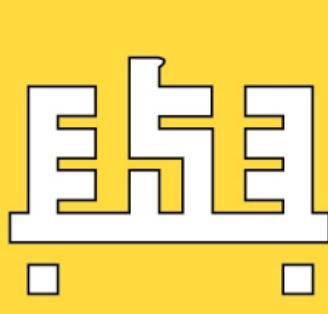




OS LIVROS E A CIDADE
BOOKS AND THE CITY



ISSUE

21

公共圖書館風向標

Tendência de desenvolvimento
de Biblioteca Pública

New Trends of Global
Public Libraries



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- 閱讀是不同地域的人們能分享彼此溫度的介體，翻開同一本書，同步心境，像是一場無聲的靈魂溫測交流。春回大地，無論您此刻正身處何方——是大雪紛飛的寒冷城市，抑或是四季溫煦的澳門，都值得跟著《城與書》的脚步，開啟2020年的嶄新聞讀之旅。

本期專題我們迎來了年終總結，在回顧澳門公共圖書館本年度開設的新服務之際，也同時觀測了世界各地公共圖書館的幾股不可逆潮流，讀者可以完整地按文索驥，前往不同的圖書館體驗設施和服務，感受澳門公共圖書館在2019年的新改變。

“作者說”則採訪了兩位致力探討澳門建築語言的葡籍教授——Tiago Saldanha Quadros和Margarida Saraiwa，在澳門生活多年的他們，於回歸祖國20週年之際，透過英文版和葡文版的書籍 *Macau Sessions: Dialogues on Architecture and Society*，嘗試和不同界別建築人才對話，發掘澳門建築乃至整個城市的變化，別具意義。

數字資源服務是今年澳門公共圖書館發展的其中一個重點，全新電子資料庫的推出，更加完善了這一套系統，本期的“圖書館手冊”將為您詳細介紹。而“圖書館人”則採訪了難得來澳門一趨擔任講座主講者的知名繪本家熊亮，分享其非科班出身卻能創作一本本遵從內心的動人繪本經歷。

在2020這個特別的年份，《城與書》願您繼續與好書相伴。

- Leitura é uma forma de as pessoas de diferentes lugares poderem partilhar a sua natureza íntima, ao folhear mesmo livro, estão a criar uma comunicação silenciosa no mundo espiritual sincronizado. Com o aproximar da Primavera, onde quer que esteja – em uma cidade gélida com neve, ou uma cidade de estações amenas como Macau, vale a pena seguir as pegadas de “Os Livros e a Cidade”, para iniciar um novo capítulo na jornada de leitura em 2020.

Nesta edição, apresentamos um resumo anual em que observamos as diversas tendências ocorridas nas bibliotecas públicas por todo o mundo, na ocasião de retrospectiva dos novos serviços estabelecidos na rede de Biblioteca Pública de Macau durante o ano, através dos textos de apresentação, os leitores têm a possibilidade de seguir as instruções e deslocar-se às diferentes bibliotecas públicas a fim de poder desfrutar os serviços e vivenciar os espaços destas, no sentido de descobrir as mudanças ocorridas no ano de 2019.

Na coluna “Fala o Autor”, entrevistamos dois arquitectos portugueses dedicados aos estudos da linguagem arquitectónica de Macau — Tiago Saldanha Quadros e Margarida Saraiwa, na ocasião de celebração de 20º aniversário do estabelecimento de Região Administrativa Especial de Macau, os dois arquitectos, a viver em Macau já durante vários anos, tentam explorar a metamorfose da arquitectura e da cidade de Macau, através de diálogos desenvolvidos com quadros qualificados oriundos de diversos ramos de arquitectura, diálogos esses integrados na sua obra “*Macau Sessions, Dialogues on Architecture and Society*”, editada em português e inglês, um estudo interessante a não perder.

O estabelecimento do sistema de serviço de recursos digitais é um dos destaques no desenvolvimento de Biblioteca Pública de Macau desde ano, sendo este ainda mais optimizado com o lançamento da nova base de dados electrónica, tema este que a coluna “Manual da Biblioteca” desta edição irá apresentar-lhe detalhadamente. En quanto que na coluna “Retrato da Biblioteca”, entrevistamos Xiong Liang, um autor de livros de ilustrações renomado, na ocasião da sua deslocação a Macau para atender uma conferência como um dos oradores principais, para partilhar conosco a sua experiência de criar, livro a livro, ilustrações cativantes com inspirações próprias, sendo o autor não formado da área académica.

Em um ano tão especial como o de 2020, “Os Livros e a Cidade” tem todo o prazer de fazê-lo companhia com excelentes livros.

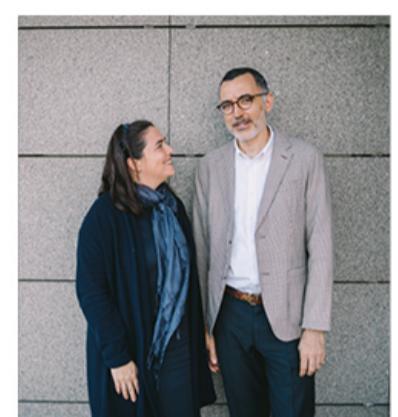
- Reading is a mediator which enables people from different regions to share the warmth with each other. When people open the same book, they synchronise their state of mind, which is like deep communication with the souls in silence. As spring comes back, wherever you are — whether in a snowy cold city or in Macao, a city with pleasant climate all the year around, you are welcome to join our steps with “Books and the City”, starting with us your new journey of reading in 2020.

In “Feature” of this issue, we will present you our summary of the year. While reviewing the new services launched by Macao Public Library, we will also observe several irreversible trends in public libraries around the world. Readers can follow our steps to different libraries to enjoy diverse experiences with the facilities and services provided by them, embracing the new changes in Macao Public Library in 2019.

In “Author’s Say”, we interviewed two Portuguese professors who are committed to exploring the architectural language of Macao — Tiago Saldanha Quadros and Margarida Saraiwa, both have lived in Macao for many years. On the occasion of the 20th anniversary of Macao’s handover to China, through the English and Portuguese versions of the book *Macau Sessions, Dialogues sobre Arquitetura e Sociedade*, they try to conduct conversations with talents of different sectors in the architecture field, exploring the changes in architecture in Macao and the entire city, which is especially profound and meaningful.

Digital resources service is one of this year’s highlights in the development of Macao Public Library. The launch of the new electronic databases has improved the system of digital resources. In this issue’s “Library Handbook”, we will introduce you the development in detail. Moreover, in “Library Portrait”, we interviewed Xiong Liang, well-known picture book author who came to Macao as a guest keynote lecturer. He will share his story about how he followed his heart and created these fascinating picture books without receiving any previous professional training in this field.

In this special year of 2020, “Books and the City” wishes you continue your companion with good books.



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ISSUE 21

NEW LAUNCH

新品推介

Bauhaus Imaginista
A School in the World

• 作者: Marion von Osten, Grant Watson
• 出版社: Thames & Hudson
• 出版年份: 2019

Whale吞億萬
一個大馬年輕人，行駛華爾街與好萊塢的真實故事

• 作者: 湯姆·萊特 (Tom Wright)、布萊利·霍普 (Bradley Hope)
• 譯者: 林旭英
• 出版社: 早安財經
• 出版年份: 2019

向扎根! 德國教育的公民思辨課07:
過濾氣泡、假新聞與說謊媒體——我們如何避免被操弄?

• 作者: 曼佛·雷德泰森 (Manfred Theisen)
• 譯者: 王榮輝
• 繪者: 蕾瑞娜·巴浩斯 (Verena Ballhaus)
• 出版社: 麥田
• 出版年份: 2019

震驚世界的“一馬公司醜聞案”，當中關鍵人物劉特佐的奢華行徑讓人大注目。到底他憑什麼可以竊取國家幾十億美元、蒙騙一眾華爾街金融界高手、利用偷來的巨款在荷李活開設電影公司、買下EMI、打造超級豪華遊艇、結交明星名流？兩位獲獎財經記者最高榮譽“羅布獎”的《華爾街日報》記者，花上四年時間研究，揭示出劉光怪離奇的人生，還有社會眾生面對名與利是多麼的不堪一擊。

01

上一堂EMBA戲劇課
學會創意領導、展現團隊合作，一窺全球頂尖商學院培育優秀領導人的方法

• 作者: 海倫·湯姆森 (Helen Thomson)
• 譯者: 洪慧芳
• 出版社: 漫遊者文化
• 出版年份: 2019

錯把自己當老虎的人
全球化、職業焦慮與不平等童年

• 作者: 藍佩嘉
• 出版社: 春山出版
• 出版年份: 2019

繼《跨國灰姑娘》探討外籍幫傭在台灣的生活狀態後，台大社會系特聘教授藍佩嘉這次把焦點放在台灣的教養問題上，她走訪60個不同背景的家庭與學校，嘗試勾勒出台灣家庭普遍面對的教養環境，其背後所呈現的是更宏大的關於台灣社會面對 globalization 的高度不確定性，並反映在種種結構性不平等和階級差異下，當代父母集體感受到的焦慮與不安。

02

Blue Note Records Beyond the Notes

• 演出者: Anne-Sophie Mutter, John Williams
• 發行公司: Deutsche Grammophon
• 發行日期: 2019

Across The Stars

• 演出者: Anne-Sophie Mutter, John Williams
• 發行公司: Eagle Rock Entertainment
• 發行年份: 2019

說起爵士樂，很難避開已經80歲的傳奇廠牌Blue Note Records，而對導演Sophie Huber而言，如何以短短的85分鐘篇幅，將廠牌的過去、現在與未來都清楚交代確實不容易。她通過整理一些罕見的歷史檔案影像、安排廠牌新老音樂家們在錄音室交流，不但帶出廠牌歷年來的演變，更有意突顯其超越時代的美學實踐，以及如何透過音樂去呼應時代價值。

03

Another Escape 物外02
在高處

• 出版社: 中信
• 出版年份: 2019年
• 出版週期: 半年刊

04

音 電

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10

本書是中國國寶級電影美術大師楊占軍的口述回憶錄，透過風趣真誠的筆觸，加上100多張楊老親自繪製的插圖、設計手稿、勘景筆記和幕後照片，從個人的成長經歷、下放勞改，到進入電影業、親身接觸中國電影業近50多年來不同時期的人和事，不但見證他的專業與樂業，更反映著整個行業的高低起伏，也等於從他的角度看到大時代的變幻莫測。

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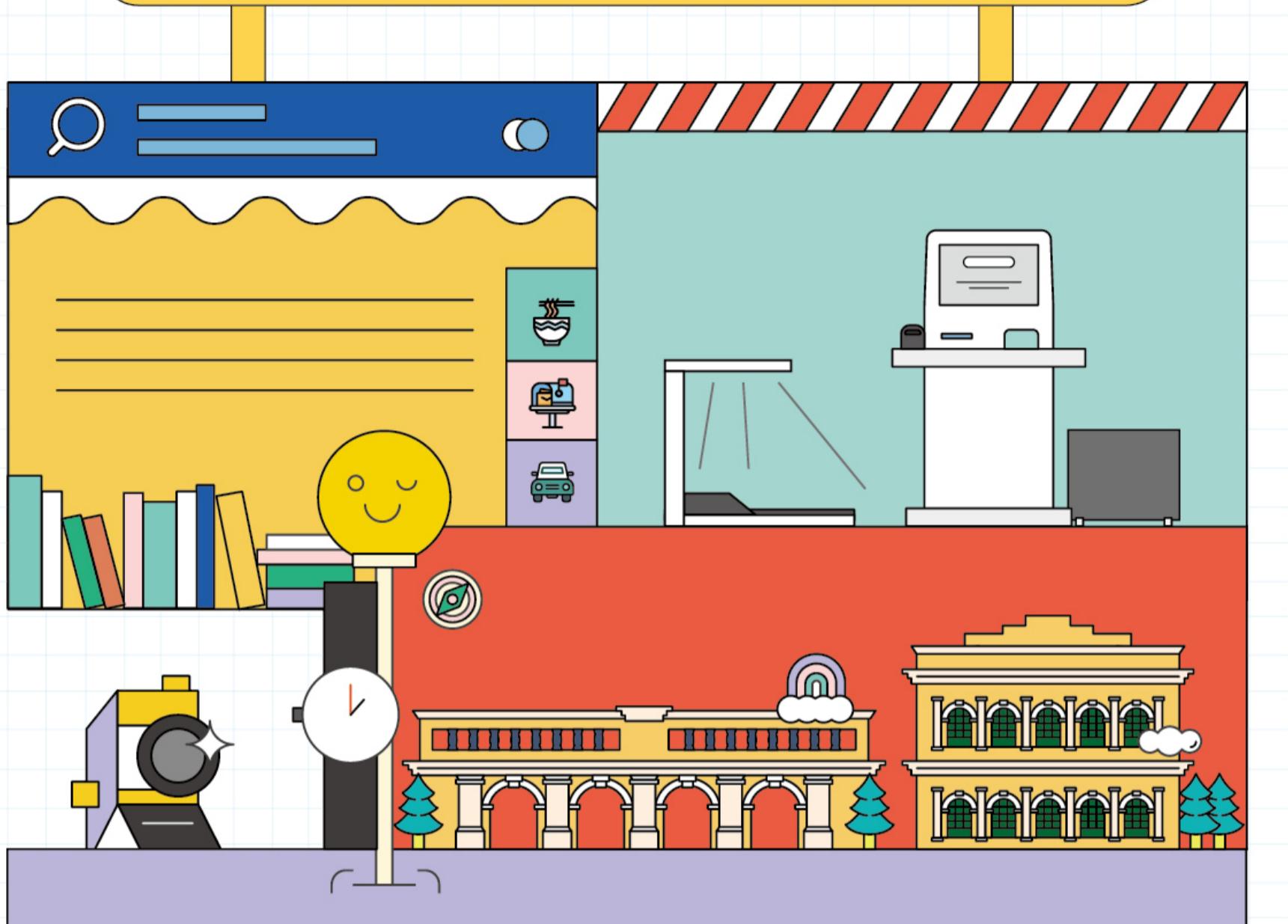
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公共圖書館風向標

Tendência de desenvolvimento de Biblioteca Pública
New Trends of Global Public Libraries



• 文字 / TEXTO / AUTHOR_余盈/Yvonne Yu, 林善燕/Yan Lam • 圖片 / FOTOGRAFIAS / PHOTOS_李佩楓/Panda Lei, 林善燕/Yan Lam • 部份圖片由受訪者提供 / Parte de fotografias disponibilizada pelos visitados / Some pictures are provided by the interviewees.

英語單詞的“Library”（圖書館），源自拉丁文“Liber”（書籍）。顧名思義，早年的圖書館圍繞書籍為主。隨著時代改變，公共圖書館作為文化中心和社區中心的作用日益凸顯，除找來各路知名設計師把其打造成嘆為觀止的地標性建築外，從內部功能上看，也展現了更多可能性。走進社區圖書館，公民與它密不可分：瑜伽（秘魯利馬南方圖書館）、電影院、創客空間（芬蘭頌歌中央圖書館）、甚至是專為孩子設計的“手腦結合實驗室”（芝加哥公共圖書館）等等進駐其中，從幼到老，都能夠在此找到閱讀以外的社區生活樂趣。大數據年代，圖書館更加走在智慧凝聚點尖端，為讀者提供豐富而珍貴的電子資料庫和各種智能設備，是邁入智慧城市進程中不可缺少的部分。

當我們提到圖書館的時候，話題再也不會局限於書籍了，澳門公共圖書館在以上提到的世界各地公共圖書館發展風向中，找準了自己的定位，正邁步向前。想了解更多？請繼續翻看本期專題介紹。

A palavra “library”, em língua inglesa (biblioteca), tem a sua origem na palavra “Liber” em latim, isto é, as bibliotecas tradicionais eram constituídas em base de livros. Com as evoluções que tem sido assistidas ao longo dos séculos, a função das bibliotecas públicas tem sido cada vez mais importante enquanto centro cultural e comunitário, não só pela função exterior, em que existe cada vez mais tendência de procurar transformar o próprio edifício em um objecto emblemático como projectos de arquitectos reconhecidos de diversos estilos, mas também pela função interior, em que são disponibilizadas cada vez mais possibilidades de utilidade. Ao entrar a uma biblioteca pública de determinada comunidade, a relação intrínseca desta com a população local é traduzida com oferta de serviços como espaço de yoga na Biblioteca Sur de Lima em Peru, sala de cinema e espaço para criadores na Biblioteca Central de Helsinque Oodi na Finlândia ou laboratório criativo infantil “The Maker Lab” na Biblioteca Pública de Chicago nos EUA, serviços esses que proporcionam entretenimento para além de leitura na rotina comunitária, a miúdos e gratuitos. Nesta época de megadados, bibliotecas, sendo o ponto de concentração e convergência de sabedoria e conhecimento, assumem um papel fundamental como uma base de dados completa e precisa de recursos digitais e de dispositivos inteligentes, mas sobretudo como uma parte integrante essencial no processo de construção de uma cidade inteligente.

When we talk about libraries, our topic will not only focus on books. In the midst of the above-mentioned new trend of public libraries around the world, Macao Public Library has found her own positioning and is moving forward. Want to know more about this? Check out on our “Feature” of this issue.

Quando referimos bibliotecas, não estamos apenas falar de livros, sob a tendéncia de desenvolvimento das bibliotecas acima mencionadas, a Biblioteca Pública de Macau encontrou o seu próprio rumo, desenvolvendo-se em direção deste. Interessado em saber mais? Prossiga na leitura de Recurso nesta edição.

01

作為社區圖書館，館內的空間佈局更現代化及人性化，才能聯繫社區，方便市民使用。近年有不少圖書館因為獨特的設計成為網紅打卡熱點。說何東圖書館是澳門的網紅圖書館一點都不為過，因為它是港澳地區唯一園林式設計的圖書館。此外，館內的兩座大樓建築設計相差百年，因圖書而相連，新舊融合。你可以在舊大樓看到拱券式窗、愛奧尼柱式壁柱的歐洲建築特色，又可以在新大樓中看到現代玻璃建築的通透明亮，如此獨特環境自是吸引遊客讀者爭相到訪。此外，去年啟用的石排灣圖書館也成為城中熱話，它位處於公交站旁，不但便利附近社區，更令各區市民都能輕易前往該館。館內兒童圖書區色彩繽紛的牆、有趣的特色桌椅，為小朋友們營造出充滿想像力的親子活動空間；而館內的團體討論室、多功能室、影音資料區同時運作互不干擾，滿足不同讀者的需要。



何東圖書館 Biblioteca Pública Sir Robert Ho Tung Sir Robert Ho Tung Library

As a community library, the space layout in the library should be more modern and human-oriented, so that it can be used to bring the community together and facilitate the use of the public. In recent years, many libraries have become hot spots for pictures and social media because of their unique design. It is no exaggeration to say that the Sir Robert Ho Tung Library is the “influencer” library, because it is the only garden-style library in the region of Hong Kong and Macao. In addition, the two main library buildings display interesting contrast, as one was built a century later than the other. The two are connected by books, symbolizing a mix of old and new elements. You can find European architectural features such as arched windows and Ioni column pilasters in the old building. On the other hand, you can see transparent, modern glass design from the new building. This unique reading environment attracts a lot of visitors. The Seac Pai Van Library which opened last year has also become a hot topic in the city. It is located next to the bus stop, which not only facilitates the residents nearby, but also makes it more convenient for citizens of all districts. The colourful walls, interesting-looking tables and chairs in the children's book area create an imaginative parent-child activity space for children; the group discussion room, multi-function room and audiovisual materials area in the library do not interfere with each other simultaneously, catering to the needs of different readers.

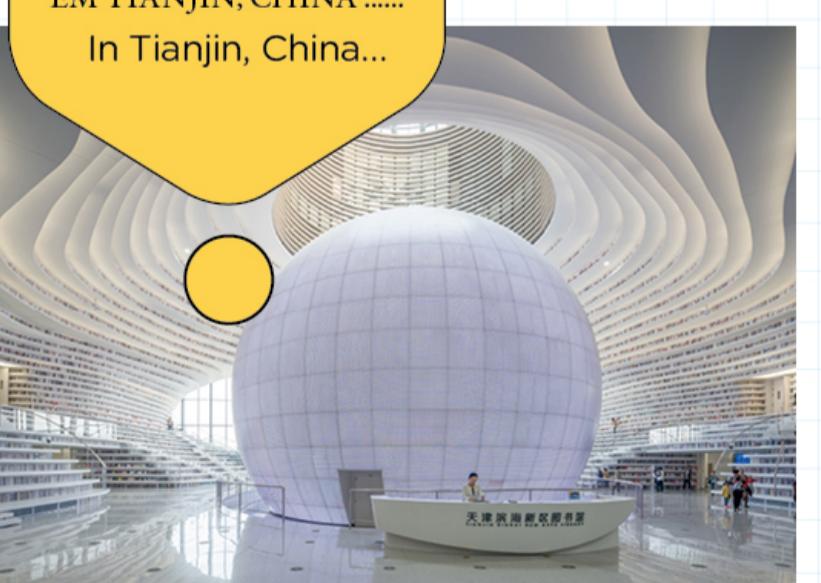
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石排灣圖書館 Biblioteca Pública de Seac Pai Van The Seac Pai Van Library

在中國天津

EM TIANJIN, CHINA
In Tianjin, China...



天津濱海圖書館 Biblioteca Pública Binhai de Tianjin Tianjin Binhai Public Library

內地的公共圖書館對於創意空間的運用也不斷革新，如天津濱海圖書館自開幕起每天都吸引全國各地的人們前往參觀打卡，更一度被網民稱為中國最美圖書館。濱海圖書館的中央大廳是寬敞的公共空間，中間置一發光的大型球體投影屏幕，兩側是波紋形設計的階梯式書架，形成大型的書牆。別擔心書放得太高拿不到，因為這裡只有三層可及的書架，其餘的是圖書壁紙。也不用擔心因此藏書太少，因為更大的閱覽室設在大廳兩側的位置。這樣的設置不僅滿足了讀者個人閱讀空間，還創造出人們進行文化交流的場所。

As bibliotecas públicas no Interior da China também têm apostado bastante na criatividade dos seus espaços, um dos exemplos é a Biblioteca Pública Binhai de Tianjin, desde a sua inauguração, esta tem atraído inúmeros visitantes vindos de todo o país, foi intitulada inclusivamente, pelos internautas, como a biblioteca mais bonita da China. Na Biblioteca de Binhai, o átrio central é um espaço público amplo, onde no centro está uma esfera com função de projeção, e as paredes servem de estantes, com o seu desenho ondulado e escaleiro, constituindo um único estante e grande dimensão. Não tem de se preocupar caso os livros estejam em um nível demasiado elevado no estante, pois apenas os primeiros níveis servem de prateleira, os restantes níveis são de decoração, assim como não tem de se preocupar com coleção reduzida de livros, uma vez que existem ainda duas salas de arquivo e leitura situadas nos lados. Com este design, foi criado um espaço de interação cultural entre os leitores, além da habitual sala de leitura, para individuais ou em grupo.

In Mainland China, the use of creative spaces by public libraries has also been constantly innovated. For example, since its opening, Tianjin Binhai Public Library has attracted people from all over the country. On the internet, it has been regarded the most beautiful library in China. The central lobby of Binhai Library is a spacious public space with a large, spherical projection screen in the middle, and a wavy stair bookcase on either side to form a large book wall. Don't worry that the book is too high to reach, because there are only three levels of shelves which are reachable. The rest is just wallpaper of books. You don't have to worry that there are not enough books neither, as the large reading rooms are located on both sides of the hall. This setting not only provides the readers with individual reading space, but also creates a space for the cultural communication of the people.

02

圖書館建設社區化

BIBLIOTECA CONSTRUÍDA PARA COMUNIDADE
Integration to the Community

澳門公共圖書館正以良性姿態在社區間枝蔓藤生，這種社區化不是表面的讓圖書館向社區民眾開放那麼簡單，而是促成一種值得信任的人際連結網絡和分享機制。透過舉辦實用而具生活化的活動，照顧社區各年齡層面讀者的需求，形成各種帶有創造性和興趣分享性質的互動。例如已舉辦多年的“圖書館e學堂”課程，報讀的學員大部分為長者，導師圍繞“移動設備操作系統設定及應用課程”等緊貼潮流卻十分實用的手機應用程式課題開展教學。另一項舉辦多年的“養生保健系列講座”，亦請來如中醫師、氣功師等不同領域的導師，向市民普及相關知識。在兒童領域，圖書館亦經常舉辦各種故事分享或親子互動活動，以繪本演說、肢體遊戲和手工勞作等形式，拉近家長和孩子的距離。同時，亦有各種不同類型的講座、工作坊、社區遊歷、展覽等活動給市民參與。

A Biblioteca Pública de Macau está a crescer, sob uma imagem positiva, dentro das comunidades, este processo de crescimento e difusão não se trata apenas de ter as portas abertas ao público, mas sim de proporcionar uma rede social de interacções e um mecanismo de partilha em conjunto confável, através de realização de eventos úteis e práticos, de satisfação de necessidades provenientes de diferentes faixas etárias, e de criação de interacções criativas e interessantes. Um dos exemplos de sucesso nesse aspecto é a realização consecutiva de "E-Aula na Biblioteca (Library e-lesson)", em que o professor trabalha em torno de cursos úteis e próximos de tendência sobre aplicações para telemóveis, como o "Curso de Dispositivos Móveis - configuração e aplicação do sistema operacional (Mobile Device Course - Setting and Application of Operating System)", a maioria dos participantes inscritos são idosos. Outro exemplo é a realização consecutiva de "Série de palestras sobre cuidado e conservação de saúde", com presença de especialistas como médicos da medicina tradicional chinesa e mestres de Qigong, dá oportunidade de instruir a população sobre respectivos conhecimentos. No que diz respeito a crianças, as bibliotecas tem organizado diversas atividades interactivas e partilhas de histórias para famílias, sob forma de representação de livros ilustrados, jogos gestuais ou oficina de trabalho manual, de modo a aproximar a relação entre pais e filhos. Além disso, são também vários tipos de palestras, workshops, visitas de estudo comunitárias, e exposições organizadas para participação das comunidades.

Macao Public Library is spawning among the community in a healthy manner. This integration in the community is not as simple as opening up the library to the community, but rather to foster a trustworthy network of connections and sharing mechanisms. By organizing various practical and down-to-earth activities, we take care of the needs of readers of all ages in the community, create interactions with the nature of creativity and interest sharing. For example, the courses "Library E Lessons" have been held for many years. Most of the participants are senior citizens. The tutors are teaching trend-oriented but very practical topics on mobile apps such as "Mobile Device Operating System Setting and Application Courses". Another activity "Health Care Series Lecture", which has been held for many years, also invites instructors from different fields such as Chinese medicine practitioners and Qigong masters to promote relevant knowledge to the public. With regard to children, the library also often organizes various story sharing or parent-child interaction activities, such as picture book presenting, body movement games and handworks, bringing parents and children closer. At the same time, there are various lectures, workshops, community tours, exhibitions and other activities available for the public.



“圖書館e學堂”課程 E-Aula na Biblioteca Library e-lesson



在日本

NO JAPÃO
In Japan...小平市圖書館外觀
Exterior da Biblioteca Nakamachi em Kodaira
The Outside of Nakamachi Library in Kodaira

在社區圖書館遍地開花的日本，圖書館社區化從建築和空間利用上有進一步延伸，值得澳門借鑒。如由著名設計師妹島和世設計的，位於東京都小平市的小平市仲町圖書館，三層獨特造型空間建築，把公民館、圖書館和地面社區空間完美融合在一起。一樓是烹飪活動室、陶藝活動室，辦公室在院子裡，地下一層則有舞蹈教室；二樓和三樓的圖書館因為改變了屋頂高度，和附近住宅區及綠化帶無縫銜接。人們可以通過門口和通道自由從圖書館切入公民館與社區之間，從空間上實現了每個功能區既有獨立功能，也能滿足作為公共場所的需求。

No Japão, onde as bibliotecas servidas para comunidades estão espalhadas por todo o lado, a sua associação com estas têm tido desenvolvimentos ainda mais frutíferos na arquitetura e no uso de espaço, o que é uma referência de estudo para Macau. A Biblioteca Nakamachi em Kodaira, Tóquio, projetada pela famosa arquiteta Kazuyo Sejima é um exemplo nesse aspecto, um edifício de três níveis com desenhos únicos, em que a sala pública, a biblioteca e o espaço de comunidade de terceiro constituem uma combinação perfeita. No primeiro nível, existem sala culinária, sala de artes cerâmicas, e o gabinete, que se encontra no pátio, no nível subterrâneo, existem sala de dança, a biblioteca situada no segundo e terceiro nível, estabelece uma ligação perfeita com zona verde e edifícios habitacionais em redor, com o seu pé-direito reajustado. Os visitantes têm possibilidade de circular entre biblioteca e sala pública livremente através de entrada ou corredores. O seu conceito conseguiu materializar-se a polivaléncia dos espaços, onde existe independência em todos eles, no entanto todos satisfazem necessidades de espaço público.

In Japan, where community libraries are everywhere, the community integration of libraries has been further extended with regard to the use of architecture and space, which is worth learning for Macao. Designed by the famous designer Sejima Kazuyo, the Nakamachi Library in Kodaira, Tokyo, is a library with unique three-floor space building that blends the public hall, library and ground community space. On the first floor there are a cooking activity room and a pottery activity room. The office area is located in the yard, while the dancing room is at the underground floor. The second and the third floor of the library are seamlessly connected to the nearby residential areas and green belts by changing the roof height. People can freely and easily reach the public hall and the community through the entrance and the passageway of the library. Each functional area has both independent function and meets the needs as a public place.



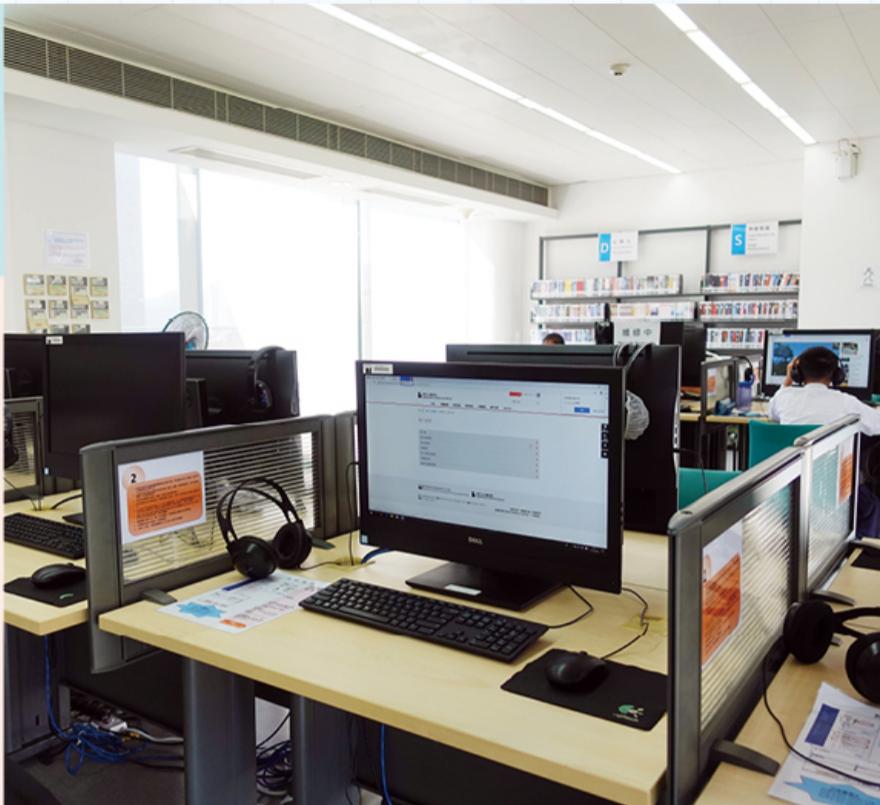
03

圖書館資源數據化

DIGITALIZAÇÃO DE RECURSOS BIBLIOTECÁRIOS
Digitalization of Library Resources

緊貼世界發展風向，大數據應用在圖書館創新服務中更顯地位。澳門公共圖書館的館藏資源數據化進程亦在積極推進中，去年年底推出的四個電子資料庫，包括抗戰時期澳門新聞剪報資料庫、館藏外文報刊資料庫、館藏海報資料庫及澳門華僑報歷史檔案資料庫，對於需要做學術研究的學者，以及想要瞭解更多本土歷史資料的民眾來說，都相當便捷實用。（具體使用方法參考本期“圖書館手冊”）

Acompanhando a tendência de desenvolvimento a nível internacional, a importância da aplicação de megadados na inovação de serviços bibliotecários é ainda mais realçada. O processo de digitalização dos recursos da Biblioteca Pública de Macau está a ser dedicadamente promovido, as quatro bases de dados lançados no final do ano passado, nomeadamente a de Notícias Retiradas em Jornais de Macau durante a Segunda Guerra Sino-Japonesa (Database of Macao Newspaper Clippings during the Second-Sino Japanese War), The Foreign Language News Collection Database, The Poster Collection Database and The Historical Archive of Va Kio Daily Database. These databases are quite convenient and practical for scholars who need more materials for academic research and people who want to know more about local history. (For more details on how to use please refer to "Library Handbook" of this issue)



紐約公共圖書館（攝影師: George Hodan）
Biblioteca Pública de Nova Iorque (Fotografia de: George Hodan)
New York Public Library (Photographer: George Hodan)

海內外不少圖書館積極推出自家特色移動端APP應用，尤其是大學圖書館。這些應用讓用戶更方便地進行圖書文獻檢索、圖書借閱等。把特色館藏轉化到APP上的例子多不勝數，如紐約公共圖書館的“NYPL Biblion: Worlds Fair”集成了1939—1940年“世界博覽會”的收藏；英國國家圖書館的“British Library 19th Century Collection”集成了該館19世紀的圖書收藏列表；法國國家圖書館的“Lge dor des cartes marines”集成了該館14—18世紀航海時代的羊皮卷地圖等。

Diversas bibliotecas no estrangeiro lançaram aplicações com características próprias para telemóveis, sobretudo as bibliotecas universitárias, de forma a facilitar a consulta de coleção bibliotecária e a gestão de empréstimos para os utilizadores. Esta transformação digital já é aplicada em muitos casos, por exemplo a “NYPL Biblion: Worlds Fair” da Biblioteca Pública de Nova Iorque refine a coleção de “Exposição Internacional” entre 1930 a 1940; A “British Library 19th Century Collection”, da Biblioteca Nacional Britânica, reúne coleções do século XIX existente nesta biblioteca; E a “Ledor des cartes marines”, da Biblioteca Nacioanal Francesa, reúne mapas originais do período de descobrimentos marítimos entre o século XIV e o século XVIII.

Many libraries at home and abroad have actively launched their own mobile apps, especially university libraries. These applications make it easier for users to conduct book literature searches, borrowing and other services. There are countless examples of integrating featured collections to digital resources in apps. For example, New York Public Library integrated data from World's Fair during 1939 to 1940 in “NYPL Biblion: World's Fair”; British National Library integrated the library book collection of 19th century in “British Library 19th Century Collection”; French National Library integrated the scroll maps during the 14th to 18th century at the Age of Discovery in “Lge dor des cartes marines”.

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04

圖書館功能智能化

SERVIÇOS BIBLIOTECÁRIOS INTELIGENTES
More Intelligent Library Function

利用大數據以及人工智能等創新型技術，圖書館將越趨走向智能化。澳門公共圖書館近年積極推出不同的智能服務，包括自助借還書機、自助還書箱、RFID技術應用等。RFID技術現已被圖書館業界廣泛應用，即每本書上都貼有一張寫入了圖書資料的標籤，利用無線射頻訊號來傳送識別資料。過去讀者還書需要到人工櫃檯逐本掃描歸還，有了RFID技術後，把最多五本圖書一次放到自助借還書機的感應區，即可以完成借還或續借圖書的手續。這項智能技術減少了讀者的借還書時間，也為盤點圖書的工作提供新方法。

截至2019年第三季，自助借還書機、自助還書箱等設備的使用率已超過八成。有賴於這些智能設備的出現，公共圖書館的開放時間得以延長，滿足讀者不同時段使用圖書館的需求。此外，澳門公共圖書館也與身份證明局共同推出自助辦證服務，透過身份證明局的自助服務機可辦理新讀者證、舊證續期以及更新讀者個人聯絡資料之服務。這一系列的智能服務讓讀者使用圖書館資源和服務的時間成本大大減少，真正地讓閱讀遍佈城市。

With innovative new technologies such as big data and artificial intelligence, library services are becoming more "intelligent". Macao Public Library has been actively launching different smart services in recent years, including Self Check Machines, Book Drops, and RFID technology applications. RFID technology has been widely used in the library industry. Each book has a label containing the information of the book, which can be identified and transmitted through wireless RF signal. In the past, readers had to go to the service counter to scan and return books manually. With RFID technology, a maximum of five books can be placed in the sensing area of the Self Check Machines, with which the procedures for borrowing, returning and renewing books can be completed. This smart technology reduces the time for readers to borrow books and provides a new method to book inventory.

Until the third quarter of 2019, the usage rate of Self Check Machines, Book Drops and other equipments has exceeded 80%. Thanks to the emergence of these smart devices, the opening hour of Macao Public Library has been extended to meet the needs of readers utilizing the library at different times. In addition, Macao Public Library and Identification Services Bureau (DSI) jointly launched the Self-service Library Card Application, through which readers can complete the application of reader card, reader card renewal and personal contact information update. This series of intelligent services greatly reduces the time cost for readers to use library resources and services, which truly makes reading convenient throughout the city.

在西雅圖及芬蘭

EM SEATTLE E NA FINLÂNDIA
In Seattle and Finland...



西雅圖公共圖書館設有圖書輸送帶
Véhicule transportador de livros na Biblioteca Pública de Seattle
Book conveyor belt in Seattle Public Library



芬蘭圖書中央圖書館的自動運輸車（攝影師: Daniel Leiviska）
Veículo transportador de livros da Biblioteca Central de Helsinque Oodi da Finlândia (Fotografia de Daniel Leiviska)
Automatic transport vehicles for books from The Oodi Helsinki Central Library in Finland
(Photographer: Daniel Leiviska)

圖書館智能化的發展無疑是主要走向，國外很大型的圖書館在這方面更是走在前列，他們不但提供自助服務，更在圖書流轉環節應用不同的智能技術，減輕館員的工作負擔。西雅圖公共圖書館設有圖書輸送帶及圖書自動分類機，圖書透過輸送帶被運到分類機，由機器自動分類後再被館員送到不同的閱覽室。而芬蘭的頌歌中央圖書館更是使用自動運輸車運送圖書到相對應的書架旁，待館員把圖書直接上架。這些智能化措施減省了館員處理圖書上架的工作，讓館員有更多時間及資源投入到人文服務上。

O desenvolvimento de biblioteca inteligente é inquestionavelmente a principal tendência, as grandes bibliotecas estrangeiras têm assumido a posição de vanguarda nesse aspecto, além de disponibilizar os habituais serviços bibliotecários inteligentes, aplicam diferentes tecnologias inovadoras para todas as etapas na gestão de livros, reduzindo a carga de trabalho dos bibliotecários. A Biblioteca Pública de Seattle possui uma faixa transportadora de livros e um aparelho de triagem, ao entregar os livros até ao aparelho de triagem automático, os livros são classificados e separados automaticamente segundo a diferentes categorias catalogadas, posteriormente são organizados pelos bibliotecários. O veículo transportador utilizado pela Biblioteca Central de Helsingin Oodi da Finlândia conseguiu facilitar ainda mais o trabalho humano, ao levar os livros directamente para as respectivas estantes, à espera de arrumação por parte dos bibliotecários. Estas medidas inteligentes reduzem o trabalho dos bibliotecários no tratamento de livros, possibilitando que estes consigam dedicar a sua atenção aos serviços de leitores.

The development of intelligent library is undoubtedly the current main trend. Many large libraries abroad are at the forefront in this respect by not only providing self-service, but also using different intelligent technologies in the circulation of books to reduce the workload of librarians. The Seattle Public Library has a book conveyor belt and an automatic book sorting machine. The books are transported to the sorting machine through the conveyor belt, and are automatically sorted by the machine before being sent to different reading rooms by the librarian. The Oodi Helsinki Central Library in Finland uses automatic transport vehicles to transport books to the corresponding bookshelves for the librarians to shelf the books directly. These intelligent measures have reduced the work of librarians in handling books, allowing librarians to have more time and resources投入到人文服務上。

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話題討論: 公共圖書館是否應該變成“城市會客室”？

DISCUSSÃO DE TEMA: DEVEM AS BIBLIOTECAS PÚBLICAS SER "SALAS DE CONVÍVIO DE CIDADE"?
Discussion: Should Public Libraries become "City Guestrooms"?

於澳門大學圖書館工作，是澳門圖書館暨資訊管理協會副理事長、國際圖聯 (IFLA) 文獻保存與保管委員會常委、美國圖書館協會(ALA) 國際會員

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梁德海

Billy Leung
Billy Leung

“荒島圖書館”的創辦人，
《城市畫報》前執行主編

Fundador de "Biblioteca da Ilha Deserta",
ex-editor executivo de "City Pictorial"

Founder of "Barren Island Library",
former executive editor of City Pictorial



劉瓊雄

Liu QiongXiong
Liu Qiongxiong

現代圖書館的功能，不再是人們對圖書館刻板印象的單向查資料的地方。從外觀上而言，它是美學的展現，因為國內外不少圖書館都很注重建築設計，把圖書館打造成成為一座文化地標，吸引大眾的眼球。從裡面的配套服務而言，圖書館更像是一個綜合體，它提供的不單是書籍資料，還有交流的空間，連結個人和社區，學生可以在此做商業、長者可以在此閱報、刷電腦屏幕看新聞、年青人們可以在此聚會討論，甚至是看電影、聽音樂、喝咖啡等休閑體驗。

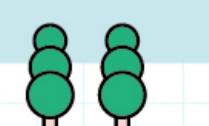
除了公共空間外，具有主題性的圖書館也將成為圖書館發展的一個方向。文化的輸入與輸出是圖書館的重要功能，圖書館如能展現其強烈的主題性，定必給人留下更深刻的印象，也會吸引到志同道合的人去使用。像座落於廣東開平的一家小圖書館，該館以姓氏為主題，收藏了眾多與鄰近社區相關的書籍，包括族譜、歷史書等，這樣的圖書館雖然規模不大，但其獨特性是無可比擬的，而且會成為讀者們的主題交流大廳。

A função de uma biblioteca moderna já não é aquela com que as pessoas têm, onde vão pesquisar informações. Na sua aparência exterior, ela é uma manifestação de estética, uma vez que várias bibliotecas do país valorizam o seu desenho arquitectónico, com intenção de transformar estas em emblema cultural, cativando interesse das pessoas. Na sua organização interior, da é uma combinação completa de serviços, não só um local de recursos e informações, mas também um espaço de intercâmbio, conectando indivíduos e comunidades, onde estudantes podem estudar, idosos podem ler jornais, em formato digital ou em papel, jovens podem reunir-se e realizar atividades de lazer como discutir, ou até ver filme, ouvir música, desfrutar de um café.

Além de ser um espaço público, biblioteca temática também irá ser uma tendência de desenvolvimento para as bibliotecas públicas. A "importação" e "exportação" de cultura é uma função fundamental para uma biblioteca, caso esta consiga manifestar a sua natureza temática marcante, certamente irá deixar uma imagem inesquecível nas pessoas, ao mesmo tempo, atrairá pessoas com o mesmo género de interesse a visitar o espaço. Existe uma pequena biblioteca em Kaiping, na província de Guangdong, cujo tema está baseado em apelidos, e a sua coleção contém muitos livros relacionados com comunidades vizinhas, por exemplo registos genealógicos, livros de história, etc, apesar da sua dimensão reduzida, este tipo de biblioteca possui uma singularidade sem paralelo, e certamente é um espaço de intercâmbio para leitores interessados neste tipo de tema.

The function of modern libraries is no longer a unidirectional place for people to check information, as what the stereotypes of library show. In appearance, it is an aesthetic display, because many libraries at home and abroad pay great attention to architectural design, making the library a cultural landmark to attract the public's attention. In terms of the services, the library is more like a complex. It provides not only books and materials, but also the space for communication. It connects individuals and communities, students can do their homework here, the elderly can read newspapers here, read news through computer screen, young people can have some leisure activity such as gathering and discussion, even watching movies, listening to music, drinking coffee and other leisure experiences.

In addition to public spaces, thematic libraries will also be a direction for library development. The input and output of culture is an important function of the library. If the library displays a strong theme, it will definitely leave a deeper impression among the people. There is a small library in Kaiping, Guangdong. It has a collection of books related to the neighbouring communities, including genealogy, history books, etc. Such a library, although small in scale, is exclusive and unique, thus it will become a space for cultural exchange of various themes among readers.



創作好繪本，從在地文化出發

GREAT PICTURE BOOKS STEMS FROM LOCAL CULTURE



中國繪本作家熊亮，中國繪本界的先鋒人物，也是首位入圍“國際安徒生獎”插畫獎五人短名單的中國畫家。

Xiong Liang, Chinese picture book author, pioneer of Chinese picture book world. He is the first Chinese illustrator who won the top 5 shortlist in the Hans Christian Andersen Award, an award for outstanding illustrators.



《小石獅》是熊亮為人熟悉的作品之一
The Little Stone Lion is one of Xiong Liang's famous works.

澳門公共圖書館2019“好書大晒”閱讀推廣活動專題講座邀請到中國內地著名的繪本作家熊亮作為講者，他的作品以簡潔的線條以及墨色感描畫出中國傳統文化及東方哲學，突破了語言表達的束縛，展現出獨特的幽默感與詩意，讓不同文化底蘊下的大小讀者都能輕易理解。

一開始是以“熊暗”為筆名的熊亮以創作成人繪本為主，作品如其名都是比較灰暗的，直至他有了女兒後才開始著手創作色彩明亮的兒童繪本。他的兒童繪本如《小石獅》、《梅雨怪》、《長坂坡》等都是很受歡迎的作品，畫風看起來有點小怪異，但又不失中國傳統技法與元素在其中，有著強烈的個人特色。“其實我沒有刻意要做傳統，只是我從小就學習毛筆國畫，也喜歡讀中國經典的文學著作，這些都是我熟悉的東西，自然而然地就成為了我創作的靈感。”熊亮說，“同時，創作繪本故事必須是有結構性的，就是創作背後是有其歷史、社會地方屬性，所以年輕創作者們要從自身熟悉的環境出發，多認識自己身處地方的歷史文化，結合在地文化素材去創作，從故事上找到熟悉感，從繪畫中找到新鮮感，這樣才能和不同的讀者產生共鳴。”

熊亮說自己是一個很“野”的創作者，他不會為自己的作品劃出如教科書式的中心思想，倒是喜歡讓讀者自己去發現。“國內大部份的繪本都喜歡以師長式的方式表達，說白了就是大人傳話，把他們要講的道理透過故事傳達給小孩，但這並非我想做的，我更想從小孩的角度出發去創作”熊亮解釋，“孩子和大人們不一樣，他們是通過語言、色彩、圖形去觀察和了解世界，像《小石獅》裡頭我就用了大小不同的石獅去表達，讓畫面有遠有近，小朋友看起來就覺得有趣，吸引他們繼續看下去，從而發現、感受畫中的情感。”

In 2019, Macao Public Library invited famous picture book author Xiong Liang from Mainland China to be the keynote speaker in the lectures of *Actividade de promoção da leitura "Livros ao Sol"* 2019 (Reading promotion activity "Books of the Sun" 2019). Xiong's works adopt simple lines and the technique of ink painting to depict Chinese traditional culture and oriental philosophy, breaking through the limit of language expression and showing a unique sense of humour and poetry, which can be easily understood by readers of different cultural background and age groups.

At the beginning, Xiong Liang mainly focused on creating picture books for adults with a pen name "Xiong An". His works back then was relatively grey just as his pen name implied, as "An" means dark in Chinese; but ever since he had himself a daughter, he started to create picture books for children with bright colours. His children picture books such as *The Little Stone Lion*, *The Monster of Mould Rains* and *A Battle at Changbanpo* and so on are very popular among readers. The style of his works seems to be a little weird, yet without losing the traditional Chinese techniques and elements, thus carries very strong personal characteristics. "In fact, I didn't deliberately try to adopt tradition. I learned traditional Chinese paintings since I was a child. I also enjoy reading Chinese classic literary works. These are things that I am familiar with and they naturally become the inspiration for my creation," Xiong said. "At the same time, it is structured work to create stories for picture books. That is to say, behind stories there are historical and social elements of the local region. Therefore, young creators should start from the environment they are familiar with and know more about the history and culture of the place. It is recommended to use local cultural materials during our creation, searching for familiarity from the stories and find a sense of freshness from the painting, so that different readers could resonate with the work."

Xiong said he is a very "wild" creator. He would not push the central idea in his work like a textbook. Rather, he prefers to let the readers discover it by themselves. "Most of the picture books in China tend to express ideas in a teaching manner. To put it simple, it is like an adult who delivers words and conveys the truth they want to tell children through stories. But this is not what I want to do. I prefer to start from the perspective of children in my creation." He further explains, "Children are different from adults. Children observe and understand the world through language, colour and graphics. In *The Little Stone Lion*, I used different sizes of stone lions to express, showing stone lions both far and close. In this way, the children find it interesting, and it can motivate them to continue reading, discover and feel the emotions within the pictures."

圖書館答疑 LIBRARY WONDER WHY

電子支付 ELECTRONIC PAYMENT

Q: 因過期還書而出現的罰款能否透過電子支付方式繳交？接受哪些電子支付方式呢？

A: 可以，目前只要你備有“澳門通儲值卡”、“Mpay 澳門錢包”或“銀聯閃付（Quick Pass）”任何一種電子錢包，就可以在文化局轄下各所公共圖書館的服務櫃檯以電子支付方式繳交罰款。

Q: After returning the book, can the fine caused by overdue return be paid by electronic payment? What electronic payment methods are accepted?

A: Yes, as long as you have one of the following “e-wallet” tools: Macau Pass, MPay or QuickPass from Union Pay, you can pay the overdue fine by electronic payment at the service counter of the public library under Cultural Affairs Bureau.

Q: 除了繳交罰款外，圖書館還有哪些服務可接受電子支付呢？會否限制每次可接受的最大金額？可以找朋友幫忙進行電子支付嗎？

A: 除了逾期罰款外，賠書款、在館內進行影印及打印的費用都接受電子支付方式繳費。至於系統可接受的最大金額則是取決於讀者對電子錢包的付款額度設定。而罰款或賠書款等費用都可由他人代為支付。

Q: In addition to paying fines, what other services in the library can accept electronic payments? Is there a limit for the maximum amount that can be accepted each time? Can I ask a friend to help with electronic payment?

A: In addition to overdue fines, electronic payment can be used for paying fees for the loss of books, photocopying and printing in the library. The maximum amount that can be accepted by the system depends on the reader's payment quota for the e-wallet. The fees such as fines or loss of books can be paid by others.

Q: 在圖書館開館時段便可以使用電子支付嗎？

A: 目前，讀者僅能於有館員當值的時間使用電子支付。因為目前的電子支付程序須要先由館員協助操作，讀者隨後拍卡或提供二維碼予館員進行掃瞄才可完成。

Q: Is it possible to use electronic payment as long as the library opens?

A: At the moment, electronic payment can only be used when the librarians are on duty because the current electronic payment programme needs to be performed first by the librarian, the reader can then pay by placing the card or provide a QR code for the librarian to scan.



Macau Sessions: Dialogues on Architecture and Society 一書在2015年出版，凝聚了澳門建築師兼大學講師Tiago Saldanha Quadros 和她的策展人妻子Margarida Saraiva 多年心血。書本透過二人創辦的非牟利文化團體BABEL 獨立出版，以對話的內容展示不同領域的專家學者對澳門城市化進程的看法。今年，Tiago 再接再厲，推出同名葡萄牙語作品，進一步把內容開放給葡語閱讀群體，更為此添加了新內容。既然圖書是以對話形式進行，那麼《城與書》也嘗試沿用這種模式，向兩位作者了解關於書本創作背後的點滴。

Q: 為什麼會創作這本書？選擇以對話的形式作文字呈現的考量是？

我們2013年開始進行書本創作工作，目標是收集、保存和共享有關澳門在城市建築進程領域的現有知識。這項工作是從當代建築學構建的角度進行的，反映了過去幾十年來澳門的變化。對話形式允許人們在短時間內分享思想和觀念，靈感來自瑞士藝術策展人漢斯·烏爾里希·奧布里斯特（Hans-Ulrich Obrist），他一直在開發被稱之為“採訪項目（Interview Project）”的作品。本書完全遵循這種方法，與來自不同背景，從事與科學項目相關的研究人員和學者進行了九次“對話”。

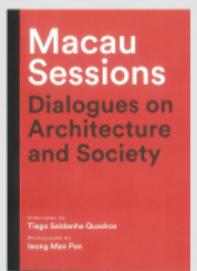
Q: 英語版本在2015年出版，與今年出版的葡萄牙語版本有何不同呢？

葡萄牙語版本通過一家獨立出版社單獨出版，並非由BABEL出版，我們希望把它帶到葡語國家，與他們分享澳門和周邊地區的最新動態。此外，葡萄牙語版本不是英語版本的直接翻譯，它融入了兩個新元素：一是葡萄牙藝術家Nuno Cera的視覺散文，二是策展人Margarida Saraiva對藝術家的訪談。我們旨在把對話從建築學或城市規劃學科擴大到其他領域去延伸思考，正如著名城市規劃研究學者簡·雅各布斯（Jane Jacobs）提出的問題一樣，“城市有能力為每個人提供某種東西，這是因為，城市也是由每個人創造的”，它是一個雙向影響的過程。

另外，為英語版提供照片的是攝影師楊文彬，而葡萄牙語版則選用了努諾·塞拉（Nuno Cera）的作品，他也加入了新版本的對談。

Q: 兩本書的創作期相隔四年，您們認為澳門在城市規劃上有什麼重大變化？

澳門是會發光的城市，我最喜歡這裡的地形和城市結構，還有它的密度、混合型文化氛圍等等。歐洲的城市微縮景觀與中式建築在這裡相遇，但又相對獨立。但是，我相信，在接下來的幾年，隨著新的土地開墾，城市形象將徹底改變。填海區煥然一新，它開始重塑澳門的形象。在過去幾年，新區域陸續出現，甚至在舊城區中佔有一定比例，其影響已經非常顯著。另外，隨著遊客的大量增加，城市身份象徵也發生了翻天覆地的變化。因此，我們認為四年後的今天，澳門正處於向“未來”過渡的軌道之中，或者說，正“流”向未來。



Macau Sessions.
Dialogues on Architecture and Society

作者: Tiago Saldanha Quadros
出版社: Babel Cultural Organization
出版年份: 2015

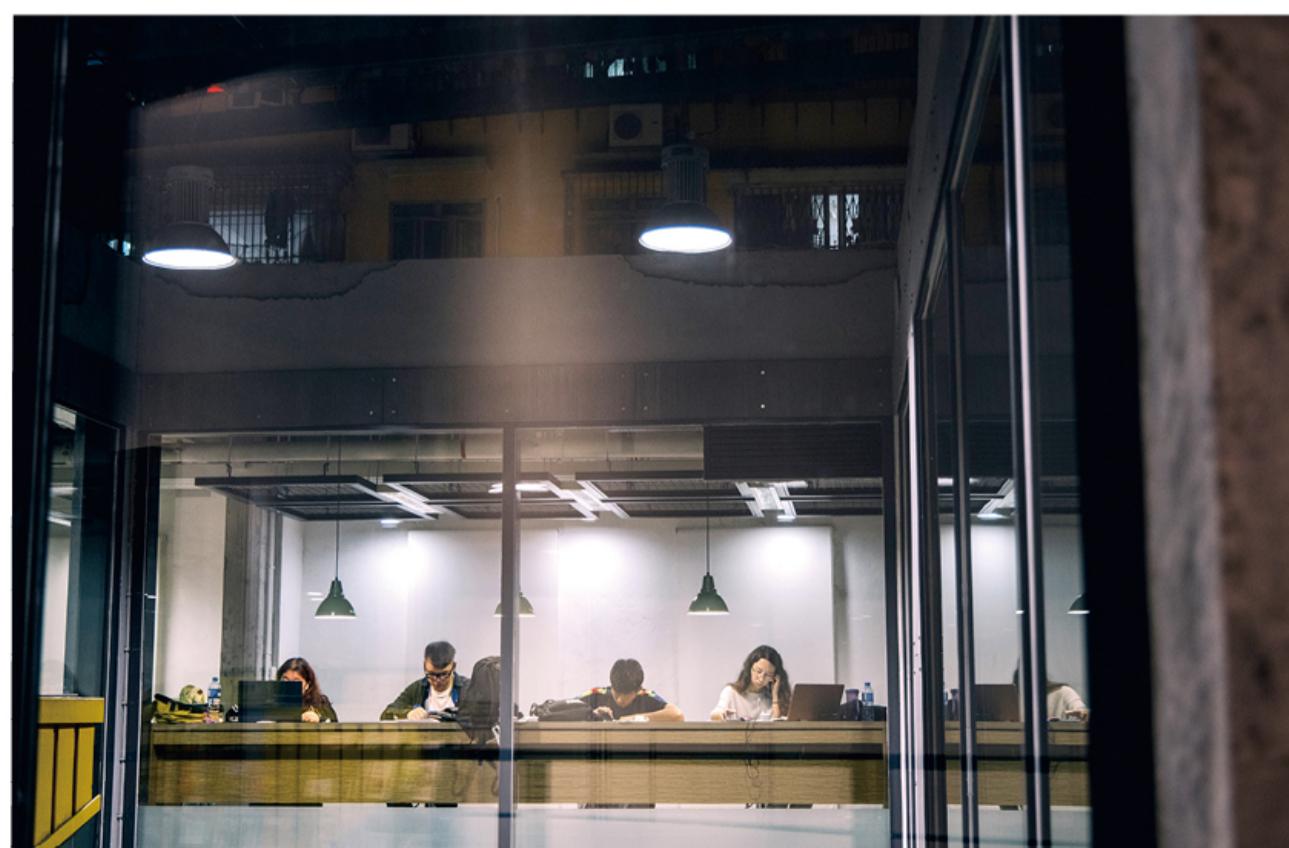
澳門也是建築新世界，

卷之三

沙梨頭圖書館

LEITURA NOCTURNA AGRADÁVEL NA BIBLIOTECA DO PATANE

FUN NIGHT READING AT PATANE LIBRARY



閱讀風景

MACAO PUBLIC LIBRARY LAUNCHED

FOUR NEW ELECTRONIC DATABASES

公共圖書館推出4個全新電子資料庫



開拓電子資源服務是全球圖書館業界發展的趨勢，澳門公共圖書館推出4個全新的電子資料庫，包括“抗戰時期澳門新聞剪報資料庫”、“館藏外文報刊資料庫”、“館藏海報資料庫”及“澳門華僑報歷史檔案資料庫”。

讀者須親身前往文化局轄下公共圖書館（議事亭藏書樓及黑沙環公園黃營均兒童圖書館除外）並向當值館員提出使用上述資料庫。館員將協助讀者登入指定的電腦終端進行查詢。使用資料庫的讀者需要遵守《影音資料室及互聯網服務使用規則》。

The expansion of electronic resource services is a trend in the development of the global library industry. Macao Public Library has launched four new electronic databases, including the Database of Macao Newspaper Clippings during the Second-Sino Japanese War, The Foreign Language News Collection Database, The Poster Collection Database and The Historical Archive of Va Kio Daily Database.

Readers are required to go to the Public Libraries under the Cultural Affairs Bureau in person (except the Wong Ieng Kuan Children's Library in Areia Preta Urban Park) to request for an access to the above-mentioned databases from the librarian. The librarian will assist the reader to log in the database with the computer in the library. Readers who use the databases are required to abide by the Regulations Governing the Use of Audiovisual Materials Room and Internet Service.

INTRODUCTION TO THE ELECTRONIC DATABASES:

- 1.抗戰時期澳門新聞剪報資料庫：收錄抗戰時期澳門的新聞資料約6,000多則。
 - 2.館藏外文報刊資料庫：收錄19及20世紀的9種葡、英報刊的資料，約48,800版報紙影像。
 - 3.館藏海報資料庫：收錄約5,000幅館藏海報影像。
 - 4.澳門華僑報歷史檔案資料庫：收錄華僑報自1937年成立以來（至近年）的電子版報紙資料。

圖書館放大鏡
LIBRARY MAGNIFIER



中國 / CHINA

中國國家圖書館

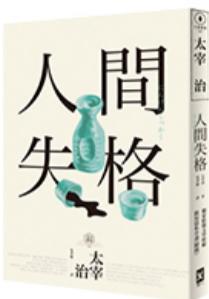
NATIONAL LIBRARY OF CHINA

中國國家圖書館由總館南區、總館北區以及古籍館三部份組成，館藏文獻超過3,500萬冊，還有不少珍貴的古籍繙本，包括《敦煌遺書》、「趙城金藏」、《永樂大典》、文津閣《四庫全書》這四大鎮館之寶；而圖書館的電子資源則超過1,000TB，為全國之首，其中包括為視障人士以及傷健人士設立的數字圖書館。全館25個閱覽室共提供超過5,000個座位，除了提供各項自助閱覽服務外，更設有展覽活動空間，以及咖啡廳和餐廳等休閒設施。

The National Library of China (NLC) consists of three parts: the South Area, the North Area and the Ancient Books Library. It has a collection of more than 35 million entries, and there are many precious ancient books, including "Dunhuang Manuscripts", "The Zhaocheng Tripitaka of the Jin Dynasty", *the Yongle Encyclopedia* and *the Complete Library of the Four Branches of Literature*, which are considered the four major treasures of NLC collection. The electronic resources in NLC exceed 1,000 TB, ranking first in the country. This is also a digital library specifically for the visually impaired and the disabled. There are a total of over 5,000 seats available in 25 reading rooms in NLC. Apart from various self-service reading services, there are also leisure facilities such as exhibition spaces as well as cafes and restaurants.

#33 Zhongquancun Nandajie, Haidian District, Beijing

何以生而為人



人間失格

作者：太宰治
出版社：野人文化
出版年份：2016

在太宰治的作品裡，《人間失格》可謂是氣氛最陰鬱的。從“人間失格”這四個字來講，即“喪失為人的資格”之意，因為“我”無法參與到這樣虛假的生活中，所以很抱歉。這個抱歉帶有批判的意味，事實上，並非我不配做人，而是人間過於不堪，我做不了。

這是一部半自傳體小說，由序曲、後記以及三篇手札構成，典型的太宰治套匣式結構。作品巧妙地把他自身的人生悲劇隱藏在主角葉藏的落魄遭遇中，為了逃避現實，從自我放逐到酗酒、自殺、用藥物麻痺自己，一步一步走向自我毀滅……在發表這部作品的同年，太宰治自殺身亡，時年39歲。回首這短暫的一生，他曾五次自殺未遂。可以感受到，太宰治內心的孤獨、苦悶、憂鬱、絕望，彷彿一片沒有底的沼澤，令其越陷越深，難以喘息，最終使《人間失格》成為絕響。

“越想越困惑，最終的下場就是被‘唯有自己一個人與眾不同’的不安和恐懼牢牢地攫住”、“表面上我不斷地強裝出笑臉，可在內心卻是對人類拼死拼活地服務，命懸一線地服務，汙流浹背地服務”、“我對何為人的營生全然不了解，我為自身和世間人們的幸福觀念不一致深感不安……我甚至認定自己背負著十個痛苦。”書中的一字一句，無不在透露主角對生活濃重的哀怨。當他第一次身處眾人之中仍感到無比寂寞，當他處心積慮地偽裝成小丑，以取悅他人的形式換取親密關係，卻愈發感覺疲憊與空虛。一邊瞧不起自己的苟且，一邊又不得不去做這些苟且的事；一邊不屑和否認現實，一邊又渴望得到肯定。巨大的思想上的矛盾、衝突，導致葉藏步步走向墮落頹廢，“27歲的他早已滿頭白髮”。

“世間”這個詞很奇妙，葉藏曾苦惱了很久它代表什麼，發現世間不過是大眾的口頭禪，人們不願用自己當第一人稱，他們不過是想把自己的

思想強加到一個虛擬的名頭上，讓自己的話變得有力度、有說服力而已。直到後來，世間所不能容忍的，葉藏都做了，酗酒、靠女人救濟、染上毒癮。身無分文的日子、無人問津的日子、渾渾噩噩的日子，就連唯一的朋友也從未打心眼裡看得起自己，世間早已沒有了他的容身之處。無數次去死的念頭燃起，又被掐滅，自殺而又未遂。悲劇的人生。

不得不說，這是一本很“瘦”的書，以致於令人閱讀時感覺壓抑，但不妨礙其位居我的推薦書單前列。書中描繪的個體抹殺自我以適應社會的病態時代，在半個世紀後的當今仍然適用。每個人都戴著面具生活，隱藏自己的真心，而真我與假我之間的分裂，是一條無法彌合的傷痕，這註定是投射在當代人心上的陰影。太宰治看似全為自我描寫的文字，卻有著強烈的代入感，引發讀者共鳴，讓我們重新思考自己的精神處境。相信這就是太宰治文學至今依舊能廣獲大量讀者的原因所在。



書評人

鄭白

澳門報紙記者，資深熬夜選手，奶茶鑑定專家。



品味這件事

作者：班傑明·艾雷特 (Benjamin Eerett)
譯者：劉維人
出版社：誠品
出版年份：2018

當個“有品味”的人，是現下文藝青年的“通病”。品味到底是怎麼一回事？用文藝去判斷品味，有點累人，尤其是Facebook、Instagram大舉入侵生活，文藝的表面跟快時尚一樣，廉價且時常都一個樣。

如果，用味覺呢？品味跟口味的英文都是“taste”，以此來研究品味，相對而言，比較有親和力。畢竟，五感的直接，騙不了人。

感謝這本書，讓我在大學音樂相關課程授課時，有了一些跟學生“溝通”的法則。聽音樂的選擇是品味，聊音樂的方式是品味，可是，一講到品味，學生好像就得端出種種道理與論述來應付我，如果是味覺／口味的taste，學生就較能回到地面上來跟我討論。

作者並非隨著五感硬套品味，五感能引發的口味可大可小，細數甚多，還是得集中。酸、甜、苦、鹹，四味，基本上不難體會，“鮮”（umami）則耐人尋味。固然感官不止於此，然而五個種類就可以連結許多故事。

每一個人對於這五味，都會有自己的詮釋，那麼，作者的獨到之處，並不在於普世價值，而是運用自己多年來在音樂、電影、文學的綜合觀察，將類型與特色所屬，放进味蕾的系統中。讀者理解的過程，是一場濃縮了文化的總體經驗，再將這樣的經驗，分析轉化成人們熟悉的味蕾感官。可以說是一個圓，你所來之處，即是你要前往之處。

整件事情的挑戰性蠻大的，如果從此陷入分類再分類的恐慌之中，taste的雙義就沒有核心意涵。幸好作者的哲學與社會觀察並不艱澀，能越貼近真實案例則貼近之。每個人吃喝所得知口味，各有不同，品味亦如是。本書最大的貢獻或許在此：口味可以分類，沒有既定答案，品味何嘗不是？

從重新認識五味，再從自身的文化經驗輻射出味蕾／品味所屬，找到自己是何種人，在比例上更偏向哪一種口味，其中的解釋空間看似極大，卻也能因為實例而有所集中。經由作者的系統比較，讀者可能會發現驚人的事實：自己可能並不是以為的自己，如果能這樣想，檢視就有了意義。換個角度想，永遠是品味需要的事情。

這本書亦提供了觀察社會文化的方式。廣告與各式行銷所要鋪陳的藝文想像，說不上好壞，但純度肯定有所不一。閱讀這本書所得到的概念，即使那肯定不會、也不必是標準答案，能使自己在鋪天蓋地的藝文行銷裡不至迷航，已是萬幸。大數據與演算法早已推薦了品味與商機之間連結，如何找回屬於自己的锚，在別人分類自己之前，先給了自己洞悉藝文，感受真實的勇氣。



書評人

陳紹安

現職台北藝術大學講師。曾任音樂雜誌主編，音樂串流平台顧問與音樂獎項評審等……著有《那男孩攜下飛機》等文集，近年為焦安溥、雷光夏等音樂家之指揮配合撰文者。

一位平凡人的不平凡經歷



美國陷阱

作者：弗雷德里克·皮耶魯齊／馬修·阿倫
譯者：法意
出版社：中信出版社
出版年份：2019

弗雷德里克·皮耶魯齊（Frederic Pierucci），一位普通的法國人，有一個美滿幸福的家庭，太太克拉拉是神經生物學博士，他們孕育了4個孩子，一對雙胞胎女兒和一對龍鳳胎兒女。2013年，皮耶魯齊被服務了22年的法國阿爾斯通集團派駐新加坡工作，他是該集團鍋爐部全球負責人，正在著手與中國上海電氣集團成立一家50:50控股的合資企業，將兩家公司的鍋爐業務合二為一。

2013年4月14日，皮耶魯齊因公出差，飛機抵達美國紐約甘迺迪國際機場後，他被等候的美國聯邦調查局探員逮捕。《美國陷阱》一書，是曾經的500強企業高管皮耶魯齊的親身經歷，故事從改變他生命的逮捕開始，歷時5年半的牢獄之災，直到2018年9月25日重獲自由。他自稱是美國政府的“經濟人質”，在美國與法國企業的角力間，毫無反擊之力。在書中他回憶了在美國私營監獄懷亞特看守所的生活，因為缺少醫療救助，他眼見身邊的獄友病重逝世或是延誤治療；作為一名法國人，他無法理解美國檢察官的域外執法，根據美國《反海外腐敗法》對於他十多年前在公司任職時處理的一起中間人回扣事件，提出10項指控共125年的監禁；他控訴美國司法系統誣指最深的辯訴交易，在美國的司法體系中，檢察官只會朝有罪方向進行調查，無法支付查閱卷宗、對案件進行覆核鑑定等費用的被告人，只能受檢察官的任意擺佈，在辯訴交易之下，美國司法部的勝訴率高達98.5%……

重獲自由的皮耶魯齊創建IKARIAN公司，為各國企業提供以預防國際腐敗為目的的戰略運營方面的合規諮詢服務，出版本書也是為了警醒企業的海外合規操作。《美國陷阱》一書在內地因華為孟晚舟事件而備受矚目，大家習慣於將華為與阿爾斯通做對比，只是，書中更有趣之處，卻是在逆境中的皮耶魯齊面對無妄之災的每一步思考及選擇。在美國的霸權及強悍面前，這位法國人依然保持了最大的克制，為自己開出了一條新的路。



書評人

奧黛麗宋

從事媒體文化類及城市專題採編工作逾10年，擅長文創專案策劃，內容整合及傳播，曾為多家媒體採稿並負責選題策劃。經過幾年不務正業的留英生活後，如今在碼自己喜歡的字。



關於跑步，我說的其實是

作者：村上春樹
出版社：時報文化
出版年份：2008

“身體和靈魂，總有一個在路上。”這句一度在社交媒體流傳甚廣的話，套用到村上春樹身上，再適合不過。

33歲的村上春樹從一個經營爵士俱樂部的商人（其自稱從事服務業的人），成為了一個跑步小說家。正如他自己所說：“Pain is inevitable, Suffering is optional.” 痛楚無法避免，而磨難可以選擇。村上春樹，在他33歲的人生，關閉了他的店鋪，開始了自己選擇的“磨難”。

不知是否巧合，我身邊的朋友，但凡對跑步有興趣的，不是已經讀完村上春樹的《關於跑步，我說的其實是》，就是正在讀的路上。這本書彷彿是一本跑步者的聖經，似乎大家都想從中開發出跑步過程中的更多三事。書本是那麼的寫實，極少華麗的詞藻，轉而用一種娓娓道來的方式，講述作家跑步的變化和經歷，隨性自然。偶有幾段描寫風景的敘述，反倒因為這通篇的隨性而顯得出彩，腦海裡滿是畫面。

跑步，是一種積累與爆發的過程。從最開始的氣喘吁吁，身體彷彿被極速的去氧以至於呼吸困難，產生了“跑步真累人啊”的想法。對於我這樣極少跑步的人來說，自我設定5公里，在跑到第2公里的時候我就已經想放棄。極速跳動的心臟、發脹的腦袋以及愈發沉重的雙腿，這些都讓人想要立刻停下。然而，村上卻說，“跑步累人無法避免，但是不是果真‘不行’還得聽本人裁量。”很多時候，那些累人的時刻並不是自己無法堅持，你的肌肉會告訴你即便它有些疲倦，仍然能機械式地運動下去，而你停下是因為自己主觀上覺得“不行”。唯有堅持，花費時日不間斷訓練，身體才能逐漸的“認知和理解”，最終得到身體機能的爆發。

世界上有那麼多的競技運動，包括跑步在內都有不同的比賽，我卻覺得跑步是一種純粹的自我運動，從來都不需要夥伴或者對手，也沒有特殊的外界要求。它富有張力，帶出内心變化。先以一種打壓你的方

跑步的意義

式讓你察覺自身局限，然後讓你去逐步打破那些禁錮你的東西。那些習之以常的東西一點一滴的被發掘，遇見自己的性格、疑惑和痛苦。說到底，這是一個考量自己“能否達到自我設定標準”的運動。這個過程是自我的思考。當你無法達到自己的預期時，你選擇繼續還是停下，這是跑步中產生的哲學。

自我選擇的磨難，大可隨意放下。真正内心強大的人，可以選擇的磨難肯定要自己去面對，而磨難同時是一個孤獨克服的過程，“跑步是主動追求孤獨感”，這孤獨刺激自我思考，在跑到極限的時候仍能堅持，直至身體的最後一次精氣都被壓榨出來，換得淋漓盡致的暢快。在拼盡全力後，停下來的呼吸相較之下似乎變得更輕鬆。

所以當我們談跑步的時候，我們究竟談的是什麼？這其中肯定包含了強身健體，但更多的是為漸行漸緩的生活和脈搏加速，體會生命的堅韌和生活之美。從那些奔跑所帶來的磨難中，感受到原來“生存的品質並非成績、數字、名次之類固定的東西，而是含於行為之中的流動性的東西。”無論什麼時候，我們都鍥而不舍，對於那些失敗和成功終究隨風而去，重要的是，像村上所期望的墓誌銘上的文字——“他至少是跑到了最後”。



書評人

黃夏麟

生於珠海，專職文案，熱愛寫字。



聽說，天堂應該是圖書館的模樣？



《圖書館&我和我聖人》

作者: 智海
出版社: 涠石社
出版年份: 2018

魔幻寫實大師波赫士說過：“天堂應該是圖書館的模樣。”倘若如此，漫畫大概就是伊甸園裡的蘋果，飽含誘惑與啟蒙，罪惡感多於快慰——被母親罵不長進、被老師抓包記過。

人越大，越喜歡介乎入世與出世的作品，香港漫畫家智海沉鬱幽暗的畫風一直深得我心。閱讀過程就像撫摸著已結痂的小傷疤——不痛了，但撕下來，仍有一絲涼意與刺感。他前幾本作品集《灰焰》、《默示錄》等，皆苦海無邊，扣人心弦。

的想像空間。

智海筆下的圖書館（或曰香港），更像是充滿貪嗔痴的小煉獄。畫面皆黑白，但其實更多是灰；沒有一目了然的明暗善惡，沒有血肉豐沛的亢奮英雄，人物往往在無效的溝通中完成懦弱的自省。如鯨在喉，讓人難以釋懷。

相對於許多以生猛、麻痺、草根作為招徠的港式漫畫，智海的香港記憶可謂自帶書卷氣。蔣彝道記、蔡榮芳《香港人之香港史1841-1945》、吳煦斌《牛》、楊學德《錦織藍田》、常玉、馬蒂斯、向田邦子、卡夫卡……又借焚書者之口，用“借來的書，借來的生命”隱喻“借來的時間，借來的空間”的舊香港。豐富的互文反映其深湛的文藝造詣，又擴大了短篇漫畫的內涵。

自稱“夢裡很火爆”的智海，極端處仍不失溫柔敦厚，漫畫中的格格不入與戛然而止的抒情，反映的種種壓抑亦非香港限定。倘有所謂掩卷的罪惡感，非因漫畫等於不務正業的偏見，也許，正是作者與讀者都找不到解脫之道的那種無能為力。

我很怕“畫公仔畫出腸”的漫畫，幸而智海擅長用“Show, don't tell”的敘事方式，呈現各種無以名狀的哀愁與情緒暗湧。《我和我聖人》收錄智海十多年來在海內外發表的短篇佳作，全書充滿夢的碎片、私人記憶和内心小劇場，期待“言之有物”或批判鞭撻的讀者們可能會覺得隔靴搔癢。然而，現代主義以來對人性的陰暗和進退失據的關注，在智海的漫畫中得到爐火純青的繼承，抑鬱、疏離、習以為常的異化、無處可避的尷尬，配以人擠人的地鐵、巴士、電梯、街道，讓香港成為這些都市情緒的理想載體，諸如《假洋鬼》中對香港人崇洋心態的厭惡、《我和我聖人》中洋溢身體快感的空虛。作家木心說過：“所謂無底深淵，下去，也是前程萬里。”智海漫畫中的人物，經常無緣無故便一頭栽進某些噩夢、迷宮、黑洞或深潭，在現實與虛幻、崇高和市井間，情節隨時中止，情緒突然加速或昇華，優雅地讓對話退居次要，留給讀者寬裕



書評人

袁紹珊
北京大學中文系及藝術系雙學士、多倫多大學東亞系及亞太研究雙碩士。曾獲“時報文學獎新詩首獎”、“美國亨利·魯斯基金會華語詩歌獎”、“首屆人民文學之星詩歌大獎”等獎項。



○
十年十年·失築記

作者: 龍發枝
出版社: 龍發枝
出版年份: 2019

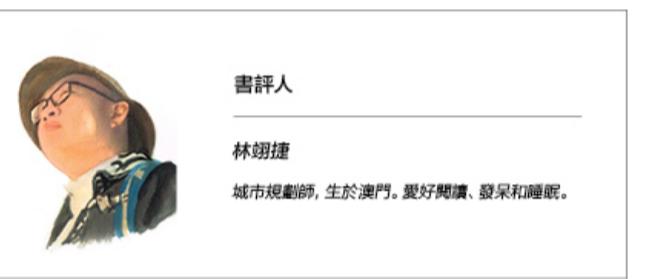
誰會珍惜，當你還擁有的……20年來，我們失去了多少有特色的建築？作者為我們留下了55組已消失建築的影像。澳門雖小，但要走遍大街小巷，尋找那些看似破舊、不起眼甚至殘危的建築，毅力、經驗、知識、體力、技術缺一不可。事實上，沒有人可預測到城中每一棟建築，會在某天倒塌、申請重建甚至被違法拆掉。作者能夠捕捉到它們健在的時刻，全靠平日不斷的拍攝，好天氣、壞天氣都在拍。書中有一張照片，就是拍攝在天鵝颱風之後，棚架被吹倒，六國飯店舊址露出了空空的鋼架，政府原要求保留的建築立面，已經在之前被偷偷拆去。經過一場大風大雨，我們看到那被列為“文物”的建築，不單失去內涵，連理應被保存的外殼，都早被消蝕殆盡。

有偷偷被拆的，也有在公眾的注視下被拆的。高園街公務員宿舍、均益炮竹廠、山頂醫院兩間小灰屋、勞校小學部、渡船街一號……在被拆的當時，也有社會人士力爭保留，奈何還是因為種種原因，沒有成功，在鎂光燈之中，它們一一倒下。這些引起公眾興趣的建築，當中都有故事，在本書中卻只有一個地址和照片，沒有一字一句的描述與讚譽，似乎是建築的墓碑，名字與遺照，道盡一生，至於千秋功過，就留待後人評說。

閱讀此書，對於一個土生土長的澳門人來說，感覺似緬懷故人。看到連勝馬路宣道小學的舊照，我不禁讚嘆：“這個我有印象，要是它今天還在，應該是個法定文物！”還是即使它有幸熬到今日，也只能在我們的惋惜中被目送？不然則被皮拆骨式的保存立面？甚至是非驕非馳的“保留建築特色”？內子見我看得入神，突然指著書中一棟老民居，說那裡以前住了個老婆婆，小時候特別寵她，經過門口老婆婆會親她一下……今天城市生活中不會有在巷子中隨便亂跑的小孩，也不會有在前院曬衣服的老人家。

以前經常有人會說：這些老建築澳門還有很多。十年又十年，蓦然回首，近似建築要麼已經消失，要麼已經所剩無幾。如果老建築的凋零，是20年來經濟高速發展的副產品，那彷彿是社會的錯。不過又正如本書所載的照片，可以看到作者不都是等到建築物快將消失才拍的，對特色建築、城市景觀的關注，是長年累月的硬功夫。澳門作為一個世遺城市，對舊建築的關注，在近年來是有所增長，但看完《十年十年·失築記》，我不禁在想，社會的關注追得上老建築消失的速度嗎？沒有強大的社會共識，有再好的法律，我們都不能保育一個美麗、真實的城市，可惜對這個地方的關注共愛，不可強求。

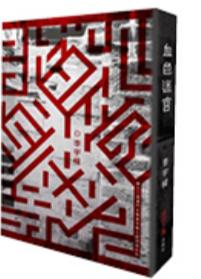
十年十年 孤墳何處



書評人

林翊捷
城市規劃師，生於澳門。愛好閱讀、發呆和睡眠。

出口難尋的澳門迷宮



○
血色迷宮

作者: 李宇樸
出版社: 澳門日報出版社
出版年份: 2019

一如李宇樸的眾多其他作品，《血色迷宮》充滿了濃郁的澳門味——以一個小家庭30多載的浮沉起伏，將一眾人物角色的人生軌跡，與澳門小城的時代命運互相扣連，大大小小、遠遠近近的社會事件和歷史節點散佈其間，人命與城運，交織出一幅跨世紀的澳門故事軸卷。

開場發生在媽閣屠房裡的血腥一幕，赤裸震撼，直插主題——這個關於“屠宰者”和“被屠宰者”的我城隱喻，一直貫穿全書故事始終。《血色迷宮》的書寫野心顯而易見：從葡澳殖民時代的風雨飄搖，到回歸後賭權開放的金光四射，從早期澳門街市小販的艱苦經營，到“炒配額”的發達盛景，再到金融風暴的山崩海嘯，以及賭業興盛的日進斗金……讀者彷彿也跟隨各人的命運興衰，重溫了一遍澳門30多年來社會變遷的潮起潮落。而尤其值得一提的是，是書中兩對主人公的身份設置：充滿自卑感的新移民（魏金光）、外西內中的身份疑惑者（顧小菁）、不願自困於小城的本地原居民（魏文創）、充滿優越感的香港人（沈雪），這個組合不但典型呈現了澳門華人社會的結構組成，也交織出本地人、香港人與內地人之間複雜而微妙的愛恨心結，令故事浸染了濃郁的本土氣息。

《血色迷宮》是站在澳門視點的時代備忘錄——一直以來，由於欠缺多元、豐富、全面的史料記錄，關於澳門的歷史記憶，大多隨著時間流逝湮沒於世人記憶。因此，即便不過只是10幾、20年前的事，可能在不少現今澳門人（尤其是年輕一代）的記憶裡已是一片空白和茫然。回望澳門城市的歷史軌跡，面對時代大潮的起起落落，個體命運掙扎求存的無常與無奈，“屠宰者”與“被屠宰者”的角色錯置易位，不但反映了現實世界的殘酷，也促使澳門人反思：在那段借來的時間、借來的空間

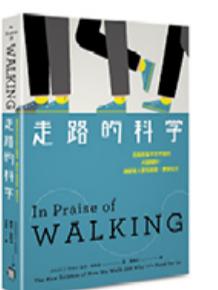
裡面，在路過與暫居、到來和離開之間，澳門人對這座城市有何記憶？對這片土地又有何情感？

遺忘，就是背叛，個體生命的長度不過幾十年，一個人能親身經歷、感受、記住的非常有限。因此，即便來到今天，澳門人大概也像書中的主人公，仍在這座金光四射的“血色迷宮”裡兜兜轉轉、苦苦尋找那不知在何處的出口。而若說有美中不足，大概就算是在宏觀社會及歷史框架之下，細觀小說中曲折幽微的人性轉折之處，似仍欠缺血肉更加豐滿的細節經營。但掩卷沉思，亦非戰之罪，因為以這本小說的時間跨度和篇章佈局，其實早已超越了一本中篇小說所能容納的含量，大概要用長篇小說的篇幅和架構，才能把這個複雜的澳門故事充分展開，讓讀者真正體會作者傾力書寫澳門的苦心所在。



書評人

鄭曉炯
喜歡閱讀、練情寫作，嗜好社撰各種離奇古怪的故事，創作跨越小說、劇本、文化及時事評論等領域。



○
走路的科學：走路背後不可不知的大腦機制，讓都會人更有創意、更會社交

作者: 謝恩·歐馬洛
(Shane O'Mara)
譯者: 謝雲
出版社: 八旗文化
出版年份: 2019

久坐不動絕對是現代都會人的通病，我們也都聽過，每坐上一段時間應該起身活動活動的健康忠告。不過，人類普遍的惰性，使我們很難確實遵循。在這本《走路的科學》中，因為深入研究神經大腦而對人的心理有所洞見的愛爾蘭神經科學專家謝恩·歐馬洛（Shane O'Mara），選擇用簡潔故事性的脈絡，以證據為基礎，希望讓更多人了解走路有多麼重要，或許從而做出有益的改變。

歐馬洛是都柏林大學三一學院大腦研究實驗室教授，首席研究員，曾任三一學院神經科學研究所所長，他主要的研究焦點包括人的壓力、憂鬱、焦慮、學習、記憶與認知，而意外且值得關注的是，大腦支持上述後三種功能的系統，特別會嚴重受到前三種因素的影響，同時，神經科學發現，我們的“能動”又與心理與認知健康關鍵地重疊。歐馬洛從生物演化、大腦功能等科學研究談起，大腦結論大腦是為了移動而發展；直立用兩足走路乃是語言、工具使用之外，另一項區隔人類與其他動物、定義人類之所以為人類的關鍵能力；再者，人類之所以能夠大範圍擴散到地球各個角落、生存下來甚至成為如此具宰治力的生物，都可歸因於走路。

以一般人都可以簡單理解的例子來驗證歐馬洛的論點，垂直站立能夠靠雙足移動的幼兒，相較於匍匐爬行，確實獲得更新更寬廣的觀看、體驗世界方式，也空出雙手多出與他人跟物件互動的機會，細微地改變了他們的心理功能。歐馬洛總結近年來關於大腦功能的種種研究，詳述大腦如何利用多個感官的輸入，尤其是行走的經驗，以及人類擅於反覆過去並想像未來的“時間感”能力，來繪製類似GPS系統的“認知地圖”，幫助我們知道自己在哪裡、要往哪裡去。

然而，和人體所有功能一樣，這樣的能力是會因為少用而衰退的。歐馬洛引述種種針對活動對於身體、心理健康和創意生產力之正面影響的實驗結果，提倡公共政策應將鼓勵步行視為花費最少、最易得、有效的良方，及都市規劃該如何以“宜行性”為優先考量（包括減少路面障礙、人行穿越號誌時間長短的設定、綠空間的設立與分布等），畢竟，在都市人口越來越多、越來越老化的不久之未來，這或許會是能簡單卻大幅降低社會成本的一種作法。

在綜觀地從不同範疇的科學研究探索走路於人的重要性之外，歐馬洛也點出走路的社會功能，像是為什麼遊行是人們抗議時會選擇的方式。讀完本書，深入了解走路背後的大腦機制，以及走路如何增益我們社交、心理以及神經功能的每一個面向，頗能體會歐馬洛為什麼會以“而走路也是我們的未來”這句話作為結尾。



書評人

張馨濤
曼徹斯特大學音樂學士、科技研究所電腦語言學碩士，目前為兼職譯者。喜愛聽音樂、看體育、做運動、玩填字遊戲打發時間。

RADIANCE FROM WITHIN

Individuals living in Macau are mostly familiar with Traditional Chinese Medicine and local herbs that are used regularly for trivial ailments, but very few know about the ancient Indian wisdom of Ayurveda. Developed 3,000 years ago in India, Ayurvedic medicine is one of the oldest holistic healing systems. It is based on the idea that every human being is unique and therefore we all have different body types. Vata, Pitta and Kapha are the three main categories, or "doshas," of body types. For a beginner who knows nothing about Ayurveda, Vasudha Rai's latest book Glow would give the perfect introduction to the subject matter, especially in the realm of health and beauty.

There is no doubt that Vasudha Rai is one of the more well-known beauty writers in India. A curious personality, she never ceases to learn and gain knowledge through interviewing experts in the field of beauty and wellness. Her book *Glow* mainly contains information about Ayurvedic herbs categorized in four sections - vitality, clarity, radiance and peace. As these herbs can be used both topically and internally to beautify the skin and for healthy endeavors, one can also see that there is a clear link between mind, body and appearance. As Masaba Gupta writes in the foreword, "Vasudha stresses on the holistic idea of beauty that goes beyond physicality."

What is the role of the mind when it comes to the realm of beauty and health? The writer deliberately shares a quote from Mira Kulkarni, Founder of beauty brand Forest Essential which gives us a glimpse into understanding beauty in a spiritual manner. She says, "Radiance for me is an outward manifestation of bliss. It comes from living in harmony with nature of living, eating and sleeping well. It's a state of complete balance and contentment. Most people think that being beautiful makes you happy, when actually it's the other way round - being happy makes you radiant."

If happiness is the key to beauty, that means in order to be beautiful, we first have to work our mind. In our modern world where life is fast-paced, most individuals do not get to relax even on a daily basis, but as human beings we must realize that peace of mind is not only vital to beauty, but also health. Rai dedicated a section of her book to peace, where she indicates that meditation is an important tool to help to tame our emotions and habits of overthinking.

In addition to breathing exercises or "an activity that engrosses us to an extent that we don't think of anything else," spirituality also helps us to achieve "an ethereal and otherworldly glow." Materialistically, precious herbs like saffron and sandalwood have calming effects on the body, and the book gives details on how these elements can be used for their benefits.

Other than the pursuit of happiness and peace, radiance is a big theme throughout the book entitled *Glow*. As someone who is unapologetic to indulgence in self-care, Rai argues that "it's a sign of love and self-respect," and that "we should be a little selfish and direct some kindness inwards so that we can give freely."

Antioxidant plays a great role in determining how much the skin would glow, and eating food that contains a rich amount of vitamins would surely do the job. Food such as moringa, rose, and several types of Indian berries are highly recommended by Rai, along with marigold and bitter apricot, which is popular in remote areas in the north of the Indian subcontinent, like Kashmir and Ladakh.

Moving on to the clarity section, it is all about detoxification and the need to curb inflammation. We are what we eat, and bad eating habits can cause our skin to react in an undesirable manner. "Cosmetics and treatments offer only topical relief," she writes. Long-lasting transformation is possible only with food. Eating well takes care of not just physical but also our emotional health. Think of it like a daily medicine that heals us without side-effects. Once

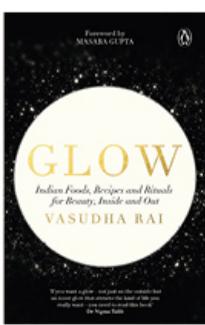
we eat with the intention of wellness and not just gratification, our skin will undergo a metamorphosis.

Powerful herbs like turmeric and neem, as well as gentle elements such as aloe vera and moong are in this section. Cleansing of the digestive tract, skin brightening, and clarity of thoughts are all discussed. Rai also enters a quote from the Founder of vegan cosmetic brand, Kavita Khosa. "Think of your mind as a lake - if it's calm and clear, the reflection will be clean. If, however, the water is muddy and disturbed, even the reflection will be such. Clarity goes beyond just the quality of your complexion. It first begins with your thoughts and then reflects in your choices - clean food, clean living, and eventually, clear skin."

Last but not least, vitality is a section that is all about "the basics that make us robust." Having energy and strength makes us feel that we are alive and well. In the book, vitality is placed as the first pillar because Rai believes that it is the foundation for beauty. "If our immunity is weak and we're always tired, how will we ever look good? The concept of delicate beauty is relevant only in fairy tales. Real beauties are spirited, determined and empowered," she writes.

Simple food such as ghee, honey and rice are in the vitality section as sugar, carbs and fat are not always bad for the body. They are consumed for good reasons as Rai points out that "it's essential to enjoy everything in moderation."

For those who are new to Indian culture and want to follow a holistic approach to health and beauty, *Glow* is an excellent book that educates us about the tradition, philosophy and many interesting aspects of Indian thoughts and lifestyle. These ideas offers great advice on how to live a meaningful and purposeful life in pursuit of beauty and health, best to be appreciated with an open heart and mind.



GLOW: INDIAN FOODS, RECIPES AND RITUALS FOR BEAUTY, INSIDE AND OUT

Author _ Vasudha Rai
Published _ Penguin Random House India
Launch Date _ 2018

Irene Sam



Born in Macau and raised in the US and France, Irene is fluent in six languages and contributes regularly to various publications in Hong Kong and Macau.

A ILUSÃO DO FIM OU A GREVE DOS ACONTECIMENTO

Jean Baudrillard nasceu em Reims, em 27 de julho de 1929. Os seus avós eram campões, e os seus pais eram funcionários públicos. Durante os seus estudos do ensino médio no Lycée Reims, ele entrou em contato com a 'patafísica (através do professor de filosofia Emmanuel Peillet), que é considerada crucial para a compreensão do pensamento posterior de Baudrillard. Ele foi o primeiro na sua família a fazer estudos superiores quando se mudou para Paris e ingressou na Sorbonne. Jean Baudrillard é contemporâneo do Maio de 68 em França e um dos seus ideólogos.

Quer com sociólogo, como poeta e também enquanto fotógrafo, Baudrillard desenvolveu uma série de teorias que remetem ao estudo dos impactos da comunicação e dos media na sociedade e na cultura contemporâneas. Partindo do princípio de uma realidade construída (hiper-realidade), o autor discute a estrutura do processo em que a cultura de massa produz esta realidade virtual.

As suas teorias contradizem o discurso da verdade absoluta na perspectiva tradicional também desconstruída por Richard Rorty, na *Filosofia como Espelho da Natureza* e contribuem para o questionamento da situação de dominação imposta pelos complexos e contemporâneos sistemas de signos. Os impactos do desenvolvimento da tecnologia e a abstração das representações dos discursos são outros fenômenos que servem de objeto para os seus estudos. A sua postura profética e apocalíptica é fundamentada através de teorias irônicas que têm como objetivo o desenvolvimento de hipóteses sobre questões actuais e que reflectem sobre a definição do papel perceptivo que o homem ocupa neste ambiente.

Para Baudrillard, o sistema tecnológico desenvolvido deve estar inserido num plano capaz de suportar esta expansão contínua. Ressalta que as redes geram uma quantidade de informações que ultrapassam limites a ponto de influenciar na definição da massa crítica. Todo o ambiente está contaminado pela intoxicação mediática que sustenta este sistema. A dependência deste "feudalismo tecnológico" torna-se necessária para que a relação com o dinheiro, os produtos e as ideias se estabeleça de forma plena. Esta é a servidão voluntária resultante de um sistema que se movimenta num processo espiral contínuo de auto-sustentação.

A interactividade permite a integração de elementos que antes se encontravam separados. Este fenômeno cria distúrbios na percepção da distância e na definição de um juízo de valor. As partes envolvidas encontram-se tão ligadas que incluem a representação das diferenças transmitida por elas. A máquina representa o homem que se torna um elemento virtual deste sistema. As representações são simuladas num ambiente de redes que fornecem uma ilusão de informações e descobertas. Tudo é previamente estabelecido: "O sistema gira deste modo, sem fim e sem finalidade", diz o autor. Devido à sociedade tecnocrática e ao poder dominador dos meios de comunicação, a vida humana acaba por se tornar virtual.

Jean Baudrillard faleceu em 2007 aos 77 anos de idade.

Por todo o lado, há muita gente a tentar apagar o século XX. Há muita gente a tentar apagar todos os sinais da Guerra Fria, talvez mesmo todos os sinais de todas as revoluções políticas ou ideológicas do século XX. Não no sentido de um salto em frente da história, mas no sentido de uma reescrita invertida de todo o século XX. E não têm faltado os profetas do fim da história, procurando engolir todos os acontecimentos marcantes deste século, procurando «branquear» situações muito sujas - como se a história deste século não passasse de mero desvio. Como se toda a gente quisesse agora «desfazer» a história, com o mesmo entusiasmo de gerações de homens puseram a fazer a história.



**A ILUSÃO DO FIM
OU A GREVE
DOS ACONTECIMENTO**

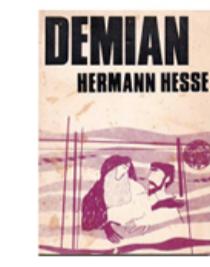
Autor _ Baudrillard, Jean
Published _ 1995
Impressa _ Terramar

DEMIAN

Hermann Karl Hesse nasceu em Calw a 2 de julho de 1877 e faleceu a 9 de agosto de 1962 em Montagnola; escritor alemão, naturalizado suíço. Nascido no seio de uma família muito religiosa, filho de pais missionários protestantes (pietistas, como é típico da Suábia) que pregaram o cristianismo na Índia. Estudou no seminário de Maulbronn, mas não seguiu a carreira de pastor como era de vontade de seus pais. Tendo recusado a religião, ainda adolescente, rompeu com a família e emigrou para a Suíça em 1912, trabalhando como livreiro e operário. Acumula, então, uma sólida cultura autodidacta e resolve dedicar-se à literatura. Travou contacto com a espiritualidade oriental a partir de um discípulo de Carl Gustav Jung, em decorrência de uma crise emocional causada pela eclosão da Primeira Guerra Mundial. Estas duas influências seriam decisivas no posterior desenvolvimento da obra de Hesse. Procurou construir sua própria filosofia, a partir de sua revolta pessoal (Peter Camenzind, 1904) e da sua própria interpretação pessoal das correntes filosóficas do Oriente (Siddarta) e, em especial, em O Lobo da Estepa (1927), que é também uma crítica contra o militarismo e o revisionismo vigente na sua terra natal depois da Primeira Guerra Mundial. Esta postura corajosa tornou-o bastante popular na Alemanha do pós-guerra, no período pós-nazi. Em 1946 recebeu o Prêmio Goethe e, passados alguns meses, o Nobel de Literatura.

O livro conta a história de um jovem - Emil Sinclair, protagonista e narrador - criado por pais muito piedosos que, de repente, se vê num mundo bem diferente daquele pregado pelos seus pais e avós. Atormentado pela falta de respostas às perguntas que faz sobre a sua existência, passa a procurar na introspecção as suas respostas. Dividido entre o mundo ideal e o real, com as suas interpretações (mundo claro e paternal, associado às idéias de seus pais e à residência destes, e o mundo sombrio e frio, externo à residência dos pais e com valores estranhos a estes), Sinclair experimenta ambos, através do confronto com suas próprias concepções, para tentar encontrar a sua verdadeira

personalidade. Percorrendo este caminho perigoso, influenciado por Max Demian, um colega de classe precoce e envolvente, ele prova do crime, da amizade e das incertezas - surpresas que engendram as descobertas da sua vida adolescente. Sinclair, então, revoltou-se contra as convenções sociais e descobre não apenas o doce sabor da independência mas também o seu poder de praticar bem ou o mal. A relação de Sinclair e Demian atravessa toda a narrativa a partir do momento em que os personagens se conhecem. Demian revela a Sinclair que existem filhos de Cain, pessoas que possuem a capacidade de exercer o bem e o mal; também apresenta a entidade Abraxas, divindade de características humanas - também capaz de exercer o bem e o mal. A obra tem muitas referências bíblicas, como o Sinal de Cain e o Gólgota, tornando difícil a leitura a quem não sabe muito sobre a religião cristã, mas também trata de misticismo e autoconhecimento, da busca da essência do Eu. A obra narra principalmente os conflitos internos que um indivíduo passa desde a infância, através da adolescência, até à sua idade adulta. É possível afirmar que Demian se trata de um romance iniciático, descrevendo os contactos de um indivíduo com aspectos existenciais e da sua personalidade.



DEMIAN
Hermann Hesse

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NO. 澳門公眾假期 Macao Public Holidays

SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT										
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