

# 神州交流

January 2010 年 1 月

7.1

## Chinese Cross Currents

气候变暖, 全球警告

Clinate Warming, Global  
Warning

印度 2009 年大选和未来

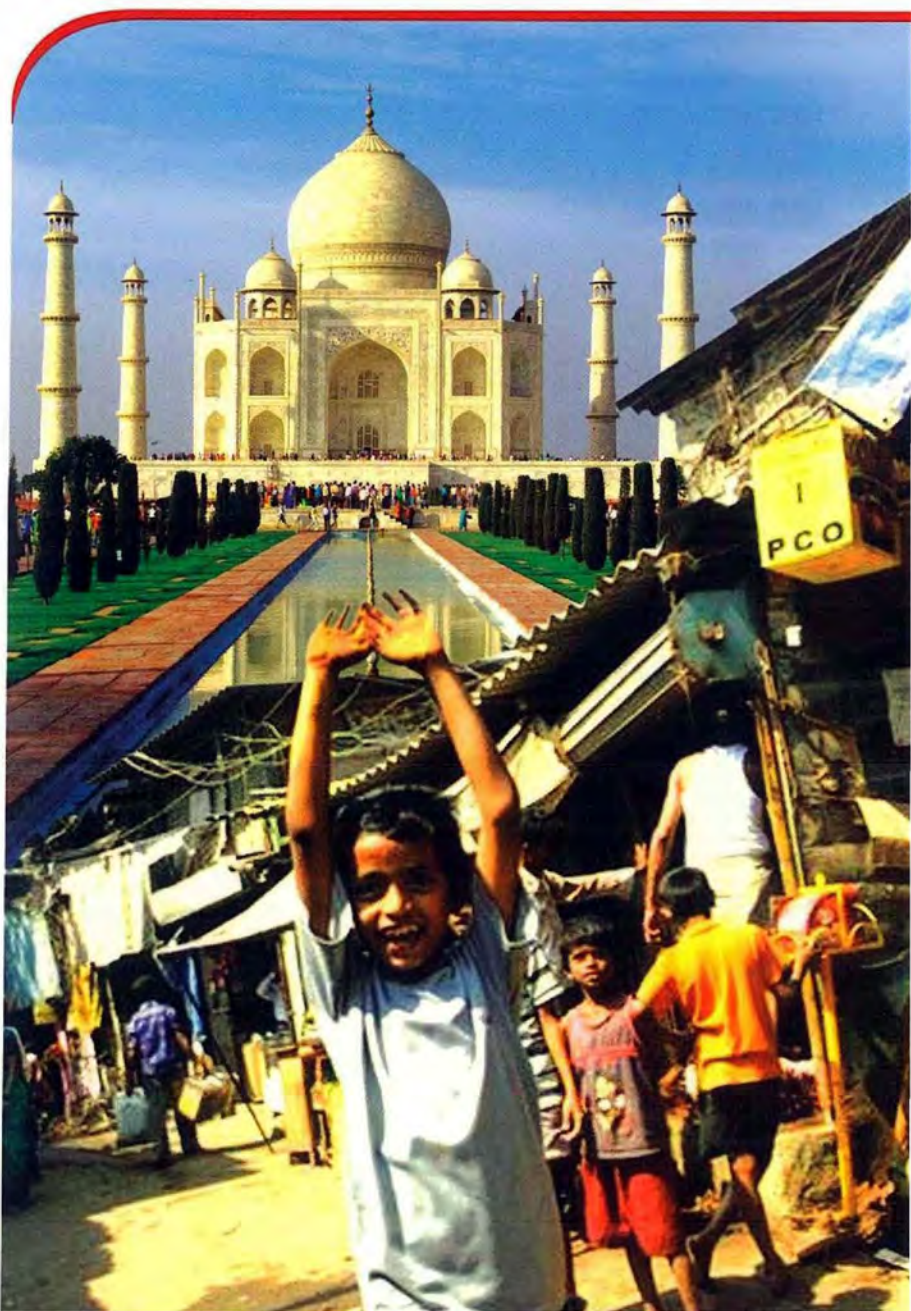
India's 2009 General Elections  
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Fryderyk Chopin:  
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加缪在中国

Albert Camus in China



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Jeremy Tambling & Louis Lo, *Walking Macao, Reading the Baroque*

《漫步澳门，阅览巴洛克风格》

Hong Kong University Press, 2009, pp. 254.

Mário Duarte Duque

杜雅迪

**W**ALKING Macao, *Reading the Baroque*, is a broad study of the architecture that has been assembled in Macao across centuries of urban history and development. Although the authors present the book as an itinerary, it is very different from the usual itineraries addressed to Macao visitors. Not only does it go off the beaten track, or refuses the kind of strategy that is only interested in attracting consumption rather than understanding of tourist sites. It also searches beyond the official recognition of cultural heritage, exploring the intellectual mindsets that might have shaped these architectural works.

A first impression that may strike a reader familiar with Macao is the idea of Macao depicted as a Baroque city, somewhat in the manner of an allegory. The usual historical depiction of Macao is rather that of a Portuguese settlement in China that knew its ups and downs prior to its establishment, was sensitively negotiated though it was never too certain of its status in China and was limited by restrictions, such as the fact that foreigners were initially only allowed to construct and live in wooden houses. Such circumstances hardly suggests that early Portuguese settlers of Macao were in a position to be much concerned with contemporary Baroque aesthetics, whose visual impression is far from being minimal, subtle in stimulation or inconsequential in aesthetical pursuits.

Baroque is an aesthetic based on discourse, where rhetoric and effect play major roles. For it to be effective the persons targeted as spectators of this discourse need to be able to

《漫步澳门，阅览巴洛克风格》

是对澳门过去几个世纪在城市历史和发展中形成的建筑的综合研究。虽然作者将该书作为旅行指南出版，但与通常的面向澳门旅行者的旅行指南有着很大区别。该书不仅打破常规，或者拒绝那种仅仅意在吸引消费而不是理解景点的策略，此书的探寻也不限于官方承认的文化遗产，还探索形成这些建筑的思想。

此书给熟悉澳门读者的第一印象，是以一定的寓言的风格，将澳门描绘成巴洛克风格的城市。一般对澳门的历史描述仅限于该地是葡萄牙在中国的殖民地，而不包括殖民地建立前的盛衰沉浮，这种历史描述是需要慎重讨论的，虽然当时澳门在中国的地位并不是很明确，并且被特殊的规定所约束，例如外国人最初只被允许建设和居住木制房子。这种情况很难说明，早期在澳门的葡萄牙定居者关心当代巴洛克美学，巴洛克美学在视觉效果上远非极简抽象及难以捉摸，在审美追求上也远非不合逻辑。

巴洛克风格是一种基于话语的美学，其中修辞和印象起了主要作用。话语要有效果，话语的目标观众就要能够了解话语表达的符号，或者至少能够受其激发，参与话语的归纳。如果这点没有发生，巴洛克风格的话语就不会成功。巴洛克策略的话语也许能够激起强烈的刺激。即使这种刺激不能够给观众以所预期的印象，这种话语也能产生难以捉摸的赞赏，

acknowledge the signs that the discourse articulates, or at least to be able to surrender to its stimulation in order to participate in the induction of such discourse. Should that not happen, the discourse of the Baroque fails. Baroque strategic discourse may also articulate quite intense stimulations. Should such stimulations not impress the viewer in the way it was intended, the discourse may well produce rather unpredictable appreciations, which may not even have been what was expected. Also, the discourse of the Baroque is programmatic, has an agenda to execute, and targets specific results, that is to say, the response and participation of the spectator. Should its agenda be ideological, the response that is expected is necessarily one of acceptance.

For this reason the negotiated statutory framework of Macao in China could in some way explain why one may not encounter in the city the same Baroque aesthetical extravaganza that one finds in other Western settlements in Asia, namely in Spanish settlements in the Philippines or other Portuguese settlements in India. Moreover, present day understanding of the impression that European Baroque aesthetics might have caused in China at that time is that it could have ranged from rejection, for paradoxically conveying a sense of evil, to simply lack of interest. A representative example is the Jesuit missionary and painter Giuseppe Castiglione (1688-1766), who was trained in Italy as a painter in the aesthetics of his time, sent to Macao by the European Catholic Church and later accepted as a renowned court imperial artist in Beijing. Yet Castiglione did not make full use of the visual extravaganza that was part of the contemporary aesthetics in which he was trained.

Therefore, the hypotheses that the architecture that has been assembled in Macao was intended to convey control and an ideology of triumphant power: what can be learned in that respect from the Baroque aesthetics, realized in the urbanisation of Macao, appears rather to indicate that some compromises were necessary during its realisation.

这种赞赏也许根本就不是预期得到的。同样，巴洛克风格的话语是纲领性的，它有执行的规定程序，追求特定的效果，这就是指听众的回答和参与。如果说它的规定程序是一个思想体系，那它所预期的回应是其中一个必需的部分。

由于这个原因，中国澳门展示的这种既定结构可以在某种意义上解释我们为什么不能够在亚洲的其他西方殖民地找到同样的巴洛克美学风格的城市，如在西班牙在菲律宾的殖民地或葡萄牙在印度的殖民地。而且，对于欧洲巴洛克风格在中国当时产生的印象，现在的理解是，该美学风格或者被拒绝，或者矛盾地表达罪恶的含义，或者没有引起多大兴趣。一个典型例子是耶稣会传教士和画家郎世宁(1688—1766)，他曾经作为画家在意大利接受那个时代的美学训练，然后被欧洲天主教会派往澳门，随后在北京成为享有盛誉的宫廷画家。然而郎世宁并没有完全使用他学得的那个时代美学的华丽夸张的视觉表达元素。

因此，有一种假说认为，澳门所具有的建筑是为了表达控制和胜利者政权意识形态：我们可以从巴洛克美学中了解到这一方面的因素，也可以认识到澳门的都市化在一定程度上展现了在其实现过程中的某种妥协的必要性。

此书另外一个主要表达的观点，是赞同当代的一种看法：在艺术史中视觉和空间改造效果的美学并没有排除巴洛克时期。同样，这是想将巴洛克风格和西方思想的动态辩证法相联系，巴洛克风格也许并不是西方文明之外的概念，至少在这此书之中是如此。在西方，这种美学表现也许在历史上其他时期展现得更加明显，也就是在建筑风格上适应相似的思想体系，例如在浪漫时代和在后现代阶段。由于后现代主义，今天这代人有机会作为参与者而不是旁观者参与到现象中。然而，这并非纯粹美学观点上存在的表现，而且这些也不仅仅来

Another point of view strongly expressed in the book is in favour of the contemporary approach that claims that an aesthetics of visual and spatial manipulation is not exclusive of the Baroque period in art history. Also, that as much as we tend to identify the Baroque with the dynamic dialectics of Western thinking, Baroque may not be an exclusive concept of Western civilization, at least as represented in this book. In the West such aesthetical manifestations emerged rather obviously in other periods in history, namely in architecture, to suit similar mindsets, such as that of the Romantic age and of the postmodern period. It is via Postmodernity that today's generations have an opportunity to relate to the phenomena as participants rather than as mere observers. However these are manifestations that do not exist purely aesthetically and that do not just emerge from mindsets. They still have to be propelled with a programmatic discourse as vehicle or linking element.

In this respect *Walking Macao, Reading the Baroque* is bound to produce a strong impression, especially on those who were close to the examples of contemporary architecture of Macao that have been selected and depicted to convey the context of the book. This is so because the geneses of that contemporary architecture was not bound, nor had the opportunity, to embody or to serve the programmatic discourse presented in the book.

At this point one is likely to surrender to the evidence that a structure of interpretation can be a far more efficient discourse than the original text itself; in this case an urban context where its parts could appear rather loose, if not lost, without a discourses who interprets it. This way Macao could be a case study where, via interpretation, the perception of urban existence can be switched from that of an unfairly depicted late obscure colonial settlement with an extensive architectural substance of cultural relevancy, to that of an extravagant colonial realm of cultural heritage and cultural encounters, where actually only some architectural substance culturally relevant to its present day urban development survives.

自于思想体系，它们仍然需要由纲领性的话语作为媒介或者联系因素来推动。

就这个方面而言，《漫步澳门，阅览巴洛克风格》必须要给人强烈的印象，尤其是对那些熟悉本书所详细描述澳门当代建筑的人。这是因为那种了解并不一定也没有机会包括或者服务于该书的纲领性论述。

就此而言，人们会认为，解释的结构远比原始文字本身有效；既然这样一个城市的组成部分可以显得更为自由，假如没有解释，其阐释者也不会迷茫。由此澳门可以成为一个研究个案，在此通过具体解释，人们对城市的看法可以发生改变：从一个描绘不当、有大量文化建筑物、模糊不清的昔日殖民地，转变成一个拥有大量文化遗产和文化交流的殖民地区。在澳门，事实上只有一些在文化上与今天的城市发展相关的建筑物留存下来。在这样一种描述当中，再次通过解释和阐述，经济是基于博彩业这个事实并不损害澳门，我们有可能为这个论证寻找一个恰当的话语。

在《漫步澳门，阅览巴洛克风格》一书中，读者受邀访问这个城市。然而，为了紧跟这次旅程中在空间和时间上根本不同的地点，也为了能够理解在解释建筑例子时必须考虑的参考文献，这个邀请也许应该作为隐喻来理解。作为隐喻，读者应该把书中为旅程所挑选的地点理解为描述，并把旅程理解为解释的途径。通过这样的理解，读者将更可能意识到，一个隐喻的建筑艺术品也许可以产生一种特别的都市建构理念。

当然隐喻的都市化在历史上并不是新出现的，尤其在那种都市化服务于意识形态的时代。都市隐喻的建造的很好例子，包括西克斯图斯五世为罗马制定的规划如何服务反宗教改革运动意识形态，施佩尔的理性主义建筑如何服务于疯狂的纳粹德国。更为现代的例子是密特朗总统如

In such a depiction, again via interpretation and elaboration, the fact that the economy is based on the gaming industry would not appear damaging, should an appropriate discourse be found for this argument.

In *Walking Macao, Reading the Baroque*, the reader is invited to visit the city. However, in order to follow all the disparate locations of this itinerary in space and in time, as well as have access to the bibliographic references necessary for him to consider while interpreting these architectonic examples, the invitation may well have to be understood metaphorically. As a metaphor, the places selected in the book for this itinerary should really be understood by the reader as representations and the itinerary as a path of interpretation. If so understood a reader will more likely be able to realise how a metaphoric architectural assemblage may generate a particular idea of an urban structure.

Metaphorical urbanism is not of course new to history, especially during those periods when urbanism was used to serve an ideology. Good examples of urban metaphorical constructions are how the plans of Sixtus V for Rome were intended to serve Counter Reformation ideology, how the rationalistic architecture of Speer served the fantasies of Nazi Germany. A more recent example is how President Mitterrand was to celebrate the 200 years of the French Revolution by extending and complementing the Parisian axis with a 3rd monumental arch, aligned with the two initial arches, whose axial relation was initially unexposed and unintended. The relation only exists due to the fact that the Tuileries Palace was never rebuilt after the Communards set it on fire in 1871, during the suppression of the Paris Commune. Assembling architecture via interpretation, bringing existing architecture into a context, not necessarily the original context, has served ideologies in the past and is often a way, not only for new architectural accomplishments, but also for architectural suppressions, in order to assure, reinforce or accurately complement the parts and the links of the envisaged discourse.

何为了庆祝法国大革命 200 周年而用第三座凯旋门延伸和补充了巴黎中轴线，与两座原有的凯旋门连成一线，而这条联系起来的中轴线最初是没有显露也没有规划的。这种联系的存在只是由于在 1871 年巴黎公社运动镇压巴黎公社中将蒂伊尔里宫烧毁后再没有重建。通过解释来组合建筑物，将存在的建筑物引入一定的环境，这在过去多次被用来服务意识形态，并且现在也经常使用，这不仅仅是为了新的建筑艺术造诣，也为了建筑学艺术的压制，其目的就是为了确认，增强和精确解释设想出的话语的内容和联系。

隐喻的都市化如何服务于当代社会，尤其当意识形态不再强势，是一个有关的问题。也许人类学的全球探索，即意识形态的思想模式也许会屈服于令人满意的思想模式，就是平衡的一部分。它在对现在城市居住地的解释结构上是否有任何相似，这也许是一个需要证明的问题。封闭的大楼和购物中心，还有主题公园和文化中心都是为了令人满意的都市化策略。在一些情况下，都市化的公共职能部门向私人经济部门转化是能够更好地引导和表现出这种特长。在国土规划中这是一种被认可的现象，也是隐喻上的，就像当代都市的迪士尼化。因此，那些更加能够吸引消费的地方，或者更加能够表达主题理解的地方，完全能够成为相同城市策略的一部分，仅是目标不同的细分市场。

在《漫步澳门，阅览巴洛克风格》一书中，读者或许不能够完全赞同书中对澳门所有或者部分的解释，但不会不注意到，一个城市有丰富的解释结构是多么重要，这个解释结构也就是都市化和都市发展的指导方针或框架。读者不会不理解解释怎样才能指导都市居住区的规划，不会不理解伦理及批判性思维在塑造都市解释结构中的重要性。

本文由英文原文翻译  
译者：王侯

How metaphorical urbanism is to serve contemporary societies, especially when ideology is no longer a strong point, is a pertinent question. Probably the anthropological global quest, that the ideological mindset may condescend to the gratification mindset, is part of the equation. Whether indeed it has any correspondence in the structure of interpretation in present day urban settlements, may also be a question that needs verification. Closed condos and shopping malls, as well as theme parks and cultural centres, are all urbanistic strategies that target gratification today. In some cases the transferring of the public capacity of urbanization to the private economical sector is where such specialities are better conducted and performed. In territorial planning this is even phenomena that have been identified, also metaphorically,

as the Disneyfication of contemporary cities. Therefore, places more interested in attracting consumption or places more interested in conveying thematic understanding may well be part of a same urban strategy, only targeting different market segments.

In *Walking Macao, Reading the Baroque* the reader may not fully agree with all or with part of the interpretation of Macao given in the book. But he will not fail to observe how important it is for cities to have a sound structure of interpretation, namely as a guideline or framework to urbanism and urban development. He or she will also not fail to understand how interpretation can work in orientating urban settlements or how important ethics, as well as critical thinking, are in shaping an urban structure of interpretation. ❀

**Mário Duarte Duque** completed his Degree in Architecture at the Faculty of Architecture, Universidade Técnica, Lisbon, in 1985. Between 1985 and 1987, he undertook his post-graduate apprenticeship as a guest student at the Academy of Applied Arts, Vienna, Austria at the class of Prof. Wilhelm Holzbauer, successfully taking part in architecture competitions and in joint programs with other universities, namely Tsing Hua University, Beijing. His professional activity began in 1983 with his collaboration in architectural practices in Lisbon and in Vienna. In 1989, he joined Profabril in Lisbon, and two years later moved to Macao with the same firm. He started his own practice in Macao in 1993. Since then he has won a few architectural prizes. Noteworthy among his completed projects are the facilities of the Macao Grand Prix Circuit; the renovation and expansion of the Dom José da Costa Nunes Nursery School; the Superior Courts of Macao, the International Library of Macao University, the Legislative Assembly and the New Psychiatric Ward in Taipa. He was also a partner of architect Bruno Soares for the UNESCO Pavilion in Macao, as well as of architect Helena Pinto for the Renovation of the lec Long fire cracker factory in Taipa, Macao, to be converted into a public park. Moreover, Mário Duarte Duque is Assistant Lecturer in the Department of Architecture, at the Lusíada University in Lisbon, and in the Universidade de S. José (previously the Inter-University Institute of Macao). His more

recent research includes Cultural Heritage resource management and infrastructural city planning regarding human, cultural, and environmentally sustainable development.

**杜雅迪**, 1985年在葡萄牙里斯本技术大学建筑系获得建筑学学位, 在1985到1987年期间, 他以客座学生身份在奥地利维也纳的专门应用艺术学院进行研究生见习, 师从威尔汉姆·霍兹鲍威尔教授。成功参与了建筑学竞赛及与北京市清华大学等其他学校联合开展的计划。他的职业生涯始于1983年起他在里斯本和维也纳合作进行的建筑学实践。他于1989年加入里斯本保益公司, 两年后他到澳门同间公司工作。他于1993年在澳门开设自己设计机构。从那以后他获得了一些建筑奖项。他完成的代表作品包括澳门格兰披士赛车新设施大楼、澳门高等法院、澳门大学国际图书馆、澳门新立法会等。他也是建筑师布鲁诺·苏雷斯设计联合国教科文组织澳门展览馆的合作伙伴, 也是建筑师海伦娜·平托重整澳门氹仔益龙炮竹厂为公共公园的合作伙伴。杜雅迪也是里斯本卢斯埃达大学建筑系和澳门圣若瑟大学(即以前澳门高等校际学院)助理教师。他最近的研究包括文化遗产资源管理和关于人类、文化和环境可持续发展的城市基础设施规划。