

## The 12<sup>th</sup> ifva Single-Screen-Based Interactive Media Category Jury Meeting Transcript

Jurors Present: Bryan Chung (CHUNG), May Fung (FUNG), Frederic Lichtenstein (FRED), Ray Chung (RAY), Pong Lam (LAM)

Organizer Representatives: Teresa Kwong (KWONG), Chelsea Man (MAN)

KWONG: We are going to have the jury meeting for the Single-Screen-Base Interactive Media Category. Today is the second round, which means we will choose the awards for this year and this is the main objective for today. During the meeting, we are going to do some audio documentation. The reason for that is the discussion you guys are going to have will be very important for the finalists, especially when you give comments and advices. We are going to transcribe this audio documentation, and post it on the web so that the finalists can see it in April.

I just go through briefly the objective: the reason why we have the ifva competition is to discover and nurture the next current of moving images both in Hong Kong and Asia. And we also hope to encourage the exchange within the Region. For the regulations for the jury members, the criteria will base on the content, creativity, form and all the technical details. This year, we have eight finalist works. We have already seen them a moment ago in the exhibition. I have to tell you first about the awarding structure. What we propose is, for this category, we will have one gold award, and the winner will be entitled to have \$30,000 and software. The silver award will have \$20,000. There will also be three special mentions, who will only be given a certificate. So this is the structure that we propose, but of course we are very flexible. Maybe you guys can decide this year, we may give out two gold awards, or two silver awards, or something like that. We will redistribute the cash prizes according to the original ratio among specific awards assigned to this category. We will take care of that. So that's the introduction.

FUNG: What is the software?

KWONG: It is sponsored by Adobe, the latest version. So may I propose five of you to discuss about each of the works. Then maybe we can do some voting for the second round to decide the awards.

### **Her home.**

FUNG: The gate, the iron gate. We open the gate and nothing happened.

CHUNG: Some of the buttons do not work.

FUNG: It's an incomplete work, or to be explored further.

KWONG: Full stop?

FUNG: Yes. (Laugh) Because you guys will definitely have something to say.

FRED: I remember that in the first meeting, obviously, it had some technical problems, and I am expecting to see a fixed version today. It's embarrassing because I don't think I would have selected it if it is not to be fixed. I tried it in Mac, in some of the platforms, and in one of the platforms – I don't remember which one - I can see more.

FUNG: Yes, there are some words, some texts. There should be something more,

but today, it doesn't happen.  
KWONG: So, any advice for improvement?

All together: Fix it! (Laugh)

### **All about Ho Chung**

FUNG: A work with content, to a certain depth, various kinds of, for example, sounds images, documentary...there are all kinds of visual variations, I should say, there is style. In some parts, it foretells something. It's not only the past or the present, but also about the future. So it's quite developed – I don't know if I should use the word – but it is.

LAM: It's kind of completed.

FUNG: Yes, kind of completed.

RAY: I clicked out a video, and when I tried to click on another video, it didn't work. You have to close the opened video first. You can only see the videos one by one. The work can be developed better, technically.

LAM: I think we should first decide how we judge these pieces; because I see that some of them (the finalists) are professionals from the industry. They may be very good technically. So it may not be fair for the others – for sure, if they did not fix the works, it's their faults. But it may still be not fair to talk about the techniques, because some of them have been doing it for a long time in the industry. I want to ask if we should find a method to judge.

FUNG: So there should be two dimensions, the content and the technique. Should there be a percentage? I don't think so. At the end, we will combine the two things, to see if the work is technically well-supported to reflect the content.

LAM: Right now, we are talking about content, because at first, you(Fred) are addressing the contents, and then you(Ray) talk about the technical issues. So I think we may first talk about the content, and then the technical aspects.

RAY: I think the first two works have too many technical problems, so that's why it's difficult to talk about the content. We cannot see some of the scenes, and some buttons didn't work. So it's difficult to talk about the content.

FUNG: But **All About My Ho Chung** is not that bad! I think, technically, it's not excellent, but it's manageable. And **Her Home**? What should we do about **Her Home**?

FRED: For **All About My Ho Chung**, I still consider it as a nice work. It's not great, but I think it fits rather nicely to the identity of ifva that it's also built a bridge between movie-making and interactivity. In this sense, it is one of the few in-depth works we've seen that are more exploratory in using video and interaction. And obviously it's not a very great piece neither, but it's touching...I love the grannies.

CHUNG: For **All About My Ho Chung**, I tried to approach it as similar to a documentary film which is more related to research of ethnography or other kinds of social researches. The author has done a lot in collecting information for the content, in reflection of her opinions about the area where she has lived for long. The way to present it may not be very technically convincing, in terms of the creative interface or the interactive design. But the work is kind of a carrier to let the audience to access the different materials that she has

collected for years and months. I try not to focus too much of the technical issues like the use of programming, but rather to see the approaches she used to present the materials collected.

FRED: If I may suggest something, I think it is a bit too long, (Laugh) because you can appreciate it only if you spend a bit of time. Most of the other pieces, few seconds or a few minutes are enough. It would not give many credits to the depth of ***All About My Ho Chung***. It's inviting people to stay. Obviously, the work was not great for its graphic design or interactive fun, but for its in-depth content.

### **The Sound of Market**

FRED: I still like it very much. It's so relevant to Hong Kong.

RAY: The graphic is nice, I think. It's somewhat creative, but I think it can be further developed, like, when the price drop, then you can hear some tragic sound...I think it may be just too simplistic to associate just the stock price with the notes.

FRED: The convention of music in a system is rather complex to talk about, but the overall idea is very good. The other thing to add as information about that piece is that it's assuming live from the internet, but it's not real-time. It needs the statistic of a whole year in order to have enough data for the fluctuations to create the music. I think that should be explained a bit better...I would also be interested to see some historical events had affected the market, like the 97 handover, the financial crisis and some other positive elements. The work can display them on and off. It's more interesting to know more.

CHUNG: I have similar thoughts. I think this work, and also Henry's previous works, are very nice programs about visualization and consolidation of data. What Frederic mentioned is the content – what facts these data has reflected our society as related to a broader sense of the life of the people...I think this work has stopped at the point of visualizing the data, in real-time or not, in which the visualization of or the mapping between the data/information and the visual/sound seems to be feasible for anything.

In a sense, it can be anything which seems to be detached from the content of historical moments which are actually reflected from the data of the stock market.

### **Meta-fishpond**

LAM: It has nothing special for me.

KWONG: No comment on the content?

FRED: I think the ***Meta-fishpond*** is a nice and of a certain type of interactive installation. I don't think it can really go further. I see more and more of these devices in shopping malls. I am sure that he has found a nice way to make it, and it's relevant to China...it's nice, it's visually pleasing, it's relaxing...but it's almost a decline of a certain type of interactive exploration. If next year someone proposes something like that, what are we going to do? We are going to turn it down, but in fact, it's something that's already been done for many many times. It's just that he has found a nice way to display.

LAM: And all the interactions are not what the artists made – it's the software. A good work should be able to make good use of those skills to speak your ideas. And

maybe it will become another transformation, but I don't see such transformation in such case. For example, **The Sound of Market**, as you see it, is data transformation from numbers to music. I would say that was the good use of technology, making use of technology to transform your idea. But in the **Meta-fishpond**, I see so many fishes. My job is to make such things so I know how easy it is. So I would say the **Meta-fishpond** is good, pretty, but what else it brings to us?

### **Musical Loom**

- FRED: Even if it is in simplistic form, I was totally amazed by the initial piece, and I understand all the logistical problems, because the original piece is a massive, industrial work. And it would be very costly and it would take all the space to exhibit it.
- KWONG: The space is not a major problem, but also the cost and insurance.
- FRED: It's now presented in a bare-bones way, and it loses part of the poetic values. We did suggest that we could have a kind of a simple Loom of some of the Asian countries like Burma, Cambodia and Laos where they have Looms and the factories. They do have looms...The loom presented in the piece should be pretty different from any others...So, it would not be exactly the same thing, but it's just very bare to present it like that. It's not giving the full depth of what it could be. What I really like about the piece is the music generated, and the force of the users' immersion.
- RAY: So do we judge from this work or from the original piece?
- FRED: Very good question! What has been submitted for the selection was the written one. What we are given today is the piece presented. So I have also thought of your question: what are we judging? The piece submitted, or the piece we saw today?
- KWONG: I think this kind of questions is also related to other works, like the **TV Clock** last year. The ideal presentation was not what we saw last time. We have just presented the idea. We have discussed with the artist about the **Musical Loom**. At the end, because of limited budget, he chose to present his work in this way. Maybe we should judge the works in reference to the example of the **TV Clock**.
- FUNG: I don't know, but for this moment, we will see the completeness, or at least the incompleteness of the works, because it's really their choice. For ifva there is such limitation, and actually they should consider how much of their work could convey to the juries. And now we have to use our imagination. Is it fair? I don't know. Of course we can. There is a Loom, and then it's very poetic. Honestly speaking, it's the best work, but it's not completed.
- FRED: To add a little money to display also the original piece, so that the people can really understand how the best original piece is. Because of the technical and logistic problems, it is not possible to have it entirely seen in Hong Kong. So you can only experience a lower version of it. In this way they can still be able to have a vision of the original work that they may only be seeing 10% of what it is...So is it possible to spend a small amount of money to add a DVD player to loop on the side? So for the visitors of the exhibition, they can at least view the video (of the original concept).
- KWONG: Yes, we will look into it. That's the question we will discuss about, but for this

time we can only present the bare bones of some of the works. Actually we have the intentions to discuss with other partners in Hong Kong to show some of the works in their ideal set-up.

### **The Peeper**

FRED: **The Peeper** is one of my favorite pieces, and I still like the concept very much, although the display is disappointing...But more than anything else the picture that we view is not sharp enough. Unless you actually take the video and review the whole picture, it's very difficult to have an idea of what the picture would become. It questions the whole piece itself, because if people can't understand what is behind, then they would not be interested in playing. And if they are not interested in playing, they would not get that sense of eroticism.

FUNG: It's okay; they cannot really be the peepers!

FRED: Exactly! They don't get teased.

CHUNG: My question is whether the set-up is done by the artists of the students of IVE or the organizers?

KWONG: It's done by the designers, which is the students from IVE.

FUNG: Was it under the instruction of the artist? So the artist would just let the people to treat his work like this? Who was the designer of the whole set-up?

KWONG: The original concept was designed by the students, but the artist has participated in the discussion.

### **Bloated City/Skinny Language**

RAY: This one is not creative, except of the morphing of Chinese characters. It's similar to the **Meta-fishpond**, there are too many of this kind.

FUNG: But I think the content of it is a little bit more. I can appreciate the title "Skinny Language", but I don't quite see "the Bloated City", to be honest. I think it's a little bit more than the **Meta-fishpond**, I mean, intellectually. It's also because the characters go with the human beings. So it adds a certain kind of dimension.

LAM: **The Meta-fishpond** also goes with human...

FUNG: But it's not that. I don't know how to explain.

LAM: That's what I am trying to say.

FUNG: There is certain kind of – if I could use the word - transcendence. But for the **Meta-fishpond**, it's just interesting and that's all. You stop there. For the **Bloated City/Skinny Language**, you can think a little bit more.

LAM: I think the artist to do with the Chinese characters is clever.

FUNG: Clever, but not intelligent? (Laugh)

LAM: I agree with you that, as comparing with the **Meta-fishpond**, it does convey more things.

- FUNG: But when the characters cover you all up, it gives you a certain kind of psychological discomfort. I tried to stand there that all the words cover me and subsume me and you feel that you are not in existence. Although you say that the artist is clever, to be honest, I didn't like his works. But his time he is better than before. He has really thought a little more. He gives a scary psychological experience. I looked at you when you played and I found it very scary. And then I stood there by myself, it was really scary.
- LAM: I don't have that feeling... (Laugh)
- FUNG: It goes with you. But the work is actually fragmented, not completed. I worked a little bit more in my mind; it's very spontaneous that I don't want to try to interpret his work. That's my reaction, and it's definitely different from the ***Meta-fishpond***, which is very shallow.
- CHUNG: One of the misreading or misunderstandings is the use of the double screens. Is it the original designs?
- KWONG: I would like to explain that. Originally the artist requested for a bigger screen, but by that time we could not get it. So that's why he presented it in double screens. He did some adjustments. Last week, we finally found a bigger one, but he did not have enough time to readjust everything. So that's why he presents in this way.
- FUNG: But initially, were there always two screens? When I stood in front of the two monitors, it's kind of swinging. Sometimes I wanted to go from one side to another side. I really felt a kind of tension. But you have to be patient with the work.
- CHUNG: The interesting things about this piece are, firstly, the single projection. The other point is that the interaction between the player and the Chinese characters is much more complicated than the ***Meta-fishpond***. When you move or stop, it is reflected in those animated characters. It takes some time to familiarize with those movements of the characters. I guess it will be more impressive if it was with only one screen.
- FRED: I think the artist has found something very interesting and very relevant with Chinese characters. In Chinese characters you have the strokes and you also have the empty spaces between the strokes. I found that the motion and stillness are very much related to Chinese characters. At the same time, a bit like ***Meta-fishpond***, I think we are saturated with this kind of installation. I am kind of worried about what are we going to see next year. It's just repeating that people make small adjustments to explore different things, but the basic vocabulary is very limited in this kind of setting. I kind of like this piece, but I do not push the next contestants to explore this very stereotype interactive setting.
- FUNG: It's just like the development of film. In the beginning, there would definitely be technical copying, if you'd like to use the word, but then people would find it necessary to develop a theme or something like that. So it's kind of a gradual development of a new media, and, again, I cannot see the bloated city! It's too big a name...it's exaggerating.

### **Homage to Ando Tadao**

- FRED: ***Homage to Ando Tadao*** really raises the question of what we propose for next year. What we have discussed previously is that, if the competition should open for pure simulations or documentations. Then the piece does not have to be presented, or even visible, because there is something that technically

cannot be achieved, for money or whatever technical reasons. But at least, the idea will be there. I personally believe that, like what I wrote for the catalogue, it will open up creativity and enable more artists to join this category. Since we haven't decided this year, it's very difficult to judge these pieces, in comparison to the others. Additionally, I don't think they are very well-documented neither. We don't understand what is interactive and what is not. It's totally fine for me to have an interactive DVD and an interview with the artist to explain the concept and technical problems. Also we can have a simulation or a documentation of these. But now, we are only confronted to images which are not clear and it's up to us to decide what happened. If next year, the competition is open for simulations and documentations, the participating works should also be better documented.

FUNG: There should always be a section for these simulations and documentations, but there should also be a different category for those which can actually, physically be presented...

KWONG: So there should be two divisions?

FUNG: If we really want to have more simulations for creativity, it's a good idea. Also it does not take a lot of resources for us to do. But still it's different from what we can really see as physically set-up.

FRED: For that it's very much like in the academic world. Most students' assignments do not have to be finalized, but at least they have to present it well enough so that the teacher can really understand...although if we really have the pieces, we will all be stopped. If we neither have the piece nor a good documentation, it's like neither here nor there.

KWONG: Do you think you are ready for the nominations?

RAY: Do we have a conclusion of if the **Musical Loom** be considered?

FRED: The question is should we consider it as the submitted work or the final work.

FUNG: The **Homage to Ando Tadao** may have a good idea...I would try to put the **Musical Loom** as better than **All About My Ho Chung**. But **All About My Ho Chung** is more localized than the others, it's good...for the **Musical Loom**, if the whole piece is set up, it will probably get the gold award.

FRED: Why don't we just vote for each of them?

RAY: Actually I don't really like **All About My Ho Chung**. I think there are not enough layers. For example, when I clicked on the hoist, nothing went further. And I clicked the "back" icon, it just went back.

LAM: For **All About My Ho Chung**, the problem is the technical insufficiency, but the worst, in terms of technical issues, should be **Her Home**.

FRED: I like **All About My Ho Chung**, it's nice, but it's only average. Frankly I don't see any future of this kind of works like **All About My Ho Chung**. I would like to see some works with really good movie-making, really good graphic and in-depth content... like the **Meta-fishpond** or the **Bloated City/Skinny Language**, which are technically better. However, **All About My Ho Chung** is like a book. Books will be there after a thousand years. A format like that of **All About My Ho Chung** is a format that I don't think I will ever get bored of. But for the **Meta-fishpond** or the **Bloated City/Skinny Language**, in a few more years, everyone will not play with it anymore. At the same time, I don't think it's

graphically, or in terms of video-making, editing, graphic and storytelling, I don't think that it's deep enough.

LAM: In some pieces, we don't see love inside. There is no passion and love. But **All About My Ho Chung** got it. It's very intense.

FUNG: I never knew Ho Chung, not even of such a name. But after this piece, I want to see more of the place; I want to go to Ho Chung. It's quite a three-dimensional description of the people and the space.

KWONG: How about **Her Home**?

FRED: She could have fixed it for the exhibition. I remember that, in the previous meeting, we would consider it in the exhibition assuming that it would be fixed...

FRED: Technically, **Meta-fishpond** is not very satisfying in the display.

FUNG: I support it.

KWONG: Shall we then go immediately to nominate the gold award or you want to have more discussion?

FRED: Instead of just voting, I would suggest us to vote for the titles...gold, silver or the special mentions. For **All About My Ho Chung**, I would definitely vote for special mention. But not for gold, you see what I mean.

FUNG: Works should be really completed in order to get gold, as to be fair to the festival. It's a pity that **Her Home** is not fixed...

RAY: Even if it fixed, it is still not very creative.

LAM: I think I can give **The Sound of Market** the gold award.

FUNG: But technically it's not very good...the sounds do not change fast enough, isn't it?

LAM: It's quite smooth. If you type in a set of 4-digits code, it will work.

FUNG: How can you know it should be 4-digits? It is not clearly instructed.

LAM: If you are an insider of the Stock Market, you would definitely know...

FRED: It's not the clearest part, but I figured it out pretty quickly.

KWONG: So there are two works to be nominated for the gold award – **Musical Loom** and **The Sound of Market**.

FUNG: You really have to convince me because I see several imperfections in **The Sound of Market** It is not user-friendly. It doesn't create a lot of variations; it doesn't transform a lot, only from data to musical notes. You cannot feel its relation with the Stock Market.

LAM: I have listened to the stock codes from four corporations. I heard that the work, apart from just transforming, it has added something. It does not follow merely to the trends of the Stock price. I heard the layers in the music, which is not directly reflecting the up-and-down of the Stock Market. He is playing with



the figures. He is trying to transform the figures to something in-depth. He is telling us the possibilities after the numbers.

- FUNG: But it's called **The Sound of Market**. It framed the work. It's not like "*The Sound of Digits*", or "*The Sound of Numbers*"...it's fine. It's reasonable in that way, but not now. The **Musical Loom** is much better in the sense that it gives me the feeling of transcendence. You can feel something of higher level.
- FRED: The two pieces are the most related to the environment. The **Musical Loom** is an interpretation of the French city that the artist lived in where was the textile industry in the 19<sup>th</sup> Century. It was an industrial centre, but it declined because of globalization and urbanization. The piece is responding the current situation of the city: the quotation mentioned that there is a 44% unemployment rate. As it's difficult to find jobs, there are also alcoholism and family problems. **The Sound of Market** is also very much related to the city, the environment of Hong Kong. I really appreciate this dimension and **The Sound of Market** at least presents in a way that it works fine without bug in the flow. If the **Musical Loom** was really presented physically, it would obviously be more achieved. For **The Sound of Market**, we hear the sound but we don't know which company it is creating the data to form the music. However, it's working very well! In the way it's presented, it's working very very well. So I don't think it is very unfair to give the gold award to **The Sound of Market**.
- FUNG: So you think that it's perfect?
- FRED: No, I am saying it's perfect.
- LAM: It's nothing perfect here. (Laugh)
- FRED: If you judge on the documentation, I will place the **Musical Loom** much higher. But by what we have seen in the exhibition, **The Sound of Market** is a bit better. I would give a slight advantage to the **Musical Loom**. But, again, do you think it would be possible to add a little screen to show the documentation, so as to be justice for the piece?
- CHUNG: Did the artist know that they could only have a discounted version for the exhibition? The artist may want to only show the work with full content, that if they could not do, they would only show the documentation; or the artist may prefer showing the discounted version, in the way that he thinks the discounted version would still show an impression of the work.
- MAN: He wanted to put a TV there to show the documentation, but as the TV was too large, so we asked him to put it away.
- FRED: But even a small one will do!
- MAN: Maybe he wasn't able to find a smaller one, but anyway, he did want to show the documentation.
- FUNG: I still think that the name "Sound of the Market" is not appropriate...he should be more careful naming the work.
- RAY: I don't find it inappropriate. It's really the Stock Market and the Stock Price
- FUNG: But it needs to be accessible!

- RAY: For the ***Musical Loom***, as it is a documented version, it has avoided all the practical problems. Maybe it is actually difficult to play with it, but as it is just a documented version, you cannot tell.
- CHUNG: One more comment on *the Musical Loom*: it's site-specific to the area where he selected to show the work. It's about the textile industry (of the Northern France). But when it is transported to Hong Kong, all the contextual meanings would be absent for the Hong Kong audience. It's similar to the ***Homage to Ando Tadao***, which is also a site-specific work that if it is transported to another area, there will be another kind of interpretation. In this case, it'd be better if he allows the showing of another version in our own context, but still relating to or reflecting his original idea. It's not contextually suitable to show this work in Hong Kong, as it talks about a French city since the industrial revolution. That's the problem of creating site-specific works; the artist should have considered these problems.
- FRED: I think that it will lead to deduction or loss of the context, but he made his choice to present the work their way. It's really depending on the artist. We have no doubt about the potential of this work. In this case, Kingsley has made a decision which is lowering his work, so as to speak.
- KWONG: As we are discussing only these two works, shall we give one of them gold and another one silver, or two gold awards?
- FUNG: Both of the two artists are locals?
- KWONG: Yes, Kingsley has studied in France and is just back in Hong Kong. And Henry studied in New Zealand.
- FRED: I would vote for the two of them to share the gold award.
- FUNG: It's a little bit reluctant for me. A gold award for me is something perfect, but these are not really perfect.
- FRED: You know, in the Races of Olympic Games, the one who wins the gold medal is not the perfect one, he just wins the race! So a gold award never means perfect!
- FUNG: Good metaphor! (Laugh)
- KWONG: So we have two gold awards, and the rest will be awarded as special mentions.
- FRED: As a matter of fact, it is very difficult to outstand one out of the three left.
- KWONG: So, we now have the results!

This category is still very young; it's only the second year to have this category. And the interactive media is very complicated. I really appreciate your advice of how to make this category better next year. Last time Frederic has given a very good suggestion in his article that we can put the focus on the concept and idea that we will accept the documentation. At the same time May also suggested that there can be two divisions in the category that we also open for works of realizations. Given these two suggestions, I am thinking of the logistic details. For example, for the participants who would join with the simulations, we should give them the guidelines of what materials we are looking for, and to what extents. I can imagine that the judging criteria will pretty much depend on how well the artists prepare for the presentation. You have been talking about

the ***Homage of Ando Takao***, and criticizing the video documentation of it. I am thinking if we should have some briefing sessions with some more experienced artists, maybe during the period when we call for entry, to tell the people what materials we are looking for and all the related details.

- FRED: I think there should be a fixed format. If we have a very complex, boring website or paper-work, it's not engaging for the audience, it takes too long and it's not fun. A DVD would be a good format. The artists can build as many chapters as he can. There can be 3D (graphics), drawings etc., as long as they are in a fixed format. Because in the past, the most difficult part is to compare apples and oranges (the different formats).
- RAY: What about the 3D simulations? Some may make a 3D simulation but the actual work is not done and not documented, should it be in another division?
- FRED: It doesn't matter if it is 3D, as long as they can explain their works, maybe in voice-over or in subtitles.
- RAY: What if the artists do not do the works that they only have some plans and illustrations...a kind proposal.
- FRED: Yea, exactly. So we have simulation or documentation. Documentation is the work has really existed, it has been realized, but for whatever reason, you can't have it exhibited here. It's only documented, but we can really appreciate the concept. The simulation is that the work did not really exist, but the idea is there. For some documentation, we don't even know it did really exist, but to some extents, I don't really care if it did! In the future, we would not have to be worried whether it existed or not.
- RAY: So should there be three categories? The first one is the real work, the second one is the documentary, and the third one is the just the proposal. Like the competition of Microsoft Software, they only need a proposal.
- FRED: Theoretically, having three categories is the most logical way, but we may not have enough works for each category.
- KWONG: Next year we hope that we will find a better space to display the work as well.

### **Single-Screen-Based Interactive Media Category**

#### **Gold Award**

*MUSICAL LOOM*

Kingsley NG

#### **Gold Award**

*The Sound of Market*

Henry CHU

#### **Special Mentions**

*All About my Ho Chung*

Jessey TSANG Tsui-Shan

#### **Special Mentions**

*The Peeper*

LAM Wai-keung

**Special Mentions**

*Bloated City/Skinny Language*

HUNG Keung and innov + media lab