

国立大学法人京都工芸繊維大学基金奨学生実績報告書

所属・年次 Program/Year	工芸科学研究科 Graduate School of Science and Technology	建築学専攻 Major	D5 年次 Year
氏 名 Name	KANCHAIKHAM CHONNIPA		
奨学金支給年月（支給金額） Scholarship Awarded (amount)	2022 年 1 月支給（1 0 0 万円） month/year (one million yen)		

研究課題及び研究実績の概要 Summary of Research and Achievements

研究課題 Research Thesis	Conveying Cultural Identity Toward Accommodation Architecture in Chiang Mai Heritage District, Thailand
<p>This study examines conveying cultural identity in accommodation architecture within the Chiang Mai Heritage District. While other previous research has often focused on interpreting cultural references or highlighting the Lanna identity. However, it recognizes that Chiang Mai's cultural identity today extends beyond its Lanna heritage but shaped by societal changes and contemporary livings. Therefore, this study takes a broader perspective by analyzing the entire design process, using the architectural design process as a problem-solving framework proposed by Koberg and Bagnall (1971) and linking it to semiotics theory to investigate. This research bridges the gap between traditional Lanna elements and modern living conditions, emphasizing the evolving nature of cultural identity in contemporary architecture.</p> <p>This study examines how cultural identity is expressed in accommodation architecture in the Chiang Mai Heritage District, where design has been regulated since 2015 to preserve the heritage atmosphere. Accommodations in the area were designed by offering cultural experiences to attract tourists. However, many past studies have focused on interpreting heritage references rather than understanding the design approaches. While many emphasize the Lanna identity rooted in traditional houses and temples, modern Chiang Mai reflects a dynamic cultural identity shaped by society and architectural development. This research bridges the gap by exploring the design process for expressing cultural identity beyond interpreting Lanna's heritage. Using Koberg and Bagnall's (1971) design process framework, it focuses on three stages: acceptance, selection, and evaluation. Data were collected from eight accommodation projects through document reviews, architect interviews, and a local architect survey. Findings show that in the acceptance stage, architects used cultural expression due to site characteristics, surroundings, and business strategies, but limited influence from municipal regulations. In the selection stage, cultural referents and design concepts were categorized. Referents included not only Lanna's identity but also the Modern Siam era and post-WWII influences. Sixty design concepts were identified and analyzed into frequent concepts (e.g., sustainability, contextual connection, local life, natural sensations) and distinctive concepts (e.g., local wisdom, site context, cultural perception, and nature). In the evaluation stage, local architects valued daily cultural inheritance and site-context the most. Perception-based concepts also gained acceptance. The results will assist architects in developing design strategies that effectively convey cultural identity aligning with local regulations and offers a comprehension of the relationship between accommodation architecture and cultural identity, contributing to the academic discourse on design practices and heritage city development.</p> <p>The design process consists of multiple stages, but it is not strictly linear, as designers often revisit and refine earlier steps before finalizing their ideas. This study focuses on three key stages: Acceptance, Selection, and Evaluation.</p> <ul style="list-style-type: none"> • Acceptance involves identifying and acknowledging the design problem, using it as a driving force for the design process. • Selection refers to the design approaches chosen by architects for implementation. This stage is also supported by semiotics theory, which explains how cultural identity is represented in architecture through a sign system. According to semiotics, this system consists of three elements: <ul style="list-style-type: none"> ○ <i>Signified</i>: the design concepts adopted by architects. ○ <i>Signifier</i>: the architectural elements that express these concepts. ○ <i>Referent</i>: real-world objects that architects use as inspiration or references to convey meaning. <p>In this stage, both the chosen design concepts and cultural references are examined.</p> • Evaluation is the final stage, where the outcomes are assessed by the designers themselves or by the community. <p>This research examines eight accommodations in the Chiang Mai Heritage District, which have operated since 2015 and were designed using cultural expression approaches. Data for the Acceptance and Selection stages were collected through document reviews and interviews with relevant architects, while data for the Evaluation stage was gathered through a survey of local architects.</p>	

研究成果 Research Results

In the Acceptance stage, findings show that architects integrate cultural expression into their designs based on factors such as site characteristics, surroundings, modernization, privacy hierarchy, and business strategies, while municipal ordinance regulations have little influence on these decisions.

In the Selection stage, cultural identity and design concepts were the main focus. Design referents included not only Lanna and traditional elements but also Modern Siam-era residential architecture and Post-World War II shophouses, blending historical influences with contemporary living styles. Although shophouses remain underutilized, they have potential for future designs and preservation policies.

The study of design concepts consisting of 60 design concepts, categorized into frequent and distinctive groups, were identified as,

- Frequent concepts emphasized climate adaptation, contextual connection, traditional elements, social activity, and natural sensations, aiming to create environmentally friendly and comfortable spaces.
- Distinctive concepts, shaped by specific architectural conditions, were divided into four concept groups:
 1. Daily cultural inheritance and local wisdom
 2. Site context
 3. Perception-based design
 4. Nature connection

These findings highlight diverse approaches to integrating cultural identity in architecture, going beyond tradition to embrace modern functionality and the needs of local communities.

In the Evaluation stage, the distinctive design concepts were continually applied. The results show that architects perceived cultural inheritance and local wisdom, perception, and nature better than site context. Moreover, perception and nature concepts have the high intention applying multiple design concepts in their future projects as shown in Figure 1. However, after allowing them to select only one significant group, the group of daily inheritance and local wisdom have the high ranking similar to site context as shown in Figure 2. Architects with experience in both “hotels within the old town” and “other projects within Chiang Mai Province” place greater emphasis on perception-oriented design concepts, suggesting a shift toward more expressive approaches. These concepts are gradually gaining acceptance within the local context, moving beyond a reliance on traditional elements.

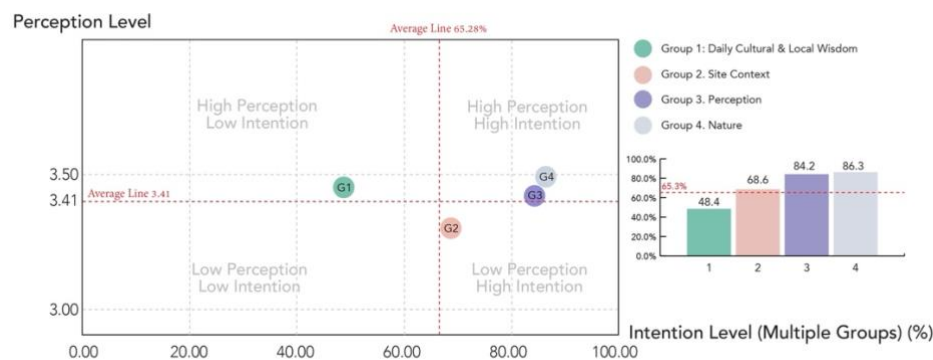


Figure 1. Perception and Intention Level Diagram

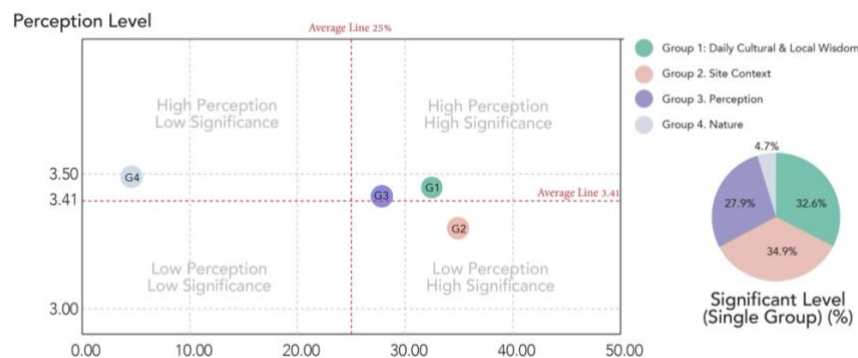


Figure 2. Perception and Significant Level Diagram

This research reveals that conveying cultural identity in accommodation architecture goes beyond reviving historical elements; it involves adapting design approaches to fit each project's unique conditions. The findings will help architects develop design strategies that effectively express cultural identity while complying with local regulations. Additionally, the study enhances understanding of the connection between accommodation architecture and cultural identity, contributing to academic discussions on design practices and heritage city development.

受賞歴等 Awards / Special Recognition

Research papers

1. I have submitted my first research paper in the Journal of Asian Architecture and Building Engineering (JAABE)
Frequent design concepts for conveying cultural identity toward accommodation architecture in Chiang Mai heritage district, Thailand
Kanchaikham Chonnipa, Takagi Masato
Journal of Asian Architecture and Building Engineering, 1–26, 2024

Research Conferences

1. I have participated and presented a part of my research in the 日本建築学会大会学術講演梗概集建築計画, on 14 September 2023, in Kyoto Japan.
The factors that affect the design decision of cultural identity expression in hotel architecture in Chiang Mai city, Thailand
Kanchaikham Chonnipa, Takagi Masato
日本建築学会大会学術講演梗概集建築計画, pp. 1193-1194, 2023
2. I have participated and presented my research in the 第14回アジア建築交流国際シンポジウム (14th ISAIA: International Symposium on Architectural Interchange in Asia), on 10-13 September 2024, in Kyoto Japan.
Exploring Cultural Referents for Conveying Cultural Identity Towards Accommodation Architecture in Chiang Mai Heritage District, Thailand
Kanchaikham Chonnipa, Takagi Masato
第14回アジア建築交流国際シンポジウム(14th ISAIA: International Symposium on Architectural Interchange in Asia), A-7-1, 2024, Japan
3. I have participated and presented my research in the 17th International Congress of the Asian Planning School Association, on 5-6 November 2024, in Bangkok, Thailand.
Distinctive Design Concepts for Conveying Cultural Identity Toward Accommodation Architecture in Chiang Mai Heritage District, Thailand
Kanchaikham Chonnipa, Takagi Masato
Proceeding of the 17th International Congress of the Asian Planning School Association, 2024, Thailand, at press

国立大学法人京都工芸繊維大学基金奨学生実績報告書

所属・年次	工芸科学研究科 デザイン学 専攻 4 年次
氏 名	WANG KUN
奨学金支給年月（支給金額）	2022 年 12 月支給 （1 0 0 万円）

研究課題及び研究実績の概要

研究課題	戦前日本の官立高等教育機関における中国人留学生に関する研究 ーデザイン専攻の留学生を中心にー
<p>博士後期課程在学中、私は戦前期の日本官立高等教育機関に留学したデザイン専攻の中国人学生に焦点を当て研究を行ってきた。本研究では、これまでの文献資料に加え、彼らが実際に学んだ成果となる課題作品そのものを分析することで、受けた教育の実態を明らかにすることを目的としたものであった。</p> <p>本研究は四章に分けて実施した。</p> <p>第一章では、東京高等工業学校（現東京科学大学）工業図案科と東京高等工芸学校（現千葉大学）工学部に在籍した中国人留学生に着目し、受け入れの実態、教育内容、日本国内見学旅行の日程、さらに卒業後の動向を考察した。東京科学資料館で調査し得た工業図案科の絵葉書を分析し、その内容と東京高等工業学校の図案教育の関係を検討した。また、東京高等工芸学校の王道平を事例に、彼の三点の課題作品の分析し、カリキュラムおよび担当教員との関係を指摘した。</p> <p>第二章では、東京美術学校（現東京藝術大学）図案科を「創設期」から「工芸図案部と改称された時期」までの六つの時期に分け、特に「初期」と「工芸図案部と建築装飾部の二部に分かれた時期」に着目し、カリキュラムと担当教員をそれぞれ明確に示した。また、1930 年までに同科を卒業した日本人学生浅野廉、竹林義一、河野鷹思の生い立ちと卒業後の進路、および在学中に製作された作品と同校の図案教育の関係を分析し、日本の伝統的な図案様式に加え、ヨーロッパや中国など他国の図案に関する多様な教育も行われていたことを明らかにした。</p> <p>第三章では、東京美術学校図案科を卒業した唯一の中国人留学生、陳之仏の留学生活と帰国後の活動とをとりあげ、受けた教育の影響を考察した。文献調査と作品分析により、彼が日本の正倉院の収蔵品調査を通じてペルシャ美術に触れたことを示し、帰国後に手掛けた雑誌や書籍作品を調査し、東京美術学校での多様な図案教育の影響が見られることを指摘した。</p> <p>第四章では、京都高等工芸学校（現京都工芸繊維大学）図案科の中国人留学生の活動と作品、卒業後の動向を考察した。京都の図案教育機関におけるアール・ヌーヴォー様式と琳派図案の融合という図案教育の特徴をまとめ、「広告絵新案」という京都高等工芸学校図案科における主たるカリキュラムの課題内容を解明した。さらに、明治から大正時代にかけて図案科の生徒による広告ポスター作品を「落款と文字について」、「琳派風のモチーフについて」、「構図・花模様・女性像について」の三つの視点から図像学や美術史、文献史学などの研究方法により分析した。これを踏まえて、広告ポスター作品を分析し、そこに描かれたデザインの特徴、さらには作品にみられる図像の意味や広告効果といったデザインの表現について明らかにした。デザインの表現を考察することで、学生たちが製作した作品と同校の図案教育の関係を検証している。これにより、当時の京都高等工芸学校図案科の課題における西洋芸術運動への関心と伝統的な日本の琳派を融合させた教育の成果がみられることを指摘した。</p> <p>本研究を通じ、中国の美術教育の近代化におけるデザイン留学生の役割が認識され、日本のデザイン教育が中国において必要な技術教育として導入されていたことを示唆することができた。デザイン留学生の活動は中国近代美術発展の流れにつながる重要な一環であったと位置づけることができる。本研究はデザインを学んだ留学生に関する研究にとどまらず、近代における留学生の全体像の研究においても空白を補完する意義を有するといえる。また戦前期のデザイン分野と隣接する他の芸術分野を学んだ留学生に関する研究にも、新たな視座を提供し、今後の関連研究の進化に寄与することが期待される。</p>	

研究成果

<p>【学会口頭発表】</p> <p>①「戦前期の実業教育機関と中国人留学生の活動について 一京都高等工芸学校を中心にー」アジア教育学会、第 33 回研究例会、2022 年 4 月 24 日、於オンライン</p> <p>②「戦前期のポスターにみるデザインの表現 一留学生の課題作品と商業ポスターを中心にー」、2023 年「大正イマジュリィ学会」第 20 回全国大会・第 53 回研究会、3 月 18 日、19 日 於大阪成蹊大学</p> <p>【学術論文（査読付）】</p> <p>①「戦前期の実業教育機関と中国人留学生の活動について 一京都高等工芸学校を中心にー」『アジア教育』第 16 巻、2022 年 11 月、10-23 頁。</p> <p>②「戦前期の広告ポスター作品にみるデザインの表現 一京都高等工芸学校の生徒作品を中心にー」大正イマジュリィ学会編集・『大正イマジュリィ』第 18 号（第 18・19 合併号）、2024 年 6 月、148-170 頁。</p> <p>【その他】</p> <p>学外奨学金：一般法人財団橋本循記念会 支給期間：2021 年 4 月 1 日～2024 年 3 月 31 日</p>
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