

香港 的 *Compound* Culture
複合文化 of HONG KONG



這個系列共展出八套男女裝長衫設計，以「香港的複合文化」為題，呈現香港作為中外文化交流主要橋樑所衍生出華洋匯萃、靈活多變的文化生態。設計系列以四類香港的建築物作為主題，包括九龍寨城、唐樓、公共屋邨和戲棚。每個主題均有男女裝長衫各一套和紡織品設計，並以不同年代的長衫形制、創新的面料、富象徵意義的圖案和配飾等表現與各建築風格相關的主題。

設計團隊以傳統的非遺工藝、經典形制和剪裁作為基礎，以嶄新的數碼化設計模式配合電腦梭織及針織提花、立體打印、激光切割和雕刻等先進技術，開發新穎的面料和配飾探索創新長衫的可能性。整個系列巧妙地貫穿多樣化而複雜的文化元素，並精細有序地融合傳統工藝和現代技術，以複合的時尚風格道出新舊交融、中西並蓄的香港文化。

香港的 複合文化

This collection features eight sets of men's and women's cheongsam designs with the theme of "The Compound Culture of Hong Kong". It presents the diverse and multicultural ecology of blending Chinese and foreign cultures derived from Hong Kong's role of the major bridge for cultural exchanges between East and West. The design series is based on four types of Hong Kong architecture as the themes, including Kowloon Walled City, Chinese Tenements, Public Housing Estates, and Bamboo Shed Theatre. Each theme includes one set of men's and women's cheongsam design, as well as textile design. They express the themes related to each architectural style through diverse cheongsams forms and craftsmanship of different eras, innovative fabrics, symbolic patterns, and accessories, as well as traditional silhouettes and craftsmanship.

Based on the authentic craftsmanship, classic forms, and traditional cutting techniques of the ICH, the design team further explores the possibilities of innovative cheongsam with unique fabrics and accessories developed through a novel digital design model, combined with advanced technologies such as computer weaving and knitting, three-dimensional printing, laser cutting and engraving. The collection ingeniously weaves in diverse and complex cultural elements, seamlessly integrating the traditional craft and modern technologies to deliver a composite fashion aesthetic, conveying the old-and-new and east-and-west blended culture of Hong Kong.

The Compound Culture of HONG KONG



廣廈 萬家 公共屋邨

1950年代，大量內地居民移居香港。不少人在市區邊緣和鄉郊各處搭建簡陋的木屋、寮屋樓身，村落成群，經常發生木屋大火。1953年，石硤尾大火後，政府開始興建徙置大廈安置災民，逐漸形成公共房屋政策。

公共屋邨強調功能主義，設計以空間的實用性和符合基層市民的生活為重心。長直的走廊和有利通風的通花磚牆是舊式公共屋邨的特色。走廊樓梯常是小孩們玩耍和居民乘涼、聯誼的地方。鄰里間守望相助的情誼就在這簡單而實用的公共空間中建立起來。

設計團隊以香港其中一個歷史悠久的公共屋邨－蘇屋邨作為創作靈感。蘇屋邨共十六座樓宇，依山而建，順著地勢和諧有致地分佈，確保各大廈之間空氣流通和光線充足。樓宇外觀簡約，均以花木命名，例如金松、綠柳、蘭花、壽菊等，讓人聯想到樹蔭下百花爭妍的畫面。設計團隊分別以數碼提花和電腦針織技術創作男裝及女裝設計的面料，並結合現代主義色彩的幾何通花磚牆和融合傳統中式團花紋樣，重新演繹昔日蘇屋邨百家共融的情懷。

In the 1950s, a large number of mainland residents moved to Hong Kong. Many people built simple wooden houses and shanties on the outskirts and rural areas of the city, forming clusters of villages where fires occurred frequently. After the Shek Kip Mei conflagration in 1953, the government began to build resettlement buildings to accommodate the victims, gradually forming the public housing policy.

Public housing estates emphasize functionalism with designs focusing on the practicality of space and meeting the needs of grassroots. Long straight corridors and breeze block walls are the features of old-style public housing estates. The corridors and stairs are often places where children play and residents gather to cool off and socialize. The camaraderie among neighbours is established in these simple and practical public spaces.

The design team took inspiration from one of Hong Kong's long-standing public housing estates, So Uk Estate. So Uk Estate consists of sixteen buildings of simple exteriors, built harmoniously along the hillside to ensure air circulation and ample sunlight between the buildings. The buildings are named after flowers or trees, such as Cedar, Willow, Orchid, Marigold, etc., evoking images of blooming flowers under the shade of trees. The design team used digital jacquard and computer knitting technologies to create fabrics with geometric patterns of modernistic breeze block walls and traditional Chinese medallions for the men's and women's designs, reinterpreting the harmonious spirit of the past So Uk Estate.

Connecting
THOUSANDS of *Homes*
- *Public Housing Estates*



廣廈萬家 Connecting
THOUSANDS of *Homes*

致和
祥氣



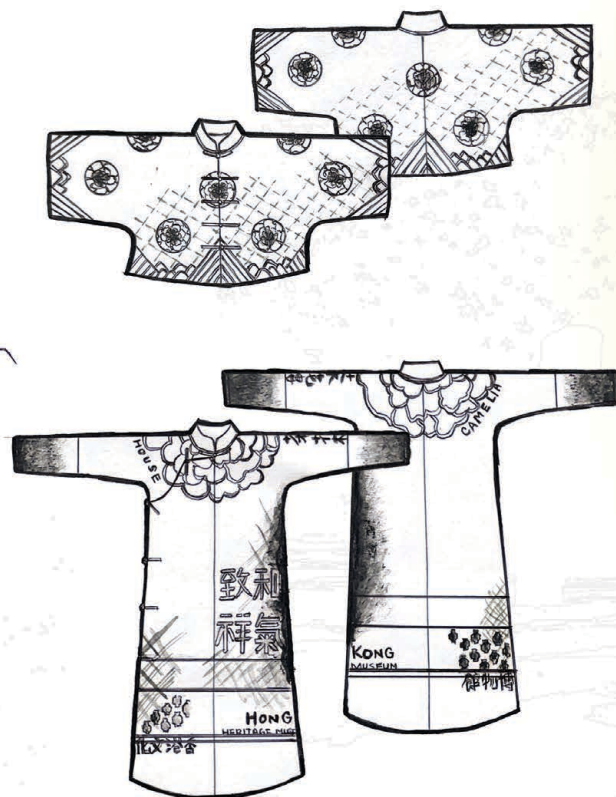


廣廈萬家 Connecting
THOUSANDS of *Homes*





廣廈萬家 Connecting THOUSANDS of Homes



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THOUSANDS of *Homes*

公共屋邨
PUBLIC HOUSING ESTATES

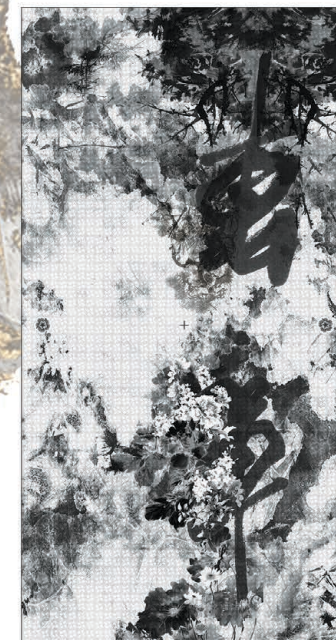


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廣 廈 萬家 Connecting
THOUSANDS of *Homes*



廣廈萬家 Connecting
THOUSANDS of *Homes*

公共屋邨
PUBLIC HOUSING ESTATES



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廣 廈 萬家 Connecting
THOUSANDS of *Homes*

公共屋邨
PUBLIC HOUSING ESTATES

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廣廈萬家 Connecting
THOUSANDS of Homes

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THOUSANDS of *Homes*



公共屋邨
PUBLIC HOUSING ESTATES



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有容乃大 — 唐樓

從十九世紀末到二十世紀前期，唐樓曾是香港居民主要的居所之一。早期的唐樓以磚木結構建成，蓋以斜瓦頂。樓高多為二至三層，樓底高，以木樓梯連接，部分建有騎樓、閣樓。在平實的中式建築結構內，不少唐樓都有傳統中式和西式裝飾藝術風格的地磚、窗花和欄杆，配以水磨石、紙皮石、花磚、壓花玻璃等低調而富有特色的用料。裝潢設計恰到好處，展現兼容中西的港式風格。

唐樓是綜合用途建築。狹而深長的空間可劃分成多個間隔作不同用途，包括設於底層前方的店舖、底層後方或上層的居住空間、工場、倉庫等，出現二進或三進的格局。二十世紀中期，香港人口急增，住屋嚴重不足，不少唐樓都再被劃分出木板隔間房，甚至床位用作分租。同一屋檐下可住十幾戶人，營幾家店。在狹小、密集的生活空間內，各戶互相遷就、包容和尊重是維持睦鄰的相處之道。

設計團隊走訪了位於香港島中上環的唐樓和老舖，在具逾百年歷史的店屋內提取靈感。作品以唐樓狹長和斜頂結構作為輪廓基礎，採用傳統中式平面剪裁，分別以「大裁」及「小裁」製作男裝和女裝長衫。設計團隊利用數碼針織和梭織提花技術，把富有香港裝潢特色的圖案和實地考察所得的照片呈現在落落大方的長衫上。

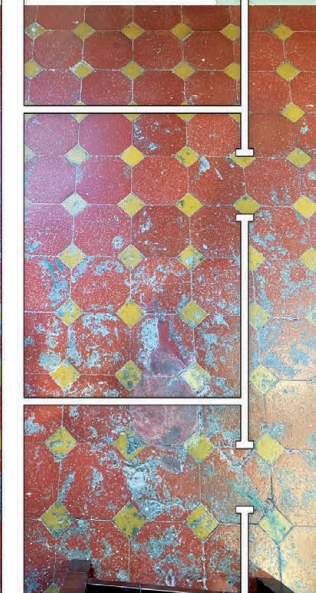
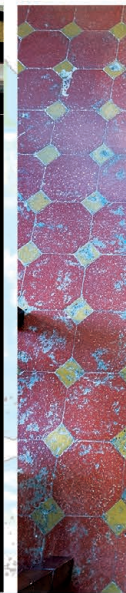
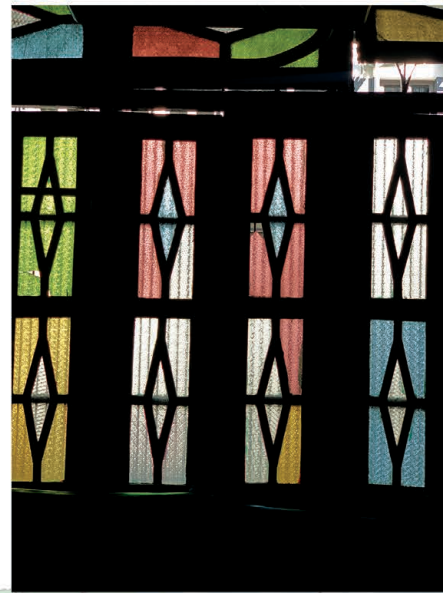
GREATNESS *Lies in the Capacity* — CHINESE TENEMENT

Chinese tenement had been one of the main residences of Hong Kong people between the late 19th century and early 20th century. The early Chinese tenements are constructed with brick-wood structures, topped with tiled pitched roofs. They are usually constructed of two to three storeys with high ceilings, connected by wooden stairs. Some are built with attics and verandas. In the simple and practical Chinese architectural structures, many Chinese tenements are adorned with traditional Chinese and Western decorations in Art Deco styles, including floor tiles, window grilles, and railings in subtle yet distinctive materials, such as terrazzo, mosaic tiles, Victorian tiles, and embossed glass. The interior designs strike a nice balance between Chinese and Western styles, reflecting the unique Hong Kong style.

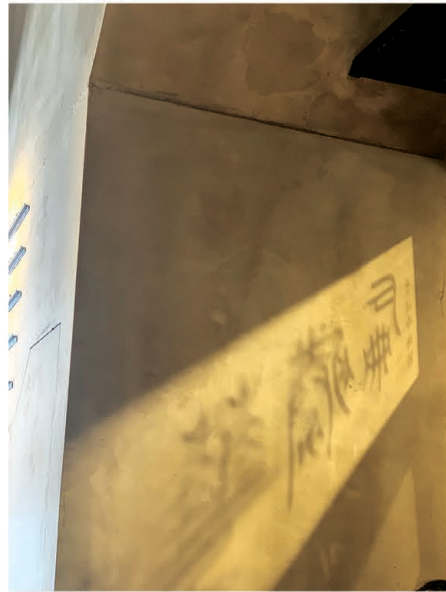
Chinese tenements are composite buildings. The narrow and elongated spaces can be divided into multiple compartments in two- or three-hall structures for various purposes, including shops located at the front on the ground floor, residential spaces, workshops, warehouses, etc., at the rear of the ground floor or upper levels. In the mid-20th century, with a rapid increase in Hong Kong's population and severe housing shortages, many Chinese tenements were subdivided into cubicle apartments, and even berths were rented out separately. Several households and businesses could coexist under the same roof. In the cramped and densely populated living spaces, mutual accommodation, tolerance, and respect among residents were essential for maintaining good neighbourly relations.

The design team visited old Chinese tenements in Central and Sheung Wan districts in Hong Kong Island, drawing inspirations from the century-old historic shophouses. The collection uses the narrow and pitched roof structures of Chinese tenement as the foundational silhouette, employing traditional Chinese flat cutting methods, namely "Large Cut" (Dà cái) and "Small Cut" (Xiǎo cái), to create the men's and women's cheongsams respectively. The team utilized digital knitting and jacquard weaving technologies to showcase the Hong Kong-style decorative patterns and photos obtained from the on-site research on the elegant cheongsams.

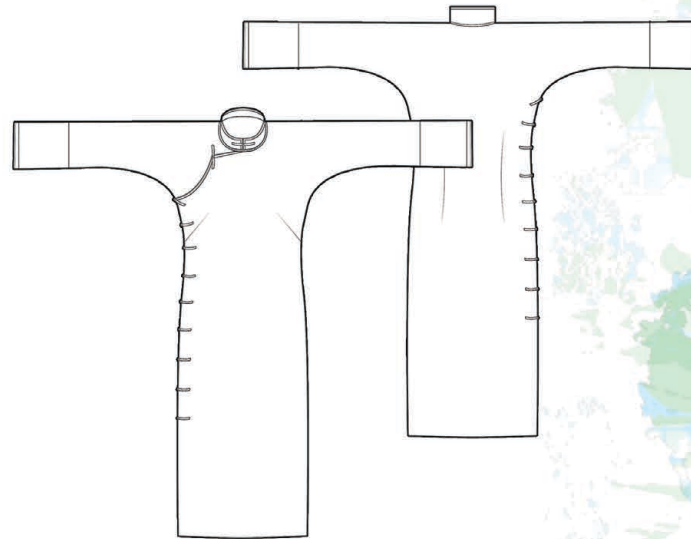
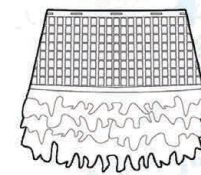
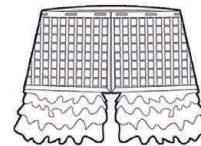
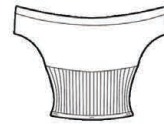
有容乃大 GREATNESS
Lies in the Capacity



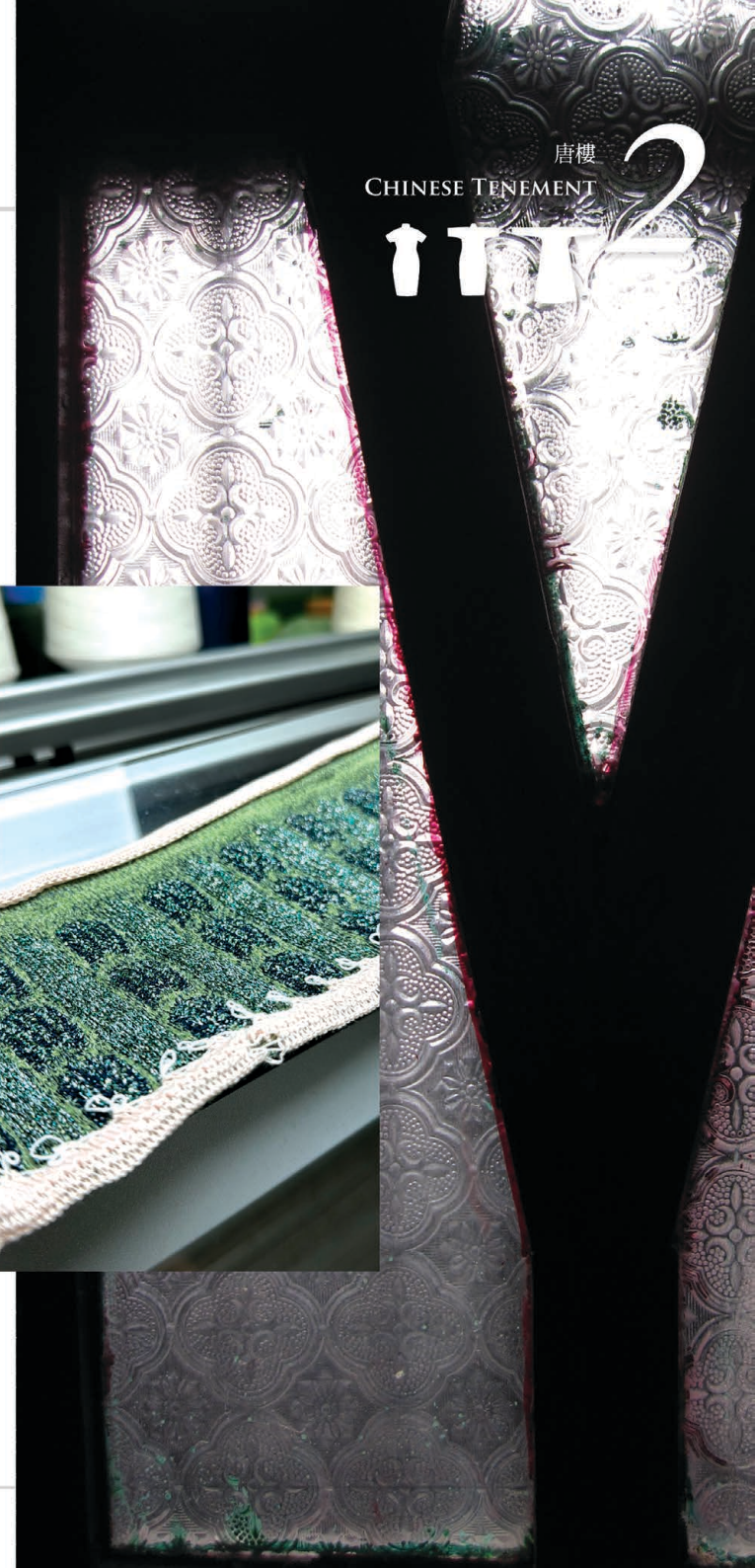
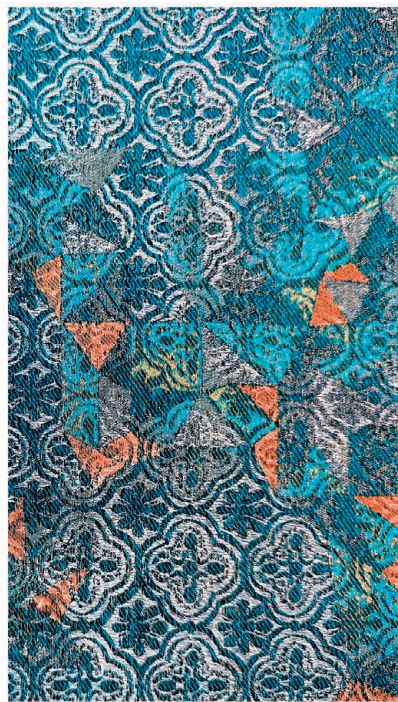
有容乃大 GREATNESS
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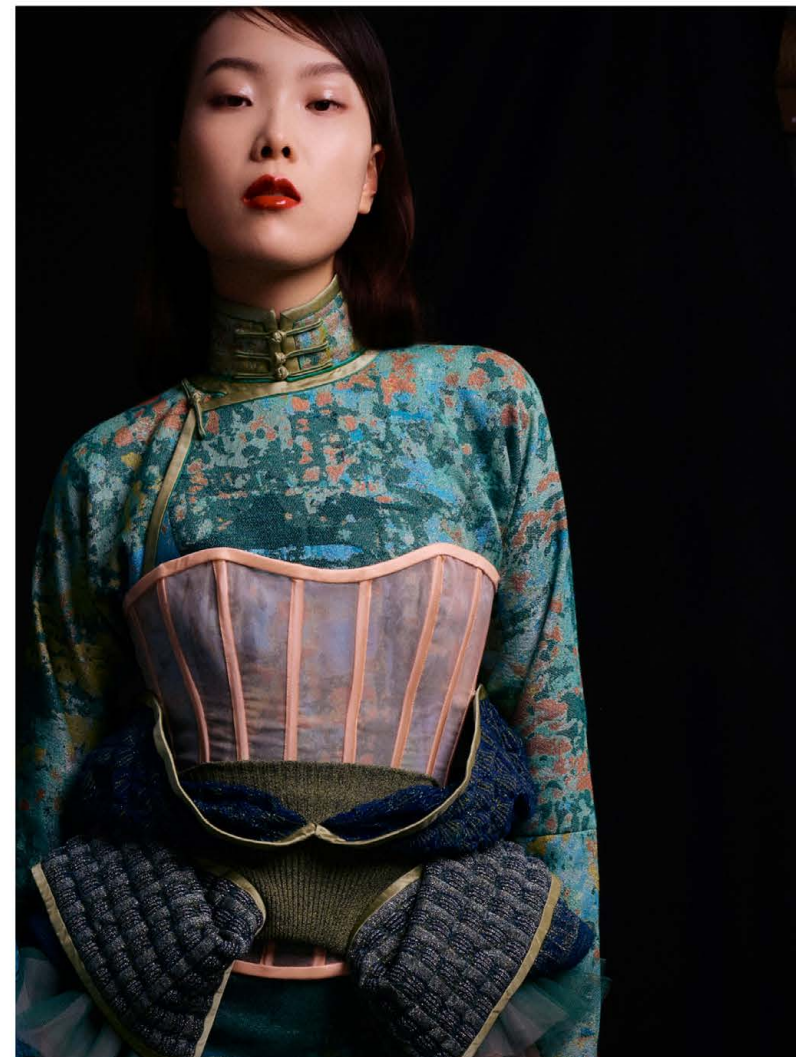
唐樓
CHINESE TENEMENT
2

有容乃大 GREATNESS
Lies in the **Capacity**



有容乃大 GREATNESS
Lies in the **Capacity**

唐樓
CHINESE TENEMENT
2





九龍寨城是一個座落於九龍城的奇特建築群，它曾是全球人口密度最高的小區。寨城的外觀猶如一堆雜亂無章的積木，橫七豎八的房屋交錯層迭。寨城在1993年清拆，後改建成公園。

寨城的發展沒有跟隨香港的都市計劃，而是寨城居民因生活的需要應時而生，自成一格。1950年代後，隨著聚居於寨城內的人口增加，寨城逐漸被構建成如同迷宮般錯綜複雜的圍城和林林總總光怪陸離的生活空間。寨城內的生態無規限地衍生出各式各樣的住宅、小型工廠和店家，甚至不法場所，因此也成為充滿神秘的獵奇之地。

寨城清拆後，它昔日的奇異建築結構和生態引發不少人的好奇，並成為影視文化創作的靈感源泉。設計團隊以九龍寨城層次豐富的圍城結構，構想出矩形輪廓、錯落抽象的圖案和神秘的氛圍，再以具象徵的用色及細節重塑圍城的故事。

Arose at an
Opportune
T I M E

應 際 而 生 九 龍 寨 城

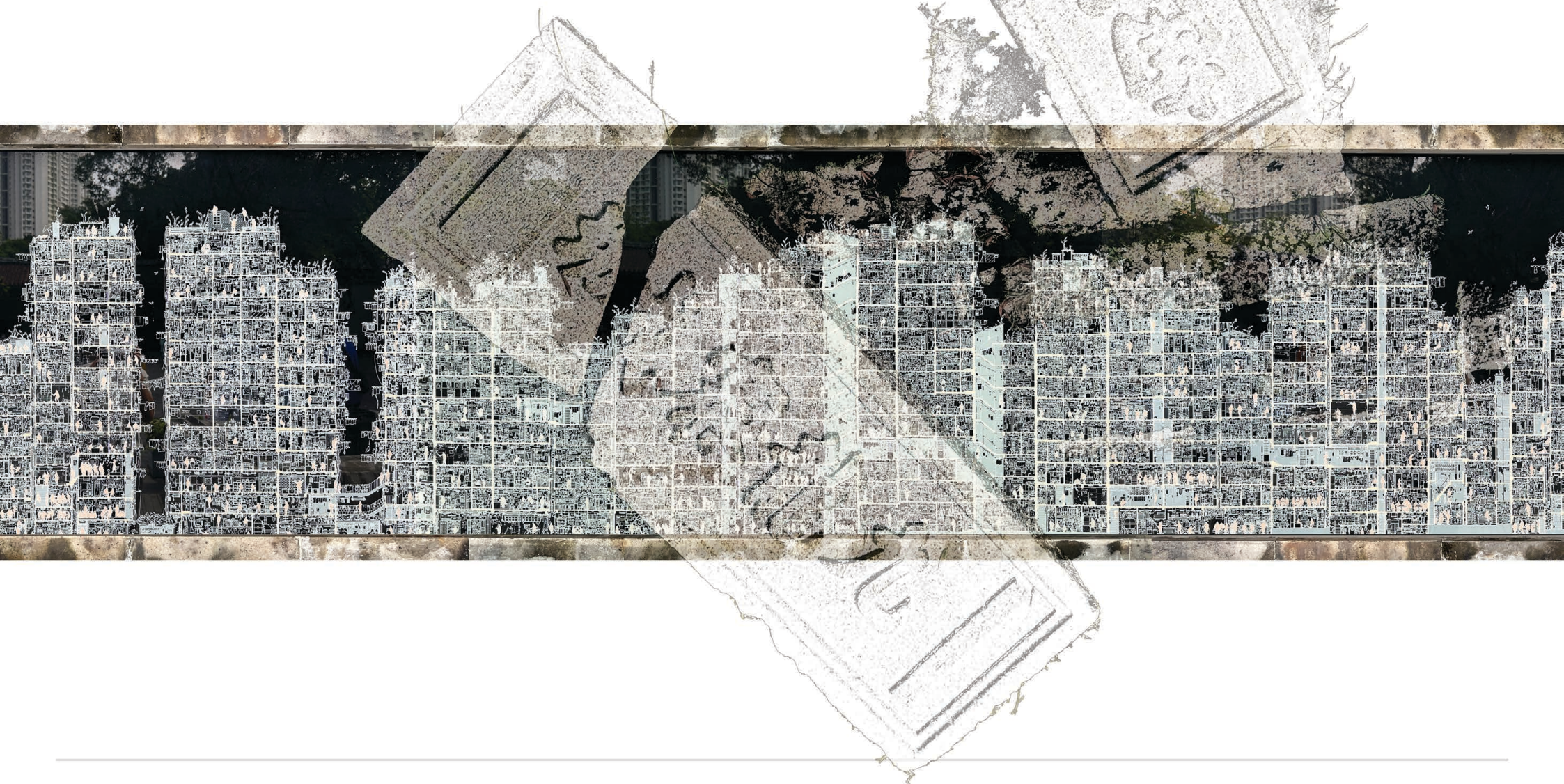
K o w l o o n W a l l e d C i t y

Kowloon Walled City was a unique architectural complex located in Kowloon City, which was once the most densely populated community in the world. The appearance of the walled city resembled a jumble of chaotic blocks, with houses crisscrossing and stacking in all directions. The walled city was demolished in 1993 and later redeveloped into a park.

The development of the walled city did not follow the urban planning in Hong Kong, but rather emerged in response to the residents' needs, forming its own distinct character. After the 1950s, as the population living in the walled city increased, it gradually evolved into a complex maze of enclosures and a bizarre living space. The ecology within the walled city gave rise to various types of residences, small factories, and shops, and even illegal establishments, making it a mysterious and intriguing place.

After the demolition, its former peculiar architectural structure and ecology sparked the curiosity of many people and became a source of inspiration for film and cultural creations. Based on the rich layers of the walled city's structure, the design team conceptualized a rectangular silhouette and scattered abstract patterns with a mysterious atmosphere. The story of the walled city is further reconstructed with symbolic colours and details.

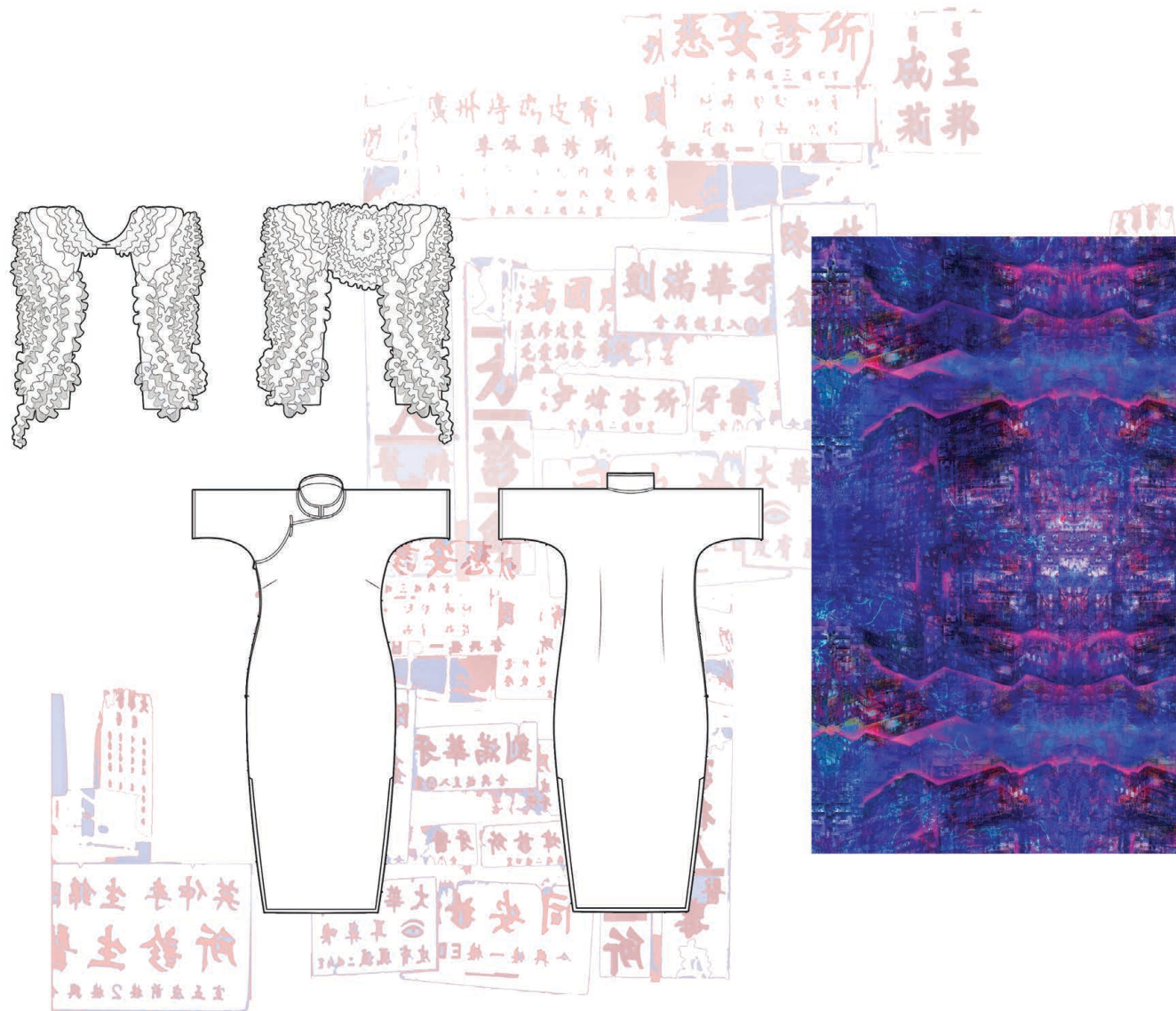
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Opportune TIME



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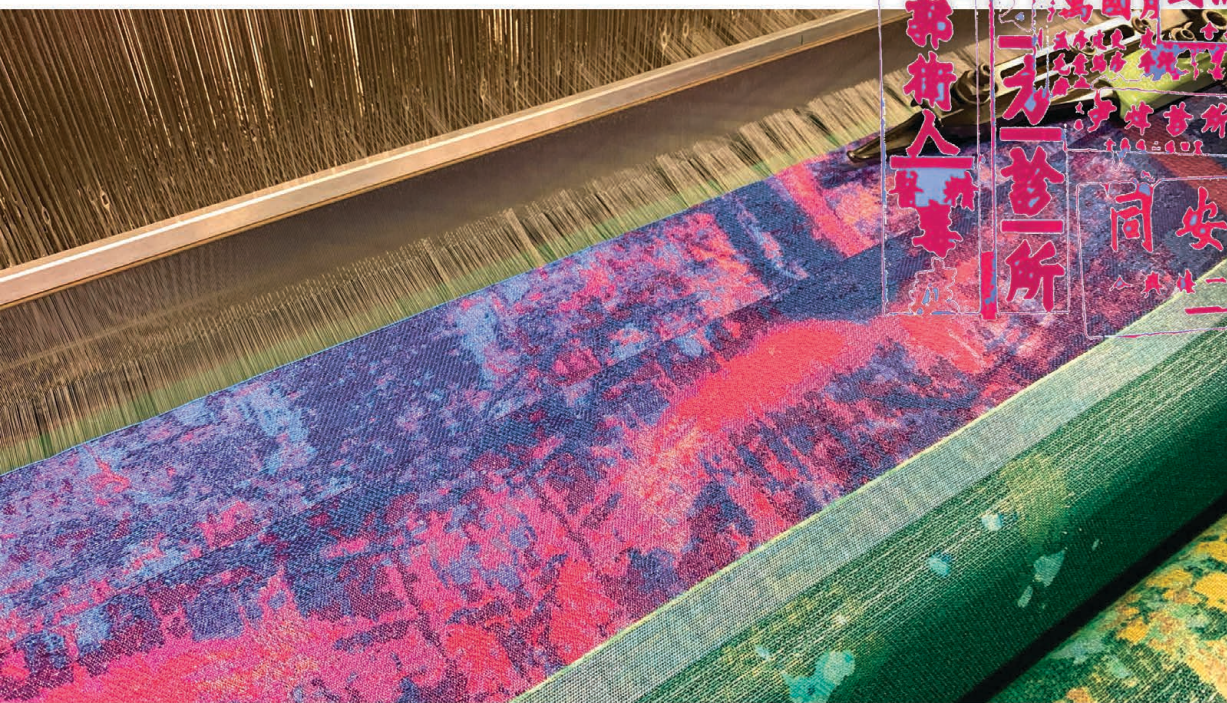
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九龍寨城
KOWLOON WALLED CITY

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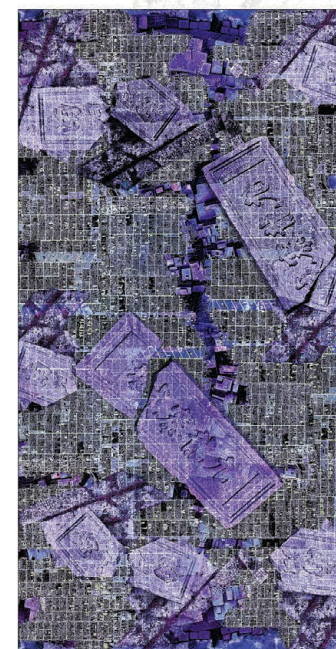


應際而生 *Arose* at an
Opportune **T I M E**

九龍寨城
KOWLOON WALLED CITY



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應際而生 *Arose* at an
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九龍寨城
KOWLOON WALLED CITY



應際而生 *Arose* at an
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九龍寨城
KOWLOON WALLED CITY



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應際而生 *Arose* at an
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九龍寨城
KOWLOON WALLED CITY



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應際而生 *Arose* at an
Opportune TIME



九龍寨城
KOWLOON WALLED CITY





多維匯聚 — 戲棚

Multidimensional CONVERGENCE

Bamboo Shed Theatre

戲棚是一種臨時建築，是舉辦神誕、太平清醮或盂蘭勝會等宗教活動時，用作上演「神功戲」的臨時戲棚。戲棚以竹木結構為主要樑柱及框架，外蓋鋅鐵皮，其最大特色是可隨建隨拆的靈活性。搭棚師傅可根據活動的規模和需要，搭建出不同功能和大小空間的戲棚、戲班後台、神棚、大士臺、孤魂臺、花牌等，體現傳統中國民間建築智慧。

在傳統祭祀活動中上演的神功戲，既是供神明觀賞，同時也為街坊信眾提供娛樂節目。不少小販會售賣民間小食和手工藝品，例如砵仔糕、碗仔翅、吹糖和麵粉公仔、風車等，猶如熱鬧的嘉年華。戲棚聯通三界，人神同樂，亦發揮連結社群的作用。

設計團隊以手工織造的面料呼應戲棚橫、直、斜置的竹木結構，並配合巧妙的紗線組合演繹於戲棚可見的紮作、皺紙花、錦花、戲服裝飾等質感。作品利用色彩豐富的數碼提花圖案和富戲劇性的構圖詮釋傳統祭祀儀式的意義和戲棚匯聚三界、連繫社群的氛圍。

Bamboo shed theatre is a temporary architecture used for staging Chinese opera performances during religious events such as the birthdays of deities, the jiao festivals, the Yu Lan Festival, etc. Constructed primarily with bamboo poles, fir beams, and zinc-iron covering, the bamboo theatre's most distinctive feature is its flexibility, allowing for easy assembly and disassembly. Master builders can construct different functional and sized spaces in accordance with the scale and needs of the event, such as the performance stage, backstage for opera troupes, shrines, platforms for deities, platforms for wandering spirits, flower boards, etc., demonstrating the traditional wisdom of Chinese folk architecture.

The Chinese opera performed during traditional religious ceremonies serves as an entertainment for both the deities and the local community. Many vendors sell traditional snacks and handicrafts such as "put chai ko" (steamed rice

pudding), "wan chai chi" (imitation shark fin soup), sugar figurines, dough figurines, windmills, etc., creating a lively carnival atmosphere. Bamboo shed theatre connects the three realms, bringing together humans and deities, and plays a role in connecting the community.

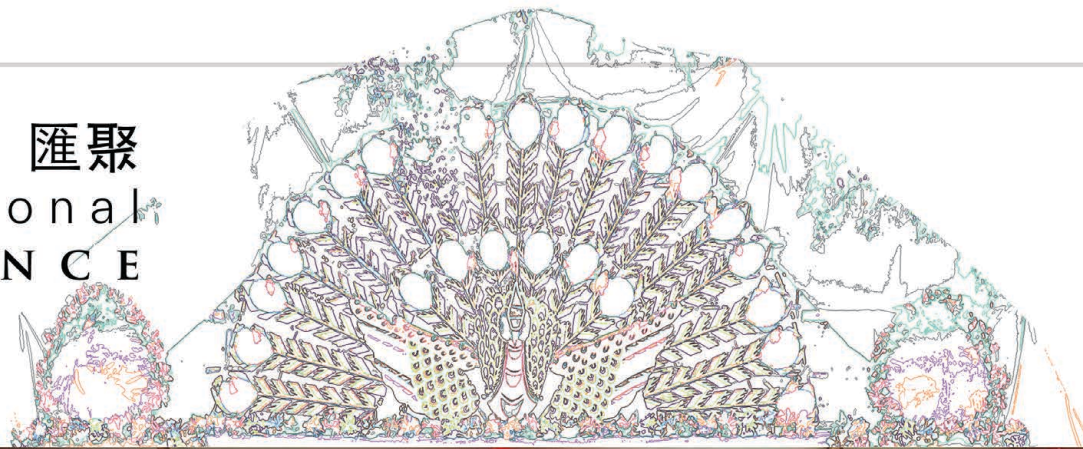
The design team uses hand-woven fabrics to echo the building structure of bamboo shed theatre, incorporating intricate yarns combinations to interpret the textiles and visible decorations within the theatre, such as paper crafting, crepe paper flowers, antimony paper flowers, costume embellishments, etc. The creations utilize digitally woven jacquard patterns in rich colours and dramatic compositions to convey the meaning of traditional religious rituals and the atmosphere of multidimensional convergence and social connection under the bamboo shed theatre.



多 維 匯聚
Multidimensional
CONVERGENCE

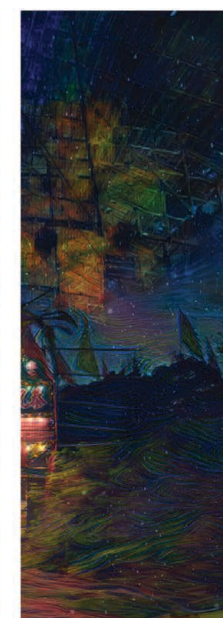
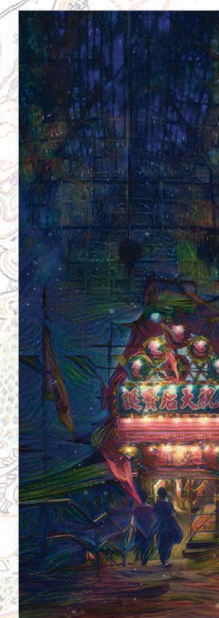
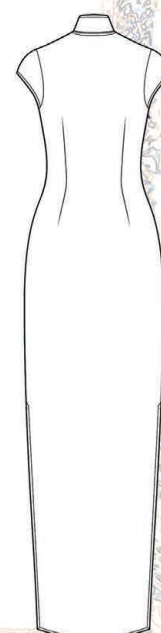
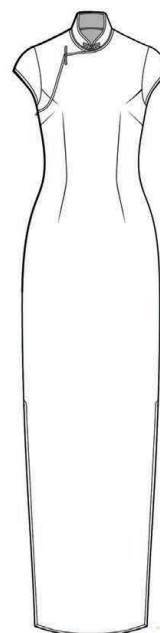
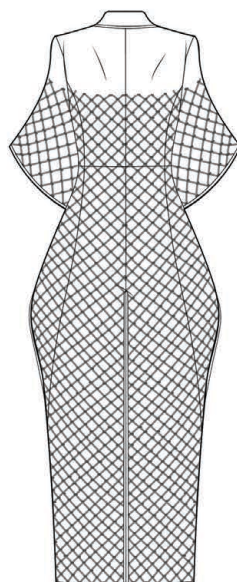
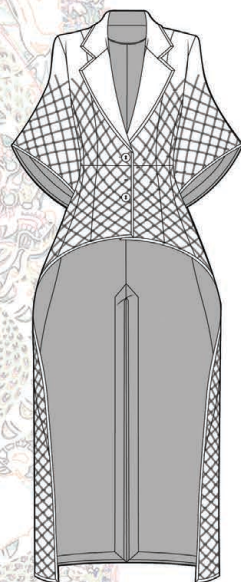


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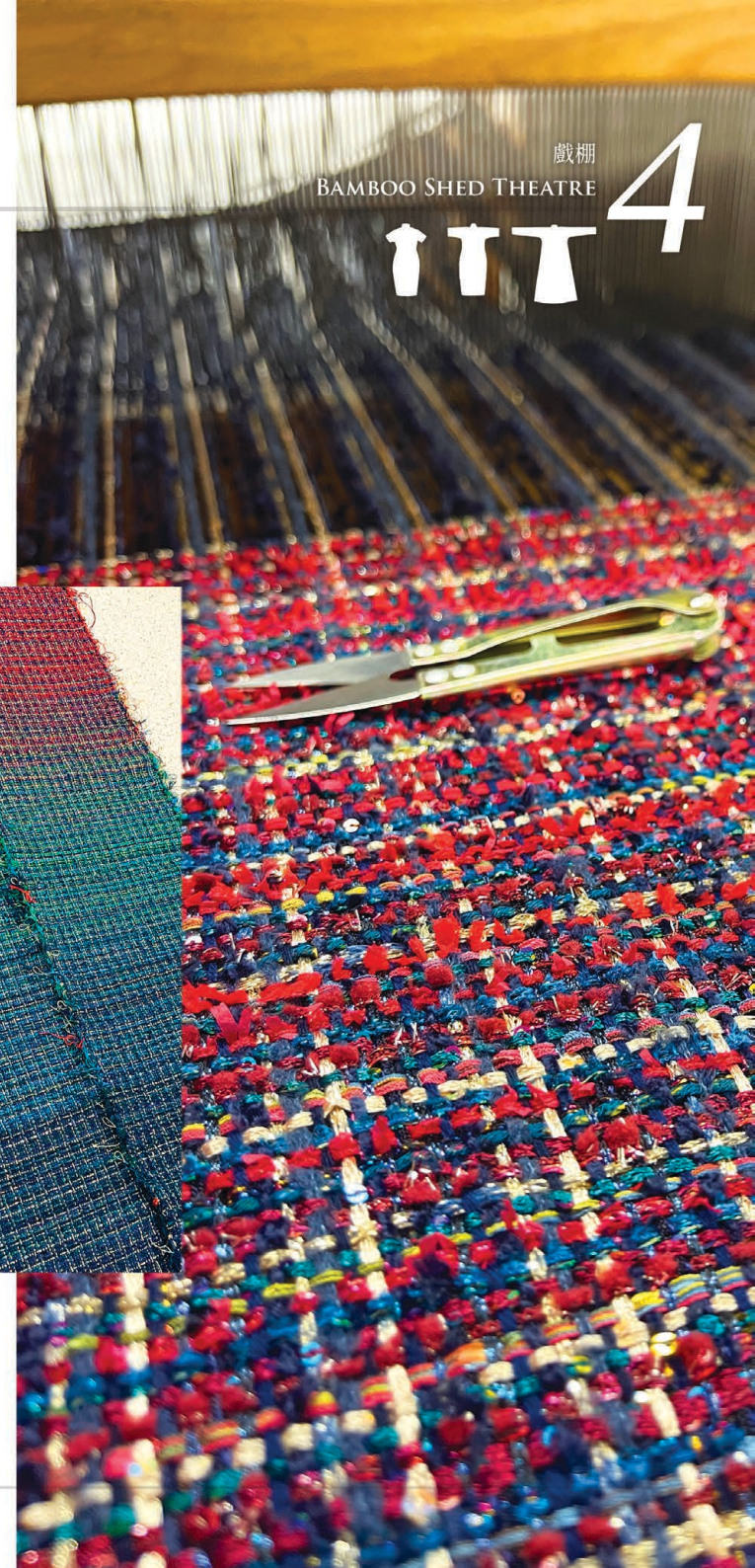




多 維 匯聚
Multidimensional
CONVERGENCE



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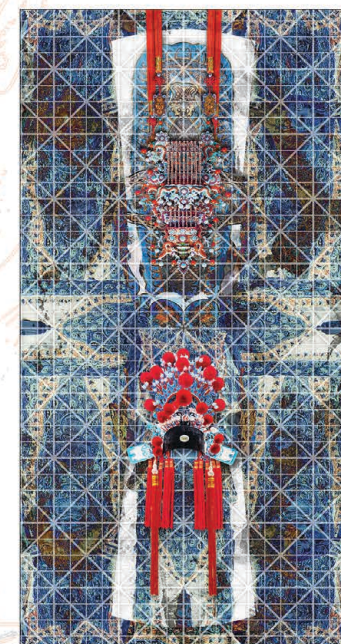


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Multidimensional
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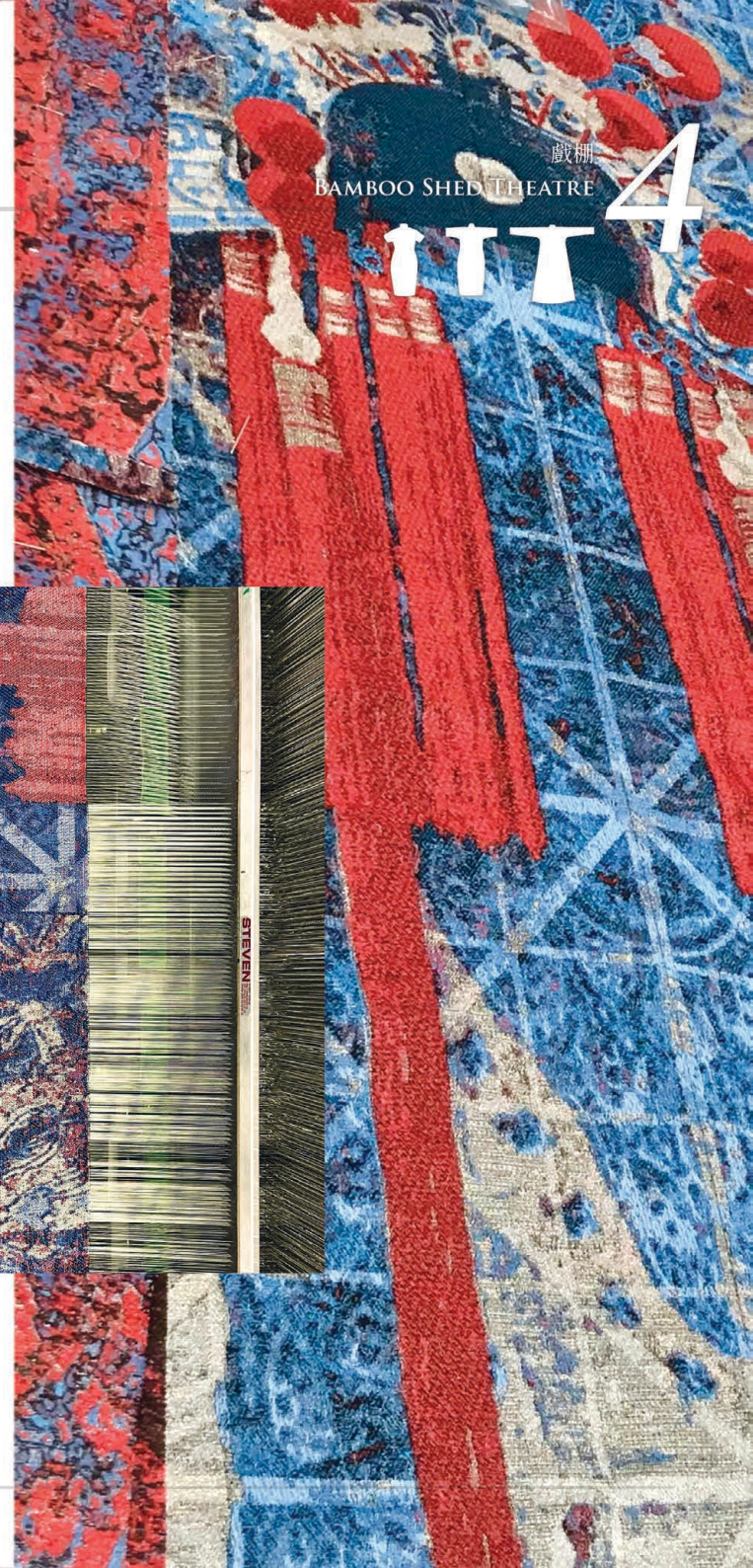
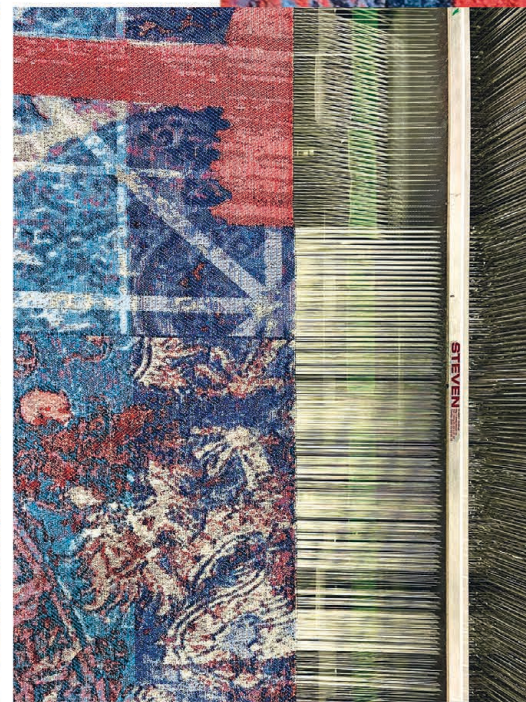
戲棚
BAMBOO SHED THEATRE



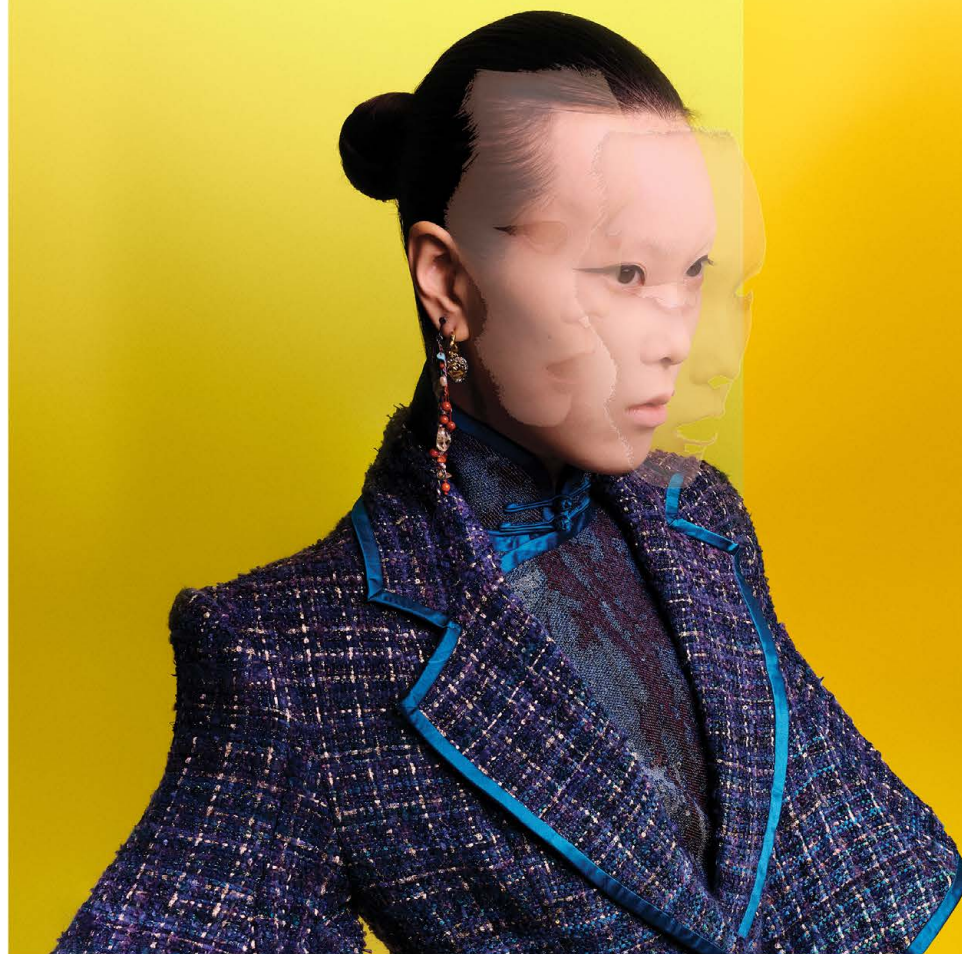
4



多 維 匯聚
Multidimensional
CONVERGENCE



多 維 匯聚
Multidimensional
CONVERGENCE



戲棚
BAMBOO SHED THEATRE



4

多 維 匯聚
Multidimensional
CONVERGENCE

戲棚
BAMBOO SHED THEATRE



4



物料概覽 MATERIAL Overview

設計團隊運用數碼印刷、電腦梭織及針織提花等技術開發新穎的面料。面料以蠶絲、羊毛、聚酯纖維、混合纖維等紗線配合不同的織造結構，組合出豐富的色調和質感變奏。

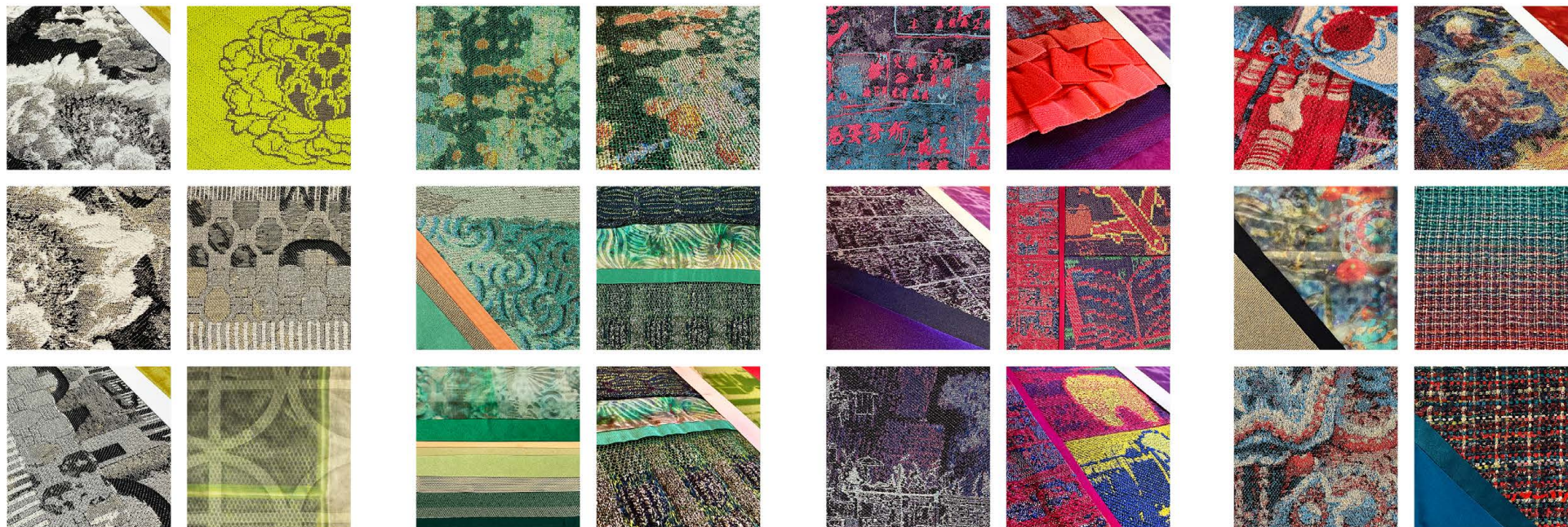
The design team utilizes digital printing, computer jacquard weaving and knitting technologies to develop innovative fabrics, which combine silk, wool, polyester, and blended fibres with various structures to create a rich variety of colours and textures.

廣廈萬家 Connecting
THOUSANDS of *Homes*

有容乃大 GREATNESS
Lies in the **Capacity**

應際而生 *Arose* at an
Opportune **TIME**

多維匯聚 Multidimensional
C O N V E R G E N C E



巡迴展覽 Traveling EXHIBITION

設計系列為「2024港澳視覺藝術雙年展 – 融合與對話」中香港單元「香港快拍・城市慢步」的藝術作品之一，先後於杭州富陽公望美術館、南京藝術學院美術館、北京國家大劇院、廣州畫院美術館及深圳當代藝術及城市規劃展覽館展出。設計團隊亦參與了各巡展城市所舉辦的藝術家對談和文化交流活動。

The design collection was featured in the Hong Kong section “HK Snapshots • City Walks” of the “2024 Hong Kong-Macau Visual Arts Biennale – Integration and Dialogue”. It had been exhibited at the Hangzhou Gongwang Art Museum, the Art Museum of the Nanjing University of the Arts, the National Centre for the Performing Arts in Beijing, the Art Museum of the Guangzhou Painting Academy, and the Shenzhen Museum of Contemporary Art and Urban Planning. The design team also participated in the artist talks and cultural exchange activities held in each of the touring cities.



杭州富陽公望美術館展覽
展期：2024年10月18日至2024年11月15日

Exhibition at the Hangzhou Gongwang Art Museum
Exhibition Period: From 18 October 2024 to 15 November 2024



南京藝術學院美術館展覽
展期：2025年3月5日至2025年4月1日

Exhibition at the Art Museum of the Nanjing University of the Arts
Exhibition Period: From 15 March 2025 to 1 April 2025



北京國家大劇院展覽
展期：2025年6月17日至2024年7月13日

Exhibition at the National Centre for the Performing Arts
Exhibition Period: From 17 June 2025 to 1 April 2025

巡迴展覽
TRAVELING EXHIBITION



6



廣州畫院美術館展覽
展期：2025年7月26日至2025年8月15日

Exhibition at the Art Museum of the Guangzhou Painting Academy
Exhibition Period: From 26 July 2025 to 15 August 2025



深圳當代藝術及城市規劃展覽館展覽
展期：2025年8月29日至2025年9月21日

Exhibition at the Shenzhen Museum of Contemporary Art and Urban Planning
Exhibition Period: From 29 August 2025 to 21 September 2025

展覽新聞公報
Exhibition Governmental Press Release

香港特區政府 Hong Kong SAR Government
<https://www.info.gov.hk/gia/general/202410/18/P2024101800267.htm>

澳門特區政府 Macao SAR Government
<https://www.gov.mo/en/news/345848/>
<https://www.gov.mo/en/news/353331/>
<https://www.gov.mo/en/news/361132/>
<https://www.gov.mo/en/news/365292/>
<https://www.gov.mo/en/news/367420/>

巡迴展覽 Traveling EXHIBITION



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TRAVELING EXHIBITION



6



廣州畫院美術館展覽
展期: 2025年7月26日至2025年8月15日

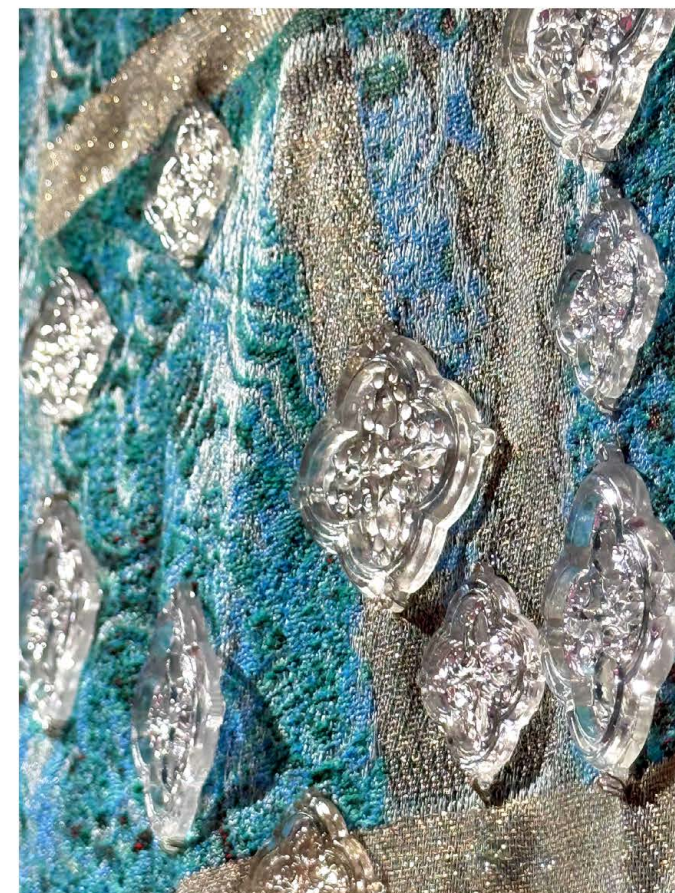
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Exhibition Period: From 26 July 2025 to 15 August 2025

巡迴展覽 Traveling EXHIBITION

巡迴展覽
TRAVELING EXHIBITION



6



深圳當代藝術及城市規劃展覽館展覽
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設計團隊 Design TEAM

「香港中式長衫製作技藝」是香港重要的非物質文化遺產（稱簡非遺），並先後於2017年及2021年被列入《香港非物質文化遺產代表作名錄》及《國家級非物質文化遺產代表性項目名錄》。香港長衫協會（稱簡長協）於2019年成立，並於2021年擔任此國家級非遺項目的指定保護單位。長協的宗旨是保育、傳承和推廣具有悠久歷史和文化意義的傳統中式長衫及其工藝。長協連結資深長衫師傅、已登記非遺傳承人、學術界、文化工作者、設計師、宗族組織、長衫愛好者和團體，舉辦各種活動，積極推廣長衫文化，並確保這寶貴的非遺項目得以保存及傳承給新一代。

這次參展的設計團隊包括：

吳國禧博士，香港理工大學時裝及紡織學院助理教授及長協教育理事，主理多個保育及傳承「香港中式長衫製作技藝」及傳統中國紡織品的研究項目；

李頌詩女士，香港時裝設計師、講師及長衫文化和工藝研究員，現為長協理事及香港知專設計學院時裝資料館長衫項目駐校創作家；

蔡少琦小姐，長協會員、香港新晉時裝及針織設計師，現為香港理工大學長衫非遺專案研究員，持續協助籌辦多項「香港中式長衫製作技藝」的保育項目；

楊曉琦小姐，長協會員、香港新晉時裝及針織設計師，現為香港理工大學長衫非遺專案研究員，善於將傳統工藝及創新元素注入長衫設計；以及

鄭秋虹小姐，長協會員、香港新晉時裝及紡織品設計師，其畢業作品囊括多個獎項，並獲一級榮譽學士學位，現為香港理工大學長衫非遺專案研究員。

“Hong Kong Cheongsam Making Technique” is an important intangible cultural heritage (ICH) of Hong Kong, which has been inscribed onto the Representative List of the ICH of Hong Kong and the National List of ICH in 2017 and 2021 respectively. The Hong Kong Cheongsam Association (HKCA) was established in 2019 and was designated as the protection organization of this national ICH in 2021. HKCA aims to conserve, inherit, and promote the tradition cheongsam and its craftsmanship, which are time-honoured and of distinctive cultural significance. By bringing together veteran cheongsam master tailors, registered ICH bearers, academia, cultural practitioners, designers, clan organizations, cheongsam enthusiasts and groups, HKCA organizes various activities to actively promote the culture of cheongsam, ensuring the preservation of this precious ICH and the transmission of the craft to the new generation. The participating design team includes:

Dr Ng Kwok Hei Haze, assistant professor at the School of Fashion and Textiles of the Hong Kong Polytechnic University. He is currently an executive committee member (education) of HKCA, leading various research projects on the preservation and inheritance of “Hong Kong Cheongsam Making Technique” and traditional Chinese textiles;

Ms Lee Chun Sze Eunice, Hong Kong fashion designer, lecturer, and researcher in cheongsam culture and craftsmanship. She is currently an executive committee member of HKCA and the Creator-in-Residence of the cheongsam project of the Fashion Archive at the Hong Kong Design Institute;

Miss Tsai Siu Ki Katrina, member of HKCA, rising Hong Kong fashion and knitwear designer. She is currently a researcher of the cheongsam ICH projects at the Hong Kong Polytechnic University, assisting multiple conservation projects on “Hong Kong Cheongsam Making Technique”;

Miss Yeung Hiu Kei Frona, member of HKCA, rising Hong Kong fashion and knitwear designer. She is currently a researcher of the cheongsam ICH projects at the Hong Kong Polytechnic University. She is particularly good at incorporating traditional craftsmanship and innovative elements into cheongsam designs; and

Miss Cheng Chau Hung Quinn, member of HKCA, rising Hong Kong fashion and textile designer. She has attained her bachelor's degree with first class honours and gained multiple awards with her graduation fashion collection. Miss Cheng is currently a researcher of the cheongsam ICH projects at the Hong Kong Polytechnic University.



鳴

謝

本作品集中的成品是根據一項名為「數碼化非物質文化遺產保育-電腦紙樣演算及數碼提花織造技術於重塑男裝長衫設計及製作實踐的應用」的研究項目所建立的設計模型進行開發。該項目由中國香港特別行政區研究資助局全額資助(項目編號: PolyU15610922)。

The work presented in this portfolio was developed with the design model established from a research project titled “Digitalized Intangible Cultural Heritage Preservation – Application of Computer-aided Pattern Generation and Digital Jacquard Weaving Technology in Reinventing Men’s Cheongsam Design and Development Practice”, which was fully supported by a grant from the Research Grants Council of the Hong Kong Special Administrative Region, China (Project No.: PolyU15610922).

Acknowledgements



鳴謝

設計團隊在創作過程中, 承蒙各方支持、指導及協助, 包括香港文化博物館、香港長衫協會、香港理工大學時裝及紡織學院、卡爾邁耶(香港)有限公司、SFAA基金會、周素梅師傅、李婉廷小姐、吳瑞榮先生, 謹此致謝。

The design team would like to express their gratitude to all parties for their support, advice, and assistance during the creative process, including Hong Kong Heritage Museum, Hong Kong Cheongsam Association, School of Fashion and Textiles of The Hong Kong Polytechnic University, KARL MAYER STOLL Textilmaschinenfabrik GmbH, Sustainable Fashion Apparel Association, Master Chau So Mui, Miss Lee Yuen Ting Iris, and Mr Ng Shui Wing.

Acknowledgements

香港的 複合文化

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「2024 港澳視覺藝術雙年展」

主辦單位

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香港特別行政區政府文化體育及旅遊局
澳門特別行政區政府社會文化司

承辦單位

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“2024 Hong Kong-Macao Visual Art Biennale”

Organisers

The Ministry of Culture and Tourism of the People's Republic of China
The Culture, Sports and Tourism Bureau of the Hong Kong Special Administrative Region Government
The Secretariat for Social Affairs and Culture of the Macao Special Administrative Region Government

Implementers

The Hong Kong, Macao and Taiwan Affairs Office of the Ministry of Culture and Tourism
The Leisure and Cultural Services Department of the Hong Kong Special Administrative Region Government
The Cultural Affairs Bureau of the Macao Special Administrative Region Government
The China Arts and Entertainment Group Limited

The Compound Culture of HONG KONG



香港 的 *Compound* Culture 複合文化 of HONG KONG

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