

Diversity: Macau Design and Urban Culture

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Abstract: Design is the material carrier of culture, and cultural factors such as values, spiritual aspirations, and lifestyle are the internal causes of its formation. The earliest design art in Macao can be traced back thousands of years. It began to evolve at the intersection of Chinese and Western cultures. With the Portuguese entering Huawei, it has experienced collision, communication, integration and symbiosis. The process of cultural evolution of construction is basically the same. Macao design is not limited by the influence of Chinese and Portuguese cultures. In fact, it is too simple to classify it based on the region of nationality or the change of government. This chapter starts from the characterization and connotation of Macao design and divides its multicultural factors: Han culture the foundation of Lingnan culture, the dominance of religious culture, the coexistence of colonial culture, the promotion of commercial culture, and the choice in the context of cultural globalization.

1. Introduction

Macau 's design culture presents a diverse and intermingled organic form, which is different from the traditional Chinese culture in general in terms of cultural characteristics, and is deeply influenced by the pragmatic and polite Lingnan culture. The other 400 years of Portuguese rule and maritime silk Lu introduced Western cultures such as Latin and Saxon, as well as Japanese and Indian Southeast Asian cultures. A variety of unique and heterogeneous cultures are melted in one furnace and they are all indifferent. For example, if the same pot is mixed with stew, it is divided into five flavors, each with its own taste, and the combination becomes a unique jade pan treasure. endless. Another characteristic is that it is comprehensive, it can be described as "a sparrow is small, it has all the liver and gallbladder." The multi-cultural influence of heterogeneous culture covers the fields of tradition and fashion, religion and commerce, customs and festivals, language and literature, diet and living, etc. , If Ruo Chinese and Western blended in a microcosm of global culture. However, in order to understand the connotative nature of Macao's design culture and study its underlying causes, it is necessary to trace the development of culture in this region. In short, the culture of Macau has evolved in waves, which can be divided into three periods:

The first period was before the 16th century. Macao is just a fishing village. It is a fishing port marine culture that is directly influenced by the Central Plains culture and Lingnan culture. The marine culture of the fishing port deeply influenced the design of Macau in this later period, and a large number of such cultural symbols can be seen from the overall design and architectural details of the garden. The "multiple and compatible" Lingnan culture, while merging with the Central Plains culture, gives it a new connotation, resulting in a series of unique buildings, represented by Macao's religious and residential buildings.

The second period lasted for nearly three and a half centuries. After the Portuguese entered and rented in Macau in 1553, a large number of Westerners came to the east. Macau also gradually grew from a small village to a world-renowned commercial port. Commercial routes brought changes and impacts on lifestyle and cultural beliefs. The fishing port culture of Macau As a result of the change, Chinese and Western cultures are constantly "gradually restructured" during the exchange process. As a result, Macao design gradually reflects its unique temperament, and is reflected in many fields

such as architecture, urban planning, gardens, planes and products.

The third period began at the end of the 19th century, and a large number of Chinese immigrants poured in. Although the managers were Portuguese at that time, the number was very small, coupled with the Chinese's absolute dominance of the Macao economy, the Lingnan culture based on the Han culture continued to develop and gradually dominated, and the Latin culture of Portugal precipitated and fermented. The intersection of these people gave rise to a unique mixed culture—"Peru Portuguese Culture", and the pattern of modern Macao design followed. By the mid-to-late 20th century, commercial trade further promoted the development of labeling, commercial packaging, newspapers, and monthly advertising design in Macao, conveying to a certain extent the cultural connotations of coexistence at that time. The urbanization process has promoted the development of local planning and overall cultural design.

Macao's unique design culture is a special result of the deep integration of multiple cultures. Its actual composition cannot be simply summarized as Sino-Portuguese culture. Macao design can reflect the era background, political factors, values and cultural characteristics of each period. Until now, Macao still faithfully retains traces of history: strolling in the old town, visiting museums everywhere, and even inadvertently breaking into small shops on the street corners will produce a sense of time interlacing, as large as cities and buildings, as small as a table Chairs can more or less find the historical imprints of progressive reconstruction of different cultures.

2. Macau Design and Religious Culture

The local Taoism, Buddhism, Mazu belief, and Guanyin belief in Macao basically belong to the religious category of the Chinese cultural system, but most Macao Chinese do not have a relatively fixed religious belief. Integration. Whenever passing through religious buildings such as churches, Buddhist temples, and Taoist temples, prayer, kneeling, and worship must be performed. Therefore, this area is almost an area advocating religion and freedom of belief. The early Macao fishermen would worship a variety of different deities in different places according to their needs. This practice of combining gods with religions according to "needs" has been used to this day. In modern times, the main body of Chinese in Macao is industrial and commercial citizens. Most of their religious beliefs are mainly a desire to pursue a psychological balance and pray for happiness. Therefore, based on the characteristics of various families, the folk gods with their respective responsibilities came into being, merged with Confucianism, Buddhism, and Taoism, lived in the same temple, and possessed a strong folk color and local color.

The objects worshipped in Macao temples mainly include two major god systems: the first category is the Buddha, Tao, and ancient gods from the Central Plains. The development trend of Buddhism is basically the same as that of the Central Plains Buddhism in China. Macao Buddhism originated from Xiangshan and influenced by Lingnan culture. Macao Buddhism has the characteristics of localization and secularization. The second category is the folk gods and Confucian beliefs from Lingnan. Most of the residents of Macao come from Guangdong, Fujian, etc. The influence of the Lingnan belief naturally occupies the right place, place and place, and a large part of the deities worshipped in the temple comes from Lingnan, which shows the profound and long-lasting influence of Lingnan's native culture on Macao. The Macao Chinese have always adhered to the traditional concept commonly held by the Chinese. The ancestor worship of Confucius has always been a top-down etiquette, which fully reflects the filial piety of the Confucian culture. The Macao Chinese have a traditional sense of separation from the Portuguese government, which has strengthened them. Deep recognition of Chinese traditional culture with thousands of years of history.

The diversity of beliefs has led to the need for the construction of temples in Macao to take into account the need for Buddhas, Taoism, and common gods to come together, and the coexistence of the gods. This is a normal state of Macao temples. The temple buildings in Macao often have dual attributes of religion and secularity. Religious culture, political culture and local culture are merged into one furnace, sometimes it becomes the administrative agency for the court to inspect Macao, sometimes it is a place of prayer and worship, and it is even used for market trade. . The Lianfeng

Temple (Lianfeng Temple) was strategically located at the beginning of its construction. It is close to the main road that runs through the Fragrant Hills. The layout of the Mazu Temple does not use the general orthodox temple shape. Instead, it should be planned according to the geographical characteristics of the mountains and the sea. In the early days, the boat can be stopped. Pilgrims need to walk around the mountain trail to enter the temple. Wei Tuo Bodhisattva, the Jizo Bodhisattva on the right, the bell on the right and the drum on the left, and eighteen weapons are placed on the wall. This mixed arrangement of deities and Buddhas is also one of the characteristics of many temples in Macau. Temples like Guanyintang, unlike many temples in the Mainland, are not only dedicated to Buddhist deities, but also play an important role in the funeral of Chinese worshipping dead spirits. The Guanyin Hall was built during the Apocalypse period of the late Ming Dynasty. It is one of the three major Buddhist temples in Macau. It also has other features besides the characteristics of traditional Chinese garden-style ancient temples. For example, it is still a place where Macao residents worship the undead, showing the Chinese Confucianism. Deep integration with Buddhist culture; at the same time, it is also the signing place of the Sino-US “Wang Xia Treaty”, which reflects some of the secular administrative attributes. The behavior of believers in Macao temples is also unique, with both Buddhist-style Buddhist incense chanting and Taoism or folk sacrifice in the form of three animals and paper-burning candles. Religious activities held in Macao Buddhist temples and Taoist temples have extended to temple fairs, which is a special form of market trade. When Buddhism and Taoism are celebrated at the festival, other civil organizations also spontaneously come to the rally to increase festiveness. After that, Taoist temples and temples gradually developed into places where the surrounding people used the name of religious activities to participate in assemblies, shopping, and temple fairs. Therefore, the religious sacredness and seriousness of Macao temples are not very strong, but they are reflected in pragmatic and practical aspects. It is difficult to make a clear definition as to whether such religious beliefs are innovative or alienated.

3. Macau Design and Colonial Culture

The “Great Commercial Sailing Trade” has influenced the Latin culture represented by Portugal to various places. Similar to Lingnan culture, Portuguese culture has maritime characteristics. As a colonial power, Portugal is the hub of Europe to connect the two oceans. The cultures of different countries collide and influence each other here, and eventually form a certain degree of integration. With the colonization process, this diverse culture was transplanted to all parts of the world, including Macau. Therefore, the cultural integration embodied in the design of Macau is far better than that of China and Portugal. In addition, the Portuguese in Macau are not all from the mainland. Many are from Goa and Malacca, and they will bring their own local culture with them. Therefore, in addition to the Chinese culture and the multiculturalism brought by Portugal, the culture of Macao also has the color of Southeast Asian culture. Since the Portuguese had previously experienced the failure of Jesuit missions in Japan and were expelled from Fujian and Ningbo, they adopted a relatively modest and peaceful strategy when entering Macau, and the power to govern Macau (both administrative and judicial) was in the hands of In the hands of the Chinese government. The determination of sovereignty and a more modest approach to cultural transplantation made Macau a special case of relatively equal cultural diversity.

In the early architectural distribution of Macao, traditional Chinese buildings were concentrated on the waterfront side, located outside the city walls of Macau, namely Wangxia Village and Lianfeng Village in the north, and Mage Village across the wall. The Portuguese occupied a relatively high area and built western-style city walls and churches in the area they occupied, and the residential area was in two churches (San Lorenzo Church, namely Fengshun Church; Kao Church) gradually developed and expanded. The layout of Macao at that time presented the Chinese people living outside the city walls, and the Portuguese people living inside the city walls. The blueprint for the planning of the city of Macao at the time was a simplified Oriental version and colonial model with Portuguese genes. On the one hand, it has many similarities with European urban planning, such as the straight street as an important element of the city. On the other hand, the

architectural setting of Macau City is consistent with the Portuguese colonial cities of the time. They will set up a “City Hall” (political agency) and a “philanthropic church” (charitable institution) to form a city together with churches, forts, and ports. The outline of the building does not fully follow Portugal’s own urban construction model. Instead, it strives to adapt the local conditions to maximize the city and the environment. Each parish street and even the building has its own design vocabulary and presents a certain hierarchy. However, this relatively independent ecology in urban construction did not lead to cultural standstill. The need for commercial and cultural exchanges has made the Inner Harbor and the “Macau Street” commercial area a centralized cultural exchange between China and the West. Different from European cities, a more detailed urban texture composed of “li” and “environment” inhabited by Chinese is formed inside this street structure. This spatial combination shows that Chinese and Western cultures are not distinct and isolated from each other, but are open and interlaced. In addition, the Chinese have a different lifestyle from the Portuguese, and their living density is generally higher than that of the Portuguese, so their lower spatial scale is generally lower than the latter.

4. Macau Design and Business Culture

The vigorous development of Macau's business culture began in the Ming Dynasty, on the one hand, due to the smooth flow of routes between the East and the West, and on the other, due to the special tributary trading system of the time. Until the end of the Ming Dynasty, with the exception of Guangzhou, Macau and Yuegang, all overseas trading ports in China were closed. Among them, Yuegang is only used for export, and Guangzhou is only used for import. Only Macau enjoys the convenience of “external zone” due to its unique geographical location and era background. It takes both export and import trade into consideration, and uses it as a node The largest East-West international trading system in the Far East.

The development of commercial culture has first promoted the development of Macau product design. The export porcelain is a product specially made to be sold abroad. Its shapes and patterns are specially designed according to the requirements of foreign customers, or they can be directly made by them. The Queen Leonel Museum of Portugal holds a collection of blue and white ear cups from China. The exterior is decorated with painted Chinese horseback riding and the inside is written with the words “EMEMEEREFRE1541 (Belulu Mile, then Malacca Fortress Commander)” This is the earliest known blue and white porcelain for export. Exported porcelain is the best witness of commercial culture in the art of ceramics. In addition to blue and white porcelain, colorful porcelain and Guangcai (Guangzhou weaving gold colored porcelain) are mainly traded by Chinese and western merchants based in Macau, reflecting the products of the Macao region during the Ming and Qing Dynasties. The development of design art reflects the lifestyle of Macao people and has become a true portrayal of multicultural coexistence. In addition, the embroidery and painting factory appeared in Macau in the 16th century. It combines religious subjects with folklore subjects, combines traditional Chinese painting techniques, aesthetic consciousness, and western painting techniques with light and dark perspectives to meet the aesthetic needs of the Western market. Macao's cultural re-commerciality is a typical embodiment of design art.

In the early twentieth century, sparks, firecrackers, and incense in Macau's traditional craft industries also made commercial culture more prosperous, promoting the development of graphic design such as monthly advertisements, posters, packaging, and labeling. The monthly brand advertisement was mainly aimed at the aesthetic requirements of the buyers at that time, and the graphic design adapted to the packaging and labeling of the products. The charcoal rubbing method and the light color method were used to draw portraits of people, which had great ornamental value. Spark labeling is a representative of commercial graphic design in this period. Some scholars have studied it and summarized it as “the main theme of 'Da Sanba Torii (Christian Culture)' and 'Mazu Temple (Lingnan Culture)', such as 'Monument Drand' and 'Mage Brand Match'”. “The design of” mix and match “can be seen in the sketch painting or export porcelain in the middle and late Qing Dynasty. Reorganizing Chinese elements with Western grammar for business purposes, both Chinese and Western audiences will feel “exotic”. The seemingly “non-descript” pattern is limited

to square inches. Instead of being chaotic and abrupt, it appears rich in elements and well-organized, which can be regarded as a microcosm of Macao culture reflected in commercial products.

After the 1930s, large number of people escaping from the war entered Macau, and the city's functions no longer focused on port trade. Instead, it focused on enjoyment and consumption, pursuing economics, efficiency, or iconicity. “Even” sloppy “works. The traditional small buildings in Macao no longer meet the demand. The giant mass of these commercial buildings surpassed the commanding heights of the original city, changed the scale and texture of the urban space, and its architectural style also showed obvious alienation. “Scattered” and “collage” have become one of the main styles of architectural design in Macau, blurring the sense of history and recognition of traditional architecture. However, this phenomenon itself conceals the true meaning of business culture, and is also regarded as a symbol of Macau's business culture. Modern giant buildings such as City of Dreams, MGM, Wynn, and StarWorld have formed a new port tourism business. The core area has gradually neglected Macau 's original historic city center with a straight street as its core; more importantly, the alienation of this kind of architecture has changed the image of Macau 's traditional city that has lasted for hundreds of years. Under the influence of new business culture, look for the balance between “big” and “small”, “traditional” and “modern”.

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