

# Macao 澳門

TREASURE TROVE

## Kong Tac Lam archives enshrined in UNESCO's Memory of World

How Macao's hospitality school became the best in Asia

A ballerina finds joy through breakdancing



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## X11 - X15

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**Macao** 澳門

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**COVER IMAGE**

Once a Buddhist college for women, Macao's Kong Tac Lam Temple is home to archives that UNESCO has deemed of global significance. This story reveals how the Kong Tac Lam Temple archives were first built, and then discovered.

Photo by Lei Heong Ieong

# Contents

- 04

**Combatting Macao's talent shortage**  
Long-time residents reflect on the government's bid to import 1,000 qualified professionals in an effort to boost key sectors, recalling the days when Macao had the opposite issue – a talent surplus.
- 08

**Art Macao returns to the city**  
After a stuttering hiatus, Macao's International Art Biennale is back. The city is brimming with world class exhibitions that are sure to inspire, confound, and captivate – helping cement the territory's status as the perfect platform for East-West cultural exchange.
- 14

**A ballerina's journey to the avant garde**  
Macao-born dancer Wendy Choi-Buttinger on merging art, family and business – to build a life where she's true to herself.
- 20

**Reviving the ancient arts**  
Through workshops, books and the Macau Penman, a company specialising in traditional writing tools, Macao-born Aquino da Silva hopes to lead a renaissance for Western calligraphy.
- 26

**How to see some of Macao's spectacular Modernist architecture in half a day**  
Macao's historic buildings are justly celebrated, as are its dazzling integrated resorts, but in the shadow of both, you'll find intriguing examples of the 20th century's finest architectural hour.
- 32

**Macao's French connection (via a Dutchman)**  
France Macau Chamber of Commerce Chairman Rutger Verschuren on growth and opportunities at one of Macao's largest chambers.



- 36

**The rise of Macao's top hospitality school**  
Last year, the Macao Institute for Tourism Studies cracked the top 10 in global tourism school rankings and soared to number one in Asia. Here's how the forward-looking school prepares students for the future, while respecting the past.

- 44

**Growing a martial art in Macao**  
Back in 2007, Macao's Brazilian jiu-jitsu enthusiasts were learning from videos posted online. Since then, the community has become a force to be reckoned with – now boasting several black belts.

- 50

**Macao's first home-grown doctors**  
Plenty of doctors were born and raised in Macao, yet educated outside of the city. MUST strives to change that by training their own first class of aspiring doctors.

- 56

**A Macao monk's role in women's liberation**  
In the early 20th century, a devout Buddhist and his reformist friends ran a college for women. The archives amassed during this time – at Kong Tac Lam Temple – has just been awarded special new status by UNESCO.



- 64

**Macao's iconic model cars**  
Sun Star makes some of the best-known die-cast replicas of real cars in the world, including the time-travelling DeLorean. But it's taken a very special model – the city's own police car – to reignite interest on the company's home turf.

- 70

**The tide is turning for Cabo Verde's sea turtles**  
While the relationship between Cabo Verde's human and sea turtle residents is not without friction, numbers show efforts to secure beach space for the ancient reptiles are paying off.

- 72

**Touring four Guangdong cities**  
A delegation of local journalists were invited to visit Guangzhou, Shaoguan, Dongguan and Shenzhen – Macao's partners in the Greater Bay Area.

- 82

**Experiential art at teamLab SuperNature Macao**  
Call it an escape to the multiverse. An immersive stroll through a galaxy where art, nature, design and technology collide. Or some sort of trippy supernova; one that you can step inside.



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## Combatting Macao's talent shortage

**Long-time residents reflect on the government's bid to import 1,000 qualified professionals in an effort to boost key sectors, recalling the days when Macao had the opposite issue – a talent surplus.**

The 2023 annual plenary meeting of Talents Development Committee, first formed in 2014

(Opposite page) Chief Executive Ho Iat Seng chairs the committee

Economic diversification is incredibly important for Macao, which has long relied on a single industry – gaming – to fuel its economy. To get there, the government is throwing itself into talent acquisition schemes that will help plug the city's skills shortage.

In July, Macao's Talent Development Committee unveiled its latest strategy: four recruitment task forces, one for each of the city's emerging industries. Namely, big health, high-tech, modern finance, and MICE (meetings, incentives, conferences, and exhibitions – including sports and culture).

The aim is to import around 1,000 of the world's best and brightest. They, in turn, will drive progress, innovation, and change.

Chief Executive Ho Iat Seng chairs the Talents Development Committee.

In a recent plenary session, he observed that the global market for innovative hires with international outlooks was fiercely competitive. Ho also noted that the territory's ability to attract such talent was key to staying competitive in the region.

In relation to the "One Country, Two Systems" principle, Ho pointed out Macao's responsibility to coordinate its regional planning in accordance with its position of "One Centre, One Platform and One Base" – meaning, its unique position as an economic and trade cooperation platform between China and Portuguese-speaking countries, a world centre for tourism and leisure as well as a cultural exchange and cooperation base.

Finally, the chief executive said that his government would also strengthen the training of local qualified staff – involving them in the development of priority industries, as well as foreign talent.

The committee's general secretary, Chao Chong Hang, outlined some specifics of the talent recruitment scheme. Laws would be changed in order to facilitate a new immigration pathway for qualified professionals from outside Macao, for example.

Chao said that information about the scheme's candidates – their academic qualifications, ages, and industry backgrounds – would be made publicly available. He stressed that 1,000 was a ballpark figure subject to adjustment, and that more precise, per industry quotas would be announced in due time.

The gist of the committee's session was this: Macao's government understands that attracting and nurturing talent is essential for economic growth and a prosperous society. It's prepared to invest in people who will help propel Macao forward. ●



**Harald Brüning**  
*Journalist and Director of The Macau Post Daily*

When the local government announced its recent raft of concrete measures to regulate the import of top talent, I couldn't help but remember Macao of the 1980s. Back then, the city exported its talent. People in Hong Kong called it "the sleepy enclave" – for the simple reason that the local labour market couldn't offer enough suitable jobs for everyone.

I estimate that, before the 1990s, thousands of Macao's brightest sought jobs in Hong Kong and overseas. Not only university graduates, but anyone lucky enough to possess a natural aptitude or skill (the traditional meaning of 'talent') – including artists – sought their fortunes elsewhere.

That dire employment situation only began to improve with the liberalisation of the gaming industry, some two decades ago. That gave tourism, the retail sector, the property market, and many other economic sectors a massive development boost. Concurrently, the local tertiary education sector also started to develop by leaps and bounds.

Changes came about so quickly that – virtually overnight – there was not enough local talent available to meet that surging demand for high-quality staff.

And that's where we are, still. The challenge will be striking the right balance between the supply of local talent and the import of non-local talent. As a newspaper publisher, I know from my own experience how difficult it is to hire qualified local staff.

I would like to see some of the local talents who went overseas to return to their place of birth to contribute to its development.

Of course, this is not just a matter of supply and demand in the labour market – but also one of personal preference, and we need to respect that. Some of our home-grown talent love the idea of staying in Macao; others want to try their luck further afield. Hong Kong, the Greater Bay area, and beyond.

Macao's "1+4" development strategy won't succeed without the import of top talents from all over the world. But this should never come to the detriment of local talents – a difficult balancing act indeed. One that, I am sure, the government is well aware of.



**Huang Jingbo**  
*Director, United Nations University Institute in Macau*

With the new policies in place, it will be possible to lure talents from abroad. But that doesn't mean it's any less important to cultivate local talents. It is they who are the key to Macao's sustainable economic development.

In the short term, imported talent can help develop Macao economic diversification. We still need local elites and talent in the long run. This has been the experience of many places in similar situations around the world.



**Wong Seng Fat**  
*Assistant Professor, Faculty of Science and Technology, University of Macau*

Macao's new talent programme targets four key industries. I will go through each. Firstly, modern finance. This industry lacks interdisciplinary talent. It needs people with both IT skills and financial knowledge – something scarce in Macao's current talent pool.

Secondly, high-tech. Macao needs this industry in place as soon as possible. To get there, we need to attract experienced talent. Anyone with such skills already in town; we must encourage them to stay. People with backgrounds in high-level scientific research are particularly valuable, because they're the ones who'll develop the high-tech industrial products of Macao's future.

Regarding the MICE, culture and sports industry – our foundations are solid. We've been developing in this area for a relatively long time.

However, in order to develop innovative new projects within this sector, we do need to import the relevant professionals. Especially around sports. One way forward could be to look at identifying sports with Chinese or Macao characteristics, to develop into attractions for foreign tourists.

On the subject of big health, we need interdisciplinary talent with medical expertise and knowledge of data analysis. There is a lot of development already happening in this field, with the new Cotai healthcare complex expected to open later this year – as well as further developments in Hengqin.



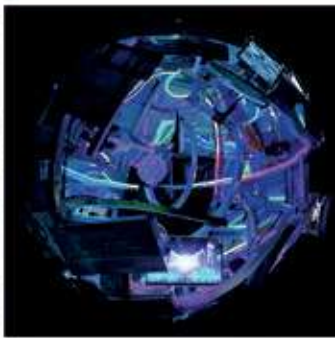
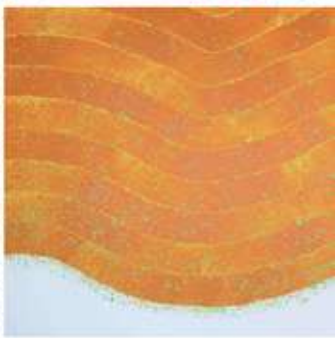
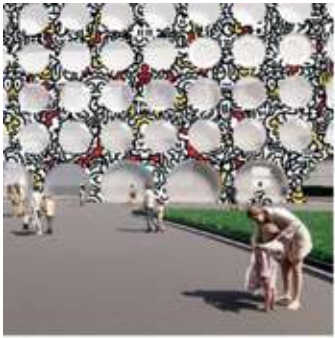
**Carlos Cid Álvares**  
*CEO of Banco Nacional Ultramarino (BNU) and President of the Macau Luso-Chinese Chamber of Commerce and Industry*

Macao has it all. It has established a talent import scheme to facilitate the entry of foreign professionals and skilled workers. It has simplified the work permit process for them. Macao has set up a plan to nurture local talent and enhance their skills, and offers entrepreneurship support incentives for foreigners business people.

These policies are mostly focused on an economic diversification strategy; to attract and retain skilled professionals in Macao's four emerging sectors. The aim is to promote innovation and economic growth, enhancing Macao's competitiveness in the global market.

But maybe the ability to attract CEOs and CFOs of multinational companies should also be the target. These companies diversify the economy and tax collection. They generate new jobs without competing with local companies. They can support local real estate and small businesses. What they need are places with good schools and universities for their kids, something Macau can easily provide.





ARTS & CULTURE

# Art Macao 2023 welcomes international artists back

After a stuttering hiatus, Macao’s International Art Biennale is back. The city is brimming with world class exhibitions that are sure to inspire, confound, and captivate.

Text **Sara Santos Silva**  
Photos courtesy of **Art Macao**

(Right) Renowned conceptual artist and Vice President of Beijing’s Central Academy of Fine Arts Qiu Zhijie has been appointed chief curator of Art Macao 2023

Government officials, artists and chief curator gathered at the Macao Museum of Art on 28 July for the festival’s opening ceremony

Already known for its East-meets-West heritage and as a UNESCO Creative City of Gastronomy, Macao is setting itself up to be a regional hub for the arts. The city’s international art biennale, Art Macao, is back in full force.

This year – the biennale’s third – 30 world-class exhibitions are on display until the end of October, taking over galleries, integrated resorts, museums and public spaces across the city. After launching in 2019, Art Macao was all but thwarted by the Covid-19 pandemic (a low-key version took place in 2021).

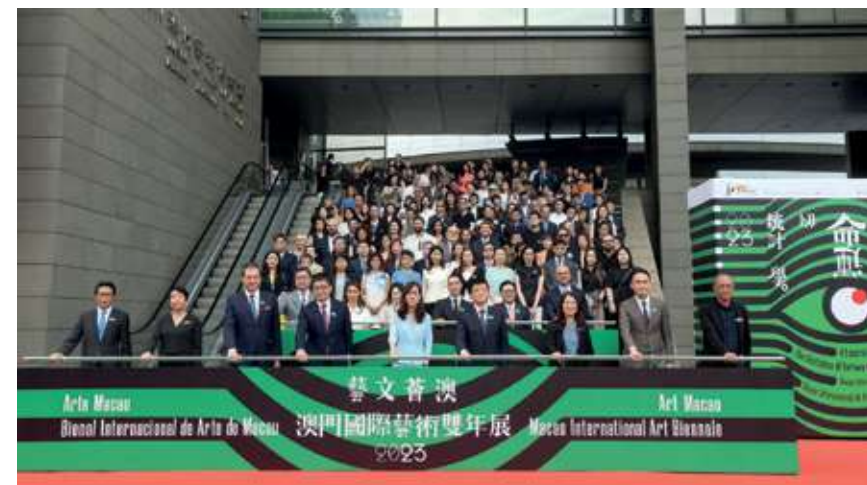
Art lovers around the region are relieved to welcome this special event back. Its artists, government officials, and the festival’s chief curator, Qiu Zhijie, attended the opening ceremony on 28 July. There, Leong Wai Man, president of the Cultural Affairs Bureau (which organises Art Macao), described the festival as fostering cultural prosperity. She explained Macao’s “One Base” status in the Greater Bay Area, and how the city was being positioned to serve as “a platform for cultural exchanges and cooperation between



China and the West, and mutual learning among civilisations.”

Qiu, a celebrated conceptual artist and vice president of Beijing’s Central Academy of Fine Arts, spoke of Macao’s traditional role doing exactly that. Using the 16th-century Italian priest Matteo Ricci as an example, he described Macao as the gateway through which Western religion and science entered China (Ricci was a founding father in the Jesuits’ China missions). As such, Macao has already borne witness to many cultural exchanges between China and the West, Qiu said.

More than 200 local and international artists are showing off their talents at Art Macao, many riffing on the festival’s theme: the statistics of fortune. Formats range from good old fashioned painting to cutting-edge applications of augmented reality. The theme is centred on the evolving relationship between science and religion – fields that were, not so very long ago, considered conceptually inseparable. We’ve put together a handy guide to the 2023 biennale, highlighting the festival’s must-see exhibition spaces.





*Praia Grande I***Konstantin Bessmertny** (Macao)

Mixed media on rice paper and linen | 180 x 300 cm | 2023

*Parallax Chambers***Howie Tsui** (Canada)

Algorithmic animation sequence | 2018



## THE MACAO MUSEUM OF ART

All three storeys of the Macao Museum of Art (MAM) – the city’s artistic epicentre – are playing host to what’s known as the biennale’s Main Exhibition. At MAM, you’ll find work by one of Macao’s most famous resident artists, Konstantin Bessmertny, among others. Born on the Russian side of the China-USSR border in the 1960s, the multi-disciplinary artist fell in love with Macao while exhibiting here in his 20s. Based in the city practically ever since, he represented Macao at the 2007 Venice Biennale.

Joining Bessmertny is Hong Kong-born, Vancouver-based artist Howie Tsui. His piece, *Parallax Chambers*, takes the form of a somewhat unsettling animation. *Parallax Chambers* draws viewers into a series of melting interiors, where dead birds litter diners and a cordless telephone boils in what might be a pot of congee.

*OPN HEART***Jason Naylor** (US)

Fibre-reinforced plastic (FRP) | 200 x 203 x 114 cm | 2023

## THE INTEGRATED RESORTS

All six of the city’s glitzy integrated resorts are playing host to Art Macao exhibitions by prominent international artists. A major highlight is Wynn Palace’s Art Centre’s “The Contour of Light: A Re-encounter with Leonardo da Vinci”. This is a show where art meets technology, the latter enabling visitors to enter the world of the great Renaissance master.

Digitalisation, virtual reality and hologram technology make for the ultimate immersive experience. Expect to rendezvous with Mona Lisa and the Vitruvian man, but also Da Vinci’s visionary flying machines and other ingenious inventions.

A short hop to the Grand Lisboa Palace Resort is enough to transport you from 15th-century Italy to 17th-century France, where the “Virtually Versailles” exhibition awaits. Here, you can wander through the splendid Hall of Mirrors and Marie Antoinette’s bedchamber with the assistance of augmented reality. Of course, a trip to Versailles wouldn’t be complete without exploring the famously manicured gardens – and this exhibition lets you do that by bike.

Meanwhile, at the heart of the Cotai Strip, large-scale contemporary artworks by New York-based muralist Jason Naylor and Scottish neo-pop artist Philip Colbert are spread across Sands China’s properties. These (mainly) Mickey Mouse-inspired pieces mark Disney’s 100th anniversary. Decked out in electrifying colours, Naylor’s 2-metre-tall, heart-shaped installation is a stunning example of his feel-good approach to creativity.

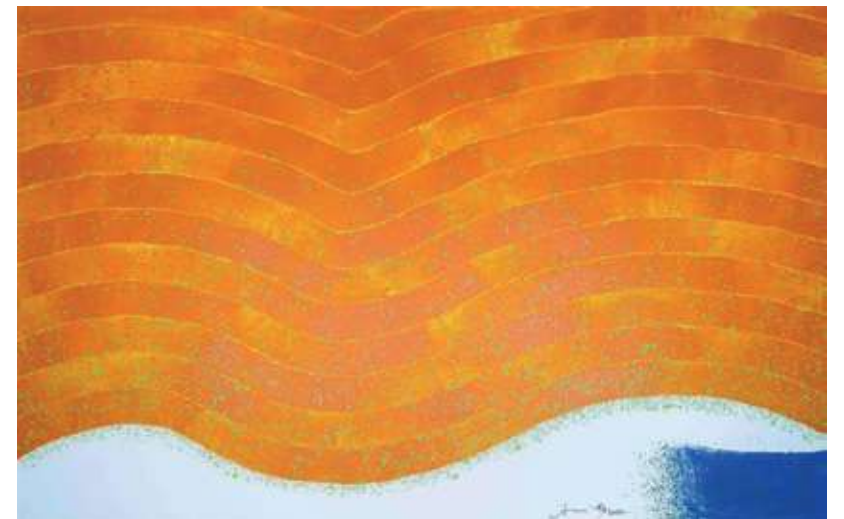
MGM Cotai boasts an innovative exhibition of the Chinese-born, European-influenced abstract painter Hsiao Chin. Chin, who died in July at the age of 88, co-founded the Ton Fan modernist art movement in the 1950s. MGM is touting its Art Macao entry as “art-tech-tainment”; an opportunity to “experience Hsiao Chin’s infinite energy and creative universe through his creations.”

*Great Aspect***Hsiao Chin** (Italy)

Acrylic on canvas | 200 x 310 cm | 2022

*Immersive Masterpieces***Art Media Studio** (Italy)

Projection | 2019





## FOUR CITY PAVILIONS

This year, four exhibition spaces have been dedicated to creative cities around the world. Namely, Kyoto, Japan; Shenzhen, China; London, UK; and Vila Nova de Cerveira, Portugal. They are designed to let people experience thriving foreign art scenes without leaving Macao.

At the Kyoto pavilion, inside the Tap Seac Gallery, youth artist Yujiro Ueno has created a kaleidoscopic series of paintings – accompanied by Japanese multimedia company 1→10's tech-forward pieces. The London pavilion, at the Taipa Houses Museum, showcases a collection of multimedia creations titled “Cathedrals of the 21st Century”. These explore London's modern cityscape while reflecting on what's come before.

Meanwhile, across the city, Vila Nova de Cerveira's pavilion occupies a quirky venue – the Former Municipal Cattle Stable, nearby the now defunct Yat Yuen Canidrome. “The Metaphysics of Luck and the Science of Misfortune” displays 27 artworks paying tribute to the iconic (and tragic) ‘27 club’. Artists, musicians and actors who passed away at that too-young age, including Nirvana's

Kurt Cobain and English singer and songwriter Amy Winehouse.

Barra's Navy Yard No. 1, near A-Ma Temple, welcomes the Shenzhen pavilion. Its state-of-the-art show is titled “Ark of Destiny” and sets out to explore relationships between people, robots, and cities. Shenzhen is China's first and only UNESCO-listed City of Design.



*Dyson Ball*

**Wang Peisheng** (China)

Mixed Media: aluminum alloy frame, LCD screen + driver board, acrylic spray painting, Jetson Nano Image recognition technology + surveillance camera, artificial ion lightning ball, 1000K high-voltage arc generator, LED light strip, hydraulic push rod etc. | 2020

*Vortex-Six Dragons*

**Yujiro Ueno** (Japan)

Acrylic and oil on canvas  
2273x5450mm | 2022



## ART SPACE AT THE MACAO CULTURAL CENTRE

Local talent does not play second fiddle at Art Macao. ART Space, at the Macao Cultural Centre, is hosting a special invitational exhibition for local artists only – both the highly revered and new kids on the block.

In this exhibition, Konstantin Bessmertny, Ung Vai Meng, Lampo Leong, Chan Hin Io, Bunny Lai Sut Weng and Eric Fok Hoi Seng were commissioned to examine the interplay between science and religion (in keeping with the biennale's theme). Their resulting artworks diverge by medium as well as by subject. Climate change is contemplated; as are China's trade relations with the West. One piece focuses on the origins of civilisation, while another questions our over-reliance on technology. Together, the pieces reveal just how diverse artistic expression can be in Macao.

*Renaissance*

**Fok Hoi Seng** (Macao)

Technical pen drawing on paper, ink on wooden cabinet and paper, LED light  
Dimensions variable | 2013



*Halo*

**Kimchi and Chips** (Mimi Son and Elliot Woods)  
(Korea and United Kingdom)

Computation, stainless steel, servo motors,  
silvered glass mirrors | 1850 x 480 x 810cm | 2018



*Mirror 6#*

**Fu Zhongwang** (China)

Stainless steel | 200X130X120cm | 2013

## OUTDOOR INSTALLATIONS

These play an essential role in transforming the city into a celebration of art, making space for spontaneous encounters with creative endeavours. There are six outdoor installations spread across Macao, including in a park near the Guia Hill Pedestrian Tunnel, at the former Iec Long Firecracker Factory, and within the Macao Cultural Centre's Art Plaza.

These works come in varied forms, from Chinese artist Fu Zhongwang's sizable stainless steel head sculpture to the aptly titled *Halo* – a melding of mirrors and mist – by Seoul-based duo Kimchi and Chips. We won't spoil the fun by revealing what art is where. ●



Macao **ABROAD**

# A ballerina's journey to the avant garde

Macao-born dancer Wendy Choi-Buttinger on merging art, family and business – to build a life where she's true to herself.

Text **Sara Santos Silva**

Wendy and Elias performing  
"Honeybadger and Wolverine"

Wendy Choi-Buttinger decided to become a ballerina while watching *The Nutcracker* (its Chinese version), performed by the Hong Kong Ballet. She was only four or five at the time, but remembers clearly thinking, "This is what I want to do. I want to dress up like that, be in pointe shoes, and dance to that music."

Her piano teacher had already recognised that Choi, now 31, had a pronounced artistic vein, recommending she be exposed to as many concerts, operas, and dance shows as possible. Her mother, an accountant who loved the arts, was only too happy to oblige.

Soon after *The Nutcracker*, the girl was enrolled in weekly ballet classes at the Macao Conservatory. In 2005, when she was 13, the Conservatory launched its first full-time professional dance course. Leaping at the chance to spend even more of her waking hours dancing, Choi joined the course. Aside from ballet classes, she had all her regular school lessons at the Conservatory too.

Young Choi pushed herself to become a ballet prodigy, pirouetting her way across coveted stages like Beijing's National Centre for Performing Arts. She says her ascent would not have been possible without the support of Macao Conservatory teachers Yingde Ding, Zhangyi and Yangminjian. These three mentors enabled Choi to take on lead roles, perform as a soloist and represent the city at major events – including the 10th anniversary of Macao's return to China, in 2009.

A year later, Choi graduated from the Macao Conservatory (with honours) and enrolled in the Hong Kong Academy of Performing Arts. Most people take two years to earn a diploma in classical ballet. Choi's skills were already so advanced that she pulled it off in just one.

Right then, Choi was on the cusp of achieving her childhood dream by becoming a professional ballerina. She should have been excited. Proud, maybe. Instead, she felt strangely adrift.



Wendy Choi-Buttinger

(Opposite page) Learning to let go of the rigid structure of ballet proved a painful, but rewarding, process



Elias Choi-Buttinger

Looking back, Choi-Buttinger sees her younger self as having been hit by the realisation she needed to spread her wings beyond ballet's rigorous regimen. She also craved a change of environment: less people, more nature. "I had had enough of big city life and was completely overstimulated by its bustle," Choi-Buttinger admits.

"I wanted to learn something new, something that blew my mind," Choi-Buttinger told *Macao* magazine.

She cast around the internet for inspiration. And says she felt a wave of relief upon stumbling

across a contemporary style of dance she'd never seen before. The genre was 'minimalism', defined by simplicity, repetition, and a focus on fundamental movement. Minimalism's stripped-down approach to choreography resonated with the restless ballerina.

"Contemporary dance is different from all the other techniques in dancing. They are about technique, while contemporary dance is about the whole concept. It can simply be someone standing on the stage, doing nothing. And in it you can use ballet, breakdance, Indian dance, anything."

## NEW CONTINENT, NEW STYLE

In 2011, Choi moved to Europe to reinvent herself as a contemporary dancer. Her parents were worried about her change in direction and such a big move, but supported her decision. Choi enrolled at Austria's Bruckner University, in the river city of Linz, to pursue her bachelor's degree in dance. On her first day at university, she met her future husband – an Austrian breakdancer named Elias Buttinger (now Choi-Buttinger).

"We came from two completely different worlds," she reflects. "His [breakdancing] was upside down

and mine [ballet] was floating in the air; mine observed a strict set of rules, while his had no rules."

When Choi and Elias merged their two dance styles, they discovered a world of possibilities. Ballet and breakdancing may be like chalk and cheese at first glance, but combining techniques from each opened up exciting new forms of choreographic expression, she explains.

First, however, Choi needed to loosen up. Ballet's famous perfectionism can foster self-judgement and insecurity, she says. And it certainly doesn't help with breakdancing, a contemporary, improvisational street style that

originated in New York in the late 1960s. Breakdancers value spontaneity.

In Austria, seeking to hone her improvisational skills, she'd join free-style dance battles – where dancers from all backgrounds were welcome to do their thing on stage. "It was horrible [at first]!" she says with a laugh, "I couldn't do it!"

But she persevered. The dancer stripped off the rigid ballet principles that had shaped her style since childhood. It wasn't easy: she admits to getting "emotional, angry and sad" in the process. In hindsight, she recognises the difficulties as growing pains.

“

I wanted to learn something new, something that blew my mind.

– Wendy Choi-Buttinger



Mick Morley



Choi-Buttinger says breakdancing inspired her to find her own creative niche, a side of herself that ballet had not awakened. That being said, she is grateful for the discipline of her formative years. “I wouldn’t be where I am today if I hadn’t had that experience,” she acknowledges.

After graduating from Bruckner University, Choi worked as a freelance dancer and dance teacher, which gave her the freedom to work on her own productions. She and Elias progressively became partners in dance, then life, and then business. After tying the knot in 2016, they welcomed their first daughter in 2017 and a son in 2020. The family are still based in Linz.

When the Covid-19 pandemic led to the cancellation of virtually all dance classes, shows and festivals, Choi-Buttinger and her husband decided to merge two things they loved – dancing and nature – and establish their own dance production company, W.E. Cie Performance. Solo, together, and in collaboration with other dancers – Choi-Buttinger and Elias have amassed numerous awards.

W.E. Cie specialises in shooting dance films in dramatic natural landscapes, as well as site-specific dance performances. One of its latest projects, *Shapes of Aether*, was shot in Iceland and features Choi-Buttinger dancing ethereally atop an iceberg, in a lake, and on a black sand beach. Elias is behind the camera. The film has already won several awards, including at the Golden Lion International Film Festival, the Golden Bridge Istanbul Short Film Festival and the Cult Critic Movie Awards.

The duo’s distinct fusion dance style takes a theatrical approach to protean choreography. Improvisation plays a large role, and Choi-Buttinger says each performance is different. Audience participation can happen, too. In one show, the couple danced to rhythms created by their audience – using supplied typewriters. Titled *Origami*, the typewriter show toured Asia and the US in 2019 and 2020.

“This way, no matter how many times we perform a given piece, it can still surprise us. It feels like a new piece every time we do it,” Choi-Buttinger says.



Mick Morley

## A PROJECT FOR MACAO TO LOOK FORWARD TO

Living in Europe suits Choi-Buttinger, due to the myriad of artistic expressions she feels fortunate to have access to. Austria, in particular, also fulfils the dancer’s longing for nature. She says she loves spending time in the snow-capped Austrian Alps.

But she hasn’t forgotten her Asian roots. The dancer and her family will be visiting Macao later this year – she can’t wait to get her fill of *yum cha*, *cha chaan teng*, and Burmese food.

She’s also putting on a show here in September. *Sweet Dream in the*

*Woods*, co-produced with locals Chan Si Kei and Annette Ng, will be a multi-genre production specifically tailored to babies and toddlers.

As someone exposed to performance art from a tender age, Choi-Buttinger believes in sharing the possibilities dance awakens in people with youngsters.

“When my youngest daughter was small, she was always with us; we used to train next to her and she would always want to take part,” she elaborates. “Now she’s very agile, has great control over her body and rarely hurts herself. Body and mind are inseparable and dance has the power to nourish both.” ●

Although Wendy feels fortunate to live and work in Austria, she takes pride in her Asian roots

(Opposite page)  
The couple’s dance production company, W.E. Cie Performance, marries their love of nature and dance





ARTS & CULTURE

# Reviving the ancient arts

Through workshops, books and the Macau Penman, a company specialising in traditional writing tools, Macao-born Aquino da Silva hopes to lead a renaissance for Western calligraphy.

Text **Erico Dias** and **Mani Fong**  
Photos **Lei Heong Ieong**

Aquino da Silva set a goal to keep calligraphy in Macao alive by passing down what he has learned to his two apprentices

In a second-storey space, sandwiched between an antique gallery and an apartment on Travessa do Mercado Municipal, Aquino da Silva spends his days mired in the disappearing arts.

Accompanied by his four cats – Morning, Picnic, Music and Whisky, named after four things Silva loves – Silva spends his day researching a niche that, until he started teaching himself the craft a decade ago, had largely gone overlooked in Macao: Western calligraphy.

While most associate calligraphy with ancient China or Japan, the art form has roots stretching back thousands of years in European history as well. It wasn’t until the printing press appeared around the 15th century that calligraphy started to fade in the West, in fact.

But now Silva is working to shine light back on the fading art. While the calligrapher, teacher, author and founder of the Macau Penman has many tools at his disposal to do it, he’s breathing life back into it by preaching the virtues of patience, attention to detail and individuality.

“Calligraphy is hand-drawn – it takes time to practise beautiful handwriting,” he says. “It’s not something anyone with a computer and the right software can do.”

## AN EARLY START IN ARTS AND CRAFTS

The golden age of Western calligraphy reached its zenith in Europe during the Middle Ages. As Christianity spread across the continent, monks would transcribe religious speeches and doctrines into texts by hand, often using elevated forms. When the printing press was invented, however, elaborate handwriting went by the wayside, and calligraphy declined across Europe.

While Silva was born about 600 years too late to enjoy the heyday of the artform, he seemed destined to play a part in its renaissance today.

Silva was born in 1985 to a Portuguese policeman and his Thai spouse in Macao. When he was young, he says he always enjoyed arts and crafts – the more hands on, the better – and when he enrolled in university in 2006, a focus on studying design felt obvious to him.







## FROM TEACHER TO TOOLMAKER

Like most niche subjects, Western calligraphy didn't have a broad appeal at first. It required some creative lesson-planning to help it find a following.

After leaving his job at the MSC, Silva got a gig teaching Western calligraphy at the Macao Museum of Art. Rather than focusing on its academic merits, he made his courses as engaging as possible, introducing students to the tools and teaching them vivid, grandiose style of writing.

Students loved it, and private education centres took note. By 2014, Silva had such a loyal following that he was able to set up a private studio. Two years later, he held his first calligraphy exhibition: "The Renaissance of Pen and Ink", hosted at the non-profit art centre Ox Warehouse.

The exhibition featured unique ceramic pieces he had made in Japan and decorated with his own pen strokes.

When Silva wasn't working on his calligraphy, he was usually getting his hands dirty. In 2016, next door to the three-storey building where he lives and works – he runs the gallery on the ground level, lives on the top floor and bases his business on the second level – he set up a workshop that would serve as the home base for the Macau Penman.

Here, he sat over his electric lathe, shaping wood into dip pens – a skill he learned by watching do-it-yourself videos online. "There were no calligraphy pen makers in Macao, and I was eager to make it happen," he says. Orders from around the world came pouring in.

(Opposite page) Silva has practiced calligraphy for over a decade

(Bottom left) Hand-crafted and polished dip pens made by Silva

(Bottom right) Silva spends a little time every day making dip pens in his wood shed

At the Macao Polytechnic Institute (today known as the Macao Polytechnic University, or MPU), Silva began studying graphic design, a digital-driven field with a clear commercial focus. During his first year in school, however, Silva discovered the slower, manual traditions of Western calligraphy – an art form with less obvious commercial applications. His late teacher and mentor, Henry Kwok, showed his class a typography book. It was rich with fonts and handwriting forms. The Western calligraphy section "sparked something inside me," Silva says.

A hobbyist himself, Kwok had set up an after-hours club where he, Silva and a few other students practised their penmanship using

pencils and traditional dip pens, metal-tipped writing tools you must regularly dab with ink from a bowl to use – the kinds of tools associated with Western calligraphy, unlike the Eastern tradition, which uses brushes made with animal hair.

"[The club] motivated me to dig deeper into calligraphy," Silva says. Soon enough, he was buying books like *The Universal Penman* by George Bickham. "Any technical [skills I acquired] were mostly self-learnt," he adds.

Silva graduated in 2011 and soon got a job at the Macao Science Center (MSC). The position required his graphic design skills, putting him in charge of key visuals for in-house exhibitions. But it didn't take him long to realise his calling lay in calligraphy.





Before the end of the year, he had already made about 900 pens by hand, he estimates. While he kept fulfilling orders, he began hosting workshops so others could learn to make their own. “I found that making dip pens wasn’t just for my own interest,” he says. “It could also be meaningful for customers.”

While teaching others the craft, Silva began to expand his repertoire. In 2017, he designed his first calligraphy ruler – a tool used to guide pens and make perfectly uniform writing. They were so popular that he sold 4,000 in just six months.

The only item missing was ink. Naturally, that meant Silva was going to try to make it, hewing as closely to tradition as possible.

Silva set out to produce iron gall ink, an old-fashioned ink known to dry quickly and retain its quality over time. The only problem? It was made from a mixture of tannins extracted from plant galls – growths that pop up from insect infestations – and iron salts. Those items couldn't clear customs in Macao, and so he set out to create a close substitute.

After some trial and error, “the eighth formula I made was finally satisfactory and could produce the right effect,” he says – that being a subtle colour transformation, evolving from pale grey to dark brown or black as the ink reacts with the air.



After making dip pens, Silva went on to make calligraphy rulers and sold 4,000 in his first six months

(Opposite page)  
*Preserve Penmanship –*  
*Engrosser's Script* by Aquino  
da Silva and Benny Tang

Today, Silva has earned significant acclaim for his work. Apart from selling calligraphy goods through his personal website, he also sends them to stationery stores in more than a dozen countries, including Australia, Malaysia and the US, and sells them on John Neal Books and Paper and Ink – two of the world's biggest online calligraphy stores.

## ADVOCATING FOR THE ART FORM

By now, it should be clear that Silva doesn't rest on his laurels. A successful educator and entrepreneur, he knew he could do even more to advance Western calligraphy.

In 2021, he solicited the help of Benny Tang – president of the Macao

Type Design Society, where Silva is a consultant in Western calligraphy – to produce a book in traditional Chinese that would share the craft with a new audience.

The book, *Preserve Penmanship – Engrosser’s Script* – featuring a prologue written by the late US President Ronald Reagan’s former calligrapher, Michael Sull – instructs readers in the cursive, Latin-based calligraphy style developed in the late 1800s. It also covers the tools of the trade. In it, Silva discusses how he makes pens, rulers and ink by hand.

The book is a pioneering work, the first on Western calligraphy produced in Macao. It also serves as a repository for some of the knowledge Silva has learned over the years.

For example, Engrosser's script is one of several dozen font styles within Western calligraphy. Silva says he has mastered only three of them – one of which, notably, is the same writing form that's carved into Rome's famed Trajan's Column, which was built in AD 113. Those forms are now preserved for an audience fluent in Chinese and familiar with Eastern practices.

But the book has also encouraged Silva to continue his mission of learning new (old) writing styles and raising the profile of Western calligraphy in Macao. He hopes that others will follow his lead, too.

"I hope that, in turn, [everyone I influence will] pass Western calligraphy on to more and more people in Macao," he says. ●





# How to see some of Macao's spectacular Modernist architecture in half a day

Macao's historic buildings are justly celebrated, as are its dazzling integrated resorts, but in the shadow of both, you'll find intriguing examples of the 20th century's finest architectural hour.

Text **Aidyn Fitzpatrick**  
Photos **Lei Heong Jeong**

'Among the best expression of the modernist style in Macao.'  
The Rainha D Leonor building  
on Avenida de Dom João IV

Much has been written about Macao's architecture, but the guidebooks and travel blogs tend to dwell on the very historical or the ultra modern.

Of the former, think of the gorgeous Lusitanian edifices scattered around Macao's Historic Centre, from the ornate yellow colonnades of the Moorish Barracks to the green stucco Neo-classicism of the Dom Pedro V Theatre.

For the latter, picture the improbable Cotai skyline, where architectural superstars like the late Zaha Hadid and powerhouse practices such as Kohn Pedersen Fox Associates have pushed the boundaries of engineering in the fulfilment of their futuristic fancies.

Less celebrated is Macao's collection of buildings from Modernism's golden age – spanning the exuberant Art Deco of the 1920s to the Corbusier-inspired minimalism of the 1930s and the chunky, concrete Brutalism of the 1950s and beyond. While not to everyone's taste, the

streamlined architecture style – known for its functionality and use of everyday materials like steel, glass and concrete – has inspired a global movement, Docomomo International, to raise awareness about Modernism and conserve significant buildings.

In Macao, local architect Rui Leão has waged a campaign to increase appreciation for the territory's Modernist heirlooms, and his 100-page *Macau Modern Architecture Walking Guide* highlights 37 of them. Late last year, he called on authorities to preserve the buildings. "If they don't," he said at the time, "anyone can very easily say, 'There is no reason to preserve this building, so let's just demolish it.'"

Luckily for fans of the architectural style, examples still abound across the city. Some of the more notable structures can be comfortably surveyed in a morning or afternoon walk around the peninsula, so slip on some walking shoes, load up Google Maps, and discover some of Macao's Modernist marvels.



THE RAINHA D LEONOR BUILDING

Few people these days on the busy Avenida de Dom João IV – be they motorists in the four lanes of traffic roaring past or pedestrians hurrying along the intricately paved sidewalk – bother to look up at this faded beauty, but it was once a prestigious landmark.

The first high-rise residential building in Macao (and the first to have an elevator), the Rainha D Leonor building was designed by the Macao-born Hong Kong architect (and Olympic sports shooter) José Lei. Its unusual double-height

balconies reflect the duplex units inside, and in form, construction and innovation, it is judged to stand “among the best expression of the Modernist style in Macao,” according to Docomomo’s Hong Kong chapter.

Ground floor shops have altered the originally elegant canopy, prompting architectural activists to classify it as “under threat” – all the more reason to see it for yourself. Find it sandwiched between two other Modernist classics: the Hotel Sintra and the Pacapio building, the latter built in 1964 by Macao’s most-celebrated architect, the late Manuel Vicente.



MACAU PORTUGUESE SCHOOL

As they yawn and labour through their lessons, it is quite probable that the children of this institution have never once considered that they inhabit a manifestation “of both the paradigm of modernism and its re-discovery of the East as a purifying journey.”

But such is the assessment of this Brutalist building, located diagonally opposite the Rainha D Leonor apartment block. Writing on

the architectural website UrbanNext Lexicon, Leão hailed its designer, Raul Chorão Ramalho, as “an essential Portuguese architect, with built work in Brazil, Portugal, the Azores, Madeira and Macao” and praised the building’s “complex transitional spaces” and “foundation of a scholarly discourse.” Leão successfully organised a petition in 2007 to stave off the building’s sale and likely demolition, which means you can still admire the exterior on Av do Infante Dom Henrique.



HOTEL LISBOA

Doubling back from the school will bring you to the exuberant orange spectacle of the Hotel Lisboa on Avenida da República, home to nearly 1,000 rooms, five restaurants, and an array of art pieces from the late Stanley Ho’s private collection.

Designed by the Hong Kong Eurasian architect (and dashing “gentleman jockey”) Eric Cumine, the hotel was apocryphally said to be the result of the brief given to Cumine to incorporate every architectural style in the world. In its

lavish architectural borrowings and quotations, it’s almost a precursor to Postmodernism.

Given its unusual aesthetic, the building had plenty of detractors when it opened in 1970. In an interview in 2020, Macanese architect José Maneiras shared a recollection: “You would come to Penha, look at the Bay and see a monster there, which visually almost competed with the Guia hill.” These days, of course, the one-time monster looks positively low-rise and charming amid the skyscrapers of downtown Macao.

“You would come to Penha, look at the Bay and see a monster there.” The exuberant Hotel Lisboa, built in 1970

(Opposite page) ‘Complex transitional spaces.’ The Macau Portuguese School, created in the Brutalist style by Raul Chorão Ramalho





‘One who drinks from Lilau never forgets Macao.’ The Art Deco-inspired villas of one of Macao’s loveliest squares

(Opposite page) Macao’s Cinema Alegria – from hotbed of Marxism to beloved architectural icon

### LILAU SQUARE

A 20-minute walk west of Hotel Lisboa brings you to one of Macao’s loveliest corners. It isn’t one single element that makes Lilau Square magical but the totality of the experience.

An inviting, giant tree in the centre draws birds and neighbourhood residents to its shade at all times of the day. Elderly residents gossip at tables over drinks bought at the kiosk. There’s history here: the area lured some of the earliest Portuguese settlers in Macao with its fresh springwater (a fountain bubbles

away in the corner of the square to this day). There’s even a saying: “One who drinks from Lilau never forgets Macao.”

Fans of Modernist architecture will be delighted by the residential villas lining one side of the square. At first glance, they appear Art Deco-inspired but feature geometric, almost futurist motifs suggestive of a later moment in architectural history. The residences are now uninhabited but continue to offer what the Cultural Affairs Bureau describes as a “fusion of Western and Chinese urban and architectural concepts.”

### CINEMA ALEGRIA

A half-hour’s walk north of Lilau – on a route that will take you past Senado Square, the Monte Fort and the Ruins of St Paul’s – leads you to this Mid-century Modern gem (known as the Wing Lok Cinema in Cantonese). The three-storey cinema opened in 1952, screening movies from the USSR, the mainland and North Korea. It soon added a stage and began putting on variety shows.

Today it survives as the oldest cinema in Macao, used for both movie screenings and events. The relatively compact art deco facade – distinguished by a slim tower decorated with curved adornments – belies its roomy interior and capacity for about 1,000 moviegoers. ●

#### Plan your visit

From world class architecture to outstanding museums, lush gardens and historic places of worship, Macao abounds in sightseeing. Find out more at [www.macaotourism.gov.mo](http://www.macaotourism.gov.mo)







## Q&A

# Macao's French connection (via a Dutchman)

**France Macau Chamber of Commerce Chairman Rutger Verschuren on growth and opportunities at one of Macao's largest chambers.**

Text **Craig Sauers**  
Photos courtesy  
of **FMCC**

As a Dutchman and chairman of the chamber, Rutger Verschuren embodies the FMCC's openness to people of all nationalities

In the mid-80s, Rutger Verschuren was one of The Netherlands' first hospitality students to train in Asia. Since then, he has played a leading role in moving the industry forward across the continent.

Now vice president of Macao operations for Artyzen Hospitality Group, Verschuren currently supervises two five-star hotels. Between work and spending time with his wife and two children, Verschuren assumes his duties as chairman of the France Macau Chamber of Commerce (FMCC) – as well as vice chairman of Macau Hotel Association.

Here, he tells *Macao* magazine about his nearly four decades in hospitality, French goods and gastronomy, and giving back.

*This interview has been edited for clarity and brevity.*

### What was your introduction to Asia?

In 1985, I wanted a spectacular place for my hospitality management training – and was advised to aim for the Oriental Hotel in Bangkok [now the Mandarin Oriental]. In those days, it was one of the leading hotels in the world. But my school [the

renowned Hotelschool The Hague] in the Netherlands didn't want me to go that far away. Telephone calls were very expensive back then, and you had to keep in touch.

So, I had to make a lot of noise and push hard for the school to allow me to go to Thailand. Once there, I had a great time and learned a lot about the famous Asian hospitality. After that, other students from the school started going to Asia for their training, too.

When I finished up at the Oriental, I went back to Holland and worked for a few years. But I found out that it was going to take too long to build a career there. I hand-wrote about 45 application letters for jobs in Asia and got some interest, but nothing concrete. So, I bought a one-way ticket to Bangkok [and landed a job once in the city].

### How did you end up in Macao?

My career took off quickly. When I was 27, I got my first general manager job in Phuket. After seven years, I moved to Indonesia, then to the Philippines, and back to Thailand. In 2008, I was offered the managing director role for the pre-opening of the Sheraton Macao – a 4,000-room hotel – and accepted it.



When the financial crisis hit, our project was put on hold. I ended up moving to Libya for a year to work for the Starwood group there until [Hong Kong-Macao conglomerate] Shun Tak Holdings offered me the COO role in Macao for its hospitality division.

In 2013, within Shun Tak, the Artyzen Hospitality Group was created. We took up management of our first hotel in 2014, the Artyzen Grand Lapa – formerly the Grand Lapa Hotel – and the Mandarin Oriental. Today, I’m the area vice president for Macao, overlooking the Artyzen Grand Lapa and Grand Coloane Resort. ‘Art, Culture and Emotional Wisdom’ is our group’s operating philosophy.

Today, we have 15 hotels, mainly in the mainland and Macao. Two more will open in October in Singapore and Shanghai. We will also open an Artyzen Habitat hotel in Hengqin by early 2024.

**As a Dutch national, how did you get involved with the FMCC?**

Pansy Ho, the chairperson of Shun Tak Holdings, is one of the founders of what was then-called the FMBA – the French Macau Business Association. In 2012, I was asked to help out temporarily. Before I knew it, in 2014, I became vice president and then chairman. [The FMBA officially became the France Macau Chamber of Commerce in 2018.]

The FMCC isn’t just for French nationals. We don’t have too many French people living in Macao, so most of our 130 or so members are not French. But what everyone has in common is that we love French products and French culture. The aura that France has is attractive to our members. It can be French food, wine, art, technology or luxury products. We use the French connection in Macao as a platform for all nationalities to connect, share and grow.

**What do you enjoy most about your role?**

First, it’s a lot of fun. You get to put your mind on something other than work. With the FMCC, I get to meet people outside of my own industry, which is good for my brain I think. It keeps me socially connected, and, of course,

the business connections are useful – I can help other people with their business, or they can help me with ours. It’s about helping others and giving back.

**What does France bring to Macao?**

There are a lot of luxury goods, wine and food from France here. But French companies provide many services, too. For example, Macao Water [the company that helps manage Macao’s water supply] is run as a joint venture with a French company [SUEZ].

**Tell us what it’s like to be an official chamber of commerce.**

Transitioning from the FMBA to the FMCC was not just a name change. We also became a member of the CCI France International [the French Chambers of Commerce and Industry], which is the largest international alliance of French chambers. It covers 90 countries and has more than 35,000 members. It’s an enormous network. By becoming a member of the FMCC, all our members can connect to that network. We also work closely with the Consulate General of France in Hong Kong and Macao.

We also attend the annual CCI conference, and regional conferences with different chambers that allow us to exchange ideas and stay on top of the latest trends.

**How has your work changed since becoming the FMCC?**

We had just become an official chamber when the pandemic happened. Covid-19 interrupted everything; nevertheless, we came out stronger than ever. Now, as we are starting to build up capacity again, we see a growing interest from French companies who have noticed Macao bouncing back in business. They want to be part of it and we are ready to assist.

With the Tourism+ policy, Macao is adding sports events, education, maritime events, outdoor recreation and more [to our remit]. French companies are saying, ‘We want to be involved in developing [Macao’s] maritime facilities or gastronomy’. Some in the health and



FMCC’s famous annual gala will be held 15 September this year

wellness sector [part of the ‘1+4’ policy] are keen to partner up with Western spas in Macao, for example. We help them get started. We introduce them to companies, lawyers, banks and government institutions to help them establish a presence here. So, we contribute to both Macao and French companies.

We have also started three subcommittees: the French Culinary Arts Committee, the Greater Bay Area Tourism and Leisure Committee and the Technology Innovation Committee. We’ve already held some committee events, open to members and non-members. Last month, we established our FMCC Young Business Club to support young professionals who are under 35. It’s good for us older members to hear what young professionals think and need.

**What are the key perks for FMCC members?**

We have a mix of business events, charity events and a whole range of enriching leisure events throughout the year. We probably run close to 100 activities altogether, annually. But we’re best known for our gala, which will be held on 15 September this year. It’s a black-tie event, a very classy, fantastic evening.

We also have our monthly breakfast gatherings with guest presenters – what we call

our Rendez-Vous. We organise seminars, too. Business lunches and sometimes dinners with a guest speaker. We visit new or interesting businesses, and we host product launches if there’s a connection to France somehow – we often offer a sneak preview or something exclusive for members.

As CCI members, we also get special deals, discounts and invitations through the Privileges Program. Members receive discounts on shopping, tickets, car rent, hotel rates and more. There are a lot of benefits.

**How does the FMCC approach environmental, social and governance (ESG) initiatives?**

ESG is a big topic for us. It’s a must-do in Macao. Many publicly listed companies are obliged to have sustainability programs. One of the initiatives we’ve undertaken is launching our FMCC ESG Awards, which will celebrate and recognise exceptional contributions to ESG in Macao. Our jurors rigorously review applications and select winners of three categories – Best Project, Best SME and Best NGO – based on the impact, innovation, and effectiveness of their ESG initiatives. We will announce the winners at our upcoming gala dinner, so stay tuned. ●





## EDUCATION

# The meteoric rise of Macao's top hospitality school

Last year, the Macao Institute for Tourism Studies cracked the top 10 in global tourism school rankings and soared to number one in Asia. Here's how the forward-looking school prepares students for the future, while respecting the past.

Text **Craig Sauers**

Photos courtesy of **Macao Institute for Tourism Studies**

The first time Otilia Novo entered a professional kitchen, her supervisor gave her a straightforward task: prepare soups and stocks. Seems simple enough, she thought. But there was a catch. She had to prepare them for all of Wynn Macau – an integrated resort with a dozen dining outlets and 1,000 rooms.

Eight years ago, that was far beyond anything Novo had ever done, but it didn't take her long to settle into a rhythm. After all, she had been tested in the line of fire and readied for the rigours of life in the culinary world long before this day, the first of a six-month internship with the hotel giant.

She had made it through the Macao Institute for Tourism Studies (IFTM)'s exacting culinary management programme. "After a while, I understood it was the same process [we followed at IFTM]

and was able to apply what I learned in school," she says.

A 2015 graduate of the programme, 31-year-old Novo now works as a culinary trainer at the Wynn Food & Beverage Academy, putting new food service workers to the test. She is one of IFTM's many success stories, a living symbol of its rapid emergence as Asia's leading hospitality school.

### A THOROUGHLY INTERNATIONAL INDUSTRY

Over the past four years, the institute has surged up the global rankings. In 2019, it was 33rd in the QS World University Rankings of tourism schools. This year, it ranked 10th. That puts IFTM among the best programmes in the world. It also positions the school at the top of the charts for Asia, two spots ahead of Hong Kong Polytechnic University.

Otilia Novo

(Opposite page)  
Mong Ha Campus  
Team Building



António Sanmarful





Fanny Vong, president of IFTM

(Opposite page) The school's Educational restaurant serves as a testing ground for new ideas

(Inset) Justin Kwong left work in bars and restaurants to study hotel management at IFTM

IFTM's president, Fanny Vong, says the ascension has been decades in the making. With the programme's progressive, student-centred approach, it shows no signs of slowing, either.

"At the very conception of this institution, back in 1995, we were very clear about our mission to be a tourism and hospitality education provider for the region," Vong explains.

Now, the school's dream has become reality thanks to the school management's clear understanding of the nature of tourism.

"Tourism is an international industry. You have to develop [students] to have worldviews that can allow them to

work in diverse settings – multicultural settings," she emphasises. To do that, Vong and her staff have expanded IFTM's international network and encouraged their 1,700-plus students to tap into it early and often.

"We work with over 160 universities and institutions across about 30 countries," she says. "Globally, we have more than 750 internship providers, so our students are able to use this as a springboard to get international experience."

Recently, the school upped the ante with a dual master's programme.

Called "1+1", it allows hotel management graduate students to

complete one year of their studies in Macao and the second at the University of Queensland, in Australia. At the end of this programme, they get two master's degrees – one from each school.

"The world is getting smaller. We don't want students to only know about [life and work] in this part of the world," Vong says. "And it's very important [for graduates] to network. The people you meet in your master's programme can become your business partners in the future."

### STURDY FOUNDATIONS FOR GROWTH

Undergraduate students get similar opportunities at IFTM, too. Run in partnership with Les Roches and the Glion Institute of Higher Education – both top-10 hospitality schools in the QS rankings – the "3+1" dual bachelor's programme allows students to finish their degrees in Spain, Switzerland or the UK.



Justin Kwong, a 29-year-old first-year hotel management student, intends to take advantage of the 3+1 programme. In fact, he says options like these helped make applying for IFTM a no-brainer for him.

Born in Guangzhou and raised in Macao, Kwong decided to go back to school after spending a decade working in bars and restaurants across China and Macao. "The aim is to work in international hospitality investment and offer training [for service workers in Macao]," he says.

Before taking the next step in his career, Kwong felt he needed to "gain more theoretical knowledge" about management principles.

At IFTM, he's taking courses in marketing, economics and more. It's all taught in English, something he believes will help open doors in the future. For now, Kwong's picking up the book-based knowledge he couldn't access when he was on the job in cities like Beijing, Shanghai and Xiamen.







Pousada de Mong-Há serves as the school's educational hotel

“We’ve learned basics like how to write business emails, prepare for interviews and plan your career,” he says. “The marketing courses are helping me find the root of problems, I’ve learned how to write financial statements, and now I can tell if a company will be successful just by looking at its paperwork.”

What Kwong has learned in one year has already been put to use at Spacebar Café, the classic cocktail bar on Rua da Esperança that he runs alongside his friend, Andy Lai.

“The coursework has helped me understand how the industry really works,” he says.

#### DEVELOPING A WORKFORCE OF THE FUTURE – WITHOUT FORGETTING THE PAST

As the government presses ahead with economic diversification, Macao is seeing the growth of new industries that require manpower equipped with different skillsets. Those calls for change have resonated at IFTM.

Henrique Ngan, the director of IFTM’s Centre For Teaching And Learning Enhancement, admits that the school is “constantly revising programmes because the market is always changing”. What doesn’t change, he explains, is the school’s approach to student development.

“We don’t work for the rankings – we try to prepare our graduates for the market,” he declares.

The current market, of course, requires digital competence, no matter what industry graduates enter. Robotics, AI, “the ability to apply data science – even the government wants this from hires,” says Ngan.

“There’s no escaping it – technology is going to affect every aspect of our life,” says Vong, echoing Ngan. “We try to prepare our students for the future by equipping them with the knowledge and skills they need to succeed in an increasingly complex and tech-oriented tourism industry.”

Last year, IFTM launched a master’s degree in smart technologies in hospitality and tourism. In August, the school will likely launch a master’s degree in digital marketing and analytics, too.

Ngan says that the school has spent significant time and resources upskilling its staff, too.

For example, IFTM has organised training in text and data mining for staff in order to boost their tech skills. Meanwhile, the school’s connections with the city’s integrated resorts have helped its faculty perform high-level research, often incorporating new or transformative technology and big data.



While digital innovations shaping tomorrow's world have taken the lion's share of attention, IFTM also uses practical experience to develop more well-rounded graduates and support heritage preservation.

The school's lauded IFTM Educational Restaurant – the city's only recipient of a Michelin green star, a distinction given to restaurants excelling in their approach to sustainability – serves as a testing ground for ideas. Ngan says the culinary programme has organised workshops and competitions, collected disappearing recipes from Macanese households and begun producing cookbooks to help Macao hold on to its roots.

For students like Novo, perks like these have been priceless.

Novo says her experience at IFTM was “half theory, half practical”, running the gamut from learning how to prepare and cook meat, seafood, baked goods and major global cuisines at a high level – to courses

on kitchen management, food product knowledge and nutrition.

On top of her six-month stint at Wynn Macau, Novo also took part in – and won – several cooking contests, including some organised by IFTM. In 2013, she won the inaugural Young Macanese Cooking Competition. The next year, she won gold at the European Union's Tasty Europe Cooking Competition (held in Macao). In 2017, shortly after graduating, she won IFTM's 10th Young Chef Competition.

While the city's integrated resorts remain a key employer for IFTM graduates, Ngan believes the school's recent emphasis on entrepreneurship should encourage students to branch out on their own – like Kwong has with his bar.

“Ultimately, we believe we can help improve the brand image of the whole Greater Bay Area,” says Vong. “We're trying to raise the bar for everyone.” ●

“

We don't work for the rankings – we try to prepare our graduates for the market.

– Henrique Ngan

Henrique Ngan says IFTM meets ever-changing market demands through new programmes and consistent development for students – and faculty





## SPORTS

## Growing a martial art in Macao

Back in 2007, Macao's Brazilian jiu-jitsu enthusiasts were learning from videos posted online. Since then, the community has become a force to be reckoned with – now boasting several black belts.

Text **Erico Dias**

Photos courtesy of  
**Atos Macau**

Mitsuyu Maeda introduced  
jiu-jitsu to Brazil

(Opposite page)  
Every student begins their  
journey in Brazilian jiu-jitsu  
as a white belt

Brazilian jiu-jitsu – the most popular martial art in Brazil – is edging its way into the mainstream. It's got a slew of big names hooked, including Facebook founder Mark Zuckerberg and entrepreneur Elon Musk. It's even got a small yet passionate following in Macao. There are at least five Brazilian jiu-jitsu (BJJ) black belts in the city, according to Tiago Afonso, the co-founder of Macao's most prominent BJJ academy.

Jiu-jitsu's roots are in ancient Japan, though the art was formalised around the 17th century. That's when it evolved into a distinct unarmed fighting style practised by samurai on the battlefield. Techniques include takedowns, leg sweeps, joint locks, and chokeholds; in other words, grappling. A literal translation of 'gentle art', jiu-jitsu's name belies the fact that samurai used it to kill. The 'gentleness' came in the form of using leverage and strategy over brute force. The original jiu-jitsu fighters were known for effectiveness against armed opponents.

In the wake of the samurai era, in the late 1800s, jiu-jitsu was reinvented by a man named Kanō Jigorō. Kanō began learning the techniques as a child, to defend himself against bullies, and went on to become a highly revered martial arts teacher in Japan. He developed a less lethal style of jiu-jitsu.

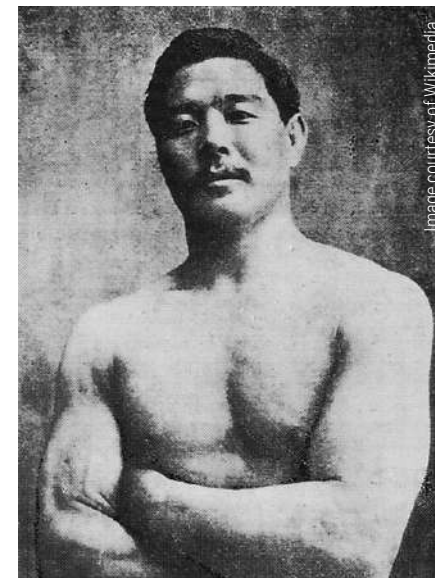


Image courtesy of Wikimedia

Submission was the aim, not death. In the 1880s, Kanō founded a brand new martial art: judo.

It was Kanō's protégé, Mitsuyu Maeda, who took jiu-jitsu to Brazil. Born in 1878 and an exceptional martial artist, Maeda was sent abroad to promote Japan's martial arts. He first travelled to the US in 1904. A few years later, the Portuguese dubbed him 'Conde Koma' – *Conde* being Portuguese for 'Count', and *koma*, short for the Japanese word *komaru*, meaning 'in trouble' (ie the state any opponent of Maeda would find himself in).





All of the Atos Macau athletes spar at the end of each class

(Opposite page) Atos Macau prides itself on three things: personal growth, self-awareness and self-improvement

Maeda reached Brazil in 1914 and proceeded to impress a prominent businessman named Gastão Gracie with his jiu-jitsu skills. The men became friends; Gracie sent his 14-year-old son, Carlos, to learn martial arts under Maeda. Maeda convinced him that practising jiu-jitsu would help the wayward Carlos gain self-confidence and focus his energies.

He was right. In 1925, Carlos established the Gracie Jiu-Jitsu Academy in Rio de Janeiro. He and his four brothers are credited with developing the sport now known as Brazilian jiu-jitsu.

The major difference between BJJ and its parent sport (or, art) is that the latter uses more attacking techniques. BJJ focuses on defence, and is all about getting your opponent to the ground without causing them undue pain. As such, they have morphed into separate sports, with different rules. Many traditional jiu-jitsu moves are banned in BJJ competitions, for example.

Today, the Gracie family remains heavily involved in BJJ. There are between 150,000 to 200,000 BJJ black belts worldwide, according to available statistics, and most are based in Brazil. While BJJ is not an Olympic sport, the International Brazilian Jiu-Jitsu Federation organises annual World Championship tournaments. Many BJJ *jiujiteiro* (a Portuguese word meaning ‘jiu-jitsu addict’) also practise mixed martial arts (MMA) – which incorporates BJJ techniques.

## BRAZILIAN JIU-JITSU IN MACAO

Two trained lawyers believe they are Macao’s first BJJ black belts. That’s Tiago Afonso and his friend, Luís Serafim. The pair received their belts together in 2015, from the Hong Kong-based BJJ and MMA teacher Rodrigo Caporal.

Afonso and Serafim first met in 2007, at a mutual friend’s birthday party. They quickly got talking about their shared passion for BJJ. “The next weekend, Luís was going to a BJJ class and asked if I wanted to join,” Afonso, now 51, says. “I was like sure and I’ve never stopped training since.”

That same year, the pair co-founded the Macau BJJ academy with three others in Taipa Village. It was rebranded as Atos Macau in 2019 (Atos is an international Brazilian jiu-jitsu franchise).

While basic BJJ was already being practised in the city, through a few fitness centres, Afonso says his living room-sized gym was the birthplace of Macao’s BJJ community. The early days were tough, he recalls, with just two students and no official coach. Anyone who turned up for a lesson was going to be learning from YouTube.

But Afonso and Serafim persevered. Their fledgling club’s



first competition was in 2009, at the Hong Kong BJJ Open. The team from Macao placed third. An impressive feat, given the circumstances.

Atos Macau now has almost 60 registered members, including about 20 under-18s, and four instructors (Afonso, Serafim, and two brown belts). Afonso quit being a lawyer in 2019, to teach BJJ full-time. Serafim starts teaching BJJ at 6:30 am, then heads off to his desk job.

“Jiu-jitsu drastically changed my life,” Afonso says. Teaching martial arts is obviously a different lifestyle to a nine-to-five office job, but Afonso, a father of one, says

the camaraderie fostered through training has led to important friendships, too.

“We try to kill each other during classes,” he jokes. “But through that, we do a lot of bonding.”

At Atos Macau, belt progression is determined through sparring sessions rather than exams. Mere survival is enough to earn a white belt. Proficient submission earns you a blue belt, the next level up. Then there’s purple, then brown, and finally black. With enough time and dedication, Afonso says it takes about 10 years to reach the highest level.



Very few people make it, however. “I think from all the people that start practising jiu-jitsu, less than 1 percent reach the level of black belt,” he notes.

For most BJJ practitioners, becoming a black belt is not the point. Some learn it, like Kanō Jigorō, for self-defence. Others do it to keep fit, or for stress relief. Personal growth is a big motivator; as is the discipline and focus BJJ instils. It’s fun, too, bordering on addictive. Afonso describes BJJ as “a bug” people catch because once they start they become obsessed.

#### ‘IT’S PART OF MY LIFE NOW’

Macao-born Elsa Sousa is a BJJ blue belt at Atos Macau. She first got into martial arts at her local fitness centre, doing a Muay Thai class in 2020. One day she noticed a new class was being offered: Brazilian jiu-jitsu. Sousa, who is in her 30s, was intrigued.

“I had no idea what it was and ended up trying one of the classes,” she says. “It happened to be a graduation class, where everyone got their belt.”

Sousa went home and researched belt levels. The next morning, she went out and bought herself a kimono (traditional Japanese robes worn by BJJ practitioners). While she now says signing up to learn BJJ was the best decision she’s ever made, Sousa admits she felt a bit lost during her first few months of classes.



“It’s not like a pilates class where you can join in and just decide you like it... BJJ is a process,” Sousa, who switched to Afonso’s academy later in 2020, explains.

She says BJJ empowers her to overcome obstacles, both on and off the training mat. The sport is designed to minimise a person’s size and strength advantages, giving petite practitioners like Sousa the skills needed to overpower larger combatants.

“It gives me at least a chance to beat the odds, and that translates into my day-to-day life,” she says.

Elsa Sousa and Steve Lam at the ASJJF Taiwan International Jiu-jitsu Championship 2023

(Right) After the borders reopened, Steve Lam went straight into competing at the SJJCF Guangdong Jiu-Jitsu Championship, where he claimed a gold medal



Images courtesy of Elsa Sousa



Participating in the SJJCF Chongqing Jiu-Jitsu Championship 2021, Elsa Sousa learned that size is not key when it comes to this sport



SCAN THE QR CODE TO WATCH THE VIDEO

Sousa’s passion for BJJ has already taken her to competitions in many places in Asia. She’s eager for more. “My aim is to get into more tournaments because I think it’s fun,” she says. “It’s also an opportunity for me to practise my jiu-jitsu with other girls of different sizes, since I don’t get to train with a lot of girls here.”

Getting women into BJJ can be challenging; Sousa thinks it’s because it’s a ‘fighting’ sport with a lot of close contact. So far, she’s only managed to convince one female friend to join her.

Steve Lam is another BJJ evangelist. Previously involved in fencing, the 33-year-old workforce analyst discovered BJJ in 2013. He caught the bug quickly and has risen to the rank of brown belt.

“Over the past 10 years, I fell in love with the sport – it’s part of my life now,” he says. “It lets me constantly challenge myself, break through limitations, and make myself stronger.”

Lam has competed extensively, throughout Greater China as well

as in Abu Dhabi, Turkmenistan, Vietnam, Thailand and Japan.

“My next goal is to earn a black belt, and then I want to become the world Brazilian jiu-jitsu champion,” he says, with seriousness.

Lam urges people of any age to give BJJ a try. Plenty of people start later in life, he points out, citing the late US chef Anthony Bourdain – who began training in his 50s. “It’s a growing sport and I hope more and more people will know about BJJ in the future,” Lam says.

While the BJJ community in Macao is small, this martial art’s popularity is growing throughout the region. In 2021, China established the China Jiu-Jitsu Council – which promotes BJJ, as well as traditional Japanese jiu-jitsu. According to *China Daily*, the country’s BJJ practitioners currently number about 30,000.

Afonso is looking forward to seeing how the scene develops in Macao. “Right now the objective is to keep growing, keep the community spirit alive, and to leave a little bit of... let’s say a legacy,” he says. ●



## EDUCATION

# Macao's first home-grown doctors

Plenty of doctors were born and raised in Macao, yet each one was educated outside of the city. That won't be the case for much longer. Macau University of Science and Technology's first class of aspiring doctors are more than halfway through their training.

Text **Gilbert Humphrey**  
Photos **Lei Heong Ieong**

**M**acao's healthcare system has undergone tremendous development over the past two decades. Since the territory's 1999 return to China, numerous new medical facilities have opened across the city, including the University Hospital in 2006, the Macau Yinkui Hospital in 2014, and assorted public health clinics.

These add to foundations laid long ago. Privately-owned Kiang Wu Hospital and public hospital Conde de S. Januário opened their doors in 1871 in 1874, respectively, and remain open today. Macao's first ever hospital, Saint Raphael's, opened in 1569 (it currently houses the Portuguese Consulate-General).

Even with Saint Raphael's out of action, that's a lot of hospitals for a relatively small city. And yet, Macao is without home-grown doctors. Even those born in Macao were trained outside the city, most in the mainland.

That's set to change as the city's first batch of student physicians edges closer towards graduation. Two years remain. The countdown is on until 2025.





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Small classes are better for maintaining high teaching standards, plus teachers know all the students' strengths and weaknesses individually.

– Dr Mason Fok

Dr Mason Fok

(Opposite page) Vice-Dean  
Dr Nivritti Gajanan Patil (left)  
and Dr Billy Chan

(Inset) Queenie Lee

Macau University of Science and Technology (MUST) launched its Bachelor of Medicine and Bachelor of Surgery (MBBS) programme in 2019. It's a six-year course, based on what's taught in Hong Kong, the United Kingdom and the US. Lessons are conducted in English, but students should either have Chinese language skills already – or be willing to learn.

The language aspect of MUST medical students' is important to Dr Mason Fok, dean of the Faculty of Medicine and a director of University Hospital. Macao is an international city with many expats and millions of visitors each year, the Hong Kong-born surgeon points out. It needs doctors that speak decent English (as the world's *de facto* lingua franca). But they must also be able to serve locals, most of whom prefer Chinese.

Fok notes that communication barriers between doctors, their patients, and their patients' loved ones are dangerous when a person's health is at stake.

### A HIGH-STAKES PROFESSION

Between 40 and 50 students are accepted into the MBBS each year, whittled down from a longlist of hundreds. The faculty maintains a student ratio of 80 percent locals to 20 percent non-residents. Members of the former group pay an annual fee of about MOP 72,000; the latter pays about 210,000.

Getting in is a highly competitive process. The programme's vice-dean, Dr Nivritti Gajanan Patil, explains how MUST's medical faculty first ranks applicants based on academic performance to make a longlist of around 250. From there, the aspiring doctors go through a series of interviews that assess their motivations to study medicine, their leadership skills, their language skills, and their ability to cope with stressful situations – such as breaking potentially devastating news to a patient.

"Medicine is a high-stakes profession," notes Patil. Not everyone can hack it, hence the somewhat arduous admissions process. Born in India, 76-year-old Patil spent 30 years as a professor of surgery in Hong Kong prior to joining Macao's new medical school in 2019.

Patil, Fok and their colleagues at MUST have developed a curriculum with hands-on clinical training at its core. This is something Fok says he's noticed young doctors from the mainland often lack.

"[In the mainland] they basically just study the books, in very large classes, and only in the final years do they get some clinical exposure as part of their internships," he elaborates. "When I was working with these fresh graduates, I found that some of them lacked basic clinical knowledge because they had barely seen patients."



At MUST, medical classes are small and the 20 or so full-time professors know everyone by name. Students sit around circular tables, where discussions flow easily. "Almost like when having *yum cha*," Fok describes. "Small classes are better for maintaining high teaching standards, plus teachers know all the students' strengths and weaknesses individually."

Second-year MUST medical student Queenie Lee says this teaching style is very effective. "It creates a platform for better interaction and connection with the professors, who are ready to share all kinds of knowledge and experience with us."

The 29-year-old decided to become a doctor after her mother's brush with breast cancer. Glad to have the opportunity to study medicine in her home city, MUST was her first-choice university.

### SOUTHERN CHINA'S MOST-ADVANCED MULTIDISCIPLINARY SIMULATION CENTRE

To ensure students like Lee get the clinical experience they need, the MBBS curriculum is loaded with 'simulations' – classes that replicate real-life medical scenarios – and weeks-long placements at respected medical institutions across the mainland, Hong Kong, Portugal, and other countries.

MUST's medical faculty prides itself on its simulation facilities, which use sophisticated technology to create real-feeling operation room experiences for students. Some of the remarkably life-like mannequins used as practice-patients even have pulses and heartbeats, blood-like fluid running through fake veins, and the ability to blink rubbery eyelids.







António Sammarful

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It's almost like a real-life situation, but you're practising medicine in a riskless environment.

– Dr Billy Chan

Dr Billy Chan, an Australian graduate of The University of Western Australia, heads the simulation side of the programme. “This technology wasn't available [back when I did my medical training],” he says. “We had to use cadavers, which don't bleed because they're dead already. But our mannequins here can bleed – and bruise, and communicate a pain scenario [via computer programming].”

He adds, “It's almost like a real-life situation, but you're practising medicine in a riskless environment.”

According to Chan, who has been in medical simulation for more than two decades, MUST has the most-advanced multidisciplinary simulation centre in southern China.

#### A LONG-HELD DREAM, REALISED AT LAST

Once students have finished five years at MUST, they spend their final academic year working as supervised interns in hospitals as far-flung as Cabo Verde. Patil believes this is the most important part of their medical training.

“The number of patients you see and interact with reflects directly on your skills in the medical profession,” he says. “No patient wants to be in a situation where they say, ‘Doctor, I'm scared as this is my first operation’ – and the doctor replies, ‘I know how you feel, this is my first time too.’ Working as interns lets them prove they are not only fit to pass the exams, but also to practise medicine.”

After their internships, once students pass their medical licensure exam, they can work as general practitioners. Alternatively, a graduate can pursue post-graduate training to become a medical specialist. A cardiologist, diagnosing and treating heart conditions, for example. Or a paediatrician, specialised in children's medical needs. The Macau Academy of Medicine, which opened in 2019, currently offers 41 medical specialisations through its 12 teaching departments.

Fok says he looks forward to waving Macao's first home-grown doctors off into the world. “The world should know there

is a medical school in Macao and we're exporting our graduates to help patients elsewhere,” he says.

But he hopes most will stay put in Macao, to help improve local standards of healthcare. Some may even find employment at the new Islands District Medical Complex in Cotai, set to open by the end of the year.

Fok notes that the government is working hard to raise the city's profile as a medical tourism destination. “And as such, we deserve to have our own international-standard graduates who will become high-quality doctors,” he emphasises. ●

Some of the life-like mannequins used as practice-patients have pulses and heartbeats

(Opposite page)  
In 2023, MUST was ranked among the top 250 universities in the “World University Rankings 2023” released by the Times Higher Education







HISTORY

## A Macao monk's role in women's liberation

In the early 20th century, a devout Buddhist and his reformist friends ran a college for women.

The archives amassed during this time - at Kong Tac Lam Temple - has just been awarded special new status by UNESCO.





Image courtesy of Helen Ieong Hoi Keng

Text **Vivianna Cheong**  
Photos **Lei Heong Ieong**

The oldest gem in the temple's archives: copies of Buddhist scriptures from 1645

(Opposite page)  
Helen Ieong Hoi Keng

“A woman without talent is virtuous.” This feudal saying from the Ming dynasty is shocking today, but raised few eyebrows a century ago. It wasn’t until the early 1900s that foot binding – a painful form of female suppression – began to die out in China. Foot binding was fought against by Christian missionaries and Chinese reformists. One of the latter was Zhang Shoubo, later known as Master Guanben. He is one of the key figures in this story.

In 1924, Master Guanben established the Kong Tac Lam Temple – Macao’s first Buddhist college for women. Located at a quiet intersection near Senado Square, the college also served as a safe harbour for monks and intellectuals fleeing the mainland during World Wars I and II. Over the decades, as more opportunities for women emerged, the temple’s role has evolved. It’s been a place for monks (of any gender) to study and practise Buddhism since the 1980s. Master Guanben died in 1946.



In May this year, the temple’s extraordinary collection of manuscripts, rare books, scriptures, photos, paintings, and letters – known as the Kong Tac Lam Temple archives – was inscribed on the UNESCO Memory of World Register. The archives’ oldest entry is Buddhist scriptures dating back to 1645.

The more than 6,000 pieces of archival material were accumulated by Master Guanben during his own extensive travels, as well as by other thought leaders associated with the temple. Many of these esteemed men and women were directly involved in raising the social status of women in Macao, the mainland, and beyond.

**A SCHOLAR'S ENCOUNTER**

Helen Ieong Hoi Keng is the other key figure. She is the woman behind Kong Tac Lam Temple’s UNESCO status, as well as Master Guanben’s recognition as an advocate of early feminism. Now president of the Macau Documentation and Information Society, Ieong has spent decades working intimately with the territory’s archival documents. It was during her doctoral thesis (on the written records shaping Macao’s unique characteristics) in the early 2000s that Ieong first encountered the temple’s trove of material.



Image courtesy of Helen Ieong Hoi Keng



She was studying records kept by Macao’s Catholic Dioceses at the time, and realised it would be interesting to compare them with historical documents from another religion. Having heard about old volumes of Buddhist scripture being kept in the Kong Tac Lam Temple, Ieong sought permission from the current abbot, Master Jiecheng, to examine them. He willingly granted her access.

"When I went to the shelves of books, they were arranged very neatly, but without any serial numbers," Ieong recalls. "I took a long time to peruse them and [it turned out] they were invaluable pieces."

She says the discovery was a "happy surprise". Until then, the archivist had associated temples with religious rituals – not written records that related to her work.

Master Jiecheng allowed Ieong to spend as much time as she liked with the archives. "He was very open-minded and allowed me to study them," she describes. Before long, she found herself on a mission: to get the Kong Tac Lam archives inscribed on the Memory of World Register for Asia-Pacific.

Before making the application to UNESCO, with the help of the temple’s monks, Ieong and her team of three archival experts spent years sorting out the thousands

of incredibly rare and unique documents. They arranged them into 10 categories, including general theories, doctrines, history, scriptures, and Chinese and global Buddhist lineages. They also created serial numbers for everything they archived, noting publication years and locations when possible.

While the team uncovered a great many valuable religious texts, Ieong decided to base her application from the perspective of women's liberation.

"Due to the efforts of intellectuals, like Master Guanben, involved with the Kong Tac Lam Temple, women's social status could be elevated," is how Ieong explains her decision.

The Kong Tac Lam Temple archives were inscribed into the Memory of the World Register for Asia-Pacific in 2016 for its outstanding regional value. Since then, UNESCO has deemed the archives qualified to meet the higher bar of outstanding global value.

**MASTER GUANBEN: BECOMING A BUDDHIST AND FOUNDING A SCHOOL**

Zhang Shoubo was born in Xiangshan County (now known as Zhongshan County), Guangdong Province, in the late 1860s. An educated man, Zhang moved to Macao in 1894 and set about disseminating reformist ideas. He started clubs where people could learn to read Chinese and speak foreign languages; he taught public speaking and publishing. Zhang also encouraged Macao people to stop smoking opium (a major scourge at the time) and, notably, cease the ancient practice of binding women’s feet.

He was deeply influenced by progressive intellectuals of the time, including Liang Qichao, Zheng Guanying, and Kang Youwei (who founded the Foot Emancipation Society in 1887). These men played leading roles in women’s liberation and the Hundred Days' Reform of 1898. Zhang counted them as his personal friends.

Life threw some curveballs at Zhang, which is how he became involved in Buddhism. When the Hundred Days' Reform (a bid to modernise China’s political, educational, and military

systems) failed, and his own attempts at running a business foundered – Zhang sought a more spiritual path. He became a Buddhist monk in 1914 and changed his name to Master Guanben.

Ten years later, Master Guanben transformed his own home into the Kong Tac Lam Temple and began admitting female students of Buddhism. "He wanted to establish a place to disseminate Buddhist teachings and promote women's social status," says Ieong, who has written a biography on Master Guanben. She suggests his interest in women’s rights stemmed from the fact there were an unusually large number of females in his family.

"There were always many women around him, including his mothers

[Master Guanben grew up with both a birth mother and an adopted mother], two wives and several daughters. It meant he could think in their shoes."

The temple also blended Buddhist principles with Confucian and Taoist thought, which both express high regard for maternal figures. Ieong believes these ideas contributed to Master Guanben’s interest in advancing women’s social status.

About 50 students lived at the spacious temple, along with Master Guanben and his family. Ieong says classes followed strict rules. She has read the original prospectus, which states that students must abstain from meat and avoid quarrelling with their classmates. No women who’d run away from home would be admitted.



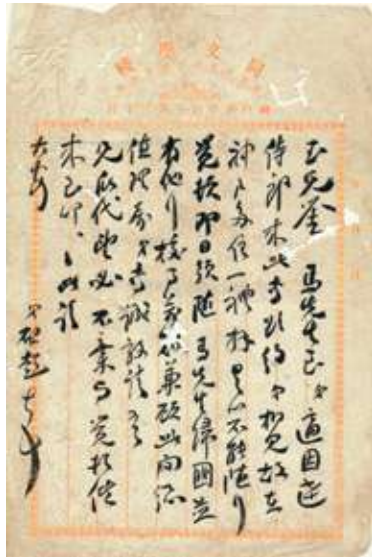
A temple bell inscribed with the Ho Tung family members' names

(Opposite page)  
A Kong Tac Lam Temple prospectus about the women's schooling, published in 1933



Liang Qichao's letter to Master Guanben

(Below) Palm-leaf scriptures in the Kong Tac Lam archives



Lessons mostly focussed on Buddhist teachings, though the women were also taught needlework and how to use an abacus for calculations. Aside from studying, there was housework. Ieong says schedules could be arduous. "They had to get up at 5 am and ring the morning bell, but there were different schedules for different times," she says. "I once interviewed Master Wenzheng [a former abbot of the temple]; he told me they had to get up at 3:30 am."

Each student was given 100 patacas to help support their family, allowing them to fully focus on studies. The temple was financially supported by many Buddhist followers, as well as prominent socialists who donated to the cause. Two supporters of note were businessman Chien Chao-nan – founder of the Nanyang Brothers Cigarettes Company and a relative of Master Guanben – and Lady Clara Cheung, the wife of businessman and philanthropist Sir Robert Ho Tung.

Lady Clara was an avid recruiter of female students for the temple. She also invited many renowned Buddhist monks to give talks at Kong Tac Lam, as well as at her mansion – now known as the Sir Robert Ho Tung Library – in São Lourenço.

### DOCUMENTING FRIENDSHIPS AND HISTORY

Letters between the reformist Liang Qichao and Master Guanben are an important part of the Kong Tac Lam Temple archives. Ieong discovered them wrapped in old newspapers; even Liang's granddaughter didn't know of their existence, she says.

The earliest evidence of Liang and Master Guanben's acquaintance is a petition signed during the 1895 Gongche Shangshu movement (a precursor to the Hundred Days' Reform). Liang submitted this petition to Guangxu's Emperor, urging him to stop China signing the Treaty of Shimonoseki with Japan. This was one of several unequal treaties imposed upon China during the late Qing dynasty, which ultimately weakened its position in global affairs and sparked internal division. Liang's name topped the list of scholars signing the petition; Master Guanben's was number eight.

When the Hundred Days Reform failed in China, authorities from the Qing dynasty tried to kill Liang. Along with many other Chinese reformists at the time, he escaped to Japan. While there, Liang organised Chinese schools for his fellow émigrés' children. In the Kong Tac Lam archives, an undated letter from Liang invites Master Guanben to visit Japan and help him run the Chinese schools there. Master

Guanben heeded the call, spending time as principal at a Chinese school in Kobe before establishing Kong Tac Lam Temple in Macao.

Buddhist scriptures inscribed on palm leaves are another of the archives' treasures. These were written by monks on palm bark, likely in Burma, says Ieong. No one is sure when. To make these scriptures, which Ieong says are now worth a fortune, monks softened the bark by steaming it then inscribed their words using a knife. They'd use charcoal to darken the inscriptions. Both ends of the crispy bark strips are gilded, to prevent peeling.

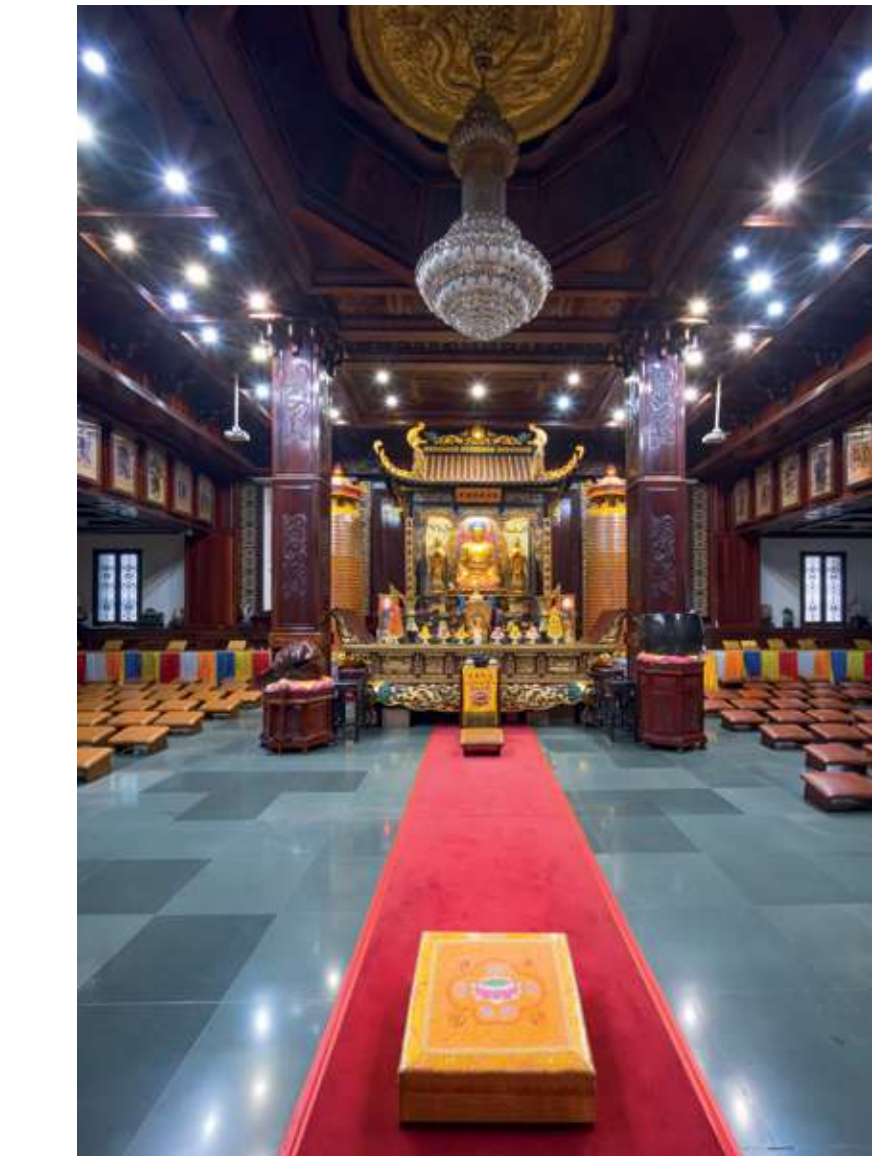
"Master Jiecheng told me about these scriptures," says Ieong. "He didn't know why they turned out to be here [at the temple]. Perhaps they were brought to Macao when Master Guanben travelled around, especially in Burma. But we will likely never know."

### WINDOW TO THE WORLD

"Many intellectuals and monks undertook cultural exchanges in the temple, when they sheltered here during the wars," says Ieong. "Afterwards, they left Macao and travelled the world – disseminating the knowledge they'd gained through experiences there."

Those experiences, of course, included witnessing Master Guanben's work to raise women's social status through education.

Ever since the Kong Tac Lam archives made it to the UNESCO Memory of World Register for Asia-Pacific, the Macau Documentation and Information Society has been organising events to promote the temple as one of Macao's hidden gems. Ieong sees the archives as providing foundations to Macao's



identity. "As Macao residents, we should understand our various cultures and find confidence and a sense of belonging in our cultures," she says.

Today, Ieong continues her in-depth research into Master Guanben's life, ideas, and legacy – all of which inspire her, she says. "Master Guanben was a selfless person. He was eager to contribute to society while also passionately preaching." ●

Master Guanben converted his home into Kong Tac Lam Temple nearly a century ago



All images on this page courtesy of Helen Ieong Hoi Keng



## BUSINESS

# Macao's iconic model cars

Sun Star makes some of the best-known die-cast replicas of real cars in the world, including the time-travelling DeLorean. But it's taken a very special model – the city's own police car – to reignite interest on the company's home turf.



Text **Gilbert Humphrey**  
Photos **Lei Heong Jeong**

Chris Pang with a model 1960 Austin Minivan, used by the British Automobile Association to provide roadside service

(Opposite page) The iconic 'Woodstock bus', a VW Kombi originally painted by Bob Hieronimus in 1968 for the now-famous music festival

Like many Macao kids growing up in the 1980s and '90s, Chris Pang has fond memories playing with model cars. Unlike most of those kids, he now makes them. Forty-eight-year-old Pang is the operations manager at Sun Star Model Development Limited – one of a surprisingly large number of model car makers headquartered in Macao. Others include IXO, Spark, and Beemax.

Sun Star cars are high-quality scale replicas of real cars. The company's tiny takes on Fords, Porsches, Mercedes Benzes, Subarus and more are beloved by collectors and hobbyists around the world. Sun Star's best selling model is the 1981 DMC DeLorean, a striking replica of a pop culture icon – the time-travelling vehicle in Hollywood's *Back to the Future*. This model, launched in 2002, features distinctive gull-wing doors

(hinged from the top) that can be opened and closed.

Other sought-after models include red double-decker London buses and Volkswagen Beetles. "We prefer to make more iconic vehicles, as the designs stay popular," says Pang.

Sun Star's DeLorean is a 1:18-scale model, meaning it's one-eighteenth the size of the original DeLorean. In general, however, smaller models like the 1:64-scale lines are more popular with collectors, says Pang. They're cheaper and take up less space. The company's 1:64-scale cars sell for between MOP 100 and 150; the largest size, 1:12-scale, costs between MOP 1,000 and 2,000.

Sun Star does special commissions for car companies, too. Mitsubishi, for example, has ordered a thousand 1:43-scale cars for each of its models launched between 2006 and 2010.





Commemorating the campaign trail, this 1:18-scale 1958 Lincoln Continental MK III features a tiny John F. Kennedy and driver

(Opposite page)  
The many faces of the AEC Routemaster – better known as the London Bus

It also makes limited-edition series. In 2019, for example, the company made a limited edition 1:18-scale 1958 Lincoln Continental MK III open convertible, sold with a tiny, waving figurine of the late US President John F. Kennedy, who used the car in his 1960 presidential campaign.

The fact that a Macao model car company made a car featuring a former US president is perhaps indicative of where demand lies for these products. In 2022, the US alone accounted for about half the company's sales. Most people buying Sun Star cars today tend to be adults from Western countries, Pang says. Pang believes it's because car culture is more ingrained in the West; many Sun Star customers buy models of cars they used to own, or have a nostalgic attachment to.

Demand is scant from the mainland, says Pang. "Maybe they'd prefer model supercars, like Lamborghini and Ferrari [brands not miniaturised by Sun Star] over there," is his guess.

### MACAO MAKES ITS NAME IN THE MODEL CAR INDUSTRY

Founded in 1981, the Sun Star group started out as a construction company. Later that decade, it spied an opportunity to diversify into making model cars for major toy brands like Mattel and Gearbox (from the US), and the Portuguese model car maker company Vitesse. They lacked factory capacity in the US and Europe and were looking to outsource their manufacturing to China, where costs were far lower.

The Sun Star group partnered with these companies, building their toy cars at its factory in Panyu, Guangdong. The resulting products were sold around the world under the foreign companies' names, a business model known as original equipment manufacturing (OEM).

In 1993, the Sun Star group established a wholly-owned subsidiary dedicated solely to the model car segment of its operations. That went by the name of Sky Star Co. Ltd. The parent company has since further diversified into land and property development, shopping malls and retail chains.

In 1998, Sky Star bought out Vitesse and rebranded again – this time as Sun Star Model Development Ltd (its current name). That's when the company began to design, make and sell its own line of miniature replica vehicles (known as Sun Star cars), alongside OEM products for other brands.



Pang, who studied mechanical engineering at Taiwan's Chung Hsing University, joined the company that same year. His childhood games with model cars sparked an interest in building vehicles – he'd even built a rideable electric tricycle as part of a course project at university. Sun Star turned out to be a good fit. Pang rose to a management position in 2006.

In a bid to cut operating costs in 2009, the company shut down its factory in Panyu. Since then, Sun Star has outsourced its manufacturing to an independent factory in Guangdong. Sun Star cars were experiencing very strong sales in international markets during the 2000s, which prompted the company to drop the OEM side of its business.

### MINIATURISING POPULAR VEHICLES

When making a replica model car, the first step is to gather all specifics. Sun Star cars are remarkably accurate miniaturised versions of actual automobiles, so the level of detail is intense. Pang and his team work hard to ensure each tyre is the right diameter, all bonnets are perfectly proportioned, and cars' tail fins rise at just the right angle.

Once the details are in, the team creates a perfect 3D model of the car in miniature. This is the prototype. They use 3D rendering to make a steel mould (called a 'die') the precise shape of the car's body, into which molten metal is injected. This process is known as die-casting. Most of the intricate interior componentry – seats, steering wheels, rear-view mirrors and the like – are fashioned from plastic. Tyres tend to be rubber.

The next part is to make the car pretty. The team spray paints the metal body, so it perfectly mimics the original, and sticks on any decals (decorative stickers).



“

Before the model gets mass produced, the prototype gets sent to the original car’s company headquarters for approval.

Before the model gets mass produced, the prototype gets sent to the original car’s company headquarters for approval. “They want to make sure the model cars are exactly the same as the actual cars,” Pang says. Incidentally, Sun Star pays royalties to the ‘real’ car companies for the right to use their intellectual property.

Once approval’s been granted, the prototype gets replicated into a fleet of, say, Subaru WRXs. Only Sun Star car designs and 3D renderings are actually done in Macao, at Sun Star’s headquarters in the Macao peninsula. The prototyping and mass production take place at the partner factory in Guangdong.

Pang and his team aim to visit that factory once or twice a month, now that pandemic restrictions have been lifted. He says it was a challenge to conduct quality control by video during Covid-19 restrictions.

The newly launched Macao Security Force series includes the different Mitsubishi models used by the force, as well as model Macao police officers



An uptick in sales was the silver lining during the pandemic. “Maybe while people couldn’t go outside, they stayed home and played with their model car collections,” Pang surmises.

All up, Sun Star has made over 4,000 different car models since 1998. Under its own brand, it’s sold more than 6 million individual cars to places as far flung as New Zealand, Bulgaria, South Africa, and the US.

#### SUN STAR CARS AT HOME

Unfortunately, Sun Star cars do not get much love on their home turf. According to Pang, sales in Macao are declining. While model cars were popular in the city up until the 2000s, Pang says local interest has waned with the rise of video games – though his own 15-year-old son prefers playing basketball.

A uniquely home-grown vehicle is helping to reignite local interest,

however. That’s the recently launched Sun Star series of Macao Security Force cars (see below) accompanied by model Macao policemen. Pang says it’s gratifying to see the models selling well.

The question of whether or not model cars will make a substantial comeback in Macao doesn’t bother Pang. Nor does it bother his colleague, 41-year-old Sam Chen, who also admits his children don’t play with the products their dad helps make. There’s plenty of demand overseas, the men point out, and both find their jobs highly satisfying.

“I like making these model cars from scratch – every time a car is done I feel accomplished,” Chen says. “Making model vehicles always brings back my childhood memories of building wooden boats and playing with them by the sea.” ●



PORTUGUESE-SPEAKING COUNTRIES

# The tide is turning for Cabo Verde's sea turtles

While the relationship between Cabo Verde's human and sea turtle residents is not without friction, numbers show efforts to secure beach space for the ancient reptiles are paying off.



Manuel Ocen

Anna De Pretto

Text **Fei Pou Lou**

Boa Vista, Cabo Verde

(Opposite page) A loggerhead sea turtle goes to the sea after being born

In the southeast of the Cabo Verde archipelago, on the island of Boa Vista, lies a tropical paradise. White sand, turquoise water, and warm, West African sunshine. This is Ervatão beach, a few hundred kilometres off the coast of Senegal. Not only a holiday destination for humans, thousands of sea turtles make an annual pilgrimage to these shores – as their ancestors have done for millennia.

Between July and September each year, more than 3,000 of the dinosaur-era reptiles emerge from the ocean to lay their eggs at Ervatão. It is one of the world's three biggest sea turtle nesting sites, along with the US state of Florida, and Oman.

A sea turtle's nesting ritual lasts about two hours, and happens in the relative cool of night. Female turtles, some weighing up to 150 kg, heave

themselves out of the water to seek dry sand for their nest. Using only their hind legs, they dig the holes in which they'll deposit up to 80 eggs. Each turtle repeats this process between two to eight times during nesting season. Then, maternal duties complete, she'll return to her unencumbered life in the coastal waters of West Africa.

Of the six species of sea turtles that live in the Atlantic Ocean, five are found in Cabo Verde. Green turtles are known locally as "pardas"; raised-hull turtles; olive ridley turtles; leatherback turtles; and, the most common at Ervatão, loggerhead turtles. Collectively, these species made about 200,000 nests across Cabo Verdean beaches in 2020 – a dramatic increase since 2015, when just 11,000 nests were counted.





Antonio Lainezph

Portuguese sailors visiting the islands in the 15th century mentioned an abundance of turtles in their logbooks. So did Charles Darwin. Cabo Verde was his first stop after setting sail from England on the *Beagle*. Darwin spent about three weeks on the island, before heading for Brazil.

The turtles he saw in 1831 were most likely forebears of the latest batch of babies – who will return in about 20 years' time, to lay eggs of their own. It's turtle tradition to return to the beach where they themselves hatched, to bring forth the next generation. This is hardwired into their DNA.

When you see the thousands of tiny hatchlings racing towards the sea during summer (mainly August) in Cabo Verde, it's easy to forget that these creatures are at risk of extinction. But speak to some of the older Ervatão beach locals, and they'll describe nights where the sand itself appeared to be shifting, there were that many baby turtles on the move.

Their odds aren't great, however. Only about two out of 1,000 sea turtle hatchlings live to reach breeding age (the ones that make it can live on beyond 100 years of age).



Manuel Oden

The first problem is that sea turtles have many predators. Their eggs are a treat for ghost crabs and birds, stray dogs and feral cats, and even humans. People have hunted sea turtles for thousands of years. While they are now globally protected, sea turtles still attract poachers and are part of the multi-billion-dollar market for illegally traded wildlife.

Sea turtles' beautiful shells remain sought-after for decorative purposes, while their eggs and meat are considered delicacies. Certain cultures in Asia even believe sea turtle products have aphrodisiac properties, though

there is no scientific evidence for this. Where there's demand, there's supply. Poorer inhabitants of Cabo Verde can be tempted to hunt and sell sea turtles to make money. Local scientists see poaching as a serious threat to the species.

Another major reason behind its endangered status is habitat loss. At Ervatão, for example, hotels and resorts springing up along the shoreline – as well as thousands of tourists, mainly from Europe – have hijacked sea turtles' ancestral nesting grounds over the past few decades.

Loggerhead sea turtles make their way to the sea after being born

(Opposite page) Olive ridley turtle eggs hatching in a nest



Tourism is the biggest money maker in Cabo Verde, a developing Portuguese-speaking country of about 600,000 people. While construction projects that help the country meet tourism demand aid Cabo Verde's struggling economy, they're terrible for sea turtles. Not only is there less space and more hazards, but heavy machinery compacts the sand and soil – making it impossible for turtles to dig holes. Bright, electric lights from buildings also deter the lumbering reptiles, who prefer digging nests by starlight alone.

All this development means Ervatão's sea turtles have been relegated to isolated and inhospitable pockets of coastline, when they used to have vast stretches of sand to themselves.

### LOCAL EFFORTS REVIVE SEA TURTLE POPULATIONS

Not all human activity harms sea turtles, however. Local NGOs on all 10 of the country's islands are doing everything they can to protect the precious species – efforts illustrated by the increasing numbers of nests. Biologist Patrícia Rocha, vice-president of an NGO called Biosfera, says awareness campaigns have made the country care more about wildlife conservation.

Some hotel operators are beginning to add red filters to their dazzling white lights, for example. They're choosing to hold off hosting noisy activities at night, so as not to frighten turtle mums-to-be and hatchlings.

According to Rocha, the biggest boost to Cabo Verde's sea turtle population has been diligent surveillance carried out by NGO workers. They, including Rocha herself, take it upon themselves to patrol beaches like Ervatão – and it's led to a significant drop in poaching.

Rocha is proud of these developments: "There is a greater environmental awareness in our country," she says.

Cabo Verde's government has been developing legislation to protect sea turtles since the early 1990s. It also established the National Directorate for the Environment to coordinate civil society efforts to preserve sea turtle populations.

From a policy perspective, Rocha says the right laws are now in place. It's illegal to possess, consume, or trade individual sea turtles, their meat and their eggs, for example. Laws also penalise the degradation or transformation of sea turtles' natural habitat, as well as disturbances during their nesting season.

Nevertheless, Rocha says these laws "need to be put into practice with greater responsibility." For example, to feed its building boom, there are Cabo Verdean companies harvesting sand from the country's beaches to make concrete – which flouts legislation. There are communication gaps and not all authorities are on the same page when it comes to protecting turtles, Rocha notes.



Green turtle

(Inset) Biologist Patrícia Rocha is proud of Cabo Verde's growing environmental awareness



Courtesy of Patrícia Rocha





Image courtesy of World Press

Green turtles are among the largest sea turtle species, weighing up to 181 kg

“Despite some illegal capture of turtles, on land and at sea, our biggest concern has to do with the unbridled collection of sand on the nesting beaches – it is a problem that we have to solve.”

Another major, even more difficult problem is global warming. Warmer temperatures result in more female hatchlings, which Rocha explains leads to an off-kilter gender ratio that’s bad for breeding. She says that males stop developing at around 30 degrees Celsius, and that a spate of unusually hot summers have exceeded this temperature.

#### **HUMANS AND TURTLES, HELPING EACH OTHER**

Rocha believes that humans and turtles both have a place in Cabo

Verde, and that the two often-at-odds populations can help each other. “It’s not that I put turtles in a prominent place, to the detriment of people,” she says. “But balance is key, as is having people on board with our conservation efforts.”

She points to the fact that sea turtles have become somewhat of a symbol of Cabo Verde. There are tour operators offering turtle watching excursions and many tourists visit specifically for this experience. When they cast around for souvenirs, there are sea turtle wood carvings, sea turtle t-shirts, and sea turtle fridge magnets galore. The perfect keepsake from a Cabo Verdean beach holiday.

Rocha says the challenge now is to keep turtles coming back, along with the tourists. ●

Learn how the Permanent Secretariat of the Forum for Economic and Trade Co-operation between China and Portuguese-speaking Countries (Macao) uses Macao as a platform by visiting their website: [forumchinapl.org.mo](http://forumchinapl.org.mo)



Huang Shengyun



Guangzhou

## Touring four Guangdong cities

A delegation of local journalists were invited to visit Guangzhou, Shaoguan, Dongguan, and Shenzhen – Macao's partners in the Greater Bay Area.

Text and Photos by **Gilbert Humphrey**

In July, a delegation of two dozen journalists from Macao's English and Portuguese-speaking media spent four days touring the biggest constituent of the Greater Bay Area – Guangdong Province.

Guangdong was one of the first regions in China to open its doors to foreign investment and trade, back in the late 1970s. It quickly emerged as a major manufacturing hub and has since transitioned into a hotbed for technological innovation. It is also China's most populous province, home to more than 126 million people.

Historically, Guangdong was known as Canton. It's where world-famous Cantonese cuisine originates from. When foreigners get

a hankering for Chinese food, it's most likely a Cantonese classic like dim sum, *char siu*, or wonton noodles dishes they set out for. Guangdong's culinary aspect was emphasised throughout the media tour, with plenty of time spent sampling regional delights.

As with Macao and Hong Kong, the cities of Guangdong have been shaped by the Pearl River Delta. A driving force of economic prosperity, the delta's strategic location has made it a gateway for trade and commerce throughout history.

Macao's media delegates enjoyed a firsthand glimpse into their powerhouse neighbour, courtesy of the Office of the Commissioner of the Ministry of Foreign Affairs of the People's Republic of China in the Macao Special Administrative Region (SAR).

Here's how it went:

### Guangzhou: a sprawling city with soaring skyscrapers

First up was dynamic Guangzhou, just over 100 km north of Macao with a population of 18.7 million.

The delegates were taken on a night cruise along the Pearl River, admiring magnificent views of the city's skyscrapers and famous landmarks – including the 600-metre-high Canton Tower. The overall impression was one of booming economic development.

Guangzhou has the fourth-highest gross domestic product (GDP) in China, at nearly RMB 2.9 trillion.

### Shaoguan: history, nature and big data

Day two delivered the celebrated city of Shaoguan, 223 km north of Guangzhou. Shaoguan is small – home to just 3.4 million people – but a magnet for tourists, who find a rich fusion of culture and natural beauty.

The birthplace of Tang dynasty chancellor Zhang Jiuling and Song dynasty official Yu Jing,

Shaoguan is also an important destination for Buddhists seeking spiritual guidance. Nan Hua Temple's storied history dates back more than 1,500 years, to when it was founded by a monk named Hui Neng, a central figure in the history of Chan (Zen) Buddhism.

But Shaoguan is possibly best known for pristine ecology and spectacular scenery, including the strikingly striped Danxia Mountain.

These attributes have earned the place titles like 'Top Tourist City', 'National Sanitary City', and 'Famous Historical and Cultural City'. Just last year, Shaoguan was awarded the title of 'National Forest City' by China's National Forestry and Grassland Administration.

While the view from Shaoyang Tower confirms these accolades are well deserved, there is even more to the city. In fact, it is developing its own big data industry. The media delegation visited Huashao Data Valley and Eagle Soul (Shaoguan) Information Industry Co. Ltd to learn more about a world-class data centre currently under construction. By 2025, this centre is scheduled to start serving the increasingly heavy data processing demands of Macao and Hong Kong.



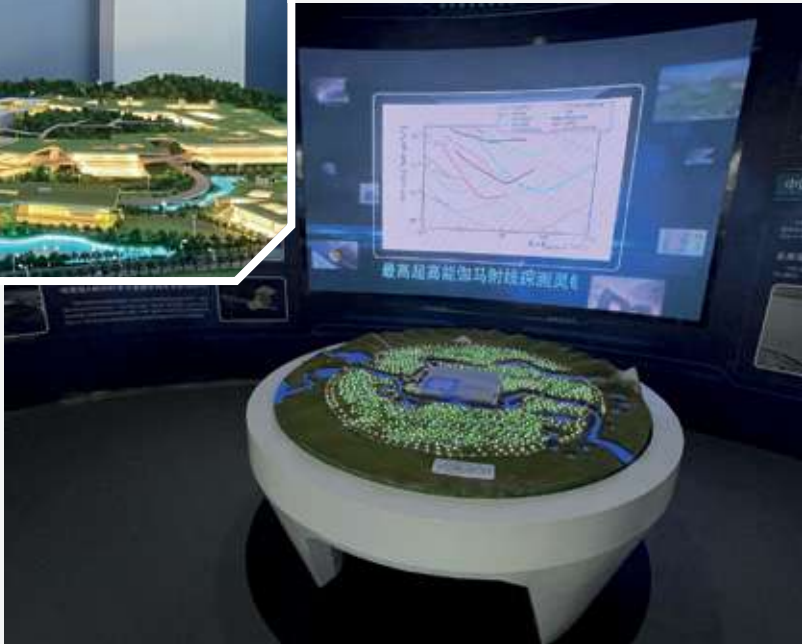
Huashao Data Valley

(Left) Shaoyang Tower in Shaoguan





Songshan Lake Materials Laboratory  
(Right) China Spallation Neutron Source



**Shenzhen: China's Silicon Valley**

The final stop was Shenzhen, which shares a land border with Hong Kong. Up until the 1980s, Shenzhen was a simple fishing village. Now, thanks to its status as China's first special economic zone, it's a modern metropolis with a population size similar to Dongguan.

Shenzhen has become a world-renowned tech-hub and is known as China's Silicon Valley. The media delegates visited the headquarters of telecommunication giant Huawei, electric vehicle company BYD, and Ubtech Robotics – one of the world's leading manufacturers of humanoid robots.

To cap off the four-day trip, the delegation attended the "Great Tides Surge Along the Pearl River" exhibition at Shenzhen's Reform and Opening-up Exhibition Hall. It showcases the past 40 years of Guangdong's impressive history. The exhibition takes viewers on a journey from the province's agrarian roots, through its extraordinary economic growth, and on to its starring role in the powerhouse that is China's Greater Bay Area – alongside Macao and Hong Kong. ●



BYD

(Top) Shenzhen

(Left) Ubtech Robotics

**Dongguan: where science advances**

Next came Dongguan, known as one of the world's great manufacturing cities. It's home to more than 10.5 million people.

Macao's media delegates were taken to the China Spallation Neutron Source, where University of Macau (UM) researchers are currently working on a joint project related to neutron-emitting substances (which can be

used in physics, engineering, medicine, biology, chemistry and nuclear weapons).

Another Dongguan institute eager to collaborate with Macao's scientists is the Songshan Lake Materials Laboratory (SLAB). In July, SLAB agreed to open its doors to UM students interested in carrying out their thesis research at the laboratory. None are there yet (it is early days), but SLAB Executive Associate Director Dongmin Chen made it clear they were welcome.





ZOOM

## Experiential art at teamLab SuperNature Macao

The recently installed *Floating Flower Garden: Flowers and I are of the Same Root, the Garden and I are One* features 8,000 live orchids





Text **Erico Dias**  
Photos courtesy  
of **teamLab**

① *The Infinite Crystal Universe* is a matrix-like space that appears to extend boundlessly in all directions

② *Massless Clouds Between Sculpture and Life* is an ever-changing landscape of soap bubbles

Call it an escape to the multiverse. An immersive stroll through a galaxy where art, nature, design and technology collide. Or some sort of trippy supernova; one that you can step inside. We are talking about a 5,000-square-metre space compartmentalised into 20 different three-dimensional light-art installations.

It all comes courtesy of teamLab – an international, interdisciplinary tech-art collective founded in Tokyo, Japan.

Macao has housed a permanent teamLab exhibition since 2019, at integrated resort The Venetian Macao. It's called SuperNature Macao. Three new installations were added in June: *Floating Flower Garden: Flowers and I are of the Same Root, the Garden and I are One*,

*Massless Clouds Between Sculpture and Life*, and *EN TEA HOUSE*.

Much of teamLab's dynamic art is programmed to move in direct response to how visitors interact with it. There's light, sound, and cascading tendrils of live orchids – or soap bubbles, depending on which one you're in. *Inverted Globe Graffiti Nature* takes interaction to the next level, encouraging visitors to draw salamanders or frogs on paper – then witness them come to life, via augmented reality, and scuttle about the room. Another features flowers that bloom in front of your eyes, then wither and die at your touch.

This is digital yet tangible (and in some cases, living) art at its very best. ●



Photo courtesy of Macao News/Cheong Kamka



teamLab's innovative founder, Toshiyuki Inoko





③

③ *Multi Jumping Universe* features a distending, trampoline-like floor to propel you through its miniature galaxy



④

④ *Valley of Flowers and People: Lost, Immersed and Reborn* showcases flowers through the seasons that bloom in front of your eyes



⑤

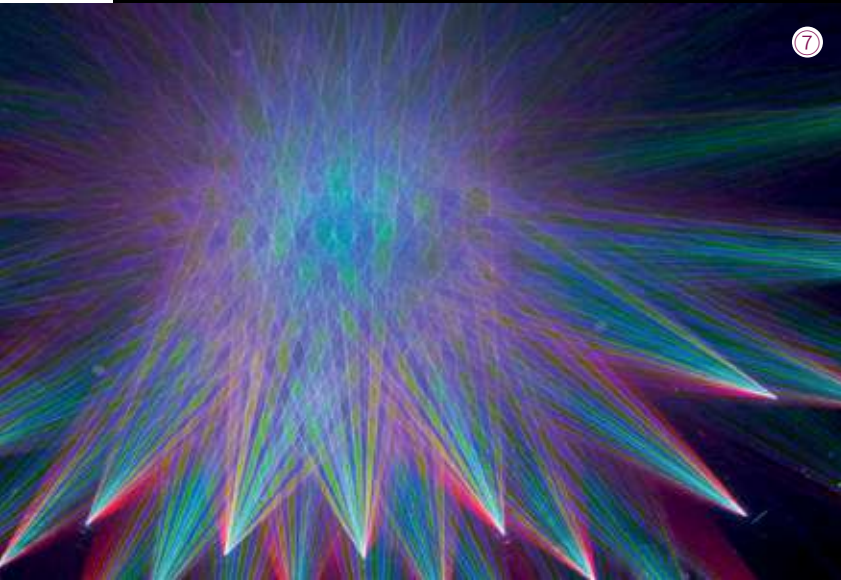
⑤ *EN TEA HOUSE* encourages you to drink in an ever-expanding world, literally

⑥ *Inside Expanding Three-Dimensional Existence in Transforming Space* you are surrounded by 3D spheres that constantly collide and change colour

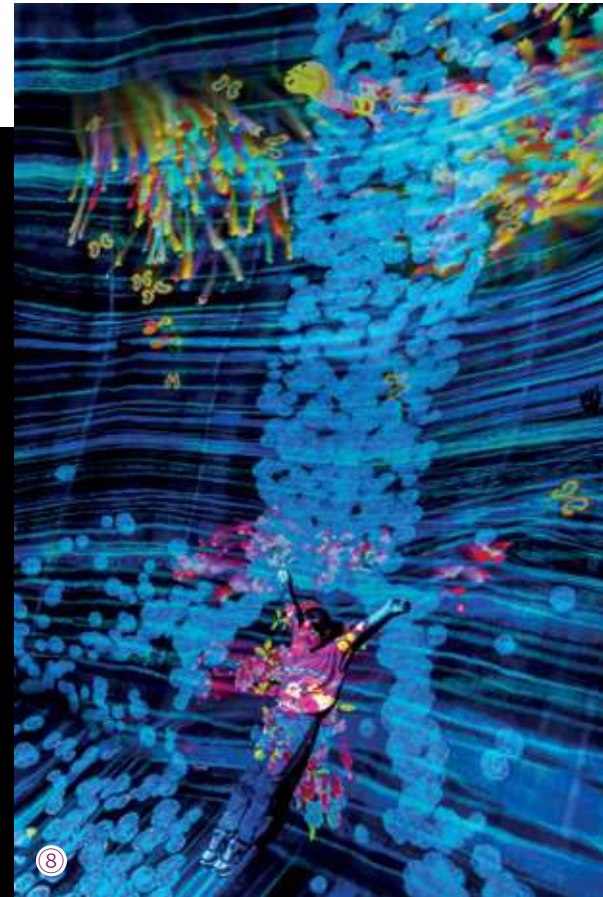


⑥





⑦



⑧

- ⑦ *Light Sculpture - Plane* creates a three-dimensional kaleidoscope of light
- ⑧ *Inverted Globe Graffiti Nature* is where your own coloured creatures are brought to life
- ⑨ *Autonomous Abstraction, Continuous Phenomena from the Universe to the Self* features a psychedelic mass of coloured dots that move on your command



⑨



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Macao

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大灣區內地九市**  
Nine Mainland Cities  
in the Guangdong-  
Hong Kong-Macao  
Greater Bay Area

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# 生命車 統計學。



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