In June of this year, SCM hosted Art Machines 2: International Symposium on Machine Learning and Art 2021 (AM2). AM2 featured numerous international keynote papers and plenaries, 21 panels featuring scholarly papers and the presentation of art projects, a major art exhibition of 27 artworks based on machine learning protocols called “Constructing Contexts,” and a student salon entitled “Machine Learning Protocols called ‘Constructing Contexts,’” which opened out beyond machine learning to embrace a creative range of digital and performance arts practices by SCM students Chi Hang Cody and Xing Tong, Liu Chang and Riar Rizaldi, Lee Yuk Ki Florence, Kay Mei Ling Beadman, Fong Kasin, Zhang Yujia and Wan Hu, Lukasz Mirocha, Yang Hao, Chow Chi Hang Cody and Xing Tong, Liu Chang and Riar Rizaldi.

AM2 was a follow up to SCM’s very successful inaugural conference, Art Machines, which we hosted in 2019, and featured a major international exhibition, Algorithmic Art, curated by Dr. Linda Lai at Hong Kong City Hall. A lot of water has passed under the bridge since that first conference both globally and here in Hong Kong and to some extent it feels like we are inhabiting altogether a new era. Circumstances required that we run the conference over a period of five days as a hybrid format from 12pm to Midnight in order to cover all the time zones. This meant a loss in terms of time as a hybrid format from 12pm to Midnight in order to cover all the time zones. However, AM2 demonstrated that against the backdrop of banal, applications and sometimes spurious claims of AI to be generated leading to novel, though admittedly often enable new previously unknown samples of a given type and curatorial possibilities. Machine-learning algorithms have not discerned which opens intriguing creative possibilities. They allow increasingly refined predictive inductively from large bodies of data rather than deductively in case you didn’t know, are computational systems that learn by a deep learning classifier upon a database of data samples were trained by a deep learning classifier upon a database of arXiv scientific papers. These themes were picked up in a number of panels including “Design Architectures” and “Thinking through Machine Learning.” A third keynote given by AI designer Refik Anadol, showcased his jaw-dropping digital projections using AI and big data, which he created in collaboration with the Los Angeles Philharmonic.

Anadol also collaborated with Professor Maurice Benayoun on DïaloG (2021), a large scale interactive abstract dual screen projection installation in which each artist contributed one part. The screens were placed opposite to one another in the entrance lobby of SCM so that all who entered the conference and exhibition passed through them. Anadol’s square work consisted of an elaborate morphology of shifting colour movements driven by machine learning algorithms. As the visitors walked past the screen, their profile was incorporated within the digital array both transforming and transformed by it. Benayoun’s projection on the other hand, formed a circle projected as a half sphere, containing a morphing and colour shifting swirl of large densely packed particles which also reacted to the movements of the visitor. More complexly still, each of the works responded to the movements or the other, thus creating kinetic dialogue not only between the works and the visitor but between the works themselves.

The Plenary Panel on “Creativity and Access” featured talks by two accomplished scientist-artists, Janelle Shane is an optics research scientist by profession but on the side she runs a popular science blog called AI weirdness, where she trains machine learning algorithms in ward, wonderful, and very amusing ways. Rebecca Fishbein of the University of the Arts London shared her work in developing the machine learning application Weknator, a tool for creativity. Another plenary featured artists who engage with the social abuses of AI data gathering, and the institutional discrimination that AI enshrines. American based artist Stephanie Dinkins showcased her wonderful work countering bias with small AI composed from the experiences of generations of her own family, while Adam Harvey tackled issues of data scraping and surveillance and spoke about his projects that are designed to repurpose machine learning to socially desirable ends such as his project VFrame, which allows the detection and identification of munitions. Several panels focused on related topics including “Transformativie Practices,” “AI and Ethical Action,” and “Facial Recognition and Surveillance.”
Two important artworks in Constructing Contexts engaged deep fake technologies. Derek Curry and Jennifer Gradecki’s *Going Viral* invites people to share informational videos about Covid-19 that counter the misinformation shared by media influencers, and uses those very same influencers to deliver the informational stories. Whereas Gradecki and Curry purposely distorted the delivery of the media influencers to comment on takeness, Daniel Howe and BIII Poster’s *Big Dada: Public Faces* pursued a different strategy. Here celebrities deliver a message about the artist’s award winning installation, *Spectre*, which is critical of fake news, with pitch perfect vocal delivery and uncanny lip-synching, deepfake accuracy.

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KENING ZHU

SCM faculty, Kening Zhu received his PhD degree from the National University of Singapore, and his bachelor degree in Computer Science from Huazhong University of Science and Technology, China. His research interests cover various topics in multimodal and embodied human-computer interaction (HCI), including haptics, gestures, tangible user interfaces and rapid prototyping. Zhu has published his research in numerous conference proceedings and journal publications, including CHI, UIST, SIGGRAPH, SIGGRAPH Asia, IEEE VR, IEEE TVCG, IEEE Robotics and Automation Letters, International Journal of Human-Computer Studies, International Journal of Human-Computer Interaction, and Interacting with Computers. He received the Bronze medal in Inventions Geneva 2021, the Best Paper Audience Choice Award in ICAT 2020, the Best Paper Award in AsiaCHI 2020 and UIST 2019, and the first prize in Nokia Ubimedia MindTak Awards in 2011.

As a DIY maker, Zhu actively participates in Maker activities such as Singapore Mini Maker Faire to present his work to the public. He also serves on the advisory board of Let’s Code, a Hong Kong NGO, to promote kids coding and STEAM (Science, Technology, Engineering, Art, and Mathematics) education. When asked what motivates him he replies, “While there is a lot of visual and audio content, there is little that is accessible through touch sensation and this is especially important for disabled people who are visually impaired or hearing impaired. So I am now looking into touch- and gesture-based human-computer interaction.” With the support of research grants, Zhu has been able to create prototypes that help the disabled. “We spent time with visually impaired people to really find out what could help them and improve their lifestyle,” he explains.

Together with his PhD students and faculty collaborators, Zhu has been working on a series of projects in haptic human-computer interaction. In collaboration with his PhD students, Shaoyu Cai and Pingzhuan Ke, and Takuji Narumi who is the Associate Professor in the University of Tokyo, Zhu has created a pneumatic glove called the ThermAirGlove, which provides thermal feedback for users to support the haptic experience of grabbing objects of different temperatures and materials in virtual reality. The user studies on VR experience showed that using ThermAirGlove in immersive VR could significantly improve users’ experience of presence.
In the HapTwist project, Zhu, together with his PhD students, Taizhou Chen, and research assistants, Feng Han and Yi-Shiun Wu created a series of studies on using Rubik’s Twist, a type of low-cost twistable artefact, to create interactive haptic proxies for various hand-graspable VR objects. The user studies showed that HapTwist was easy to learn and use, and it significantly improved user performance in creating interactive haptic proxies with Rubik’s Twist. Furthermore, HapTwist-generated haptic proxies achieved similar VR experience as the real objects.

Visual programming toolkits are widely used to nurture computational literacy in the young generation. However, novice learners with visual impairment have been neglected as these toolkits are primarily designed for sighted students, and mostly rely on visual cues in the whole manipulation process. To fill this gap, Zhu, along with his research team, Zhiyi Rong, Ngo Fung Chan, and Taizhou Chen invented CodeRhythm, which is a tangible programming toolkit for engaging blind and visually impaired students to learn basic programming concepts by creating simple melodies. This was presented at Asian CHI Symposium 2020 and it won the best paper award.

In ColorTact, which was created in collaboration with Arshad Nasser, Taizhou Chen, Can Liu, and PVM Rao, Zhu designed a novel offset-clicking method to achieve an unobstructed tactile reading experience by maintaining the tactual perceptivity of the fingertips. The use of the ColorTact system can potentially reduce the volume of traditional tactile textbooks and also increase the efficiency of diagram reading.

Zhu’s project with Simon Perrault, Taizhou Chen, Shaoyu Cai, and Roshan Peiris investigated the use of thermal feedback on a smart ring with multiple thermoelectric coolers (TECs). The prototype aimed to offer an increased expressivity with spatial thermal patterns. Three design workshops were conducted, involving six product/interface designers, and the designers suggested different mappings between the given thermal patterns and the information that demonstrated the possibilities of using spatial thermal patterns in smart rings not only for message and call notifications but also for other everyday activities.

To investigate the usability of BIS (Bezel-Initiated Swipe) on round smartwatches, together with Pui Chung Wong, Hongbo Fu, and Xing-dong Yang, Zhu designed six different circular bezel layouts, by dividing the bezel into 6, 8, 12, 16, 24, and 32 segments. The user performance of BIS on these layouts was evaluated in an eyes-free situation. The results showed that the performance of BIS is highly orientation dependent, and varies significantly among users. The performance of personal and general Support-Vector-Machine (SVM) models was compared, and results showed that personal models significantly improve the accuracy for 8-, 12-, 16-, and 24-segment layouts.

Currently Zhu is exploring gesture input in virtual reality and wearables: “As of now you have to press buttons on the VR device, so we are looking at how we can use hand gestures on it.” He is also working on some machine learning data driven ideas about generating haptic feedback.

More detailed and updated research could be found on the website of Zhu’s Multimodal and Embodied Interaction Lab (MEI Lab): https://meilab-hk.github.io/.

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Rita Hui is a film director, teacher and artist from Hong Kong. Hui graduated from the Hong Kong Academy for Performing Arts, Department of Film & Television with a Bachelor of Fine Arts. She received a Master of Arts in Women’s Studies from The Chinese University of Hong Kong in 2004 and a Master of Fine Arts jointly offered by the Hong Kong Art School and RMIT University (Australia) in 2007. Hui founded the company Rabbit Travelogue in Hong Kong in 2007, which aims to produce independent films and artistic video works. “The symbol of the rabbit is from Alice in Wonderland,” she explains.

Over the past 15 years, Hui has explored the possibility of creating alternative forms of story-telling and experimental forms of representation and expression in film. In 2009, with the funding from the Hong Kong Arts Development Council, she completed her debut feature film Dead Slowly and participated in the 2009 Busan Film Festival New Current section. The film is hailed as the first feature-length experimental film in Hong Kong’s history. The story is a dark and sexually explicit metaphysical thriller involving adultery and murder that starred Joman Chiang. Her second feature film, “Kenny Woman” (2013), was selected by various international film festivals, including Busan International Film Festival, Seoul Independent Film Festival, Hong Kong Independent Film Festival and South Taiwan Film Festival. It is a film about a young woman who finds her consciousness undergoing a spiritual journey, after she begins to lose her sense of self at a farewell for a recently departed family friend. Pseudo Secular (2016) is Hui’s third feature film, which reflects upon the conditions of existence of life in Hong Kong over a three-hour format. The film opened the Southern Taiwan Film Festival in 2016 and was selected for the Turin Film Festival in Italy. Her most recent film, Decameron (2020, short), was shown at the 2020 Hong Kong Independent Short Film and Video Awards. Her works have received numerous accolades and awards from the Hong Kong Independent Short Film and Video Awards.

Hui has also regularly created shorter video works and installations. Her first video installation XX was shown at the Macau Old Ladies House for “Women” Feminine Art festival. Other video works include I’d Like Her My Head Have (2004, short film), Red Riding Hood (2005, short film) and RED (2006, installation), the latter being her RMIT Master programme final project. Other films and documentaries include: Subway (1997, short), Alice in the Wonderland (1999, short), Wave (2010, short), Two Cases (2011, installation), New Age In Blue (2011, short), Lau fung shan (2012, short), Elegy (2014, short), in the Wild (2017), and Project Next Wave (2020, short). In 2001, she made a foray into theatre, creating Tango of Water Sleeves and Beautiful Project, and a short video work Chironanthus Retusus. Her works have received numerous accolades and awards from Hong Kong Independent Short Film and Video Awards.

Hui was also part of the collaborative all-woman team that created A Thousand Plateaus at West Kowloon in August 2021. A Thousand Plateaus integrated virtual and real onsite stories and experiences. It was presented without live actors, instead half the audience was immersed in VR experience while the other half listened to audio. The audience came together at the end to co-create the final experience. A Thousand Plateaus was inspired by the work of French philosophers Deleuze and Guattari, and dramatist Antoine Artaud’s concept of “a body without organs”—the notion that a body unbound by conventional norms and manipulation is able to tap into a vast reservoir of freedoms and desires and generate an infinite flow of potentialities.

Rita is one of the founding teaching staff of the School of Creative Media having joined SCU as a teaching Assistant in 2000. Now she is teaching Video Production, Creative Writing, and Global Cinema. “I’m trying to combine the course Global Cinema with a new VR experience and I am experimenting with this now,” she says.
The exhibition “Atlas of Maritime Buddhism,” curated by Jeffrey Shaw (SCM), Sarah Kenderdine (EPFL), and Marnie Feneley (Academic University of New South Wales, Australia) at the Indra and Harry Banga Gallery from the 7 July 2021 - 3 October 2021, presents for the first time in visual form the compelling story of the spread of Buddhism through the seaports of Eurasia. Using the latest interactive and immersive technologies for museological display, the exhibition traces Buddhism’s development out of India and across Asia following the maritime route where travelling monks accompanied fearless traders to disseminate the new religion. Lesser known than the overland road, the maritime route was as important for the Silk Road as the overland one and the exhibition reveals the maritime route’s contribution to the diffusion of Buddhism and the promotion of cultural exchange across the continent.

The exhibition features an interactive immersive 360-degree 3D presentation screen that integrates archaeological data with panoramic 3D imagery of significant sites found along the Asian maritime routes. This installation is accompanied by two smaller i-Domes, 180 degree spherical interactive installations, which allow the viewer at the press of a button to immersively inhabit the interiors of the Buddhist rock hewn, cave temples at famous heritage sites such as Dunhuang (China) and Ajanta and Ellora (India), and to experience on site Buddhist rituals. In addition, a linear navigator allows the viewer to traverse immersive images of 90 different Buddhist sites. In addition to these digital installations, nineteen sculptures, carefully chosen from among the most influential and well-known Buddhist artworks, are displayed on screens in 3D, rotating format, based on scanned originals.

The idea of the atlas itself, which grew out of the research of Dr. Lewis Lancaster, Emeritus Professor at the University of California Berkeley, is of great academic importance for it provides the first comprehensive picture of the path of Buddhism entrepreneurship in an expansive network of trade through pan-Asian maritime countries. The digital exhibition featured at CityU is an adaptation of the Buddhist Maritime Silk Road permanent exhibition that Professor Kenderdine and Professor Shaw conceived and directed for the Fo Guang Shan Buddha Museum in Taiwan, in collaboration with the Venerable Ru Chang, Director of the Museum, which opened on 16 May 2021 and will run for five years. A distinguishing feature of the CityU exhibition is the way in which the photogrammetry of Buddhist sites has been supplemented by an exhibition of 38 physical bronze and wooden sculptures of the Buddha and Bodhisattvas drawn from private and museum collections in Hong Kong, which enter into a dialogue with the immersive exhibits.

The techniques of new media employed in this exhibition grow out of a long history of artistic experiment and innovation going back to the 1980s when Shaw began his research into interactive and immersive experiences in works such as The Legible City (1989) and The Virtual Museum (1993). Shaw and his associates subsequently developed the first 360-degree and hemispheric projection systems at the iCinema Center, UNSW Australia. Simultaneously, Kenderdine began pioneering large scale interactive immersive experiences for cultural heritage, such as the award-winning Virtual Olympia (2000) for the Olympic Games in Sydney, Australia, which established new frontiers for museological experience. Over the years, Kenderdine and Shaw have developed numerous pioneering museological installations, such as those for the Hampi heritage site in India and the Mogao Grottoes at Dunhuang that garnered wide international acclaim. Past exhibitions at the Indra and Harry Banga Gallery, including ANIMAL (2018) and 300 Years of Hakka Kung Fu (2016 and 2018), have been exemplary in their use of innovative new media to tell their stories. At the heart of all these museological and cultural heritage installations is the intention to fully engage the viewer in an embodied experience of cultural heritage, so that history can come alive in the present. To that end, The “Atlas of Maritime Buddhism” is especially resonant as a proleptic reminder of the importance of the Silk Road, revived today in the Belt and Road initiative, which is stimulating economic, social and cultural development across Asia.

The ATLAS OF MARITIME BUDDHISM exhibition is an exemplary instance of the documentation and staging of cultural history through the use of new media and technology. Virtual immersive and interactive installations transport viewers directly into the sites, drawing on thousands of images accumulated over five years of research, travel and explorations. The resulting installations not only embed the visitor in three-dimensional versions of the sites, but also surround them with the sights and sounds of associated rituals in which the viewer seems to be participating. Since all these sites are reconstructed in the same virtual space, the viewer can navigate at will between them, thereby recreating across virtual space the connectivity and diffusion that characterized the Silk Road, as it linked ports over thousands of kilometers.

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Morgan Wong received the Award for Young Artist (Media Arts) in 2021 at the 19th HKADC Awards continuing SCM’s outstanding success in this category. His creative talent is exemplified in his diverse and powerful artworks which explore the themes of time, space, and history, and his recognition by the art community has been manifest in the various exchange programmes and residencies he has been invited to both locally and overseas, including most recently the Asian Cultural Council New York Fellowship in 2019.

Graduated from the School of Creative Media, City University of Hong Kong, and Stade School of Fine Art, University College London, Morgan Wong works in the media of performance art, sculpture, and video art. Among his many exhibitions in Hong Kong and overseas are "A Story of an Eel Chef," Sapporo, Japan, 2010, "Filing Down a Steel Bar Until a Needle is Made," Tintype, London, 2013, and "Time Isn’t Our Border," Goethe Institute, Hong Kong, 2019. He has been invited for a number of biennales including the 18th Videobrasil (2013) and the 8th Shenzhen Sculpture Biennale (2014). Wong won the Silver Award in the 13th Hong Kong Independent Short Film & Video Awards (2008), he has been shortlisted in the Sovereign Asian Art Prize (2013), and his works are included in collections at M+ Museum and M+ SHH.

Speaking of his recognition by HKADC, he says: “This award is significant to me. It represents the art community’s recognition of my works.” He added, “I’m thankful to my mentor, Dr. Linda Lai, who invited me for a few exhibitions when I had just graduated from SCM. From this I embarked on my career in the arts, connecting with local art groups like Videotage and ParaSite. These early exchanges have sharpened my art. In the future, I would like to keep promoting public engagement and cross-disciplinary collaboration.”

MORGAN WONG
HKADC AWARD
FOR YOUNG ARTIST

14
WHAT PARTICIPATORY ART CAN BE

Floating Projects

WHAT PARTICIPATORY ART CAN BE

Linda C.H. Lai initiated Floating Projects (FP) in 2015 to commence her long-term research-experiment in participatory art. Together with 13 SCM and other art graduates, the collective occupied a 170m² site in the Wong Chuk Hang industrial area to explore new models of art association beyond the commercial gallery system and public funds-dependent charity models. In August 2018, Floating Projects moved into a new repurposed industrial building in Shek Kip Mei’s JCCAC where FP 2.0 was launched, which expanded the idea of participation to international collaboration and networking. In FP 3.0 (renewal of lease at JCCAC) the questions of survival, sustainability and the principle of co-individuation—collaboration that highlights individual autonomy—remain at the core of Lai’s investigation.

Floating Projects is conceived as an interdisciplinary and intermedial practice of art making in a collaborative environment that supports both individual and group projects. It is a space for artists of various generations to meet and work together, engage in conversations and to think about what they do, and to collaborate in workshops and pop-up exhibitions. Members of the Collective uphold rigorous accountability. While Wong Chun-hoi, Jess Lau, Kin-chol Lam (SCM 2012), Hugo Young, Andlo Lai, Kal Lok (2015), Winnie Yan (2016), the group Moving Moving Image (2015), John Chow (2019) and Andy Li (2018) persist as key-players, the latest FP 3.0 (2021.09) welcomed Martha Hatch (2021), Winsome Wong (2018), Michael Leung and RAY LC to bring in new visionary elements. Two major project grants awarded to Linda Lai by the HKADC (a total of HK$375000) enabled FP to develop recently two further impactful publications. D-Normal/V-Essay, running since November 2020, is a quarterly video zine that publishes video essays, expressive journaling, and documentation of art works and performances. The fascinating works range from explorations of online culture and experiments in dance video to environmental and multispecies activism. So far roughly 60 videos have been published in 3 zine issues from all over the world including Eastern Europe and Latin American. For more details, please visit http://d-normal-v-essay.floatingprojectscollective.net

Our Manifestos 2: Videography, Documentary Impulses (2018-2021), is a 368-page book project with 60+ videos from 49 artists gathered by open call, multiple on-line workshops and critique, manifesto-writing and rewriting and preparation of video components. Our Manifestos 2 moves beyond conventional documentary practice and like D-Normal, it aims at preserving the space of free artistic expression and builds cross-regional communities using on-line communication platforms.

Visitors to Floating Projects are welcome to chat, hang out, use the Floating Projects library or access its on-site digital archive, everyday 2.00-8.00pm except Mondays.
Marta Pang, originally from Hong Kong, is a fine art and portrait photographer based in Berlin, Germany. She is the Head of Photography at Stay Cold Apparel in Berlin. Her work focuses on alternative aesthetics with surrealism and conceptual art, bringing her unique emotions to photography. She is preoccupied with the charm of weirdness in mind and life. She is infinitely passionate about art and always has a desire to create, seeing photography as a way to bring imagination to life.

After completing the Bachelor of Art in Creative Media at City University of Hong Kong in 2012, she worked as an intern at Digital Broadcasting Corporation Hong Kong Limited. Then she worked as a trainee photographer at East Eighteen in Hong Kong. She joined the Central Academy of Fine Arts in 2014 to study photography. Subsequently, she worked at a print and video production house, handling commercial and fashion campaigns such as Samsonite, Levi’s, Shanghai Disneyland, AXA and ICBC and also as a videographer in Japan at Cool Japan TV.

In 2015, her group Exhibition "On the Road" was exhibited at the Run Run Shaw Creative Media Centre, Hong Kong. In 2018, she received an Honourable Mention at the 11th Julia Margaret Cameron Awards in Spain, and was the finalist in the Group Exhibition category at the EyeEm Photography Awards in Germany. She also won the merit Prize at the Photoblog.hk Annual Photo Contest in Hong Kong. In 2019, she received an Honourable Mention at the Tokyo International Foto Awards, Japan and won first place in Advertising at the International Photography Awards, USA.

About her days at SCM, she reminisced, “Throughout my time at the School of Creative Media, I was exposed to a diverse range of cultures, digital technology and media practices. Being able to use the resources and be free to experiment and explore various media enabled me to foster my interest in photography, which led to the career path I am on now.

Tommy Chung Kai Ng is the Founder and Director of Point Five Creations in Hong Kong, that creates animation content for commercials and exhibit usage. Graduating from the School of Creative Media in 2003, Tommy has directed several award-winning animations such as Tale of Rebellious Stone (2013), Shear Marks (2015), and Another World (2019), earning high acclaim as an emerging animation director in Hong Kong. His works have been selected for animation festivals in Asia, Europe and USA. He is also actively involved in making creative commercials such as Assassin’s Creed (2017) and Nike Air Max (2018). In 2017, he worked in an animation film project Implosion: ZERO_DAY as Executive director and contributed to animating the Hong Kong movie Zombiology: Enjoy Yourself Tonight (2017).

“SCM gave me the perfect place to learn and improve my animation skills,” he told us, “All the teachers are experienced. They have great technical skills and vision that influenced me a lot. The knowledge I gained from SCM makes my career grow smoothly. Besides that, I think the bonding of SCM students is very strong. Graduated students are willing to hire undergraduate students. We got so many opportunities to work in the industry before graduation. SCM is really a great place to study in.”
SCM welcomed Yutaka Tokuda this summer. Tokuda creates and investigates spatially augmented reality display and new media interface technologies that blur the boundary between physical and digital media. In particular, he is interested in exploring 3D floating display systems and programmable materials that control the appearance, sound and tactile feeling of holographic or physical 3D objects. He has worked on multidisciplinary display and interface design projects in both academia and industry, including The University of Tokyo, University of Sussex, Utsunomiya University, Microsoft Research, Google and Panasonic. He completed his PhD from The University of Tokyo in March 2020 under the supervision of Prof. Michitaka Hirose.

Tokuda has won many awards and accolades such as The Augmented Human 2021 Special Recognition Award and the Anglo-Japanese Foundation grant. He won the best paper award at International Display Workshops, 2015 and in IEEE VSMM, 2010, and while still a student he was a semi-finalist at SIGGRAPH 2008 in the student research competition. He has also attained two patents for a Display Device and Display method for aerial image, and for the control of polarization diffractive resolution in retro-imaging systems.

Tokuda is a Founding Member of the Tokyo Interaction Center (TinC). He has served as an industry-academia collaboration researcher for Nippon Carbide Industries and BMW in Tokyo, Japan and supported new business development in floating display technologies. As Research Associate at the University of Sussex, he has led a research project named “Shape-changing 3D Fog Displays.” He has also developed novel shape changing interface projects, called “Breaking the Glass: Multimodal, Malleable Interactive Mobile surfaces for Hands-In Interactions” in collaboration with Swansea University research groups.

This research has led to many publications on a variety of topics including visual-tactile displays based on electrochemical locomotion of liquid-metal Janus droplets, 2D shape drawing of highly conductive liquid metals in a dynamic electric field, floating image displays, and polarized aerial imaging.

Tokuda says “SCM is an exciting research environment to be a part of. I have been discussing research projects with a few colleagues and I look forward to my time here.” He will be teaching classes on physical computing in Semester A.
Taizhou Chen began his PhD in 2018, supervised by Kening Zhu and will be graduating in 2022. He has publications in conferences such as CHI, IEEE VR, INTERACT, VRST, and HCII, and journals such as TVCG and IJHCS. He also received a Research Tuition Scholarship from CityU in 2021. His paper at AsiaCHI Symposium 2020 won the best paper award. His research interest lies in the intersection of HCI and applied machine learning, and he is currently investigating sensing technology, leveraging deep learning algorithms.

Pui Chung Wong is a researcher interested in Human-Computer Interaction (HCI) and novel input method. He completed his PhD in Creative Media, advised by Hongbo Fu and Kening Zhu. After his studies, he became a postdoc in Alvaro Cassinelli’s Augmented Materiality Lab. His work focuses on different topics in HCI, designing, building, and evaluating novel input and interaction for wearables and mobile devices. He believes that by exploring the parameters of different interaction methods more natural interaction can be developed that will improve daily living. He has presented and published many papers and won the best paper award at UIST’19.

Bin Chen graduated in 2020. He was supervised by Miu Ling Lam and co-supervised by Hongbo Fu. He has published five papers in reputed journals and presented his work at numerous conferences. He was granted 3 US patents and is now following a postdoc programme at Max Planck Institute. His research topic was entitled “Bring the Reality in Front of your Eyes,” where he developed an ideal 3D display device that allows people to see the displayed content just like what they see in the real world. His recent research focuses on human perception of material appearance and the perceived differences between the perception of an object in the real-world versus the displayed image, hoping to close the loop of a real 3D display system.

Arshad Nasser is in his fourth year of his PhD programme and is supervised by Kening Zhu. He will be graduating in 2021. He won a Bronze medal for the “ThermalCane” project at Inventions Geneva Evaluation Days 2021 and received the Outstanding Academic Performance Award at City University of Hong Kong in 2018, 2019 and 2020. He also received the Erasmus Mobility Grant for an academic exchange programme. He has published many papers in conference proceedings. His research topic is “Exploring Non-visual Interactive Devices for Enhancing Accessibility for the Blind and Visually Impaired (BVI).”

Our PhD students are encouraged to work on innovative and socially meaningful research problems, develop novel solutions based on advanced techniques like deep learning models, and publish their research outputs at the best venues in the fields. In many other universities, graphics and HCI research projects are often done in a computer science or similar department. Here at SCM, we believe our creative interdisciplinary environment provides an expanded opportunity for novel and cutting-edge HCI research to be realized.
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Atlas of Maritime Buddhism

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