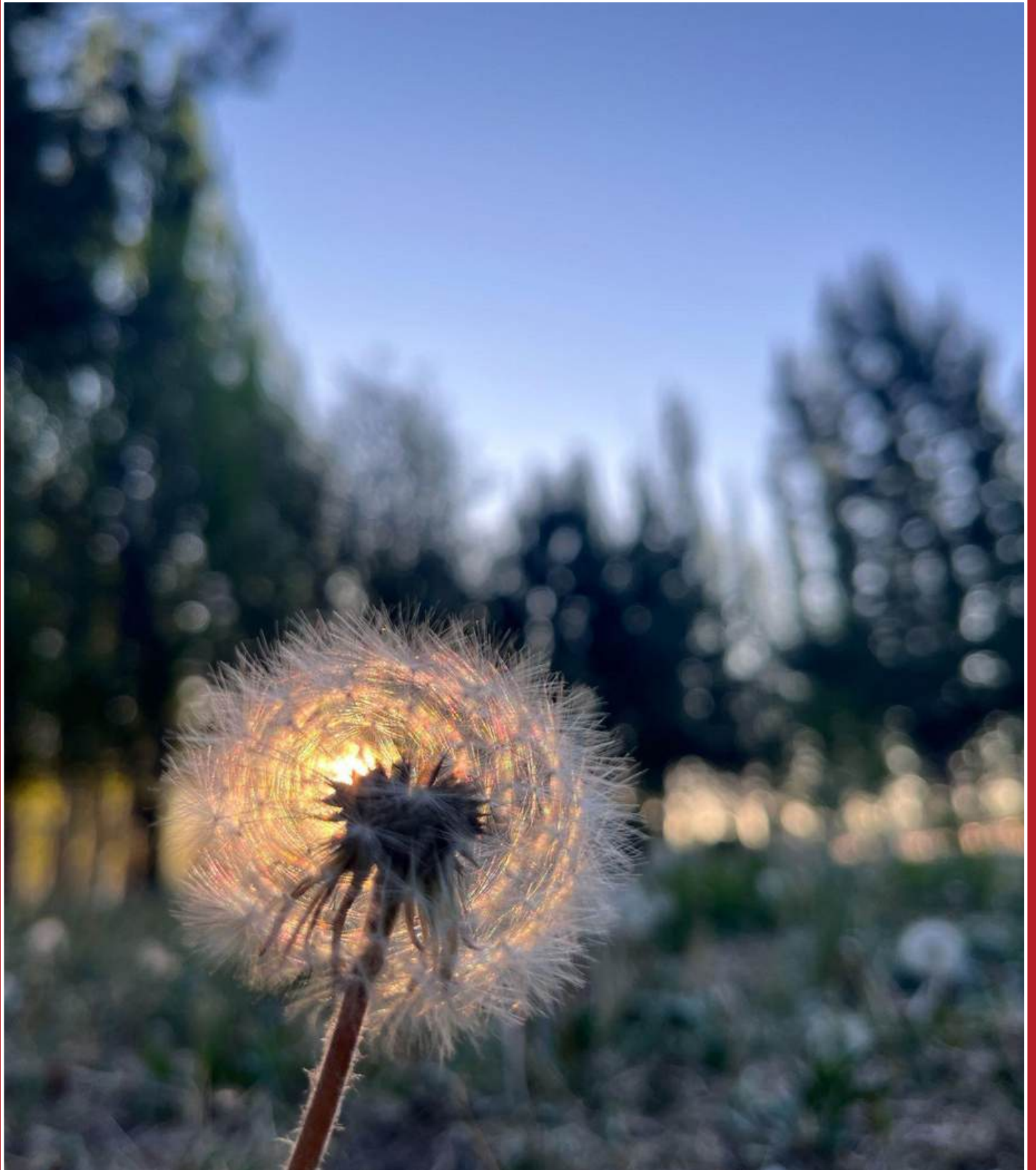


IDEAPHORIA

VOLUME TWELVE



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Dean's Preface

Welcome to the 12th edition of Ideaphoria.

It is with great pride and pleasure that I present this new volume of the Faculty of Applied and Creative Arts (FACA) e-Bulletin, highlighting the remarkable achievements, activities, and creative milestones of our faculty community throughout 2026.

This year has been an especially dynamic and inspiring period for FACA. Our lecturers and students have continued to demonstrate exceptional creativity, resilience, and commitment through active participation in exhibitions, performances, competitions, workshops, conferences, research initiatives, industry collaborations, and community engagement projects at both national and international levels. These accomplishments reflect the strength of our multidisciplinary creative environment and our shared dedication to innovation, sustainability, and cultural preservation.

The faculty has also embraced new opportunities in digital creativity, sustainable design, interdisciplinary research, and global networking, aligning with UNIMAS' vision of advancing impactful education and creative scholarship. From celebrating Sarawak's rich cultural heritage to exploring contemporary artistic and technological practices, FACA continues to nurture future creative leaders who are capable of contributing meaningfully to society and the creative industries.

This edition of Ideaphoria serves not only as a record of accomplishments but also as a celebration of the passion and collaborative spirit that continue to shape our faculty identity. Every success story, creative project, and shared experience featured within these pages reflects the dedication and talent of our academic staff, students, researchers, and collaborators.

I would like to express my sincere appreciation to the editorial team, contributors, and everyone involved in producing this publication. Your commitment and hard work have made this edition possible and meaningful.

May Ideaphoria Volume 12 continue to inspire creativity, strengthen collaboration, and showcase the vibrant achievements of the FACA community.

Dr. Ringah Louis Kayan

Dean

Faculty of Applied and Creative Arts (FACA)

Universiti Malaysia Sarawak (UNIMAS)



Editor-in-Chief's Message

Greetings and warm welcome to the twelfth edition of IDEAPHORIA, the official e-Bulletin of the Faculty of Applied and Creative Arts (FACA), Universiti Malaysia Sarawak (UNIMAS). Every edition of Ideaphoria tells a story of creativity in motion, and Volume 12 beautifully captures the energy, achievements, and inspiring journeys of the FACA community throughout 2026. This year has been filled with meaningful accomplishments as our lecturers, students, researchers, artists, and designers continued to explore new ideas, embrace innovation, and contribute actively to the creative landscape locally and internationally.

Within these pages, readers will discover a rich collection of activities and milestones, including exhibitions, performances, research collaborations, competitions, workshops, cultural projects, sustainable design initiatives, industry engagements, and student achievements. The diversity of these contributions reflects the multidisciplinary strength of FACA and the passion that drives our faculty forward. In 2026, FACA continued to strengthen its role as a creative and academic platform that values cultural identity, innovation, sustainability, and community impact. Our students and staff have successfully represented the faculty in various creative events and academic platforms, while also fostering meaningful collaborations with industries, communities, and institutions. These experiences not only enrich learning and research but also reinforce the importance of creativity as a transformative force in society.

I extend my heartfelt appreciation to all contributors, photographers, writers, designers, lecturers, students, and the editorial team for their valuable efforts and continuous support in making this publication a success.

May this edition inspire new ideas, celebrate our shared achievements, and strengthen the creative connections within and beyond FACA.

With creative regards,

Dr. Marzie Hatef

Editor-in-Chief

List of Programmes

The Faculty of Applied and Creative Arts (FACA) was established in 1994 based on the university's mission of becoming an internationally recognized institution of higher learning and the main choice among students and academicians via excellence in teaching, research and scholarship.

In order to fulfill this mission FACA recognises the importance of technology and management skills in exploring creativity, through programs such as Fine Arts, Design Technology, Arts Management, Music and Cinematography towards the degree of Bachelor of Applied and Creative Arts.

The faculty aims to produce graduates who can promote professional artistic growth in a dynamic and diverse work environment. Towards equipping students with fundamental skills and discipline to create and to explore creative ideas, it is the faculty's objective to integrate the use of technology to enhance curriculum integration based on the concept of amalgamated education and cross disciplines.

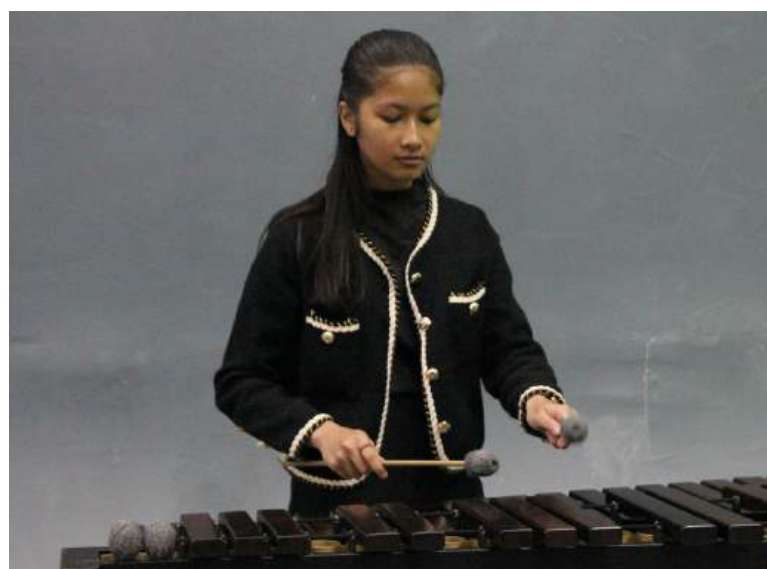




UW-6-212-001

Bachelor of Arts in Music with Honours

The music programme prepares students to be at par with the professionals in both the public and private sectors. The application of technology in the field of Music opens up new possibilities. Our program stresses on both theory and practice. We also prepare our students with various skills, from production technology to the art of performing music. Students in this programme will be trained through our latest state-of-the-art facilities, and will prepare our graduates for professional careers in the industry.





UW-6-211-001

Bachelor of Arts in Fine Arts with Honours

The Fine Arts programme emphasizes on the integration of 5 main disciplines namely painting, photography, electronic arts, print making and 3-Dimensional sculptures. The integration provides choices to students in generating creativity and innovation through the Fine Arts domain. The course curriculum was designed to be multi-disciplinary and contemporary. The educational approach of the program emphasized on the theoretical and practical aspect in providing well balanced knowledge through learning and research process. The theoretical aspect covers studies on media research, history, appreciation, interpretation, and aesthetic, and art criticism. The practical aspect focuses on the exploration of new media and technology, mastery of medium and application of relevant techniques in the studios and fieldwork. Both theory and practical aspects come with management elements that will produce a generation of students who will fulfill the demand of industry and market that is highly competitive and progressive.





UW-6-212-002

Bachelor of Arts in Drama and Theatre with Honours

The focus of this program is experimental theatre that embeds strong roots of local culture and technology. The Drama and Theatre program emphasizes theoretical and practical performing arts knowledge integrated with technology to produce sensitive, critical, creative and confident graduates in the performing arts, specifically in theatre, whom are able to offer idea and produce creative work. This holistic learning approach enables understanding, exploration, analysis of form and structure, management, creative process and production of drama and theatre. Among courses that are offered in this program are stage design, acting, directing, design for directors, scenography, theatre management, stage management, theatre production, Malaysian modern theatre, introduction to Mise en Scene, and dramatic theory and criticism. These courses are designed to empower students with strong professional values, and critical and analytical mind in the field of drama and theatre.





UW-6-213-001

Bachelor of Arts in Cinematography with Honours

The Cinematography Programme is tailored to provide a comprehensive knowledge on filmmaking through theoretical and practical practises through a series of carefully designed courses. Students will learn the fundamental and principal of a visual storytelling from script- to- screen process with emphasis is on the hands-on practical through the studios practises and on location/field productions. Student will also learn and 6 apply the concept and process of a film production workflow from the pre-production – production – postproduction. Students will acquire a broad range of filmmaking skills and techniques, including scriptwriting, directing, cinematography, editing, and producing. Throughout their undergraduate years, the student will produce a variety of video, television and documentary projects.

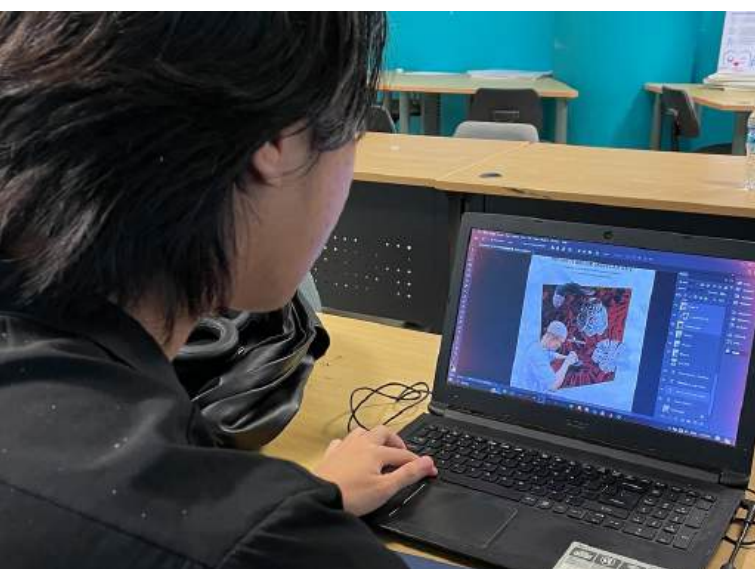




UW-6-214-001

Bachelor of Arts in Design Technology with Honours

Design Technology programme offers a unique approach in teaching through practical work and research. The courses offered in this program are designed to educate students to explore and discover new idea and concept through a process of making things, creating new methods and building new theories of design. At the end of the course, students are able to design products and services that are interactive, collaborative and cross-disciplinary, integrated in all areas of specialization. The duration of Design Technology programme is 3 years. Students are required to complete a minimum of 120 credit hours in order to graduate. The uniqueness of this programme; besides learning their specialization courses, they also study other specialize courses. Hence, this programme is expected to produce students that are skilled in various disciplines.





UW-6-213-002A

Bachelor in Animation with Honours

This program is designed to achieve diversified methods in student's animation and broader scope of digital media production. Students are exposed to the development of character design, experimental animation, 3D production animation and 2D production. Students are taught areas of content preparation, which is integrated with movies, scripting, storytelling and post-production. The learning environment in the animation program uses the latest available technology. Students are guided to develop on local cultural into potential animation projects. Students are also exposed to knowledge sharing with employers from the industry, which indirectly build students interests to become digital entrepreneurs. Among the potential of graduates are: 3D animator, 2D animator, Storyboard artists, illustrators, previsualization artists, 3D Modeler, vfx artist, and game designers as well as digital content entrepreneurs.





UW-6-210-001

Bachelor of Arts in Arts Management with Honours

The Art Management programme offers a combination of core management subjects specially designed to encompass a wide range of topics in the arts including art policy, financial management, management and the arts, arts event management, marketing and organizational management. The programme also offers various theoretical and practical subjects to broaden understanding in the arts industry in Malaysia. Upon graduation, students will be able to understand, assess and contribute toward the development, evaluation and implementation of art policy both in Malaysia and abroad apart from shaping the views and appreciation towards art and culture.





HIGHLIGHTS OF STAFF ACHIEVEMENTS AND ACTIVITIES



DETAR, UNIMAS,
6TH MAY 2026

FACA Staff Honoured at MAGU 2026 and APC Recognition Ceremony

The Faculty of Applied and Creative Arts (FACA), Universiti Malaysia Sarawak, proudly celebrates the achievements of its academic staff at the Majlis Anugerah Gemilang UNIMAS 2026 (MAGU 2026), an annual event that recognises excellence, dedication, and outstanding contributions among UNIMAS staff members. UNIMAS continues to honour academic staff who demonstrate excellence in teaching and learning through its prestigious annual academic awards. In the field of publishing, Dr Teo Miao Lee received the Literary Publication Award for her book, *Chinese Narratives in Contemporary Indonesian Film*, which makes a significant contribution to scholarly discourse and cultural studies. Meanwhile, in the area of Teaching and Learning, Dr Marzie Hatef Jalil received the Transformative Teaching Award in recognition of her dedication to innovative and impactful teaching practices in sustainable fashion and textile education.



FACA also extends its warmest congratulations to all recipients of the Anugerah Perkhidmatan Cemerlang (APC) 2026: Azwan Bin Abidin, Dayang Noriani Binti Abang Othman, Dunstan Dajau Supit Anak Michael Elly, Muhammad Jameel Bin Mohamed Kamil, Noorhaslina Binti Senin, Qistina Donna Lee Binti Abdullah and Yasir Hasyim Bin Bujang for their excellent service and commitment to the university. Congratulations are also extended to all staff members who were recognised for 20 years of excellent service at UNIMAS. Their dedication and continuous contributions have greatly strengthened the university community over the years. These recognitions reflect the passion, commitment and hard work of FACA staff in advancing excellence in education, research and service. May these achievements continue to inspire others and bring greater success to the faculty and university.

Anugerah Perkhidmatan Cemerlang **Fakulti Seni Gunaan dan Kreatif**



AZWAN BIN ABIDIN

DAYANG NORIANI BINTI ABANG OTHMAN

DUNSTAN DAJAU SUPIT ANAK MICHAEL ELLY

MUHAMMAD JAMEEL BIN MOHAMED KAMIL (DR)

NOORHASLINA BINTI SENIN

QISTINA DONNA LEE BINTI ABDULLAH (PROFESOR MADYA DR)

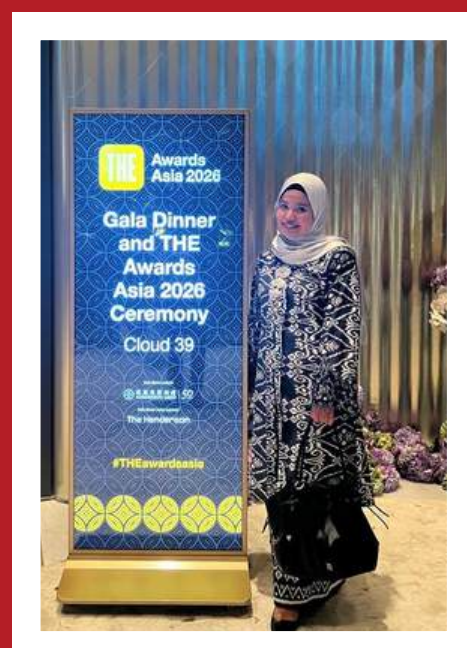
YASIR HASYIM BIN BUJANG

FACA SULAM Project Shortlisted for THE Awards Asia 2026



The Faculty of Applied and Creative Arts (FACA), Universiti Malaysia Sarawak (UNIMAS), achieved another meaningful milestone when its SULAM project, “Community-based Participatory Research for Sustainable Tourism in Kampung Peros,” was shortlisted for Research Project of the Year: Arts, Humanities and Social Sciences at THE Awards Asia 2026.

The awards ceremony was held on 22 April 2026 at Cloud 39, The Henderson, an iconic skyscraper in Central Hong Kong, in conjunction with the THE Asia Universities Summit 2026, which took place from 22 to 24 April 2026 at The Hong Kong University of Science and Technology (HKUST). The ceremony was attended by the UNIMAS Vice Chancellor, Prof. Dr Ahmad Hata Rasit, and the Director of the Strategic Planning, Quality Management, and Risk Centre (SQRC), Professor Gs: Dr Tarmiji Bin Masron, and Noorhaslina Senin, Project Leader of the shortlisted FACA SULAM project.



BY NOORHASLINA SENIN



Although the project did not win the category, being shortlisted for this prestigious international award is a significant recognition for FACA, UNIMAS, and Service Learning Malaysia as a whole. It reflects the growing importance of community-based research and creative practice as meaningful areas of contribution within higher education.

The shortlisted project was made possible through the collective efforts of SULAM instructors, students, community members, and strategic partners. The SULAM instructors involved were Miss Noorhaslina Senin, Miss Doris Maying, Mdm Candida Jau Emang, Mr Aliffazraie Jali, Dr Hishamuddin Siri, Dr Asrul Ashhadi Mohammad Morni, and Mr Amir Hassan Mohd Shah. They worked closely with students from the Design Technology, Fine Arts, and Cinematography programmes (Batch 2024/2025), together with the Kampung Peros community. The project was further strengthened through the support of key partners, including the Forest Department Sarawak, Borneo Lab through the On Reciprocity programme, Pocket Production through the Smartphone Videography Workshop, Dr Mohammad Faizuan bin Mat and team through the ke-DIAM-an Project, and the University Sustainability Centre. At its core, the project aimed to support sustainable tourism in Kampung Peros through a community-based participatory research approach. Students and instructors worked closely with the community to understand local needs, cultural identity, tourism potential and community aspirations. Through this process, creative outputs and engagement activities were developed to enhance Kampung Peros's visibility as a tourism destination while respecting its local context and community values.

This achievement also marks the third time FACA has been shortlisted for THE Awards Asia. Previous recognised projects include "Semarak Pertiwiku: The Musical," which won THE Awards Asia 2020 for Excellence and Innovation in the Arts, and "Willingness to Share Malay Culture Heritage with the Sarawak Museum Collection," which was shortlisted under Research Project of the Year: Arts, Humanities and Social Sciences in THE Awards Asia 2024. These achievements demonstrate FACA's ongoing commitment to creative excellence, cultural research, and community engagement.

Attending the THE Asia Universities Summit 2026 was also valuable. The summit brought together university leaders, researchers and higher education practitioners from across Asia to discuss the role of universities in innovation, impact and global transformation. One important lesson from the summit was that universities today are expected not only to produce knowledge, but also to create solutions, build partnerships and respond to real societal needs.

For FACA, this recognition reinforces the value of art, design and creative practice in addressing community issues. It also shows that projects rooted in local communities, when carefully planned and collaboratively developed, can gain visibility at the international level. Kampung Peros may be a small rural community, but the project demonstrates that local stories, cultural knowledge and community aspirations can become powerful foundations for research, learning and sustainable development.

Beyond the summit and awards, the visit to Hong Kong also offered a personal learning experience. As a graphic design lecturer, any trip to a new place feels incomplete without visiting a gallery or museum. During the visit, I had the opportunity to explore the M+ Museum on my own. M+ is a remarkable museum of contemporary visual culture, with exhibitions covering visual art, design, architecture, moving image and Hong Kong visual culture. I was deeply impressed by the quality of the gallery space, the curatorial approach and the artworks on display. The visit was inspiring, especially from the perspective of design education and visual communication. For anyone visiting Hong Kong, M+ is highly recommended as a place to experience how art, design, and culture can be presented in a powerful, contemporary way.

Overall, the shortlisting of the FACA SULAM project at THE Awards Asia 2026 is more than an award recognition. It is a reminder that community engagement, when guided by respect, collaboration and creativity, can produce meaningful outcomes for students, academics and communities. This milestone will continue to inspire FACA to strengthen its SULAM initiatives and contribute further to community-based creative research, sustainable tourism and socially engaged art and design practice.





A group photograph after Session 1 of Module 1: AI Tools for Teaching and Learning with Mdm Syaryfah Fazidawaty Wan Busrah

Transforming Pedagogy from Within: FACA Initiates Its AI-Driven Training Program

13 MAY 2026 | 9 AM – 5 PM AT THE CO-CREATIVITY SPACE, FACULTY OF APPLIED AND CREATIVE ARTS

BY
SALMIAH ABDUL HAMID (NEXTRA FELLOW)

The Faculty of Applied and Creative Arts (FACA) at Universiti Malaysia Sarawak held its first AI-Driven Pedagogy Transformation training session on 13 May 2026 at the Co-Creativity Space, FACA. Two FACA trainers, who had previously completed the AI-Driven Pedagogy Transformation program under the LEAD-R grant and NEXTRA, facilitated the session. They shared their knowledge and experience with fellow FACA staff members on using AI tools in the classroom, serving as internal resource persons for the faculty. Eighteen FACA staff members participated in the session. The training introduced participants to foundational AI tools and provided hands-on practice with Google Gemini and NotebookLM. Participants practised crafting prompts and applied the tools to develop their own teaching and learning materials. The session was practical in orientation, designed to produce immediate, usable outcomes for academic staff across the faculty.



Mdm Syaryfah Fazidawaty Wan Busrah is sharing her experience experimenting with Gemini's features in her class.



FACA staff participants engage in a hands-on session, applying AI tools on their personal devices during the May 13, 2026, training.



A group photograph after Module 4 and 5: AI Tools for Teaching and Learning with AP Dr Qistina Donna, Dr Jeeta and Mdm Candida



AP Dr Donna shares her experience of using the tools in her classroom



Dr Jeeta is sharing her experience experimenting with Gemini's features in her class



Mdm Candida shares her experience of using the tools in her classroom



FACA staff participants engage in a hands-on session, applying AI tools on their personal devices



Participants work independently on their laptops and other devices, applying prompt construction techniques introduced during the training session



Prof. Dr. Musdi Shanat shares his experience of using the tools in his classroom

The full training program comprises five modules: AI Tools for Teaching and Learning; Redesigning Learning Experiences with AI; Learning Assessments in the AI Era; Foundations of AI in Teaching and Learning; and SoTL Practices in the AI Era. The May 13 session covered the first module, establishing a common foundation for subsequent sessions. Two additional training dates have been scheduled to continue the program. The next session will be held on 10 June 2026, with a final session on 16 June 2026. Together, these sessions will deliver the full five-module curriculum to FACA staff in a structured, progressive sequence. The initiative reflects FACA's commitment to integrating AI literacy into its academic culture. By building this capacity through trained internal facilitators, the faculty can sustain the program beyond a single training cycle.



A group photograph after Session 2 of Module 1: AI Tools for Teaching and Learning, featuring Prof. Dr. Musdi Shanat

MY CURATORIAL AND CULTURAL JOURNEY THROUGH CHINA

BY TANG HUNG MOI





From April to May 2026, I had the honour of participating in an International Mobility and Academic Visit Programme in China. Unlike a conventional academic visit, the primary mission of this journey was a curatorial task undertaken in collaboration with the School of Art at Inner Mongolia Agricultural University (IMAU). Together with colleagues from UNIMAS, we were tasked with selecting and curating artworks from IMAU for exhibition later in Sarawak, Malaysia.

The journey became more than just a professional responsibility. It evolved into a deeply meaningful cultural and personal experience that exposed me to China's educational environment, hospitality, technological advancement, artistic philosophy, and way of life.

Throughout the trip, I encountered many moments that reshaped my understanding of creativity, heritage, science, and intercultural exchange.



One of the main highlights of the mobility programme was the curatorial process, which involved artworks produced by lecturers and students from the School of Art at IMAU. The artworks demonstrated strong craftsmanship, cultural identity, and material sensitivity, which impressed me greatly as an educator and creative practitioner.

Among the works that captivated me were handcrafted ceramic tea sets, interior and landscape design proposals, leatherwork, and various forms of applied art. These artworks demonstrated how traditional Chinese aesthetics continue to coexist with modern design sensibilities.

The handcrafted ceramic tea set displayed on a naturally shaped wooden structure particularly left a strong impression on me. The arrangement reflected the Chinese philosophy of harmony between nature, functionality, and artistic refinement. The natural imperfections of the wood were embraced as part of the artwork's beauty, while the soft blue ceramic forms conveyed calmness and elegance.

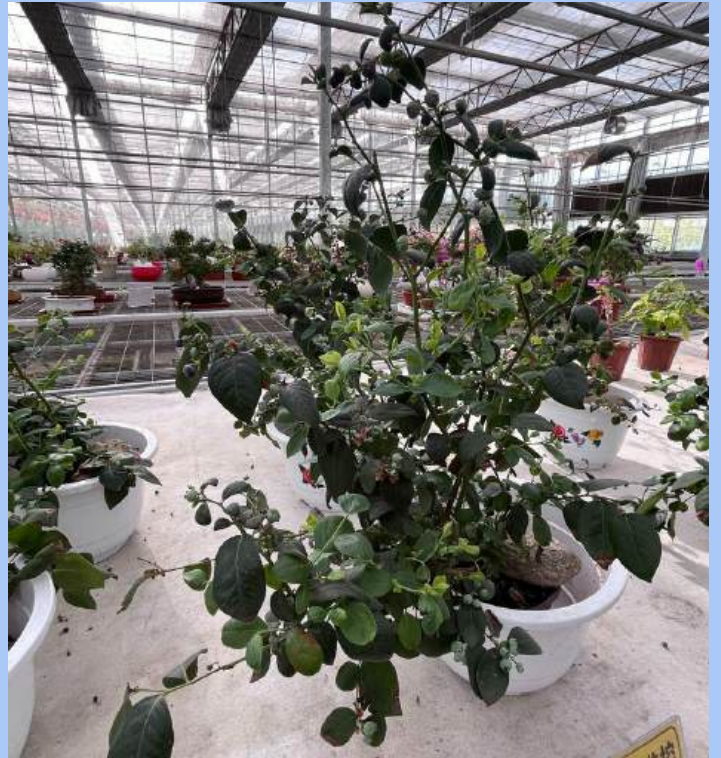


At the same time, the students' environmental and landscape sketches revealed a strong understanding of composition, spatial storytelling, and environmental balance. Their visualisation techniques reminded me of cinematic world-building practices often applied in animation and visual storytelling.

As someone involved in animation, cinematic creature design, and visual storytelling, I found the artworks highly inspiring because they communicated culture not only through visual appearance, but also through texture, material, arrangement, and atmosphere.

Beyond the curatorial task, the programme offered opportunities to experience the academic and social environment at Inner Mongolia Agricultural University. The university environment felt both modern and deeply connected to agriculture, sustainability, and regional culture.

One of the most memorable experiences was visiting the university's agricultural facilities and strawberry greenhouses. Picking strawberries directly from the greenhouse was surprisingly therapeutic and enjoyable, especially under the cold weather of Inner Mongolia. It was a simple activity, yet it reflected the university's emphasis on practical learning and agricultural innovation.



Another unforgettable experience was learning about the retired stallions from the Hong Kong Jockey Club, who were placed there as training stock for students studying horse-raising, racing, and ranch management programmes. Seeing these horses up close offered a unique insight into how agricultural universities in China integrate industry collaboration into education.

The exposure broadened my understanding of how universities can connect academic learning with real-world practice, industry partnerships, and regional economic development.



The weather throughout the stay in Salaqi became another memorable part of the experience. Temperatures ranged from 2°C to 14°C, creating a cold yet refreshing atmosphere throughout the day. Personally, I truly enjoyed the climate. The cold air gave me a sense of calmness and clarity that I rarely experience in Malaysia's tropical environment. Another interesting observation was the longer daylight hours. The extended daylight made me feel as if I had more time to work, think, and explore during the day.

Surprisingly, despite the packed schedule of meetings, classes, discussions, and travelling, six hours of quality sleep felt more than sufficient. The rhythm of daily life there felt productive yet balanced. The environment encouraged reflection and mental focus, which became highly meaningful for me personally and professionally.





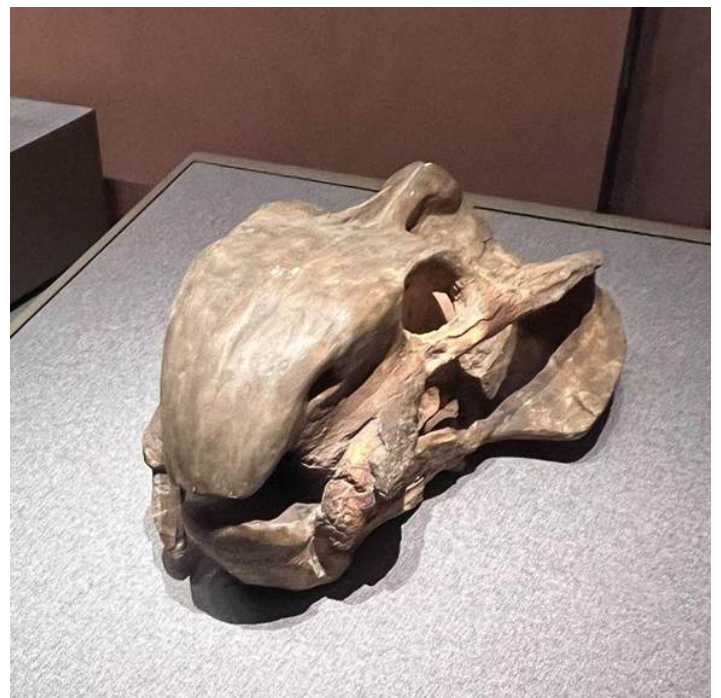
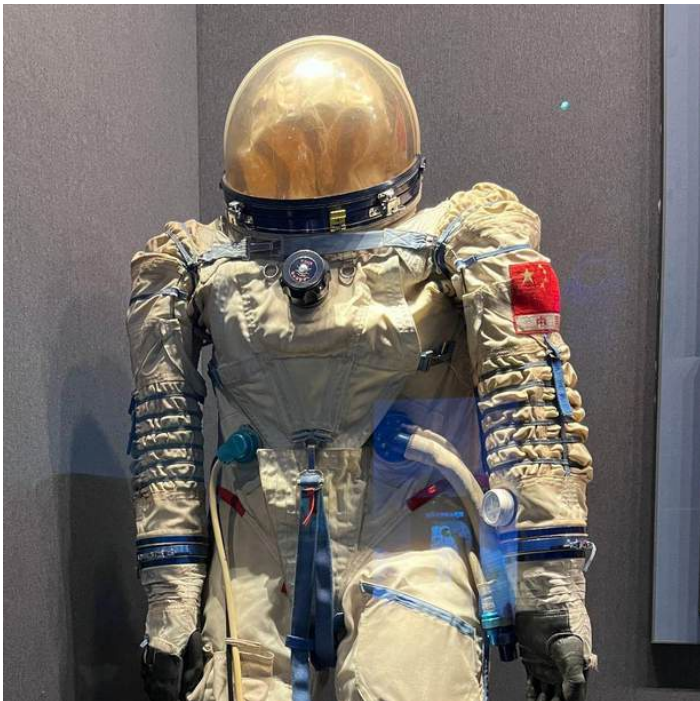
In addition to curatorial meetings and discussions, my colleagues and I also conducted town hall sessions and sharing classes with undergraduate students at IMAU. We introduced our respective disciplines, academic experiences, and creative practices while exchanging ideas with the students. The students were highly enthusiastic and actively engaged throughout the sessions. Their curiosity, friendliness, and energy created a warm and welcoming learning environment. One cultural experience that truly surprised me was the extraordinary hospitality shown by the staff and students. I frequently heard the term “re qing” during the trip, referring to warmth and passion in hospitality. However, I only truly understood its meaning after experiencing it myself.

During meals, it was common for hosts to order far more dishes than there were people at the table. At first, I thought it was merely exaggerated social media content, but eventually I realised that this practice genuinely reflects generosity and respect towards guests. As a Malaysian, I experienced a mild cultural shock because food portions in northern China were already extremely large even before the additional dishes arrived. Yet behind the abundance of food lay a sincere cultural value of making guests feel welcome and appreciated. The experience reminded me that hospitality itself can become a form of cultural storytelling.



Among all the places visited throughout the programme, the museum experiences left one of the deepest impacts on me personally. Visiting the Inner Mongolia Museum was an unforgettable experience. The architecture itself reflected grandeur, cultural pride, and strong national identity. Inside, the exhibitions combined science, archaeology, cultural heritage, aerospace technology, and immersive storytelling into a highly engaging educational experience. The aerospace galleries showcased China's achievements in rocket engineering and space exploration through large-scale exhibition design and immersive presentation techniques. The exhibitions transformed scientific information into visually powerful storytelling experiences.

However, the section that captivated me the most was the paleontology exhibition. Seeing dinosaur fossils and prehistoric artefacts firsthand deeply inspired me because prehistoric animal anatomy has always been one of my personal passions. Malaysia unfortunately does not possess such extensive paleontological national treasures, making the experience even more special for me. Observing the fossil structures, skeletal forms, and reconstructed prehistoric creatures gave me new inspiration in studying anatomy, creature design, movement, and biological storytelling. As someone involved in cinematic creature design and visual storytelling, the museum visit felt emotionally and creatively enriching. It reminded me that nature itself remains one of the greatest storytellers and designers.





During my 1.5-day transit stay in Beijing before returning to Malaysia, I had the opportunity to experience another side of China beyond academic institutions and official visits. One morning, I visited a public park and was surprised to see senior citizens actively exercising at sunrise. Some were playing badminton, while others were lifting weights and engaging in physical training routines with remarkable energy. The scene genuinely inspired me. It reflected a lifestyle in which health, movement, and social interaction are actively pursued even in older age. I also had a memorable moment feeding a squirrel in the park, thanks to the kindness of a stranger, an elderly “da ye,” who humorously “lent me flowers to gift to the Buddha.” That small interaction unexpectedly became one of the warmest memories of the trip.

Later, an old friend from Henan and her Lao Beijing boyfriend brought me around the historical side of Beijing. Rather than introducing me to highly commercial tourist attractions, they allowed me to experience what they considered the “real Beijing.” I had the opportunity to try dou zhi, a fermented soy-based drink often feared by tourists because of its strong taste. Interestingly, I enjoyed the experience because I believe food itself tells stories about local history and culture. Another unforgettable culinary experience was trying tong guo shuan rou — a traditional Beijing-style lamb hotpot served in a brass pot. What fascinated me most was discovering that the soup base was not broth-based like the hotpot styles I was familiar with in Malaysia. Instead, plain or mineral water was used mainly to cook the meat, allowing the natural flavour of the lamb to stand out. The experience completely changed my understanding of hotpot culture.



Throughout the journey around Beijing, my friend’s boyfriend shared stories about the places where he grew up, the games he played as a child, and how Beijing looked decades ago before modernisation transformed the city. I particularly enjoyed this storytelling aspect because storytelling itself is deeply connected to my own field of visual storytelling and animation. Listening to personal memories while walking through historical streets created a deeply emotional, immersive experience. Beijing felt like a city where history and modernisation coexist simultaneously. Walking through the city, tasting its food, hearing local stories, and observing everyday life gave me a completely different appreciation of urban culture. I truly loved the atmosphere, the food, the people, and the stories behind the city.

Beyond academic exposure and professional responsibilities, the journey to China became a deeply personal experience for me. The programme reminded me that meaningful learning often happens outside formal classrooms. Sometimes, inspiration comes from observing strangers in a park, listening to stories from local residents, experiencing unfamiliar food cultures, or standing silently before prehistoric fossils.

The journey also reinforced my belief that creativity grows stronger when exposed to different environments, cultures, and perspectives. As an educator, researcher, and visual storyteller, the experience expanded not only my professional understanding, but also my emotional appreciation towards culture, heritage, and humanity itself.

Most importantly, the journey taught me that travelling is not merely about visiting places: it is about collecting stories, perspectives, emotions, and experiences that eventually shape the way we see the world.

The International Mobility and Curatorial Programme in China was far more than an academic assignment. It became a journey that connected art, culture, hospitality, science, storytelling, and human experience into one unforgettable chapter of my life. From curating artworks and conducting academic sharing sessions to exploring museums, agricultural facilities, fossil exhibitions, and the streets of Beijing, every experience contributed meaningfully to my growth as an educator and creative practitioner.

The journey strengthened my appreciation towards intercultural collaboration and inspired new possibilities for future work involving visual storytelling, cultural heritage, immersive education, and interdisciplinary creativity.

Above all, the experience reminded me that the world itself is filled with stories waiting to be experienced, understood, and shared.





UNIMAS Orchestra Shines at JKR Sarawak Excellence Gala Night 2026

23RD JANUARY 2026 | 6 PM-10 PM | BORNEO CONVENTION CENTRE KUCHING (BCKK)

BY EZRA ALFANDY M DUIN



The UNIMAS Orchestra from the Music Program was scheduled to perform at the JKR Sarawak Excellence Gala Night 2026, held on 23 January 2026. The prestigious event was attended by distinguished guests, including the Deputy Premier of Sarawak, Douglas Uggah Embas, and the Director of Public Works Department Sarawak (JKR Sarawak), Cassidy Morris. The invitation for the orchestra to perform at the gala night was personally extended by Dr Cassidy Morris, which was a significant recognition for the Universiti Malaysia Sarawak Music Program. The orchestra performance was conducted by Ezra Alfandy and featured collaborations among current music students, UNIMAS Music Program alumni, and professional musicians. Together, they presented a series of musical performances accompanying talented singers from both JKR Sarawak and UNIMAS. The repertoire performed during the evening was specially requested by the Director of JKR Sarawak, adding a personalised touch to the gala celebration. The orchestra's participation was also supported by the Dean of the faculty, Persatuan Seni Fakulti Seni Gunaan dan Kreatif (PerSENI), the faculty's student association, which contributed to coordinating and supporting the performance.

This experience provided invaluable exposure for the students, allowing them to step into a professional performance environment and experience real-world industry practices. Through the performance, students applied their practical musical skills on their major instruments while gaining confidence in a formal event setting. The collaboration also strengthened networking among current students, alumni, and professional musicians. In addition, students had the opportunity to interact with technical staff and the management team involved in the event production, enabling them to learn more about the technical and organisational aspects of large-scale performances. Such experiences play an important role in preparing music students for future careers in the music and performing arts industry.

Overall, the UNIMAS Orchestra's participation in this prestigious event reflects the program's commitment to providing meaningful industry exposure while showcasing the talent and professionalism of its students and alumni.



A gesture of gratitude: K.K. Sata anak Najoi presents a token of appreciation from the Kampung Peros community to Dr Ringah Kanyan, representing the Faculty of Applied and Creative Arts.

SULAM 2.0 Project Handover and Closing Ceremony

BY CANDIDA JAU EMANG

7 January 2026 | 9.00 am – 1.00 pm | PITAS UNIMAS

The Service-Learning Malaysia-University for Society (SULAM) project, a collaborative initiative between the Cinematography, Fine Art, and Design Technology programmes, reached a meaningful milestone with its handover and closing ceremony held on 7 January 2026 at Dewan Seminar Pitas, Universiti Malaysia Sarawak (UNIMAS).

Themed “Sustaining Cultural Heritage Through Cross-Disciplinary Collaborations in Kampung Peros,” the project brought together the complementary strengths of three programmes to deliver community-based initiatives with lasting impact. A total of 106 students, guided by seven lecturers, contributed their respective expertise across disciplines. The Cinematography programme produced three short documentary films using a participatory approach, each capturing a distinct facet of Kampung Peros that includes the origins and history of

the village, the enduring bond between women as bearers and custodians of cultural tradition passed down through generations, and the geographical richness and uniqueness that defines the village as a place of natural heritage. The Fine Art programme created community murals as expressions of local identity and heritage, and the Design Technology programme channelled its expertise into promotional campaigns and packaging designs that showcased the community’s identity and local products.

Reflecting the shared vision of the SULAM coordinating team, the experience was as much about listening as it was about creating. Students engaged in an authentic learning experience that demanded ethical communication, cultural sensitivity, and professional responsibility when working with a real community. In turn, the project is expected to increase the visibility of

Kampung Peros, support sustainable tourism initiatives, including efforts to promote the Bung Podad hiking trail and strengthen pride in local cultural identity.

The ceremony was attended by the Kampung Peros community, led by village chief Mr Sata anak Najoi, as well as Bung Podad Hiking Trail and Kampung Peros Homestay chairman Mr Joseph Jiep anak Sayon. Also present were Dr Ahmad Shafiq bin Ahmad Nasir, Deputy Director (Community Transformation) of the University Sustainability Centre (USC), and Faculty Dean Dr Ringah Kanyan, who officially closed the event. The project was coordinated by a dedicated team of seven lecturers from the Faculty of Applied and Creative Arts: Mdm Candida Jau Emang, Mdm Doris Maying, Mr Amir Hassan Mohd Shah, Mr Aliffazraie Jali, Dr Hishamuddin Siri, Mr Asrul Asshadi Mohamad Morni, and Mr Muhyiddin Mohammed. A highlight of the proceedings was a forum entitled “The Role of Academics in Connecting the Local Community to Stakeholders,” which explored how academic expertise,

research, and student engagement can serve as meaningful bridges between communities and the broader network of stakeholders invested in their growth. The SULAM project, which ran from October 2025 to January 2026, continued an ongoing commitment that first took root in the inaugural SULAM initiative of 2024/2025. Building on the foundations laid by the first cohort, this second phase deepened the university’s engagement with the Kampung Peros community, further strengthening the bonds of trust and collaboration that had already begun to flourish. Together, these successive initiatives reflect a sustained and growing commitment to community engagement and cultural stewardship. Situated within the gazetted Sarawak Delta Geopark, Kampung Peros has grown considerably in visibility and recognition across both phases of the project. Its journey from a local village to an officially designated Geopark Partner stands as a powerful testament to what enduring university-community partnerships can achieve in preserving regional identity while fostering sustainable, inclusive, and empowered growth.



Marking the Partnership: K.K. Sata anak Najoi signs a specially designed poster to commemorate the collaboration with Kampung Peros.



Dr Asrul Asshadi Mohamad Morni moderated the forum. The panels are [L-R]: Ms Chan Wanxe (student’s representative), Dr Louis Ringah Kanyan (The Dean of FACA), Mr Joseph Jiep anak Sayon (Community SULAM Coordinator), Mr Haslan bin Ottot (Coordinator of Qadim Hub, University Sustainability Centre (USC), UNIMAS



Strengthening community bonds: Students, staff, and residents of Kampung Peros gather for a commemorative group photo



Project Handover: Design Technology representative, Cinematography Programme representatives and Fine Arts representative, presenting their final project to K.K. Sata anak Najoi.



Project Handover: Design Technology representative, Cinematography Programme representatives and Fine Arts representative, presenting their final project to K.K. Sata anak Najoi.



A Capturing the Moment: A group of Cinematography students alongside JKKK member of Kampung Peros, Mr Kueh Sibol, during the SULAM project handover.



FACA, MICP and The Community Engagement

In March, a productive meeting was held with OKSHE Kuching, joined by officers from MTCP Sarawak, to discuss a community-driven heritage trail initiative. FACA is committed to developing a heritage trail in collaboration with Kampung Nombor, with a focus on youth participation and cooperation with the Sarawak Tourist Guide Association (SkTGA). The trail aims to narratively tell the stories of Kuching, highlighting local history and culture.

Significantly, the team comprised members from FACA and four other faculties, demonstrating UNIMAS's ability to work across disciplines to realise the University's vision and mission. Further detailed discussions on trail routes and storytelling approaches will follow. This initiative reflects our dedication to community engagement, heritage preservation, and empowering youth as active contributors to Sarawak's cultural tourism.



UNIVERSITI
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MARA

Fakulti
Muzik

VOCAL RECITAL



**STUDIO FOTOGRAFI,
FSGK, UNIMAS**

**15 APRIL
2 PM-5 PM**

Experience an unforgettable vocal recital featuring a distinguished guest lecturer from the Faculty of Music, UiTM Shah Alam, dedicated teachers and talented students from Sekolah Seni Malaysia Sarawak, in collaboration with student performers from Faculty of Applied & Creative Arts, UNIMAS. Be immersed in a captivating musical journey where artistry, emotion, and refined technique come together in harmony.

BY:

EZRA ALFANDY M DUIN (MUSIC PROGRAMME COORDINATOR)

DAYANG SITI AISHAH AWANG MATALI (CHAIRPERSON OF VOCAL RECITAL SSEM x UNIMAS 2026)

Vocal Recital SSeMS x UNIMAS

15 April 2026 | 2 PM - 5 PM | Photography Studio, FSGK, UNIMAS



A commemorative photo of the Music Program Coordinator (Mr Ezra), Senior Assistant of Arts (Mr Ricky Kimwah), a lecturer from the Faculty of Music, UiTM (Ms Maryann Magdalena), and the music teachers of Sekolah Seni Malaysia Sarawak.



All performers who made the SSeMS x UNIMAS Vocal Recital a success, with lecturers from the Music Program and teachers from SSEM



A captivating duet by Maryann, a lecturer from UiTM, and Dayang Siti Aishah, vocal teacher from Sekolah Seni Malaysia Sarawak—blending artistry, elegance, and expressive harmony on stage.



Mr Ricky Kimwah presented a token of appreciation to Mr Ezra in gratitude for this meaningful and successful collaboration.

Objective:

To showcase vocal excellence while fostering collaboration between institutions - bringing together a distinguished guest lecturer from the Faculty of Music, UiTM Shah Alam, Miss Maryann, dedicated teachers and students from Sekolah Seni Malaysia Sarawak, and performers from the Faculty of Applied & Creative Arts, UNIMAS. The recital aims to nurture artistry, technical mastery, and expressive performance. This recital not only explores a variety of vocal repertoires but also introduces young vocalists to the classical genre. This collaboration sparks another network between educational institutions, bridging and exchanging information so students can feel what's needed or what's to be experienced in music performance.

Key Activities:

A curated vocal recital featuring solo and ensemble performances across classical and contemporary repertoire. The program highlights diverse vocal techniques, musical interpretation, and collaborative performances, guided by experienced educators and a guest expert. The program provides very little networking between students, educators, and alumni.

Outcomes:

An enriching musical experience that deepens performers' skills and confidence, strengthens inter-institutional collaboration, and offers audiences a captivating journey where emotion, artistry, and refined technique come together in harmony. This program is not an ending but a beginning of a collaborative journey between the Music Program, FACA UNIMAS, and SSEM. More to come!

Strategic Collaboration Talk between SFIA and UNIMAS

8TH MAY | UNIVERSITI MALAYSIA SARAWAK



The top leadership of the Sarawak Furniture Industry Association (SFIA) recently visited UNIMAS, alongside discussions with MIETD Sarawak on future collaboration, to explore multifaceted collaboration. Key areas included student competitions to nurture young designers, international cooperation to gain global market exposure, and community engagement with SFIA, targeting dedicated communities within Sarawak. Internship placements, commercialisation, licensing and IP management, as well as schoolchildren's creative activities, were also on the table.

This partnership reflects FACA's commitment to bridging academia, industry, and government agencies, while fostering local community development and cross-border opportunities. We look forward to tangible outcomes from these promising dialogues.

BY SHAIK AZAHAR BIN SHAIK HUSSAIN

Flexible Futures: Advancing Learning Through Micro-Credentials at UNIMAS

22 April 2026 | 1030 – 1130 am | Meeting Room 1, Faculty of Applied and Creative Arts

The CFlex Roadshow on Micro-Credentials started with a welcome speech by the Deputy Dean (Academic and International), representing the Dean, who highlighted the faculty's dedication to flexible, future-focused learning. This was followed by an opening overview from the CFlex Director, who described the university's plans to expand alternative learning options and enhance interaction with diverse learner groups.

The session, led by the Director, Associate Professor Dr Joseph Ramanair, introduced a structured approach to flexible learning at UNIMAS, aligned with the increasing demand for continuous, skills-based education. Micro-credentials were explained as short, targeted learning units that offer digital certification of specific skills, functioning either as independent courses or as parts of accredited programs.



A major emphasis was on shifting from traditional degree pathways to more adaptable educational routes. Learners can earn credits gradually through modular, stackable formats, supporting lifelong, broad-based learning, especially for working professionals and non-traditional students.

The Deputy Director, Dr Hafizah Abdul Halim Yun, outlined two types of micro-credentials: those integrated into academic programs and those offered as standalone courses tailored to industry needs. Delivery methods include online, blended, and face-to-face formats, supported by a process that involves proposing, developing content, vetting, and launching.

The session wrapped up with an active Q&A, during which faculty members interacted directly with the CFlex team. Questions focused on implementation, credit transfer, and course design, demonstrating strong interest and practical concerns from attendees. This exchange clarified operational details and showed a positive level of engagement between the faculty and CFlex in advancing micro-credential initiatives.

**BY
SALMIAH ABDUL HAMID
(FACA FLEXIBLE LEARNING COORDINATOR)**



Briefing on Micro Credential Development by CFlex



FACA academic members and CFlex staff



Director of Centre for Flexible Learning (CFlex), Associate Professor Dr Joseph Ramanair

Research Trip to Sabal Forest Reserve: Exploring Bamboo Sustainability and Community Engagement

21 APRIL 2026 | SABAL FOREST RESERVE, SARAWAK



BY MARZIE HATEF

On April 21, 2026, Dr Marzie Hatef, together with postgraduate student Kelrreey Chee Qian Hwui, conducted a research visit to the Sabal Forest Reserve in Sarawak. The trip was part of an ongoing exploration of sustainable materials, particularly bamboo, and its potential applications in creative design, cultural products, and community-based development. Surrounded by lush greenery and rich biodiversity, the Sabal Forest Reserve offered a refreshing and inspiring environment for research.





The area is known for its beautiful natural landscape, dense vegetation, and various species of bamboo that grow throughout the reserve. The peaceful atmosphere and green surroundings underscored the importance of environmental conservation and sustainable resource management in Sarawak. One of the most inspiring aspects of the visit was learning about Sabal's bamboo-planting initiatives. The local team actively cultivates and manages bamboo species not only for environmental preservation but also to support surrounding communities through sustainable practices and future economic opportunities. The centre also plays an important role in assisting researchers, students, and visitors interested in studying bamboo, forest resources, and ecological sustainability.



During the visit, the team observed bamboo planting areas, bamboo cutting processes, and the handling of different bamboo varieties for research and practical applications. The friendly and supportive staff shared valuable knowledge and experiences regarding bamboo cultivation, conservation efforts, and local community involvement. The research trip provided meaningful exposure and valuable insights into the relationship between sustainability, nature, and creative innovation. It also highlighted the importance of collaboration among researchers, local communities, and conservation centres in promoting environmentally responsible practices for future generations.

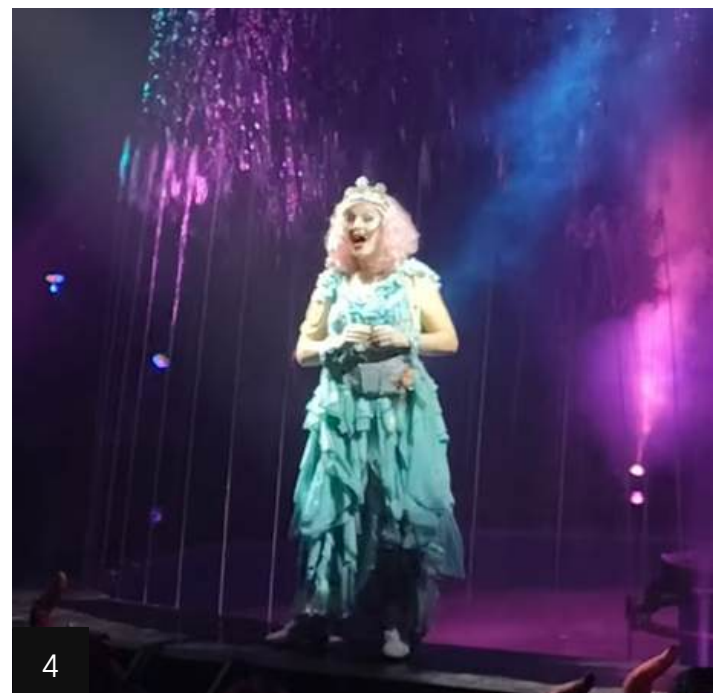
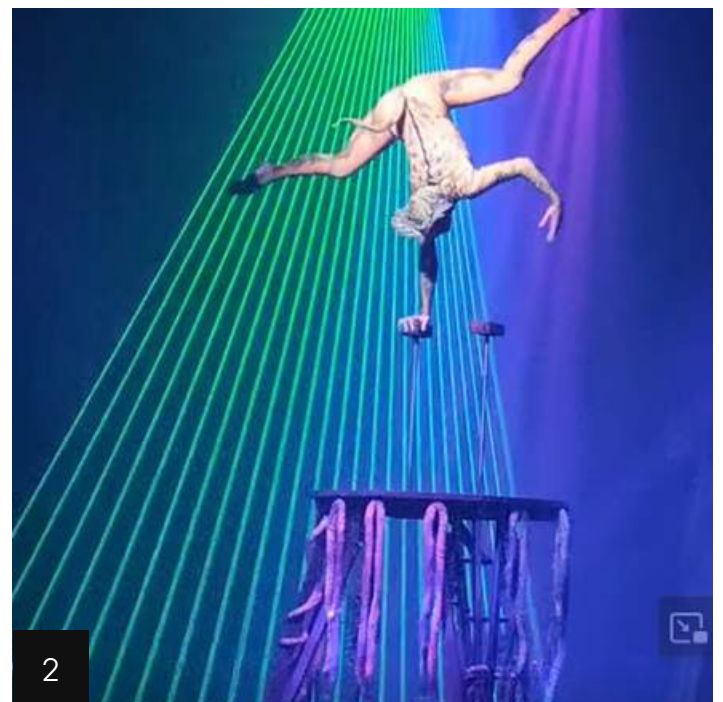


The Amazing Great British Circus experience in Kuching, Sarawak (A Musical Entertainment)

BY EMMANUEL OSAKUE

What a way to de-stress after a long week of active duty at the office. On 21st March 2026, I decided to take my family for a weekend of relaxation and fun at the Great British Circus show at the Stadium Negeri, Petra Jaya, Kuching, Sarawak.

The weekend was one of the most exciting art experiences I have ever had. The large colourful tent, bright lights, and cheerful music created a festive atmosphere even before the performance began. Families and children filled the seats with excitement and anticipation.



The show started with talented acrobats performing breathtaking stunts high above the ground. Their balance, courage, and flexibility amazed the audience. The clowns entertained everyone with funny jokes and playful tricks that made us laugh continuously. One of the most memorable moments was the motorcycle riders speeding inside a giant metal globe without crashing into one another.

The circus performers displayed incredible skill, teamwork, and confidence throughout the evening. By the end of the show, the audience applauded loudly. My kids wish the show would never end and look forward to the show coming to Kuching again. It was truly a wonderful and unforgettable experience in Sarawak.





SHOWCASING STUDENT EXCELLENCE: ACHIEVEMENTS, CLASSROOM AND ACTIVITIES

A student assembles a bold pop-up composition using hand-drawn black-and-yellow letterforms, carefully manipulating the paper folds into place.

Letters Off the Page: When Typography Becomes a Hands-On Experience

14 April 2026 | 2 pm – 5 pm | BP1, CTF4

BY SALMIAH ABDUL HAMID
(GKT1123 TYPOGRAPHY COURSE COORDINATOR)



Students display their completed pop-up typography works at the end of the session, filling the lecture hall with 130 individual typographic constructions.

The Faculty of Applied and Creative Arts (FACA) welcomed a guest speaker, Mr David Ho from Popa Nota, a design studio recognised for its distinctive typographic practice, as part of the GKT1193 Typography course. The session was facilitated by course coordinator Dr Salmiah Abdul Hamid and attended by 130 undergraduate students from the Design Technology Programme. The speaker opened with a direct account of how typographic thinking operates within professional studio work. Using real project references, the session established a clear argument: type is not decoration. It is a structural decision. Every choice of form, weight, and spacing carries communicative consequence before a reader processes a single word.

The session then shifted from concept to construction. Working from the front of the lecture hall, the speaker demonstrated pop-up paper engineering techniques live, projecting the process on screen as students followed along with paper, scissors, tape, and cutting mats.

Students constructed three-dimensional pop-up letterforms by hand, applying parallel fold and tent fold methods to bring individual characters off the page. The room functioned as a studio. Every student cut, folded, coloured, and assembled.

The results were immediate and visible. Students held up finished pieces ranging from bold single-word constructions to layered typographic compositions in hand-drawn colour. The diversity of outcomes across 130 students demonstrated how a single constraint, type as a physical structure, can produce genuinely varied responses.

FACA thanks Popa Nota Studio for a hands-on session that encouraged students to think through making, a lesson no slide deck can replicate.



The speaker demonstrates pop-up paper engineering at the front of the hall, with typography reference books and materials laid out alongside a document camera for live projection.



A finished pop-up piece displays hand-drawn KUCHING letterforms across folded paper panels, with a small illustrated cat figure emerging from the central "I".



Male students work through the paper-folding process, each focused on the structural mechanics of bringing their chosen letterforms upright.



Mr David Ho moves among students during the hands-on activity, offering individual guidance on fold techniques and letterform construction.



Students concentrate on cutting and assembling paper letterforms, with cutting mats, scissors, and tape available at every desk.

A completed pop-up page features colourful three-dimensional letterforms spelling "CREATIVE".

From Observation to Imagination: Advancing SDG 15 Through Experiential Character Design at Jong Crocodile Farm



Group photo of GKC1123 and GKC1153 students and lecturers at Jong Crocodile Farm, marking the start of an immersive learning experience grounded in nature-based observation.

On April 16, 2026, 40 students from the GKC1123 Character Design and Layout and GKC1153 Concept Art and Visual Development for Animation courses participated in an experiential learning field trip to Jong Crocodile Farm, led by Ms Natasha Rusdy Wong and Mr Tang Hung Moi. The activity was designed to integrate studio-based learning with real-world environmental engagement and directly support the United Nations Sustainable Development Goal (SDG) 15: Life on Land.

BY
NATASHA RUSDY WONG
TANG HUNG MOI

The field trip emphasised learning through direct observation, requiring students to sketch from life and study the anatomy, movement, and behavioural traits of animals in their natural environments. By moving beyond secondary references, students engaged more critically with biodiversity, gaining a grounded understanding of animal characteristics and ecological contexts. This approach reinforces the importance of environmental awareness within creative disciplines, positioning students not only as designers but as observers and interpreters of the natural world.

The learning outcomes of the trip were translated into an anthropomorphic character design exercise in which students developed original characters inspired by the animals they studied. This included observational sketches, research notes, and final character concepts. The results showed strong alignment between visual development and environmental understanding. For example, students translated otters' playful behaviour into dynamic character personalities. In contrast, others explored traits such as resilience, calmness, and territorial strength in animals like goats, guinea pigs, and crocodiles.



Students observe and document animal behaviour on-site, reinforcing the importance of drawing from life rather than relying solely on digital references.

Beyond technical skill development, the exercise fostered critical thinking and narrative development. Several students incorporated themes of environmental protection, cultural symbolism, and human-nature relationships into their designs. A notable example is a crocodile-inspired character portrayed as a guardian of nature, reflecting concerns about ecological balance and sustainability. This demonstrates how creative outputs can serve as a platform for environmental storytelling and advocacy.

The diversity and depth of student outcomes further underscore the success of this activity. Students connected factual animal traits with imaginative storytelling, producing characters that are both visually compelling and conceptually grounded. The inclusion of research-based design elements, such as anatomical features, behavioural habits, and references to habitat, ensured that creativity remained informed and purposeful.



Close observation session with guided instruction, allowing students to analyse form, movement, and behavioural patterns in real time.

⇒ **Quint, Quaint Farmer**

A quiet, steady soul who tends his land with patient care, Quint prefers soil and silence over chatter. Gentle but stubborn, he rarely speaks unless it matters, and once he's decided something, it's set. Though he keeps to himself, he quietly looks after everything around him, from crops to strays

□ ○



From an SDG implementation perspective, this activity helps cultivate environmentally conscious graduates by embedding sustainability awareness into creative practice. Students were not only exposed to biodiversity but also encouraged to reflect on the role of humans in preserving natural ecosystems. This aligns with the broader institutional goal of producing graduates who are both industry-ready and socially responsible.

In conclusion, the Jong Crocodile Farm field trip serves as a strong example of how experiential learning can effectively support SDG 15 while enhancing disciplinary skills in animation and character design. By integrating observation, research, and creative production, the activity demonstrates a holistic approach to education; one that nurtures both artistic excellence and environmental responsibility.

⇒ **Inspired by the domestic goat!**

Quint is inspired by the domestic goats found at Jong's Crocodile Farm. At a glance, goat's aren't remarkable, but they've been known to have achieved great feats. Their rectangular pupils are unique, the feature provides a wider field of vision as they are prey animals. They're curious and are fairly intelligent mammals. Aside from that, they are known climbers as well as very adaptable creatures who can withstand tough environments.

□ ○



Example of student work: Anthropomorphic character designs developed from observed animals, combining real-world traits with narrative-driven concepts.



Board Game Design Activity for Game Art & Design Course

07 MAY 2026
FACULTY OF APPLIED AND CREATIVE ARTS

BY
LOH NGIHK HOON

On 07 May 2026, students from the Game Art course participated in an interactive board game design and presentation activity as part of their coursework assessment. The activity aimed to encourage creativity, teamwork, critical thinking, and the development of gameplay experience through hands-on learning. Students were divided into groups of 6–7 members, each required to conceptualise and produce an original board game, including game mechanics, visual identity, rules, and player interaction elements. During the session, students presented and demonstrated their games while lecturers and peers tested the gameplay experience directly.





The activity also created a fun, engaging learning environment where students could learn through play. By playing different board games designed by their classmates, students gained a better understanding of game design principles, teamwork, communication, and user interaction in an enjoyable, interactive way.

At the end of the activity, all students had the opportunity to play and experience each group's board game. Students then voted for the most creative, fun, and engaging board game based on their gameplay experience. The winning group received a small gift as a token of appreciation and encouragement for their outstanding effort and creativity.

Sarawak Ethnic Elegance: Sustainable Fashion Design Competition 2026

BY
MARZIE HATEF

2ND MAY 2026 | THE HILLS MALL, KUCHING



Attending the Sarawak Ethnic Elegance: Sustainable Fashion Design Competition 2026 at The Hills, Kuching, on 2nd May 2026, was a vibrant and inspiring experience for our fashion design students. The event brought together 12 talented local fashion designers, each presenting creative works that beautifully combined innovation with sustainability. The atmosphere was lively, charged with energy, cultural pride, and a shared vision for a more responsible future for fashion. Dr Marzie had the privilege of guiding three groups of UNIMAS fashion students, including first- and second-year students.

The first-year groups, Leysa & Adam and Aisha Frena & Alif Naufal, demonstrated impressive creativity and confidence despite being early in their studies. Meanwhile, the second-year group, Siti Norshamilla, Adriana Raihanah, Amni Syafiah, Eileen Teo, Husnul Zhulaika, Mohd Hafiz Asnawi, and Nurkhadijah Assyifa, showcased strong teamwork and refined design development. A proud moment for Dr Marzie and UNIMAS came when the second-year group secured the Popular Design Award, reflecting not only their talent but also their ability to connect with the audience through meaningful and sustainable design.

Their work highlighted the importance of integrating environmental awareness with Sarawak's rich ethnic identity. . The event was further honoured by the presence of Datuk Snowdan Lawan, Deputy Minister for Tourism, Creative Industry, and Performing Arts of Sarawak, who expressed strong support for nurturing local design talent and promoting sustainability within the creative industry.

This achievement clearly demonstrates that UNIMAS fashion students are capable of competing on a larger platform and contributing to the growing fashion industry in Sarawak. It also reinforces the importance of education in shaping future designers who are not only creative but also socially and environmentally responsible.





FIRST YEAR AND SECOND YEAR FASHION STUDENTS AT COMPETITION

Sarawak Ethnic Elegance Sustainable Fashion Design Competition 2026

ADRUCE AZMAN: ORKES YANG MENAKJUDKAN

Music Programme Collaborates with
Industry for Adruce Azaman's Live
Recording Project



BY
EZRA ALFANDY M DUIN
ADRUCE AZMAN

The Music Programme, Faculty of Applied and Creative Arts (FACA), recently participated in a meaningful industry collaboration through singer-songwriter Aduce Azaman's personal music project, sponsored by the Sarawak Youth Creative Incentive Funds. The project brought together several agencies and industry partners, including AOK Records, Spektrum Cahaya, and alumni and students from the Music Programme, creating a valuable platform that bridges academic training with professional industry practice. All songs featured in the project were composed by Aduce Azaman himself, showcasing his personal artistic identity and musical vision. Supported by his main backing ensemble, Electric Band, the recordings featured a solid rhythm section that complements his compositions. Among the songs recorded live were 'Kuching, Sarawak', 'Kopi Malam', 'Sesuatu Yang Menakutkan', 'Purnama Biru', and 'Pejamkan Mata'. Adding further musical depth to the recordings, the selected songs were accompanied by a live string section



Aduce Azman himself



Recording preparation



Students and Alumni involved



Students and Alumni involved

performed by UNIMAS alumni, students, and staff from the Music Programme. Ezra Alfandy M. Duin wrote the string arrangements specifically, while Kiew Zheng Wei performed the violin parts, both music lecturers from the Music Programme. The incorporation of strings enriched the songs with broader sonic textures, highlighting the diverse genre influences in Aduce's compositions and further emphasising the uniqueness of his musical style. Beyond the artistic outcomes, this collaboration provided students with valuable real-world industry exposure. Through direct involvement in the recording process, students gained hands-on experience working in a professional music production environment, enabling them better to understand industry workflows, expectations, and standards. Additionally, the project created networking opportunities between students, alumni, lecturers, and industry practitioners, potentially opening pathways for internships, future collaborations, and professional engagements. Such initiatives demonstrate how strategic collaborations between academia and industry can strengthen Sarawak's creative ecosystem. It is hoped that this collaboration will continue to support and contribute to the growth of the music industry in Sarawak. At the same time, the Music Programme under the Faculty of Applied and Creative Arts aspires to position itself as an active contributor to the creative sector—not only by developing technical skills and human capital, but also by serving as a hub for innovation, creative works, and research-based knowledge. Follow Aduce Azman's page to know more about his songs and other projects!



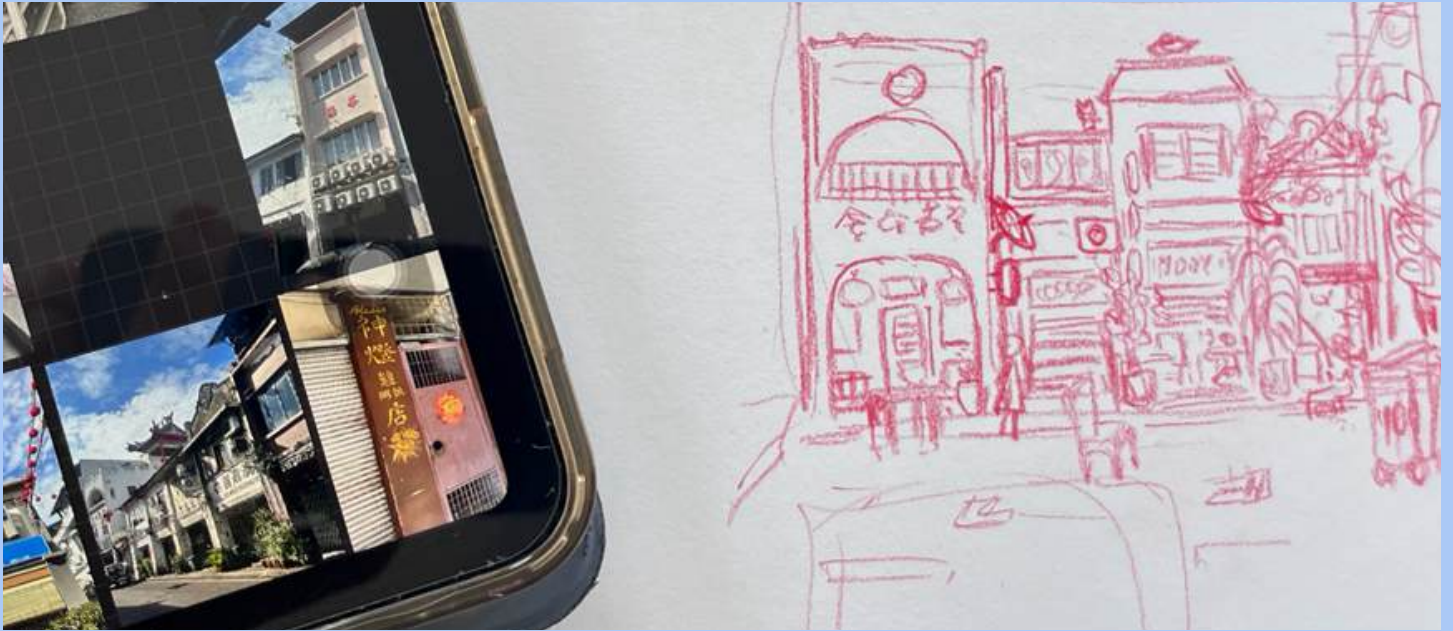
GKC 1153 Concept Art & Visual Development for Animation

Learning Through Observation @ Carpenter Street, Kuching

Historic Carpenter Street, Kuching, showcases vibrant heritage shophouses, culture, food, and a lively atmosphere.

On 31 March 2026, Cohort 7 Animation students from the Faculty of Applied and Creative Arts (FACA), UNIMAS, participated in a field study titled “An Exploration of the Cut-and-Match Illustration Technique with Songprettybell.” Songprettybell- a locally born graphic and illustration young artist who is frequently commissioned by corporate clients for local culture illustration projects. The session was conducted from 7:00 AM to 11:00 AM at Carpenter Street, Kuching.

BY TANG HUNG MOI



The activity aimed to enhance students’ understanding of visual composition and environment-based illustration through direct observation. Guided by invited artist Songprettybell, students were introduced to the cut-and-match illustration technique, which involves breaking down complex visuals into simple shapes and rearranging them creatively. This method encourages flexibility in design thinking and stylised interpretation.

Concept Art for Animation

Concept art visualises characters, environments, mood, and storytelling ideas before animation production.



Students explored the area while sketching architectural elements, including shophouses, arches, and street layouts. They used both traditional sketchbooks and digital tablets, allowing them to experiment with different workflows. The session emphasised observing details, understanding perspective, and translating real-world visuals into simplified illustrations.

Students display sketches and digital works for group discussion and critique.

Background stories, landscapes breathe life into imagination”, shape



Students gather outdoors, listening to a briefing before the field study activity.

The artist demonstrates sketching technique while students observe closely and attentively.

A key highlight of the activity was the group-sharing session, during which students displayed their work on the ground for discussion. Constructive feedback on composition, structure, and clarity was provided, creating a collaborative and supportive learning environment. Students were also encouraged to document their surroundings through photography for future reference.



The field study concluded with a group photo at the Kuching Waterfront. Overall, the activity successfully bridged theory and practice, helping students develop stronger observational and visual storytelling skills. It also reinforced the importance of engaging with real environments as a source of inspiration in animation and illustration.

***Creative exploration,
collaboration, observation,
inspiration, learning, growth***

Fashion Students Alumni with Atma Nusa in the Cultural Nuansa Seni Fashion Show 2026



BY MARZIE HATEF

The Waterfront Hotel, Kuching, 1st May 2026

Attending Nuansa Seni 2026 in Kuching was a deeply meaningful experience for any fashion designer, as it not only celebrated Borneo's rich textile heritage but also highlighted the remarkable success of UNIMAS fashion design alumni. Held at The Waterfront Hotel, the event brought together tradition and contemporary design in a refined showcase of craftsmanship, culture, and identity.





Among the highlights of the evening was the collaborative collection Atma Nusa by two UNIMAS Design Technology (Fashion Design) graduates, Siaw Fatt Shen and Nur'Azlin Binti Kiplie. Now actively working in the fashion and textile industry, both designers have grown into confident professionals, demonstrating how strong academic foundations can lead to real success in the creative field. Their collection explored advanced fabric manipulation, teknik selapuk, and delicate keringkam elements, resulting in a sophisticated blend of heritage and modernity. The showcase went beyond aesthetics; it told a story of continuity, innovation, and identity. Each garment carried the essence of Sarawak's cultural legacy while presenting it in a contemporary and wearable form. Supported by a traditional music ensemble from Universiti Malaysia Sarawak, the atmosphere was further enriched with sounds that echoed the spirit of Borneo, creating an immersive cultural experience.

For Dr Marzie, witnessing her former students excel on such a prestigious platform was a proud and rewarding moment. Their journey from classroom learning to industry recognition reflects the UNIMAS Fashion Design programme's strength in nurturing talent, creativity, and professionalism. Their achievements serve as an inspiration to current and future students, proving that with dedication and the right guidance, it is possible to thrive in the competitive fashion industry. Events like Nuansa Seni 2026 reaffirm the importance of education in preserving cultural heritage while empowering the next generation of designers to innovate and lead.



Final Year Project (FYP) Design Technology Assessment 2026

19TH – 22ND MAY 2026 | PETARY UNIMAS

The Final Year Project (FYP) Design Technology Assessment 2026 was successfully held from 19 to 21 May 2026 at PETARY, featuring 35 final-year Design Technology students who showcased their innovative and creative projects across various design disciplines. The assessment highlighted the students' dedication, technical skills, and creative thinking developed throughout their studies. The evaluation process began with the Internal Assessment on 19 May 2026, which involved 14 Design Technology lecturers who carefully reviewed and assessed students' project progress, presentation quality, research development, and technical execution.



Final Year Project (FYP) Design Technology Assessment 2026



This internal session provided students with valuable feedback and preparation before proceeding to the external evaluation stage. The External Assessment was held on 21 May 2026, with three distinguished external examiners from the creative industry in attendance. The panel consisted of En Mohamad Nizam bin Mohd Radzi, En Mohd Sujak bin Hasbollah, and Ms Nuran Syaziyah Razali. Their professional expertise and constructive feedback provided meaningful insights to the students while strengthening the connection between academia and industry expectations.

This year's projects demonstrated a remarkable diversity of ideas and approaches, ranging from product innovation and digital media to sustainable fashion and creative design solutions. The external examiners expressed excitement and appreciation towards the originality, creativity, and practical potential presented by the students. Many projects reflected current industry trends while incorporating strong research, cultural values, and user-centred design approaches. The successful organisation of the FYP Design Technology Assessment 2026 reflects the Design Technology program's continuous commitment to nurturing future designers who are creative, innovative, and industry-ready.

BY
MARZIE HATEF
MUSDI SHANAT
SAIFUL BAHARI MOHD YUSOFF
SALMIAH ABDUL HAMID
FARIDAH SAHARI
SYLVESTER WIELDING JUSSEM
AZWAN ABIDIN
PUTERI ARIANA A. MOHD PUAT
MASTIKA LAMAT
MOHD NAJIB ABDULLAH SANI
MUHAMMAD JAMEEL MOHAMED KAMIL
MUHYIDDIN MOHAMMED
AMIR HASSAN MOHD SHAH



Seminar Warisan Kesultanan Melayu: Sejarah Awal dan Penempatan Melayu Saribas

BY SHAIK AZAHAR BIN SHAIK HUSSAIN

7 MAY 2026 | AUDITORIUM BORNEO CULTURES MUSEUM



Organized by third-year students of the Arts Management Program (Course GKP3253), this seminar aims to deepen public understanding of the early history and settlements of the Saribas Malay Sultanate, as well as the importance of preserving local cultural heritage. Guest speaker Dr. Abang Ismail bin Haji Abang Julhi shared insights on the sultanate's legacy and its contribution to Sarawak's identity.

"Beyond historical appreciation, the event serves as a hands-on platform for students to apply skills in event management, professional communication, documentation, and teamwork"



Industrial Visit for GKR2233 Advanced Industrial Design

12th May | 2 – 5 PM | Sulaiman Trading Asajaya

In Students of GKR2233 Advanced Industrial Design recently participated in an industrial visit to Sulaiman Trading in Tambirat Asajaya to enhance their understanding of furniture manufacturing and wood-based production processes. The visit provided valuable hands-on exposure to various aspects of woodworking, including the furniture-making process, wood jointing techniques, mortise-and-tenon construction, and the types of wood commonly used in furniture production. Students also observed the operation of different machinery and equipment used in wood processing and furniture fabrication, enabling them to understand industrial workflows, production techniques, and safety practices in a real manufacturing setting.

The visit was particularly beneficial in supporting students' ongoing furniture design and manufacturing assignment, which requires them to develop furniture concepts suitable for production. Through this industrial exposure, students gained practical insights into material selection, construction methods, and manufacturing feasibility, helping bridge classroom knowledge with industry practice.



Industry Experts Ignite Creative Inspiration in Animation Talk Series



CHASING THE CREATIVE DREAM

By Ventura Interactive x SDEC x Sarawak Digital

Ahmad Zaim Zainal Abidin (Animator, Studio Founder, and Animation Educator)

Ahmad Zaim Zainal Abidin is the founder and managing director of Dreamatix Studio, where he oversees animation production and training programs for emerging animators.

His work focuses on developing animation projects while mentoring young artists entering the industry.

He previously worked at Inspidea Sdn Bhd, contributing to productions such as Arjun and the Dragon Warriors and Lolirock. Through Dreamatix Studio, he has also participated in animation work connected to Japanese productions including Boruto: Naruto Next Generations and Black Clover.

His work has been recognized in Malaysian animation competitions, including winning the DC3 Short Animation Category in 2022.



Seminar Topics

- Introduction: Chasing the Creative Dream
- Years of Persistence in the IPCC Competition
- Collaboration with Japanese Productions (2018)
- The Breakthrough: Winning with Kembara (2022)
- Continuing the Creative Dream
- Small Workshop

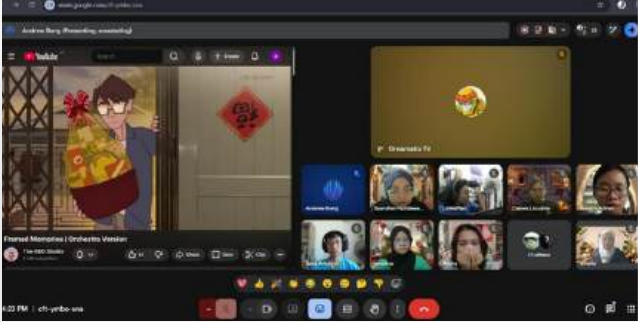
Monday 9th Mar 2026

Live 03:00pm – 05:00 pm Malaysia

JOIN NOW



Meeting Link
<https://meet.google.com/sft-vmba-sng>



The Animation Programme at the Faculty of Applied and Creative Arts (FACA), Universiti Malaysia Sarawak (UNIMAS), recently hosted an inspiring series of virtual seminars featuring prominent industry leaders. Curated to bridge the gap between academic theory and current professional practices, the series provided students and creative enthusiasts with invaluable insights into the inner workings of the contemporary animation, film, and storytelling landscapes.

The lineup kicked off with Ahmad Zaim Zainal Abidin, founder of Dreamatix Studio, who shared his journey in "Chasing the Creative Dream." He highlighted the persistence required to navigate competitive platforms like the IPCC and detailed his valuable experiences collaborating with major Japanese animation productions.

Following this, celebrated composer and music producer Andrew Bong led an immersive session on "The Technique of Original Music for Film & Animation." Drawing from his impressive portfolio, including work on Final Fantasy XV and Upin & Ipin: Keris Siamang Tunggal, Bong demonstrated the critical role of scene analysis and scoring techniques in elevating visual narratives.

THE TECHNIQUE OF ORIGINAL MUSIC FOR FILM & ANIMATION

By Team Laundry Music

ANDREW BONG is an active composer, orchestrator, and music producer originally from Sarawak (Malaysia).

He started out his career working for the music score of Final Fantasy 15 (SquareEnix). He has worked on many Malaysian animations & films, notably Upin & Ipin: Keris Siamang Tunggal movie.

He is currently the CEO of Ventura Interactive (Malaysia) and runs Laundry Music (Los Angeles).



Seminar Topics

- Introduction
- Scene Analysis
- Scoring Technique
- Live Demonstration
- Final Cue Breakdown

Meeting Link
<https://meet.google.com/cst-ymbo-sna>

Tuesday
10th Mar 2026

Live
12:30pm - 02:00 pm
Malaysia

JOIN NOW



The series then shifted focus to independent production with Aminimint, co-founder of Mintt Studio. In his session, "Sailing Through the Animation Industry with a Boat and a Dream," he offered a candid look into building an indie 2D animation studio from the ground up, blending practical direction advice with an exploration of creative resilience.

SAILING THROUGH THE ANIMATION INDUSTRY WITH A BOAT AND A DREAM (AND SOME FRIENDS)

By Ventura Interactive x SDEC x Sarawak Digital

Aminimint (Animator, Director, Dreamer)

Aminimint is an animator and director who strives to create unique animated works and decore the local animation industry with fresh ideas.

He is the co-founder of Mintt Studio, an indie animation company specialising in hand-drawn 2D animation. The studio currently focuses on making high-quality short animated films and providing animation services to clients.

His notable works include short animations for Nimania, a best-selling book franchise, and a music video for the hit game Honkai Star Rail, "Queen's Tapestry" for the 2025 edition of HoiAn.



Seminar Topics

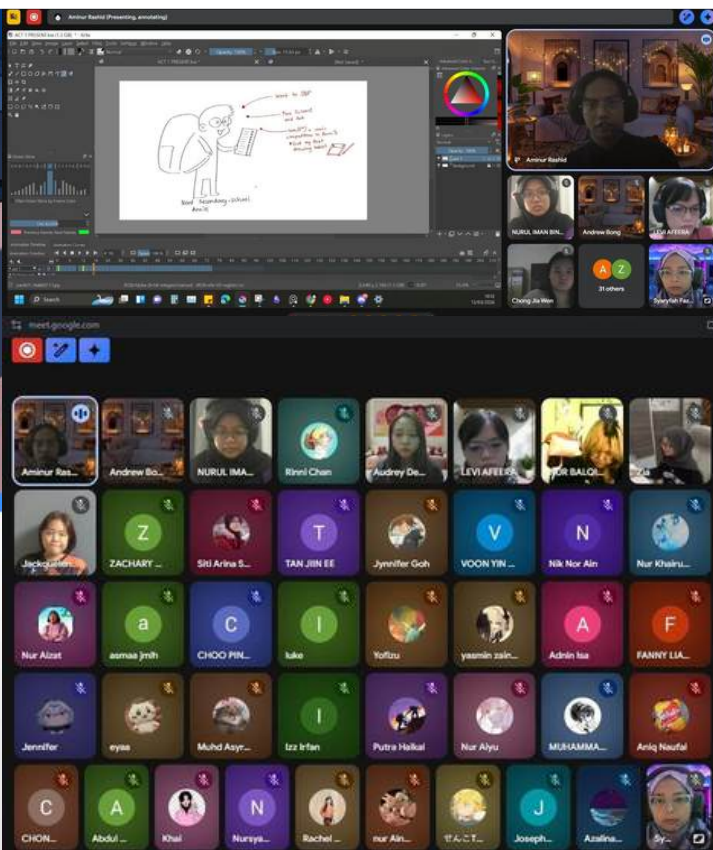
- Act 1: Building the foundation of Mintt
- Act 2: Force everyone to watch my animations (while I talk about it)
- Act 3: Actually teaching some animation direction stuff
- Q&A

Meeting Link
<https://meet.google.com/cst-ymbo-sna>

Friday
13th Mar 2026

Live
10:00am - 11:30am
Malaysia

JOIN NOW



Next, Dr Irwan Junaidy, co-founder of The R&D Studio, delivered a profound session titled "From Culture to Story: Reimagining Heritage for Contemporary Audiences." He discussed how rich, intangible cultural heritage can be mindfully transformed into compelling, globally resonant cinematic narratives, referencing his acclaimed projects like Batik Girl and Disney's Wizards of Warna Walk.



**FROM CULTURE TO STORY:
REIMAGINING HERITAGE FOR
CONTEMPORARY AUDIENCES**

By Ventura Interactive x SDEC X Sarawak Digital

Irwan Junaidy (Producer, Writer, Storyteller, and Filmmaker)

Irwan Junaidy is a filmmaker and storyteller whose work explores how culture can shape compelling narratives for contemporary audiences.

He is the co-founder of The R&D Studio, a Malaysian production company behind television and animation projects, including Wizards of Warna Walk, the first long-form scripted Disney series produced in Southeast Asia.

His animated short films Batik Girl and The Dalang's Tale draw inspiration from Malaysian cultural traditions such as batik and wayang kulit, and have screened at more than 70 international film festivals.

Irwan holds a PhD from Universiti Malaya, where his research examines how intangible cultural heritage can be reimagined through cinematic storytelling.

Seminar Topics

- The Past: Stories Rooted in Culture
- The Meaning: What Makes Stories Powerful
- The Creation: Turning Culture into Narrative
- The Future: Cultural Stories for a Global Audience
- Q&A

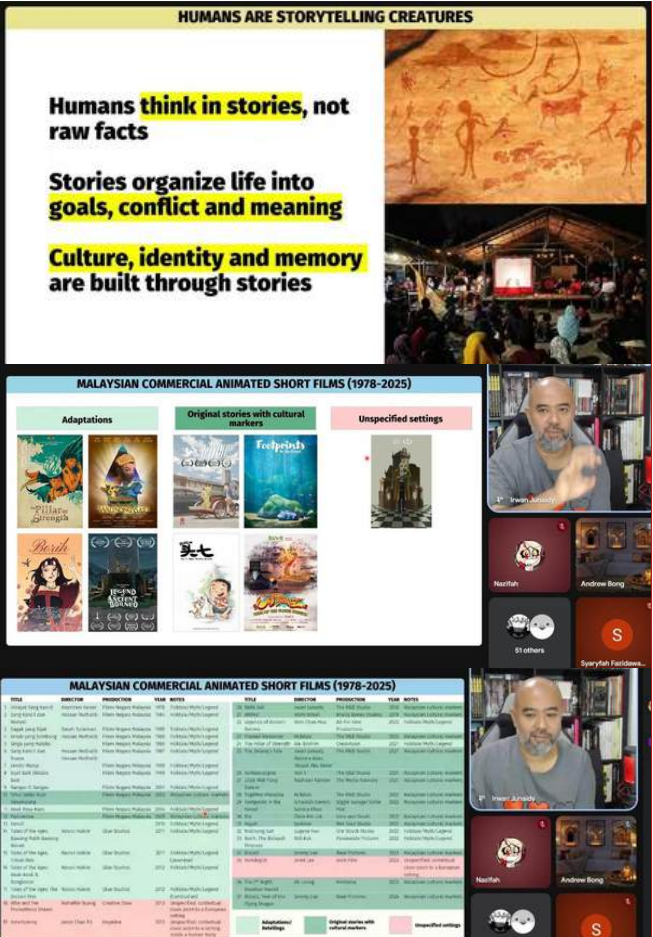
Meeting Link
<https://meet.google.com/cft-ybmbo-ana>

**Monday
16th Mar 2026**

**Live
03:00pm - 05:00 pm
Malaysia**

JOIN NOW





HUMANS ARE STORYTELLING CREATURES

Humans think in stories, not raw facts

Stories organize life into goals, conflict and meaning

Culture, identity and memory are built through stories

MALAYSIAN COMMERCIAL ANIMATED SHORT FILMS (1978-2025)

Adaptations	Original stories with cultural markers	Unspecified settings

MALAYSIAN COMMERCIAL ANIMATED SHORT FILMS (1978-2025)

YEAR	ADAPTATION	ORIGINAL STORY WITH CULTURAL MARKERS	UNSPECIFIED SETTINGS
1978	1. The Dalang's Tale	1. The Dalang's Tale	1. The Dalang's Tale
1979	2. The Dalang's Tale	2. The Dalang's Tale	2. The Dalang's Tale
1980	3. The Dalang's Tale	3. The Dalang's Tale	3. The Dalang's Tale
1981	4. The Dalang's Tale	4. The Dalang's Tale	4. The Dalang's Tale
1982	5. The Dalang's Tale	5. The Dalang's Tale	5. The Dalang's Tale
1983	6. The Dalang's Tale	6. The Dalang's Tale	6. The Dalang's Tale
1984	7. The Dalang's Tale	7. The Dalang's Tale	7. The Dalang's Tale
1985	8. The Dalang's Tale	8. The Dalang's Tale	8. The Dalang's Tale
1986	9. The Dalang's Tale	9. The Dalang's Tale	9. The Dalang's Tale
1987	10. The Dalang's Tale	10. The Dalang's Tale	10. The Dalang's Tale
1988	11. The Dalang's Tale	11. The Dalang's Tale	11. The Dalang's Tale
1989	12. The Dalang's Tale	12. The Dalang's Tale	12. The Dalang's Tale
1990	13. The Dalang's Tale	13. The Dalang's Tale	13. The Dalang's Tale
1991	14. The Dalang's Tale	14. The Dalang's Tale	14. The Dalang's Tale
1992	15. The Dalang's Tale	15. The Dalang's Tale	15. The Dalang's Tale
1993	16. The Dalang's Tale	16. The Dalang's Tale	16. The Dalang's Tale
1994	17. The Dalang's Tale	17. The Dalang's Tale	17. The Dalang's Tale
1995	18. The Dalang's Tale	18. The Dalang's Tale	18. The Dalang's Tale
1996	19. The Dalang's Tale	19. The Dalang's Tale	19. The Dalang's Tale
1997	20. The Dalang's Tale	20. The Dalang's Tale	20. The Dalang's Tale
1998	21. The Dalang's Tale	21. The Dalang's Tale	21. The Dalang's Tale
1999	22. The Dalang's Tale	22. The Dalang's Tale	22. The Dalang's Tale
2000	23. The Dalang's Tale	23. The Dalang's Tale	23. The Dalang's Tale
2001	24. The Dalang's Tale	24. The Dalang's Tale	24. The Dalang's Tale
2002	25. The Dalang's Tale	25. The Dalang's Tale	25. The Dalang's Tale
2003	26. The Dalang's Tale	26. The Dalang's Tale	26. The Dalang's Tale
2004	27. The Dalang's Tale	27. The Dalang's Tale	27. The Dalang's Tale
2005	28. The Dalang's Tale	28. The Dalang's Tale	28. The Dalang's Tale
2006	29. The Dalang's Tale	29. The Dalang's Tale	29. The Dalang's Tale
2007	30. The Dalang's Tale	30. The Dalang's Tale	30. The Dalang's Tale
2008	31. The Dalang's Tale	31. The Dalang's Tale	31. The Dalang's Tale
2009	32. The Dalang's Tale	32. The Dalang's Tale	32. The Dalang's Tale
2010	33. The Dalang's Tale	33. The Dalang's Tale	33. The Dalang's Tale
2011	34. The Dalang's Tale	34. The Dalang's Tale	34. The Dalang's Tale
2012	35. The Dalang's Tale	35. The Dalang's Tale	35. The Dalang's Tale
2013	36. The Dalang's Tale	36. The Dalang's Tale	36. The Dalang's Tale
2014	37. The Dalang's Tale	37. The Dalang's Tale	37. The Dalang's Tale
2015	38. The Dalang's Tale	38. The Dalang's Tale	38. The Dalang's Tale
2016	39. The Dalang's Tale	39. The Dalang's Tale	39. The Dalang's Tale
2017	40. The Dalang's Tale	40. The Dalang's Tale	40. The Dalang's Tale
2018	41. The Dalang's Tale	41. The Dalang's Tale	41. The Dalang's Tale
2019	42. The Dalang's Tale	42. The Dalang's Tale	42. The Dalang's Tale
2020	43. The Dalang's Tale	43. The Dalang's Tale	43. The Dalang's Tale
2021	44. The Dalang's Tale	44. The Dalang's Tale	44. The Dalang's Tale
2022	45. The Dalang's Tale	45. The Dalang's Tale	45. The Dalang's Tale
2023	46. The Dalang's Tale	46. The Dalang's Tale	46. The Dalang's Tale
2024	47. The Dalang's Tale	47. The Dalang's Tale	47. The Dalang's Tale
2025	48. The Dalang's Tale	48. The Dalang's Tale	48. The Dalang's Tale

Concluding the series, interactive content designer and FINAS Board Member Greg Wee delivered an engaging talk titled "Culture in Motion: From Page to Platform." Bringing over 13 years of multidisciplinary experience, including pioneering UNIMAS's own early film and video studios, Wee explored the intersection of digital media and cultural content. His session provided deep insights into adapting traditional and contemporary Malaysian narratives into interactive media, animation, and comics, emphasising the importance of future-ready skills and design thinking.

CULTURE IN MOTION: FROM PAGE TO PLATFORM

By Ventura Interactive x SDEC x Sarawak Digital
Greg Wee (Interactive Content Designer)

Greg Wee works at the intersection of creative digital media and cultural content, specialising in adapting traditional and contemporary narratives into engaging visual formats such as interactive media, animation, and comics.

He serves as a Board Member of FINAS (2023-2027), contributing to the strategic development of Malaysia's film industry. A pioneer of the Cinematography Program at UNIMAS, he helped establish its Film, TV & Video studios (1995-2006), and is currently a Senior Lecturer in Design at Swinburne University of Technology, mentoring final-year students.

With over 13 years of experience, Greg has led multidisciplinary teams on high-impact projects, including 2D animated series for ASTRO and TV5, and AR/VR/holographic experiences for institutions such as the Borneo Cultures Museum, Hang Tuah Centre, and Sarawak Trade & Tourism Offices.

He currently leads the Sarawak Creative Industry Directory project and is a certified HRDF trainer, facilitating Design Thinking workshops focused on innovation, research, and future-ready skills.



Seminar Topics

- Comics of Culture
- Animating Culture
- Engaging Culture
- Building Cultural Stories



Meeting Link
<https://meet.google.com/cft-ymbo-sno>

Monday
27th Apr 2026

03:00pm - 05:00 pm
Live
Malaysia

JOIN NOW



By providing direct access to the wealth of knowledge these seasoned practitioners possess, FACA continues to champion an enriched, industry-relevant learning environment. This initiative ensures our curriculum remains dynamically aligned with global creative standards, fulfilling our commitment to delivering inclusive, high-quality creative education that equips the next generation of animators to thrive in an evolving creative economy.

BY

NATASHA RUDDY WONG

SYARYFAH FAZIDAWATY WAN BUSRAH

TERRY LUCAS

JONG SZE JOON

LOH NGIHK HOON

TANG HUNG MOI

AUZANI ZEDA MOHAMED KASSIM

Cultures and Eco-Fashion: My Two Semesters as an Exchange Student at FACA



BY LIU MAOZHI FROM CHINA

EXCHANGE STUDENT REFLECTION, FACULTY OF APPLIED AND CREATIVE ARTS

Stepping onto the UNIMAS campus as a fashion design exchange student for two semesters was the beginning of an unforgettable chapter in my life. Leaving my comfort zone to immerse myself in a completely new academic and cultural environment was both thrilling and terrifying. Looking back, my time at FACA has not only reshaped how I view fashion design but has also helped me grow into a more confident, independent individual.

Here is what made my exchange journey so incredibly meaningful.

Immersed in Sustainable Textiles and Local Culture

During my exchange, my primary focus was on fashion and textile projects. FACA provided me with the incredible opportunity to step outside the classroom and participate in major industry events, including the 2025 WorlEco-Fibreer and Textile Forum (WEFT) and the Borneo International Textile Festival (BiTF).

These weren't just exhibitions; they were masterclasses in the future of design. Through these platforms, I gained deep insights into:

- Sustainable Fashion: Understanding how the industry is shifting toward eco-conscious practices.
- Eco-Fibres: Learning about unique, natural materials and traditional weaving techniques.
- Fashion & Environment: Discovering how deeply fashion intersects with cultural heritage and environmental preservation.



Fashion & Textile Design II project presentation



Dean List Award



Consultation with Lecturer



Forum Star Weaver Workshops

A Beautiful Tapestry of Multicultural Friendship

My absolute favourite memory of UNIMAS was the opportunity to study alongside students from incredibly diverse cultural backgrounds. Sitting together in the studio, we did so much more than sketch—we shared our unique design ideas and swapped cultural stories.

Living and studying independently in a brand-new country forced me to step up. Navigating daily life on my own taught me resilience.

Overcoming the Language Barrier and New Learning Styles

Of course, the journey wasn't without its hurdles. When I first arrived, my biggest challenges were communicating fluently in English and adapting to a completely different learning style. Early on, I often felt nervous about expressing my design concepts in class or fully grasping the nuances of the lessons.

However, I wasn't left to struggle alone. Thanks to the overwhelming patience and support from my lecturers and newfound friends, I slowly found my voice. My communication skills improved day by day, my confidence soared, and I quickly adapted to the faculty's rhythm.

What I Love Most About FACA

If I had to sum up what makes FACA so special, it is the genuinely creative, warm, and friendly environment.

"The lecturers here are incredibly patient and supportive, and the sheer diversity of the student body creates a vibrant melting pot of ideas. Communicating with everyone expanded my horizons and gave me completely new perspectives on art, fashion, and culture."

My two semesters at FACA were more than just an academic exchange—they were a profound personal transformation. I am deeply grateful for the memories, the friendships, and the inspiration I will carry with me throughout my career.

Cameras, Leadership, and Creative Freedom: My Three Years at FACA

BY CHAN WANXE
FINAL YEAR STUDENT REFLECTION

FACULTY OF APPLIED AND CREATIVE ARTS

If I had to sum up my last three years at FACA in just a few words, it would be: a beautifully chaotic creative hustle. From diving headfirst into design projects to running around with cameras for photography and videography assignments, my time here has been anything but boring. Looking back, campus life gave me so much more than just technical skills; it taught me to lead, adapt, and find my own voice as a designer. I always believed that the best way to experience university is to dive into campus culture. For me, that meant joining PERSENI, where I got a crash course in real-world event management, discipline, and the art of social communication. I also spent a lot of time contributing to various program committees, handling everything from behind-the-scenes design work to documentation.



The ultimate test of my growth came when I was step-selected to lead the Graphic Design team for our industry field trip to Kuala Lumpur. Taking charge of a team during a massive trip really pushed my communication and leadership skills to the next level! Looking back at my three-year journey, a few defining moments truly stand out:

- The KL Industry Trip (May 2025): Leading my team through the bustling creative scene of Kuala Lumpur was eye-opening. It allowed us to explore the industry beyond our classroom walls and see how design works in the real world.

- The Publication Design Project: This project was an absolute rollercoaster that required continuous documentation and conducting real interviews, a challenge, but incredibly rewarding.

- The Final Year Project (FYP): My FYP was the grand finale. It gave me the space to explore the deep connection between culture, identity, and visual communication, while teaching me how to present my creative ideas like a true professional.

The Balancing Act: Overcoming the Deadline Crunch

Let's be honest: juggling multiple design projects, events, looming deadlines, and a personal life is no easy feat. At first, managing my schedule was tough. But over time, I learned an invaluable lesson: understanding my own limits. By understanding my capabilities, I learned to complete tasks effectively without falling into the trap of overtime. Whenever the creative pressure got a bit too intense, the constructive feedback from my lecturers and late-night teamwork with friends helped me pull through and improve my craft.

What I love most about FACA is the pure creative freedom. It is an environment that doesn't just allow you to express your ideas, it actively begs you to be as creative as possible. "Our lecturers don't just teach; they continuously motivate us to sharpen our critical thinking. Plus, the student culture here is amazing; everyone is always ready to share ideas and learn from one another." FACA gave me the perfect playground to explore culture, design, and storytelling through visual projects, and I wouldn't trade these three years for anything!



Student Life

BY KELRREEY CHEE
QIAN HWUI

POSTGRADUTE STUDENT REFLECTION

FACULTY OF APPLIED AND CREATIVE ARTS

Stepping into the world of fashion, I always knew I wanted to create something that bridged traditional roots with modern consciousness. My research into bamboo designs has been an exhilarating whirlwind of discovery, pushing boundaries I never thought possible. What started as a passion project in FACA's studios has blossomed into a journey that has taken my work from local expos to the international stage.

Here is a look back at how this incredible chapter unfolded.

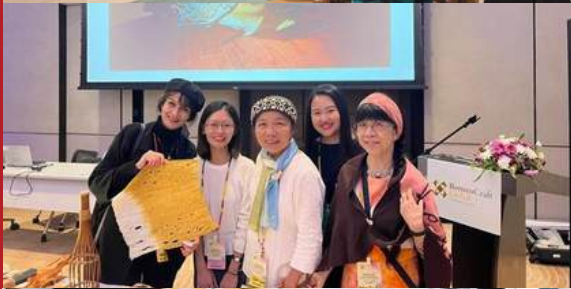
Igniting the Spark: Networking and Foundations

My journey truly gained momentum when I presented my work at the International Conference on Applied and Creative Arts (ICACA) 2024. Seeing my bamboo designs exhibited for the first time was a milestone; it wasn't just about showcasing art, but about raising vital public awareness for sustainable fashion.

From there, the momentum built rapidly. Participating in major platforms such as the Borneo Craft Global Expo and Conference and the PETRONAS P. Ramlee Chair Symposium significantly strengthened my research foundation. These events didn't just provide academic validation; they threw open the doors to invaluable creative industry networks.

A definitive highlight was attending the WEFT Forum, where I had the privilege of meeting renowned designer Korakot Aromdee. Witnessing how he seamlessly weaves traditional craftsmanship into contemporary designs gave me fresh insights that completely re-energised my own approach.





Why FACA is the Perfect Launchpad

Looking back, I could not have achieved this without the incredible ecosystem at FACA. What I love most about our faculty is the deeply rooted culture of support and knowledge-sharing.

The collaborative environment across different faculties made cross-disciplinary experimentation and sharing equipment effortless, truly fostering a space for genuine innovation.

The constant exposure to conferences, forums, exhibitions, and hands-on workshops has provided me with unparalleled opportunities for personal growth, academic development, and professional networking. I am incredibly proud to represent FACA, and I can't wait to see where this sustainable fashion journey leads next!





SUNLIT HOOVES

Kelrreyy Qian Hwui Chee

Costume Design
2025

马来西亚
Universiti Malaysia Sarawak

The costume designs reimagine the Iban Marik Empang by integrating colours and cultural motifs with sustainable materials. The colours black (adlay), symbolizing power; red (red beans), representing vitality and protection; and yellow (raw bamboo), signifying light and prosperity, form the cultural foundation.

Traditional motifs include long beads for longevity, round beads for fertility, diamonds for rice fields, and zigzags for unity and bamboo shoots. Some meanings have faded with modernization. Materials include copper wire for structure and cotton and nylon threads for flexibility. The male costume features a vest and waistband with a structured silhouette, while the female costume features chest beadwork inspired by the traditional beaded collar and a waistband skirt. Together, they express the resilience and evolving identity of Iban heritage.

IN PROCESS/ACTIVE FACA GRANTS 2026

NO.	PROJECT TITLE	PRINCIPAL INVESTIGATOR	GRANT TYPE
1	Sustaining the Craft of Traditional Iban Woodcarving of Sarawak Borneo	Dr. Emmanuel Osakue	Kursi PETRONAS-P. Ramlee
2	Developing an Ethnic-Based Capsule Wardrobe Inspired by Bidayuh Identity and Culture	Dr. Marzie Hatef Jalil	Internal Grant
3	Pameran Sayembara Lukisan Karya Agung	Dr. Mohamad Faizuan bin Mat	External Grant
4	Kajian Kolaborasi The Tebakang Show bersama Fakulti Seni Gunaan dan Kreatif	Aliffazraie bin Jali	External Grant
5	Marketing Ethnic Sarawak Small and Medium Enterprise Handicraft Products on a Digital Platform	Profesor Madya Dr. Qistina Donna Lee Abdullah	Industry Matching Programme (iMAP)
6	Variasi Serantau Ngepan Asal: Kajian Pemeliharaan Identiti Visual dan Warisan Budaya Iban di Sarawak	Dr. Alexander anak Chelum	Kursi PETRONAS-P. Ramlee
7	From the Silver Screen to the Concert Hall: Developing a Framework on P. Ramlee Songs for Western Classical Audience	Nur Fardilla Nadia binti Abu Bakar	Kursi PETRONAS-P. Ramlee
8	Representation of Indigenous Women in Malaysian Media: Analyzing Identity, Cultural Heritage, and Opportunities for Authentic Narratives in Print and Digital Platforms – A Case Study of the Kelabitic Ethnic Group in Bario and Ba'kelalan	Siti Shahida binti Kamel	Kursi PETRONAS-P. Ramlee
9	Inovasi Digital dalam Memelihara Lirik Burdah: Penyatuan dan Perpaduan Masyarakat Melayu di Sri Aman, Sarawak	Dr. Mawar Suhaila binti Ab Razak	Kursi PETRONAS-P. Ramlee
10	Evaluating the Effects of Co-Creation Art Project on Adolescents' Social Well-Being in a Local Community Setting in Sarawak	Dr. Mohamad Faizuan bin Mat	Kursi PETRONAS-P. Ramlee
11	Preserving Cultural and Heritage Identity for Tourism Development through Urban Regeneration in Major Cities along the Pan Borneo Highway	Dr. Salmiah binti Abdul Hamid	Kursi PETRONAS-P. Ramlee

NO.	PROJECT TITLE	PRINCIPAL INVESTIGATOR	GRANT TYPE
12	Exploring the Role of Intrinsic Motivation in Music Performance Anxiety Among String Music Students in Kuching, Sarawak	Kiew Zheng Wei	Kursi PETRONAS-P. Ramlee
13	Meneroka Potensi Eko-Pelancongan di Pedalaman Sarawak melalui Representasi Visual Digital: Belanum 'The Floating House' di Bakun Reservoir Sarawak	Dr. Hishamuddin bin Siri	Kursi PETRONAS-P. Ramlee
14	Empowering Designers' Creativity through Artificial Intelligence Tools for a Stable Diffusion Strategy toward Sarawak Eco-Ethnic Costume Design	Dr. Marzie Hatef Jalil	Kursi PETRONAS-P. Ramlee
15	Deconstruction of Sarawak's Indigenous Culture: Contemporary Art Practices for Identity and Sustainable Heritage	Doris anak Maying	Kursi PETRONAS-P. Ramlee
16	Culturally Adaptive Visual Storytelling for Rabies Awareness: A Framework for Sustainable Health Communication for Urban School Children in Kuching	Tang Hung Moi	Kursi PETRONAS-P. Ramlee
17	Empowering Creative Citizens: The Role of Creative Self-Efficacy and Transformative Experience in Sustaining Urban Arts Participation	Dr. Mohd. Fahmi bin Yahaya	Kursi PETRONAS-P. Ramlee
18	Visual Interpretations of Cultural Heritage by Contemporary Sarawak Artists in the Age of Urbanization	Awangko' Hamdan bin Awang Arshad	Kursi PETRONAS-P. Ramlee
19	Dari Naskah ke Pentas: Ringkasan Evolusi Teater Malaysia melalui Skrip Pementasan (Pra-1950an – 2025)	Muhammad Qawiem bin Hamizan	Kursi PETRONAS-P. Ramlee
20	Seni Bina Astana: Fasa Perubahan Seni Bina Astana (Integrasi Tempatan dan Asing)	Shaik Azahar Bin Shaik Hussain	UHSB (Contract Research)

FACA PUBLICATION YEAR 2026

No.	Name	Publication
1	Prof. Dr. Musdi Hj. Shanat	Virtual Reality Technology: An Essential Way of Remediation for Luoshan Shadow Puppet Xu T., Shanat M. , Chen J., Zhou B. and Zhao Q. (2026). Virtual Reality Technology: An Essential Way of Remediation for Luoshan Shadow Puppet. Journal of Advanced Research Design, 145(1), 175-185.
2	Dr. Marzie Hatef Jalil	Reimagining Indigenous Art and Craftsmanship through Sustainable Capsule Wardrobe Clothing Design: A Culturally Grounded Design Framework. Hatef Jalil M. and Eleen Alison J. (2026). Reimagining Indigenous Art and Craftsmanship through Sustainable Capsule Wardrobe Clothing Design: A Culturally Grounded Design Framework. IDA: International Design and Art Journal, 8(1), 65-80.
3	Assoc. Prof. Dr. Faridah binti Sahari	Fusion of Robotics and Deep Learning for Gamified Rural Landscape Design: Toward Intelligent Interaction. Ya Li, Faridah Sahari , Fusion of Robotics and Deep Learning for Gamified Rural Landscape Design: Toward Intelligent Interaction, Entertainment Computing, Volume 57,2026,101109, ISSN 1875-9521.
4	Dr. Jong Sze Joon	Revitalizing Shaanxi Shadow Puppetry through Digital Engagement and Youth Participation. Ying Z. and Sze Joon J. (2026). Revitalizing Shaanxi Shadow Puppetry through Digital Engagement and Youth Participation. SN Business & Economics, 6(169), 1-21.
5	Dr. Jong Sze Joon	Reconfiguring Chinese Shadow Puppetry in Digital Media. Ying Z. and Jong S. (2026). Reconfiguring Chinese Shadow Puppetry in Digital Media. SN Social Sciences, 6(216), 1-25.
6	Assoc. Prof. Dr. Faridah binti Sahari	Study on the Loong Pattern Art of the Components in Dongyang Ancient Residential Buildings. Xiaotian G., Sahari F. and Weixiao Z. (2026). Study On The Loong Pattern Art Of The Components In Dongyang Ancient Residential Buildings. Scientific Culture, 12(2), 13893-13915.
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