

ImaginAsia 2026 Academic Presentations

Imagining the Future — Building Community through Collective Storytelling

Thursday, October 22, 2026

Campus	Room/Building	Time	Details
Surugadai	C5 Conference Room Global Front 17F	15:00 – 17:00	Academic Presentations Facilitator: Yohei Yamamoto, Professor, Graduate School of Science and Technology, Meiji University 15:00-15:05 Introduction 15:05-16:05 Panel 1: Thinking through Screens Chia-Hua Lee (National Chengchi University) “Turning Non-Fiction: A Documentary Filmmaker’s New Explorations in Narrative Cinema” Kanitta Meechubot (Chulalongkorn University) “Designing Hope: A Positive-Emotion Framework for Climate Change Communication through Graphic Design” Supawan Supaneedis (Mahidol University International College) “Clinical Screens: Re-narrating the Female Body and Medical Authority in Asia” 16:10-16:50 Panel 2: Thinking through Narratives Shefong Chung (National Chengchi University) “Friendship, Counter-Archives, and Poetic Language” Yodkwan Sawatdee (Silpakorn University) “Imagined Space: Narrating What We Cherish Within through the Graphic Creative Process — ‘Jai in Japan’” 16:50-17:00 Open Discussion and Closing

Chia Hua Lee

Associate Professor, College of Communication, National Chengchi University

Turning Non-Fiction: A Documentary Filmmaker's New Explorations in Narrative Cinema

What happens when a documentary filmmaker, shaped by years of engagement with the justice system and the lived experiences surrounding capital punishment, turns to narrative cinema? This presentation reflects on my journey from documentary filmmaking to fiction, and on how working with criminal justice, death penalty cases, victims, perpetrators, and their families has shaped my understanding of truth and storytelling.

My experience making documentaries about the death penalty has required me to confront difficult questions: How can cinema represent violence without reducing people to labels? How do we tell stories in which there is no simple distinction between victim and perpetrator? And what happens to human experience when it is transformed into evidence, testimony, or a legal judgment?

Moving into narrative cinema has allowed me to explore these questions through characters, imagined situations, and reconstructed realities. Yet the observational sensibility of documentary—listening, witnessing, and remaining attentive to uncertainty—continues to inform my fictional work.

Through selected trailers and clips, I will explore the creative dialogue between documentary and fiction, and consider how cinema might move beyond the boundaries of fact to approach deeper emotional and human truths.

Kanitta Meechubot

Lecturer, Creative Arts Department, Faculty of Fine and Applied Arts, Chulalongkorn University

Designing Hope: A Positive-Emotion Framework for Climate Change Communication through Graphic Design

Climate change is often communicated through images of disaster and fear, which can lead audiences, especially young people facing eco-anxiety, to disengage rather than connect through shared action. The stories we tell can push people apart or bring them together. This presentation asks: how can graphic design tell stories of the future that people can believe in and build together?

Drawing on Fredrickson's broaden-and-build theory, which identifies joy, interest, contentment, and love as emotions that broaden thinking and build social resources, the study treats graphic design as visual storytelling. Five Thai experts in environmental graphic design were interviewed about emotion, color, composition, typography, and imagery for Generation Z.

Findings suggest that positive emotions work like a story arc: interest opens the story, leading toward contentment and love, which support lasting engagement. Experts suggested real life everyday images over both disaster imagery and perfect visions of the future, which media-literate young people often find fake. They also saw co-creation, letting audiences finish the message themselves, as a way to turn viewers into co-authors of the story.

The presentation proposes a positive-emotion framework in which hope is designed not as a finished image, but as a story written together across generations and cultures to build community.

Supawan Supaneedis

Assistant Lecturer, Faculty of Fine and Applied Arts, Mahidol University International College

Clinical Screens: Re-narrating the Female Body and Medical Authority in Asia

This presentation explores how media, social stigmas, and clinical communication influence women's reproductive health choices across East Asia, with a focus on Japan. Grounded in the experimental video installation, the project examines the gap between objective medical procedures and the personal, emotional experiences of individuals undergoing cervical screenings.

The installation aims to visually position the audience from the perspective of an examination bed, projecting public medical imagery (specifically cervical examinations and internal anatomical views retrieved from public domain sources) alongside clinical lab data. Layered with mechanical spoken-word performance reading medical research, diagnostic guidelines. The work reflects on the anxiety and hesitation many face during pelvic examinations, contrasting regional statistical screening rates with lingering cultural stigmas around female reproductive care.

By counteracting formal healthcare language with storytelling, the presentation aims to open constructive dialogue on healthcare accessibility and bodily awareness. Ultimately, it highlights the need of connecting public health communication and personal experience, demystify preventative care and encourage more open, informed conversations surrounding reproductive health in contemporary Asian societies.

Shefong Chung

Professor, College of Communication, National Chengchi University

Friendship, Counter-Archives, and Poetic Language

This presentation was first delivered as a keynote for the 2026 Syntopia #4 forum, hosted by Media Arts and Design Program, Faculty of Fine Arts, Chiang Mai University, under the theme “Queering Ontology.” According to the forum organizers, “queer” is approached not merely as a term within gender discourse, but as an active verb: to unravel, unsettle, estrange, rework, and question established categories.

I dedicate the talk to my friend and mentor Thanom Chapakdee, whose friendship and intellectual companionship became a “queering” force that shaped my engagement with Thailand. Through encounters with counter-archives and practices that resist predetermined trajectories, I came to understand marginal formations as inhabiting spaces of in-betweenness—an insight that also informed the co-curatorial exhibition Unaccounted Travelogue (MoCA Taipei, 2022).

Bringing these reflections into dialogue with Franco “Bifo” Berardi’s concept of poetic language, I ask how co-presence might enable new forms of collective life beyond the reductive grammars of datafication, consumer capitalism, and financialized economies.

Assistant Professor Dr.Yodkwan Sawatdee

Assistant Professor, Department of Jewelry Design, Faculty of Fine and Applied Arts, Silpakorn University, Bangkok

Imagined Space: Narrating What We Cherish Within through the Graphic Creative Process — “Jai in Japan”

“Imagined Space” is a creative process that explores the inner landscape of the mind through personal preferences, interests, memories, and impressions of Japan. Individual experience becomes the point of departure for discovering and constructing meaning through design. Under the concept “Jai in Japan,” Japan is perceived not merely as a geographical location, but as an imagined space shaped by individual perception, emotion, and interpretation.

The creative process encourages students to explore images, patterns, forms, colours, symbols, objects, natural elements, ways of life, and aspects of Japanese culture that resonate with their personal interests. These selected elements are then examined through their visual qualities before undergoing processes of simplification, reduction, fragmentation, repetition, rhythmic arrangement, and reconstruction. Through this transformation, students develop new graphic patterns that do not merely reproduce familiar images of Japan, but instead express “the Japan within the heart” through each student’s individual visual language.

Campus	Room/Building	Time	Details
Surugadai	C5 Conference Room Global Front 17F	9:30-12:30	Academic Presentations Facilitator: Yohei Yamamoto, Professor, Graduate School of Science and Technology, Meiji University 9:30-9:35 Introduction 9:35-10:55 Panel 1: Reimagining Place Risako Tokunou (Aoyama Gakuin University) “From Domestic Unity to Impersonal Wholeness in <i>To the Lighthouse</i>” Hsiao Chiao Su (National Chengchi University) “City, Perception, and the Future: Interdisciplinary Practices in New Media Art” Ching En Wu (National Chengchi University) “What Does It Mean to Rebuild? Filming Post-Disaster Recovery in Fata’an, Taiwan” Zheng Ji (Meiji University) “Mitigating Microclimatic Extremes Beneath Solar Panels with a Constructed Rooftop Wetland” 11:00-12:20 Panel 2: Reconfiguring the Past Yu Ikeo (Meiji University) “The Craftsman of ‘Mushin’: Rethinking Anonymity in Yanagi Sōetsu’s Early Thought” Bei Fern Sim (National Chengchi University) “The Flowing Room: A Folk Album on the Musical Narrative of a Malaysian Chinese Migrant’s Journey to Taipei” Rou Yu Huang (National Chengchi University) “Wandering through Cold War Memory: Transforming Memory in Apichatpong Weerasethakul’s <i>Uncle Boonmee Who Can Recall His Past Lives</i> and <i>Cemetery of Splendour</i>” Zhai Yujia (Meiji University) “The Illusion of Empowerment in Short Dramas: Female Narratives and Futures” 12:20-12:30 Open Discussion and Closing

Risako Tokunou
MA Student, Environmental Humanities Program, Graduate School of Literature, Aoyama Gakuin University

From Domestic Unity to Impersonal Wholeness in *To the Lighthouse*

Virginia Woolf’s *To the Lighthouse* (1927) is set in a summer house by the sea, where the Ramsays spend their holiday with a group of guests. This presentation traces how Lily Briscoe, a painter, perceives the world through the concept of unity. Her understanding of unity develops from a limited sense of domestic connection into a broader openness to the world and a deeper connection with nature.

At the beginning of the novel, Lily longs for an intimate unity with Mrs. Ramsay, while Mrs. Ramsay herself creates domestic and communal unity by bringing together her family and guests. However, this unity remains dependent upon Mrs. Ramsay’s presence and active effort. During the dinner scene, another form of wholeness emerges when Mrs. Ramsay temporarily withdraws from this organising role and perceives “the whole” as being “held together.” This wholeness continues in the second section, where “loveliness,” “stillness,” and “the air of pure integrity” remain even after Mrs. Ramsay’s death.

In the final section, Lily’s earlier desire for unity with Mrs. Ramsay develops into a broader perception of wholeness that connects human beings, animals, and objects. This presentation argues that the novel thus moves from domestic unity towards an impersonal wholeness that persists beyond human lives.

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Hsiao Chiao Su
Graduate Student, MA Program in Digital Content and Technologies, College of Communication, National Chengchi University

City, Perception, and the Future: Interdisciplinary Practices in New Media Art

Presented under the title “City, Perception, and the Future: Interdisciplinary Practices in New Media Art,” this sharing outlines my creative journey across technology and art. I will introduce how my concepts come from daily observations, my hands-on production methods, and my collaborative experiences. Drawing on three representative projects—the 2026 International Projection Mapping Art Festival in Hsinchu, Rouge Moon, and Flavor Renaissance—I illustrate how interdisciplinary practices engage with urban heritage, physical expression, and speculative scenarios of future life.

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Ching En Wu
Undergraduate Student, Department of Radio and Television, College of Communication, National Chengchi University

What Does It Mean to Rebuild? Filming Post-Disaster Recovery in Fata’an, Taiwan

Fata’an is a Pangcah Indigenous community in Hualien, eastern Taiwan. In September 2025, a major flood devastated the community, causing loss of life and severe damage to homes and farmland. I began filming in Fata’an shortly after the disaster, initially focusing on the visible process of rebuilding.

However, as I returned to the community over time, I began to reconsider what “rebuilding” actually means. Beyond repairing homes, farmland, and infrastructure, I gradually came to see how people responded to loss and trauma through practices rooted in their culture and relationships, reconnecting with family, community, land, ancestors, and the deceased. These experiences expanded my understanding of what post-disaster recovery can involve.

Drawing on my ongoing documentary, **Fata’an: After The Flood**, this presentation explores how filming in Fata’an has changed the way I understand post-disaster recovery. It also considers my position as an outsider filmmaker: while I am still learning to understand these cultural practices, how do I document them, and how does the process of filming gradually shape my own way of seeing?

Mitigating Microclimatic Extremes Beneath Solar Panels with a Constructed Rooftop Wetland

Keywords: rooftop greening, latent heat of evaporation, specific heat capacity

1. Introduction

Global warming and urban heat islands raise temperatures. Rooftop solar panels reduce fossil-fuel use, but high temperatures can lower power-generation efficiency (Siecker et al. 2017). Under-panel greening cools panels via evapotranspiration (Ogaili et al. 2016). Rooftop wetlands reduce temperatures and cooling loads via evaporation and heat capacity (Song et al. 2013). However, effects of rooftop wetlands on temperature and microclimate beneath solar panels remain unclear. This study examined how rooftop wetlands affect temperature and microclimate.

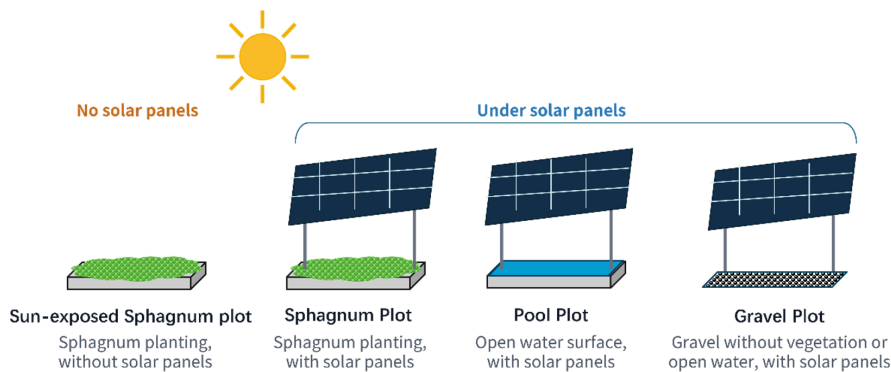
2. Methods

An ongoing 2023–2026 rooftop study at Meiji University Kurokawa Farm compared four plots: Sphagnum, Pool, Gravel under panels, and Sun-exposed Sphagnum without panels. Around noon on rain-free days, air temperature, relative humidity, and wind speed were measured at 0.5 m and 1.5 m. Panel rear-surface and ground-surface temperatures were measured using thermal imaging. Under-panel solar radiation and rear-surface temperature were also recorded.

3. Results and Discussion

Wind speed was lower and air temperature was higher below than above the panels. During sunny and calm periods, water-vapor pressure in Pool and Sphagnum was higher than in Gravel. The panel rear-surface temperature in Sphagnum and Pool was lower than in Gravel, with the lowest temperature in Pool. These results suggest cooling by evaporation from Sphagnum and the pool-water surface, and suppression of temperature rise due to the high specific heat capacity of water.

Fig. 1. Schematic of the experimental plots.



The Craftsman of “Mushin”: Rethinking Anonymity in Yanagi Sōetsu’s Early Thought

Keywords: Yanagi Sōetsu, Mingei, mushin, anonymity, maker, environmental humanities

The subject’s ability to “make” has become an increasingly important concern in modern industrial society, where automation, including generative AI, is transforming modes of production. This presentation reconsiders whether anonymity negates the maker’s subjectivity in the thought of Yanagi Sōetsu (1889–1961), a leading advocate of the Mingei (Japanese folk crafts) movement. It focuses on Yanagi’s early writings, especially those published during the Shirakaba period (1910–1923) and the preparatory period of the Mingei movement (1924–1925). Yanagi’s concept of the selfless craftsman, often articulated in the word *mushin*, which literally means no-mind or empty mind in Japanese, has been criticized, particularly from postcolonial perspectives, as denying the craftsman’s agency. Analyzing the transformation of his description about the maker’s self, I argue that Yanagi’s notion of anonymity did not simply negate individuality but encompassed a concrete, relational self which was constituted through relationships with others, including nonhuman beings. As a result, Yanagi’s *mushin* was not conflation but coexistence of the craftsman’s complete self and anonymity. This perspective offers a framework for reconsidering who makes things and who counts as a maker in an age of generative AI.

Bei Fern Sim
Graduate Student, MA Program in Communication, College of Communication, National Chengchi University

The Flowing Room: A Folk Album on the Musical Narrative of a Malaysian Chinese Migrant’s Journey to Taipei

“The Flowing Room” is a folk album that traces my own migration from Malaysia to Taipei through original songwriting. As a descendant of the Malaysian Chinese diaspora, I trace my decision to move to Taiwan back to the historical, educational, and political structures that have shaped Malaysian Chinese identity across generations, structures that make this migration less an individual choice than one conditioned by national institutions. Drawing on Bhabha and Brah’s work on diasporic identity and Massey and Ahmed’s writing on space and orientation, the album treats belonging not as something inherited or lost, but as something continuously rebuilt, while Bachelard’s account of dwelling informs how that rebuilding happens through the objects and relationships of everyday space. This rebuilding is neither immediate nor linear; it happens slowly, and sometimes just doesn’t quite land. That’s the album’s central claim: belonging, for a diaspora descendant, is not a fixed inheritance but an ongoing negotiation between the places one comes from and the place one chooses to stay.

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Rou Yu Huang
Undergraduate Program, Department of Radio & Television, College of Communication, National Chengchi University

Wandering through Cold War Memory: Transforming Memory in Apichatpong Weerasethakul’s *Uncle Boonmee Who Can Recall His Past Lives* and *Cemetery of Splendour*

This study examines how Apichatpong Weerasethakul transforms Cold War historical memory across three dimensions—space, the body, and dreams/spirituality—by analyzing two representative films: *Uncle Boonmee Who Can Recall His Past Lives* (2010) and *Cemetery of Splendour* (2015). Rather than providing a direct narrative, he emphasizes the ghostly return of perceptual experiences. Spatially, the jungle, caves, and borderlands reveal how state politics and memory are buried and resurrected. Corporeally, imagery of illness symbolizes political violence and social control. Concurrently, dreams and spirituality serve as mediums where past and future permeate the present, allowing Cold War memories to continually unfold within the subject. The two films address Cold War violence differently: *Uncle Boonmee* employs spiritual transformation to achieve redemption, whereas *Cemetery of Splendour* perpetuates control and slumber. This divergence reflects Apichatpong’s response to contemporary Thai politics.

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Zhai Yujia
PhD Student, Graduate School of Science and Technology, Meiji University

The Illusion of Empowerment in Short Dramas: Female Narratives and Futures

As short-form videos gradually replace long-form videos to fit modern media habits, short dramas have become a new space for female narratives. In this presentation, I examine how this newly popularized media form engages with feminist themes, particularly around women’s labor and domestic roles through case studies from China and Japan. Specifically, I compare Shinichiro Ueda’s *Loving Earthlings* from Japan and influencer Wang Zhixin’s *Reborn as a Nanny* in a CEO Short Drama from China. Both dramas have gained high view counts and active discussions on the media platforms. They explore the daily struggles women face in their workplace and the home. By analyzing their story plots alongside audience feedback, this talk examines whether these dramas offer genuine female empowerment or superficial satisfaction. Through this comparative analysis, the presentation reconsiders what counts as female empowerment in the age of short-form media.