

Beyond Colonialism:
Macau's struggle to find a post-colonial
architectural identity

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Abstract

Beyond Colonialism: Macau's Struggle for Postcolonial Architectural Identity will look back at the emergence of architectural images that shaped the current Special Administrative Region (SAR) of Macau, particularly during the transition from colonial to postcolonial times. The 442-year colonial state and the post-colonial period, which began in 1998, have influenced architectural ideologies over time due to an evolution of self-identity, place identity, people, and material culture. Beginning with the earliest colonial settlements and progressing to current international applications. Throughout history, urban and architectural decisions have always been associated with economic prosperity and foreign culture when it comes to shaping a city's identity.

In Macau, postcolonial architecture has been adopted, demonstrating the influence of colonial ideology and modern capitalist globalization to the present day. Gambling and tourism have transformed the city from a traditional enterprise with a self-sufficient culture to Asia's global entertainment and financial hub. Aside from colonial architectural ideologies, the thesis seeks to demonstrate how other Western ideologies and preferences, such as Chinese and American, can influence local architectural and community identities. Furthermore, it attempts to interpret the social and cultural implications of architectural transformations. This will be investigated through a variety of sources, including books, research papers, and articles that examine both local and Western perspectives on Macau's urban development history.

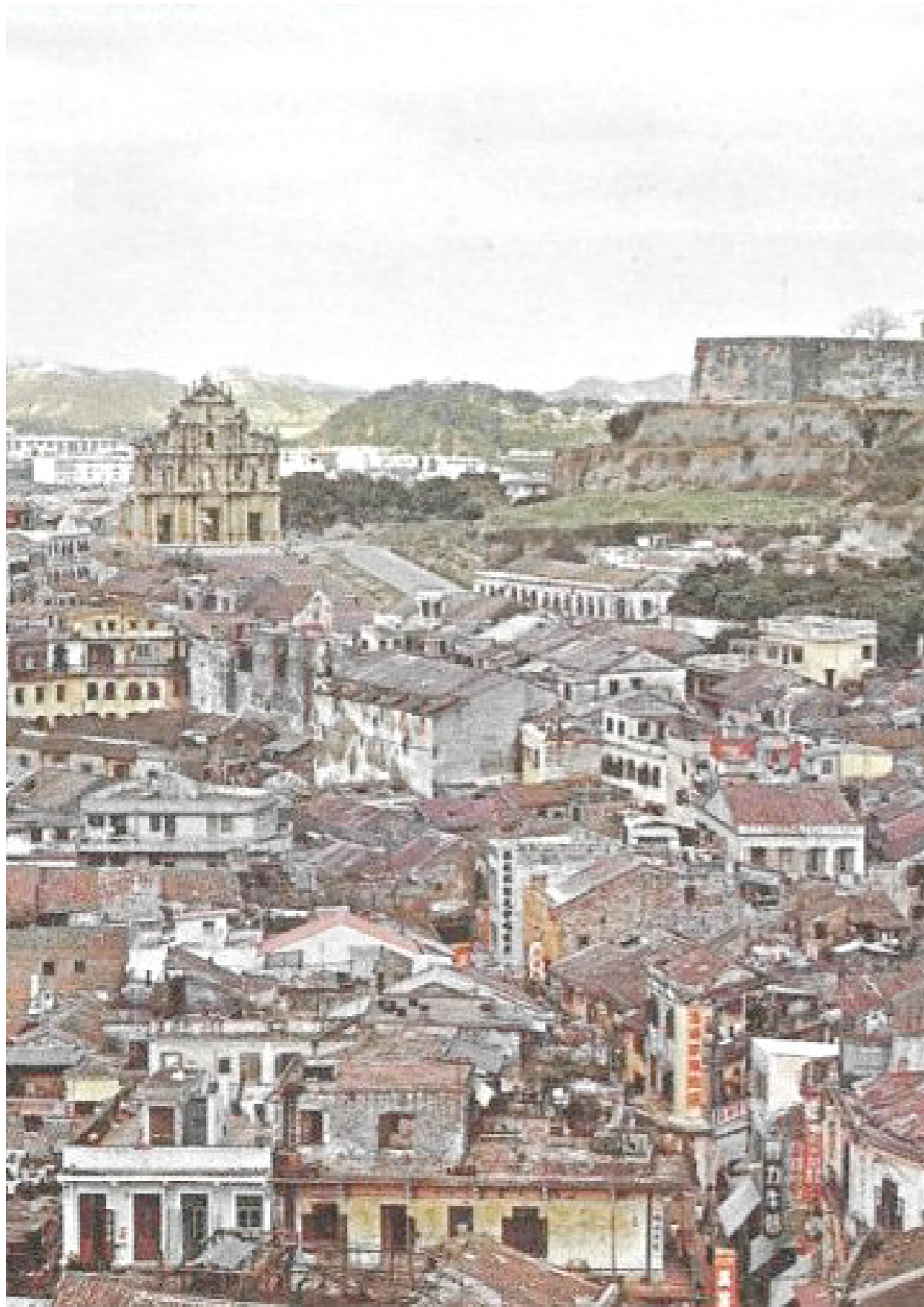
Certain economic developments added a new dimension to a city that had grown due to significant changes in local architecture. As a result, architectural meanings are evolving in unexpected ways, resulting in disparate ideas of monumental architecture that contrast with the cultural context. This thesis will also investigate the extent to which foreign perceptions of casino architecture reflect historic identities and social values brought into the modern era.

Figure 1: (Front cover) Local fishing methods in the times of Portuguese arrival, with Convent of Our Lady of Penha de Franca situated on the hill.

Redl, H. [Photograph]. Retrieved April 1, 2022, from https://mobile.twitter.com/mfm_0624

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Introduction and methodology

The identity of a city can take many forms, particularly when the city is infused with new cultures from distant domains. However, architectural identity in a city represents the relationship between the local community and the physical settings, and each individual in the community is linked to each other through their shared culture, values, beliefs, and so on.¹ As a result, architectural identities evolve and are built up over time. As such, one will consider the initial identity as vernacular will gradually be replaced and adjusted due to a change in social demands, conditions, or a new cultural adaptation. Nowadays, one will not be able to experience the exact form of architectural identity from the past, but cultural heritages have become important traces of history that help bring meaning to future decisions in the hope of remembrance and in the search for developing future architectural identity.

Macau's urbanization today is a small city of 32.9 km² that is densely packed with concentrated flavors of cultural heritages.² Whether it is about tangible assets such as architecture and urban fabric, or intangible assets such as crafts cultures and practices passed down through generations, both are important components in developing what it means to be the last European colonial city in China until 1999. A timeline of economic and political structures, in addition to socio-cultural values, will help explain the significance of these cultural heritages.

Brought with its specific culture, society, and economic regime, the colonial architecture of the Portuguese is associated with their economic source in the Port trade. The Colegio de Sao Paulo, now known as the Ruins of San Paul, was built in 1594 as a missionary school to promote religious powers in Chinese society and to initiate global trade with the West.³ The success of port trade and local industries later allows for further diversification of architectural themes. Fast forward to the 20th century has seen several architectural experiments in every decade, from Neoclassicism to Art Deco in the 1920s, and later modernism in the 1940s. Furthermore, most of the existing architecture was additionally listed in the UNESCO Heritage list, however, this acted as a catalyst to embrace colonial identity which the Special Administrative Region (SAR government) of Macau has been on target to do so. Would colonial architecture

1. Yilmaz, M., & maz, M. (2006). Architectural identity and local community. *Ekistics*, 73(436/441), 140–146.
2. DSEC (Macao), Statistical database of Macao. <https://www.dsec.gov.mo/TimeSeriesDatabase.aspx>
3. Costa, M. '澳門建築史', translated title 'History of Macanese architecture' (. Accessed 13 December 2021. <http://www.icm.gov.mo/rc/viewer/10035/634>.

Figure II: The former Colegio de Sao Paulo and Mount Fortress standing over the horizon.

Unknown. [Photograph]. Retrieved April 1, 2022, from https://mobile.twitter.com/mfm_0624

still be important in the reconstruction of Macau's identity if such emphasis was not placed on it?

Macau's urban development has increased dramatically in the last two decades, particularly since its return to Chinese sovereignty on December 20, 1999. The transition between colonial and post-colonial periods, however, suggests two distinct architectural transformations as a result of the Carnation Revolution in 1974. Also known as 25 de Abril, the Portuguese administration's attitude toward Macau later shifted as the Portuguese offered to return the city to China in 1978, implying Macau would lose its autonomy economically and politically in the near future.⁴ With the sudden emphasis on producing public architecture in the late colonial period, it is noticeable to argue that the active production of colonial architectural identity since the Portuguese arrival in 1862 is merely a century altogether; compared to the official address of the colonial period, which is 442 years.

Because of these complications, it is worthwhile to investigate the extent to which colonial architecture influenced Macau before and after colonialism. This also poses the thesis question: How has colonialism affected Macau's architectural identity over time?

In order to find an answer to the question, the thesis will be divided into three sections that define Macau's architectural identities at different times, beginning with the colonial period, continuing with the postcolonial period, and concluding with times in the near future. Understanding the essence of each period allows us to perceive the components that contribute to the identity as it is today.

An overview of historic construction in colonial and post-colonial urbanizations provides insight into local and Portuguese perspectives on city building. As the factors that determine the qualities of architectural identity, each period is decided to be studied through the lenses of self-identity (local lifestyles, common values) and place identity (geographical and economic factors) which are considered the main ingredients of localness, while the local communities are the demographic change that can become influential to local architecture. Meltem Yilmaz, a Hacettepe University professor of Architecture and Environmental Design, defined self-identity as the construction of one's relationship with both the surround-

ing people and the peripheral settings that define a day-to-day life structure. Furthermore, because self-identity interacts with its environment so closely, place identity has become essential to architectural identity due to a sense of "rootedness" and "centeredness."⁵ Architecture and spatial planning had contributed to the creation of a place considered home, a place with personal significance and "the central reference point of human existence."⁵ On the other hand, the colonial community's constructions of domestic material culture and other intangible cultures will be investigated alongside the local community as a strategy for understanding both cultural behaviors over time.

The paper will also investigate whether technology and globalization facilitate the formation of local identities. The new layer of internationalization created a brand new character for Macau in the twenty-first century, which is shaped by numerous international architectures built for casinos, hotels, and commercial resorts, earning the name "Las Vegas of Asia."⁶ In this case, how did modern architecture maintain its architectural identity following colonialism? What are the local community's perspectives on colonial heritage and international-designed architecture? These additional questions allow us to develop an impression of postcolonial identity from both a local and a foreign perspective.

The study of European colonial presence in Macau will aid in explaining the city's identity as a hybrid of post-colonial and capital-independent identities. The first section will trace architectural entities from the 16th to the 21st centuries, but the main focus will be on the transition of the colonial and post-colonial periods in Macau. Paintings and documentation from European and local galleries, as well as photographs from the Macau Conservatory's archives, will be collected to help visualize the historic details and settings. Social contributions and contextual conditions can be understood in formulating architectural intentions between transitions by analyzing other positions of local scholars and journalists, as well as conducting an interview with a Portuguese Macanese family, in order to recognize the shifting attitudes from the past to the current SAR government. The latter section will explore architecture that focuses on the use of digitalization and modern building strategies derived from global influence. Finally, the search result enables us to identify whether the past and modern architecture in Macau is culturally appropriate to the local population and to question the potential of what postcolonial identity can become.

4. Cheng, C. M. B. (2001). Macau, the Farming of Friendship. *China Perspectives*, 34, 48–58.

5. Yilmaz, M., & maz, M. (2006). Architectural identity and local community. *Ekistics*, 73(436/441), 140–146.

6. Tsui, C. M. C. (2006). LEARNING FROM LAS VEGAS! THE RECENT DEVELOPMENT OF MACAU'S MEGA-CASINO/RESORTS. *Traditional Dwellings and Settlements Review*, 18(1), 62–62.

澳門仔路環航線圖

MACAU AND NEIGHBOURING ISLANDS

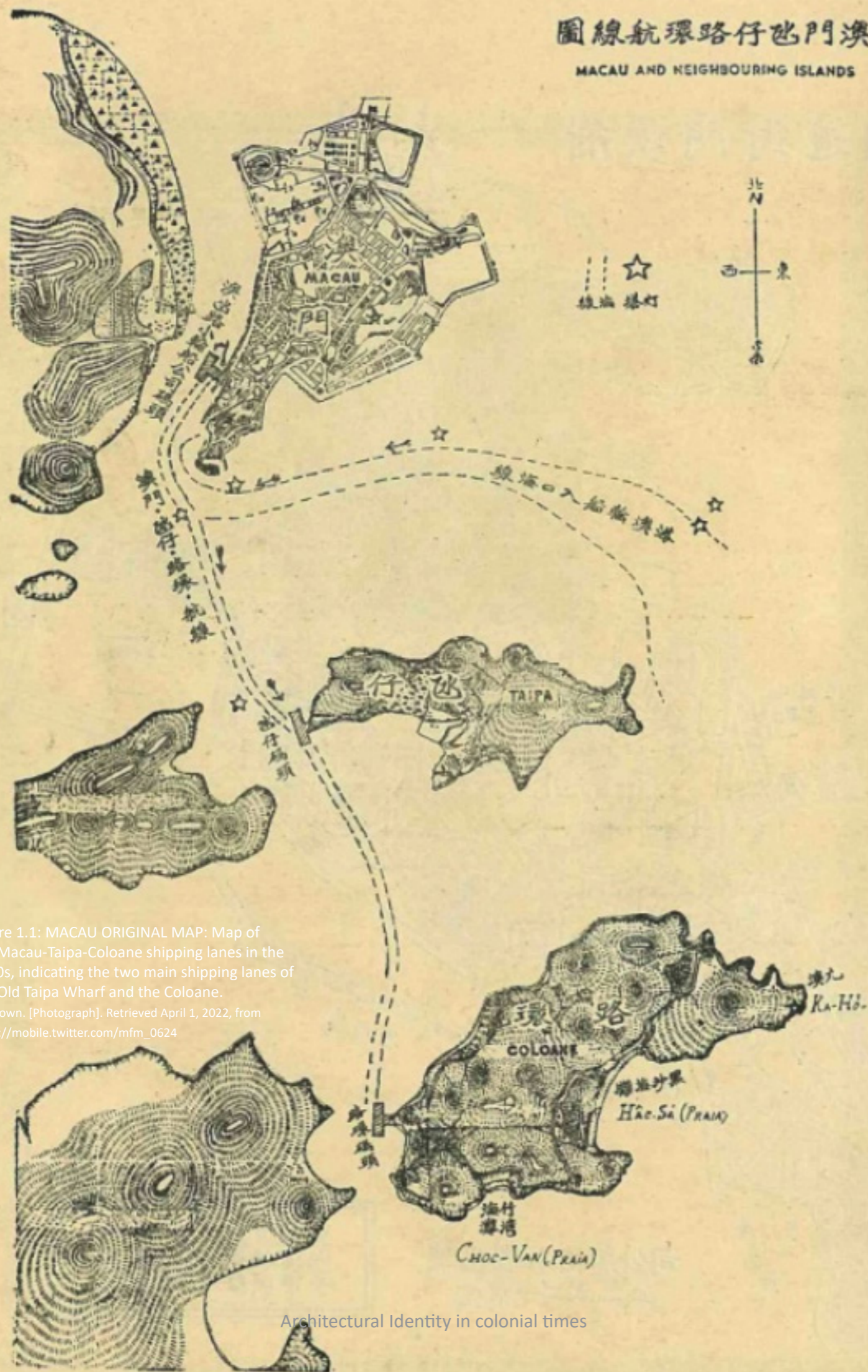


Figure 1.1: MACAU ORIGINAL MAP: Map of the Macau-Taipa-Coloane shipping lanes in the 1950s, indicating the two main shipping lanes of the Old Taipa Wharf and the Coloane.
Unknown. [Photograph]. Retrieved April 1, 2022, from https://mobile.twitter.com/mfm_0624

Architectural Identity in colonial times

Chapter 1: Architectural Identity in colonial times

Although colonial presence did not begin the history of Macau, it became a monumental piece of history that symbolizes Macau's past. Though colonial memory is often suppressed in other parts of the world, the Portuguese identity of Macau has been celebrated as a collective memory instead. With mostly contemporary buildings built from the earliest settlement, the arrival of the Portuguese helped consolidate a permanent foundation and strategies in construction during the colonial times. In this process, the constructions also consist of the shifts of roads, institutions, schools, administration, and also the culture of language, food, and people. Their efforts can be seen on the city fabric until nowadays, where the fabric situated a series of colonial legacies as the Macau historic heritages. In addition, colonial architecture and city planning approaches have shaped the perception of Macau concerning the image, environment, and appearance of the city significantly.



Figure 1.2: Painting of Pang Uk and fishermen in Macau.
Chinnery, G. (Artist). (*1774-†1852). Tanka boat-people's houses on stilts [Pen, ink and watercolour]. Photograph: Courtesy of the Martyn Gregory Gallery.

1.1 Self-identity

The earliest recorded history dates from the first settlements, which were small fishing villages by Chinese immigrants, primarily from South-eastern China.⁷ The availability of resources such as common reed and bamboo, as well as the island coast, allow for the placement of rows of stilt houses, known as Pang Uk (Fig.1.2). Their installation of houses facilitated the lifestyle of fishermen because these houses are built to connect both the water for work and the shore to their community. However, colonial influence disrupted the cycle of this common way of life, resulting in the extinction of Pang Uk just two decades after the Portuguese arrived.⁷ The fishing shore became an important port gateway for foreign

7. Costa, M. '澳門建築史', translated title 'History of Macanese architecture' (. Accessed 13 December 2021. <http://www.icm.gov.mo/rc/viewer/10035/634>.



Figure 1.3: Chinese residential houses. Chinnery, G. (Artist). (*1774-†1852). Street market in the square facing St. Dominic's(São Domingos) Church [Oil on canvas]. Private collections.

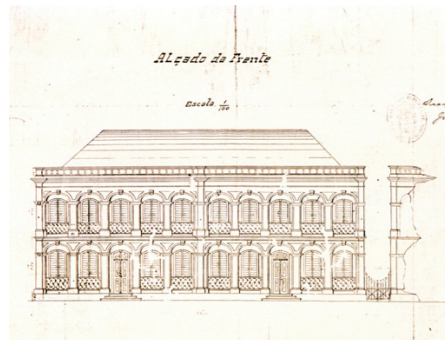


Figure 1.4: Residential mansion by Manuel Vicente in 1901. Macau Archive. [drawing]. MNL03.05.Cart

trade of Chinese goods, resulting in the decline of traditional fishing enterprise. Residential clusters are no longer located along the coast, and houses are being replaced with stronger building materials such as wood, oyster shell powder plaster, and Chinese roof tiles.⁸ With the Portuguese application of brick and ceramic tiles to wooden houses beginning in the 16th century, it became the first architectural perception of “Portuguese Macau.”

Because Portuguese Macau was initially regarded as a “de facto” colony, colonial administrative power was limited by the Chinese sovereign.⁹ As a result, their fundamental rights are founded on port trading among China, Japan, India, and Europe. Furthermore, the prosperity brought about by overseas imports fueled a desire to construct a military defense wall around the island to deter future colonial invasions. An inner-city wall was also constructed, but it was intended to divide the Chinese and Portuguese communities.⁸ As a result, their goals in developing architecture were strikingly different; the Chinese population was primarily concerned with maintaining family integrity and incorporating the Fung Shui principle¹⁰, whereas the western population was committed to promoting their colonial mission through the creation of religious and educational institutions. Chinese houses were built in an introverted style, with a communal space such as the courtyard located within a family house.⁸ With the rise of the Chinese population, the typology gradually evolved, in which these courtyard houses were renovated into low-rise households for multiple portions, renamed ‘Bamboo house’ to describe its spatial flexibility and adaptability.⁸ Furthermore, commercial functions such as local retails are located on the ground floor, while all residential floors are located above (Fig.1.3).

In contrast, Portuguese buildings were more extroverted, with strong symmetric facades and recognizable elements such as dome roofs or implemented Chinese roofs behind flatband facades drawing the most attention (Fig.1.4). They were heavily expressed on churches such as St. Dominic Church and San Paulo Church by incorporating religious artifacts and ornamental motifs crafted in Japan, the Philippines, and China.¹⁰ These institutions, like similar dwelling houses, were typically located in front of an open communal area and were intended for mixed public use and events, whereas Chinese respective social lives were more private.

Furthermore, when the Portuguese were finally able to take full control of Macau’s administration in 1862, public clusters of government buildings, hospitals, churches, and cultural institutes were designated as formal territories for Portuguese communities. Beginning in the early 1900s, Macau served as a testing ground for colonial architecture.



Figure 1.5: Local’s past living habits at “bamboo house”. Macau Archive. [Photograph]. MNL.24.1.F



Figure 1.6: Reflecting local’s past living habits at “bamboo house” can be reflected in Tong Lau in the 1950s. Unknown. [Photograph]. Retrieved April 1, 2022, <https://www.exmoo.com/article/94077.html>

This included not only Portuguese architectural influences, but also influences from other Western cultures such as Moorish architecture, Italian influences, and even ‘New Indian’ influences (colonial architectural style in India)¹¹. However, as the population grew, the old construction method was gradually phased out and became derelict. Instead, the ‘Tong Lau’ (唐樓) design evolved through the ‘bamboo house’ system (Fig.1.5) and was rapidly built into six-story residential buildings that compact together, allowing for retail and porticos on street level (Fig.1.6)¹². Because it no longer exists in either culture, this building typology reflected a neutral position. Most natively born Chinese and Portuguese lived in Tong Lau and adjusted the spatial elements within their flats, bringing their culture and lifestyle with them. For example, Portuguese residents appreciated the use of terraces, whereas Chinese residents ensured safety by installing caged balconies. Although ‘Tong Lau’ is no longer being built due to further city densification and a change in local taste.¹³ Aside from architecture, however, local decisions have shaped Macau’s urban expression in the late colonial times.

11. Costa, M. ‘澳門建築史’, translated title ‘History of Macanese architecture’. (. Accessed 13 December 2021. <http://www.icm.gov.mo/rc/viewer/10035/634>.
12. Lee Ho Yin (19 April 2010). “Pre-war tong lau: A Hong Kong Shophouse Typology”. Heritage World Media.
13. Preservation lacks long-term vision. (26 November 2008). South China Morning Post., p.5.

1.2 Place identity

As the concept of 'Place' and 'identity' together is the relationship of society and physical environment that lead to meaningful value and culture, the behaviors of both the Portuguese and the local groups in their spatial planning were developed diversely. This can be seen through the space of flows between the territories mentioned below. This notion will also indicate the different perceptions of each group in perceiving the sense of belonging and attachment.

For instance, the colonial precinct is planned as a 'top-down', as evidenced by the strategic network connecting the religious institutions, namely St. Anthony's Church, St. Lawrence's Church, and St. Lazarus Church, as well as the adoption of 'rua direita' as the social environment (fig.1.8), which consists of a main business axis inherited from medieval cities such as Obidos in Portugal.¹⁴ Nonetheless, in reality, the gap between colonial ideology of identity construction and the interest of local lifestyle became challenging for cohesion. Though local presence in city fabric was not equally ambitious, one could notice the repetition of 200 capillary alleyways that were distributed around the districts have been significant for local's daily existence.¹⁵ Usually translated as Patio and Beco (in Chinese as "圍" or "里"), the majority of Chinese communities are socially dependent on these one-way alleyways that were created from leftover spaces when building Chinese brick houses in the nineteenth century (fig.1.9). These alleyways were uniquely valued because they were three meters or less in width, and without the use of a terrace, alleyways served as a place for social interaction between inhabitants; for example, with common religious beliefs, each alleyway will install a small public temple stand that allows people to send blessings for the area (fig.1.7). Although the concept of these planning practices may have been influenced by social and economic constraints, these past experiences have elicited nostalgic memories and feelings toward residents relating to the area in the present.

What's more, when one looks over Macau's skylines, one can see both colonial and local features. As an example of religious contrast, the colonial mission to build Christian churches was always built or elevated towards the highest point of Macau's horizon, whereas the local temples remain on the low ground to be protected behind the hills from tropical typhoons and other natural disasters (Fig.1.10). As a result, the Portuguese decisions invariably resulted in catastrophic damage to important institutions. A famous UNESCO example is the Ruins of St. Paul (fig.1.11) which was one of the earliest colonial churches however caught fire from typhoons and lightning three times (in 1580, 1601, and 1835 respectively)¹⁶ with only the wooden structures surviving. Cultural decisions can have a significant impact, but this has also reflected colonial attempts to manipulate Macau's place identity by bringing in their "environmental past."¹⁷



Figure 1.7: Mini temple stand in Beco da Felicidade.
Unknown. [Photograph]. Retrieved April 1, 2022, from <https://www.instagram.com/p/CarTqW3vr-rA/>

14. Feng, C., Wang, H., & Rao, X. (2012, January 3). The morphological evolution of Macau.
15. 皓妍. (2021, April 6). 圍里文化 舊城佳話 ("Preserve the culture of Patio and Beco in the old city of modern times"), p. A1.
16. Costa. (1998). '澳門建築史' (Building history of Macau).
17. Yilmaz, M., & maz, M. (2006). Architectural identity and local community. *Ekistics*, 73(436/441), 140-146. <http://www.jstor.org/stable/43623731>



Figure 1.8: Rua do Campo as one of the former Portuguese street was a city wall that connected St. Lawrence's Church through Porta do Campo.
Unknown (Late 1920s). [Photograph]. Retrieved April 5, 2022, from https://mobile.twitter.com/mfm_0624



Figure 1.9: Traditional patio/beco at Mandarin's house, built before 1869.
Unknown (1960-2000). [Photograph]. Retrieved April 1, 2022, from https://mobile.twitter.com/mfm_0624



Figure 1.10: (Left) Portuguese Churches situated above the horizon.

Chinnery, G. (Artist). (~1774-†1852). Penha Hill with the Convent of Our Lady of Penha de Franca (Nossa Senhora da Penha de Franca) with Dr. College's dispensary in the foreground [Pencil]. Dated "June 1829". Photograph: Courtesy of the

Figure 1.11: (Right) Colegio San Paul situated above the horizon.

Unknown (1602-1835). [Paintings]. Retrieved April 1, 2022, from <https://kknews.cc/zh-mo/history/vg2q6y.html>

1.3 Community development

As 'community' is described as a connection between individuals and its state, it is suggested that it is a level of government that indicates 'local cultural identity,' 'local political autonomy,' and 'citizen participation' as the fundamental cultural form to meet social needs, while also assisting in the integration and embedding of place identities.¹⁸ However, in Macau, non-governmental organizations began to take responsibility to facilitate those with middle to lower-income families as there was little subsidy under colonial administration. This colonial barrier as a result drove the communities to create a network of local associations to provide different public services such as education, hygiene, health care, employment, leisure, etc (fig.1.12).¹⁹ With their consistency and commitment over time, many major associations have successfully maintained social dynamics, establishing a semblable 'governmental' framework and enabling social actors to be served with jobs and amenities, as well as given the right to public participation. In the near future, the composition of some former public associations became an essential local political and autonomous cluster that contributed to the creation of the principle of self-administration in Macau in post-colonial times.

However, there is no doubt that public and cultural values are founded on the development of cultural friendship or neighborhood, mutual trust, sharing, and the strengthening of common cultures. Macau has been intercultural since its early colonial days, and is primarily associated with locally born Chinese (Macanese), Portuguese, and Cantonese immigrants. Interracial marriage between locals and Portuguese, which peaked in the 1900s, fostered collaborative relationships that helped to

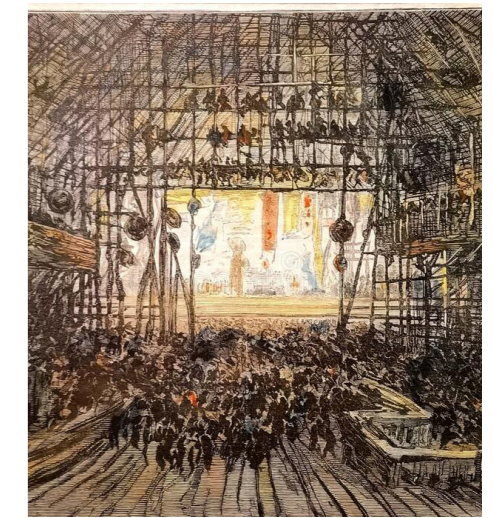


Figure 1.12: Exterior (left) and interior (right) of the Chinese theatre play for Tin Hau celebration in 1865. The contemporary construction of the theatre was built by the community association. After each festival, the association will destruct these bamboo scaffolding shelters and rebuild them again when needed.

Hildebrandt, E. (Artist). (C1867). Macao. Theatre Sing Song [Oil Paintings]. Private collections.



Figure 1.13: The Leal Senado
Macau Archive. (1960). [Photograph]. MNL.04.19.F.



Figure 1.14: The Leal Senado's streetscape of Portuguese houses and local signages.
Unknown. [Photograph] Retrieved April 1, 2022, from https://mobile.twitter.com/mfm_0624

build cultural trust and understanding. The Leal Senado, a courtyard building with a colonial appearance built in 1784, became a symbol of the fusion of both cultures.¹⁹ It became essential as an administrative building for civil registration to help build and witness such cross-cultural marriages and other contacts, the latter of which benefits the development of the new localized and intangible culture.²⁰ Chinese signages integrated into public space around colonial buildings in Leal Senado square demonstrated the possibility of plurality in a colonial context (fig.1.14).

20. Rocha-Trindade, M. B. (1988). Espaços de herança cultural portuguesa — gentes, factos, políticas. *Análise Social*, 24(100), 313–351. <http://www.jstor.org/stable/41010756>



Figure 1.15: Motim 123 at Senado Square.
Unknown. [Photograph]. Retrieved April 1, 2022, from https://mobile.twitter.com/mfm_0624



Figure 1.16: Macau Daily Newspaper on October 29, 1992, Title “The intense colour of colonialism will finally be removed”, the statue of Joao Maria Ferreira do Amaral later was returned to Portugal.

21. Shiu-Hing, L. (1990). Political Culture and Participation in Macau. *Asian Affairs*, 17(3), 147–155. <http://www.jstor.org/stable/30172350>
22. Berlie, J. (2002). Macau: A Multi-Community Society. *China Perspectives*, 44, 68–75. <http://www.jstor.org/stable/24051375>
23. Bradley, D. (2019). Sociolinguistics of Language Endangerment in Africa and Asia. *Anthropological Linguistics*, 61(1), 1–11. <https://www.jstor.org/stable/26907067>

Nonetheless, one important factor that stimulates the role of colonial planning in response to societal pressures and values is community response. In fact, the Macanese community has a conscious sense of ‘citizen power,’ which consists of a greater influence that may subvert colonial actions due to mutual suspicion from information exchange, conflict resolution, and supplementation of planning and design. Despite the introduction of diverse Western culture, local communities have become more aware of colonial perception. Motim 123 (fig.1.15), which occurred in 1966, was the largest riot against colonial rule, resulting in 200 casualties.²¹ Another example given by the city is the growing pressure that resulted in the removal of the statue of Joao Maria Ferreira do Amaral in 1992, which represented the highest ambitions of colonial power in 1849 (fig.1.16).

1.4 Domestic material and intangible cultures

During the Golden Age of Macau, between 1580 and 1640, when it was the major Chinese gateway for colonial sea trade, numerous crafts techniques, foreign goods, and social culture had spread from Portuguese travels in Africa, India, and Japan. The introduction of bricks was followed by the blue Portuguese tiles, which were decorated in the interior and later used as urban components around the Portuguese precinct in the twentieth century. While among the Portuguese community, they unconsciously adopted their national social hierarchy and classified several social statuses in which prominent roles such as *casados* (married men), soldiers, ecclesiasts, and official representatives were highlighted.²² It should be noted that none of the statuses classified women. *Casados*’ role grew in importance as they married Macanese residents and established a new way of life that we now refer to as ‘Macanese culture’; from the gastronomy of Portuguese recipes with local ingredients to the birth of ‘*Patuá*,’ a Creole dialect infused with Cantonese, Malay, Sinhala, Indonesian, and other languages.²³ This also implies that the differences in customs and beliefs in both cultures allow respective communities to be inclusive and amalgamated with one another.

The colonial culture has also influenced various forms of art in

order to perceive the image of Portuguese Macau. With the Chinese calligraphy culture that was used for writing and landscape painting, the majority of the recorded graphic documents by western inhabitants during the 19th century were painted in ink and watercolor, depicting the colonial Macau scene as a landscape of movement that was not completely controlled and manipulated (fig.1.17). Nonetheless, the majority of the paintings focus on the impressionistic form of architecture and its environment, in which the first version of colonial facades are revealed and people are defined by their clothing colors and accessory differences (fig.1.18). Another finding was the Portuguese and Chinese proportions in architecture; Chinese temples and dwellings are typically smaller and more intimate because they are closer to local human scale, whereas colonial buildings are perceived as monumental scale (fig.1.19).

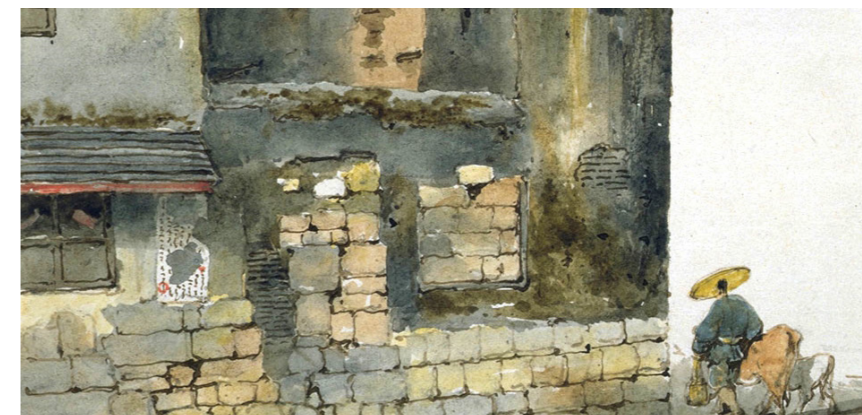


Figure 1.17: (Upper left) Painting by French painter André Auguste Borget (1808-1877). *Olhar do mar para Macau* [Watercolour]. Macau Archive. MNL.12.06f.Icon.

Figure 1.18: (Bottom left) Painting by English painter George Chinnery. (1774-1852) *Praya Grande, Macau Bay* [Watercolour]. V&A London.

Figure 1.19: (Right) Painting by German painter George Vitalievich Smirnov. (1945). *Main Façade of São Domingos* [Watercolour]. 28.5 cm x 22.5 cm.



1.5 Conclusion

It can be seen that architectural identity evolved initially in response to a community's personal and social needs. With such cultural diversity, both Chinese and Portuguese architecture became a way to symbolize their own identity, lifestyle, and common goal in life. The period of colonialism demonstrates a degree of difference and the outcomes of authenticity versus Westernisation. However, there is a lack of cultural integrity because public participation was not inclusive and was not introduced during the early stages of planning. The result has led to the notion of Signs Taken For Wonders by Homi K. Bhabha. He demonstrates that colonial presence is the idea of ambivalence in which the perception of an original culture entity is derived into a contradiction of opposing cultural manners and a mixed sense of identity understanding. In this case, the Portuguese colonial involvement could be considered as a kind of presence that evokes 'the invention of historicity, mastery, mimesis', while the 'other scene' which refer to Macau's authentic context, is a place of 'Entstellung, displacement, fantasy, psychic defence, and an "open" textuality.'²⁴ Throughout the colonial process, both the Portuguese and the locals appear to perceive each other differently and with confusion, as evidenced by the differences in architectural styles and other territorial decisions (fig.1.20). Despite efforts such as 'Tong Lau,' the desire to level social groups and territories remains strong on a larger scale.

24. Bhabha, H. K. (1985). Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree outside Delhi, May 1817. *Critical Inquiry*, 12(1), 144-165. <http://www.jstor.org/stable/1343466>

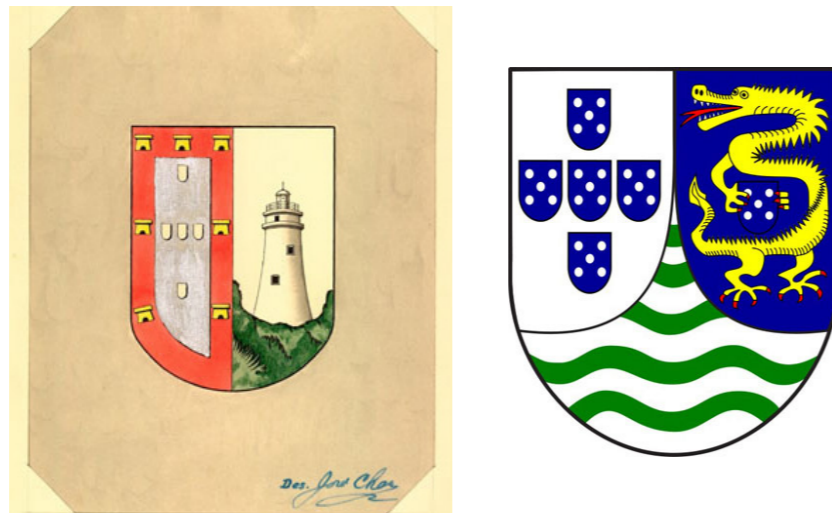


Figure 1.20: Submission designs of the colonial coat of arms of Macao in 1934: The Macau Chinese architect Jose Chan's design focused on colonial military fort of Macau (left), but Ministry of Colonies promulgated the coat of arms that it drew up for each of the eight Portuguese colonies which refer Macau as a dragon without further explanation(right). Macau Archive. Reference code(s) : MO/AH/AC/SA/01/14775

Chapter 2: Architectural Identity in late colonial and postcolonial times

Though the official handover to the Chinese sovereign occurred 20 years later, this chapter will begin in 1978 due to the significance of the Carnation Revolution, which resulted in the attempt to return Macau to China, as well as the beginning of active attitudes in constructing post-modernism facilities until 1999, and even continue to emphasize colonial identities in post-colonial times by local enterprise. Due to the growing importance of international port trade in Hong Kong, the Portuguese government attempted to save its economic position in Macau in the late colonial period. In fact, the introduction of gambling licenses in the mid-twentieth century resulted in massive profits (fig.2.1), but it completely altered Macanese architecture. From 1999 to 2022, the population boom added over 500,000 residents to this island, making it one of the most densely populated places on the planet.²⁴ Other major externalities, such as the manifestation of globalization and capitalistic ideals, caused Macanese architecture to lose its sense in providing residential and social needs, but the city, on the other hand, has provided affluent marketable needs for the tourist industry. Furthermore, the colonial presence is commercially packaged as an asset of entertainment and attraction. Unfortunately, architectural identity in modernity appears to be built for tourists. This chapter will explain colonial architecture during the handover period, as well as new architecture based on urbanization and

2.1 Self-identity

It was striking to see that colonial architecture had been actively constructed with a new material since the 1920s: concrete.²⁶ If the Macanese port is the economic source's gateway, then concrete is the key to a mass-production architectural world. Because of its typhoon-resistant properties and ability to build high-rise buildings, concrete became an unavoidable alliance in the formation of Macanese buildings during the postcolonial period. This became particularly important from 1987 to December 1999, when the Joint Sino-Portuguese Declaration became critical for the Portuguese government's desire to protect their past architecture while also resolving its cultural identity in connection with the future post-colonial identity.²⁶ As a result, in addition to establishing the Cultural Affairs Bureau in 1982, which specialized in heritage preservation, the government also invested in preserving colonial knowledge, art, and culture by building an official ideology in modern architecture.²⁸ Multiple public facilities, including the relocation of the Central Library, the Cultur-



25. Edmonds, R. L., & Yee, H. S. (1999). Macau: From Portuguese Autonomous Territory to Chinese Special Administrative Region. *The China Quarterly*, 160, 801–817. <http://www.jstor.org/stable/656044>
26. Costa, M. '澳門建築史', translated title 'History of Macanese architecture' (. Accessed 13 December 2021. <http://www.icm.gov.mo/rc/viewer/10035/634>.
27. Edmonds, R. L. (1993). Macau and Greater China. *The China Quarterly*, 136, 878–906. <http://www.jstor.org/stable/655595>
28. 澳門特別行政區政府文化局. (n.d.). Cultural Affairs Bureau. Retrieved April 2, 2022, from <https://www.icm.gov.mo/en/introduction>

Figure 2.1: (pg.23) Macau historic landscape with early-built casinos in blue color.
Marreiros, C. (2020). *Serene Dawn of Tomorrow* [Hand-painted mixed media panel]. Collection of Grand Lisboa Palace. Retrieved April 1, 2022, from <https://www.grandlisboapalace.com/en/arts-n-events/arts/serene-dawn-of-tomorrow>



Figure 2.2: (left) Late colonial buildings: Cultural Centre of Macau Unknown. [Photograph]. Retrieved April 1, 2022, from South China Morning Post. <https://www.scmp.com/native/lifestyle/topics/experience-macau/article/1860376/macau-handover-site-evolves-cultural-and>

Figure 2.3: (right) Late colonial buildings: Kun lam Ecumenical Centre Unknown. [Photograph]. Retrieved April 1, 2022, from <https://www.istockphoto.com/es/search/2/image?phrase=macau+godess>

ral Centre of Macau, the Macau Museum of Art, the Macau Conservatory, and others, were built quickly with the help of concrete use (Fig.2.2). Other important programs, such as representative sculptures and decorative public squares, contribute to the development of their positive legacies. One of the last influential monuments situated nine months before the handover was Kun lam Ecumenical Centre (fig.2.3) by the Portuguese architect and sculptor Cristina Rocha Leiria.²⁹ As Macau is known for the interchange of western and Chinese religions through colonialism, her work was proposed as a beautiful harmony between believers and non-believers.²⁹ At the end of the day, colonial identity was hoped to be an embodiment of boundless love, mercy, and passion through architecture. As the last 'gifts' to post-colonial Macau, it is argued to conclude the transformation of colonial meaning to a unique cultural and architectural momentum.

The intention of this late colonial perception, however, was hardly sustained in the post-colonial era. Most modern buildings mentioned were not listed under the Cultural Affairs Bureau's protection law, nor were there any plans to integrate them into the current context.³⁰ On the other hand, the guiding methodology for heritage conservation is deficient. In fact, there are no public documents that record who takes conservation or repair actions, or who accepts responsibility for those actions.³¹ Most of the historic buildings built in the 16th century were reconstructed in the 20th century by renovating them into neo-classical style façades with ionic columns and pediments, and they were added to the UNESCO list in 2005.³¹ In this case, Macau's colonial presence has successfully transformed itself into an international statement that communicates a narrative of a romantic city's history. Despite such acknowledgement, one may question the extent to which defining the current existence of cultural constructs as coherent as the past value is possible, for example, due to the replacement of authentic facades made of 'the condensed blend consisting of soil, rice straw, clay, river sand, crushed oyster

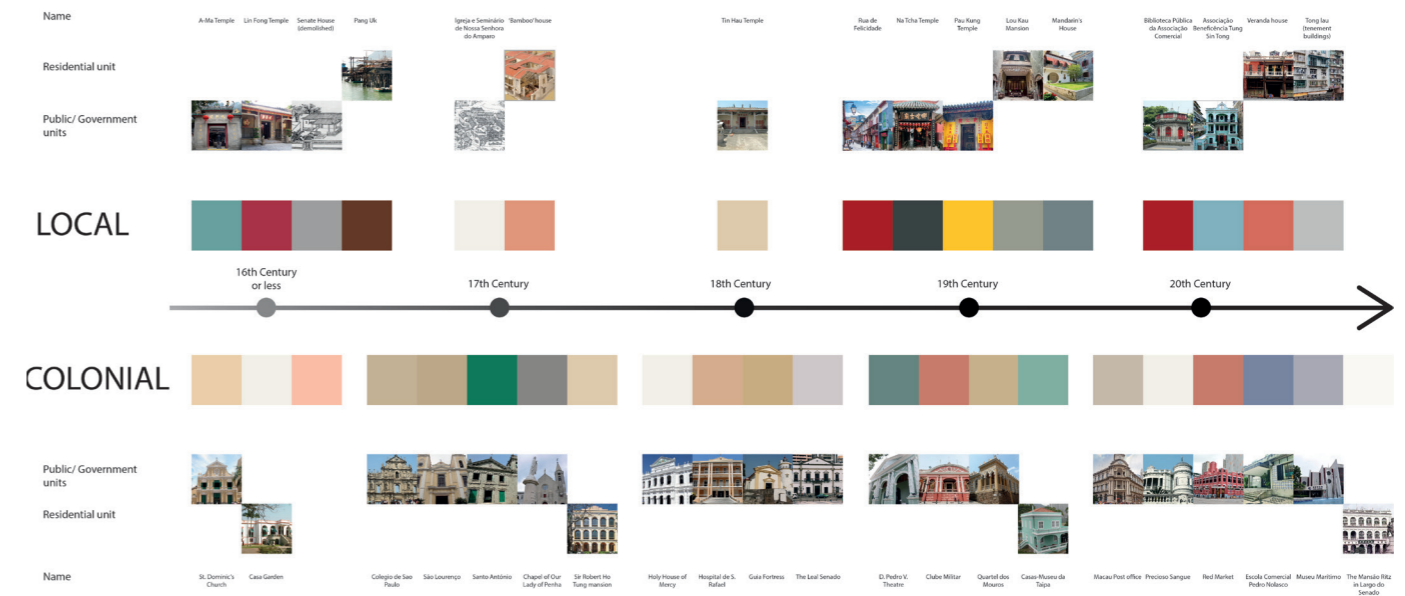


Figure 2.4: A timeline of architecture in colonial times; it is divided into local, referring to native Chinese architecture, and colonial architecture. Color scheme indicated the major architecture color that are perceived in the present times only. Image by Author.

shells, and crumbled rocks' to walls with modern building techniques.³² In addition, there are common preservation methods that focus primarily on physical appearance, such as the annual restoration of façade painting on the exterior. In Chinese practice, one will explain by reflecting on the Chinese ritual perception, in which fragmentation provokes the concept of chaos and thus the fullness principle should be maintained.³² Rhetorically, one might question whether such actions were historical reconstructions, despite the fact that most changes are referred to as 'preservation' or 'revitalization.'³² These 'updated heritages' (fig.2.4) may cause descendants to end up losing their ability to perceive what previous generations experienced (fig.2.5). If what is considered an imperfection is physically rectified, it also means the destruction of historic fermentation, which processed the ability of awareness, perception, decision making, and its implementation over time.

Nowadays, concrete use remains dominant in roles of residential or office buildings as well as steel for structures. Because of the rapid population growth and uncontrollable flow of tourism, more dwellings and facilities are constantly required to maintain daily urban functionality, which means that maximizing commercial and domestic space has become more appealing to investors.³³ The issue of local identity was thrown into the mix of economic decisions that became manipulative of architectural forms. As a result, the post-colonial image was built in a short period of time and was also associated with Chinese building culture and labor from neighboring Chinese cities; this also refers to an intriguing phenomenon in which both colonial and post-colonial architecture was supported by others rather than those who inherited Macanese culture.

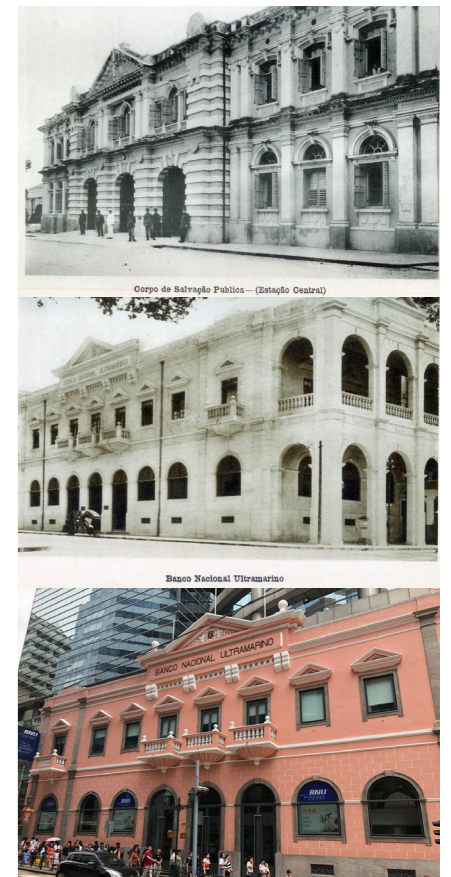


Figure 2.5: The building of Banco Nacional Ultramarino in colonial times (top), before the handover (middle), after the handover with UNESCO statement(bottom). Unknown. [Photographs]. Retrieved April 1, 2022, <https://macauantigo.wordpress.com/2009/06/26/final-da-decada-de-1920/>

2.2 Place identity

In the era of post-colonial modernity, economic factors have played an enormous role to strengthen specific architecture. The past industries were zoned mostly to fishing, firecracker, incense, and tea and tobacco processing in the 1930s.³⁴ However, the economic process has been accelerated by three key events since the 1960s. The first is the establishment of STDM (Sociedade de Turismo e Diversões de Macau), founded by Stanley Ho, who also held the sole gambling license for more than 40 years.³⁵ Second, as a result of Ho's success and "open door policy," Macau, along with Hong Kong and Taiwan, became Special Economic Zones (SEZ).³⁶ Finally, infrastructure is being built to connect Macau to its neighbor Taipa island via bridges, Hong Kong via ferry stations, and an international airport. Everything was finished in 40 years.³⁷ As a result, the economy's growth soars, attracting global demand in various businesses that required a relative supply for internationalization.

Macau is always associated with the monopoly of gambling industries and reclamation plans that were involved as early as 1920 when it comes to modern urban development.³⁷ At such, Prof. Thomas Daniell of Kyoto University acknowledged this in a recent lecture. The final revised plan by Leopoldo de Almeida and Manuel Vicente in 1964, namely ZAPE (Zona de Aterros do Porto Exterior), was the first diplomatic agreement with China to build artificial land by techniques of The Netherlands Harbour Works Corporation, and the first casino, namely Lisboa, was built under Ho enterprise.³⁸ Another reclamation development was created in 1983, resulting in four coastal areas: NAPE, Praia Grande, San Ma Lo, and Area Preita.³⁹ They were initially appointed by Portuguese architect Alvaro Siza, who later won the Pritzker Prize in 1992 and 2012, as well as Manuel Vicente and the Hong Kong architectural firm Palmer & Turner (P&T).³⁹ However, due to Ho's sponsorship of Vicente, his Praia Grande urban design, which focuses on geometry and cinematic perspective, was adopted over P&T's, who had won the public competition for the Urban intervention.³⁹ Siza, on the other hand, was inspired by the Spanish grid (144mX144m) from the South American colonial city in the 16th century, in which his design proposal for NAPE attempted to preserve a positive balance and connection between the old and new land by featuring a wide boulevard (fig.2.6).⁴⁰ However, due to the gambling economy, most architectural rules were neglected, and the majority of the proposed grid was dismantled into large-scale casino parks as soon as Ho's provincial license was distributed to the Las Vegas Sands, MGM, and Wynn corporations in 2002⁴¹(fig.2.7).

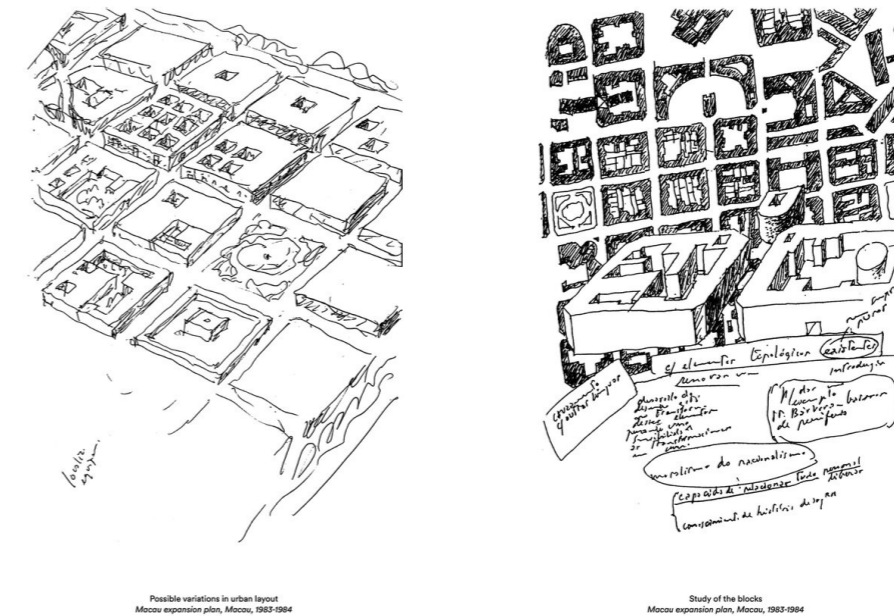


Figure 2.6: Alvaro Siza's NAPE concept sketches. Siza Álvaro, Gregotti, V., & Sá Daniela. (2021). Imagining the evident.



Figure 2.7: The currently situated casinos on NAPE. Unknown. [Photograph]. Retrieved April 1, 2022, from South China Morning Post. <https://www.scmp.com/news/hong-kong/hong-kong-economy/article/2158708/macau-poised-become-richest-place-planet-2020>

34. Costa, M. '澳門建築史', translated title 'History of Macanese architecture' (. Accessed 13 December 2021. <http://www.icm.gov.mo/rc/viewer/10035/634>.
35. Falkena, H. J., Moll, H. C., & Noorman, K. J. (2002). Urban regeneration and the sustainability of colonial built heritage: A case study of Macau, China. In *The sustainable city II. Urban regeneration and sustainability*. WIT Press.
36. Granted by the mainland Chinese government, Special Economic Zones (SEZ) became a place that provides free-market policies for local and foreign goods without any consent need nor authorization from mainland China.
37. Edmonds, R. L., & Yee, H. S. (1999). Macau: From Portuguese Autonomous Territory to Chinese Special Administrative Region. *The China Quarterly*, 160, 801–817. <http://www.jstor.org/stable/656044>
38. Daniell, T. (2013). "Nothing Serious." *Log*, 27, 21–30. <http://www.jstor.org/stable/41765775>
39. Daniell, T. (2021/02/09). Manifest Density: Land Reclamation and Casino Culture in Macau.
40. Siza Álvaro, Gregotti, V., & Sá Daniela. (2021). *Imagining the evident*. Monade.
41. Economic growth and development in Macau (1999–2016)_ The role of the booming gaming industry | Elsevier Enhanced Reader. (n.d.). <https://doi.org/10.1016/j.cities.2018.01.003>



Figure 2.8: Casino development in Cotai Strip.
Unknown. [Photograph]. Retrieved April 1, 2022, from <https://macaomagazine.net/category/magazine/economy/>

Another coherent situation was at odds with another development, which was supposed to house 150,000 people on the reclaimed land of the Cotai Strip.⁴² Nonetheless, following the handover, the plan was completely converted into a cluster of casino resorts due to the intention of the SAR Government in building a city of entertainment and tourism (fig.2.8). The area now has earned Macau the title of Asian Las Vegas and was promoted by Sheldon Adelson who heavily branded casinos under American Architects such as Skidmore, Owings & Merrill (SOM) and EDAA.⁴³ The addiction to pursuing gambling profits, on the other hand, has resulted in ignorance of local living standards as the growing population is pushed back into the Macau Peninsula⁴³, making domestic space smaller and more congested while hotel rooms become larger and more luxurious.⁴⁴ Residents' lifestyles are frequently influenced by the quality of housing and the affordability of high housing prices based on citizens' income.⁴⁵

Certainly, architecture has been used to express gambling culture more appealing. Dr. Hendrik Tieben of the Chinese University of Hong Kong observed that these major economic factors helped transform Macau's image from a 'sinful place' of gambling, corruption, and prostitution, which inspired the film *Macao* (1952) by Josef von Sternberg and Nicholas Ray, to 'images of speed and futuristic technology' (fig.2.9).⁴⁶ This is thought to be due to the early promotion of STDM in greyhound, horse, and car racing competitions, as well as hydrofoil and helicopter services for luxurious travel from Hong Kong and Shenzhen. Because of the internationalization and globalization of the market, this futuristic approach has been proceeded and visualized. Initially, internationalization was interpreted as architectural styles that were symbolic of other national cultures. The Fisherman's Wharf in 2005, for example, is one of the earliest examples to demonstrate such ambition and to include a

42. Daniell, T. (2013). "Nothing Serious." *Log*, 27, 21–30. <http://www.jstor.org/stable/41765775>
43. Daniell, T. (2021/02/09). *Manifest Density: Land Reclamation and Casino Culture in Macau*.
44. According to DSEC statistics, the average residential area per person is 67.6m² in 2022, while Macquarie Capital statistics estimated the average size of hotel room in MGM resorts in Cotai Strip is around 141.1m².
45. Wong, K. I. (2012). *Housing problems in the public housing sector of Macau: An analysis of urban planning and land issues*. <http://Hub.Hku.Hk/Bib/B49885819>. https://doi.org/10.5353/th_b4988581
46. Tieben, H. (2009). *Urban Image Construction in Macau in the First Decade after the "Handover", 1999–2008*. *Journal of Current Chinese Affairs*, 38(1), 49–72.

complex of hotel, convention, dining, retail, and entertainment by structuring stampings of streets, facades, and monuments such as the Roman Colosseum and Babylonian facades; not to mention other mixed theme towns in the style of Miami, Amsterdam, Spain, Lisbon, Rome, and others.⁴⁶ Following years of international meaning in architecture gradually shifted from Southern European appearances such as *The Venetians* and *The Parisian*, etc., into the international or modernist style that evokes little or no cultural traditions, such as *Morpheus* by Zaha Hadid. In comparison to colonial districts as small as 3km² in the 17th century⁴⁷, casino architecture occupied at least double the coverage in Macanese ancestral fabric, making it the dominant perception of the postcolonial image.

47. Wikimedia Foundation. (2022, February 6). *Geography of macau*. Wikipedia. Retrieved April 1, 2022, from https://en.wikipedia.org/wiki/Geography_of_Macau#cite_note-waterarea-1

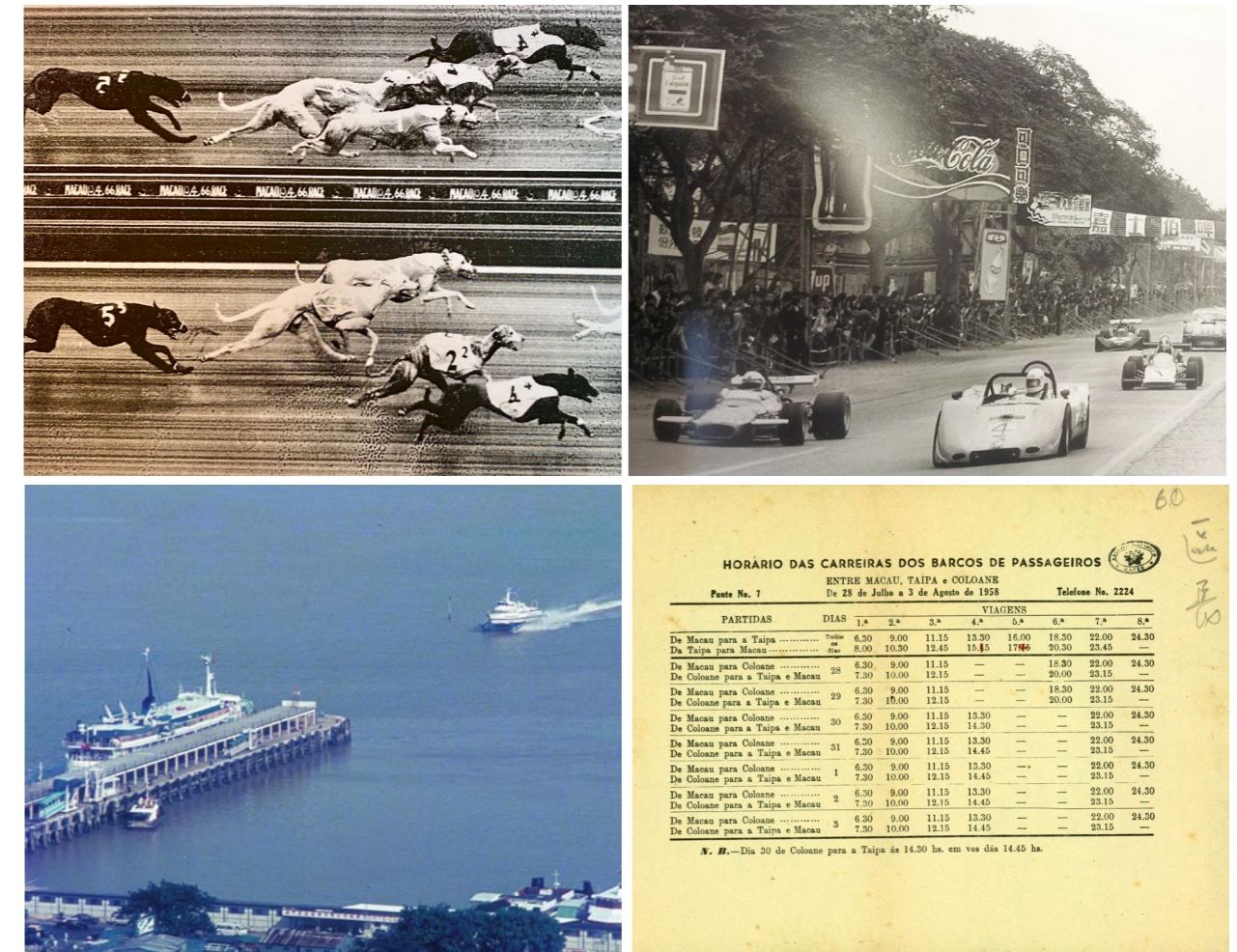


Figure 2.9: Documentation in 1950s: Dog racing (upper left), car racing (upper right), hydrofoils port (bottom left), and time schedule of ferry from/to Hong Kong every day (bottom right).
Unknown. [Photographs]. Retrieved April 1, 2022, all from https://mobile.twitter.com/mfm_0624

2.3 Community development



Figure 2.10: Macau tourists in 2019 at the districts of Ruins. Saint Paul. Unknown. [Photograph]. Retrieved April 1, 2022, from https://guiaplatformchinaplatform.com/trade_content.php?id=6767&lang=en



Figure 2.11: The Philippines community in front of Ruins. Saint Paul supporting a political party running for the 2022 presidential elections in the Philippines. Unknown. [Photograph]. Retrieved April 1, 2022, from <https://macaudailytimes.com.mo/consulate-prompts-philipino-community-to-avoid-political-assembly.html>

The identity of local communities with a current population of 669,514 had become difficult and pressured to sustain in many ways.⁴⁸ The colonial communities are now perceived as being of locally born Portuguese, Chinese, or interracial origin, and are also referred to as Macanese in general. The transition of handover, on the other hand, had drawn visitors from all over the world, particularly from mainland China and Eastern Asian countries. A Chinese community has emerged in the midst of a growing population born in China but residing in Macau. Another population is the Philippines community, which had little influence on Macau's urban decisions, though they had delicately but indirectly contributed to the colonial families.⁴⁹ These communities fostered a sense of neighborliness by enforcing respectable rules from their society, allowing cultural diversity to coexist with the rapid pace of urbanization. However, in the midst of the values that provide the potential for local integrity, waves of tourists have inflicted social challenges on the local environment (fig.2.10).

In the post-colonial period, Macanese communities established formal and informal cultural fusion relationships. During the handover transition, both ethnicities participate in public administration, though the majority of government officials and lawyers remain Portuguese.⁵⁰ Despite this, the Chinese Macanese demonstrated high adaptability in both colonial and post-colonial systems, though this usually refers to middle or upper-income residents. However, when compared to other communities, their lifestyle and cultural tastes become more aligned with the fusion of Portuguese aspects. Most Portuguese middle-income families, for example, own restaurants, which have played an important role in bringing both sides of the Macanese people together.⁴⁹ It is reasonable to assume that Macanese harmony was dependent on the intangible culture developed during the colonial period. The migration from the Philippines is another community associated with Macanese communities during both colonial and postcolonial times, accounting for the largest group (1/4 of the total population) of non-Chinese workers.⁴⁸ (fig.2.11) A large number of Filipino youths came to Macau in search of work opportunities. Initially, they were hired as housekeepers, but more recently, they have been involved in a variety of professions such as hospitality, catering, education, and so on.

However, as the proportion of Chinese people in the population grew rapidly, China-born communities became more active and concen-

trated in Macau's northern districts (fig.2.12) and reclaimed areas such as ZAPE and NAPE. Statistics revealed that Chinese immigration was derived from two periods: the first was illegal and unrestricted immigration prior to 1976, which was assumed to be due to China's post-cultural revolution.⁵¹ During the 1990s, there was another period of legal immigration. There are common ways of communicating with Chinese Macanese, but this presented a problem for the Portuguese side. Due to language barriers, miscommunication, and a lack of acceptance of the existing culture, there is undeniable segregation between the Chinese-born population and the Portuguese Macanese and the Philippines. The situation has worsened as a large number of Chinese low-income migrants from neighboring Chinese cities cross the border into Macau on a daily basis (fig.2.13).⁵² Due to the lack of construction industry in Macau, most developers hired mainland Chinese workers for postcolonial construction for cheap labor, but as a result, Macau's total population has increased by more than 1/4 annually since 2014.⁵¹ With the increased demand for casinos and public housing, their work is unlikely to be completed anytime soon.

Since Macau remains a gambling and entertainment paradise, tourism has emerged as the largest community flow in Macau since the handover, with 75 percent of visitors coming from mainland China; there are 39 million tourists, which is 60 times the local total population (pre-covid times)⁵¹. This is yet another Chinese community in a different form, but the SAR Government demonstrated great tolerance and assisted tourist group businesses in gaining financial entry, primarily from



51. DSEC (Macao), Statistical database of Macao. <https://www.dsec.gov.mo/TimeSeriesDatabase.aspx>

52. Edmonds, R. L., & Yee, H. S. (1999). Macau: From Portuguese Autonomous Territory to Chinese Special Administrative Region. *The China Quarterly*, 160, 801–817. <http://www.jstor.org/stable/656044>

Figure 2.12: Residential housings on Macau's North. Unknown. [Photograph]. Retrieved April 1, 2022, from <https://www.coloridelmundo.com/diari-di-viaggio/macau.html>



Figure 2.13: (left) Macau borders with crowded Chinese visitors.
Unknown. [Photograph]. Retrieved April 1, 2022, from <https://www.ggrasia.com/macaus-chinese-new-year-arrivals-up-4-8-pct-to-jan-30/>

Figure 2.14: (right) Tourist night shops in ZAPE area.
Unknown. [Photograph]. Retrieved April 1, 2022, from <http://headlinesngayon.net/category/world-news/page/22/>

Mainland China. All around the historic landmarks and casino areas such as NAPE, ZAPE, and Cotai strip, urban and architectural demands are adjusted to their commercial preferences. Late-night shops with glowing signage selling dubious luxury items, edible animal supplements from Chinese culture, and “massage services” that are sometimes mistaken for illegal porn shops (fig.2.14). Old authentic neighborhoods had lost their traditional roles of serving locals and had been transformed into tourist destinations for souvenirs, pharmacies, and cosmetic shops with signs in Simplified Chinese, Korean, and Japanese. The street conditions had devolved into a series of manipulated architecture, amounting to a cultural invasion. Due to the overcrowding of tourist behavior, which gradually became a kind of stranger surveillance, the act of community in daily culture, language, and safety became ambiguous. During the perplexing times of internationalization, the locality’s chain had become disconnected from its cultural identity. Changing the SAR government system also resulted in a consumerist sovereign as a result of capitalistic obsession, and thus a loss of authenticity in the local economy and architectural autonomy.

2.4 Conclusion

Toward the end of colonial times, the meaning of Macau’s architecture was compromised to present the proximity of locality. However, it became difficult to predict how postcolonial identity would be perceived under the Chinese precinct. The postcolonial government has promoted colonial architecture as a cultural hybrid identity for the city. However, all of the SAR government’s strategic actions following the handover appear to cast the colonial presence as a commodity fetishism.⁵³ It became clear that most colonial heritage sites are marketed as tourist attractions. In a broad sense, the preservation of original heritage should be synonymous with the preservation of past social experiences. However, because casino tax profits are the primary source of government revenue, the meaning of Macau’s past identity has been artificially adapted as a unique imitation of foreign culture, transforming the city into an exhibition for tourist communities. As a result, the preservation of colonial architecture became a byproduct of producing postcolonial income, which helped persuade the public to accept more capitalistic architecture in European styles. Furthermore, foreign stakeholders took a stand to manipulate the newly reclaimed land of post-colonial urbanization and mass produce their version of architectural identity, resulting in urban alienation because most interests prioritize tourist communities over local perspectives (fig.2.15). This could be considered yet another form of political control through economic exploitation. Because of unrestricted tourism, a social hierarchy between different communities is formed, resulting in even greater social distances. Without a sense of belonging and neighborliness, the city suffers from a common cultural form of insecurity and distress among every individual hoping for greater change.

53. APTER, E. (1991). *Fetishism in Theory: Marx, Freud, Baudrillard*. In *Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the Century France* (pp. 1–14). Cornell University Press.

“Commodity fetishism” is an philosophical idea by Karl Marx which explains the relationship of production is no longer dependent on social integration but on economic benefits instead.

Figure 2.15: Macau’s casino buildings under the corporation of The Sands Resorts.
Unknown. [Photograph]. Retrieved April 1, 2022, from https://www.linkedin.com/company/sands-resorts-macao/?trk=public_pro



Chapter 3: Architectural identity for Tomorrow

3.1 Digital Space

The present perception of architectural identity has transformed Macau distinctively due to political, economic, and social change. In fact, when comparing the past and present, the evolution of digitalization has influenced how architecture is perceived. Architectural communication is critical because architecture speaks to the environment, society, and larger context. As a result, technology is used to reflect the language of architecture, as is also the case in Macau. Because the rapid pace of urban development necessitates design results in a short period of time, digital rendering has become the architect's preferred method of selling a fashionable design (fig.3.1). Things became complicated because most architectural representations in Macau are promoted solely through renderings. Unrealistic settings are generated digitally, resulting in unrealistic expectations and potential risks in construction practice. The struggle of constructing architectural identity solely through digital senses can be seen in international architecture, where their visions became unfamiliar to local relations, resulting in the discontinuity of local culture.⁵⁴ Instead, form and shape in architecture were simulated by computers and became the dominant aspect of modern culture. As a result, the digitalization of architecture frequently neglects the relationship between human emotions and spatial forms. On the other hand, it is important to note that the changing social civilization brought about by information technology has altered architectural identity in the modern era.⁵⁵ Because of the abundance of information available through digital devices, everyone now has access to a sort of universal knowledge archive. As culture and traditions have been used to accumulate through social exploration and knowledge in a specific time and place, information technology has altered the way authentic culture is constructed. This also implies that the meaning of creating architectural identity no longer prioritizes the current culture. Future architectural identity will be based on universal culture and will focus on global challenges such as globalization and the sustainability of people, places, and profits.

54. Eldemery, I. M. (2009). GLOBALIZATION CHALLENGES IN ARCHITECTURE. *Journal of Architectural and Planning Research*, 26(4), 343–354. <http://www.jstor.org/stable/43030883>

55. Yilmaz, M., & maz, M. (2006). Architectural identity and local community. *Ekistics*, 73(436/441), 140–146.

Figure 3.1: Digital perceptual spaces: Morpheus hotel lobby (upper left), Grand Lisboa palace (bottom left), One Central Macau (upper right), New Central Library (bottom right).

Unknown. [Images]. Retrieved April 1, 2022, from <https://www.archdaily.com/491074/zaha-hadid-designs-city-of-dreams-hotel-tower-in-macau>, <https://www.watg.com/project/grand-lisboa-palace/>, <https://www.archdaily.com/51211/one-central-macau-kpf>, <https://macaomagazine.net/central-library-the-next-chapter/>



3.2 Global housing

Since Macau inherited one of the earliest traces of colonial trades, the modern version of the city has become a significant expansion of the global market and has created additional connectivity to generate capital and investment. Certainly, economic globalization has benefited social wealth, such as pensions and allowances for people of all ages in medical care, education, and other areas. Other aspects, such as migration and human movement, necessitated a more in-depth understanding in order to create a more sustainable living environment and individual well-being.⁵⁶ A global housing design would have the greatest potential to encourage locals to protect and interact with their own identity, for example, through humanistic planning of housing proportions, connections of local walkability, and greenspace in semi-private areas, to address the existing residential problem that affects both cultural inhabitation and communities. A well-cared-for society can foster intercultural and professional communities as more diverse residents participate and work in various occupations. Access to various social roles can help to decentralize the existing social hierarchy and foster a sense of global collaboration.⁵⁷ A commonplace cultural interaction is critical for Macau right now and should be taken seriously. Several lessons have been taken from the dynamic plannings of NAPE, ZAPE, and Cotai Strip, which were originally intended to be residential areas but have since become casino districts. What's more, the SAR government's 'Five-Year Development Plan (2016-2020)' stated a straightforward ambition to fill the residential and social gap by constructing five reclamation islands (7.3km²) around the water body of Macau Peninsula and Taipa, namely the New Urban Zone.⁵⁸ The strategy consists of "Zone A," (fig.3.2), a residential area with "28,000 public apartments."⁵⁹ However, the plan has alarmed many experts due to the lack of open and comprehensive planning details available to the public, as well as the optimistic rendering presentation of the site overview, which replicates a similar typology in Shanghai's Pudong district (fig.3.3). Not only is a masterplan for connecting local infrastructure, social planning system, or well-being of living standards off the table, but further growing concerns have emerged as the Chief Executive of SAR Macau, Mr. Ho Iat Seng, has emphasized the residential island based on

"sandwich" class housing for middle-income and elderly population during a later question-and-answer session of the Legislative Assembly.⁵⁹ As well as the updated convenience of the border gate checkpoint that connects Mainland China and Hong Kong at Zone A, one may concern that the area is designated as a favor for Chinese immigration, in advance inflicting further segregations to the



Figure 3.2: Rendering image of Zone A. Unknown. [Images]. Retrieved April 1, 2022, from https://www.cyberctm.com/zh_TW/news/detail/835515



Figure 3.3: Pudong residential district in Shanghai. Retrieved April 1, 2022, from <https://www.yirent.com/compounds/shanghai-pudong/fortune-residence/438/>

existing social layers. Similar to other zone plans (Zone B, C, D, E1, E2) which focus on "smart tourism, transport, healthcare, and government"⁵⁸ mentioned in the development plan, it is hard to include positive outcomes of social sustainability unless further proposal of protective measures for cultural security, effectiveness and stability to all kinds of communities.

56. ZAMAGNI, S. (2003). A SOCIO-ECONOMIC READING OF GLOBALISATION. *Society and Economy*, 25(2), 181–205.

57. Carlson, E. (1984). Perspectives and prospects for global housing action. *Ekistics*, 51(307), 288–302. <http://www.jstor.org/stable/43621877>

58. Government of Macao Special Administrative Region. (September 2016). The Five-Year Development Plan of the Macao Special Administrative Region (2016-2020).

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Conclusion

Colonial and post-colonial times have established a wide diversity of Macau's image as a result of an evolution of self-identity in various areas, beginning with a fishing village and progressing to a civilizing port town. Later, trades in Chinese materials propelled the factory population toward industrialization and the widespread use of concrete in urban architecture. Certainly, community in various cultural lifestyles has always had an impact on architectural identity. Colonial practices shaped images of baroque architecture and Portuguese urban details, as well as Chinese traditional heritages and, later, compacting maze-like residences. In just over two decades, globalization in postcolonial times has evolved the city with many faces. In highlighting the casino influence, there is a dimension of decorative entertainment resorts through international-designed architecture, in conjunction with masterplans of commercial urban grids for all types of luxury goods. Meanwhile, evening tourist districts and colonial neighborhoods drew in more visitors. As a result of rapid population growth, casinos and residential buildings are expanded vertically on commercial complexes and soar above historic skylines.

Furthermore, land reclamation remains the primary practice for expanding land use restrictions, but distinctive developments have sadly neglected traditional architecture, resulting in a disintegrating city of modern street patterns, physical and other phenomena. The struggle for power and identity can be seen between the old and the new; due to economic interest, the old district became an identity of fetishism rather than hybridity, while casino architectures registered themselves as the new Macau icon. As a result of two groups of people being readily involved in Macau's new city planning: merchants, who are foreign corporations with their own version of architectural identity to modernity, and residents. The other group is made up of tourists, the vast majority of whom have influenced the city's perception of colonial and postcolonial meanings. Residential areas have devolved into "non-places"; the Macau Peninsula is mostly occupied, but the government ignores most residential maintenance. As a major trading hub, Macau has welcomed foreign workers to help with the city's economic stability, but the demand for the local professional population remains high.

What remains is the question of whether Macau is unique in this sense of centralized and internationalized structures to architectural identity. Under the effect of globalization, cities and societies are constantly growing to a greater potential for vertical expansion. Without the integration of society that is shared with Macanese culture, Macau may end up with similar characteristics and a generalized culture as other Chinese metropolis cities. As a result, in addition to economic success and public housing settlements, people's culture will become critical in regaining lost identity; in order to resolve the disappearance of historic culture and population, and in the search for more local-friendly authorities. Macau is portrayed as an experimental city for these urban conditions, where constant reinventions are required for the future, in such a short period of time and with such rapid development toward urban complexity.

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