

論文 / 著書情報
Article / Book Information

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| 題目(和文) | 都市プロモーションビデオにおける中国メガシティのイメージ形成の枠組み |
| Title(English) | A Study on the Framework of Image of Chinese Megacities in City Promotional Video |
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| 出典(和文) | 学位:博士(工学), 学位授与機関:東京科学大学, 報告番号:甲第336号, 授与年月日:2025年3月26日, 学位の種別:課程博士, 審査員:奥山 信一,塚本 由晴,山崎 鯛介,鍵 直樹,村田 涼 |
| Citation(English) | Degree:Doctor (Engineering), Conferring organization: Institute of Science Tokyo, Report number:甲第336号, Conferred date:2025/3/26, Degree Type:Course doctor, Examiner:,,,, |
| 学位種別(和文) | 博士論文 |
| Category(English) | Doctoral Thesis |
| 種別(和文) | 要約 |
| Type(English) | Outline |

(博士課程)
Doctoral Program

論文要約

THESIS OUTLINE

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| 系・コース : Department of, Graduate major in | 建築学 建築学 | 系 コース | 申請学位 (専攻分野) : Academic Degree Requested | 博士 (工学) Doctor of |
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要約

Thesis Outline

This study, titled A Study on the Framework of Image of Chinese Megacities in City Promotional Videos, consists of the following five chapters.

In Chapter 1, Introduction, the global phenomenon of megacities and the discourse surrounding urban representation are explored, focusing on how the image of contemporary large-scale cities has become increasingly illegible, notably shaped by media power. Chinese megacities and super-large cities were selected as representative examples of this global trend, with eighteen city promotional videos (PVs) produced by local governments serving as the primary materials for analysis. These PVs present edited narratives that emphasize both urban spatial characteristics and the dynamics of city life. The analysis examined the composition of PVs in terms of scenes and shots, systematically extracting elements into main and sub-elements within a hierarchical structure. Through a review of relevant prior research, this chapter also discussed the validity and significance of the methodology and materials employed in the study.

In Chapter 2, Depicted Elements and Their Combination in City PVs, the elements were classified according to their characteristics into two primary categories, 《Space》 and 《Activity》, along with four subcategories: 〈Urban Space〉, 〈Built Structure〉, 〈Culture〉, and 〈Leisure〉. Additionally, the historical relevance of these elements was examined. The distribution and combination of these elements were analyzed at both the material and scene levels, providing both an overarching perspective and detailed insights into how the elements are organized into a semantic network of urban representation. Six types of city images were identified, based on the concentration of content in 《Space》 and 《Activity》 within the main elements, as well as their historical relevance, which was classified as either [Historical] or [Modern]. The findings reveal that cities with geographical and historical commonalities tend to cluster around similar features, while variations in political and economic structures are reflected in their differences. These findings suggest that the image of China's megacities and super-large cities is deeply rooted in their local context while undergoing qualitative transformations as they adapt to the stereotypical landscapes of global contemporary cities.

In Chapter 3, Depiction Form through Camera Techniques and Scene Organization in City PVs, the depiction forms of city PVs were analyzed, representing the more phenomenal aspects of urban representation. First, camera techniques were classified into Object-focused, which concentrates on the element as an individual entity, and Context-focused, which emphasizes the relationships between elements and their surroundings. Next, scene composition—whether consisting of single or multiple shots—and shot composition—whether focusing on single or multiple elements—were examined as organizational approaches at the analytical unit level. At the material level, the elements of opening and ending scenes, as well as repeated elements within PVs, were analyzed as foundational features of the organization. By exploring the relationship between scene organization and camera technique tendencies, four depiction form patterns were identified. The first pattern highlights specific urban spaces as foundational, connecting other elements and emphasizing the city's sense of place. The second focuses on symbolic objects, portraying an abstract urban concept detached from actual spaces. Among the minor patterns, one centers on experiences and activities, offering multiple perspectives and emphasizing urban life, thereby diluting the symbolism of cityscapes. The other prioritizes the autonomy of individual elements, allowing the city to be recognized through a collection of symbolic representations rather than the urban scenery.

In Chapter 4, Framework of City Image of Chinese Megacities through Comprehensive Analysis, a comprehensive investigation integrated the findings from the previous chapters to examine the key factors shaping the framework of city images, with a focus on geographical, historical, and economic aspects. A comparative analysis of depicted elements was also conducted between the Chinese city PV materials and those from twelve international megacities. The chapter reveals that geographical factors serve as the foundational framework of Chinese megacity images, with distinctions such as inland vs. coastal locations, the Yangtze River divide, and proximity to international trade routes significantly shaping the visual and thematic characteristics of urban representations. While geographical factors primarily influence the depicted content, geocultural factors play a crucial role in shaping the modes of depiction. Historical contexts, meanwhile, align with the depicted content, reinforcing the cities' historical narratives and identities. Although economic and political factors introduce specialized characteristics into city images, the comparative study highlights commonalities among Chinese cities, including an emphasis on natural awareness and a perspective that transcends human-centric narratives.

In Chapter 5, Conclusion, the findings from each chapter were synthesized, summarizing the results and providing an overall assessment of the study, along with future research perspectives.