



ANew **SPECTRUM 2021**

DESIGN & CREATIVE INDUSTRIES GRADUATION EXHIBITION

ANEW

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2021

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Universiti Brunei Darussalam

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GRADUATION EXHIBITION SPECTRUM 2021: ANEW

RIGHT WING, CHANCELLOR HALL
UNIVERSITI BRUNEI DARUSSALAM

8TH APRIL - 8TH MAY

FOREWORDS

The Spectrum 2021: Anew Design and Creative Industries Graduation Exhibition presents the creative projects of 28 final year students majoring in Design and Creative Industries. Over the course of four years, the students explored a transdisciplinary programme designed to develop their technical skills, critical thinking, and entrepreneurial mindset.

The Design and Creative Industries programme is a combined major offered by the Faculty of Arts and Social Sciences in collaboration with the School of Business and Economics, the Faculty of Integrated Technologies and the Faculty of Science, presenting a wide range of interdisciplinary areas of study across art, design and media, innovation and technology, and business and management.

The creative industries have a significant role in the world's economy contributing to the generation of growth and development. The encompassing field of the creative industries introduces students to endless opportunities of experience and employment.

The modern world is in constant need of designers, film makers, writers, visual artists, musicians, fashion designers, architects, publishers, multimedia artists, curators, animators, game designers and many other creative professionals.

When we look at the creative economy, we are not looking at an isolated industry. We are facing an endless network of collaborations that increases opportunities for economic growth across all sectors. The creative industries offer a platform for collaboration within and between other industries. Many non-creative businesses succeed out of the products and services offered by the creative industries.

The benefits of a developed creative industry are not only economic. They are also social. Studies have been demonstrating that those working in the creative industries come from distinctive social, cultural and religious backgrounds. Culture and creativity are inclusive, a common ground for the youth, and are strongly entrepreneurial.

Creativity and culture are also important factors in social welfare and the development of cities' attractiveness. When tourism is at the top of the agenda not only in Brunei Darussalam but all around the world, we have to remind ourselves that a cultural and creative infrastructure is a catalyst for urban development. The cultural and creative industries play a pivotal role in 'branding' a city with museums, art galleries, cultural festivals, art and design biennales, and an endless list of events and products designed to boost the city's attractiveness for tourists, talents and highly-skilled professionals.

Art and culture are one of the foundations of developed cities not only because of their relevance for the tourism industry, but also for the welfare of the local communities. The cultural and creative industries contribute to strengthen cultural identities, to uphold traditions, and to increase national pride.

As a higher education institution, UBD holds a social responsibility towards our community. UBD is an institution of knowledge conceived for the education of the society as a whole,

not only of its students. It is meant to generate a positive impact in the community and to hold a significant role in the transformation of societies.

Therefore, the offer of studies in the area of the cultural and creative industries is essential to develop human capital with highly-skilled graduates capable of working within the creative industries and also in other industries which require creative skills and innovative thinking.

This exhibition, and all the creative projects presented, are the result of an intense individual effort and collaborative work towards the development of innovative products and ingenious artistic creations. These exhibitions and the student's projects are not the final result of a creative process or an academic achievement, but rather the beginning of a future career in the cultural and creative industries.

DR. RUI OLIVEIRA LOPES & OSMAN MOHAMMAD
SPECTRUM PROJECT COORDINATORS

It is with great pleasure and a heart full of pride and joy that I welcome you to 'Spectrum' - the first graduation exhibition for the first graduating year of the BA Design and Creative Industries programme at UBD. I am obliged to make this foreword more interesting so I will start with a pun. Unfortunately, I don't know where to begin.

'Anew' is the name of our 2021 Spectrum exhibition and signifies a fresh turn of the pages in Brunei's own creative industries as it brings forward 28 budding creatives, equipped to future-proof themselves, into its colourful canvas.

Creativity is often depicted as a sort of innate brilliance that you simply have or don't. However, just like in any other areas of expertise and talent, it is actually a skill one can sharpen through an investment of education and practice; and it is incumbent on collectives, government and non-government, to harness it in the hearts of economies in a world of automation.

I hope that as you step through the doors of and into Spectrum 2021: Anew, the importance of creative talents and creative skills are easily translated to you; that creativity and the creative industries are then seen as diverse, dynamic and vital; that the creative works are well-received and engaging; and that you will continue to support the creative industries in a time where industry support is needed.

It's funny to think that a year ago, my colleagues and I were all simply wondering whether our final year would be delivered online or not... and now, we are showcasing our individual works and the culmination of our past four years here at **our graduation exhibition**. Truly, there is strength in unity and it's been an honour to work alongside 27 brilliant colleagues to bring this exhibition to life. There are fond memories of strengthened friendships, shared struggles, and even unrestrained laughter in these pages and in the walls of our exhibition.

Under the guidance of Dr Lopes and Sir Osman, the past year with my friends has really shone a light on the power of collaboration and the importance of it in our growing industry - not just between creatives, but also those who support and celebrate them. So on behalf of the first graduating year of DCI, whether you are from a corner of the creative industries or a supporter of creativity, thank you for coming to Anew. Here's to growing the creative industries **anew together** into the future!

AQILAH ALI
DIRECTOR OF SPECTRUM 2021: ANEW

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ANew

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adverb

In a new or different and typically more positive way.

SPECTRUM: CONTINUING THE LEGACY OF SPECTACLE

Prior to Spectrum, there was 'Spectacle' and grounded in the fine arts, it was the graduation exhibition for the Art & Creative Technology undergraduate programme (ACT) offered by the Faculty of Arts and Social Sciences (FASS) of Universiti Brunei Darussalam (UBD). However, 2017 saw the launching of a new combined major called Design and Creative Industries (DCI).

This combined major was offered by FASS in collaboration with the Faculty of Integrated Technologies (FIT), the Faculty of Science (FOS) and the UBD School of Business and Economics (SBE); and offers a wide range of interdisciplinary subjects encapsulating the areas of art, design and media, innovation and technology, and business and management.

2021 marks the first DCI graduation exhibition organized by the first DCI graduating year and with it, the legacy of Spectacle continues under a new name along with a new brand to better abridge creative management, entrepreneurship, and the marketability of creative and innovative products and services - 'Spectrum'.

Organized by 28 students, this year's exhibition is themed "Anew". It stands as the proud successor of all the ACT programme Spectacle exhibitions that came before it and represents the turning of a new leaf and the shift towards a more holistic creative industries, beyond what many people perceive to be 'the arts' and one shaped by innovation and technology.

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LEAD GRAPHIC DESIGNER



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ILLUSTRATOR (MERCHANDISE)



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LEAD ANIMATOR
GRAPHIC DESIGNER (MARKETING)



NISA HAZMAN

ILLUSTRATOR (MERCHANDISE)



AQILAH SYAHIRAH

ILLUSTRATOR (MARKETING)



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(CATALOGUE)



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LEAD GRAPHIC DESIGNER
(CATALOGUE)



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LUQMAN

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VIDEOGRAPHER



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FINANCIAL OFFICER



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CLUSTER

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LOGISTICS



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HSE ASSISTANT



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DEPUTY LOGISTICS OFFICER



ES DANIAL ESRIN

VENUE PLANNER



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HSE OFFICER



MU'IZZ ANWAR

INVENTORY MANAGER



AZMAN FONTANILLA

HSE OFFICER



MUIM BASHEER

TRANSPORTATION OFFICER

VISUAL ARTS

KHAZANAH
LUQMAN

CATCHING THE K-POP WAVE
HASHA

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MAIRA RAZMI

MOTHERHOOD
BINTI SHAH

COMMON THREAD
JOEY WONG

FRAMED MEMORIES
NISA HAZMAN

WOODXHIBIT
ZHORIIF ZAINI

ILL-LIT
ADLI ROSLE



LUQMAN

Graphic Designer

Artist Profile

Beginning as a creative individual working in fine art, I have now shifted my interest to graphic design. The motivation for this major change came from my belief in graphic design as a problem-solving tool. In my line of design practice, I explore the idea of typography as an effective means of communication and its visual elements by showing how a simple typeface can become just the solution to a design problem.

Artist Statement

Khazanah is a font design project that I created based on two significant lettering practices here in Brunei Darussalam. The project consists of two font designs – **Khazanah** and **Khafic**.

Khazanah is a serif font design that was inspired by Jawi calligraphy and lettering. The ideation of the design started from my observation of labels and letterings used here in Brunei. I found that Brunei has a very unique approach when it comes to communication design. It is common, and even expected, to see signboards and logos to be accompanied by Jawi lettering. This intrigued me since, being Bruneian, I am able to read Jawi, but have unfortunately stopped using it in my

daily life after finishing my Ugama studies. To see Jawi lettering used in the media and across so many platforms in Brunei showed me how valuable it actually is, not just in our culture, but also in communication design.

The other font design, **Khafic**, is a sans-serif font inspired by Kufic. This font serves as a complementary support to achieve my goal of using Jawi/Arabic lettering in my project. Like Jawi, Kufic is also widely used in design as an element to represent Islam, but rarely as a font. By including a Kufic-inspired font in this project, I am able to complete a set of two fonts as part of my project to promote the use of these two traditional lettering types in our everyday lives.



Khazanah & Khafic

Vinyl on Paper
63.5 cm x 40.7 cm (25 x 16 in.)



HASHA

Graphic Designer

Artist Profile

As a graphic designer, my passion for modern aesthetics is driven by its allure and ability to draw audiences in. I intend to create designs that mesmerize and communicate; ones that deliver ideas, principles and values that are fundamental for the better of the society and make a difference. I am motivated by my goal to inspire individuals to become the best versions of themselves in today's modern society.

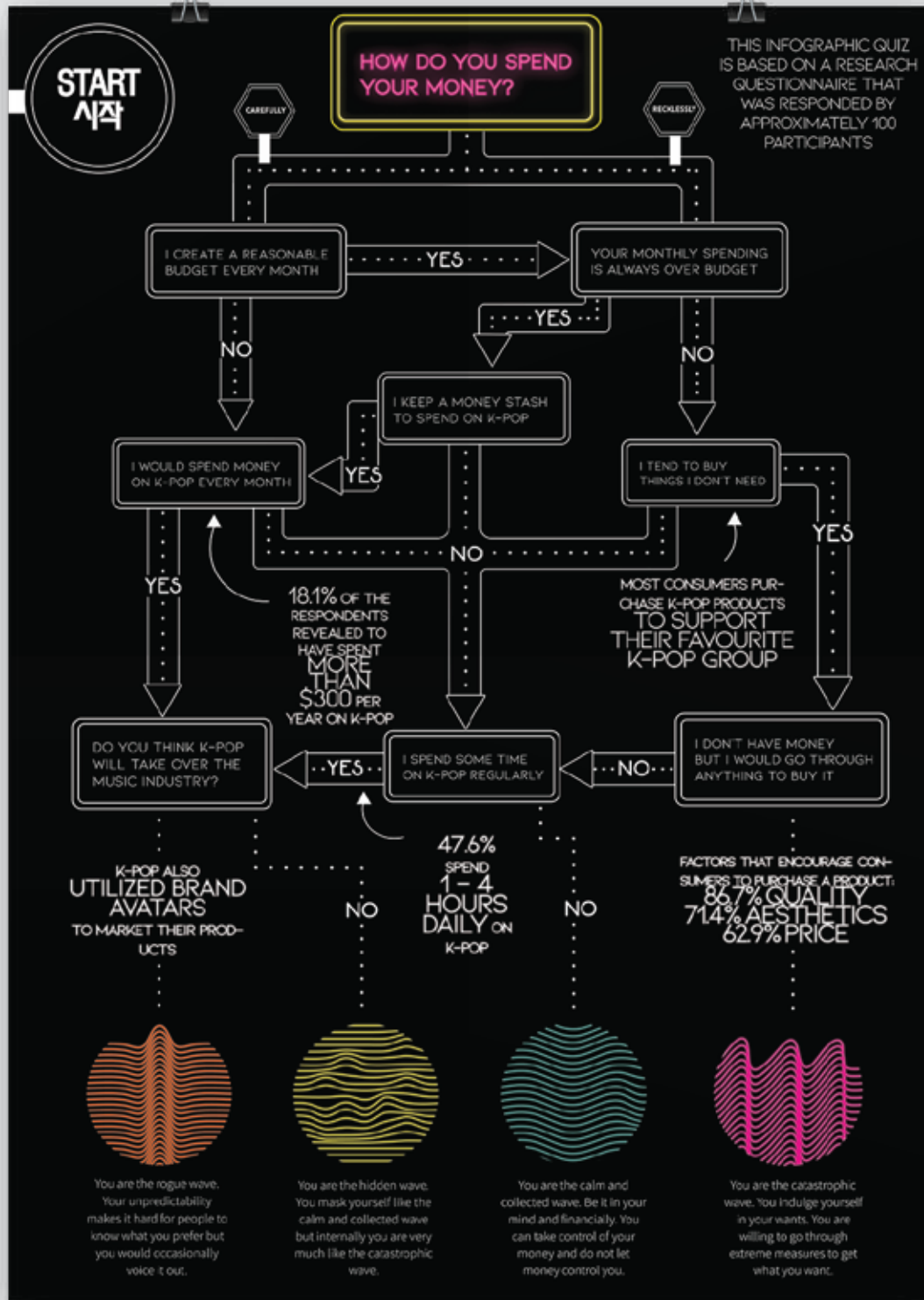
Artist Statement

Catching the K-Pop Wave is an infographic flowchart quiz based on my own academic research that centers around the rising phenomenon of 'Korean Pop' (K-Pop) consumption and the signature 'brand avatars' created from it, which have been proven to be significantly impactful to the creative economy.

This quiz is designed to be a fun and interactive experience created especially for this exhibition. At the same time, it helps visitors to learn about and understand the act of mass consumption. By utilizing my skills and understanding in the rules of design, I hope to have breathed the ideas and values of my own research into the design of the infographic itself.

The design is inspired by the streets of Myeong-dong, a major shopping district located in the heart of Seoul. The word directly translates to 'bright town' and its streets accurately reflect the concept of mass consumption as it is one of the most popular streets for locals and tourists to shop in. The usage of bright neon colours represent the vibrant signage found on the streets, as well as the dazzling and alluring persona that is mostly shown in every K-Pop idol. Other elements include the different waves, representing the influence of K-Pop and the emotions of K-Pop fans (and even non-fans!) on brand avatars consumption.

I hope that through this infographic flowchart, viewers are able to be more aware and reflect on their actions of consumption.



Catching The K-pop Wave

Graphic Poster
83.8 cm x 116.8 cm (33 x 46 in.)



AQILAH SYAHIRAH

Concept Artist & Illustrator

Artist Profile

I am an illustrator and artist passionate about using illustration and visual development to create vibrant, emotional resonance. Inspired by my favorite historical fiction media like films, comics and literature that are rich in action and adventure with a tinge of fantastical narratives, I aim to create works that present a fresh outlook on the stories of our local heritage that can resonate with the current generation.

Artist Statement

What we learn of our history and culture, we learn through conventional means— but for one to take a genuine interest, they will need a close understanding and vivid imagination to truly appreciate the richness of it all. When creating these illustrations, I try to strive for the middle ground. Being too constricted by accuracy and propriety will limit ingenuity to convey the spirit of the people who built our legacies, but too much romanticization and it will fall into the same trap of glorifying days gone past. I decided to interpret the high emotions conceived during these moments, while at the same time, keep the imagery as grounded as the gritty middle-age time period would allow.

All five pieces of my work were painted

with two of them assembled into 3D layered artworks. I was inspired by the growing representation of Asian stories in popular media. Some of the artistic influences that inspired me to take on this creative project are from various manga and TV series such as 'A Bride's Story' by Kaoru Mori, 'Vinland Saga' by Makoto Yukimura, 'Arte' by Kei Ohkubo and 'Golden Kamuy' by Satoru Noda.

It is important for us to remember our roots and be enthusiastic to celebrate our culture with rich imagination, beyond what we currently have and what we see today. Thus, I reimagined these iconic moments of history in a style that would resonate closely with people today, in hopes that it will give them a different outlook and a deeper appreciation of our history.



Tales From Brunei: Dreams Of The Past

Digital Illustration
29.7 cm x 42 cm (11.7 x 17 in.)



MAIRA RAZMI

Illustrator

Artist Profile

My work is focused on demonstrating the lack of a limit in how you can express your inner emotions, be it through simply voicing it out or artistic impressions. I tend to choose to express myself through drawings and illustrations as I am able to explore the genre of fantasy with liberty. To me, art is therapeutic and can help anyone go through all the tough times that we experience in our lives.

Artist Statement

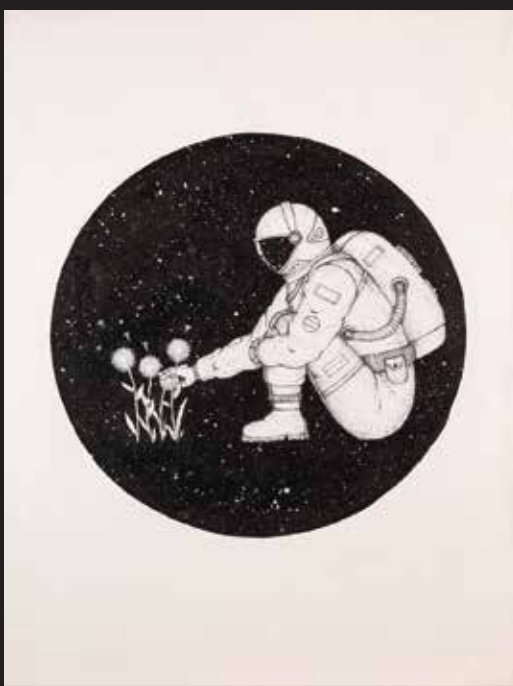
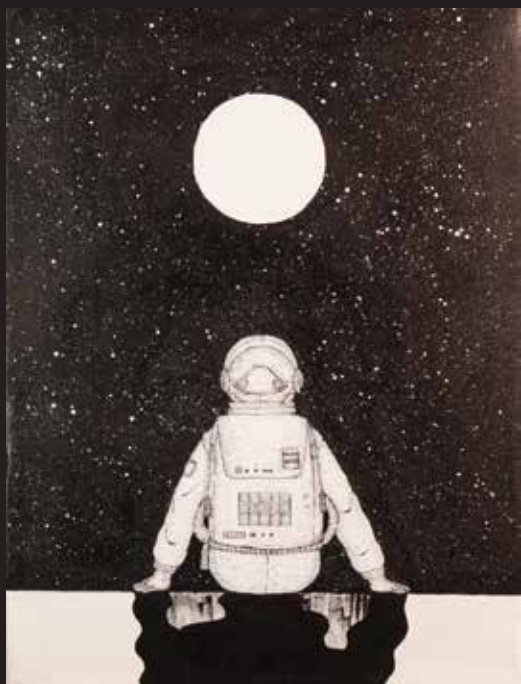
My project deals with the anxiety that we feel, the overwhelming emotions from everything that surrounds us, and the world pressures around us. This project was made with the representation of space and the universe. In this series of illustrations and drawings, I focus on the different inner emotions that we feel throughout our journey in life.

This project is widely generalized in order for my audience to be able to interpret the meanings of each illustration on their own. I am well-versed in both traditional and digital media, however, for this project, I have decided to go the tradition-

al route to further allow myself to immerse my mind and convey emotions through paint and ink.

Titled **We Are Floating in Space**, the project is a series of seven illustrations that were made based on different prompts that come to represent life as a whole. The seven illustrations represent the days in a week, and the theme of space represents the vastness of life and how much of the unknown we have yet to explore.

Each illustration is titled in prompts, an idea that was inspired from the annual art challenge **Inktober**, and while the illustrations act as visualizations of the prompts. In the end, the meanings and messages will be up to the audience to interpret and decide for themselves.



We Are Floating In Space

Ink and Acrylic on Canvas
30 cm x 40 cm (11.8 x 15.7in.)



BINTI SHAH

Multidisciplinary Artist

Artist Profile

I am a multidisciplinary artist with works that are mostly deep-rooted on themes that revolve around empowerment and self-reflection. As someone who finds great joy in tactile and exploratory experimentations, my work spans across different fields from graphic design, collage, film and video art, to printmaking and textile art. My hope is to create works that would get people reflecting and bring awareness to various different issues.

Artist Statement

When we think of mothers in a traditional sense, we tend to associate them with a certain type of parenting and family atmosphere, with being perfect housewives bearing qualities such as grace, tenderness, softness, and being submissive or happy mothers. Whether consciously or subconsciously, many of us subscribe to these specific ideas of motherhood. That mothers are “supposed” to look and act a certain way and adhere to socially-ascribed hierarchies and stereotypes. And all these ideas are nothing unfamiliar, even in the world of art which we can see in various paintings.

My art piece, titled **Motherhood**, intends to show the audience that this is not

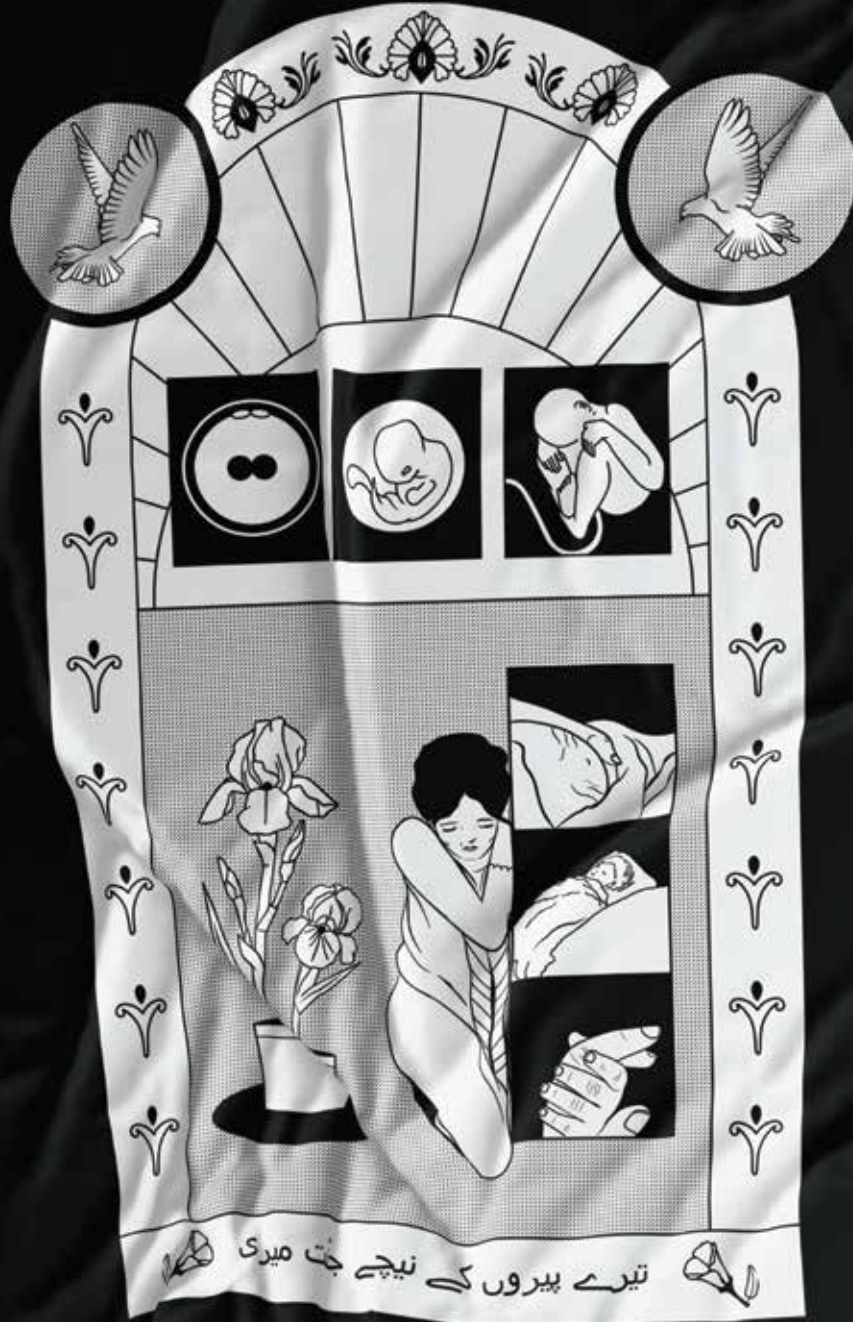
necessarily always the case. While it can be true to some extent, it is not the reality for all mothers. Many find themselves getting caught up in the trap of holding themselves to unrealistic expectations in the role of mothering, striving for the impossible ideals of the perfect mother, and downplaying the negatives because they are afraid of being labeled as bad mothers or failures. What is often overlooked is that mothers are independent, selfless and fierce beings from the first moment they became mothers. These figures we recognize as mothers are symbols of sacrifice.

The art style that I am approaching for this particular piece is influenced by my fascination towards Eastern Miniatures and Art Nouveau, with a hint of Malay and Javanese culture.

Motherhood

Print on fabric

80 cm x 120 cm (31.5 x 47.2 in.)





JOEY WONG

Visual Artist

Artist Profile

I am a visual explorer with a multi-disciplinary background. My work explores various topics and issues, and expresses them in visual manners. As an artist, I seek to capture the unnoticed to bring attention to these subjects. I hope that through seeing my work, the audience can also see what lies beyond and let it resonate with them. My goal is always to make a difference – to build and to better.

Artist Statement

Common Thread is a project in two parts. The first is a mixed media sculpture constructed out of tulle fabric and embroidery threads. It is then accompanied by three illustrations that support the message of the creative project.

The sculpture serves as a visualization of chronic pain and illnesses that are not immediately visible to the eyes. These illnesses are rarely discussed in comparison to other medical conditions. Yet, they are more common than most may realize. By bringing these issues to light, the aim is to raise awareness and encourage conversations around these topics. It is also an experiment to test the results that fabric can achieve as a material in

sculpting. The contrast between the delicateness of the fabric and the rigidity of sculpture encapsulates the vulnerability and the resilience of human lives. Now more than ever, the world is beginning to acknowledge the importance of taking care of our mental health on top of our physical well-being. This project acts as a tool to further reinforce that idea by highlighting the mental toll that chronic conditions have on the mind.

Common Thread serves as a reminder that while some pain may be invisible, it does not mean that they are not real.



Common Thread

Embroidery on fabric
70cm x 45cm x 30cm (27.5 x 17.7 x 11.8 in.)



NISA HAZMAN

Visual Artist & Graphic Designer

Artist Profile

Being a creative advocate, I started my creative journey in graphic design which eventually grew my interest in mixed media. The core of my work is to help people preserve their memories by producing sentimental pieces of work in an eco-friendly manner. I deal with creative experimentations in my designs as it gives me a sense of freedom and flexibility, and I want to convey this feeling to my audience through my artwork.

Artist Statement

In life, we tend to hold onto certain memories without knowing that we might just forget about them one day. Clothes have been a part of us since birth and for every milestone reached in our lives. My artwork aims to capture the idea of memories through the clothes that were once valuable to us, but no longer wearable.

Framed Memories is a different take on pictures, where being able to feel the texture of the clothes used brings out a sense of attachment and reminiscence. Every motif on each of the artwork pieces has a story of its own; they represent a recollection of the different periods in our lives. Being concerned about the consequences of discarding clothes to the

landfill, on top of hoarding tendencies, is also what motivated me to pursue this project. I believe decluttering is a small step towards a better state of living that also helps with stress and anxiety.

My work is based heavily on the pairing of fabric pieces together, resulting in an epitome of the union between the fragments of memories in our heads so they remain unforgotten. Through my artwork, I hope people will be inspired to give new life to the clothes that are no longer in use so that they are able to relive their memories once more and again.

Framed Memories

Textile on canvas
160 cm x 40 cm x 40 cm (42 x 16 x 16 in.)





ZHORIIF ZAINI

Visual Artist

Artist Profile

I have been exposed to the creative world since a young age. By rejecting limitations, I have learnt and explored different types of media. The one common factor in most of these media is the visual element. As a visual artist and someone who is interested in the role of texture in art, I have chosen to work with wood as the medium, in combination with colours, for my visual study.

Artist Statement

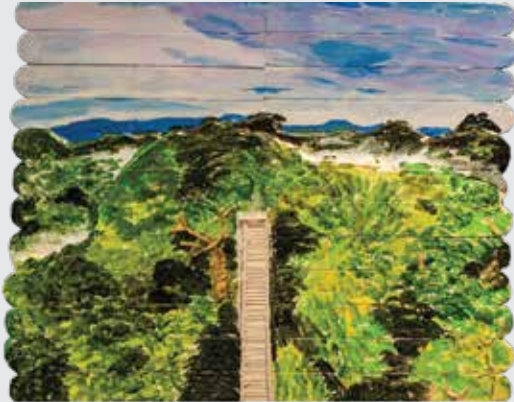
I am someone who is very fond of nature and wooden textures. For my creative project, I looked into that personal interest and created a series of mixed media paintings inspired by it.

Woodxhibit consists of three artworks with three different themes: seascape, the fractal patterns of a nautilus shell, and greenspace. The use of wooden materials as canvas for the paintings gives a 'visual touch' and elevates the artworks.

I mainly incorporated two colours into this project: green and blue. The reason behind this is because they are the colours seen in nature and the most 'natural', providing a positive psychological effect on the human

mind and emotions. Green and blue both 'soothe' the mind and evoke a sense of tranquility. I chose to focus on the visual effects of nature through the study of its colour because I believe that the visual cues from the colours of nature can create reactions in the human brain which I find to be a fascinating concept.

The idea for this project also originated from the issue of the rising levels of stress and anxiety present in today's society, especially among the younger population. I want to create awareness and encourage the use of visuals from the natural environment as a form of therapy to ease the problems we face in our lives.



Woodxhibit

Mixed media

Left - 28.8 cm x 22.0 cm (11.3 x 8.7 in.)

Right - 30.9 cm x 28.0 cm (12.2 x 11.0 in)

Below - 43.5 cm x 28.0 cm (17.1 x 11.0 in.)



ADLI ROSLE

Visual Artist

Artist Profile

I am absorbed by visual art in any form. To transform an idea into a work of art is something that I have been practicing for a long time. Now, my interest lies in shadow art. I believe that it can be more effective in attracting attention, communicating and spreading awareness and messages to the public due to its unique beauty. I hope to use this art form to further develop art in Brunei Darussalam.

Artist Statement

I believe that there is no title more appropriate for the project than the combined words **III-lit**. The reason behind this is that it perfectly describes the two elements that I used to bring this project to life – light and shadow. The light and shadows in the installation work together to create contrast that results in the artwork known as ‘shadow art’.

This is another way of showing the beauty of art. It works to implore the audience to focus on and enjoy the subjects presented to them in that very moment. I see this as an opportunity to take advantage of this art form to deliver meaningful messages, beauty and raise awareness.

The title not only fits the form of art presented in the project, but also refers to the topic that the project touches on which deals with the environmental concerns and issues in Brunei Darussalam. While this project may not be able to reach as big as an audience as posters, infographics and other forms of media do, I believe that it speaks differently and can penetrate more deeply into the hearts of everyone who views the installation.

The three artworks visualize three different forms of pollution respectively: water, soil and air. These artworks may appear to be exaggerated visualizations of the ideas, but that is the core message of the project – to show what is ahead of us and our ignorance towards these pressing problems.



III-Lit

Papercut Installation
Variable Dimensions

CREATIVE WRITING & PUBLISHING

SURVIVING WITH NAS
NASIHIN LISA

LET'S STEAL THE SUN!
DANISH FIKRI

ILLUSTRATING THE LOCAL FOLKLORE
EFFA RAZALI

LIES & SECRET
PUTERI
AININA HANANI

THE CLOCKHANDS
THE SPEARHEAD CHRONICLES
SAHRIZ AZIM SAHRUN

THE PROLIFIC INDUSTRY
AQILAH ALI
& SYAKIRAH ROZANNA



NASIHIN LISA

Comic Artist

Artist Profile

I specialize in Comic Art. Most people may think that comics are only used to entertain readers on a surface level by judging their storylines and aesthetics. The truth is, comics are actually a medium of communication to share information through its sequence of drawings. I hope to change people's mindsets about comics and fulfill the potential of the comic industry in Brunei by tackling real problems using comics as my medium.

Artist Statement

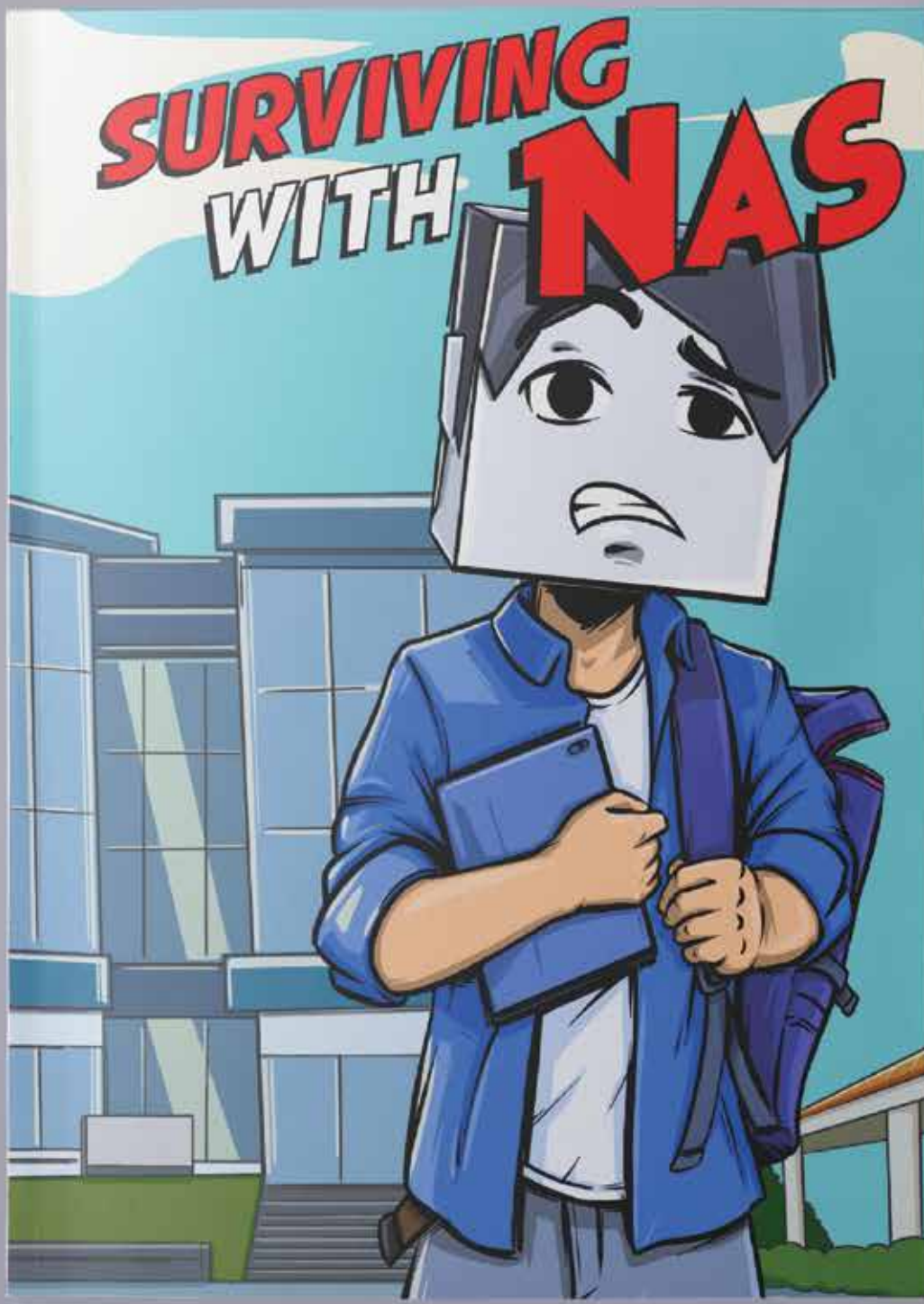
Surviving with Nas is a comic which tackles on the struggle and the common problems that every student will most likely go through in order to survive their university life. One of the common problems is balancing their university assignments with their responsibilities at home. This project is personal to me as I am still trying to cope with everyday university life problems, even though I am in my final year.

Nas is the main character that represents myself and my experiences in university with his box head that shows his insecurity around others.

The comic will have 30 pages with 12 stories to tell. With its comedy genre, I hope it can help to cheer others who are also struggling and facing the same problems where they can laugh it out and eventually move on from those problems.

This will be the first of the four issues, as I am planning to do three more issues in the near future. The first issue will focus only on the main character's first year as each year has its own set of problems and challenges.

Overall, I want to use comics as a medium to share a message to the reader by motivating the students with their studies. With this, I hope it can change people's perspective about comics.



Surviving with Nas

Comic Book
29.7 cm x 21 cm (8 x 11 in.)



DANISH FIKRI

Writer & Illustrator

Artist Profile

Hi! I am Danish. I am a lot of things, but I am mainly a writer and illustrator. I want to live my best life, and to me, a big part of that means having the opportunity to create meaningful things for myself, and the people around me. So far I have written plays, poetry, and just recently a children's book. I believe in the magic of storytelling, and its ability to bring us to other worlds and grant new perspectives to our everyday lives.

Artist Statement

Let's Steal the Sun! is an illustrated children's storybook that follows the tale of the King of Moths, and his royal advisor Firefly.

Follow a tale of friendship and ambition as they try to make this year's Lights Festival the greatest of all time. Firefly has several ideas, but will the Moth King remember to listen when he has his eyes set on the sun?

The book is written for children around the ages of 4 to 8 and is intended to be used as a tool for developing language and imagination, while also teaching them the importance of listening to others.

It is the first time I tried to combine my writing with illustration. But I believe these skills lend very well to each other and have allowed me to express myself creatively in a way that I have never really done before. I hope that the illustrations do a good job of immersing you into my little fantastical world.

When the book was first being conceptualized, I wanted to write something that could instill people with a sense of wonder. The premise of the book itself was already pretty silly. A couple of bugs trying to take down the sun? Part of the beauty of children's books is that they can take wacky concepts like that and run with it. And although the book was intended for kids, I hope I can make a few adults smile too.

LET'S STEAL THE SUN!



Written and Illustrated by DANISH FIKRI

Let's Steal The Sun!

Children's Book
20.32 cm x 20.32 cm (8 x 8 in.)



EFFA RAZALI

Illustrator

Artist Profile

While I have worked across different media, being an illustrator is what fulfills me the most. Most of my previous works have been done traditionally, but I am gradually shifting into digital art. Growing as an artist, I found that many of my works have been culturally-driven and aimed to preserve the culture in time. Ultimately as a creative, my greatest goal is to create educational and meaningful pieces that explore the Bruneian identity and my own.

Artist Statement

Illustrating The Local Folklore is a series of illustrated storybooks adapted from lesser known stories of Brunei Darussalam. The first book of the series is known as **The 15 Year Cure**, or originally titled **Ubat 15 Tahun**.

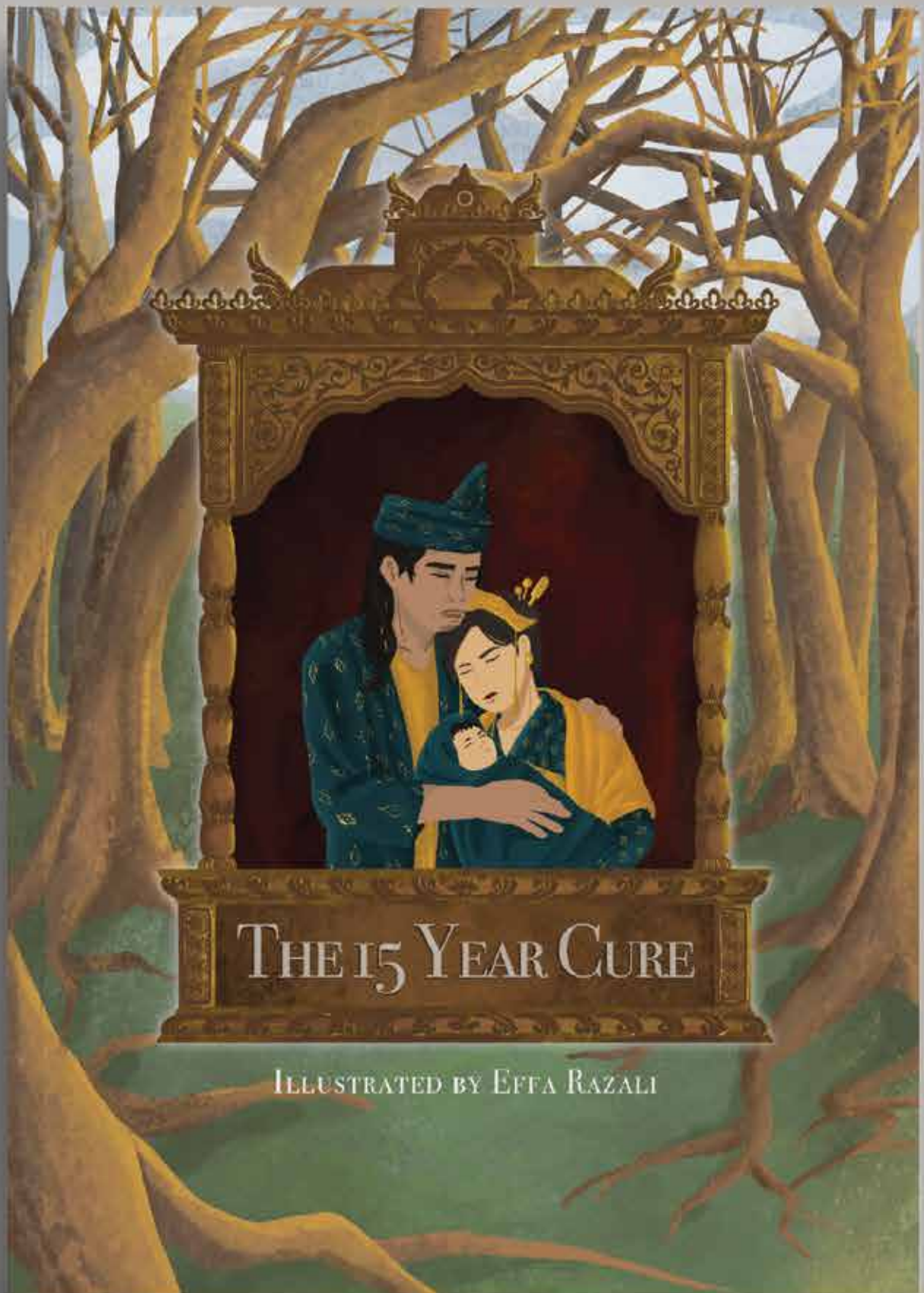
A majority of our local folklore had only ever been orally passed down through generations in Bahasa Brunei as it had been centuries past. The stories had rarely ever been documented in writing.

Many locals would say that they have heard of these folktales though their older relatives or through word of mouth. Unfortunately, this resulted in many of the older stories being forgotten through

the test of time. Especially the non-mainstream stories.

This work is one of the many steps I intend to take towards preserving and popularizing our culture to a wider audience, especially the younger generation. What better way than to create an illustrated book for the young with a local tale delivered in the English language? I also believe that by using the English language to deliver the stories, our folklore is able to not only penetrate the local market, but also perform on the global stage.

To many more folklores to come!



Illustrating The Folklore

Illustrated book
20 cm x 14.8 cm (11.7 x 8.3 in.)



AININA HANANI

Writer & Graphic Designer

Artist Profile

From a young age, I have always been passionate about writing. It amazes me how writers have the ability to capture people's attention and evoke so much emotions into their works. Writing gives me the freedom to be able to express myself and showcase my creativity in a world with endless possibilities. My goal is to be able to create products that portray emotions and meanings that people can relate with.

Artist Statement

The name of my project is **The Graphic Duo**, which I created and produced two graphic novels for. The inspiration behind the creation of both of the graphic novels is based on my own research on the publication industry in Brunei Darussalam. I believe that the publication industry in Brunei still has room for growth and can be driven further by introducing Graphic Novels into their line-up.

The first Graphic Novel is titled **Lies and Secrets**. The genre of this book falls under the suspense category with a mixture of sub genres such as mystery, action and romance. The story follows a female protagonist, Nina, a young girl who seems to be living a typical normal life, but

Texhas a very different backstory. The novel follows Nina's journey along with other characters as they try to navigate through life while trying to keep a certain chapter of their lives closed from people who are keen to expose them.

The second Graphic Novel is titled **Puteri**. The genre of this book falls under the crime and mystery categories with some hints of espionage and action. The story's setting is based in Brunei Darussalam and follows the journey of Nina, a former secret agent that retired from the agency she worked for after a failed mission. It follows Nina's journey with other secret agents as they try to investigate the various crimes targeting government buildings and sectors.



Lies and Secret

Graphic Novel
21 cm x 14.8 cm (5.8 x 8.3 in.)



Puteri

Graphic Novel
21 cm x 14.8 cm (5.8 x 8.3 in.)



SAHRIZ AZIM SAHRUN

Screenwriter & Fantasy Novelist

Artist Profile

“What is now proved was once imagined” is a quote that shaped me to become who I am today as a writing-based storyteller. Borderless imagination is the one key quality that I often feed on and infuse into my writing to create worlds of wonder that we so casually refer to as “stories”. Now, it is high time for you all to experience the journeys of the worlds I so imaginatively weaved.

Artist Statement

The Spearhead Chronicles is an epic-fantasy adult fiction novella that is set in a world similar to medieval times. It tells the story of four major characters from three different kingdoms that later merge into one as they cross paths with one another in an amazing twist of fate. It is a project that is mainly inspired by the works of fellow authors whose works revolve around higher fantasy settings such as J.K. Rowling of the Harry Potter series, J. R. R. Tolkien of The Lord of the Rings, George R. R. Martin of A Song of Ice & Fire, and Morgan Rhodes of the Falling Kingdoms series.

The Spearhead Chronicles will take its readers into a whole new world of twisted

prophecies as the characters face an ancient enemy whose legend has been infamously passed down for generations.

“...you can heal everything with time.” This is the very core concept that gave birth to the base idea in creating The Clockhands – a science fiction/thriller short film screenplay that I worked on as part of my project. This screenplay is presented in a dialogue-based narrative similar to my previous works as this type of narrative is known to be my trademark in many of my short film projects. Furthermore, this short film screenplay can be sold to an interested party for production or simply be used to kick start my career as a screenwriter to write for various media companies and productions out there.



The Clockhands

Screenplay
29.7 cm x 21 cm (11.7 x 8.3 in.)



The Spearhead Chronicles

Novella
12.7 cm x 20.3 cm (5 x 8 in.)



AQILAH ALI

Advocate for Creative Industry Sustainability

Artist Profile

After recognizing the social impacts of the performing arts in my own life and later learning about the economic potential of the cultural and creative industries in UBD, my love for the arts grew into a determination to see Brunei's own industry prosper. I am driven by curiosity and am keen to pursue a clearer understanding of our own ecology, with hopes to further legitimize the viability and untapped potential of 'the creative industries'.

Artist Statement

The Prolific Industry is a research-based infographic zine with an aim to shed light on the development of Brunei Darussalam's vastly untapped cultural and creative industries while emphasizing its socio-economic potential. The idea first came about after realizing the disparity between what the majority of people think are 'the creative industries' and what they actually are.

Learning and discussing 'the creative industries' can be overwhelming, and sometimes even intimidating, so I hope this zine makes that information more digestible, even for the average reader. Its first issue, titled **Developing Creative Industries** serves to introduce and educate about the creative sector in order to expand the existing

discussion around the topic intellectually. There are a total of three chapters within this first issue; the first clarifies what the creative industries actually are, the second illustrates its economic potential and how developing it is in line with Wawasan 2035, while the third speaks more about Brunei's current cultural and creative ecosystem.

This is a collaborative project with Syakirah Rozanna and Luqman, and I hope that **The Prolific Industry** helps legitimize the viability of the creative industries and demystifies the development of it, paving the way to a more vibrant and sustainable creative ecosystem here in Brunei.

the prolific industry.

ISSUE 000

DEVELOPING CREATIVE INDUSTRIES

The Prolific Industry

Zine

29.7 cm x 21 cm (11.7 x 8.3 in.)



SYAKIRAH ROZANNA

Visual Artist & Curator

Artist Profile

I have been experimenting in different fields of creative work ranging from photography and videography, exhibition curation to graphic design. All these practices boil down to one single thing: visuals. Figuring out a certain layout, be it for an exhibition or a magazine, is what I am confident in doing as it enables me to create something that is aesthetically pleasing to look at in the eyes of the audience.

Artist Statement

In collaboration with Aqilah Ali and Luqman, **The Prolific Industry** aims to bring into the light the development and socio-economic potential of the Bruneian cultural and creative industries in the form of research-based infographics. As the Creative Director of the zine, my role is to turn all researched data into visual aids in order to make it as digestible as possible for the average reader.

Being fully aware that the creative industries is an overwhelmingly large and relatively new topic that not many are familiar with here in this country, my aim as a designer is to fully utilize the power of graphics in this zine using the collected researched data written by Aqilah for

better and more effective communication.

At least 65% of our population are visual learners. This design approach appeals to visual learners such as myself, which enables better comprehension as well as engagements in the topics that are discussed.

When people read this zine, I hope they will be able to remember most of the information as visuals can help establish long-term memory, and that they are able to grasp the content of the zine more easily compared to lengthy articles that tend to be more time-consuming for us to understand.



The Prolific Industry

Zine
29.7 cm x 21 cm (11.7 x 8.3 in.)

INTERIOR & FURNITURE DESIGN

STUDY CORNER
KHADIZAH A.

SPACE SAVING FURNITURE
MU'IZZ ANWAR

PROJECT FIELD
MUIM BASHEER



KHADIZAH A.

Visual Artist

Artist Profile

I am passionate about the art of interior and exterior design. Oftentimes, I would picture myself in the center of a room appreciating its layout, and thinking of ways to improve the overall aesthetic of the room. This appreciation is furthered by the influence that ambiance plays on our emotional states, whether positive or negative. In turn, my designer approach also revolves around this concept, varying between simple to maximal.

Artist Statement

My project is titled **Study Corner**, and it focuses on a small 2.4m x 2.4m space occupied by 3 functional areas: a study area, a creative area (or what I'd like to fondly call a 'scribbling space') and an information space. In this project, I decided to provide a complete and conventional set of equipment that one would find in a typical study corner.

The arrangement is made to be simple and unified with nature for the reasons that minimalism eases the mind and that nature promotes a healthy working environment. In the process of curating this space, I always envisioned how it would be used practically by different people, and was always conscious of the spatial

interactions between items. Most importantly, I wanted to emphasize functionality in every corner of the space, rather than wasting it.

What influenced me to do this project is the belief in the importance of being aware of our surroundings and environment. Usually, a space is created to be long-term and we are attached to it. Hence, what we see daily in the environment we stay in often affects us emotionally and mentally, even affecting our productivity whether we are aware of it or not and whether we like it or not.

Through this project, I hope I will be able to convey that message to those who come to the exhibition, spending time sitting at my little corner as they interact with the items I've prepared there.



to My Study Corner

Write anything you want

B

Decorative shelf with plants and a small framed picture.

Corkboard with pinned notes and a calendar.

Calendar showing the date 08.

Small wooden cabinet with a door open, revealing books inside.

Study Corner

240 cm x 240 cm x 240 cm
(94.4 x 94.4 x 94.4 in.)



MU'IZZ ANWAR

Product Designer

Artist Profile

I am a passionate and self-driven product designer who always keeps in mind the value of a 'meaningful experience' for people, incorporating that as the foundation for all of my designs. I have always tried to find simple yet creative solutions to difficult problems by utilizing space effectively and efficiently. This has also helped me to develop deep empathy with people where I put myself in their shoes when designing.

Artist Statement

My design project, **Space-Saving Furniture**, is all about features and pieces designed to be smart solutions for smaller-spaced accommodations. To be exact, space-saving furniture that provides more than one function. The aim of this project is to make the best use of an available space to its maximum efficacy and efficiency.

The most valuable benefits of owning space-saving furniture are convenience, eco-friendliness, multi-functionality, and customization which are key features for a good user experience. This makes space-saving furniture especially ideal for small and tiny living spaces such as hostels, apartments and even smaller

homes. Space-saving furniture provides users with greater product and environmental satisfactions as it improves and enhances their daily lives. Designing and providing creative solutions have always been my interest that I intend to actively practice in my life. On that note, I trust that being a knowledge seeker at the heart will allow me to make the world a better and easier place to live in.

Last but not least, this is a great opportunity to share my very own knowledge and experience as a Product Designer. I believe that my diverse background in this field, along with my design expertise, will be able to benefit other people by helping them to optimize their living space.



Space-Saving Furniture

250cm x 250cm x 300cm
(60 x 27 x 78 in.)



MUIM BASHEER

Interior Designer

Artist Profile

I am an interior designer that gets excited by the idea of planning the layout and design of a space due to all the variables and possibilities that can affect us within an area. The spaces that we work in are commonly informal spaces containing distractions that prevent us from being productive. To combat this, I plan to create a space that will boost productivity for longer periods of time.

Artist Statement

My project is an interior design concept. I am always excited to design a space due to the endless variables that can affect the mood of the occupants inside the space. After visiting numerous cafés in Brunei Darussalam, I realized that some of the spaces actually make it difficult for us to stay focused and be productive for an extended period of time. Therefore, I aim to create a space that will help everyone to reach their maximum productivity.

I believe that the solution to maximize productivity is to create a minimal and warm environment for everyone to work in. One of the key factors I have consid-

ered in designing this space is that it has to serve the right purpose to boost productivity.

I am inspired by the designs of cafés in South Korea, where they emphasize minimalism with the use of light natural wood to keep the space clean and inviting. While cafés may intentionally be designed to keep people from staying for too long, I intend to create a space that the occupants can feel comfortable in and be 'at home' so they feel motivated to do their work.

My designs are showcased through models and drawings to ensure that viewers can get a clear understanding of the layout and details of the interior. Every corner of this interior will also be elaborated in full detail.



Project Field

101.6 cm x 101.6 cm
(40 x 40 in.)

FILM & ANIMATION

METANOIA
ADRI ZULHARIZ
& AMAR FAIQ

THE NIGHT I ATE THE SUN
ES DANIAL ESRIN

THE TABLE
PATRICK ZAILI

THE ADVENTURES OF THE CURIOUS SLIME, IMPIAN
AZMAN FONTANILLA



ADRI ZULHARIZ

Visual Artist

Artist Profile

As a photographer and videographer, I understand how one differs from the other despite sharing the same medium. Whenever I work with a camera, I can see visions in my head as if my subjects are moving, creating moments that I want to capture, and it is up to my direction and knowledge to further make these visions come true to show the world what I see that they do not. My goal is to make films that can touch people through the stories and cinematography that I create for my audience.

Artist Statement

Metanoia is a sci-fi cyberpunk subgenre short film that Amar Faiq and I produced as a collaborative project to answer and show the possibilities of the question – “What would the modern metropolis of Brunei Darussalam look like in a futuristic era?”. The storyline of the film centers around themes asking the audience to consider whether it is actually “good” for society to possess super advanced technology.

As a two-man team, it is also my project partner and I’s goal to show everyone what we can achieve despite the absence of a full filming crew and top-notch gear and equipment.



METANOIA – SYNOPSIS

Sci-Fi

Metanoia tells the story of Exe, a shopkeeper, who is living in a futuristic city of Brunei Darussalam (N-BSB) set in the year of 2045. One fateful day, she encounters a life-changing event that flips her world upside down.



AMAR FAIQ

Filmmaker & Graphic Designer

Artist Profile

I am a visual storyteller that uses film and graphic design as my media. Ever since I discovered my passion for filmmaking, I have always wanted to make visually stunning films and tell good stories. I want to make films that I can be proud of and care about. Consequently, I tend to let my personal and cultural beliefs seep into my films during the stages of exploration and experimentation of my filmmaking process.

Artist Statement

Metanoia is a sci-fi short film that explores the themes of the 'cyberpunk' subgenre. Set in a semi-fictional and futuristic era of Brunei Darussalam in the year 2045, the film tells the story of Exe and how her life turned upside down after encountering a life-changing event one fateful day.

The film explores the ideas and possibilities of how art, culture, technology and our society as a whole may be influenced in a futuristic setting. This is a collaborative project done with Adri Zulhariz, a fellow creative who shares my vision and goal in wanting to create a visually-stunning film with a great storyline for our project. While we encountered some

unexpected challenges in finding the right balance between the use of a fictional setting and realism, we were able to further learn and explore alternatives and solutions to take our film on to the next level.

The two of us took up and shared multiple roles in the making of this project. Adri oversaw the creative aspect and direction of the film while I took control over the technical components of the film. In addition, I also incorporated my expertise as a graphic designer to create the visual elements seen in the film and our promotional materials.



METANOIA – SYNOPSIS

Sci-Fi

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ES DANIAL ESRIN

Concept Artist

Artist Profile

As a concept artist, I am often fascinated by stories, ambience, music, history, and mythology, and try to conceptualize them in the world of my designs. At times, I write drafts to visualize the uncharted territories for the sake of artistic expression. In other occasions, I illustrate images to convey meanings through graphite and black ink. Through these endeavours, I aim to collaborate with writers, filmmakers and even game developers to visualize, illustrate and bring life to our brilliant ideas.

Artist Statement

The Night I Ate The Sun is a film inspired by the pop-culture crash theory known as "The Butterfly Effect". The entirety of the film is character-driven by a Heliophobe, Ryan, who discovers that he has the ability to revert back in time with the power of the sun. His friend, Azim, warns him against the abuse of time over selfish gains and the eventual great calamity that may come.

The film started out as a time-traveling concept, with long pondering and in-depth research about the centre of our solar system – the Sun. How ironic is it that the source of life is also the doom of

all living things? As we entered Cycle 25 in early 2020, not only did the sun, as we know, emit energy, but solar flares too.

Unlike other sci-fi films that touch on the themes of nuclear energy or time machines, the approach that I took conceptualizes my very own version of time-traveling. I believe that at the core of it all, visual stories are especially powerful when driven by a narrative. On this endeavour of creativity, I hope to bring my audience on an exploration of The Butterfly Effect and to stimulate the human conscience about the sun, the center of the universe.



THE NIGHT I ATE THE SUN – SYNOPSIS

Psychological
Sci-Fi

The Night I Ate The Sun is a psychological sci-fi short film about a heliophobe named Ryan who, against his friend's warning, reverts back in time to change his relationship with the the sun. But what calamities will befall on the universe and on Ryan with his abuse of the rules of time?



PATRICK ZAILI

Filmmaker & Content Creator

Artist Profile

When I was young, I loved watching all kinds of films. I have always found fascination and wonder in the camera works, sound designs, and colors put into a film. These are simple things that create the extraordinary. Yet what puts it all together, is a narrative created by a single person who is trying to touch the hearts and minds of people. My ultimate goal is to create a film that can impact the lives of people.

Artist Statement

The Table is a film about self-reflection and forgiveness. What can a person do when they are feeling unmotivated about the work they do? This film tackles the topic with one of the many ways someone can deal with it. Work can be mentally demanding and at times, we can be our own worst critics.

'Inside Out' was the main inspiration of my film. The idea of emotions being visualized as their own characters made it interesting and dynamic which allowed people to relate to them more. It created a bridge to allow people to understand emotions better.

I have my own ideas of how emotions can be physically portrayed and within this film, I hope to convey what they can mean through visual storytelling because the ultimate goal of my project is to create a bridge of understanding between the audience and the feelings of someone going through their mental obstacles. It can be difficult as they may lose motivation or confidence. However, there are ways people can help themselves and how that can be done, is what I am trying to convey



THE TABLE – SYNOPSIS

Psychological Thriller
Drama

Haziq is a struggling game developer. He has been working on his own game for a while now, hoping that it will be a big hit. However, as Haziq is working on his game, a dark figure appears from behind and tries to grab him. As soon as Haziq turns around, it disappears without a trace.

Who is it and what do they want with Haziq?

Will confronting the figure give Haziq the answers he is looking for?



AZMAN FONTANILLA

Content Creator

Artist Profile

To me, animation is more than moving pictures and beautiful sounds - they have helped me reconnect with my own emotions. The exaggerated expressions and creative freedom allowed in animation along with its ability to actualize even the most abstract of ideas never fail to move me. As someone who does not submerge himself emotionally very much, that is incredibly refreshing. It has motivated me to produce animated works that move others in the same way.

Artist Statement

Any creative practice is solely a medium for the artist to realize their ideas in some way, be it in the form of careful poetic selections of words for a novel, shapes and colors in a painting, beautiful melodies and so on. Learning any creative skill is bound to be difficult at first, but with patience and a fair amount of passion, and I believe that anyone can muster enough grit to go through them.

In summary, my creative project is a short animated video of my own original character, **Impian** the curious slime, that ventures out into the world and finds himself in interesting places. In this exhibition, one of his adventures would be shown. I plan for it to be the first of many,

the first footstep towards a seemingly endless journey.

The main idea of this creative project was to combine the skills I accumulated in UBD such as cinematography, colour theory, different artistic media, and more, in a single focused medium.

While it is true that I could have picked other ways to showcase the same skills, I chose to do animation due to the specific objectives that I hope to achieve and convey. The biggest reason being to challenge myself in doing something I truly enjoyed cultivating in UBD, as well as to encourage more animators out there.



THE ADVENTURE OF A CURIOUS SLIME, IMPIAN – SYNOPSIS

Educational
Animation

We spot Impian, who we fondly call 'Pia', and travel along with him across a grassy plain. Suddenly, we see something in the distance - a sword in a stone! The narrator tells Pia of the famous tale of "The Sword in a Stone" and soon after, Pia tries to pull the blade out.

FASHION

THE MATCHING MODERN FAMILY
DAMIA' DAMIT

MAWAR GERUN
SRI SVARNA
MENTARI UNGU
'ASWAD DIRHAM
SENJA BIRU
AZHAR SHAH



DAMIA' DAMIT

Fashion Designer

Artist Profile

What first drove me into fashion design was the enjoyment I felt when drawing and designing clothes, such as for my own Baju Kurong during the festive time of Eid. As an aspiring designer entering Brunei's fashion industry, I believe in the importance of preserving our traditional culture and heritage. Most of my designs are influenced by Brunei's traditions and the land's nature. My current project is based on modernizing matching traditional clothing for families and making them suitable for everyday wear.

Artist Statement

I believe that matching clothing has become some sort of a cultural statement-turned-tradition in Brunei Darussalam, especially for festive seasons such as Eid and wedding events. It has become a way in which Bruneians express their familial bonds. However, it is difficult to find decent matching clothes for families nowadays and that was what motivated me to start working on this clothing collection for my project.

I named the collection **The Matching Modern Family** because the pieces in the collection are meant for a family of four – the father, the mother and their two children, a son and a daughter. The theme of this collection centers around earthy

traditional wear, but with an added twist. My goal with this project is to create a modern clothing collection with traditional elements, while also incorporating the latest fashion trends so that it can be suitable for everyday wear.

My overall vision is to promote both the traditional and modern cultures through the four designs in my collection, normalize matching clothing and of course, to preserve Bruneian traditional clothes in today's modern world. I hope that my vision can be seen by my audience and allow them to appreciate the fusion of traditional and modern elements in my work and in turn, help promote and further develop Brunei's fashion industry.

The Matching Modern Family

Cotton crepe





AZHAR SHAH

Visual Artist & Creative Entrepreneur

Artist Profile

As someone who grew up in a multicultural environment and enjoyed learning about the diverse histories and origins, I found that there is more than meets the eye – particularly in the designs of the traditional and cultural wear. My interest in fashion grew from watching documentaries, epic-fantasies and historical films. I am greatly intrigued and inspired by the attention to details and exaggeration in the costume designs from these genres, all while paying proper homage to the cultures represented.

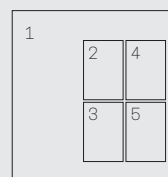
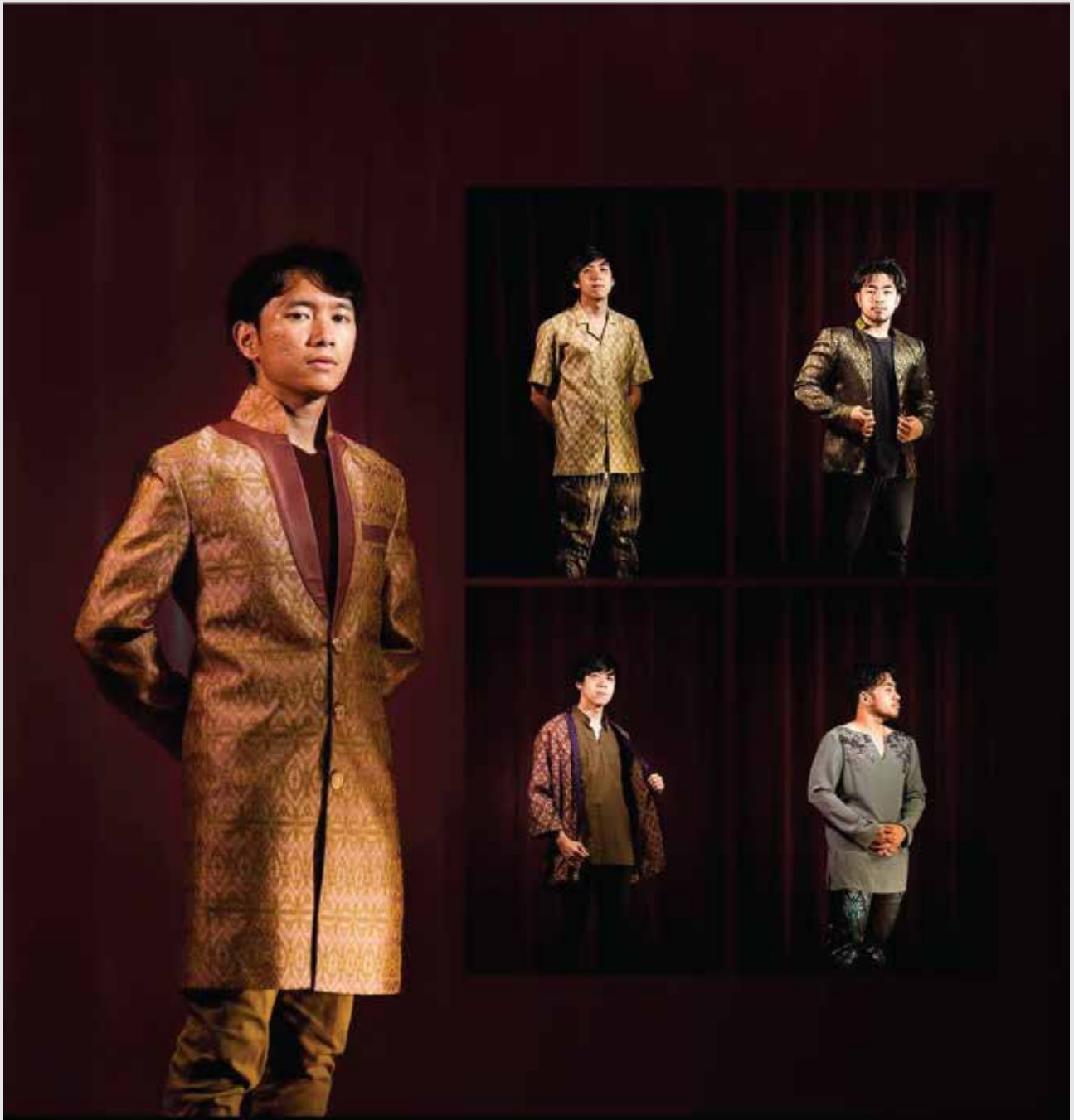
Artist Statement

As an artist who appreciates history and culture, I find myself to be fascinated with the diversity that this country has experienced throughout the centuries, especially with the costumes that played a huge role in symbolizing one's status, ethnicity, religion and identity. This has led me to embark on a project that explores the connection between culture and design. I am taking this project as an opportunity to showcase my interests in the influences throughout our cultural history, using fashion design as my medium.

Influenced by designers who are known for incorporating traditional elements in their modern designs, Didiet Maulana and

Dian Pelangi, my work explores the relationship between cultural identity and costume design. A question that always lingers at the back of my mind when it comes to design and culture appropriation is “Can anyone really claim a traditional costume to be genuinely theirs? Or is it all just improvisations from all the existing designs from other cultures?”

I believe in diversity in design, diversity of experiences, perspectives and creativity. In other words, I believe in the diversity of the thoughts that are often shaped by the cultural beliefs that surround us from race and ethnicity to demography and more. It is my hope to convey this belief of mine through the designs of my collection in this project.



- 1 MAWAR GURUN
- 2 SRI SVARNA
- 3 MENTARI UNGU
- 4 'ASWAD DIRHAM
- 5 SENJA BIRU

ENTERTAINMENT

DARU
DANIAL AZWAR

GENREX
RONNIE RONNARISH



DANIAL AZWAR

Game Concept Designer

Artist Profile

I am a game enthusiast. I have enjoyed playing games since a young age, fascinated by how games tell stories in unique and immersive ways. My goal in game-making and beyond is to evidently tell stories that are very human and touch upon social connections. I think the interactive nature of games are one of the many reasons why this theme of human connections mixes very well with gaming.

Artist Statement

Daru is a cumulative idea that spawned from years of playing games and being charmed at how simplistically beautiful an indie retro style game can be.

This project is a simple linear game with a huge emphasis on side-scrolling and action-platforming. It's reminiscent of an older generation of games that have seen a surprising resurgence in the now, due to the tools that make game-making more accessible and cheaper. I've had to develop many different aspects of Daru, from its coding to the art style and game design, and it has allowed me to polish and nurture many different skills.

The game is set in a fantastical realm of old folklore, specifically centering around the Malay Archipelago. The game itself takes heavy inspiration from Malay artistic motifs and colours as well.

Indie games are humble in nature and in marketing when compared to games created by bigger companies with billions of dollars to spend, and Daru is no different. However, its development has been a worthwhile learning experience and I hope that it entertains whoever would be willing to give my little project a chance, even if it's only for a couple minutes.



DARU

Action Platformer
Adventure
32-Bit
2D Game

Daru is a short demo of an adventure platformer where one plays an unnamed protagonist navigating through puzzles and platforms of a corrupted land in hopes of uncovering the protagonist's true identity. Daru's features are reminiscent of slash-and-hack games such as 'Deadcells' and 'Goblins and Ghouls'.



RONNIE RONNARISH

Costume & Props Maker

Artist Profile

My motivation and inspiration that drive me in becoming a costume and props maker come from my favourite characters from anime, video games and sci-fi movies, as well as superheroes. Through my project, I intend to show people that anyone can become cosplay makers if they put their hearts, passion and talent into it. My goal is to bring fresh and imaginative ideas into life and existence.

Artist Statement

Costumes and props makers are creative individuals who always have the eagerness to explore and expand their skills, techniques and knowledge to improve the quality of what they make, and this project is my own take in costume and prop-making for a cosplay born from my very own mind. It involves creating a full suit of armor, complete with weapons and shield, using the method of mixed media with EVA foam floor mats and craft foams.

The concept of the character design is based on Sci-Fi militia. The name of the suit is **Genrex**, piloted by a man who is trained by the special force. He uses his weapons and shield in his battle to stop a rebellion between powerful organizations

and save humanity. This is the reason why the suit of the armor, weapons and the shield all have visible battle damage and weathering to highlight the many battles that the man and the armor have been through. The logo of the armor is in the shape of a wolf which symbolizes guardianship, loyalty and strength.

Genrex

Cosplay Costume

200cm x 115cm (78.7 x 45.2 in.)



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WE WOULD LIKE TO EXPRESS OUR UTMOST GRATITUDE TO
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WE ALSO OWE OUR HEARTFELT GRATITUDE TO OUR SPONSORS FOR THEIR KIND
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FINALLY, OUR WARMEST GRATITUDE GOES TO ALL STUDENTS FOR THEIR CREATIVITY,
COMMITMENT AND ENTHUSIASM THAT MADE THIS EXHIBITION POSSIBLE FOR
THE SPECTRUM 2021: ANEW GRADUATION EXHIBITION.

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