日本建築学会技術報告集　第 32 巻　第 81 号，928-933，2026 年 6 月
AIJ J. Technol. Des. Vol. 32, No.81, 928-933, Jun., 2026
DOI https://doi.org/10.3130/aijt.32.928

TROPICAL AESTHETICS BASED ON OEI TJONG AN'S ARCHITECTURAL WORKS : VILLA RIANG AND PAULUS SUNARTO'S HOUSE (1961)

オエイ・チョンアンの建築作品に基づく熱帯の美学：ヴィラ・リアンとパウルス・スナルトの家（1961 年）

Noor Zakiy MUBARROK ——— ＊1　**Shoichiro SENDAI** － ＊2

MUBARROK Noor Zakiy —＊1　千代章一郎 —— ＊2

Keywords:
Tropical aesthetics, Post colonial architecture in Indonesia, Oei Tjong An

キーワード：
熱帯美学，インドネシアのポストコロニアル建築，
オエイ・チョンアン

This study examines tropical aesthetics in Indonesia's post-colonial era through two residential works designed by Oei Tjong An in 1961: Villa Riang and Paulus Sunarto's House. Based on redrawn plans and elevations from field surveys and interviews, the research clarifies how these buildings integrate tropical responsiveness, modernist principles, and vernacular sensibilities. Analysis of open and semi-open spaces, roof types, shading devices, and varied openings reveals Oei's response to the tropical climate while expressing cultural identity. Beyond environmental adaptation, the works embody post-independence aspirations aligned with the ideals of the New Emerging Forces in shaping an independent and progressive Indonesia.

1. Introduction

1.1 Background

Indonesia, the world's largest tropical country, experiences high temperatures and humidity,[1] which has profoundly influenced its architectural development, from vernacular to modern adaptation.[2] Traditional and vernacular architecture in Indonesia reflects local culture, climate, and availability of materials.[3] Despite regional diversity, common features such as verandas and open spaces are widely shared.[4] Javanese architecture, for example, emphasizes large rooms, openings, and permeable envelopes to enhance airflow.[5]

During the Dutch colonial era, the tropical climate became a design concern due to the prevalence of tropical diseases. "Tropical Dutch Architecture" emerged as a hybrid between Dutch and local sensibility, emphasizing protection from direct sunlight and strong winds, ventilation, and local materials.[6] However, its selective use of local forms revealed a sense of cultural superiority; it appeared with the front and back verandas connected with the corridor.[7]

After independence (1945), architectural production remained limited and conservative due to political instability.[8] The nationalization of Dutch companies and the repatriation of Dutch nationals (1957-1959) created a vacuum in architectural expertise. In response to economic shifts and increasing demand, local contractors, construction firms, and civil engineers took on roles traditionally held by architects.[9] President Soekarno's Nation and Character-Building (1960) encouraged the emergence of modern architecture, particularly the International Style blended with local concepts.[10] As a result, post-war architecture diverged significantly from earlier aesthetics.[7]

Within this context, Jengki Style (1950-1970) emerged as a distinct form characterized by 35-degree saddle roofs, tilted walls, ventilation blocks, verandas, and decorative rockwork, where external form did not dictate interior layout.[11), 12)] It originated from hybrid experiments combining Art Deco and Colonial styles by several Dutch architects, such as Ger Boom and Gmelig Meyling, exemplified by Former Shell Duplexes (1952) and BPI (Science Meeting Hall) Building (1956), and later spread across Indonesian cities. [9),13)]

Etymologically derived from 'Yankee', referring to the American armed forces, and was initially used to describe something odd or unconventional, including architecture, fashion, furniture, bikes, etc.[12)] Jengki Style embodied the spirit of freedom and liberation from colonialism and imperialism, marking the beginning of a new era through technical experiments with reinforced concrete and lightweight materials.[12), 13)] It is also considered decorative, characterized by excessive and sometimes dysfunctional aesthetic elements, leading to a description of "funny building."[11)]

Oei Tjong An, a graduate in arts and advertising design from École des Beaux-Arts de Genève, emerged as a key figure in Indonesia's modern lifestyle during the 1950s–1960s, known for his distinctive works associated with the Jengki style.[9)] He claimed to have introduced this style in Semarang (the capital city of Central Java Province), where he established his architectural bureau, through his first work: a booth for the 1949 Night Charity Festival, praised in a newspaper on October 19, 1949, titled "New Architecture."[14)]

Oei Tjong An actively promoted his architectural works and ideas through advertorials that articulated his architectural vision, including the spirit of liberating colonial architecture. For example, in his advertorial "New Tropical Architecture" (September 10, 1960), he praised Le Corbusier's

＊1 Doctoral Student, Graduate School of Natural Science and Technology, Shimane Univ., M. Ars. / Lecturer, Dept. of Architecture, Faculty of Engineering, Universitas Atma Jaya Yogyakarta (Indonesia)
＊2 Prof., Architectural Design Course, Institute of Environmental Systems Science, Academic Assembly, Shimane Univ., Dr. Eng.

＊1 島根大学大学院総合理工学研究科博士後期課程　大学院生
（〒 690-8504　島根県松江市西川津町 1060）/
アトマ・ジャヤ・ジョグジャカルタ大学工学部建築学科　講師（インドネシア）
＊2 島根大学学術研究院環境システム科学系建築デザイン学コース
教授・博士（工学）

works in India and Africa, as well as Oscar Niemeyer's in South America, while criticizing the stagnation of Indonesian architecture during the two World Wars. He emphasized that the influence of these modern architects should extend beyond aesthetic forms to include climatic and social context. Notes 1) On August 8, 1961, Oei Tjong An also criticized colonial architecture for disrupting the visual landscape of both urban and rural areas. Notes 2)

During the peak of his career, he designed Villa Riang and Paulus Sunarto's house in 1961 (Fig. 1). The period between 1961 and 1962 marked an especially productive phase, with an intense focus on residential and villa design[Notes 3)] Both works were also promoted in Oei Tjong An's advertorials between 1961 and 1964[Notes 4)] with taglines: "completely different exterior styling" and "we lift your new house completely out of the ordinary". Interviews with Oei Tjong An's family and the owner's family indicated that the works were regarded as a fresh architectural expression at the time. Villa Riang influenced another nearby villa, as well as the former Subardjo Atmowerdojo's house in Yogyakarta.[Notes 5)] Meanwhile, Khalil[9)] noted that Villa Riang represented a luxurious style of its period.

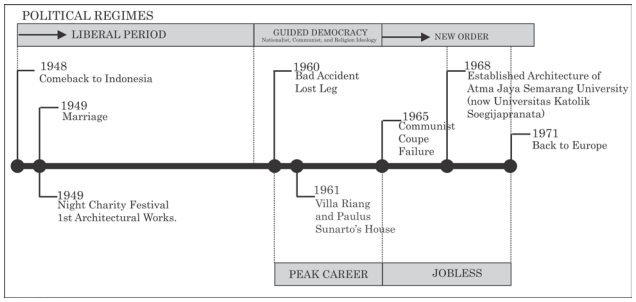

Fig 1. Life phase of Oei Tjong An [14)] in Indonesia, modified by the author

Studies on postcolonialism have often focused on urban-scale spaces and iconic buildings, with less attention to individual buildings and the work of architects who practiced outside colonial or national centers of power, especially in relation to cultural and social contexts.[16)] This paper examines Oei Tjong An's approach to tropical adaptation through two residential projects: Villa Riang and Paulus Sunarto's House, focusing on their spatial organization and built form. The study examines how his architecture integrates climatic responsiveness and postcolonial aspirations.

1.2. Previous Research

Studies of individual architects shaping postcolonial architecture in Indonesia have broadly concentrated on figures involved in the nation-building projects, such as research on the works of Liem Bwan Tjie,[17)] locality and national identity in Sojoedi's design,[18)] and the notion and design process of Silaban in modern and tropical contexts.[19)] The interior of Villa Riang (now Villa LRP) has been previously examined; however, the analysis was based on photographs taken after renovation, not of its original form.[20)] Oei Tjong An's broader works, including Paulus Sunarto's House, remain underexplored. His projects are briefly noted in biographical sources[14)] and general overviews of the Jengki Style.[10)] Existing studies on Jengki architecture tend to focus on typological traits across regions,[13), 21)] with little analysis of tropical adaptation strategies. This paper extends previous overviews by providing an original analytical study based on field documentation and redrawing the two buildings.

1.3. Method

This study examines Villa Riang and Paulus Sunarto's House, two buildings situated in different environmental and urban settings. Villa Riang is situated at the foothills of Mount Merapi, Yogyakarta, while Paulus Sunarto's House is situated in an urban area of Surakarta, Central Java (Fig. 2). These differing site conditions provided a valuable framework for analyzing the tropical adaptation strategies employed by Oei Tjong An.

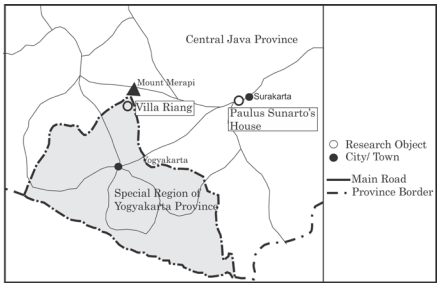

Fig 2. Research location information.

Plans and elevations were redrawn based on field measurements and visual inspections, while interviews with the homeowners' families further informed the reconstruction of original design intentions. Specific architectural elements related to tropical climate considerations were examined, including roof types, shading devices, windows, and types of openings.[22)] An interview was also conducted with Oei Tjong An's family to obtain access to his archives, including advertorial, articles, and photographs, which provided additional information for the historical background.

1.4 Materials

1.4.1 Villa Riang

According to Oei Tjong An's project list, Villa Riang was designed in March 1961 for Subardjo Atmowerdojo (Fig. 3). It was mentioned in August 1961's Oei Tjong An advertorial as 'Tjantik segar laksana remaja berbuntut kuda' (as fresh and beautiful as a teenager with a ponytail).

Fig. 3 Villa Riang from the north direction (Subardjo Atmowerdojo family, archived 1966)

Villa Riang faces north toward the street (Fig.4) and comprises three bedrooms: two on the east and a master bedroom with a bathroom on the west, connected to the living and dining areas. The service area is located to the south (Fig. 5).

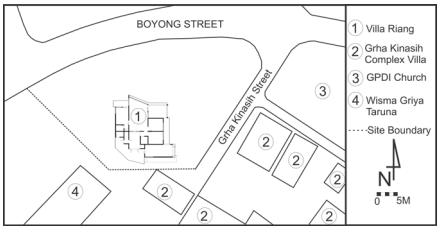

Fig. 4 Villa Riang location

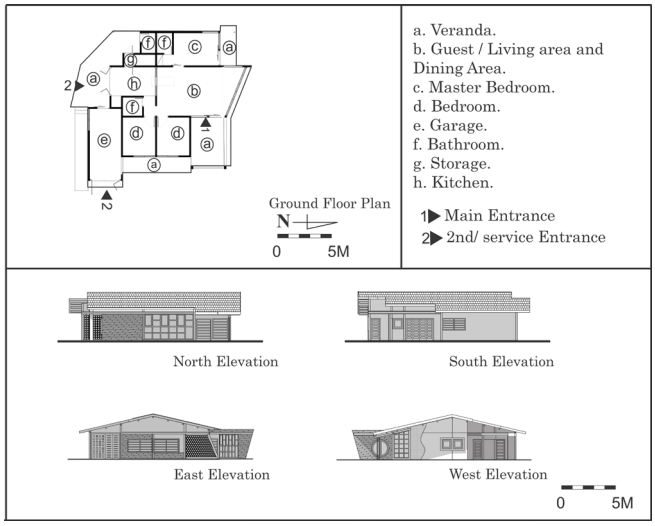

Fig 5. Villa Riang plan and elevation

1.4.2 Paulus Sunarto's House

Paulus Sunarto's House, designed in 1961, commenced construction in 1962 and was completed in 1978, after delays due to the economic crisis. However, the building remained true to Oei Tjong An's design (Fig. 6)

Fig 6. Paulus Sunarto's House from the north direction (Author documentation, 2024).

The House faces north toward the street (Fig. 7), with a gallery and guest area at the front, a master bedroom and two bedrooms on the east, another bedroom on the west, all connected to the dining and living areas. A courtyard and corridor separate the living and service areas (Fig.8). The Second floor of the house features a living area, bathroom, roof garden, and balcony.

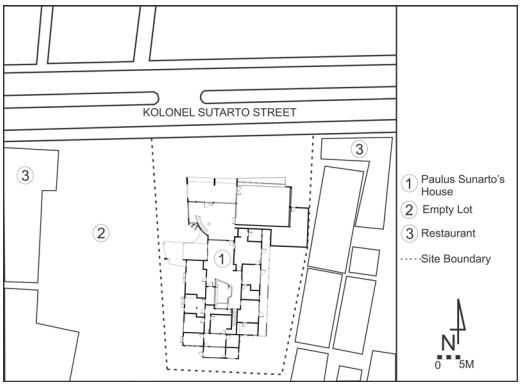

Fig 7. Paulus Sunarto's House Location

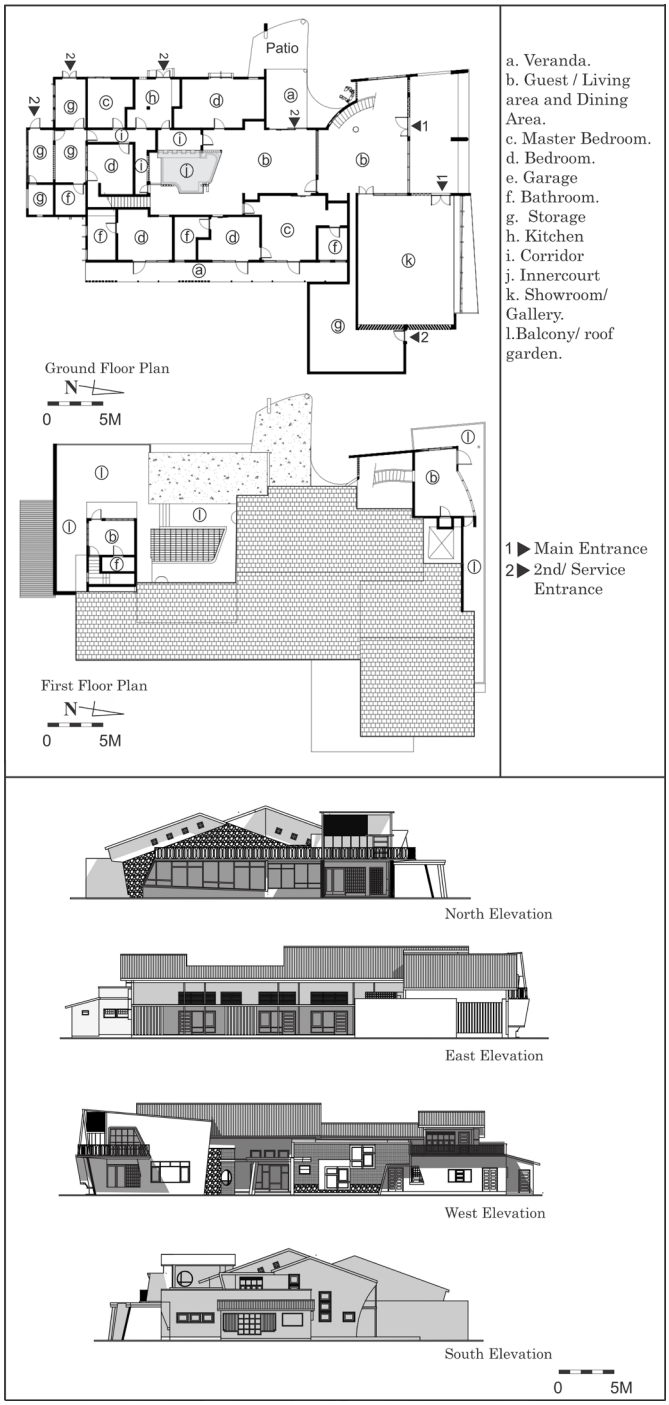

Fig 8. Paulus Sunarto's House plan and elevation

2. Result

2.1 Villa Riang

Villa Riang features four verandas that function as open and semi-open spaces (Fig. 9): one at the main entrance (3.5 x 4.5 m) and another beside the north-facing master bedroom (1.5 x 6.5 m), one adjoining the east bedroom (1.5 x 3.5 m), and one connected to the southern service access with irregular form (12.72 m^2). The building has an asymmetrical wooden shingle roof, pitched at 13 degrees, layered with corrugated metal sheets that serve as eaves for the verandas (Fig.9b). The interior ceiling height is 3.04 meters.

Three types of shading devices are applied (Fig.10): (a) slanted corrugated metal canopies at the main entrance, on the east bedroom, and south veranda, (b) a veranda shaded by an overhanging wooden shingle roof and tilted corrugated metal canopies, supported with a concrete window frame and metal column, and (c) a tilted ventilation block forming a semi-open façade on the eastern side of the veranda at the main entrance.

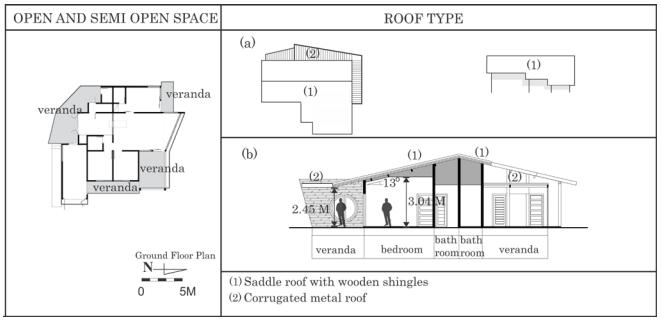

Fig 9. Open and semi-open space and roof type of Villa Riang

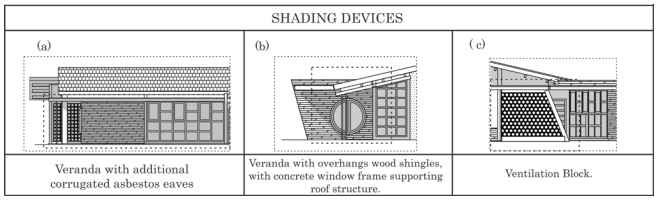

Fig 10. Shading devices of Villa Riang

The openings consist of tilted sliding and top-hung windows, folding and sliding doors, and a perforated ventilation block with perforated wooden folding doors, arranged differently on each facade (Fig. 11). Larger glazed openings are placed on the north and east sides, while fixed glass with concrete frames and folding doors are used on the west and south facades.

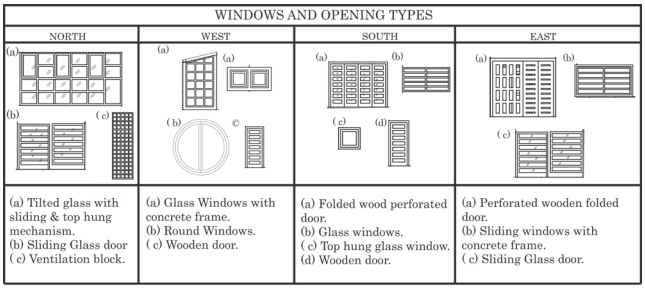

Fig 11. Windows and opening types of Villa Riang

2.2 Paulus Sunarto's House

The house features three verandas, a ground-floor courtyard, a roof garden, and a second-floor balcony, each serving as open or semi-open spaces (Fig.12). The main veranda (4.5 x 6 m) faces the entrance, while the others are on the west, beside the patio (5.5 x 4 m), and on the east, connected to the three bedrooms (2 x 24.5 m).

The roof combines a 20-degree corrugated asbestos saddle roof with reinforced concrete slabs used for the roof garden, balconies, and drop ceiling. The concrete roof covers the kitchen, corridors with a glass skylight, and service areas, while the saddle roof spans the bedrooms, living, and dining rooms. Ceiling heights vary from 4.4 meters in the main area and 2.25 meters in the drop ceilings (Fig. 12).

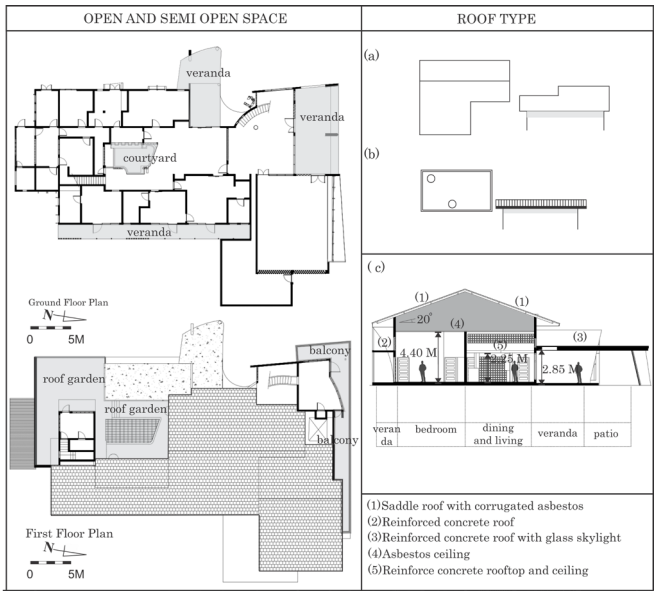

Fig 12. Open and semi-open spaces and the roof type of Paulus Sunarto's House

Three shading devices are applied (Fig. 13): (a) a veranda with an overhanging balcony support with v shaped column on the north facade, (b) concrete canopies on the east above the veranda, and curved concrete canopies with a glass skylight on the west façade covering the veranda and patio, and (c) a vertically grilled wall on the eastern façade in the veranda, and along the gallery east wall.

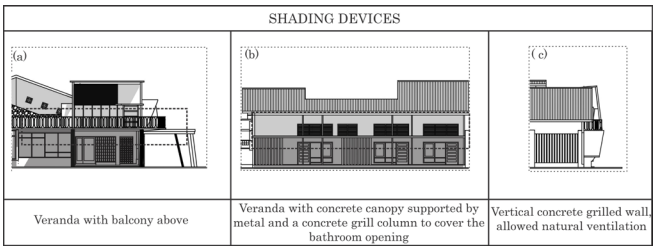

Fig 13. Shading devices of Paulus Sunarto's House

Various window and opening types are used (Fig. 14), including fixed oblique and curved glass windows with wooden louvers, a ventilation block, vertical concrete grills, and wooden elements, such as vertical grills, wooden louvers, and glass with wooden ventilation panels on the main door, arranged differently on each facade. The north and east facades feature larger glazed openings, a concrete grille, and a ventilation block, along with wooden ventilation panels. In contrast, the west and south facades utilize fixed and top-hung glass windows with a concrete frame, a wooden louver, a wooden grille, and a ventilation block located under the saddle roof.

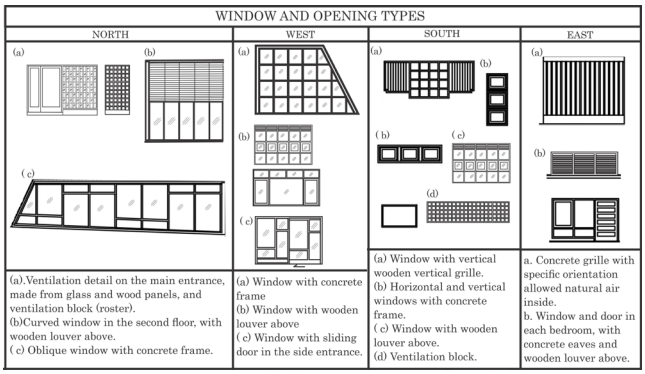

Fig 14. Windows and opening types of Paulus Sunarto's House.

4. Discussion

The analysis of architectural elements in Villa Riang and Paulus Sunarto's House reveals how Oei Tjong An synthesized modernist principles with vernacular sensibilities in responding to the tropical climate. Both buildings orient most bedrooms to the east (Figs . 9 & 12), allowing morning sunlight, and employ verandas of generous scale, ranging from 5.25 m² (Villa Riang) to 49 m² (Paulus Sunarto's House). These verandas act as a transition between the interior and exterior, providing shade,[7] facilitating social interaction, and extending the interior through wide sliding doors together with a roof garden and balcony in Paulus Sunarto's House. The courtyard in Paulus Sunarto's House (Fig. 12) enhances natural ventilation, separating the dining, living, and service areas. These features align with traditional houses,[5] reflect modernism,[23] and contribute to indoor thermal comfort.[24]

Shading devices (Figs. 10 & 13) protect against direct sunlight while enriching the façade's expression, demonstrating effectiveness based on the building's geographical orientation. In Villa Riang, the tilted ventilation block of the east entrance wall and the slanted metal roof eaves emphasize form material experimentation. Paulus Sunarto's House employs a balcony, a concrete canopy, and a concrete grille. These elements indicate Oei Tjong An's awareness of sun-control strategies similar to the development of 'brise soleil' in Brazilian modernism,[25] which he referenced in his advertorial: New Tropical Architecture.[Notes1] Such shading principles became characteristic of tropical modernism in Indonesia during the 1960s, as seen in the Nation Building projects, such as Bank Indonesia (1958) and Istiqlal Mosques designed by Silaban.

Various window and opening types (Figs. 11 & 14) enhance natural ventilation through local materials and craftsmanship, including a ventilated folding wooden door in Villa Riang, a wooden vertical grille, and ventilated wooden glass in Paulus Sunarto's House. This finding suggests that Oei Tjong An relied on the perforated wall and openings to facilitate air circulation. In contrast to colonial houses, with a large, steeply pitched roof for air circulation.[6,8,25] Villa Riang employs a lower pitch with 13 degrees compared to the 20-degree saddle roof of Paulus Sunarto's House (Figs. 9 & 12).

Both buildings exhibit asymmetrical compositions with varied openings, slanted walls, and inclined columns (Figs. 5, 8, 11, 14). Concrete serves both structurally and ornamentally—supporting the roof in Villa Riang (Fig. 10b), forming a drop ceiling, and shaping the grille shading in Paulus Sunarto's House (Figs. 12c, 13c)—reflecting the Jengki character described by Norbruis[12] and typological traits noted by Andriani and Roosandriantini.[13] However, the findings revealed that the difference is that the tilted, curved, and oblique forms in both houses expand interior spatial perception (Fig. 5 & 8), organizing the living and dining areas as both functional and aesthetic focus.

Oei Tjong An's work marked a deliberate departure from colonial architecture characterized by symmetry, steep roofs, and enclosed indoor volumes.[26] He employed asymmetrical layouts, low roofs, and open façades with large glass windows and permeable walls combining ventilation blocks, wood, and glass (Fig. 11 &14), symbolizing liberation from the spatial and visual rigidity of Dutch colonial design, while improving natural ventilation and daylight. This reading is supported by an archival photograph showing his renovation of a colonial house, where he emphasized the use of wide glazing to frame the landscape, replacing the small existing windows.[Notes6] His recurring exploration of tilted, oblique, and curved windows reinforces a conscious shift toward a modern aesthetic. These spirits are parallel with President Soekarno's Nation Character Building ideology, which promoted modern progress grounded in local culture as an expression of national identity.[27] In a 1962 advertorial, he stated, "Not only did the government undertake construction, but society also participated as part of the New Emerging Forces in realizing the progress of Building Arts in Indonesia."[Notes7] The spatial organization of the two buildings, characterized by open spaces, verandas, a courtyard, and visible craftsmanship, embodies this vision, linking individual creativity with Indonesia's post-independence discourse on expressive tropical modernism.

5. Conclusion

This study examined tropical aesthetics through an analysis of Villa Riang and Paulus Sunarto's House, designed by Oei Tjong An in 1961. The findings clarify that Oei Tjong An integrated modernist principles with vernacular sensibilities into an expressive architectural language responding to both climate and culture. His asymmetrical forms, spatial organization, experimental roof configuration, and permeable facades reinterpreted modernism while rejecting the symmetry and enclosure characteristics of colonial architecture. Beyond environmental adaptation, these works reflected post-independence aspirations and aligned with the ideals of the New Emerging Forces, viewing architecture as a shared effort in shaping an independent and progressive Indonesia.

Notes

Notes 1) Oei Tjong An's advertorial titled "New Tropical Architecture" was published in Indonesian on September 10, 1960. Digitized by Dandung Jean Pierre Hendradhy

Notes 2) In a 1961 Indonesian-language advertorial, Oei Tjong An criticized colonial architecture for disrupting rural and urban landscapes. Digitized by Dandung Jean Pierre Hendradhy

Notes 3) Oei Tjong An's project list, archived documents digitized by Dandung Jean Pierre Hendradhy

Notes 4) Villa Riang and the house on Kolonel Sutarto Street (identified as Paulus Sunarto's House) were cited by Oei Tjong An in multiple advertorials as part of his project portfolio. Digitized by Dandung Jean Pierre Hendradhy

Notes 5) Interview with Oei Tjong An's and Subardjo Atmowerdojo's family in October 2025. The interview provided insights into the perception of the house during the 1960s and the influence of its design.

Notes 6) From his archives, he documented the photograph of the renovated colonial house, with notes in Dutch emphasizing the size of the window after renovation. Digitized by Dandung Jean Pierre Hendradhy.

Notes 7) In a December 22, 1962, Indonesian-language advertorial, Oei Tjong An expressed support for national development, aligning with the ideals of the New Emerging Forces. Digitized by Dandung Jean Pierre Hendradhy

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［2025 年 5 月 20 日原稿受理　2025 年 10 月 9 日採用決定］