

Paper ID	153
Author(s)	Noriko Ishimatsu
Title	Social Art Practice in Motomachi, Hiroshima: Environmental Awareness and Sustainability
Abstract	
<p>Motomachi, the central district of Hiroshima City received its name as “Town of the Beginnings” where Hiroshima founded in the Edo period, and it became the military center of western Japan during the Meiji period. However, being within 1 km of the atomic bomb's hypocenter, Motomachi was devastated. Post-war Hiroshima grappled with severe housing shortages, despite local government efforts to construct temporary dwellings near squatter settlements along the Ota River. A significant milestone in Hiroshima's post-war reconstruction occurred in 1978 with the completion of the Motomachi skyscraper apartments, designed by Masato Otaka from the Metabolism Group, which housed the area's residents.</p> <p>Since 2021, the Mahora project has organized an art project called “Motoi-no-machi (Town of the Beginnings)” in the area. This project aims to enhance understanding of Hiroshima's post-war historical, social, and environmental contexts through community-based artistic endeavors and socially engaging approaches. The “Motoi-no-machi 2024” exhibition, themed “Circulating Things,” features works by three artists inspired by local atomic-bombed trees, plants, and discarded objects, linking the collective memory of the atomic bombing and post-war rebuilding to contemporary times. This paper examines the artistic practices and creative processes, investigating how the artists and the project interact with local residents and landscapes while promoting environmental consciousness and sustainability.</p>	
Keywords	Plants, Land, Humans

Paper ID	069
Author(s)	Ruobing Wang
Title	Eco-Aesthetic Community Practices in Southeast Asia: A Case Study
Abstract	
<p>This paper examines the case study “Alternative Ecology: The Community”, focusing on the eco-aesthetic approach within community-based creative practices in Southeast Asia. It explores the significant role that these approaches play in shaping the discourse on human relationships with a rapidly changing planet. “Alternative Ecology” is a project commissioned by National Arts Council for Singapore Art Week (SAW) 2024 awarded from an open call selection. Held in January 2024, at the communal courtyard open-space of Objectifs – Centre for Photography and Film, it is curated by artist/curator Wang Ruobing, managed by the independent art-space Comma Space with further support from LASALLE College of the Arts, University of the Arts Singapore. Conceived primarily as an art and ecology event from a community-based and socially engaging approach, the project consists of three key components. Firstly, a sculptural social space made from bamboo, titled Fragment of the Unknown Memory, by late artist/architect Eko Prawoto (1958–2023, Indonesia). Secondly, a series of programme activations, titled Bamboo Broadcast Studio, executed by Singapore based collective Post-Museum (Singapore), which comprises some of their signature events, such as Really Really Free Market, and Renew Earth Sweat Shop, etc. Thirdly, the curatorial activations planned by the curator, which include symposiums, eco-community booths and Sustainability Circle Meetup. “Alternative Ecology” takes shape from both object-based (Fragment) and non-object dialogical-based practice (activations). It demonstrates how eco-aesthetic practices are structured through processes of exchange, appreciation and communication. It also reveals that</p>	

contemporary Asian artists today seek to more fully integrate their roles into the real-world issues by engaging the public and claiming public sites. In doing so, we see the shift from a concept of self-expression to the ethics of communicative exchanges.

Keywords	Eco-Aesthetic, Contemporary Art, Sustainability, Southeast Asia, Community
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Paper ID	070
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Author(s)	Wei Hsiu Tung
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Title	Art as Remediation: Sustainability, Biodiversity and Placemaking
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Abstract

Over the past decade, Taiwan has adopted various approaches to redefine the understanding of local history, integrating contemporary art and cultural festivals as mechanisms for community engagement and placemaking. This has imbued local traditions—particularly concerning sustainability and biodiversity—with renewed significance for rural revitalization. This paper examines two case studies in rural Taiwan, demonstrating how artistic social practice addresses critical community issues.

The Mipaliw Land Art Festival, set within indigenous tribes, showcases how contemporary art can catalyze tribal production, ecological restoration, and the promotion of aboriginal cultural values. The festival encourages reflection on tribal traditions, elder memories, and local cultural assets through interactions with contemporary art. Its collaborative process, involving community members, elders, artists, and curators, helps re-establish cultural roots, embracing indigenous wisdom in human and ecological coexistence. The second case is the Void Mountain Festival in Longqi District, Tainan, an area facing population aging and industrial stagnation, rediscovered through light festivals, participatory art projects and environmental art. This paper analyzes its curatorial strategies, exploring how artists and curators engage with the local human landscape and ecological concerns, fostering environmental consciousness and sustainable visions. Both festivals illustrate alternative methods of community empowerment and placemaking, enhancing biodiversity and environmental sustainability.

Keywords	Humans, Land, Sustainability, Biodiversity , Placemaking
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Paper ID	156
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Author(s)	CHEN HSUAN CHENG
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Title	The Collaborative Ground
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Abstract

The ground that supports architecture and art is no longer solely about form, aesthetics, and structural mechanics. It now needs to address the water falling from the sky, the flow of air, and the surface that sits at the intersection of geological deposits and biological activities beneath the earth. The issues that arise on this surface, as well as the potential for mutual nourishment, demand attention. Within this context, architecture and art explore and develop the vitality and growth phenomena found in natural processes, seeking dynamic coexistence between humans and other living organisms. These localized, relational successions influence a series of connections, changing the nature of spaces over time and through different uses. This unfolds a collaborative, mutually supportive relationship rather than a one-way system of production and consumption.

Keywords	Collaborative, Ground, Land, Architecture
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