

POLYU FASHION SHOW 2020



THE HONG KONG
POLYTECHNIC UNIVERSITY
香港理工大學

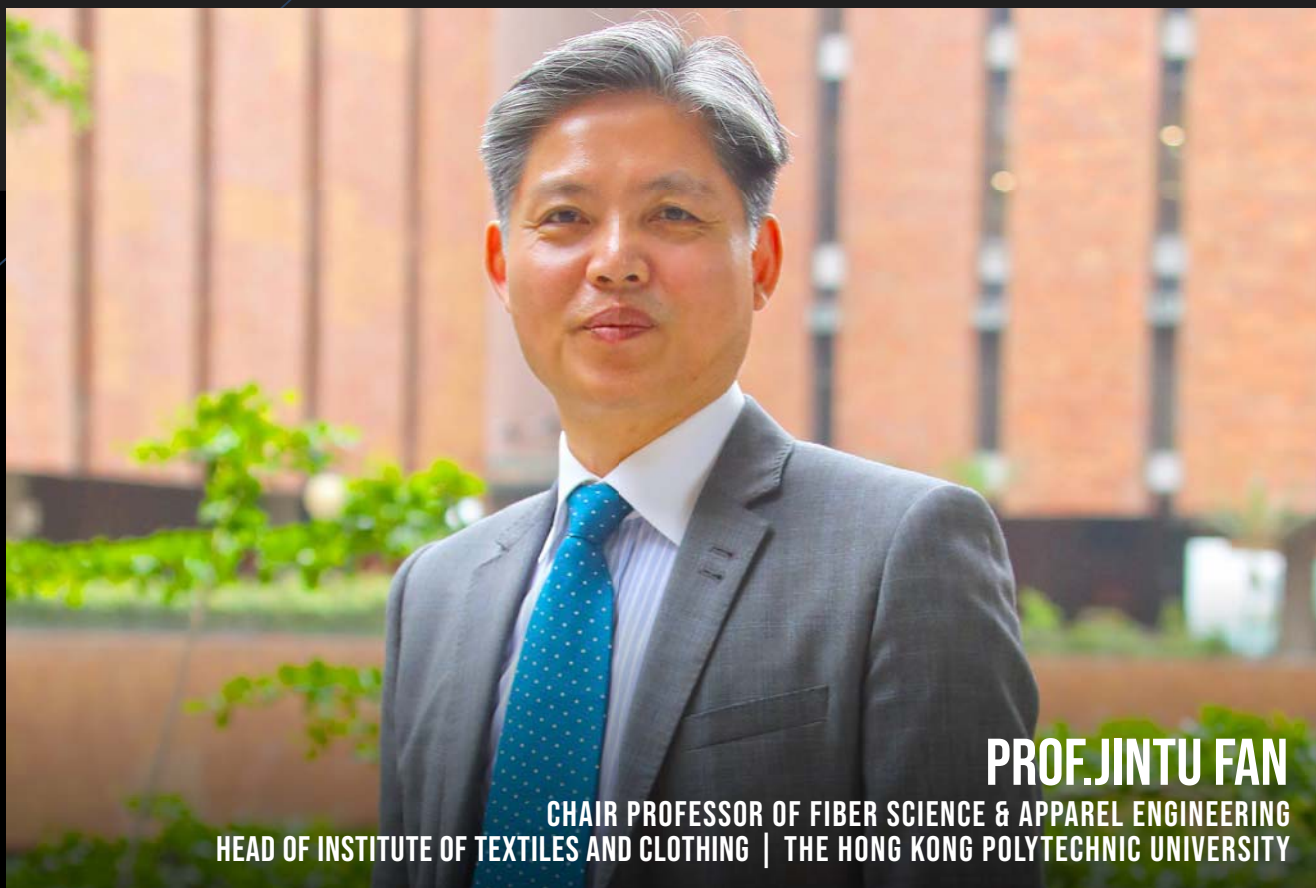


INSTITUTE OF TEXTILES & CLOTHING
紡織及服裝學系



MESSAGE FROM

PROF. JINTU FAN



PROF. JINTU FAN

CHAIR PROFESSOR OF FIBER SCIENCE & APPAREL ENGINEERING
HEAD OF INSTITUTE OF TEXTILES AND CLOTHING | THE HONG KONG POLYTECHNIC UNIVERSITY

On behalf of the Institute of Textiles and Clothing (ITC), it is my pleasure to welcome you to the PolyU Fashion Show 2020.

Since its inception in 1957, ITC has established itself as a leading educator and research institution in the field of fashion and textiles, equipping its students with the creativity, skills and practical experience to become the next generation of fashion innovators. ITC has also instilled a real sense of social responsibility, collaboration, adaptability and a global mindset in its students, which are important attributes that help them face the ongoing challenges in this world as global citizen ambassadors.

The ITC annual fashion show has always been a highly anticipated event and serves as a valuable platform for our students to demonstrate their creativity and talent, cultivate practical experience, and forge meaningful collaborations with the industry. However, this year's show, which showcases 17 premier

graduate collections from our BA Fashion & Textiles programme, has additional significance against the backdrop of the dramatic disruptions caused by the global pandemic and local social unrest. Yet despite the unprecedented challenges of the current circumstances, we are able to sustain this meaningful tradition. This is a telling testament to the resilience and resourcefulness of our students and staff. I hope that this event serves as a form of encouragement to the fashion and textiles industry community and gives rise to constructive optimism towards the future of the industry.

I would also like to take this opportunity to express my sincere gratitude to all of our honored guests, sponsors, judges, colleagues and students who have dedicated their support, time and hard work towards this exceptional event - it would not have been possible without your collective efforts. Now I hope that you can join me in enjoying the show!

WINNERS OF AWARDS AND SCHOLARSHIP

Overall Grand Award
TSE YUN TING ALEX

1st Runner-up
YU CHEUK LAM, TOPSY

2nd Runner-up
LAM KA MAN

Esquel Outstanding Menswear Award
LAM CHING HEI, CHARMINE

Let's Have Fun Award
LEUNG HOI TING

HKFDA Scholarship of Creativity
LUK TSZ TING

MS ELEANOR CHAN
Brand Director
TSE

MS SHIRLEY CHAN
Vice Chairman
YGM Trading Limited

MS JANET CHEUNG
Vice-Chairman
Hong Kong Fashion Designers
Association

MS LULU CHEUNG
Creative Director
Rolls Group Limited

MS VANESSA CHEUNG
Founder
The Mills

MR ANDY HUI

Director, Product Development and
Merchandising
Esquel Group

PROF. ÖZLENEN ERDEM İŞMAL

Head of Textile Design Major
Department of Textile & Fashion Design
Faculty of Fine Arts
Dokuz Eylül University

MR ANTHONY KEUNG

President & C.E.O
Fenix Group Holdings Limited

MR BOSCO LAW

Deputy Chairman and Chief Executive
Officer
LAWSGROUP

MS HELEN PUN

Director

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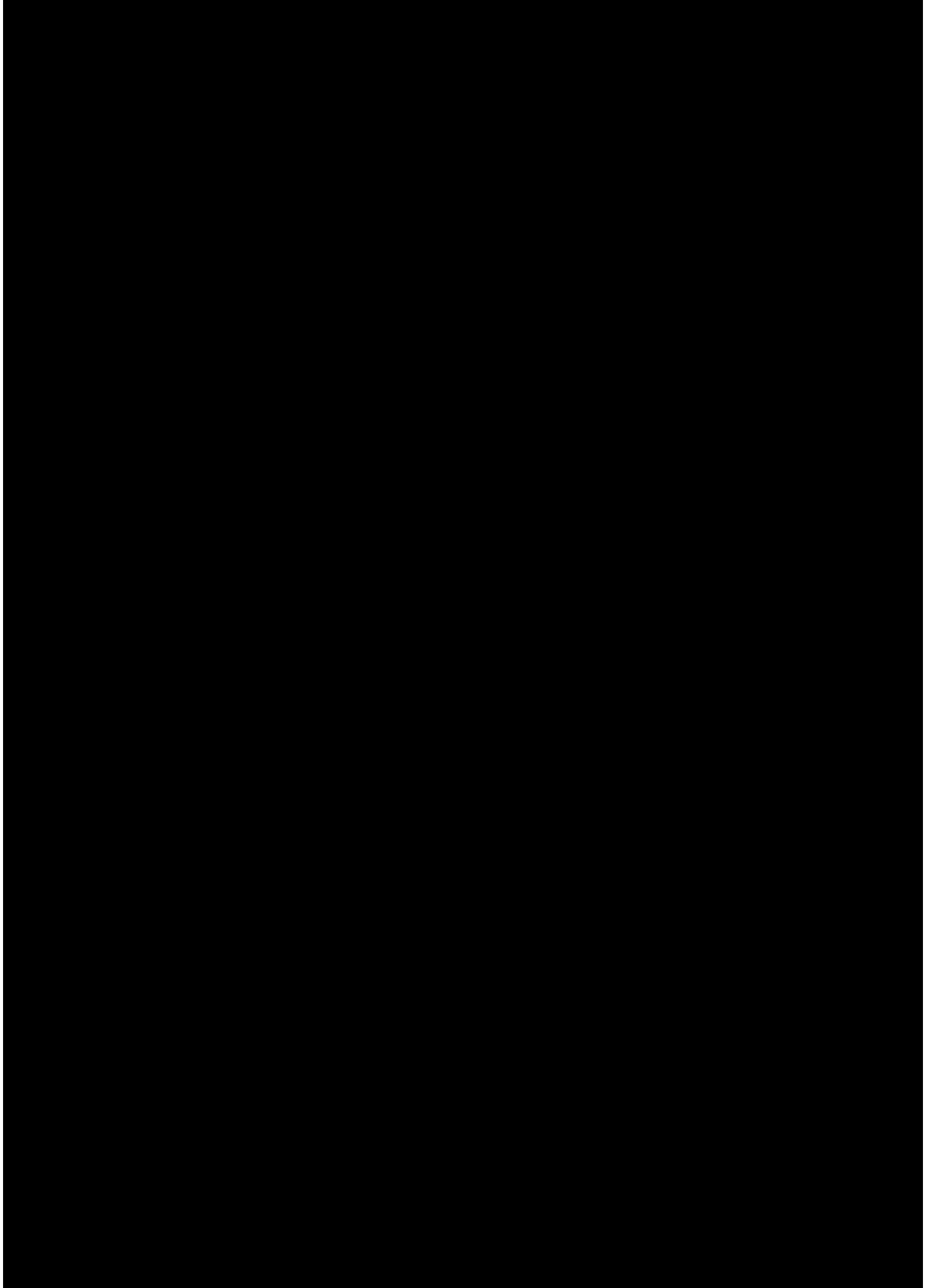
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“PORTRAIT”

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SPIRITED RITUAL

The new-age world of witchcraft with its lavishly romantic aesthetics has inspired me with the courage to indulge in freely mixing trendy artsy and kitsch looks with sub-culture references that awaken the awareness of indigenous designs. Different aspects of the culture and marginalized currents are chosen as references to promote ethical ideas and artistic liberty in the present day. The energetic theme is strongly inspired by primitive design and radicalizes traditional perspectives in mash-ups of luxury and subculture.

This is also an exploration of history in far-away lands. The classical period of witch-hunts in early modern Europe and colonial America took place at about 1450 to 1750, spanning the upheavals of the Protestant Reformation and the Thirty Years War, which resulted in an estimated 35,000 to 100,000 executions. Amassing and summarizing all of these inspirational sources led to the visualization of an indigenous witchlike collection named SPIRITED RITUAL which has been remarkably refined by incorporating the relevant elements and fashion trends along with the related types of companionship, disputes, and accoutrement.



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現今的巫術世界以其浪漫氣息激發著我對於自由的着迷，從時髦的藝術媚俗走到亞文化，塑造出令人耳目一新的藝術品，喚醒人們對土著民族設計的關注。不同的文化和邊緣潮流將被選作當今倫理觀念和藝術自由的參考。一個充滿活力的主題將受到原始設計的啟發，在現今藝術品和亞文化的混搭中激活了傳統規範，同時也是對遙遠土地歷史的探索。從12世紀開始，到16世紀最高峰的時期，很多不懂巫術的女人也遭人誣告罪成而被活活燒死，如被指控跟魔鬼性交的罪名，被判死刑的女巫，財產會被沒收。從1450到1750年約有三萬五千至十萬人以「獵巫」的名義被處決，尤其集中在宗教改革時期，直到17世紀末北美殖民地的塞勒姆審巫案還使19人死於絞刑，1人被石頭堆壓死，5人死於獄中。隨之而來的概念——情誼，爭執和裝備，啟發我精製一個名為SPIRITED RITUAL的民族女巫系列，同時也反應現今社會對於自由及公義的追求。服裝的概念分別為「身無彩鳳雙飛翼，心有靈犀一點通。」、「中無私主，則無感不通。」、「革，己日乃孚，元亨，利貞，悔亡。」、「革，水火相息，二女同居，其志不相得，曰革。」、「睽，小事吉。」、「睽，火動而上，澤動而下，二女同居，其志不同行。」。







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DEVOID

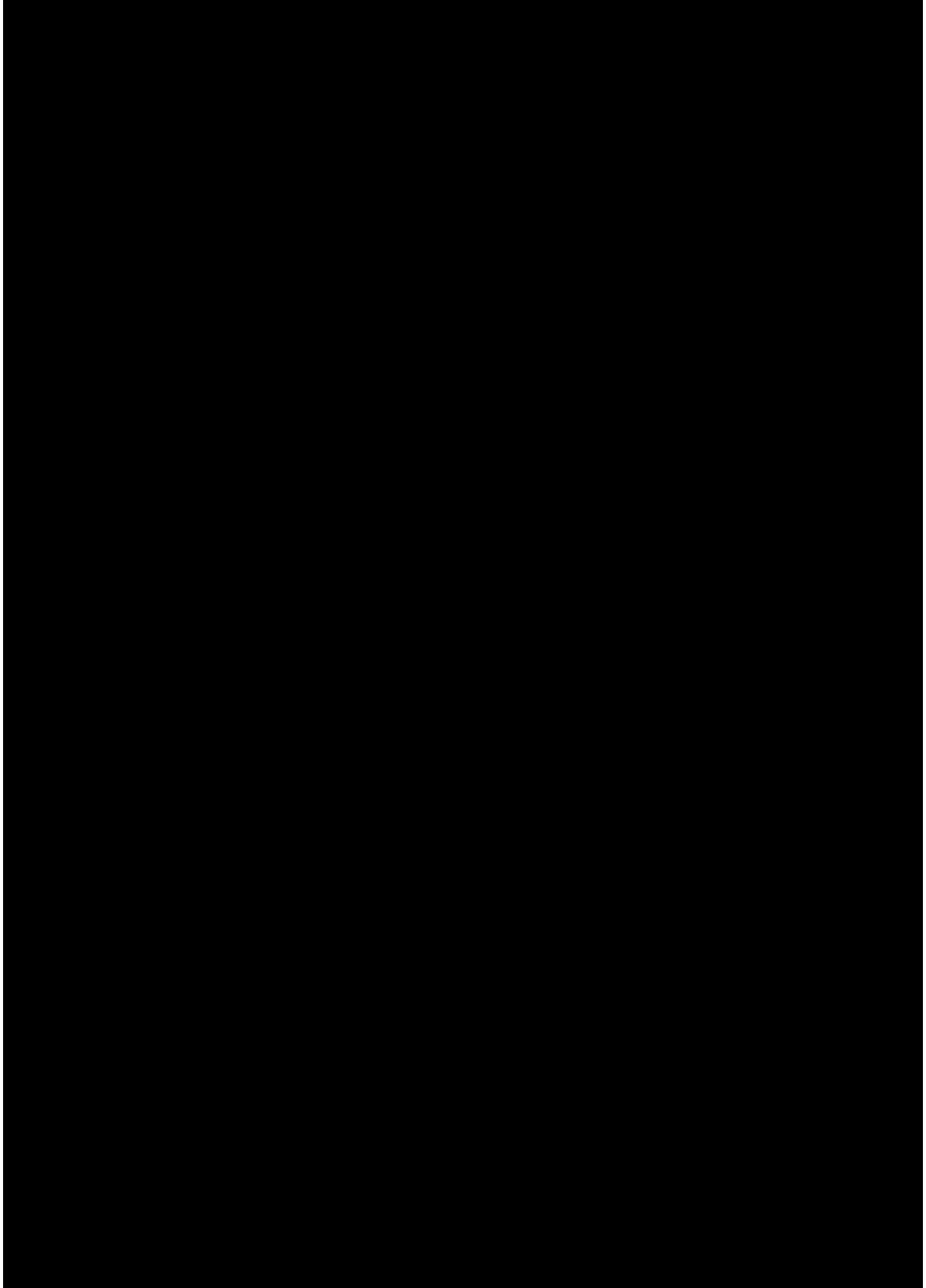
DEVOID is inspired by the significance of human emotions in the Romanticism era, which contradicts how humans cope and survive nowadays through emotional detachment. DEVOID serves as a reminder prompted by aesthetics of the past, stressing that amidst the chaos in our life, we should never overlook our emotional awareness and consciousness.

Emotional detachment is the diminished awareness of one's emotions and thoughts, which is driven by self-preservation. This core concept is transformed into fashion items by portraying cold-blooded animals and humanoid robots as embodiments of the apathetic, emphasis is placed on style lines and digital printing development to create statement pieces.

《DEVOID》靈感來自浪漫主義時代人類情感的重要性，影射現今人類如何透過情感分離來應對窘迫和生存。願以過去思想體系作前鑒，令我們於生活的混亂中保持對情感的知覺和意識。

情緒分離是一種心理防衛機制，導致心理上減弱對情緒或思想的意識。這個系列透過引用冷血動物和類人機械人作為情緒分離的象徵性代表，化成流線形的設計。











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TO INFINITY AND BEYOND

“Multiverse” cannot be seen. In fact, there is the strong connection between a different time and space. You can feel it and you can imagine it in hyperspace. Through the surrealism of the unisex style, you can experience the infinity and beyond.

平行時空是不能被看到的，
但其實不同時空之間有着強烈的連繫，
是可以感受得到，幻想得到。
透過超現實風格的中性設計，
創造超越無限的相遇。







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SIRE

“Sire” records my memories with my father and marks my growth through the expression of my father’s influence on me.

When I was a child, my father taught me origami, which was our only good memory together. This has been transformed into the design element of this collection. In addition, the collection uses zero-waste tailoring, departing from the traditional method of pattern making, and folding the garments from a square pattern.

The entire collection aims to transform three-dimensional clothing into everyday life wear, using unique origami methods to express the struggle of separation.

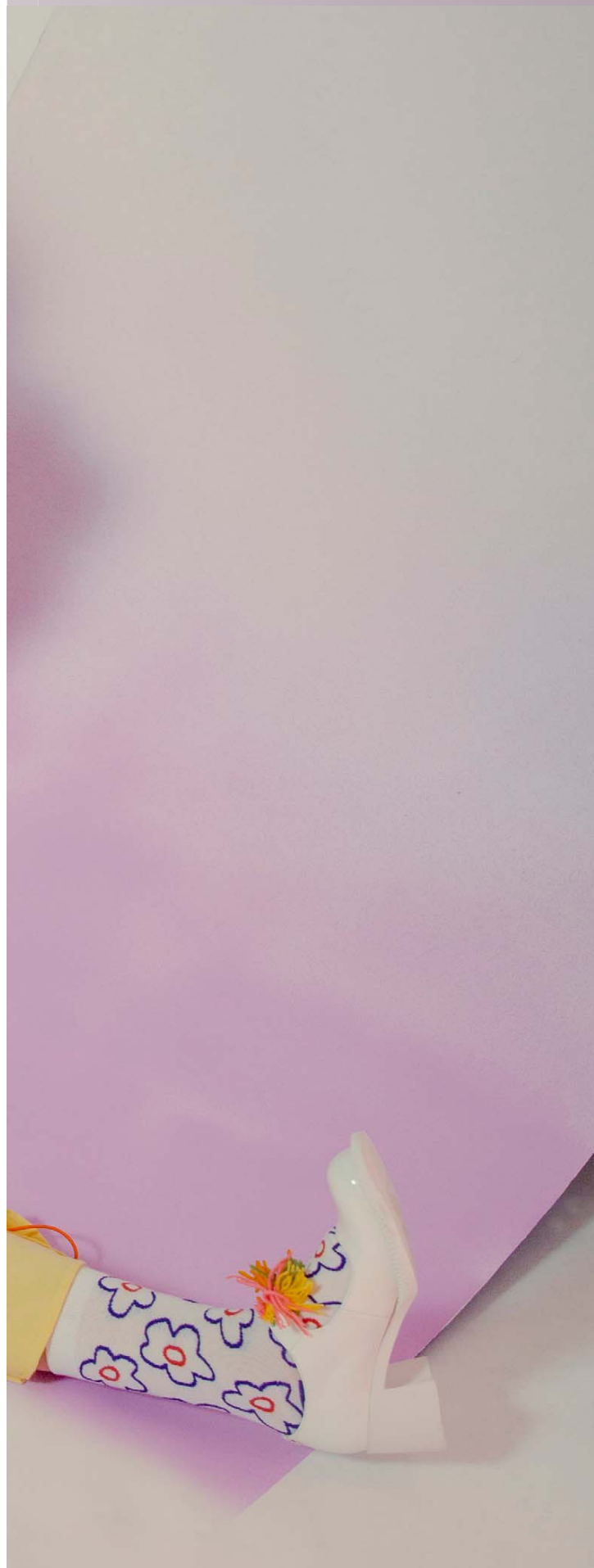
「Sire」記錄我與父親的回憶，及我成長的印記，以表達父親對我的影響。

小時候，父親教會了我摺紙，亦是我倆唯一的美好回憶，所以這成為此系列設計元素。另外，系列利用了零浪費剪裁，打破傳統製衣方法，以正方形紙樣摺成衣服。

整個系列旨在將三維服裝轉變為日常生活中的衣服，利用獨特的摺紙方式，以表現分離的掙扎。









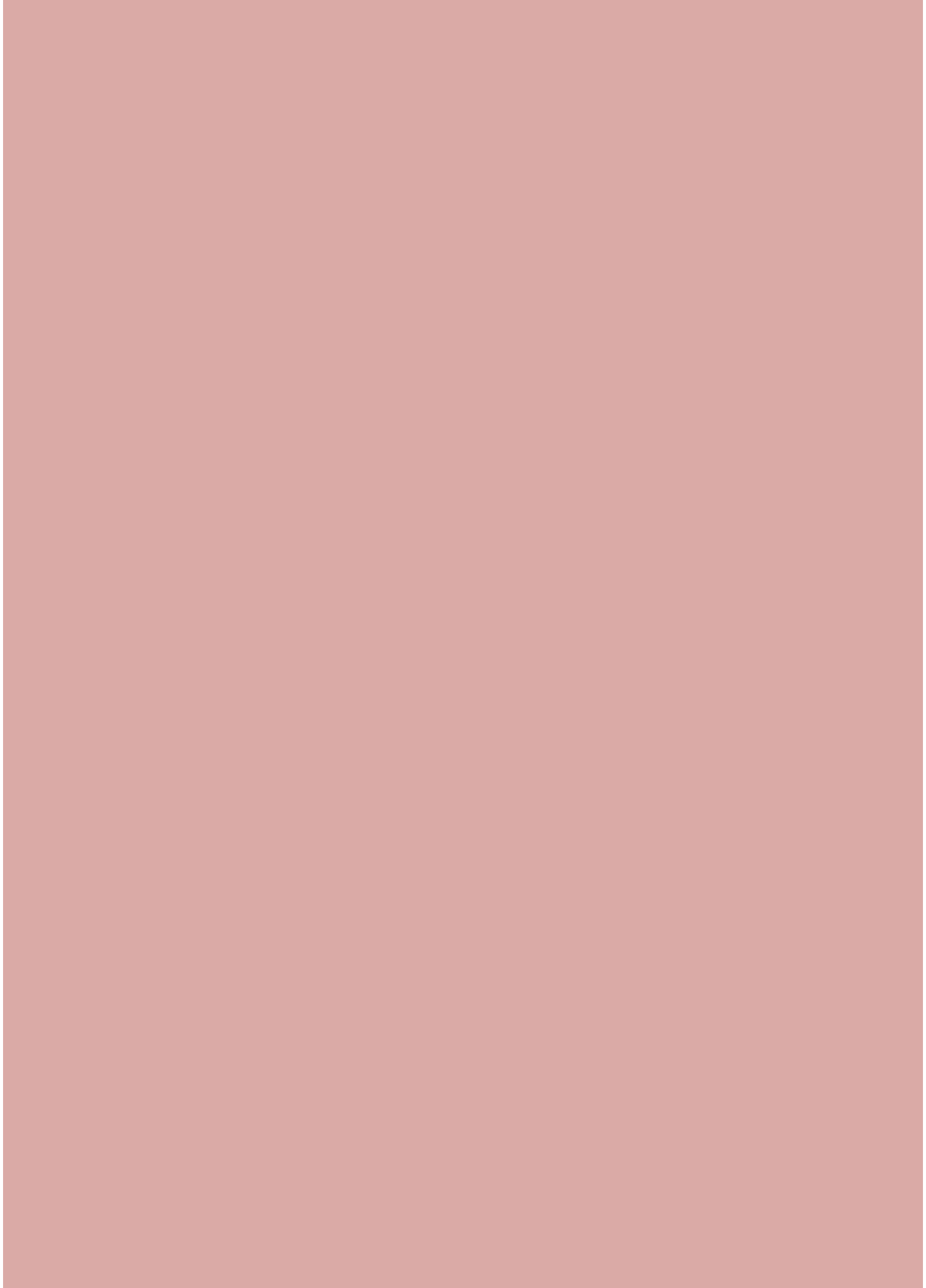


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PARTY IN THE CITY

“Faa Paa” (花牌) is a Hong Kong traditional handcraft which is widely used in celebrations and festivals as a temporary banner. The image of a “Faa Paa” seems out of place with no linkage to fashion. However, this collection reinterprets and repurposes this traditional handcraft, bringing “Faa Paa” into a new era in creative designs for high end women’s fashion wear.

「花牌」是香港的傳統手工藝，廣泛運用於節日喜慶之事，而傳統手工藝一向給人沉悶老舊的感覺，與時裝格格不入。而在這個系列當中我將以「花牌」作為靈感融入時裝，以創新的方式重新演繹這個傳統手工藝。







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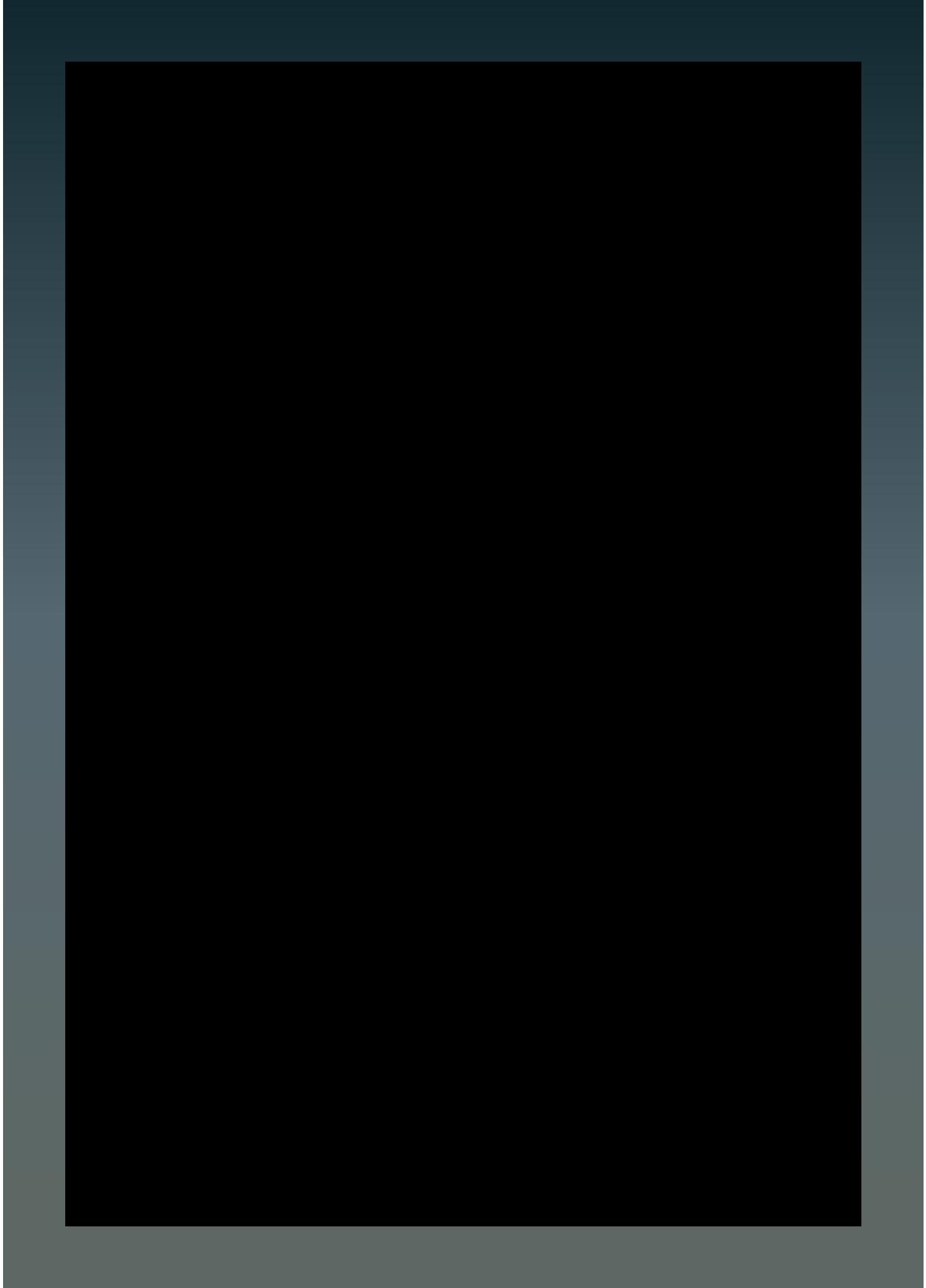
EXTREME STORAGE

Extreme storage is a living solution and considered as an “art of survival” in highly dense Hong Kong. The aerial images of laundry that has gone astray, and the accidental and informal arrangements of objects along the back alleys are neglected yet familiar items in our daily life. This overlooked urban phenomenon gives Hong Kong a valuable character. I would like to capture this authentic culture and lifestyle and express my appreciation towards the grotesque beauty of Hong Kong.

在這個高密度的香港，極端存儲是一種生活解決方案，也被視為“生存的藝術”。在我們的日常生活中，後巷裏隨意排列和擺放的雜物往往被忽視卻是使香港具有寶貴的特色城市現象。我想捕捉這種地道的文化和生活方式，並讚賞香港的醜陋之美。







FALLING SLOWLY

‘Falling Slowly’ is inspired by climate change and global warming. In recent years, they have become more and more serious, and as the UN Secretary General said, “The clock is ticking towards a climate catastrophe.” This is a collection of womenswear and functional items for Autumn/Winter 2020 which can protect the wearer against unexpected weather conditions. The collection uses graphics and embroidered elements that concern global warming to highlight and remind people of the importance of global warming and climate change. Besides, there is no denying that people tend to wear layers of clothing, so IMAGINE that you wouldn’t need to carry your coat or outerwear around when you take it off. This is a convenient and functional element. In our daily life, we may take part in activities that can be both indoors or in an outdoor environment. What if we don’t need to carry our clothing around when we take it off, but instead, fasten the garment around our waist, place it on our back or even twist it like a bag to create various unique personal styles?



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MAY FASHION

“Falling Slowly”的設計靈感來自於氣候變化和全球暖化。近年來，全球暖化變得日趨嚴重。透過這個時裝系列，希望可以設計一些功能性的時裝來預防突如其來的天氣轉變，並利用抽象的畫風設計有關於全球暖化的圖案，以及刺繡圖案來提醒人們全球暖化的重要性。此外，現今人們都習慣穿着不同層次感的服裝。試想像，當你把衣服卸下來，你的手中再無負擔，它是一樣方便而具有功能性的工具。在我們的生活當中，不論我們參與戶外還是戶內的活動，我們也不需要提著我們的衣服。取而代之，你能把衣服放在你的身後，肩膊，甚至變成裝飾，展現你獨特的個人風格。



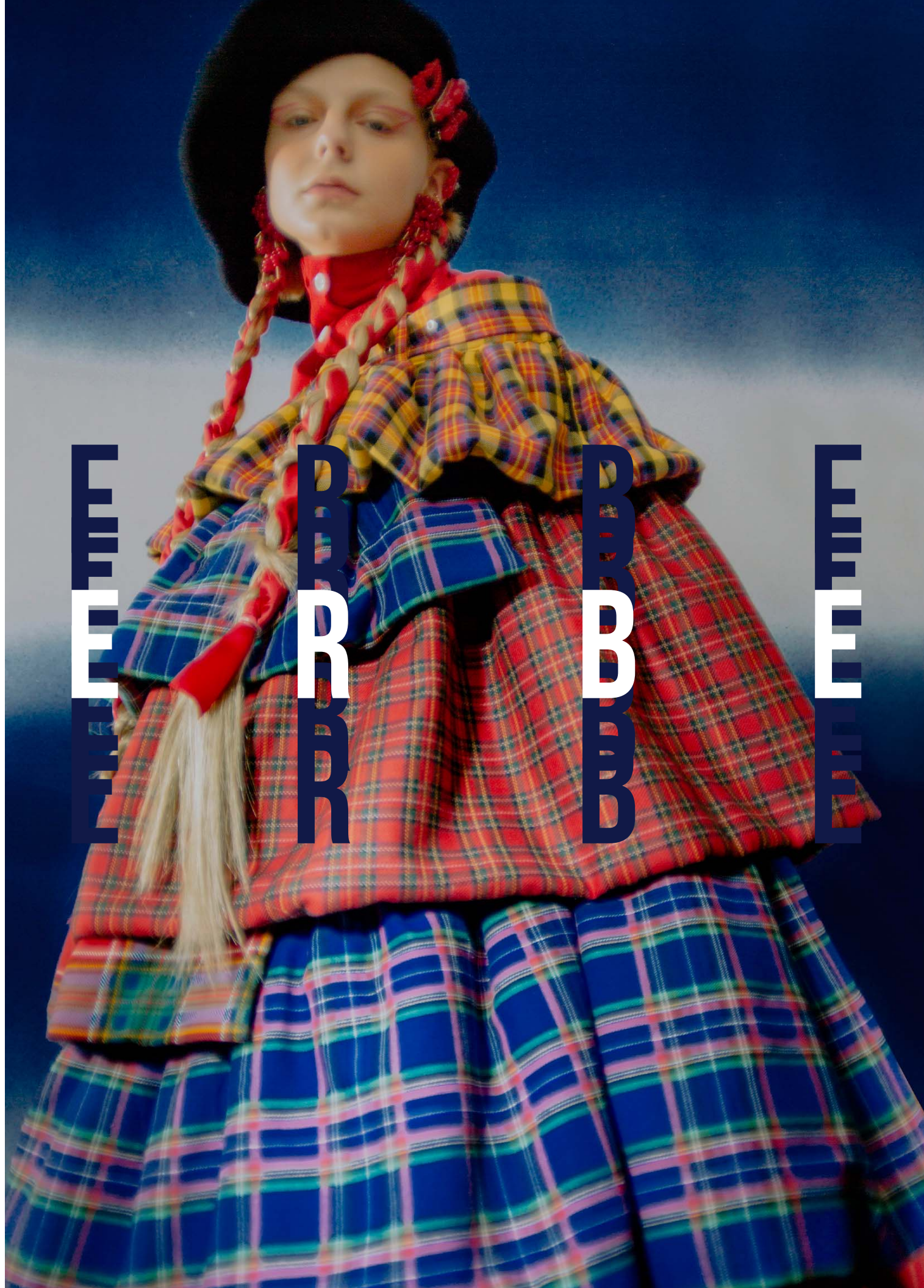


BARRA

BARRA

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RATHER BE

“RATHER BE” is inspired by No Longer Human, a novel by Dazai Osamu. The collection is reminiscent of a girl who is afraid of getting along with people but doesn't want to let others know about her internal turmoil. The collection is about the transformation of a mindset in the form of smocking and distortion, to express the brokenness of human life. The collection is conveying the message that one should “Rather be a person who is non grata than soulless”.

“RATHER BE” 的靈感來自太宰治的《人間失格》。該系列談論的是一個害怕與人相處但不想讓別人知道她內心黑暗的女孩。它主要是一種以手縫褶皺和變形的形式表達心態的轉變，以表達人性的破裂。此系列試圖傳達一個信息，“寧願成為一個不受歡迎的人而不是一個沒有靈魂的人”







OMNI-THINGS

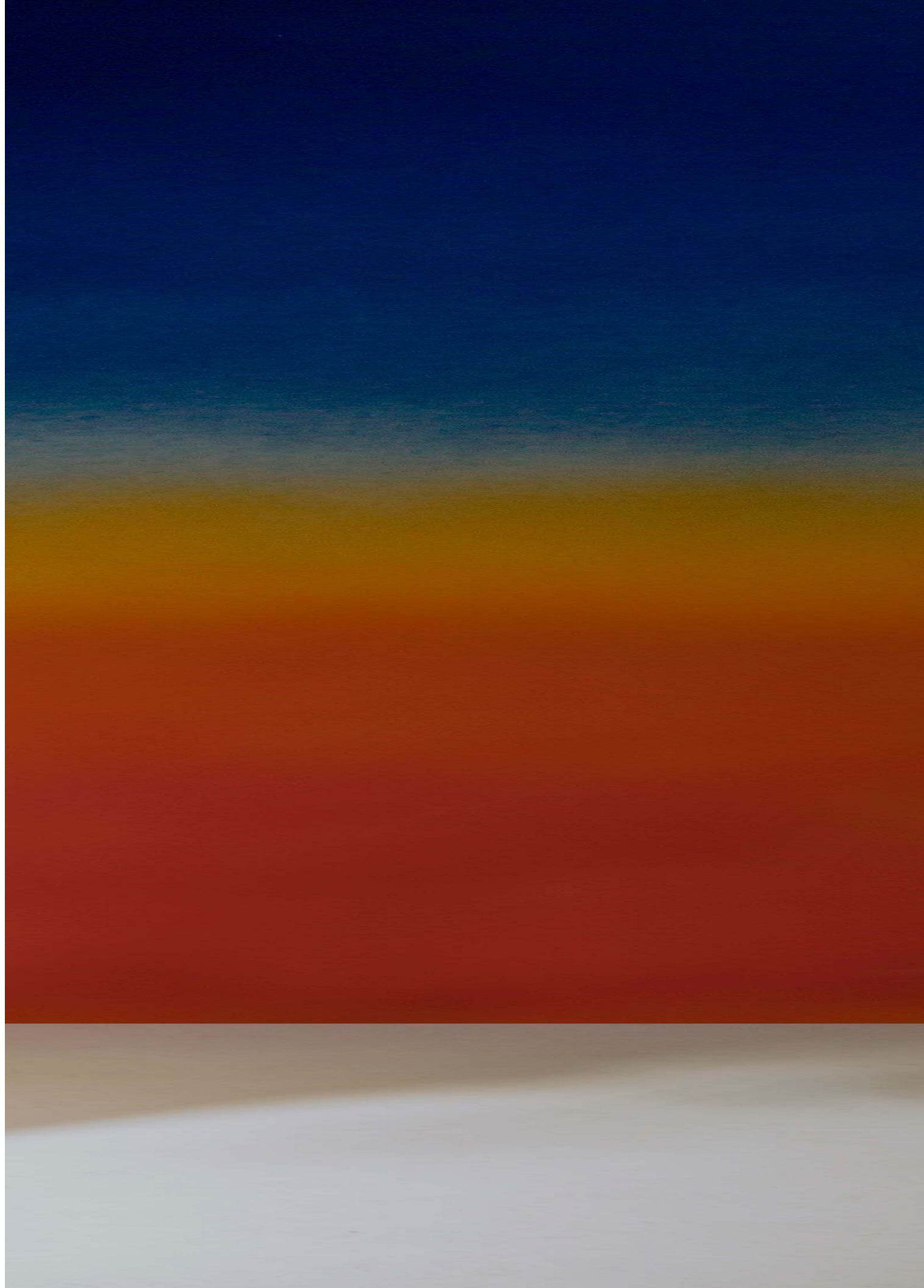
This menswear collection, 'Omni-things', is inspired by both gender fluidity and Buddhism. Humans arrive to the future as a whole being, unbroken and undamaged. Anything is possible. The confusion between reality and abstract are incorporated into the textile design, bonding technique and heat transfer prints. We break, we reform, and then we sublimate into a higher being. The concreteness of polyurethane (PU) and lace is used to build up a futuristic yet feminine mood.



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人類常投射著自己的身影，做住那個被社會默認的誰。可是，那個誰並不是你。

透過這個時裝設計系列，男性可以重審個人身份，接受另類的性別角色。佛的哲理亦為「OMNI-THINGS」的昇華，他令人發掘事物無限的伸展性和不定性，真假都由自己而定。尋覓，瞭解，重塑，一切貫穿於物料和質感。







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MILEAGE

This collection is inspired by depression and my personal journey. It is dedicated to those who are going through tough times and aims to initiate conversation on depression, encourage acceptance of depression and promote self-care.

If you keep going, you'll keep getting better. Every step that you take and every change that you make, even just small ones, and all the progress that happens - they all count.

Embracing one's emotions can be difficult but it is the first step towards self-healing.

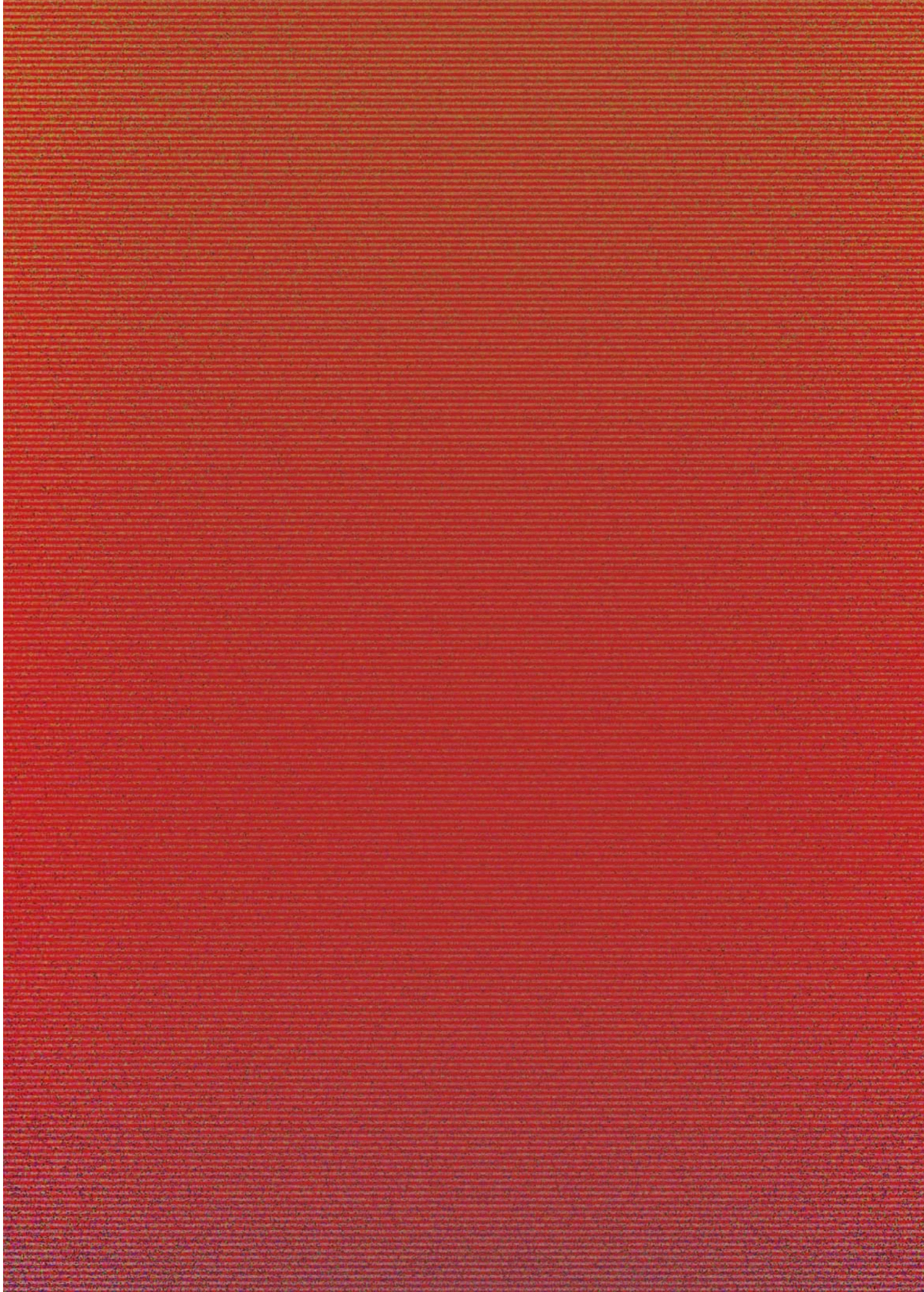
It's fine to feel negative. It's fine to tell people how you feel. It's fine to seek help. You deserve to feel better.

“Mileage” 靈感始於對抑鬱症研究及我的個人經歷。這個系列是致給每一個正渡過艱難的人，希望可鼓勵開展對話、承認情緒及自我療愈。

只要願意踏出第一步，你的每一個步履，每一個轉變，即使微少，亦會如里程般，漸漸累積起來。自我療愈的第一步是承認情緒。不要懼怕負面感受，不要懼怕尋求協助。慢慢來，彼此加油。











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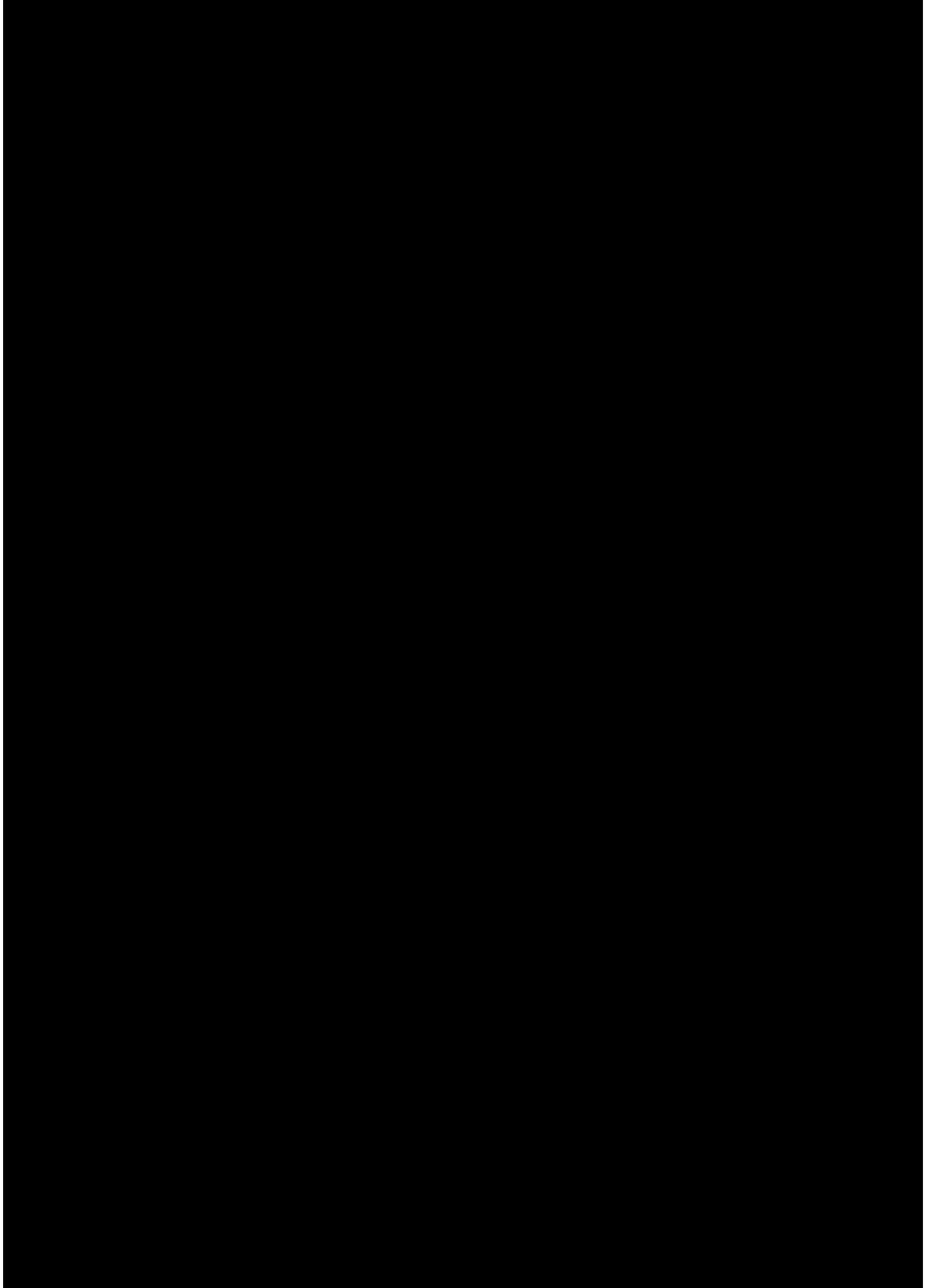
S: HALE TEXTILE LIMITED

THE SEEKER JOURNEY

A girl starts her journey without hesitation with only light clothing and her luggage. She knows that if she does not leave her comfort zone, she would not be able to see the enormity of the world outside. It is time for her to become stronger and more independent. Letting go of all the shackles of the past and putting aside all of her worries, she wants to embark on her own journey and fight for her dreams and future.

一個女孩毫不猶豫地穿上輕便的衣服和行李開始旅程。她知道，如果不離開這個舒適區，她將看不到世界有多大。現在是她變得更強大，更獨立的時候了。放開過去的所有束縛，拋開所有的煩惱，她想踏上自己的旅程，為自己的夢想和未來而戰。









“PORTRAIT”

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Humans always believe that they know themselves best. Meanwhile, the finest details of their everyday behaviours are often ignored. These finest behavioural details are so hidden that the behaviours might be repeated every single day, but nobody ever pay attention to them. More or less, it is just like the back side of the body, an area that people can never see unless someone else touches it. The truth is there for those who try to look for it from a different angle. People can understand their personality better based on details of their everyday behaviour. This process encourages a better understanding of ourselves, which is like painting a self-portrait.

The portrait that this collection would like to show is not representative of everyone. Instead, it represents a group of people who lack a sense of security. Reticent behaviours such as having long hair, the habit of wearing headphones, wearing long-sleeved and high-neck clothing, fancying the colour black, crossing one's arms,

and a silent demeanour. These behaviours and fine details often disclose one's mental status and show the lack of emotional security, as well as used as a form of self-protection.

These people are not social, yet they enjoy the attention from the public by dressing in an odd style, and only follow a lonely path but walk confidently. They need walls to distance themselves from the public, strive to be one of a kind, and freely express their individuality.

“Portrait” is never an answer, but a process of self-understanding. Perhaps, we are a sin of humanity, a tumour in the society, a taboo that should be forbidden.

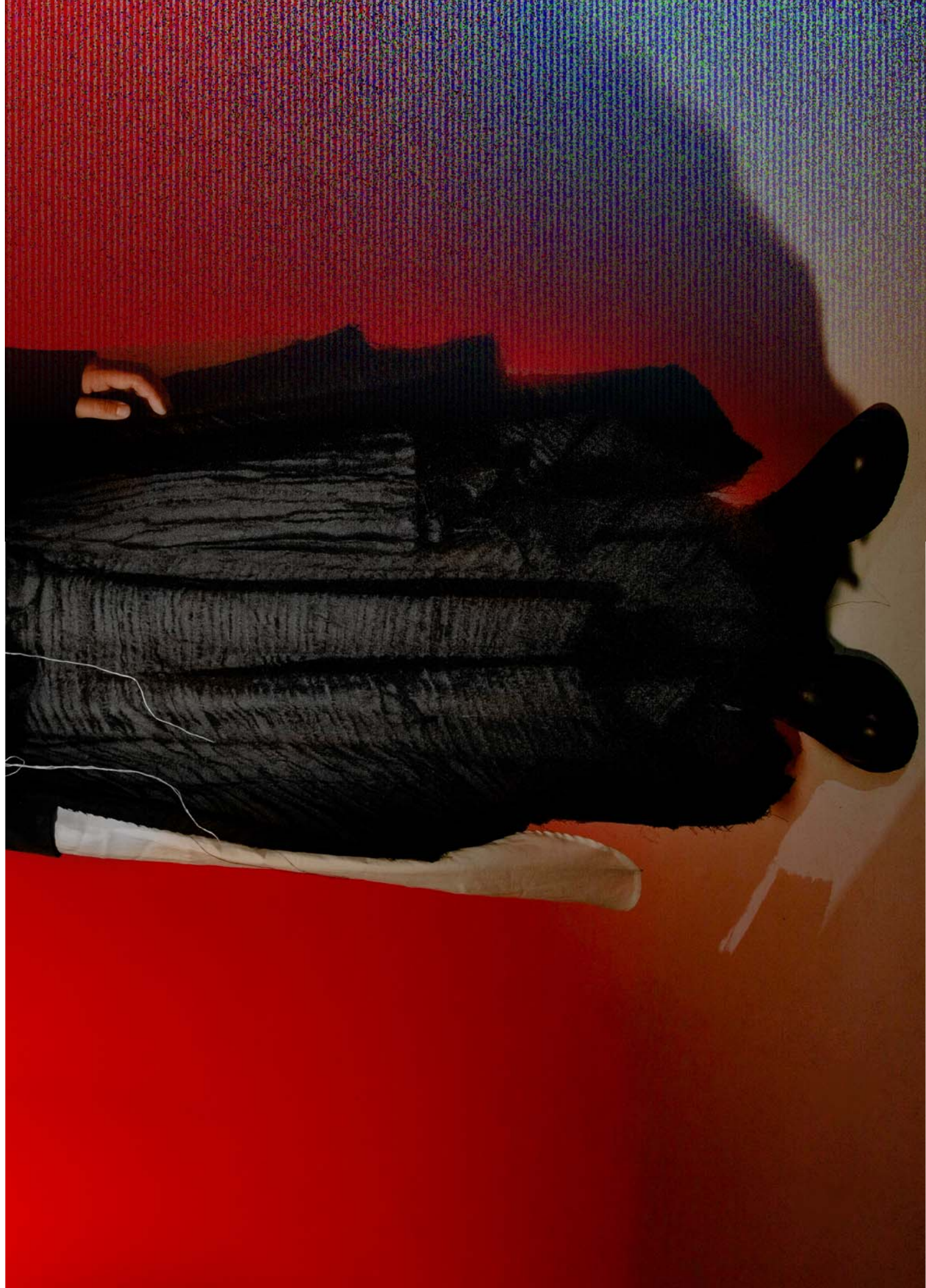
人類由始至終都相信自己最了解自己，可惜卻忽略了日常生活中的種種行為細節。其實大家往往在無意識的情況下每天不斷重複這些行為。感覺就像身體的背面一樣，我們從來都知道它的存在，不過一直以來都忽略了，而只有透過不同的角度嘗試才會看到。事實上這些隱蔽的行為細節能夠反映出每一個人的個性，透過發現這些生活細節和習慣，能夠讓大家深入地了解自己。而發掘自己個性的過程，就像一幅“自畫像”一樣。

這幅自畫像從來都不是屬於任何人。相反，它代表了一群缺乏安全感的人類。留著長髮，戴耳機，習慣穿著長袖高領衣服，喜歡黑色，叉著手的姿勢，沉默的態度，這些微細的行為和喜好揭示了人類的心理狀況，透露了內心缺乏安全感的一面，提醒自己對其他人保持警惕和距離。

擁有這一幅自畫像的一群人從來都不喜歡社交，不過他們享受大眾的注目和留意，享受成為奇怪的一份子，堅持在孤單的道路上自信地行走着。他們更需要牆壁去分隔開自己和大眾，成為獨特的存在，並自由地去表達自己的個性。

這幅自畫像從來都不是一個答案，而是一個自我了解的過程。或者我們是人類中的一個罪過，社會上的一個腫瘤，需要被禁止的一個禁忌。





ONE OF A KIND

One of a Kind' is a unisex Fall/Winter collection, inspired by the formation, regulation and attire of a cult. A cult is a group of people who subscribe to the same ideology, and ritual practices are centred on their sacred rules and customs. The cult members are required to follow the rules established by the cult leader with absolute obedience and love. These rules govern daily activities, behaviour, attire, and even the ideology itself which weaken their independence. For instance, the members are required to dress in the same colour and silhouette. These people are one of a kind and hard to understand. This collection therefore focuses on the integration of the cult by using a uniform colour, fabrication style and silhouette through hand embroidered, knitted and woven elements. The regulation and infatuation of the cult are implied in the hand embroidered fabric, inspired by the rules of actual cults as well as the love sonnets from Shakespeare on resisting.



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“One of a Kind”靈感來自邪教的形成、規範和信徒的著裝。邪教領袖會利用宗教名義神化自己，並且利用花言巧語控制邪教成員。大部分邪教成員對領袖都擁有絕對的信任及痴迷的愛戀。他們並願意遵守其領袖所制定的規則。這些規則廣泛涵蓋了成員的日常活動、行為、著裝甚至意識形態，以削弱其獨立個體的獨特性。例如，要求他們穿著相同顏色和輪廓的衣服。他們是一種不可理解並與別不同的。此系列會通過統一的顏色、造型、手工刺繡、針織品及編織品的搭配來表達邪教甚為重視的團結及完整性。邪教的規範和成員對領袖的愛慕之情均會利用手工刺繡技巧，在不同面料上刺上在真實邪教中的規條及莎士比亞的愛情十四行詩的詩詞。





C H I N E S E

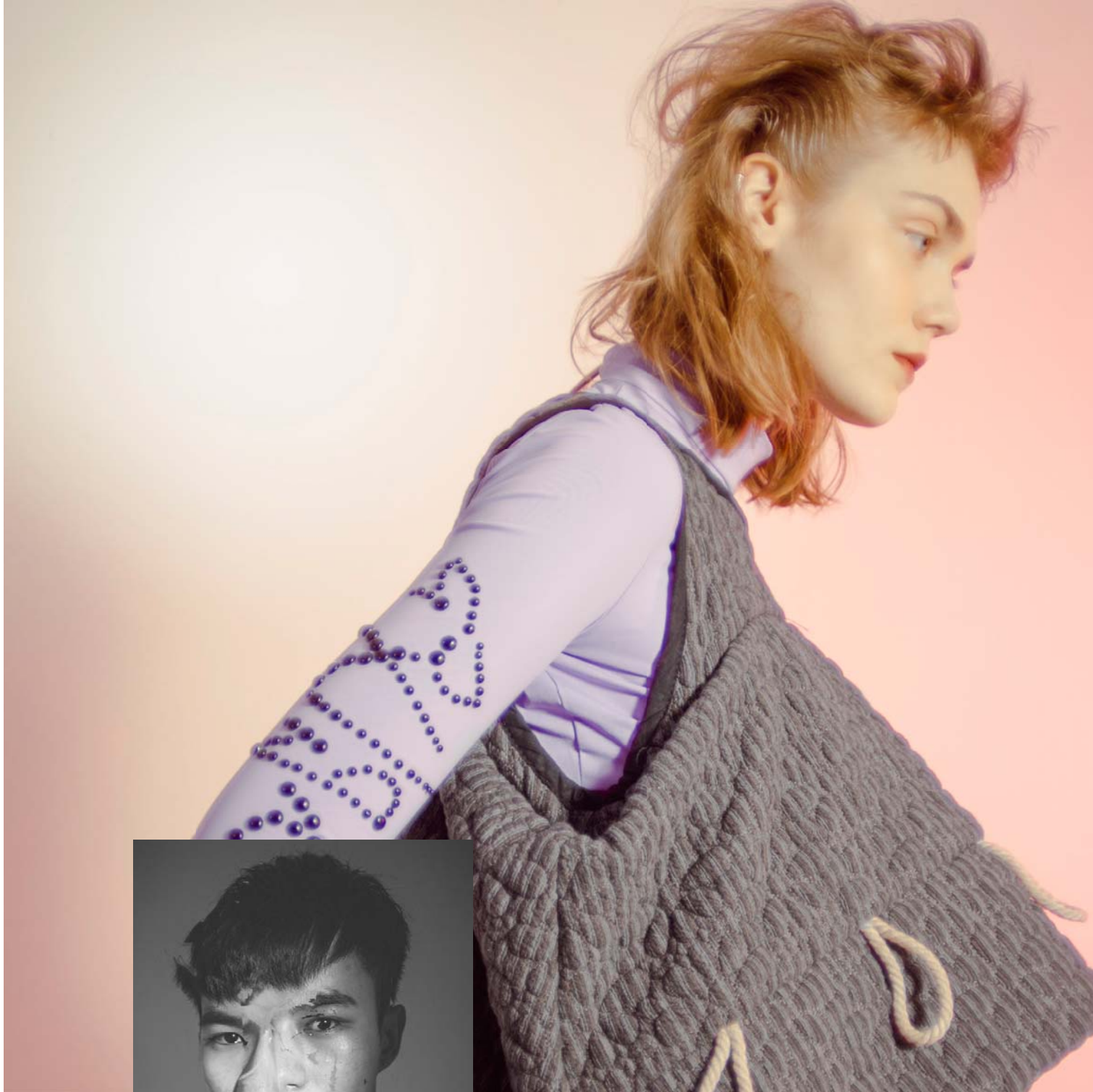
M A X I M A L I S M

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L E F T

B E H I N D

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CHINESE MAXIMA

This collection is inspired by a new art direction called Chinese Maximalism, which highlights the method of “repetition”, “processing”, and “measurement”. Shanzhai Aesthetics is developed under this art direction of urbanization in China,



LISM - LEFT BEHIND CHILDREN

and it is utilized in this thesis collection which left-behind children in China are selected to be the theme.

Under the phenomenon of urbanization and rural-to-urban migration, shops and

items are migrated to the rural area. This phenomenon brings out a new aesthetics in the combination of Shanzhai and rural folklore style into modern streetwear fashion.







I, HUMANIMAL'

'I, Humanimal' captures an experimental mood through unique garment shapes, dark colour shades, multiple ways to wear a garment and exquisite craftsmanship. The series of garments that are cut asymmetrically are inspired by the characteristic of 'half-human, and half not' of the Anansi's Goatman story. Different contrasting materials, such as fur-like knitted Mohair and heavy cotton canvas, are incorporated harmoniously onto the same garment. A diverse range of experimental textiles is also fabricated by using different fabric finishing and workmanship. The fabric is hand-waxed to imitate the dusty and oily hide of a goat. Not only does this impart a unique hand waxed pattern on the fabric, it is also a natural and sustainable way to waterproof a garment. Needle felting and object dyeing are also used to provide a distinctive appearance for each garment item to present its texture as well as portray the mood of the goatman.

I, Humanimal 的靈感源於都市傳說 The Anansi's Goatman Story 中的半獸人。以其'半人，半獸'的特徵為設計主軸，一系列的服裝將以不對稱的裁剪，暗黑色調，截然不同的布料（如毛皮狀的針織馬海毛和厚棉布帆布）和諧地搭配在不同服裝單品之中。

通過多種不同的後整理和手工製作，系列服裝融合了多種實驗性和功能性並用的特質。例如以動物皮毛上的塵土和油脂為靈感，在織物上採用手工上蠟。不僅可以為衣物提供獨特的手工打蠟痕跡，還賦與服裝天然防水的特性。配合一系列成衣染色和人手針氈細節，更能體現系列中每件服飾的獨一無二。



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MORNING MOON

“Morning Moon” is a Fall-Winter 2020 womenswear collection, and inspired by the Chinese character called “Zhao” (曌). This was the name of Wu Zetain, the only female emperor in Chinese history who ruled during the Tang Dynasty. Zhao means that she was just as majestic as the sun and the moon in the sky. With exceptional abilities and dauntless courage, she became the most powerful woman in China.

“Morning Moon” uses a Romanticism style to capture the uniqueness of fashion in the Tang Dynasty to build the image of empowered women. In the collection, the design details focus on an exaggerated silhouette and layering. Combining the elements of ancient and contemporary, this collection presents a unique style that emphasizes the balance of feminine and masculine energies.

A range of textiles have been developed by using different embroidery techniques, such as foam, 3D, and water-soluble embroidery to produce a trendy yet elegant effect and offer bold visuals. Also, some of the embroidery designs attempt to evolve Chinese traditional patterns. The pattern is deconstructed and reconstructed to produce a textural and eye-catching effect.



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古曰，日為陽，月為陰；月亮須借太陽的光才可發光發亮，猶如太陽身旁的陪襯品。武則天不甘平凡，自立為女皇帝並改名為武曌，寓意日月當空照、日夜放光芒，獨逞光華於天地萬物之間。

整個系列以參考唐朝的男女裝特色和剪裁，再配搭現代感的設計，結合出古今風格並存的女裝系列。衣服輪廓上採用了誇張剪裁和強調腰線的設計，為穿着者帶來具氣勢同時突顯女性美態的設計，更突顯女性剛柔並重的特質。

系列中運用了各種刺繡技術，例如：3D刺繡，水溶刺繡，發泡刺繡，來製造凹凸的觸感，同時帶來視覺衝擊，並將傳統刺繡圖案解構再重組，用刺繡技術帶來創新的元素。「日月凌空」系列中的衣服營造出柔美有力的女性形象，希望給予穿著者自信去勇於當一個氣勢不凡的女子，散發出讓人無可忽視的氣場，成就自己、獨當一面。









THE FIRE OF CREATION

The inspiration of this collection comes from beautiful landscapes of ice and fire in Iceland which is a natural wonderland, including the frozen magnificence of glaciers and the explosive heat from the Earth.

Volcanoes seem dangerous and destructive. But in fact, for billions of years, they have helped create the world that we know. This is a story of the planet's origins and a story about us. Come discover the molten worlds.



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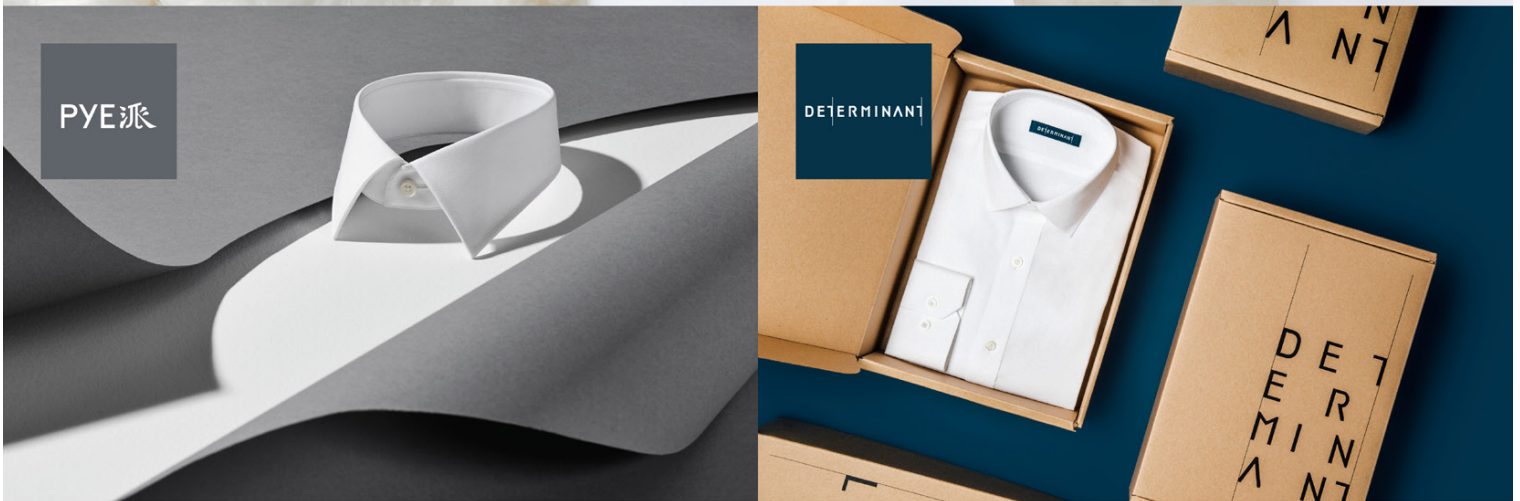


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MAKING A DIFFERENCE

Our vision of “**Making a Difference**” is reflected in how we manage our impact on the environment, the society and the communities in which we operate. We believe that people, environment and manufacturing can coexist in harmony. Through our efforts, we aspire to create a sustainable future for generations to come.

- *Tackle climate change* through better management of resources
- *Narrow the wealth gap* through improving our living standard and enhancing our capability



OUR BRANDS

Our vertically-integrated setup permits us to extend from cottonseed research all the way to retailing. Through our brands **PYE** and **DETERMINANT**, we communicate our belief in sustainability and the promotion of advancement directly to the world.



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