

# AI meets creativity

IA encontro com a criatividade

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# AI Meets Creativity

## Overview

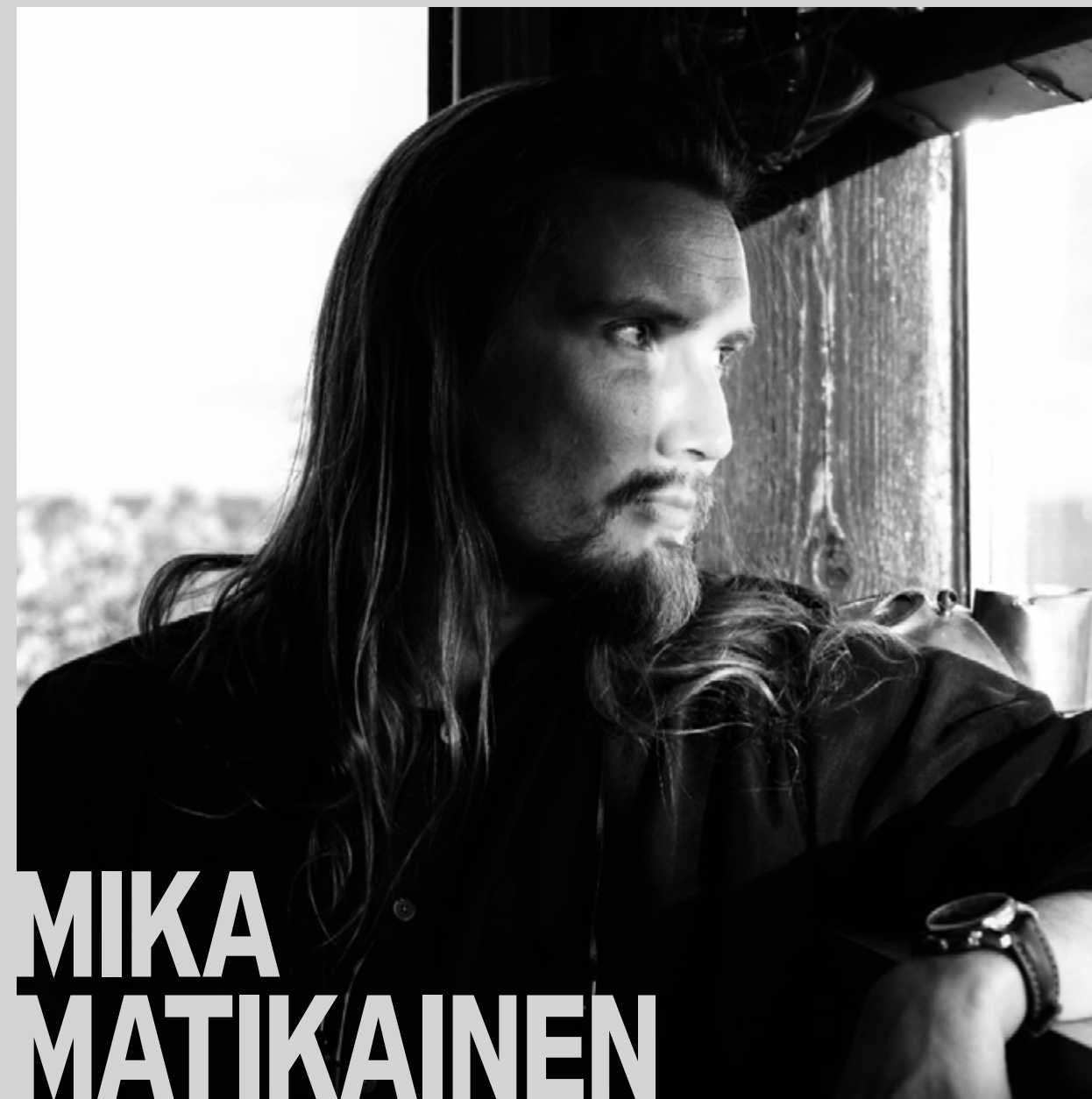
What does Artificial Intelligence (AI) mean for creatives? There is an emerging use of AI within the creative industry, involving different approaches and challenges. Can AI replace the work of creatives, or can it enhance their individual and team processes? With the approach of a future full of possibilities, which challenges the impossible, there are many questions with few certainties about the way AI might change the direction and paradigm of work and professions in the creative industry, whether it will replace them or be a strong ally.



## Speakers

**Mika Matikainen**, Creative Director and Co-Founder of Paloceras

**Chacho Puebla**, CCO and Co-Founder of Felicidad



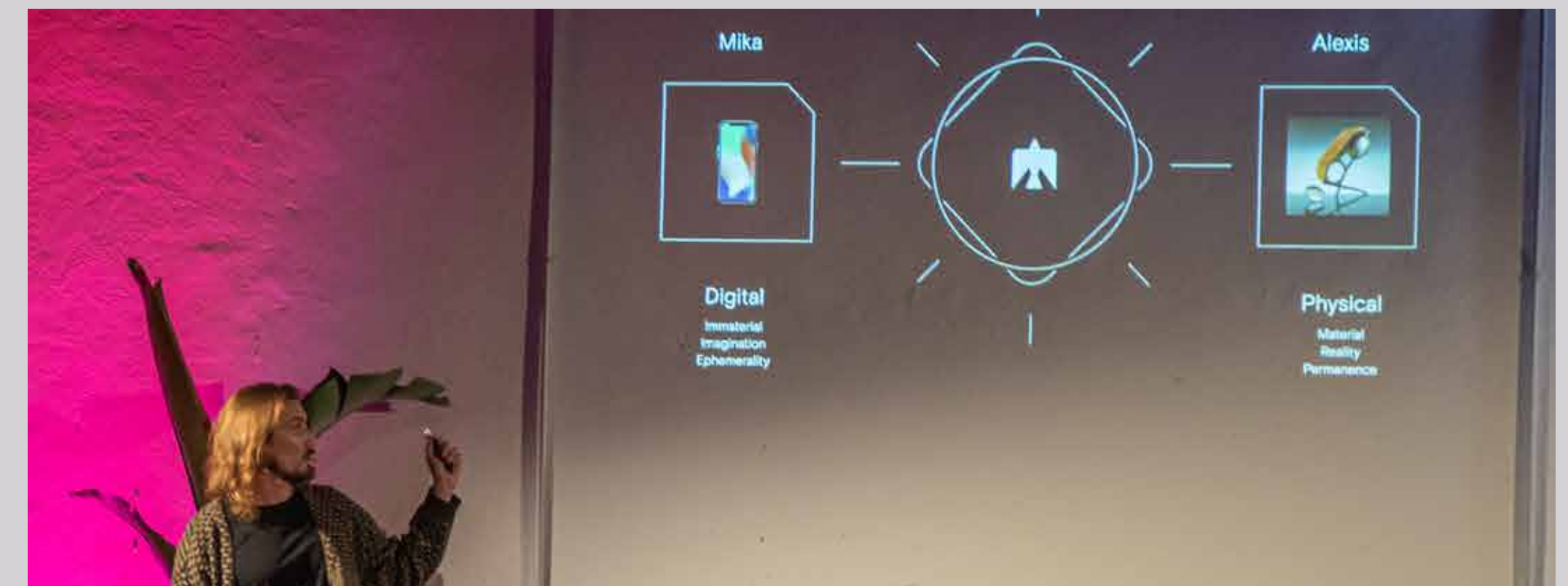
## IA as part of the work team / Mika Matikainen

Mika Matikainen, multidisciplinary designer, creative director and co-founder of Paloceras, opens the discussion with two questions directed at the audience. Who of you work in creative industries? And who has already used AI in their creative work? Many hands arise. Almost everyone is already familiar with AI tools, such as Chat GPT, “a chatbot trained to follow an instruction in a prompt and provide a detailed response”.

An example is then given of a question posed to Chat GPT: “Give me an outline for a 20-minute keynote speech about AI in creativity for an audience who works mostly in creative industries”; the response comes just seconds later, but that’s not the path we want to follow for this presentation.

Mika Matikainen moves on to share how this and others tools are used in his company, which was set up in partnership with

the designer Alexis Perron, with whom he crossed paths in Switzerland while they were studying, both designers from different backgrounds (Mika on the digital side and Alexis, the physical), and together they co-founded Paloceras. This is the young company's slogan “a high-end design powerhouse with a digital DNA”. It aims to create iconic products that push the boundaries of the imagination and reality in product and fashion design. It began by developing a collection of sunglasses using a different creative process, in order to



counter the usual process (choice of materials and crafts, making the moulds and prototypes) which can take many months, without any guarantee that anyone will be interested in buying the end product.

Paloceras' creative process starts in the digital world, through the creation of various “wild” ideas obtained with the help of AI tools, and when something interesting appears, the idea is retrieved and brought to the physical world. One of the tools used is DALL.E, “a deep-learning model generating digital images from natural language descriptions, called “prompts”. Another example follows, “/imagine Elton John playing tennis in the 1980s while wearing a fashion week circus tuxedo”, click enter. DALL.E responds with dynamic brightly coloured images, although with some mistakes in their composition. Mika says that “for us, DALL.E works when we want quick, low-fidelity ideas” and that’s how they **integrate the tool as part of the creative process, in the initial phase of**

**brainstorming for ideas and inspiration.** Generic-shaped glasses frames are input into the programme, generating various proposed formats, which are later worked in 3D softwares.

When searching for more innovative ideas that push the boundaries, Midjourney is used, which is another tool, which like DALL.E, generates images from prompts. With the same prompt described above, Midjourney creates various proposals with more realistic, detailed and higher-quality results. When adjusting the prompt with specific details,



further images ensue. With these experiences, in the specific case of the sunglasses collection developed by Paloceras, Midjourney created a series of images of original models, which were used as inspiration for the models subsequently created, first on the drawing board and then using 3D softwares (now without the use of AI).

In the case of Paloceras, as Mika Matikainen says, **it is always necessary to begin the process with the basic idea to create** the collection. Next comes the use of AI as a research tool to generate ideas, initially with Chat GPT and DALL.E, which help to define the problem and the focus area, moving on to the use of Midjourney, when developing potential responses and delivering workable solutions. These tools are part of the company's creative collaborative space, together with its professionals.

**“I see AI as an extended mind of ourselves”**, Mika concludes, reflecting on how AI can be used to improve the skills surrounding our main experience - and what we most like doing - so as to optimise it to the full.



## More questions than answers/Chacho Puebla

In the opinion of Chacho Puebla, a copywriter, co-founder and CCO of Felicidad, a creative and strategic collective with a social and environmental focus, we should mainly surround ourselves with questions. He began using AI tools a year ago, after an enthusiastic phone call from a friend: “Have you seen Midjourney? Get online now and I’ll wait for you!”. “It’s absolutely amazing”, was his reaction, after eight days without sleeping, exploring and seeing all the images in his head, explaining, “I’m a copywriter, I’m not a designer, I try to do things but I’m not good.” Those ideas began taking shape with Midjourney (such as seeing an image of Christ smiling, for example - something strange he’s had since childhood).

A first thought comes up: “many people have just lost their job”. He concludes “it’s not that AI is going to steal the work. The people that use AI are the ones who’ll steal the work.”

Chacho Puebla makes a parallel with the appearance of computers and the Internet, which resulted in jobs being adapted and disappearing, and the need for professionals to stay up to date. He goes back to the story of Kasparov and the Centaur, where Kasparov loses the chess game against Deep Blue, the programme he created, leading him to investigate the idea of creating a partnership between human and artificial intelligence. **“When a human being and a computer play against a computer, the man and the computer win.”**



**A human being and a computer together are better than two computers.**” he concludes. “That’s the idea of the Centaur.”

Then there’s a second reflection: skills vs. criteria. “What the computer does is skills. **We think that skills are what we do, but the most important thing is our criteria. The machine doesn’t have any criteria, it doesn’t know what is best for us.**” Chacho Puebla’s first conclusion is that we’re better if we join forces with AI. The main question is: who are you? “As always, change scares conservatives”, he finishes. In a constantly changing world, conservatives are left behind and adaptation becomes more difficult: “it’s not easy to learn how to think differently. We have to make a greater effort to understand how we think, how we organise our thoughts.”

Chacho presents another idea: the more technology takes on our roles, the more spiritual we become. And that brings

further questions. “Are we what we do? If the machine does what you used to do, do you no longer exist? Are you no longer valid because the machine does it better than you, quicker than you, without complaining or questioning? So, what are you? What is our real value as human beings?” He concludes, “I don’t have the answers, I’m just putting out these questions, as they’re the ones I ask myself”. The need to question arises because we are facing something never seen before, and that questioning is part of the journey.

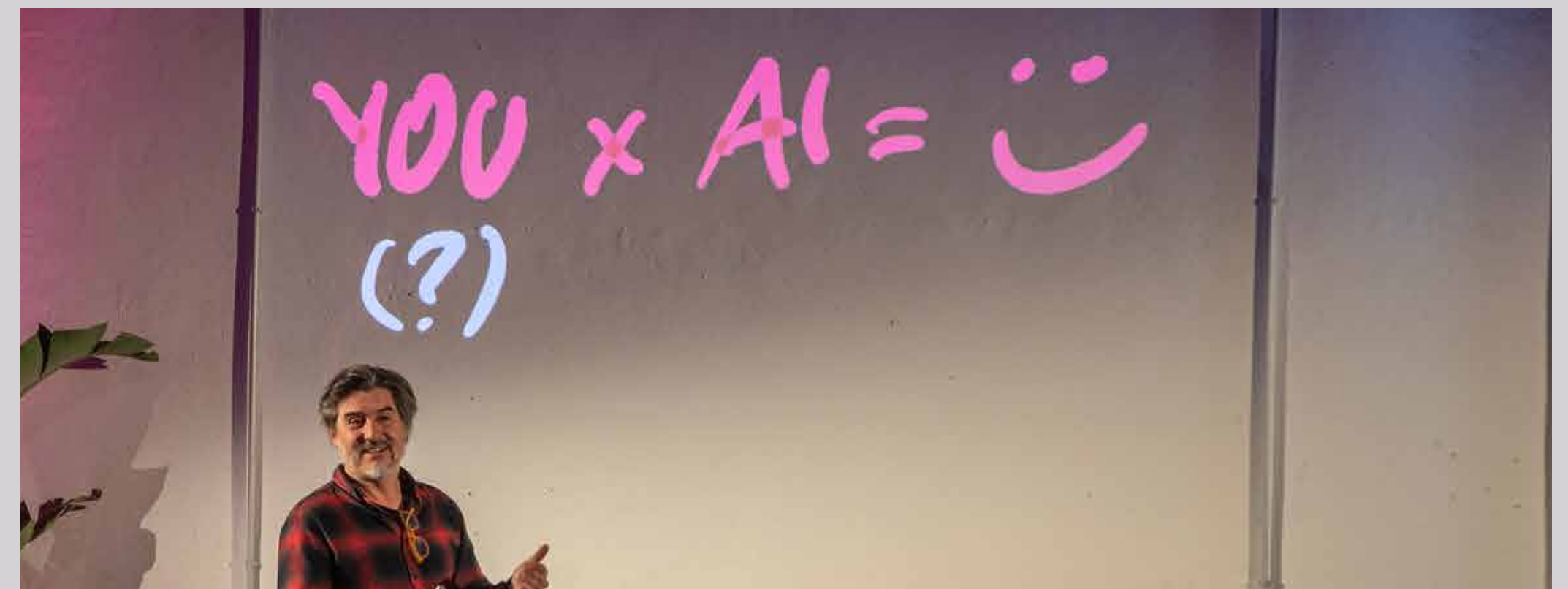


The fact that AI gives us immediate solutions, leaves us without excuses. “I can do everything now, **there’s no limit to my imagination**”, he says. Therefore, there are no more comfort zones. Once again, “those who are not used to being out of their comfort zone are in trouble”. And what about the experts? “Does it make sense to continue being an expert at something if the computer is going to do it better than us?”

After a long list of questions, Chacho Puebla moves on to the conclusions. The first is “just jump! Just move forward”. He stresses the importance<sup>1</sup> of not being afraid to experiment and understand these tools, such as Chat GPT, Midjourney or Copy.Ai. “I use Copy.Ai a lot, especially for ideas”, he explains, adding examples of briefs he input as a premise and the innovative ideas generated by AI. “When I showed this to another creative director, he was pensive as he observed the ideas the machine was writing, and I told him: “I know what you’re thinking. Who are you going to fire?” He finishes: “This

<sup>1</sup>Go to <https://www.futurepedia.io/> to see all the AI tools available

is going to kill mediocrity. Unfortunately, that’s what I foresee.” To finalise the presentation and open the debate, he leaves a reflection for the present audience: “We’re the third generation facing something huge, which is going to eliminate professions and that thinks better and quicker than us. What are we going to do with it?”





## The audience has the floor

The presentations are well accepted, albeit with some apprehension, by the many people seated in the hall of The House of Hope and Dreams in Lisbon. Although the majority of these artificial intelligence tools are known, there are huge uncertainties about the way they are going to affect professions and daily life, especially among those at the beginning of their professional careers. There are varying opinions and some question and contradict the speakers' enthusiasm. Susana Albuquerque, president of the Clube, joins the speakers on the stage, to moderate the conversation.

## Machines have finally understood how to fully perceive us: that's the great revolution

João Fernandes, creative director and user experience consultant, is the first to join the debate, underlining that the major change that AI brings is the way we start interacting with machines. "What I think is that machines have finally realised how to fully perceive us." He adds that this is also a form of semantic revolution, as for the first time, we can use more natural language. He reinforces this idea by making a comparison with Google: "We use Google in a fairly unnatural way. The way we write our search criteria, even if subconsciously, is altered to adapt to the



algorithm, so that it works.” With AI tools, he concludes, we don't need to do that as they react with more sensitivity to the writing, generating “a revolution in the interface”. He shares a much earlier example, regarding a project created by Bill Gates, years before leaving Microsoft, called “Microsoft Speech Labs”, where he invested heavily in recording and synthesising the languages spoken worldwide, by sending teams to record them, on a very anthropological kind of mission. At that time he (Bill Gates) said something really interesting: **‘the perfect interface is natural language’**, not the keyboard but the words spoken in the most natural and convenient way”. For Fernandes, that's what makes AI so popular, the fact that it's easy to use, better than anything that has ever emerged before, and not just an extensive compilation of data.

**João Fernandes**, Creative Director and User Experience Consultant; Digital Director, NOSSA



# Fascinating until it becomes boring

The photographer Frederico van Zeller was a pioneer in the use of AI in advertising in Portugal. In February of this year, his work for the Lisb-On music festival made the cover for the Lürzer's Archive magazine specifically because it used images generated by AI, and it's said that the integration of these tools in his work has given it projection.

When he discovered AI, his reaction to the images generated by AI was similar to that of Chacho Puebla, “this is absolutely incredible!”, he tells us. “We produced seven posters for a music festival, and it was a really good campaign”. However, one thing that also impressed him was how quickly he got tired of the images generated by AI. “I think we were using the first algorithm, and that was really interesting. As soon as they changed to the second and third algorithms, they lost the error, they lost the noise, a kind of soul that the first algorithm had and that was actually appealing. I don’t identify with the following ones. I stopped at the second version because I was tired of all the images.” According to van Zeller, everything has the same aesthetics. **“I immediately recognise all the images I see as being AI, my eye can already identify them.** Sometimes I’m surprised, but generally everything has the same colours, the same framing, the same composition. It’s getting boring”. He remembers that what fascinated him in the first version were the unexpected results. “The concept of the campaign I made was mixing artists with nature and a specific colour. Each result was completely different and crazy,



and that was incredible. A while ago I tried to use the same prompts in the recent versions, and I didn't like it. If we had to use version four, we wouldn't have done the campaign.”

**Frederico van Zeller**, Photographer



# What should young creatives focus on?

Francisco Vale, a copywriter, joins the conversation, agreeing with the view presented by Frederico van Zeller. In a less uplifting scenario, he adds his perspective as a professional at the beginning of his career. For juniors, the feeling experienced is that “we haven’t yet had time to get good at anything”. He predicts that AI will continue to improve exponentially and “will end up overtaking any skill we have”, he shares. “So, why should we specialise?” This concern is common to many young people, to whom he also presents a possible answer: “We should get better at generating good concepts” He adds that “a good concept gives rise to a good idea, but many bad ideas are saved by good craft. **Now that we have tools that help us to have better craft, concepts become even more important.**” He finishes his speech, throwing out the question “where and on what should a young creative focus?”.

Chacho Puebla responds, stressing the importance of having a point of view: “Machines don’t have a point of view, that’s unique and cannot be replicated.” And he finishes: “If you get rid of your tools, who are you? AI allows us to have more time to think about that. AI amplifies who you are.”

**Francisco Roque do Vale**, Copywriter, Uzina



# Cost versus value

João Vitória, creative director, lecturer and writer, believes that there are two ways of looking at all this, either from a survival mindset or a growth mindset. “These tools aren’t going to disappear, and we should learn how to deal with that”. He is currently writing for television and shares the way that Chat GPT has already helped him to assess a product “it was rigid but workable”, allowing him more time to be creative and work on delivery. From his perspective, **that’s the main use of these tools: providing more free time to perfect our work and be more creative.**

Chacho Puebla agrees with this speech, but warns that for this to really happen, we have to make every effort to say, “if I’ve got two hours to do this, I’m going to use the two hours”. As such, Chat GPT can be used to do a certain lengthy task in one minute, to free up time for others, like perfecting the work, for example. And he warns that “what is going to happen is that companies will say ‘you have two minutes’ or ‘you have three minutes to do this’ and the machine does it”. He finishes: “robots should help us save time so that we can concentrate on other things”. To conclude, João Vitória adds: “Cost and value are different things. AI is probably cost-efficient, and creatives are value-efficient”.

**João Vitória**, Founder and Creative Director of SHKR, Lecturer and Writer



## More speed, more pressure

The graphic designer Ana Mendes agrees that having more time to be creative is an advantage, but that this is a very demanding field with a lot of pressure. **“As soon as the client realises that we need less time to do something, isn’t that going to increase the pressure and demand on what we have to do?”**

“Absolutely”, Chacho Puebla replies, stressing that it is crucial to use the foreseen times to improve the proposals originating from AI and not repeat the same mistakes made with other tools. Susana Albuquerque adds “the issue is that with the same tools, you’ve got both people who do incredible things and people doing boring things”. Chacho upholds that, in this case, it's about something totally new, which can’t be compared with tools like Word, Illustrator or Photoshop. It’s a completely new approach.

**Ana Mendes**, Graphic Designer



## From exceptional to mainstream

Beatriz Pinto is an art director and asks if using AI, especially in an advertising context, is not now becoming prosaic. “As creatives, we always look for the latest thing, the most creative thing, that’s never been seen before.” As AI is becoming mainstream, “everyone already knows it, everyone is already using AI, especially in campaigns”, using AI is no longer an innovation. Here we’re talking mostly about images generated by Midjourney as an end result: **“Using it as a tool like we use Google, it will last of course, but using it as an end product is no longer creative”.**

**Beatriz Pinto**, Art Director, Uzina



# Maybe you could do better than AI

The creative director Pedro Pires questions the plan of putting AI at the beginning of the process, as was seen in the presentation made by Mika Matikainen. He notes that AI is powered by human production, thousands of years of creating texts and images, but, if we're extreme and assume that AI is always going to do it better than humans themselves, then human production will be inferior. "That's why AI will be powering itself", he concludes. "What do you think about that? You'd say to the creatives 'stop, don't use that anymore. Do it on paper first!'" Addressing the guest speakers, he asks if "during the creative process, do you go immediately to AI or do you first use your head and then turn to AI tools?"

There are differing answers - Mika Matikainen first gathers references, sketches them and then uses AI, while Chacho Puebla does the opposite: "What I bring to the table is already a remix", and underlines that there's nothing nowadays that is truly original, but rather an agglomerate of pre-existing references, to which Susana Albuquerque adds "it's like a brainstorming process." Chacho lists another advantage of these tools: "AI breaks the fear of starting".

For Pedro Pires, **that means that's how originality ends**, assuming that 'original' refers to human production. 'Don't you ever think about what you might be missing? Maybe you could do better than AI.'

**Pedro Pires**, Writer/Author, Poets & Painters, and CEO/CCO, Solid Dogma



# A good tool, a great convenience

Susana Albuquerque hands over to the artist and designer Carlos Guerreiro, challenging him to talk about the idea of authorship. “AI is a great tool, but it’s also a great convenience.” He points out that we shouldn’t forget that we’re dealing with “billion-dollar businesses, with many interests, and the tokens used are selected. If we try to include some artists, they don’t even appear”.

As such, he stresses that **we need to maintain our critical thinking**. Guerreiro uses AI in the artistic process, which is developed through various media, and it's used to create simple models. So he believes it’s a great tool but doesn’t believe it to be a good tool for thought. Picking up on an idea he heard in a podcast, he mentions: “In AI you don’t have a genius, but a mass of idiots working for you.”

**Carlos Guerreiro**, Artist and Designer



# A threat or just a change?

The art director Pedro Barroso takes the idea of project authorship and leaves this reflection: **“Who does the work belong to when AI is used as an end product?”**

**Pedro Barroso**, Art Director, Uzina



## A threat or just a change?

Guilherme Vasques will soon be “a copywriter with a job” and doesn’t believe that AI is a threat, but that it definitely brings change and adaptations, as has happened repeatedly throughout History. With all the time gained, opportunity and change resulting from AI, he poses the question: **“Will humans continue to pursue even higher aesthetic standards and keep going with AI until infinity - like the example of the Centaur and Kasparov - or will they be forever trying to be the most human possible, with just one foot in AI?”**

Guilherme Vasques, Copywriter, FunnyHow



# Tertúlia CCP: “AI Meets Creativity

**The talk took place on February 3rd, at LOHAD. Dinner signed by Chef Vitor Adão, from Plano restaurant.**

**Thanks to all participants:** Alexandre Montenegro, Alexandre Tiago, Alexis Perron-Corriveau, Ana Carvalho, Ana Mendes, André Sentieiro, Annina Huhtala, António Silva, Beatriz Pinto, Carlos Guerreiro, Carlos Matias, Carolina Cunha, Carolina Pinheiro, Catarina Baguinho, Chacho Puebla, Daniel Caeiro, Diogo Conceição, Dulce Alves, Ema Caetano, Erika Barra, Fernando Silva, Filipe Macedo, Filipe Mesquita, Filipe Santos, Francisca Pedra Soares, Francisco Vale, Fred Ferreira, Frederico van Zeller, Edgar Ferreira, Giampietro Zanon, Guilherme Carvalho, Guilherme Vasques, Gustavo Cavalheiro, Henrique Santos, Ilia Anufrienko, Inês Cunha, Joana Carvalho, Joana Cavaleiro, João Campos, João Fernandes, João Madeira, João Marques, João Navarro, João Vitória, Judite Mota, Luís Alvoeiro, Luís Amado, Luís Borges, Luís Costa, Luís Mileu, Luísa Villas Boas, Mafalda Portal, Mafalda Quintela, Marcelo Lourenço, Mariana Trindade, Mariia Kochurenko, Mário Mandacaru, Marko Rosalline, Marta Reis, Mauro Carmelino, Miguel Marques, Mika Matikainen, Nuna Martins, Nuno Alberto, Nuno Leal, Paulo Calazans, Pedro Barroso, Pedro Bexiga, Pedro Duarte, Pedro Ferreira, Pedro Lavinha, Pedro Lima, Pedro Mesquita, Pedro Pires, Pedro Silva, Ricardo Cabral de Melo, Ricardo Sequeira, Rita Bastos, Rosário Pedrosa, Sandra Costa, Sandra Melo, Sara Costa, Sérgio Henrique Santos, Sérgio Lobo, Steven Gillon, Susana Albuquerque, Susana Nascimento, Tamiris Montenegro, Teresa Pinto Leite, Veronika Seleha, Welzimar Silva, Pedro Santos, Patrícia Santos, Raquel Silva, Fred Pasas, Diogo Trabuco.

**Summary of the conversation by Mafalda Teles.**

**Translation: found in translation**



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