

MACAU CLOSER

風味巡禮 BACK ON TRACK

行計劃也許擱淺，但大批人留守澳門，令本地餐飲業蓬勃發展。
我們一起來看看其中的六間超人氣餐廳吧！

Macau's fashion designers return to the catwalk
with flare and determination after a challenging year!



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未來景象

氹仔城區文化協會獨家呈獻概念藝術家里卡多利馬的首次個人展《澳門2049》
，描繪了三十年後澳門的景象



VISIONS OF THE FUTURE

The Taipa Village Cultural Association presents the work of concept artist Ricardo Lima, with his first exhibition *MO2049 – Sci-fi Works* depicting views of Macau 30 years in the future



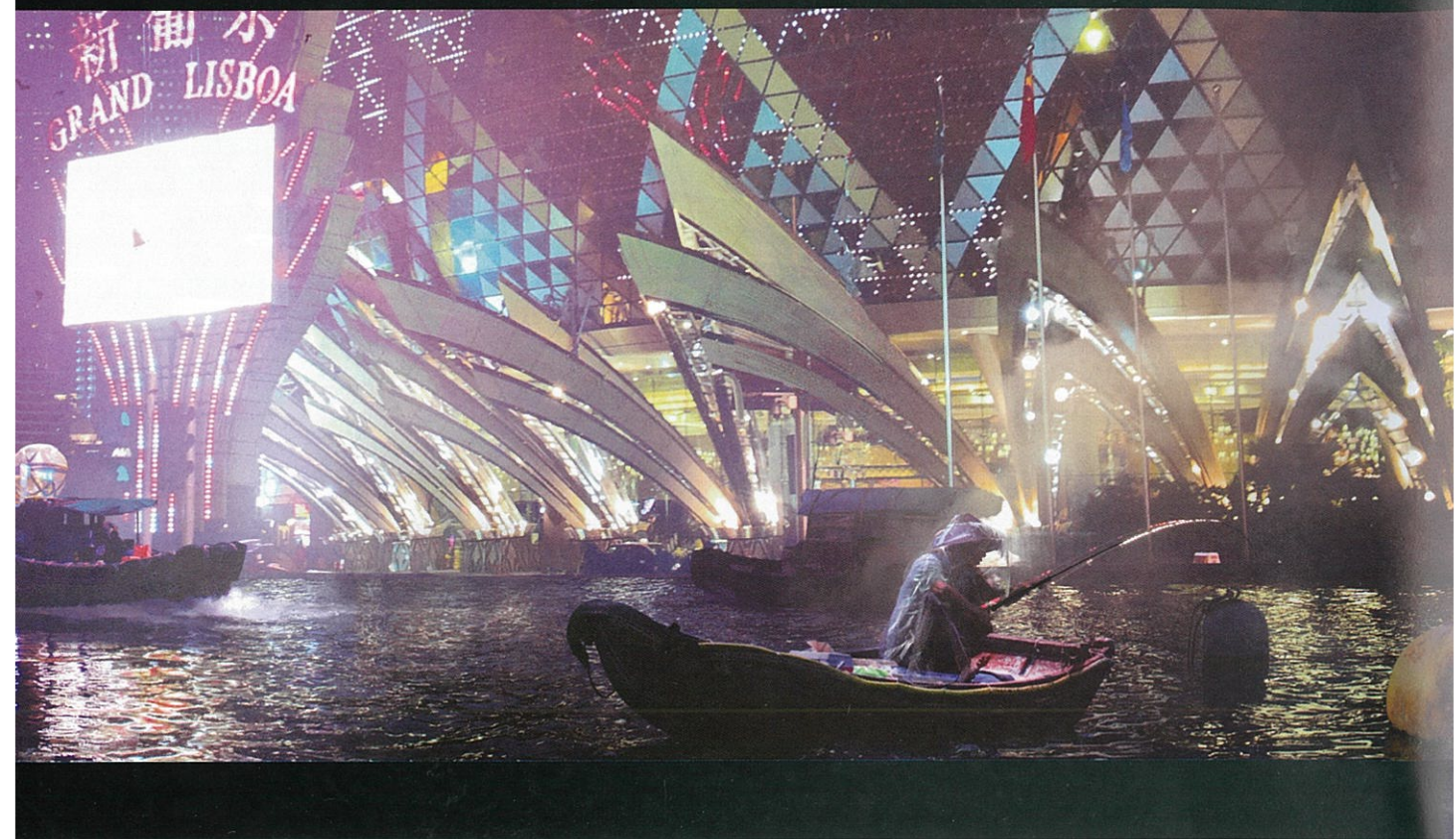
如

果你喜歡科幻或奇幻電影，或者電玩遊戲，那麼你肯定曾被其中令人驚艷的場景設計所吸引，它們正是由一群才華橫溢的概念藝術家在幕後辛勤創作而來。但我們通常沒有機會近距離欣賞他們的藝術才華和創意。正因如此，概念藝術家里卡多利馬描繪未來主義澳門的個人展《澳門2049》將會是你難得與概念藝術親密接觸的機會。

里卡多是一位職業概念藝術家。在首次個人展中，他描畫了自己想象中三十年後的澳門，以我們意想不到的方式呈現了一些獨特的城市地標。

「這是我第一次為展覽進行藝術創作，」里卡多說。「概念藝術家舉辦展覽其實並不常見，但我對此一直持開放態度。概念藝術家不一定把自己所做的事視為藝術。我們的工作更多是與設計相關，而且是集中於行業內的。」

文 BY MARK PHILLIPS
譯 TRANSLATION STACEY QIAO



音如此，當這次展覽的策展人、氹仔城區文化協會理事長 João Ó 寺，他還是毫不猶豫地抓住了這個機會。

一開始我不知道要做甚麼，但我一直想創作一個專注於某個項目，所以這是一個絕佳的機會，」他說。「我的作品類型要幻、未來主義或後末日風格，要么是幻想。我想到，澳門將在完全採用中國制度，巧合的是，幾年前有一部電影叫做《銀翼19》，所以我覺得這也是一個有趣的聯繫。」

卡多創作了一系列未來主義的澳門景象，想像著這座城市未來樣。他的靈感不僅來自《銀翼殺手》，還有其他科幻電影，《基拉》（1988）、《宇宙威龍》（1990）、《攻殼機動隊》、《第五元素》（1997）和《特警判官》（2012）。

品中出現了很多本地人一眼就能辨認出的城市地標建築和特想象力奇絕的未來主義大都市景觀無縫結合。新葡京大酒店數幅作品中的顯著位置，但並不是我們熟悉的模樣——因為化導致海平面上升，畫中的新葡京立在水中，被遊艇和舢舨

當我著手創作這個項目時，並不想悲觀地描繪一個後末日的」里卡多說。「但同時，也不想對眼前發生的事情視而不覺得把氣候變化的影響呈現出來會很有趣。因此你能看到海高，城市被淹沒。但即使這樣，城市仍然在發展，並沒有死也是我的觀點。你看不到貧窮加劇，只是環境發生了變化。很多，摩天大樓也多了很多。」

卡多也為澳門最具代表性的建築——大三巴牌坊構想出了一尋味的未來。大三巴牌坊並沒有被水包圍，而是在時間和天殘下完全消失了。取而代之的是高科技全息影像，投射出它模樣。

我明白，大三巴已經飽經滄桑。也許我的設想對教堂來說是命運，但同時也很有意思——也許在未來大三巴會倒下，要設計出替代品，」他說。「最好的替代它的方式是甚麼

If you like watching science fiction or fantasy movies, or playing computer games, you have most certainly enjoyed the beautiful scenic designs created by a team of talented concept artists working hard behind the scenes. Usually though, you won't have an opportunity to really appreciate their artistic talent and creativity up close, and that's why a new exhibition by Ricardo Lima, *MO2049 - Sci-fi Works*, depicting a futuristic vision of Macau, is such a unique opportunity.

Ricardo is a concept artist by profession, and in this, his first ever solo exhibition, he presents a view of Macau 30 years in the future, presenting some unique landmarks in ways that we might not have imagined them.

"This is the first time I have done artwork for an exhibition," says Ricardo. "It's actually not very common for concept artists to hold exhibitions, but it was something I was always open to. Concept artists don't necessarily see what we do as art. What we do is more related to design and is very industry focused."

Nonetheless, when he was approached by the curator of the exhibition, Joao O from the Taipa Village Cultural Association, he jumped at the chance.

"In the beginning I had no idea what to do, but I always wanted to create a project focused on a particular city, so I thought this was the perfect opportunity," he notes. "The type of work that I do is either sci-fi, futuristic or post-apocalyptic, or fantasy. Macau will go back to complete Chinese control in 2049 and coincidentally there is the film *Bladerunner 2049* that came out a few years ago, so I thought that was an interesting connection too."



Ricardo presents a series of futuristic images of Macau, imagining what the city might look like in the future. He was inspired not only by *Bladerunner*, but other popular sci-fi films like *Akira* (1988), *Total Recall* (1990), *Ghost in the Shell* (1995), *Fifth Element* (1997) and *Dredd* (2012).

His works present a range of buildings and features of the city that will be instantly familiar to locals, seamlessly integrated with imaginative views of futuristic megacities. The Grand Lisboa hotel appears prominently in a number of the works, but with a twist, as it is now surrounded by water and small boats, a victim of rising sea levels caused by climate change.

“When I approached the project, I didn’t want to be pessimistic and portray a very post-apocalyptic view of the world,” Ricardo explains. “But at the same time, I didn’t want to be blind to what is going on. I thought it would be interesting to have the effects of climate change really present. Therefore, the sea level is raised and the city is flooded. But even with the floods, the city still grew, and that was also my point, the city is not dead. You don’t see a lot of poverty, just things have changed. There’s a lot more boats and a lot more tall buildings.”

Ricardo also presents an intriguing future view of the most iconic structure in Macau, the Ruins of St. Paul’s. But instead

《澳門2049》——里卡多利馬的科幻作品

氹仔舊城區藝術空間

澳門氹仔舊城區木鐸街10號

即日起至2021年1月8日

12 pm至8 pm

MO2049 – Sci-fi Works

Until January 8, 2021

Taipa Village Art Space

No, 10, Rua dos Clerigos, Taipa, Macau

12 pm - 8 pm

呢……我的答案非常娛樂化，幾乎是將它變成了主題公園。」

展品中還有其他我們再熟悉不過的澳門特色，包括露天街市、漁船、橫跨水道的長橋，當然還有葡撻。

有趣的是，儘管作品中細節詳實鮮明，但里卡多其實從未來過澳門。但他表示，在創作時，這並不是障礙。

「我已經習慣了這樣的工作模式。比如我作為概念藝術家參與的第一個專業項目是《盜墓者羅拉：暗影》電玩遊戲，大部分場景都在中美洲和墨西哥。我從未去過那裡，但必須要令創作出的場景畫面顯得可信。所以概念藝術家所做的很多工作都是基於研究的，我們很依賴圖片。

因此，里卡多退而求其次，選擇在谷歌地圖上瀏覽城市街景，「我把角色丟在街道中間，開始穿越澳門。我做了很多研究，也和 João 聊了很多關於澳門的事情。我在新加坡待過一段時間，雖然和澳門不盡相同，但也有相似之處。」

每件作品以兩幅不同的圖像重疊而成，並以繞射光柵印製，這也是展覽的另一個創新元素。如果改變觀看角度，其中一幅圖像就會更加清晰。

「這是 João 的想法，」里卡多表示，「一開始我的想法只是創造出引人入勝的、現實主義的、富有電影感的畫面，就像電影場景一樣。後來有一天，João 看到了一些繞射光柵效果的插圖作品，覺得也許可以借鑒這種手法，尤其是考慮到我正在創作的很多組圖像可以很好地結合在一起。這種效果增強了未來感，幾乎像藝術裝置一樣為觀者創造了更豐富的觀看體驗。

儘管在作品中描繪了海平面上升的戲劇性影響，但里卡多對未來並不悲觀。

「現在地球的氣候變化非常明顯，我認為應對這個問題會是很大的挑戰。但我對人類有信心，我不認為世界會滅亡。世界會經歷一段艱難時期，但人類是一個堅韌不拔的物種，我們會忍耐，會適應。」

of being surrounded by water, the façade has disappeared completely, finally succumbing to the ravages of time and weather. Instead, it has been replaced by a high-tech holographic image of what once was.

“I understood that the church has been through a lot already through its history, and maybe it’s a bad fate for the church, but at the same time it’s interesting to think that maybe in the future it will fall down and we are going to have to replace it,” he says. “So what’s the best way to replace it? With a very entertainment-based idea, almost like a theme park.”

Other familiar Macau details in his images include open-air markets, fishing boats, long bridges crossing waterways, and of course, egg tarts.

Interestingly, despite all the details in his works, Ricardo has never actually visited Macau before. But he assures that this wasn’t really a problem when it came to creating the images in the collection.

“I’m used to working like this. For example the first professional project I worked on was the game *Shadow of the Tomb Raider*, and for that game most of the locations are based in Central America and Mexico. I’d never been there, but I still had to bring some believability to the images I was creating. So a lot of the work that concept artists do is based on research and photos.”

Instead, Ricardo did the next best thing and went to Google Maps to begin exploring the city streets.

“I dropped my character in the middle of the street and started to cross Macau. I did a bunch of research and a lot of talking with Joao about Macau too. I have also spent some time in Singapore, which is a very different city from Macau, but also has some similarities.”

Another innovative element of the exhibition is the use of a diffraction grating technique that allows viewers to see two images superimposed on top of each other, with each image appearing more clearly as you shift your viewing angle of the artwork.

“This was Joao’s idea,” admits Ricardo. “The idea in the beginning was to just create very compelling, realistic, cinematic looking shots, almost like frames from a film. One day Joao came across some illustrations with diffraction grating effect, and he thought maybe we could use it for this project, especially since I was doing lots of groups of images that could fit together very well. I think this effect pushes the sci-fi look even more and creates more of an experience for the viewer, almost like an art installation.”

Despite the dramatic effects of rising sea levels depicted in his artwork, Ricardo doesn’t feel pessimistic about the future.

“It’s very visible what is happening to the planet right now, with climate change, and I think it’s going to be a challenge to deal with all these things. But I have faith in humanity, and I don’t think the world is going to end. I think the world is going to go through a very difficult time, but we are also a very resilient species and we are going to endure and adapt.”