” when they ask for sponsorship from other companies. “I took 21 young artists to Songo (who were involved in construction of the monuments), who stayed there and were fed there for five months. One of the monuments I made covered an area of two hectares. The other one is a hectare and a half. That’s three and a half hectares of pure art,” he points out.

Disagreements aside, because of its size and significance, Naguib’s work at the Cahora Bassa dam may become the most emblematic of his extensive portfolio of work.

“This work is extremely significant to me, because it was what I was missing. Just like some people have to write one book in their lives, I had to build a work of art in my homeland,” he says.





The 21st century artist

At the age of 57, with five children and an impressive career, Naguib Elias remains an artist that is acutely aware of the social reality of his country. Concerned with what he calls foreign “impositions” in terms of Mozambique’s political management, the artist believes that his country “is still inventing itself” and that it should focus “on its own policies” that have yet “to be created”.

“We are going through consumerism, popular power, and socialism. We are going through the famous democracy married to a market economy. What is that? The problem is that, since we have become independent, there has been nothing but imposition. Everyone thinks Africans are dumb, that is to say, that blacks are dumb. And that is what I feel, because I’ve lived here for 57 years,” he says. With an annual rate of growth of around 7 percent, the Mozambican economy in the last decade has experienced an unprecedented upswing, driven by large foreign investments, mainly related to exploration of mining resources. Despite this

economic climate, Mozambique is still considered to be one of the world’s poorest countries. Distribution of wealth is now a recurring theme in Mozambican society.

“For me, distribution of wealth is not the State arriving at a village and handing over cash to its inhabitants. It’s creating jobs, opening up roads, building infrastructure, providing conditions for business,” Naguib says, adding that “it is intimately linked to the country’s development”.

In relation to the new artistic generation in Mozambique, which is also influenced by a context of globalisation, Naguib says that, “despite having desire and determination”, young Mozambican artists are being “drowned” by the market economy.

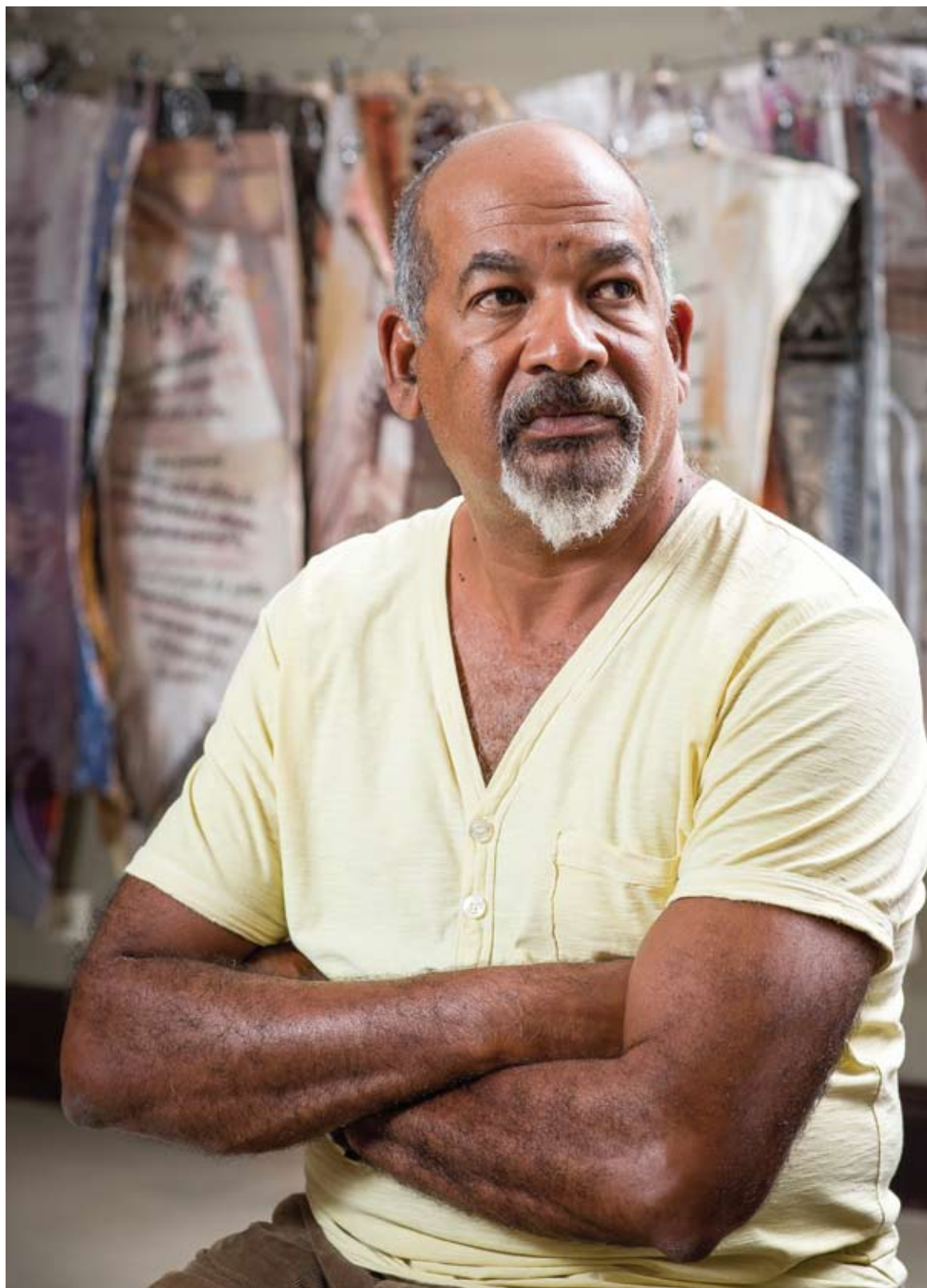
“They end up selling out, because they take the easy route: they don’t research, they don’t study, they don’t search in depth, they don’t know about their anthropology and their social anthropology, and they don’t go into the districts to meet people. They paint things called paintings, sometimes they give them a suggestive name, and put a price on them,” he says.

In fact it was based on this perception that he has developed a new project, one of many social responsibility projects in which he has been involved. For now, this will be his big mission.

"I have a new project for young people that have

just graduated: "Factory of the Future – Builders of Dreams". The basis for discussion is freedom, creativity, honesty, justice, love of culture and country, and tolerance. Values that young people are losing," he concludes. ■

Photos by Alexandre Marques





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Ruins of the church of Kulu M'Bimbi of M'Banza Kongo



The background image shows a large, weathered stone archway, part of a larger ruin. The arch is made of rough-hewn stones and is partially covered in moss and lichen. To the left of the arch, there is a small, dark opening. In the foreground, there is a grassy area with some small plants and a potted plant. The sky is overcast and grey.

M'Banza Kongo: The first Christian African city south of the Equator

**A jewel in
Angola's heritage**

By José Manuel Fernandes, architect

Amongst the numerous cities and architecture of historical and aesthetic value in Angola, M'Banza Kongo, formerly known as São Salvador do Congo, is a highlight.

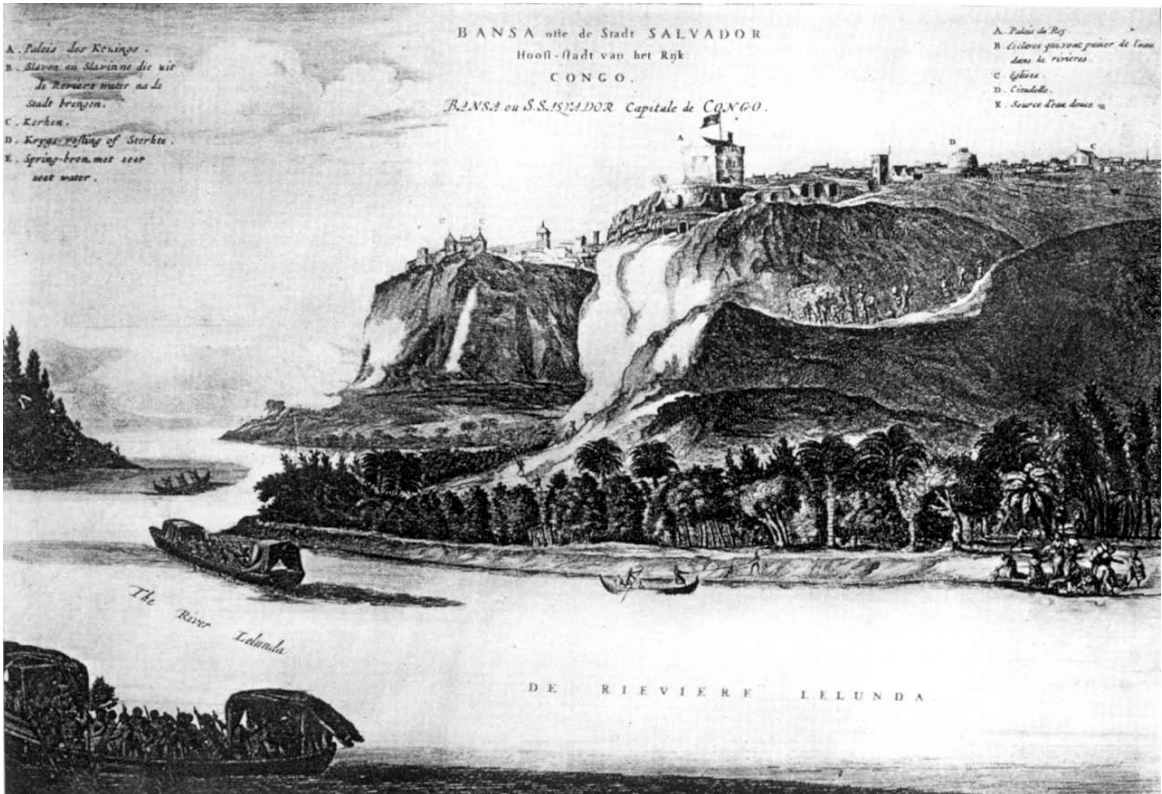
M'Banza Kongo is in Angola's northern province of Zaire. It is home to a number of precious ruins – the historical remains of the original and only 14th and 15th century intercultural city (between Africa and Europe) in the African interior. The city arose out of the Kingdom of Kongo but was also affected by European influences via the Portuguese.

The Angolan government is now making efforts to review and evaluate the city's historical role and has started new archaeological searches as well as considering putting the city forward to become a UNESCO World Heritage site.

Founding of an extraordinary city

São Salvador do Congo was founded as an independent city, pre-dating the arrival of the Portuguese. The autonomy, personality, history and experience of the black community known as the Kingdom of Kongo has a significant bearing on the location of São Salvador do Congo, well within the Angolan interior.

M'Banza Congo gravure



There are, however, physical and material aspects of the city of M'Banza/São Salvador that are common to the cities under Portuguese influence at the time, located in other areas of the Atlantic islands and Africa. These include aspects of construction and style, as well as functional ones, of the main monumental buildings and equipment installed in the city. Examples include the church, the palace, the fortress, the prison and the cemetery – signs of religion and of social and cultural organisation, some of which were imported from Europe to the Congo, and the vestiges of which we can still find in what remains of local ruins to this day.

In the mid 20th century Architect Fernando Batalha (1908–2012) studied the fundamental legacy of São Salvador, and carried out some archaeological research. This scholar analysed a precious etching of the city published in O. Dapper's *Description de l'Afrique*, published in Holland in 1676. It identifies the 'King's Palace', the 'Churches' and the 'Citadel'.

When it was founded, the city was part of the Kingdom of Kongo and was the kingdom's capital. The Kingdom of Kongo was Christianised in the 15th and 16th century, but remained independent.

First church south of the Equator

It was in M'Banza Kongo that the first church south of the Equator was built, before the Americas were even discovered, for which the Portuguese transported paraments, altar-pieces and tools. It was finished in around 1492 and was initially dedicated to St Mary, then to the Holy Cross, and became a cathedral in 1547. The Jesuits, who had since arrived in the Congo in 1548, built three churches in Ambasse and its outskirts, the first of which was the church of S. Salvador, which gave its name to the settlement and became a Cathedral in 1596.

The only trace of these churches that remain to this day are the ruins of the building that is traditionally attributed to the cathedral. According to D. António Barros, who was there in 1881, the nave measures around 35.5 by 12.5 metres, and is rectangular as well as having a rectangular chancel, on the same axis in the usual manner of the more modest 15th and 16th century Portuguese churches. It was built using solid stone and whitewashed walls. According to Batalha, the church at one point included another chapel and a vestry. The most notable parts of it that are still standing are the presbytery arch and small window in the chancel, both with round arches made from roughly hewn stone in a medieval style. John Thornton's description continues: "The Cathedral of Saint Saviour is now the only original structure that still remains in Mbanza Kongo. It consists of a structure of rust-coloured stone, built by the Jesuits in 1549 and elevated to a cathedral in 1596. The building, in a rectangular-plan, had a thatched roof which is no longer present although it was restored several times during the 20th century. Other churches and buildings in stone were demolished by the colonial administration to make way for the construction of the existing structures, including the present day Catholic and Baptist churches and the buildings of the public administration."

There are still traces of other simple, but historically significant buildings, close to the church. These include the Royal Cemetery, which, according to Thornton "adjoins the cathedral and holds the mortal remains of all kings after Henrique II (deceased in 1842). The former kings who were buried in other churches had by then been demolished. On the present day airport runway, a bronze star marks the

place where, according to a 17th century tradition, King Afonso I buried his mother alive, probably in the Church of Saint Michael." Thornton also talks of the Round Tower, saying: "Beside the cemetery stands a unique round tower, approximately three metres high, mentioned for the first time in texts in 1642. According to tradition, it was the place where the first king ordered the tribes to occupy the country and it must also have served as a watch tower over his territory." A picture of it, from the 1960s, as well as parts of the Royal Cemetery, can be seen in Batalha's publication (Angola..., 2006). In terms of military architecture, there are references to the long walled enclosure of São Salvador, in the 15th and 16th centuries. Later, in the 19th century, after a long period of decline, only ruins of the walls and the buildings remained, in the middle of the bush, as recorded by Major A.J. de Castro, in 1845, missionary George Grenfell, in 1879, and D. António Barroso in 1889.

Remains of Portuguese occupation

Remains of the more recent Portuguese occupation, in the 1800s, include the ruins of the fortress in São Salvador and are part of the process of organised and systematic domination of northern Angola, particularly between 1860 and 1910, as noted by Thornton: "On the eastern side of the mountain, near the edge of the cliff, stands a fort built in 1891 by the Portuguese occupation forces in order to serve as its main military fortification. It is presently a regional jail."

The so-called Royal Palace is another legacy of the ancient and original civil and residential architecture of the city of M'Banza Kongo. Batalha notes the theme of the residential buildings mentioned for the first time in 1512, in the Regiment of King D. Manuel of Portugal to



Simão da Silva: "After this church or monastery is built (...) we hope that you will make a good planked house of the King (of Congo) so that he may live there, tell how we had it made for him, and this will be better for his health, and also for his safety."

Note the information compiled and summarised by Thornton about the palace: "The existing palace was built for King Pedro VI (1901–1910) on the site of the palace of former kings. It now houses the Royal Museum, significantly changed and rebuilt in 2007. It holds several objects from the royal family and the State. Around 1520 Portuguese carpenters and stonemasons built a stone palace. By the mid-seventeenth century there was a locally designed palace with two floors. The structure was abandoned in 1678 and when it was rebuilt

(after the reoccupation of 1705) it became an impressively sized building of a single floor, although labyrinthine.

At present, a single ancient tree named Yala Nkuwu (Majestic Salutation) evokes the palace. It is said that the kings enforced justice in this place."

Other buildings in the area should also be noted, including small churches and public buildings, which are possibly from the 1800s: The so-called 'House of the King of Kongo', built in the mid 19th century, the church of the mission of São Salvador, the church of the Catholic Women's Mission and the Council Chambers building. The latter is supported by thick pillars along its Art Deco frontage, with a Portuguese coat of arms at its centre. ■

Congo Kings cemetery



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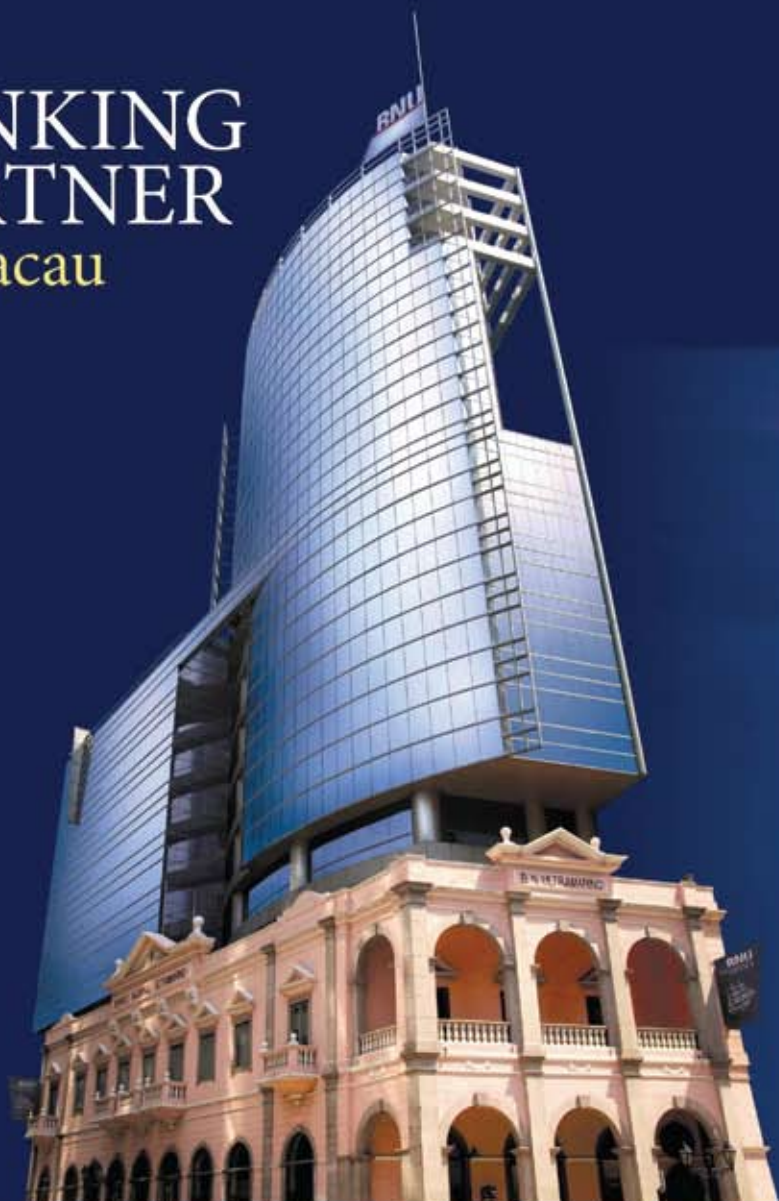
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