

CREDENTIALIALS ASIA

reaching everyone ... virtually

"the imagination age"

Reform the
human experience



DFA Design for Asia Awards
... celebrating design excellence



**Art - discovering the consuming
content of a Chinese-Canadian artist**



Rebelle 4

**bringing creative
experience to everyone**

**continuing our
dialogue series ...**
discussion on
Design Education with
Prof. Dr Regine Halter
and
Prof. Catherine Walthard
from FHNW:
University of Applied
Sciences and Arts
Northwestern Switzerland

on the cover

The art collective **teamLab** is an "international art collective, an interdisciplinary group of various specialists whose collective practice seeks to navigate the confluence of art, science, technology, design and the natural world".

CredentialsAsia - the Journal

Copyright @ 2020 by
Academy of Creative Media Ltd

Creative Strategist :

Jerry Chong Ph.D

CredentialsAsia, the Journal

is an independent e-Journal publication funded through patronage, and the only creative publication initiated by a multi-faceted network of contributing design professionals, their corporate clients, practitioners and educationists who share a common vision - to chart the constantly evolving shift in art and design trends in the region.

The Journal is a conglomeration of art, photography, styling, writing and design. The Journal showcases the talents of profiled designers, architects, industry partners, artists, collaborating design professionals and also design students' works.

This issue's highlights

4.0.0

teamLab :

Experience artwork that is freely able to express a capacity for change.

4.1.0

DFA Awards :

A continuing series - we debut Asia's best designers

6.0

Topics

02

A note from Creative : Inventiveness and Vision

05

Rebelle 4 : Engaging digital oil painting experiences

08

The Business of Creatives : Entering the job market

09

Building Blocks : Supporting a Digital Future

10

Acknowledgements : Our Next Issue ...

a deep reverence for nature

Bohai Bay
Beidaihe, China

Photography: Cristian Reyes Barrera

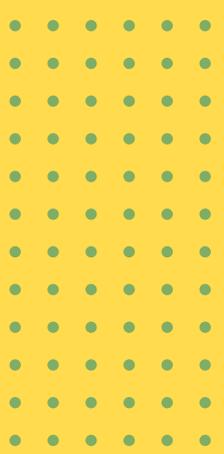
Artscene :

A showcase of contemporary art by a Chinese-Canadian artist

7.0.0

Prospects of Design

Education :
Globalisation and design



The Function of

Art is a way to connect with other people. It is enough to be a part of a conversation about what it means to be alive right now. And it's also important to keep that aspect of culture in the forefront of our minds.

Taking the rationale further, today we see 'art for entertainment' and 'art for enrichment' as a reaction that people have immediately responded to as a positive initiative to try and connect with the struggles that is going on right now. I am also sensing 'arts and culture' people are beginning to think about themselves as special people, and sometimes writing about the art and culture world is like writing about the story of the birth of a small town. There is something to be taken away from this physical experience, belonging to that community - a community that generally realizes the important role that art plays, and why people want to be a part of it in the first place.

People are passively consuming arts and culture at the moment in isolation. Not being able to access that community physically puts across a sense of urgency to search and find ways to re-connect people with their networks. The arts and culture community is quickly morphing into something else - a consuming community that is quickly embracing another way to connect and finding ways to talk to people.

f Art in Culture

To help us process our thoughts in discussing art, technology and the digital age, we conscientiously observe the rapid development encompassing the art & culture industry.

Evolving with the times and needs, smaller galleries and nonprofits are getting more exposure using the Internet. It's a space for the small artists and the galleries who are unable to reach out effectively, and they are really grateful there is a platform like that out there.

At the same time, large galleries and institutions have become more interested in what is happening at the lower end of the art world, and a more emerging scheme of things.

They are discovering new artworks and new artists, and show data they didn't even know about.



Sincerely,

Jerry Chong Ph.D
Creative Strategist
CredentialsAsia, the Journal

editor@credentials.asia

"Art Techgrammers"

Because we cannot communicate in any other way but online, in the digital way, people are saying that it's actually a golden era for 'arts techgrammers' or for digital content creators; all 'thankfully' exacerbated by the potentially devastating financial consequences large institutions and big galleries are facing in the wake of the pandemic.

Something that we will be getting more and more - something very usual in the future, this digitalization process is going to bring more democratization into the art world. It would be changing in both ways - positive and negative, depending on what side of the industry you are. It will be a spring-clean where only the strong will survive.



What began as a reactive strategy to survive the pandemic, art museums the world over began experimenting with different formats of digital mediums. The pandemic, showing no signs of abatement just allowed museums to experiment even more. These institutions begin to analyze the data they are going to gather during this time, grow more agile to understand what kind of activities are working and what is not, to inform a better strategy for implementation in post-pandemic time.

Online museums

Most museums offer an online version of itself, where you can wander the halls, looking around in virtual space, and try to figure out how it's different when you're there in the museum. With the kind of digital offers that museums are coming up with, they are attracting audiences from all over the country, and perhaps the world - not just from their city.

Indeed, the digitalization process also marks improvements in the footprint of the industry. However, despite this dual playing field, massive inequalities exist between large and small. We register the difficulties with cashflow, the lack of transparency on the financial dealings of the art market, lack of sponsorship from high-net worth individuals, diminishing philanthropic activity. All these challenges warrant a new level of creativity to fill up those gaps of absolutely no revenue.

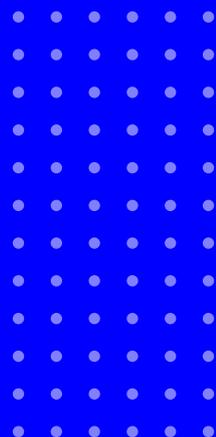
Things are more exciting at the smaller level

When a lot of things go digital, people are able to reach a lot of things for free!

Lots of institutions and small gallery operators are investing more heavily in digital journals, catalogues, newsletters, proprietary mailers and also pairing up with artists with specific activities. My journalistic role as curator of specific online content, I am seeing more 'reads' listed. A lot of archives are open offering back catalogues, newspapers and magazines, letting people in - free for people to just peruse. All this is so grounding because it speaks to things that are old and have stood the test of time. It's a way of keeping the art-appreciative audience interested.

We begin to ponder over the question as to whether digital audiences will go back to their physical visitation patterns when it comes to museums and galleries post-pandemic? While I would like to be optimistic about it, I feel it is going to take a long time because people have become used to not being in crowds. We are not going to see a return to normal for at least another year. Sadly, when things do go back to normal, we might not see the many small galleries and institutions anymore - only online viewing rooms.

Article by J. Chong





reform the human experience

With the evolution of technology into daily life, we now live in a world of experience-driven global connectivity. Technology was never there to help us share these experiences in the past, but today it's unlocking the power to help us tell stories better than ever before.

While traditional 2D photo and video, staples for visual communication will never be replaced, they only offer a sheltered glimpse of a full experience. But what if you could see beyond that?

Virtual reality brings an opportunity to bridge that communication with a real form by providing the brain with raw material from a real experience for a more whole and accurate simulation.

And with the rise of **virtual** and **augmented reality** technologies, we're being given a new opportunity to bridge those communication gaps even further through direct experience.

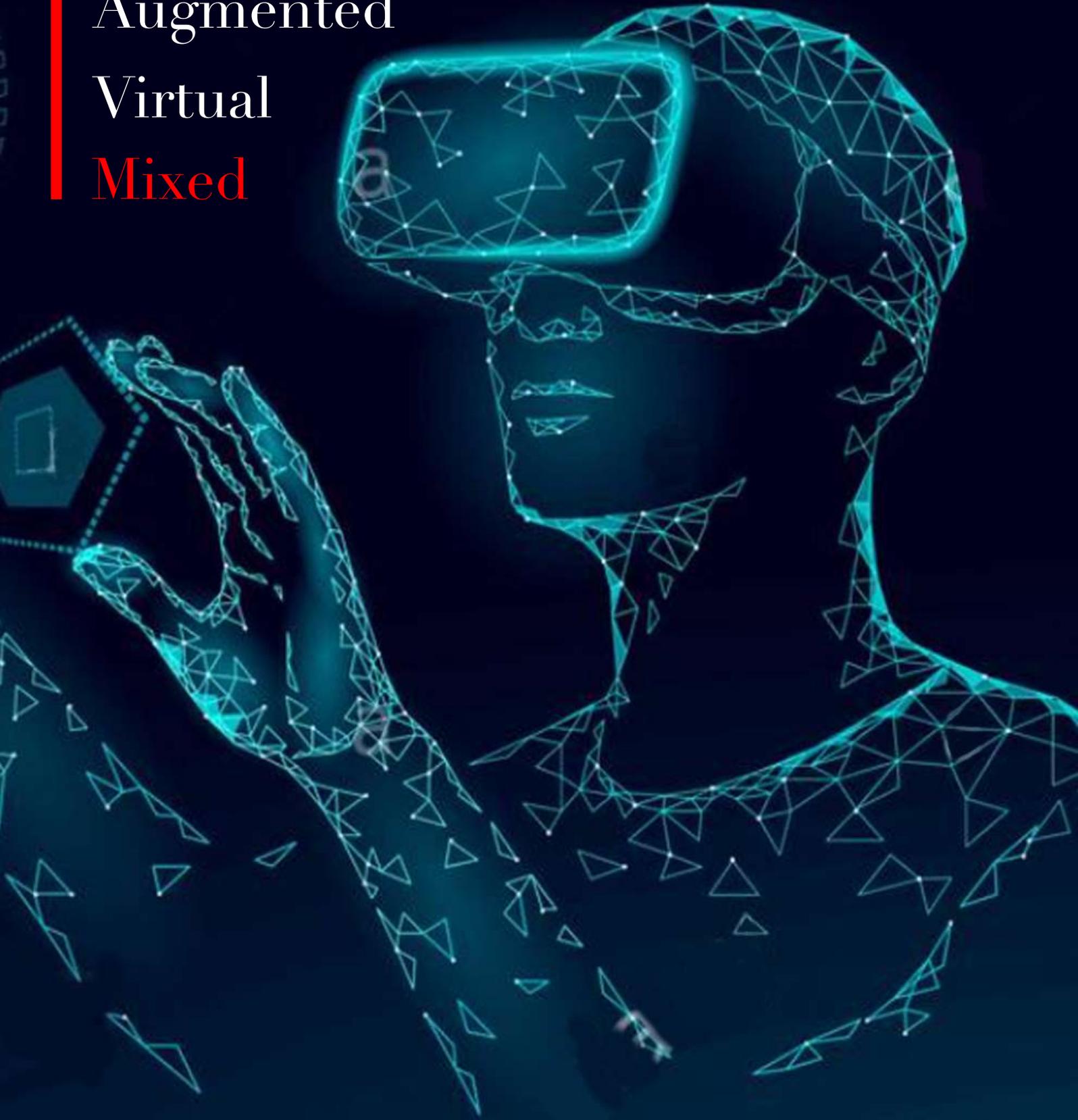
While the Information Age gave us practical tools and access to data, today's tech-enabled generation is starting to favour content consumption based on how we experience it. Futurists have long theorized about a coming age where creativity and imagination become the primary creators of economic value. This is known as the **imagination age**, and that's very much here now.

ART

Augmented

Virtual

Mixed



When Art Meets Technology, it becomes magic!

I grew up with one foot in the arts and one foot in technology - two completely different worlds. I was incredibly fortunate to witness the birth of the personal computer. This was in the mid-80s when I was an undergraduate student reading a design degree in London.

My first computer, its name, a contraction of Alan Michael Sugar Trading, was an 8-bit Amstrad CPC (short for Colour Personal Computer). It was love at first sight for me. It ignited my imagination. The most exciting technology then, it opened up my design world to discovering new paradigms of creativity.

And now, for the first time in all of human history, technology has merged with art, where art can be created that touches your heart, captivating you with all of the power of movies, music, literature or your favourite book.

Through the magic of Immersive Technology: in **virtual** and **augmented** reality, art can speak its truth and fill you with wonder! Art can now be a time-based experience where the joy is in the journey. You can fall in love with art in a way you never dreamed possible.

J. Chong

ART Augmented Virtual Mixed



Photo credit: Eric-Christian King

The premise of immersive technology is quite simple. While **Virtual** reality is a fully enclosed digital environment that replaces the user's real world environment, **Augmented** reality is a digital overlay into the user's real-world experience. **Mixed** reality effectively, is a combination - a hybrid of both AR and VR, or a physical and digital immersive.

It wasn't always easy to describe all the little details that add up to make the experience. It's a combination of immersive, exhilarating, connecting experiences. Emotions felt are oftentimes indescribable or unexplainable. A missing critical component is **sensation**. This is best explained as the most exacting 'void', that describes this experience. Sensation when factored in, allows one to live vicariously and visually.

J. Chong

ART Augmented Virtual **Mixed**



"A picture is worth a thousand words".
Today, the 'picture' itself really feels
enough to the human experience.

DFA Design for Asia Design Leadership Award



For teamLab, there are no boundaries between ideas and concepts: they are inherently ambiguous. All elements interact.

The art collective of teamLab, founded by Toshiyuki Inoko in 2001, is an "international art collective, an interdisciplinary group of various specialists such as artists, programmers, engineers, CG animators, mathematicians and architects whose collaborative practice seeks to navigate the confluence of art, science, technology, design and the natural world", so that viewers are able to experience an artwork more directly and sincerely as motion sensors are triggered, and the artwork itself is able to freely express a capacity for change.

A Forest Where Gods Meet

Universe of Water Particles on a Sacred Rock
Mifuneyawa Rakuen, Takeo Hot Springs, Kyushu
teamLab, 2017, Digitized Nature



teamLab believes that since "digital technology" has allowed art to liberate itself from the physical and transcend boundaries" it can explore an unprecedented relationship between human beings, time, nature and the whole world. As sensing, networks, light and sound are non-material and have no physical impact, teamLab even turns cities and nature into art without changing them physically, maintaining infrastructure with complex detail but also the freedom to change. teamLab has exhibited all over Japan and throughout China, Australia and the USA, as well as in London, Derby, Paris, Madrid, Rome, Milan, Helsinki, Dubai, Singapore and Bangkok, and will be exhibiting in Macau, Singapore, Kochi, Los Angeles and Shenzhen in late 2019 and 2020/21.

A Forest Where Gods Meet

earth, music & ecology

Mifuneyama Rakuen, Takeo Hot Springs, Kyushu

teamLab, 2017, Digitized Nature





Borderless Tokyo

teamLab Borderless, MORI Building

DIGITAL ART Museum, Aomi Station, Odaiba, Tokyo

For teamLab, digital technology allows human expression to exist independently and evolve freely from physical constraints, recognising a greater degree of autonomy than ever before as the viewer instigates perpetual change in an artwork, blurring the usual boundaries to become an intrinsic part of it. When an artwork changes due to its viewers, seeing it alone and undisturbed is no longer an objective. Therefore relationships between people in the same place can become more positive, depending on personal tolerance and individual need for control.





Borderless Tokyo

teamLab Borderless, MORI Building

DIGITAL ART Museum, Aomi Station, Odaiba, Tokyo

teamLab's installations are not pre-recorded animation or loop, but rendered in real time by a computer programme, able to detect visitors' movements and respond realistically, so that the artwork changes constantly. Works may move from room to room, even 'transition' through walls.





Borderless Shanghai

Forest Of Resonating Lamps - One Stroke

teamLab Borderless Shanghai

Huangpu District, Shanghai

teamLab's Spatial Calligraphy is their own interpretation of traditional Japanese calligraphy, which it reconstructs in 3-D space, effectively and electronically communicating the depth, speed and power of the brushstroke. Since there is no boundary between the viewer and the rest of the world in ultra-subjective space, dazzling art flourishes in a previously unimagined way, as in a current project that looks at the cultural background of food and re-interprets and extends cuisine through digital art.

teamLab rejects corporate structures.

All ultra-technologists in the collective are team members, and all artworks are collectively authored.



Universe of Water Particles

teamLab, 2013, Digital Work

A virtual waterfall created in a virtual 3-D space using teamLab's concept of ultrasubjective space, a term that refers to the depiction of space found in premodern Japanese painting



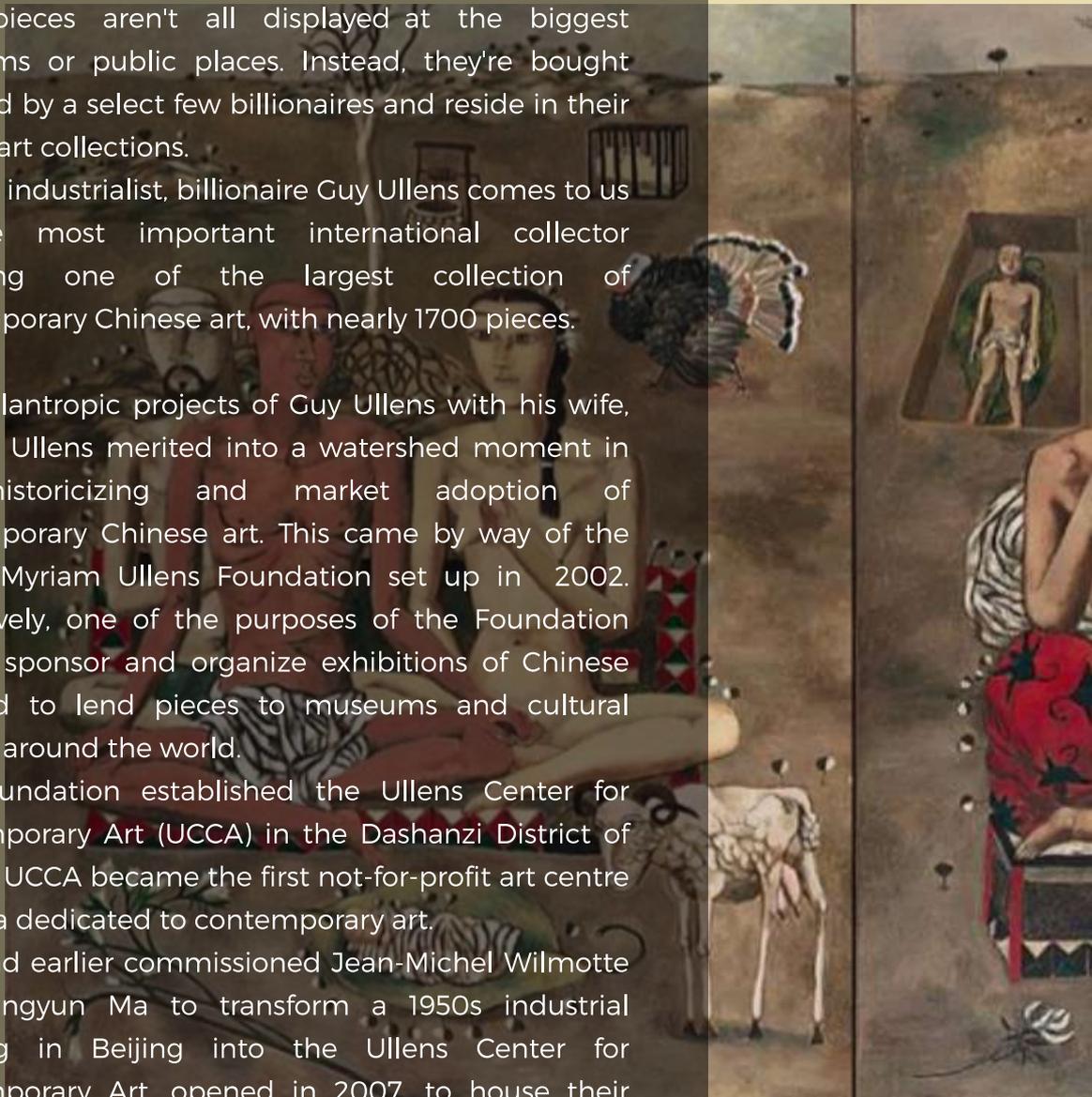
It's interesting to consider that much of the world's masterpieces aren't all displayed at the biggest museums or public places. Instead, they're bought and sold by a select few billionaires and reside in their private art collections.

Belgian industrialist, billionaire Guy Ullens comes to us as the most important international collector amassing one of the largest collection of contemporary Chinese art, with nearly 1700 pieces.

The philanthropic projects of Guy Ullens with his wife, Myriam Ullens merited into a watershed moment in the historicizing and market adoption of contemporary Chinese art. This came by way of the Guy & Myriam Ullens Foundation set up in 2002. Objectively, one of the purposes of the Foundation was to sponsor and organize exhibitions of Chinese art, and to lend pieces to museums and cultural centres around the world.

The Foundation established the Ullens Center for Contemporary Art (UCCA) in the Dashanzi District of Beijing. UCCA became the first not-for-profit art centre in China dedicated to contemporary art.

They had earlier commissioned Jean-Michel Wilmotte and Qingyun Ma to transform a 1950s industrial building in Beijing into the Ullens Center for Contemporary Art, opened in 2007, to house their personal collection.



"Defining Chinese Avant Garde"



DFA Design for Asia
Grand Award



OPEN Architecture
Beijing, China

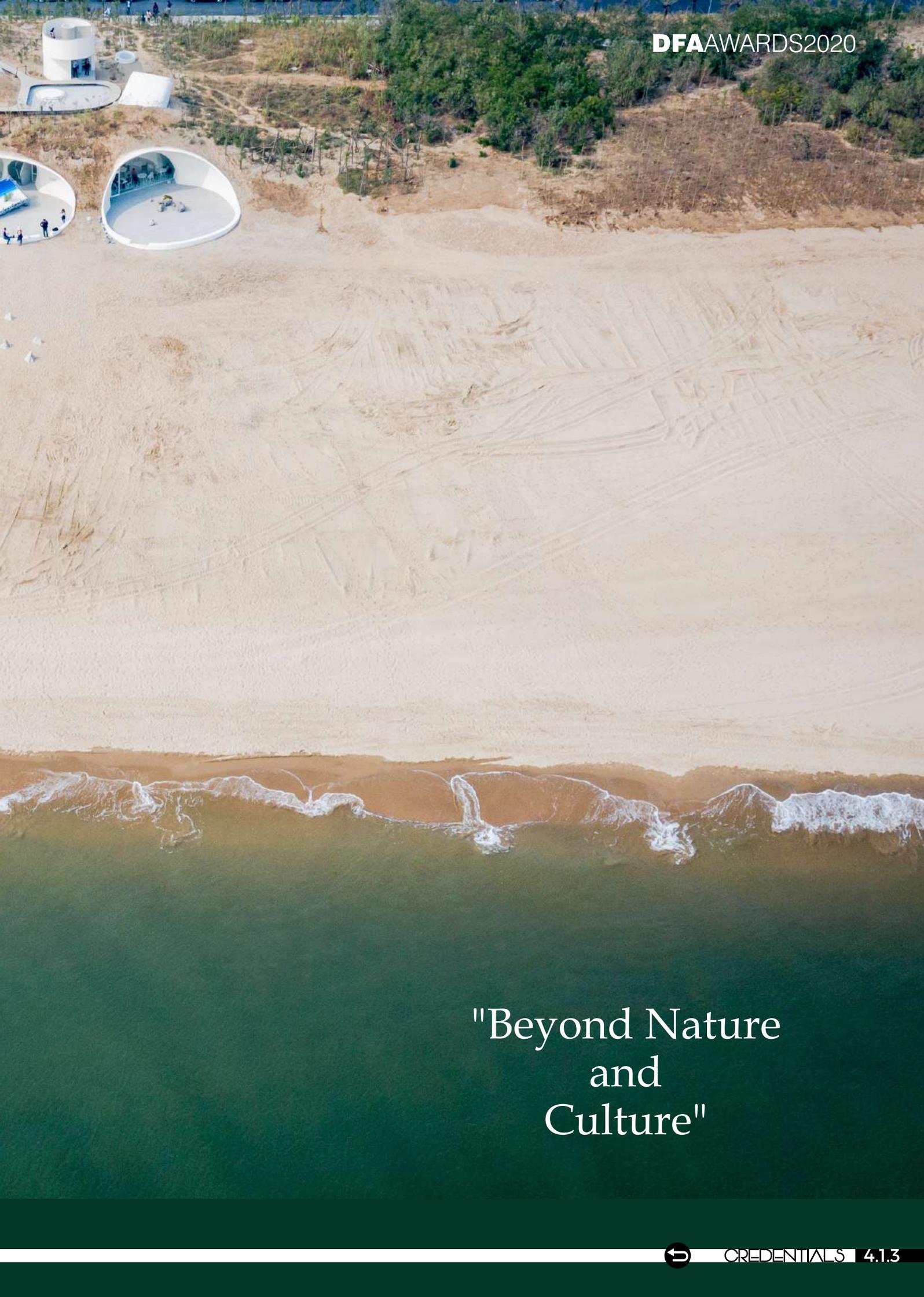
UCCA Dune

UCCA Center for
Contemporary Art, Beidaihe
Mainland China

Founded as Ullens Center for Contemporary Art by collectors Guy and Myriam Ullens, and opened in 2007, the establishment transitioned to the stewardship of a dedicated group of new Chinese and international patrons and shareholders in 2017.

UCCA Center for Contemporary Art, as the organization is now officially known, continues its founding mission of improving lives, and promoting cultural exchange, through art. UCCA evolved from a single organization housing a wide range of functions into the UCCA Group. UCCA Center for Contemporary Art is the core entity of this group, and is now registered as a museum in China. The organization's first exhibition space is housed in factory chambers built in the 1950s and designed by East German architects of the Dessau Design Institute, the post-war successor to the Bauhaus Dessau. These buildings maintain traces of their industrial past.





"Beyond Nature and Culture"

art, culture and spiritual well-being

OPEN Architecture

Beijing

UCCA Center for Contemporary
Art, Beidaihe, Mainland China

In October 2018, the institution opened a second exhibition space, UCCA Dune in the Beidaihe District. On a sandy beach on China's Bohai coast, a popular vacation destination, UCCA Dune is a part of the Aranya Gold Coast community, a new residential development that promotes harmony with nature and spiritual well-being.

Simplicity and Purity transcending nature and culture, the 930 square metres of UCCA Dune is an art gallery that allows visitors to recontextualize the natural landscape and enjoy works of art in a uniquely inspirational setting.

Mostly underground, it is covered with sand dunes and shrubs so it blends perfectly into the scenery, and openings and towers in random shapes and forms revive childhood memories of digging sandcastles.

There are two major exhibitions held annually, and numerous communal activities and performances throughout the year.



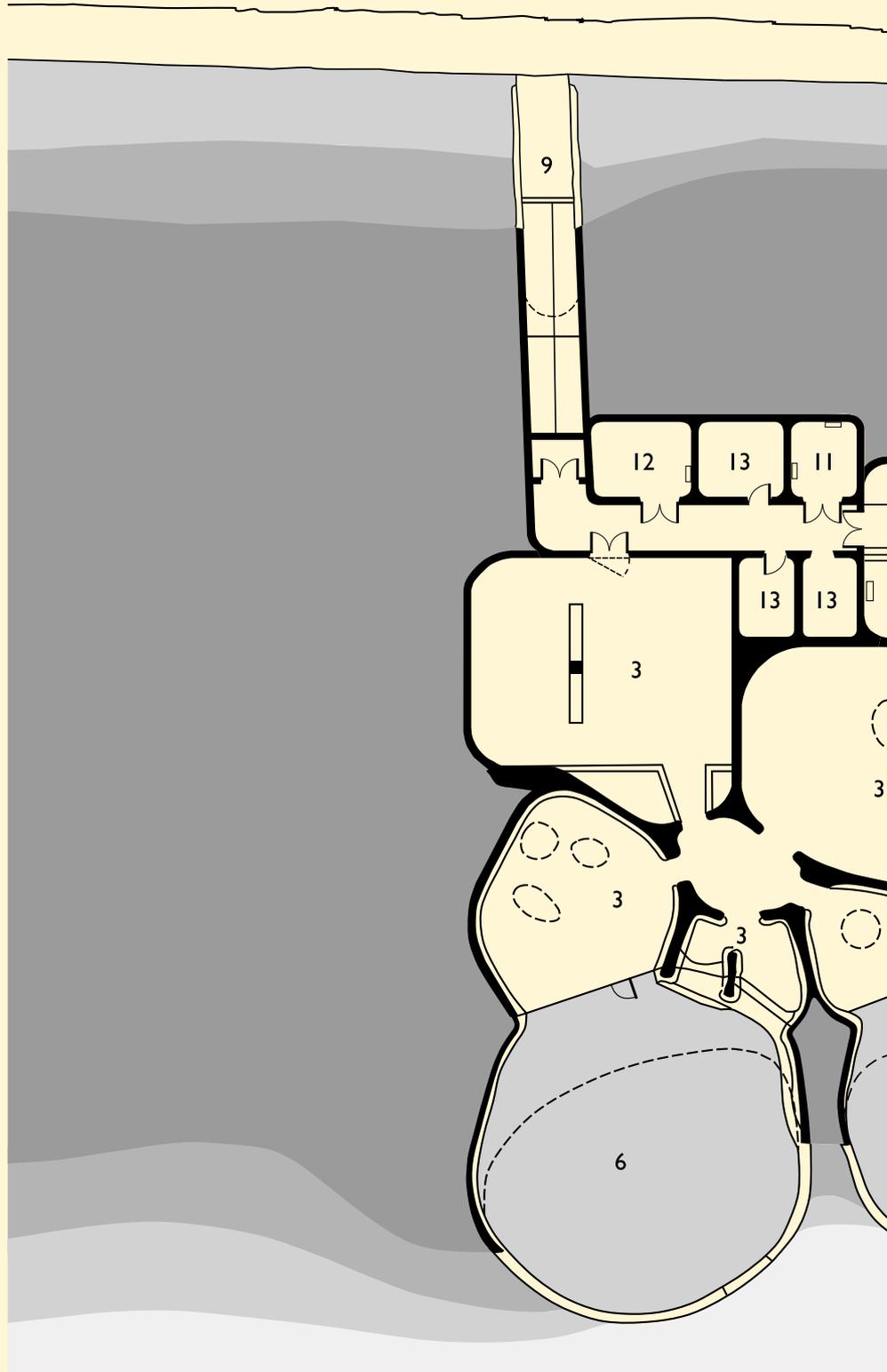


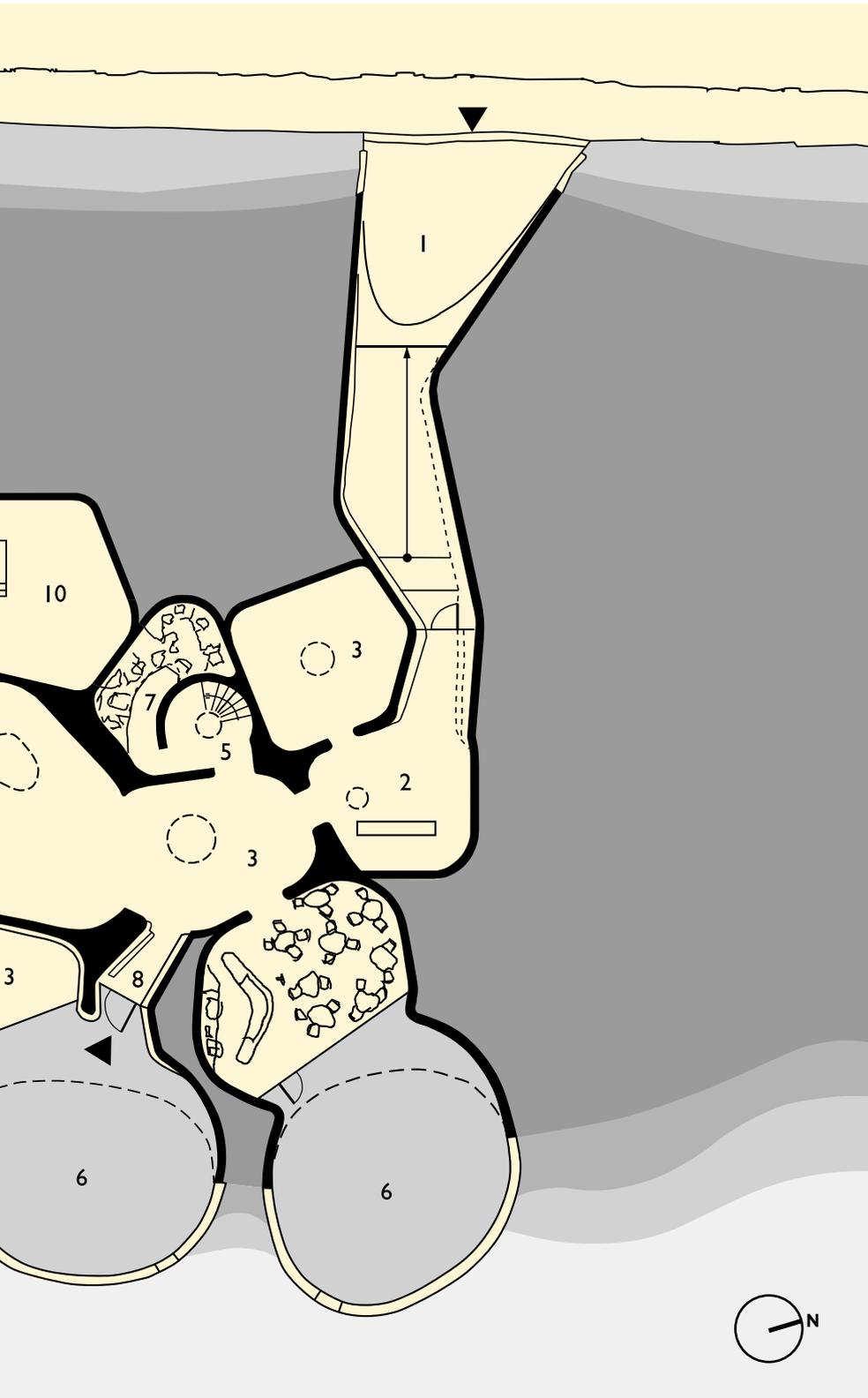
plan

OPEN Architecture

Beijing

UCCA Center for Contemporary
Art, Beidaihe, Mainland China





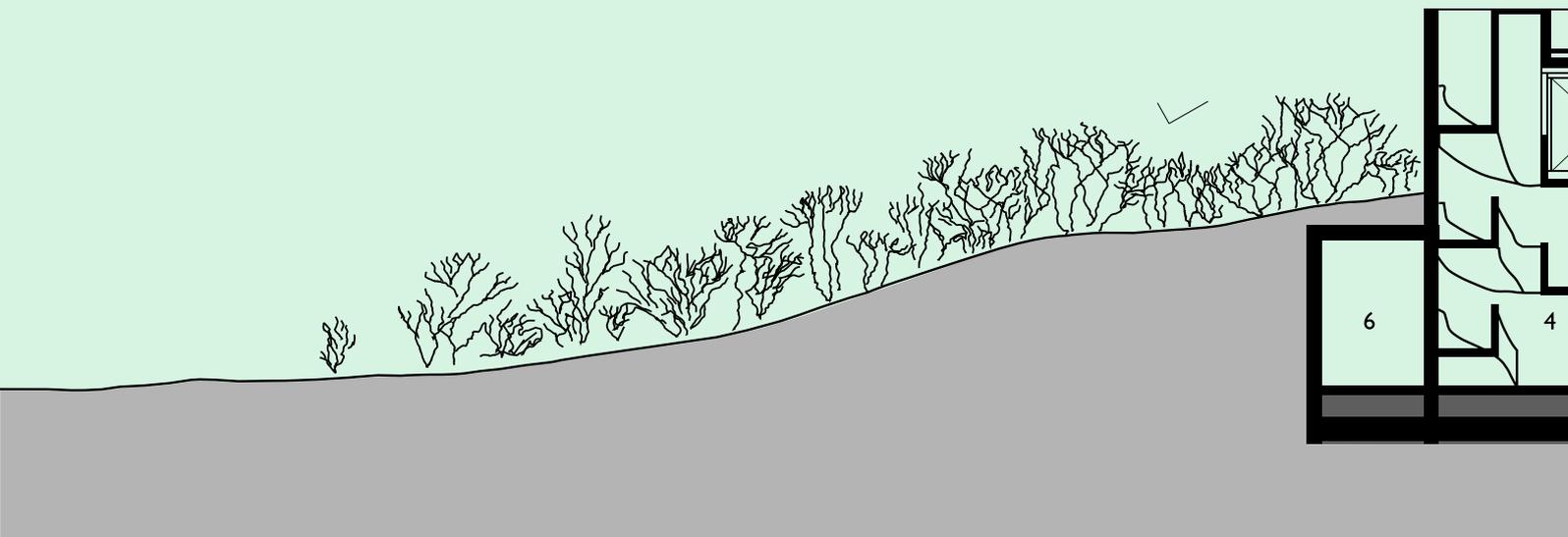
1. Main Entrance
2. Lobby
3. Gallery
4. Cafe
5. Stairs
6. Outdoor Exhibition
7. Toilet
8. Secondary Entrance
9. Service Entrance
10. Geothermal Plant
11. Low Voltage Room
12. Electrical Room
13. Spare Room

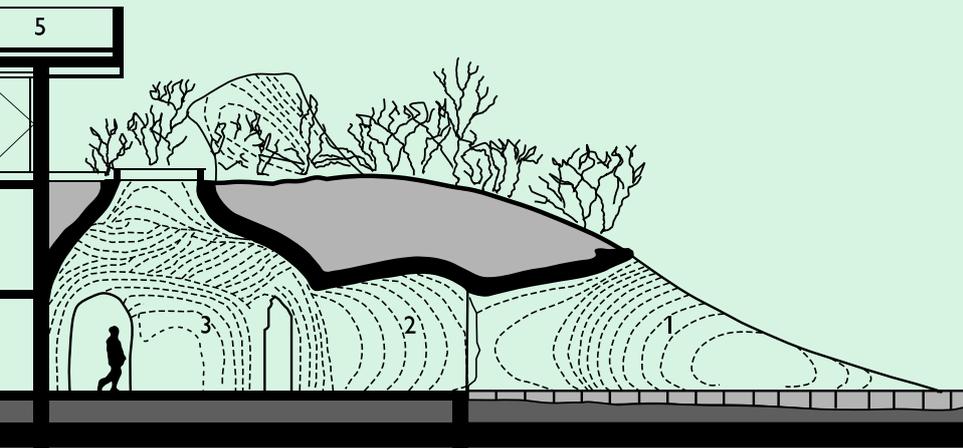
sectional elevation 1

OPEN Architecture

Beijing

UCCA Center for Contemporary
Art, Beidaihe, Mainland China





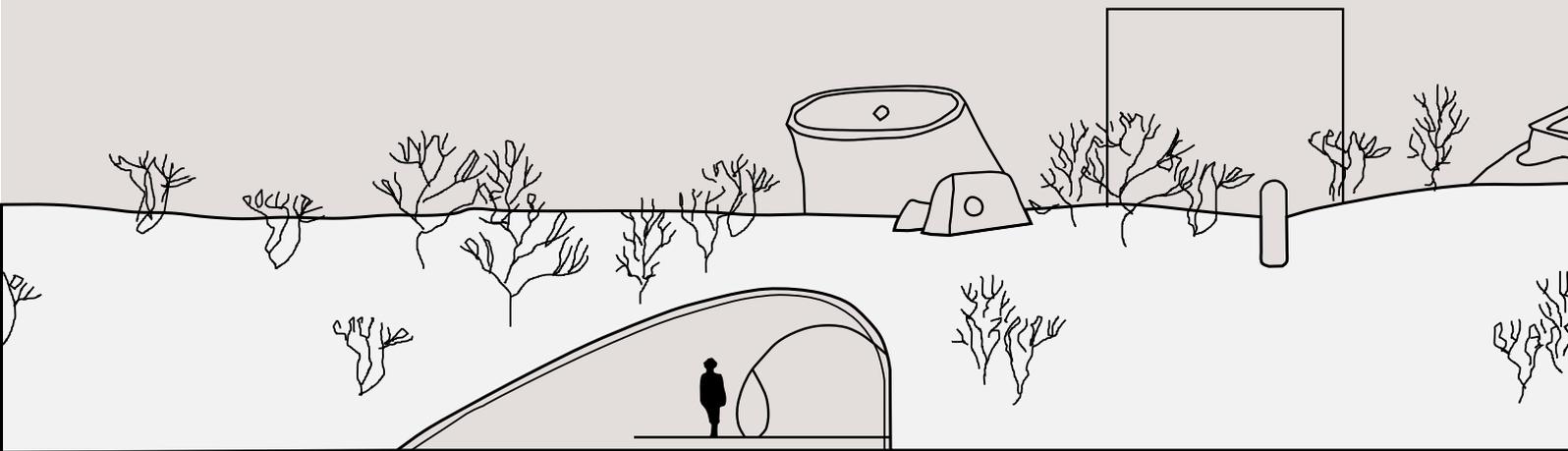
1. Outdoor Exhibition Terrace
2. Secondary Entrance
3. Gallery
4. Stairs
5. Viewing Platform
6. Toilet

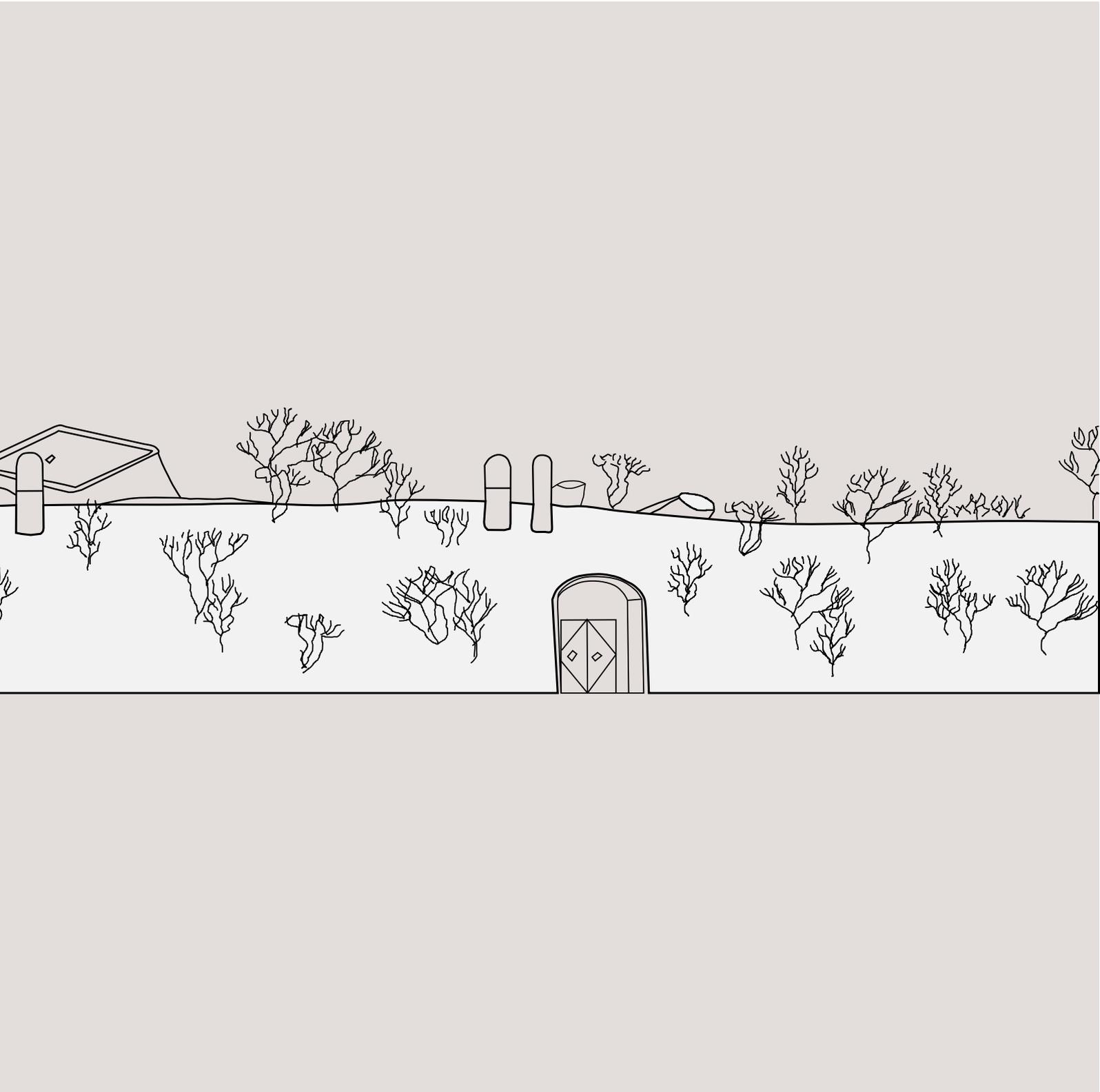
sectional elevation 2

OPEN Architecture

Beijing

UCCA Center for Contemporary
Art, Beidaihe, Mainland China



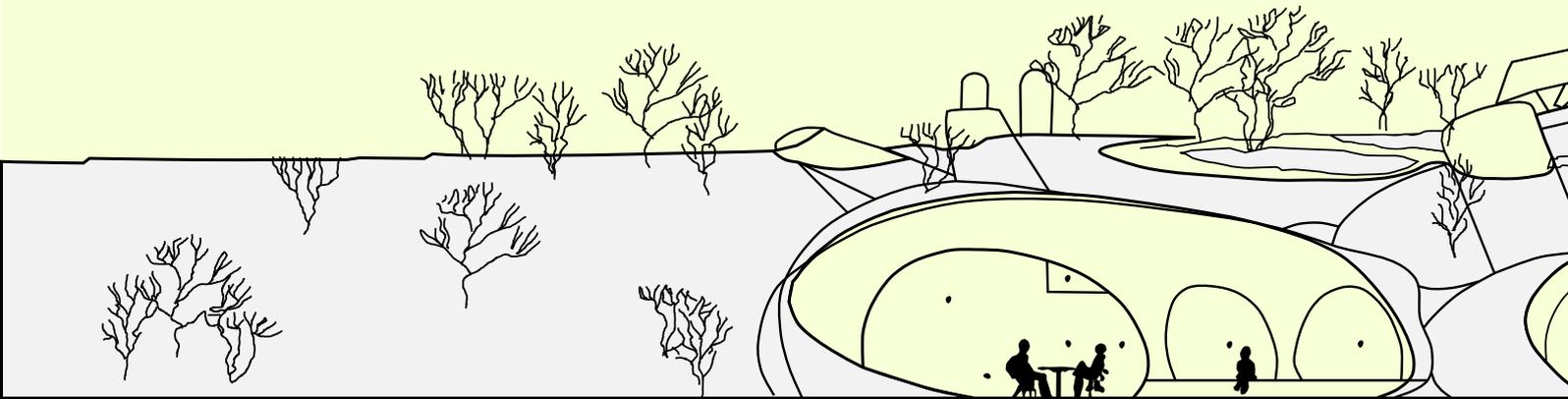


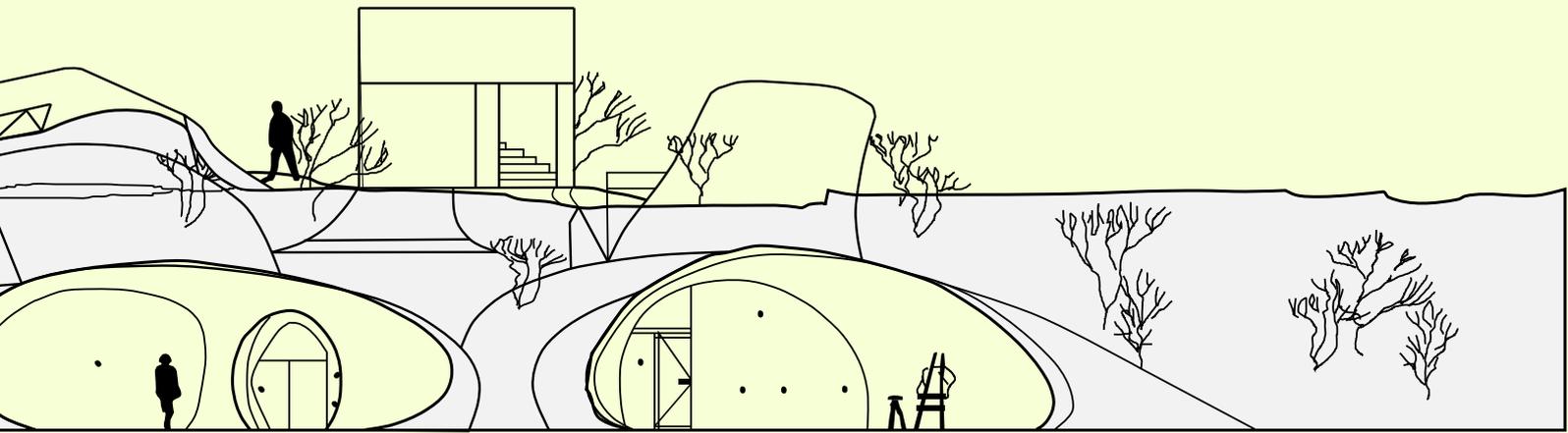
sectional elevation 3

OPEN Architecture

Beijing

UCCA Center for Contemporary
Art, Beidaihe, Mainland China





art, culture and spiritual well-being

OPEN Architecture

Beijing

UCCA Center for Contemporary
Art, Beidaihe, Mainland China





A relaxing painting App

for creative souls

Escape Motions, a small team from Slovakia, delights in creating tools for artists to help them express their ideas. They put their heart and soul into their work to fulfill the vision: **bring creative experience to everyone.**

In 2009, Peter Blaškovič developed a painting application within his "I am an artist" experimental project, which became the top particle painting software in the world. He called it **Flame Painter**. Even though the original application was created just for fun, after a while, Peter's website attracted hundreds of thousands of visitors - both enthusiasts and professionals.

An equally unique and innovative **Amberlight** was released afterward, becoming a perfect tool for all digital artists who love to experiment with beautiful computer-generated fractal-like images and animations.

A relaxing painting app for creative souls - **Inspirit** - has been introduced later to let artists create mesmerizing mandalas and kaleidoscope artworks.

In 2015, **Rebelle** was born. Since then the team has been working on creating the most realistic digital tool that has ever come to the flow, spontaneity, and feel of traditional materials. Its award-winning watercolors, using real-world color blending, wet diffusion, and drying, oils and acrylics with phenomenal impasto, or hyper-realistic dry media attract artists of different background and proficiency. We are pleased to briefly introduce some of the Rebelle's great artists and hear about their experience with the software.

bringing creative experience to everyone

Photo credit : Howard Bouchevereau

Agostino De Marco - a Professor of flight mechanics and visual artist from Italy, currently focusing on digital art.

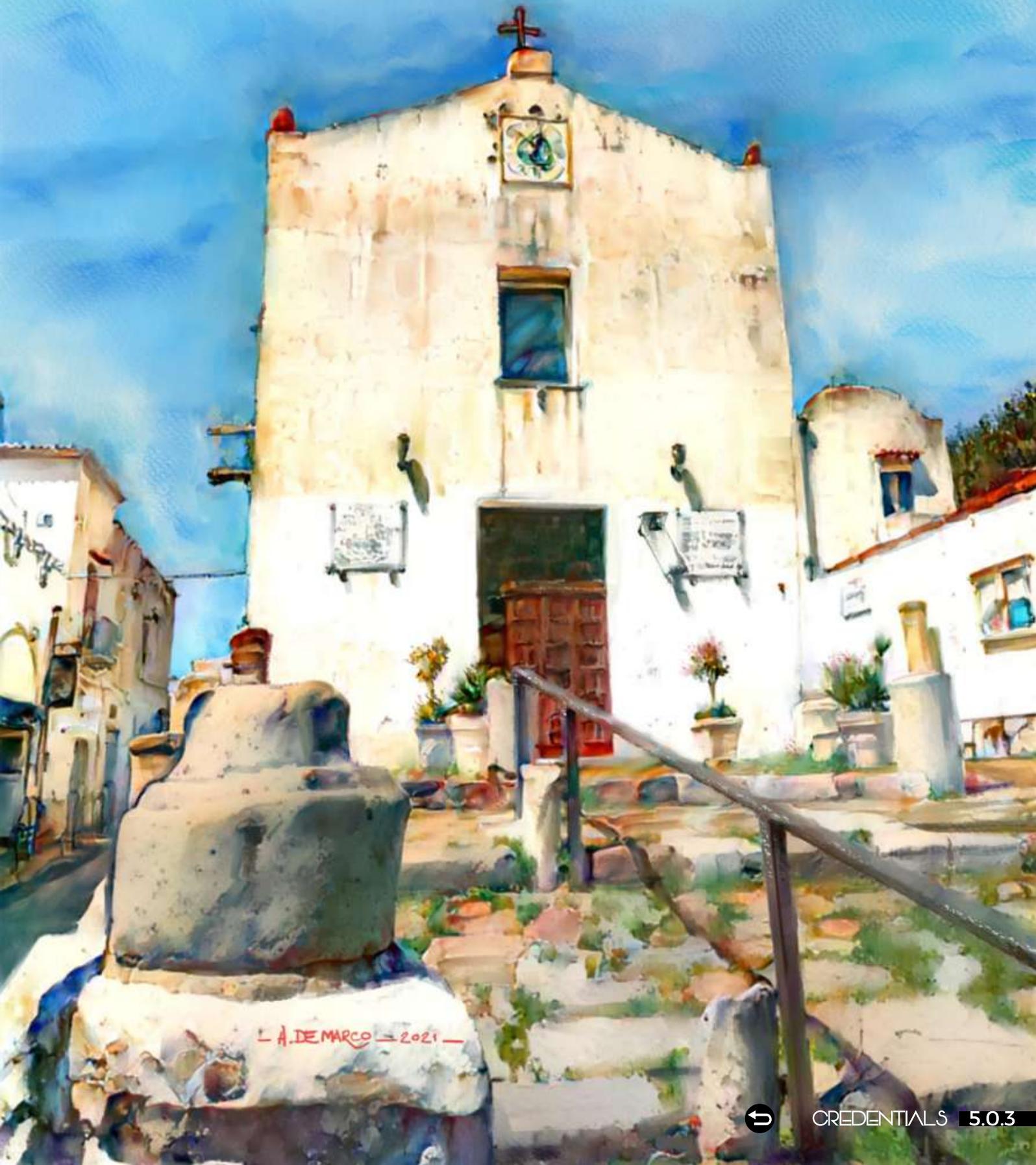
I began my journey in the world of visual arts as a teenager, when I was introduced to watercolors and gouaches by my father, who was a self-taught painter and great art connoisseur. In my personal growth as a traditional painter, I had the privilege to meet several talented professional artists, all living in my area, from whom I have received good guidance and inspiration.

With time, as an IT expert, I have transferred my pictorial skills and my personal attitude as a traditional painter to the world of digital arts. After two decades of experiments and research, today I feel I have gained quite a bit of experience to work proficiently with the various devices and tools available on the market. Finally, in the last few years, I have found my own dimension as a digital painter. I have to admit I feel enthusiastic about the many possibilities offered by the available software tools coupled with state-of-art devices.

I experienced different options before choosing Rebelle as my preferred digital painting application. As a software developer and expert of fluid dynamics, what captured my attention the first time I saw a demo of Rebelle was the physics-based wet media engine. It is so realistic that when I paint digitally, I do not need a dramatic mental switch from my long-trained attitude of a traditional watercolorist. Another feature that I like in Rebelle is the essential and intuitive user interface. a streamlined and handy set of tools backed by an advanced simulation engine. What a combination!

Agostino's portfolio: <https://www.agostinodemarco-artist.it/>

Rebelle 4



— A. DE MARCO — 2021 —





 *Rebelle 4*

by **Agostino De Marco** Watercolor on textured canvas

— A. DE MARCO — 2021 —



A watercolor painting on textured canvas depicting a boat on a beach. The sky is a deep, textured blue, transitioning into a lighter blue over the water. The foreground shows a sandy beach with dark, textured brushstrokes. The boat is on the right side, with a white hull and a dark brown stripe. The overall style is expressive and textured.

 *Rebelle 4*

by **Agostino De Marco** Watercolor on textured canvas

— A. DE MARCO — 2021 —



Bryan M. Sanchez - a fine artist, art director, muralist and tattoo artist from Colombia, well-known for his tattoo style, called "sketchy watercolor".

Tattooing is one of the most important things in my life. I feel honored everytime when people travel across the world to collect one of my tattoos. One of the most important things to create something special is to involve the client in the creative process.

This is the part where I love to use Rebelle because it helps me create a lot of potential options to show to my client. It is saving me time doing small adjustments and especially, I am being eco-friendly as this software emulates the idea of painting without having to use paper and painting each color option, for example.

Rebelle has become my no. 1 tool in my creative process for my tattoos, paintings and also my murals. It helps me a lot to emulate the drips I will have to do later while painting the wall. I think this part plus the blow option is something I love to show at my seminars and see the mind-blowing expression of the attendees. I use the software every day and I always find something to improve at as well.

Bryan's portfolio: <https://bryansanchezm.com/>





Rebelle 4

by **Bryan M. Sanchez** Watercolor + ink on textured canvas



Georg Ireland - a lawyer and a self-taught digital painter from Germany.

My artistic journey actually started only a few years ago. Although I have been painting and drawing since I could hold a pencil, visual arts have always been a part of my life and artistic activities have always accompanied me. I have no artistic education, and art has always been a minor matter. That changed when I retired four years ago.

Since then, I have had time and leisure to look after the more beautiful things in life, especially to devote my full attention to my artistic activity. I started booking online courses in both traditional and digital painting, especially the handling of the painting software. I use Rebelle and Corel Painter.

The biggest advantage that digital painting offers to me was the reason why I started digital painting in the first place. In one sentence and indeed that's the only reason: I found the fact of not having to clean brushes anymore!

The oil brushes in Rebelle 4 are becoming my favorite. In the beginning, I didn't like the appearance of the new oil brushes very much. But the more I worked with them, the more I could get a feeling for subtle settings that work for me. In the meantime, the oil brushes in Rebelle are my go-to brushes when it comes to digital oil painting. Finally, I like using Rebelle for sketching.

I definitely love the watercolor feature in Rebelle. I feel there is a lot of potential for me to discover there. I just need to play more with it to get the right feel for the settings.

Georg's portfolio: <https://www.georg-ireland.de/>

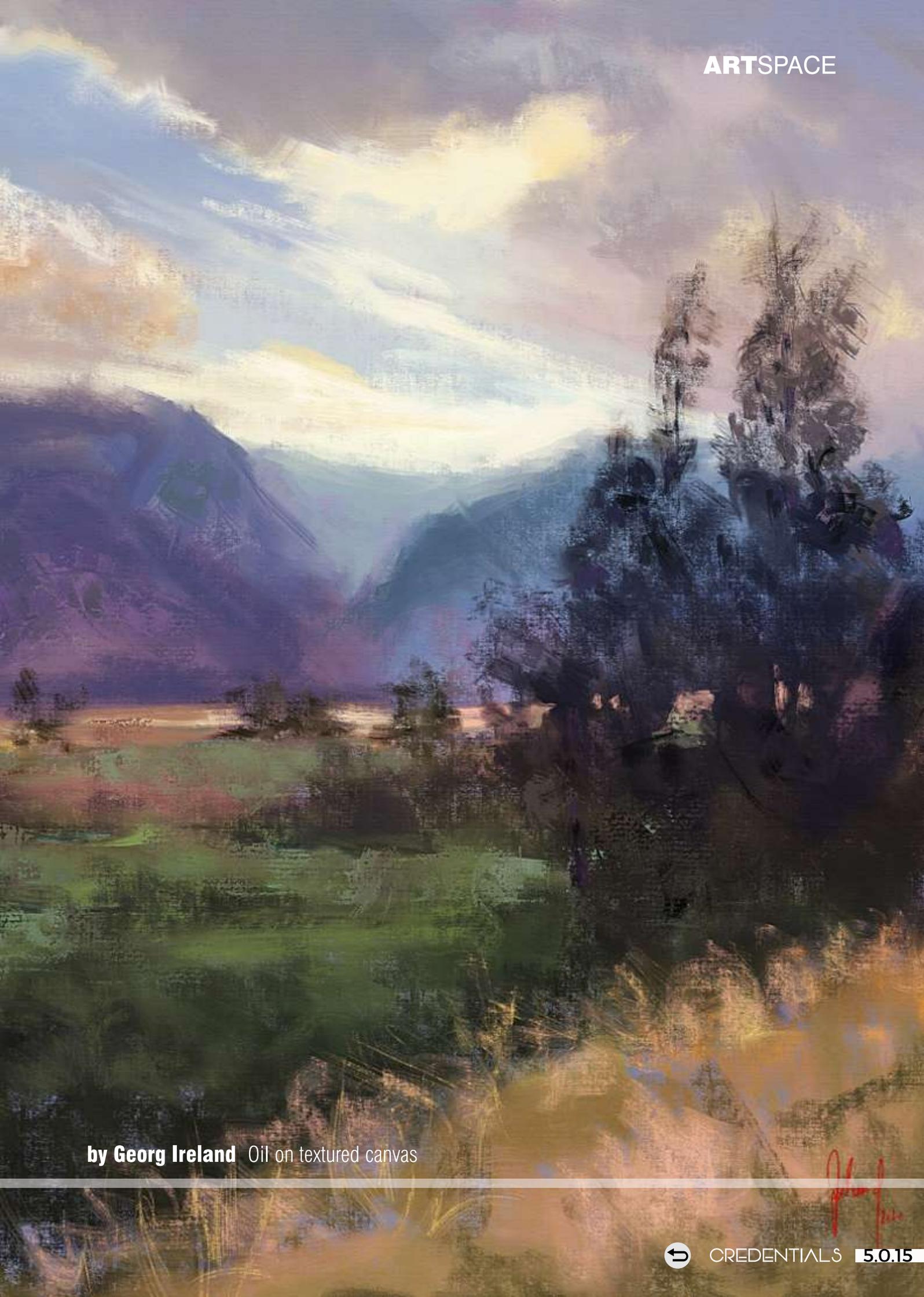
 Rebelle 4

Jelaud
2021

 *Rebelle 4*



by **Georg Ireland** Pencil + Charcoal on textured canvas



by **Georg Ireland** Oil on textured canvas

Hidehisa Miyagawa - an illustrator and a concept artist, originally from Japan and living in the U.S.A., works actively in the videogame, film and theme park industry.

I had been an art fan for a long time but I didn't know how to be a professional. So, I simply enrolled in an art college and tried to learn both technique and the way to be a professional in my twenties.

I started to learn photo-realistic concept art first when I came to college. It is more likely a hybrid between concept art and matte painting. Through art education at the college, I started to change my style more towards a traditional painterly style. And the software Rebelle helped me a lot!

I am currently working as both an illustrator and a concept artist, using Rebelle as one of my creative tools. Not like other digital painting tools, it is almost impossible to avoid unexpected accidents with Rebelle. And these accidents actually generate the beauty of traditional painterly art mood!

Definitely, whenever I encounter this type of "happy accident", Rebelle reminds me of my initial excitement when I started to learn how to paint.

In my opinion, Rebelle is the best digital media that conveys traditional painting features.

Hidehisa's portfolio: <http://www.supratio.com/>

Rebelle 4



Miyagami



Rebelle 4

by **Hidehisa Miyagawa** Watercolor on textured canvas

Hidehisa Miyagawa



Zoltan Korcsok - a designer in Visual Communication Arts living in Budapest, Hungary.

I've been interested in drawing and painting since I was a child and I pursued my dream. I've graduated from the Hungarian University of Arts and Design. I worked as an illustrator, book designer, background painter, concept artist, matte painter, art director, lead artist for many years. Later, I worked in publishing, the game industry, 2D and 3D animation industry.

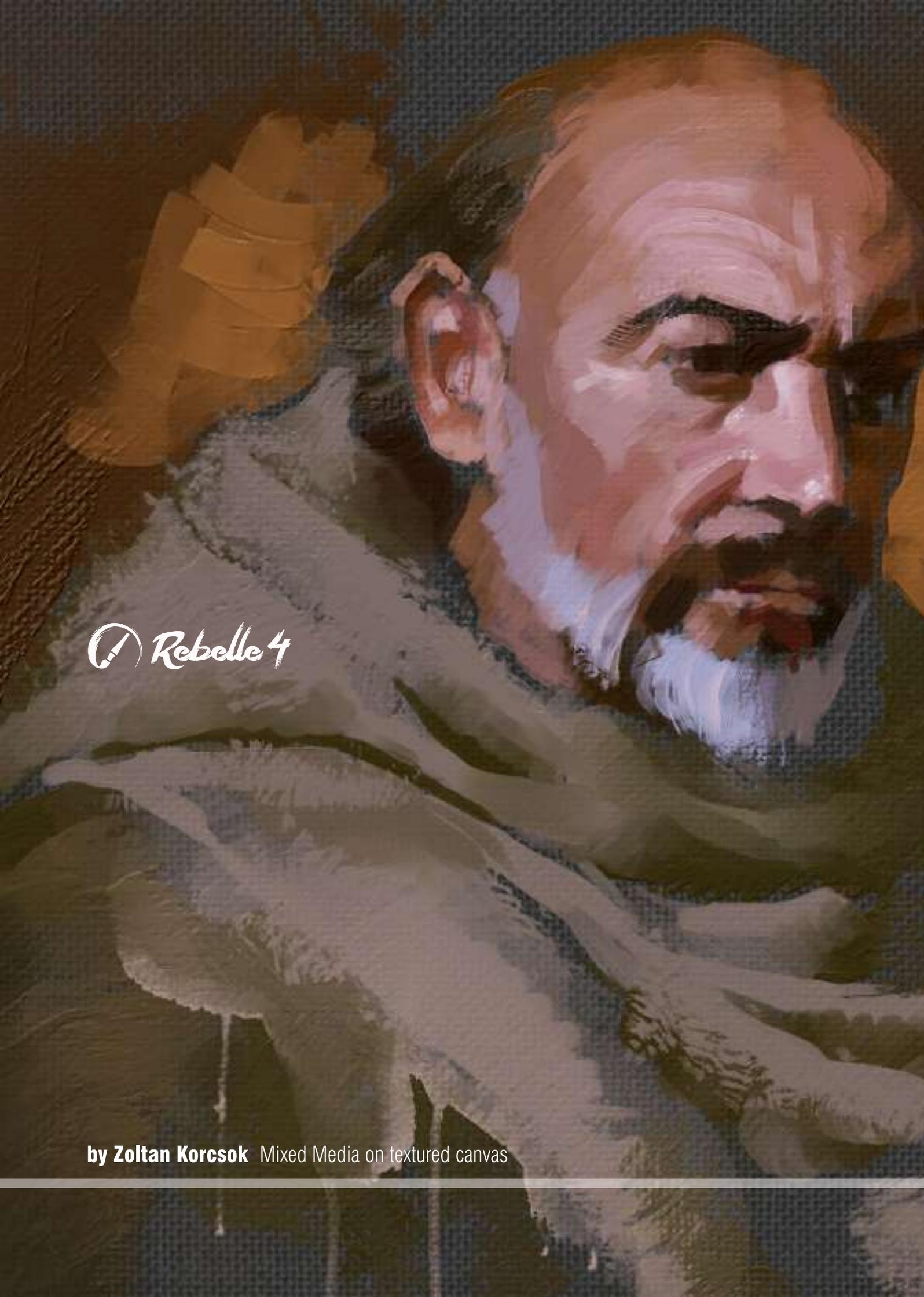
I like the traditional media painting tools of Rebelle. I experimented with using these tools for making illustrations. Because of the realistic simulation of paint behavior in Rebelle, I was able to use "traditional" techniques.

Let me describe one of my recent projects. I got the theme from the movie Joker in which Joker is portrayed by Joaquin Phoenix. His clown makeup gave the idea for watercolor dripping. I started drawing as if I had an aquarelle pencil, which then I softened with water. This gave the base tone, which I colored over with aquarelle paint. I turned on tilt only when creating the dropping paint.

This was the part of the process when I was able to achieve the paint drop effect on the final image. It took multiple attempts to achieve the exact length and size of droplets that I wanted. The ability to pause the simulation made controlling the paint and ripping very easy. The paint only spread as much as I wanted it to, but the flow still retained the appearance of unpredictability which is a characteristic of real watercolor techniques.

Zoltan's portfolio: <https://trurl.artstation.com/>





 *Rebelle 4*

by **Zoltan Korcsok** Mixed Media on textured canvas



The distinct privilege of a lunch meet-up with Elena on her return visit to Kuala Lumpur a couple of years back got me discovering a unique portfolio - a delightful trove of daintily painted oils and acrylics, and interestingly, several Chinese ink-stroke styled acrylic fineries. These pictures, cleverly archived on her cellphone 'gallery' constantly remind her during her travels, of her affinity towards her favourite painting subjects, that which she keeps looking out for, as her next inspiration.

Vancouver artist Elena Lee, a Malaysian who migrated to Canada more than 30 years ago, is notably acknowledged for her subtle, romanticized painting style. I could not have been more impressed by the versatility of her approach on subjects that range from still life to landscapes, and in between these favourites, animals she adores, all vividly captured on her canvases. Of late, the painter has begun to explore line art illustrations, much in keeping with the avant-garde style that fine art is articulating towards.

Originating from Malaysia where the artist is born, Elena captures elements of the Chinese style of art, considered one of the oldest forms of artistic traditions, oftentimes in almost calligraphy-like brush strokes as a part of her coveted technique. As Chinese artists would use coloured ink on paper and silk, the artist transcends this rigid paradigm. Often switching mediums between acrylic and oils, Elena's paintings appeal to a gracious audience that include several influential and distinguished home-owner private collectors.

In Canadian homes much like in other countries that experience and enjoy cold winters, one is hardpressed not to come across a ubiquitous fireplace in the abode. It is such a charm to admire any one of her delectable paintings hung on the wall above such a fireplace mantel, where most of her other acquired paintings find pride of place.



BLACKBIRDS
2007

Acrylic on canvas

The artist's first acrylic painting using just black and white colours, a straight-edged sponge and some quick brush strokes.

Elena
March 2007

Not one with any ambition to charm the world with her paintings, Elena declares that she paints only as a means to translate her whimsical, creative assertions via a medium where she can share her thoughts with her viewers. How a painting's meaning gets translated is down to personal interpretation, she asserts, for she does not elucidate any answers.

artist



Elena Lee

Penguins

paintings by Elena Lee



PENGUINS #1



2007

PENGUINS #2

Acrylic on canvas

These paintings, the artist's second art pieces, also using black and white colours, a straight-edge sponge and some quick brush strokes.

Elena Lee, *artist*

Sea Creatures

Oil on canvas

Underwater sea fishes, stingrays, crustaceans and shell fishes are mysterious and fascinating creatures which has inspired me to create this painting.

Birds

Oil on canvas

Commissioned to paint on the subject of Birds for her new home.

This imaginary art piece was inspired by my life-long fascination of birds for their variety of colours, sweet-tweeting and chirping sounds, soft body structures and cuteness. It took me awhile to capture the movements of each bird from my imaginary world.





Elena Lee, *artist*

Nursery Garden Shed

Oil on canvas

An sprightly painting indulging the use of more colours and shading on a display of shrubs, leafy indoor and flowering pot plants, ready for sale in a nursery garden shed during springtime.



Countryside

Oil on canvas

A glorious seaside view of tranquility and peace, a perfect hideaway for some quiet countryside living.

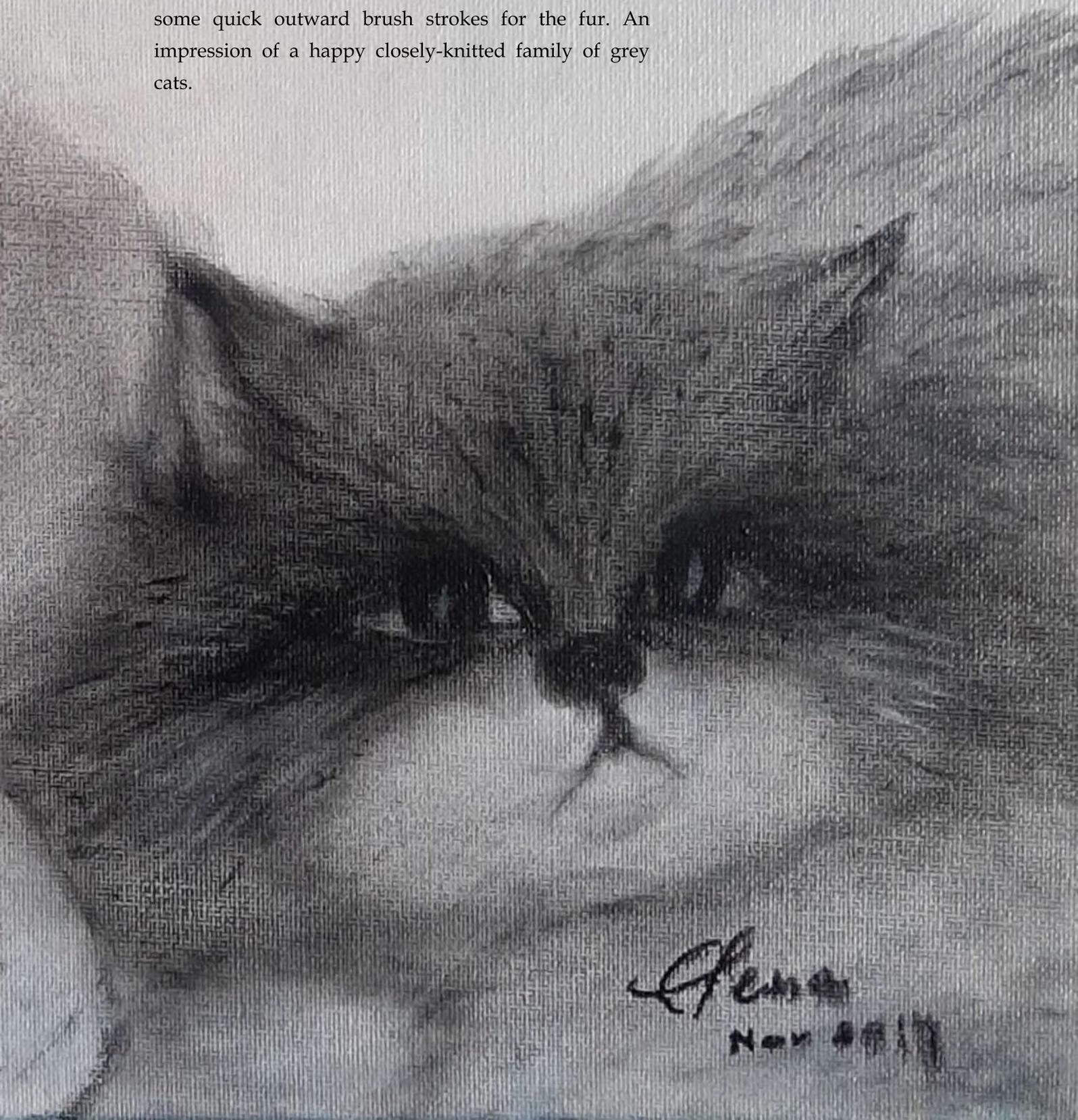




Furry Friends - Grey Cats

Oil on canvas

These family of grey cats were painted using only 3 colours - black, white and grey; a sponge and brush strokes creating a smoother body finish for each cat and some quick outward brush strokes for the fur. An impression of a happy closely-knitted family of grey cats.



Elena Lee, *artist*

Migrating Butterflies

Oil on canvas

My latest painting at the end of this Summer is a picture of migrating butterflies at the start of Fall showing off the hue of colours as they fly off into oblivion. >>>

Self-Reflection

Oil on canvas

"Knowing oneself is the beginning of all wisdom". A meaningful quote that has prompted this painting. v

v
v





Prospects of Design Education

: expressions of a crisis of thinking and of acting

: the concern with the topic of globalisation and design

An exclusive dialogue series with

Professor Dr. Regine Halter

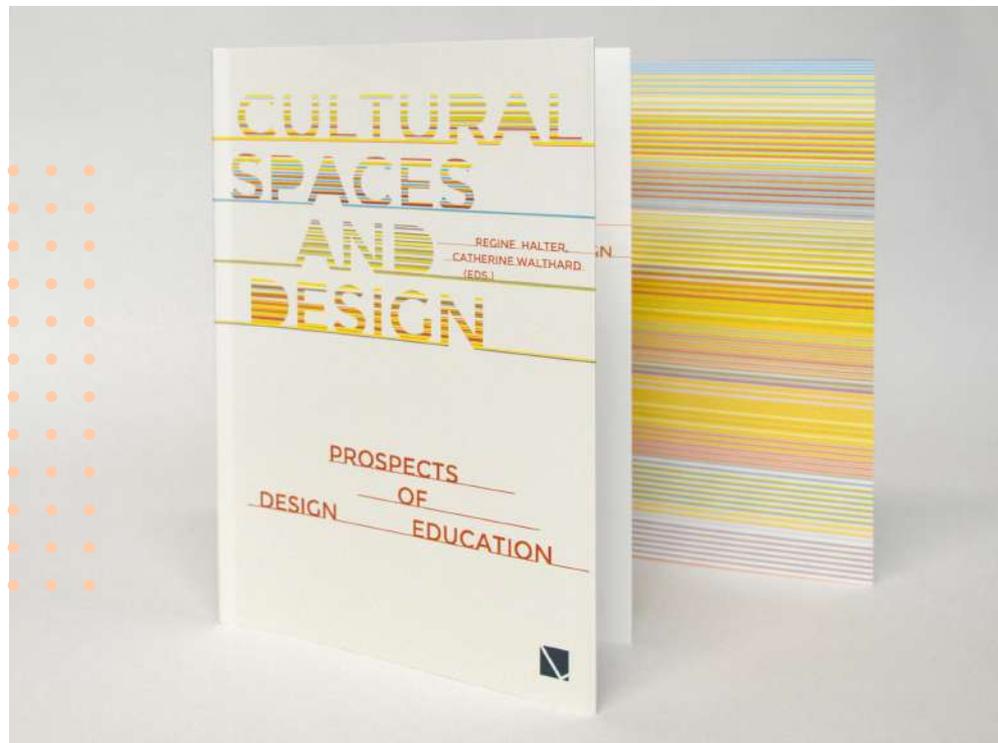
and

Professor Catherine Walther

from FHNW :

University of Applied Sciences and Arts,
Northwestern Switzerland

... touching on the concept of design education
which demonstrates the understanding of interactive
communication and collaboration of all participants
- designers and users



ABSTRACT

Throughout the discussions about globalisation and design, what has been missing now are deliberations regarding necessary changes towards a design education which puts conceptual acting in the context of global movements and problem situations.

Innovation is a **University of Applied Sciences and Arts Northwestern Switzerland (FNHW)** core value. Creativity and innovation are integral to the learning environment. Touching on the concept of design education which demonstrates the understanding of interactive communication and collaboration of all participants - designers and users, *CredentialsAsia* delights in the sharing of invaluable insights offered by our academic affiliates - two revered academicians and published authors of the defining book, "**CULTURAL SPACES AND DESIGN - Prospects of Design Education**".

The publication pleads for a revision of design education. It addresses students, teachers and design practitioners. On the basis of concrete samples, concepts, methods and tools are presented for discussion. They can open up new directions and possibilities of design education.

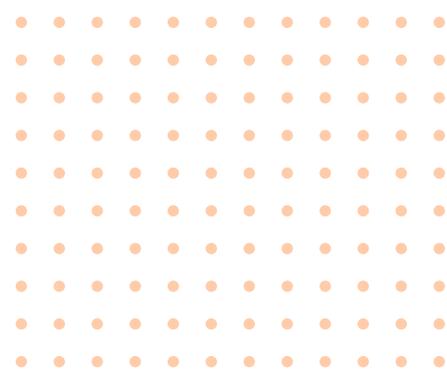
Consequently, this book focuses on design students' experiences and reflections as contributions to a design education understood as a school for differentiated perception.

In our ongoing exclusive dialogue series with **Professor Dr. Regine Halter** and **Professor Catherine Walthard** (Eds.) both from FNHW, they share with us valued opinions on where we designers, whether academics or engaged in professional practice, go from hereon, in the wake of the global pandemic that has to be overcome.

Excerpts and citations from their book are proudly replicated here with the authors' consent.

Footnote:

FHNW (Fachhochschule Nordwestschweiz) is one of Switzerland's leading universities of applied sciences and arts, actively involved in teaching, research, continuing education and service provision - both innovative and practice-oriented. Its broad range of degree programmes, hands-on concept, innovative, application-oriented research and global network make FNHW a diversified and appealing educational institution, a sought-after partner to industry and an attractive employer in northwestern Switzerland.



A continuing dialogue on

Cultural Spaces And Design

The origin of design begins with craft

The design process often focuses our attention on the road that leads into the future and sometimes neglects to draw our attention to what's behind us.

We spend our lives interacting with our physical and digital environments. We think with and through objects and images, but we rarely think **about** them or try to understand their co-evolution with nature and our worldviews. It is very clear designed objects shapes the manner in which people act, perceive and think.

To give us an ability to recognize 'today' as a tangible line segment that bridges our past and our future, I would like to begin my own journey of discovery with an excerpt presented here from "Cultural Spaces and Design - Prospects of Design Education". This book is brilliantly researched and collated by my academic affiliates Professor Dr Regine Halter and Professor Catherine Walthard. "Cultural Spaces and Design" is a unique design book that focuses specifically on that segment of the past, bringing us up to the current. It clearly explains our present state of design is a much older expression of a multitude of historical contexts.

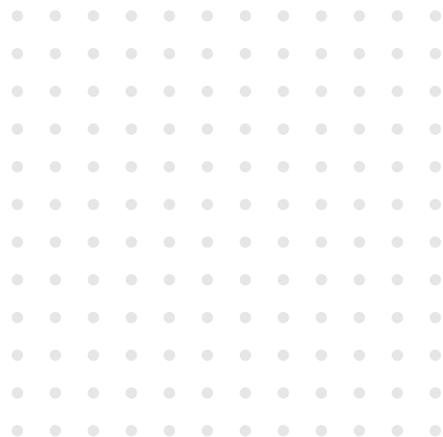
We begin our continuing series with Himadri Hiren Ghosh's topic exploring the cultural spaces in the subcontinent of India.

Jerry Chong Ph.D



Educating an Awareness of the Impact of Indian Lifestyle on Craft Traditions with Himadri Hiren Ghosh

Himadri Hiren Ghosh is Director of the Banasthali Institute of Design, which combines traditional heritage with present-day needs of design education. He holds a Ph.D from the Faculty of Engineering, Department of Textile Technology, Maharaja Sayajirao University, Baroda; a Post Graduate Diploma in Textile Design from the National Institute of Design; and a B. A. in Fine Arts. He also graduated from B. Tex and M. Tex courses at Maharaja Sayajirao University, Baroda. He has decades of experience as a teacher as well as practitioner, inter alia, in craft design and design technology, structural design, planning and quality control, woven and non-woven knitware, as well as in many kinds of printing technologies. He is affiliated to numerous organisations worldwide.





**Dhokra Craft Sculpture in Devanagari
- Odisha Contemporary Adaptation of Traditional Craft**

Creator: Subhash Arora.

Metalworkers from Odisha created a statuette in the dhokra or lost-wax method of metal casting, common to Odisha, Jharkhand, Chhattisgarh, Madhya Pradesh and West Bengal. This craftwork was made to highlight the importance of gender empowerment through literacy and education. The image formed by a creative mind and hand was of an Adivasi woman, fully adorned with traditional ornamentation, confidently working at a computer, complete with peripherals such as a mouse and keyboard in Devanagari letters. Courtesy of the author.



Educating an Awareness of the Impact of Indian Lifestyles on Craft Traditions

Himadri Hiren Ghosh

The cultural spaces of any country contain cultural elements. And cultural elements depend primarily on the lifestyle of the inhabitants living in that particular space. Differences in lifestyle may be due to climate, locale, environment, occupation, and need as well as traditions, myths, and stories etc.

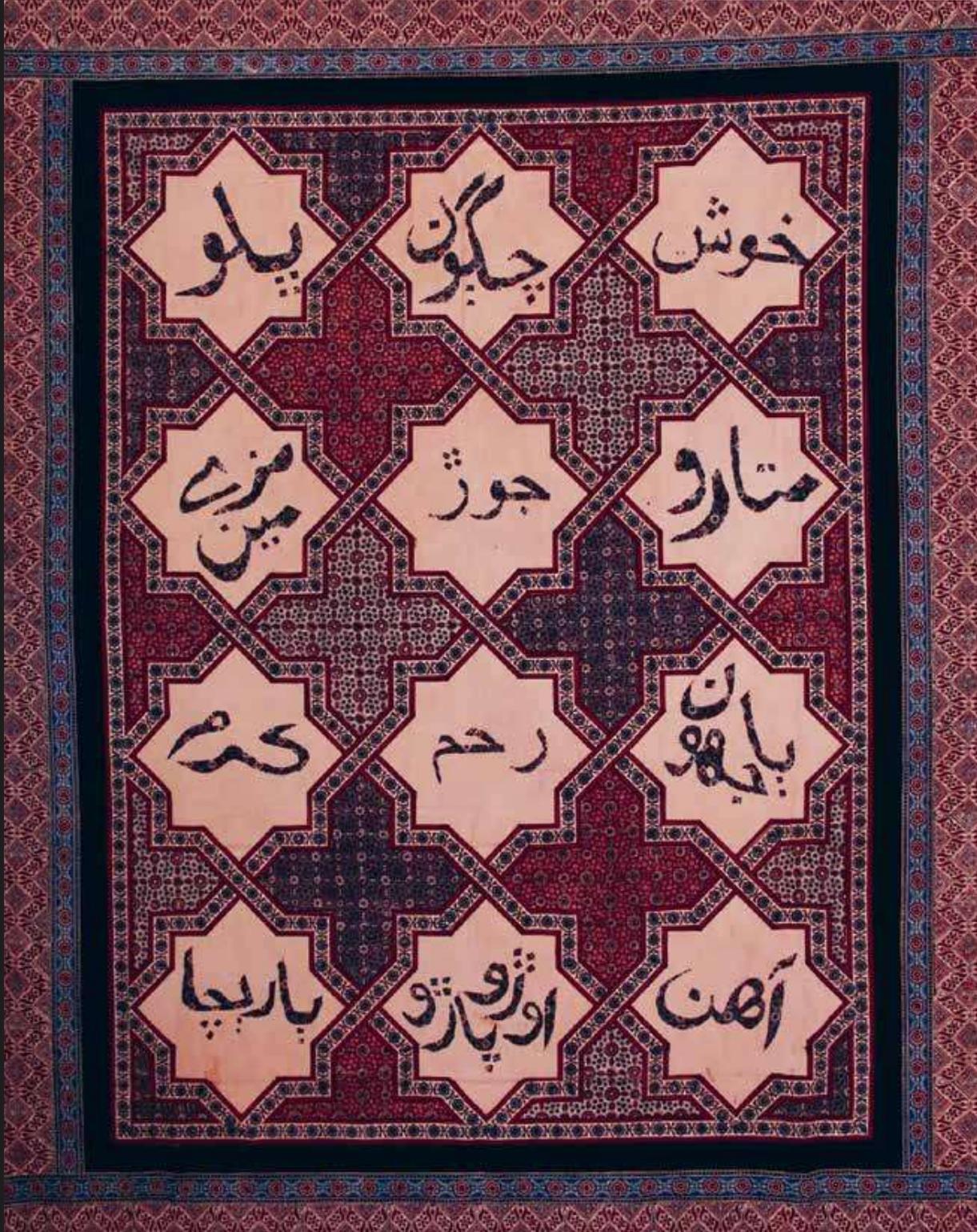
It is very difficult to define Indian culture. Indian lifestyles change almost from one village to the next, and changes in lifestyle also mean changes in traditional values. 65% of Indians live in villages. And we are talking about rural India, not urban India which has its own culture and is pseudo-Western.

Even today many villages have a mason, metalsmith, jeweller, a weaver community and potters etc. who cater to the needs of nearby villages and are mostly paid through a barter system.

Indian cultural spaces are very diverse in nature and contain many subcultural spaces because traditions vary from caste to caste. To understand culture, one has to understand how traditional culture in India came into being.

In India approximately 5000 years ago, nobody wrote. Everybody used oral communication, and norms were communicated in oral forms called >> Shrutis <<. The canons of law were oral only. Much later, people started writing in Tamra Patra.

India is a place where foreign cultures are not rejected but are absorbed and moderated. Our culture therefore became richer through inputs from these different external forces. In the beginning, Aryans and Huns came from Central Asia and China, respectively, and after them came the Mughals. They, of course, were followed by the Spanish, Portuguese, Dutch and British. All of them added something or other in every part of the country. The diversity of Indian culture is so great that approximately 20 miles one finds difference in all elements of culture and tradition.



Ajrak Printed Coverlets in Sindhi-Gujarat

Creator: Khatri Mohd. Razak

Gujarat state mostly used Urdu script for Urdu and Sindhi speakers and Gujarati script for the Gujarati speaking population. Razak-bhai created calligraphy using the stencil technique: words were drawn and cut out like stencils to be placed on a solid colour base and printed with ajrak blocks so that just the words stood out in print. This created a bold, new, dramatic design and allowed Razak-bhai to use lettering without having to carve it in wood first. The process became simpler and more effective. Courtesy of the author.



" craft has always been a communal activity and not an individual activity "

When we talk about craft and its relationship with culture, then we need to examine culture's relationship with lifestyle and where crafts fit in.

India has a hot climate, the only change being the monsoon season. Rain falls in different months in different parts of India, and that determines the crops and the available leisure time. The normal farmer's day begins half past four in the morning when he sets out to his farm. Because of the heat he comes back by nine o'clock from his breakfast. From nine o'clock to five or six o'clock in the evening he is at home. That's when he and his family and the neighbourhood work together as a family to produce crafts. So, craft has always been a communal activity and not an individual activity: people sit, people sing, gossip and work together. This contrasts with situations where one particular factor is a little different than others: where craft is an art, the fine art of a single person. My claim is, therefore, that the relationship to craft is different depending on whether it is an individual or a team who is working. This relationship still exists to a certain extent.

India is a vast country with 18 major and 1600 minor languages. There are 6 major religions and 6 major ethnic groups, 52 major tribes, and 6400 castes and sub-castes. It is difficult to imagine just how many cultures there are. The calendar has 29 major festivals in a country of over 1.2 billion people, with 65% of them in rural areas. When we think of India we think of the cities, where westernised culture has taken root. Such is not the case in the villages as the majority of Indians live in the rural areas.

In rural India people look up to nature as their teacher and follow a lifestyle which is healthy and sustainable. There, they still retain the spirit of true humanity.

One must also understand that this particular India is full of deserts, mountains, rivers and different climates. Whatever type of climate or weather one can think of, India is bound to have it. It might be 49 degrees Celsius in the shade somewhere but at the same time it might be minus 10 degrees somewhere else.

We cannot therefore talk about India as if it were one culture: it has multiple cultures joined together - it is unity in diversity where all cultures have learned to live together. This particular interaction between us is reflected as a cultural expression through craft.

" ... materials, function and calligraphy "

The following images show the relationship between the properties of materials, their function and calligraphy, and calligraphy's value addition to the whole product. I have divided this section into craft and calligraphy: calligraphy and textiles, calligraphy and home furnishing, calligraphy and metal, calligraphy and wood, and calligraphy and paper. In this way, one can see how the material has made a difference to calligraphy, or what difference calligraphy has made to the materials. Now you can see that, actually, there is a language inside. The illustrations show how that language has been integrated into the interaction of calligraphy and the materials. Through calligraphy, every product becomes rich in meaning and/or clearer in its meaning, e.g. the sarees get meaning for the weaver and the viewer. In the objects the form is important - but it gets very important and relevant due to the calligraphy.

The tides of time have not robbed the diverse and rich landscapes of India of their enchantment, nor the country's lifestyles of their beauty. The aesthetics of India, represented through its craft and forms, its shapes and colour palates are almost like the cuisines of India which reflect a great range of diversity and tastes.

This kind of relationship pervades the entire Indian lifestyle and its the force which unites India despite its disparity.



Woven Brocade Stoles - Uttar Pradesh

Creator: Maqbool Hassan

In the same stole one motif originates from Urdu calligraphy whereas the other uses Devanagari. Courtesy of the author.

The master weaver naqaash (pattern-maker) and a dozen others who worked on creating new calligraphy for the famed brocades of Varanasi were fascinated with the idea of making patterns out of words. They researched the 15th-century poet Kabir's works. The motifs on the deep red silk stole are woven in the Devanagari script with zari thread. The large paisley figure at the two ends contains Kabir's poem: Jab main tha tab hari nahin/ab hari hain main nahin/sab andhyara miti gaya/jab dipak dekhyo mahi. The single word banaras also known historically as Kashi and Varanasi, became the smaller motif to be paired with the larger end motif of this stole.

The brilliant colour known among weavers as rani pink bears the Urdu script here. The design on the larger end motif is an interweaving of the words kargha (loom), kapda (cloth), kaagaz (paper), and qalam (pen) to form an elegant stylized bird. The interconnected words are obvious and become a leitmotif of Aksara on the subject of literacy: the pen and paper relate directly to the weaver's use of loom and cloth. The smaller matching motif, scattered on the body of the stole, is the word reshama (silk).

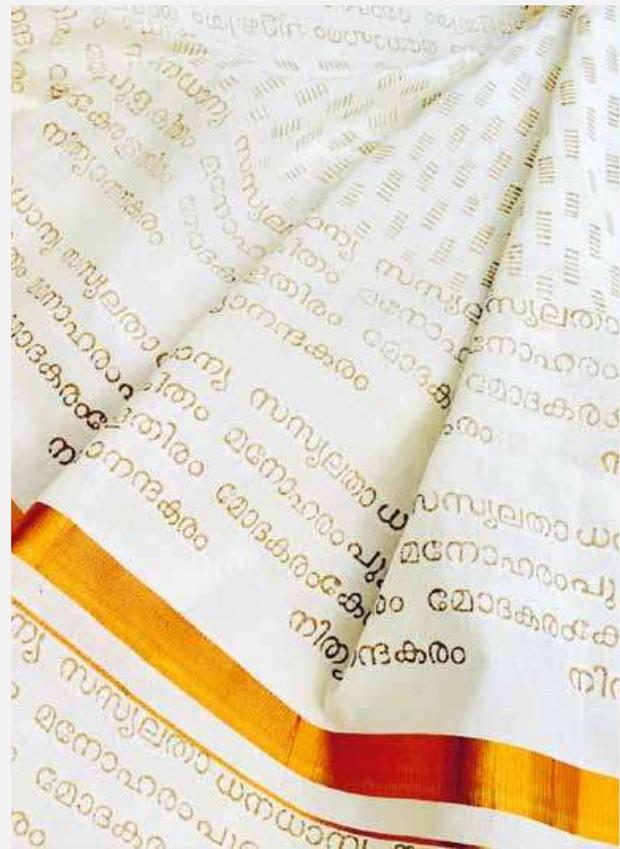


Woven Brocade Saree in Devanagari - Uttar Pradesh

Creator: Munna Pahalwan.
 Courtesy of the author

In the north of India women always wore sarees either of cotton or silk. The Devanagari script reciting the Saheb* name becomes a small butta motif.

* Saheb is a word of Arabic origin meaning companion.



Hand Block Printed Saree in Malayalam

Creator: Gopal Lal Barad and Arshad Kafeel.
 Courtesy of the author

Malayalam is a major south Indian language. Another example of a script being used in the design of a saree.

The finely woven cream-coloured cotton handloom sarees and unstitched two-piece dress sets called mundu-veshti with their coloured or golden borders are the hallmark of the refined dress sense of the people of Kerala. The body portion of the fabric is left plain.

Cotton was exported to Egypt centuries ago - these trade relationships are believed to have influenced the choice of wearing white in Kerala as a customary practice, in the same way as it is worn by men in the Middle East.

Folios in Palm Leaf Manuscripts in Malayalam, 19th Century

Many manuscripts were written on palm leaves, even after Indian languages were committed to paper in the 13th century.

Courtesy of the author.



Both sides of the leaves were used for writing. Long rectangular strips were gathered on top of one another, holes were drilled through all the leaves, and the book was held together by a string. The palm leaf was an excellent surface for writing with a brass stylus, making possible the delicate lettering used in many of the scripts of Southern Asia.

Whether the script became angular (as in Devanagari, Bengali or Assamese) or rounded (as in Telugu, Malayalam or Kannada) depended on the original materials and instruments used by scribes and artisans in each region of India.



Hand Block Printed Saree in Kannada

Creator: Santosh Kumar Dhanopia.
Courtesy of the author.

Black on white and white on black prints have been used to signify white paper and black ink on two cotton sarees printed in Sanganer.

The wood blocks were specially carved in different sizes for the Aksara project. The peepal leaf form is embellished with random letters in Kannada to form a textured pattern within it. The black and white replicates the ink of written or printed words on a white sheet of paper.

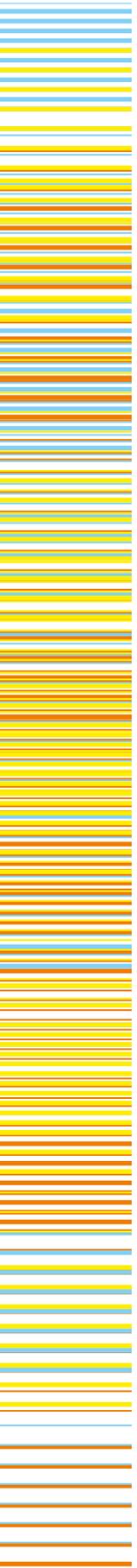
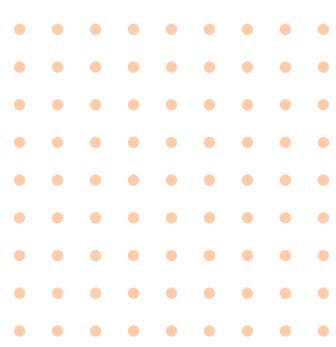


Ikat Woven Stoles in Telugu - Andhra Pradesh

Creator: Gajam Govardhana.
Courtesy of the author.

In South India a tie-dyed technique is used to convey greetings in Telugu script. Andhra Pradesh was and still is a major centre for cotton farming and processing as well as the manufacture of cotton fabrics and garments.

Master weaver Gajam Govardhana is an expert in the ikat telia rumal tradition of tie-dyed textiles. He highlights the rounded characters of the Telugu script to create dramatic contemporary designs for silk stoles.



Copper Vessel, Islamic Calligraphy, Early 20th Century, Kashmir
Top: Handi - a cooking vessel for cooking rice and dal, outer part in nickel and bottom part in copper with Islamic calligraphy.

Bottom: Lota vessel for storing or transporting food.
Courtesy of the author.



The Lota vessel is a very common object in the culture of Indian everyday life and, at the same time, a prominent object in modern Indian design history. In the 1950's industrial designers Charles and Ray Eames travelled for several months through India at the invitation of the Indian government in order to make recommendations on design education which might counter the rapid decline in the quality of consumer goods. Their investigations led to The India Report and, in 1961, to the founding of the National Institute of Design (NID).

The Lota vessel played a particular role in The India Report:

>> Of all the objects we have seen and admired during our visit to India, the Lota, that simple vessel of everyday use, stands out as perhaps the greatest, the most beautiful. The village women have a process which, with the use of tamarind and ash, each day turns this brass into gold. But how would one go about designing a Lota? First, one would have to shut out all perceived ideas on the subject and then begin to consider factor after factor:

- The optimum amount of liquid to be fetched, carried, poured and stored in a prescribed set of circumstances.
- The size and strength and gender of the hands (if hands) that would manipulate it.
- The way it is to be transported - head, hip, hand, basket or cart.
- The balance, the centre of gravity, when empty, when full, its balance when rotating for pouring.

- The fluid dynamics of the problem not only when pouring but when filling and cleaning, and under the complicated motions of head carrying - slow and fast.
- Its sculpture as compliment to the rhythmic motion of walking or a static post at the well.
- The relation of opening to volume in terms of storage uses - and objects other than liquid.
- The size of the opening and inner contour in terms of cleaning.
- The texture inside and out in terms of cleaning and feeling.
- Heat transfer - can it be grasped if the liquid is too hot?
- How pleasant does it feel, eyes closed, eyes open?
- How pleasant does it sound, when it strikes another vessel, is set down on ground or stone, empty or full - or being poured into?
- What is the possible material?
- What is its cost in terms of working?
- What is its cost in terms of ultimate service?
- What kind of an investment does the material provide as a product, as a salvage?
- How will the material affect the contents, etc., etc.?
- How will it look as the sun reflects off its surface?
- How does it feel to possess it, to sell it, to give it?

In other words, for Charles and Ray Eames the Lota vessel was the manifestation of design criteria which were to be paradigmatic for design education in India.

THE BUSINESS OF CREATIVES

BY PAUL LOW – B. ARCH
DESIGNER, SPEAKER, FOUNDER PLUSMA-CAST

EARLY CAREER OF THE CREATIVE

As a student of the arts, design or media, you're towards earning your qualification to be ready for the workforce. That's the next step after those few years spent in the program. Typically, it would either move next to become employed or to freelance, two perfectly fine starts. A few years later its time to take stock, some stark realisations happen.

Maybe the typical 9 to 5 scenario doesn't quite work for you for any number of reasons. From excessive crunch time, demanding workloads and even office politics; with reprieve being only when you lay on the bed at home.

The freelancer is none too different. Besides chasing from one project to the next, clients leverage their bargaining power over you. Asking for major changes before critical delivery, delaying payment and even stealing your proposal.

On reflection, the ambition as a young creative to breakout towards success is still there but the difficulties in work were not well figured. The outcome of such an experience is still an open possibility and varies according to the innate individual.

For some, the different stresses would depress and break them away from that passion. Some others will reach a plateau of comfort level, an upper limit of what their current skills will allow for. Few however will succeed beyond what they have imagined.

Working in any industry will have its challenges and doing creative work is no different. Often the beginning would be a trial by fire, creating the “Starving Artist”. A phase of where one goes out working and producing arts but often be in a worrying situation of finances. Looking out to be discovered, yet day-to-day is a question of having enough for the next billing. The issue is that to go from a young graduate to one achieving a level of success requires not only mastery of the creative skill, but also the other skills to make the endeavour work. Reaching those goals is a game of many dimensions, including the time and energy.

The background of the page features a photograph of several people in a meeting or office setting, silhouetted against a bright window. A dark grid pattern is overlaid on the image, creating a structured, architectural feel. The text is presented in white boxes and paragraphs against this background.

PLUSMA-CAST THE IDEA

Plusma-cast originally started as a personal YouTube project; set out to help people looking into creative careers better understand the expectations of industry. Interviewing with designers, performers, artists and more; it was an attempt to channel the experiences of seniors in the creative industry as stories to help the incoming aspirants. The big picture was to help bring those looking to get into the creative industry move from that beginning inspiration, to developing skills, to reaching a level of sustained vocation.

While visiting friends and the alma mater on a trip to Australia in 2016, there was a striking statement that highlighted the significance of the issue. After lunch an architect friend mentioned that “clients are always putting the pressure on fees.” That was striking in the sense that despite me from Malaysia and hearing it in Australia, despite the other cultural differences and being 10 years later; the challenges of creative work are of similar veins. As continuous experience will provide answers to such challenges; this begs another question to be asked as to where is the source?

Perhaps it is a question of what is missing in creative education. The function of academies is to instill the necessary craft skills for creative production. Which upon leaving the hallowed doors, the graduates are to then self-determine and endeavour forth. However as stated earlier, success in the creative industry goes beyond mastery of the craft skills ... it also requires additional suites of skills.

After all, any enterprise or business is actually a series of processes to engage with the marketplace. Utilizing the creative skills forms the core process of the said enterprise. Overcoming business challenges though would often consume time and emotion learning it the “hard way”. Echoing Forbes* magazine, creative work like any technical or production work should be viewed as enterprises. One that beyond the initial craft skills, really has a low material barrier of entry. Even so the capacity to either be a highly valued expert, or a mass market icon is fully within the vocational creative’s control.

**The Truth About ‘Starving Artists’*

And How You Can Avoid This Trap - FORBES 2020



MARKET CREATIVE < > CREATIVE MARKET

We still live in a monetary economy. At times, creatives get critiqued for being “sell-outs” instead of adhering to artistic authenticity. It couldn’t be further than that, because creatives like any other work appreciates validation and presence. Just that, the easiest form of showing said validation to the creator is for monetary trade for the work (or product).

Thus, it would help to have the right skills to improve the odds of success. It would take knowing of business skills to navigate towards creative success, be it financial security, time freedom or of iconic influence. Whatever definition used to describe success personally, it needs many other layers of knowledge and skill. Especially for creatives, this would mean engaging to learn from uncomfortable domains.

How often might one in their early career describe themselves as an “introvert”, or of “the work speaks for itself”, and other monikers? The quality of effort and thought reflects in the output. To quote entrepreneur Grant Cardone

“BEST KNOWN BEATS BEST PRODUCT!”

A statement that regardless of the product quality; if we fail to effectively communicate our presence the art then is for naught.

The painting hidden in a shelf,
The design remains conceptual,
The story unpublished.
The creator unknown

The above highlight some scenarios if there is no breakthrough. Relating to the aspiration of Plusma-cast, it is about assisting creative education to improve individual outcomes with navigating creative careers.

For a young inspired person getting started, it is to provide the useful clues and stories. For those in the midst of learning, to better prepare them beyond knowing their craft skills. To help them be independent change agents with each experience made.

Starting with the Business of Creatives, as part of Plusma-cast own journey to help fellow creatives move towards sustained success in their vocation. Lastly for those maturing within their niche of industry, to gravitate their professional processes towards higher levels of sustained activity.

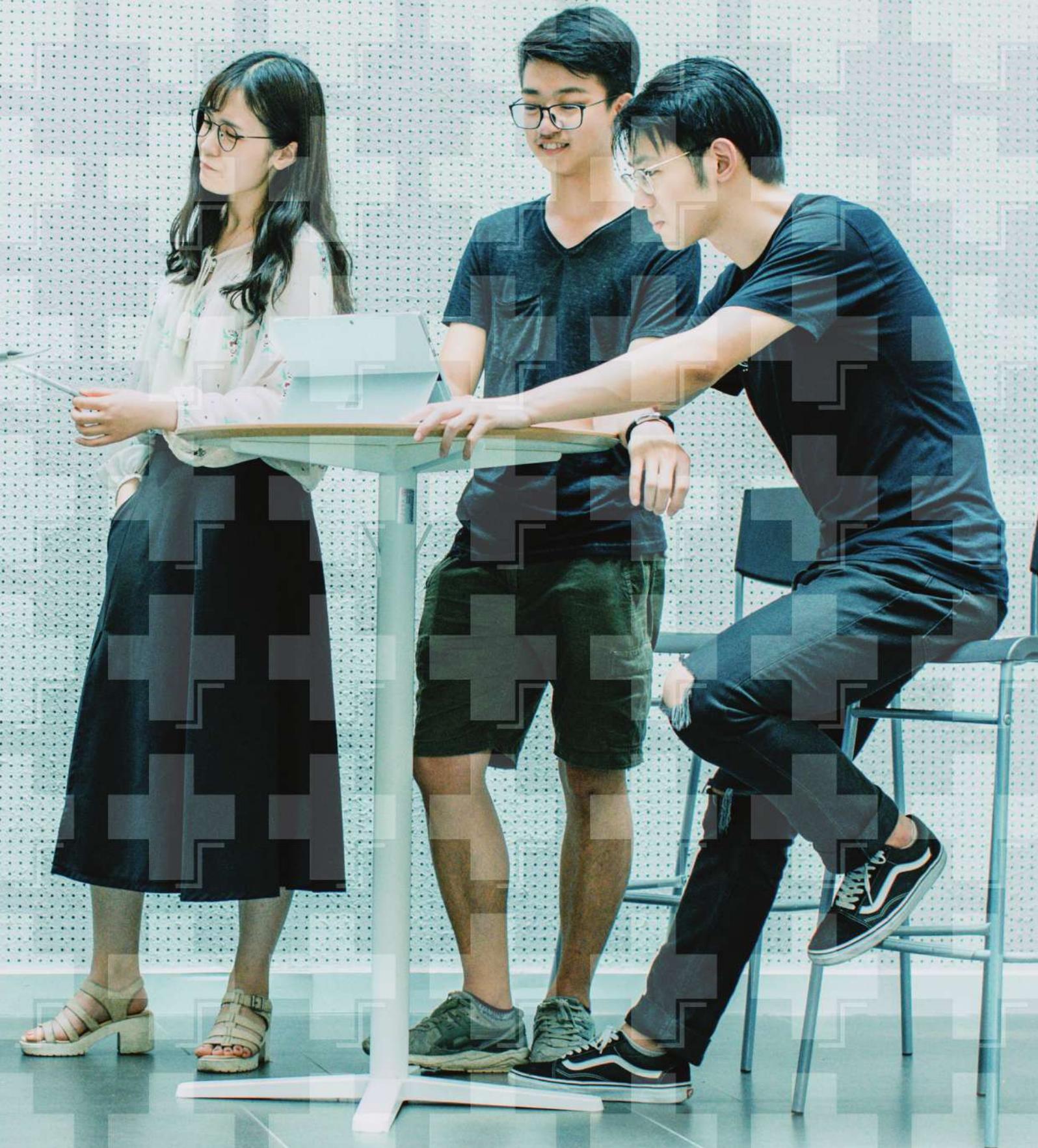
YOU / CREATE / YOU

In any person's journey, the outcome ultimately is a result of what one decides. As creatives, we perhaps are better equipped to not only imagine that grand vision ourselves; but to also create it. Using either art, design, media and else; to create that series of icons that identifies you the creator/creative.

It is having the skills of the craft and properly pointing it to where it can best apply. Which the time and energy expense shouldn't be made an expensive cost to a vision. That in order to make the mark on the world, is to have higher resolution for creating that ideal "yourself"

For further information, please e-mail us at:
info@credentials.asia





Building blocks supporting a digital future

CredentialsAsia - the Journal opens the way for the progressive launching of a multitude of interactive and borderless communication strategies. This is one of the more enthusiastic privately-driven project initiatives with a two-prong objective that aims to

- i) keenly engage our audience - making the future of digital publication current
- ii) develop content that drives Social Media strategies

Profiling

Through selective content development resourcing and approach, CredentialsAsia discerns its media material through identifying unique personalities to interview and profile. People with daring ideas, the 'driven' personas, visionaries, industry creatives and 'out-of-the-box' thinkers are among the potential candidates we seek out.

Compiling an illustrious portfolio of personalities and their project attainments in the likes of what is just described, puts across the discovery of not only a showcase of talents - it offers our reading audience a dynamic repository for continuous information resource.

How we work

It remains the prerogative of the Editor and his Marketing team to discern and select the appropriate articles to profile.

Scalability

The marvel of e-Publication and by consensus, e-Marketing is in the versatility of re-customizing initially developed core content to new permutations to suit developmental and strategic target-market needs. Primary and secondary universal resource links complete with dedicated landing pages will form a large part of the initial push-notification thrust. Other variables are firmly in place as and when needed, to extend the Journal's 'reach and connectivity'.





E-Media Circulation

Circulation of the e-Journal at the onset, is through permission marketing, and only available as an Opt-in Subscription.

As discerning as the e-publication gets, it rewards both the personalities profiled and their targeted readership covering a demographic that spreads across the corporate and institutional sector. The publication is respectably a distinctive, bespoke journal that also becomes a personal CV for the profiles featured, while doubling as a valued reference resource on the Cloud.

We are grateful for the prospect of privileged circulation to new readers, working with our e-publishing affiliates abroad.

CredentialsAsia goes beyond being just a Journal - it is in effect your alternative URL!

If what we do is up your street for consideration - talk to us!

Media planning & co-ordination office

DMZ Studio

8, Jalan Sungai Buaya, off Jalan Kelang Lama
58000 Kuala Lumpur

E-mail: info@credentials.asia

Contact: (WhatsApp) +6017 333 3939

Publication powered by

Academy of Creative Media Limited

Hong Kong

a digital future

Acknowledgements



Special Thanks to :

Ivan Kwok (HKDC)

Keith Yip (HKDC)

William Harald-Wong
(Jury Judge -DFA Awards 2020)

Alzbeta Trusikova

Lubo Zabadai

Andrea Homakova

Peter Blaskovic

Professor Dr. Regine Halter

Professor Catherine Walthard

teamLab, Exhibition view, MORI Building DIGITAL ART MUSEUM:
teamLab Borderless, 2018, Odaiba, Tokyo © teamLab

teamLab, Exhibition view, teamLab Borderless, 2019,
Shanghai, China © teamLab

teamLab, Exhibition view, teamLab: Universe of Water Particles in
the Tank, 2019, TANK Shanghai, Shanghai, China © teamLab

Articles, Photography & Design Credits

Cristian Reyes Barrera

Werner du Plessi

Eric-Christian King

Howard Bouchevereau

ESCAPE MOTIONS

Agostino De Marco

Bryan M. Sanchez

Georg Ireland

Hidehisa Miyagawa

Zoltan Korcsok

Himadri Hiren Ghosh

Institute HyperWerk

Elena Lee

Paul Low - Plusma-Cast

Jerry Chong - CA Resources

Create HK

Hong Kong Design Institute

OPEN Architecture, Beijing, China

UCCA Center for Contemporary Art, Beijing, China

UCCA Center for Contemporary Art, Beidaihe, China



our coming issue informs ...

Prospects of Design Education

Our exclusive dialogue series with

Professor Dr. Regine Halter

and

Professor Catherine Walthard

from FHNW :

University of Applied Sciences and Arts,
Northwestern Switzerland

continues

... we explore the various facets of design education outreach adopting the engagement of deep, interactive multimedia communication channels

Becoming Vitruvian : Uninvited and sudden, Covid-19 revolutionized the life of almost every human being. We had to radically change our habits and adapt to circumstances we were not prepared for. However, with determination, intuition and endeavor we quickly learned to improvise. It opened up the hidden creativity in us. We have become 'Vitruvian' - coming up with new methods to meet new challenges, re-purposing life to match new visions in our minds.

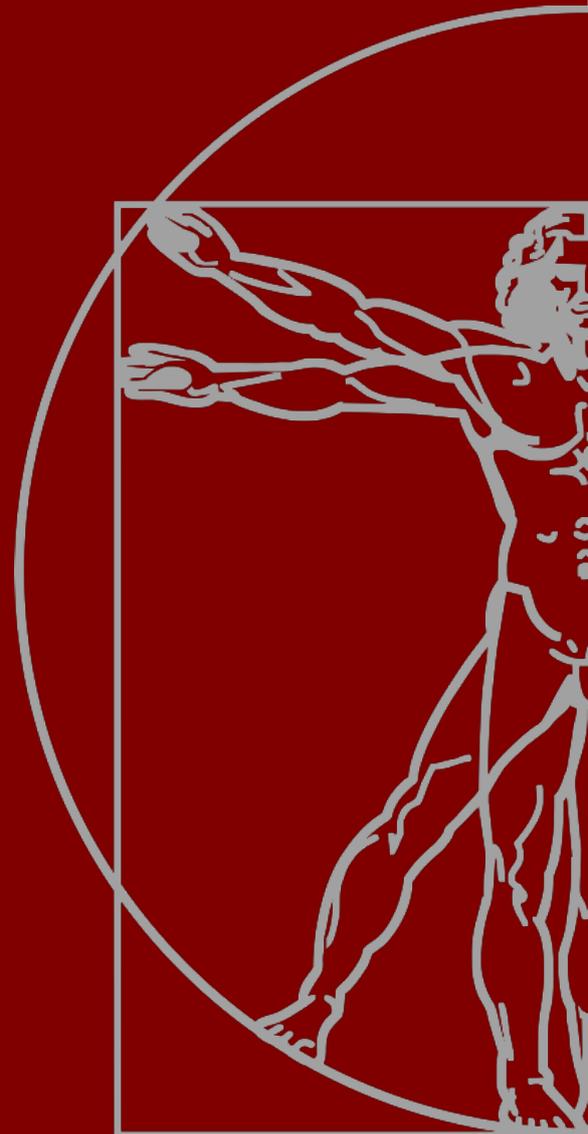
Crisis is a strong driver of creativity and innovation. Creativity thrives under these conditions. We often think that creativity and innovation stresses the need for time and effort for creative thought, accomplishments and innovation implementation. That may not always be the case.

Prioritizing an opportunity to turn into practice our celebrated role of creativity in new solutions for the wellbeing of society, in producing responsible and sustainable design to increase the resilience of our organizations, we step up our game plan.

I dare prognosticate virtual becoming our new reality. Exploring without fear - teaching us how to focus again.

We might be in the turning point of our social, political, economical and educational life.

Everything could be significantly different afterward.



credentials.asia



reaching everyone ... virtually