



Feng Shui in Macao

How do people perceive the space arranged with Feng shui between the mixed Western and Chinese architecture in Macao? How does the urban space was influenced by the social, political and cultural in Macao?

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Introduction

Growing up in a multi-culture environment, I have always thought that it was nothing special about my birthplace until I started to understand more about my city and the culture behind. Macao is a Special Administrative Region of the People's Republic of China. It is relatively a small city but with the population of approximate 649,335 in 2020 as said by the latest estimates from the UNESCO's World Population Prospects. What interests me is that the Macao government rather than try to obliterate all traces of Portuguese influence from the history, we accept its past and conserved and restored mostly all the significant buildings and spaces which make Macao unique.

In this essay, I am focusing my research in my hometown. I will be talking about the mixed culture in Macao. The space and culture between the Western and Chinese, how we perceive the space and how space influenced the social, political and cultural in Macao. To be more specific of the multi-cultural area in Macao, I will be doing focusing on the research on historical architectures of the difference between the cultural influences of how people use their sensory perception to perceive the space. And the balance uses within the Western design buildings and the Chinese superstitious of fortune, Feng shui in Macao. In order to comprehend more about the sensory perception of how we utilise senses to helps us perceive and understand space around us. I will be exploring the human sensory observation in two comparing architectures; and the involvement of Feng shui that influenced in over the objects and environment in Macao. To be more focus on the topic, I will be mentioning about the cultures in Macao as it is quite a unique city, with the left behind cross-overs art and architecture. It indeed will affect the urban space around. Therefore, I will be utilising a case study of sensory perception on two specific different styles and architecture. Then I will talk about how the Chinese theory of Feng shui involved and affect the urban design as well as the construction design in Macao.

According to senses, as we all know, it is something that our body perceives from the outer stimulus. But what exactly are senses as we utilise our body and space with our expert insights. From the theory of James J. G. (1904), the word 'sense' has two particular definitions of the verb: (1) to perceive something; (2) to have sensation. But when senses are considered as perceptual methods, the first definition of the word is being used. In contrast, the second meaning of it has a massive difference between sensation and perceptions. The term senses are two different processes that are incredibly close alike. Comparatively, the sensation is the process of perceiving collected by our sensory receptors. It is the physiological foundation of sensitively. While perception, on the other hand, is more about the brain process of uniting, classifying and understanding these sensations. And to explore the positionings of the urban space based on several understandings, each sense can be performing a different view in place making.

Chapter 1

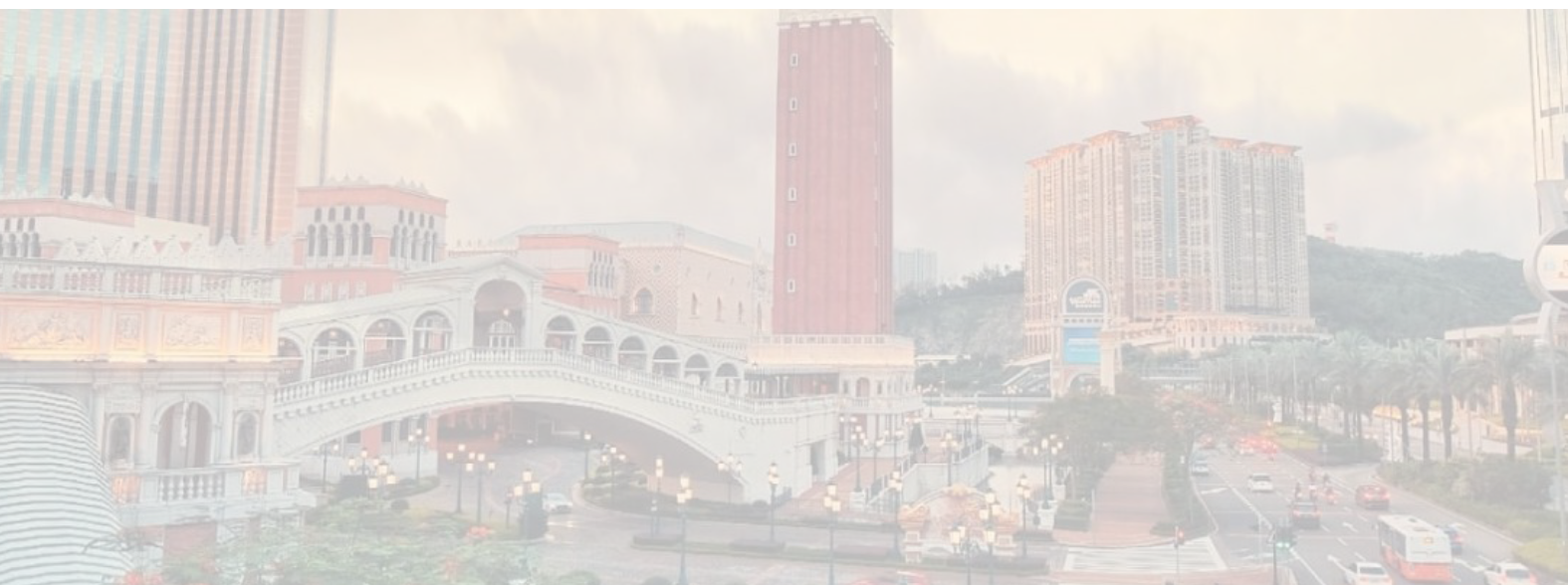
Cultures in Macao

Culture is a sharing, learning, usual way of values, beliefs and attitudes that forms and affects a human's perception and behaviour. Groups of people share culture, and there is no culture remains one or homogeneous. "Patterned of a people in a society live and think in ways that form definite patterns, that's a collective culture or social culture." (Muhammad I. K., 2013) Culture performs an essential position in moulding us into the people we are today. It generates an environment of a shared belief, method of thinking, and way of socialising amongst the group of people. It is dynamic and regularly changing over time. The culture you are born into will shape your character, for example, eating habits, clothing style and sports. Culture also affects brain activity, modifying the process people think about and perceive the environment around. (Psychneuro, 2016) Majority researches have demonstrated the culture between Asian and Western has a contrast in understanding relative and attention to the sizing of objects. For instance, human memory has the focal of items and the background of pictures or videos (Chioa et al., 2010; Psychneuro, 2016). People who grew up in Asian cultures remember background context and relative size more precisely. In contrast, people who grew up in Western culture are more precisely perceive the absolute size of objects and identify the focal items of images more accurately. Research from Goh and Park (2009) observed that the brains of people from Asian and Western cultures stimulate various areas when conducting a figure-ground perception task.

"Different stimuli can produce the same sensations, that the same stimulus can produce very different sensations, and that the route from stimulus to sensation is in part conditioned by culture. Although the differences are minimal, individuals raised in diverse cultures can behave as though they actually sense different things." (Alifa C. A., 2016)

In the early 16th century, when the Portuguese first arrived in Macao, they took interested in using the peninsula as a trading post in Asia. The Chinese government ceded Macao to the Portuguese in recognition of their help in defeating pirates. The most dramatic eras in Macao history was that the peninsula was used as a refugee centre for Chinese and Europeans during the Second World War. The culture of the Portuguese and Chinese had settled in Macao. The collaborative culture created intensify ties of the friendship within the two ancient nations. Subsequently, for many centuries the vital gateway is not only for the exchange of business but cultural and religious learning as well. Both Chinese and Portuguese cultures profoundly influence the cultures in Macao. The culture split mainly into three localities, Portuguese: people who immigrant from Portugal, Macanese are the descendants of Portugal-Chinese union and Chinese who are from mainland China.

The architectures in Macao is one of the most attractive highlights of the city. The Portuguese built the old city architecture, but the Mediterranean-European designs furnished were frequently an Oriental slant in the construction. At the same time, the Chinese created their own supplying in the style of shrines, temples, and gardens. The combination of the culture provided the city with a visionary quality of space. However, Macao is one of the most densely constructed urban areas in the world. As the population growth, massive modernisation and urban regeneration, the old city architecture has already blended in with the environmental change. Leaving behind the evident in its rich and extraordinary architecture, as well as language, cuisine, economic, activities and so on.



Chapter 2

Human sensory perception in urban space

Metropolitan spaces performed a significant role in forming social life and the relationships of the inhabiting area. An individual sense these urban spaces as a consequence of the sensory experience of that distinct space. The majority and the recognition of any city space can witness as to how fully people utilise that space. The quality of environmental space established on various parameters, such as sensory and physical, natural and artificial, and to mention a few which enhance the experience of space and lead to the fulfilment to users. (Kalyani W. & Amit W., 2017) The city life has countless spatial and activities that they supply the scene for social interactions. As regard to human perception, the place begins on the foundation of different material and immaterial qualities compared to several communications. According to Trauas's theory of perception space stated by Kalyani W & Amit W. (2017, p.741), as capability or implicit understanding of the fundamental relationship between a sensory environment and movement in the atmosphere. The senses have a vital position in understanding the space and help in experiencing the place around. The sensory experience is the multisensory perception of the environment as we all know that human has five primary senses, including sight, hearing, smell, taste and touch. Our minds give information to our brain of what is happening around us, and it does affect how we distinguish a space. All five of them are momentarily fundamental, especially in the area.

Despite all the sensory input, most individuals take the majority of message regarding the environment via sight, while the balance of vestibular sense comes next in rank. As Jean W. (2018, p.87) declared that: "Visceral interpretation is the most important aspect of human perception as this bodily immersion directly informs our understanding of the surrounding environment." Visual stimuli presumably control the human observation of space because sight is a distance sense, as it provides information to the far-off points in the circumstances. Auditory and smell are believed as distance sensors, and this is because the environment is considerably limited than vision. However, touch and taste are usually thought to be proximal senses. Since they generally deliver the message about elements that come in direct contact to the brain. (Louis J. W., Kai V. J., Jaakko E. J., Pekka Y. K., 2019)

"We make places that are an expression of our haptic experiences even as these experiences are generated by the places, we have already created whether we are conscious or innocent of this process, our bodies and our movements are in constant dialogue with our building." (Kent C. Bloomer, 1977, p.57)

An atmospheric judgment requires reviews of the five Aristotelian senses, for instance, orientation, pressure, equilibrium, stability, movement, continuance, sequence, scale and illumination. This immediate analysis of the quality of space calls for our complete integrated and existential sense. While peripheral and senseless manner is not precisely focused and conscious observation. The assessment also includes the dimension of time as experiencing intimate's duration and perception, memory and imagination. As Juhani P. (2014, p.231) claimed that: "each space and place is always an invitation to and suggestion of distinct acts: spaces and true architectural experiences are verbs." Even though we cannot see what is inside our body, we can still manifest memories that comprise a prospect of experiences received from the atmosphere and process it into feelings. (Kent C. B. and Charles W. M., 1977) Subsequently, we can connect them with the experiences we have from feelings of people, places and events that we felt from the outside of the body.

Space or a place is a widely perceived multi-sensory memory that combined with our existential experience and perception. In addition to the surrounding atmospheres, there are cultural, social, workplace, and to mention a few interpersonal environments. The atmosphere of social circumstances can be favourable or unfavourable, as it depends on the environmental. However, there are also particular characteristics in the scale of cultural, regional or national entities. As Kent C. Bloomer (1977, p.59) declared that: "All human movement traces complex spatial configurations. Its forms can be seen as compounding of movements through the spatial axes – a process continually changing in time."

Being an indispensable role of perception, these senses affect the character's experience. The atmosphere of the urban spaces is formed and experienced as a result of the different blends of visions, noises, scents, textures, tastes and thermal conditions, which they all have a connection with our memory. The sensory experience is a significant role in which they assist in establishing the relationship between people and the place. "City life, comprising the everyday rhythms, humdrum of activities, events, routines, and other unexpected urban encounters, comes with the range of 'multisensory bombardment'." (cited by Butler, 2006; Kalyani W & Amit W, 2017, p.741) Corresponding, the public spaces of cities have many sensory potentials that obtained an essential part of social life; Because the prospect has tangible characteristics like an artefact and natural aspects of public spaces, along with intangible qualities like culture, celebration, art, and to mention a few. Despite, the sensory experience of city places relies on the tangible and intangible upon the three qualities of movements, physical appearance and the meaning of space. The attributes and impressions of the urban areas create forming the space identification and sense of place, places like markets, neighbourhoods, religious areas and so on. The essence of the areas of the city is concerned by the affected of the sensory experience of a positive, negative spatial element. The positive aspect involves the feelings of improving community identity, well-being and sense of place. In contrast, the negative features carry problems such as noise or smell pollution, lack of residential space and organisation or belongingness. While a person's senses, perceived and navigate through the metropolitan area around them. The environment around is recognised on principle reasons, context and memories. The understanding of the individual's brain collects, combining and sending senses of information about the space of how he observed the atmosphere.

Chapter 3

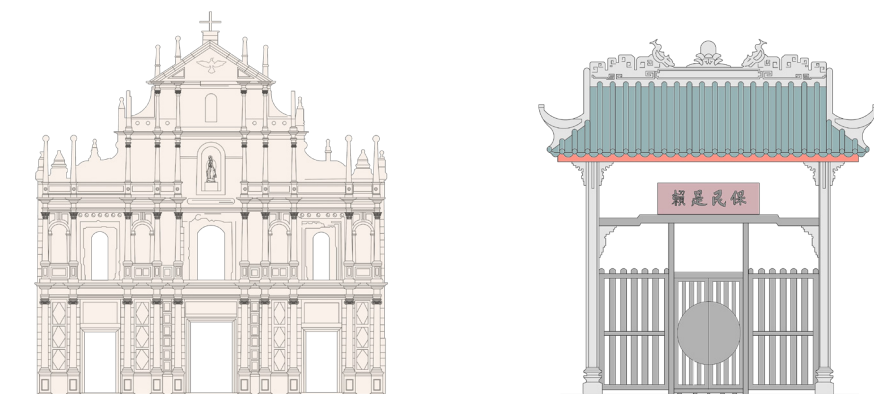
Blended art and culture

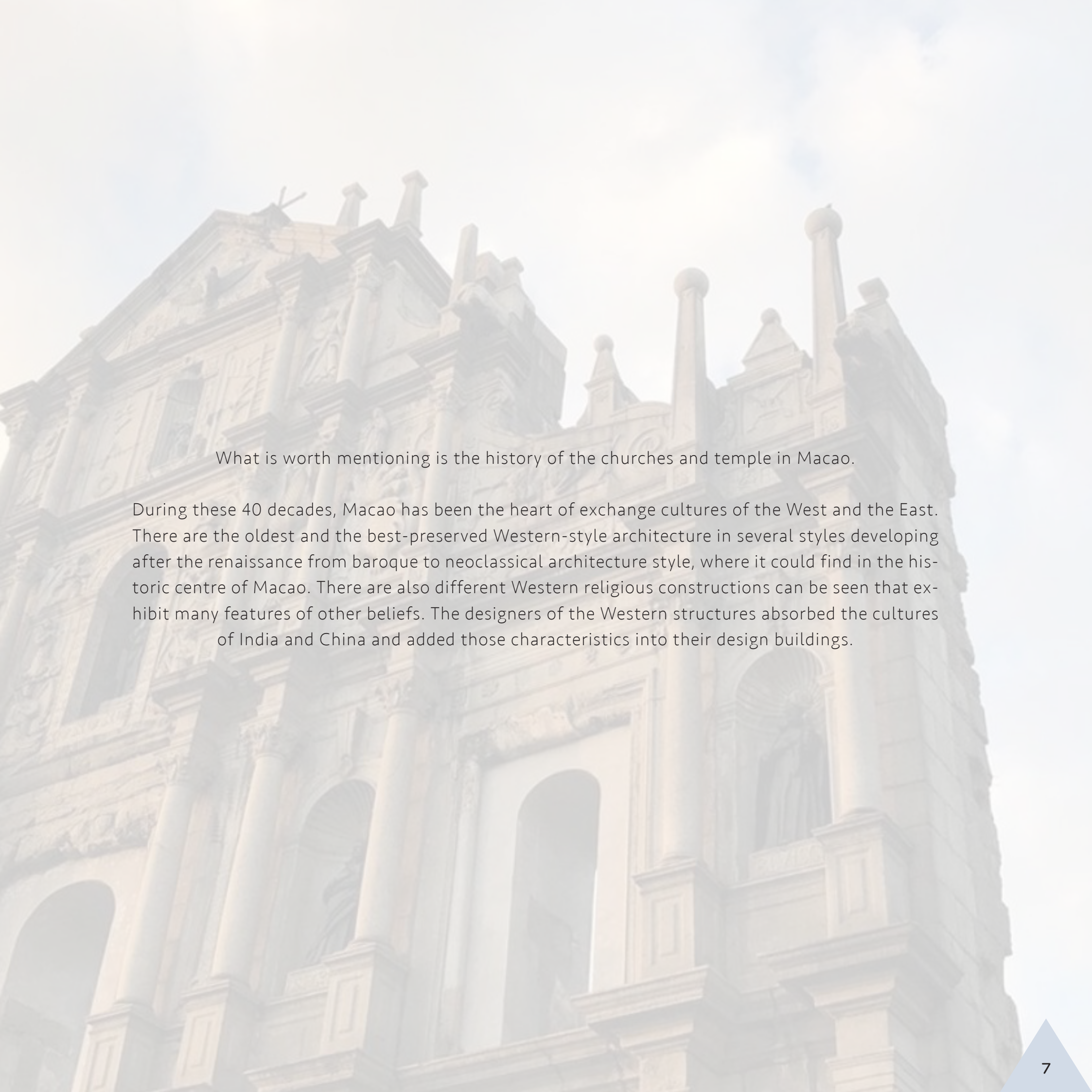
Churches in Macao has a rich history due to the co-existence of the mixed Chinese and Portuguese cultures. Since Macao has no state religion, residents are free to practice any religious beliefs. The historical temples and the Gods enshrined in Macao carried the history of a fishing village with the profound Chinese culture. The city influenced hugely by the Chinese culture, but also the Portuguese culture alongside. There are architectures of Roman Catholicism, Protestantism, Taoism and so on, with the district being home to sanctimonious churches and mosques. While, the religion of temples are Buddhism, Taoism, folk beliefs and worship of Chinese Gods such as Buddha, Guanyin and so on.

Christianity in Macao has a long story that it was the earliest location in China of the Gospel appeared. Jesuit missionaries brought the religion in 1552, and Catholic churches established around the 16th and 17th century. But due to the urban density of Macao, most architectures were built factually alongside the Buddhist and Confucius temples, which spotlights the culture of 'East meets West'. (Wei Z., 2019) The influences in Macao blends seamlessly with the culture from the East and West. From exquisitely ornamented Western Catholic churches to enchanting Chinese temples. With the label of "City of the Holy Name of God". It has a rich Catholic belief and a sizeable catholic society.

Catholic Church in Macao is part of the globe in the spiritual management of the Pope in Rome. There are approximately 30,000 Catholics in Macao which establishes to the single diocese, the Diocese of Macao. The history of the churches in the peninsula can discover back in 1576. It was built not just with the purpose of prayers and atonement, but also as a uniting point for the Portuguese to meet up and perform being a midway for missionaries operating to a more profound role of China and south-east Asia. In the early 16th century, many large Catholic churches were established. Although, churches in Macao were not interested in the purpose for the local community but to focus on China and Japan. It has operated an essential part in the spread of Catholicism in Japan, Vietnam, China and other parts of south-east Asia; As the church provides teaching, missionary training and lecturing bibles to the local Catholic and non-Catholic communities. However, only the Portuguese speaking priests were permitted to stay in Macao, while the Chinese speaking priests were to send to China. The Churches had a significant impact in Macao since the priests had given specific decision-making authority. Notably, in being intermediaries to assist citizens in dealing with the Portuguese administrative bureaucracy and in mentioning a few. Civilly, Catholic Cathedrals were in control of many social welfares and educations that was going on in the city. Nowadays, the churches still operate and support many schools, daycare centres, elderly homes and so on.

On the other hand, temples in Macao had a more extended history than the churches, long before when the Portuguese settled in Macao in 1557. Temples are a representative type of Chinese culture inspired by Confucianism, Taoism and Buddhism. Chinese temple architecture refers to a kind of structures used as a place of worship of Chinese Buddhism, Taoism or to mention a few where people revere ethnic Chinese gods and ancestors. A temple is a building, place for prayer or a dwelling place of God or gods. They are classified as *Miao* (廟), *Ci* (祠), Taoist temples (觀), Chinese Buddhist temples (寺), and to mention a few. *Miao* (廟) is a place for worship or a dwelling area for the gods of heaven and earth; *Ci* (祠), is the shrine that stores houses to commemorate great people and famous people. The shrine is similar to a temple but is a place often called the "ancestral hall". It is where the descendants that sacrificed their ancestors; Taoist temple (觀), is where the ancient astronomers perceive the stars, and the temple has its only concept of the "astronomical observatory"; Chinese Buddhist temple (寺), in Chinese means "continuous". Meaning that the institution established by the ancient emperor was a permanent institution, not a temporary one, but it was to be continued for generations. (Kknews, 2018)





What is worth mentioning is the history of the churches and temple in Macao.

During these 40 decades, Macao has been the heart of exchange cultures of the West and the East. There are the oldest and the best-preserved Western-style architecture in several styles developing after the renaissance from baroque to neoclassical architecture style, where it could find in the historic centre of Macao. There are also different Western religious constructions can be seen that exhibit many features of other beliefs. The designers of the Western structures absorbed the cultures of India and China and added those characteristics into their design buildings.

RuinsofSt.Paul's



Figure 1. The façade of the ruins of St. Paul. (Authur, 2020)

One of the most significant Catholic construction is the Jesuit College of St. Paul (see fig.1), also known as 'Mater Dei', a Portuguese church dedicated to Saint Paul the Apostle. The construction started at 1602 by Jesuit priests who sailed from the Far East to spread Catholicism. It was the eldest Western college acclaimed as the Vatican of the Far East of St. Paul's Cathedral. The structure sited at the top of the hill was the most remarkable Catholic church over Asia at that time. Its presence intended to represent the triumph of the Roman Catholic Church through the baroque grandeur of the structures. The original construction was built of wood, and it got burnt down in a fire during a typhoon in 1835. Leaving only the beautiful granite façade and a grand staircase of 68 stone steps leading up to it and is still standing today, which is known as the ruins of St. Paul's. Most historians believed that the church was design by an Italian Jesuit name Carlo Spinola. However, there was no record of the initial plans. It was thought that there were once specific tunnels in Macao, including one in Pátio da Mina that was assumed to attach the inner harbour to St Paul's College nearby to the church. As Sarmento, who was a priest, recorded that he witnessed the tunnel in 1941. It was used by Jesuit priests to escape from attacks. Yet others believed it hid treasures. The tunnel might be seal now; however, some observers thought that the appearance and the workers who built Mater Dei can still feel at the ruins of St Paul's. Chinese and Japanese artisans were involved in the design of the façade. It was built in 1620 to 1627 by Japanese Christians craftsmen who were refugees after the religion was wiped out in Japan. The structure had some details from the façade which were comparable to the late 16th century churches that were built in Europe and Portuguese India. Like the churches of Chiesa del Gesu in Rome and Se Cathedral in Goa, with some similarities with a sketch drawn by an Italian artist Leonardo da Vinci. The design of the church was a blend of East and West art, which performs the uniqueness, just like Macao itself. Especially the Ruins of St. Paul's, it was made with granites and is a baroque style facade. It has rich but traditional ornamentation characteristics. The influence of the West and East are revealed in the ruins of St. Paul's through the biblical crafting. In order to have a more obvious interpretation from the Ruins of St. Paul's, the facade will be divided into five tiers. Starting from the top to down.



Figure 2. Level four and five details. (Author, 2020)

On the toppest (fifth storey), it is a triangular mountain flower with a bronze pigeon in the middle and a cross on the top. (fig. 2)

On the fourth level, there is a sacred niche of Jesus, with reliefs of torture for the crucifixion on both sides and four composite pilasters on the outside. The columns decorated with bas-reliefs of angels, and there are curved gables on both sides of the columns; (fig. 2)



Figure 3. Third level details with two Chinese lion-dance on each corner. (Author, 2020)

The third floor is the most luxuriously decorated. In the centre of the wall is a deep hollow arched niche dedicated to the Virgin. There are three angel reliefs on each side and have six composite pilasters in the centre of this floor with obelisks on both sides. Instead of pilasters, it is a continuation of the lower two levels of columns — each column decorated with bas-relief. On the right-hand side, there is a cypress tree and a relief of the Virgin Mary standing on top of the seven-headed monster with the Chinese Characters of “Our Lady Steeping Dragon” on the side. And on the outer side, there is a skeleton with the Chinese characters of “Read the dead without sin”. While the symmetrical position of the left-hand side there is a fountain of spirit and a Portuguese sailing boat with a relief of the Virgin Mary. Next to it, there is the relief of the devil with the Chinese characters of “Ghosts are tempting to be evil.” Those two external walls of the layer made of two obelisks of the dome. There are also two Chinese lion-dance on each side of the wall, its purpose used for dripping water; (fig. 3)



Figure 4. Second level details. (Author, 2020)

On the second floor, the wall has ten Corinthian columns (see fig. 5) and three window openings. There are also seven rose embossed decorations on the window lintels on both sides of the middle two columns are decorated with palm trees. There are niches symmetrically arranged between the two pillars of the side window, and there are bronze statues of four Catholic saints, including Saint Ignatius Loyola, Saint Francis Xavier, Saint Francis Borgia and Saint Lex Gung Sage; (fig. 4)

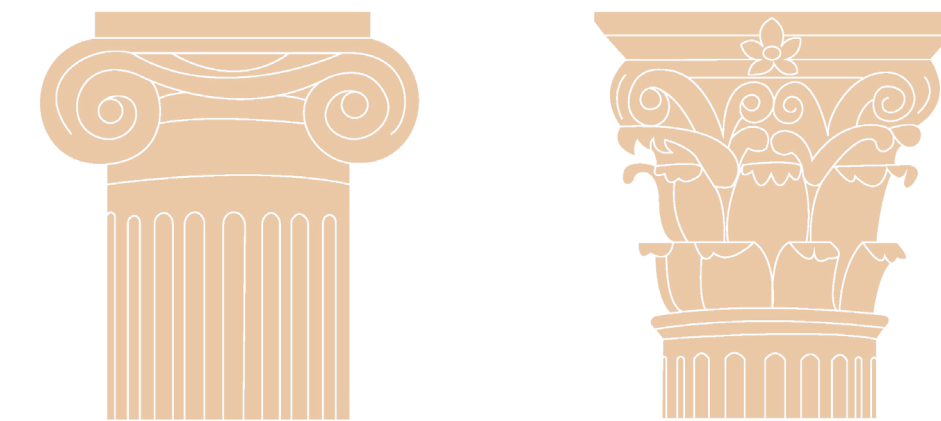


Figure 5. Ionic (left) and Corinthian (right) columns. (Author, 2020)



Figure 6. First floor entrance. (Author, 2020)

The first floor of the archway is the entrance floor. There are three entrances with ten Ionic columns (fig. 6) and decorative walls. The lintel of the small door has the embossed pattern of the emblem of the Jesuit IHS, and the front entrance says "MATER DEI", symbolizing that this church is dedicated to the Virgin;

Notably, the Ruins of St. Paul was a Western-style building. With the craved decorations, it is seen that there are not only Western beliefs and symbolic histories telling were crafted on the façade, but also Chinese (words, dragon and lion-dance) and Japanese (chrysanthemums) symbols were crafted on it. The surviving façade was a perfect fusion of the mixed Western and Eastern culture. With a Chinese temple facing south-west sited right next to a Western ruined church (see fig. 7) which face south. By the construction from the both structures, it showed a very unique cross-over culture through these two.

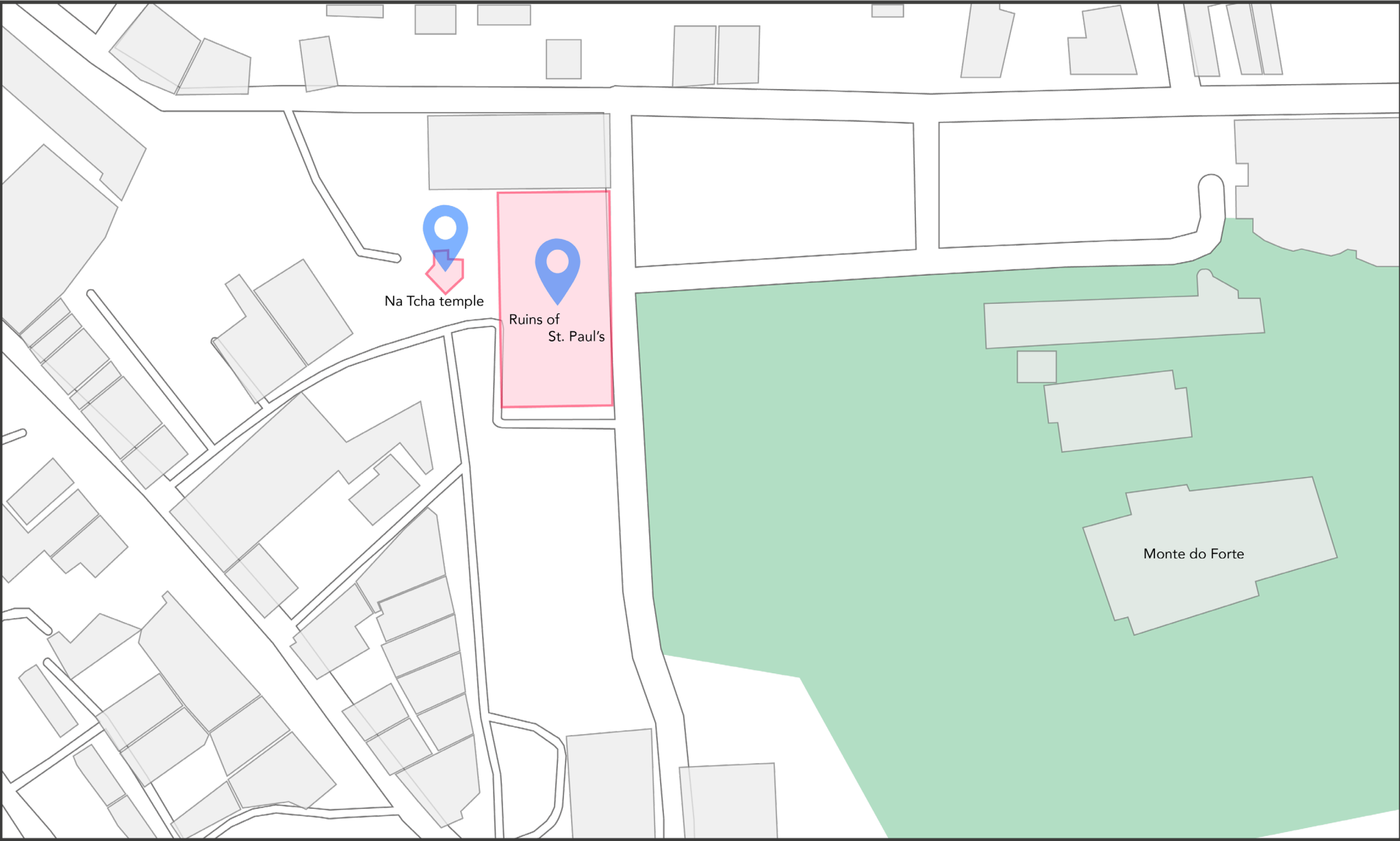


Figure 7. Location of the Na Tcha temple. (Author, 2020)

Na Tcha temple



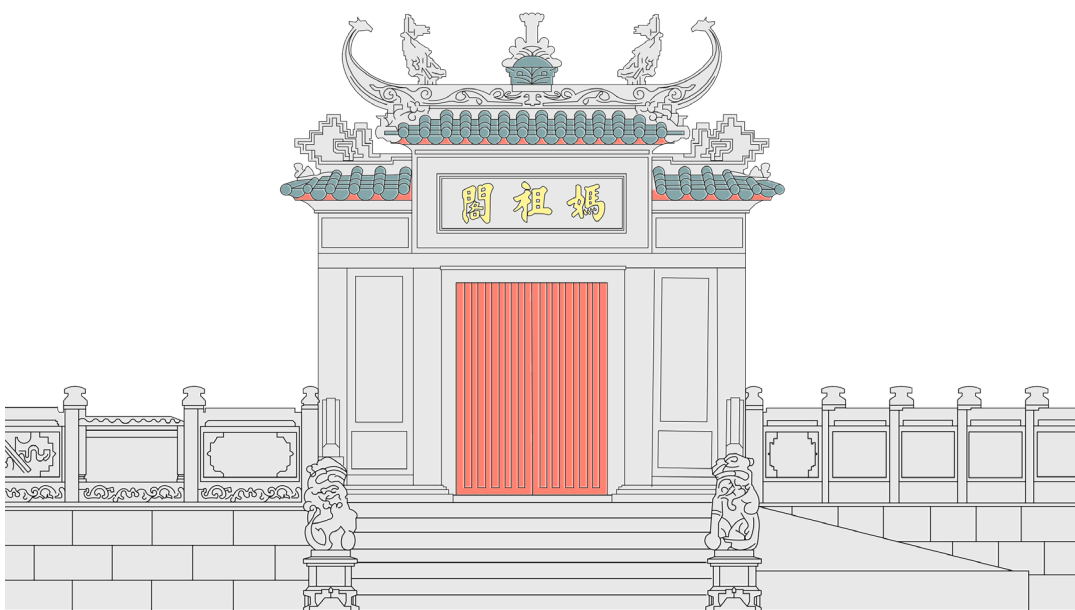
Figure 8. Na Tcha temple. (Author, 2020)

Na Tcha Temple (see fig. 8), positioned near to the Ruins of St. Paul's is certainly a comparison with the grandeur of the ancient church of Mater Dei and the remnant of St Paul's College. The positioning of this temple provides a definite case of the dignity and characteristic nature of the traditional Chinese religious in Macao. They are expressing a dialectic of Western and Chinese culture, as one of the best representatives of Macao's multicultural identity and religious freedom. The small temple dedicated to the worship of the deity Na Tcha built in homage to the child god of war. Before the temple was constructed, there was a widespread disease that causes many deaths. The locals believed that because there was no temple to defeat evil in the district. So, they discussed with the people of Fortress hill (formerly known as Persimmon hill, also known as St. Paul's ridge) and recommended to request the god of Na Tcha from the Monte Fort to come to Mater Dei and build a temple for worship. However, the request repeatedly rejected, so the local made the temple own their own. Na Tcha temple is believed that it was built to put an end to the disease ravaging the region during that time. The small temple is a unique and straightforward construction with grey brick walls plain ornaments that creates a contradict with nearby structures. It has the only chamber with no courtyard, which is a rare case within the traditional Chinese temples. The porch has a wall surrounded by three black wooden barriers. Two stone pillars hold the roof with a beam purged in the gable of the main hall, and it is a typical flush gable roof with upturned eaves. The gable is simple with little decorations, and the main ridge decorated with carvings turtle and pearls.

With its historic streets, residential, religious and public Portuguese and Chinese constructions. The Historic Centre of Macao presents a unique testimony to the relationship of aesthetic, cultural, architecture and technological influences from East and West. It stands witness to the earliest and most lasting connection between China and the West based on the vibrancy of worldwide business.

Chapter 4

Comparison



A-Ma temple



Figure 9. A-Ma temple, the Gate pavilion. (Author, 2020)

A-Ma Temple (fig. 9) had existed long before the peninsula of Macao came into being. The temple represents an influential role in the legend behind the city's name. Macao originated from the Cantonese of 'A-Ma-Gau' means the location of A-Ma Temple. In ancient times, people believed that Mazu was the Goddess of the sea. So, the local villagers decided to build this solemn temple to show their devout in the name of the Chinese Goddess of the sea, A-Ma (also known as 'Tin Hau 天后') to have protection to seafarers on maritime journeys. At that time, the A-Ma temple was already a flourishing sanctuary for the native villagers to pray for their fishermen and was also a depot where the Portuguese first came to Macao.



Figure 10. The Memorial Arch. (Author, 2020)



Figure 11. The prayer Hall. (Author, 2020)

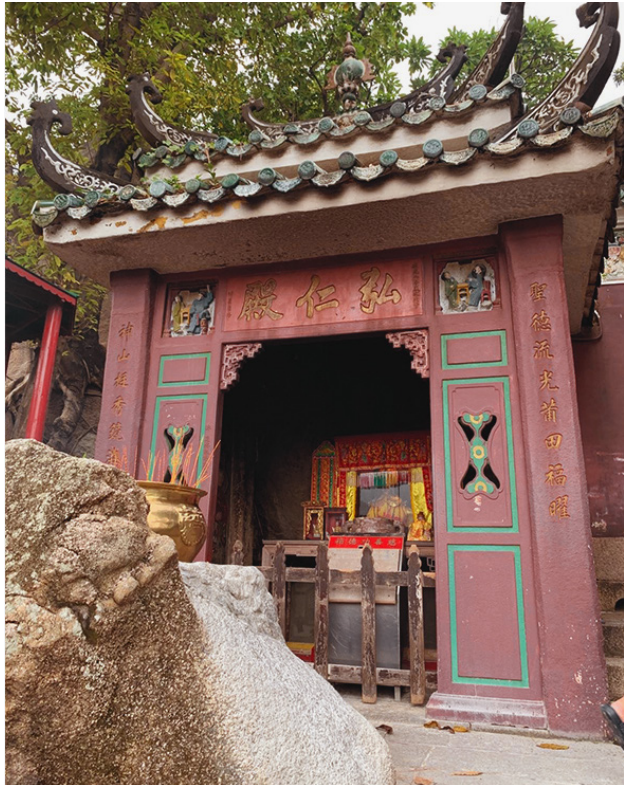


Figure 12. The Hall of Benevolence. (Author, 2020)



Figure 13. Hall of Guanyin. (Author, 2020)



Figure 14. The Buddhist pavilion of Zhengjiao Chanlin. (Author, 2020)

A-Ma temple has composed in four main sections: The Gate Pavilion (fig. 9), the Memorial Arch (fig. 10), the Prayer Hall (fig. 11), the Hall of Benevolence (fig. 12), the Hall of *Guanyin* (fig. 13), and a Buddhist pavilion of *Zhengjiao Chanlin* (fig. 14). Each constitutes a small part of the well-organised group that blends in excellent in harmony with the natural environment. According to the Macau World Heritage, they stated that: "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." Regarding the well-organised pavilions of A-Ma temple, it established at different timing with its present scale obtained in 1828. The Hall of Benevolence is believed to be the oldest house tracing back to 1488. The Prayer Hall was constructed in 1605 and reconstructed in 1629, and archaeological proved that these dates were retrieved on the stone engravings at the pavilion. The creation year of the Hall of *Guanyin* is unknown, but there is an engraving left on a timber plaque at the entry that provides the date of a refurbishment carried in the year of 1828. Likewise, the Buddhist pavilion of *Zhengjiao Chanlin* was reconstructed in the same year.



Figure 15. A pair of stone lions guarding the Gate Pavilion. (Author, 2020)

At the main entrance of A-Ma temple, there is a pair of stone lions guarding the Gate Pavilion. (fig. 15) There are also ceramic animals sits on the upturned roof ridges, creating a characteristic outline. A series of pavilions are all aligned with the main gate. Starting from the Memorial Arch that heads to the Prayer Hall located in front of the Hall of Benevolence. The Prayer Hall dedicated to the Goddess of Seafarers is a granite building showing the frame gables and upturned roof ridges. The Hall of Benevolence also made with granite and brick is much smaller in scale, which includes the natural incline of the Barra Hill in its architecture. Similar to the Prayer Hall, the roof coated with green glazed tiles and ornamental roof ridges. On the Barra Hill upper side, is the Hall of *Guanyin* which is a modest brick construction roofed in the *yingshan* myth. On the other hand, the Buddhist pavilion of *Zhengjiao Chanlin* has more elegant structural features and is more impressive in scale. It has a shrine dedicated to *Tin Hau* (Goddess) and a sheltered space with a roof constructed in *yingshan* style. The shrine has four beams housed in the high gabled walls that were used to preserve against the risk of fire. Moreover, the façade highlights the moon gate that was created meticulously decorated in granite and is finished opulently with a colourful wall sculpture and delicate ornaments under the eaves.

(Macau World Heritage)

St. Dominic's Church



Figure 9. A-Ma temple, the Gate pavilion. (Author, 2020)

In contrast to the Chinese style architecture temple. St. Dominic's church is yellow baroque style Catholic church (fig. 16) constructed in 1587 by Spanish Dominican priest, renovated and expanded in 1828. The church is joint to the previous St. Dominic Hospital which was founded by the Spanish missionaries from the Philippines soon after it was administrated by the Portuguese disciples. The late 16th century church was originally dedicated to worship the Lady of the Rosary. The church has another name in Cantonese which symbolize church of wooden planks, because it was formerly constructed with camphor wood by the Dominican priests from Mexico. It later restored the wood into mortar solid bricks that is marked by the Portuguese architectural style prevailing in the East back in the 17th and 18th century. (China Culture tour, 2019) The yellow rendered facade of the church has elaborated with white plastered adorns and embellishments on it, characterised the principal elevation of St. Dominic's Church. The façade is distributed into four horizontal storeys and three vertical segments. At the upper centre part, there is a pediment embellished with an oval configuration displaying the religious symbol of the Dominican order. With the Corinthian columns and the green windows together, the unique design punctuates the architecture rhythmically. The embellishing panels between the pillars are decorated with delicate stucco relief design in classic ornaments (see fig. 17). It balanced well in symmetric columns presenting the church in an air of impressiveness and elegance. On the right-hand side of St. Dominic's church, there is a corridor led to a space that has been reformed into a small Museum of Sacred Art, exhibiting for about 300 artefacts at the back of the bell tower.



Figure 17. Closer look of the classic ornaments with the green windows and doors. (Instagram: @macaousa, 2020)

St. Dominici's Church has three halls, the main hall is detached from the other rooms of the church made by a solid brick arch. The ceiling is decorated with different beautify patterns, including the pattern of the crown in the main altar, and the carved delicately doors on the sides; the central part of the hall is set with many colours but in the same tone. The interior mainly contained of glass-made patterns have various forms and colours; and there is the statue of Virgin Mary, with the Christ Child nestling in her arms in the main altar. The church is dedicated to the Madonna of Fatima, who is broadly known by the Portuguese. The ground floor of the church is distributed into three parts, by two rows of Corinthian columns joined with the arches. There are entrances on the right-hand side that goes to the corridor, it is an access to the sacristy and bell tower. (Macau World Heritage, 2020)

Case study– Experiences

The experience between St. Dominic’s church and A-Ma temple have a massive difference in sensory perception. But due to the current circumstances of the COVID-19, everything has changed with the policy in Macao, and many places, including the attractions were closed. The atmosphere in St. Dominic’s church is not as much as I remember it used to be when going inside, same in the A-Ma temple.

Experience from the memories – St. Dominic’s church

Sight:
The exterior of St. Dominic’s church is polished beautifully with the white detail embellishments. Comparative with the interior space of the church, it has a large, and bright atmosphere that once you are inside the church, you cannot take your eyes off the main altar.

Hearing:
Despite people keep their voice low as possible as they respect the peace in the church, there are some whisperings, footsteps and the sound caused by the wood benches that people make pressure from it. Plus, with the crowd noise coming from the outside street, there are eclectic sounds that travelled into the church, creating up and low sound volumes as entering the space.

Smell:
The scent inside the church was weak; the only smell was from the candles as they were lighting. However, there were more pungent smells near the main entrance outside the street, because of the environment around and the scent of the crowd carries past.

Touch:
The moment as I enter the church, the only thing I want to do is to walk around the space, and not to touch everything. The only thing I touch and feel was the wooden seats at the centre of the church. The texture of the chairs was cold and smooth; it feels like artificial, even though it uses natural materials.

Taste:
N/a

Experience from the present – St. Dominic’s church

Unfortunately, St. Dominic’s church was closed due to the refurbishment inside.

Sight:
What I see from now and in the past have no significant difference. The only difference is that because of the lockdown in Macao, and there are least visitors on the street. Consequently, the area outside looks more immense than usual and still a lot of people taking photos of the church.

Hearing:
Since space got emptier than usual. With a very few locals outside the street and vehicles. The noise in the area became a slow motion from the normal busy street.

Smell:
The smell from the street outside definitely been fresher than the last time I visited the church. Many shops around have been closed, less transportation on the road and fewer people on the street. Therefore, air pollution has been reduced, and it has been fresher since then.

Touch:
The texture of the painted walls and the door feels dry smooth and flat. Even if it is wood, it has been overlayed with many paints. It feels unnatural and cold.

Taste:
N/a

Experience from the memories – A-Ma temple

Sight:

The day I went to visit the A-Ma temple, it was a rainy day, and there were only a few visitors and the workers. What I saw was wet and shady, with no mood in the temple.

Hearing:

The only sound I heard primarily was the rain and a few sounds from the workers complaining about the rain. Yet, everything sounded silence to me in my inner peace, as it was still raining outside.

Smell:

Since A-Ma temple is located in the hill, with the heavy weather, there was a strong scent from nature to the temple. And because there were large trees beside the temple, there was a strong scent from the tree as I walked past. Despite the rainy day, the smell cast from the temple was massive but can be more robust. However, the rain weakens most of the scent as water can clear away the smokes from the burning Chinese incense sticks (joss sticks) from rising above the air.

Touch:

A-Ma temple is built within nature, and the primary material of the temple was stone and wood. Many crafting was hand-carved into the rock, woods. As I touched the hand-carved stone, the texture of it is obvious irregular. The stone feels cold, wet and rough; this is due to the cause of the rain. The surface of the rock looks artificial but is natural.

Taste:

N/a



Figure 18. A-Ma temple built on the hillside blending in with the natural environment. (instagram: @macaou-sa, 2020)

Experience from the present – A-Ma temple

Sight:

A-Ma Temple, built beside the hillside, had a vision of a temple blending in with nature. There are stones, trees and plants in the temple, and the temple was also built with natural materials. It was sunny and dry this time when I visited A-Ma temple. The main entrance façade was stone build, but the colour from the rooftop showed off the A-Ma temple from a distance. The hillside temple is an opening area; it allows sunlight to shine the area. There was also heavy smoke coming out of the temple. It was from the burning joss sticks. Everything looks to nature and harmony altogether (fig. 18).

Hearing:

There were lots of sound happening around compare to the last visit; however, there were only a few local visitors.

Smell:

The pungent smell that comes from the A-Ma temple was the burning joss sticks. There were different types of joss sticks in the temple, but the scent of them smells similar (fig. 19 & 20).

Touch:

Since A-Ma temple was built within nature, many trees and plants have been growing within the temple as well. The texture of the natural materials is no significant difference from it; even the paintings do not affect the touch of it. And the crafting from the stone is irregular, bumpy and rough (fig. 21 & 22).

Taste:

N/a



Figure 19 & 20. Strong smell from the burning joss sticks. (Author, 2020)

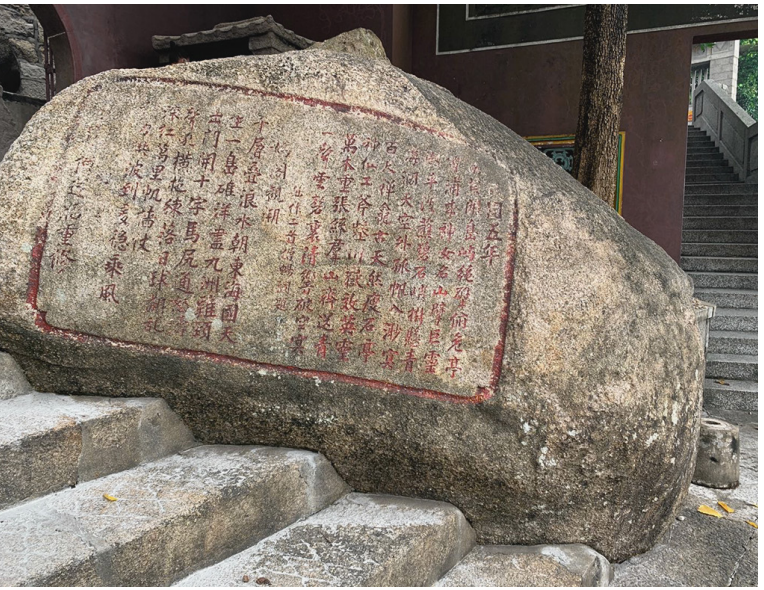


Figure 21 & 22. Crafting rocks everywhere in. (Author, 2020)

Differences

Admittedly, A-Ma temple and St. Dominic’s church are totally two different architectures in mainly the culture. Both of the houses are built in the same purpose of worshipping gods, but has a complete huge difference in culture, architecture style, usage of space and experience. The architecture style of both of the temple and the church has its own uniqueness contrast between the East and West. In my opinion, churches design on the exterior can be very minimalistic and usually not very different from other residential houses. Likewise, the structure of the temples design can be sophisticated in colours (depends on how rich the local place is to build the temple) and very different from the structure of other residential houses. The only common thing in both of the design is that they are mainly symmetry.

The interior space of the two houses are very different in worshipping and atmosphere. St. Dominic’s church has many seats for people to sit down and do their prayers. The atmosphere is quiet as people do respect the peace from each other. Lightings in churches can be dramatic, as some has darker atmosphere while some has brighter, it really depends on the design of the church. One thing that is notable in a church is that there are the candles. Even though the space in the church is bright even to light the candle, that does not mean it needs more lighting in space. As the HolyBlog (2020) mentioned that “Lighting up a candle in church is a tangible sign of faith. From the baptism candles to votive candles, light as a symbol of love towards God.” In other word, lighting candles in church represented as an expression toward God’s love. In addition, St. Dominic’s church had a high ceiling level and the atmosphere is bright with nature lighting coming in.



Figure 23. Red pillow for people to kneel while praying. (Author, 2020)

Whereas A-Ma temple do not have much seats for people to do their prayers, because people usually just kneel on the red pillow on the floor (fig. 23) to have communication to their gods. The atmosphere of there is commonly a bit noisy, but it really depends on the occasion. As the temple is one of the oldest temples in Macao, there are many tourists who comes by visit and worship the local gods. It is noticeable that in every Chinese temple, it provides strong sensory perception to people. Since everything in the temple and rituals are planned deliberately. It is due to back in the ancient time, people noticed how the mind worked and its preoccupations as we all know that the creation of the entire universe could not exclude the five elements, earth, water, fire, air, and space. The five elements are applied in the design in many temples, not just A-Ma temple; they are all also associated with human’s five senses. (Divyapaada, 2016) A mind often can be misled by the five senses from the environment around. However, a temple is built to worship gods, the deads and to mention a few, so the design layout of a temple is meant to be more concentrate on and respect the gods or the deads who lived in the temple. Therefore, in order to let people, focus on the process in the temple rituals, the design and the organisations were outlined to stimulate the five elements and human five senses. So, the attention does not get distracted anywhere else and in the process honouring the five elements. It is very useful with the layout design of connecting the five elements (see fig. 39 on page 25) into the five senses. It is also easy to detect through the design layout of the five elements used in a temple, because they are what the senses gives the information to the brain.

The five element associated with the five senses

Fire element - Sight

This can refer to the architecture or the interior design of what you see as you enter in the temple. Many temples are decorated sophisticatedly, so that the mind perceives can focus more onto the temple. But the fire element also can represent the burning incense and oil light.

Water element - Taste

It is believed that when the holy water is absorbed inside the body and mind, it gets purified.

Earth element - Touch

In the Chinese culture, we like to offer fruits and flower to the deity. People like to offer some food and wine especially to the dead as a honoured to them for looking after them.

Air element - Smell

The air element is associate with the fire element, as the incense sticks burns, it provides a strong smell in the temple.

Space element - Hearing

A temple is also a place for meditating, a place where people ask for a fortune telling.



Figure 24. Three burning joss sticks to worship the God. (Author, 2020)

A-Ma temple built around closer to the nature, mostly because it has a well-built *Feng shui* element involved in the design, set up and everything. In general, almost every Chinese temple has their own *Feng shui* involved. Especially the ones which house the dead, it has a special *Feng shui* layout for them so that they can feel comfortable as when they were alive. Interestingly, Chinese joss sticks also has a specific requirement in *Feng shui*. The number three represents the three realms of heaven, earth and human, which people usually use three joss sticks to worship (fig. 24). Therefore, people often use three joss sticks to pray or worship. Five joss sticks mean the five elements, five directions of heaven, earth and gods. And seven or nine joss sticks signified the number of human spirit when people want to ask for a favour.

Chapter 5

Feng Shui in Macao

From the early 20th century to now, Macao from 11.6 square kilometres to 32.8 square kilometres today, the reclamation area has exceeded 60% of the total area. It was from a small peninsula to a well-known gambling city. As the population grow, the demand for urban land has raised, so the government decided to produce land for the town. The method for the government to solve the land problem is to move the mountains and fill the sea. In some places like Hong Kong, land reclamation managed to increase land supply and improve land transportation.

Similarly, Macao is a typical example. According to the timeline, the overall wealth momentum started to improve with the help of *Feng shui* layout of Macao. It began to improve until the landmark 'Macao Tower' was built in 2001. Being the best example place for *Feng shui* and other mythical beliefs. *Feng shui* is existing nearly everywhere in Macao arts and architectures. This belief based on the profound Chinese perception of the connection of people to and the influence of their living environment. The terms '*Feng*' 風 and '*Shui*' 水 in Chinese means 'wind' and 'water' respectively. It is a concept of art and science that studies the way of life energy, '*qi*' 氣. The Chinese believed that this energy flows throughout the environment and spaces, creating harmonious and the balance of the natural world. (Macau Holiday, 2016) *Feng shui* is an antique art associated with law and order of the world and the power of nature. It is an arrangement based on the factors of astronomy, astrology, geology, physics, mathematics, philosophy, psychology and intuition. But what is related to, is the potential association between the factors of humans, places, environment, time and interaction. Many people believe that *Feng shui* can make themselves more compatible with nature. For example, by keeping the good energy flows harmoniously in their daily life to make an impact on their finances, health, or emotions.

The topography of Macao in the past was unique. The lands were connected in three islands, Macao, Taipa, and Coloane respectively. Since the lands distributed into three different shapes, it shaped like a lotus flower placed on the water when looking down from a high altitude. Consequently, in *Feng shui* perspective, Macao is known as 'the land of Lotus'. The lotus flower is also the sacred flower of Buddhism; it comes mainly with the Lord's mercy and compassionates appearance. Despite there are no significant wars that happened in Macao in history. Many historical well-known people came to Macao for asylum. Even during WWII, the Japanese were told not to go over Macao due to the trade between the European. Of course, the word "Lotus" is just the opinion of the general public. The reason why Macao has the blessing is that in *Feng shui* perspective, the mountain in Macao looks like dragon veins. (澳門生活圈 Macao Life Circle, 2018)

The environmental artists believed that the dragon represents the direction of ups and downs, turns and changes. And dragons are good at changing, for instance changing its size big or small, being hidden or visible and fly. Therefore, people used the dragon as a metaphor of the mountain. (風水的秘密 Secret of *Feng shui*, 2020) Even though the current peninsula has long since ceased to be in the shape of a lotus. As land has gradually reclaimed from the sea in the past ten decades, the land of Macao has become a long strip and is no longer the shape of a lotus. Although the appearance has changed, the dragon's vitality has not changed. Likewise, a person's exterior looks have been different; the human body and bones remain the same.

Back in 400 years ago, the residents of Macao were mainly from China (*Guangdong* and *Fujian*), and the original inhabitants inherited the beliefs of preaching and Buddhist. With also some other beliefs altogether in one place, they still lived in harmony to build Macao's prosperity. According to the Portuguese street management law in the olden days. Due to the streets in Macao are crisscross, they had to roughly distinguish them (Portuguese) into *Rua* (street), *Travessa* (alley), *Caminho* (road), *Estrada* (street roads), *Beco* (village), *Patio* (yard) and to mention a few. *Feng shui* rules mainly set the location of the temples in Macao. You will see a temple within three streets, two lanes and a mile. However, some temples conform to the layout of *Feng shui*, and pilgrims just build some as they please.

Most temple in Macao has its own unique *Feng shui* layout pattern. There are six types of the following temple type: (澳門生活圈 Macao Life Circle, 2018)

1. Temple

Tudigong 土地公, the god of the land and soil is a guardian god of a locality and the human societies who inhabit it in Chinese folk religion. Although it is a guardian god, its position is relatively low, so the enshrinements are the gods from the sky. The most typical example in Macao is the Templo *Tou Tei* (*Miao* 廟, is a place for worship or a dwelling area for the gods of heaven and earth), it enshrines the Virgin 聖母, *Guanyin* 觀音 and some other higher position in the gods. While the Templo Budista (*Ci* 寺, is a place that stores houses to commemorate great people and famous people), it worships *Tudigong* 土地公, *Guanyin* 觀音, *GuanGong* 關公, *Mazu* 媽祖, *Beidi* 北帝 and to mention a few (fig. 25).

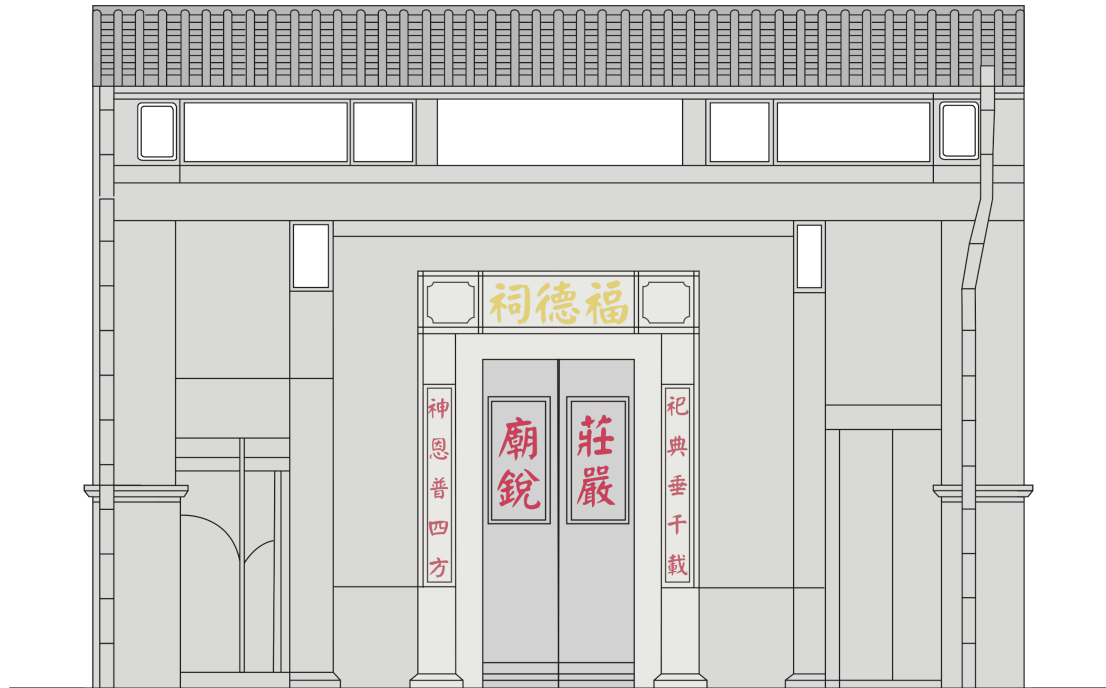


Figure 25. *Tudigong* temple in Macao. (Author, 2020)

2. Shrine niche

This type of *Tudigong* temple 土地廟 (*Miao*廟) has a roof with only three walls. There are two types of these shrine niche, where the larger ones are usually placed on side roads of pilgrims, and the smaller ones stand in the right next to the house or shop. Most of the large shrine has a single slope roof which is mainly painted in red and green, the walls are red, and they are a small pipe locates next to it for smoke transpiration (fig.26).

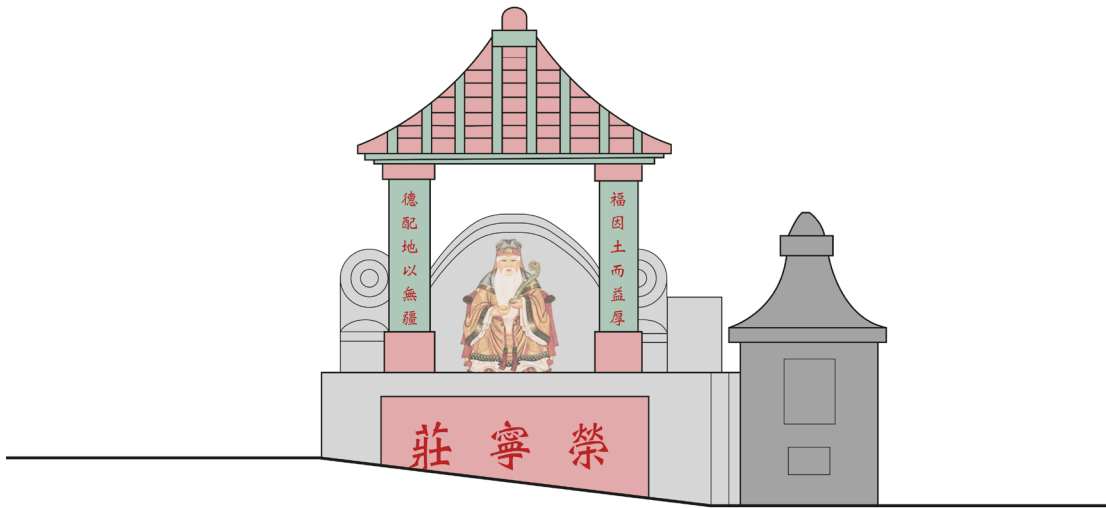


Figure 26. Shrine niche in Macao. (Author, 2020)

3. God tablet positioning

Most of the *Tudigong* temple 土地廟 (*Miao*廟) is an available tablet, and the three walls are built with brick walls or cement stone to put the tablet inside like a shelter. They are usually about 1.6 metres stand straight high. This type of tablet has a usual worship ritual. When offering incense sticks, the person has to bend 90 degrees to incense. These are usually in the street more; it is the local resident worship the land god temple (fig. 27).

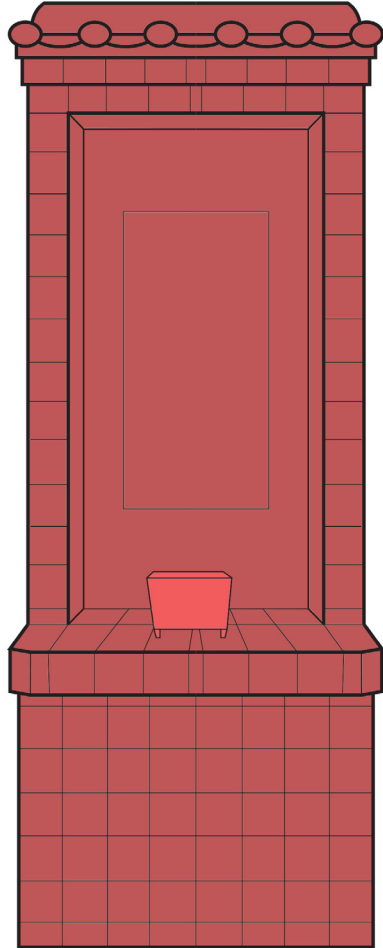


Figure 27. The God tablet *Tudigong* temple. (Author, 2020)



Figure 28. Doorway tablet. (Author, 2020)

4. Tree

More than four hundred years ago, Macao was just a fishing village with narrow roads. Many villagers would worship the god of land under the banyan tree for safe access. As the ancients believed that big trees were attached to gods, so people would call those trees as land gods. With the protection of the land gods, the villagers would be safe. Since the land gods are the guardian of the land, the positioning of the shrine under the tree is related to *Feng shui*. People believed that it is not a favourable place to build the village near the source of the water or the area of the water break. Because the energy (*qi* 氣) would not be able to gather, which is not suitable for the people (population). But if there is a shrine niche placed at the entrance of the water flow with a temple built at the end of the estuary, the energy (*qi* 氣) would then bounce back to the village which makes the village prosperous. Therefore, *Tudigong* temple (*Miao*) will usually be built at the entrance or at the end of the village, and it is also a mission of guarding the village.

5. Graveyard

The ancients believed that the land god is part of the gods who's responsible to lead the way to the land of the dead. The entrance to the cemetery enshrines the ground. It has two primary duties, first guard grave and second is to take care of the dead, which is also the reason for being the lowest position of the gods.

6. Doorway tablet

Doorway land god tablet is placed next to the housing or shops, either on the left or right-hand side (fig. 28).

However, *Feng shui* in Macao are evidently seen mainly on the casino architecture and interior design.

Land/ environment



Figure 29. The bridge of Ponte Governador Nobre de Carvalho to Macao. (Instagram: @nwcheng, 2020)

The best location for *Feng shui* is the bridge of the Ponte Governador Nobre de Carvalho, also known as the Macao-Taipa bridge (fig. 29). It is a double lane two-way bridge uniting from Macao peninsula near the casino Lisboa to Taipa. It is the very first bridge built-in 1970 with the length 2569 metre long. After the bridge of Ponte Governador (the name for short) was opened to traffic in 1974. It flourished the atmosphere of the entire peninsula, including the gambling industry. As the casino Lisboa relies on the excellent location where it was built, it has been successful during the 1980s and 1990s. Yet in the *Feng shui* aspect, straight roads and bridges will cause the overall energy flow patterns like a sharp arrow. Plus, the middle part of the bridge had a convex, and the traffic flows well together then follow its pattern which it was believed to bring the evil spirits to Macao.

Regarding this evil spirit, if used well, it will bring luck in making money, if not, it will bring the ominous energy. So, Macao utilised some *Feng shui* methods to deal with the environment change in order to get rid of the bad spirit and turn to good energy. To prevent bringing the evil spirit, a 'Lotus island' was designed in the roundabout (see fig. 30) to sit down the bad spirit. Simultaneously with the traffic flow, alongside with the cooperation of the surrounding vehicles. So that the sharp arrow spirit from the bridge can disperse.

However, there is always a side effect. While the Lotus Island roundabout sits down the bad spirit, it happens not to disperse fully but to purify it. The aim for this is to let the evil spirit through the hollow patio at the centre of the roundabout and go underground. The bad spirit then flows around the commercial centre from the underground parking lot. Simultaneously, it will slowly pass the parking lot and spread to other retail centres through the underground. And in order to spread the lousy spirit all over the space from Macao, there is a large bus station built behind the lotus island roundabouts. The purpose of the circulating buses is utilised to spread all over the peninsula through transportation from the three main roads. Additionally, the lotus roundabout is not only design with *Feng shui* layout. There is a hollow



Figure 30. The lotus island roundabout located Infront of the bridge. (Instagram: @tinymouz, 2019)

patio at the centre that connects to the underground, and in the centre of the patio, there is a fountain designed with the formation of 'the eight trigrams' (as known as *Bagua* 八卦). *Bagua* 八卦 (see fig.31) is one of the principal instruments used in *Feng shui*. It is examined as the 'energy map', which investigates the energy in space. (*Bagua* centre, 2020) The power caused by the bridge of the Ponte Governador was original an evil spirit. Still, because of the effect of the fountain inside the Lotus island roundabout, the lousy spirit turned into useful energy that will bring luck in making money. As a result, the whole process of *Feng shui* is artificial. Good or bad energy can be created, dissolved and absorbed.

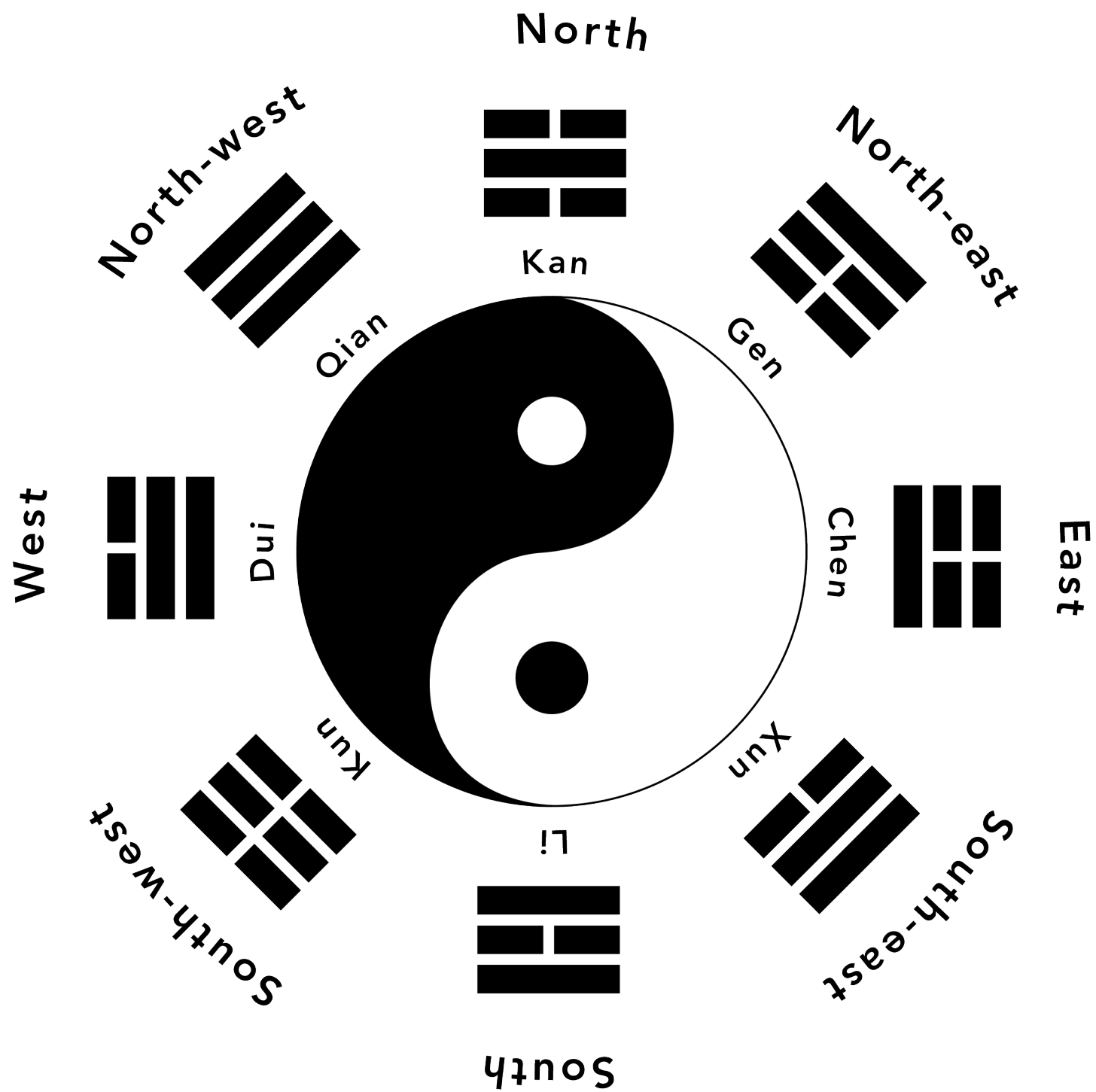


Figure 31. The eight trigrams, bagua: 'the energy map'. (Author, 2020)

Casino Lisboa



Figure 32. Casino Lisboa (Instagram: @borixzz, 2020)

One of the most worth mentioning is the design of the casino Lisboa (fig.32), casino Wynn and Grand Lisboa. These three casinos were designed and hides many *Feng shui* elements into the architecture design as well as the interior. (菊花殘 Chrysanthemum, 2016) The purpose of the involvement of *Feng shui* is to trap and secure the gamblers' money.

1. Architecture

The shape of the architecture is built, looking like a large birdcage. This design corresponds that it is easy to enter but not exit. The most draw to people to enter the casino is the main entrance. One of the doors is design like the mouth of a lion, and the other one is the mouth of a tiger. There is also a taxi stand in front of the two gates. From here, the gamblers enter the casino as if they fall into the bait of the mouth of a lion and a tiger. In *Feng shui* aspect, the lion is the king of all beasts, and it has the effect of absorbing money.

On the other hand, the tiger is a fierce beast. It has the purpose of securing wealth and guard home. As the gamblers enter the casino, it is like entering a birdcage. If they also enter from one of the gates in the main entrance, then it would be hard for them to leave without losing some money. Therefore, gamblers should not be entering the casino through those two doors. Otherwise, they will be like "sending the sheep to the tiger's mouth."

2. The gate

The design of the entrance canopy is the shape of a giant bat (fig. 33). Its appearance is vivid like it will fly down and suck blood; this design is a psychology threat to gamblers. When people glanced at it, it can affect their psychology can last for at least three days. The main entrance of the casino Lisboa might look like a big mouth of a Lion's, but it is a vampire bat, it implies that gamblers will be swallowed. The shed next to it is the wings, and under the gate, two red neon lights are the blood teeth of the bat.



Figure 33. A bat shape canopy in the main entrance. (Author, 2020)

3. Rooftop

At the rooftop of the casino Lisboa, there are many different sizes of ball decorations. And from a distance, its design looks like a roulette wheel. This *Feng shui* layout design is to resemble the dealer, meaning that the dealer will always be the biggest winner.

4. Birdcage

The decorations on the top, where there are many sickle-like sharp around that are piercing in all directions. The design expresses 'a thousand arrows piercing heart', meaning that the gambler will be slaughter (win all the money), once the person is inside the birdcage (casino).

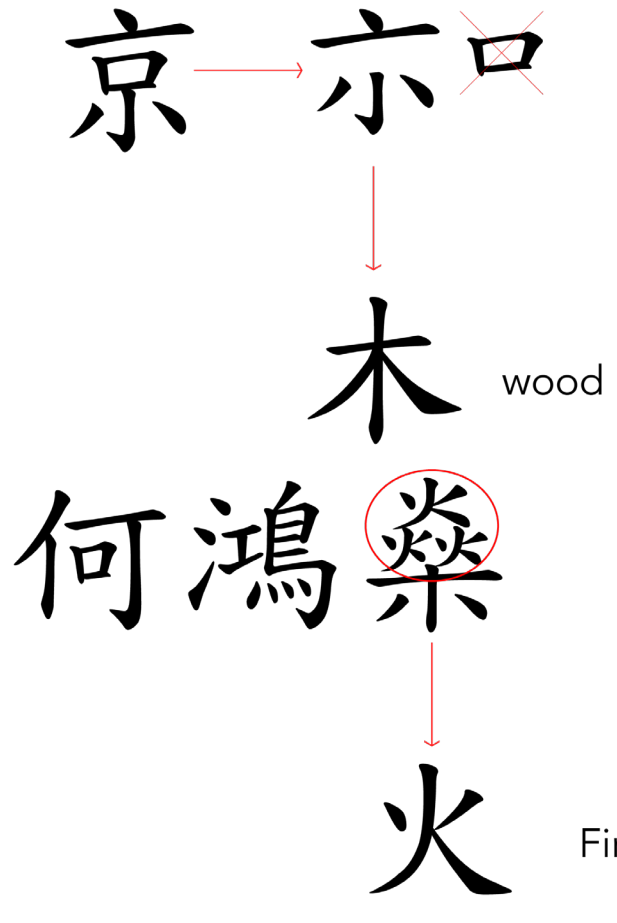


Figure 34. illustrates the letter 京 is the element of wood. (Author, 2020)

Figure 35. illustrates the owner name of the Casino Lisboa 榮 is the element of fire. (Author, 2020)

5. Five elements

The Chinese name of the casino Lisboa '葡京' is also designed with *Feng shui*. The five elements are a law practice of mother nature, as energy flows in trend, it recedes in one another, having earth, metal, wood, fire and water. The word '葡' indicates the territoriality of the Portuguese. And the word '京' is the most important character in the five elements, because if breaking down the name (see fig. 34) for more precise explanation) it becomes the element of wood. The shape of the casino Lisboa resembles a birdcage, and it usually has a wood stand for the bird. By all means, the Casino Lisboa is using the wood element to prosper the casino.

Additionally, the casino owner's Chinese character name has three fire in his name (see fig. 35). So, the Master of *Feng shui* utilised the concept of the five elements of wood (birdcage casino design) generates fire (casino owner) into the architecture design. Therefore, the casino Lisboa is a *Feng shui* layout to flourishing himself from his success in business.

Casino Wynn



Figure 36. casino Wynn on right-hand side of casino Lisboa. (Author, 2020)

Just when casino Lisboa was doing well in its business, casino Waynn (fig. 36) was also given a piece of land to build a casino. However, the positioning of the land faced an embarrassing location in *Feng shui*. This is because the geographical location of the land could not even take any advantage of the energy provided from the bridge of the Ponte Governador. Since casino Waynn could not take any advantage of the designed *Feng shui* environment condition. The bad spirit creates from the bridge of the Ponte Governador, that subsequently turned the evil spirit into wealth energy. So, the owner of the casino Waynn decided to do something with the architecture of the casino instead.

Meanwhile, their neighbour casino Lisboa has received the most income fortune from the bridge. Therefore, casino Waynn set up a stage of ‘covet gains ahead without being aware of danger behind’. (拂鏡台文化 Mirror Terrace Culture, 2018) By Utilising the architecture design to hold casino Lisboa firmly in order to absorb the fortune its neighbour has. The trick is in the material use and the architectural shape for the procedure. As casino Wynn wants to steal the energy fortune from the bridge before it enters to casino Lisboa. The design of Wynn must have the condition in order to do so.

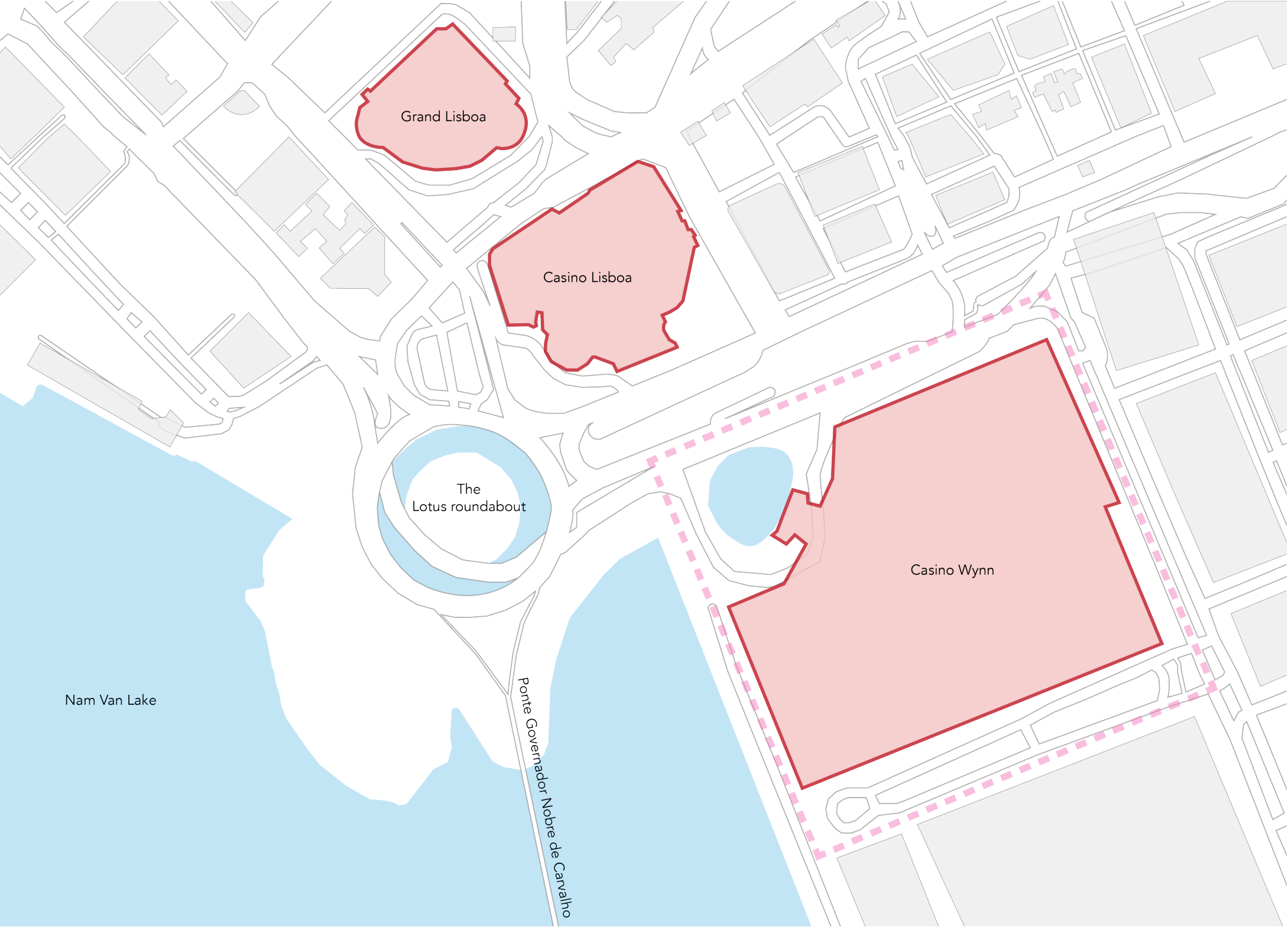


Figure 37. land shape of casino Wynn. (Author, 2020)

Elements	Colours	Directions	Five Planet	Seasons	Example of structure
Gold	White	West	Venus	Autumn	Round
Wood	Green, Blue	East	Jupiter	Spring	Long, String-like
Water	Black	North	Mercury	Winter	Curved, fluid
Fire	Red	South	Mars	Summer	Pointed, star-like
Earth	Yellow	Central	Saturn		Square

Figure 38. Relationship with the five elements. (Author, 2020)

The land shape of Wynn’s is strictly a square form (see fig. 37); therefore, the element of the land is earth (see fig.38). Likewise, the main building is an arc-shaped bronze mirror construction, which makes the element of the structure is gold. And in front of the building, there is a large water fountain, so the element is water. The appearance of the elements formed a good pattern of how the elements symbiosis. First, earth generates gold and gold generates water (see fig. 39). Its function is to absorb the bad spirit through the bronze mirror and pass through the water fountain (water=wealth), into the building.

Material choice and the shape of the structure is the most critical rule to play in Feng shui because it can affect the five elements in the environment. Nevertheless, the colour of the building will not affect the surrounding, except itself, no matter what the five elements belong to. Yet, if the entire structure is a reflector, whether it is a concave or convex mirror. It will create the ominous spirit from the five elements, which will also affect other surrounding buildings. The structure of Wynn (sharp) belongs to the element of fire, whereas the structure of Lisboa (round) belongs to the element of gold (see fig.38). With the broad area of the concave bronze mirror structure, it formed a case of fire subdue gold in the five elements (see fig.39).

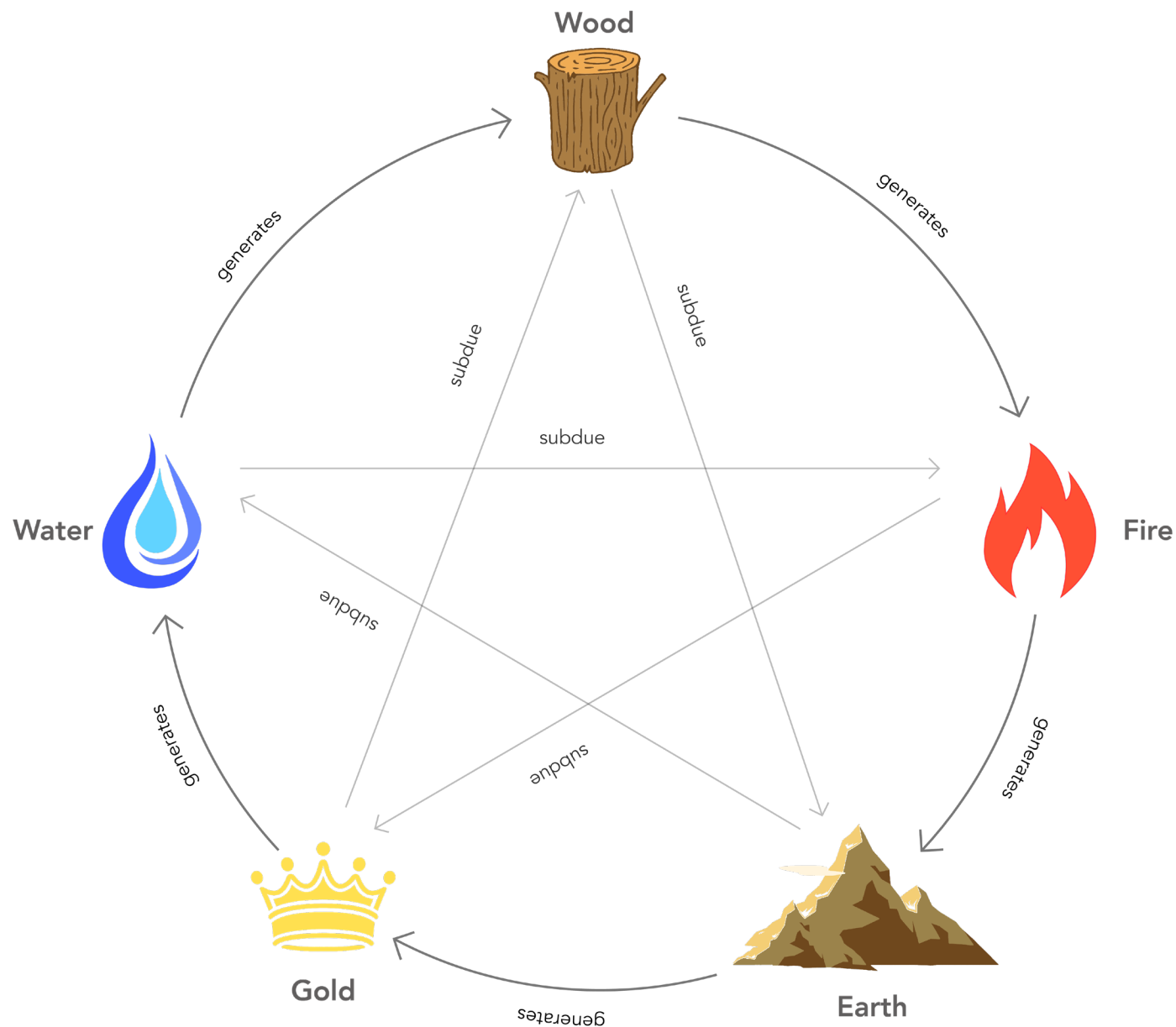


Figure 39. The five elements, generates and subdue. (Author, 2020)

In Feng shui, mirrors also have differentiated. Convex lens mirror is used to reflect the evil spirit away, while the concave lens mirrors have the effect of absorption. Regardless of either, it is convex or concave. If it is a reflective glass or mirror, it can cause an evil spirit from the five elements which will affect the surrounding buildings and residents. A concave mirror has the function of absorbing energy (qi), whereas the convex mirror will reflect the energy (qi) away instead. Therefore, the casino Wynn has the benefits in absorbing the energy from the casino Lisboa. The structural appearance resembles a great palm, and its purpose is to wrap up the birdcage. This implicates that the casino Lisboa will be grasped in the hand of casino Wynn. (Penangfengshui, 2019). To achieve the power to strengthen the incoming energy from the bridge. Wynn built a fountain pool facing toward casino Lisboa. The shape of the propaganda screen is designed to secure the energy from the birdcage.

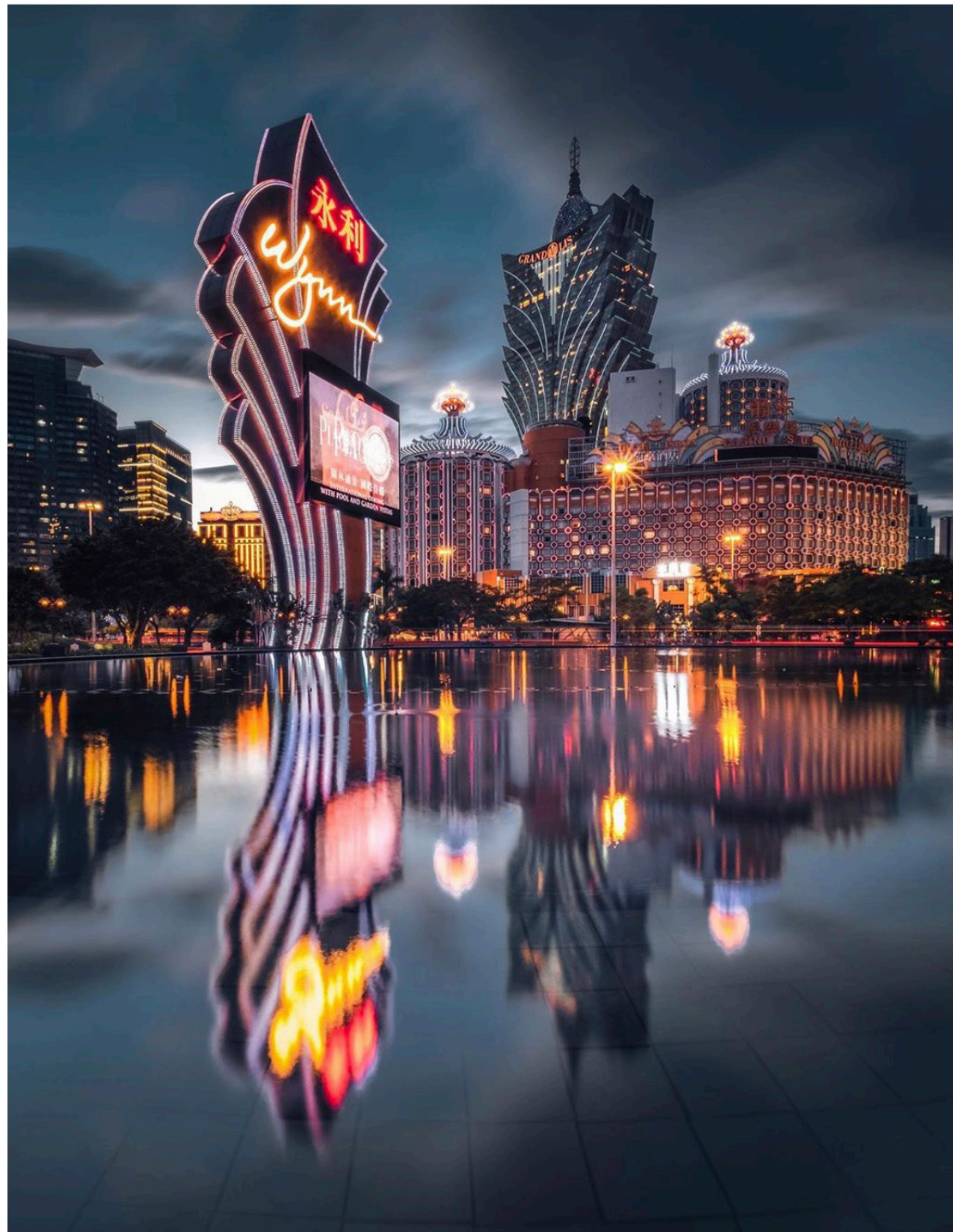


Figure 40. The sharp blade of the propaganda pointing at casino Lisboa. (Instagram: @nwcheng, 2019)

On the right-hand side of the screen facing to its neighbour is a sharp blade pointing straight right to it, while the left-hand side facing Wynn is a bird tail (fig. 40). The purpose of the propaganda screen design is to set up a metaphor of 'bird out of the cage'. It is a concept of, 'I broke open the cage with my shape blade and let the birds fly out to my fountain pool in front of my building'. (拂鏡台文化 Mirror Terrace Culture, 2018) Moreover, in the perspective of *Feng shui* study, the bird is the element of wood, which makes a living with water. With this concept, *Feng shui* can utilise the energy that brought from casino Lisboa, regenerates through the pool and let the casino Wynn absorb that energy. Interestingly, there is a water element large fountain in front of the building. It is a contradiction with the fire element of the casino structure. Fire and water are antagonistic with each other, but when the energy between them is balanced, it can boost the popularity to the casino. (中國記錄 China Record, 2018) Casino Wynn achieves two things at one stroke, not only use its fire element to restrain the gold element of casino Lisboa but also used the fountain (water elements) to boost its prosperity. The *Feng shui* of casino Wynn has used all sorts of intrigues and wiles in order to surpass the business of casino Lisboa. With the involvement of the casino Wynn appearance, the spirit from the bridge and Nanwan Lake were all absorbed away by the casino before it even reaches to casino Lisboa. This technique is like the phrase of 'a mantis catches a cicada, not knowing the bird (danger) from behind.' (拂鏡台文化 Mirror Terrace Culture, 2018).

However, not long after casino Wynn started the business. The owner of casino Lisboa immediately brought land and began to the construction of Grand Lisboa (fig. 41) exactly right next to casino Lisboa to break the *Feng shui* layout proposed by casino Wynn. Even the bridge of the Ponte Governador had to stop open for traffic when Grand Lisboa was building in process in 2005, and reopen to traffic in 2006 but only for buses and taxis. The inspiration of *Feng shui* is also significant, as people believed that it could affect the whole affluence in Macao.

Grand Lisboa

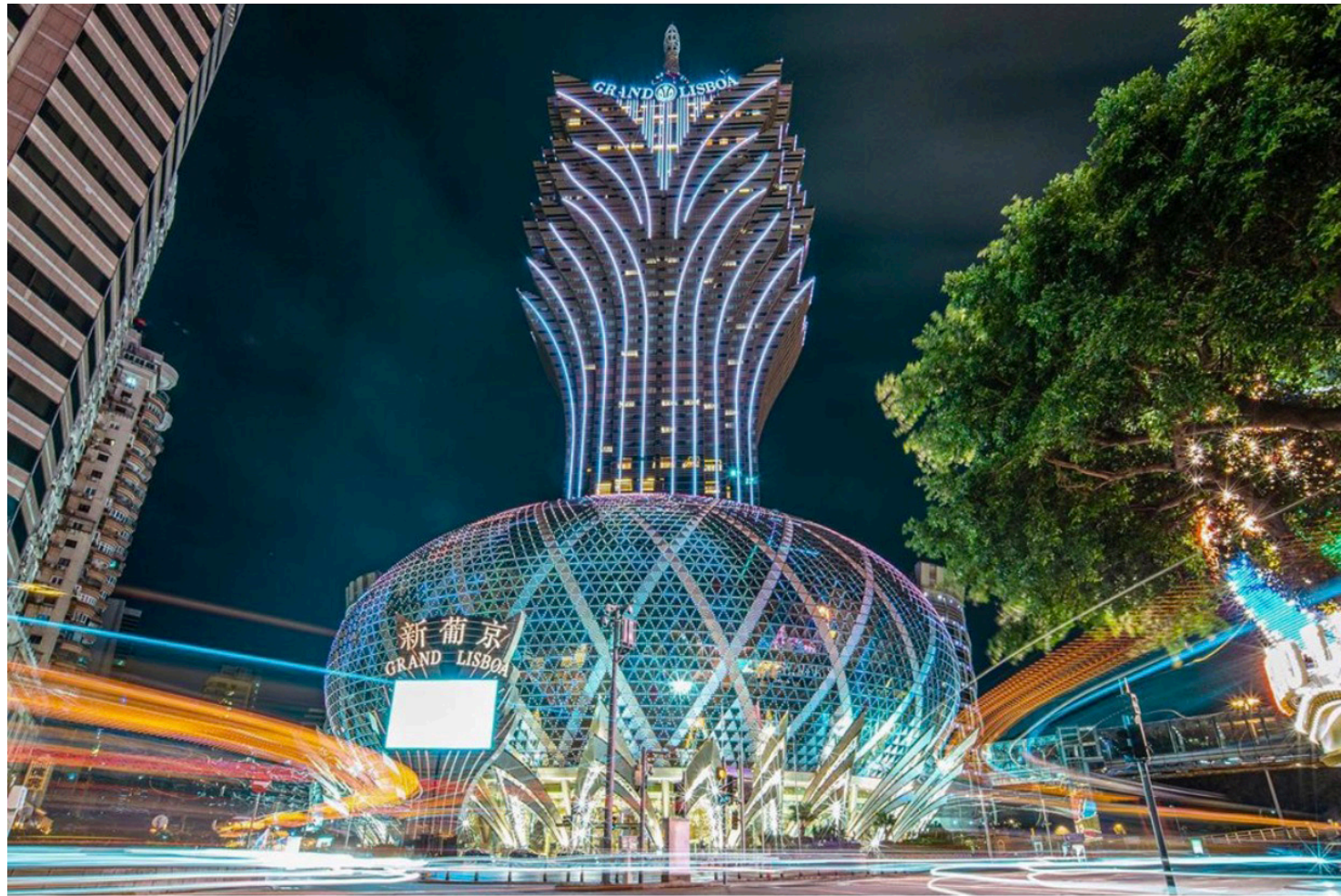


Figure 41. Grand Lisboa. (Instagram: @cheongstanley, 2020)

As mentioned earlier, the evil spirit from the bridge of the Ponte Governador go around the lotus roundabout and down through the underground parking lot which reaches to every other commercial building in Macao. Grand Lisboa has built a similar fountain structure. It is like the bad spirit from the underground goes into Grand Lisboa and spout out from it, just like what fountain does. The construction of the new Grand Lisboa is an act of revenge to Casino Wynn. However, the location of the Grand Lisboa is facing the bridge of the Ponte Governador, facing directly right where the bad spirit is heading.

Consequently, Grand Lisboa built a similar but opposite from the construction of casino Wynn. Instead, it created a big convex bronze mirror in order to bounce back the ominous energy from the bridge to the lotus roundabout. In this way, not only can dissipate the bad spirit from hitting straight but to bounce back to the spirit to be purified and let it flows back into Grand Lisboa from the underground entrance. Additionally, the dome of Grand Lisboa belongs to the gold element, with the shape of the water sprouting (see fig. 41) which represent the water element. It produces gold generates water in the five elements that can flourish the 'fountain' (wealth) in Grand Lisboa.

To lay down casino Wynn from stealing all the prosperity away, the *Feng shui* in Grand Lisboa had to reduce the guests' luck. The purpose of this is to win money from them to make money. Firstly, Grand Lisboa will send free buses to carry guests to the casino. But to reduce the luck from the guests, it somehow needs to do something about the five elements. To minimise the guests' luck when they arrived, the casino utilised its gold element. To cut off guests' luck, the gold element must do its job, considering that gold subdues wood (see fig. 39 on page 25), the free buses must be designed to be the element of wood. Only just by using the colour green and the advantage of the structure shape of a wood element be (see fig. 38 on page 24). Hence when the buses pass through the main entrance and to the parking lot, the luck of the person would then be reduced. This is mainly because of the gate and entry to the parking lot have loads of gold decorations, so the element of gold will forcefully subdue wood and affect the luck. Subsequently, when entering the dome, it is like a giant fish tank. Which when people enter the Grand Lisboa, they are like a fish that enters the aquarium and being slaughtered (losing money). Lastly, is the interior design that also designed with *Feng shui* layout in the Grand Lisboa. (中國記錄 China Record, 2018)

Therefore, the major casinos in Macao are full of *Feng shui* scheming. Macao is one particular place of the mixture of art and cultures. It is one of the most extraordinary things to see in Macao that the Chinese concept of *Feng shui* is merging with the Western-style architecture casinos.

Conclusion

Macau was a Portuguese colonist for about 300 years. With the marked heritage by the astonishing cultural hybridity that exposes itself in all aspects of the citizens' life. There are Chinese temples stand on maritime-themed Portuguese tiles, a burnt Western Catholic church leaving only the facade crafted-ornamented with Chinese art and the sound of Cantonese streets with Portuguese names. The culture blends perfectly in with the city, and the influences expressed everything from its culture to its cuisine. The architectural and cultural legacy of four centuries as a Portuguese settlement exists in. In 2005, UNESCO identified the region's wealth of historical attractions including churches, gardens, old cemeteries, colonial buildings and cobbled backstreets. These can be found that in Macao there are hilltop forts, cathedral ruins, Buddhist temples, atmospheric Portuguese cafes and busy Cantonese market. As the citizen of Macao is used to the developed culture with the instillations of both East and West cultures gradually. This culture is continuously adapted and absorbed unconsciously. Everyone could have more than one cultural identity, considering the one received in our families in the very beginning while growing up. Hence, Macanese can be identified as Chinese or Portuguese in Macao.

In the Feng shui arrangement, if there is a shape, there is a form. Everything has a balanced, when there is a shape, there is space, and if there is space, there is organic. In Feng shui world, a mountain is higher than a mountain. As long as there is Feng shui, there will always be a better Feng shui master who can decipher and utilise. What a Feng shui masters does, is alike in the ancient when Chinese physicians treated patients, they could use nature provided vegetation, earth and stone as medicine. Feng shui is composed wisely by the masters who use local materials, adapt to the local circumstances and completed with the law of nature. Regardless of how great the Feng shui organisation is, it also relies on the fortune of the whole place. Feng shui is like a doctor, when needed resolve, it should be resolved; and when required sparse, it should be dispersed.

Architectures in Macao, especially five-star hotel-casinos. The design does not appear like the arrangement of Feng shui composed it. Maybe because everything was packaged well and blended perfectly with the environment condition around, so ordinary people would not even notice about the Feng shui. Interestingly, Feng shui is a Chinese belief, and the Western mainly designs the architectural style of the casinos. In my observation of the culture growing up in the city, the architecture of the casinos is designed with the arrangement of Feng shui together as one design. However, the creation of the structure casino must be proposed by the Feng shui master. Then the designers do their work. Since Feng shui must be organized with the surrounding environment, the five elements and the eight trigrams and to mention a few.

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