

ABSTRACTS

KEEPING IT OUTSTANDING. SOME OBSERVATIONS ON CONSERVATION CONTROLS AND INCENTIVES

This paper looks at the principles that underlie heritage conservation in urban areas, using the City of Sydney as an example, and comparing it to aspects of the conservation controls in the Historic Centre of Macao. Effective heritage conservation includes both controls and incentives, and is based on a comprehensive understanding of the significance of the place and its components (including both individual items and conservation areas), accurate mapping of both the place and its setting including significant views, and integration with other planning and environmental controls. Fundamental to the process is a step-by-step approach that assesses values independently of other considerations, and in the case of development a thorough assessment of the heritage impact of all proposed works within the place.

[Author: Peter Phillips, pp. 6-13]

THE SIGNIFICANCE OF THE HISTORIC FABRIC: WHY THE FINE GRAIN NEEDS CONSERVATION POLICIES

Authenticity of the built heritage is the sum of all the characteristics that allows for particular built fabric to present and represent its context and period (space and time). The materiality of the actual heritage is only valuable because it transports authenticity. We are currently dealing with this issue from different perspectives and it is a very positive sign to see this issue getting a real public debate. It demonstrates social emancipation from all stakeholders by the end of the public debate.

We should not prioritize the enrichment of all property owners, namely in the historic centre. This isn't sustainable, and it is very incompatible with the assumed compromise with UNESCO to become a world heritage site. If we don't create a systematic methodology of avoiding this kind of continuous pressure on the entire historical centre, we are going to keep on

seeing a lot of things go. The facades of the old city are the framework of our collective identification of the city and its public spaces: they belong to the collectivity as much as to the property owner.

It is unquestionable that the planning and architecture of our days has to operate using the layers of the historical city, relate to it and continue to produce value with equivalent collective human proportion and significance. When we don't evaluate the conservation of the historic fabric or demand of ourselves as designers the inclusion and understanding of the historical context, we risk substituting a highly qualified architectural code, loaded with authenticity and a social dimension, with un-signified generic plot ratio increase.

[Author: Rui Leão, pp. 14-21]

THE FUTURE OF THE CITY OR THE CITY OF THE FUTURE – CULTURE AS AN ENABLER FOR SUSTAINABLE DEVELOPMENT -THE CASE OF MACAO

In the dramatically changing world where the rates of change follow Moore's Law, determining that the number of transistors on a chip, managing data, doubles every two years, the digital revolution will be a key factor in the redesigning of our cities. With life-styles and patterns of living responding to the new models of urbanization, the need to consider geo-cultural values and attitudes is essential. The current texts for managing human settlement now include, inter alia, the Sustainable Development Goals, the New Urban Agenda and the Recommendation on the Historic Urban Landscape. Applying these concepts to address the challenges of mobility, inclusiveness, resilience and safety is critical in Macao being inscribed on the World Heritage List and in managing the development pressures of global tourism and an extended metropolis of the Pearl River. New technologies, virtual realities, artificial intelligence will change our cities, for better and worse.

[Author: Michael Turner, pp. 22-29]

MIDDLE FLOWERY KINGDOM -A SIXTEENTH-CENTURY PERSPECTIVE OF CHINA ACCORDING TO THE GREAT JOÃO DE BARROS

João de Barros, humanist and orientalist, contemporary chronicler of the Portuguese expansion in the 16th century, tells us about China from that time of encounter with new worlds, especially the Third of his Decades of Asia. This Country of the extreme Orient is represented with delight and he manifests great admiration for those distant lands and people, which led him to baptise China as the Middle Flowery Kingdom.

João de Barros was the first Portuguese, in the foregone sixteenth-century, to write and see edit, in Europe, a piece of work with images from China. In order to do that he consulted several sources, namely documentation that was brought to him directly from China and narratives from navigators, missionaries, merchants and other Portuguese adventurers that visited the Orient, such as Fernão Peres de Andrade. Moreover, certainly, Barros also exchanged insights or heard the stories of Fernão Mendes Pinto.

João de Barros has a very personal style, he enhances his writing simultaneously in a scholar and elegant way, in spite of the use of long periods, and revealed to be an outstanding artist of the Portuguese language. He compares China with Europe, in various aspects, and indicates similarities and differences resulting from that contrastive vision.

But before mentioning the images from China Ming, built by Barros in his Third Decade of Asia, we present a brief biographical note of João de Barros and make an inroad into his wide and diversified work, which goes from chivalric romance to History, passing through moral, doctrine and teaching Portuguese language and grammar.

[Authors: Jorge Bruxo, Maria de Lurdes N. Escalera, pp. 30-63]

ANNIHILATION FORETOLD: THE ‘TRINITY’ ATOMIC BOMB & THE FATE OF MACAO’S SISTER-CITY

Macao’s sister-city of Nagasaki was the center of Japan’s Roman Catholic faith and held the largest Roman Catholic church in Asia. One of the Church’s most renowned saints, St Francis Xavier, founded the community, while the Jesuits governed it from 1580 through the brutal repressions beginning in 1614. Nagasaki’s relationship to Macao has been reinforced up until the present era through the São Paulo Ruins, which is actually the ruin of the ‘Church of the Mother of God’ (Igreja Mater Dei), to which Japanese Catholics from 1602 to 1640 contributed extensively. In Macao also are the remains of Japanese Catholics martyred in the Tokugawa repression.

By the summer of 1945 the Pacific War brought Japan to its knees with the destruction of its naval fleet and the obsolescence of its army air force. Despite suicidal Japanese defensive efforts, the US military had captured Okinawa, a close base to Japan from which to attack Japan’s home islands. Fifty-eight of Japan’s largest cities had already been destroyed through fire-bombing. Japan was attempting to negotiate surrender through at least three routes, including the Vatican.

The plutonium bomb dropped on Nagasaki on 9th August 1945, used a new and more powerful technology than the uranium bomb that destroyed Hiroshima. Plutonium became the basis for the nuclear arms race that followed. Designed to break the faith of Japan elites in continuing the war and likely to adversely impact an institution believed to have contributed to the rise of right-of-center movements of the 1920-30s, the bomb was unleashed on top of the undefended Catholic, Urakami Community well north of the Nagasaki city center, killing as many as 140,000. This article explores the obscured nature of the bombing.

[Author: Paul B. Spooner, pp. 64-109]

BEING CATHOLIC IN CONTEMPORARY MACAO

This article reviews Hon-Fai Chen’s latest monograph entitled Catholics and *Everyday*

Life in Macau: Changing Meanings of Religiosity, Morality, and Civility, which offers an in-depth sociological investigation of the ecclesial identity of the Roman Catholic Church, its engagement with state and society, and the growing prophetic witness among the laity. Focusing on the popular imaginary of citizenship, Chen draws on qualitative data to show that faced with intense psychological conflicts without abandoning the faith, local Catholics are keen to reconcile secular humanism with contemporary Catholic social teachings. Instead of following blindly the conservative doctrines and instructions of the institutional Church, they adhere to Catholicism as a personal faith and utilize the God-ordained freedom to exercise personal agency in an increasingly materialistic society.

[Author: Joseph Tse-Hei Lee, pp. 110-112]

INTRODUCTORY ESSAY: THE OBERSE OF THE CANON: PATTERNS OF ARTISTIC DILETTANTISM AND SOCIAL EXCLUSIVENESS

This new essay continues to explore the feasibility of a critical comparative method applicable to the philosophy and history of Western and Chinese ideas. Departing from Max Weber’s meditations on the development of music instruments and their relation with the development of what he calls “rationality” in the West, this text considers the case of the Chinese zither. Besides, this article also refers to some concepts created by Theodor Adorno in order to clarify his understanding about music in European society during the first half of the 20th century, while endeavoring to distinguish what is peculiar about musical practice and taste among Chinese literati.

[Author: Giorgio Sinedino, pp. 113-120]

THE AESTHETICS OF THE CHINESE ZITHER: A COMMENTED TRANSLATION OF JI KANG’S (223-263) “ON THE QIN”

The new text in the series “Dimensions of the Canon” returns to a musical subject,

introducing another composition of the Chinese *literatus* Ji kang (223-263), the “Qin Fu” – or “On the Qin”. It is a work of fundamental importance, on two respects. First, it is a prime example of an ekphrasis (a descriptive poem about an object of art) in the Chinese language, which realizes the full potential of the “fu” poetic form. Besides, with about 2000 characters, the “Qin Fu” is the first careful discussion of the Qin zither, which may well be considered the Chinese intellectual’s musical instrument of choice, providing the reader with intimations about the intellectuals’ ideology and pattern of socialization.

“On the Qin” serves as an introduction to the instrument, reporting the legendary origins of the instrument, its manufacturing process, its sound properties, some of its most famous melodies, its relation with poetry/song and the role it plays in the “elegant society” among intellectuals. Furthermore, Ji Kang’s ekphrasis is able to break through the constraints of its poetic means, offering a philosophical/aesthetic exposition about the Chinese zither. Since it could not be otherwise, the poem conveys Ji’s aesthetic and life ideals, referring to the classical Taoist thought of Laozi and Zhuangzi, as understood by the literary vogue of the “Study of the Mystery”. However, this approach does not distort the subject, since the Qin is closely intertwined with such a cultural context.

[Author: Giorgio Sinedino, pp. 121-144]