

主編語

主編 | 吳光庭

我們所熟悉的《現代美術學報》將自 2025 年（第 49 期）起由行之有年的「一年二刊」、「主題徵稿」式的學報刊物，轉型為「一年一刊」、「專題邀稿」微型專書式的學報編輯構想。因此，本期為轉型前的最後一期，主要內容仍遵沿學報的審稿標準作業方式進行，且因內容均與建築相關，故本期主題以「建築的擴延性」命名之。

本期內容的「研究論文」單元，主要延續第 46 期臺灣建築專號的議題，兩篇論文於 2023 年學術審查完成、歷經修訂，分別為柳青薰的〈戰後臺灣現代建築師譜系構成〉及洪于翔的〈重探高雄市街鄰里單元：群島式城市建築與教育基礎設施之辨證〉。柳文其實是在探討二戰後，臺灣建築及建築專業形成的原因，解析近代西方國家如何將「建築」的專業體制及技術性思考，如何分別在中國與日治時期的臺灣透過行政及法規系統，影響戰後臺灣建立執行建築專業的依據，建立了戰後臺灣建築師譜系研究的重要基礎研究框架。至於洪文，則是一篇以高雄市都市發展策略為研究對象的研究論文，重新探討高雄自日治時期起以教育空間（小學）為核心的市街鄰里單元，並以昂格爾斯（O.M.Ungers）所提之「群島式」城市建築理念，與當代所重新定義的教育基礎設施形成辯證關係，為高雄市城市轉型

提供新穎的視角。

由於香港特殊的地理環境及都會發展歷史背景，「樓梯文化」在香港都會生活中扮演很重要的特色，作者勞維俊副教授的這篇論文以其在香港成長、生活的經驗，深入且敏感的文字，敘述了樓梯與斜坡之於香港市民階級的長期互動的敏銳觀察，作者在文中引用多部港片中所拍攝的樓梯影像片段及香港詩人梁秉鈞的詩作為例，並與主題「樓梯文化」相互滲透，豐富了本文主題「樓梯城市香港」的文化論述旨意，也反應了作者在文化研究領域的高超視野，是一篇可讀性甚高的論文，故以特邀稿方式推薦刊登與讀者分享，同時，也感謝作者為求本文以中文完美刊出，在有限時間返港拍攝新影像的辛勞。

本期內容的另一篇章，為今年6月舉辦「建築的擴延性：歷史、社會、文化」座談的側記，是一篇可讀性甚高的座談會記錄。這場座談會的緣起主要是呼應今年上半年在臺北市立美術館的「摩登生活：臺灣建築 1949 — 1983」展覽與目前正在忠泰美術館舉行「臺灣建築的解嚴世代」的展覽，二項展覽不約而同的聚焦戰後臺灣建築歷史的相關議題，故二館進行協商合作在彼此館舍各自主辦一場主題座談，推廣二館建築展的展出，本篇即是在忠泰美術館主辦的座談側記，邀請了二場展覽的策展人王俊雄及龔書章、臺大社會系教授吳嘉苓、北美館館長王俊傑及關渡美術館長黃建宏等為與談人。由於各與談人學識及經驗均相當豐富，從側記的內容來看，與談人以其學術或專業經驗，提出各建築展覽所呈現的觀念及現象，具有「相互滲透」的包容性，內容精采，故特為推薦刊登。同時，亦感謝王進坤為現場與談發言內容進行高品質快記及文字整理。

Editor's Note

Editor's -Chief | Kwang-Tyng WU

The renowned *Journal of Taipei Fine Arts Museum* will undergo a significant transformation beginning in 2025 (issue 49). It will move from its longstanding format of two issues per year with thematic open calls to a new editorial approach of one issue per year with invited contributions focused on specific topics, akin to a micro-monograph. This issue therefore marks the last publication before the transition, while maintaining the journal's established peer-review standards. As the articles are all related to architecture, this issue is entitled "The Expansibility of Architecture".

The "Research Papers" section of this issue mainly continues the themes of issue 46, which focused on Taiwanese architecture. Two papers, completed in 2023 after academic review and revision, are featured: Tshinn-Hun LIU's "The Lineage of Taiwanese Architects in the Post-World War II Era" and Yu-Hsiang HUNG's "Revisiting Kaohsiung's Japanese Colonial Shi-Jie Neighborhood Units: Dialectics of Archipelagic Urban Architecture and Educational Infrastructure". LIU explores the emergence of architecture and the architectural profession in Taiwan after World War II. He analyzes how modern Western countries influenced the professional architectural system and technical

thinking in Taiwan, first through the administrative and regulatory frameworks established in China and Taiwan under Japanese rule. These influences helped shape the foundation for the implementation of the architectural profession in post-war Taiwan, thereby establishing an important basic research framework for studying the genealogy of post-war architects in Taiwan. HUNG's article, on the other hand, focuses on urban development strategies in Kaohsiung City. He re-examines the neighborhood block, which has been centered around educational spaces (such as primary schools) since the Japanese colonial period. Incorporating O.M. Ungers' concept of "archipelagic" urban architecture, the article presents a dialectical relationship between contemporary redefinitions of educational infrastructure and urban transformation in Kaohsiung, offering a new perspective on the city's development.

Due to Hong Kong's unique geographical environment and historical background of urban development, "staircase culture" plays an important role in Hong Kong's urban life. In his paper, Associate Professor Louis LO draws on his experiences growing up and living in Hong Kong to provide an in-depth and sensitive exploration of the long-term interaction between staircases, slopes, and the city's working-class communities. LO references several scenes from Hong Kong films that depict staircases, as well as poems by Hong Kong poet LEUNG Ping-kwan that resonate deeply with the theme of "staircase culture". This enriches the cultural discourse of the article's theme, "Staircase City Hong Kong," and reflects LO's exceptional perspective in cultural studies. This article is highly accessible, which explains why it was specially invited for publication and recommended to our readers. We would also like to thank the author for his efforts in returning to Hong Kong at short notice to film new footage and ensure the perfect presentation of the paper in Chinese.

Another section of this issue contains an interesting report on the symposium entitled “Notes on the Symposium the Expansibility of Architecture Art: History, Society, Culture” held in June this year. This symposium was organized in response to two exhibitions focusing on Taiwan’s postwar architectural history: “Modern Life: Taiwan Architecture 1949-1983” at the Taipei Fine Arts Museum in the first half of this year and “The Generation of Emancipatory Architecture in Taiwan” currently on display at the Jut Art Museum, both of which focus on issues related to the history of postwar architecture in Taiwan. In collaboration, the two museums each hosted a thematic symposium to promote their architectural exhibitions, and this report documents the discussion at the Jut Art Museum. The panel included curators Chun-Hsiung WANG and Shu-chang KUNG, Professor Chia-Ling WU of the Department of Sociology at National Taiwan University, Taipei Fine Arts Museum Director Jun-Jieh WANG, and Kuandu Museum of Fine Arts Director Chien-Hung HUANG. The insights of the panelists, all of whom have extensive knowledge and experience, provided a comprehensive and “mutually permeable” perspective on the ideas and phenomena presented in the architecture exhibitions. The content is engaging, and we highly recommend its publication. We would also like to thank Chin-Kun WANG for his high-quality notetaking and transcription of the panel discussion.