



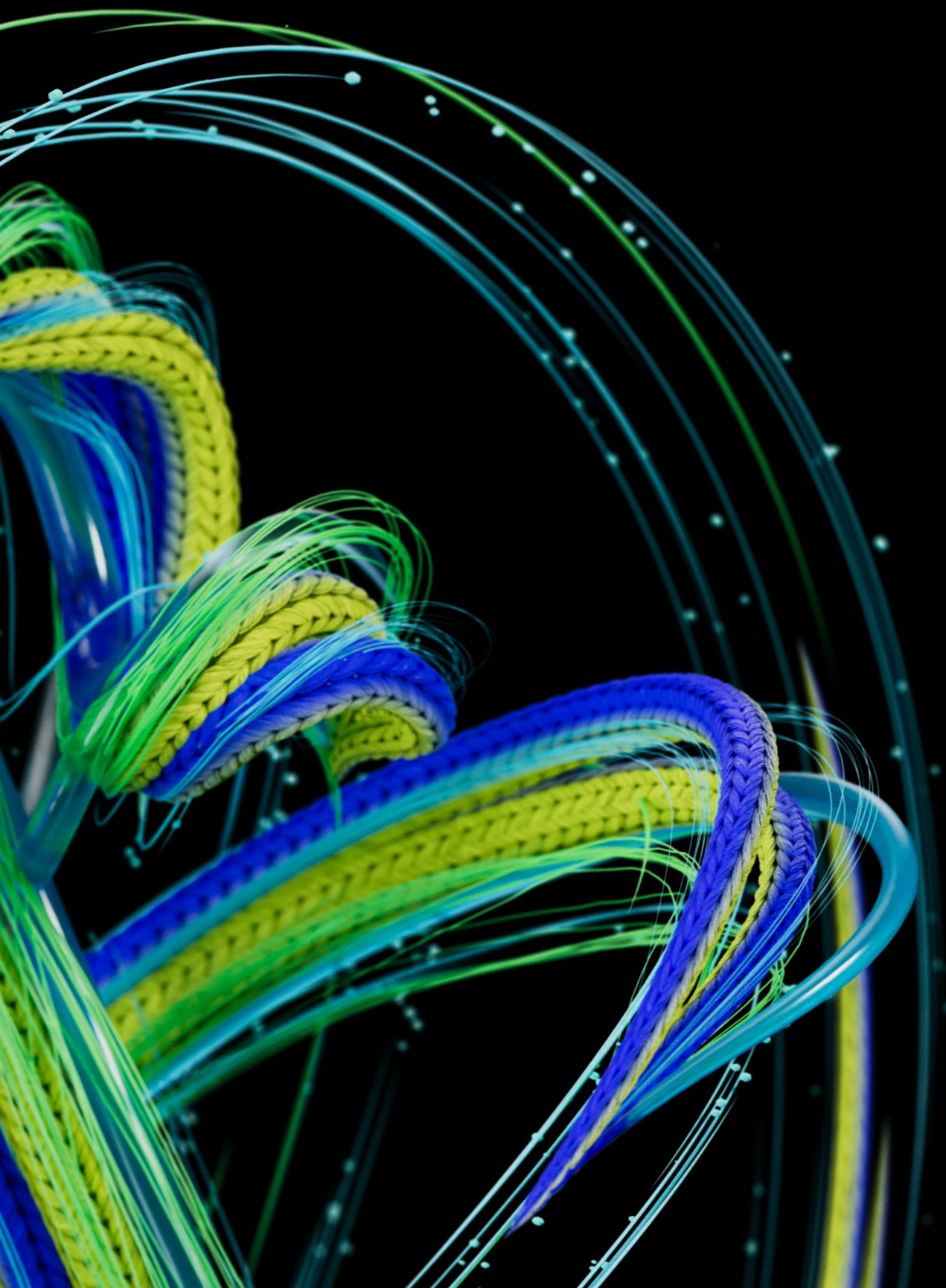
CULTURE

X
AI

文化

X
人工智能

2024-2025 | CULTURE & FUTURE MODE | 文化與未來



CULTURE X 文化 AI 人工智能

Culture X AI 2024-2025: Culture and Future Mode showcases the best of Hong Kong's culture, design and innovation practitioners on the world's stage. The featured activities and practitioners juxtaposes inspirations from culture with the versatility of AI to push the boundaries of creativity and technology.

文化X人工智能2024-2025:文化與未來在世界舞台上展示香港最優秀的文化、設計和創新從業者。一系列的活動和從業者，透過把多元化人工智能與從文化中汲取的靈感並置，將創意與技術的界限突破。

MESSAGE FROM
總監的話
CENTRE DIRECTOR

PROF. CALVIN WONG
黃偉強教授

CEO & CENTRE DIRECTOR, AiDLab
行政總裁及總監, 人工智能設計研究所

CHENG YIK HUNG PROFESSOR IN FASHION,
THE HONG KONG POLYTECHNIC UNIVERSITY
鄭翼雄時裝教授, 香港理工大學

AiDLab, a pioneer in blending Artificial Intelligence (AI) with fashion creativity, stands as a testament to innovation. This beacon of collaboration among academia, industry, and creative minds is the result of The Hong Kong Polytechnic University and the Royal College of Art's joint dedication to bridging ideas with reality.

Having been deeply involved in the world of fashion, I have first-hand experienced the industry's constraints when faced with technological limitations. Those barriers are slowly crumbling as AI-driven innovations begin reshaping key aspects of our trade, from the spark of design to the finality of the retail experience.

Today, AiDLab is excited to promote Hong Kong's pioneering creative cluster focused on AI research and application in design. We aim to foster an environment for fashion innovation that impacts both academic research, industrial and social progress.

Our team is leveraging the Artificial Intelligence-Based Interactive Design Assistant for Fashion (AiDA) system to enhance the design process and speed up development, resulting in unique and inspired creations. These will be showcased in a groundbreaking fashion presentation at the Victoria and Albert Museum.

Our gratitude extends to our valued partners, notably the Cultural and Creative Industries Development Agency (CCIDA) of the Government of the Hong Kong Special Administrative Region, Dr. Kan Tai-Keung, the 5 Hong Kong fashion designers, and all stakeholders. We invite you to join the events of "Culture X AI 2024 - 2025: Culture and Future Mode" programme, which showcases our latest works that merge technology and design. These events will demonstrate the feasibility and creativity of integrating technology with cultural design, stimulating further collaboration. We are dedicated to advancing design and technology, pushing creative boundaries, and accelerating our industry's evolution.

AiDLab, 作為人工智能與時尚創意相結合的先驅。香港理工大學和皇家藝術學院一起實現這項來自學術界、行業及創意思維的合作。

在時尚界工作的日子, 我能夠親身體會到科技在行業實際應用的限制。但這些限制正隨著人工智能的創新發展慢慢瓦解, 重新定義了從設計靈感, 到零售體驗的實踐可行性。

AiDLab致力推廣 AI 在香港創意和設計方面的科研和應用。我們的目標不僅為求進步, 更致力融合社會及業界變遷與學術研究, 突破市場的界限, 營造新的時尚創新環境。

我們的團隊正在利用具變革性的AI時裝設計助理系統 (AiDA) 來提升和加快設計及開發流程, 從而產生獨特而富有靈感的創作。這些創作將首次展示在著名的「維多利亞與艾伯特博物館」(Victoria and Albert Museum)。

我藉此衷心感謝香港特別行政區政府文創產業發展處 (CCIDA)、靳埭強博士、5位香港時裝設計師, 以及所有相關人士。在期待「文化X人工智能2024-2025: 文化與未來」計劃的同時, 我們誠意邀請大家參加此計劃中一系列的活動, 當中除了展示我們最新結合科研與設計的成果, 向社會及業界展示科技與文化設計創意融合的可行性及創造性, 更期待促進更多合作機會。透過推動設計與科技融合, 追求新的創意領域, 讓我們的行業可發展得更快。

MESSAGE FROM
活動統籌的話
EVENT CHAIR

PROF. JEANNE TAN
陳芊瑞教授

PROFESSOR, SCHOOL OF FASHION AND TEXTILES
THE HONG KONG POLYTECHNIC UNIVERSITY
教授, 時裝及紡織學院, 香港理工大學

Dynamic synergisation of disciplines requires the commitment of artists, designers and engineers. It is with great pleasure that "Culture X AI: Fashion and Future Mode" serves as a bridge to bring together our transdisciplinary community: acclaimed artist Dr Kan Tai-Keung, fashion designers Derek Chan, Wilson Choi, Tak Lee, Sophia XinLi, Aries Sin with the Artificial Intelligence Based Interactive Design Assistant for Fashion (AiDA) system for our fashion showcase at the Victoria and Albert Museum. Fashion collections were developed with AiDA based on inspirations derived from Dr. Kan's art across the 5 phases of his creative practice. In tandem, I am also excited to spotlight all 22 projects from the Laboratory of Artificial intelligence in Design (AiDLab) together for the first time!

Together, we carve our path to future innovations!

I would like to thank the Cultural and Creative Industries Development Agency (CCIDA) for sponsoring AiDLab which entrusted Nicole, Judy, Boey, Ricky, Victor and I with this project to champion creative innovations of Hong Kong. We look forward to engaging the public with creative innovations via activities in Hong Kong and Shenzhen in the coming year.

一場成功的跨界別合作需要眾多藝術家、設計師和工程師的共同協作。非常榮幸「文化X人工智能: 文化與未來」能夠作為橋樑, 匯聚各個界別: 著名藝術家靳埭強博士、時裝設計師陳進傑、蔡鴻成、李德誠、李昕、冼美玉, 以及互動性人工智能時裝設計助理 (AiDA) 系統, 成就這次在維多利亞和艾伯特博物館舉辦的時尚表演。各時裝系列的靈感結合了靳埭強博士不同時期的創作風格, 與AiDA合作開發。同時, 我也很興奮能夠第一次將人工智能設計研究所 (AiDLab) 所有22個項目呈現在觀眾眼前!

我們一起, 便能開闢未來創新之路!

在此我想感謝文創產業發展處 (CCIDA) 資助AiDLab, 以及AiDLab信任我與Nicole、Judy、Boey、Ricky、Victor, 將這個項目交給我們, 來推廣香港的創意創新。我們期待來年通過在香港和深圳的創意創新活動與大眾見面。

MESSAGE FROM 合作藝術家的話
ARTIST COLLABORATOR

DR. KAN TAI-KEUNG
靳埭強 博士

SBS, BBS, AGI

I'm delighted to have received an invitation to participate in AiDLab's "Culture X AI 2024-2025: Culture and Future Mode" programme! As an individual who constantly pursues innovation, whether in the realm of art and design, I am enthusiastic to explore new ideas, engaging in cross-disciplinary collaborations, and immersing myself in cutting-edge intelligent technologies.

Since 1969, I have extensively investigated the innovations in Chinese ink painting, cultivating five distinct painting styles through different periods. Recently, I have collaborated with computer science experts to create dynamic ink artworks and have worked alongside dancers and professionals in the field of technological theatre for an interdisciplinary performance titled *The Way of Painting in Dance*.

Throughout my over fifty-year design career, I have upheld the tradition of innovation, receiving numerous awards, including the first prize at The 1st Poland International Computer Art Competition. When it comes to new technology, I adhere to the principles of "intent before tool" and "use the brush instead of manipulated by the brush (Tool)". Artificial intelligence (AI) is a powerful tool of the new era and represents a groundbreaking development, heralding a new era for the design profession. I continue to follow my long-standing principles in utilising tools and aim to master AI intelligently. As humans invent intelligent tools, we should avoid becoming enslaved by AI and instead become its masters.

Before embarking on my design career, I worked as a tailor for ten years. It is meaningful to be part of the AiDLab's fashion creation project, especially collaborating with five outstanding young designers from Hong Kong's fashion industry. They have each selected different periods of my ink painting imagery to create five series of fashion designs. This cross-generational and cross-disciplinary collaboration is already innovative, and their application of AI technology in highly interactive creations makes me even more excited.

While sharing my passion for ink painting, I also candidly impart my concepts of autonomous innovation and "not being enslaved by tools." More importantly, we must embrace any challenges posed by future intelligent technologies with an open attitude to create a better future.

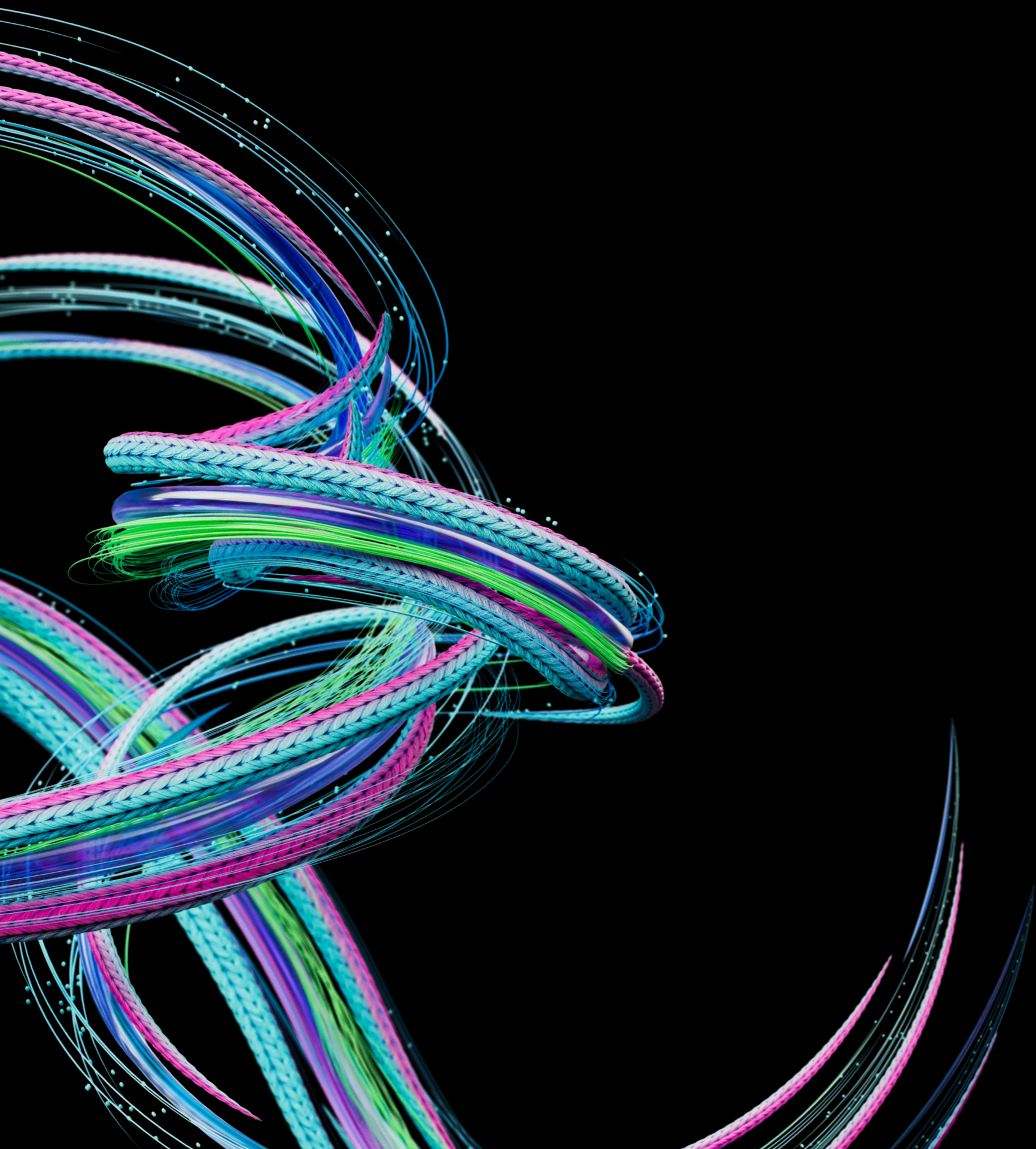
AiDLab的「文化X人工智能2024-2025:文化與未來」計劃邀請我合作,是使我感到非常雀躍的!我是一個不斷追求創新的人,無論在繪畫或設計的創作領域,都勇於求新求變,也樂於跨界合作,並對智能新科技充滿好奇。

自1969年起,我長期探索中國水墨畫創新,在不同年代創作了5個時期的獨特繪畫風格。近年,我更與電腦科技人才合作,創作出動態水墨作品,又和舞蹈家及科技劇場跨界演出《舞畫道》。

在50多年的設計事業中,我承傳啟新,屢獲大獎之中亦包括首屆電腦藝術比賽的全場冠軍。對新科技的應用,我常堅持「意在筆(工具)先」和「用筆,非為筆(工具)所用」的原則。人工智能科技將是劃時代的新發展,設計專業將會迎來一個新時代。AI這新工具就是新時代的利器。我還是堅持一向用工具的原則,善用人工智能工具。人類發明了智能利「器(工具)」,我們應「不器」,不要成為AI的奴隸,要做AI的主人。

我從事設計工作之前,當了裁縫10年。這次參與AiDLab時裝創作項目真是別具意義,特別是與香港時裝界5位傑出的青年設計師合作,更是難能可貴。他們各自選擇我不同時期的水墨畫意象創作出5個系列的時裝,這樣的跨代跨界合作已是別開生面,又各自運用人工智能新科技進行多維度的互動創作,更使我充滿期待!

我盡情將我的水墨創作情懷分享之外,坦率地將自主創新與「不器」的觀念傳授。更重要的是我們要用絕對開放的態度迎接未來任何智能新科技的挑戰,創造更美好的將來。



KAN TAI KEUNG X AIDLAB X HK FASHION DESIGNERS SHOW

靳埭強 X AiDLab X 香港時裝設計師秀

17 JULY 2024

VICTORIA & ALBERT MUSEUM, LONDON

2024年7月17日
維多利亞與艾伯特博物館, 倫敦

With the theme Culture, Innovation and Fashion, the show features the collaborative works of Dr. Kan Tai-Keung, AiDLab and Derek Chan, Wilson Choi, Tak Lee, Sophia XinLi and Aries Sin. Developed with the AiDA system, each collection derives inspiration from Dr. Kan's art works and represents one of the 5 key creative phases of his career.

This show features menswear collections by Derek Chan, Wilson Choi and Aries Sin developed from the newly launched Menswear application of AiDA.

以文化、創新與時尚為主題，這次表演展示由靳埭強博士、人工智能設計研究所 (AiDLab) 和陳進傑、蔡鴻成、李德誠、李昕、冼美玉共同協力的合作成果。每個系列各自代表了靳博士在創作生涯中的5個創作時期，在他的畫作中汲取靈感，並用 AiDA 系統開發。

這次演出會展示陳進傑、蔡鴻成和冼美玉，使用 AiDA 新推出的男裝應用功能，開發的男士服裝系列。

ABOUT AiDA AI-BASED INTERACTIVE DESIGN ASSISTANT FOR FASHION

關於 AiDA (AI 時裝設計助理系統)

Developed by Prof. Calvin Wong, CEO & Centre Director of AiDLab, Cheng Yik Hung Professor in Fashion of PolyU, and his team, AiDA is the first-to-market technology that empowers fashion designers to streamline their creative process by generating original collections based on their unique inspirations. With just a few clicks, designers can choose or refine options to develop fashion collections, bringing agility, efficiency and flexibility to labour intensive studio processes.

由 AiDLab 行政總裁及總監黃偉強教授及其團隊開發，AiDA 是首個推向市場的技术，透過產生原創系列來幫助時裝設計師來簡化創作流程。只需點擊幾下，設計師就可以選擇或完善開發時裝系列的選項，為密集的工作室流程帶來敏捷性、效率和靈活性。

JUDGES OF CALL FOR FASHION DESIGNERS

招募時裝設計師評審

MR. JACKY LAM

Associate Creative Director, I.T
助理創意總監, I.T

MS. SARAH LAM

Style Director, Manifesto Magazine
造型總監, Manifesto Magazine

PROF. CALVIN WONG 黃偉強教授

Cheng Yik Hung Professor in Fashion,
The Hong Kong Polytechnic University
CEO & Centre Director, AiDLab
鄭翼雄時裝教授, 香港理工大學
行政總裁及總監, 人工智能設計研究所

MR. KEVIN YEUNG 楊棋彬先生

Chairman, Hong Kong Fashion Designers Association
主席, 香港時裝設計師協會

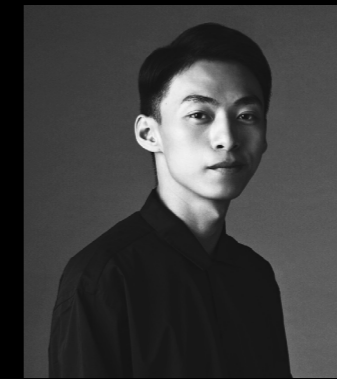
SELECTED FASHION DESIGNERS FOR THE COLLABORATION

獲選參與合作的時裝設計師



DEREK CHAN 陳進傑

Design Director 聯合創辦人兼設計總監
DEMO



WILSON CHOI 蔡鴻成

Founder and Designer 創辦人兼時裝設計師
REDEMPTIVE



TAK LEE 李德誠

Artistic Director 藝術總監
TAK L.



SOPHIA XINLI 李昕

Creative Director 創意總監
FORME DE FLUIDITÉ



ARIES SIN 洗美玉

Creative Director 創意總監
MODEMENT

Sorted by the surname in alphabetical order.
按姓氏字母順序排列。

ABOUT DR. KAN TAI-KEUNG

SBS, BBS, AGI

As a world-renowned designer and artist, Kan started his design career since 1967. Kan was an active participant of Hong Kong New Ink Art Movement and has continued to work for a spark of originality. Since early 1970s, Kan has enthusiastically participated in art and design education, and has influenced many of his pupils.

Kan earned numerous awards including the “Hong Kong Ten Outstanding Young Persons Award” in 1979 and the “Urban Council Grand Award (Design)” in 1984. Kan is the first Chinese enlisted in 1995 “Who’s Who in Graphic Design” international reference book of Switzerland. He was awarded the Honour of Bronze Bauhinia Star and the Honour of Silver Bauhinia Star in 1999 and 2010 respectively. In 2016, Kan was awarded the “HKDA Lifetime Honorary Award” by Hong Kong Designers Association. Being exhibited both in and outside Hong Kong, Kan’s works are widely collected by significant museums and personal in the UK, US and China (including Hong Kong, Macao and Taiwan).

Kan actively participates in art and design education and promotion of professionalism and earned the Honorary Doctor of Design in the Hong Kong Polytechnic University in 2005. He is now the Honorary Dean of the Cheung Kong School of Art and Design, Shantou University, the fellow member of Hong Kong Designers Association, member of the Alliance Graphique Internationale, the advisor of the Leisure & Cultural Services Department, the Honorary Advisor of Hong Kong Museum of Art and the Advisor of China Federation of Literary and Art Circles Hong Kong Member Association Limited.

國際著名設計師及藝術家，於1967年開始從事設計工作，是香港新水墨運動的活躍分子，不斷探索新路。1970年起積極參與藝術設計教育工作，桃李滿門。

作品在本地及海外屢獲殊榮，其中包括：香港十大傑出青年（1979），市政局設計大獎（1984），首位華人名列世界平面設計師名人錄（1995），香港特區頒予銅紫荊星章勳銜（1999）及銀紫荊星章勳銜（2010），香港設計師協會終身榮譽獎（2016）。其藝術及設計作品常展出海外各地，並獲英國、美國和中國（包括香港、澳門、台灣地區）等地博物館及個人收藏。

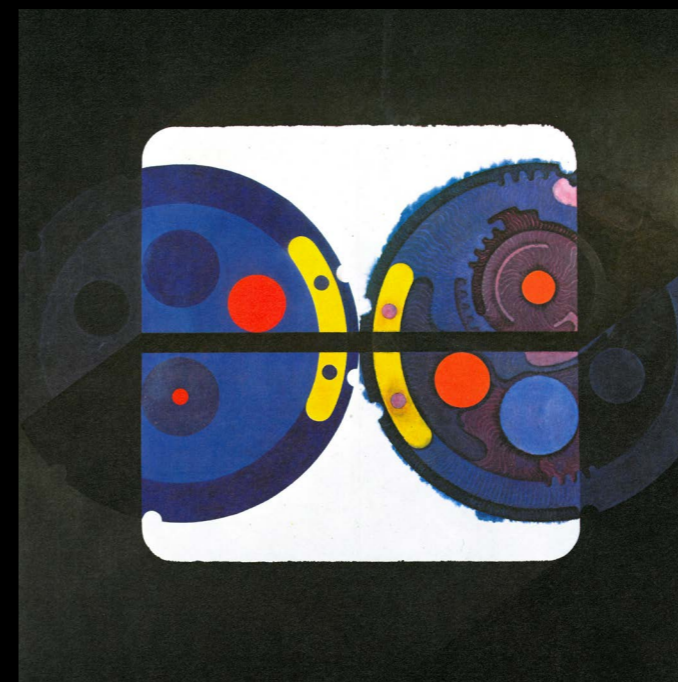
靳氏也熱心藝術及設計推展工作，2005年獲香港理工大學頒授榮譽設計學博士，現為汕頭大學長江藝術與設計學院榮譽院長、香港設計師協會資深會員、國際平面設計聯盟AGI會員、康樂及文化事務署藝術顧問、香港藝術館榮譽顧問及中國文聯香港會員總會顧問。

關於 靳埭強 博士



POP INK ART

逐潮波普



“Pop Ink Art” marks the beginning of Dr. Kan’s creative exploration of ink art. Dr. Kan, who hails from a graphic design background, drew inspiration from Bauhaus constructivism in his early art practice, as evidenced by his use of geometric shapes, textures, and color contrast to create an abstract presentation.

“Pop Ink Art” revealed an era of rapid development in modern civilisation, when everything became faster than ever but also dangerous. Kan used pop icons as a crucial element in his creation to explore different mediums and approaches for ink art breakthroughs.

「逐潮波普」為靳博士水墨藝術的起點，展示了當時一個處於高速發展的社會：一切變得更快但同時亦更危險。

靳博士以當時的潮流象徵入畫，以探求他水墨創作上的突破。而從他對於幾何圖形以至肌理及色彩對比的抽象表達運用更可以看到他早期受到的包浩斯學派構成主義的影響。

AGES 宙 | 1970

Hong Kong Museum of Art Collection, ©Kan Tai-Keung
香港藝術館藏品, ©靳埭強

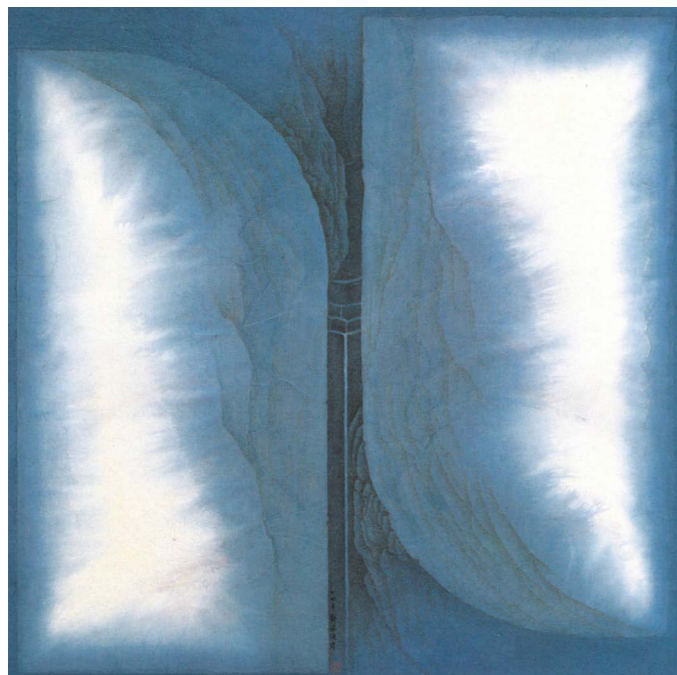
SOPHIA XINLI 李昕 | FORME DE FLUIDITÉ

“Joining this collaboration will significantly transform our way of designing. And having the opportunity to showcase my designs in V&A museum will be a proud moment in my life.”

「參與這次合作將顯著改變我們的設計方法。有機會在維多利亞與艾伯特博物館展示我的設計將是我一生中值得驕傲的時刻。」

LANDSCAPES' FRESH APPEARANCE

山水新姿



“Learning from the ancestors, nature, and yourself.” Lui Shou-Kwan wrote to Dr. Kan.

Dr. Kan thus went from experimenting with pop art to a more conventional practice of landscape ink painting, diving into nature and learning from it. Dr. Kan's use of vibrant colours to recreate dreamy landscape scenery is consistent with the New Ink Painting Movement.

Dr. Kan's landscape ink emphasised geometric shapes, and he creatively combined what he learned from his design practice, intertwining circles and triangles to create harmony, redefining the traditional visual representation in ink art.

呂壽琨曾給予靳博士一錦囊，寫道「師古人、師自然、師自我」。

靳博士自此從普普藝術的實驗轉往傳統的水墨山水，以大自然為師，順應新水墨的色彩運用創造出磅礴的山林。

他此間的山水強調幾何圖形的運用，利用圓形及三角形創造視覺上的調和，重新定義傳統的水墨視覺構成。

VALLEY 壑 | 1974

Hong Kong Museum of Art Collection, ©Kan Tai-Keung
香港藝術館藏品, ©靳埭強

WILSON CHOI 蔡鴻成 | REDEMPTIVE

“Fashion with Technology” has always been the goal of REDEMPTIVE. This collaboration allows me to explore the integration of fashion and technology in diverse angles.

「Fashion with Technology一直是REDEMPTIVE追求的東西，這次合作令我能夠用更多角度去深入探索時裝與科技的結合。」





PSYCHE IN MOTIONS & HONOUR TO MASTER

意動師心



“Psyche in Motions & Honour to Master” pays tribute to Lui Shou-kwan’s “Zen Painting.” The red dots represent Dr. Kan’s mind, as well as what he learned from himself.

The natural landscape shifted from its actual form to a more abstract and dynamic expression; it is like a fantasia.

It is a transitional period, from using colour to monotone for a more elegant expression to using white-out to create the void and draw the audience’s attention to the detail.

「意動師心」致敬了呂壽琨的禪畫：利用了紅點去代表靳博士的內心世界並同時「師自我」的過程。山林景致從實際形態轉至比較抽象動感的表述，以動態的山石譜出一段段的幻想曲。

「意動師心」是靳博士水墨的過渡時期：畫面色彩慢慢褪去而變得淡雅；而「余白」的運用使觀眾更投入於山林的本體。

MINDSCAPE II 心畫二 | 1997

Courtesy of Kan Tai-Keung
靳埭強提供

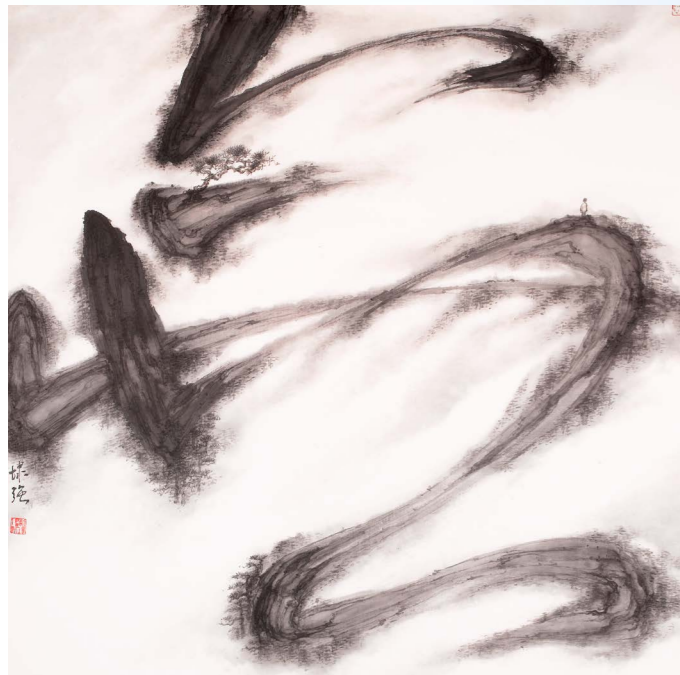
TAK LEE 李德誠 | TAK L.

“Joining this collaboration represents an opportunity for us to explore new intersections between conventional fashion techniques and emerging technologies. This becomes a natural extension of our brand’s ethos, which is to embrace artificial intelligence to echo artisanal skills and aesthetics.”

「參與這次合作，讓我們有機會探索傳統時裝技術與新科技之間的火花。擁抱人工智能來呼應手工技藝和美學，亦自然地成為我們品牌精神的延伸。」

BRUSH STROKE FROM MY MIND

筆劃隨心



Dr. Kan's brush strokes combine landscape painting and calligraphy. "Brush Stroke from My Mind" chronicles his 20-year exploration of ink art. Being a painter himself, he devoted time to studying calligraphy and merging the form into the landscape.

The monochromatic landscape ink painting bears a resemblance to both landscape and calligraphy. The white vacant areas in the painting effectively depict the artist's brushstrokes and movements, elevating the appeal of his artistic technique to the extent that one can perceive the essence of the mountain even in its absence. The observer in the painting appears to be enjoying the scenery from his own subjective viewpoint.

「筆劃隨心」展示了靳博士20年來對於水墨的探索，探求以書法入畫：以筆觸串連山水，將山水變成文字。

黑白的水墨似山水又似文字：畫面的余白捕捉了他的筆觸以及動態，昇華了他的筆墨氣韻，達至「無山見山」。就似畫面內的小人，在心裡以他的角度欣賞著此景色。

MOUNTAIN IN MIND; WATER IN MIND
無中生有 - 無山見山 | 2010

Hong Kong Museum of Art Collection, ©Kan Tai-Keung
香港藝術館藏品, ©靳埭強

ARIES SIN 冼美玉 | MODEMENT

"This collaboration is a valuable chance to merge Dr. Kan's work with traditional craft and technology."

「這次是一個珍貴的合作機會，把靳博士的作品與科技和傳統工藝融合。」





TIMELESS IDEAS & CONTEMPORARY EMOTIONS

古意今情



Dr. Kan's endless creative journey continues with his timeless ideas. "Timeless Ideas & Contemporary Emotions" inherits the thoughts of the ancestors and represents them with modern means.

Dr. Kan's works take a minimalist approach, using points and shapes, lines, and planes to create an abstract representation of landscape, where a simple line could be a pond or a cliff. This emphasises the space, creating a sense of meditation and resulting in a new interpretation of Chinese ink art.

靳博士時至今日仍然無止境地馳騁於他的創意道路之上。「古意今情」以當代的表達手法傳承了古人的所思所想。

靳博士利用了點、線、面極簡地勾勒出山水的形：一條線可以是湖，也可以是山。以形為上於紙上創造出一個讓觀眾冥思的空間，給予了水墨藝術一種新的演繹。

BEFRIEND VIA ARTS - PINE & BAMBOO
以藝會友 - 松與竹 | 2018

Hong Kong Museum of Art Collection, ©Kan Tai-Keung
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DEREK CHAN 陳進傑 | DEMO

"This collaboration provided me a chance to try something I haven't experiment in DEMO seasonal collection. The incorporation of AI technology and 3D printing technology would give a different dimension of demo creation in this capture collection."

「這次的合作機會讓我可以嘗試以往在DEMO系列中沒有實驗的東西。結合人工智能與3D印刷技術，這次的創作將展示DEMO不同的一面。」



SOPHIA XINLI
李昕



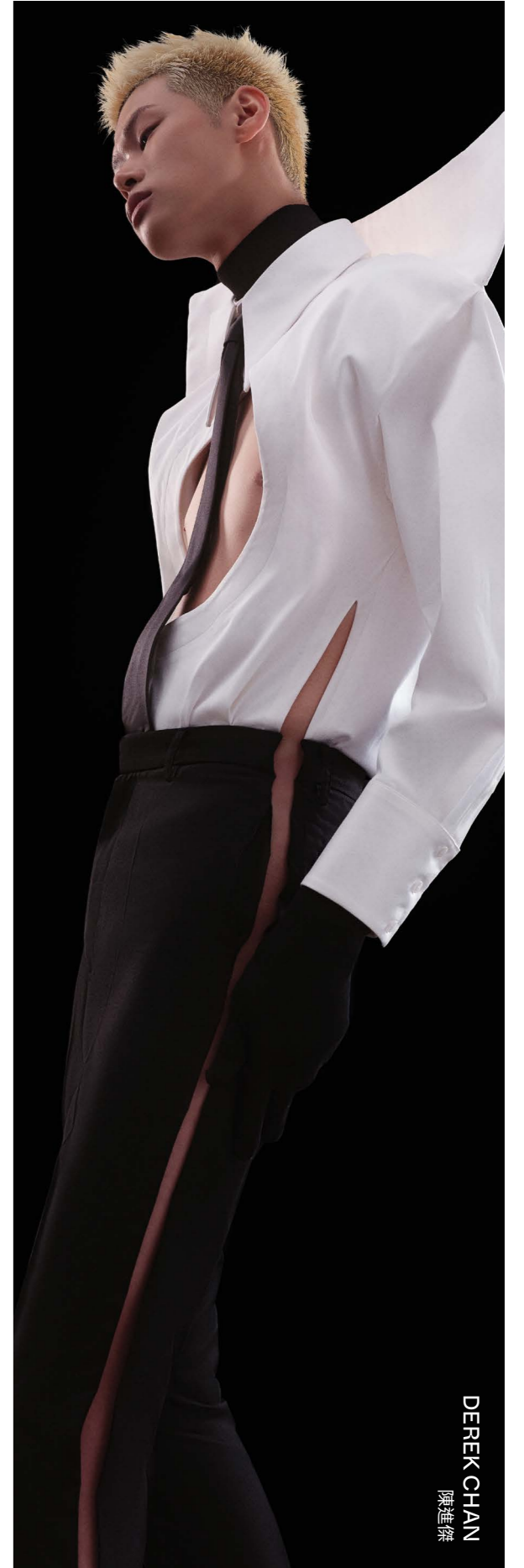
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李德誠



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ACKNOWLEDGEMENTS

鳴謝

ARTIST COLLABORATOR 合作藝術家

DR. KAN TAI KEUNG

SBS, BBS, AGI

THE FASHION DESIGNERS 時裝設計師

DEREK CHAN

DESIGN DIRECTOR
DEMO

WILSON CHOI

FOUNDER AND DESIGNER
REDEMPtive

TAK LEE

ARTISTIC DIRECTOR
TAK L.

SOPHIA XINLI

CREATIVE DIRECTOR
FORME DE FLUIDITÉ

ARIES SIN

CREATIVE DIRECTOR
MODEMENT

EVENT CHAIR 活動統籌

PROF. JEANNE TAN

PROFESSOR
School of Fashion and Textiles
The Hong Kong Polytechnic University

PROJECT TEAM 策劃團隊

MS. NICOLE MOK

PROJECT MANAGER
AiDLab

MS. JUDY NG

ASSISTANT PROJECT MANAGER
AiDLab

MS. BOEY PANG

SENIOR PROJECT EXECUTIVE
AiDLab

MR. RICKY YAM

PROJECT EXECUTIVE
AiDLab

MR. VICTOR CHAN

PROJECT EXECUTIVE
AiDLab

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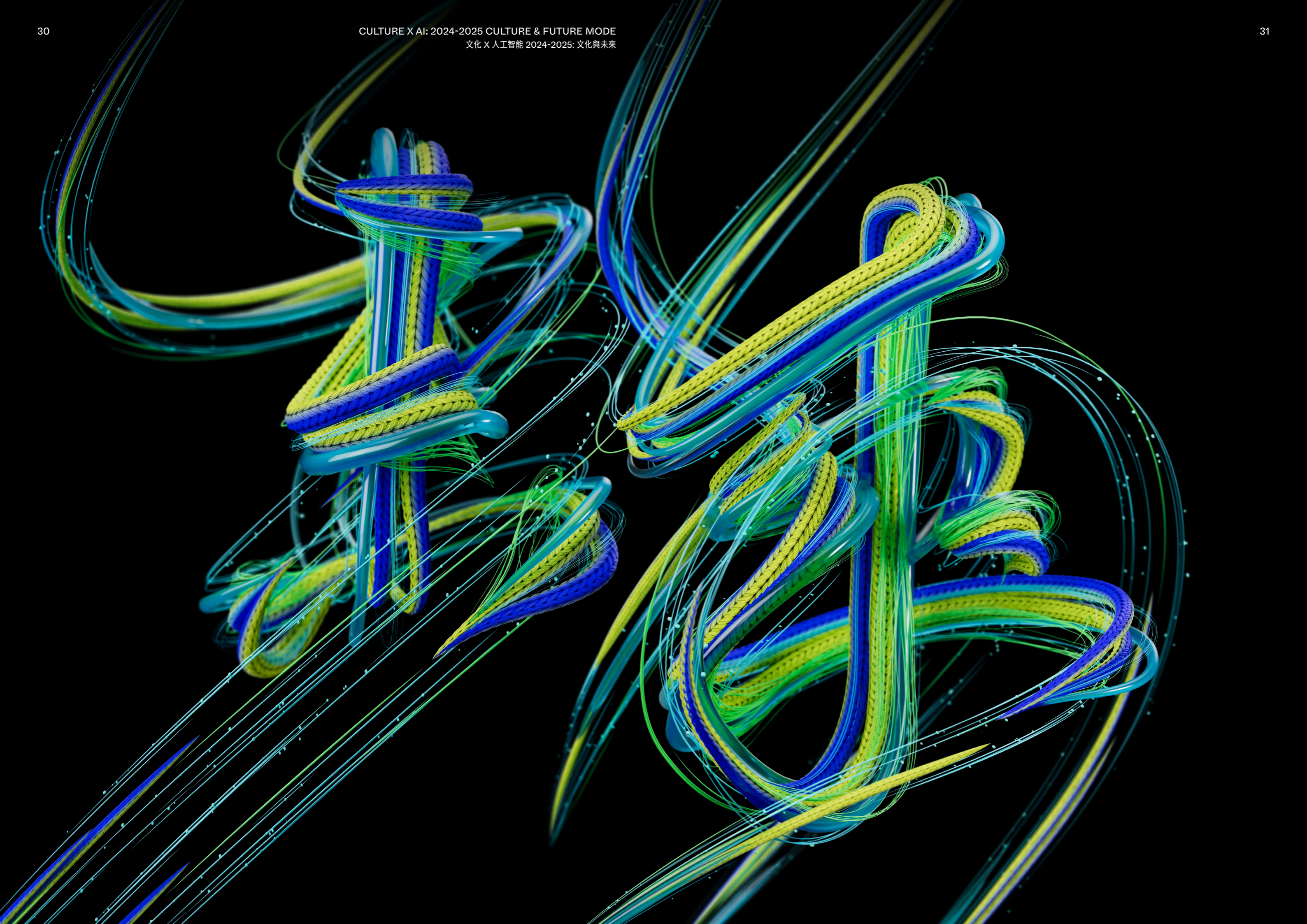
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