


Macao 澳門

Happiness Street goes green

- 
- A woman wearing a light blue sleeveless dress, a wide brown belt, and a straw hat is walking towards the camera on a cobblestone street. In the background, other pedestrians are visible, and the street is lined with traditional Macanese buildings featuring white walls, red doors, and green shutters. A black street lamp is visible on the left.
- Architect Marreiros: the Renaissance Macanese
 - A dream campus in Hengqin
 - The train to Guangzhou that never left

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Grace

[En]

A pictogrammatic image of the 'heart' (which in its ancient form showed the chambers and aorta) forms the basis of many Chinese characters connected with the spirit, including en, or 'grace'. In Chinese, 'heart' means the higher human feelings and attributes, including the mind and moral character. In the character for 'grace', the 'heart', below, combines with yin, an ancient pictogram of a person 'resting upon' a square mat. Later, yin came to mean also 'rely upon' (and today is used for 'because'). The person who relies on his heart achieves grace.

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

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Macao restores famous 19th century red light district

By Cláudia Aranda
Photos by Cheong Kam Ka and GCS

The government has begun a painstaking restoration of what was the city's famous red-light district in the 19th century. It will involve a four-sided facelift of 86 buildings in the Rua da Felicidade (Happiness Street). The aim is to improve the quality of the buildings and the lives of the residents and make the district more attractive to tourists.

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The Renaissance Macanese

By Filipa Queiróz
Photos by António Sanmarful
Carlos Marreiros is Macao's most famous and influential architect. He is also a poet, artist and a government consultant on preservation and urban planning. Some say he is the most versatile Macanese and that he passionately helped to shape, with his artistic sensitivities and skills, the cultural heritage of the city he was born in and deeply cares for.

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Walking tours open new choices for visitors to Macao

By Ou Nian-le
Photos by António Sanmarful, Eric Tam and Xinhua News Agency
Kim Min-jun, a South Korean who works in Guangzhou is one of the thousands of visitors to the city who have since 2013 taken walking tours prepared by the Macau Government Tourist Office (MGTO). It launched four in September 2013 and added four more earlier this year. They are aimed at those travellers who want to explore on their own and not in an organised group.

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Macanese Patois

By Catarina Mesquita
Photos by António Sanmarful, Eric Tam and Leonor Rosário
These days Macanese patois is spoken in very restricted circles and by merely a few dozen people. But the importance of the doçi lingu di Macau (sweet language of Macao) does not come from the number of people who speak it but from the history of the region that it carries.

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UM Rector oversees move to dream campus

By Mark O'Neill
Photos by Eric Tam and Courtesy of UM
Seven years on, Wei Zhao looks out of his office window on the sixth floor of the main administration building over a brand new campus of 1.09 square kilometres, with 9,000 students, over 500 faculty staff and an annual budget of 2.2 billion patacas.

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The Railway That Never Was

By Mark O'Neill in Taipei
Documents: Courtesy of NPM in Taipei
On 11 December 1904, Portugal and China signed a convention for the construction of a railway between Guangzhou and Macao. The Portuguese would operate it for 50 years and then hand it over to the Chinese side. Because the Qing dynasty was overthrown seven years later, the line was never built.

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Young Macao artist creates new art concept

By Helder Beja
Photos by Eric Tam and Courtesy of Art for All
A young Macao artist has created a new artistic concept that has won him awards and earned his works a place on the walls of departments of the city government and private collections as far away as Las Vegas, Italy, Britain and Singapore. Eric Fok, 25, depicts Macao, Lisbon and other coastal cities by mixing old maps with contemporary landscapes.

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Tchoi long, feast of the Drunken Dragon

By Maria João Janeiro
Photos by Xinhua News Agency and GCS
The origin of this festival is unknown. It does not seem to be celebrated in any place in China except Macao. Since 2009, it has been part of the Intangible Cultural Heritage of Macao and, since 2010, the Intangible Cultural Heritage of China.

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Foshan: From Buddhist hill to world manufacturing centre

By Thomas Chan in Hong Kong
Foshan derives its name 'mountain of the Buddha' from the local discovery of three bronze Buddhist statues during the Tang Dynasty in 628 AD. It evolved into a religious centre of Buddhism in Guangdong, with more than 160 temples and monasteries during the Qing Dynasty.

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Chinese Porcelain: A rare collection in a Lisbon Palace

By Cláudia Aranda in Lisbon
Photos by Claudia Aranda, Courtesy of France Embassy in Portugal and MNA
For the first time, members of the public were able to see up close a unique collection of 250 pieces of Chinese porcelain built into the gilded ceiling of a palace in Lisbon more than 300 years ago. The pieces left the Santos Palace in the Portuguese capital for the first time and were taken to the Portuguese National Museum of Ancient Art (Museu Nacional de Arte Antiga, MNA).

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Ibo Island: A gem in northern Mozambique

By Emanuel Pereira in Maputo
On the wall outside a modest house in the town of Ibo, the words Ourivesaria Moderna Ibo Silversmith are written in large letters. Inside the workshop, with the mastery of an alchemist, Ibrahim Rachid blows on the benzene-soaked charcoal that slowly burns inside an old cylindrical lamp. With every long breath he blows through a small metal tube, this middle-aged silversmith keeps alive the legacy of Arab culture in the Quirimbas archipelago.

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Museum remembers 'Straits Chinese', the mixed-race Singaporeans

By Mark O'Neill in Singapore
Photos by Courtesy of Peranakan Museum
On Armenian Street in downtown Singapore stands an elegant three-storey white building a century old. It is the Peranakan Museum dedicated to a community who has played an important role in the history of Singapore from its very beginning.

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The intertwined trees of Kun Iam Temple in Macao

By Maria João Janeiro
Illustration by Fernando Chan
In the gardens of Kun Iam Temple in Mong Ha, on the path that leads to the cemetery of Buddhist monks, there used to be two trees whose branches grew strangely entwined. A legend dating back to the time when Mong-Ha was just a small farming village tells the story of these two unusual trees.



Turning Over a New Page

**Macao restores
famous 19th century
red light district**

By Cláudia Aranda

Photos by Cheong Kam Ka and GCS

The government has begun a painstaking restoration of what was the city's famous red-light district in the 19th century. It will involve a four-sided facelift of 86 buildings in the Rua da Felicidade (Happiness Street). The aim is to improve the quality of the buildings and the lives of the residents and make the district more attractive to tourists. It will be a long and difficult job, to find the right materials and the men who can work with them and to minimise disruption to the lives and businesses of the residents.

Place of pleasure

During the reign of Tong Zhi (1862-1874) during the Qing Dynasty, the area became one of the Pearl River Delta region's most famous Chinese bohemian districts.

The streets next to Rua da Felicidade and Beco da Felicidade were originally swamps. "Between 1862 and 1874, some rich merchants of Fujian province in mainland China bought the land and, after extensive land reclamation works, the area became a lively neighbourhood filled with restaurants, shops and theatres, as well as brothels and opium dens," according to the website of the Macao Cultural Heritage Department of the Cultural Affairs Bureau (IC).

Macao author Choi San said that, in the final years of the Qing Dynasty and the first years of the Republic of China, the red light district was very large, occupying an area of about 55,000 square metres. At that time, Fok Long San Kai, which is the Chinese name for Rua da Felicidade and means "The New Street of Abundant Happiness", accounted for about half of the area of Macao's busy commercial district, he said. It was the largest red light district in the Pearl River Delta and one of the largest in all of China. It was estimated that over 160 shops were built in the reclaimed area, he explained in a paper published in 2001; it was entitled "Traces of Pei-Pa-T'Chai (Courtesans): Architecture of Happiness Street". This famous district of Macao has been extensively covered in novels and travel books. The tragic life of the courtesans and Rua da Felicidade's daily street and brothel life has been described with passion by writers such as Henrique de Senna Fernandes, Camilo Pessanha and Wencesalu de Moraes, who wrote at great length about Macao.



By the late 1960s, the old-style gambling and entertainment houses around Rua da Felicidade had greatly declined, wrote Hong Kong historian and writer Jason Wordie in his book Macao – People and Places, Past and Present. For Wordie, Rua da Felicidade is now almost as staid and respectable a backstreet as any other in Macao. Rua da Felicidade is definitely one of the most emblematic and unique heritage sites in Macao. Nowadays a number of small restaurants and shops along the street continue to attract visitors. Its small two or three-storey houses are home to many noodle and seafood restaurants. Portuguese-style food is available, as well as Macanese snacks and appetisers

such as Minchi Rice, at Belos Tempos teahouse. Even Persian specialties like chicken kebabs, at 28 patacas each, are available on the upper side of Rua da Felicidade, near the corner with Alfândega Street. If we walk along Rua da Felicidade, starting from the north, the site of the Inner Harbour and Sofitel Hotel Macao, we can see on our left the long-established restaurant Fat Siu Lau or "The House of the Laughing Buddha", dating from 1903. On the opposite side, we find San Va Hostel, originally established as a private club in the 1870s and transformed into a guesthouse in the 1930s. It is the oldest guesthouse in town, according to the hostel's webpage. It has been the setting for many low-budget B-movies;

for 420 patacas, it is possible to rent a room with a balcony and a view over one of the most iconic streets and legendary heritage districts of Macao.

Renovation in 1996

A large-scale renovation was carried out in the street in 1996. The colours of the doors and windows were painted red and the grey bricks - once exposed - were plastered and painted. Then the IC proposed a more ambitious restoration - a façade makeover of the 86 classified houses on Rua da Felicidade and Beco da Felicidade (Alley of Bliss), as well as in Pátio da Felicidade. The idea was to return to the

original architectural features of the 19th century, with the Chinese grey bricks exposed and windows painted in green. The project has been designed and sponsored by the Macao Cultural Heritage Department of the Cultural Affairs Bureau (IC). The restoration plan intends to preserve the authenticity by recovering the traditional appearance of this 150-year-old cluster of buildings, included in Macao's list of classified cultural heritage. The area includes Alfândega Street on the south, with the Inner Harbour on the north, Avenida Almeida Ribeiro (San Ma Lou) to the east and Praça de Ponte e Horta to the west.

The IC Macao Cultural Heritage webpage said that this section of the city was one of the first areas subject to urban planning, maintaining today particular architectural features and preserving abundant history and culture. In the years since the 1996 restoration, some buildings have been considerably damaged; some house-owners asked the IC for support to restore and renew the buildings, explained Chan Kin Seng, the IC architect

responsible for the project. "The Cultural Affairs Bureau carried out a general survey and, based on this work, realised a meticulous restoration project of the buildings' facades was needed."

The project faces two major challenges. One is technical, to find the correct materials to reproduce what was built in the 19th century and the workmen to use them. The second is to meet the demands of the residents and owners, that the work does not adversely affect their businesses.

At a public consultation in January 2014, shopkeepers and businessmen expressed concerns about the possibly long duration of the renovation work and the impact on their businesses; at the same time, they acknowledged that it would benefit the area and attract more tourists.

During the 1996 restoration, the buildings were covered with bamboo scaffolding, and some entrepreneurs had to suspend business during the renovation. Affected residents were left not knowing where to move to during the renovation.

In order not to harm the businesses and residents nor



Chan Kin Seng (left) and Ip Kin Hong (right)



cause any disturbance to the street, the government decided to implement the project gradually. Houses will be evaluated one by one and the work will be implemented step by step. The bureau will first repair the most degraded buildings with dilapidated structures which pose a hazard to users and passers-by.

"This is a long-term project, because the restoration requires tripartite cooperation by the government, tenants and property owners," said architect Chan. Visitors will not see a renewal all at once, because the buildings will be renovated slowly, one by one, to cause the least possible damage to residents and business owners.

Ip Kin Hong, the IC restorer responsible for cultural heritage and restoration, said: "It is important to let the residents know that this is how it is going to look after the restoration. I think most of the people are happy with the result [of number 59's restoration], but the process is a bit slow. We are actually affecting people's day-to-day lives and if we want the people to move out and empty the shops, that means they have to think about their incomes. Some people live above their shops and need to find a place to go. Fixing everybody's house is not as easy as we think," she said.

Number 59 Rua da Felicidade was the first house

to be restored; it is the grocery store Veng Sang Vo. The traditional Chinese brick walls of the three-storey store, formerly plastered and painted, have now been exposed and returned to their original grey tone, and the first-floor windowpanes made from translucent oyster-shell - capiz or mother-of-pearl - have also returned to their original dark-green colour. The restoration started in October 2014 and was completed by January 2015, at a cost of around 1.2 million patacas.

According to the new Macao Cultural Heritage Protection Law (Law 11/2013), which came into force on 1 March 2014, property owners of classified and protected buildings have an obligation to initiate any works necessary to repair and maintain the classified cultural heritage. However, those who are not able to afford the repairs can apply for funding from the government.

"The Cultural Affairs Bureau is responsible for the restoration of the facades and the owners are responsible for maintaining the internal structure," explained architect Chan. "The government can also support the costs or even the full budget when the owners cannot afford it, but owners have to initiate the process by seeking the Government's advice and applying for the Government's support."

The 86 buildings to be renovated are all private but the restoration will be entirely sponsored by the government, explained the two IC experts. The budget is not yet known, as costs will depend on the condition of each building to be restored. "In some cases, the roof is collapsing and there is need of urgent intervention," said Chan.

Technical challenges

"Restoring old buildings in Macao is a major challenge," explained Ip. "It is not easy to follow the traditional methods, since some of the materials no longer exist. Nowadays, very few people know how to make Chinese traditional bricks or roof tiles and how to put them together. This is a very ancient construction technique, developed over many centuries. These tiles were developed in the Guangdong region over the last 200 to 300 years."

Ip likes to be known as "the chemist". She is part of the team of architects and engineers who are working together to restore Macao's cultural heritage. "The 'chemist' is the one who gives suggestions on the type of material that can be used, how the resources can be replaced and still have the same effect or look," she explained. "If we cannot find certain materials, we try to make them ourselves. But usually we prefer not to make new things, because they never look the same. We prefer to find similar items from the same period."

Usually, the contractors and the restorers find these kinds of materials in old buildings before they

are demolished. "We collect them in Macao or in Guangdong, as less and less people make these kinds of tiles," she said. "It is very hard work and some young people don't do it anymore. In Macao, we still have some people who do; they were probably doing the same thing in mainland China when they were young or they learnt from their parents. But I guess the youngest is now in his late 40s or early 50s. They are the last generation making these kinds of materials."

This worries her. "Who is going to make these kinds of tiles or bricks in 20 to 30 years' time? New methods of construction can make the structure or the roof collapse. For example, if there is a leak in the roof and the contractor just seals it with cement, it will become too heavy and will collapse."

In his paper, researcher Choi San described the architecture of the buildings in the red light district. "The alleys and avenues in the district cross each other and the buildings are built in bamboo and Ming style, with about 70 percent of them being two-storey brothels and opium dens. The others are mostly three-storey brothels with restaurants, casinos and taverns. These houses are built face to face, but with independent systems of ventilation, lighting and water supplies; they do not interfere with one another. These facilities were considered to be state-of-the-art in the 19th century.

"These architectural clusters have very high historical value and the buildings are important relics, as it is the best representation of a unique type of architecture and also of unique cultural heritage," he said. ■



MACAUHUB 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. Our service helps governments, private entities, businessmen, researchers and others better understand the development and business potential in the respective countries and regions. MACAUHUB comprises a team of professionals in Asia, South America, Europe and Africa who produce information in the three languages about southern China, including the nation's economic powerhouse of Guangdong, the special administrative regions of Macau and Hong Kong, as well as the Portuguese-speaking countries of Angola, Brazil, Cabo Verde, Guinea-Bissau, Mozambique, Portugal, Sao Tome and Principe, and Timor Leste. MACAUHUB is the Macau Special Administrative Region Government's dedicated Internet site to promote Macau's role as a platform for the development of ever closer economic and trade ties between Greater China and the Portuguese-speaking world.

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The Renaissance Macanese

By Filipa Queiróz

Photos by António Sanmarful

Carlos Marreiros is Macao's most famous and influential architect. He is also a poet, artist and a government consultant on preservation and urban planning. Some say he is the most versatile Macanese and that he passionately helped to shape, with his artistic sensitivities and skills, the cultural heritage of the city he was born in and deeply cares for. He was at the forefront of efforts to preserve and rejuvenate many of Macao's much-admired colonial buildings and monuments.



Carlos Marreiros



Rua de Volong

Rooted in Macao

Marreiros' family has deep roots in Macao. His mother was a Eurasian in Macao and his father was Portuguese, who came here in the 1950s. His maternal grandfather, José Maria dos Santos, was Portuguese, born to a family with over 200 years of history in Macao. Carlos' mixed background is reflected in his Chinese name Ma lo Long (馬若龍), "horse as a dragon", a reflection of his mixed background.

Marreiros used to walk with his grandfather in the São Lázaro neighbourhood where he has his studio today. "He was my hero and still is. He was the one who taught me to draw, to think. He was leader of the Brotherhood of St Anthony. I remember seeing my grandfather and his friends drinking coffee and learning to drink red wine - the Portuguese Tintol! - and eating cheese. It's funny because my Macanese side was much more Portuguese than my metropolitan side," said Marreiros, who is fluent in Cantonese.

Marreiros' father, Julio, was metropolitan, a term used to mean Portuguese born in Portugal. Julio, a native of the Algarve, came to Macao to do his military service and met Carlos's mother, Maria de

Fatima, the daughter of a Chinese mother and a Macanese father.

Julio stayed on in Macao to be with her and found work in the Public Security Police. "My father wanted me to go to the Military Academy," he said. Instead, he chose to study architecture, a wide-ranging subject covering art, culture, science and technology. "I feel like a duck in water and, if I could go back 50 years, I'd do it all again," he concluded. He later designed the School of the Macao Security Forces, in the late 1980s, partly in memory of his policeman father.

Talent shown at young age

Even at high school, Marreiros had teachers who told him he had a flair for drawing. Others thought the law would suit him because he liked to argue and was good at maths and science as well. In other subjects, he did just enough because he realised "life was much more beautiful than just studying". From his mother's side, he inherited artistic talent, from an uncle who painted and from Raulino, a relative who was a sculptor who exhibited his work in Portugal, Madeira and Japan.

Carlos' only brother, Vitor Marreiros, is an artist,



Albergue

illustrator and set designer. They have always been partners in life, in work and in art. Although raised in a Roman Catholic family, Carlos Marreiros' thoughts always focused on the Taoist, Buddhist and Confucian philosophies thanks to his connection with Chinese. In 2007 he caused controversy when, along with his successor as ombudsman of the Santa Casa da Misericórdia (Holy House of Mercy), António José de Freitas, he opted for Chinese nationality in order to be part of the Macau Electoral Committee for election as a member of the National People's Assembly.

Impressive list of work

At 26, Marreiros returned to Macao after completing his studies in Lisbon, Germany and Sweden. In Macao, he designed his first house, followed by other socially focused projects such as Colégio do Perpétuo Socorro (College of Perpetual Help - Chan Sui Kei), the Extension of the Tap Seac Health Centre in 1991, the Sir Robert Ho Tung Library, the Santa Casa da Misericórdia Home and the Tea Museum in Lou Kau Gardens in 2005. He expanded and restructured the Portuguese School of Macao. Marreiros also designed interior spaces like

the Portuguese Bookshop, the Santa Casa da Misericórdia, the International Institute of Macao, the Creative Industries Centre - Creative Macao and the newsroom of the Tribuna de Macao newspaper, among others.

Marreiros is partner and director of Marreiros, Arquitectos Associados and East & West Projects & Design. Admirers say he has a unique vision of a city that has a hotchpotch of influences, from its labyrinthine streets to smells and colours that are so dear to him.

Marreiros has been involved in several major heritage conservation projects and the creation of urban-planning laws and regulations. In 1983, Marreiros and his colleague Francisco Figueira drew up the plan for the pedestrianisation of Largo do Senado and Largo de São Domingos, completed a decade later. "It was widely criticised because the Senado Square was so commercially wealthy that removing traffic from it would kill the goose that lays the golden eggs," he said. "In the end, business actually improved." It is a project he is proud of and with time it has proven a success, as has Tap Seac Square.

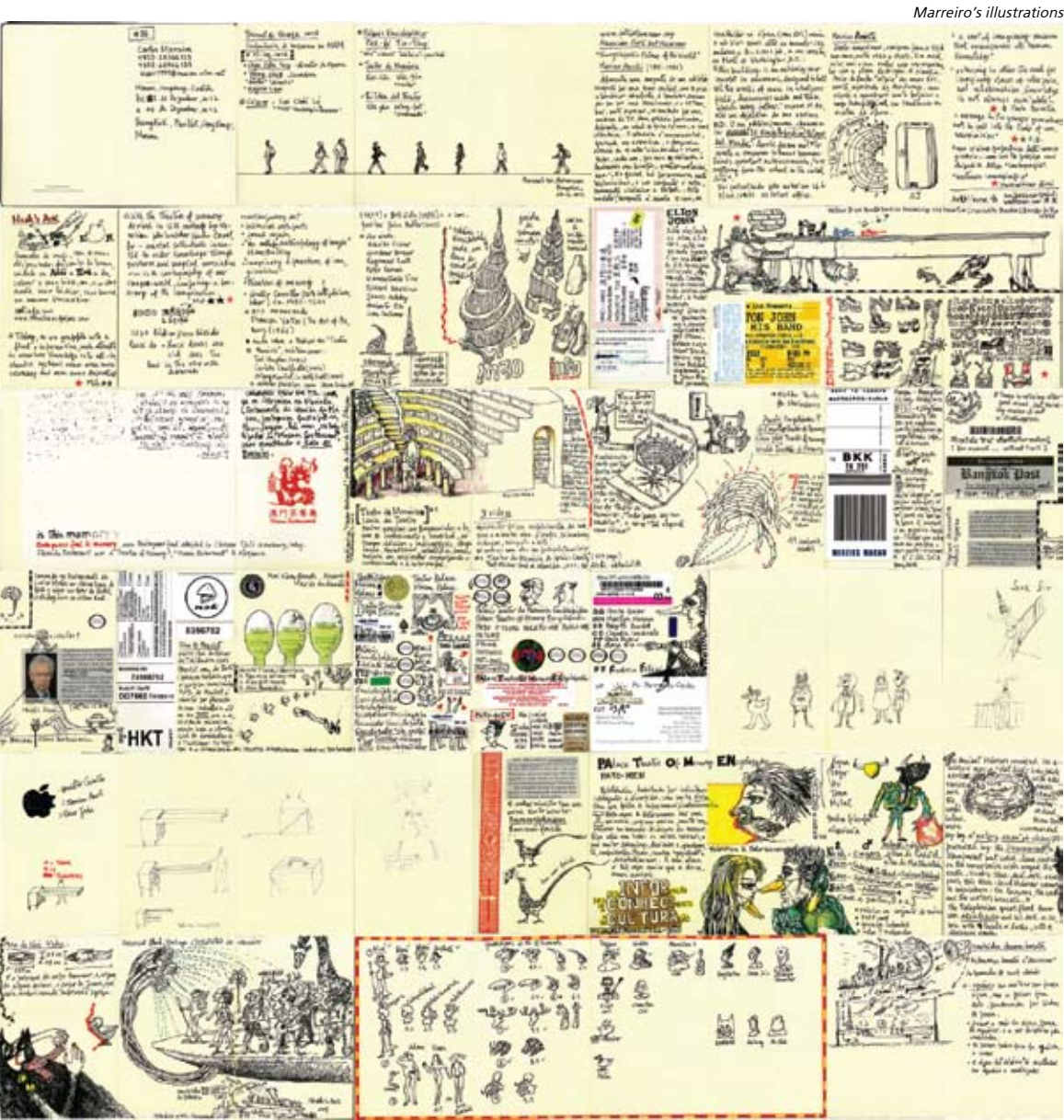
The square, "stone tower" in Chinese, was an epidemic area devastated by plague and poor

sanitation in the early 20th century. Thanks to Carlos Marreiros and others, the former swamp and later football field was transformed into a paved pedestrian square surrounded by neoclassical buildings listed as UNESCO World Heritage. These include the Cultural Institute, the main library, a gallery, the Health Centre and the Historical Archives.

Active role in society

At 30, Marreiros founded Revista de Cultura, a cultural magazine published by the Cultural Institute, and was the institute's president from 1989 to 1992.

He was vice president of Architects Regional Council Asia from 1999 to 2005 and a member of the Electoral Commission for the Election of the Macao SAR Chief Executive (1999, 2004 and 2009). He sits on several official bodies related to the environment, urban renewal and culture. He is curator of the Macao Foundation and holds top positions in professional bodies, such as the Professional Accreditation of Architects and Engineers and the Macao Engineering and Construction Association. He has taught at the universities of Shanghai, Hong Kong and Macao, and was speaker and visiting professor at the Lisbon Technical University, the University of California and Milan Polytechnic.



Marreiros's illustrations

Asked to choose a favourite painter, he said, Perhaps I'd choose Rembrandt." But his interest is vast, from Pablo Picasso, Henry Matisse and Henri de Toulouse-Lautrec to Júlio Pomar, Jasper Johns, Francis Bacon and David Hockney. He likes the provocative creations of Damien Hirst and enjoys the "very Portuguese" world of Joana Vasconcelos. He is not fond of Chinese paintings, but considers calligraphy a superior art and mentions names like Qi Baishi and Li Wu.

"Today there are highly intelligent artists but whose actual results fall short," he said. "In my case, what I do is not for sale and I produce little. I make a living from architecture."

Pleasure from sketching

Marreiros the artist draws pleasure from sketching by hand. A compulsive sketcher, he no longer paints the large abstracts he was famous for in the 1980s. Some of his paintings and sculptures in wood and iron are in the hands of private collectors in Portugal, China and the United States. In the Garden of Arts in Macao, there are two of the artist's statues, one of the poet Adé dos Santos and the other of Camilo Pessanha.

Most of Marreiros' paintings are focused on literary figures, and are a kind of tribute to "mistreated" writers and poets like Luís Vaz de Camões, Fernando Pessoa and Camilo Pessanha.

A smoker himself, Marreiros also held a Tobacco War exhibition in Macao and Beijing, on the pleasure of smoking, love stories and football. He has also taken part in dozens of solo and group exhibitions worldwide and illustrated more than 15 books in Portuguese, English and Chinese. He writes poems under the pseudonym Sanches Miranda (the name of a street where he worked), that he would like "to give life to a heteronym for poetry and painting".

Nostalgia

Criticised sometimes for being vain, the architect admitted he has high self-esteem but said it is not negative or narcissistic. He said he is constantly his own critic and likes to see his work recognised for the basic feeling of accomplishment. He has been awarded three medals of Merit, Value and Cultural Merit by the Macao government,

and the Order of Prince Henry by the Portuguese government. Marreiros was proud too to represent Macao at the 5th Venice Biennale with the work DUCK MEN in 2013; and to present the multi-award winning Bunny Lantern at the Shanghai Expo in 2010.

Marreiros criticises today's "extreme materialism" and how artists are no longer heard, adding that he is nostalgic for the good old days. "People say I'm a Renaissance man."

Marreiros recalled how he could walk around the city with his eyes closed and could recognise where he was as a child. "[I could recognise] the Inner Harbour area with a strong smell of squid and dried salted fish that is now blocked out by car fumes; the smell of meat in the so-called Tin Tins and Rua 5 de Outubro, and the scent of coriander, guavas and custard apples in the gardens in the Tap Seac area." The typical Macanese houses, few of which are still around, used to have a garden at the back with spices and fruit trees; in the front, there were beautiful flowers sending out an inviting fragrance.

Macao is special to Marreiros, even though he also loves cities like Rio de Janeiro, Prague and New York. He is sorry to see the territory so transformed, but recognises the success of local historical preservation. This is despite the delay in the implementation of the Cultural Heritage Protection Act last year - nearly nine years after the Historical Centre of Macao was added to the UNESCO World Heritage list. "Much has been destroyed, but what has been done at all levels is remarkable and has been recognised, I am very proud."

Family and travel

"I would like to be with my family more often," he confessed. His wife, Isabel Marreiros, runs the Creche at the Santa Casa da Misericórdia (a non-profit-making day child care centre). His children have followed in his footsteps. Alexandre and Farah Carolina are architects and Laura Raquel is a doctor.

Marreiros spends much time travelling - an addiction and an inspiration involving visits to building projects on-site, to feel them breathing, as he described it. He also likes to go to the Jewish Museum of Berlin designed by architect Daniel Libeskind or the

Guggenheim Museum of NYC by Frank Lloyd Wright "to feel them". He loves football too. "I love it, I've been to many of the great stadiums in Europe, Latin America and Asia. In Portugal, I go and watch my Benfica."

Marreiros said he is not religious but is a believer of sorts. He thinks about death because he has always been interested in philosophy. The finite does not scare him, but the speed of time and not getting to do everything he still wants to accomplish does. His to-do list includes classifying his collection of antiques ranging from Chinese dishes to religious

art and Portuguese tiles.

Marreiros likes to recover the traditions of the Santo António Neighbourhood. If I had a lot of money, I'd buy the entire [São Lázaro] neighbourhood." This was where he used to stroll with his grandfather and visit the camphor trees that he now sees every day from the window of his architect's studio. "A good horse comes back to graze the same meadow, as the Chinese say. I like to live but I'm not materialistic. I could buy these houses and make some sort of museum here. That would be nice, wouldn't it?"



Albergue SCM - The secular shelter

The neighbourhood of São Lázaro was a ramshackle area of houses mixed with huts housing Christian and Chinese families and lepers.

The Santa Casa da Misericórdia built a hospice for the lepers next to the Church of Our Lady of Hope with a garden behind it where they grew vegetables and raised animals. Around it, small factories were built and their workers set themselves up inside.

In the late 19th century, the entire area was severely affected by the plague and a sanitation order was imposed. Next came development, the first of its sort for Macao. In 1903, based on a design by Spanish architect J. M. Casuso, an orthogonal urban scheme was pursued, incorporating styles of the times, art nouveau revivalism and neoclassicism. The buildings were also tempered with Macao-style devices to ensure cross ventilation, shading and freshness.

In the early 20th century, the space was occupied by poor people and war refugees. Known as Shelter of The Poor and later Old Ladies' House, the 1,300-square metre Building 8 of Calçada da Igreja de São Lázaro initially had five small houses but spilt later into two buildings. About a hundred ladies lived there. There was a central courtyard, a well and two imposing camphor trees still growing today. At one point it had a morgue where funerals took place; later, it was turned into a communal kitchen. In 1999, with the streets already cobbled and decorated with lamps in the European style, the neighbourhood was placed on the Macao Heritage List and gained new life and importance. Since then it has taken on the role of incubator of cultural and creative industries in the city, and is part of the tourist itinerary.

"When the economy started to grow in 2004 and everyone was talking about the gringos who came to the casinos, we were building facilities and preparing legislation," said Marreiros, then a member of the Advisory

Council for the Renewal of Old Neighbourhoods.

"As we discussed the city and the creative fields, there were some negative ideas that this area was abandoned and with rather decrepit houses. It was then that I thought I could work with the Santa Casa, and bring a group of artists in and create an area for cultural activities, but above all to save the neighbourhood," he said.

Hired by Santa Casa, Marreiros was responsible for the remodelling and restoration of the Albergue in 2003, with the help of engineers Gilberto Gomes and Jose Silveirinha. The original social architecture designed by J.M. Casuso in the early twentieth century remained.

In 2008, after the Albergue was occupied, Marreiros himself decided to set up his studio in the buildings and take on the cost of restoration, calling for the





citizens to play an active role in the city's issues. "People said to me: 'Eh pá! What are you going to do for the São Lázaro neighbourhood?' I answered: 'I will be a doorman.' They laughed. There were makeshift huts all over the place, the floor was dirt and cement yet now everything is all fixed up." Marreiros said the neighbourhood deserved to be preserved and for life to be breathed into it. The architect created an art society Sociedade de Arte Bambu with two other brothers from the Santa Casa, José Maneiras and Leonel Alves, to manage the

space. The buildings now house a newly expanded gallery, a conference room, a restaurant and a Portuguese grocery shop. It was previously home to the Lines Lab design studio and the Casa de Portugal workshops, which have since moved to a larger venue. The Portuguese restaurant is private and belongs to two partners, one local and the other from Hong Kong. "It works because of my strategy of linking the cultural aspect to the restoration to attract people," he explained. At the time, Marreiros said that, in five years, the site would be rejuvenated. They began by holding small conferences, cinema and poetry sessions in several languages - Portuguese, Chinese and English. After that, they gained the support of the Macao Foundation and some private institutions and the space was formally inaugurated by the Government in January 2009. "Right now there are 17 associations and shops of this kind here in the neighbourhood. From a dark and deserted district, it is now colourful and sometimes even noisy," Marreiros said proudly, believing that the area will be included in the UNESCO World Heritage list.

He said something is lacking that has already been proposed: "This pavement needs to be totally pedestrianised." The architect calls for the construction of automated underground car parks across the São Lázaro neighbourhood and the creation of cafes and terraces above. "The government should liven up and find a way for these abandoned houses to be reused, for example, by young entrepreneurs and creative people. It would become one of those creative paths to create a balance for visitors." ■

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Off the Beaten Path

Walking tours open new choices for visitors to Macao



By Ou Nian-le

Photos by António Sanmarful, Eric Tam and Xinhua News Agency



Kim Min-jun, a South Korean who works in Guangzhou, stood next to the fountain in front of Leal Senado with a detailed plan for his tour of Macao. "I downloaded it from the Internet before I came. This is how I like to have a holiday, not in a tour group."

Kim is one of the thousands of visitors to the city who have since 2013 taken walking tours prepared by the Macau Government Tourist Office (MGTO). It launched four in September 2013 and added four more earlier this year. They are aimed at those travellers who want to explore on their own and not in an organised group.

"Step Out, Experience Macau's Communities, Walking Tour Routes" is a leaflet detailing the eight routes, published by the MGTO in traditional and simplified Chinese and English. It is available at its outlets at the Macau Ferry Terminal, the Border Gate, the Edif Ritz in Largo do Senado and other venues. It is also available on the MGTO website for visitors to read before their arrival.

Each route contains up to 16 places to visit, with an explanation of each of them and how to walk there. Six are on the Macao peninsula, one is in Taipa and one in Coloane. The aim is to provide visitors with a different experience, to spread them more widely

around the city and not be concentrated in certain areas; this helps shops and restaurants along the route which otherwise do not receive many visitors. "This is my first visit to Macao," said Kim, who came with a South Korean friend. "I found the tours on the Net. I like old streets, the churches, the ambience of the old city and the food. I do not like being part of a tour group. We are not allowed to enter casinos in South Korea – they are only for foreigners – so I might go into one just to take a look. Maybe I will gamble a little."

Wang Guo-ling, 70, a retired civil servant from Shanghai, was another enthusiastic participant of

the walking tour. "This is my second visit to Macao. I like walking and like to see the old buildings and special culture of the city. It is only two hours from Shanghai and much easier to reach than going to Europe."

He was carrying an expensive Canon camera. "I like to take photographs and learn new things. Is this not what we old people should do? Learn and enjoy life. Old people should not gamble. I have changed my way of thinking and will not go to casinos. I will go to churches instead."

Origin of the tours

It was on 27 September 2013 that the MGTO launched the first four walking tours under the theme "Step Out, Experience Macau's Communities" with the purpose of highlighting the attractions in different local districts for visitors to explore.

"Since the project was launched, different social sectors have offered many valuable opinions concerning community tourism development," said MGTO Director Maria Helena de Senna Fernandes. "MGTO therefore carried out a poll last year to gauge public opinion regarding new walking tour routes. Based on an analysis and summary of these suggestions collected from different sectors, the office has optimised the existing routes together with designing new routes. As a result, a total of eight walking tour routes have been launched, based on the idea of the parish."

The parishes include Cathedral, St Lazarus, St Lawrence, Our Lady of Fatima, St Anthony on the peninsula, Our Lady of Carmel on Taipa, and St Francis Xavier on Coloane. The eight routes are: Footsteps into the Historic Centre; An Experiment of Creativity; Crossroads of China and Portugal; a Legacy of Arts and Culture; Enchanting Stories of the Our Lady of Fatima Parish; the Marriage of East and West in St Anthony's Parish; Bygone Days of Taipa Village; and Nostalgia in Coloane.

The tours aim to promote community tourism and development of the industry in different neighbourhoods as well as diversify economic development. This means that visitors will go to areas off the beaten track that are missed by those in tour groups; they will spend money in shops and restaurants along the routes, helping to spread the benefits brought by tourists.



In addition, the MGTO arranges performances along the tour routes at weekends. It works with local organisations to present community tourism activities. "With the variety of activities offered, visitors can enjoy an even better stroll along these routes and explore different local quarters for hidden gems and a glimpse of the city's aroma," said the Director.

The tours are also an opportunity for the many social and voluntary organisations in Macao to participate; they can put on performances along the routes and work as volunteers to help and guide the visitors.

The freedom of walking

Arum, a student from Indonesia, was keen on a walking tour. "I like to go on my own and not in a group. Before I came to Macao, I went on the Internet. Many Indonesians have come to Macao and posted an account of their visit. So this gave me a good idea of where to go. When I got here, I met some Indonesian sisters, who were very helpful.

"Young people in Indonesia like Westernised places and Macao is like that. I plan to visit the Sao Paulo ruins but may not have enough time to see churches. By good fortune, I found a Halal Chinese restaurant last night, which allowed me to eat the correct food. The rules on eating are not so strict if you travel. You may not be able to eat Halal food. If so, before you take the first bite, you ask for forgiveness."

She said that gambling was banned in Indonesia as a Muslim country. "So, when we come here, we are curious to have a look. I might gamble a little."

Liang Wei-ming and his girlfriend, from Guangzhou, were also taking a walking tour. "We prefer to choose our own schedule. Tour groups take you to places you may not wish to go to and they want you to spend money. We do not like that. On our own, we are freer.

"Before we came, we did research on the Net and learnt of places that we would like to visit. Macao is a place of Western and Eastern culture. That includes the casinos. We will visit them to have a look but not gamble," he said.

Huang Li-chun and his wife were on his second visit from Nanning, in Guangxi region. "It is eight hours by train to Zhuhai and then across the border. We like the ambience, the streets and the buildings. We like the culture of Macao. We also like the food, some to eat here and some to take home as gifts to family and friends."

Asked if he would buy milk powder, Huang said that they had no children and that the tins were too bulky. "In any case, there is no need. At home, you can order it on the Net from dealers who import it in bulk from Hong Kong. For us, this is just a holiday."

Stamp collection check

MGTO said that it was difficult to give a number to those who have taken the walking tours. "These are not guided tours. Visitors are encouraged to follow the routes and explore different neighbourhoods on their own, at their convenience. Visitors can decide to enter or leave the routes according to their preferences."

From 21 June to 20 September last year (2014), the MGTO organised a stamp collection activity for the four walking tours then in place. Residents and visitors had their collection cards stamped at designated spots along the four routes. One could redeem a souvenir with three stamps collected along one route; and a special souvenir was ready for those who collected all 12 stamps along the four routes.

Throughout this period, 38,343 copies of stamp collection cards were distributed, with 9,417 luggage tags and 1,594 note pads delivered to the public.

Asked if the MGTO would consider adding new routes, the Director said that the eight existing ones covered most parts of Macao, Taipa and Coloane. "Still, we will continue to listen to the opinions from various sectors in order to further improve the eight routes.

"MGTO also works closely with other government departments in order to improve the tourism environment in the communities and enhance the tourism infrastructure, so that our communities can become more accessible to visitors," she said. ■

Step Out, Experience Macao's Communities - Walking tour routes



The Marriage of East and West in St. Anthony's Parish



Enchanting Stories of Our Lady of Fatima Parish



Footsteps into the Historic Centre



An Experiment of Creativity



Crossroads of China and Portugal



A Legacy of Arts and Culture



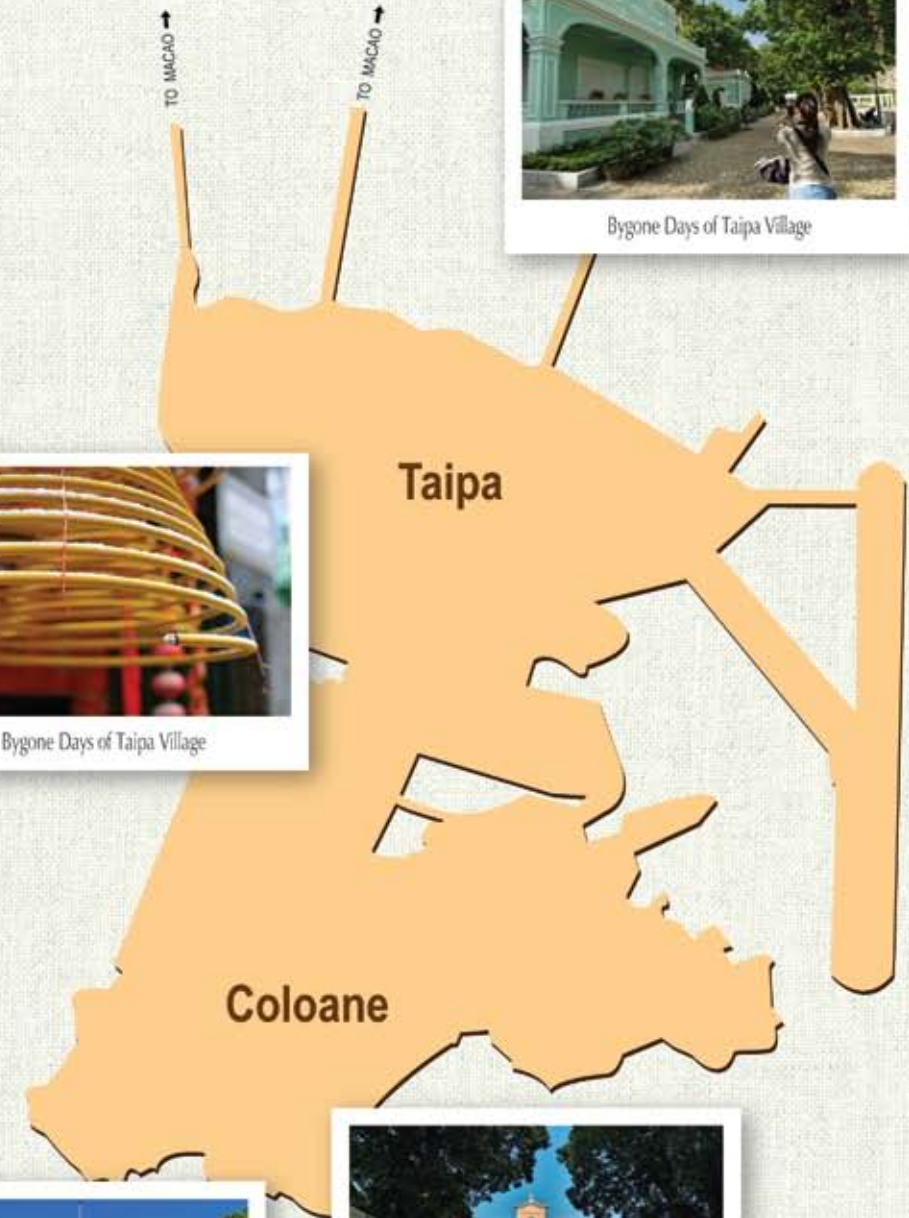
Macao



Bygone Days of Taipa Village



Bygone Days of Taipa Village



Taipa

Coloane



Nostalgia in Coloane



Nostalgia in Coloane

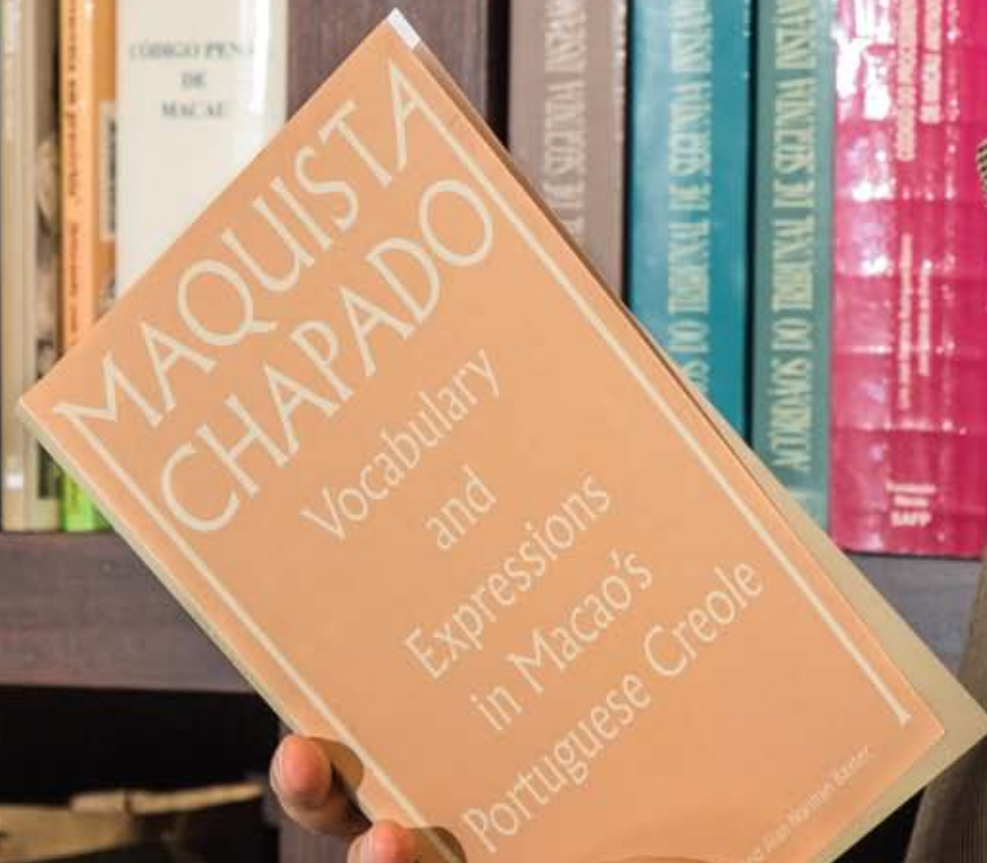
Step Out, Experience Macao's Communities - Walking tour routes

Macanese Patois

A small group of enthusiasts fights for the survival of an endangered language in Macao

By Catarina Mesquita

Photos by António Sanmarful, Eric Tam and Leonor Rosário



These days Macanese patois is spoken in very restricted circles and by merely a few dozen people. But the importance of the *doçi lingu di Macau* (sweet language of Macao) does not come from the number of people who speak it but from the history of the region that it carries.

"*Patuá* (patois) is a way into the Macanese soul," said Miguel Senna Fernandes, president of the Association of Macanese (ADM), describing the dialect that in the past was the signature of the people of Macao.

The origins of Macanese patois date back to the 16th century, following the establishment of the first Portuguese trading post in Macao in 1557. The basis of the Portuguese lexicon came together with elements of Cantonese, Indian and several other Eastern languages. Macanese patois most closely resembles Malayan Creole, also known as *cristang de Malaca* (Malaccan Christian).

"To understand patois is not only a question of learning its grammar, it involves greater knowledge of a social context. Anyone who speaks patois is also speaking of a certain culture," explained Fernandes.

Portuguese expansion

Containing elements in common with African Creole languages and the Papiamentu of the Caribbean, Macanese patois tells the story of Portuguese expansion.

In the early twentieth century, this creole was still spoken but started falling out of use from the 1930s onwards after the imposition of standard Portuguese as the official language of Macao. In addition, during the Estado Novo (New State) regime in Portugal, pressure was put on the colonies to speak "good Portuguese", especially among the upper classes.

Standard Portuguese was a status symbol and all versions that were not within this standard were relegated to the background, according to Fernandes, recalling his grandmother who corrected him when he asked the meaning of expressions he used in patois; she replied by saying "speak Portuguese, please" without giving him any explanation.

"Speaking patois was thought to be the same as speaking poor Portuguese," he said. "The language evolved in a negative way, in the sense that a

language that was common to all, that everyone understood ended up being a reason for mockery."

Endangered language

The Maquista language - as Macanese patois is also known - is listed on the UNESCO Atlas of World Languages in Danger as "critically endangered". In 2000, it was estimated that there were just 50 patois speakers in the territory.

But, to Fernandes, establishing the number of speakers raises more questions than answers.

"What is this patois spoken today? That dense patois of the 17th, 18th or 19th centuries or the patois that has undergone other changes, a patois that is already somewhat altered compared to that original way of speaking?" he asked.

"If we are talking about that dense kind of patois, then we have almost no one that speaks it here in Macao. There is nobody who can hold a conversation in this patois that has no vocabulary to describe the world of today. But if we mean the way Macanese speak today, the most modern way, then we are talking about a lot more people."

The Macanese diaspora has an important role to play. The old-school Macanese speak Maquista on important days and holidays and at other meetings, but it is rare among young people.

Deolinda Adão, director of the Portuguese Studies Programme at the University of California Berkeley and who has close connections to the Macanese community of California in the United States, believes that most traditions continue in the Macanese diaspora, except the language.

"The cuisine is the strongest part and the language is the weakest. Patois is almost non-existent in the



Macao's Got Talent by Dóci Papiçâm di Macau group

young communities and Portuguese as well, as young people are losing the ability to speak in their native tongue," explained the researcher. "The hegemonic force of growing up in a country with another language is very powerful. Even older people end up being contaminated. Those who lose patois are losing the added value of being able to think and exist within a variety of cultural realities."

Chinese view

But what does the Chinese community think of this dialect of Macao, a linguistic legacy which now belongs to them?

According to Wu Zhiliang, President of the Macao Foundation who was born on the mainland, "Both the Chinese from Macao and those from the mainland consider patois to be an integral part of

Macao's cultural heritage and that it adds value to the culture of the region."

In 2006, several Macanese associations considered an application for patois to be given Intangible Cultural Heritage of Humanity status. But, to date, the formalities have not left the drawing board and preservation measures have not been put in place.

According to Wu, raising the Maquista language to Heritage status is key. "Macao's historical centre (monuments and other old buildings in the city centre) is listed as heritage and is evidence of the exchange of various cultures and the common life of many people, but I think the language - in this case patois - is a crucial element to explain how people lived in those buildings," he explained. "Patois is a very important aspect that distinguishes Macao's culture from other Chinese cultures."

Wu Zhiliang



The "Macanisation" of the language

José dos Santos Ferreira, a Macao poet better known as Adé, dedicated his life to Macanese patois, or, as he wrote, the "*Dóci língu di Macau di tempo antigo*" (Sweet language of Macao of the olden days), and to keeping alive the cultural traditions of Macao by publishing 18 books of poetry, prose, plays and operettas in patois before he died.

Adé used the dialect in a lyrical way, according to the meter and all the rules of classical poetic structure, but importing words from Portuguese in the most traditional Macanese way, or "Macanising" them. So he used the same word in its original form and adapted it to how a Macanese would say it if he had to use the word.

From the 19th century onwards, Cantonese undoubtedly had a decisive influence on the formation of new words and idioms.

However, Portuguese uses metaphors for the sake of style but a patois speaker does not. Patois speakers use their language pragmatically; therefore, this has an effect on vocabulary, on how they express themselves, on syntax and on the oral expression that is unique to patois.

"Macanese hear, import and use," said Fernandes, who is also co-author of *Maquista Chapado*, a compilation published in 2001 of words and expressions of the Portuguese Creole of Macao, in partnership with linguist Alan Baxter.

Annual recitals

In recent decades, Fernandes has played an important role in the fight for the preservation of Maquista, following in the footsteps of his father, Macanese writer Henrique Senna Fernandes.

In 1993, Miguel got together with other Macanese and founded the group *Dóci Papiçam di Macau* (Sweet Creole of Macao), which every year since has staged recitals in patois in Portuguese review style. The Macanese Creole recital group lampoons the daily life of Macao, teaching the community to laugh at itself.

The remarkable success amongst the public during the Macao Arts Festival led to the Grand Auditorium of the Macao Cultural Centre being filled. Friends and family watch and "brush up" on the dialect that is used only for these occasions and the audience is also increasingly filled with curious outsiders.

Miguel Senna Fernandes explained that every year the show also helps to find out who still understands the patois of Macao.

"If people don't understand the patois, they can't laugh at the show in the same way. If they really laugh, it means they genuinely understood what we were trying to say," he explained. "There's always a lot of laughter and it is absolutely evident that there are still people who express themselves that way these days and who understand the so-called badly spoken Portuguese."

Adé Santos Ferreira statue





Dóci Papiaçám di Macau group (2015)

This year Dóci Papiaçám di Macau put on a play called *Macao's Got Talent*, which, according to the playwright and director, reminds us of the Macanese ability to get out of a scrape, which they inherited from the Portuguese.

The play tells the story of Ginete, a businesswoman who runs a small hotel that loses all its employees just as it is about to welcome an important guest. The cast included the usual recital players from Dóci Papiaçám who are Maquista enthusiasts, including Alfredo Ritchie, Sonia Palmer and Rita Cabral, who this year were joined by Mané Crestejo; despite knowing just a few words in Macao dialect before joining the group, he played the role of Maneco entirely in patois.

The author of the book *Cronologia da História de Macau* (Timeline of Macao History) said it would be unfair not to mention Doçi Papiaçám when talking about patois.

Beatriz Basto da Silva, who for several years wrote about Macao's history, refers to patois and remembers the poet Adé and the play *Olá Pisidenti* (Hello Mr President) that brought new life to the

Dom Pedro V Theatre during the second visit by Portuguese President Mário Soares to the region in 1993 as key moments in the history of the territory.

But Doçi Papiaçám's big year came in 2012 when Theatre in Patois was awarded the status of Intangible Cultural Heritage of Macao.

Over more than two decades of existence, the theatre group has received much applause and also the recognition and support of institutions like the Macao Foundation which through Wu laments the fact that the group does not put on productions more regularly. Fernandes admitted with a laugh that this is not due to a lack of will but of time because of other professional commitments.

What does the future hold?

Although in the past, ways of speaking were traditionally linked to Portuguese, the language of Camões is now giving way in terms of usefulness to other languages, which is a concern for those who want to keep patois alive.

Using Portuguese as a base language that works as a sort of repository of other languages, brings up a big question mark; if it does not work, it is likely to lead to the death of patois. The question is therefore whether it still makes sense to preserve it.

We all have valuable items at home that ultimately are of no use. If we are talking about utility, there is no point in speaking anything but the universal languages, such as English and now increasingly Mandarin, which is beginning to gain ground in the world," said Fernandes.

"This increasingly globalised world feels a greater need to preserve differences and this is where patois comes in," he added.

For this defender of the dialect, the plan is not for people to start speaking patois again, because patois speakers lived at a certain time in history. However, it should always be preserved as a reference to Macao's history and a very nostalgic way to bring people together.

Fernandes plans to post videos on YouTube that teach some concepts in patois, in an attempt to

reach a larger audience.

Wu said that the dialect is neglected and that, in academic circles, it deserves to be studied more. Despite several masters and doctoral theses on the subject, particularly in Portugal, the President of the Macao Foundation said that he receives very few proposals on the Maquista language to be carried out in the territory itself.

The historian lamented the fact that in Macao universities there are no dissertations on the topic, which he feels deserves not only a linguistic but a cultural and social study that has not yet been carried out.

Wu recognises that the study and preservation of an "archaic" dialect is a very difficult task. But he suggests more lectures on the subject at both Portuguese- and Chinese-language institutions.

Fernandes told us that whoever is speaking patois is speaking of a certain culture. It is clear that preservation of Macanese patois, the one-time language of the people, is and should be a goal for all Macanese, so that it can be kept alive as the "home language" of a minority. ■



Wei Zhao

Bold Move and Big Change

Rector oversees move to dream campus

By Mark O'Neill

Photos by Eric Tam and Courtesy of
University of Macau

When Wei Zhao took up the post of the Rector of the University of Macau in 2008, he ran a campus of 50,000 square metres with 6,600 students on a cramped site in an urban area on Taipa Island. Seven years on, he looks out of his office window on the sixth floor of the main administration building over a brand new campus of 1.09 square kilometres, with 9,000 students, over 500 faculty staff and an annual budget of 2.2 billion patacas. For the head of a university, it is a rare opportunity to oversee the construction of a campus with sufficient funding provided by the SAR government and corporate and individual donors.



University of Macau campus

"I feel very pleased and comfortable," said Zhao in an interview. "The best time to enjoy the campus is between six and eight in the evening, when you can see the students jogging, cycling and doing sports; you wouldn't have been able to see these things on the old campus."

"Of the water in our lakes and waterways, not one drop is from the tap. All is from the rain and the roofs. Of the showers, 80 percent use water heated by solar panels. Only in the winter months, between December and February, do we use gas to heat the water."

On the wall of his office hangs a piece of calligraphic work from Hsing Yun, one of the four great Buddhist masters in Taiwan. In January 2013, Master Hsing Yun received an honorary doctorate from the university. In the Times Higher Education World University Rankings 2014-15, the university was ranked among the top 300 for the first time, showing its progress and momentum, especially in software and hardware development. Zhao said that UM has overtaken Hong Kong Baptist University in the rankings.

The new campus is on the east side of Hengqin Island, facing Taipa, to which it is joined by an underwater tunnel. It houses more than 15 academic complexes and over 60 independent buildings, including residential colleges and amenities.

The Wu Yee Sun Library can hold over a million books and academic journals; about seven faculties are within walking distance of each other, accessible by covered walkways. The Central Teaching Building has the capacity to hold classes for up to 3,000 students at a time. There is a purpose-built mall with restaurants and shops.

The contrast between the new campus and Taipa is striking. With giant new casino hotels being built to add to those already in place, including the Venetian, the largest building in Asia, Taipa now increasingly resembles a forest of concrete.

In contrast, the campus is full of lakes and waterways. It has 22,000 trees and 430,000 square metres of green space, accounting for more than 40 percent of the campus area; water covers 110,000 square metres.

Innovative solution

The University of East Asia was established in 1981 and in 1991 changed its name to University of Macau and became public. It is the only public comprehensive university in the SAR.

In January 2007, the university began to develop a 10-year strategy, including a plan to develop a campus able to hold at least 10,000 students. But there was no land for this in Macao. In May that year, the University Council discussed the possibility of building a new campus in Hengqin.

There followed two years of complex negotiations. Students and faculty staff did not want to move if they had to go through immigration clearance and be subject to the restrictions on Internet access in the mainland.

An innovative solution was found – the campus site in Hengqin would be under the jurisdiction of the Macao SAR and a tunnel of 1.57 kilometres would connect it to Taipa; this is the sole point of access. This required the standing committee of the Natio-

nal People's Congress in Beijing to pass a special bill to grant the land-use rights to the Macao SAR.

Now everyone can access the campus without going through immigration clearance and Internet access remains the same as before. The SAR government is paying the Zhuhai government 1.2 billion patacas for a 40-year lease that will expire on 19 December 2049.

"We are all happy that the right decision was made," said Zhao. "My job was to listen to the concerns of the university community and to make sure that they were heard. Many people had an input. The work was done at high speed."

"During the early negotiations with the Zhuhai government, we were offered land on the other side of the mountain, about three kilometres from the current site. But we said that we wanted a piece of land opposite Macao," he said.

Then President Hu Jintao officiated at the ground-breaking ceremony on 20 December 2009 and the new campus was handed over to the university in 2013. It was inaugurated in November 2013 by Wang Yang, Vice Premier of the State Council.

All departments, students and teaching staff started work and study on the new campus in August 2014. The construction cost was 9.8 billion patacas, all of it from the SAR government.

Moving in

Zhao said that the problems in the early stages were similar to those one would encounter when moving into a new house – some lights did not work and the water did not come out of some taps. “Problems occurred and we fixed them. Things are stable now. For the faculty staff, it was a life change. They faced a longer journey. We have adjusted the traffic services to meet the demand.”

Now 4,000 undergraduates, 2,500 graduates, as well as 300 faculty members and their families live on the campus. The new campus enables the university to do many things it could not do before. These include eight residential colleges, each home to about 500 undergraduate students. The residential colleges at UM follow the model of Oxford, Cambridge and Harvard. The number of the colleges will increase to

12 in the near future.

“The students live together, participate in different activities together and learn from each other,” said Zhao. “Two students share one room. Some parents offered to pay extra to get single rooms for their children, but I refused. Two in a room is a requirement. For some students, it is more comfortable than how they lived at home.

“The new campus presents the best-ever opportunity for the university to implement initiatives such as the ‘4-in-1’ model. This involves discipline-specific education, general education, research and internship education, and community and peer education. We want to broaden the students’ horizons beyond their sole focus on academic studies. From the perspective of whole-person development, they not only learn knowledge in the classroom but also need to discover new knowledge and apply it in daily life in society.”

The university has seven faculties - arts and humanities, business administration, education, health sciences, law, social sciences, and science and technology. It offers 130 degree programmes.



Students from Macao

Eighty percent of the undergraduate students come from Macao, 15-17 percent from the mainland, and the rest from Hong Kong, Malaysia and elsewhere. There are very few from Portuguese-speaking countries. Zhao would like to see more students from Africa, India and North America.

“There is no legal requirement on the percentage of Macao students. We believe 80 percent is good. It depends on availability. We have devoted a lot of resources to attract local students, with three levels of scholarships. Every year we admit about 1,200-1,300 students from Macao, and one third of them receive scholarships from us. We ask the faculty to work with local high schools to persuade their students to come here rather than go abroad.” Of the Macao graduates, 75-80 percent choose to stay in Macao for work and the rest choose to go abroad for further studies. Non-local students are not allowed to work in Macao – except a few who are hired by local companies.

The university recruits faculty members from all over the world. They come from the mainland, Europe, Australia and Brazil, including natives of Macao who are working abroad.

The university aims to prepare students for both the Macao economy and the global economy. “Macao needs a population with mixed knowledge and

not only for its immediate needs,” said Zhao. “Our population is only 600,000 but does that mean we do not need a faculty of science and technology? Our responsibility is to produce a mix of different knowledge and backgrounds. The government always supports our academic programmes and never asks us to discontinue a particular one.”

He believes that a high-quality institution not only should have medical and natural sciences, engineering and technology, but should also have humanities, languages and the arts. So the university has formed an academic alliance with National Taiwan University, Hong Kong University and Beijing University, where PhD students of Chinese studies can study at any of the institutions.

Plans are underway to develop a design institute to offer courses such as landscape design and environmental design that will nurture talent for Macao’s creative industries.

Sufficient financial resources

Unlike the rectors of many universities in the west, Zhao has abundant resources. According to its annual report, the budget in the 2014 year was 2.17 billion patacas, compared to 1.79 billion in 2013 and 803 million in 2009. The SAR government provided 60-65 percent of it.

It is also blessed with many donations from individuals and corporations.

Wu Yee Sun covered half of the cost of the library named after him. Born in Shunde in 1900, Wu moved to Hong Kong in 1920 and was one of the founders of the Wing Lung Bank in 1933. He gave generously to many causes before he died in Hong Kong in 2005 at the age of 104.

"Each of the eight residential colleges has been endowed. We actively look for donors, not only for the money but to show the relationship with the community. All are connected to Macao, with family or businesses here."

The largest single donation the university has received was US\$ 135 million from the casino operator Steve Wynn; it went into an endowment fund which invests the money and gives the profits to the university to use. Wynn's donation goes to the management and economy studies areas.

Invest in research

The university has invested heavily in research. It has two state key labs – the State Key Laboratory of Analog and Mixed-Signal VLSI and the State Key Laboratory of Quality Research in Chinese Medicine.

The second was set up and is supervised by Professor Rui Martins, the Vice-Rector for research and a world-famous expert in micro-electronics. The laboratory researches the interface between analogue and digital, with particular emphasis on applications for mobile communication.

In 2015, it has an annual internal research budget of close to US\$ 17 million, and more than US\$ 10 million from the external fund.

The research into Chinese medicine is in line with the policy of the SAR government to develop this sector as a new industry. The department has 29 faculty members and several hundred graduate students.

"We invested in new laboratories in Chinese medicine and this was recognised by the Ministry of Science and Technology (in Beijing)," said Zhao. "This is exceptional in Hong Kong and Macao. Academically speaking, this is challenging and exciting.

"In the past, Chinese medicine was not treated as a science. We did not know the side effects of a herb or how to control the quality. We are using scientific methods to measure their side effects and hope to translate this into real products in a few years



that are scientifically proven. A university cannot sell products, so we will transfer the technology to a company and hopefully receive a portion of its profits."

According to the ISI Web of Science Database (as of 11 June 2015), the university published 776 world top-level publications, including books, refereed journals and conference proceedings in 2014, 3.8 times the number in 2008.

"In some areas, including microelectronics, Chinese medicine and the Internet of Things, UM ranks among the top in the Greater China region in terms of papers published in prestigious journals." ■



The Railway That Never Was

Precious historical Macao archives stored in Taiwan

By Mark O'Neill in Taipei

Photo: Lin Wei-Yan

Documents: Courtesy of NPM in Taipei

On 11 December 1904, Portugal and China signed a convention for the construction of a railway between Guangzhou and Macao. The Portuguese would operate it for 50 years and then hand it over to the Chinese side.

Whereas THE BOARD OF FOREIGN AFFAIRS IN CHINA (Wai-Wu-Pu) addressed to the Minister Plenipotentiary of Portugal in China a despatch under the date of 15th October 1902, corresponding to the 14th day of the 9th moon of 28th year of Kuang Ssu, stating that the Chinese Government agreed to grant to a Portuguese-Chinese Company organised in Macao the right to construct a railway from Macao to Canton, as may be seen from the copy of the said despatch appended to this convention; His Excellency the Minister Plenipotentiary of Portugal in China, JOSE D'AZEVEDO CASTELLO BRANCO and His Excellency THE IMPERIAL COMMISSIONER SHENG, Director General of Railways, junior guardian of the heir apparent and ex vice-president of the Board of Public Works, having met together in Shanghai, and after discussing thoroughly the conditions of the concession made to the said Portuguese-Chinese Company for the construction of the railway, as well as the basis of the constitution of the said Portuguese-Chinese Company, which must be formed by shares divided in equal proportion amongst the subjects of the two nationalities, and by shareholders having equal rights, have come to an understanding, and directed the Portuguese subject PEDRO NOLASCO DA SILVA and the Chinese subject LAM-TAC-IUN to jointly formulate the Articles of Association of the said Company, after the signing of this convention by the two high functionaries above mentioned: a copy of the said Articles of Association to be sent to the Director General of Chinese Railways for his consideration and examination.

The conditions of the concession that the Chinese Government agrees to make to the Chinese and Portuguese Canton Macao Railway Company, are as follows:—

ARTICLE I.

The right to construct and operate the railway between Macao and Canton is granted to a Portuguese-Chinese Company, constituted by shares and composed of Portuguese and Chinese subjects. The shares of this Company must be divided in equal proportion between the subjects of these two nationalities, and the shareholders will have equal rights.

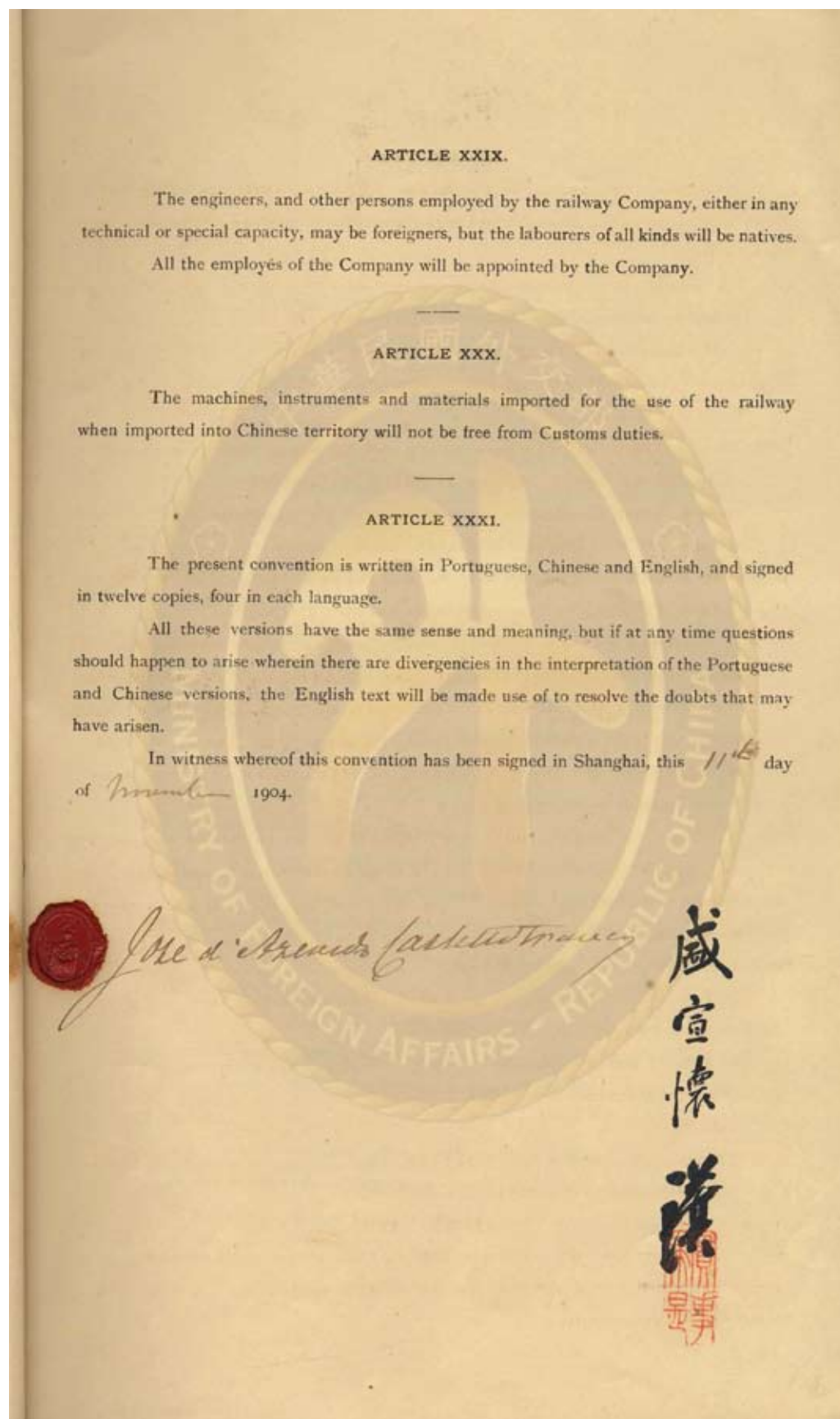
The Company will have its head office in Macao and an office in the territory of Quang-tung for the management of the construction and operation of this railway.

The name of the Company will be CHUNG-PU-QUANG-AO-TIE-LU-CUM-SZE (Portuguese-Chinese Company of the Canton Macao railway.)

As this railway is constructed by Portuguese and Chinese merchants, the Portuguese Government can under no pretext interfere with the affairs in connection with this Company.

ARTICLE II.

The administration of the Company will be always conducted jointly by Portuguese and Chinese subjects only.



"In the event of war, rebellion or famine, the Chinese government will have a preferential right to send troops, arms, ammunition and provisions at half the usual rates," states article 26. "In the event of war, the (railway) company will not render help to the enemies of China."

Because the Qing dynasty was overthrown seven years later, the line was never built. It was only in 2011 – 107 years later – that the first railway linking Guangzhou to cities on the western side of the Pearl River was completed; the terminus is in Zhuhai, from where passengers can walk to the border with Macao.

The convention is one of 50 documents relating to Macao that are stored in the National Palace Museum (NPM) in Taipei.

In 1949, the Nationalists brought the archives of the Foreign Ministry – and many other items – to Taiwan when they moved there.

In December 1999, the museum held an exhibition of these historical treasures at the time of Macao's return to China. It was called "The Twists of Destiny – a Special Exhibition of Historical Documents on Macao".

They showed the transformation of Macao from a fishing village into a free port and overseas territory of Portugal.

Foreigners force creation of Foreign Ministry

Fung Ming-chu, director of the NPM, said that, historically, the Qing government had no foreign ministry because it saw no need for one. "Its view was that the earth belonged to China and all the countries were its subjects."

But this view was shattered by defeats to Britain in the Opium War and being forced to sign "unequal treaties" first with Britain and then other countries, under which it had to cede land and open ports to foreign trade.

In 1860, British and French troops destroyed Yuan Ming Yuan, an imperial palace in a northern suburb of Beijing, and looted its contents. The Emperor Xianfeng fled to Chengde, capital of Rehe (Jehol) province, north of Beijing.

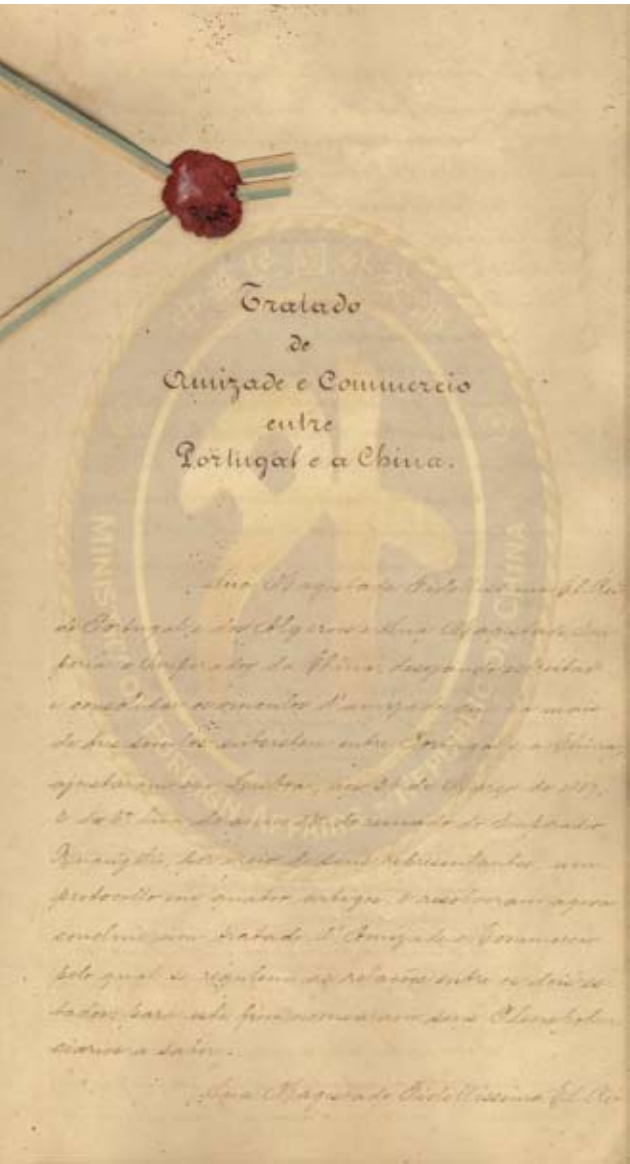
These developments forced the government to set up a new department to deal with these unwelcome "barbarians". This department collected documents related to its work.

In 1901, the government set up the Wai Wu Bu, the Ministry of Foreign Matters. After the Qing dynasty was overthrown in 1911, the new government established the Wai Jiao Bu, the Ministry of Foreign Affairs (MOFA).

Fung Ming-chu



In late 1948 and 1949, the Nationalists moved to Taiwan thousands of art treasures and official documents, including those of the MOFA. In 2003, the National Palace Museum received the documents from the ministry. "I was very happy to take them," said Fung. "Conditions here are very good, in terms of temperature and humidity control, to preserve the documents. Then we digitalised them, making them available to a wider public. People can come to our library and see them," she said. The NPM opened in November 1965, to house the art treasures brought to Taiwan in 1948 and 1949; it has state-of-the-art conservation and security equipment and is therefore an ideal place to store historical documents.

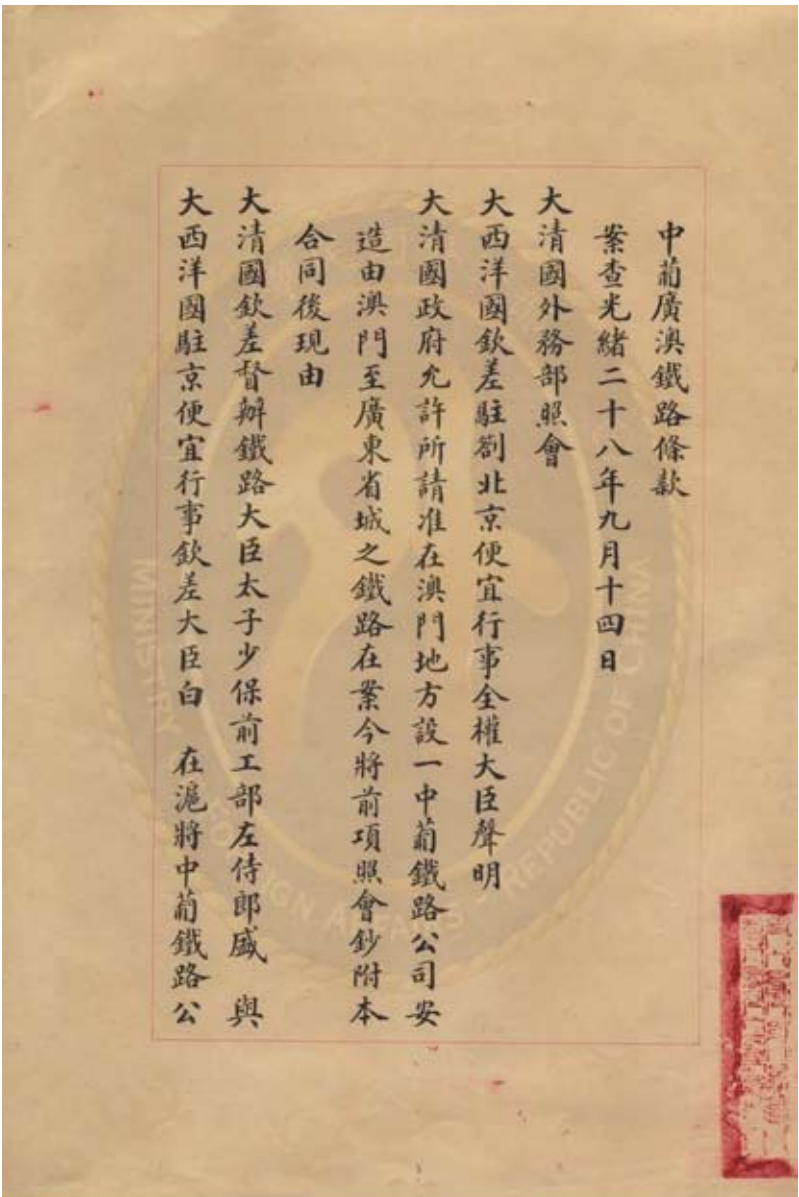


Treaties with China

Macao was the first place in China where foreigners were allowed to live. It became an important trading port for the export of goods from China. Fung said that, compared to Britain and France, Portugal was a weak power. "It enjoyed good relations with China. It was the British who made many demands of the Chinese. It was the signing of the first treaty that was the most difficult. Once China had given rights to Britain, other countries demanded the same. It was easier for them." With Portugal, the first treaty in the archives, of Friendship and Commerce, is dated 13 August 1862. It is written in Chinese and Portuguese. After the first Opium War of 1840-1842, Portugal won the right to conduct an opium trade. In 1857, Portugal and Spain demanded a formal treaty, but the Qing government refused. In 1862, without informing the Chinese customs service, Portugal made a shipment from Guangdong to Tianjin; but it was refused entry. The French consul intervened, saying that Portugal was a friend of France. As a result of his intervention, the two countries signed the treaty. The two countries signed a second Treaty of Friendship and Commerce on 1 December 1887. Since 1862, disputes had arisen between the two over the sovereignty and borders of Macao and the sale of opium. This required negotiations between them. The Qing government sent an emissary to Lisbon, where the two sides drew up a draft agreement. They signed the final version in Beijing. Under this, the Qing agreed to let the Portuguese remain in Macao in perpetuity and Portugal agreed not to give it to any third country. But the disputes did not end; the Portuguese tried several times to extend the territory of Macao north of the border gate. The Qing was forced to sign several "unequal" treaties with Portugal. On 1 January 1903, the two countries signed Provisions regarding the Establishment of a Customs House at Macau. The signatories were Gabriel de Almeida e Santos for the Portuguese side and, for the Chinese side, Robert Hart, the Irishman who served as Inspector-General of China's Imperial Maritime Customs Service between 1863 and 1911. The archives also contain many maps, often drawn in an attempt to demarcate clearly the borders of Macao and prevent Portugal expanding into Chinese territory.

Railway to Guangzhou

The railway project was an idea from the Portuguese side. The Qing government was in principle opposed to the building of railways because it believed they destroyed the balance of nature and disturbed the spirits of ancestors sleeping below the ground. The first railway to operate commercially in China opened in Shanghai in July 1876. Known as the Woosung Road, it was built by the British trading firm, Jardine, Matheson & Co and ran from the American concession in the city to Woosung in what is now the Baoshan district. It was built without approval of the government; when they found out, they ordered that it be dismantled in October 1877.



The rails and rolling stocks were later shipped to Taiwan. The next effort was by Taiwan governor Liu Mingchuan. From 1887 to 1893, 107 kilometres of track were laid from Keelung to Taipei and Hsinchu. The Portuguese wanted to link Macao with Guangzhou, one of China's most important commercial cities, and diversify the economy of their colony. The agreement states that a joint Portuguese-Chinese company would build the railway, with shares held equally by the two sides, led by Pedro Nolasco da Silva and Lam Tac lun respectively. The Chinese side would provide half the capital and the Portuguese side the other half, including Chinese merchants who lived in Macao or had foreign nationality. "As this railway is constructed by Portuguese and Chinese merchants, the Portuguese government can under no pretext interfere with the affairs in connection with this company," the agreement says. Engineers would survey the land between Macao and Guangzhou, draw up the route and submit it to the Imperial Commissioner, Director-General of Railways, for approval. The agreement sets out rules for acquiring land and paying compensation to those living on it. "If the land should be occupied by cemeteries, a detour must be made. But, in the case of isolated graves and if no detour is possible, the company will liberally pay the expenses of the removal of the graves in addition to the price of the land." The local authorities would explain to people that the railway was designed to increase trade and prosperity. "Everyone must keep order, abstain from creating disturbances and do his own duty, under the penalty of a severe punishment." The company had to build a customs house in Macao, where customs officials could examine all the goods being carried on the railway and collect the necessary duties.

Under the agreement, the government granted the company the right to build a sanatorium and summer resort in the Heongshan district and to build schools to train Chinese boys as interpreters and with technical skills needed for the railway.

"The engineers and other persons employed by the railway company, either in any technical or special capacity, may be foreigners, but the labourers of all kinds will be natives.

"If the company becomes bankrupt or is in financial difficulties, the two governments, Portuguese and Chinese, will incur no responsibility and will pay no indemnity."

Prominent Macanese

Pedro Nolasco da Silva was one of the most prominent Macanese of his generation. Born on 6 May 1842, he was an interpreter, journalist, educator and author. He was president of Leal Senado and

founder and president of Associação Promotora da Instrução dos Macaenses (APIM) (Association to promote the Education of Macao People), which still exists today.

He was founder and director of a school named after him, Escola Comercial Pedro Nolasco, which later become the Escola Portuguesa, in downtown Macao.

Fluent in Mandarin, Cantonese and classical Chinese, he acted as interpreter for the Portuguese government in its negotiations with the Qing dynasty.

He had ten children, among them Henrique, who established a trading company and a pharmacy Pharmacia Popular. The family later sold their shares in these companies.

One of his great-grandsons, Frederico Nolasco, said that he and his brother had never heard of the railway project nor the involvement of his great-grandfather in it. "Most of the family have left Macao and live in Portugal," he said. ■

Pedro Nolasco da Silva



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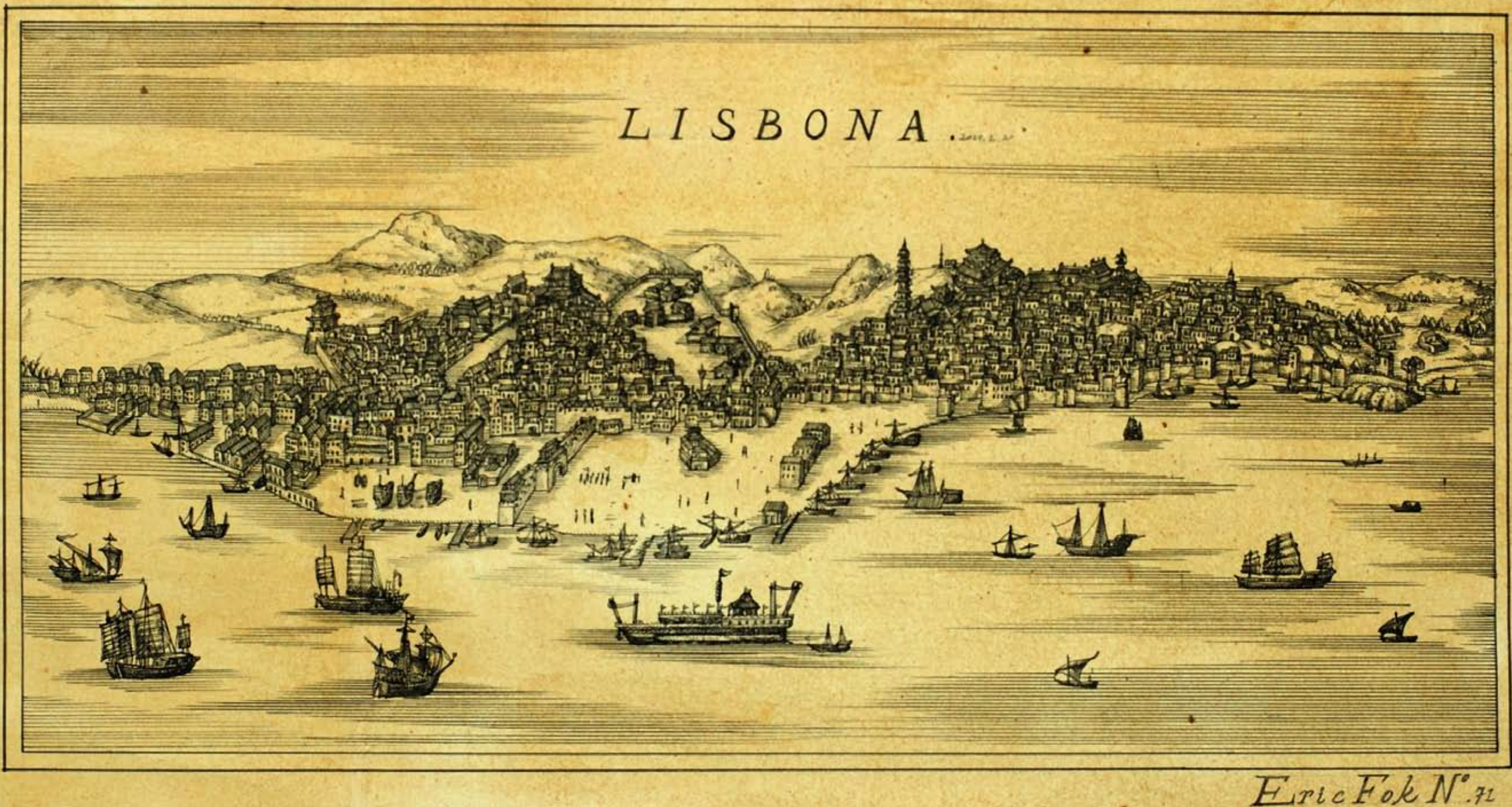
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Blending Art and History

Young Macao artist creates
new art concept

By Helder Beja

Photos by Eric Tam and Courtesy of Art for All

A young Macao artist has created a new artistic concept that has won him awards and earned his works a place on the walls of departments of the city government and private collections as far away as Las Vegas, Italy, Britain and Singapore. Eric Fok, 25, depicts Macao, Lisbon and other coastal cities by mixing old maps with contemporary landscapes. "I'm inspired by history, which acts as my muse about things in the remote past," he said.

He won the Second Orient Foundation Art Award. One of his most important series of works is Paradise; they have been shown in New York, Italy, Portugal, Japan, Singapore, China, Hong Kong, Taiwan and Macao. Some can be found in the Macao SAR government headquarters, Macao Cultural Affairs Bureau, Macao Orient Foundation as well in the homes of private collectors worldwide. His work has also been chosen to appear in the 50th Bologna

Illustrators Exhibition, Art Nova 100 of China and Art Revolution Taipei 2014.

In Paradise, he draws old maps of Macao yet contemporary buildings, such as the Grand Lisboa. "To me, the images of casinos in Macao have become more than architecture, they speak of our times; they signify a cultural lag," he said.

Drawing and history

When he was growing up, looking for ways to express himself, Fok became interested in drawing. "Later, I integrated this with my passion for geography and history, as I read about the history of Macao. I came across historical etchings and vintage illustrated maps of the city; out of this came the idea to combine cartography with my artistic practice."



The result is an unusual art form, where the old meets the new, creating a sense of familiarity while at the same time sending us back a few centuries in time. To achieve this, research plays a very important role. References come from everywhere. "They are derived from Western antiquarian books, vintage etching prints and the documents available on Macao from the Age of Discovery," he said. After finding interesting cartographic materials to work with, Fok moves to the next stage - drawing. "My drawings are made with technical pens, mostly

on watercolour paper tainted by tea, to create an archaic effect. I have also worked on wrecks I collected from an abandoned shipyard in Coloane. I consider ships to be a vehicle of cultural exchange." Working on paper and using copies of old maps, he has invented a whole new cartography that combines antique depictions of Macao and other cities with contemporary elements, such as landmark buildings.

Fok's pen has depicted not only Macao but also Lisbon, another city he has been drawing. He starts

from a curious perspective: “I have visited many museums in Lisbon, in search of the history of navigation. While Portuguese colonial architecture was built in the Far East, based on the idea of territorial conquest, I created a set of drawings from the wonderment of a history re-imagined – the story of Zheng-He (Chinese voyager in the 14th century) and his fleet conquering Lisbon, where traditional Chinese architecture was built. How would that city be if the Chinese had colonised it, if oriental culture had landed there in the 16th century?”

Studio in noisy street

Fok works in one of Macao’s busiest streets, Avenida de Horta e Costa. But the noise of all the passing cars and motorcycles does not seem to penetrate his little art sanctuary. In the main room is a long table where you can see some of his works. A smaller room houses a desk where the artist draws again and again, pushing his brain and his hand to find new paths. He wears slippers in his shared studio because he spends most of his life there, every bit the young and committed visual artist.

Still young at 25, Fok has achieved something many local artists aspire to: he dedicates all his time and energy to art, his job and his profession. “I come here to work every day, from morning to noon. It is possible to survive as an artist, though sometimes it is necessary to depend on the support from the government, and at times, ironically, funding from the gambling industry.”

Mapping a new world

Part of the younger generation, Fok is keenly aware of the transformations in the city’s landscape, society and lifestyle after the boom of the gaming industry. Change is something that interests Fok; Macao itself has been changed deeply. “It has been an important port in global trade routes, as the earliest basis for contact between East and West... Now it has become the Asian gambling capital and the city bears a forgotten past. There is a price to pay for this growth. We have advanced materialistically, but suffer from a spiritual loss. My work articulates my concerns about Macao in this context.”



Eric Fok

New works

Last March, Fok showed a new series of works, entitled 1513, with an exhibition at the Art for All gallery. The year of 1513 is believed to be when Portuguese navigator Jorge Álvares first made landfall in Macao. Using it as an inspiration for his show “Landfall – New works by Eric Fok”, the artist has created six line paintings, always travelling between past and present.

Working with the ever-changing cityscape, Fok sees his career development as something that will come naturally. Going abroad to show his

works and share experiences with other artists is a pleasant part of the process. This happened in 2013 in Italy, where he went to participate in Bologna’s Illustrators Exhibition. “The experience was positive. I felt encouraged and recognised as an artist and that was something I had never felt in Macao. The respect I gained has motivated me to continue with my artistic career. I have also been offered more chances to exhibit internationally since then,” he says.

His future path, inside and outside this little studio will surely be rich in changes and new discoveries. ■





2015/05/27

Phase 2 of Macao Galaxy vows to be more mass-market focused

Phase 2 of Galaxy Macao will primarily focus on the mass market, Galaxy Macao Director of Operations Richard Longhurst said. Longhurst made the comments during a panel discussion on Galaxy's Phase 2 extension development, which cost HK\$ 19.6 billion. The government said that it has granted 150 gaming tables to Galaxy Entertainment Group (GEG) when the company had requested 400. The casino in Phase 1 has 450 gaming tables. The company's HK\$ 5 billion Broadway Macao, a 360-room casino-hotel complex that is connected to Galaxy Macao by a footbridge, will have just 38 gaming tables.



2015/05/29

Macao GDP in Q1 slumps as casino revenues plunge

Macao's economic output tumbled 24.5 percent in real terms in the first quarter, the Statistics and Census Bureau (DSEC) announced, as a widening graft crackdown and slowing economy in the mainland keeps high rollers away from the city's casinos. The fall in gross domestic product (GDP) from a year earlier was the deepest on record for Macao since quarterly numbers were made available in 2002. The city's reliance on the lucrative but lopsided casino economy has made it vulnerable to economic swings. In the fourth quarter of last year, GDP shrank 17.2 percent. GDP began to decline in the third quarter of 2014, when it dropped 2.1 percent.



2015/05/31

New panda pair debuts

Secretary for Administration and Justice Sonia Chan Hoi Fan said that the city's pair of new pandas (Hoi Fan and Sam Sam) will finally meet the public from June. Chan made the announcement on the sidelines of the opening ceremony of an exhibition at Seac Pai Van Park about the mainland's current research on giant pandas. Chan said in a speech that the two pandas had been receiving 24/7 care since their arrival on 30 April, adding that the two quickly adjusted to their new surroundings during the quarantine period, and so the government had deemed both ready to meet the public from today.



2015/06/01

Macao government raises pensions and allowances

The government announced that a string of pensions and allowances such as the pension for senior citizens paid by the Social Security Fund (FSS) will be increased by up to 5.5 percent. The fund covers a raft of pensions and allowances including pensions for senior citizens, allowances for the disabled, and an allowance for the unemployed, as well as wedding, funeral and birth allowances. The government will increase the pension for senior citizens aged 65 or above to 3,350 patacas a month. Currently, it stands at 3,180 patacas a month, giving an increase of 5.3 percent. The allowance for the disabled will be increased to 3,350 patacas a month, up 5.3 percent from the current 3,180 patacas.



2015/06/04

Wynn Palace Macao to open in spring 2016

The Wynn Palace, the latest venture in Macao of Wynn Macao, should open at the end of March of 2016, according to Chinese-language newspaper Ou Mun, who quoted Steve Wynn, the US gambling magnate who controls the company. Wynn noted, however, that the exact date of the new unit's opening will depend on market conditions, including the number of employees and gaming tables the Macao government licenses the company to have there. The company currently operates two casinos in the Chinese autonomous region, Wynn and Encore. It aims to invest some US\$ 4.1 billion in the new resort in the COTAL area, a stretch between Taipa and Coloane set aside for casinos.



2015/06/08

Macao to open border checkpoint at Coloane Pier for yacht travellers

Macao is set to open a 24-hour border checkpoint at Coloane Pier from 30 June, allowing visitors who travel by yacht to enter or leave the region. It is seen as a move to facilitate the Macao-Zhonsang "Free Yacht Travel Scheme" scheduled to be launched in July. The construction work has almost been completed at the dock located on the waterway in front of the Concordia Industrial Park in Coloane, which can provide anchorage space to hold 50 yachts, said the Marine and Water Bureau director Susana Wong. The director said that the new berths for yachts would be put into service in the middle of the year. The next stage would add more berths on the waterway in front of Ocean Gardens in Taipa, which would increase the total number of berths to about 170, she added.



2015/06/11

Macao marks ten years of UNESCO recognition

Macao is celebrating the 10th anniversary of the induction of the city's historic centre into the UNESCO World Heritage list with a special cooperative effort with Henan, since the Chinese province has vast experience in protecting its cultural heritage, the Cultural Affairs Bureau (IC) president, Ung Vai Meng said. "We always try to cooperate with different Chinese provinces to exchange views on cultural heritage preservation. This time we chose Henan because we believe it's a province with vast experience in safeguarding its intangible heritage," said Ung. Marking the 10th anniversary, the IC will hold a series of activities in a total of 35 events, including exhibitions, cultural performances, seminars, and book launches. The IC said that new and renovated historic and cultural facilities will begin operation in June. The Guia Fortress Information Centre will be opened by the end of this month and will feature a brief introduction to the history of the Guia fortress.



2015/06/16

Macao's economy is expected to resume growth in 2016

The Macao economy is expected to start growing again in 2016, when the technical Economist Intelligence Unit predicts real growth of 5.3 percent, according to the most recent report on Macao. After the GDP of the territory recorded a growth rate of 10.7 percent in 2013 and negative 0.4 percent in 2014, the EIU report for this year expects -6.0 percent and a return to growth the following year. Despite this decline domestic demand remains strong, as a result of near full employment, which is why, according to the EIU, the economy will register a sharp drop this year and return to growth in 2016.



2015/06/16

Mozambique eyes tourism cooperation with Macao

Mozambican Consul General Rafael Marques said he would like to see more tourism-related cooperation between his country and Macao.

"Macao is very experienced in tourism, we would like to see tourism [cooperation] with Macao," Marques said. "There are a lot of tourists from mainland China, they can travel to Mozambique and spend time there and so we need more infrastructure in tourism," the diplomat added. Besides tourism, according to Marques, there is already a local company that is building public housing units in Mozambique.



2015/06/17

Chief Executive says smoking ban's impact on casino income yet to be seen

Chief Executive (CE) Chui Sai On said that whether a blanket casino smoking ban would affect Macao's gaming revenue remained to be seen, pointing out that gaming receipts have been decreasing for the last 12 months despite the absence of a complete smoking ban in casinos.

Chui spoke to reporters at the airport before departing for Beijing to discuss with central government officials the jurisdiction of the city's coastal waters. He said the government would submit its bill on a full smoking ban in casinos to the legislature later this month.

"I don't think the decreasing gaming revenue for 12 months is due to a smoking ban," said Chui, adding the government would monitor what happens once the blanket smoking ban is in place and that the law would be reviewed every three years. For the bill to take legal effect, it will have to be passed by the Legislative Assembly (AL).



2015/06/18

Secretary Leong expects Macao gaming revenue to drop to 16 billion patacas in June

Secretary for Economy and Finance Lionel Leong Vai Tac said that Macao's gaming revenue in June may drop to about 16 billion patacas, adding that many government entities had already begun retrenchment measures due to the gaming industry's dire straits.

The amount would be the gaming industry's lowest monthly revenue since 2010. Leong said earlier this year the government would implement a "retrenchment budget" if the city's monthly gaming revenue drops to below 18 billion patacas.

The policy secretary said that in the previous four to five years, the gross gaming revenue in June had always been lower than that of May by as much as 20 percent. "The gaming revenue for May [this year] was 20.3 billion patacas, so based on previous experience ... it is possible that the [gaming] revenue [this month] ... will be about 16 billion patacas," said Leong.



2015/06/20

Indonesian and Chinese teams win the Macao Dragon Boat Races

Indonesia's national team and China's NanHai Jiujiang made successful comebacks during the International Dragon Boat Races on the Nam Van Lake. The two teams clinched the championship titles in the 500m open and 500m women categories respectively.

After enjoying a four-year winning streak since 2008, China's NanHai Jiujiang lost its first place position to the Indonesia National Team in 2012. The Indonesians secured this year's top spot in the 500m open category while the powerful Chinese team clinched the top title in the 500m race for women.

The first runner-up was the Philippines Dragon Boat Federation, followed by another mainland team, China Tianjin.



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Tchoi Long, feast of the Drunken Dragon



By Maria João Janeiro

Photos by Xinhua News Agency and GCS

The origin of this festival is unknown. It does not seem to be celebrated in any place in China except Macao. Since 2009, it has been part of the Intangible Cultural Heritage of Macao and, since 2010, the Intangible Cultural Heritage of China.

The Tchoi Long festival, known as the Drunken Dragon festival, takes place on the 8th day of the 4th moon of the lunar calendar (May). The festivities, organised by fishmongers, are restricted to the Chinese community linked to the fishing trade.

The festival begins next to the São Domingos market in the small temple of Kuan Tai, the warrior god; only men who work selling fish are allowed to take part. A group leaves the temple in the early morning and parades through the streets of the waterfront area of the city. They carry the heads and tails of several wooden dragons, drink considerable amounts of rice brandy and beer and perform a drunken, rhythmic and undulating dance to the sound of drums and the crackle of firecrackers.

When they are too drunk to carry on, the men are replaced by others. They linger in places next to the markets and fish auctions to carry out exorcisms and ward off evil spirits. During the parade, which lasts several hours, the organisers distribute cooked rice and vegetables to spectators, a meal seen by many as purifying, as it is made from auspicious rice known as the "rice of longevity".

There is a legend that, beset by an epidemic, the inhabitants of a town decided to sacrifice a sea dragon or a snake - known in South China as a "minor dragon" - cutting it into three pieces. All who drank its blood mixed with seawater were cured. The dragon's body disappeared into the sea, but the head and tail were recovered. This is probably why, in the procession, only the head and tail are carried; the dance is symbolic of the search for the dragon's missing body and the alcoholic beverages are the sea water from the area where the dragon was slain.

According to another legend, a man fell into a river where a dragon lived. He was rescued at once and had to be revived with a lot of rice brandy. When he was completely drunk, he went back into the water and killed the dragon. To celebrate this festival, fishermen and fishmongers recreate the heroic feat of their ancestor, acting out the terrible struggle of a man fighting with a dragon.



佛心

佛光普照

嘛呢吧

佛心
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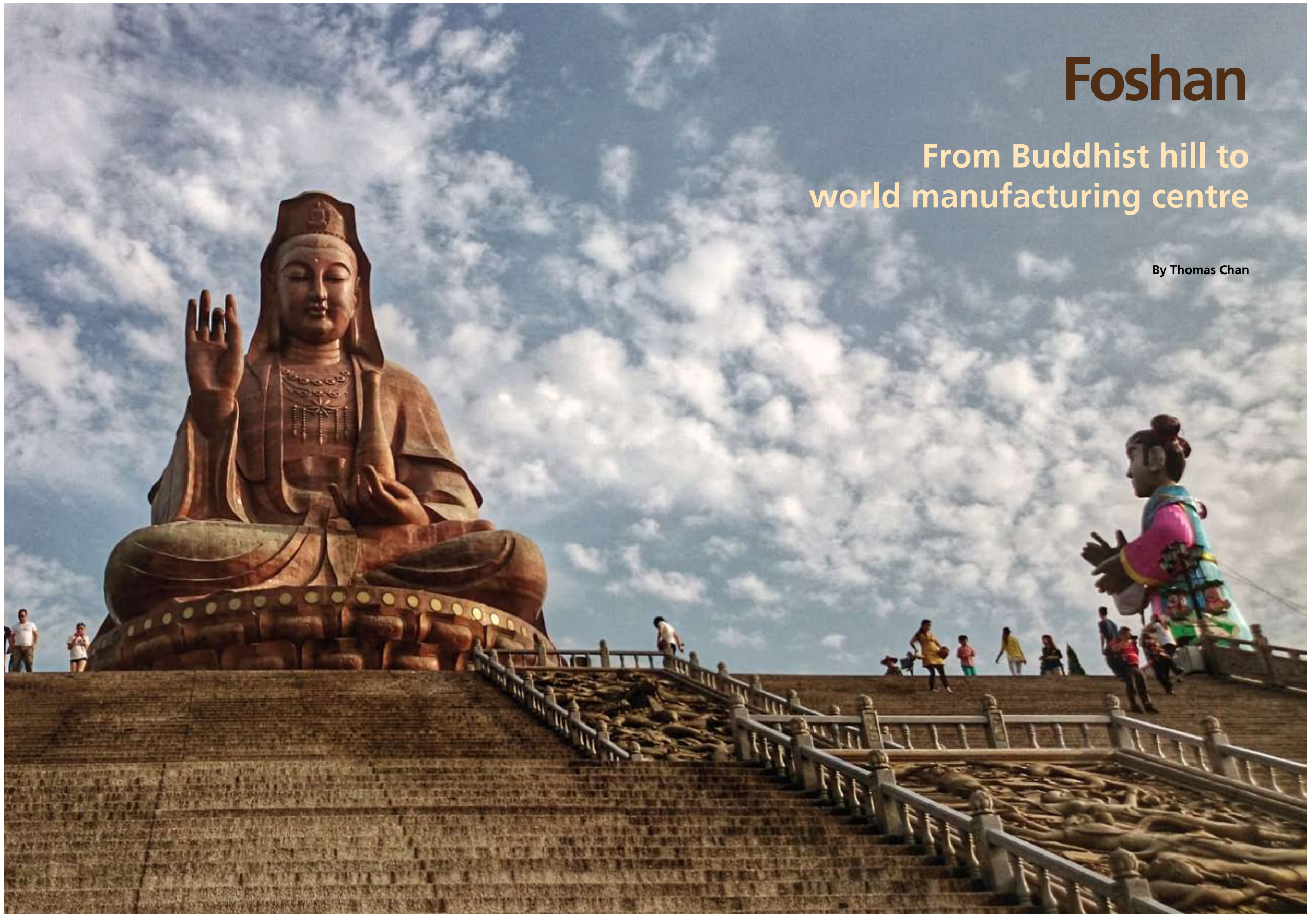




Foshan

From Buddhist hill to
world manufacturing centre

By Thomas Chan



Foshan derives its name 'mountain of the Buddha' from the local discovery of three bronze Buddhist statues during the Tang Dynasty in 628 AD. It evolved into a religious centre of Buddhism in Guangdong, with more than 160 temples and monasteries during the Qing Dynasty. Now it has become a global manufacturing centre. In the city's Shunde district, there are over 3,000 electrical appliance factories, about half of them foreign-invested. They are producing about 20% of the industrial output of the national electric appliance industry, making the district the largest maker of such goods in the world. Shunde is the largest Chinese production base for air-conditioners, refrigerators and electric gas heaters and the largest global production base

for electric rice cookers and microwave ovens. More than half of the world's air-conditioners and refrigerators are made in Shunde factories. The city has overtaken Japan, Korea, Italy and Germany as the world's largest producers of electrical appliances. Shunde is only one city in Foshan and its impact on the world market is enormous. Many brand names of Shunde have become national, regional and even global ones with their own complete production value chains. In addition, there are more than 30 specialised industrial towns in Foshan, concentrating on furniture, machinery, metallurgy and beverages, in addition to ceramics and textiles, the city's traditional products.



Foshan in 2014

According to figures from the annual report of the city's statistical bureau,

Foshan's GDP in 2014 was 760.33 billion yuan, an increase of 8.6 per cent over 2013. Industrial output was 456.1 billion yuan, up 9.6 per cent.

In 2014, exports were US\$46.72 billion, an increase of 9.9 per cent, while imports rose 3.2 per cent to US\$22.098 billion. During the year, contracted foreign investment was US\$3.732 billion, up 5.6 per cent.

At the end of 2014, the city had a permanent population of 7.35 million, an increase of 0.75 per cent over a year earlier. The disposable income of its urban residents in 2014 was 36,555 yuan, an increase of nine per cent over a year earlier. Its GDP per head is higher than in some member states of the European Union.

According to a city competitiveness index published by the China Academy of Social Sciences in May 2013, Foshan ranked eighth in the nation, ahead of Tianjin, Macao, Dongguan, Zhongshan and Zhuhai. The top four were Hong Kong, Shenzhen, Shanghai and Taipei.

The city's annual GDP growth in 2014 was 8.6 per cent. That would be an excellent score for most cities in the world but was a disappointment for Foshan; it was its second lowest score for six years. The growth rates since 2009 were 13.3 per cent,

14.3 per cent, 11.4 per cent, 8.2 per cent and 10.0 per cent respectively. The slower growth in 2014 reflected the slowdown in many important export markets – Japan, the European Union and the U.S. – and a slowing of the Chinese economy itself.





History – silk and ceramics

Historically, Foshan was famous for silk and ceramics as well as Buddhism. Ceramic production was based in Shiwan, using raw materials from the local hills. With the expansion of production, raw clay materials were sourced from Panyu, Dongguan, and Qingyuan, all in the vicinity of Guangzhou and Foshan. From the Ming dynasty, two other important factors boosted the development of Shiwan. First was technology upgrading, with the introduction of more efficient dragon kilns. The second was the arrival of many craftsmen, especially from the famous government Jun Kiln in Henan in early Ming period after wars in the north, who brought with them advanced skills. With growing export demand for China's porcelain, Shiwan craftsmen began to imitate products from famous kilns in the north. At its peak in the last century of the Qing dynasty until 1908, Shiwan products of ceramics and imitation porcelain reached Japan, Southeast Asia and even Europe. The district housed 107 kilns with more than 60,000 workers. The number of guilds in the industry increased from eight in the 17th century to 28, plus eight associated trading guilds, in the 19th century.

More than half of the population of Shiwan -- 6,000 to 7,000 households -- was engaged in the trade. It had become a specialized craft industry town. However, in the 20th century, because of the numerous wars and political disturbances, the export trade of Guangzhou was disrupted and with it the demand for the ceramics produced by Shiwan.



The main growth of the local silk industry took place in the mid-19th century. The Suez Canal opened in late 1869, shortening the distance for goods to Europe from China, cutting transport costs and opening the European market more for the raw silk of Guangdong. This heightened demand and stimulated the rapid expansion of the silk-growing area in Shunde and Nanhai in Foshan and gave rise to the establishment of raw silk production factories by local people who had working experience and connections overseas. Modern production techniques had improved the quality of the silk produced locally to win overseas markets in Europe.

By the 1880s, raw silk from Foshan had driven the Italian competition from the European market. The boom continued into the 1920s. By the turn of the century, there were over 140 silk factories in Shunde supplying 80% of the provincial production. The great success had seen most of the paddy fields in Shunde and Nanhai and other counties in the greater Guangzhou area converted into mulberry fish dykes; it was the most ecology-friendly Chinese agro-ecosystem in pre-modern times. But its excessive export dependence caused its fall. The outbreak of the Great Depression in Europe and North America removed the external demand

for raw silk from Foshan. Despite the import substitution industrialisation of China to fill the gap, it was insufficient to support the Foshan industry. Together with the subsequent Japanese invasion and civil war, the local industry was in complete disarray until the Communist revolution in 1949 and the restoration of the local economy in the 1950s.



Modern era

Unification of China under the Communist regime since 1949 has brought social and economic stability to Guangzhou and Foshan. Because of economic sanctions by the USA and its allies, China was unable to re-engage in world trade. Guangzhou remained the main, if not the only, window of China's foreign trade.

But, under the central planning system until the economic reform and open-door policy of the early 1980s, Foshan lost all the trading functions that it had enjoyed during the imperial times for almost 1,000 years. The economic planning system denied Foshan any revival of its pre-1949 industries by making the city mainly an agricultural area. Foshan lagged behind other cities in Guangdong in terms of population; it was the smallest of all the city-level administrative units in the province, with a population half of Guangzhou throughout the period. Neither Guangzhou nor Foshan were industrial target areas of the central government's investment policy. They lagged far behind other new industrial regions in China in the north.

Reform era changes everything

Everything changed in the reform era. The city was incorporated into the Pearl River Delta economic open region to enjoy similar policy advantages as the special economic zones, ahead of the rest of the province and the country. Like many counties in the region, Foshan has a very large overseas community due to the emigration of the previous 100 years. The open-door policy attracted substantial direct investment from its overseas community from the 1980s in a way similar to the 100 years before 1949.

This foreign direct investment has combined with local entrepreneurship and collective rural industry to give rise to a massive industrialization of the city. This time, Foshan's incorporation into the special policy region of Guangzhou and Shenzhen served the same function as its proximity to Guangzhou in imperial times. In both cases, it was the access to export markets that provided the basis for its industrial expansion; but since the 1980s, overseas sources of capital and technology have played a more important role.



Because of the decentralised nature of collective rural industry and foreign direct investment, the industrialisation of the city has taken place at the township and village levels. It has evolved into a spatial pattern of industrial concentration similar to the Third Italy in the more developed areas of Foshan -- Nanhai, Shunde and Zhongshan, which was part of Foshan before 1988.

The spread of renewed industrial development in Foshan has not been limited to the pre-existing industrial foundation. Certainly, towns like Shiwan and Xiqiao which were the centres of ceramics and

raw silk of the 19th century have again prospered but on new lines of related businesses.

Shiwan first imported new building ceramic production lines from Italy in 1983; since then, it has relied on imported technology to develop a very strong production base for building and sanitary ceramics. By 2003, a large cluster of several hundred manufacturing firms had emerged in the town. By 2006, with tiles produced mostly in Foshan, China had for the first time surpassed Italy and Spain in tile exports. In 2007, building ceramics produced in Foshan constituted 40% of national output and 25%

of global production. Its sanitary ceramics occupied 16% of national output and 5% of global production and became the world's largest production base. The industrial cluster centered in Shiwan and Nanzuang in the city centre of Chanzheng district and extended to Nanhai, Shunde and to the less urbanized and industrialized areas.

Because of pollution from ceramic production, the city government has since the 2000s tightened environmental controls and encouraged relocation of factories outside the city. Towards the end of the decade, the ceramics cluster in Foshan has

expanded to the nearby Qingyuan, Heyuan and Zhaoqing cities; the so called pan-Foshan region contributed 50 per cent of the national total of building ceramics. In the process of relocation, Foshan shifted from manufacturing to wholesale and corporate headquarter functions. A few firms are from Taiwan, but the majority are local companies who have sprang up in Foshan and in the Pearl River Delta region. This is a typical example of a local industrial district; but its growth dynamics seems to have surpassed both Italy and Spain, the global leaders before the rise of Foshan, thanks to the local entrepreneurship, flexible economic and production systems and easy access to Italian technology and equipment, and domestic and overseas markets, via Guangzhou and Hong Kong.

Foshan has continued the pre-1949 tradition, but this time through the relocation and diversification of its firms' manufacturing base; it has become the growth engine for the national industry with production spread from Foshan to other parts of Guangdong, to Shandong, Sichuan and Jiangxi. The achievement of the ceramic industry in present-day Foshan is even greater than at its historical peak. There is still a gap in quality between the ceramics made in Italy and those manufactured in Foshan and other parts of China by Foshan firms; it means there is still room of further development for the Foshan firms and industry. ■

* Director of the Public Policy Research Institute at the Hong Kong Polytechnic University



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Globalisation of Chinese Porcelain

A ROYAL RESIDENCE FROM the end of the 15th century, Santos Palace was acquired in 1629 by the Lencastre family and underwent major structural works between 1667 and 1687. During that period, the curious Porcelain Room was built with a gilded pyramidal ceiling inlaid with more than 250 Chinese porcelain dishes, almost all of them decorated in blue and white; a remarkable collection in an unusual setting.

Illustrating the history of ceramic production in China between the early 16th century and the late 18th century, and its trade with Europe, this set of dishes of exceptional value has been preserved by its successive owners. Contemplated for more than three centuries at a distance imposed by its location and consequently restricted access, this collection can now be fully appreciated through its most representative examples which are exhibited here for a few months.

Rare collection in Lisbon Palace

By Claudia Aranda in Lisbon

Photos by Claudia Aranda, and Courtesy of French Embassy in Portugal and MNAA





Ming Dynasty, Jianjing period (1522-1566) at French Embassy

For the first time, members of the public were able to see up close a unique collection of 250 pieces of Chinese porcelain built into the gilded ceiling of a palace in Lisbon more than 300 years ago.

The pieces left the Santos Palace in the Portuguese capital for the first time and were taken to the Portuguese National Museum of Ancient Art (Museu Nacional de Arte Antiga, MNAA) where they were put on display from February to May this year. Known as the Lencastre collection, the plates of the Porcelain Room in Santos Palace illustrate an important period of China-Portugal cultural and commercial relations, as well as the history of the ceramic production in China between the early 16th century and the late 18th century. The exhibition was possible thanks to a partnership between

the French Embassy in Portugal - which has its headquarters at Santos Palace and owns this unique collection - and the MNAA.

Santos Palace

The Santos Palace and its contents, including the porcelain collection, are part of the French Government's historical and artistic heritage. A royal residence from the end of the 15th century, it was acquired in 1629 by the Lencastre family and underwent major structural works between 1664 and 1687, under the instruction of José Luis de Lencastre. During that period, the Porcelain Room was built with a gilded pyramidal ceiling inlaid with more than 250 Chinese porcelain plates, almost



Santos Palace – Porcelain Room at French Embassy

all of them decorated in blue and white. In 1870 the French state rented the building. Eventually, it acquired the property in 1909, with all its contents; in 1948, the palace became the French Embassy. Maria da Conceição Borges de Sousa, curator of the MNAA Oriental Art and Furniture Collections, said that, to safeguard the porcelain, the decision was made to remove the dishes from the ceiling. Then Jean-Francois Blarel, the French ambassador to Portugal, asked the director of the MNAA, António Filipe Pimentel, whether he would like to organise an exhibition, given that the porcelain was being removed from the ceiling. The museum agreed at once. "For us, it's fantastic, it is an incredible privilege," said Conceição Sousa. Rui Andre Alves Trindade, curator of the museum's ceramics

collection, said: "It is the first time that the dishes have come out of the palace in 300 years." This is the third time the dishes have been removed from the ceiling. The first was in 1980-1981. At that time, a study was done by ceramic specialist Daisy Lion-Goldschmidt, a researcher from the Guimet Museum in Paris; she prepared the first study of the collection, sharing one of the most important and well preserved collections of Chinese Ming dynasty porcelain with the international scientific community. The dishes were removed from the ceiling a second time in 1996. "The study by Daisy published in 1982 caught the attention of the international scientific community," said Trindade. "This collection is also very important because it is directly linked to our history, the Portuguese expansion in the world."

Porcelain with a unique pedigree

The ceiling is seven and a half metres high. "Only when the dishes were removed was it possible to see their extraordinary quality," said Conceição Sousa. When placed in the National Museum of Ancient Art, even the French ambassador himself could not believe they were the same dishes. "The proximity to these dishes and the fascination it exudes is something extraordinary," she added.

José Luis de Lencastre was a porcelain collector and a visionary, she explained. "He wanted these kinds of dishes to be shown for their rarity and beauty. He made a careful selection of what he wanted to show, the core of blue and white porcelain from China that was so desirable."

The careful placement of Ming dishes in the ceiling of the Porcelain Room shows their value and status. Trindade said that, when Lencastre made the selection for the porcelain room and decorated the ceiling, these dishes were already antiques.

Maria da Conceição Borges de Sousa (left) and Rui Andre Alves Trindade (right)

"Between 1664 and 1687, there was already imported polychrome Chinese porcelain, the green and the pink types."

Conceição Sousa said that the collection had great quality, coherency and strength and survived the 1755 earthquake that destroyed Lisbon. "The porcelain, which was built into the ceiling, did not fall. The structure and the ceiling was preserved, which has to do with the unique "pedigree" of the porcelain.

Key part of transoceanic trade

The Portuguese played a key role in making Chinese ceramics popular in Europe and other parts of the world. This caused a rise in demand that helped develop the Chinese ceramic industry. Its pieces were harder, denser, and more durable than ceramic produced elsewhere as well as being more elegant and refined. They were valued as trade items throughout East and Southeast Asia,



A woman visits the exhibition of porcelain plates of ancient China's Ming and Qing dynasties

the Middle East and eastern Africa, and contributed to the development of new types of ceramics in those regions.

When the Portuguese brought Chinese porcelain to Europe, it was considered an exotic product with immense value, according to Conceição Sousa. "It was an object of luxury, equivalent to silver. Therefore, for the elite, having pieces in porcelain and porcelain tableware was a statement of social status and a way of saying that they had access to the exotic and faraway China, where the Portuguese arrived, through the acquisition of Malacca in 1511."

Trindade said, "This contact with China is so important because the Portuguese were the first to have access to this precious porcelain and the first to start copying it through faience."

Portuguese faience copies Chinese porcelain

Chinese porcelain was a model for the Portuguese production of faience, a fine tin-glazed pottery on a delicate pale buff earthenware body.

"From the early 16th century until almost the mid-17th century, this collection was a catalogue of shapes, patterns and varieties for Portuguese faience," said Trindade. Lencastre owned a pottery on Rua da Madragoa, just metres from the palace, and the Lencastre collection served as models for the area's potters.

Conceição Sousa said: "When this collection began to be removed from the ceiling, we quickly saw that there was an even closer relationship between this porcelain and the Portuguese faience produced at that time. It is easy to see that this porcelain served as a model for the earthenware produced in this area of Lisbon. We are talking about the period from around 1560 to 1572 until the 17th century. In this area of Santos Palace, in Janelas Verdes Street, there were a number of potteries that produced faience copied from porcelain. There were many ovens, many potteries here where Santos Palace and the National Museum of Ancient Art are located.

"At this point, we realised that the importance of the collection of Santos Palace goes beyond its relevance as Chinese porcelain. It relates directly to Portuguese production of blue and white earthenware," she added.

The secret of porcelain manufacture was unveiled in Europe at the beginning of the 18th century. Previously, European potters were limited to working with faience.

The two curators explained that, at the beginning of the 16th century, the potters in Lisbon were the first European potters to have full access to this blue and white Chinese porcelain and to witness the growing demand for it and the large profits it made.

The first reference to faience manufacturing in Lisbon in the style of Chinese porcelain dates from 1572.



Portuguese faience covers the world

During the late 16th century, the Portuguese brought their faience to the north of Europe, Africa, Asia, Central and South America. By the 17th century, it was well known in the European colonies in North America. Marketed alongside Chinese porcelain on the Portuguese trade routes, it became the first globally consumed European earthenware.

"The porcelain was globalised via Portugal throughout Europe and the rest of the world, then faience closed the loop. Faience is the answer to this luxury trade that came to Europe, where it was copied and then returned to the world," said Conceição Sousa.

Trindade noted: "Porcelain is the first global ceramic, which goes beyond its continent, and this was

done by the Portuguese. When we copied Chinese porcelain and sold faience, we started the first globalisation of European ceramics. We marketed Portuguese faience and exported it to Europe, Scandinavia, Ireland, North America, Mexico, Antilles, Africa, Brazil, from India to Macao and Japan. In the end, the Portuguese faience returned this oriental influence to the East where it came from."

Conceição Sousa adds: "This is the most fascinating part of the Portuguese connection with the New World and the East. The role that Portuguese had, of uniting and globalising, via Macao, which had so much importance in our history."

"It is indeed through Lisbon that the real fascination in Europe started with the East and the real fascination with China," added Trindade. ■

Santos Palace – Porcelain Room at French Embassy



The China-Europe porcelain route

Santos Palace, a former royal palace, was purchased in 1629 by the Lencastre family and decorated between 1664 and 1687 by José Luis de Lencastre. The dishes displayed on the ceiling and walls form a representative sample of the Ming Dynasty (1368-1644) porcelain production from the reigns of emperors Hongzhi, Zhengde, Jiajing, Longqing and Wanli (16th and early 17th centuries). A dozen Qing Dynasty pieces (17th and 18th centuries) were later added to the ceiling as replacement elements.

The Lencastre collection marks a temporal record beginning in the 16th century after the opening of the Cape Route to navigation. Via the sea connection from the Mediterranean to the eastern Indian Ocean, Lisbon supplied Chinese porcelain to the European trade route, profoundly altering the trade of products from the East.

The collection also illustrates the first cultural and commercial relations between Portugal and China and the history of the Portuguese presence in the Far East. Portugal's arrival in India is represented by the pieces from the Hongzhi reign (1488-1505), undoubtedly brought during the first journeys and acquired in the Indian Ocean by indirect means. The pieces from the Zhengde reign (1506-1522) mark the period of the first Portuguese contact with Chinese territory and those from the Jiajing (1522-1566) and Longqing (1567-1572) reigns, in turn, mark the periods of withdrawal from and becoming closer to China and the establishment of Macao as a trading post.

Excerpt from Blue on Gold – The Porcelain Room in Santos Palace, by Rui André Alves Trindade, MNAA Ceramics Collection Curator.



Santos Palace – Porcelain Room ceiling at French Embassy

MNAA: a museum with over 40,000 pieces of precious items

The MNAA was created in 1884 and has been housed in the Palácio Alvor, built in the late 17th century, for almost 130 years. It is home to the most important Portuguese public collection of art, ranging from paintings to sculpture, gold and silverware, as well as decorative arts from Europe, Africa and the Far East.

Comprising over 40,000 items, the collection has the largest number of works classified as “national treasures”. Its most famous work is the Saint Vincent Panels, dating from pre-1470 and is attributed to Nuno Gonçalves, court painter of King Afonso V. There are six large panels showing people from all levels of late medieval Portuguese society venerating Saint Vincent; it is a major work of highly symbolic importance in Portuguese culture and a unique “group portrait” in the history of European painting. There are sixty portraits on the panels.

Source: MNAA webpage



National Museum of Ancient Art in Lisbon


06/12/2015



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Ibo Island

A gem of ancient traditions
and architectural heritage in
northern Mozambique

By Emanuel Pereira in Maputo



On the wall outside a modest house in the town of Ibo, the words *Ourivesaria Moderna Ibo Silversmith* are written in large letters. Inside the workshop, with the mastery of an alchemist, Ibrahim Rachid blows on the benzene-soaked charcoal that slowly burns inside an old cylindrical lamp. With every long breath he blows through a small metal tube, this middle-aged silversmith keeps alive the legacy of Arab culture in the Quirimbas archipelago, a legacy that began before the Portuguese colonial empire made contact with the region in the late fifteenth century.

Meticulously, Rachid uses the filigree technique to make rings, bracelets and silver necklaces, incorporating intricate designs in his pieces, inspired by Indian as well as Arab culture. This is a job that must be carried out by several hands, he explains, praising the help of the two young men who sit beside him on the polished cement floor.

"You don't do this work alone. If we're together, we can make a bracelet, for example, in a working day, but, if we are alone, it takes at least three," said the craftsman. He had no other teacher but his father, from whom he inherited the technique and the workplace itself.

Arlindo Unsufu, 16, left his home an hour away by motor boat, to learn the art with his cousin Rachid. While using his hands and feet to work with the silver wires, the teenager noted that the challenge lies in the complexity of the processes. Once it is cut, he said, the wire is thoroughly melted and interlaced into fragile pieces which, when joined, are polished until they lose their oxidised colour, which is the mark left by the fire of the smelting process. The work ends with a strong dose of sunlight, which brings out the characteristic silver lustre.

The workshop is at the edge of the old European Quarter of the town of Ibo, capital of the island district of the same name, which includes nine islands of the archipelago, including Quirimba and Matemo. Rachid's decrepit jewellery workshop is on the route of tourists arriving in small planes at the island's makeshift airfield, coming from Pemba, capital of Cabo Delgado province.

At the entrance of the hip-roofed house, very typical in the region, the silversmith has set up a table to showcase his pieces, priced at up to US\$ 30. In the not too distant past, old silver coins circulated in the archipelago, which the silversmiths melted down to make jewellery. Today, however, the raw material must be sought from elsewhere, though Rashid assured us that the quality of the silver does not get lost.

"The people who buy most are the tourists. The local people buy, but not as much. That is why we were having a bad time: the numbers are few," he said. Despite its enormous natural beauty, the Quirimbas archipelago, with about thirty coral islands which stretch along the Cabo Delgado coast, is still far from mass tourism routes; this allows the few travellers who go there to have unique contact with the people and the local culture.



Ibrahim Rachid



Ibo, the rebirth

Perhaps because of its architectural heritage and infrastructure, Ibo Island, about ten kilometres long and six wide, has the most accommodation in the entire archipelago. It has less than ten hotels, but old colonial houses, some of them in ruins, have been rebuilt and transformed into cosy inns over the last decade. The Miti Miwiri (Two Trees, in the local language spoken by the Mwani people), the Ibo Island Lodge and Casa das Cinco Portas (House of Five Doors) are the ones that stand out for the restoration they have undertaken, preserving many of the original features of the old buildings. Without a single metre of paved road, the island is a haven for those wanting to escape from the noisy bustle of the city. It was founded in 1764 by

the Captain General of the Cabo Delgado Islands, the Portuguese Caetano Alberto Júdice. Its town - formerly known as São João Batista do Ibo - still has the structures put in place by the Portuguese colonial regime. It occupied the region in the 16th century and only moved out when Mozambique became independent in 1975.

As if suspended in time, the small settlement now has a pleasant and stimulating serenity, with its streets deserted at the hottest hours of the day, followed by mild orange-hued evenings that bring out lively children to play. A climate of peace seems finally to have fallen over the region, after a history of violence and blood, still clear in people's memories, even among the younger generations, who enthusiastically recount the oral record of the Mwani people.



A dark past

The rise of Ibo was tragically linked to the slave trade. Before the arrival of the Portuguese, the trade was already practised by the peoples of the Arabian Peninsula. Although the island had not enjoyed continued prosperity, there is evidence of a luxurious and cosmopolitan town of local elites, until the abolition of slavery by the Portuguese authorities in the nineteenth century.

This decision coincided with the loss of the island's governance status; until then, the island had been the headquarters of subordinate governments of the Portuguese crown in Cabo Delgado. With the transfer of the centre of power to the city of Porto Amelia, now known as Pemba, the island and the archipelago began to go into decline, evident from the ruins all over the town of Ibo.

Built primarily for military purposes and as symbols of power, the three forts that the Portuguese erected in Ibo are relatively well preserved and are the most interesting part of the town's architectural heritage. They are the Fort of Saint Joseph (Fortim

de São José), the first to be built in 1760, the Fort of Saint John the Baptist (Forte de São João Batista - 1789-1794) and the Fort of Saint Anthony, built in 1818.

The Fort of Saint John the Baptist is the largest and the second most important in the country after the Fortress of Saint Sebastian (Fortaleza de São Sebastião, built in 1558), on Mozambique Island, off the coast of Nampula province. Its unusual star-shaped structure was originally chosen to save money on its construction and to allow for future extension but which never happened.

Both the Forts of Saint Joseph and Saint John the Baptist were used by the colonial authorities as a prison. The local population holds the worst memories of the armed struggle for national liberation (1964-1974). The political police of the Portuguese colonial regime (International State Security Police) took hundreds of people to the prison whom they accused of supporting the Mozambique Liberation Front, the political-military movement that promoted the struggle for independence in Mozambique. Inside the fort, they

carried out torture, murder and mass graves. The tragic end of dozens of prisoners was announced on a plaque at the entrance marked "Enter alive, leave dead."

The past oppression at the fort is now told to tourists by its new occupants, mostly silver and goldsmiths like Rachid, who are organised as an informal cooperative. The new cultural life of the buildings is also driven by the Maritime Museum and small workshops for the production of Makonde art - crafts of the Makonde people from northern Mozambique - and clothes, projects supported by the IBO Foundation, a non-governmental organisation with links to Spain. It is involved in a variety of areas of social and economic development, such as technical and vocational training and sustainable tourism.

The archipelago's incomparable natural beauty

Lost among a vast mangrove forest that spreads for dozens of kilometres, Ibo is one of 11 islands in the Quirimbas National Park (PNQ). Covering an area

of over 750,000 hectares, this nature reserve was established in 2002, following a process involving the Mozambican authorities and various organisations such as the French Development Agency and the Worldwide Fund for Nature (WWF), based on a request from the local communities.

The PNQ covers a land area of 598,000 hectares and a sea area of 153,000 hectares; it is home to more than 160,000 people, making the clash of human activity with the region's ecosystems inevitable. These ecosystems are described by WWF as some of the best and rarest in the world. The main threats include deforestation, both of the various species of land trees and of the mangroves, as well as poaching and overfishing, which has led to the creation of marine sanctuaries.

In 2008, the Mozambican authorities submitted a request to UNESCO for recognition of the PNQ as a World Natural Heritage Site. The process of recognition is ongoing and may boost fundraising for the preservation and management of the nature reserve. The development of tourism in the region is another objective of the proposal; if accepted, it may



also impact the conservation of the architectural heritage of Ibo Island, as well as other islands, such as Matemo and Quirimba. International groups like Minor Hotels of Thailand, which controls the Antara Hotels Resorts & Spas, have bet on the natural beauty of the Quirimbas archipelago, opening luxurious resorts there. Other islands in the archipelago, such as Vamizi (north), Azura and Situ, are accessed through flights from Johannesburg (South Africa), Dar es Salaam (Tanzania) and Maputo (Mozambique). Hotel prices per night start at US\$ 50 and can go up to US\$ 500.

The rhythm of the sea

The 20-minute plane ride between Pemba and Ibo Island is expensive but offers an unparalleled view of the azure waters and white sandy beaches of the archipelago. The connection by land is between the capital of the province and the coastal town of Quissanga, which can take up to five hours by car. In this town, there are two places where boats gather to make the connection between the mainland and several islands along the many channels of the Quirimbas archipelago. Driven by the wind, the huge sails of the dhows, the most common vessels, provide a pleasant crossing between mangroves inhabited by beautiful bird species such as herons. The life of the inhabitants of the archipelago is not governed by the clock, but by the rhythm of the sea. At high tide, the channels are flooded, allowing

boats to travel along them and, at low tide, they are stranded. The outgoing tide offers a dizzying visual spectacle, with the water rushing at great speed, uncovering the sticky "matope" (mixture of sand, mud and silt).

At these times, it is possible to walk from Ibo Island to nearby Quirimba Island. Young people like Benjamin Rade, 23, and Mahando Iassiné, 18, make a living accompanying tourists on these routes, which can take up to three hours and should only be done with people who know the way. In recent months, the two young men have been entertaining the idea of opening a shop to sell equipment to tourists, like fins and closed sandals that are ideal for walking among the mangroves; most footwear clings to the matope, making it difficult for walkers to make progress. The sale of Ibo coffee, a great local delicacy, is also part of their plans.

Wild Ibo coffee

Late last year, Atija Francisco took the legendary Ibo Island coffee to an international exhibition on the Italian island of Lampedusa. This coffee had previously received awards during the colonial era at agricultural fairs organised in Portugal. In 1906, the Coffea Ibo subtype by Frohner was awarded a gold medal at a colonial exhibition in Lisbon. João dos Santos, one of the governors of the Niassa Company, which explored the territories of Cabo Delgado and Niassa between 1890 and 1929,

described the coffee as closer to a wheat berry than ordinary coffee due to the smallness of its grain. "Cultivated with care, it will attain a good price in the market for its aromatic qualities," the Governor said.

Ibo coffee is called *coffea racemosa* and is also known as Inhambane Coffee, after the province in southern Mozambique. With little caffeine, it is a highly aromatic coffee, typical of East Africa, growing as a wild plant that does not require great care. Most of the residents of Ibo have one or two trees in their backyard.

Coffee grower Francisca Atija grows coffee on Ibo Island to supplement her small pension. She has several crops scattered throughout the island, such as the one right next to her house, on land just a little larger than a football field. Every year she produces between 100 and 150 kilograms of coffee, which she sells locally to hotels and tourists.

"We could produce more, but we lack a market," she said.

Creating a market is the goal of international initiative Slow Food Foundation for Biodiversity, which together with other partners, including the WWF, is trying to boost coffee production in Ibo as an economically viable alternative to fishing, over-exploration of which has had a very negative impact on the marine ecosystem of the archipelago.

Like the filigree tradition, wild Ibo coffee seems to have come to the island via the peoples of the Arabian Peninsula; at least, that is the opinion of locals like Atija. In the past, the Portuguese colonial authorities also tried to encourage coffee production, with the imposition of annual export quotas for Portugal, though without much success. If the Slow Food movement manages to achieve this, in the future the world may know Ibo through its aromatic coffee. ■







A Bridge Between Races

Museum remembers
“Straits Chinese”, the
mixed-race Singaporeans

By Mark O'Neill in Singapore

Photos by Courtesy of Peranakan Museum



On Armenian Street in downtown Singapore stands an elegant three-storey white building a century old. It is the Peranakan museum dedicated to a community who has played an important role in the history of Singapore from its very beginning. The Malay word means “child of” or “born of” and refers to people of mixed ethnic origin. They are the descendants of Chinese and Indians, Hindu and Muslim, who came to Southeast Asia and married local women. There are communities of them in Malaysia, Indonesia and Singapore. This museum

concentrates on the Chinese Peranakans of the city state. They include some of its leading figures, among them Kwa Geok Choo, the wife of Lee Kuan Yew, founder of modern Singapore. Both were lawyers; her legal wig and the box she kept it in are on display on the third floor of the museum. She died in 2010, after a marriage that lasted 60 years. The Peranakans played an especially important role during the period of British colonial rule. Many were educated in mission schools and were

fluent in English as well as Malay. They became lawyers, merchants, bankers and civil servants; some became very wealthy. They were middlemen between the British rulers and the Chinese and Malays, were able to obtain passports and served in the local defence forces. They were known as “the King’s Chinese”. “They were seen as higher in the social order than Chinese,” said Yap Jo Lin, a guide at the museum. “They sent their children to mission schools where they learnt English. They got jobs in the civil service

and passports.” One photo on display shows the foundation of the Straits Chinese Recreation Club in 1885, where the Peranakans played cricket, tennis and table tennis. It was only opened to Chinese in 1946 and renamed the Singapore Chinese Recreation Club. Straits Chinese refer to those born in the Straits of Malacca and the Straits Settlements of Penang, Malacca and Singapore. But Peranakan culture stretched beyond these ports, to Thailand and Indonesia.



A Straits Chinese family

History and origins

Many date the origins of the Peranakans to the 15th century. In Malacca, Sultan Mansor Shah took as his wife a Chinese princess named Hang Li Po, who arrived there with 500 attendants; he ruled between 1459 and 1477.

In 1511, maps drawn by the Portuguese of Malacca show "Kampung Cina" – a Chinese village. In 1645, the Chinese there built their first temple, Cheng Hoon Teng; it became a symbol of their community.

The Peranakans were descendants of Chinese men who came and married local women, mostly Malays. They developed a language, culture, customs and cuisine that were a mixture of the two races. They spoke Baba Malay, a unique Malay dialect significantly influenced by the Hokkien dialect of Chinese. In religion, they followed the Chinese tradition, a mixture of Taoism, Buddhism and ancestor worship. They retained Chinese names. In marriage, families chose for their children partners from their own community or sometimes Chinese, such as when they needed a son-in-law for the family business.

"In religion, they were syncretic," said Yap. "They adopted Taoism, Buddhism and other religions. Their furniture too was a mixture of cultures, mixing Chinese and Western designs. Their pottery looks less Chinese. It has very dense decoration, using different colours. They liked strong colours, like green, red, deep pink and lime green. The rich people commissioned pieces of their own designs from makers in China."

In 1786, the British established in Penang their first possession in Southeast Asia. In 1819, Stamford Raffles set up a settlement in Singapore; the Straits Settlement followed in 1826.

Among the native people, the Peranakans were the quickest to adapt to the arrival of the new colonial powers - the Dutch in what is now Indonesia and the British in Malaya, Singapore and north Borneo.

They went into finance, industry and trading. The colonial presence opened for them markets in Europe as well as within their own country. They sent their children to schools run by missionaries where they learnt English and Western practices and ways of thinking; this opened the way for them to move into law, medicine and banking. Some converted to Christianity.



In 1893, Song Ong Siang, a Peranakan, became the first Chinese admitted into the legal service in Singapore. In 1936, he became a Knight Commander of the British Empire, the first from Malaya. Another important member of the community was Tan Jiak Kim, one of the founders of the Straits Steamship Company and a member of the Straits Settlement Legislative Council from 1889 to 1915. He was also an active philanthropist in education, medicine and other fields; his financial contribution and lobbying were the basis for the city's first medical school. Between 1850 and 1900, mass emigration increased the Chinese population in Southeast Asia from 200,000 to over a million; the Peranakans became more conscious of their special identity. In 1900, they set up the Straits Chinese British Association. After World War I, they joined the local defence forces and their leaders persuaded the British to allow non-Europeans into the civil service.

Their education, fluency in English and family links enabled them to flourish during the colonial period, often as a middleman between the colonial ruler and the native Malays. Some became very wealthy and built large, sumptuous houses. They played a prominent role in commerce, politics and social affairs in 19th century Southeast Asia. They established strong relationships with colonial merchant houses and the British administration; interaction and identification with the colonial powers became an important part of their cultural blend and identity. They managed temples and clan associations and their ability to speak Malay, the lingua franca of the region, meant they could do business effectively with indigenous Southeast Asians.

The Japanese invasion of Singapore during World War II was a disaster for the Peranakan community. Many lost their businesses, their homes and their assets.

Modern era

The world changed radically after 1945. Colonies in Asia, as elsewhere, became independent states; the Peranakans became a less distinct social and political group. They were absorbed into the larger racial category of “Chinese”.

At school, children learnt Mandarin and English and fewer could speak Baba Malay. As Peranakans moved into smaller flats with their nuclear families, collections of furniture and other treasures that had been handed down for generations became fragmented, divided or were sold.

“During the modern era, the Peranakan identity has almost been forgotten,” said Mary Cheung, a business consultant. “With the end of the colonial period, they lost their special status. They became members of the Chinese community. They made a great contribution to the development of Singapore.”

But the community did not forget their history. In the 1980s, there was a revival of Baba Malay plays, dance and music. Restaurants and shops specialising in Peranakan food and fashion opened. Several productions featuring Peranakan themes were produced for television, notably *The Little Nonya*;

its last episode was reportedly the most-watched one-hour programme in the history of Singapore television.

Museum

The Peranakan Museum opened to the public in April 2008; it is in a building in the classical style that was constructed from 1910-1912 as the Tao Nan School by the Hokkien community.

It has galleries on the history, weddings, language and fashion, religion, public life and food of the Peranakan community.

The gallery on weddings includes a tablecloth from Penang in the early 20th century, in which more than one million glass beads were used. It is the largest known example of Peranakan beadwork; its design depicts a variety of European and South American birds and flowers, as well as a few Asian species.

It also features a set of three brooches, also from Penang in the late 19th or early 20th century. It is adorned with a tear-drop element and three circular clusters of diamonds.

The gallery on religion shows the mixture of faiths in Peranakan families. It has an altar sideboard with a devotional image of the Holy Family in the centre

of a traditional wooden piece, which has typical Daoist motifs like dragons, phoenixes and the three gods of good fortune, prosperity and longevity. It was made in Singapore in the 1920s for a family that had converted from traditional Daoist deity and ancestor worship to Roman Catholicism.

The museum also has a rare copy of the New Testament in Baba Malay that was published in 1950 by the British and Foreign Bible Society, an organisation that has produced Bible translations in many of the world’s languages. In 1894, a Baba church was founded. This edition was produced to meet the needs of those Peranakans who had converted. The next edition only appeared in 2007, when a new, revised text was released.

Baba Malay publications flourished from the 1890s until the 1930s with the economic prosperity experienced by the community; but there was no standard orthography for the language and no reference grammar. In recent times, it has gone into decline. Now monolingual speakers can only be found among the very elderly. It is estimated that there are about 10,000 speakers left in Malacca, with less than half that number in Singapore.

Peranakan cuisine, however, continues to flourish, with many restaurants offering it. It combines

Chinese, Indian and Malay elements, resulting in a wide variety of flavours.

The gallery on public life shows some of the many Peranakans who left their mark on the city. Among them is Lim Kim San (1916-2006) who received the Order of Temasek, the highest honour of Singapore for distinguished public service. The medal is on display. It was in honour of his tenure as the founding chairman of the Housing and Development Board (HDB). The board is responsible for public housing and is credited with clearing the squatter homes and slums of the 1960s and resettling those who lived in them in low-cost state housing. Now more than 80 percent of the population live in HDB homes.

“Given the unpopularity of Peranakan material half a century ago, it is heartening that the collection of the museum has resonated with both local and international audiences,” wrote curator Jackie Yoong in its official guide. “Records indicate that the local population makes up the majority of visitors... It is also a popular choice for school excursions, since several Peranakan Singaporean and regional pioneers are featured in school textbooks.”

The museum is fulfilling a worthy mission – informing Singaporeans and foreigners alike of this important page in the city’s history. ■



Peranakan museum interior



The intertwined trees of Kun lam Temple in Macao

In the gardens of Kun lam Temple in Mong Ha, on the path that leads to the cemetery of Buddhist monks, there used to be two trees whose branches grew strangely entwined. A legend dating back to the time when Mong-Ha was just a small farming village tells the story of these two unusual trees.

In this modest place there lived a farmer, the wealthiest man in the village, who was respected by all his neighbours because he was such a sensible man. They called him Lou Uong, or Old Uong.

Old Uong had a daughter who was at the age of "piu-mui" - the fall of the fruit of the plum tree - which meant she was of marriageable age.

A-Kam, as the girl was called, was in fact of an age to choose one of the neighbourhood's young men. However, Old Uong always turned them away as he did not want his daughter to leave home and leave him alone with the farming work. How could he properly work the land without his daughter's invaluable help? One day a young man appeared in the village in search of work and Old Uong decided to hire him. The young A-Heng was cheerful and hardworking and always happy to help with the toughest tasks.

A-Kam and A-Heng fell hopelessly in love. Knowing that Old Uong would never accept the marriage, the two young people kept their love a secret.

However, A-Kam became pregnant. When her father heard his daughter's confession, he lost his temper and was so angry that, rather than consent to the union of the two young people, he threatened and insulted A-Heng. He told him that he would never give his daughter in marriage because he was just a penniless nobody. He questioned how such an insignificant person could aim to marry the most beautiful and gifted young woman in the village.

But the two young people loved each other madly and, seeing Old Uong's attitude, they knew they would never be happy. They decided to end their lives so that they might achieve happiness in another world.

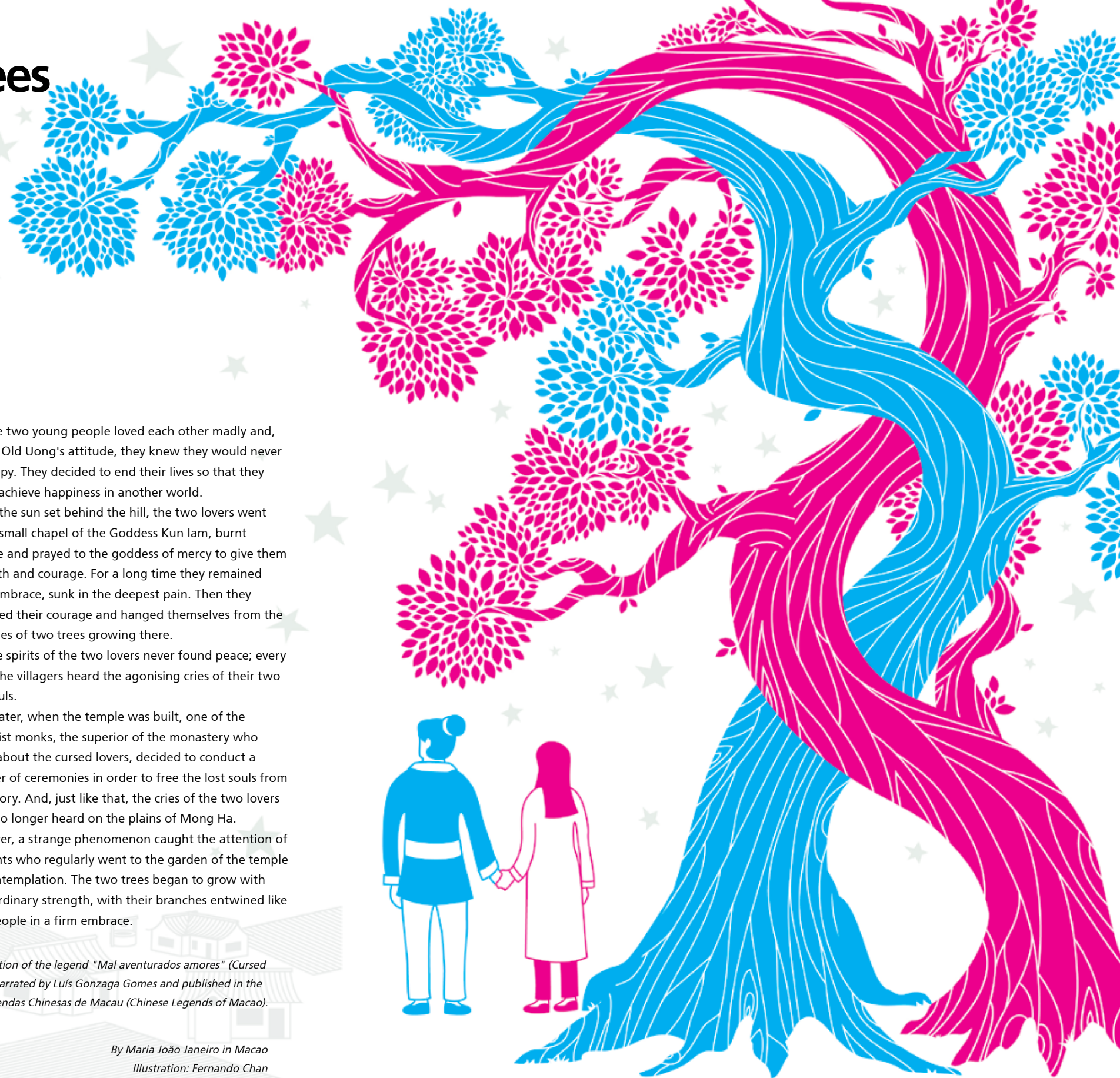
When the sun set behind the hill, the two lovers went to the small chapel of the Goddess Kun lam, burnt incense and prayed to the goddess of mercy to give them strength and courage. For a long time they remained in an embrace, sunk in the deepest pain. Then they gathered their courage and hanged themselves from the branches of two trees growing there.

But the spirits of the two lovers never found peace; every night the villagers heard the agonising cries of their two lost souls.

Years later, when the temple was built, one of the Buddhist monks, the superior of the monastery who knew about the cursed lovers, decided to conduct a number of ceremonies in order to free the lost souls from purgatory. And, just like that, the cries of the two lovers were no longer heard on the plains of Mong Ha. However, a strange phenomenon caught the attention of residents who regularly went to the garden of the temple for contemplation. The two trees began to grow with extraordinary strength, with their branches entwined like two people in a firm embrace.

Adaptation of the legend "Mal aventurados amores" (Cursed loves) narrated by Luís Gonzaga Gomes and published in the book Lendas Chinesas de Macau (Chinese Legends of Macao).

*By Maria João Janeiro in Macao
Illustration: Fernando Chan*



Macao

next issue



Guiding the next generation of nature lovers

By Cláudia Aranda
Photos by António Sanmarful

The Macao government, in cooperation with Macao Aves Society (MAS), is promoting public guided tours and bird-watching activities in Cotai Conservation Zone. They want to increase public awareness of the local environment and wetlands biodiversity and encourage the next generation of nature lovers.



Time to bring Macao design into the spotlight

By Cláudia Aranda
Photos by Cheong Kam Ka

Macao Design Centre is gradually becoming a reference in the local cultural and creative industries scene. This integrated service platform, created for designers to develop their businesses by Macao Designers Association with Macao government's support, wants to make Macao design more international by linking up local designers with overseas companies.



China sees its railways covering the world

By Luo Xunzhi in Beijing
Photos by Xinhua News Agency

In just eight years, China has built the largest network of high-speed railways on earth. Now it wants to do the same around the world. The plan includes a line to link Beijing and Moscow in 33 hours, and routes across South America from the Atlantic to the Pacific and across Africa from the Indian Ocean to the Atlantic – something the European colonial powers never achieved. Never in history has a country proposed such an ambitious programme.



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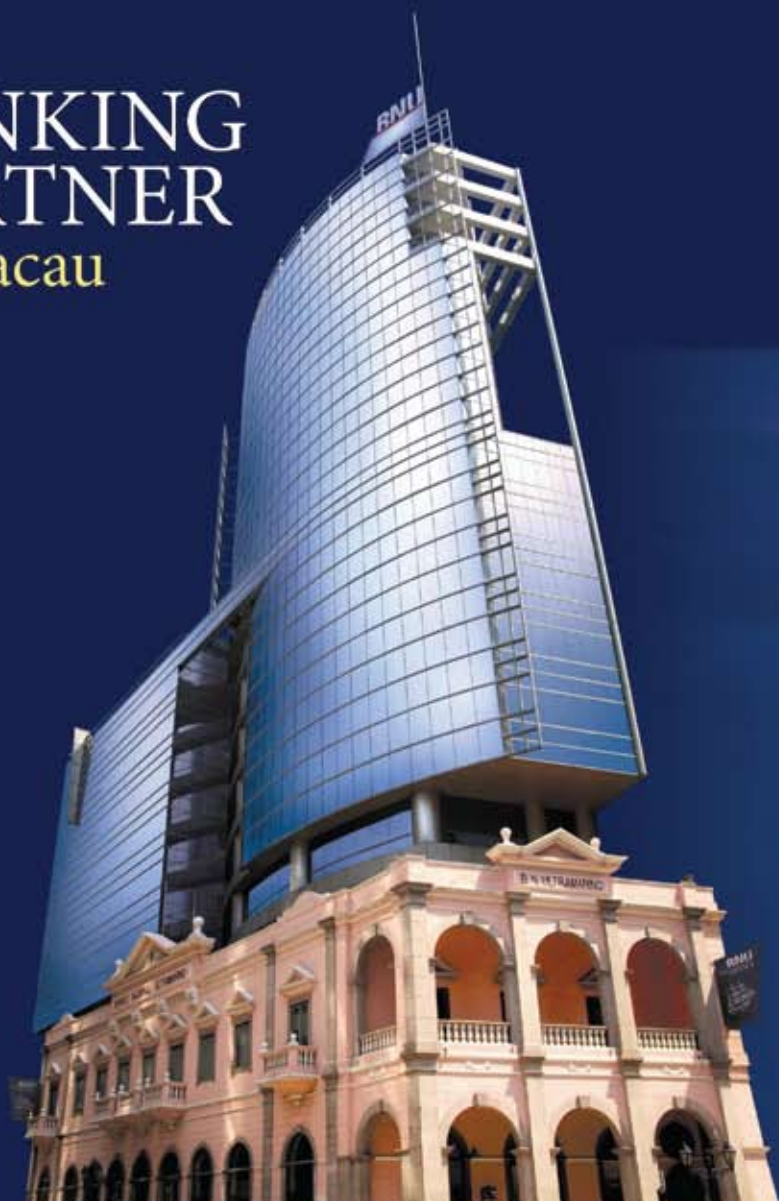
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