Exhibition Guide

Augmented Reality Public Art Exhibition

Hang Seng Management College and Heritage Discovery Centre/ Kowloon Park

Opening on March 24 (HDC/ Kowloon Park) and March 26 (HSMC), 2018

Contents

I. About Augmented Reality Public Art Initiative

As Augmented Reality (AR) mobile games prevail globally, there is also a gradual increase in the application of AR technology in new media art creation. As artists superimpose multiple visual elements like 3D images and animation on geographic coordinate systems, viewers can enjoy synchronized interaction with the virtual images in reality settings through mobile devices. In this project, 8 local and overseas artists have been invited to use AR technology to imagine and re-create their experience of the Hang Seng Management College campus and other city locations in Hong Kong, as an exploration of AR technology's application potential in the cityscape. The invited artists are Tamiko Thiel, Desmond Hui, Chris Cheung, Helen Pun, Phoebe Man, Ellen Pau, Cédric Maridet and John Craig Freeman.

II. Curatorial Statement

Augmented Campus

This is a public art project using Augmented Reality technology to project eight overseas and local artists' imagination in the campus of Hang Seng Management College in Siu Lek Yuen of Shatin in the New Territories of Hong Kong. The project calls for artistic intervention in the public domain of a campus environment which has a history of 38 years, transformed from a school of commerce to a professional plus liberal arts tertiary educational institution since 2010. HSMC now consists of five schools – business, translation, communication, decisional sciences, humanities and social science - offering 16 undergraduate and 2 master degree programmes.

The architecture of the campus interestingly was created by two generations of one of the oldest and established architectural firms in Hong Kong, Wong and Ouyang (HK) Ltd. Apart from the more historic M Block comprising one high and one low building, the rest five blocks of buildings including the residential complexes have all been built since 2010. These new additions to the tranquil and peaceful valley by the Tate Cairn Tunnel have won the Beam Plus Award, the highest honour bestowed to green architecture by the Hong Kong Green Building Council.

Augmented Campus challenges the 8 artists to use Augmented Reality technology to imagine and create their experience of the HSMC college campus and to respond to this first reaction with another AR public art project at another selected location of the urban area of Hong Kong. These 8 paired AR public artworks will present to the community artistic understanding and interpretation of a tertiary educational environment in the form of an academic teaching and learning campus and the possibilities of its extension to other parts of the city and urban areas.

III. Locations of Artwork

Hang Seng Management College

IV. Description of Artwork (HSMC)

Gardens of the Anthropocene --Tamiko THIEL

Viewing App: LayAR

This installation posits a science fiction future in which native aquatic and terrestrial plants have mutated to cope with the increasing unpredictable and erratic climate swings. The plants in the installation are all derived from actual native plants in and around the site that are tolerant respectively to drought on land or to warming sea waters, and are therefore expected to adapt to the increasing temperatures to come.

Beyond this actual scientific basis, however, the artwork takes artistic license to imagine a surreal, dystopian scenario in which plants are "mutating" to breach natural boundaries: from photosynthesis of visible light to feeding off of mobile devices' electromagnetic radiation, from extracting nutrients from soil to feeding off man-made structures, and to transgressing boundaries between underwater and dry land, between reactive flora and active fauna.

Virtual China: Wuhan -- John Craig FREEMAN

Viewing App: LayAR

Artist John Craig Freeman has constructed two geo-located augmented reality public art experiences, Virtual Russia: Saint Petersburg and Virtual China: Wuhan, which uses Kowloon Park in Hong Kong as a metaphoric portal, transporting users to two alternative realities created by the artist on location in the cities of Wuhan in Central China and Saint Petersburg Russia. The project is meant to evoke the history and contemporary manifestations of globalization, international trade and revolution.

As a public artist, Freeman is interested in the role that the public square plays in the shaping of political discourse and national identity formation. Whereas the public square was once the quintessential place to air grievances, display solidarity, express difference, celebrate similarity, remember, mourn, and reinforce shared values of right and wrong, it is no longer the only anchor for interactions in the public realm. That geography has been relocated to a novel terrain, one that encourages exploration of mobile location-based public art. Moreover, public space is now truly open, as artworks can be placed anywhere in the world, without prior permission from curators, governments or private authorities –with profound implications for art in the public sphere and the discourse that surrounds it.

 In the early 1990s, we witnessed the migration of the public sphere from the physical realm, the public square and its print augmentation, to the virtual realm, the placelessness, the everywhere-but-nowhere of the Internet. In effect, the global digital network has facilitated the emergence a new space, –a virtual space, which corresponds to the physical geography around us.

Both augmented reality experiences were created with photogrammetry, a technology used to extract three-dimensional models from the real world, bringing the 'real' to virtual reality.
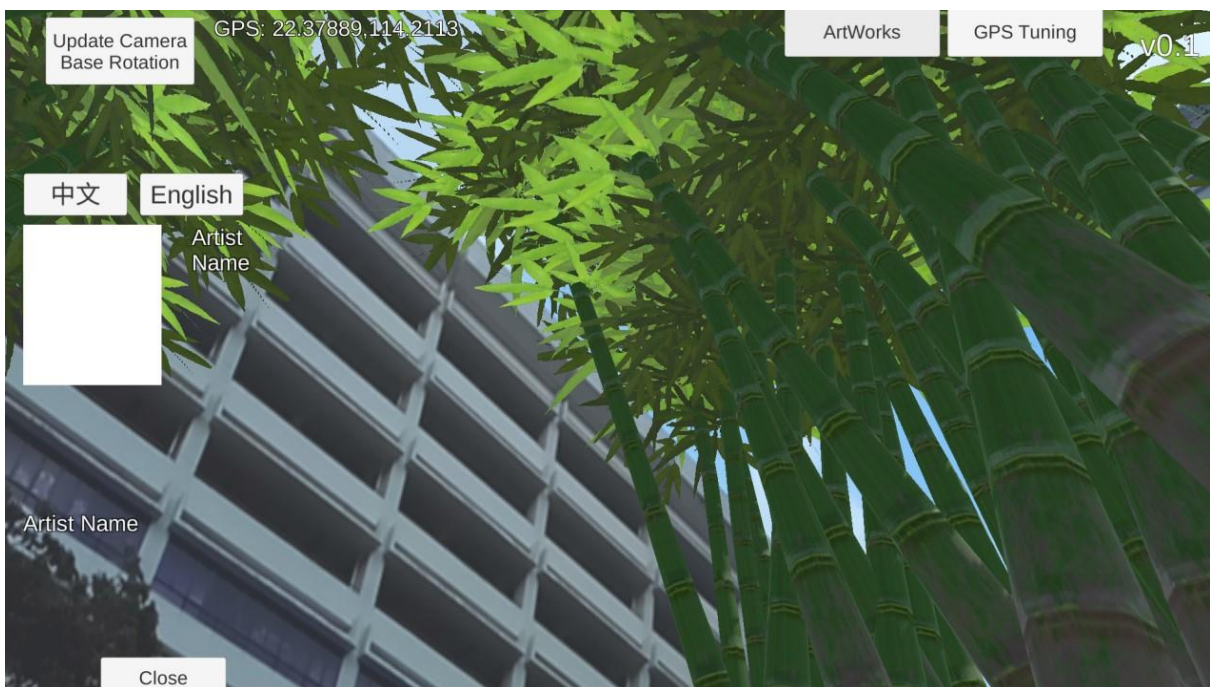
Soundscape Painter – Chris CHEUNG
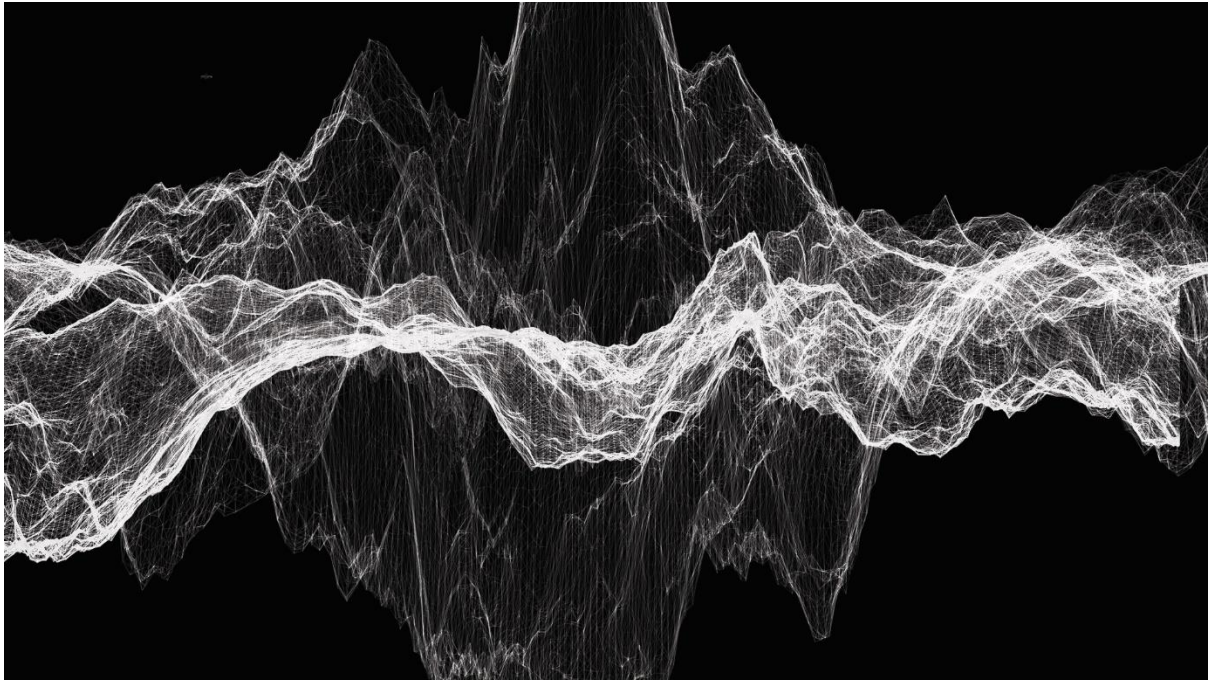
Viewing App: Soundscape Painter

Soundscape painter is an augmented reality soundtracks visualizer in space. It allows user to create a unique 3D soundscape experience based on h0nh1m (Chris Cheung) prior soundscape installation "CarbonScape".

Bamboo Forest I -- Desmond HUI

Viewing App: HSMC GPS AR

HSMC has chosen bamboo as a symbolic plant for its aspirations as an academic institution for grooming and educating a gentleman scholar. The architecture of the campus also adopts bamboo as a material for interior and exterior finishes of the buildings. In this Augmented Campus project, I would like to create an AR art scene that would allow viewers to appreciate a HSMC campus with a bamboo forest, in similar trend of new campus environments such as Google and Amazon that employ abundant plant life to enhance productivity and creativity.

A-- Phoebe MAN

Viewing App: HSMC GPS AR
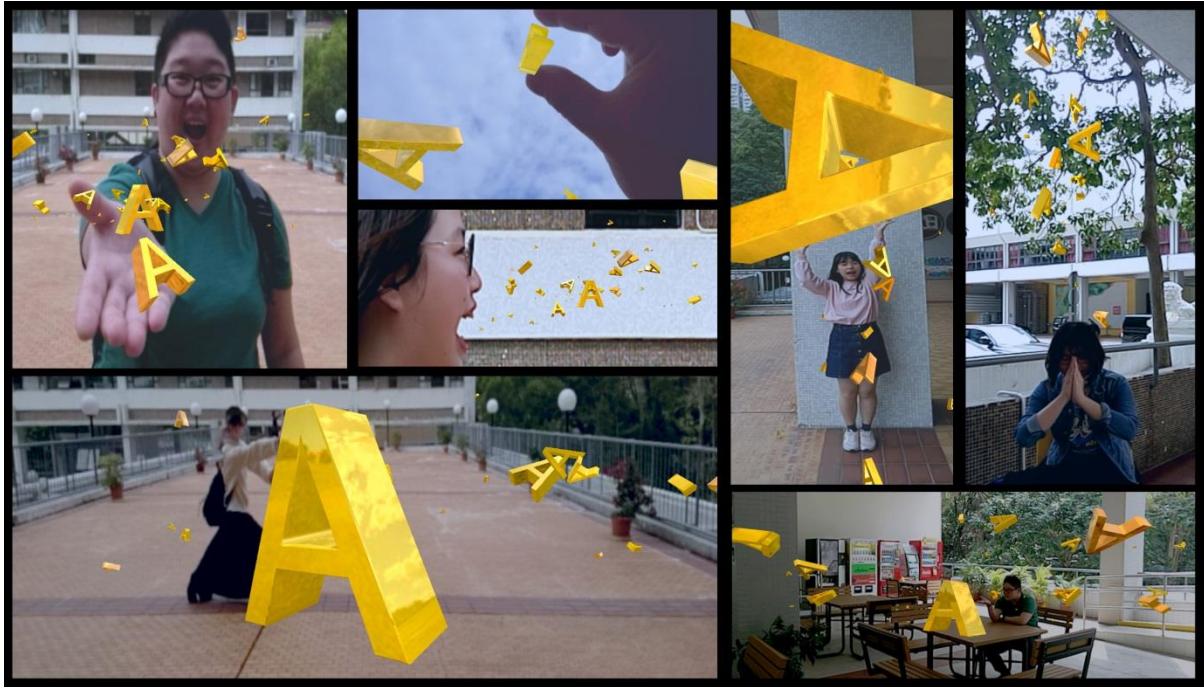
Students interacted with the art work "A" outside Block M where the examination usually takes place.

Hang Seng Management College was set up by Hang Seng School of Commerce. The School was crowned as "A-Class" by the media. While searching for the School's photos on the Internet, it is found that many of them are of students showing their certificates with several "As". What does an A class teacher look like? In an interview*, a student said that some teachers did not go to the auditorium to take pictures with the students who had received "As" and rather stayed in the classroom to soothe those who were perplexed and crying because of less than expected results. She thought those were good teachers. In fact, the definition of "A" can be very diverse. In the AR art work 'A', audience can interact with the virtual 'As', to express their views on 'A' and to redefine 'A'.

*Ting Yan. "Seeing Hong Kong's Elite Education from Factory A", Vjmedia, 18 Feb., 2013.
<http://www.vjmedia.com.hk/articles/2013/02/18/31749/%E5%BE%9Ea%E5%B7%A5%E5
%BB%A0%E7%9C%8B%E9%A6%99%E6%B8%AF%E7%9A%84%E7%B2%BE%E8%8B%B1%E6%95%99%E8%82%
B2>, Web: 22 Feb., 2018.
3D animation: Kwok Man Ho
AR technical support: Cosmo Ng & Jerry Tsang
Photo: Charlotte Chan, Charlotte Yip, Cynthia Wun Vivian Chan

Oneiris I – Cedric MARIDET

Viewing App: HSMC GPS AR

Oneiris is a work that creates an oneiric space through Augmented Reality and symbolizes human's pursuit of desire through an analogy of dreamwork. This work consists of two scenes representing different landscapes: in the first one there are trees, some plants and ruins inhabited by a tiger in HSMC whilst the second one constructs a mysterious mist over the maze garden in Kowloon Park. The latent content in both scenes can be traced back to a series of references, such as the Renaissance book Hypnerotomachia Poliphili which narrates the dream of Poliphilo and his quest for love. As Poliphilo can be translated as either "lover of Polia" or "lover of many things", it serves as a metaphor of the idea that all human things can be dreams, even human knowledge and memories.
The figure of the tiger enables many possible interpretations in various contexts like colonialism, mythologies or anthropomorphism in which a tiger could imply desire and fascination while also threat and violence. Jorge Luis Borges claims in <Dreamtigers> that "this is a dream, a pure diversion of my will; and now

that I have unlimited power, I am going to cause a tiger" while William Blake asks the tiger "what immortal hand or eye dare frame thy fearful symmetry?" In another interpretation, George Bataille in his economic metaphor of scarcity of resources sees a tiger as a great consumption power of life and energy that represents expansion and expenditure.

"You don't have time to deal with fear…" -- Ellen PAU
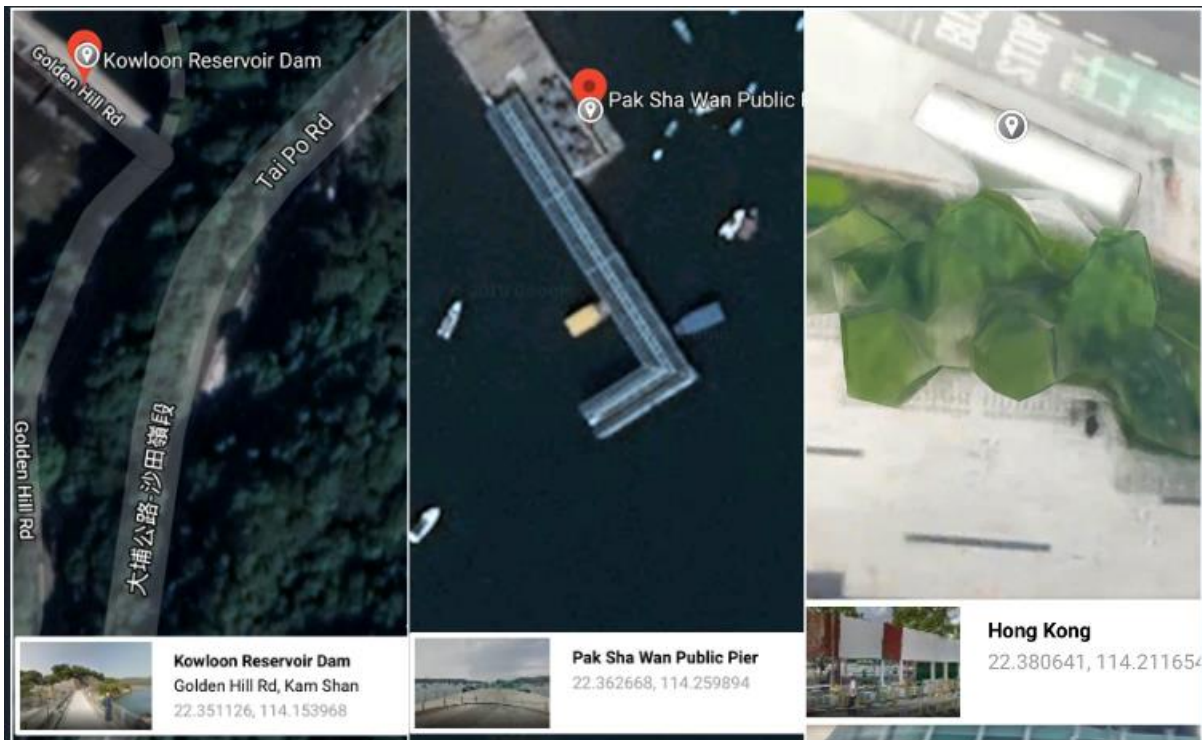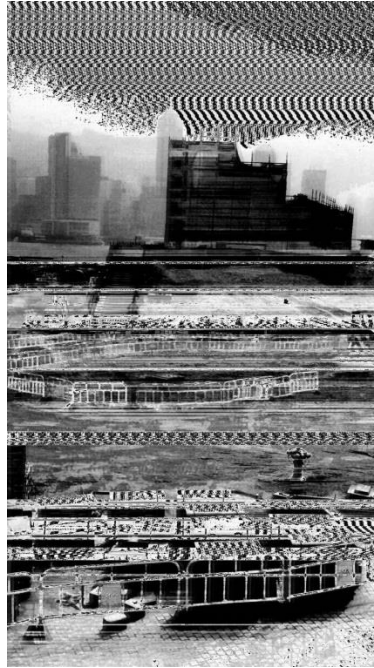
During Second World War, Hong Kong Voluntary Defence Corps was formed of indigenous people from New Territories and Hong Kong residents of different origins, joining hands with the British military authorities in defence of Japanese invasion coming down from Shenzhen. An important defence line *Gin Drinkers Line*

stretched across Kowloon Peninsula from Gin Drinker Bay through Kam Shan, the Shing Mun Reservoir, Tate's Cairn (Now Hang Seng Management College), ending at Port Shelter in Sai Kung. Some of the defensive channels or trenches built then, which were named after the roads of London such as Charing Cross, can still be seen nowadays. Churchill telegraphed Major General Maltby, then Commander of British Troops in Hong Kong to "Resist to the End", the opposite command as in Battle of Dunkirk.

Without archives law and trustworthy sources of local history, we seek to collect fragments from oral history, books and movies to find out what happened in the past. *"You don't have time to deal with fear..."* uses technologies including Augmented Reality and Geolocation Tagging to embed fictive history telling of local hybrid species, quote from bomb removal expert and documentations by offsprings of Lo Ting people, into the present at three selected historic locations, respectively Kam Shan Park, Sha Tin Siu Lek Yuen and Pak Sha Wan Public Pier, to reveal the rarely told stories of Hong Kong that span from prehistory, war time to the future.

Technical Director: William Wong
Artistic and Research Director: Lo Yin Shan
Producer and Editor: Tsao Yidi
3D artist: Vvzela Kook
Special Thanks to Watershed HK

Over The Top I -- Helen PUN

Viewing App: HSMC GPS AR

The motto of Hang Seng Management College ("HSMC"), on the back of a strong cultural heritage, has led to the creation of this artwork "Over the Top - I". Using creative media, Augmented Reality ("AR"), I attempt to honor our Hong Kong Spirit ('Never Give Up') by bringing the bun-climbing activity along with us in a virtual space we created. Solid education sets the foundation for our future. Courage makes us strong enough to deal with challenges.

Bun snatching is a test of tenacity and strength. Not only does it represent a heritage that captures the most public attention and the craftsmanship therein to construct the bun mountain, it also manifests the spirit of a Chinese tradition and the determination to go for what we want to achieve. The cultural heritage of lion dance and bun snatching is fused and preserved in this AR artwork. Intrepidity and knowledge sets the cornerstone for success.

V. Locations of Artwork

Heritage Discovery Centre/ Kowloon Park

VI. Description of Artwork (HDC/ Kowloon Park)

Water Lily Invasion --Tamiko THIEL

Viewing App: LayAR

As global water levels and temperatures rise, plants and animals are mutating to adapt. Strange new creatures are arising at the interstices between plant and animal, questioning and transgressing the boundaries of what is

considered to be reactive flora or active fauna. Water Lilies are an invasive species that has now apparently mutated to be able to travel long distances, even through underground waterways and potentially surviving long periods even without water. They seem to feed off of the electromagnetic radiation from mobile devices, and will enlarge to engulf any mobile device used to view them. Until now viewers have reported feeling no effects other than a temporary fibrillation. Scientists worry however that future mutations could cross boundaries between insentient plant and sentient, perhaps even carnivorous life forms.
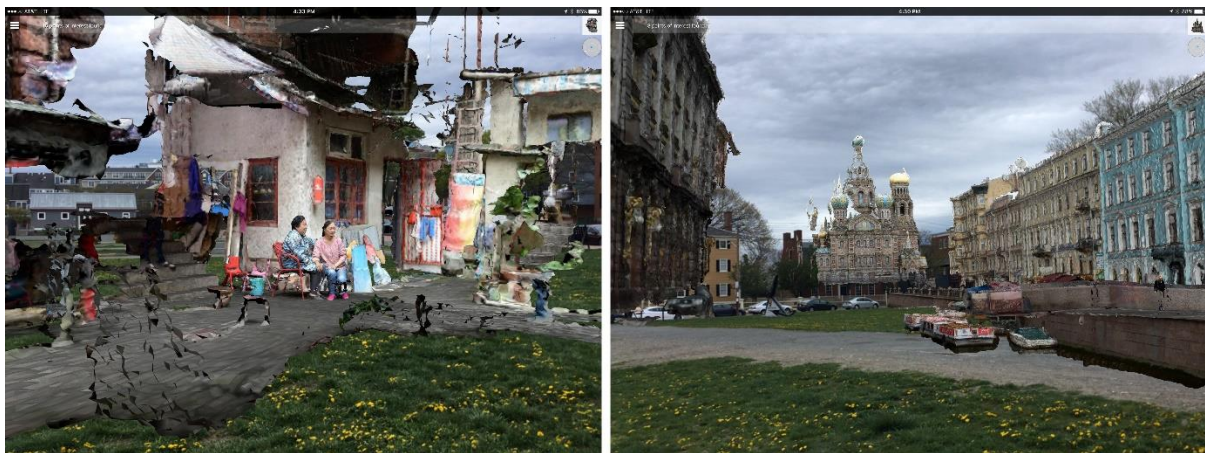
Soundscape Painter – Chris CHEUNG

Viewing App: Soundscape Painter

Soundscape painter is an augmented reality soundtracks visualizer in space. It allows user to create a unique 3D soundscape experience based on h0nh1m (Chris Cheung) prior soundscape installation "CarbonScape".

**Virtual Russia: Saint Petersburg -- John Craig FREEMAN**

Viewing App: LayAR

Artist John Craig Freeman has constructed two geo-located augmented reality public art experiences, Virtual Russia: Saint Petersburg and Virtual China: Wuhan, which uses Kowloon Park in Hong Kong as a metaphoric portal, transporting users to two alternative realities created by the artist on location in the cities of Wuhan in Central China and Saint Petersburg Russia. The project is meant to evoke the history and contemporary manifestations of globalization, international trade and revolution.

Bamboo Forest II -- Desmond HUI

Viewing App: HSMC GPS AR
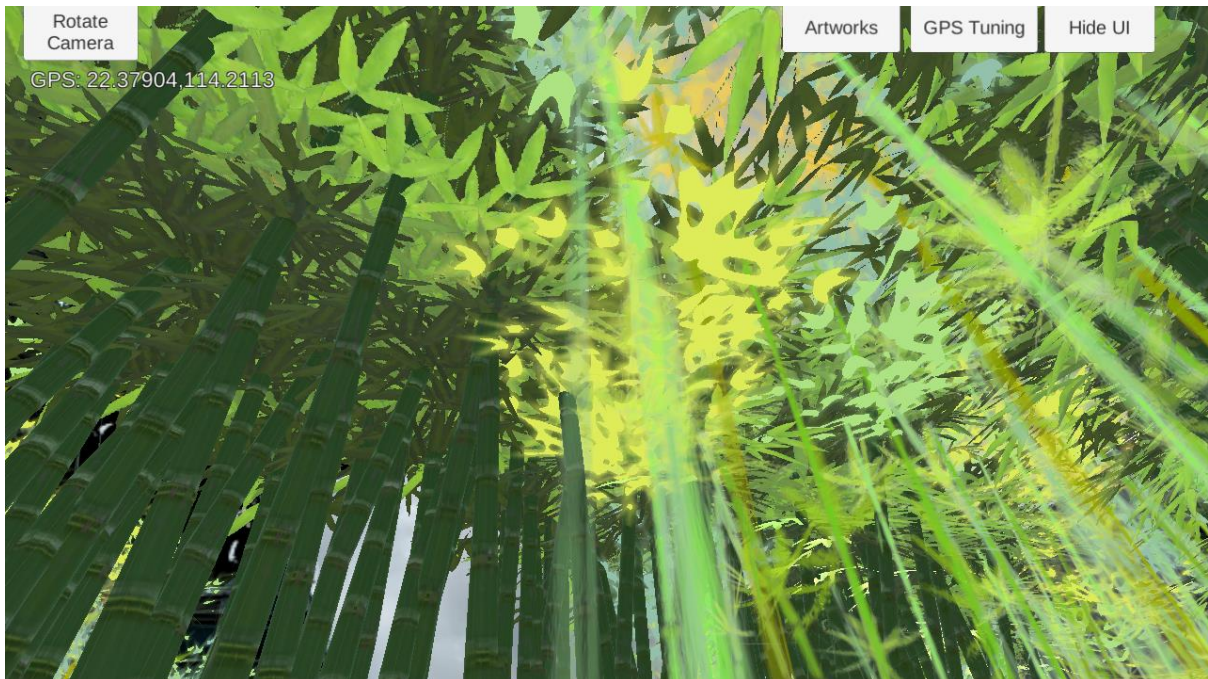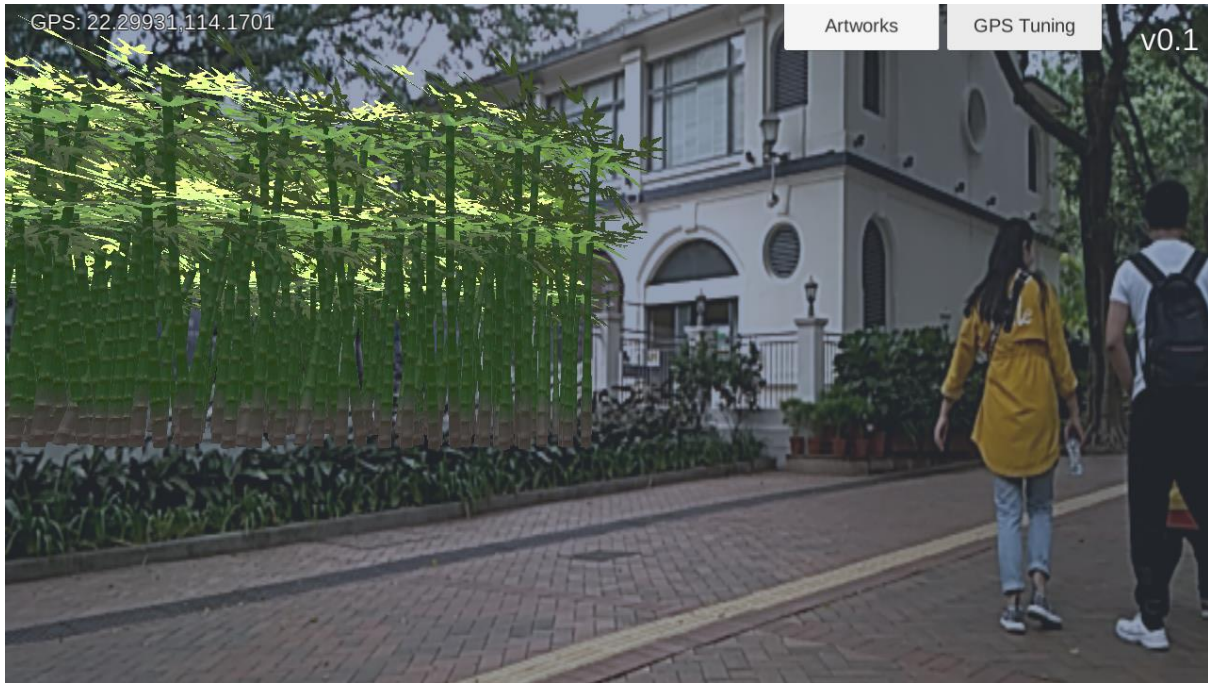
An extension of the bamboo forest concept is applied in the AR art scene of the Heritage Discovery Centre which is also a resource, learning and experience campus for the general public for heritage. The creation of the AR art is inspired by Zheng Banqiao's traditional Chinese ink painting on bamboo and the contemporary paintings related to bamboo by Zao Wou-ki, which focuses on capturing the essence of bamboo with the play of light, wind and impressions of movement and sound. Augmented Reality technology allows exploration of this artistic sentiment within a specific context.

How Are You? -- Phoebe MAN

Viewing App: HSMC GPS AR

The work is intended to inherit the human care of architectural design of the historical building.
The predecessor of Hong Kong Heritage Discovery Centre was Whitfield Barracks established in 1910. It is believed that soldiers living there were all strong men who could live anywhere and under all kinds of conditions. However, the design of barracks is very humane. The architect responsible for the renovation project, Lo Kwok-ho, has said that the barracks put emphasis on human scale and in harmony with the natural environment. There were no air-conditioning and lighting facilities in early 19th century and the design had to fit with the natural environment. For example, windows facing south are larger and those facing north, and west are smaller, a feature that improves inflow of natural light and air circulation while reducing the influence of adverse weather from other directions. In addition, ceilings of these buildings are high and there are porticos and eaves for ventilation to lower the temperature. Moreover, trees are everywhere to block the sunlight. This design makes the building more comfortable*. The architect took care of people's needs which is very touching. I collected some pictures of that period and have redrawn a group of soldiers in the picture. They were in a leisurely and comfortable mood, looks humane. I do not know whether there is room for a humanistic approach under a strong military mechanism. The work hopes to inherit the architect's humanistic spirit.

*"From Whitfield Barracks to Hong Kong Heritage Discovery Centre: An interview with Mr. Lo Kwok Ho, Senior Architect, Architectural Services Department." Newsletters of Antiquities and Monuments Office, Antiquities and Monuments Office of the Leisure and Cultural Services Department, Feb. 2006, pp. 8,9.

3D animation: Kwok Man Ho
AR technical support: Cosmo Ng & Jerry Tsang, Virtual Reality Centre, Hang Seng Management College

Oneiris II – Cedric MARIDET

Viewing App: HSMC GPS AR
(Please use headphone to listen to the sound)

Oneiris is a work that creates an oneiric space through Augmented Reality and symbolizes human's pursuit of desire through an analogy of dreamwork. The second scene of the dream creates a landscape in a mist by infusing an atmospheric cloud and jungle sounds into the Kowloon Park maze garden. It highlights the blurred lines between realities and dreams, and positions the viewer as a wanderer in the maze. In an anthropomorphic view, a viewer is thus the tiger wandering in the garden, in between dreams, just as in the Poliphilo story.

Over The Top II -- Helen PUN

Viewing App: HSMC GPS AR

Our strong cultural heritage in martial arts and the way it is manifested in lion dance has motivated me to create this artwork "Over the Top - II". Much endeavor is demanded to master the skill and more importantly, it bears

direct relevance to the philosophy behind the training of the body and the mind.
Education helps broaden our perspective and define the aura of a person. Nurturing the mind, as is the finesse of martial arts, helps prepare us to embrace challenges and take it to the next level. Lion dancing on top of bamboo stems ("poles") is a metaphoric archetype of overcoming each and every hurdle, suggesting an indomitable quality in our culture. The poles symbolize various stages or levels of learning, as provided by the college and as we experience in our lifetime. This resonates with the motto of Hang Seng Management College ("HSMC") and creative media, Augmented Reality ("AR"), is used to express the concept and the positive energy therein in a virtual space we define.

VII. Viewing Instructions

1. "HSMC GPS AR" App

(This app has been developed by the AR art team of HSMC specifically for this project)

1. Download the App "HSMC GPS AR" from Apple App Store or "恆生管理學院擴增實境(HSMC AR)" from Android Play Store.
2. Turn on the GPS of your device.
3. Open the downloaded App – you will see a list of AR art projects on the right side of the screen; turn on the project you wish to see one by one.
4. Under 'GPS Tuning', you may adjust the GPS of the viewing objects in relation to your viewing context.
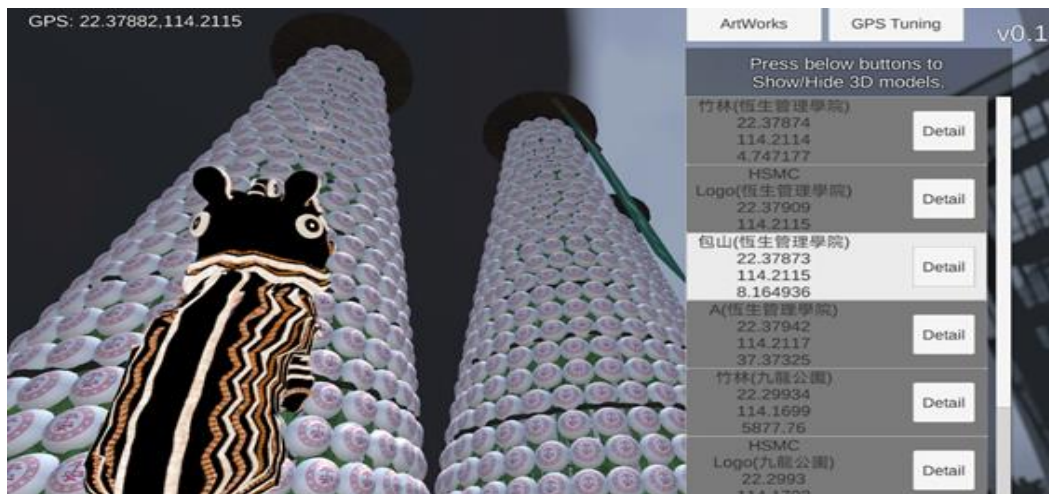
2. "LAYAR" App

1. Download the "LayAR" App from Android Play Store or Apple App Store.

2. Turn on the GPS of your device. Allow LayAR to access location and camera of your device.

3. Open the App and choose 'Geo Layers' from the left side menu.

4. Search layers "HSMC" and choose 'Waterlily Invasion', 'GardenAnthropocene', 'Virtual China' or 'Virtual Russia'.

5. Alternatively, search layers "Tamiko" and choose 'Waterlily Invasion' or 'Tamiko test layer'; or search layers "John Craig Freeman" and choose 'Virtual Russia' or 'Virtual China'.

3. "SOUNDSCAPE PAINTER" App

1. Download the App from App Store.

2. Open the App and view/listen to the visualization of the soundtracks.

VIII. Notes on Artists

Tamiko Thiel
Tamiko Thiel is an American visual artist exploring the interplay of place, space, the body and cultural identity. She expresses herself in a variety of media including digital prints, videos, interactive 3D virtual worlds and augmented reality. Her works have been exhibited internationally in venues such as MoMA in New York, the Centre Pompidou in Paris and ZKM in Karlsruhe.

Chris Cheung
Chris Cheung Hon-him is a new media artist and designer known for his installation art and audiovisual performance specialising in sound, image and interactive technology. His artistic practice combines traditional and futuristic ideas and reflects his beliefs in Chinese philosophy. He founded the creative group XEX in 2007 and XCEED in 2013, whose works have been showcased worldwide.

John Craig Freeman
With over 27 years of large-scale, site-specific artwork production experience using emergent technologies, John Craig Freeman explores how digital networked technology is transforming our sense of place. Freeman's works have been exhibited around the world, including the Americas, Europe and China. He is Professor at the Department of Visual and Media Arts of Emerson College, Boston, USA.

Desmond Hui
Professor Desmond Hui Cheuk-kuen obtained Bachelor of Architecture from Cornell University; Master and Doctor of Philosophy in History of Art and Architecture from the University of Cambridge. A registered architect in both Hong Kong and Canada, he holds Visiting, Honorary and Adjunct Professorship in Mainland China and Hong Kong. He is currently Professor and Director of the BA in Cultural and Creative Industries Programme at Hang Seng Management College.

Phoebe Man
Phoebe Man Ching -ying is an independent curator, conceptual artist, media sculptor and Associate Professor of the School of Creative Media, City University of Hong Kong. Her works are mostly cross-disciplinary and address social concerns. Her working media include mixed media sculpture, installation art, performance, video art and socially engaged art, which have been shown at over a hundred exhibitions and festivals internationally.

Cédric Maridet
Cédric Maridet is a Hong Kong-based artist, theorist and researcher. His practice includes intensive field works and research to create video, installations, photography, sound compositions and works on paper that construct narratives based on history, fiction or science. Maridet has participated in residencies, solo and group exhibitions internationally including Tate Modern in UK, Para Site and Asia Art Archive in Hong Kong.

Ellen Pau
Ellen Pau Hoi-lun works as an independent cinematographer, curator, art critic, and researcher focusing on Asian new media arts. A self-taught video artist, her first film Glove, a super-8mm artwork, was made and screened internationally in 1984. Founding Director cum curator of Microwave International New Media Arts Festival and co-founder of Videotage, Pau's single channel videos and video installation works have been extensively exhibited worldwide in film festivals and art biennials.

Helen Pun
Helen Pun Tsing-yee, a banker-turned artist, practices art in multi disciplines - Chinese calligraphy & ink painting, oil painting, ceramics, sculpture, installation, fashion design and creative media. She holds a Master of Fine Art degree from RMIT University, Melbourne; and an MBA degree from the University of Hull, UK. Currently a PhD student in Fine Art from RMIT,

she has been commissioned a number of art projects by the Hong Kong Exchanges, Housing Authority, Lane Crawford Joyce Group, to quote a few.