

城

OS LIVROS E A CIDADE
**BOOKS AND
THE CITY**

與書日

ISSUE

17



智慧用於刀刃間

——淺談智慧圖書館的智能與人工平衡化

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— SOBRE A APLICAÇÃO EQUILIBRADA DA INTELIGÊNCIA E DA
MÃO-DE-OBRA NAS BIBLIOTECAS INTELIGENTES

APPLICATION OF INTELLIGENCE ON KNIFE-EDGE
— ON THE BALANCED APPLICATION OF INTELLIGENCE
AND MANPOWER IN SMART LIBRARIES



- 2003年，芬蘭圖書館學者艾托拉（Aittola）等人在《智慧圖書館：基於位置感知的移動圖書館服務》一文首次提出智慧圖書館（Smart Library）的概念。實際上，這個研究被真正落地還是2009年的事情。

參考葉建良於2012年發表《芬蘭公共圖書館考察報告》，在智慧圖書館先鋒城市赫爾辛基，當地所有公共圖書館普遍設有自助借還書機，但仍有部分讀者喜歡由館員辦理借還書，如獨居老人等平時少與人接觸者。機器並不能完全取代人工服務，相反，把館員轉型成協助學習者（Learning Facilitator），才是智慧圖書館未來對人才的需求標準。短短十年，從站在發展前沿的國外城市，到我們身處的澳門，智慧圖書館概念有著怎樣的延伸？在智能化和人工化之間，我們又該如何找到平衡點？翻開本期館訊，您將獲得進一步的解答。

“圖書館人”的欄目繼續延續智慧圖書館主題，走訪了兩位澳門公共圖書館資訊科技部的核心員工，為我們剖析現階段和未來的澳門圖書館資訊應用點滴；“作者說”則請來本期為館訊創作“閱讀風景”和書評人頭像的澳門插畫師郝元春，介紹她兩年磨一劍的新書《異地HOME》。

一年到頭，萬象更新，最後，《城與書》在此恭祝大家，在新一年悅讀悅樂！

- A ideia de uma biblioteca inteligente foi primeiro proposta pelo académico finlandês de ciências bibliotecárias Markus Aittola e pelos seus colegas na comunicação *Smart Library – Location-Aware Mobile Library Service*. Na realidade, esta ideia foi apenas implementada em 2009.

De acordo com o *Relatório sobre Visitas a Bibliotecas Públicas da Finlândia*, publicado por Yeh Chien-Liang em 2012, todas as bibliotecas públicas em Helsínquia, uma cidade pioneira no desenvolvimento das bibliotecas inteligentes, estão equipadas com máquina de auto serviço de empréstimo e devolução de livros, mas alguns leitores como idosos que moram sozinhos e outras pessoas com pouco contacto social, ainda preferem ter os seus livros processados pelo pessoal da biblioteca.

As máquinas não podem substituir completamente os serviços dos funcionários, antes pelo contrário. Certamente que, no futuro, as bibliotecas inteligentes solicitarão ao pessoal da biblioteca para se transformar em “facilitadores de aprendizagem”. Como é que na última década se expandiu a ideia da biblioteca inteligente em cidades pioneiras e em Macau? Como encontrar o equilíbrio entre os serviços prestados por funcionários e os serviços inteligentes? Irá encontrar a resposta e ficar a compreender melhor quando ler este número de *Os Livros e a Cidade*.

A coluna “Retrato da Biblioteca” desenvolve o tema da biblioteca inteligente e dá-nos uma ideia da utilização actual e futura das tecnologias de informação nas bibliotecas locais através da entrevista a dois funcionários da área de informação e tecnologias da biblioteca pública de Macau. Em “Fala o Autor”, Yolanda Kog, ilustradora de Macau que contribuiu com o seu trabalho para a “Paisagem de Leitura” e retratou os recenseadores deste número da Agenda da Biblioteca, é convidada a apresentar *HOME*, um novo livro de gravuras que preparou meticulosamente durante dois anos.

Tudo começa de novo no início do ano e *Os Livros e a Cidade* deseja-lhe um ano de mais leitura agradável!

- The idea of a smart library was first proposed in 2003 by Finnish library science scholar Markus Aittola and his colleagues in the paper *Smart Library – Location-Aware Mobile Library Service*. In fact, the research was not conducted until 2009.

According to the *Report on Visits to Finland Public Libraries* released by Yeh Chien-Liang in 2012, all public libraries in Helsinki, a pioneering city in smart library development, are equipped with self check machines but certain readers, such as the singleton elderly and other people with little social contact, still prefer having their books checked in and out by library staff.

Machines cannot completely replace manual services; on the contrary, smart libraries in future will certainly require library staff to be transformed as ‘learning facilitators’. How has the idea of the smart library been expanded in pioneering foreign cities as well as our home city Macao over the past decade? How can we find the balance between manual services and smart services? You will understand further as you read this issue of *Books and the City*.

The *Library Portrait* column continues the smart library theme and offers us an insight into the current and future utilization of local library information resources through the interview of two core staff members of the Information Technology Department of Macao Public Library. In *Author’s Say*, Yolanda Kog, the Macao illustrator who has contributed her work to the *Reading Landscape* and depicted the book reviewers of this issue, is invited to introduce *Home*, a new picture book she has meticulously prepared for two years.

Everything starts afresh at the beginning of a year, and *Books and the City* wish you a year of more joyful reading ahead!



城與書
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LIBRARY

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地址：澳門海頂前地三號
Endereço: Largo de Santo Agostinho, N.º 3
Address: Largo de Santo Agostinho, N.º 3

Tel: (853)2837 7117
Fax: (853)2831 4456
Email: inf_bp@icm.gov.mo
Website: www.library.gov.mo

Facebook: www.facebook.com/BibliotecaCentraldeMacao

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新品
推介

書籍

01

專業之死

為何反知識會成為社會主流，我們又該如何應對由此而生的危機？

- 作者：湯姆·尼可斯 (Tom Nichols)
- 譯者：鄭煥昇
- 出版社：臉譜
- 出版年份：2018



02

社區設計的時代

- 作者：山崎亮 (Yamazaki Ryo)
- 譯者：莊雅琇
- 出版社：臉譜
- 出版年份：2018



03

藝術史的一千零一夜

- 作者：麥可·博德 (Michael Bird)
- 譯者：蘇威臣
- 繪者：凱特·伊文斯 Kate Evans
- 出版社：原點
- 出版年份：2018



隨網路科技與高等教育的普及，現代人可取得的資訊及知識量遠超過過去，但這也是所有人最不願學習、最不尊重專業的時代。面對這種人們拒絕學習、懷疑專家的現象，本書作者將帶領我們理解專家與公民間的關係為何崩解，而每一個人，不論是專家或公民，又該如何化解這個迫切的危機。面對“專業之死”，我們如果置之不理，將導致民主社會中公民與專家停止對話，並有可能發展成暴民政治或技術官僚主義，且導致民主崩潰。這不僅會讓人類辛苦累積了數個世紀的知識付諸東流，也將阻礙新知識的未來發展。



04

邊緣的豐饒

澳門現代文學的歷史嬗變與審美建構

- 作者：張堂綺
- 出版社：政大出版社
- 出版年份：2018

05

21世紀的21堂課

- 作者：哈拉瑞 (Yuval Noah Harari)
- 譯者：林俊宏
- 出版社：天下文化
- 出版年份：2018



06

百年早餐史

現代人最重要的晨間革命，可可、咖啡與糖霜編織而成的芬芳記憶

- 作者：克里斯亨·葛塔魯 (Christian Grataloup)
- 譯者：蔡孟貞
- 出版社：聯經出版
- 出版年份：2018



07

芬蘭人的惡夢

- 作者：卡羅利娜·科爾霍寧 (Karoliina Korhonen)
- 譯者：李俊帆
- 出版社：廣西師範大學出版社
- 出版年份：2018



在《人類大歷史》一書中，哈拉瑞展現了他“後見之明”的洞識，深刻闡述了人類簡史；而在《人類大命運》一書中，他則以“先見之明”的睿智，為我們預示了未來簡史。繼而在這本“人類三部曲”的第三部《21世紀的21堂課》一書中，哈拉瑞聚焦於此時此地，關注的是資訊科技和生物科技攜手之後，科技為社會帶來的巨大顛覆與重塑，以及特朗普粉墨登場、難民湧入歐洲、恐怖攻擊迭起、假新聞到處流竄……《21世紀的21堂課》是現代智人的必修課，是洞悉世局變幻、洞察社會趨向、洞燭心靈深處的必修課。

電影

08

幸福路上

- 作者：宋欣穎
- 發行公司：飛鷹
- 發行年份：2018



音樂

09

Personne d'Autre

- 演出者：Françoise Hardy
- 發行公司：Arts Music
- 發行日期：2018



雜誌

10

大雄誌 megao

- 半年刊/中文
- 出版社：啟門文化
- 出版年份：2018



一本屬於高雄的地方誌，又高於雜誌意義本身。雜誌為半年刊，2018年6月推出創刊號。兩位癡迷紙本的雜誌癮因為一個“編輯會議”的雜誌講學課程，而萌生創作雜誌的念頭，創刊號創作長達一年，編輯部由來自南部的喜歡紙本文青組成，首期以“高雄的十個症候群”為專題，從不同的高雄人採訪中，認識這個台灣南部城市的地域復興、奇特景點、空氣污染問題和台中逐漸超越高雄的紧迫感。刊名megao代表巨大化，而台語意為敵門的“Mega”和“打狗”的舊羅馬字表記“Takao”融合在一起，就成了這道題名字，以代表這是一本用在地人眼光看高雄的地道雜誌。



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在科技發展日進千里的年代，大量關於圖書館智能化將會代替人工化的文章浮現，眾聲喧嘩背後，探尋現代公共圖書館智能與人工應用平衡的課題被迫切需求。智慧圖書館（Smart Library）應是以數字化、網絡化、智能化的信息技術為技術；以互聯、高效、便利為主要特徵；以綠色發展和數字惠民為本質追求，也是現代圖書館創新發展的理念與實踐。智慧圖書館的定義與智能圖書館（Intelligent Library）和數字圖書館（Digital Library）有本質上的區別。智慧圖書館在新一代資訊技術的基礎上，更加著力於服務管理、智慧工匠、智能惠民和營造友好的閱讀環境。

正如以智慧圖書館著稱的西雅圖公共圖書館主設計師Rem Koolhaas所說：“圖書館可以始終如一地變化多端，使過去那些一成不變和墨守成規疊合成巨大的不可預測”。把智慧應用在公共圖書館的刀刃上，並平衡人工化和智能化的操作，同樣是澳門公共圖書館的努力方向。透過這個專題，讓我們從內而外地審視這一股不可逆的趨勢。

O desenvolvimento rápido da ciência e da tecnologia causou o surgimento de vários artigos sobre a possibilidade das bibliotecas inteligentes substituírem eventualmente as tradicionais. Por trás dos debates acesos está a necessidade premente de encontrar o equilíbrio entre a aplicação da inteligência e os recursos humanos nas bibliotecas públicas modernas. Uma biblioteca inteligente deve preencher o conceito e implementação do desenvolvimento inovador de uma biblioteca moderna, com informação e tecnologia digitalizada, em rede e inteligente como base técnica; interligação, alta eficiência e conveniência como características principais; desenvolvimento ecologista e serviço de fácil utilização são os objectivos principais. Uma biblioteca inteligente é diferente de uma biblioteca digital em termos das suas definições. Para além de abraçar a nova geração de tecnologia da informação, as bibliotecas inteligentes centram-se mais na gestão dos serviços, na tecnologia inteligente e na conveniência assim como na manutenção de um ambiente de leitura favorável.

Tal como Rem Koolhaas, Designer Principal da Biblioteca Pública de Seattle – uma biblioteca inteligente aclamada, referiu: “Uma biblioteca pode obter numerosas variações no seu desenvolvimento aderindo ao mesmo conceito e acontece que as invariáveis e convenções do passado se tornam numa enorme imprevisibilidade”. A aplicação da inteligência e o equilíbrio entre os recursos humanos e a inteligência são ambos importantes direcções de desenvolvimento da Biblioteca Pública de Macau. Neste artigo, iremos falar a fundo desta tendência irreversível do desenvolvimento.

Amid the rapid development of science and technology, a large number of articles have emerged discussing the possibility of intelligent libraries eventually replacing traditional ones. Behind all the heated debates is the pressing need to find the balance between the application of intelligence and human resources in modern public libraries. A smart library should fulfil the concept and implementation of the innovative development of a modern library, with digitized, networked and intelligent information technology as the technical basis; interconnection, high efficiency and convenience as the main characteristics; green development and user-friendly service as the core objectives. A smart library is different from an intelligent library and a digital library in terms of their definitions. In addition to embracing the new generation of information technology, smart libraries focus even more on service management, intelligent technology and convenience as well as maintaining a friendly reading environment.

Just as Rem Koolhaas, Lead Designer for the Seattle Public Library-an acclaimed smart library, has said: ‘A library may derive numerous variations in its development by adhering to the same concept, and turns the invariables and conventions from the past become an enormous unpredictability’. The application of intelligence and the balance between human resources and intelligence are both major development directions of the Macao Public Library. In this feature, we will delve into this irreversible trend of development from the inside out.

問題 PERGUNTA QUESTION 01

RFID是不是十全十美？
É A RFID PERFEITA EM TODOS OS ASPECTOS?
IS RFID PERFECT IN EVERY WAY?

“RFID技術”（即無線射頻識別技術）是智慧圖書館發展進程中最常被提及的一個詞語，主要應用於讀者身份識別、安全防盜、圖書定位及可視化導航、圖書自助借還、自助分揀、圖書盤點等方面。

RFID技術具有識別速度快、借還效率高、設備安裝維護方便等特點，提供準確的工作統計；如操作數量、操作類型、成功與否的操作統計等。操作結束後可根據需要打印借書、還書、續借和查詢收據。但是，RFID在公共圖書館的應用也有缺陷，有可能出現借還障礙。因其受電子標籤技術穩定性和通信環境的影響，可能會有誤讀和漏讀情況發生，甚至是無法識別。同時，由於館員無法及時檢查圖書使用損耗情況，可能會造成一定的誤會和矛盾。

‘Tecnologia’ RFID (Tecnologia de Identificação de Rádio Frequência), uma palavra de ordem no curso da evolução da biblioteca inteligente, é usada principalmente para identificação dos leitores, segurança e anti-roubo, posicionamento de livros e orientação acessível, auto-requisição e entrega de livros, auto-triagem e verificação de inventário de livros, entre outras funções.

Entre outras vantagens, a ‘Tecnologia RFID’ permite a identificação rápida, requisição e entrega eficiente, e instalação e manutenção convenientes. Entre outros aspectos, proporciona estatísticas precisas sobre o volume de operação, tipo de operação e sucesso e falhas de operação. A tecnologia permite também aos utilizadores imprimir recibos após a execução de tarefas como check-in, check-out, renovação e informações. Contudo, a sua aplicação em bibliotecas públicas é sem defeitos. Podem ocorrer erros durante os processos de check-in e check-out, devido a leitura errada, falta de atenção ou mesmo falha no reconhecimento de dados, o que assenta na estabilidade técnica das etiquetas electrónicas e no ambiente de comunicação. Equívocos e confusão podem também surgir quando o pessoal da biblioteca não tem capacidade para verificar a integridade dos itens a tempo.

‘RFID technology’ (Radio Frequency Identification technology), a buzzword in the course of smart library evolution, is mainly used for reader identification, security and anti-theft, book positioning and accessible guidance, self-check in and out of books, self-service sorting and inventory check of books, among other functions.

Among other advantages, ‘RFID technology’ features quick identification, efficient check in and out, and convenient installation and maintenance. Among other aspects, it provides accurate statistics on operating volume, operating type and success and failure of the operation. The technology also allows users to print receipts after performing tasks such as check-in, check-out, renewal and enquiry. However, its application in public libraries is not flawless. Errors may occur during the check-in and check-out processes, due to misreading, overlooking or even failure to recognize the data, which relies on the technical stability of the electronic tags and the communication environment. Misunderstanding and confusion may also arise when library staffs are unable to check the integrity of the items in time.

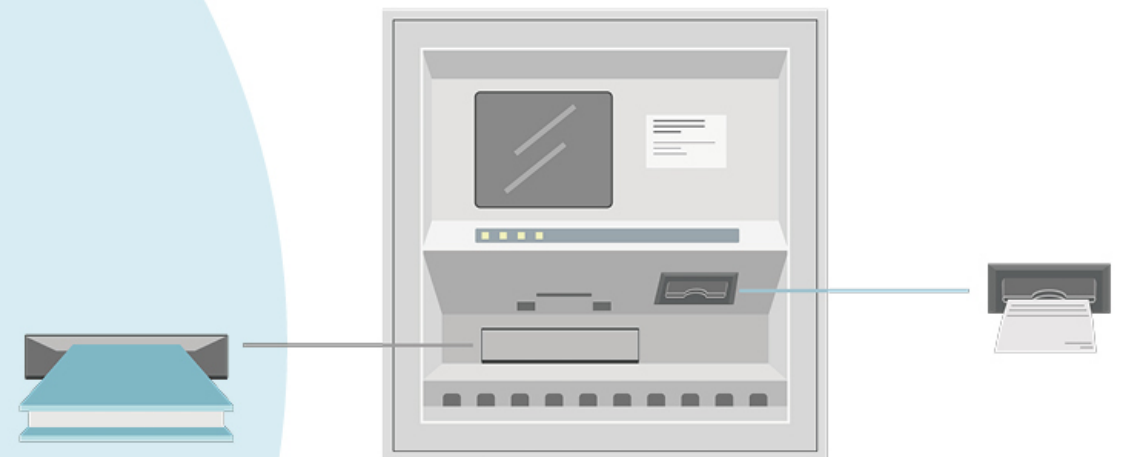
結論：RFID不是高枕無憂式的十全十美，仍需要結合人工操作，才能保證整個圖書館管理流程順暢。要合理地使用RFID技術，才能使圖書館管理員的工作更為優化。

Conclusão: o RFID não é perfeito em todos os aspectos e, logo, ainda necessita de ser assistido por trabalho manual, para assegurar um processo de gestão suave de toda a biblioteca. Apenas a utilização correcta da tecnologia RFID pode verdadeiramente complementar o trabalho diário do pessoal da biblioteca.

Conclusion: RFID is not perfect in every way and therefore, still need to be assisted with manual labour, to ensure a smooth management process of the entire library. Only by using the RFID technology correctly can it truly complement the library staff’s day-to-day work.



24小時自助還書箱
Caixas para Devolução de Livros em
Funcionamento durante 24 horas
24-Hour Book Drop



問題
PERGUNTA
QUESTION
02

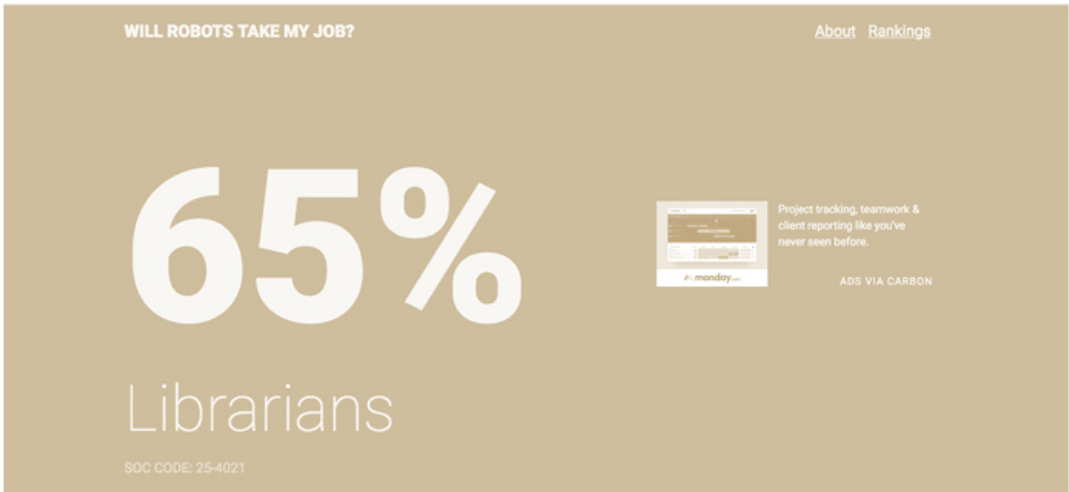
機器人圖書館員會否搶走飯碗？
IRÃO BIBLIOTECÁRIOS ROBOTIZADOS TOMAR OS EMPREGOS DAS PESSOAS?
WILL ROBOTIC LIBRARIANS TAKE HUMANS' JOBS?

在美國，“Will Robots Take My Job?”（www.willrobotstakemyjob.com）這一有趣網站引起了不少圖書館人的注意，它使用2013年美國學者Carl Benedikt Frey和Michael A. Osborne發表的“The Future of Employment: How susceptible are jobs to computerization?”研究報告為評判基準，透過新方式來估算職業被電腦化的機率。目前共有702種職業被納入其中，輸入Librarians（圖書館員），取代風險指數為65%，中等偏高。我們禁不住問，智慧圖書館年代真的完全不需要人類工作了嗎？

中國南京大學計算機科學與技術系與計算機軟件新技術國家重點實驗室去年研發出智慧圖書館二期的機器人管理員，融合RFID、AI、互聯網、物聯網等技術，取名為“圖寶”。他目前在南京圖書館的應用有：1）自動盤點：1小時盤點10000冊書籍；2）即時更新圖書館位置訊息：圖書遺讀率在1%以內，定位精準度高達97%。乍眼一看，成績亮麗，但其缺點同樣一覽無遺。技術層面上，機器人在語音辨識領域仍有盲點，即無法克服“雞尾酒會效應”——在吵雜環境對語音的辨識度大大降低。因此，目前圖書館機器人只會應用在某些特定領域（如盤點、接待等），並不能全面取代人類。

Nos Estados Unidos, um interessante website intitulado 'Irão Robots Tomar o Meu Emprego?' (www.willrobotstakemyjob.com) chamou a atenção de muitos bibliotecários. O website calculou a probabilidade de empregos a serem tomados por computadores com uma nova metodologia, desenvolvida com base nos critérios mencionados no relatório "O Futuro do Emprego: quão susceptíveis são os empregos à computorização?" publicado pelos académicos americanos Carl Benedikt Frey e Michael A. Osborne em 2013. Até agora, um total de 702 ocupações são enumeradas no website. Quando se coloca a palavra "Bibliotecários" no campo de busca, mostra que este trabalho apresenta um risco de automação médio a elevado de 65%. Não podemos deixar de pensar se os recursos humanos não se tornarão completamente desnecessários na era da biblioteca inteligente?

No ano passado, o Departamento de Ciência da Computação e Tecnologia da Universidade de Nanjing e o Laboratório Estatal Chave para Tecnologia de Software Novel da China lançaram um bibliotecário robótico, que constitui uma parte importante da segunda fase do desenvolvimento da biblioteca inteligente. O robot, chamado "Tubao" e incorporando RFID, AI, Internet, Internet das Coisas e outras tecnologias, é actualmente a ser aplicado na Biblioteca de Nanjing em dois aspectos: 1) inventário automático: digitalização de 10,000 livros por hora; 2) actualização instantânea da localização de itens. A taxa de livros não detectados é de menos de 1% e a precisão da posição atinge os 97%. Os números parecem incríveis à primeira vista mas o que é igualmente difícil é não notar as insuficiências do robot. A nível técnico, a sua capacidade de reconhecimento da fala ainda está para além das expectativas. Por exemplo, não é capaz de ultrapassar o "efeito do cocktail" – a capacidade de reconhecer a fala diminui grandemente num ambiente barulhento. Ou seja, os robots são incapazes de substituir os humanos completamente e são apenas usados em algumas áreas na gestão de bibliotecas, tais como inventário e recepção.



In the United States, an interesting website entitled 'Will Robots Take My Job?' (www.willrobotstakemyjob.com) has caught the attention of many library insiders. The website has calculated the probability of jobs being taken over by computers with a new methodology, which was developed based on the criteria mentioned in the report 'The Future of Employment: How susceptible are jobs to computerization?' published by US scholars Carl Benedikt Frey and Michael A. Osborne in 2013. So far, a total of 702 occupations are listed on the website. When inputting 'Librarians' in the search bar, it shows that the automation risk of the job is 65%, which is medium to high level. We can't help but wonder: will human resources become completely unnecessary in the era of the smart library?

Last year, the Department of Computer Science and Technology of Nanjing University and the State Key Laboratory for Novel Software Technology of China launched a robotic librarian, which is an important part of the second phase of smart library development. The robot, named 'Tubao' and incorporating RFID, AI, Internet, Internet of Things and other technologies, is currently being applied at the Nanjing Library in two aspects: 1) automatic inventory: scanning 10,000 books per hour; 2) instant update on item location. The book undetected rate scores less than 1% and position accuracy reaches 97%. The numbers seem incredible at first glance but what are equally hard to miss are the robot's shortcomings. On the technical level, its speech recognition ability is still falling short of expectation. For example, it is not able to overcome the 'cocktail-party effect' – the ability to recognize speech significantly diminishes in a noisy environment. That is to say, robots are only used in certain areas in library management, such as inventory and reception.

結論：機器人圖書館員還不能全方位取代人工操作，兩者可以達成相輔相成的協作關係。但是科技發展是否能最終突破盲點？還需要長期觀察和鑽研。

Conclusão: Neste momento, os humanos não podem ser substituídos por robots de biblioteca em todos os aspectos do seu trabalho, mas os dois podem sem dúvida trabalhar lado a lado e complementar-se. Por outro lado, são necessários mais observação e estudo sobre se estas tecnologias poderão um dia ultrapassar as insuficiências correntes.

Conclusion: At the moment, humans cannot be comprehensively replaced by library robots in every aspect of their job, but the two can undoubtedly work side by side and complement each other. On the other hand, more observation and study is required on whether these technologies can one day overcome current shortcomings.

智慧圖書館的全球資優生

EXEMPLOS EXCELENTE DE BIBLIOTECAS INTELIGENTES NO MUNDO EXCELLENT EXAMPLES OF SMART LIBRARIES IN THE WORLD

我們不妨從國外兩位走在智慧圖書館前沿的“資優生”身上進一步找借鑒點滴，結合兩個案例，人工和智能缺一不可，兩者結合才是未來智慧圖書館發展方向。

Porque não damos uma olhada além-fronteira a duas bibliotecas inteligentes revolucionárias e vemos o que podemos aprender com elas? Considerando ambos os casos, os recursos humanos e a inteligência são igualmente indispensáveis e devem trabalhar em conjunto. A integração dos dois é o caminho a seguir para as futuras bibliotecas inteligentes.

Why don't we take a look beyond the border at the two cutting-edge smart libraries and see what we can learn from them? Considering both cases, human resources and intelligence are equally indispensable and must work together. Integration of the two is the way forward for future smart libraries.

美國
EUA
US

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西雅圖公共圖書館
BIBLIOTECA PÚBLICA DE SEATTLE
SEATTLE PUBLIC LIBRARY

關鍵詞
Palavras chave
Keywords

● ●

多功能，環境友好，設計感強
MULTI-FUNCIONAL, AMBIENTE FAVORÁVEL, DESIGN SOFISTICADO
MULTI-FUNCTIONAL, FRIENDLY AMBIENCE, COOL DESIGN

作為當地一個重要地標，它是全球智慧圖書館中的佼佼者。西雅圖公共圖書館不再只是和圖書相關的機構，也不是智能化堆砌的冷酷建築。它是信息儲存庫、所有形式的媒體和各種活動都可能發生的地方。在這裡，圖書館兼具美術館功用——擺設不同當代藝術家的雕塑，如知名的“智慧噴泉”；而Faye G.Allen兒童學習中心則考慮到幼兒早期教育的重要，更專門為孩子設計“泡芙”座椅；館內有多國語言中心，以及供各類社團定期舉辦主題活動的報告廳禮堂；為了把人性化灌注其中，星巴克和獨立小說雜誌閱讀區被隔分開來……突破純粹的智能化圖書館，西雅圖公共圖書館真正做到了智能惠民，環境友好。難怪年輕人調侃說：因為圖書館的搖滾氣息，讓他們都願意經常來此消磨時間。



新加坡國家圖書館與新加坡科技研究局（A*STAR）在2016年研發出圖書館機器人AuRoSS（autonomous robotic shelf scanning system），可記憶不同圖書館格局和書架位置，閉館後自行穿梭書架之間，以RFID掃描書籍編碼，隔天便把電子報告送到館員手上。機器人1小時內能完成掃描2萬本書，報告準確率高達99%，大大提高圖書館管理效率，減少館員負擔。

Sendo um importante ponto de referência local, a Biblioteca Pública de Seattle é uma das melhores bibliotecas inteligentes do mundo. Já não é uma instituição onde tudo tem que ser sobre livros, nem se tornou meramente um edifício frio constituído por tecnologias inteligentes. É onde a informação é armazenada, onde todas as formas de media são mostradas, e onde todo o tipo de actividades têm lugar. Funciona simultaneamente como uma galeria de arte – esculturas criadas por vários artistas contemporâneos são exibidas aqui tal como a famosa "Fonte da Juventude", enquanto cadeiras de "folhados de creme" são especialmente desenhadas por crianças no Centro Infantil Faye G. Allen, o que realça a importância da educação desde a infância. Há um centro de aprendizagem de línguas assim como auditórios para associações realizarem eventos. Além disso, para dar um toque humanista, foram tomadas medidas tais como separar o Starbucks da zona de leitura de romances e revistas. A Biblioteca Pública de Seattle libertou-se da simples definição de biblioteca inteligente e fez as suas tecnologias e ambiente servir genuinamente o público. É porque emite umas vibrações tais de rock-and-roll dentro e fora que não surpreende que os jovens utilizadores agora gracem sobre passar mais tempo na biblioteca.

Being a prominent local landmark, the Seattle Public Library is one of the best smart libraries in the world. It is no longer an institution that only relates to books, nor has it merely become a cold building put together by smart technologies. It is where information is stored, all forms of media are showcased, and all types of activities take place. It works simultaneously as an art gallery – sculptures created by various contemporary artists are displayed here, such as the famous 'Fountain of Wisdom', while 'cream puff' chairs are specially designed for children at the Faye G. Allen Children's Centre, which stresses the importance of early childhood education. There is a centre for learning multiple languages as well as auditoriums for associations to host events. Also, to give it a more humanistic touch, arrangements have been made such as separating Starbucks from the novels and magazines reading area. The Seattle Public Library has broken free from the simple definition of a smart library and made its technologies and environment genuinely serve the people. Because it emits such a rock-and-roll vibe, it is not surprising that young users now joke about spending more time at the library.

新加坡
Singapura
Singapore

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Singapore's Pasir Ris Public Library等多家公共圖書館
BIBLIOTECA PÚBLICA PASIR RIS E OUTRAS BIBLIOTECAS PÚBLICAS
PASIR RIS PUBLIC LIBRARY AND OTHER PUBLIC LIBRARIES

關鍵詞
Palavras-chave
Keywords

● ●

機器人，RFID，高效盤點，精準報告
ROBOTS, RFID, INVENTÁRIO EFICIENTE, RELATÓRIO PRECISO
ROBOTS, RFID, EFFICIENT INVENTORY, ACCURATE REPORT

Em 2016, a Biblioteca Nacional e a Agência para a Ciência, Tecnologia e Investigação (A*STAR) de Singapura desenvolveram um novo robot bibliotecário, o AuRoSS (abreviatura de "sistema robótico autónomo de digitalização de prateleiras"). A sua capacidade de memorizar a disposição da biblioteca e as localizações das estantes de livros permite-lhe navegar sozinho de corredor em corredor durante o encerramento da biblioteca, digitalizando etiquetas de RFID para produzir relatórios para serem entregues a bibliotecários humanos no dia seguinte. O robot pode terminar a digitalização de 20,000 livros numa hora com uma taxa de precisão tão alta como 99%, o que aumentou dramaticamente a eficiência na gestão de bibliotecas e reduziu imensamente a carga de trabalho do pessoal da biblioteca.

In 2016, the National Library and the Agency for Science, Technology and Research (A*STAR) of Singapore, developed the robotic librarian AuRoSS (short for 'autonomous robotic shelf scanning system'). Its ability to memorize the layouts of the library and locations of the bookshelves enables it to self-navigate down aisle after aisle during closing hours, scanning RFID tags to produce reports to be delivered onto the hands of human librarians the following day. The robot can finish scanning 20,000 books in an hour with an accuracy rate reaching as high as 99%, which has dramatically improved efficiency in library management and immensely reduced the workload of the library staff.

當澳門公共圖書館走向智慧化

QUANDO A BIBLIOTECA PÚBLICA DE MACAU SE TORNA INTELIGENTE
WHEN THE MACAO PUBLIC LIBRARY GOES SMART

目前澳門公共圖書館的智慧化設施包括自助借還書機、自助還書箱、圖書掃描機、自助影印機、手機應用程式BookMyne。在圖書館最新的一組數據顯示，截至9月份與本年初比較，使用自助借還書機的增幅為47%，使用自助借還書機佔整體服務的68%，這意味著越來越多的讀者樂意使用便利的自助服務。對於圖書館的前線工作人員來說，智能服務又帶來了哪些改變呢？

As instalações inteligentes actuais da Biblioteca Pública de Macau incluem máquinas de auto-verificação, entrega de livros, digitalização de livros, fotocopiadoras self-service e a aplicação móvel BookMyne. Os dados mais recentes revelam que, até Setembro, o número de leitores a utilizar a máquina de auto-verificação aumentou em 47% em comparação com o início do ano e representa 68% do número total de utilizadores dos serviços da biblioteca. Isto indica que mais leitores estão dispostos a utilizar os serviços self-service convenientes. Do ponto de vista do pessoal da linha da frente, que mudanças trouxeram os serviços inteligentes à Biblioteca?

The current smart facilities of the Macao Public Library include self check machines, book drops, book scanners, self-service photocopiers and the mobile application BookMyne. The latest Library data reveals that, as of September, the number of readers using self check machines has increased by 47% from early this year and accounts for 68% of the total number of library service users. This indicates that more readers are willing to use the convenient self-services. From the viewpoint of frontline staff, what changes have the smart services brought to the Library?

未來優化的
智慧服務有哪些？

Que serviços inteligentes serão
melhorados no futuro?

What smart services will be
enhanced in future?



智慧圖書館可獲得
更精準的數據

Mais dados exactos podem ser
obtidos nas bibliotecas inteligentes

More accurate data can be
obtained in smart libraries



離島區職務主管林耀濤自2000年便加入圖書館，一直致力於前線工作，親歷多年來澳門公共圖書館系統變遷。在尚未有自助借還服務時，他處理更多的是被動式的櫃枱服務。每天需以人手逐本逐本完成借還書工作，亦需要為書本上磁及消磁、蓋上還書日期等等，最後還得把已歸還的圖書上架。自從自助服務出現，工作模式產生了變化，從以往的被動式服務轉變為主動式服務。林耀濤表示機器讓他們減少了重複性的工作，同時自助化服務亦為管理上提供了很多有用的數據：如讀者們喜歡哪類型的圖書，哪個時段的自助服務使用率最高等，使圖書館工作人員在圖書管理上更為精準。他補充說：“與以前相比，我們的前線人員多了時間去思考如何提供更多元化的圖書服務，同時和讀者的溝通時間也多了，能夠不斷深化各種自助服務及提供更多貼心的服務；借助機器的數據對讀者需求作更深入的分析，例如不同年齡層最喜歡借哪些書籍，那我們就能夠對圖書、工作人手的分配作出更好的管理調動。”

林耀濤提及智能服務也常常讓人誤認為圖書館工作人員的工作量會減輕，但其實智能服務的背後很大一部份都是靠工作人員的辛勞付出才能真正實現。因為自助服務讓人們使用圖書館的服務變得便利，以往必須在櫃枱完成的借還書操作，現在在機器前花數秒就完成，圖書的流通量變得更快。可是歸還後的圖書還得依靠人手一本一本重新上架，因此圖書流通得越快，相對安排於圖書上架的人手工作量亦會相應提升。

Lam Io Hou, Functional Head of the Islands District, has been working at the frontline and experienced the changes in the library system over the years since he joined the Macao Public Library in 2000. Before self-check services became available, he mainly handled the counter services. Every day he manually checked in and out the books one by one, sensitized and desensitized the books, stamped the date of return and put them back onto the shelves. The introduction of self-check services has changed the way he works and he now offers proactive services instead of reactive services. In Lam's opinion, smart machines have reduced the staff's repetitive workload, and self-services have provided a large number of useful data which enables them to manage the Library more efficiently, such as which types of books are popular and the peak periods of self-service usage. 'As compared with the past, our frontline staff have more time to think how to provide a wider variety of library services. We also have more time to communicate with readers, which allows us to keep enhancing the current self-services and provide more personalized services to them. By performing more in-depth analysis of readers' needs based on the data provided by the machines, such as the favourite books of different age groups, we can better manage the books and arrange our manpower,' he added.

He also mentioned that smart services always give many people a misunderstanding that library staff have less workload now, but in fact, to a very large extent, the successful launch of smart services depends on their hard work and dedication. Self-services have brought a more convenient experience to library users. For example, the check-in and check-out of books, which was previously completed at the counter, now only take a few seconds via a self check machine. Books are now circulated more quickly, however the checked-in books each still need to be manually shelved. Therefore, the quicker circulation of books means more shelving workload for staff.

智慧圖書館的出現，絕非把圖書館變成無工作人員的圖書館，而是令圖書館的服務變得更加讀者導向和個人化，“就是在原有的基礎借還書功能上延伸出去，不斷作出優化，為讀者的需求提供更為方便的服務。”熟悉前線圖書館運作以及資訊科技技術的圖書館技術輔導員許海波告訴我們，“舉個例子，雖然圖書館已提供自助借還書機，但已預約圖書的讀者若在無館員工作時段前往，依舊無法拿到預約的圖書，這就是我們未來要想辦法優化的服務。”此外，澳門公共圖書館將會發展推行電子支付業務，讀者繳付罰款時有更多支付方式選擇，以提升圖書館使用體驗。

As bibliotecas inteligentes não significam bibliotecas sem pessoal mas bibliotecas que fornecem mais serviços orientados para os leitores e personalizados. Como veterano de operações da linha da frente de bibliotecas e das técnicas de tecnologia da informação, Hoi Hoi Po, oficial administrativo da Biblioteca, diz-nos: "Isto significa que iremos estender os nossos serviços para além do básico de receber e entregar livros. Iremos continuar a fazer melhoramentos e a responder às necessidades dos leitores com serviços mais convenientes. Por exemplo, as máquinas de auto-verificação já estão disponíveis na Biblioteca, mas os leitores que fizeram os seus pedidos ainda não podem levantar os seus livros se visitarem a Biblioteca fora das horas de expediente do nosso pessoal. Este é um serviço que devemos procurar melhorar no futuro." Além disso, a Biblioteca Pública de Macau irá melhorar a experiência dos leitores desenvolvendo serviços de e-pagamento, disponibilizando aos leitores mais métodos de pagar taxas vencidas.

Smart libraries do not mean unstaffed libraries but libraries providing more reader-oriented and personalized services. Hoi Hoi Po, a library staff who is familiar with the library frontline operations and information technology techniques, told us: 'This means we will extend our services from the basics of checking in and out books, we will continue to make enhancements and cater to readers' needs with more convenient services. For instance, self check machines are already available at the Library, but readers who have placed their orders still cannot pick up the books if they visit the Library outside our staff's working hours. This is the service we should find a way to enhance in future.' In addition, the Macao Public Library will enhance its users' experience by developing e-payment services, allowing readers more methods to pay overdue charges.



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軟硬兼施，成就智慧圖書館

訪圖書館資訊科技部

POWERING A SMART LIBRARY WITH EQUAL FOCUS ON SOFTWARE AND HARDWARE SUPPORT

AN INTERVIEW WITH THE LIBRARY'S IT STAFF



澳門公共圖書館從自助借還書、到網上預約圖書，再到電子資源的使用等便利服務的實現，很大程度都賴於圖書館內負責資訊科技的工作人員協調。本期我們請到圖書館資訊科技部的工作人員趙承恩（Aaron）以及邵文錦（John）分享他們的工作點滴。

Thanks to the coordination among the staff of its Information Technology Department, the Macao Public Library is able to provide a wide range of services enhancing users' convenience including self-checking in and out of books, online reservation of library materials and access of electronic resources. In this issue, we have invited two members of the Information Technology Department, Aaron and John, to share their daily work with us.

圖書館現時供讀者使用的系統是自2015年開始搭建，當時的資訊團隊只有三個人，而Aaron就是其中一員，他指“我當時主要負責硬件機建部份，就是在原有的網絡上協調機器的安裝，以達到圖書館使用的基本需求。”同時，Aaron提及團隊會不斷對原有的服務進行優化，如使用中央系統管理圖書館內供讀者使用的電腦，減少使用者等候時間，令電腦的分派使用更智能，更合理。

另一位資訊科技部的工作人員John則更著力於軟件開發，即在原有的基礎軟件上開發出更符合澳門公共圖書館以及讀者使用的軟件系統，如讀者最常接觸到的電話短訊提醒還書服務。“目前我們正與身份證明局合作，讀者透過該局之自助服務機更改聯絡資料時，可同時點選通知澳門公共圖書館，我們便會收到新資料並隨即更新，免去讀者需要再跑一趟圖書館的情況”。John又說，“我們亦很重視讀者們的意見，早前我們便吸取了讀者建議後，優化澳門公共圖書館的網頁界面，例如搜尋欄的部份，我們簡化了上面的文字說明，並將顏色調整至更為清晰，讓讀者一眼便能找到搜尋欄。此外，我們亦將讀者最常或重點功能，例如登入、電子資源等，做成不同色塊的按鈕，讓讀者使用時一目了然。”

The system being used by the library users has been built since 2015. Back then, there were only three members in the IT team; Aaron was one of them. 'I was mainly responsible for assembling hardware parts, that is, the installation and coordination of machines based on the existing network to satisfy the basic needs of library users,' said Aaron. He also mentioned that the team made constant efforts to improve the existing services. For instance, to reduce waiting time and make the allocation of computer resources smarter and more reasonable, they have adopted a central system to manage the computers provided for readers in the library.

The other IT member John, on the other hand, focuses on software development. He is in charge of developing software that is integrated into the existing system to better meet the needs of the Macao Public Library and its users, such as the familiar SMS service that reminds users to return books. 'We are currently working with the Identification Services Bureau to provide more convenient services to our users. When they update their contact details at the Bureau's self-service kiosks, there is an option of notifying the Macao Public Library of the changed information at the same time. After the new details reach us, we will update it in our system, thus saving the users a trip to the library,' John continues. 'we also value our users' opinions. We have recently improved the interface of the library website based on the suggestions from users, such as simplifying the textual description and adjusting the colours of the search bars to make it more eye-catching. Moreover, we have also highlighted some common or key functions, such as the 'Login' and 'Electronic Resources' buttons, with different colours to make them more recognizable.'

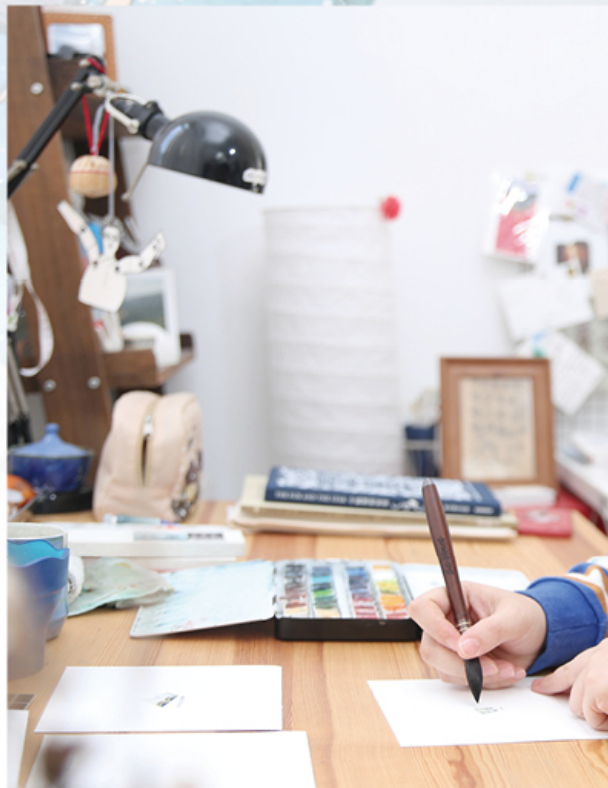
Aaron (左) 以及 John (右) 日常會一起討論如何把現有的系統優化，一來更便利讀者使用，二來減輕前線工作人員的工作負擔

Aaron (left) and John (right) often discuss how to optimize the current system to make it even more user-friendly for library users and to ease the workload of frontline staff.

獨在異鄉為畫客

訪《HOME異地》作者郝元春

澳門獨立插畫家郝元春的畫作中，不時出現一個帶有迷茫神情的大頭娃娃，雖是孩童身軀卻盛載著成人所思，娓娓道來澳門式的“大人童話”，在她個人首次出版的繪本《HOME 異地》中，娃娃更是名正言順地擔當起主角。“這個人物很明顯就是我來的”，當我們走進元春的工作室時，眼前這位戴著黑框眼鏡，個人風格鮮明的可愛插畫師笑著說。



兩年磨一劍

《HOME異地》也的確是元春本人的故事，卻不算是自傳類型的繪本。“它記錄了我在某段時期的零碎心情，都是很瑣碎的，我嘗試用分鏡頭的形式讓畫面具有流動感，就像一部動畫製作，大家可以嘗試一邊翻閱一邊理解我的心情變化”。創作期長達兩年的《HOME異地》，融匯了不少作者心血，在澳門當獨立藝術家，不是一件容易的事情，既要平衡生計，又擔心沒時間創作。平時忙於經營工作室業務，還要去學校兼職教孩子畫畫，這讓元春的創作進度一直有點慢。去年，全藝社為她和澳門另一位插畫家卓曉冰舉辦雙人繪畫展《孩子的哲學》，她一口氣創作了多幅相關畫作，最後在澳門插畫師協會的推動下，作品方才一氣呵成地誕生。

“我祖籍山西，10多年前來到澳門，2016年的時候，曾有過一段很想離開澳門的日子，一度很抑鬱，就是那時候想要做這本書的”，書中的女孩展現出一種淡藍色的憂傷，和元春擅長繪畫汪洋濫歡愉色彩的水彩風格相悖，更能營造出一種遁匿於紅塵俗世的氣氛。而她雙魚座愛夢幻的個性也淋漓盡致地潑灑於紙筆間，一個個帶有“私意”的句子，成為繪本創作的“潛台詞”。這裡面有對宏大宇宙的提問，更有對渺小自我的懷疑，像是一首獨奏的異鄉情懷小夜曲。

繪本式《山河故人》

元春似乎特別偏愛大自然的一切：海洋、土地、森林、地球、宇宙，一問之下，才得悉這是小時候家鄉印象的溯源回憶，是對故土的深切眷戀，“我出生在山西的小城，那裡有山有湖，我把它們都收到書本裡來了”，書中繪有一幅類似我們在賈樟柯電影中才能看到的山河大川圖，原來元春爸媽就住在這山河附近。

既然有故土，那異鄉又在何處？元春巧妙地把身邊熟悉的，帶有安全感的一切化成異鄉生活鏡像，像在澳門養的貓，“這些小動物在我很抑鬱的時候拯救了我”，書中沒有明顯地繪畫澳門，卻把她在澳門多年的生活融入其中，因為最終拯救作者的，其實是想通透了一件事情，“只要找到自己的內心，哪裡都可以是家”。

從出離，憂傷，質疑，到回歸初心，元春這位“獨在異鄉為畫客”的創作者出色地完成了自己的首本繪本，但她還是各種不滿意，“直到印刷前一天我還想改（笑），希望下一本創作會更好。去年嘗試和朋友一起出版小誌，未來希望能投入更多精神去做這些紙本創作”。



《HOME異地》

作者：郝元春
出版社：澳門插畫師協會
出版年份：2018



圖書館答疑 LIBRARY WONDER WHY

Q: 如何得知圖書館是否有我想借的書？

A: 讀者可透過澳門公共圖書館網頁的館藏目錄、致電或親臨圖書館各分館查詢現有館藏訊息。
(詳情可瀏覽網頁: https://webpac.library.gov.mo/client/zh_TW/webpac)

Q: How can I check if there is the book I want in the library?

A: You can check via Catalogue Search on the Macao Public Library website, or by calling or visiting the libraries in person.
(More information please visit website: https://webpac.library.gov.mo/client/en_US/webpac)

Q: 沒有讀者證也能夠借書嗎？

A: 只要曾在圖書館系統登記個人資料，成為圖書館讀者，即使沒有讀者證，也可使用澳門居民身份證、外地僱用身份認別證來辦理借還書手續。

Q: Can I borrow books without a library card?

A: If you have registered your personal details in the library system to become a user, you may borrow and return books with your Macao Resident Identity Card or Non-Resident Worker's Identification Card even if you do not have your library card with you.

Q: 當館藏圖書顯示已被外借時，如何能夠預約借閱該圖書？

A: 讀者可透過登錄澳門公共圖書館網站、致電或親臨圖書館，預約各館(民政總署大樓圖書館除外)在架館藏或已被外借的圖書資料，並可選取指定的圖書館取書(民政總署大樓圖書館、中央書庫除外)。當指定圖書館收到預約圖書資料後，將發出短訊通知讀者，在指定日期內前往圖書館櫃檯辦理借書手續。
(詳情可瀏覽網頁: www.library.gov.mo/zh-hant/service-guide/reader-guide/loan-service)

Q: If a library item is shown as 'checked-out', how can I make a reservation for it?

A: You can make reservations for checked-out and on-shelf library items of all libraries (except IACM Building Library) under the Macao Public Library network via the library website, telephone or visit the library in person. You can select at which branch library (except IACM Building Library and Central Book Stack) to pick up the reserved item. After the item is sent to the designated library, you will receive an SMS notifying you to complete the checkout procedure at the library service counter within the appointed period.

(More information please visit website: www.library.gov.mo/en/service-guide/reader-guide/loan-service)

Q: 如何借閱圖書館的電子書？需要另外申請帳號嗎？

A: 現時澳門公共圖書館有多個電子書資料庫平台，包括HyRead ebook、udn讀書館、華藝電子圖書等。曾在圖書館系統登記個人資料的讀者，可使用澳門居民身份證號碼或讀者證號碼登錄HyRead ebook借閱電子書；而udn讀書館、華藝電子圖書則需要在該平台上申請獨立帳號。

Q: How can I access and borrow e-books? Do I need to register a separate user account?

A: A number of ebook database platforms are available through the Macao Public Library, including HyRead ebook, udn Library and Airtel Books, among others. If you have registered your personal details in the library system, you may read and borrow e-books from HyRead ebook by logging in with your Macao Resident Identity Card number or library card number. For access to udn Library and Airtel Books, you will need to register a user account separately on the respective platform.

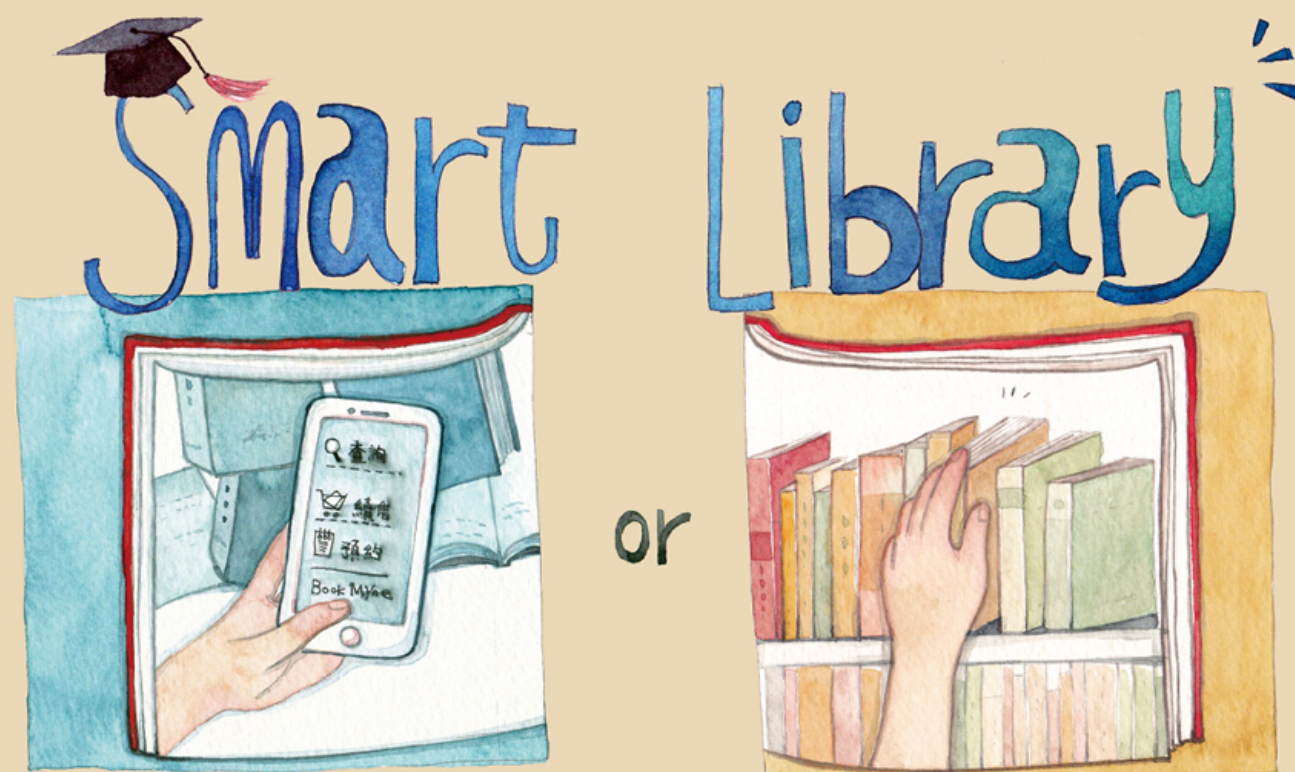


郝元春
YOLANDA KOG

全職藝術工作者，插畫師，藝術工作坊導師。2009年開始至今活躍於澳門藝術界，至今累計參加超過27項展覽。2018年出版繪本《HOME異地》。

Artista a tempo inteiro, ilustrador e instrutor de workshops de arte. Activo no panorama artístico de Macau desde 2009. Participou em mais de 27 exposições. Publicou o livro de desenhos *Home* em 2018.

Full time artist, illustrator and art workshop instructor. Active in the art scene of Macau since 2009. Participated in over 27 exhibitions. Published picture book *Home* in 2018.



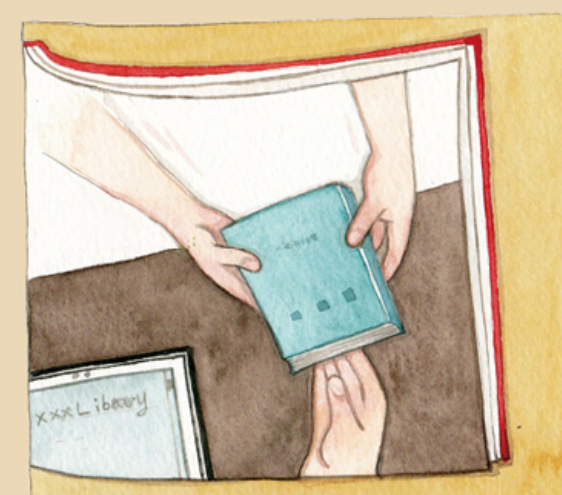
or



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or



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『圖書館e學堂』樂趣多

LIBRARY E-LESSON, FUN LESSON



導師正在提醒學員關於網絡私隱的設置
Instructor reminding participants about Internet privacy settings

澳門公共圖書館服務持續以良性姿態向社區延伸，並同時與社區居民生活建立密不可分的关系。已成功舉辦多年，並獲得優良口碑的“圖書館e學堂”課程年底如約而至，深受讀者歡迎。“圖書館e學堂”課程與時並進，今年的課堂設於澳門中央圖書館及沙梨頭圖書館，加入不少在年輕人群體中相當流行的手機應用程式教學，如：抖音、Faceu等等。讓不同年齡層的居民都能學習到這些新互動程式技能，現場互動氣氛也濃。

2018年“圖書館e學堂”課程共設有兩個系列課程，每個課程均設有六節課，每節課共2小時。“移動設備操作系統設定及應用課程”由導師介紹及示範手機或平板電腦的日常操作，包括：基本功能、資料管理、手機應用程式的應用、推廣和推薦參加者使用澳門公共圖書館及政府公共及衛生部門相關應用程式等。這大大方便了市民掌握資料。而“移動設備拍攝技巧及編輯課程”則由導師示範有趣網絡應用程式的環節，手把手教學員們掌握社交應用程式中的拍攝技巧及發佈，充分展示了澳門公共圖書館作為市民終身學習重要據點的作用。同時，澳門公共圖書館的手機應用程式BookMyne和圖書館電子資源HyRead手機應用程式，以及澳門衛生局資訊站、澳門虛擬圖書館、澳門e文庫等政府公共應用程式，也會在課程中一一展現給學員。

The Macao Public Library has been enthusiastically extending its services to the community and has built an inseparable relationship with residents in their daily lives. Having been run successfully for years, the widely acclaimed and well received 'Library e-lesson' has come back in late-2018 as promised. To keep up with the times, the 'Library e-lesson', taking place in Macao Central Library and Patane Library this year, has covered in the curriculum quite many mobile applications popular among the youths, such as Douyin and Faceu. The courses seek to encourage residents of all ages to learn the skills of using such new interactive applications and have seen lively interactions between the instructor and the participants.

The 'Library e-lesson 2018' consists of two themed courses, with six 2-hour sessions in each. In the 'Mobile Device Course - Setting and Application of Operating System', the instructor introduced and demonstrated the daily use of cell phones or tablets, including basic functions, skills of managing files and using mobile applications, and so on. The instructor also encouraged and recommended the participants to use mobile applications launched by the Macao Public Library and the public and health departments of the government, which have given residents a much more convenient access to information. In the 'Mobile Device Course - Photography Skills and Editing', the instructor introduced the use of intriguing online applications, teaching the participants photography skills and how to post their photos on social media. The courses are perfect examples showing how the Macao Public Library serves as a crucial base of lifelong learning for residents.

Other mobile applications were also introduced to the participants during the courses, including BookMyne of the Macao Public Library, HyRead for accessing library's e-resources, and other applications launched by local government departments, such as 'Macao Health Bureau Information Platform', 'Macao Virtual Library' and 'Macao eBooks', among others.

圖書館放大鏡 LIBRARY MAGNIFIER



圖片Photo: Patrick Rodriguez

澳大利亞 / AUSTRALIA

維多利亞州立圖書館 / STATE LIBRARY OF VICTORIA

維多利亞州立圖書館建於1854年，是澳洲最老的圖書館，也是世界上最早的免費公共圖書館之一。館藏項目超過200萬冊，除了書籍以外，更包括個人手稿、地圖、叢雜誌和期刊、報紙、漫畫、舊的廣告和戲劇節目單等，宣揚閱讀的同時也紀錄著一個城市的歷史。目前圖書館每年都會新增7萬個項目以豐富館藏，更致力向數位圖書館發展，設有線上圖庫、線上畫廊等資源，此外，已有50萬冊館藏數碼化成電子閱讀資源。

328 Swanston St, Melbourne VIC 3000

Established in 1854, the State Library of Victoria is the oldest library in Australia and one of the first free public libraries in the world. The library houses over 2 million items, in addition to books, it also includes personal manuscripts, maps, old magazines and serials, newspapers, comics, old advertisements and theatre programmes, promoting reading while documenting the history of a city at the same time. Each year the library adds 70,000 items to its rich collection, and meanwhile working hard to develop its digital library, where resources such as online image archives and galleries are available. So far 500,000 library items have been digitized.

每當變幻時的《小狐狸與星星》



小狐狸與星星 (THE FOX AND THE STAR)

作者: 柯洛莉·畢克佛史密斯
(Coralie Bickford-Smith)
譯者: 黃筱茵
出版社: 三采
出版年份: 2016

很多繪本都是名副其實的百歲書，因為以圖敘事，無論讀者是否認字，都可以參與欣賞，無論是0歲的寶寶，還是100歲的全家之寶。這本《小狐狸與星星》是我在台南逛誠品時發現的又一本“百歲書”。

寶藍色的布面裝幀似乎向我暗示：作者要說一個很重要的故事。果然……

這是一個發生在森林裡的故事，動物、植物、天氣由陰轉雨轉晴、從一顆星變成滿天星斗。

真是一個認識大自然的好故事。代入小狐狸的角色，迷失在黑漆漆、濕漉漉的森林裡，四周爬滿了甲蟲，不過原來甲蟲是小狐狸的美食，實在是驚險刺激！雨過天清，被洗過的夜空，星星更多了，多麼美好的繁星璀璨的夜晚。

真是一本奇妙的書，再讀一遍會有新的發現：這或許是一個關於友誼的故事？星星為小狐狸照亮了方向，他們就是彼此間無可替代的絕世好友。6歲的兒子看完之後，突然恍然大悟地跟我說：“我不就是***（他最好的朋友）的星星咯！他也是我的星星！”太有道理了！

且慢且慢，就到這裡嗎？再讀一遍，不知道這本奇妙的書還會不會再展現出另外一層意思呢？

好的！第三次讀完，心中升起一個疑問：小狐狸後來有找到那顆一直指引他方向的“唯一”的星星了嗎？不知道，後來出現的是群星，小狐狸想，他的那顆“唯一”的星星一定在這滿天的星斗之中。畫面不知不覺間也突破了“框框”，“充滿”了整個畫面（畫面的佈局常常幫忙繪、作

者透露重要的訊息）。從黑暗，到一星光明照亮，然後到消失光明的黑暗，再到接受失去“唯一”星光後的平復與無拘束。難道它除了說大自然、友誼，還在敘述愛和失去、人生變幻的故事？

這個故事果然很重要。

很難想像這是作者Coralie Bickford-Smith第一本自己繪作的繪本，可能因為作者多年從事圖書設計的原因，《小狐狸與星星》的繪圖、故事、版面設計與裝幀渾然一體，所有元素集合起來一起說故事，所以一出手就奪得各項大獎。自2015年7月在英國出版以來，該書3年間已經出了6種外語譯本，繪本中的小狐狸、葉子和森林也被製作成各種美輪美奐的衍生品。

應該有助於提醒0-100歲間的我們：有得有失、有失有得就是人生，變幻也可以很美。



書評人

小歲

游走于文學、藝術、教育和出版的觀察者，畢業于南京大學中文系，現就讀于台南大學戲劇創作與應用學系研究所，著有《帶往創意玩繪本》、《小樹苗成長檔案》、《樂育Home school家長指導手冊》等書，專事組織編寫騎士教育的戲劇×教育跨界書籍。

陰影無限向黑，光無限向白



黑白

作者: 石內都
出版社: 中信
出版年份: 2017

人都有逃避傷痛的傾向，與其說是逃避，倒不如說是身體的防衛機制，在面對自身的不堪和恐懼時，有的轉身頭也不回了，有的卻被不願直視的地方所吸引，對攝影家石內都來說，便是後者。

6歲那年，石內都隨家人遷到橫須賀最貧困的街區，作為日本戰後一個極為複雜曖昧的地方，它被大量甚至粗暴地記錄，同為戰後時期出生的攝影家，包括東松照明、森山大道等都曾將相機對準這個地方，但在石內都眼中，橫須賀這個被暴力、性與貧窮裹起的成長場所，對她來說更像個掙脫不了的胎記，在日本當時仍然是完全由男性主導的攝影界中，石內都所呈現的影像並不粗暴荒涼，更多的是，溫柔冷靜地把傷痕都放到鏡頭面前。自20歲那年發誓再也不回來，28歲時卻帶著相機，像再次揭開自己傷疤一樣，一連拍攝了她最重要的三部曲：《絕唱·橫須賀街頭》、《公寓》、《連夜的街》，石內都直言盡是拍攝自己的羞恥，顯得無比的坦誠直白，她拍攝廢棄建築的內部，剝落的牆身，像海浪般捲起的牆皮，斑駁污跡滿佈整個空間，石內都更關注於時間在空間所留下的痕跡，人的，物的，歷史的，以及人在居所留下的氣味、污垢、皮屑，與時間和建築物一同發酵，成了這座城市的遺物。

《黑白》原書寫成於1993年，就在石內都剛出版作品《1·9·4·7》不久，拍攝了50個與她同齡的女人，她在乎的不是美麗姣好的軀幹，對石內都而言，時間像容器，照片像身體，而人的身體也同樣，某些傷痕被皺褶裹起，手與腳作為身體的末端，終年承受身體的重量，也是個體與外部世界的連接點，她想要用攝影去轉化身體的細微變化。往後，石內都持續拍攝赤裸身體，陌生人的，舞者的，也包括自己母親，全都是身體的局部，從腳跟的皮膚，皮膚的肌理、疤痕、殘缺的身體，美與醜之間，既然肉身皆是“庸俗的活物”，去凝視身體的一切，就像

石內都自己相信攝影能將看見和看不見的事物都納入其中，無論是關於橫須賀的，或是在拍攝人的時候，石內都的作品終其被死亡所吸引，她不要完整的東西，如同石內都鏡頭前裸身的人們，雖用雙手似是有意無意地遮擋身上的缺陷，多少也是戰戰兢兢的，而是他們選擇將傷口展露於空氣中，就像石內都總是對準自己的傷痛一樣。

關於黑白，她自己就曾說，黑是在相紙上堆積的黑，白是無法擺脫相紙的顏色，而若我們的痛苦如黑色的黑股湧入，成為暗部所在，那麼在面對自身時，光便會引路，“喚起一條嫻靜的光，織就漆黑的陰影，誘出一個看不見的世界”。



書評人

Bella Tam

寫字的人。大學時期主修英語文學，信奉自然，同為自由攝影人一名。



外傭：住在家中的陌生人

作者: 蘇美智
攝影: Robert Godden
出版社: 三聯
出版年份: 2015

外勞、外傭、移工、民工……種種不同的名稱，其實意指同一群體——為了生活，離鄉別井到外地工作的人。他們從事低收入工作，被視作“低端人口”，社會不能缺少他們，卻同時不斷壓榨、剝削他們。

“低端”這詞顯示出社會如何歸類這群體，尤如食物鏈中，他們被上面一層又一層“更高階”的人壓抑著。提及移工問題時，不少分析都會指出階級的對立，並側重描寫勞工的苦況，將這群體看待成資本主義及全球化發展中面目模糊的一員——他們各有名字，各有故事，卻也是千千萬萬擁有著類似故事的其中一個，都單向地折射著現今體制的種種漏洞與不公。

由三聯出版、香港記者蘇美智及攝影師Robert Godden 所著的《外傭——住在家中的陌生人》則把這群體還原成“人”的模樣。大量彩色相片讓讀者深感書中的個案不只存在於白紙之上，更是每日和我們擦肩而過、有血有肉的真人真事。他們的神情、他們的衣著、他們在香港的生活、在遠方的家……透過相片，大家頓時感覺更了解。

《外傭》全書分為五章。第一章是從僱主的視點出發，由僱主分享自外傭“進駐”後，家中生活有何變化。當中有些變得依賴外傭，有些亦被外傭欺騙。第二章則紀錄了蘇美智和Robert Godden遠赴菲律賓一條大量輸出外傭的村子，並探訪十多個留守家庭後所發掘到的故事。而有別於一般將“僱員”、“僱主”置於對立的分析，蘇美智除了指出階級之間的矛盾與無奈，亦呈現出香港多個團體如何着手帶來改變。書中亦以兩章的篇幅，告訴讀者這群外傭除了洗衣煮飯買餸湊仔外，還有著怎樣的

外傭不只是外傭

喜好、才能、志氣與夢想。

“刻薄僱主和黑心外傭以外的故事”是此書的撮要。事實上，外傭議題牽涉的除了“搏炒”與“剝削”等勞資矛盾，還有女性權力的拉扯。書中亦細緻地點出：女主人、母親等角色，在家傭進駐後會如何改變？會如何爭奪？外傭賺錢寄回鄉，一手撐起頭家，自己亦增廣見聞，同時遠方的丈夫寂寞出軌、親子關係疏離。種種書中道出的無奈，亦將討論拉闊至一地的“家庭照護”政策——究竟是空談的口號，還是實在的支援？足以讓多個家庭從這權力關係中解套？

根據勞工局的資料，截至2018年9月，在澳門從事家傭工作的外傭逾28,000人，即本地亦有20,000多個家庭 / 20,000多名外傭面對《外傭》內提及的情景。“如果我們還僱主和外傭一個比較接近真實的面貌，如果我們不再對那些遠方的家庭視而不見，同理心會否更容易建立？”這是蘇美智在《外傭》前言中的一段話。會或否，很難回答，但書中呈現的多個面向，是開始思考問題的一個理想起點。



書評人

路家

傳媒工作者，喜歡故事，喜歡澳門。

只要結局圓滿，就是幸福的人生

《鬼太郎》這部詭怪系列漫畫，在過去甚至現在一直有著強大的魅力。作者是水木茂，他除了是鬼太郎的作者，還有其他很有影響力的作品，最近中文版出版的《昭和史》四大冊便是受賞的一部鉅著。

水木茂成為漫畫家之前，是二戰的日本兵。在戰爭中失去整條左臂，之後的漫畫人生，都是他獨臂完成的。

然而我要介紹的書並不是水木茂所作，而是他的太太武良布枝以妻子的角度書寫的自傳式作品。為漫畫家持家的太太所寫的文字，最能體現艱難時代創作人的側寫。武良布枝在29歲時候相親，那時算是大齡女，嫁給快要40歲被父母催婚的水木茂。相親後五天馬上完婚，說是因為工作繁忙，其實是沒有錢負擔來回家鄉和東京的多次往返費用。給讀者揭露出新婚的貧困，也體現這本書的副標題“只要結局圓滿，就是幸福的人生”這一句話，究竟有多重。5、60年代的日本是怎樣的概念？戰後日本所經歷，從轟炸後正在復興，戰敗的士兵回家重新開始的人生，社會從失業、飢餓、貧窮，慢慢恢復。

但水木茂的職業是漫畫家。創作人永遠是在困難的社會最底層，也是最後一批得到溫飽的人，文化創作起著滋養人心的作用，對人類發展不可或缺，但卻也是在肯定人類能夠發展、在生命得到足到溫飽和延續之後的考慮。在武良布枝的記述，丈夫交稿時被打折收稿、出版社倒閉、發行商消失避債再也找不到人，每一個環節出了問題，稿費“凍過水”。靠畫漫畫稿為生的人，當時得面對這些問題。

創意文化產業，可以靠政府支助？那時想都別想。

漫畫家水木茂，更窮也沒有放棄他的漫畫。每天都在房間裏創作，日以繼夜，夜以繼日。這並不是等於努力創作，就一定會成功的故事，與他同行的很多漫畫家，在行業的洗刷下，沒有出名便折戟沉沙，人和作品一起消失在觀眾的視野。

又是一次退稿，但編輯對水木茂說，雖然沒有錢收你的稿，但你的作品蘊含巨大能量，別放棄。作品的能量這個概念，在舞台呈現時被時常使用。但在作者側寫水木茂的創作歷程下，“能量”這個概念在套用在文藝的創作上，更清晰和立體。

水木茂的這種精神能量，源於他對妖怪的執著，對哲學的探索，都被他妻子以溫柔之筆，紀錄下來。因為水木茂透過他的鬼太郎，在漫畫格子上表演，超過30年，然後成了電視、電影、舞台劇等等。

在水木茂創作時期，根本沒有“文化創業產業”這一回事，畫公仔書就是畫公仔書，寫小說就是寫小說，作品有人看，有人出錢埋單，才能繼續創作下去，能否讓人埋單，還是得先看作品。這種成功，並不會是因為政府支助，他的成功，也有賴於他的產權被完善的保護，使他可以更用心的創作，能延伸他的成功，也就等於他所屬於的文化成功。

而作為鬼太郎之妻的作者，這一本側寫漫畫家生平的作品所顯示出的能量，便是她對漫畫家那細細綿綿的愛，那一份藝術家妻子對丈夫的閃爍眼神，活躍在紙上。這一份愛意也在2010年脫變成為156集的展開劇，顯露在觀眾之前。



書評人

何志峰

有時寫作、表演、聽歌。讀書，是件嚴肅的自我放逐，閱讀應該就是我最後的信仰，盡力守護，深信閱讀可以改變現狀。

玫瑰，你在想甚麼？



○

漫遊者小王子：玫瑰的解讀

作者：卡密
出版社：Dirty Press
出版年份：2018

人們愛讀《小王子》，十居其九都愛把自己代入成小王子的世界，然後嘗試用其浪漫的視角思考，不過，就在小王子仰望繁星與平視世人之際，遠方的那朵玫瑰，卻一直孤高地在B612星球一覽眾生。

《小王子》由1943年出版至今，分析文本眾多，卻鮮有以玫瑰作主體，今年中，華文社會終於帶來一次突破，《漫遊者小王子：玫瑰的解讀》乃作者卡密對《小王子》的解讀，套用哲學及社會學的框架，分析小王子與玫瑰的關係，與此同時，卡密也把她和男朋友CC分別的心路歷程，對照玫瑰與小王子各自的成長。

在小王子的想像中，玫瑰總是脆弱而特別，因此，小王子出走後，一直記掛著那朵獨一無二的玫瑰，可是他無法解釋，玫瑰若是需要人照顧，那他逃離B612星球後，不消幾天，猴麪包樹理應已把星球撐破，玫瑰亦早應香消玉魂，然而倘若玫瑰仍然生存，她就絕不是小王子想像中的脆弱，這正是小王子的想像與現實世界的矛盾，也是卡密帶出的哲學討論：小王子想像、話語，局限了他理解玫瑰的本質，也令讀者不自覺地否定了玫瑰的真實。

卡密以本書帶領讀者脫離小王子的話語，以真實的玫瑰，引導讀者思考玫瑰的主體性及性別角色，玫瑰說過，她期待與蝴蝶、穿堂風等其他角色相遇，她的本質，超越了受保護的形象，成了嚮往越界的獨立個體。

哲學是卡密於本書中解讀《小王子》的基礎，焦點落在玫瑰的真實與重塑中，確立了玫瑰的真實存在後，玫瑰的生活就由作者，以至讀者延續下去，卡密於本書中記載了她與男友CC由相聚、分別到再遇的心路歷程，在每個章節中呼應玫瑰與小王子的悲歡離合，以個人經驗實踐著

玫瑰帶來的哲學反思。

自己之外，卡密還想以政治理論家漢娜·阿倫特（Hannah Arendt）演譯玫瑰的真實與超越，本書的後記裡，記述了漢娜的一段過去，她曾與哲學家馬丁·海德格爾（Martin Heidegger）有過秘密的親密關係，只是在馬丁的眼中，漢娜是個博士學生，亦是其謬思女神，他沒有看過任何漢娜的著作，因他嚮往的，純粹是彼此的情慾關係，以至為他帶來靈感的存在，然而不過漢娜作為人，一個真實存在的個體，她跳出了這個不健康的關係，由沉淪以至再思，延伸至她的研究，從純思哲學中發展出貼近社會的理論，最終成為獨當一面的政治理論家，卡密以漢娜的著作與經驗作另一個典範，由此勉勵一眾“玫瑰”，不要放棄尋找自我的機會。



書評人

林嘉洋

雜誌編輯，在文學的邊緣跳出跳入，但求以自己的步伐學習，學習書寫，學習生活，學習面對改變。

記錄沒有價值的價值



○

行出一小步
從我到我們的社區實驗

作者：一小步
出版社：突破
出版年份：2018

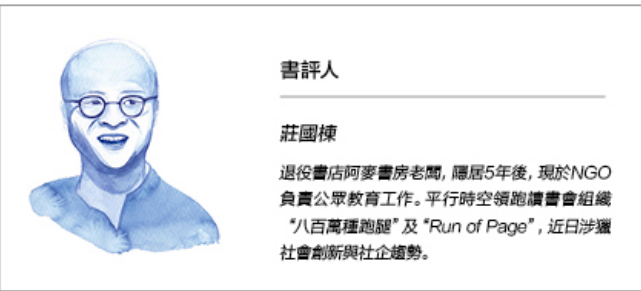
本書沒有描述美國人如何登陸月球（如有）。

姑且不解釋本書的背景機構及緣起，這書的副題是“從我到我們的社區實驗”，顧名思義，本書收錄大小不同的社區實驗作類比，但是，社區實驗又是甚麼？是純粹在社區進行的行為藝術實驗，或是區議員為爭取地方選票而作出的蛇齋餅糰套路研究？拉開封面及封底看著書脊，呈現了一個隱蔽“門”字中間的一個大型“小”字，就像是出版的媒體團隊，聲稱在後覺醒（post-awakening）時代，告別爆棚式社會批判，用一本書來整理思路，用採訪及網媒編輯之力，回應憂鬱的悶熱政治下，看看社區小人物自發行動，在社區生活的不同層面中，開始做的一點小事。

近年香港也出版了不少採訪合輯，走訪不同的成功社企，歌頌某些incubator programs如何協助年青人創立社企事業，集中討論營運上的可持續方法，或者創業者的心路歷程。可是這本《行出一小步》，收錄的故事都是一些自發無界限、看似無價值的小計畫，故事主人翁未必曾為計畫定下甚麼觀點立場或者目標利潤，他們只是本著自己對社區對現實世界的本能，很大可能一不留神卻開始了這些社區實驗。所以，這裡沒有任何經營收支平衡的小貼士，也沒有高官式的拉橫幅合照，著著實實，我們看到不同的行動者，透過自己熟悉的事物與組合伸手可及的資源，嘗試為改變而經營一間大學區雜貨小店（山城士多，書中其一的訪談對象，下同）、嘗試協助南亞婦女投入香港生活而設立的WHATSAPP查詢熱線（為她做翻譯）、嘗試協助長者家居及電器維修的義工組織（維修香港）等等。如果我是撥款機構的批核人員，極有可能因為撥款條文的各種要求，而拒絕撥款支持這些不成氣候、沒法持久又很難量度社會成效的微型計劃。

但是，正正是這些從撥款體制以外自發的社區小實驗，才是最值得我們去探究，去同行。已經能夠量度到的社會項目，自然有機構找到大量資源去落實執行。最特別的是，書中某些項目的執行場所，原本附屬某些社區機構，卻由負責同工主導，走出另外一條關懷社區的新路徑。到底啟動這些計畫的，是不是因為對香港社區的愛還是責任，抑或純粹是路見不平而已？即使收錄的故事未必會相互合作達致甚麼協同效應，但是，英文副題From Me to We: The Stories of How We Live as a Community寫得清楚，就算把香港分5個選區也好，分了18個區議會也好，我們必須承認，理想的生活就是要維繫一個社區，即使在不同維度之下，只有像活在同一個社區內，我們才不會各家自掃門前雪，我們才會自發開放辦公室空間讓街坊休息（阿謙）、我們才會自建一個無污水家園（老園林叔叔）、我們才會以一間性格式自由定價的食店，辦一間迷你社區中心（德昌里三號）……

澳門社區與社團關係密切，有沒有機會可以從本書的經驗借鏡，踏出屬於自己的一小步？



書評人

莊國棟

退役書店阿婆書房老闆，隱居5年後，現於NGO負責公眾教育工作。平時時空閱讀讀書會組織“八百萬種跑題”及“Run of Page”，近日涉獵社會創新與社企趨勢。

柯布西耶，造物主或破壞大王



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《勒·柯布西耶：為現代而生》

作者：安東尼·弗林特
譯者：金秋野/王欣
出版社：同濟大學出版社
出版年份：2017

一度，柯布西耶時常在生活中“冒”出來。講座上，建築師們侃侃而談，句子中時不時冒出“柯布”——圈內人總愛用呢稱。他那些如同諺語般的詞藻，“光輝城市”，“住宅是居住的機器”，裹挾著預見未來的機鋒。

建築師們若是措辭中將自己作品喻為“紀念性的感嘆號”，或是“戲劇性的宣言”，即便是今天，依然會在龐雜的資訊流中閃出光芒，讓讀者駐足。柯布用上述宣言向聯合國官員與全世界媒體闡述聯合國秘書處大樓的設計理念，那是1947年。

隨著時間的流逝，籠罩在他身上的光芒愈發強烈。2013年的某一天傍晚，饒舌歌手坎耶·韋斯特（Kanye Omari West）闖進哈佛大學設計學院。正準備熬通宵準備做建築模型和繪製渲染圖的學生們，猝不及防地聽歌手講了數十分鐘世界可以依靠設計來拯救，尤其是那個叫勒·柯布西耶的建築師讓他佩服得五體投地。安東尼·弗林特當時並沒有在場，這未必是他試圖梳理和還原柯布西耶人生和設計軌跡的契機，但弗林特承認，這則事件令他意識到就連“大眾偶像都成了柯布的信徒”，而這些信徒可能就連“柯布西耶”不是他真名都未必知悉。

柯布西耶本人就是擅長製造迷霧的高手。他拋棄了冗長的本名，“夏爾－愛德華·讓納雷·格里斯”，借用凱爾特傳說中的精明獵手——神鳥Le Corbeau，製造出了柯布西耶。每逢新專案交付客戶之前，他會邀請攝影師進入尚未留下真實生活痕跡的空間中拍攝，在當時流行的《今日建築》與《建築》雜誌上刊登。他在公眾面前宣稱，聯合國大廈的設計師們，“我們是一個團隊，緊緊團結在一起”，私底下又在自己的筆記本中，用美麗的裸體與被暴力扯碎的屍塊來隱喻。他在世界各地飽含深情與詩意地宣講自己的建築理念，隨身卻一直攜帶著《唐吉珂德》。正如柯布寫的

自己，每當“說出‘活力’這個詞，心裡想的其實是‘炸藥’”。他面對真實人類時的措辭遠沒有在自己的無數小人面前來得坦誠。

每一個被柯布西耶個人魅力折服的人們都對他愛又怨。柯布西耶設計的馬賽公寓中，超前地在樓中設計了一整條商業街，從賣魚的鋪子到電影院一應俱全，但就連建築材料供應商都不願成為他的客戶，怕冒進的設計毀了自己的口碑。如今被視作聖地的朗香教堂，建成之初被指責為“基督教車庫”。然而，即便是觀點站在柯布西耶對立面的人們，不得不折服於他將設計看待為藝術創作的熱誠，脾氣暴躁如他仍舊願意在施工現場糾正每一個螺絲和牆壁的弧度。還有縈繞柯布一生的對於創新的緊迫感——他總是試圖讓人們接受顛覆過去的新事物。

還原一個聚光燈下的歷史人物總是帶著冒險，“他身後，有多少不好的事情可以歸罪於他，又有多少前沿先鋒的蛻變可以感謝他。”讓柯布西耶走下神壇卻是一件值得的冒險，作為凡人而不是超人的他所做的那些顛覆與創造，或許對現代主義之後的建築未來更有參考價值。



書評人

劉雁思

哲學碩士畢業後，一直從事與建築、設計與藝術相關的媒體工作。喜歡肆生活在各處的人們講述自己的故事，以寫別人的職業為職業。目前就職於《生活月刊》。

《試刊號》，最後的埃科



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《試刊號》

作者：翁貝托·埃科
譯者：錢怡
出版社：上海譯文
出版年份：2017

翁貝托·埃科，義大利國寶級知識份子、小說家，出生于1932年，他的一生橫跨第二次世界大戰，冷戰，石油危機……到他2016年2月去世時，人們的生活被智慧手機及碎片化的資訊充斥，民粹主義因為特朗普的當選而再度抬頭。年輕時的埃科，遵從父親的意願進入都靈大學學習法律，隨後輟學，改學中世紀哲學與文學，並在1954年獲博士學位。48歲時，他出版了人生中第一本小說——《玫瑰之名》，他曾說過，希望借此殺死一個修道士。因此，小說以中世紀宗教為背景，通篇充斥著神學與符號學的討論，將自己廣博的學識融入一個修道士之死的故事中，雖然文字不免晦澀難懂，卻成功的在1980年掀起一陣風潮，《玫瑰之名》最終賣出了超過1000萬冊，埃科，一躍成為暢銷小說家，一如既往的將神秘主義、符號學、社會事件等討論，融入小說中，形成自己的獨特風格，也讓世人難以複製。

《試刊號》，完成於2015年，是埃科的遺作。與之前的小說不同，這本書的中文譯本只有208頁。雖寫於2015年，故事卻設定在1992年。現實中，1992年2月的義大利，發起了“淨手運動”。檢查官從米蘭一家養老院院長受賄案查起，查出了1200多起貪腐案件，共涉及8位前總理，5000多名經濟和政治界人士，300多名議員接受調查。原有的義大利政黨體系瞬間崩塌。只是，螳螂捕蟬，黃雀在後。1994年，義大利傳媒大亨貝盧斯科尼在混亂中創建了義大利力量黨，連同右翼的北方聯盟結盟贏得選舉，出任總理。隨後，成為第二次世界大戰後第一位完成5年任期，執政時間最長的義大利總理，他至今仍逃不開許多陰謀主義者的遐想。

《試刊號》，以時間命名18個章節，敘述從1992年4月7日到6月11日，僅兩個月內的故事。男主角科洛納是一位不入流的自由作家，受《體育週刊》主編西梅伊之邀創辦一份報紙——《明日報》，一份承諾在一切方面講真話，只關注明日可能發生的“新聞”的報紙。只是，在這個偉大理想

背後，每個人心存不同的被欲望驅動的迷求。出資人維梅爾卡特騎士的辦報初衷，是試圖借著挖掘真相之名義，以“真相”要脅金融、政治等領域重要人士，最終進入上層社會的頂級沙龍。主編西梅伊希望借此，撰寫一本史詩般的傳媒巨作，把自己打造成不畏強權、為真理而戰的傳媒鬥士。而潦倒的小說“槍手”科洛納則可在1年半的時間獲得8000萬里拉的收入。在西梅伊的授意下，《明日報》必須使用讀者的語彙，而不是知識份子的語言。

埃科在《試刊號》中構建了一場辦報陰謀，刻畫了鮮活的失敗者們，並給出了這場陰謀的消費者畫像。最後一章重拳出擊，“誰說出真相，誰就還了你自由。這個真相會使任何其他發現都變得如同謊言。……人們會說，啊，真的嗎？很有趣，然後就轉過身繼續做他們的事情去了。”最後的埃科，留給世人的不僅僅是存留在1992年的反思及新聞業的腐壞，他筆下的關於《明日報》的故事，即便放在任何時代，都能重創生活中的沉睡者及冷漠者。



書評人

歐陽麗宋

資深媒體人，從事媒體文化類及城市專題探訪工作逾10年，擅長文創專案策劃，內容整合及傳播，為多家媒體撰稿並負責選題策劃。經過幾年不務正業的留英生活後，如今專注碼自己喜歡的字。

DURING THE END OF TIME,
HE BROUGHT THE WORLD HOPE

Almost four scores years ago under the black and red emblem, several powerful legions, riding their mighty chariots, invaded and occupied most parts of Western Europe. The man who created that ominous symbol and his followers determined to build a perfect world by perishing all the "inferiors." It was the darkest age of human history and it seemed that apocalypse had occurred. After the piercingly cold winter of 1940, four horsemen raised, luckily this time, not weapons but musical instruments and they performed the most ethereally beautiful music of the twentieth century on January 15, 1941 in Stalag VIIIA.

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The title of that piece is "Quartet for the End of Time." This name does not exaggerate the ambitions of the composer, Olivier Messiaen. In the preface of the sheet music, Messiaen quoted several sentences from the Book of Revelation 10: "In homage to the Angel of the Apocalypse, who lifts his hand toward heaven, saying, 'There shall be time no longer.'" For Messiaen, the end of time does not mean doomsday, but the step to enter etemity. As in the preface, Messiaen wrote: "This Quartet comprises eight movements. Why? Seven is the perfect number, the Creation in six days sanctified by the divine Sabbath; the seventh day of this repose extends into eternity and becomes the eighth day of eternal light, of unalterable peace." As evidence of Messiaen's idea, among these eight movements are the two "Louanges," or songs of praise (the fifth and eighth), each with a protracted string melody built on top of some pulsing piano chords; each progressing from a bleak mood gently toward an incandescent climax and then vanishing into silence. In Messiaen's own words, the first is marked "Infinitely slow," and the second, "tender, ecstatic." Beyond that, music prevails and words fail.

There were many legends about the 1941 première for years. Fortunately, Rebecca Rischin's captivating book entitled For the End of Time: The Story of the Messiaen Quartet not only dispels many long-enshrined myths, but also serves as a proper guide to understanding the great musician's vision about human destiny and the journey he and the other three musicians went through.

As in the story told by Messiaen, four musicians performed under the most arduous circumstances: they used decrepit instruments, including a three-stringed cello, and won the hearts of 5,000 coldhearted soldiers. In fact, the instruments were inferior but adequate to the task, and the crowd was more like only 300. In the author's telling, the Quartet is less a triumph of individual genius and more a collective creation. Messiaen wrote every note, of course, but the music would never be created without the collaboration of the prisoners and guards of the Stalag VIIIA.

The author spends only some pages on discussing the actual performance itself. For Rischin, that is not the crucial part of the story of the Messiaen Quartet. Instead, the connotation of the première is based upon the people

involved, events surrounding the performance, and the impact of that concert on the lives of all these people. Rischin's writing relies heavily on interviews with violinist Jean de Boulaire, quartet cellist Etienne Pasquier, relatives of clarinetist Henri Akoka, and Messiaen's wife Yvonne Loriod to construct the story. These authentic accounts not only provide the reader with an intense understanding of the significance of the composition and performance on the performers and those who were at the event, but also how the music influenced them for the rest of their lives.

Then, there came the almost angelic figure of Karl-Albert Brüll, a music fanatic guard at Stalag VIIIA. It is evident in the description of the actions of Brüll, many camp guards and officers who did their best to support the musicians and provide them with objects normally not available to prisoners of war, even to the point of risking their own lives. According to Rischin, one of the main reasons for this help is the high social status traditionally accorded to classical music within German culture and the musicians that composed and performed such works.

Are there any deficiencies in the book? For any book by human hands, the answer is yes. One could easily argue that the author only gives glancing coverage to the performance itself and portrays it as a minor part of the whole story. However, if the readers could catch the actual intent of the author, they would know that this book provides insight into a virtually unknown performance done in a desolate German prisoner-of-war camp and by men who hoped that their music could transcend the world. Most importantly, this piece was composed by a man who viewed the end of time as an escape from history and a leap into eternity.

For the End of Time: The Story of the Messiaen Quartet is for both academic and non-academic readers who are interested in discerning the human spirit in the face of adversity from a story heretofore untold. This book not only is an important contribution to the culture and music history during the Second World War, but also a work to exhibit the everlasting power of one man's vision-for himself and others-beyond the scope of war.



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**FOR THE END OF TIME: THE STORY OF THE
MESSIAEN QUARTET**
Editor_ Rebecca Rischin
Publisher_ 2006
Launch Date_ Cornell University Press

Roger Li

Once was the D.J. of the jazz music program of the
Philharmonic Radio Taipei. Reading books, listening to music,
thinking, and then writing these are my life and love.



A VOLTA AO DIA EM 80 MUNDOS

Pela primeira vez publicado em Portugal, A volta ao dia em oitenta mundos, confirma todo o génio criativo de Julio Cortázar, consubstanciado numa nova forma de fazer literatura. Cortázar rompe com o modelo clássico da narrativa e apresenta ao leitor, num único volume, uma colectânea de textos literários que abrange o conto, a poesia, o ensaio, o comentário humorístico e autobiográfico, e que tratam temas tão variados como o boxe, a política, técnicas culinárias, sadismo, Paris, entre outros. Tudo alternado com ilustrações e fotografias escolhidas pelo próprio autor. Uma das obras fundamentais da narrativa mundial, e um livro incontornável deste importante autor.

Filho de argentinos, nasceu na embaixada da Argentina em Ixelles, distrito de Bruxelas, na Bélgica, e voltou à sua terra natal aos três anos de idade. Os pais separaram-se entretanto e Júlio Cortázar passou a ser criado pela mãe, uma tia e uma avó. Passou a maior parte da sua infância em Banfield, na Argentina, e não foi, ao que consta, uma criança totalmente feliz, apresentando uma tristeza frequente. Declararia: "Pasé mi infancia en una bruma de duendes, de elfos, con un sentido del espacio y del tiempo diferente al de los demás". Cortázar era uma criança bastante doente e passava muito tempo na cama, lendo livros que sua mãe selecionava. Muitos dos seus contos são autobiográficos, como Bestiario, Final del juego, Los venenos e La Señorita Cora, entre outros.

Formou-se em Letras em 1935, na "Escuela Normal de Profesores Mariano Acosta", com o objectivo de se tornar professores, mas em contrapartida naquela época começou a frequentar o boxe. Em 1938, com uma tiragem de 250 exemplares, editou Presencia, livro de poemas, sob o pseudônimo "Julio Denis". Lecionou em algumas cidades do interior do país, foi professor de literatura na "Facultad de Filosofia y Letras de la Universidad Nacional de Cuyo", mas renunciou ao cargo quando Perón assumiu a presidência da Argentina. Empregou-se na Câmara do Livro em Buenos Aires e realizou alguns trabalhos de tradução.

Em 1951, com 37 anos, Cortázar, por não concordar com a ditadura na Argentina, partiu para Paris (França), pois havia recebido uma bolsa do governo francês para ali estudar por dez meses. Acabou por se instalar definitivamente. Trabalhou durante muitos anos como tradutor da Unesco e viveria em Paris até à sua morte. Teve uma relação de amizade com os artistas argentinos Julio Silva e Luis Tomasello, com os quais realizaria vários projectos conjuntos. Politicamente, o autor também foi um mistério, devido à fragilidade dos rótulos da época, pois, para a CIA, tratava-se de um perigoso esquerdista a soldo da KGB, enquanto esta o considerava um agente do imperialismo a soldo da CIA e perigoso agitador anti-soviético, já que denunciava as prisões em Moscovo dos chamados dissidentes.

Cortázar casou com Aurora Bernárdez em 1953, uma tradutora argentina. Viviam em Paris, sob condições económicas difíceis quando surgiu a oportunidade de traduzir toda a obra completa, em prosa, de Edgar Allan Poe para a a Universidad de Puerto Rico. Esse trabalho foi considerado pelos críticos como a melhor tradução da obra do escritor.

Em 1963 visitou Cuba enviado pela Casa de las Américas, para ser jurado em um concurso. Foi a época de maior comprometimento e fascínio pela política. No mesmo ano teve um livro traduzido para o inglês. Em 1962, lança Historias de Cronopios y Famas, e o ano de 1963 marcou o lançamento de Rayuela, que foi o seu maior sucesso e teve cinco mil cópias vendidas logo no ano de estreia.



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Autor_ Julio Cortázar
Published_ 2009
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Manuel Afonso Costa

Poeta, ensaísta e professor universitário.



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