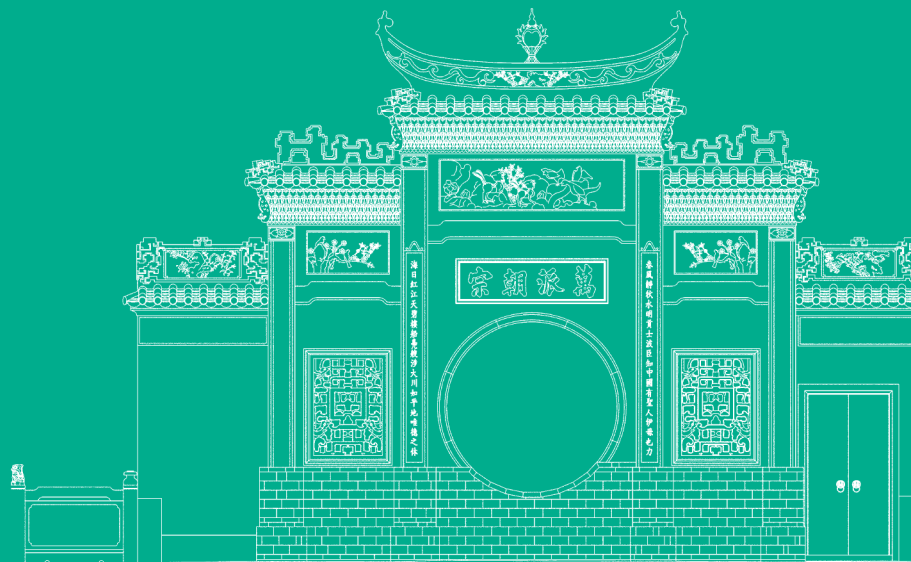
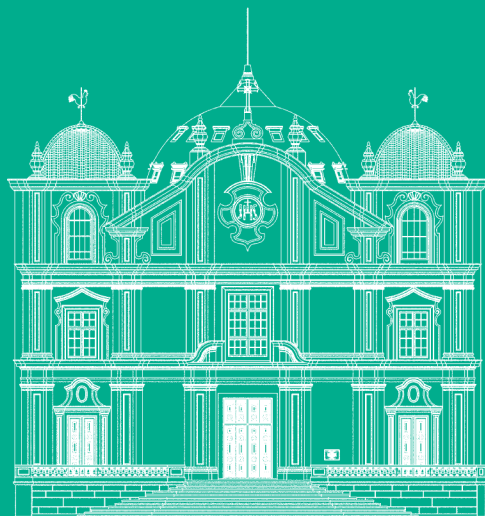


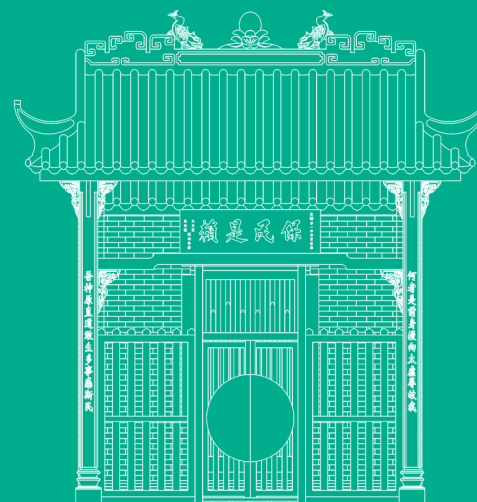
The Historic Centre of Macao

Macao Special Administrative Region
of the People's Republic of China



MACAO

WORLD HERITAGE





The Historic Centre of Macao

was inscribed on the World Heritage List on 15 July 2005
on the basis of Criteria (ii), (iii), (iv) and (vi),
making it the 31st designated World Heritage site in China.

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Introduction

Over history, Macao has been an important gateway through which western civilization entered China; for hundreds of years this piece of land has nurtured a symbiosis of cultural exchange, shaping the unique identity of Macao.

The successful inscription of “The Historic Centre of Macao” on the World Heritage List brings benefits and opportunities for the local society: sustainable cultural tourism shall continue to yield economic benefits as well as contribute to more concentrated efforts on the conservation of cultural heritage. International recognition will further raise community awareness and foster an appreciation of heritage values, thus providing a positive influence on future urban redevelopment programs that will evolve in line with heritage conservation.

With China’s accession to the World Trade Organisation, the country has moved another step forward, further enriching its long history of contact with other cultures. The story of Macao and the cultural values embodied within this World Heritage site may serve as a reference for embracing this developmental trend. Through continued promotion and public education, locals have expanded their knowledge and deepened their understanding of Macao’s role in Chinese and world history. The sense of ownership and pride in the city’s heritage reflects a recognition of Macao’s origins, its civilization and the context that has nurtured this development.

Macao’s nomination for inscription on the World Heritage List runs hand-in-hand with the implementation of the “one country, two

systems” principle and is a result of its success. Thanks to the full support of the Central Government, and the tremendous endeavours of the Macao S.A.R. Government and citizens, “The Historic Centre of Macao” has been included in this prestigious group of sites. This information kit is intended to serve as a resource for agencies and individuals in both public and private sectors in Macao, to provide further information on both the process and the details of Macao’s World Heritage inscription.

Opening with the background to UNESCO World Heritage, the origins of the World Heritage List and its significance, there is then an introduction to “The Historic Centre of Macao”. The following section deals with Macao’s bid, including an overview of the process for inscription, Macao’s outstanding

universal value, the basis for inscription and related activities to build awareness amongst the community.

Listing as UNESCO World Heritage marks the completion of the arduous process of application and places Macao squarely amongst the ranks of the world’s most outstanding heritage sites. It is crucial to remember that listing is underpinned by on-going work to enhance local and international awareness of Macao’s heritage significance.

The local community, as past and present guardians of Macao’s cultural heritage, has made this city a symbol of tolerance and peaceful coexistence of cultures. As guardians of a part of the UNESCO World Heritage, let us work together to continue cherishing this precious legacy.



World Heritage

World Heritage is the designation for places on earth that are of outstanding universal value to humanity and as such, have according to the **Convention Concerning the Protection of the World Cultural and Natural Heritage** been inscribed on the **World Heritage List** by the **World Heritage Committee** to be protected for future generations to appreciate and enjoy.



The Origins of World Heritage

On 16 November 1945, the **United Nations Educational, Scientific and Cultural Organization** (UNESCO) was established "to build peace in the minds of men". One aspect of this was recognition that our heritage is both precious and fragile. During the First and Second World Wars, the devastation caused by conflict led to the loss of significant amounts of cultural and natural heritage. In addition to the threat of war, other factors such as natural disasters, increasing urbanization, poverty, pollution, mass tourism and simple neglect, continue to affect the world heritage. Part of UNESCO's work involves encouraging countries to cooperate in heritage conservation.



The **Convention Concerning the Protection of the World Cultural and Natural Heritage** (commonly known as the “**World Heritage Convention**”) was adopted at the 17th General Conference of UNESCO in Paris in November 1972, in response to growing concern about the state of the world’s cultural and natural heritage. In this unique international treaty countries recognise that the sites located on their

national territory, and which have been inscribed on the **World Heritage List**, constitute a world heritage “for whose protection it is the duty of the international community as a whole to cooperate”.

In November 1976, four years after the adoption of the Convention, the World Heritage Committee was founded. The first group of twelve sites was inscribed on the World Heritage List in 1978.



As of 31 March 2005, 180 out of 191 Member States had ratified the World Heritage Convention since its adoption at the 17th General Conference of UNESCO in 1972.



China's Initial Contribution to the World Heritage List

In December 1985, at the proposal of relevant experts, scholars and members of the National Committee of the Chinese People's Political Consultative Conference (CPPCC), the Standing Committee of the National People's Congress ratified the UNESCO "Convention Concerning the Protection of the World Cultural and Natural Heritage", making China one of the States Parties. In 1986, China nominated the Great Wall, the Imperial Palace of the Ming and Qing Dynasties, the Peking Man Site at Zhoukoudian, the Mogao Caves at Dunhuang, the Mausoleum of the First Qin Emperor, and Mount Taishan for inclusion on the World Heritage List. After careful examination, the nomination was approved by the World Heritage Committee in 1987.

The inscription of "The Historic Centre of Macao" at the 29th Session of the World Heritage Committee in July 2005 raised the number of World Heritage sites in China to 31.



UNESCO World Heritage Committee

Inscription on the World Heritage List is decided by the **World Heritage Committee** of UNESCO. The **World Heritage Centre** in Paris is secretariat to the 21-member intergovernmental World Heritage Committee.

The World Heritage Committee meets once a year to define the World Heritage by selecting cultural and natural sites to be inscribed on the World Heritage List.

The essential functions of the Committee are to: (a) identify, on the basis of nominations submitted by States Parties, cultural and natural properties of outstanding universal value which are to be protected under the World Heritage Convention and to list those properties on the World Heritage List; (b) monitor the state of conservation of properties inscribed on the World Heritage List, in liaison with the States Parties; decide which properties included in the World

Heritage List are to be inscribed on or removed from the List of World Heritage in Danger; and decide whether a property may be deleted from the World Heritage List; and (c) examine requests for International Assistance from the World Heritage Fund.

The Committee is helped in its duties by the **International Council on Monuments and Sites** (ICOMOS) and the **World Conservation Union** (IUCN). While ICOMOS provides the World Heritage Committee with evaluations of cultural and mixed properties proposed for inscription on the World Heritage List, IUCN provides the same body with technical evaluations of natural heritage properties and, through its worldwide network of specialists, reports on the state of conservation of listed properties. The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) provides expert advice on how to conserve World Heritage sites, as well as training in restoration techniques.





Categories of World Heritage Properties

There are two categories of World Heritage under the World Heritage Convention: cultural and natural. The “Operational Guidelines for the Implementation of the World Heritage Convention” offer the possibility of a “mixed cultural and natural heritage” category if a property satisfies part or whole of the definitions for both cultural and natural heritage. Within the category of cultural property, it is also possible to specify a “cultural landscape”.

Definitions of Cultural Heritage

According to the World Heritage Convention, “Cultural Heritage” is defined under three categories:

1. Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
2. Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;





3. Sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

Criteria for Selecting World Cultural Heritage

Establishing the World Heritage List presents a major challenge to the international community as to judging one site, ensemble or monument, as opposed to another and in deciding what constitutes the outstanding universal value or World Heritage value of a cultural or natural site. The World Heritage Committee makes its selection based on ten criteria of which six are applied to the cultural heritage monuments, groups of buildings and sites that may be considered part of the World Heritage:

Cultural sites nominated should:

- i. represent a masterpiece of human creative genius; or
- ii. exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; or
- iii. bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; or
- iv. be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; or
- v. be an outstanding example of a traditional human settlement or land use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change; or



- vi.** be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances and in conjunction with other criteria cultural or natural).
The protection, management, authenticity and integrity of properties are also important considerations.

Application Process for World Heritage

The conservation of World Heritage is a lifelong process and involves a number of important steps. At the beginning of this process countries commit themselves to

World Heritage conservation by becoming States Parties to the Convention and then nominating sites for inclusion in the World Heritage List.

1. A country becomes a State Party by signing the World Heritage Convention and pledging to protect their cultural and natural heritage.
2. A State Party prepares a tentative list of cultural and natural heritage sites on its territory that it considers to be of outstanding universal value.
3. A State Party can present one site each year from its tentative list for nomination to the World Heritage List.
4. The completed nomination dossier is sent to the UNESCO World Heritage Centre.
5. The UNESCO World Heritage Centre checks that the nomination is complete and sends it to IUCN and/or ICOMOS for evaluation.

6. Experts visit sites to evaluate their protection and management.
7. ICOMOS and/or IUCN evaluate the nominations using the cultural and natural heritage criteria.
8. ICOMOS and/or IUCN make an evaluation report.
9. The seven members of the World Heritage Bureau review the nominations and evaluations and make recommendations to the Committee.
10. The final decision is taken by the 21-member World Heritage Committee: inscribed – deferred – rejected.

World Heritage List in Danger

Just as the Committee sits to decide on inscriptions of nominations to the World Heritage List, so it also monitors the List of World Heritage in Danger.

Armed conflict and war, earthquakes and other natural disasters, pollution, poaching, uncontrolled urbanization and unchecked tourist development pose major problems to World Heritage sites. Dangers can be “ascertained”, referring to specific and proven imminent threats, or “potential”, when a property is faced with threats which could have negative effects on its World Heritage values.

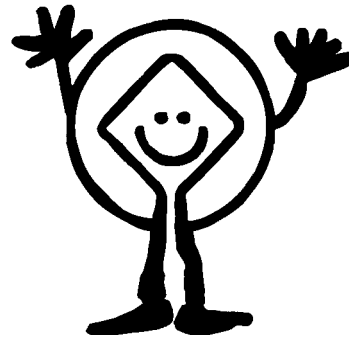
Under the 1972 World Heritage Convention, the World Heritage Committee can inscribe on the List of World Heritage in Danger properties “for the conservation of which major operations are necessary and for which assistance has been requested under [the] Convention”.

Among the responsibilities of listed sites is to monitor their condition and manage their conservation effectively so as to avoid the prospect of consideration for the List of World Heritage in Danger.



World Heritage Emblem

Following inscription, World Heritage sites are entitled to use the UNESCO World Heritage emblem. The World Heritage emblem is round, like the world, a symbol of global protection for the heritage of all humankind. Its central square symbolizes the results of human skill and inspiration, and the circle celebrates the gifts of nature, representing the interdependence of the world's natural and cultural diversity. It is used to identify properties protected by the World Heritage Convention and inscribed on the official World Heritage List, and represents the universal values for which the Convention stands.



Patrimonito

Patrimonito was 'born' during a workshop at the First World Heritage Youth Forum in Bergen, Norway, by a group of Spanish speaking students who wanted to create someone with whom they could identify. Patrimonito means 'small heritage' in Spanish and this character represents a young heritage helper.

Introduction

“The Historic Centre of Macao” is a living representation of the city’s historic settlement, encompassing architectural legacies interwoven in the midst of the original urban fabric that includes streetscapes and piazzas, illustrating the first lasting encounter between China and the western world.

The Scope of “The Historic Centre of Macao”

“The Historic Centre of Macao” correlates to two zones (see Map 1) on the Macao peninsula: one strip on the western side, stretching from the southwestern tip to the central part of the peninsula, and a smaller zone to the east of it. They encompass Macao’s most significant landscape features—Barra Hill, Mount Hill and Guia Hill—and they are interwoven with the earliest urban districts of Macao, namely the parishes of St. Anthony, the Cathedral and St. Lawrence. (see Map 2)

Starting at A-Ma Temple nestled against Barra Hill, the first zone follows the city’s original urban route from the Chinese harbour to the heart of the old Christian city, linking religious, military and civil monuments of both

western and Chinese concepts, passing through Macao’s “acropolis” on Mount Hill, and following on to the Protestant Cemetery area. They include: A-Ma Temple, Moorish Barracks, Mandarin’s House, St. Lawrence’s Church, St. Joseph’s Seminary and Church, Dom Pedro V Theatre, Sir Robert Ho Tung Library, St. Augustine’s Church, “Leal Senado” Building, Sam Kai Vui Kun (Kuan Tai Temple), Holy House of Mercy, Cathedral, Lou Kau Mansion, St. Dominic’s Church, Ruins of St. Paul’s, Na Tcha Temple, Section of the Old City Walls, Mount Fortress, St. Anthony’s Church, the Casa Garden and the Protestant Cemetery.

Macao’s rich urban evolutionary process is fully represented along this linear route, including all relevant monuments that are part of the Historic Centre of the city, as well as the streets and public piazzas that link these monuments. These include Barra Square, Lilau Square, St. Augustine’s Square, Senado Square, Cathedral Square, St. Dominic’s Square, Company of Jesus Square and Camões Square that provide cohesion to the Historic Centre.

The smaller zone, located on Guia Hill, has boundaries defined by Guia Fortress within which Guia Chapel and Lighthouse are located.

Basis of Selection

"The Historic Centre of Macao" is located in an urban context that follows the development of the Portuguese settlement over history. The unplanned nature of early urban development in Macao is reflected in the organic, spontaneous character of the historic districts still in existence today. The route reveals Macao's true identity, as the various layers and the sequence of buildings transmit a unique blend of western and Chinese cultures, with other regional influences, representing Macao's primary function as a regional trade hub.

Macao was originally a small island off the southwestern coast of China. Located at the mouth of the Pearl River Delta, it grew over time as the river silted up, and eventually merged with the mainland. The narrow strip of sand connecting the island to China's southern coast measured approximately 200 metres by 10 metres and was described in old texts as a "lotus stem".

Following the Portuguese settlement in 1557, the city began to expand. Meeting the needs of a growing population, different buildings sprang up and, for the first time, western-style fortresses, hospitals and churches emerged on Chinese soil. By the 17th century, the face of the desolate island had been dramatically transformed - a western urban settlement appeared, stretching from Barra Hill on the south coast to Rua do Campo and Camões Square further north, secluded within city walls from the Chinese settlement. This urban district, formerly called "the Christian City" is the area where "The Historic Centre of Macao" is located.

From an area of 2.78km² in 1840, the Macao peninsula has more than tripled in size to a total area of 8.7km² (figure from 2004). While population growth, land reclamation and urbanization are common phenomena in developing cities, resulting in the loss of many historic trade ports, Macao has nevertheless retained much of its heritage, densely packed within the inscribed areas.

Buffer Zones

How they are established and function

According to the UNESCO “Operational Guidelines for the Implementation of the World Heritage Convention”, every nomination for inclusion on the World Heritage List must be defined within buffer zones as a heritage protection mechanism. Paragraphs 103-104 of the Guidelines state: “Where necessary for the proper conservation of the property, an adequate buffer zone should be provided. For the purpose of effective protection of the nominated property, a buffer zone is an area surrounding the nominated property which has complementary legal and/or customary restrictions placed on its use and development to give an added layer of protection to the

property. This should include the immediate setting of the nominated property, important views and other areas of attributes that are functionally important as a support to the property and its protection”.

Nominations for inscription on the World Heritage List must meet authenticity requirements which are assessed on the basis of attributes including design, material, workmanship, function and setting according to the Guidelines (paragraph 82) and in accordance with the Nara Document on Authenticity. Therefore, the buffer zones, which correlate to the original setting for the historic settlement, have been demarcated for the purpose of the proposal.

Buffer zones of “The Historic Centre of Macao”

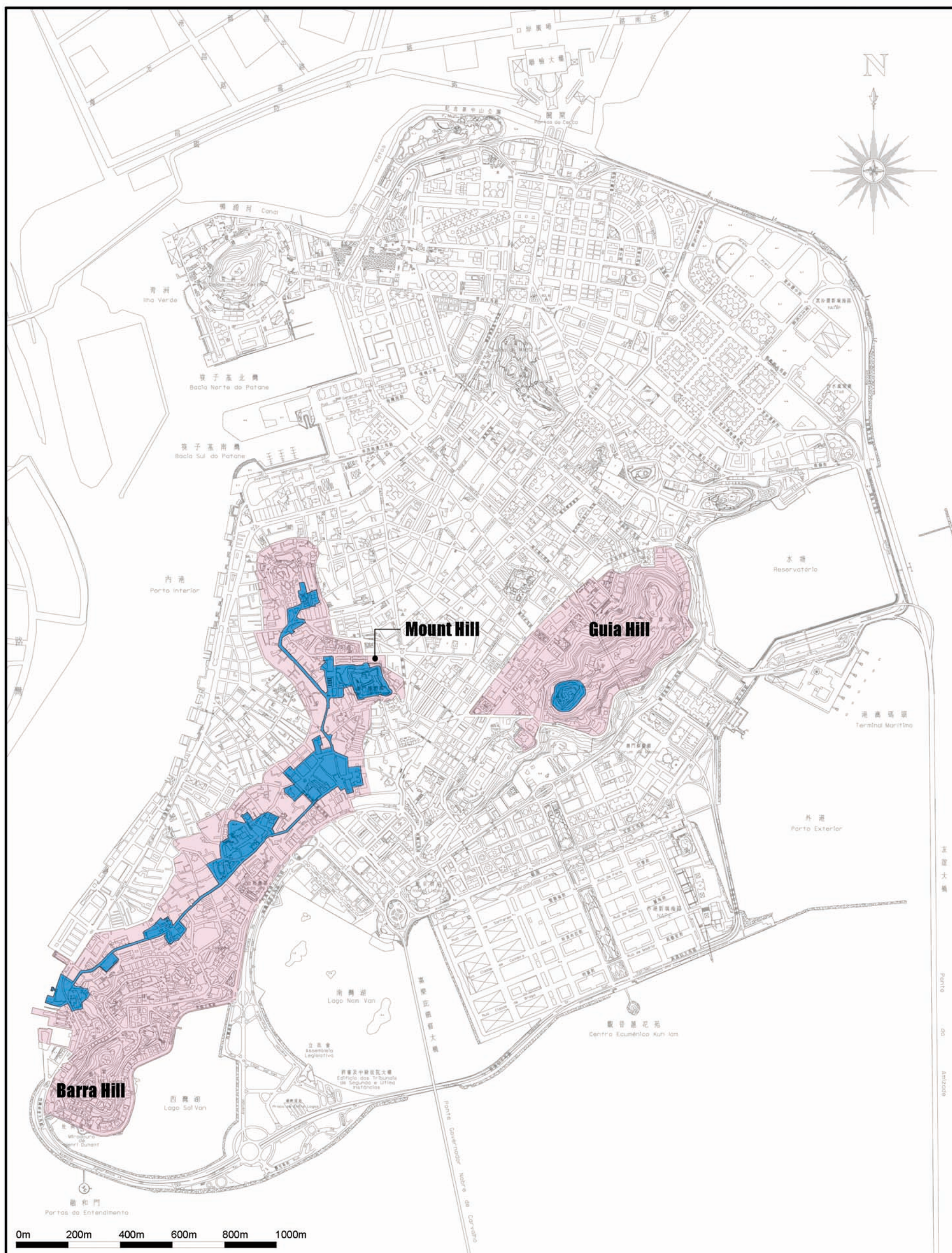
Buffer Zones relate to the immediate areas and settings around “The Historic Centre of Macao” inscribed as World Heritage (see Map 1). Their delineation follows existing legislation on classified sites and other controlled planning areas.

- Outline of Buffer Zone 1 – Starting at A-Ma Temple, this protection zone follows the city’s initial urban route linking the original Chinese harbour to the heart of the old “Christian City”, passing through Macao’s “acropolis”, on Mount Hill, and following on to the Protestant Cemetery area. It encompasses Praia Grande Bay and the Inner Harbour area, with coastlines that still correspond to the historic settlement.
- Outline of Buffer Zone 2 – Buffer Zone 2 is outlined by the contours around the base of Guia Hill.

There are other classified heritage sites in the buffer zones around the inscribed area, constituting a complete representation of the historic settlement. They range in diversity from different buildings of western and Chinese origin, traditional shop-houses, military structures, churches and chapels, and early banking structures, to traditional Chinese pawnshops, mansions, small Chinese shrines, Art Deco vernacular architecture, and also the old commercial district of the city and other public spaces.

Description of “The Historic Centre of Macao”

“The Historic Centre of Macao” correlates to an urban context within which a broad spectrum of monuments of historic and cultural significance is located. These monuments, sites, urban squares and streetscapes represent the cultural exchange between the Chinese and western civilizations during this lasting encounter in China (see Map 2).

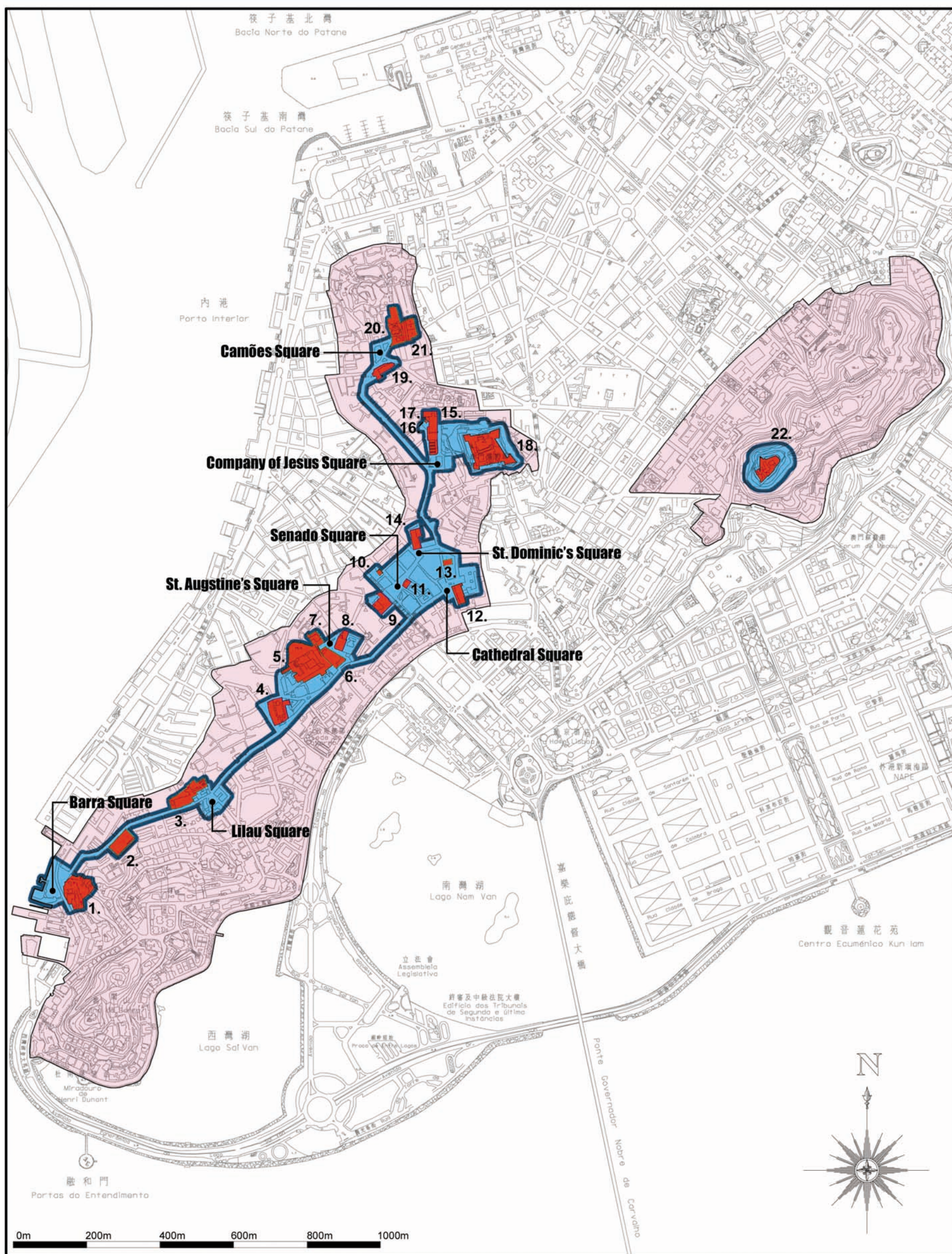


WORLD HERITAGE: THE HISTORIC CENTRE OF MACAO

LEGEND:

MAP 1

- World Heritage: The Historic Centre of Macao (Total Area: 161,678 m²)
- Buffer Zones (Total Area: 1,067,890 m²)



WORLD HERITAGE: THE HISTORIC CENTRE OF MACAO

LEGEND:

MAP 2

- | | | | |
|-----------------------------------|-------------------------------|-----------------------------------|--------------------------|
| 1. A-Ma Temple | 7. Sir Robert Ho Tung Library | 13. Lou Kau Mansion | 19. St. Anthony's Church |
| 2. Moorish Barracks | 8. St. Augustine's Church | 14. St. Dominic's Church | 20. Casa Garden |
| 3. Mandarin's House | 9. "Leal Senado" Building | 15. Ruins of St. Paul's | 21. Protestant Cemetery |
| 4. St. Lawrence's Church | 10. Sam Kai Vui Kun | 16. Na Tcha Temple | 22. Guia Fortress |
| 5. St. Joseph's Seminary & Church | 11. Holy House of Mercy | 17. Section of the Old City Walls | |
| 6. Dom Pedro V Theatre | 12. Cathedral | 18. Mount Fortress | |

- | |
|--|
| World Heritage |
| Monuments & Sites |
| Urban Squares & Streetscapes |
| Buffer Zones |



A-Ma Temple

A-Ma Temple already existed before the city of Macao came into being. The name "Macao" is believed to derive from the Chinese "A-Ma-Gau" meaning "Bay of A-Ma", on which A-Ma Temple is located. A-Ma Temple is situated halfway up the western slope of Barra Hill. It consists of the Gate Pavilion, the Memorial Arch, the Prayer Hall, the Hall of Benevolence, the Hall of Guanyin, and *Zhengjiao Chanlin* (a Buddhist pavilion), each forming a small part of the well-ordered complex which sits in perfect harmony with the natural environment. The variety of pavilions dedicated to the worship of different deities in a single complex make A-Ma Temple an exemplary representation of Chinese culture inspired by Confucianism, Taoism, Buddhism and multiple folk beliefs.



The pavilions of A-Ma Temple were built at different times, with its present scale acquired in 1828. The Hall of Benevolence is believed to be the earliest structure, dating back to 1488. The Prayer Hall or "The First Palace of the Holy Mountain" was built in 1605 and rebuilt in 1629; archaeological evidence of these dates was recovered on stone inscriptions at the pavilion. The date of construction for the Hall of Guanyin is unknown, but an inscription on a timber plaque at the entrance gives the date of a restoration conducted in the year 1828. *Zhengjiao Chanlin* was restored in the same year.

Guarded by a pair of stone lions, the Gate Pavilion is a granite structure measuring 4.5 metres wide. Ceramic animal decorations sit on exaggerated upturned roof ridges, forming



a very distinctive profile. A succession of pavilions are aligned with the main gate, starting with the Memorial Arch (*pilou*), which leads to the Prayer Hall located in front of the Hall of Benevolence. The Prayer Hall dedicated to Tian Hou (Goddess of Seafarers) is a granite structure featuring lattice windows and upturned roof ridges. The Hall of Benevolence, also built in granite and brick, is much smaller in scale, incorporating the

natural slope of the Barra Hill in its construction. Like the Prayer Hall, the roof is covered with green glazed tiles and decorative roof ridges. Further up on Barra Hill is the Hall of Guanyin, which is a plain brick structure, roofed in the *yingshan* (flush-gable) tradition. In comparison, the *Zhengjiao Chanlin* pavilion has more refined architectural details and is more impressive in scale. It consists of a shrine dedicated to

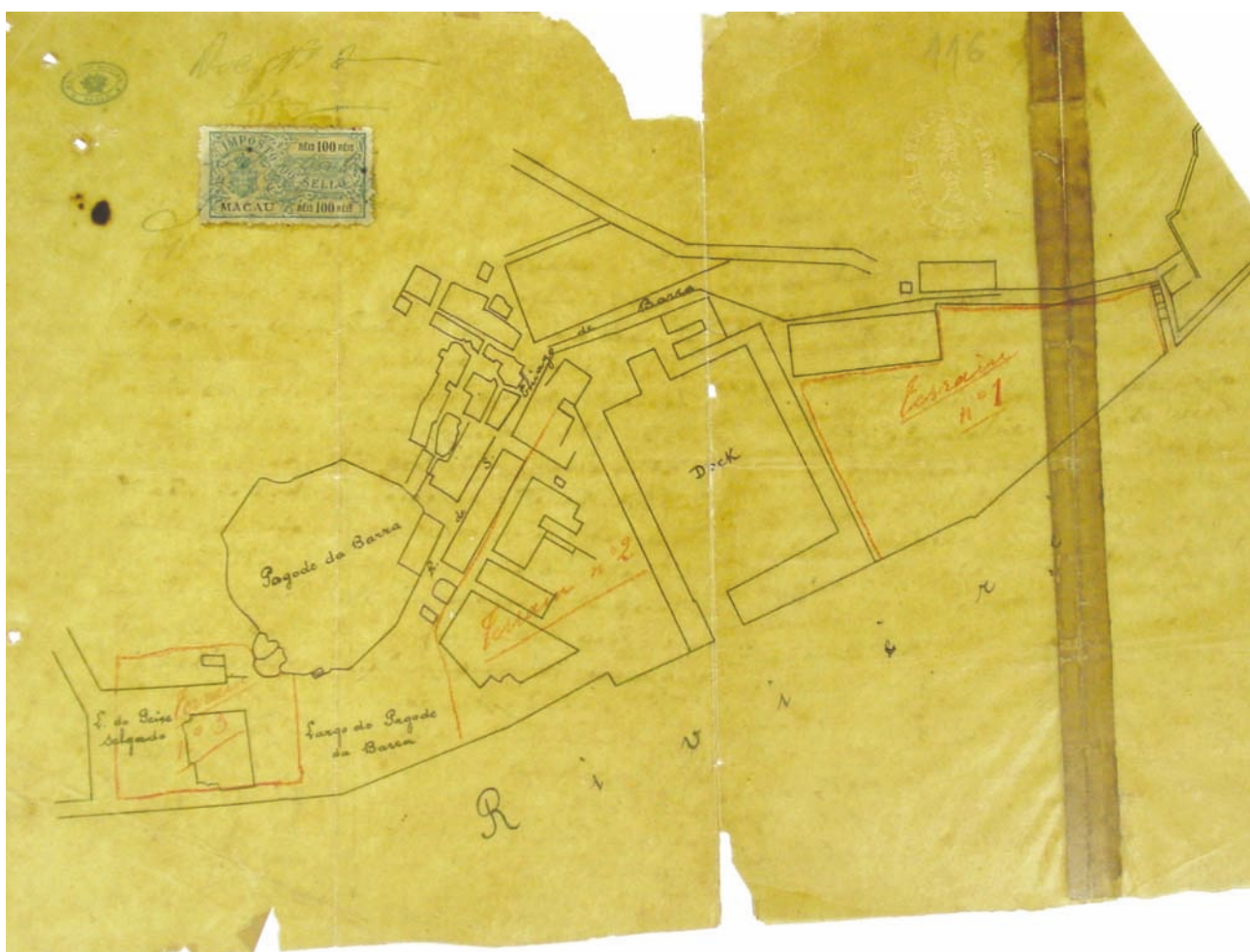


Tian Hou and a retreat area with roof fashioned in the *yingshan* style. The shrine is a four-beam structure housed within high gabled walls that were used to protect against the risk of fire. The front façade features a moon gate, elaborately trimmed in granite and is richly decorated with colourful wall sculptures as well as delicate ornaments under the eaves.



Barra Square

Located in front of A-Ma Temple, this riverside square captures the original setting of the old temple, where the community still meets to pay tribute to the goddess A-Ma, presenting remarkable testimony to the perseverance of local Chinese religious traditions.





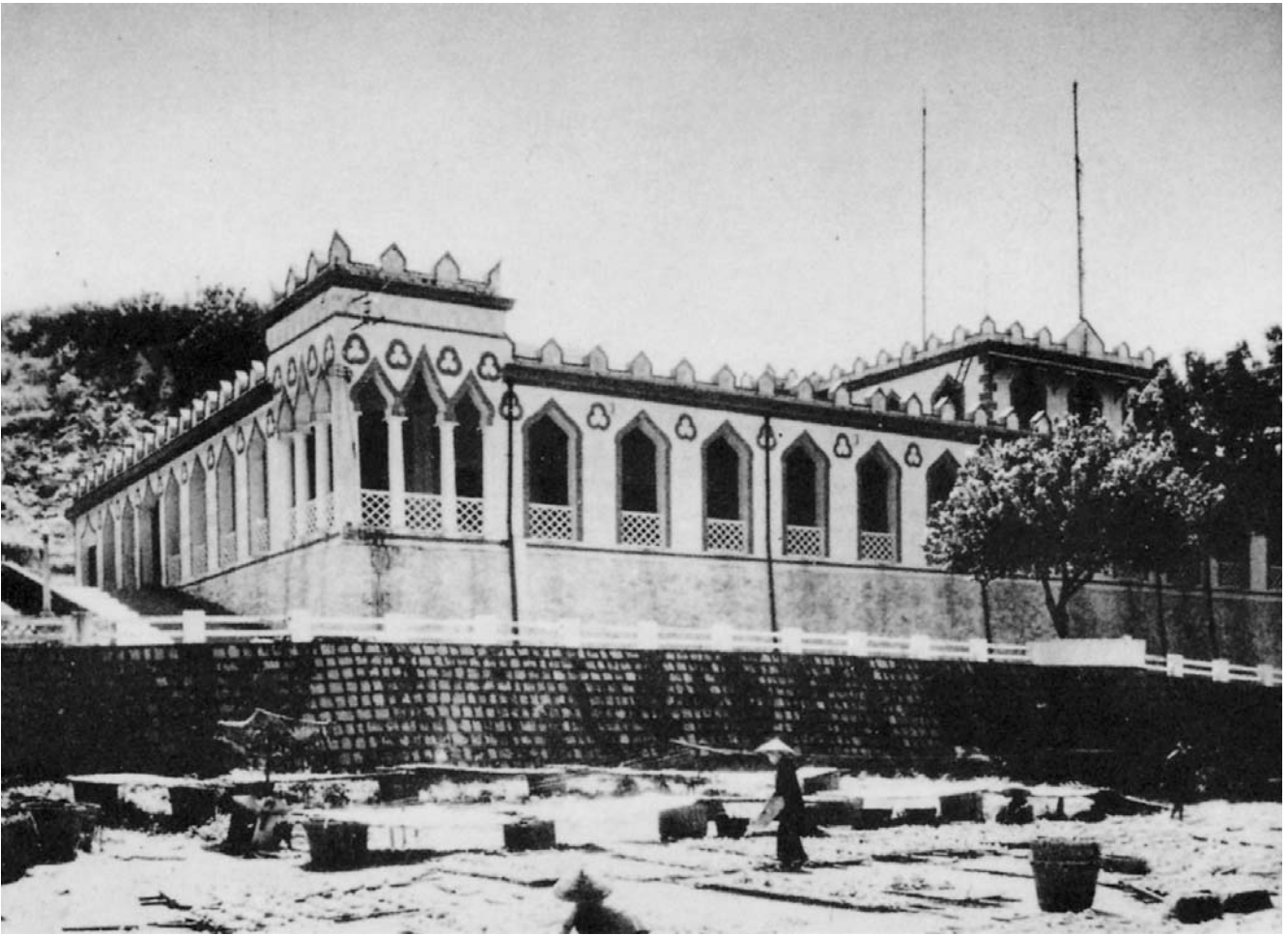
Moorish Barracks

Built in 1874 on the slope of Barra Hill, this building was constructed to accommodate an Indian regiment from Goa appointed to reinforce Macao's police force. This building is a clear reminder of Macao's close links with Goa and their rank as sister cities in Portuguese history.

The Moorish Barracks is a brick and stone neo-classical structure with Mughal influences standing on a raised granite platform above the street. To the rear the construction has two floors, while the rest of the building is only one storey high. Spacious 4-metre-wide verandas with pointed arches run along all sides of the building except that facing Barra Hill. They enhance the surrounding views in what is also a perfect response to the local climate. The three-tier decorations in between

the arches and the arrangement of the square and pointed ornaments on the parapet walls resemble mosaics and have a beautiful, subtle rhythm. The building is painted light yellow, with most of the details picked out in white. The huge granite-bearing wall below contrasts with the light painted plaster walls above in texture and colour.









Mandarin's House

Built in 1881, this was the traditional Chinese residential compound home of prominent Chinese literary figure Zheng Guanying, whose works on economic markets influenced both Dr Sun Yat Sen and Mao Tse Tung and were invoked by them in promoting major historic changes in China. This traditional Chinese residential complex is located adjacent to Lilau Square, one of the city's first Portuguese-style piazzas, illustrating Macao's multicultural background in this mix of architectural features and the building's immediate and contrasting urban environment.

The Mandarin's House is a traditional Chinese-style compound, covering an area of about 4,000 square metres. The entire complex consisting of a gatehouse,

courtyards, servants' and master's quarters extends more than 120 metres along Barra Street. The gatehouse opens onto a courtyard that separates the master's quarters from the servants' quarters and the outer garden. Located in the inner part of the compound are the master's quarters consisting of two traditional enclosed courtyard houses. The individual entrances of houses in the compound are all orientated in the same direction, facing northwest. This differentiates the Mandarin's House from typical Chinese dwellings with northeasterly façades. The buildings are predominantly Chinese in style, with subtle western influences in the decorative motifs, also marking a period in Macao when Chinese architecture started to display a fusion of styles from different cultures. This would later become more



evident at the beginning of the 20th century, with Art Deco, a style that progressively became more prevalent in other constructions in Macao and throughout China, including Shanghai, Canton and Hong Kong. Chinese tectonics is observed in the house superstructure, the choice of building materials, the colourful relief ornamentations on the friezes and the detailing of windows and doors. Western and other foreign influences are expressed on plasterwork with arched ornamentation over doorways and the use of mother-of-pearl window panels of Indian origin.







Lilau Square

The ground water of Lilau used to be the main source of natural spring water in Macao. The Portuguese popular phrase: "One who drinks from Lilau never forgets Macao" expresses the locals' nostalgic attachment to Lilau Square. This area corresponds to one of the first Portuguese residential quarters in Macao with a typically Mediterranean atmosphere containing some later Art Deco influences that contrast with the nearby traditional Chinese architecture of the Mandarin's House residential complex, in a clear example of a fusion of western and Chinese urban and architectural concepts.





St. Lawrence's Church

Originally built by the Jesuits before 1560, this is one of the oldest churches of Macao. The present-day building was the result of the works carried out in 1846. Situated on the southern coastline of Macao overlooking the sea, families of Portuguese sailors used to gather on the front steps of the church to pray and wait for their return, hence it was given the name: *Feng Shun Tang* (Hall of the Soothing Winds).

St. Lawrence's Church is a neo-classical structure. The main façade of the church is divided into three sections, with the centre flanked by the two square towers, each measuring around 21 metres high. The central section of the main façade is characterized by a pediment interrupted in the middle by an oval emblem. The ground plan of the church



is in the shape of a Latin cross, measuring 37 metres by 29 metres. The shorter arms of the building form two interior chapels. The longer extension of the building corresponds to the main nave inside, with the main altar separated by a vaulted arch. Ornamented pillars and exquisite chandeliers create an elegant church interior, heightening its ambience.







St. Joseph's Seminary and Church

Established in 1728 and built in 1758, the old Seminary, together with St. Paul's College, was the principal base for the missionary work implemented in China, Japan and around the region. This church, together with the Ruins of St. Paul's, is the only example of baroque architecture in China (as noted in UNESCO's 2001 publication *Atlas mundial de la arquitectura barroca*). Inside the church, in one of the lateral altars, lies one of Macao's most precious religious relics, a piece of bone from the arm of St. Francis Xavier, that formerly belonged to the



collection of the Church of Mater Dei (Ruins of St. Paul's). St. Joseph's Seminary taught an academic curriculum equivalent to that of a university and in 1800 the Portuguese Queen Dona Maria I conferred on it the royal title of "House of the Mission Congregation".



The church façade is 27 metres wide and 19 metres at the highest point. A broken arch, typical of baroque architecture, tops the main entrance of the church. The curved pediment displays the Jesuit insignia at the centre. The façade is characterized by moulded plaster relief, accentuated in white against the plain wall rendered in yellow. The church is laid out in a Latin cross, with its axis measuring 16 metres by 27 metres. The three altars are

elaborately ornamented, incorporating pediments supported on two sets of four spiral columns decorated with gold-leaf motifs. Supporting the high-choir at the entrance of the church are four salomonic columns that are signatures of the mannerist art movement which had a significant influence on European architecture particularly in church design prior to the baroque period. The central dome measures





12.5 metres in diameter and rises 19 metres above the ground. It is decorated with three rows of sixteen clerestories; those on the top row are fixed and the others in the lower two rows serve as ventilators.

In contrast with the elaborate architecture of St. Joseph's Church, the Seminary is a simple, neo-classical compound designed with an internal cloister garden. Constructed primarily of grey brick, the solid walls stand on granite foundations. The arrangement inside the building is typically organized with wide corridors running as much as 80 metres long with classrooms off them.





St. Augustine's Square

St. Augustine's Square gathers various classified buildings, such as St. Augustine's Church, Dom Pedro V Theatre, St. Joseph's Seminary and Sir Robert Ho Tung Library. The cobblestone pavement unifies the area and reflects a traditionally Portuguese streetscape.







Dom Pedro V Theatre

Built in 1860 as the first western-style theatre in China, this is today one of the most important cultural landmarks in the context of the local Macanese community and a venue for important public events and celebrations that remains in use to this day.

Dom Pedro V Theatre is neo-classical in design, incorporating a portico front on a rectilinear plan. The façade is topped with a triangular pediment supported on four sets of Ionic columns. Three archways, each measuring 3 metres wide by 6 metres high, rise on pedestals resting on granite steps. The ornamentation on the green stucco façade is relatively restrained, with festoons above the arches and simple floral patterns around frames accentuated in white plaster. Similarly the cornice and architrave mouldings are highlighted in white, in contrast with the building.







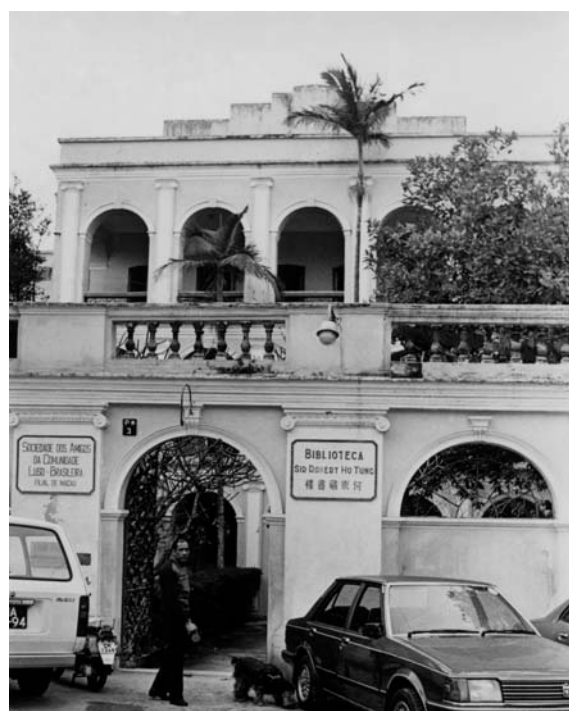




Sir Robert Ho Tung Library

This building was constructed before 1894 and was originally the residence of Dona Carolina Cunha. Hong Kong businessman Sir Robert Ho Tung purchased it in 1918, using it as his retreat until his relocation to Macao during the Second World War when Hong Kong fell into the hands of the Japanese in 1941. He passed away in 1955 and in accordance with his will, the building was presented to the Macao Government for conversion into a public library.

The three-storey building is a typical Macanese mansion; it has an arcaded façade decorated with pilasters and Ionic capitals, highlighted in white stucco against yellow plastered walls, with mouldings running the width of the façade. Reflecting the style of the mansion, the main entrance also has an



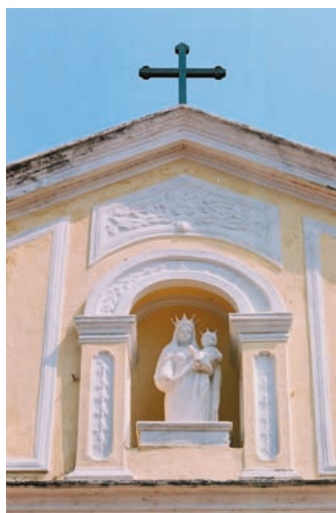
arcaded wall decorated on top with glazed balusters in velvet blue that contrast with the yellow rendered walls. The interior of the building also incorporates traditional Chinese influences and the garden landscape layout is of western design with several rare botanical specimens.









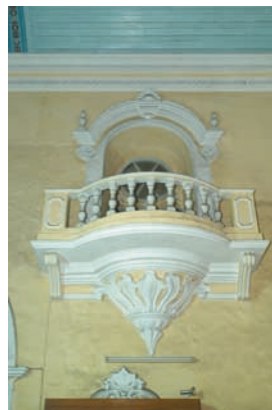


St. Augustine's Church

First established by Spanish Augustinians in 1591, this church maintains the tradition of organizing one of the most popular processions through the city, the Easter Procession, with thousands of devotees. The normal religious service of this church also takes into account an especially strong participation from the local Filipino community.

St. Augustine's Church has a simple, neo-classical front which contrasts with the elaborate decoration of the interior nave, chancel and service area. The main entrance is flanked by two pairs of Doric granite columns. All the windows on the façade are framed with simple white relief plasterwork. A triangular pediment tops the façade, displaying a niche in the middle, where a statue of the Virgin Mary is positioned. The





nave is divided into three sections by two rows of archways supported on Corinthian-inspired columns. The wooden ceiling over the nave is decorated with paintings mostly over the main altar area. There are small side altars and niches following up to the main altar, with some decorative details that display a baroque influence. Over the main entrance there is a choir that extends to the side walls, forming a narrow balcony, in a design similar to that of St. Dominic's Church.





"Leal Senado" Building

Originally built in 1784, this was Macao's original municipal chamber, a function it maintains to the present. The name "Leal Senado" ("Loyal Senate"), derives from the title "City of Our Name of God Macao, There is None More Loyal" which was bestowed by Portuguese King D. John IV in 1654, after Portugal regained its independence following 60 years of rule by Spain (1580-1640). During this period, the people of Macao remained loyal to the Portuguese king, who at the time was exiled in Brazil.





The “Leal Senado” Building is neo-classical in design and has retained all its original master walls and primary layout, including the courtyard garden in the back. The main façade is 14.5 metres high and 44 metres wide and is divided into three sections by vertical granite projections. The central section of the main façade juts out slightly from the rest of the building and is topped by a triangular pediment which, at its highest point, is 17 metres above the ground. Granite Doric columns, supporting lintels made of the same material, flank the main entrance.







French windows in granite casings opening onto balconies with iron railings are the main decorative features of the façade. Inside the building on the first floor there is a ceremonial meeting room that opens onto an elaborate carved library styled after the library of Mafra Convent in Portugal, and a small chapel.



Sam Kai Vui Kun (Kuan Tai Temple)

This temple is located close to the old Chinese Bazaar area, which nowadays functions as St. Dominic's Market, still keeping the essence of the original function of the area. The date of construction of the temple is unknown, although plaques recovered from the site indicate a restoration date of 1792. The location of this Chinese construction at the heart of the main city square with its predominantly western-style architecture illustrates the harmonious coexistence of the two cultures. This temple is directly associated with long-standing Chinese business associations, precursors to the Chinese Chamber of Commerce in the city. Official edicts from Chinese Mainland authorities were publicly announced in front of this temple. The testimony provided by this temple clearly



demonstrates Macao's enduring respect for both Chinese and Portuguese communities, with respective civic representations co-existing side-by-side. In this context, Sam Kai Vui Kun, representing the voice of the local Chinese commercial sector, played an important role in the civic and political affairs of the city.





Built by local Chinese tradesmen, the Sam Kai Vui Kun is a modest construction. In its simplicity however, elements of traditional Chinese treatment are embedded within, such as the green glazed tiles on the *yingshan*-style roof, the recessed entrance gateway of the *lingnan* architectural trend and the grey brick façade. Friezes under overhanging eaves are dressed with colourful sculptural ornaments depicting scenes from legendary tales. Upturned ridges on the roof add to the distinctive Chinese elements of the complex.







Senado Square

Senado Square has been Macao's urban centre for centuries, and is still the most popular venue for public events and celebrations today. Located close to the former Senate building, Sam Kai Vui Kun is also a reminder of the active participation of the local Chinese community in general civic affairs, providing a clear example of the multicultural dimension of the Macao community. The square is surrounded by pastel-coloured neo-classical buildings, creating a consistent and harmonious Mediterranean atmosphere.











Holy House of Mercy

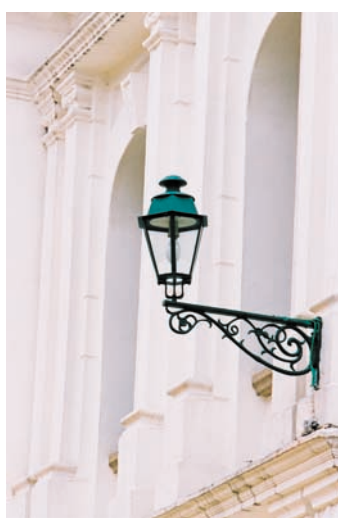
Established by the first Bishop of Macao in 1569, this institution was modeled after one of the most prominent and oldest charitable organizations in Portugal, and was responsible for founding in Macao the first western-style medical clinic and several other social welfare structures that still function to this day. One of the principal roles of Macao's Holy House of Mercy was to provide support for orphans and widows of sailors who died at sea, a role that is intimately linked to Macao's profile in the context of regional and international maritime trading routes.







The Holy House of Mercy features a richly decorative arcaded façade which occupies a prominent position on Senado Square. It is composed of a mixed variety of columns and pilasters set between the archways, creating behind them a passageway for pedestrians on ground level and a balcony on the upper level. The rhythmic placement of these pilasters and their height variations enliven the façade. With the exception of the granite pedestals on ground level, the whole building is painted white, emitting simple elegance and a sense of tranquility. The building is neo-classical in the overall architectural treatment, but also depicts traces of mannerist influence such as in the use of “imprisoned” columns at ground level.





Cathedral Square

Located near Senado Square, this smaller piazza is a local interpretation of baroque urban concepts, with the Cathedral dominating the site.

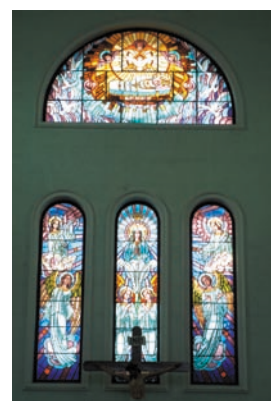






Cathedral

Built around 1622, the Cathedral was originally constructed with taipa (compound material consisting soil and straw). During the restoration of 1780, the religious services of the Cathedral were temporarily transferred to the old chapel of the Holy House of Mercy. The Cathedral was damaged by a typhoon in 1836 and its services were then transferred to St. Dominic's Church, until repairs were completed in 1850 following the design of local architect Tomas d'Aquino. The façade is characterized by pilasters and the twin belfries that stand out on the streetscape. The exterior is clad in Shanghai plaster, giving the church a monolithic subdued appearance.









Lou Kau Mansion

The mansion is believed to be built in 1889. This was the home of Lou Kau, a prominent Chinese merchant who owned several imposing properties in the city. The location of this grand old house depicts the diverse social profile present in the centre of the old “Christian City”, where this traditional Chinese residence stands near Senado Square and Cathedral Square.







Lou Kau Mansion is a two-storey, traditional grey-brick courtyard house, with the architectural characteristics of a typical *xiguan* Chinese residential building. The façade of the house has a recessed entrance, which creates an overhanging eave for weather protection while also providing a shelter for relief frieze decorations above the grand entrance, common in the housing design of the Lingnan region. The house has a symmetric arrangement, organized in a three-by-three grid of spaces. The two courtyards in the central axis separate the three main halls, namely the Entrance Hall (Men Guan Hall), the Tea Hall (Sedan Hall) and the Senior Hall (Tou Hall) on ground level. This spatial arrangement demonstrates the hierarchical structure of Chinese families where the spaces further inside the house

are reserved for senior members, and are more private, away from the view of guests. Although the house is typically Chinese in its structure, the decorative motifs also integrate subtle western influences as well as techniques from other regional sources, including oyster shell applications on the windows, inclusion of neo-classical balustrades and perforated wooden ceilings, similar to those found inside Macao's churches, a technique that can also be found in Latin America.





St. Dominic's Church

Founded in 1587 by three Spanish Dominican priests who originally came from Acapulco in Mexico, this church is also connected to the Brotherhood of Our Lady of the Rosary. It was here that the first Portuguese newspaper was published on Chinese soil, *A Abelha da China* ["The China Bee"], on 12th September 1822. In 1929, this church integrated the worship of Our Lady of Fátima into its religious service, based on the account of the miraculous sighting that three shepherd children witnessed in Fátima, Portugal. After its establishment in Macao, through this church, the popular cult of Our Lady of Fátima expanded to Shiu-Hing, Timor, Singapore and Malacca.







Intricate white plastered ornaments and mouldings on the church façade, in contrast with the yellow rendered walls, characterize the main elevation of St. Dominic's Church. The façade is divided into four horizontal levels and three vertical sections, the central section topped with a pediment decorated with an oval relief carrying the religious insignia of the Dominican order. Corinthian columns and louvred windows rhythmically punctuate the elevation. Decorative panels between the columns are adorned with fine stucco relief work in exquisite patterns, matched by well-proportioned pilasters lending the church an air of solemnity and elegance. The church consists of the nave, the chancel and a three-storey high bell tower, close to the sacristy area, to the rear of the building, with a choir overhanging the



entrance. The internal space is divided into three sections by two rows of Corinthian-inspired pillars connected by brick arches. Side openings on the ground floor give onto a corridor on the right side of the church's nave, which gives access to the sacristy and bell tower.







St. Dominic's Square

Close to Senado Square, the small piazza in front of the church conveys a typically Mediterranean environment, with a succession of arcades that define the general public space and provide articulation with the adjacent St. Dominic's market (the old Chinese Bazaar area). This is a good example of the successful mixture of western and Chinese styles reflected in the urban structure of the area.





Company of Jesus Square

Lying adjacent to the magnificent granite steps leading up to the Ruins of St. Paul's, this area is paved with the black ballast stones that were left in Macao by Portuguese trading ships. As an open-air foyer before Macao's "acropolis", it is important to notice that this area announces not only an attitude of added reverence towards the former Church of Mater Dei (Ruins of St. Paul's), but also enhances the contrast provided by the nearby location of Na Tcha Temple, proposing an inevitable comparison between the two religious monuments and the sense of harmonious co-existence of cultures that they represent together.





Ruins of St. Paul's

The Ruins of St. Paul's refer to the façade of what was originally the Church of Mater Dei built in 1602-1640 and the ruins of St. Paul's College, which stood adjacent to the Church, both destroyed by fire in 1835. As a whole, the old Church of Mater Dei, St. Paul's College and Mount Fortress were all Jesuit constructions and formed what can be perceived as the Macao's "acropolis".







The façade of the Ruins of St. Paul's measures 23 metres across and 25.5 metres high and is divided into five levels. Following the classical concept of divine ascension, the orders on the façade on each horizontal level evolve from Ionic, Corinthian and Composite, from the base upward. The upper levels gradually narrow into a triangular pediment at the top, which symbolizes the ultimate state of divine ascension - the Holy Spirit. The façade is mannerist in style carrying some distinctively oriental decorative motifs. The sculptured motifs of the façade include biblical images, mythological representations, Chinese characters, Japanese chrysanthemums, a Portuguese ship, several nautical motifs, Chinese lions, bronze statues with images of the founding Jesuit saints of the Company of Jesus and

other elements that integrate influences from Europe, China and other parts of Asia, in an overall composition that reflects a fusion of world, regional and local influences. Nowadays, the façade of the Ruins of St. Paul's functions symbolically as an altar to the city. The baroque/mannerist design of this granite façade is unique in China (as noted in UNESCO's *Atlas mundial de la arquitectura barroca*). The Ruins of St. Paul's are one of the finest examples of Macao's outstanding universal value.





Close by, the archaeological remains of the old College of St. Paul stand witness to what was the first western-style university in the Far East, with an elaborate academic programme that included Theology, Mathematics, Geography, Chinese, Portuguese, Latin, Astronomy and various other disciplines, preparing a significant number of missionaries to pursue Roman Catholic work in China, Japan and throughout the region. The missionary route followed by the Jesuits from Macao all over the region was crucial in facilitating the dissemination of Catholicism in China, Japan and other countries, also enabling a broader interchange in other scientific, artistic and cultural fields.





Na Tcha Temple

Built in 1888, Na Tcha Temple is located close to the Ruins of St. Paul's, inviting inevitable comparison with the grandeur of the former Church of Mater Dei and the remains of St. Paul's College. The location of this temple is a perfect example of the dignity and distinctive nature of the local Chinese religious traditions in Macao, a unique multicultural dichotomy that is well represented by this small temple. Na Tcha is also considered an irreverent god and, as such, the distinctive identity of Macao is again evident at this site, where a traditional Chinese temple stands close to the remains of the principal Jesuit enterprise of the region, presenting a dialectic of western and Chinese ideals, as one of the best examples of Macao's multicultural identity and religious freedom.



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風調雨順

全廣縣誌

Na Tcha Temple is a simple, single chamber building measuring 8.4 metres long and 4.51 metres wide. The entrance porch opens to the temple building measuring only 5 metres in depth. The building is painted grey, with few ornamentations, except for paintings on walls under the entrance porch. The temple has a flush-gable roof of traditional *yingshan* origin, with the ridge lying 5 metres above the ground. The entrance porch is a *xieshan* style structure, with an overhanging gable roof and upturned eaves. Just as in other Chinese temples, ceramic animal decorations on the ridge serve as guardians to the temple and as decorative features on the roofline.







Section of the Old City Walls

This surviving segment of the city's defence structures, built as early as 1569, is a remnant of an early Portuguese tradition of constructing defensive walls around their port settlements, done also in Africa and India. In Macao, this section bears testimony to the incorporation of local techniques and materials, especially a solid compound named *chunambo*, an elaborate mixture of clay, soil, sand, rice straw, crushed rocks and oyster shells compacted in successive layers. The immediate location of this wall segment is also relevant, taking into account its proximity to Na Tcha Temple, the Ruins of St. Paul's and Mount Fortress, as part of the defence structure of Macao's "acropolis".





Mount Fortress

Built in conjunction with the Jesuits from 1617 to 1626, this was the city's principal military defence structure, and was crucial in successfully holding off the attempted Dutch invasion of Macao in 1622. The fortress was equipped with cannons, military barracks, wells and an arsenal that held sufficient ammunition and supplies to endure a siege lasting up to two years. In 1998 the Macao

Museum was installed at the site, consisting of two underground levels and a third one above the fortress' top platform following the location, volume and design of the old military barracks that existed at the site before the area was demilitarized in 1965. The designs of military structures in Macao inspired the southern Chinese authorities to start building fortresses of a similar kind to defend their extensive coastline.







Mount Fortress is built on top of Mount Hill, which rises 52 metres above sea level. The fortress covers an area of approximately 8,000 square metres, in the shape of a trapezoid. The four corners of the fortress protrude to form bulwarks. The north-eastern, south-eastern and south-western walls are built on 3.7-metre-wide granite bases. The walls, 9 metres high narrowing upwards to 2.7 metres wide at the top, are made of solid rammed earth, further strengthened by a thick stucco of ground oyster shells. The parapets were crenulated for the installation of 32 cannons and the two corners of the southeast wall have watchtowers. The walls facing the Chinese Mainland do not have any battlements, indicating that the fortress was built only for defence against attacks from the sea.





St. Anthony's Church

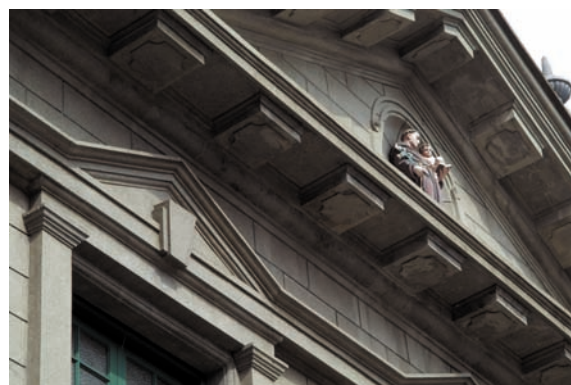
First built of bamboo and wood before 1560, this is one of the oldest churches in Macao, also marking the site where the Jesuits set up their earliest headquarters in the city. The church was reconstructed in stone in 1638, rebuilt in 1810 and 1875, while the present appearance and scale of the church dates back to 1930. Previously, members of the Portuguese community would hold wedding ceremonies there, so giving rise to the Chinese name of *Fa Vong Tong* (Church of Flowers).







The church is a two-storey building with a simple neo-classical façade, topped by a boldly ornamented classical pediment. The church front is asymmetrical, with a three-storey high belfry. Decorative window architraves on the second level stretch the width of the building providing additional architectural interest to the design.





Casa Garden

This house was built in 1770 and was originally the residence of a wealthy Portuguese merchant, Manuel Pereira. At a later period it was rented out to the East India Company to serve as the company's headquarters in Macao, housing several of the company's high-ranking officials. Nowadays the property is the headquarters of the Oriental Foundation, a private cultural





institution involved in local and regional community and cultural affairs.

The Casa Garden exterior is finished in white paint with ornamentation accentuated in red for contrast. The façade is punctuated with arched windows and shutters. A flight of granite steps leads to the entrance of the mansion, which opens to the main hall, splendidly decorated in a southern European style.



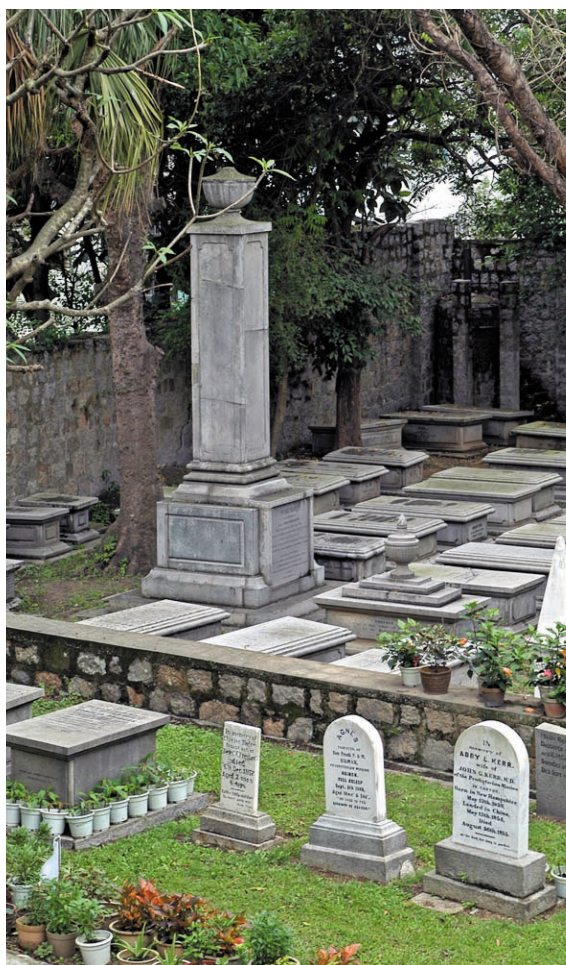
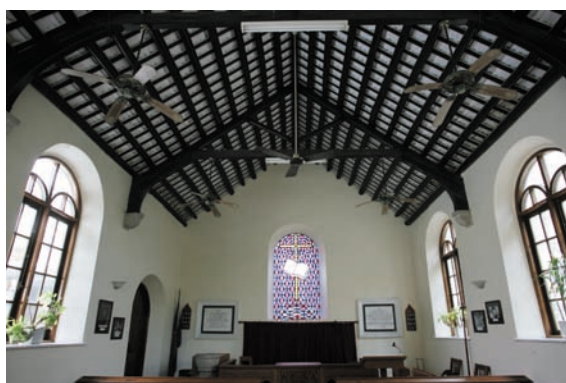


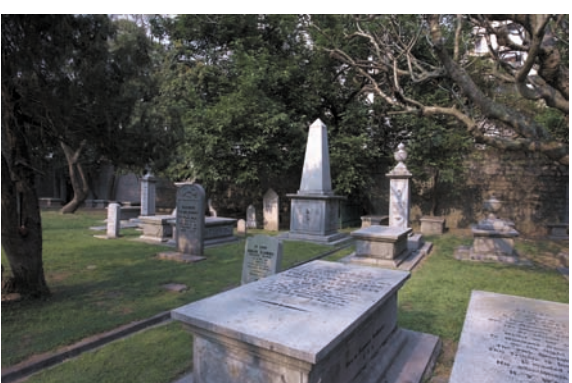




Protestant Cemetery

This site provides an insight into Macao's diverse community profile. Located close to the Casa Garden, the Protestant Cemetery provides a comprehensive record of the earliest Protestant community of Macao. Together with the site, the chapel was built in 1821, which is now referred to as "the Morrison Chapel" in honour of Robert Morrison (1782-1834), author of the first Chinese-English Dictionary and the first translation of the Bible into Chinese. George Chinnery (1774-1852), an important British China-trade artist is also buried at the site, alongside various other prominent figures of the time, including several officials from the East India Company, and Protestants from the United States and Britain. This cemetery is an especially significant legacy from the period prior to the British occupation of Hong Kong.







The Protestant Cemetery occupies an area of approximately 2,800 square metres. There are 162 tombs, including that of Robert Morrison, whose wife died in 1821 and was

the first person buried there. The cemetery is divided into two levels: the upper level and the lower level. The former has an area measuring 30 metres long by 10 metres wide, and has forty tombs sheltered by lush trees and a pathway, at the end of which lies the dignified gravestone of the George Chinnery. The lower level, measuring 60 by 30 metres, is surrounded by tall trees and has tombstones lined on both sides, leaving a spacious lawn in the middle. The tombstones are made of granite in general, differing in size, in style and design.





Guia Fortress

Built between 1622 and 1638, this fortress was, together with Mount Fortress, invaluable in fending off the attempted Dutch invasion of 1622. Inside the fortress stands Guia Chapel, built around 1622, and Guia Lighthouse, dating from 1865, the first modern lighthouse on the Chinese coast. Macao takes its co-ordinates from the exact location of the lighthouse. Guia Chapel was

originally established by Clarist nuns, who resided at the site before establishing the Convent of St. Clare. In 1998 frescoes were uncovered inside Guia Chapel during routine conservation work. The chapel's elaborate frescoes depict representations of both western and Chinese themes, displaying motifs of religious and mythological inspiration that are a perfect example of Macao's multicultural dimension. Guia

Fortress, along with the chapel and lighthouse are symbols of Macao's maritime, military and missionary past.

Guia Fortress has a trapezoidal plan covering an area of around 800 square metres. The lighthouse located within it, is a 15-metre-high tower with a diameter of 7 metres at the base narrowing upwards to 5 metres. At the top, there is a circular observation platform, where the lantern is installed. The light transmitter is accessed by a spiral flight of stairs inside. The tower has a simple rustic exterior, in keeping with Guia







Chapel lying adjacent. The church has a simple façade, with a triangular pediment on pilasters finished in yellow rendering that contrasts with the unadorned white building. The chapel nave measures 16 by 4.7 metres, with thick bearing walls supporting the interior vaulting, further strengthened by buttresses running along the perimeter of the building. Inside, the sacristy is located on the left of the chancel and a small choir is located over the entrance. The roof is covered with traditional reddish ceramic tiles.



Heritage Conservation in Macao

Relevant legislation relating to heritage conservation in Macao

Prior to 1976, when the first comprehensive legislation governing cultural heritage preservation was introduced, the Macao Government already had decrees in place for the protection of cultural heritage. These laws laid the basis for bodies such as the Committee for the Defence of the Urban Environmental and Cultural Heritage of Macao. Decree Law No. 34/76/M promulgated on August 7, 1976, classified cultural heritage in Macao for the first time, publishing a list of protected properties and sites.

On June 3, 1984, the Government issued a new law on heritage conservation, Decree Law No. 56/84/M which revoked Decree Law No. 34/76/M. This new law provided a more accurate and comprehensive definition and categorization of Macao's cultural heritage and gave more detailed stipulations governing the types of conservation measures for each category of cultural heritage.

Decree Law No. 83/92/M promulgated on December 31, 1992, is the most recent heritage conservation law to date. Attached to the decree are two appendices consisting of a list and a map of designated properties.

Classification of cultural heritage in Macao

In a city like Macao, where there is such a rich array of cultural heritage, conservation work focuses on both the preservation of individual architectural legacies as well as the urban settings that are an integral part of the historic settlement. To ensure the full, long-term protection of heritage in Macao, conservation programmes strive to foster cultural activities within these areas, hence making heritage truly meaningful with the original spirit of place retained. The other purpose of heritage conservation is to preserve the sense of art and culture which has accumulated in the city over time, shaping the very rich and unique identity of Macao today, and giving the city its charisma and attraction.

In this respect, Macao's cultural heritage is classified by law in four different categories to ensure thorough protection:

a) Monuments: Individual buildings of outstanding historic value, such as churches, temples and fortresses (52 in total);

b) Buildings of Architectural Interest: Buildings whose architectural interest and quality reflect an important period in Macao's evolution, such as Moorish Barracks, the Post Office Building, and the Military Club (44 in total);

c) Classified Complexes: Group of buildings in urban settings such as the buildings along Almeida Riberio Avenue and the cluster of buildings around Senado Square (11 in total);

d) Classified Sites: are original natural or manmade landscapes with historic values such as Camões Garden, Guia Hill and Barra Hill (21 in total).

There are a total of 128 classified properties which are protected by varying levels of conservation measures according to legislation.

Areas known as 'Protected Areas' in the legislation refer to the immediate surroundings around the classified heritage. They are natural or built-up settings of classified monuments, complexes and sites, which are spatially or aesthetically integrated, and thus form an essential part of that heritage, bringing them under legal protection as well.

Heritage conservation: promotion and education

In recent years, the Macao S.A.R. Government has strengthened promotional and educational efforts aimed at increasing heritage awareness. Excellent results have been achieved, both in terms of raising awareness of Macao's cultural heritage abroad and in the local promotion of heritage-related activities. The S.A.R. Government has emphasized the communication of cultural knowledge to Macao residents, particularly young people, and has also sought through various channels to cooperate with community groups and private organizations on issues of heritage promotion. Recent years have seen the general public participate in heritage conservation with increasing enthusiasm.

Alongside local events, the S.A.R. Government places great emphasis on maintaining close contact with the international community. By organizing and participating in various major conferences, worldwide attention has been focused on Macao's heritage. In 2001, a conference of the Modern Asian Architecture Network (mAAN) was held, engaging in dialogue with other Asian countries on heritage sites and





their maintenance. In 2002, an international conference entitled "The Conservation of Urban Heritage: Macao Vision" was held, providing a new outlook and perspectives for the task of conserving Macao's heritage sites. The S.A.R. Government has signed cooperation agreements with the Portuguese Institute of Architectural Heritage concerning the protection, maintenance and improvement of architectural heritage of historic, artistic, scenic, or social value. This



has resulted in technical support and added quality assurance for Macao's heritage conservation work. Starting in 2002, Macao has attended the World Heritage Conference as a member of the Chinese delegation. It also sends representatives to participate in the Asia Region Cultural Heritage Conference organised annually in Bangkok by UNESCO. At these international meetings, Macao's representatives have an opportunity to communicate with delegates from countries exchanging ideas and learning about the most up-to-date experiences in heritage conservation, as well as convey the message of Macao's cultural wealth and unique character to the various countries present.

At a local level, a range of activities and events serves to stimulate research into local culture and history and to promote the





heritage conservation message through the Arts. Below is a selection of some of the forms in which this work is carried out:

- An annual Academic Research Scholarship competition, which places a priority on projects involving post-graduate research into Macao's history and cultural heritage;
- History and Culture Research Report Award organized with the same aim but directed towards school students;
- *Review of Culture*, a quarterly magazine which publishes the results of research into the many facets of Macao;
- Periodic seminars on Macao's history and culture given by expert speakers in order to increase the general public's interest in local culture and heritage;
- Large-scale exhibitions to promote the link between artistic creation and heritage conservation: *Macao's Cultural Heritage: An Exhibition of Art, Photography and Posters*; *Chinese Treasures: Art Exhibition on Monuments and Sites in China Bidding for UNESCO World Heritage*; *Macao's Heritage—Beyond History*, giving Macao's heritage monuments an artistic life that goes beyond their historic value;





- Combining artistic performance and heritage cityscapes in the Macao International Music Festival and the Macao Arts Festival, to bring historical architecture to the performance art stage, presenting the modern side of cultural relics to the acclaim of the international community and local residents.



Starting from the launch of Macao's bid for inscription on World Heritage List, promotional and educational activities have been being carried out through various channels and at different levels with the aim of encouraging the entire population to value Macao's heritage monuments. The ranks of "heritage conservationists" have grown ever larger, with a growing appreciation of local heritage and culture at all levels of society.



A large-scale "Macao Heritage Promotion Plan" and "Heritage Conservation Year" were launched with activities for Macao's citizens, teachers and students. Given their rich subject matter, strong focus and far-reaching educational significance, these programmes have penetrated into the urban districts and schools receiving a widespread welcome.

An important strategy in the development of Macao's long-term heritage conservation task involves making Macao's teachers and students primary targets. This work has covered a wide range of activities:

- The "Heritage Ambassador Training Scheme", providing training for teenage students in Macao and giving them specialized knowledge in heritage conservation. As fully-fledged "Heritage Ambassadors", they are assigned the task of passing on their knowledge through "Cultural Heritage Tours of Macao";
- The "Macao Heritage Architecture Exhibition" has travelled throughout Macao's secondary schools, using large scale exhibition boards, presentations, games and other methods to give a multi-faceted introduction to Macao's cultural heritage:





- The "Heritage Story" Story-writing Contest and "Heritage Glimpses" Photography Competition have used modern subjects and methods of expression to awaken the interest of Macao's students in historical buildings;
- The "Heritage Journalists" Summer Training Camp likewise targets school students through heritage-site instruction, on-site investigation and courses in news reporting, training up a group of junior heritage reporters familiar with Macao's cultural heritage. After writing up reports on heritage sites, they can effectively increase recognition and awareness among individuals of the same age group for heritage sites;



- "Macao's Application for World Heritage Inscription—Interschool Poster Design Contest" generated levels of involvement that serve to prove that awareness of the preservation of heritage sites already widely exists in the hearts of today's youngsters;
- The "Macao Cultural Heritage Tour" Route Design Competition attracted broad and enthusiastic participation from Macao residents of all ages. As individuals visited places of scenic beauty and historical significance, they became familiar with the heritage sites and designed numerous interesting cultural routes. "Macao Cultural Heritage Tours" have already become an aspect of Macao tourism that is praised by visitors to Macao;



- Macao Heritage Net went online and the "The Historic Monuments of Macao" booklet was issued. These served as an important promotional function in transmitting heritage knowledge and raising heritage preservation awareness.



Following Macao's inscription on the World Heritage List, the S.A.R. Government will work hand-in-hand with the public to encourage all sectors of society to participate, support and cherish Macao's World Heritage and enrich the lives of the city's children and grandchildren.



The Inscription Process

Following the handover of Macao's administration to the People's Republic of China in 1999, the process for inscribing "The Historic Centre of Macao" on UNESCO's World Heritage List was handled by the Macao S.A.R. Government. The outcome of this tremendous endeavour will certainly change the global image of the city and impact on the tourism industry and the economy, affecting the overall prosperity and stability of the Special Administration Region. Consequently, inscription is important both to Macao and to the entire Chinese nation.

The nomination dossier was meticulously drafted with the full support and technical guidance of the Central Government, prior to formal submission to UNESCO by the State Administration of Cultural Heritage, in Paris in early 2002. In early 2004, "The Historic

Centre of Macao" proposal was selected by the Central Government as the sole national bid to be assessed by the World Heritage Committee in July 2005, at its 29th Session. An ICOMOS representative conducted an on-site evaluation in September 2004, followed by a request from ICOMOS to collate a Supplementary Document to the dossier. This was submitted to UNESCO in December 2004.



The Supplementary Document included certain clarifications and the fine-tuning of some details, while addressing comments from heritage experts from all over the world. While the initial proposal focused on a selection of twelve Historic Monuments, the adjusted scope conveyed in the Supplementary Document provided a more extensive, enriched representation of the historic settlement, encompassing the urban context in which architectural legacies are interwoven.

ICOMOS’ technical evaluation report was submitted to UNESCO on 6 February 2005 for final assessment. The nomination reached the final stage of consideration for inscription on the World Heritage List in Durban, whereby it was evaluated by the UNESCO World Heritage Committee at its 29th Session. On

15 July 2005, the Committee gave its consent to the inscription, officially entitling “The Historic Centre of Macao” as World Heritage.

Outstanding Universal Value of "The Historic Centre of Macao"

"The Historic Centre of Macao" is the product of cultural exchange between the western world and Chinese civilization. The settlement of Macao by Portuguese navigators in the mid-16th century laid the basis for nearly five centuries of uninterrupted contact between East and West. The origins of Macao's development into an international trading port make it the single most consistent example of cultural interchange between Europe and Asia.

The emergence of Macao with its dual function as a gateway into China, and as Ming China's window onto the world, reflected a relaxation of certain restrictions combined

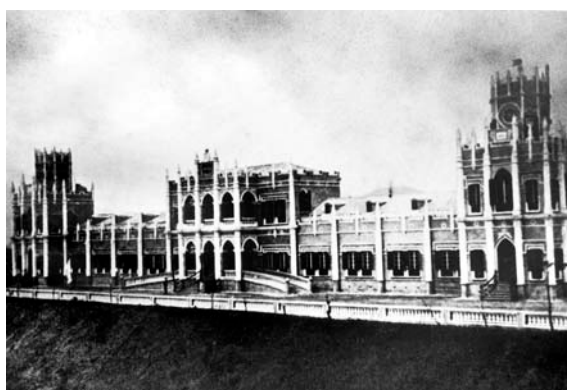


with a degree of open-mindedness that offered a creative way to supplement China's vassal-state trading system and marked a turning point in the history of both China and Europe. Macao, as the West's first established gateway into China, was remarkable in setting off a succession of connections and contacts that progressively enriched both civilisations across a huge range of human endeavour, both tangible and intangible, at a critical point in history.

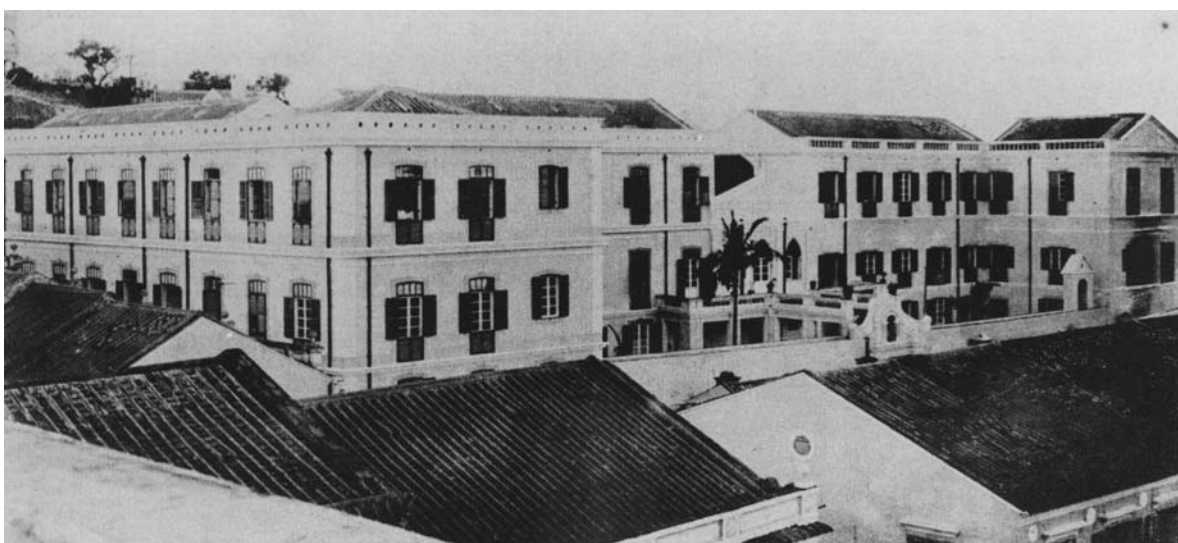




For almost three centuries, until the colonisation of Hong Kong in 1842, Macao's strategic location at the mouth of the Pearl River meant that it retained a unique position in the South China Sea, serving as the hub in a complex network of maritime trade that brought tremendous wealth and a constant flow of people into the enclave. People of different nationalities came, bringing their own cultural traditions and professions, permeating the life of the city as can be seen in both intangible and tangible influences. This is evident in the introduction of foreign building typologies such as western-style fortresses and architecture. Macao also inherited various cultural experiences and regional influences, further developing these in conjunction with the local ancient Chinese culture and blending them to produce the rich texture seen in the city's exceptional heritage legacy. Exposure to diverse cultures during the lasting encounter between the eastern and western worlds has therefore benefited Macao in assimilating a rich array of cultural heritage.



During the late Ming and early Qing dynasties, missionaries from different European religious orders such as the Jesuits, the Dominicans, the Augustinians and the Franciscans entered China through Macao, engaging in missionary work and bringing with them a certain cultural influence. They introduced western concepts of social welfare and founded the first western-style hospitals, dispensaries, orphanages and charitable



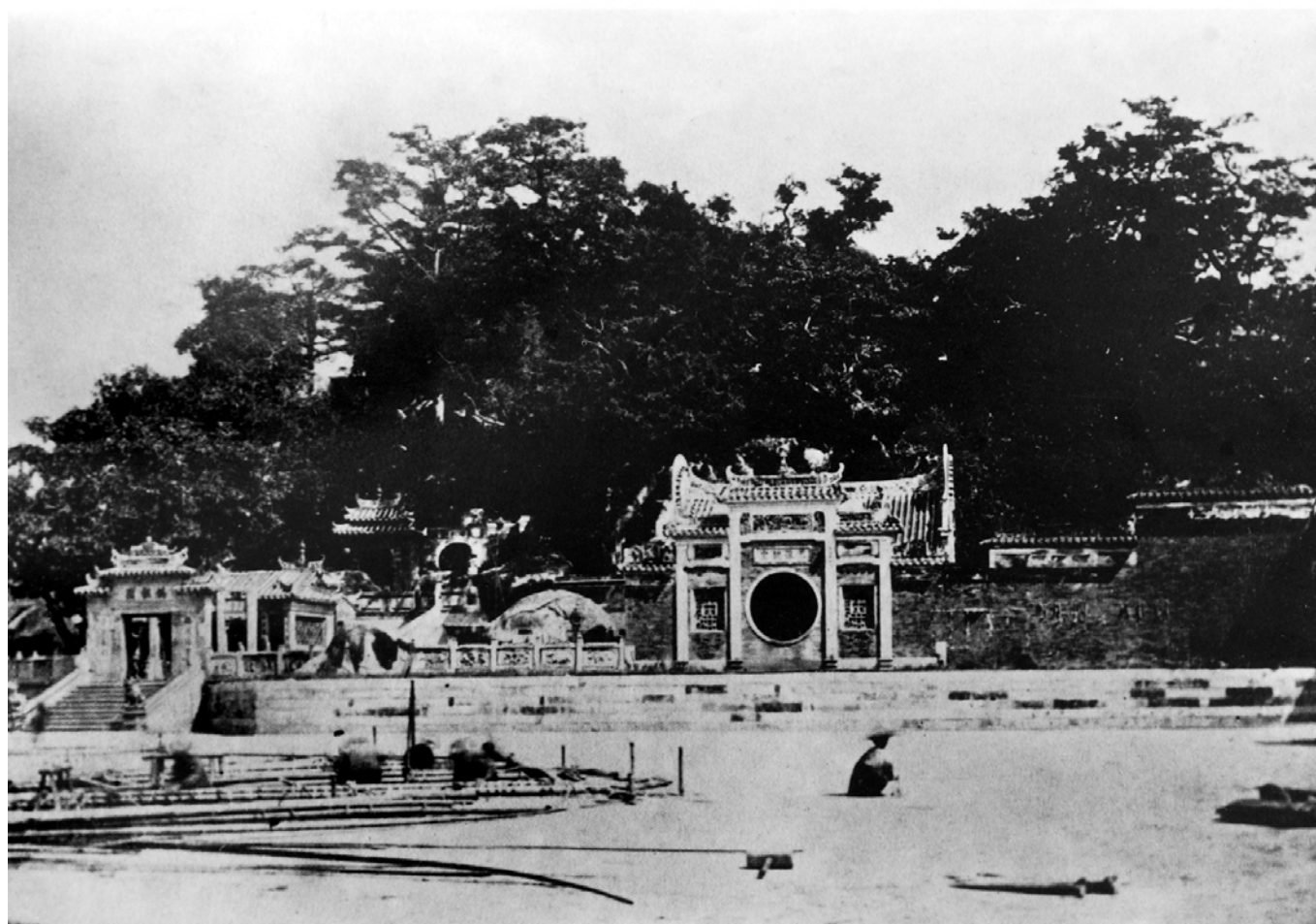
organizations. They brought in the first movable-type printing press to be used on Chinese soil, and published the first paper in a foreign language. As Macao was the base for the Jesuit mission in China and other parts of East Asia, Jesuit priests entering into China service would always come first to Macao where, at St. Paul's College, they would be



trained in the Chinese language together with other areas of Chinese knowledge, including philosophy and comparative religion. Macao was thus the training ground for the Jesuit's mission to China and other parts of Asia. St. Paul's College was the largest seminary in the Far East at the time, acclaimed as the first western-style university in the region. Other achievements of Christian missionaries in Macao include the production of the first

English-Chinese Dictionary and the first Chinese translation of the Bible by Robert Morrison.

The worship of A-Ma in Macao originated with the folk beliefs of fishermen living along the coast of South China. Due to Macao's special position in channeling cultural exchange between East and West, A-Ma Temple has played a prominent role as the earliest reference to A-Ma worship abroad.



Since the time the Portuguese first settled there, Macao has developed a visible dual culture which continues even now, and this cultural accommodation is seen in the city's history, administrative structures, as well as in physical features like architecture, gardens and public spaces. The legacy of this culture is evident in both tangible and intangible forms, some to be seen in the blending of architectural styles of many of



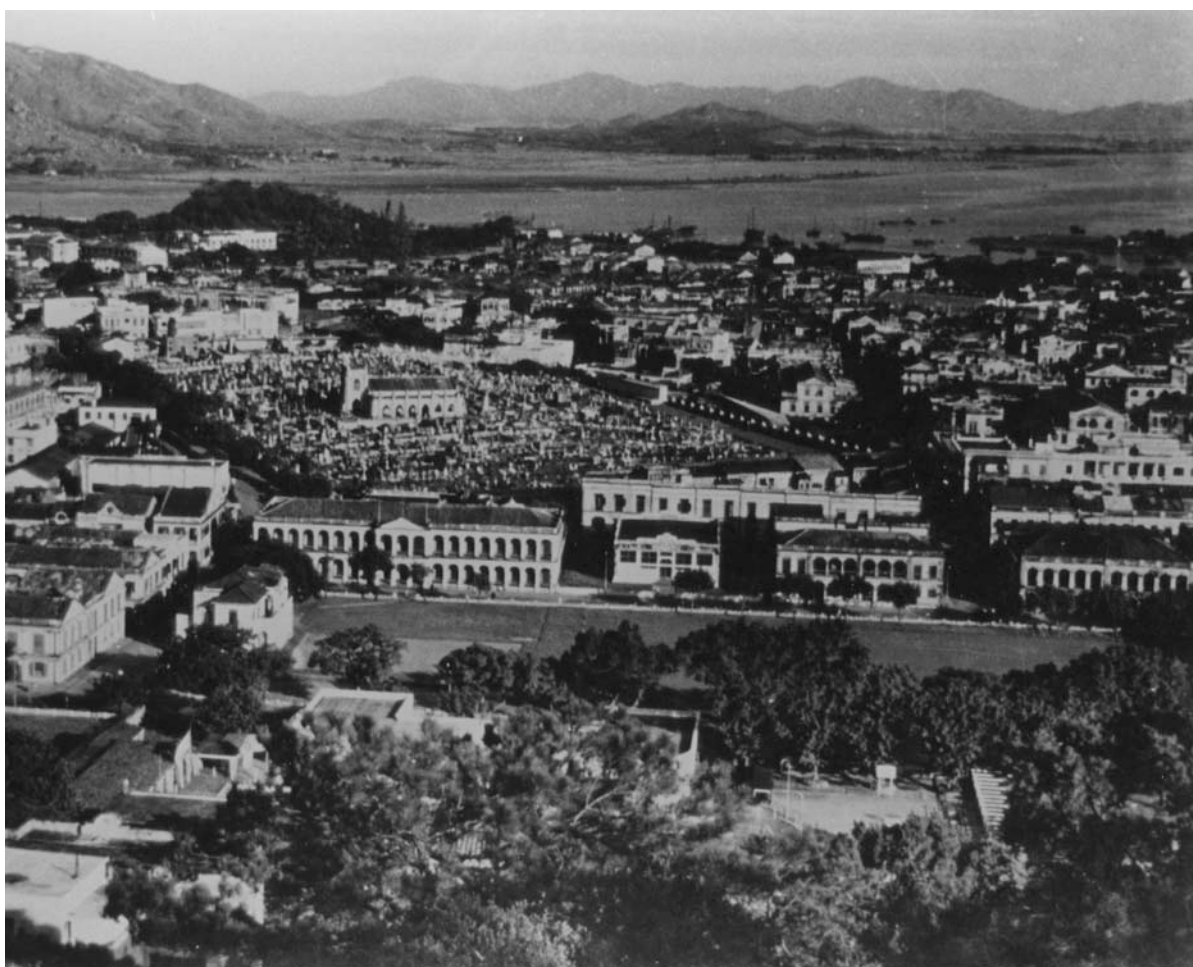


the monuments, in religious tolerance, or in the cuisine unique to this city, itself a fusion of culinary traditions, reflective of different historical and geographical influences. Of utmost importance, however, is the intangible legacy of Macao and this is understood not only as something inherent in the city itself but also in the long exchange between China and the rest of the world, and thus amounts to a wider cultural legacy with outstanding universal value.



Basis for Inscription

"The Historic Centre of Macao" includes the oldest western architectural heritage on Chinese soil today. Together with Macao's traditional Chinese architecture, it stands witness to the successful coexistence of East-West cultural pluralism and to East-West architectural traditions.



"The Historic Centre of Macao" illustrates a complete picture of a lasting western settlement on Chinese territory. The broad variety and consolidation of heritage on the peninsula gives a comprehensive view of the historic port city. The group of buildings and original streetscapes defined in the nomination clearly depict the multicultural dimension of Macao's historic roots, where the primary urban fabric illustrates a unique

fusion of western and Chinese spatial organizational concepts, architectural styles, aesthetic ideals, artistic workmanship and technological interchange.

Typical urban concepts were incorporated in Macao from earlier Portuguese settlements belonging to the old Estado da India (Goa and Malacca), and are clearly visible in the urban fabric of protected zones, especially with reference to the notion of the "*Rua Direita*"

("straight street") linking the harbour to the old citadel. Macao's cityscape and architectural legacy reflects the character of the old Portuguese-Chinese trade port, from the 16th century onwards. Overall, the spontaneous, organic nature of the Portuguese urban fabric is intertwined with traditional Chinese spatial organizational concepts, including principles of *feng-shui* and Chinese urban concepts based on traditional hierarchical scales.





"The Historic Centre of Macao" includes the first examples of mannerist and baroque architecture in China - St. Joseph's Seminary Church and St. Paul's façade for example, which are mentioned in UNESCO's *Atlas mundial de la arquitectura barroca*. Expressions of neo-classicism can be traced in the architecture of monuments such as the Sir Robert Ho Tung Library, Dom Pedro V Theatre, "Leal Senado" Building and the Holy House of Mercy. The mix of western canonic architectural traditions was further enriched by an outstanding fusion of eastern regional cultures, presenting an overall vernacular



architecture that is specific to Macao. Examples include the integration of thematic sculptural motifs by artisans from Japan, the Philippines and China on the predominantly mannerist façade of the Ruins of St. Paul's, Chinese representations of biblical themes in frescoes at Guia Chapel and the Mughal influence on the neo-classical architecture of the Moorish Barracks illustrated in the incorporation of the pointed arches. Apart from products of mixed eastern and western architectural traditions, exemplary models of regional Chinese architecture are also present: A-Ma Temple is typical of traditional temples in the South China region; the Mandarin House is a prototype mansion of the late Qing period whilst Lou Kau Mansion exemplifies the characteristics of *xiguan* domestic architecture.



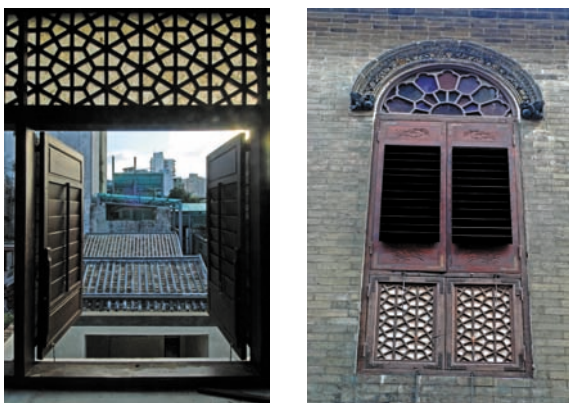


In the historic genre of the most enduring western settlement in the Far East, Macao possesses many "firsts" in China, in terms of European architecture and facilities. The churches of St. Lawrence, St. Augustine and St. Dominic are among the earliest Catholic structures still in service today; St. Joseph's Seminary and Church is one of the oldest missionary training compounds in China and the oldest to remain in operation to this day; the old façade of the Ruins of St. Paul's outdates other church ruins in China; western-style fortresses here also stand amongst the earliest to be constructed on Chinese territory. Moreover, Macao also has the first Protestant cemetery to be opened on Chinese soil. The first western-style theatre (Dom Pedro V Theatre) and the first western-style lighthouse (Guia Lighthouse) in China, are both still in operation today.

At the same time, Macao also keeps alive the memory of building traditions that have now largely disappeared:

- technologies that were created for specific purposes that have now been replaced by modern developments, such as the production of the local material called *chunambo* (a mixture of compacted soil, sand, straw, rice and oyster shell powder), of which the old military structures of Macao were constructed;
- craft elements born out of Macao's multicultural environment include curved mirror glass incrustations in window and door decorative arches, as seen in the Lou Kau Mansion and Mandarin's House;
- the application of thin sheets of mother-of-pearl in windows in traditional Chinese



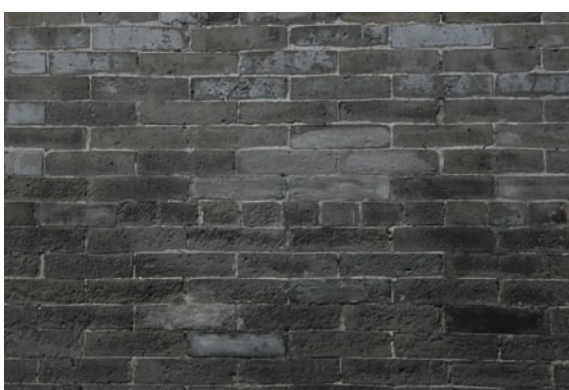


residences, a technique originally derived from India;

- techniques such as installing perforated wooden ceilings in churches, as well as in traditional Chinese residences, to cope with the adverse effects of the local climate, similar to techniques found in Latin America;
- construction techniques, such as those described in old Jesuit works, structural detailing and decoration of the interior of the old Church of Mater Dei, for example, the transfer of Chinese technology to build churches, with massive wooden pillars placed on top of granite foundations, a technique that is also found in old temples in Macao;
- the use of Chinese grey bricks and other local materials, in the context of

traditional workmanship practices specifically related to Macao, are displayed in the various monuments that compose the urban route presented in both Chinese and western designed buildings;

- the use of glazed ceramics in Macao is an adaptation to the local tropical climate, and this technique was perfected by local Chinese artisans to produce construction materials that could withstand the adverse effects of the seasons and coastal weather;
- the use of dark-red glazed roof tiles is found in churches and similar techniques are applied to the polychromatic decorations of local Chinese temples as well. It is important to note that the art of glazed ceramics and the production



of glazed tiles found its way to Portugal through Macao;

- the famous Portuguese blue-and-white ceramics are actually rooted in traditional Chinese colour pigments, craftsmanship procedures and expert formulas, which later inspired distinct designs and decorative patterns, while using the same basic production guidelines learned from China, through Macao.

“The Historic Centre of Macao” comprises a broad diversity of building types constructed during an important timeframe in the history of mankind, namely the first lasting encounter between eastern and western civilizations. The architecture presented embodies a clear interchange of cultural values reflected in the introduction of foreign building styles and also in the architectural detailing of such buildings.

The symbiosis of cultural exchange permeates the society, with influences not only on architecture but also on the urban development of the city, whose aesthetics are still visible in streetscapes today. As such, “The Historic Centre of Macao” meets Criterion **ii** for the inclusion of cultural properties on the World Heritage List.



"The Historic Centre of Macao" is solid testimony of the city's missionary role in the Far East while also reflecting the dissemination of Chinese folk beliefs to the western world.

Portugal possessed the Royal Patronage for missionary work in the Far East, and so European missionaries heading to China were restricted to getting there via Lisbon and Macao. When Pope Gregory XIII made Macao a diocese with ecclesiastic jurisdiction over Japan, China and Annam (old Vietnam), the conditions were laid for evangelical efforts to flourish. From that point on, Macao became the prime platform for missionary work in China, with different religious denominations such as the Jesuits, the Augustinians, the Dominicans and the Franciscans setting up

bases and schools in Macao. The ruins of St. Paul's College on the slopes of Mount Hill adjacent to the old church façade are reminiscent of the efforts of the early missionaries; the grandeur of St. Joseph's Seminary and Church reflect the glorious achievements of the Jesuits in Macao. Many of the churches started by these early missionaries are still open for public worship today. These include the churches of St. Lawrence, St. Joseph, St. Augustine, St. Dominic and St. Anthony.

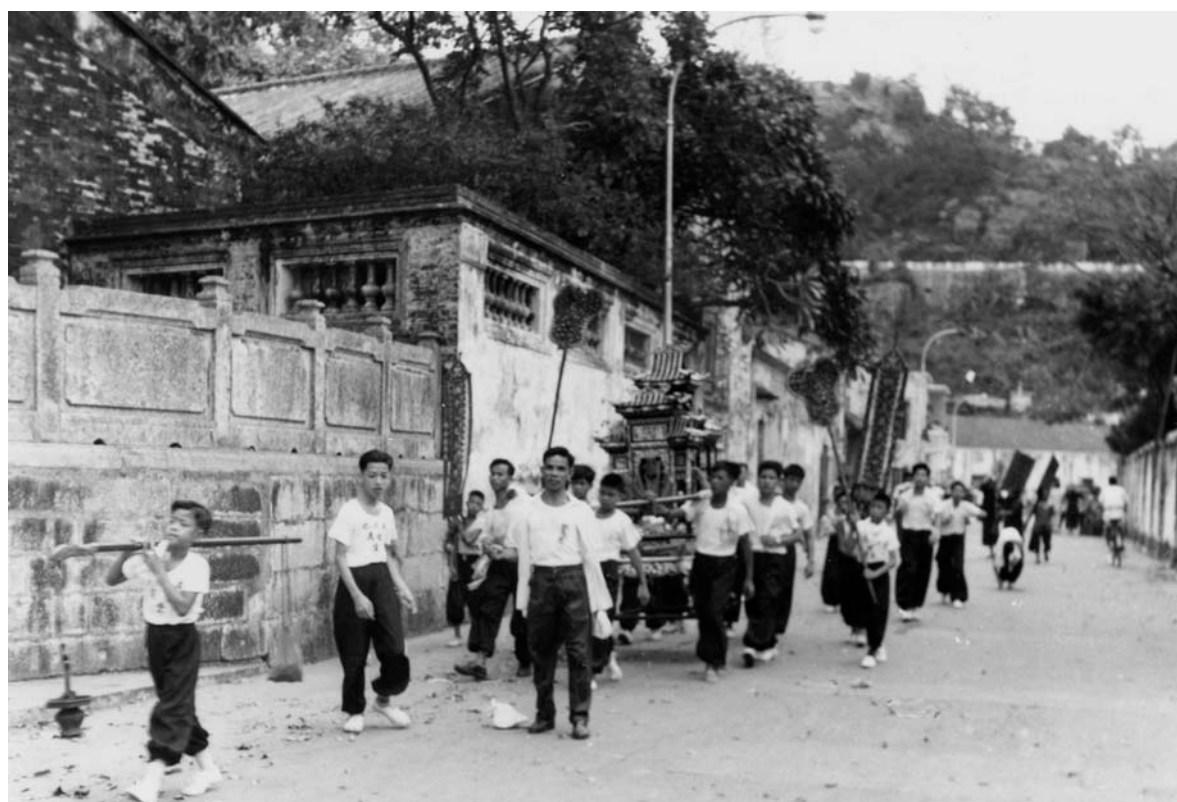
Protestant missionaries came to China in the early 19th century. Pioneer Robert Morrison used Macao as the base for his evangelical work and committed his entire life to sharing his faith with the Chinese. His body was buried in the Protestant Cemetery, included in the nomination. Choi-Kou, a



disciple of Robert Morrison was the first Chinese convert. A school named in his honour lies within the buffer zone and is still in operation today.

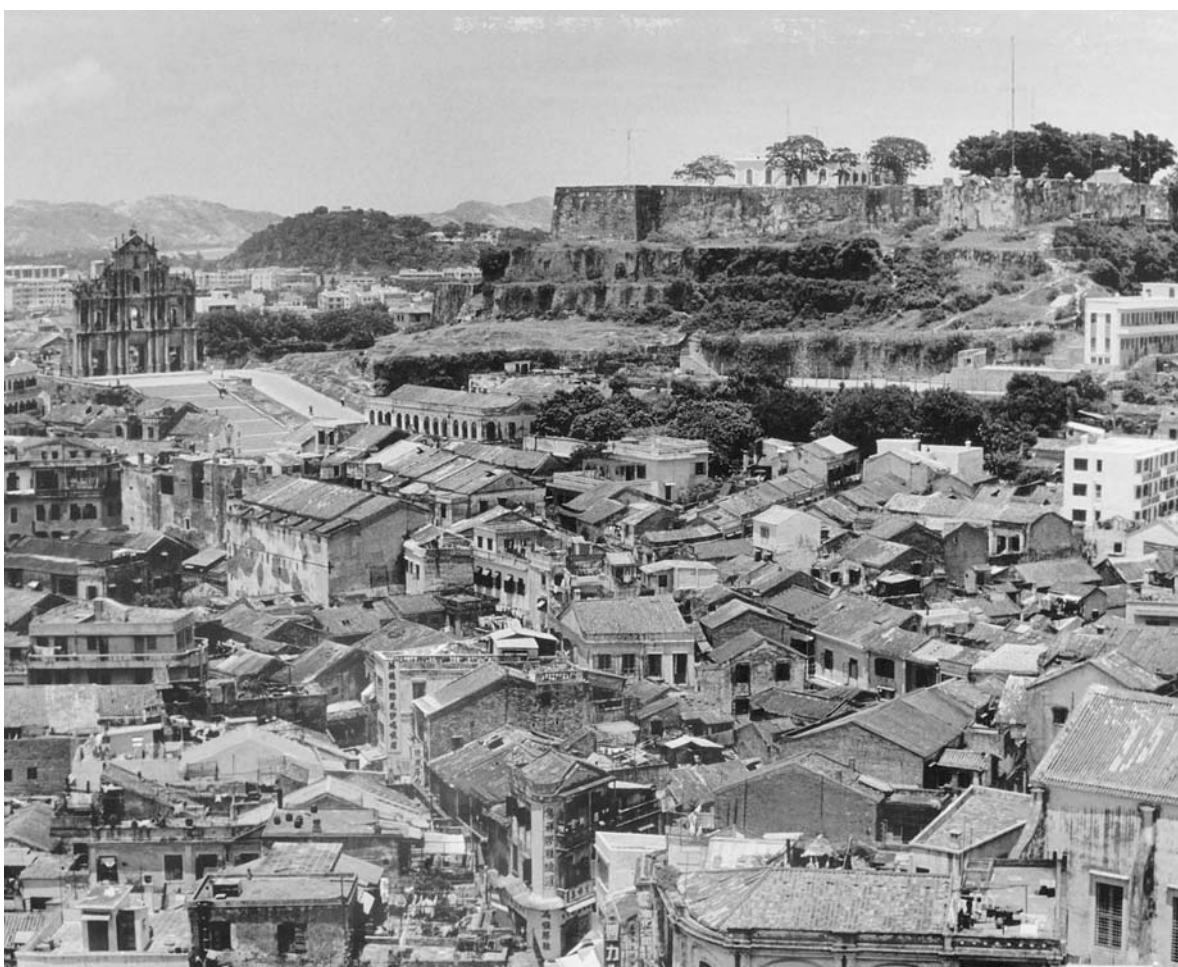
Local worship of the goddess A-Ma has survived for centuries from the city's very beginnings until the present. Despite the strong influence of western religious beliefs, prevalent in Macao during its years as a European settlement, A-Ma culture has not only survived but also remained popular among locals even today.

With living examples of religious traditions dating back to the city's origins and development, "The Historic Centre of Macao" meets Criterion **iii** for the inclusion of cultural properties on the World Heritage List.



"The Historic Centre of Macao" is the product of East-West cultural exchange, constituting the most unique blend of cultural heritage existing in China's historic cities.

The physical appearance of the historic centre is a highly visual representation of this dynamic coexistence, with traditionally Chinese precincts and architectural styles set alongside and often merged into zones of a clearly southern European influence. The sequencing of squares throughout the city centre is a spontaneous result of the closely-knit urban experience of two distinct communities developing side-by-side. The



architecture of certain buildings also reflects the blending of cultures, with the crossing-over of motifs, techniques and styles between East and West.

The urban structure and architectural styles in Macao reflect this cultural coexistence, marking the permanence or passage of different peoples and interests through the peninsula. The location of substantial Chinese residences such as Lou Kau Mansion set in such close proximity to the Cathedral, or the Mandarin's House sitting on Lilau Square, indicates an awareness of the "other" that extends to acceptance. Other examples include Senado Square which has remained the city's main public square for both Chinese locals and western settlers. Surrounding the square lies a mixture of building typologies of different cultural origins, such as the Sam Kai Vui Kun (Kuan Tai Temple), which represented the views of the Chinese business community in much the same way as a "Chamber of Commerce", the



Holy House of Mercy run by a charitable organization from Portugal and St. Dominic's Church located at the heart of the old Chinese Bazaar district. Behind the grand façade of the Ruins of St. Paul's lies the miniature Na Tcha Temple, again reflecting the harmonious coexistence of different religious and cultural groups.

On a macro level, the mix of religious orders from the western world again reveals the harmonious coexistence of different denominations, including both Catholics and Protestants. Similarly, worship at A-Ma temple encompasses different streams of Chinese religious beliefs such as Taoism, Buddhism and local folklore.

The mutual respect and embodiment of such immense diversities of culture in Macao is exemplified intensively within "The Historic Centre of Macao" presented for inclusion on the World Heritage List, and has therefore met Criterion **iv** of the assessment.

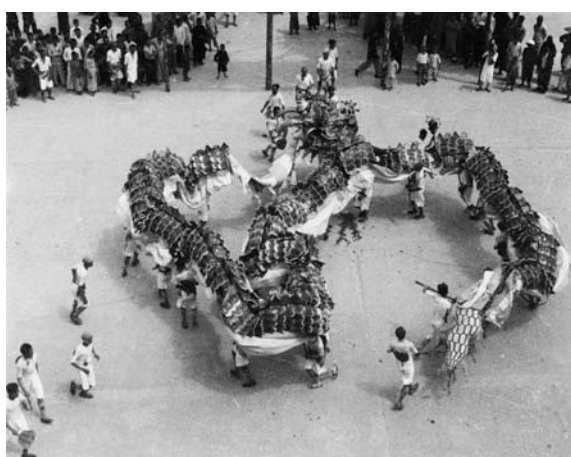
"The Historic Centre of Macao" presents a complete social infrastructure that has encompassed and sustained the living traditions of different cultures.

Compared with many other cultural properties across the world, "The Historic Centre of Macao" is small in scale, yet within these boundaries it embodies different cultures, religions and living traditions. The multi-cultural identity of the city is apparent, with the spirit of East-West pluralism particularly visible in the heritage presented.

The succession of piazzas in this historic centre is closely knit, following the urban evolution of the city. Relating to the maritime discovery of Macao, the route through the historic city centre commences at A-Ma Bay



on the southern tip of the peninsula where Barra Square is located. It passes through the first western residential settlement (Lilau Square), the urban compound for social gatherings (St. Augustine's Square), the commercial, religious and political hub (Senado Square and St. Dominic's Square) and ends at the Company of Jesus Square and Camões Square. Such cohesive preservation of the original urban fabric is highly unusual among similar historic trade ports cities in Asia, many of which have already lost their heritage to modern constructions.





Most significantly, “The Historic Centre of Macao” still plays an intrinsic role in the everyday life of the residents who are still actively involved in their cultural practices. The cultural activities attached to the architecture and urban spaces give the nomination additional value: intangible qualities have remained inherent to the tangible heritage of the city. Annual festivals of different religious groups attract thousands of worshippers to the temples and churches; rituals include street processions commemorating the Passion of Christ, Our Lady of Fátima and the Chinese deity Na Tcha.

“The Historic Centre of Macao” is tangibly associated with living traditions, beliefs and literary works of outstanding universal significance, hence meets Criterion **vi** for the inclusion of cultural properties on the World Heritage List.



Concluding Note

"The Historic Centre of Macao" has now been inscribed on UNESCO's World Heritage List, the result of invaluable support from Central Government and the concerted efforts of Macao's local government departments and citizens. This international recognition, shared by us all, is a credit to Macao and to the legacy of the Chinese civilization.

In the midst of our delight, however, we must bear in mind the responsibilities that come with this event. The members of UNESCO's World Heritage Committee have acknowledged the universal significance of "The Historic Centre of Macao"; this in turn reflects an engagement Macao has with the rest of the world, a pledge on behalf of the Chinese nation to uphold and to continue the conservation of its heritage for the world. Article 4 of UNESCO's "Convention Concerning the Protection of the World Cultural and Natural Heritage" states: "Each State Party to this Convention recognizes that the duty

of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage referred to in Articles 1 and 2 and situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and cooperation, in particular, financial, artistic, scientific and technical, which it may be able to obtain". In other words, as of the day of listing, the people of Macao are entrusted by the world to ensure the protection of "The Historic Centre of Macao". We as a community are now more accountable than ever in this duty of protection.

This shared responsibility calls for the constant support and cooperation of all of Macao's citizens and government departments. By working together, we are sure to achieve our goal of protecting that which is of unique value to the world.

Heritage Links

China

Chinese National Commission
for UNESCO

<http://www.unesco.org.cn/>

State Administration
of Cultural Heritage

<http://www.sach.gov.cn/>

Academic Exchanges
on Conservation of China

<http://www.chinacov.com/>

Macao

Macao Heritage Net

<http://www.macauheritage.net/indexE.asp>

Decree Law No. 56/84/M

<http://www.macauheritage.net/decree/law5684mE.asp>

Decree Law No. 83/92/M

<http://www.macauheritage.net/decree/law8392mE.asp>

International

UNESCO World Heritage Centre

<http://whc.unesco.org/>

ICOMOS

<http://www.international.icomos.org/>

ICCROM

<http://www.iccrom.org/>

IUCN

<http://www.iucn.org/>

Convention Concerning
the Protection of the World
Cultural and Natural Heritage

<http://whc.unesco.org/archive/convention-en.pdf>

Operational Guidelines
for the Implementation
of the World Heritage Convention

<http://whc.unesco.org/archive/opguide05-en.pdf>

World Heritage List

<http://whc.unesco.org/pg.cfm?cid=31>

Cultural Heritage Search Engine

<http://www.culturalheritage.net/>