

# SCM ANNUAL

2022 ↙

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## **EXHIBITION**

14th October - 23rd October, 2022

二零二二年十月十四日至十月二十三日

11:00 a.m. - 06:00 p.m.

上午十一時至晚上六時

Run Run Shaw Creative Media Centre,  
18 Tat Hong Avenue, Kowloon, Hong Kong  
香港九龍達康路18號邵逸夫創意媒體中心

## **CONTENTS**

### **PRESENTED BY**

SCM Annual 2022 Organising Committee

### **SUPPORTED BY**

School of Creative Media,  
City University of Hong Kong  
香港城市大學創意媒體學院

### **SPONSORED BY**

Mr. Louis Koo 古天樂先生

**P7 THEME 展題**

**P9 FOREWORD 前言**

**P15 WORKS OF ART 作品**

**P65 CREDITS & ACKNOWLEDGEMENT 鳴謝**

 **THEME 展題**

# ENTER

“Enter” exists everywhere. It is both a process and an end of every stage. We often obsess over the good things of the past, such as different generations, ages and even careers. The intoxication of the good old days drives us, we are fearful of the unpredictable future and we do not dare to move to the next new level. Meanwhile, we always underrate the word “Enter”. The “Enter” key on the keyboard implies the advance to a new row, a new piece of information; however, we are unfamiliar with this “Enter,” it is hard to stride forward into a new and unknown zone, so we are always retrospecting the past but not prospecting the future.

In this year’s graduation show, our graduates not only present their works via different medium and explore the possibilities of art creation, but also express “who they are at this moment and at this time.” Graduation work is valuable and meaningful. It indicates the reflections and consciousness of oneself, the culture and society. The work thus draws university life to a perfect end, further turning a new page in our lives.

It is fine to look back on the past, but please remember that we are also stepping into a new era, exploring a new self. Enter the stage you have always dreamed of; Keep your head up, chin high. The future awaits!

「Enter」存在於生活中每部分，它既是一個過程，亦是每個階段的完結。我們經常都在回顧過去美好的事物，例如不同的時代、年紀、甚至職涯等。對美好過去的沉醉，使我們對無法認知的未來感到惶恐、亦未敢踏進另一個全新的領域。與此同時，我們總是看輕「Enter」這個字。例如在文書工作上，每次按下「Enter」鍵都寓意著下一步的推進、新內容的注入；反之，在人生旅途上，「Enter」隱含的意義卻無比沉重。我們對未來感到陌生，因此難以昂首闊步、投入另一個未知的新領域。這也是我們經常回望過去，而不是展望未來的原因。

是次年度畢業展，同學們除了以不同媒介創作、探索更多藝術創作的可能性外，亦藉著作品展示了「此時、此刻的他們」。畢業作品為大學生涯一個珍貴且具意義的總結，同學們在各自的作品中，展示了他們對自身、對文化、對社會的反思和關注外，亦為美好的大學生涯畫上完美句點，邁向人生的下一步。

我們可以回望過去，但請不要忘記，我們同時亦踏進一個全新的紀元、發掘一個新的自己。進入那個你一直夢想的舞台，抬頭挺胸，勇敢邁步，邁向正在等待你的未來！

 **FOREWORD** —

It has recently become the thing in Hong Kong to trumpet the value and worth of Art Tech, and as Acting Dean of the School of Creative Media I am delighted that value of technologically informed artistic practice is finally being recognized and supported in the wider culture. We have been doing it in the School for 25 years, and as the SCM Annual regularly demonstrates, we do it in a way that compares with no other institution in Hong Kong.

This year, due to the pandemic and the need for students to work on their final project over the summer, the SCM Annual was postponed to the Fall. However, this delay does not diminish the lustre of this year's exhibition. Emphatically entitled *ENTER*, the SCM Annual 2022 is an invitation to taste and sample a remarkable range of innovating and exciting work across and between the medias of photography, film, game, digital installation, and sound art.

I want to congratulate all the participating artists for having the courage to allow us all to enter your work. There is so much promise, innovation, and insight on display in this show, you must take your creative practice to the next level, however hard the struggle! There are now more opportunities in Art Tech opening up in Hong Kong and many of our alumni are regularly creating and exhibiting their work or are actively engaged in the film and creative industries. They are there to help you fulfil your dreams!

Professor Richard William Allen  
Acting Dean, School of Creative Media  
Chair Professor of Film and Media Art



## 前言

香港近年積極推廣「藝術科技」的發展，我作為創意媒體學院的署理院長，樂見科技導向的藝術實踐在更廣泛的文化中得到認可和支持。一如以往，創意媒體年度展表現了我們學院二十五年來努力不懈，領導創新，發展多個獨特的學科領域，在眾多院校中一枝獨秀。

今年，受疫情影響，同學們在暑期才能完成他們的畢業作品，創意媒體年度展延至秋天舉行。儘管如此，這個年度盛會仍然生色。今年以「ENTER」為題的展覽，邀請你來欣賞一系列創意非凡，跨越攝影、電影、遊戲、數碼裝置及聲音藝術等不同媒介的精彩作品。

我在此祝賀所有參展的藝術家。透過作品帶領我們進入你們的創作世界，當中展示了你們的承諾、創新和見識，儘管過程艱辛，你們的創作實踐也提升至更高的藝術層次。如今香港的「藝術科技」愈見成熟，我們很多校友舊生都不斷在電影和創意產業中積極創作及展示作品，他們都會助你實現夢想。

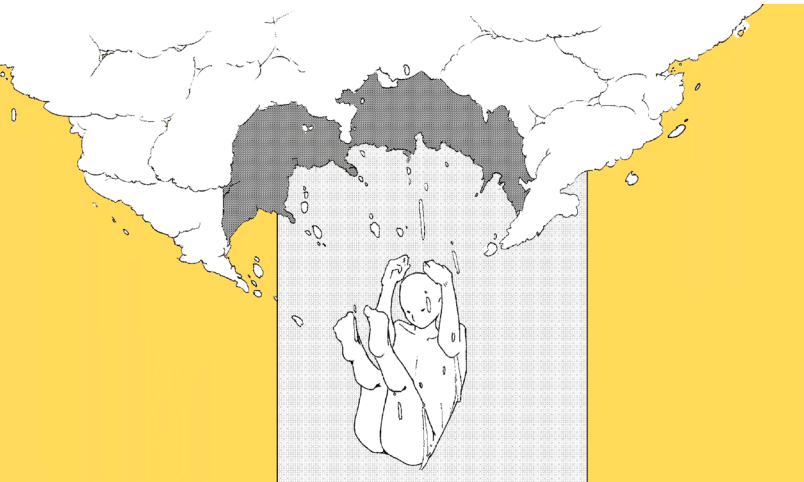
艾朗宏教授  
創意媒體學院署理院長  
電影及媒體藝術講座教授



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**Works of Art**  
作品

## 23



23 is an abstract animation depicting the loop of emotions towards creation. It metaphorically expressed the thoughts and feelings with color, speed, momentum, and line strokes guided by the character.



Animation  
2:00  
Colour, no dialogue



**Law Ho Yi | 羅灝兒**

Bachelor of Arts in Creative Media

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# Alaoja Story



*Alaoja Story* explores the significance of preserving history and the beauty of a cultural exchange by deep diving the friendship and relations of the photographer(myself) and the craftsman(Kaarlo). The two men encountered, inspired each other and used their own way to preserve what they think is important in life. Through viewing *Alaoja Story*, the audience will have a deeper understanding of the importance of preserving local history and the beauty of cultural exchange.



## Yang Ren | 楊仁

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Louis Koo Creative Media Awards 古天樂創意媒體獎 2021/22

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《Alaoja故事》通過深入挖掘攝影師 (Ren) 和匠人 (Kaarlo) 的友誼和關係，探討了保護歷史的意義和文化交流的美麗。這兩個人相遇，互相啟發，用他們自己的方式來保存他們認為重要的生活。通過觀看影片，觀眾將對保護當地歷史的重要性和文化交流的吸引力有更深刻的理解。



Documentary Film  
40:43  
Colour, English with English subtitles

# Before I Leave

## 彌留之際



If death is doomed, it is better to remember it, say goodbye, and hope that death will be accompanied by a new life.

We all instinctively fear death. But if death is just an inevitable process, can we face it more calmly?

Through ceremonies such as taking memorial photos, wearing shrouds, and putting on "dead makeup," relatives and friends contacted the protagonist's death in advance during the living funeral, reflected on the meaning of life and death, and re-examined the connection between everyone.



**Ku Hau Yin | 顧巧然**

Bachelor of Arts in Creative Media

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我們都本能地恐懼著死亡。但假若死亡只是個必然的過程，我們能否更坦然面對？

透過拍遺照、穿壽衣、化「死人妝」的種種儀式，親友們在主角的生前喪禮中提前接觸其死亡，一同反思生死意義，重新審視大家之間的連結。

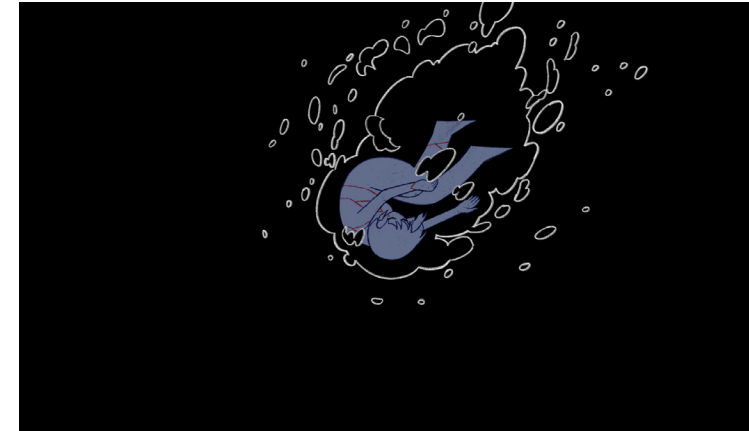
假若死亡是注定，不如好好記住、好好說再見，再一同盼望死後伴隨的會是新生。



Fiction film  
24:47

Cantonese with Chinese and English subtitles

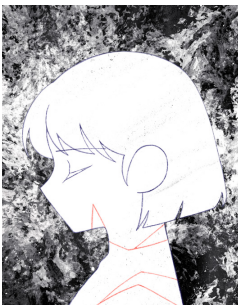
# Carapace



Animation is a medium that allows self-expressing and self-healing of the artist without limitations. *Carapace* is a 2D animation project that forms from my past experience, emotions and feelings. This work adopts elements of storytelling, montage and abstract. Resulting from a series of trials and errors, and lots of testing of animation techniques such as rotoscoping and metamorphosis. Creating a journey of passing through different difficulties, growth and healing of myself.



Animation  
3:13  
Colour, no dialogue



**Choy Hoi Ting, Cindy | 蔡凱婷**

Bachelor of Arts in Creative Media

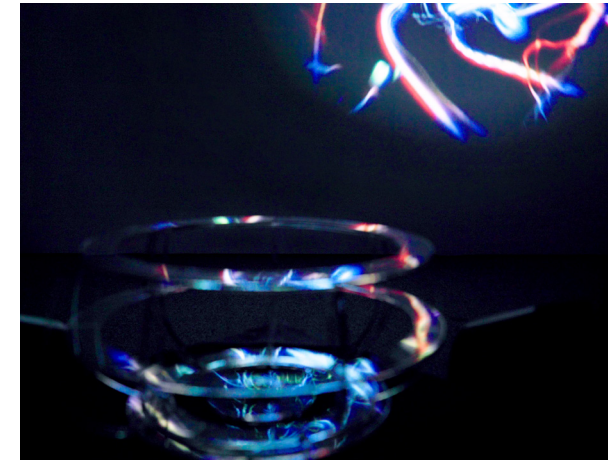
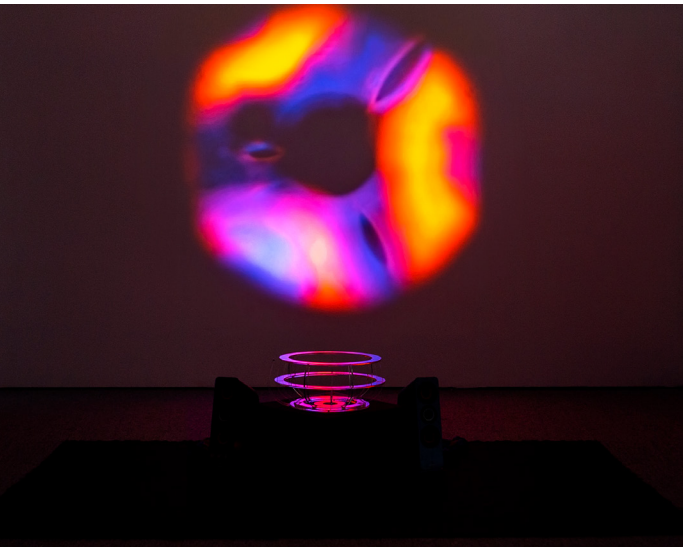
IG: @cin\_draw

EMAIL: choyhoitingcindy@gmail.com

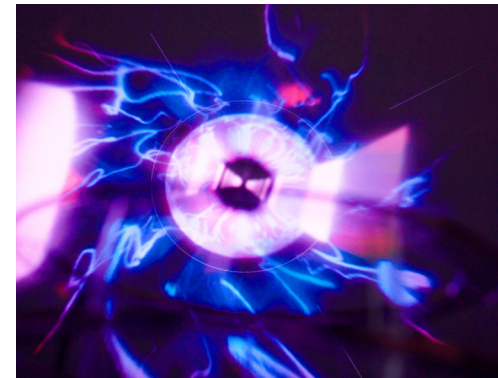


# Circuit

## 虛遊迴路



Video installation



## Ng Sing Yiu | 伍昇耀

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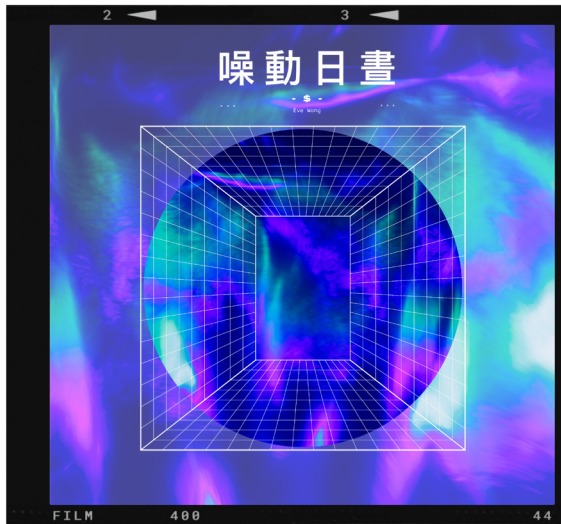
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*Circuit* is an experimental movie constructed by series of abstract visual effect sequences with the absence of characters. Through interacting with the singing bowl-like installation, the audiences expand their consciousness into different section of the movie, thus becoming the invisible protagonist, who wanders in the flow of spiritual energy as well as an out-of-body journey with the subtle variation of visual and sound...The whole set-up of artwork and the viewing experience challenge the entertainment-oriented era to redefine the meaning of movie and cinema.

# City Jazz

## 噪動日晝



Music album  
15:00

*City Jazz*, an album collection of 5 songs about Hong Kong. Making use of local and familiar samples: MTR announcement, withdrawal machine, urban ambience, hawking and combine with jazz harmony and groove to present a new journey to the audience.

噪動日晝，專輯一共5首作品，是一張關於香港的專輯，取材於地道及熟悉的聲音：港鐵廣播、提款機、環境聲、街市叫賣，配合爵士和弦及律動變成全新的呈現，帶領聽眾經歷一趟聲音旅程。



**Wong Man Yee, Eve | 黃敏儀**

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# Dad, Will You Teach Me Calligraphy?

## 爸爸，你會教我書法嗎？

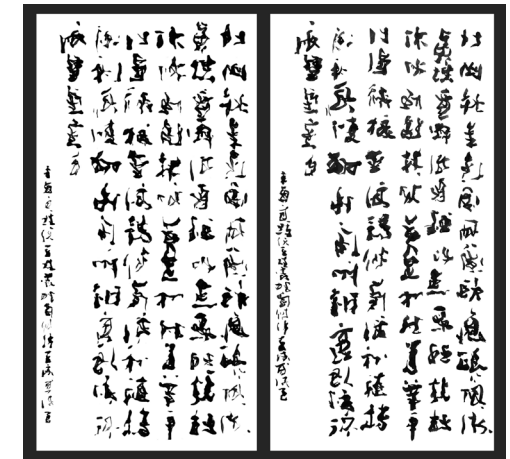


After witnessing my father practicing calligraphy year after year, I decided to collect his calligraphy works and train a machine-learning algorithm to learn, or imitate, his style. The algorithm is also capable to generate non-existent Chinese characters—characters that look like Chinese but actually make no sense. Therefore, on the left, we get a purely generated calligraphy piece written in a false language, in my dad's style.

On the right is dad's attempt of recreating the generated work—in his familiar brushstroke style, while the language background was stripped away. Like those pupils learning calligraphy, he started imitating his own style from scratch. This two-way imitation—machine imitating dad's style and dad imitating the generated output—is where the intimate relationships between dad and calligraphy, digital and analog, and dad and me, get to be explored and perceived.



Framed prints on paper  
40\*70 cm



在目睹父親年復一年地練習書法之後，我決定收集他的書法作品，並訓練一個能夠學習，或模仿他的書法風格的機器學習算法。該算法還能生成並不存在的漢字——它們看起來像漢字，實際上卻沒有意義。於是在左側，我們得到了一幅生成的書法作品，以我父親的風格，用一種虛假的語言。

右側的書法作品則是父親對左側生成作品的親筆臨摹。這是他熟悉的筆觸風格，而語言背景被剝離了。他像學習書法的學童一樣，從零開始，模仿自己的風格。在這個雙向模仿中——機器模仿父親的風格和父親模仿生成的輸出——父親和書法、數字世界和物質世界、父親和我之間的親密關係得以被探索和感知。

## ¡wénrán Zhào! | 趙文然

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# Defoam



The skin ablates from the flesh  
and the threads of yours start creeping into that stainless roll

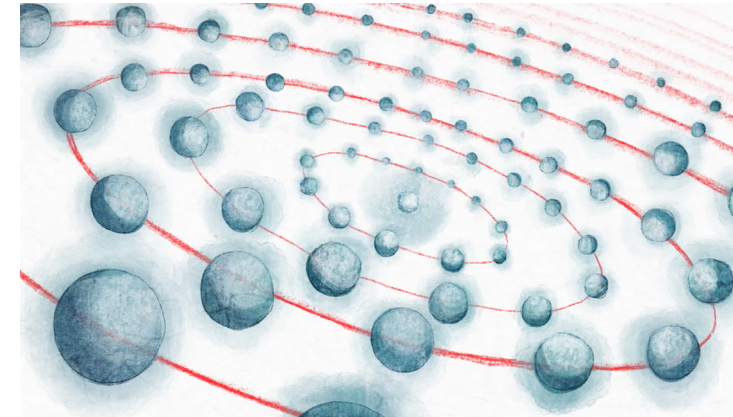
Rumbling sounds crash on that steel  
and all the sudden  
the waves soak where you belong  
and you be gone



**Chan Pui Sze | 陳佩詩**

Bachelor of Arts in Creative Media

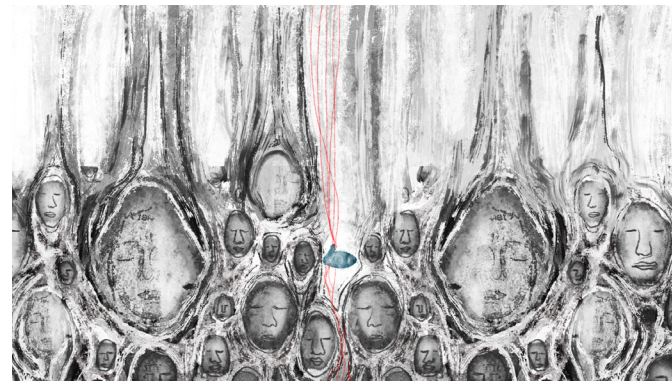
IG: @62louisze  
EMAIL: louicps@gmail.com



the whiteness floods the realm  
the fragments would be found in the  
endless streams

Little by little  
you are resembled

but the tangled red tighten you up



Dots by dots  
you cast off from the rushing  
thoughts

detach from the gravitation  
to the void  
flutter amidst the foam  
by the time the steel stops rolling  
you transform



2D Animation  
6:08  
Colour, no dialogue

# Drowning



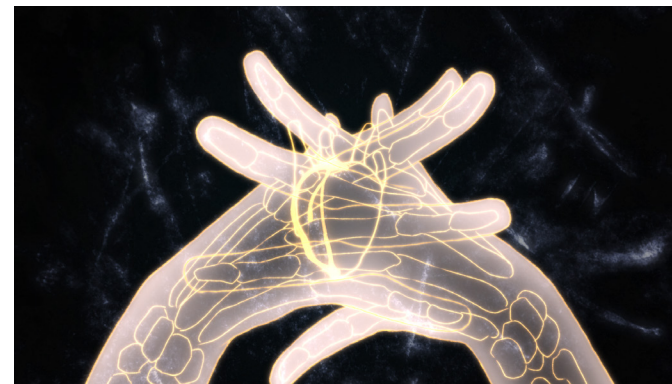
When ignorance, loneliness, chaos, and craving fill the brain, what does it feel like to be alive? In a sick society, a sick person arises. This person may be you and I. In the story, the interaction between the lonely girl and the plant, the weird delusion, and the incomprehensible desire explore the feeling of being alive.



## Lee Yorki | 李若琪

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當無視、孤單、寂寞、混亂、渴求，一併充斥大腦，活著的感覺是什麼樣的呢？在病態的社會下產生出病態的人，這或許是你，或許也是我。故事中孤獨的女孩與植物之間的互動，沈浸在怪異的妄想與不可理解的渴求，探索著活著的感受。



Animation  
4:48  
Colour, no dialogue



# GAP

罅隙



This project aims to experiment with the mixture of animation styles using different animation techniques and practice for an animation with figurative narrative. *GAP* is a 2D mixed 3D animation exploring the interval that exists in human relationships. GAP exists everywhere. When there are matters, GAP always exists. On a physical level, we need gaps to separate objects, making the world possible to have different parts.

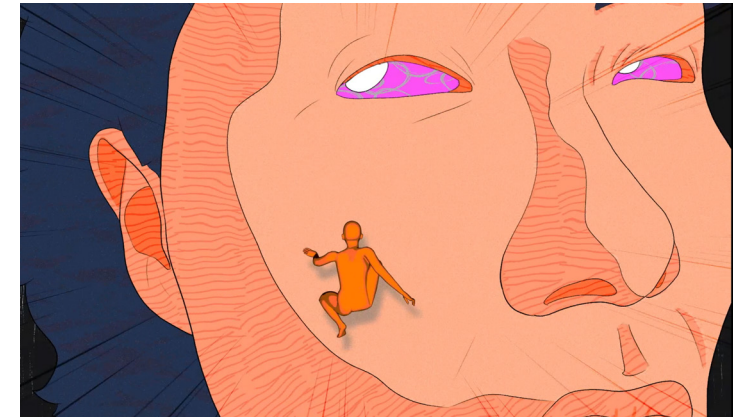


## Wong Man Sze, Clovis | 黃敏詩

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On a conceptual level, the recognition for self in perceiving the world is all different, creating a perception gap between individuals. What if a gap is a subject matter that can react actively? What will it be when there is no gap in the world?



I came across an idea of visualizing and personifying the GAP as a conscious character and exploring the possibility of the influence of the "GAPMAN" to the world.



Animation

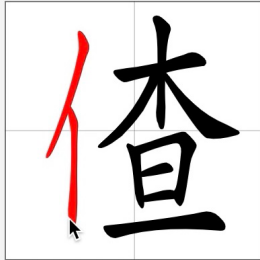
2:00

Colour, English with English subtitles

# Generative Sawndip

## Generative Sawndip

Word: Bouxcuengh  
 Definition: the Zhuang people  
 Part-of-speech: name  
 Pronunciation: /pou˧˥ ɬu˧˥/   
 Decomposition: 亻 查  
 Rule: Non-standard Chinese-like characters created via phono-semantic compounds.



## Chinese Character

Character: 人  
 Definition: man, person; people  
 Pinyin: rén

Sawndip is a logographic Chinese-derived writing system traditionally used by Tai-speaking people in Southern China and Northern Vietnam including ethnic Zhuang groups. Due to the lack of standardization, there are many variations of Sawndip characters. *Generative Sawndip* is a generative language art project using computer algorithms to create new Sawndip characters for the Zhuang minority language. With inspiration from critical software art and generative art, the project explored the possibilities between computer coding and critical cultural issues to find innovative ways of connecting underrepresented ethnic minority cultures with modern computer techniques.

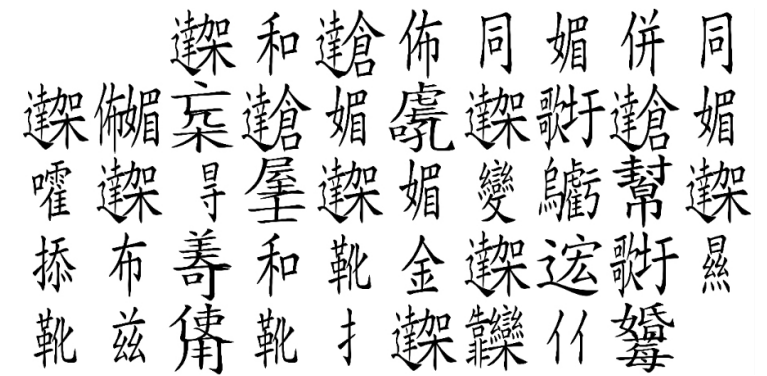


## Steven Zhou

Bachelor of Arts in Creative Media

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## Generative Sawndip

Word: mbwn  
 Definition: sky, God, heaven  
 Part-of-speech: noun  
 Pronunciation: /bun˧˥/   
 Decomposition: 天 𠵹  
 Rule: Non-standard Chinese-like characters created via phono-semantic compounds.



## Chinese Character

Character: 天  
 Definition: sky, heaven; god, celestial  
 Pinyin: tiān

By using language data and following the historical rules of making Sawndip characters, the project generates the non-existing characters showing the nature of the Sawndip writing system and the Zhuang language culture. Meanwhile, the project is also about exploring my cultural heritage and identity by making my version of Sawndip characters.



Coding-based work

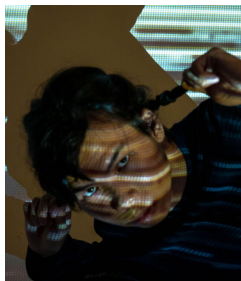
# Isolation, Neighbours, Books

## 隔離開書舍



As one of his best friends, I documented the practical difficulties of maintaining Neighbour Book and also the personal struggle of Brian Siu in an intimate perspective. *Isolation, Neighbours, Books* is also a reflection of Hong Kong young people's confusion and despair towards the future.

In May, 2021, 21 year-old young man, Brian Siu (蕭晰) opened Neighbour Book (隔離書舍) in Fanling and it's the sole bookstore in the district. What motivated him in starting this business at a young age? And through this year-long shooting, how does time and society impacted his attitude, passion and life?



**Chan Mong Sum, Jonathan | 陳望心**

Bachelor of Arts in Creative Media

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WEBSITE: <https://jonathanchanms.wixsite.com/website>



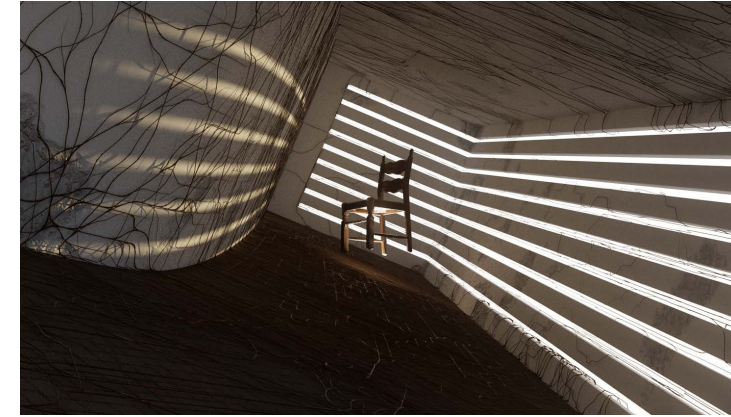
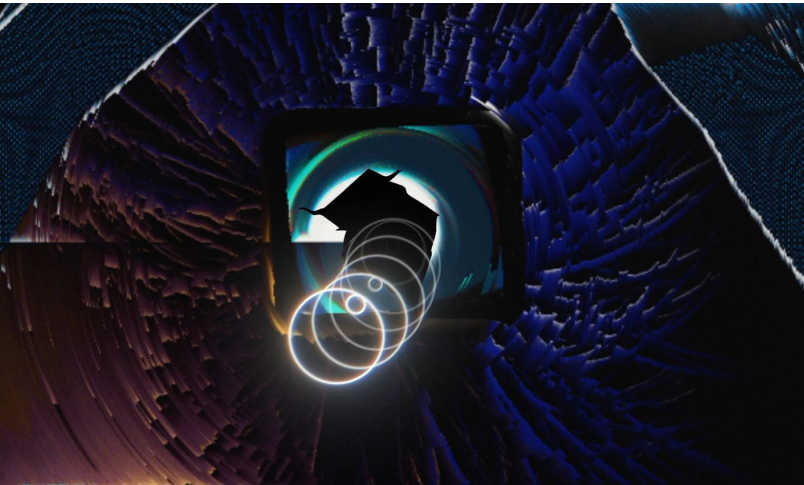
2021年5月，21歲男子蕭晰的書店—隔離書舍正式於粉嶺華心邨開張，為區內唯一一間書店。這個歲數的年輕人，大多還在讀書，或是去歐洲旅行，甚麼驅使他從頭開設一間書店？隔離開書舍記錄了長達一年的時間，蕭晰的心態有甚麼變化？社會、政治等外在因素又怎樣左右着蕭晰和隔離書舍的命運？這是香港的一年，也是香港年青人的寫照。



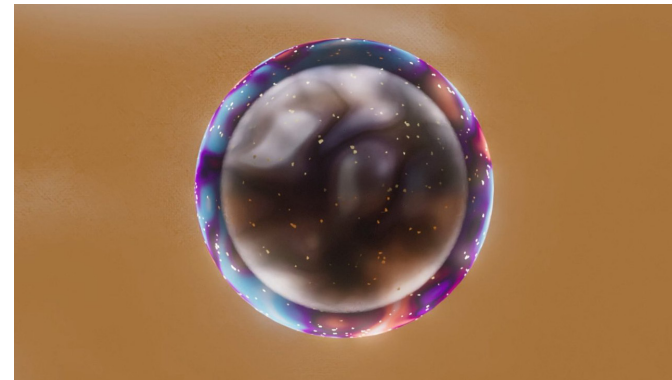
Documentary Film  
38:12

Colour, Cantonese with Chinese and English subtitles

# L'appel Du Vide(o)



Animation  
4:23  
Colour, no dialogue



**Leung Yu Ho, Thomas | 梁宇浩**

Bachelor of Arts in Creative Media

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*L'appel Du Vide(o)* is a short abstract animation depicting a being's adventure into the void, where they're subjected to all sorts of strange experience. It is also intended to be an artistic exploration of the medium of animation and video itself, mixing 2D and 3D techniques and multiple styles, from halftone to photorealism, while maintaining a level of consistency. An attempt to form a narrative with no narration and barely any words, tempo and colors are the main tools of conveying emotion.

# MASKSTURE



Art book 15\*23 cm;  
Poster series 42\*60 cm

After almost two years of the COVID-19 pandemic, face masks are now indispensable. It becomes part of a person and our potential representatives, showing our personalities and reflecting personal styles under this period. I recorded all the social experiments conducted and edited them into a book, leaving a significant relationship between humans, face masks and the pandemic.



**Ling Sum Yi | 寧琛頤**

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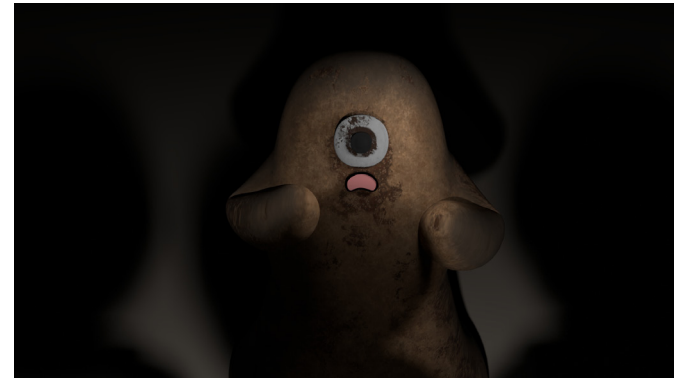
經歷長達兩年的疫情，口罩已成為每個人的生活必需品。每人對口罩的喜好各有不同，同時對口罩的選擇亦反映各自的性格和個人偏好。它成為了我們潛在的代表，向外界展現口罩底下的我們是一個怎樣的人。透過不同的觀察和各種社會實驗，我用紙本記錄了疫情間不同款式的口罩並編輯成書，展示疫情、口罩與人們之間的關係。

# Mevil

## 心魔



For all the time, I thought the message I received from others were deceitful and pure flatter, deep down in their heart, I was nothing but an ugly and useless person. Until I found out this was just merely an illusion created by the evil in my heart, the one who keeps depreciate and mocking me.



我一直覺得別人帶給我的訊息都是帶有惡意的，即使是讚賞，我都只會覺得是奉承，並不是出自真心的。我覺得他們打從心底裡所認為的我就是一個醜陋且無用的人。直至我發現這些幻象是來自那個一直貶低我，取笑我的一內心惡魔。



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3D Animation  
2:00  
Colour, no dialogue

# My Bathtub is Linked to the Sea



“I wake up from my bathtub, realizing that it is linked to the sea”

*My Bathtub is Linked to the Sea* is a 2D animation exploring how moving images can capture intangible thought and stream-of-consciousness. How can you escape when you are standing on your own path? How can you go back before your existence? I am both discussing the answer and asking the question.



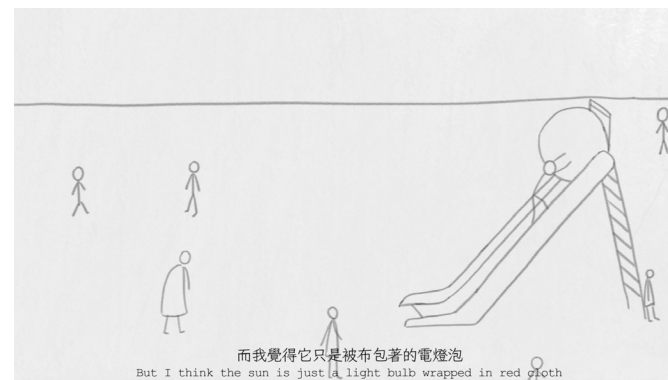
## Ty Lok Yi | 池樂兒

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Following the protagonist's monologue, the evolving visual presents the slowly broken perception of the protagonist. When madness becomes a bridge linking conscious and subconscious, is there a way to walk out of the loop of chasing?



“我從浴缸中醒來，意識到它與大海相連”

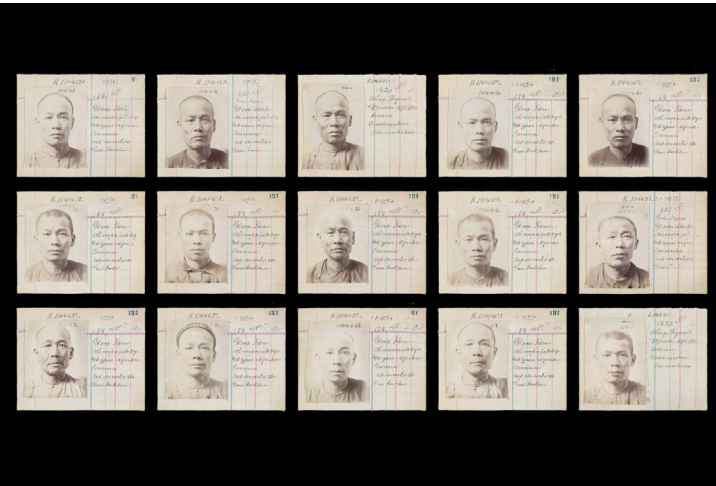
《我的浴缸與大海相連》嘗試探索如何以動畫具象化無形的思想與意識。我想知道人要如何逃離自身腳下的道路？如何回到起點之前？影像跟隨角色獨白變得肢離破碎，當混沌和清醒的界限被混淆，怎麼可以走出追逐的循環？



2D Animation  
6:19  
Colour, Cantonese with Chinese and English subtitles

# People of the Gold

## 黃金人



*People of the Gold* reflects on the history of early Chinese immigrants during the Gold Rush period. Multiple moving portraits were generated by machine learning algorithms trained with historical documents. The project explores the potential of machine learning in visual anthropology and raises questions about relations between algorithms and identity.



Generative Audiovisual  
Mixed Media Installation  
A room in 3 x 4 x 3 m. Website.

《黃金人》是一個反映早期中國移民在加州淘金時期的身份和歷史的作品。該項目由多個類似歷史檔案的動態圖像組成，這些圖像由一個經過歷史文件訓練的機器學習算法生成。作品呈現在一個昏暗的房間里，有一個供觀眾瀏覽的界面。不斷變化的人物肖像照片和照片旁邊的“身份信息”被呈現出來。觀眾被邀請慢慢瀏覽這些圖像，模擬瀏覽歷史文件的經驗。該項目旨在通過探索機器學習算法在攝影成像和人類學研究領域的潛力，提高人們對那些黃金人的歷史的認識和情感。

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# Pillar

## 浮柱



*Pillar* is an animation that mixes 2D and 3D together. All of the materials and footage are composed digitally. The character is drawn in 2D with rotoscoping real-life footage and the environment and the stilt house were made with Blender. I use the outline and toon shader to make the 3D model look 2D. Therefore the 2D and 3D will look more coherent.

A story about the main character who is the guard of his city. His job is to protect the place where he is living in. Until one day, the mysterious flyers struck their city with explosives. He was involved in the incidents and fell off his tower, he has never been the same since then. The story takes place in a fictional world, a world that is made of stilt houses and they are way up in the sky, so high that they can't even see the bottom of the stilt.



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I made these animation shorts based on the objective to create a fictional world of the stilt houses. My inspiration is from Tai O, which is known for its shrimp paste and stilt house, the stilt house is raised on a stilt over water, but what if goes way above the water and everything else and becomes a city in the sky? And the whole story is built around this place.



《浮柱》是一套融合了2D以及3D元素的動畫短片。動畫中的角色是用轉描的方式繪製，場景則用3D軟件製作。當中的建築靈感來自大澳的棚屋，作品展現出帶香港特色的科幻場景。場景中的物件都用了卡通化的材質以及用黑線勾畫出輪廓，令到畫面中的不同元素更加一致。故事中主角是一名守護者，在高塔上守護著一座在天空中由棚屋組成的城市。某天，城市遭受襲擊，高塔受到波及，主角從高空中掉落發現了城市底部的面貌。



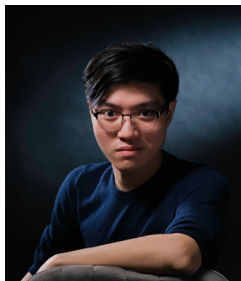
Animation  
3:33  
Colour, no dialogue

# See You In...

未來再見



Facing the demolition of their worlds, 24 year-old musician Jack roams his city for one final look as he prepares for their inevitable farewell, seeking an answer and meaning to his departure from this world.



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廿四歲的 Jack，這幾年來一直在香港發展着自己的音樂事業，就像放下了往事，極力生活如常。可惜往事始終纏繞着他，逼使他面對過去的陰影。今天，他踏上了道別之旅，最後一次見證這城市裡的人和事，渴望能得到一個答覆，為他的離別附上意義。



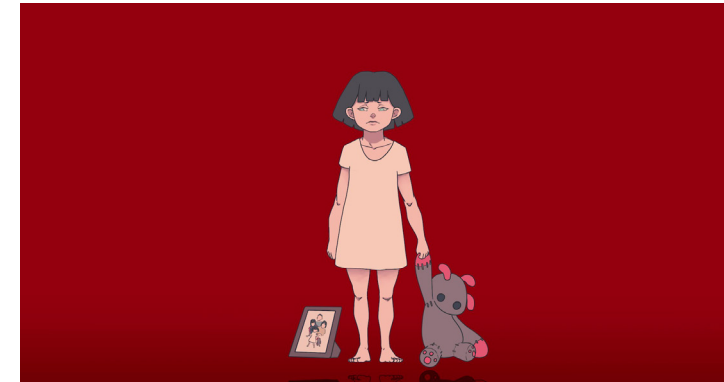
Fiction film  
37:00  
Colour, Cantonese with Chinese and English subtitles

# Spectral Tales

## 鬼話連篇



2D Animation  
1:58  
Colour, no dialogue



A concept trailer for an animated Narrative that is called Spectral Tales, a story that revolves around a fantasy dystopian world and its characters. The main character being a delivery girl named Eli. She must find a way to resurrect her sister in a world that is now populated by evil corporations and hideous monsters. After failing to escape a heist, she must battle a monster to retrieve the artifacts that can save her sister's soul.



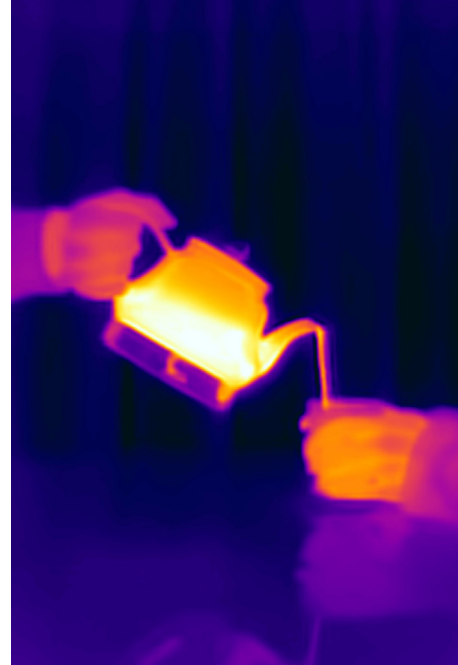
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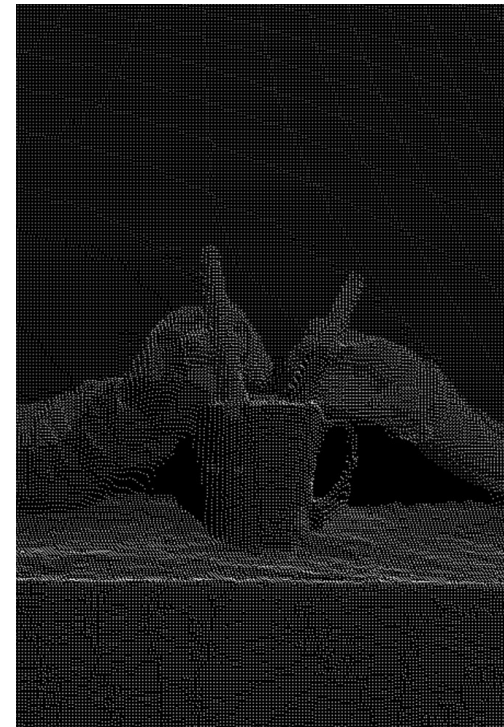
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# Syndéseis



Despite the popularity of social media and the advancement of communication technology, people seem to be more socially isolated than ever before. This artwork seeks to show people a different side of human interaction to remind them of the importance of having physical contact with each other and encourage them to perceive the world differently.

By deploying three photographic techniques including long exposure, thermal imaging, and depth sensing to capture these actions, some effects and details of human interaction that we may not normally notice can be revealed. The title of the project "Syndéseis" comes from the word "connections" (συνδέσεις) in Greek.



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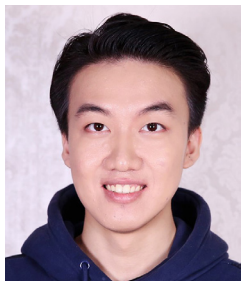
Expanded Photography

# The Barren Era

## 荒蕪時代



The game takes place in the future where genetic modification technology is already widely developed. However, the Earth had been destroyed by nuclear weapons in the Third World War. Players need to utilize genetic modification technology to combine various body parts from different animals to create their own creatures to survive in the barren world.



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The main mechanic is to collect body parts of different creatures and combine them with the player's own creatures. Each body part has its unique abilities. Players need to think both creatively and strategically in order to build a strong creature with powerful skill combinations to fight against other creatures.



Game

# The Core



Video Game



*The Core* is a project to design a 3D isometric puzzle game based on the Rubik cube's rotation mechanism, to manipulate the blocks surrounded to help the player to reach the goal.



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Bachelor of Science in Creative Media

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# Wanting

## 懸案



A crime scene has been appearing in Pui-Lam's mind, unable to explain till meeting Chin-Fung occasionally. Two of them seem to be extremely different inside-out: one being used to cater to others, whereas one is bound by no traditional idea. But eventually, both of them are still being "trapped" by social constraints.



### Ku Hau Yin | 顧巧然

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Throughout the story, Pui-Lam is self-exploring while learning how to find the adequate balance between own-actual, own-ought and own-ideal. Most importantly, to understand and embrace herself.



一兇案場景經常浮現於靑藍的腦海之中，無法解釋，直至在巧合中遇見了千楓。二人似是處於兩極：一個習慣迎合他人；一個勇於挑戰世俗。但其實兩人所呈現的面貌皆被社會規範的框架所限。故事中，他們在虛實兩條敘述線之間探索自我，一同學習如何在真實的自己、理想中的自己、應該要成為的自己中獲得平衡。更重要的是，如何接受自己、愛自己。



Fiction film  
30:00

Cantonese with Chinese and English subtitles

# When You Are Old

## 當你老了



*When You Are Old* is a documentary film that explores the causes and consequences of life, choices and helplessness. In the threads of memories, we can see the tangles and textures of the last stage of life's mentality and goals.



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《當你老了》是一部探討人生因與果、選擇與無奈的紀錄片。導演透過與親人的深入對話，逐漸描繪出種種深刻的往事和兩位長者一外公外婆的覆雜關係，而從回憶的絲線中看見人生末段心態及目標的糾結與紋理。



Documentary Film

30:00

Color, Putonghua with Chinese and English subtitles



Poster design: Chung Pui Yee, Laura  
Catalogue design: Ling Sum Yi & Chung Pui Yee, Laura

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