

The Treeplets  
installation by  
Impromptu at the  
University of Macau.  
澳门大学的《三胞  
树》装置艺术展览



## CONFIDENCE BUILDING 筑起城市

A new book explores Macau's dynamic transformation  
through its relationship with architecture  
一本透过建筑与社会的关系，探讨澳门急速变迁之新书

**W**ITH ITS EUROPEAN-STYLE architecture, narrow lanes, laid-back vibe and seaside location, Macau was once dubbed the “Monte Carlo of the Orient”. Time has passed and things have changed; today, with more and more flashy resorts and entertainment facilities, the city is frequently referred to as “Asia’s Las Vegas”.

Having observed Macau’s transformation, Portugal-born Tiago Saldanha Quadros and Margarida Saraiva—respectively, the architecture director and the artistic director of Macau-based cultural organisation Babel—recently released a new book, *Macau Sessions: Dialogues on Architecture and Society*. It features interviews with nine scholars and architects, who discuss the city’s rapid and extensive development, the goal being “to collect, archive and share existing knowledge about Macau in the field of architecture and urbanism”.

“This work was done from a contemporary perspective and reflected the growth of the territory in the last decades,” says Quadros, a visiting professor at the University of Saint Joseph in Macau, who has been based in the city since 2007.

In the book, Werner Breitung, a professor of urban planning at Xi’an Jiaotong-Liverpool University in Suzhou, investigates the city’s border with the mainland; architect Jorge Figueira shares his views on Macau’s public spaces; and Wang Weijun, a professor of architecture at the University of Hong Kong, considers preservation of architectural heritage. “What is fascinating in Macau is that it is not only the Las Vegas layer that counts, but the deaf battle between archaic, modern and post-modern forms,” says Quadros.

*Macau Sessions: Dialogues on Architecture and Society presents a unique collection of interviews and images. Right: The Building with Straws installation at Albergue SCM.*  
《澳门场—建筑与社会的对话》收录了一系列访问及相片。右：仁慈堂婆仔屋的吸管装置



凭着欧陆风格建筑、狭窄小巷、悠闲氛围和沿海的地理位置，澳门曾被广泛冠以“东方蒙特卡罗”之称号。但时移物转，随着越来越多浮华的度假村与娱乐设施落成，这座城市现在则常被形容为“亚洲拉斯维加斯”。

来自葡萄牙的Tiago Saldanha Quadros和Margarida Saraiva（分别为澳门非牟利文化组织巴别塔之建筑总监及艺术总监）见证了澳门近年的变迁，于是发展出新书《澳门场—建筑与社会的对话》的念头。书本记载了九名学者和建筑师的访问，探讨这城市的急速和大型发展，希望将“现存关于澳门建筑和城市化的知识作一次收集、存档及分享。”

“本书采取当代的观点，反映这片土地过去数十年的发展。”自2007年定居澳门，在澳门圣约瑟大学担任客座教授的Quadros说。

苏州的西交利物浦大学城市规划及设计系教授Werner Breitung在书中表达了探讨澳门的边境问题；建筑师Jorge Figueira分享他对澳门公共空间的看法；香港大学建筑学院教授王维仁则关注历史建筑的保育问题。Quadros表示：“澳门引人入胜的地方不仅是其拉斯维加斯的一面，而是这里呈现了古代、现代和后现代形式之间的无声角力。”

《澳门场》亦包含26幅本地摄影师杨文彬的摄影作品，描述澳门和一些内地城市，如北京、重庆和广州的城市面貌变化。当中一幅作品，拍摄到一座位于珠海的大三巴复制版和远





Macau Sessions also features 26 images by local photographer Ieong Man Pan, illustrating the changing landscape of Macau, as well as mainland cities such as Beijing, Chongqing and Guangzhou. One surreal photograph depicts a replica of the Ruins of Saint Paul in Zhuhai with Macau Tower rising in the distance.

“The changes [to Macau’s landscape] are very slow, like an eclipse,” says Ieong. “When I was small, Macau was very small. You didn’t need to take any transportation. You walked through the streets every day and wouldn’t particularly pay attention to the buildings around you. But when they were gone, you suddenly realised something was missing—and gradually a new building appeared.”

While some people embrace change, others are less enamoured. “For me, change is positive,” says Saraiva, who moved to Macau from her homeland when she was seven. “I like change and I think it’s totally impossible for a city to remain as it was for a very long time. But we need to select the type of change in a critical way and should not, in my opinion, be driven only by economic interests.”

The book’s launch was part of the Macau Architecture Promenade, a month-long programme celebrating architecture, art and more that was held in October. Organised by Babel, the programme featured talks, exhibitions, screenings and workshops, as well

*“I like change and I think it’s totally impossible for a city to remain as it was for a very long time”*

*“我喜欢转变，而我亦认为一个城市不可能长年不变”*

处的澳门旅游塔，形成一幅让人感觉有点超现实的影像。

“（澳门城市面貌的）转变有如蚕蚀，过程很慢。”杨文彬说：“年幼时，澳门很小，我们不需要乘坐交通工具，每天走路经过不同街道，却不会特别留意身边的建筑。当这些建筑突然消失了，你才赫然发现，顿时感觉若有所失，不过慢慢地又出现了新的建筑物。”

有人会接受转变，亦有人对转变觉得没有好感。“对我来说，转变是正面的。”七岁时由家乡移居澳门的Saraiva说：“我喜欢转变，而我亦认为一个城市不可能长年不变。但我们必须以批判的角度来选择转变的方式，以我的观点来看，这个决定不应该只基于经济利益为考量。”

新书发布为10月举行的《石头说话—澳门建筑的前世今生》其中一个活动。这个活动由巴别塔主办，为期一个月，主题环绕建筑、城市和公共空间，活动形式包括讲座、



IMAGES: GONÇALO LOBO PINHEIRO; BABEL; IEONG MAN PAN



Building with Everyday Objects by LIKEarchitects at the Residence of Portuguese Consul Gallery and Patio. Right: Caesars Golf Course (2014) by Ieong Man Pan. Left: Bodies in Urban Spaces by Austrian dance company Cie Willi Dorner. 葡萄牙领事官邸举行的《筑起日用品LIKEarchitects》展览。右：杨文彬于2014年拍摄的《凯撒高尔夫球场俱乐部》左：《城市空间里的身体漫游》



as a street performance titled *Bodies in Urban Spaces* by Austria-based dance company Cie Willi Dorner and local performers.

Saraiva hopes such activities will inspire people to think about the role of architecture in shaping a better city and improving lives. “The heritage we have is very unique,” she says. “We are very pleased that the government manages to preserve this heritage, using it as a cultural resource for tourism and other purposes.”

“With contemporary buildings, we are actually—in most cases—lacking uniqueness in the sense that some are just reproductions of buildings that exist somewhere else. We hope that new buildings in Macau can also be unique, and more heritage will be built for the future.”

展览、电影放映会及工作坊，还有由奥地利舞团Cie. Willi Dorner及一群本地舞者表演名为《城市空间的身体漫游》之街头活动。

Saraiva希望藉着这些活动来刺激大众思考建筑和艺术怎样令城市和生活变得更美好。“我们拥有相当独特的古迹，亦很高兴政府能保育这些古迹，更进一步提升为促进旅游和其他用途的文化资源。”

她续说：“至于我们的当代建筑，事实上大部分都缺乏独特性，因为有些只是别的地方现有之建筑的复制品。我们希望澳门的新建筑亦能有其独特性，成为未来的古迹。”