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The Timeless Importance of Painting Fundamentals in Modern Art Education: Exploring the Continued Relevance of the Art Studio



Elnaz Rostami Gharagozloo is a lecturer at the Institute of Creative Arts and Design (ICAD) at UCSI University. Her background in fine arts has enabled her to pursue a career as a freelance visual artist, both in digital and traditional forms. She has exhibited her work in numerous solo and group exhibitions at both local and national levels. Over the past seven years, she has also been engaged in academia, pursuing a PhD in visual arts. Her research focuses on the concept of self-portrait and its intersection with Middle Eastern women's studies, exploring arts that reflect religious, cultural and political issues within the region.

Introduction

What comes to mind when we talk about "Art in the 21st century"? In our daily lives, we are inundated with images that could easily fall into the category of "New Art." However, for many of us, discerning what truly constitutes art and what adds artistic value to a piece of visual creation has become increasingly challenging. Today, art universities offer majors such as Graphic Design, Multimedia Design, Animation, Game Design and Fashion Design, among others. While these disciplines are undoubtedly branches of art, many of us have drifted away from what was once regarded as Fine Art - painting, which is the foundation and essence of these new artistic endeavours. A successful artist in the contemporary landscape is still expected to possess a solid grounding in the fundamentals of painting: drawing, colour theory, composition, spatial understanding, conceptualisation and more. Furthermore, artists must embrace and adapt to new tools and technologies to thrive in this digital era. Throughout my years of experience in art education, I have noticed a common trend among students: a desire to bypass the fundamentals in favour of what they perceive as essential - digital skills. However, this inclination often leads to struggles and a disconnection from their artistic passion, which hinders their ability to produce original work with a unique style and approach. In this article, I will delve into the connections between the traditional tools and techniques employed by painters to craft their art and the innovative devices utilised in digital art.

What Happens in the Art Studio?

Our UCSI Design department, also commonly referred to as the "Wet Studio", is filled with wooden easels arranged throughout the room. The room is always filled with the lingering scent of paint, traces of charcoal powder and colourful brush strokes decorating the easels and chairs, all of which easily captivates the attention of newly enroled students. Even in the contemporary era, it is not uncommon for art students to feel an immediate connection to such a space, eagerly grabbing their easels and preparing to engage in traditional artistic practices. Our sessions typically commence with the students gathering around in a circle, engaging in conversation about their reasons for being in the studio and the significance of learning the fundamentals of painting. It is emphasised that mastering these fundamentals is crucial, as they serve as the cornerstone for all aspects of artistic expression, including digital illustration.

Traditional Paintbrush versus Stylus:

In today's digital landscape, artists have transcended the limitations of the mouse, recognising its inadequacy for the nuanced demands of digital illustration and sketching. Consequently, it has become commonplace for digital artists to utilise a tablet and stylus as their primary tools. However, the question arises: How does one replicate the delicate manipulation of a paintbrush on canvas with a stylus on screen? Similar to the tactile experience of painting, where varying pressure yields differences in stroke thickness or value, digital artists can achieve similar results by adjusting the pressure sensitivity of their stylus. By applying greater pressure, artists can create bolder, denser strokes, mirroring the effect of applying more force with a traditional brush. Equally, diluting paint with solvent in traditional painting finds its digital equivalent in adjusting the opacity of the digital brush. Lowering the opacity simulates the creation of translucent marks, akin to the glazing technique employed by painters since the 15th century and refined by masters such as Johannes Vermeer and Rembrandt in the 17th century.

Contemporary artists engaged in illustration, concept art and matte painting employ these techniques to craft realistic effects in their digital creations. Understanding the underlying principles of these traditional techniques provides artists with a comprehensive grasp of when, why and how to manipulate brush opacity settings in their digital works.



Figure 1. ICAD, Block G. Wet Studio, Fundamentals of Painting class, January 2024.



Figure 2. Students exploring the effects of brushstrokes on canvas.



Figure 3. Creating a palette and applying it to the canvas, class demonstration by the author.



Traditional Canvas versus Touch Screen and Use of Layers in Digital Art:

Throughout history, painting has invariably relied on the concept of layers. Artists typically begin by applying a base colour to cover the blank canvas, followed by the establishment of basic shapes and overall composition. In traditional painting, it is common for artists to start with a layer of greyscale to discern the broader light and dark contrasts of their work before proceeding to add subsequent layers to refine details. This technique of starting with greyscale or monochromatic underpainting traces its roots back to the 15th century, notably evident in the works of masters such as Leonardo da Vinci and Michelangelo. In our digital art classes, we instruct students to adopt a similar approach by utilising layers and identifying the light and dark values using greyscale. What makes painting in the digital realm particularly fascinating is the ability to access and modify these layers at any point during the creative process - an advantage not afforded by traditional painting methods. Beyond the technical aspect, this experience teaches students the invaluable concept of planning. By being able to oversee and handle every aspect of their artwork from drawing and composition to value - students learn the importance of meticulous control and management of the creative process, guiding them step by step towards their artistic vision.

Traditional Palette versus Digital Palette:

Whether working with paintbrushes or digital styluses, artists endeavour to craft a palette with a carefully selected colour scheme tailored to their artistic vision. In our instructional sessions, students first learn the traditional method of creating a palette by mixing paints on a physical palette using a palette knife. Later, we guide them in translating this process into the digital realm, where they learn to construct their palette digitally to suit their specific requirements. This transition between mediums is underpinned by timeless principles, such as the exploration of complementary colour schemes, which have been employed by artists since the mid to late 19th century, notably during the Impressionist movement. Whether blending paints on a physical palette or selecting colours on a digital canvas, artists draw from the same foundational concepts to create harmonious and impactful palettes in their work.



Figure 4. The monochromatic scheme, first assignment, class demonstration by the author.



Figure 5. Student applying a set of complementary colours, red and green, in his canvas.





Sharing

For the younger generation, the notion of sharing artwork often conjures images of social media platforms as the primary outlet. However, within the studio environment, sharing takes on a different form and significance. In our studio setting, sharing is cultivated in a more intimate and personal manner. Free from the constraints of names or accounts, students gather in a comfortable environment to collectively examine the outcomes of their exercises. This process serves as an introduction to sharing and reflection—a pivotal step in the digital world as well. In this safe environment, we look at the outcomes of our exercises. Such a sharing experience can be an introduction to sharing and reflecting in a digital world. By fostering an atmosphere of openness and camaraderie, students learn to appreciate the diverse perspectives and insights offered by their peers. This exchange of ideas not only enriches their own artistic journey but also cultivates a sense of community and collaboration that transcends the boundaries of the physical studio space.

In conclusion, as we navigate the complexities of the digital age and the omnipresence of artificial intelligence, the enduring value of fundamental knowledge in art education remains paramount. Despite the allure of technological advancements, the studio environment stands as a testament to the irreplaceable role of creativity in the artistic process. By embracing traditional tools and approaches alongside new digital devices, students can cultivate a holistic understanding of artistry that transcends technological boundaries, ensuring their continued growth and innovation in the ever-evolving landscape of art.



Figure 8. Sharing experience at the end of the semester



ARTIST STATEMENT



Ivan Lam, an ICAD lecturer, has earned a reputation as one of Malaysia's leading contemporary artists for his continuous ability to push the boundaries of his art practice. Daring to take risks and never content to lean on the familiar, Ivan is constantly posing new challenges for himself through experimentation with techniques and mediums, taking his art practice to the next level. In doing so, he has evolved into an artist of critical acclaim who is answerable only to himself, consistently striving towards conceiving and actualising new concepts and ideas.

Over the past 23 years, Ivan has pioneered new paths in the contemporary Malaysian art scene. He has mastered the art of printmaking and has also revolutionised contemporary painting with his distinctive use of resin, infusing his paintings with both technical brilliance and a shift in narrative tone. Ivan's paintings transcend reality, blending hyper-realism with the familiar, while infusing elements of pragmatism into moments of emotional depth. His works are rich in dualities and dichotomies, exploring themes of popular culture, current affairs, art history and personal narrative. Recently, Ivan's artistic focus has shifted towards conceptual exploration, prompting enquiries into themes of authorship, the artist's role and the essence of art itself.

He has held numerous exhibitions both locally and globally, and has also received multiple awards throughout his career as a solo artist and within groups. Ivan Lam is well-known for his achievements and has been recognised by reputable institutions in Malaysia, Europe and the USA. He was the first and only Malaysian artist selected to present a solo project at the inaugural Art Basel Hong Kong in 2013, and was also the first Malaysian artist commissioned by Louis Vuitton for their collection in 2014. In 2017, he presented a performance work entitled 'Curating Human Experiences: Human Experience 66:06:06' in Kuala Lumpur, and was the only artist from Malaysia invited to create a project for the Karachi Biennale in the same year. Ivan Lam was one of four Malaysian artists to represent Malaysia at the country's firstever National Pavilion at the 58th International Art Exhibition - La Biennale di Venezia in 2019. The work presented, 'One Inch' (2019), explores dualities and dichotomies which sit both harmoniously and in tension in Lam's work, enticing the viewer to discover the multiple meanings within.

In 2020, he launched 'The Ivan Lam Giveaway', an online platform where art is used as a tool to promote action. In 2022, he presented 'Catharsis' - his most personal and important series to date. Consisting of five large-panelled paintings, 'Catharsis' encapsulates Lam's years of experiencing, understanding and accepting the depths of excruciating physical pain.

"Starting my artistic journey, I have combined various innovative techniques such as printmaking and resin, and found objects to create art that goes beyond traditional boundaries. My work not only creates art but also crafts an immersive experience that brings Malaysian heritage to life with a modern twist. By using these methods, I aim to evoke strong emotions and deep reflections in viewers.

My art showcases a blend of opposites, reflecting the mix of Asian cultural elements and contemporary life. This combination creates a space for exploring popular culture, current events, art history and personal stories. Grounded in my Malaysian identity, my work extends beyond the canvas into a narrative that connects traditional symbols with modern ideas, resonating with both Malaysian and broader Asian culture.

Recently, my art has taken a more introspective and conceptually rich direction. This shift allows me to explore questions about the nature of art, the role of the artist and my own identity. This evolution is not just about changing techniques; it represents a journey into the intersections of my heritage, identity and creativity, connecting with wider Asian cultural values.

My art is a journey that invites viewers to engage deeply with both Malaysian and Asian culture. It combines tradition and modernity to create a meaningful dialogue. Through this process, I hope to provide a nuanced understanding of artistic expression rooted in my Malaysian heritage while offering a personal and touching artistic experience. Each piece is a testament to my dedication to exploring identity and cultural richness, connecting these elements to the broader tapestry of Asian values and heritage."





Unforgettable X – II (Left), Unforgettable X – I (Right), Fabric Tapestry, 243 cm x 222 cm, 2022



Ghost Emperor Wabi Tape and Nippon Paint (synthetic polymer paint), resin on canvas on board 244cm x 244cm (Diptych), 2018



COMA 38/500 Vending Machine, 38 individual artworks in perspex 183cm x 122cm x 79cm 2012 / 2013



You Said You Will Never Leave Mixed media, 180cm (diameter) x 80cm (height), 2017



Who watches the watchers? Inkjet print laminated on convex mirrors, plastic adapters and metal brackets 60cm diameter (each), 304cm (total length), 2014



Sustainable Interior Architecture Education: A Malaysian Perspective

Tan Han Leong Lecturer School of Architecture and Built Environment



Tan Han Leong is an accomplished academic and educator with a profound dedication in the fields of environmental studies and interior architecture. With a rich educational background and a passion for fostering sustainable practices, he has made significant contributions to both academia and the professional world.

He began his academic journey at Limkokwing University in Cyberjaya, where he earned a Bachelor of Arts in Interior Architecture. This foundational experience provided a deep understanding of design principles and aesthetics, sparking a keen interest in creating sustainable and functional spaces. Pursuing further specialisation, he obtained a Master of Arts in Environmental Studies from Universiti Putra Malaysia (UPM) in Serdang. This advanced degree allowed him to explore the complex interplay between human activities and the natural environment, equipping him with the knowledge and skills to address pressing environmental challenges. Recognising the importance of effective teaching in higher education, he completed a Post-Graduate Diploma in Tertiary Teaching at UCSI University in Cheras.

All these qualifications reflects his commitment to delivering high-quality education and creating a supportive learning environment for students. Currently, Tan is a PhD candidate in Doctorate in Architecture at UCSI University, Kuala Lumpur campus. His doctoral research focuses on developing innovative strategies to integrate environmental education into interior architectural curricula, with the goal of promoting sustainable practices among future designers and architects.



Asst Prof Ts Sr Dr Nadzirah Hj. Zainordin Head of Research and Postgraduates Studies School of Architecture and Built Environment

Asst Prof Ts Sr Dr Nadzirah Hj. Zainordin graduated with a degree in Quantity Surveying from the International University College of Technology Twintech and furthered her studies by completing a Master's in Quantity Surveying at Heriot-Watt University, United Kingdom. She also obtained a PhD from Universiti Teknologi Malaysia and completed her postdoctoral fellowship at Universiti Tun Hussein Onn Malaysia. She is currently pursuing her second doctorate in Education Management.

Achieving her registered and professional surveyor status at a very young age, Dr Nadzirah is a professional surveyor with the Board of Quantity Surveyors Malaysia and the Royal Institution of Surveyors Malaysia. She is also among the earliest pioneers of Professional Technologist status with the Malaysia Board of Technologists. Currently, Dr Nadzirah is the Head of Research and Postgraduate Studies at UCSI University.

Additionally, she has published more than 160 research papers and has won over 70 awards at both local and international invention competitions. She has led or collaborated on over 30 research grants nationally and globally. Dr Nadzirah was listed as one of "The Most Successful People in Malaysia" in the 3rd Edition of British Publishing House - 2021 and was recently awarded the International Scholar Young Researcher and Outstanding Teaching Award, as well as the Young Surveyor of the Year and Excellence Award Inspirational by the Board of Quantity Surveyors Malaysia.

Introduction

The integration of sustainability into interior architecture education is crucial for fostering a new generation of architects who can design environmentally responsible and resource-efficient indoor environments. In Malaysia, educational institutions are increasingly recognising the importance of incorporating sustainable principles into their curricula. This article examines the current state of sustainable interior architecture education in Malaysia, identifies key challenges and explores opportunities for enhancement. Through a review of existing literature, case studies, and interviews with educators, the study aims to provide insights into how Malaysian institutions can better prepare students for the demands of sustainable design in the 21st century.

A thriving planet is crucial for the survival of humanity and the existence of businesses as it ensures a sustainable future. The integration of sustainability into interior architecture education is paramount for nurturing a new generation of architects who can design environmentally responsible and resource-efficient indoor environments. In Malaysia, educational institutions increasingly recognise the importance of incorporating sustainable principles into their curricula. This essay examines the current state of sustainable interior architecture education in Malaysia, identifies key challenges and explores opportunities for enhancement. Through a review of existing literature, case studies and interviews with educators, this study aims to provide insights into how Malaysian institutions can better prepare students for the demands of sustainable design in the 21st century.

The Importance of Sustainable Interior Architecture Education

Sustainable interior architecture involves designing indoor spaces that minimises environmental impact, enhance occupant health and use resources efficiently. Education in this field equips students with the knowledge and skills to design resource-efficient spaces, promote health and well-being and advocate for environmental stewardship. As such, sustainable interior architecture education is not just a trend but a necessity in addressing global environmental challenges.



Current State of Sustainable Interior Architecture Education in Malaysia

In Malaysia, several universities and colleges offer programmes in interior architecture, but the extent to which sustainability is integrated varies. Some key institutions that offer sustainable interior architecture courses include Universiti Teknologi Malaysia (UTM), which offers courses focused on sustainable design and green building technologies; Universiti Malaya (UM), which incorporates sustainability principles into its architecture and design curriculum; and Limkokwing University of Creative Technology, which emphasises innovative design solutions with a sustainable focus. These institutions play a crucial role in shaping the future of sustainable interior architecture in Malaysia. However, there is a slow movement from private universities in Malaysia regarding this.

UTM has implemented several initiatives to enhance sustainable interior architecture education. These initiatives include the introduction of courses on green building design, partnerships with industry leaders for student internships and the use of sustainable materials in practical projects. These efforts have made UTM a leading institution in promoting sustainability in interior architecture education. UM too integrates sustainability into its architecture programme through interdisciplinary projects that involve real-world challenges. Students participate in community-based projects that emphasise sustainable design solutions, gaining hands-on experience in applying what they learn. This approach not only enhances students' learning experiences but also benefits the community by promoting sustainable practices.

Challenges in Sustainable Interior Architecture Education

Despite progress, several challenges hinder the effective integration of sustainability into interior architecture education in Malaysia. These challenges include curriculum development, where incorporating comprehensive sustainability content into already packed curricula is a significant hurdle; resource availability, as access to sustainable materials and technologies for practical learning is often limited; faculty expertise, necessitating ongoing training and development for educators to stay updated with the latest sustainable practices; and industry collaboration, which requires strengthening partnerships between academia and industry to provide real-world experiences for students.

Opportunities for Enhancement

To overcome these challenges, several opportunities can be leveraged. These include curriculum innovation, which involves developing specialised courses and modules focused on sustainability; interdisciplinary approaches, encouraging collaboration between architecture, engineering and environmental science programmes; technology integration, utilising digital tools and simulation software to teach sustainable design principles; and industry partnerships, establishing stronger links with the construction and design industry to facilitate internships and practical experiences.

Future Directions

To further advance sustainable interior architecture education in Malaysia, institutions can consider increased investment, allocating more resources towards sustainable design labs and facilities; continuous professional development, offering training programmes for educators to keep pace with evolving sustainability standards; global collaboration, partnering with international universities and organisations to exchange knowledge and best practices; and student engagement, encouraging student-led initiatives and research projects on sustainability topics. These steps will ensure that Malaysian institutions remain at the forefront of sustainable interior architecture education.

Conclusion

Sustainable interior architecture education is essential for preparing future professionals who can contribute to a more sustainable built environment. In Malaysia, significant strides have been made, but there are still a few challenges to overcome. By innovating curricula, fostering industry partnerships and investing in faculty and facilities, Malaysian educational institutions can enhance their role in promoting sustainability in interior architecture. This not only benefit students but also contribute to broader environmental and societal goals. A thriving planet is crucial for the survival of humanity and the existence of businesses, as it ensures a sustainable future. Businesses are integrating environmental issues, social responsibility, and governance into decision-making processes to gain a competitive edge and build a better tomorrow. This helps them to set themselves apart, attract ethical investors and cast their position as sustainability leaders.







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Hybrid Fibers for Enhanced Galvanic Corrosion Resistance - NextGen Marine Composites



Dr Santhosh Mozhuguan Sekar is currently a post-doctoral researcher at UCSI University's Faculty of Engineering, Technology and Built Environment. Dr Santhosh's areas of expertise include bio composites, magnesium-based metal composites, fiber metal laminates, fire-resistant polymer matrix composites and additive manufacturing. He is also engaged with the cutting-edge composite fabrication equipment, including vacuum-assisted squeeze casting, stir casting, injection molding, twin screw extrusion, vacuum-assisted resin transfer molding, compression molding and resin infusion molding.

Dr Santhosh has authored over 30 research articles, two full length books, four book chapters and two nationallevel patents. He has also successfully executed conferences and research grants sponsored by the Government of India. Notable institutions with which he has collaborated with include Manchester Metropolitan University (UK), The University of Melbourne (Australia), Universiti Tunku Abdul Rahman (Malaysia), King Khalid University (Dubai) as well as many top universities of India. His research outcomes have been published in notable peer-reviewed journals such as Emergent Materials, Défense Technology and Materials Research Express.

He is actively involved with professional associations, including the Institution of Engineers (India) and the Indian Society for Technical Education. In line with policies pertaining to the Sustainable Development Goals, his research has expanded to include the development of state-of-the-art electric vehicle structures as well as e-waste management systems.

Introduction

Over the last several decades, the use of composite materials in maritime applications has increased owing to their excellent specific strength and low weight. Naval components are often constructed of metals or metal-fiber combinations that corrode in saltwater and cause galvanic activity. These parts are also prone to denting, bending in harsh impacts or groundings, and are challenging to mold into intricate designs. In other situations, such when pipes include mixed metals (copper, cast iron, and other cast metals), galvanic corrosion will accelerate the system's component deterioration. These systems may be treated with corrosion inhibitors, such sodium nitrite or sodium molybdate, to lower the galvanic potential.

However, careful observation is required during the application of these corrosion inhibitors. Corrosion is known to occur in the hostile sea environment, resulting in financial losses for both individuals and businesses. According to estimates from the maritime industry, "the total cost of marine corrosion worldwide is between \$50-80 billion every year." Utilising recent advances in polymer processing techniques, Kevlar, Basalt, Glass and Carbon Fiber reinforced Hybrid Polymer Matrix Composites exhibit strength comparable to steel structure joints and resistance to galvanic corrosion, thereby facilitating the commercialisation of an efficient route for the synthesis of PMCs for a range of marine applications.

Research Methodology

In this research, proposed Advanced Hybrid Fiber Reinforced Polymers (AHFRPs) were developed using carbon, basalt, Eglass and Kevlar fibers with epoxy base matrix. The vacuum bag molding technique was used to fabricate these composites. For electrochemical and corrosion research, fabricated AHFRPs were combined with aluminum alloy to replicate the actual naval panels. To examine the corrosion characteristics of a material in seawater, a potentiodynamic polarisation test was conducted, as polarisation is a crucial technique for evaluating corrosion. This test is often used to estimate a material's rate of corrosion in a solution as well as to evaluate material's galvanic corrosion rate, passivity, pitting susceptibility and cathodic behaviour when AFRPs and aluminium alloy are linked. This test measured the current as well as the potential difference between the material and the reference electrode.

An aluminum-coupled AHFRP underwent a salt spray (or salt fog) test to create an accelerated, highly corrosive environment and examine the impact of hybridisation in the process. Nylon fasteners were utilised to join the specimens, and a 5%–30% NaCl solution was used to produce the fog. The specimens were left in this setting for a few weeks. Photographs taken at various magnification and visual examination helped in observing corrosion on the specimens' surfaces. To assess the impact of corrosion on the mechanical characteristics of materials, tensile and flexural mechanical characterisation of the materials were carried out before and after galvanic corrosion test.

Applications

The developed AHFRPs are intended for use in boats, small ships (primary hulls), medium ships (internal bulkheads, platforms, foundations), large ships (top side structures, including mast, stack, hangar, deckhouse and enclosures), and hull appendages (rudder, stern flap, sonar dome, control surfaces, shafting and covers). The fiber-reinforced composites might also be employed for composite patching and retrofitting of aluminum ship structures, in addition to the development of naval composite constructions. Broken aluminum superstructures might be temporarily repaired using composite patches.





Conclusion

It was derived from the research results that AHFRPs are more durable, easy to mold and can be developed to achieve the exact shape and required performance, along with enhanced galvanic corrosion resistance by up to 40 % and improved mechanical properties. These components can be manufactured more quickly than their metal counterparts, as they do not require the extensive refining that metal parts often demand. Additionally, fiber-reinforced plastic panels will never corrode, electrolyze, "de-zincify," or adhere to the drive shaft.

Tests have demonstrated that the panels are more durable than their aluminum counterparts, which are the standard material for outboard motor and stern drive propellers. The FRP blades are resilient and durable, withstanding impact, mild grounding and cavitation damage, despite weighing up to 40% less than their aluminum counterparts. Additionally, they generate significantly less noise than blades made of aluminum.

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Research Journey of Asst Prof Dr Mastaneh Mokayef



This manuscript highlights the remarkable achievements and research contributions of Asst Prof Dr Mastaneh Mokayef, an esteemed researcher at UCSI University. With expertise in wireless communications, spectrum management, cellular communication systems and antenna design, Dr Mastaneh has made significant strides in advancing the field. This write-up explores her academic journey, notable awards and ongoing collaborations, emphasising the valuable insights she brings to the realm of research and publication.

Dr Mastaneh received her PhD from the Wireless Communication Centre at the Faculty of Electrical Engineering, University Technology Malaysia. Complementing her doctoral degree, she also obtained a master's degree from the Faculty of Engineering at the same institution. As a member of the Board of Engineers Malaysia, Dr Mastaneh demonstrates her commitment to professional standards and excellence.

Research Expertise:

Currently serving as an Assistant Professor in the Faculty of Engineering and Built Environment at UCSI University, she has amassed a wealth of knowledge and experience. Her research interests encompass a wide range of areas, including wireless communications, spectrum-sharing methods, spectrum management, cellular communication systems and antenna design. With 370 citations and an h-index of nine, her contributions have garnered recognition within the academic community.

Notable Achievements:

Dr Mastaneh has earned the prestigious qualification of a Chartered Engineer (C.Eng.) from the UK Engineering Council, further validating her expertise in the field. In 2023, she received The Global Distinguished Young Scientist Award from the IEEE IAS.

Collaborations and Global Outreach:

Driven by a passion for knowledge dissemination and international exchange, Dr Mastaneh currently serves as an adjunct faculty member in the Department of Electronics and Instrumentation Engineering at B.S.A. Crescent Institute of Science and Technology.

To foster global competitiveness among STEM students in developing countries, Dr Mokayef collaborates with STEM for Development (SFD), a US-based education non-profit organisation. Through this partnership, she provides essential professional skills training, enabling students to excel in the ever-evolving fields of science, technology, engineering, and mathematics.

Dr Mokayef's journey as a dedicated researcher and academician reflects her unwavering commitment to advancing wireless communications and antenna design. With her impressive academic qualifications, notable awards and ongoing collaborations, she continues to contribute significantly to the field. Her expertise and insights are a valuable addition to any publication, and her passion for education and global outreach further exemplifies her dedication to shaping the future of STEM.



ICAD wins 3 awards at Annual MY Footwear Design Competition 2024



Vincent Leong Jia Hou Fashion Lecturer

As a fashion lecturer, Vincent Leong Jia Hou has a wide range of skills in teaching and facilitation, with extensive experience in fashion styling, clothing design, marketing and merchandising within the fashion industry. In 2018, he starred in Astro Ria Fashion's reality show "Gen F", where he won second place.

The Malaysian Footwear Manufacturers Association (MFMA) holds its annual MY Footwear Design Competition 2024, inviting Malaysian designers from diverse backgrounds to showcase their innovative ideas and craftsmanship in shoemaking.

On 24 January 2024, fashion designer Bill Keith and MFMA representative Ms Maggie Cheung were invited to a competitive meeting with students from UCSI University, Level 8, and Mac Lab. On 9 February 2024, a total of 95 finalists (32 men and 63 women) were announced, with entries from various universities. The final assessment took place on 3 April 2024, at the MFMA office in Pertama, Cheras. The judges were Mr Renson Chong, managing director of Rally Corporation, Mr Bill Keith, fashion designer, and Dr Farrah Mass. All UCSI finalists participated in the judging.

We are proud to announce that UCSI lecturer AP Haniza Johari won second prize in the men's shoes category, I won third prize in women's shoes category and our student Lam Wang Wen won third prize in men's shoes category.

During the 2024 Shoe and Leather Guangzhou Exhibition, co-hosted by the International Footwear Federation (CIFA) and Guangzhou Shoe Leather Federation, a total of 20 pairs of shoes were selected to be sent to Guangzhou for the 2024 International Footwear Competition. We had five designs selected as finalists. These are:

Student Name	ID	Program	Men Shoe	Ladies Shoe
Lam Wan Wen	1002267499	DISFD	1	1
Lee Zie Xin	1002267549	DISFD	-	1
Total			1	2

Staff Name	ID	Program	Men Shoe	Ladies Shoe
Leong Jia Hou	41492	Fashion	1	1
AP Haniza Johari	11979	Fashion	-	1
Total			1	2





Bill, Amira, Maggie and Vincent for token of appreciation



AP Haniza, second prize, men catergory (Left). Vincent Leong, third prize, ladies category (Middle). Lam Wan Wen third prize, men category (Right).



No	Funding Scheme	Submission Close Date
1	The International Science Partnerships Fund (ISPF) https://grants.britishcouncil.org/	9 July 2024,10AM UK time
2	LIF Global 2024 https://raeng.org.uk/programmes-and-prizes/programmes/international-programmes/leaders-in- innovation-fellowships/lif-programmes/lif-global	16 October, 5PM BST
3	Industry Linkage Fund (ILF) <u>https://www.myrubbercouncil.com/industrylinkagefund/</u>	Open all year round
4	National Conservation Trust Fund (NCTF) <u>https://www.ketsa.gov.my/en-my/KetsaCore/Biodiversity/Pages/nctf.aspx</u>	Open all year round
5	Global Funding for Rubber Innovation <u>https://www.myrubbercouncil.com/globalrubberfund/index.php</u>	Open all year round
6	MOSTI Grants <u>https://sdb.mosti.gov.my/sdbcms/ms/garispanduan/</u>	Open all year round

Please refer to your respective Head of Research for more information

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Distinguished Professor Dr Phang Siew Moi, FASc

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