



The 18th reQaseni
EXHIBITION



NADI BY 18TH REQASENI ART AND DESIGN DIPLOMA EXHIBITION

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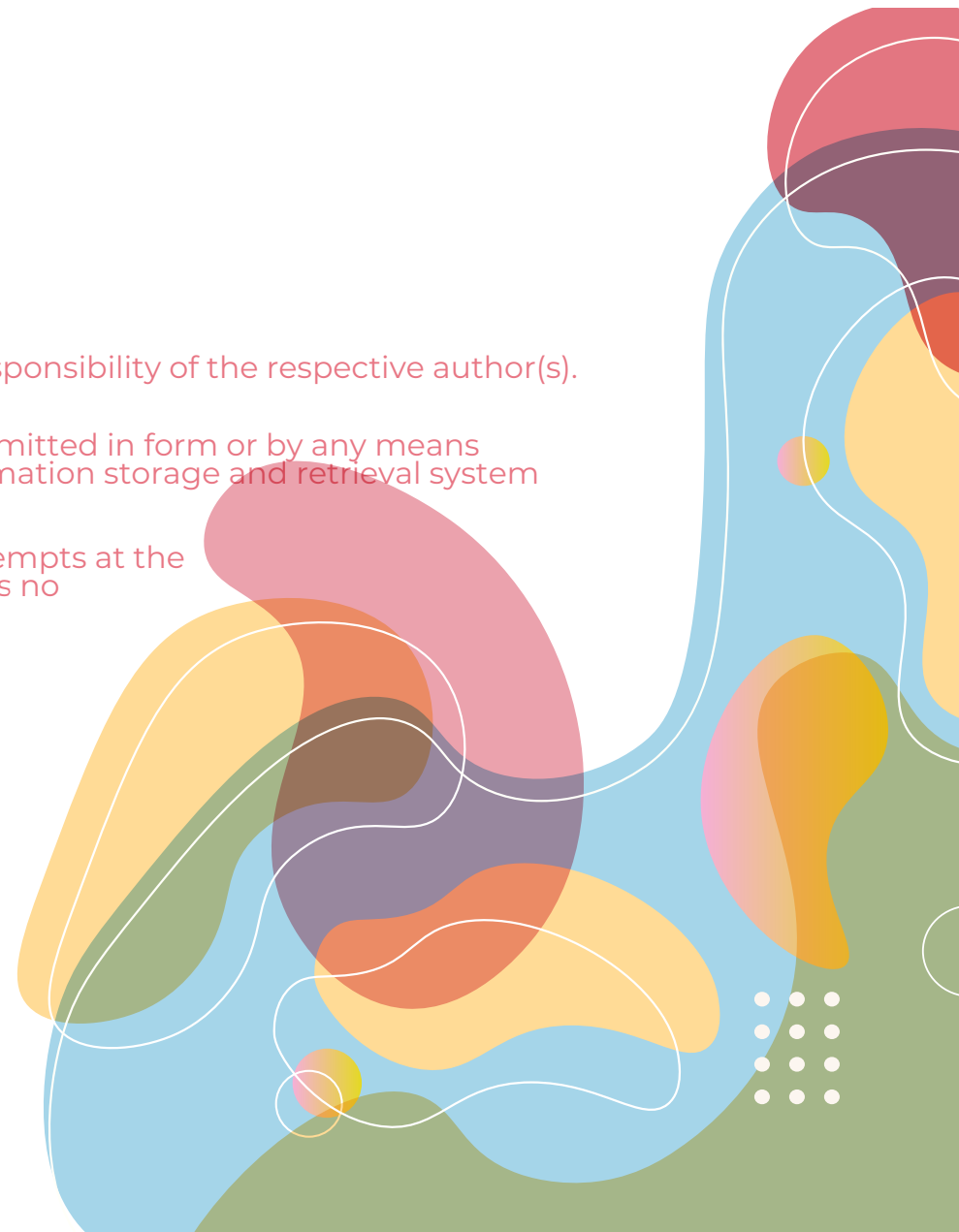
NORAZIAH MOHD RAZALI

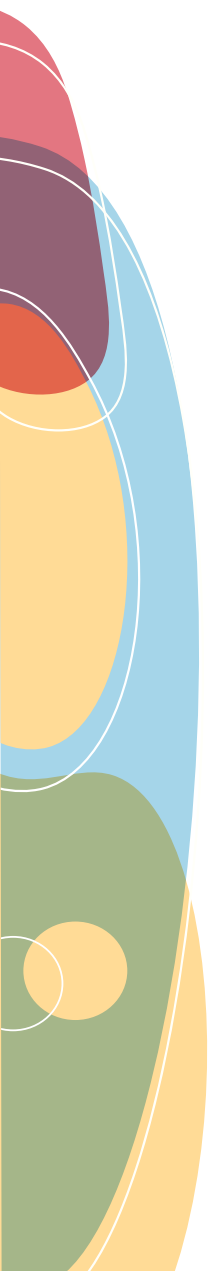
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RECTOR'S FOREWORD

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Assalamualaikum Warahmatullahi
Wabarokatuh, Salam Sejahtera and Salam
UiTM Di Hatiku.

I stand before you with immense pride, reflecting on the remarkable achievements of our students in the final year of the College of Creative Arts. It is truly an honour to extend my heartfelt congratulations to each student and express my gratitude to the dedicated lecturers who tirelessly guided them through this transformative journey.

The culmination of their hard work and artistic brilliance will be showcased in the REQASENI art exhibition themed NADI. This exhibition stands as a testament to the collaborative efforts of our final-year students who have poured their creativity and dedication into making it a definite success.

I would like to acknowledge the significance of the lecturers' role in nurturing these talents, allowing them to express ideas, understanding, and information through visual communication. The university strongly supports such initiatives, providing a platform to showcase the exceptional artwork produced by UiTM Sarawak Branch students



In this digital age, where digital media is a growing platform, I am optimistic about the students' potential to explore art through this innovative medium. This aligns seamlessly with Sarawak's strategic development plan to embark on digitalisation. I am confident that these creative minds will contribute significantly to the digitised artwork scene, playing a role in advancing Sarawak's economy. The versatility of the digitised artwork, can effectively convey information, communicate messages, promote products, and many more.

As we applaud the accomplishments of our students, I encourage them to continue creating impactful art that contributes meaningfully to society. Your creativity has the power to shape narratives and inspire change. I extend my best wishes to all students at the College of Creative Arts for their future endeavours.

Finally, I express my support for any art exhibition that influences the growth of our students. May this art exhibition serve as an ongoing source of motivation and aspiration for both students and the wider community. Congratulations once again and may the spirit of creativity continue to flourish among our talented students.

Thank you.



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Assalamualaikum Warahmatullahi Wabarakatuh and Good day.

Praise to the almighty Allah S.W.T. for His abundant grace that brings us together on this joyful occasion. Today marks a significant moment as we come together to celebrate REQASENI XVIII (18) 'SPECIAL EDITION': NADI RE-IMAGINE 2024. This annual event is a showcase of the talents and efforts of students, highlighting the excellence of the Graphic Design and Fine Arts program from UTM Samarahan.

This year, we have chosen the theme NADI, to symbolise the life force and essence within each artwork. Similar to a pulse being a vital sign of life, every displayed piece represents the students' hard work, dedication, and, essentially, their artistic heartbeat. It encapsulates the life and energy infused into their creations.

Graphic Design students have demonstrated exceptional skills and creativity in design thinking, problem-solving, and visual communication. Their ability to create visually appealing designs conveying significant messages and ideas is commendable.

Similarly, Fine Arts students have exhibited their proficiency in both traditional and

HEAD CENTRE OF STUDY'S FOREWORD

contemporary techniques, crafting inspiring artworks that capture the essence of the human experience.

I extend my heartfelt gratitude to the dedicated College of Creative Art lecturers who have tirelessly supported our students, contributing to the success of this show. Special thanks to our esteemed guests, media friends, and students joining us to explore the extraordinary works of our students today.

This marks just the beginning of our students' journey as artists and designers. We believe they will continue to produce remarkable artwork, making positive impacts in their respective fields. Once again, thank you all for being here today, and we hope you thoroughly enjoy the exhibition.

Thank you.



Sr. Dr Asmah Alia Mohamad Bohari

Head Centre of Studies
Arts, Design, Architecture, Planning & Surveying
Universiti Teknologi MARA
Cawangan Sarawak



PROJECT DIRECTOR'S FOREWORD



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Alhamdulillah, Praise to Allah S.W.T and His blessing, ReQaSeni XVIII Special Edition, Nadi Re-imagine 2024 College of Creative Arts, Arts Exhibition serves as a platform for students enrolled in the Diploma of Art & Design program at UiTM Cawangan Sarawak, allowing them to showcase their work and talents. This ReQaSeni XVIII Special Edition has a hybrid theme, 'Nadi Re-imagine!' which symbolizes a collective of 11 final year students from the Graphic Design and 7 final year students from Fine Art program. The uniqueness of this ReQaSeni XVIII is in the merger of two events, both of which constitute the result of the efforts of final-year students. Nadi prioritizes the completion of students' final artworks, while Re-imagine is a cooperative project involving final-year students and the local community. The objective is to construct a modular art installation using recyclable materials sourced from the several local communities in Kota Samarahan.

Congratulations to the final-year students who are involved in programs and activities at the college! Their outstanding performance and high level of dedication, even in small numbers, is an achievement worthy of praise. Their active involvement in various programs and activities shows sportsmanship and good leadership. It is

important to acknowledge that the learning experience of those who started entirely in online mode in semester one and then ended up as the third group of students in the post-pandemic era was a huge challenge. This shows their resilience in the face of change and adaptation to a changing learning environment.

The students, consisting of 10 female students and 8 male students from both graphic design and fine arts, are an example of diversity and inclusivity. Their leadership and ability to make these programs a success is a source of inspiration for juniors in college. Hopefully, they can be a reference example that motivates other students to be active and dedicated in various college activities. As the last batch in the post-COVID era, may they bring positive spirit and endurance into their careers after graduating. Continue to be successful and make valuable contributions to society and industry. May a bright future await them, and congratulations once again to them for their outstanding achievements! Finally, it is really gratifying to see that the outcomes of the teaching and learning process over the course of two and a half years have led to success for these students. Their ability to use what they have learned and overcome all challenges and trials demonstrates their resilience and fortitude. Determination and prayer, with the divine



permission of Allah S.W.T., are the decisive elements for obtaining achievement, serving as a source of motivation for the significance of sincerity and unwavering belief in Allah S.W.T. in attaining goals. The success of students is not just the result of their own efforts but also the grace and permission of Allah. The lecturer hopes that these students may acquire knowledge and use it to the best of their abilities for the betterment of the world and the hereafter. These students are expected to become outstanding mentors for future generations, carrying on the tradition of excellence in the field of knowledge and learning. May these students continue to succeed at every step and may the knowledge they bring become a valuable legacy for the future. Congratulations once again to the students, and may their success continue to yield positive outcomes in their lives.

Ts Noraziah Mohd Razali

Project Director
NADI

Universiti Teknologi MARA
Cawangan Sarawak



Project Leader'S **FOREWORD**

Greetings,

As the Project Leader for the REQASENI Art Exhibition, it is with great honor that I present our curated showcase where the theme NADI takes center stage in our Diploma Show. This extraordinary event is a collaborative effort organized in partnership with The Spring and executed by the final-year students from the College of Creative Arts, UiTM Sarawak. I extend sincere gratitude to The Spring for generously allowing us to organize this event and share our artistic endeavors with the public.

Appreciation is extended to everyone involved, notably UiTM Sarawak, our dedicated lecturers, and all students for their outstanding cooperation and hard work, ensuring the success of this art exhibition.

Our exhibition distinguishes itself as we embrace the 'NADI' concept, symbolizing the life force within each artwork. Similar to a pulse representing the vital sign of life, it encapsulates the hard work, dedication, and artistic essence of each piece, along with the energy infused into their creations.

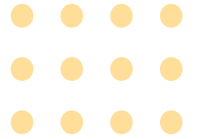
Within this showcase, Graphic Design students showcase their skills and creativity in design thinking, problem-solving, and visual communication. Concurrently, Fine Arts students demonstrate proficiency in both traditional and contemporary techniques.

In conclusion, it is my hope that this art exhibition serves as an inspiration for students to grow and learn through visual art. May this platform open up new opportunities for us to experience life in different ways and encourage the community to appreciate art created by local talents.

Thank you.

Aina Nazirah Binti Junaidi,
Project Leader
NADI, REQASENI 18th Edition Art Exhibition





INTRODUCTION

N (NARRATE) - What we want to convey and lead people to see and think about graphic design and fine art

A (ARTISTIC) - Directly relates to both Fine art and Graphic design. It emphasizes creativity and the use of visual elements to convey our ideas and emotions.

D (DESIGN) - In graphic design, it represents intentional arrangement of visual elements. In fine art, it refers to deliberate composition of artwork. For students, understanding design principle is important in shaping their identity and personal style.

I (IDENTITY) - Relates to the core of personal and artistic growth. A student's identity is a combination of their experiences, values and creative expression. Thus, in Fine art and Graphic design, develop one's identity involves finding and expressing their unique style and perspective.





LECTURERS

GRAPHIC DESIGN'S LECTURERS



MR. CLEMENT JIMEL



MR. MUHAMAD HAFIZ HASSAN



MS. NURUL AMY AZURA HISHAMUDDIN

GRAPHIC DESIGN'S LECTURERS



TS. NORAZIAH BINTI MOHD RAZALI



TS. MADELEINE ELNA PERREAU



TS DR. MUHAMMAD FAUZAN BIN ABU BAKAR

FINE ART'S LECTURERS



MR. MOHD RAZIF MOHD RATHI



MDM. CHRISNA PINDAH



DR. WAN JULIANA EMEIH WAHED

FINE ART'S LECTURERS



DATIN HALINA AMIN



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SERVICE

Despite its strategic location, Bako National Park fails to attract many locals. This might be caused by lack of promotions, and it needs branding since it is managed by Sarawak Forestry Corporation who is also in charge of other parks and reserves. A modern adventure concept would be our new attraction at the park. The animated advertisement and commercial video will be displayed in malls, hydrogen buses and bus stop to attract locals and tourists to visit Bako National Park. Apart from that, Bako National Park will also be having its own website with 3D designs to reach more visitors.



SERVICE



LOGO RATIONALE

Bako National Park, founded in 1957, is one of the smallest national parks in Sarawak. It is located in Bako, Kuching and offers variety of floras and faunas such as the Proboscis Monkey, Borneo Bearded Pigs, and many more. Bako National Park also offers a lot of magnificent and breathtaking views.

The Sea Stack is composed of polygons with multiple lines connecting them and colours pulled from the sea and land of Bako National Park. The symbol is applicable at most sizes. The polygons used are mainly triangles and quadrilaterals and multiple lines which can be used as graphic elements.

Bako National Park logo is composed of the sea stack and a logotype made from Aldo the Apache and Jost Light. The horizontal logo is the primary logo and should be used in most cases. However, The Sea Stack and the logotype can be used independently with suitable backgrounds.

GDT314

GRAPHIC DESIGN PROJECT


STATIONERY ITEMS



LIVERY



UNIFORM



MARKETING COLLATERAL



MERCHANDISE

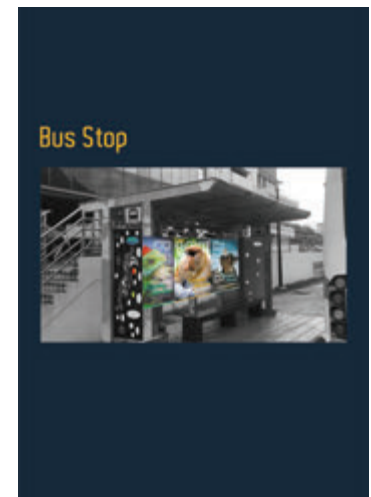
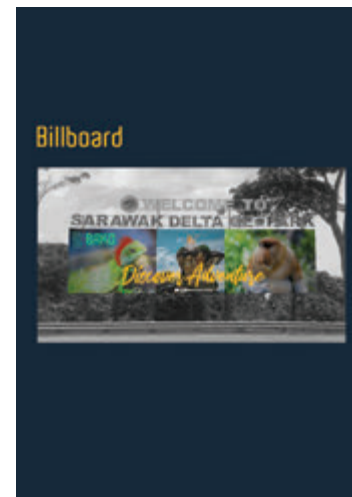
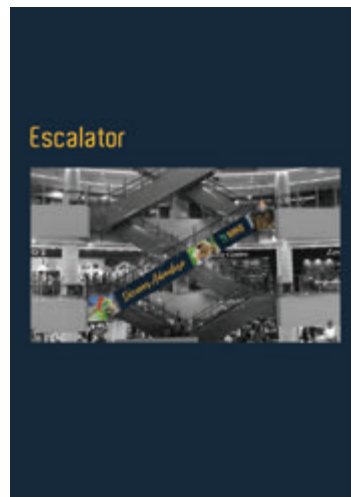
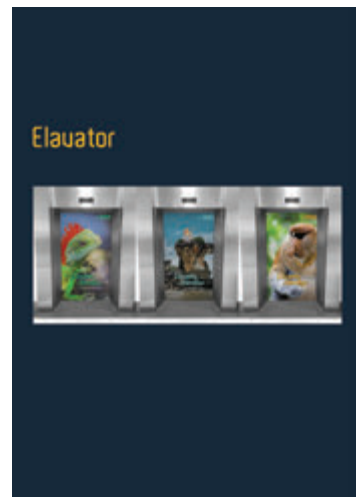


GDT315

PRINT DESIGN PROJECT



PRINT ADS



FIVE MEDIA PLATFORM





WEBSITE



3D BOOTH



COMMERCIAL VIDEO





AINA NAZIRAH BINTI JUNAIDI

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PRODUCT

'Kelupis Kedayan' by Ummu, which is a local food business established in 2023, is facing a challenge due to insufficient recognition. To address this issue, a comprehensive approach involving brand identity, effective advertising, and immersive multimedia are essential. The theme concept is "Modern Traditional." A collaboration between the corporate brand, advertising, and multimedia efforts is a must to ensure success and elevate the product's visibility for those visiting Sarawak.



PRODUCT

Kelupis

Kedayan



Legacy in every bite

LOGO RATIONAL

Kelupis Kedayan is a traditional food popular among the Kedayan community. The ingredients include glutinous rice, coconut milk, and are wrapped in a natural way using "Nyirik" leaves. It is the aroma of the Nyirik leaves that makes this dish special.

Utilizing a serif typeface to align with the concept of modernized traditions. Incorporate calligraphy into this logo to convey a modern traditional aesthetic. Incorporating soft leaf elements to underscore the wrapping of Kelupis in "Nyirik", a leaf not widely known. Employing green tones for the letters "K" and "Kedayan", each with a distinct shade. This choice symbolizes the essence of "I am Kedayan" emphasizing the strong association of Kelupis that hold within the Kedayan community. The slogan to convey Kelupis Kedayan is "A Legacy Handed Down Through Generations from Ancestors."

PACKAGING DESIGN



Sleeve



Container



Labelling



UNIFORM



LIVERY



MERCHANDISE



POINT OF PURCHASE (P.O.P)



FLYER



GDT315

PRINT DESIGN PROJECT



PRINT ADS



FIVE MEDIA PLATFORM





WEBSITE



3D BOOTH



COMMERCIAL VIDEO





GERRARD LIM

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PRODUCT

Kompia House has exceptional culinary potential. However, some limitations hinder it from being recognised widely. Overcoming this challenge requires a comprehensive brand image, attractive advertisements, and immersive multimedia usage. It is expected that through robust advertising and multimedia efforts, these would help to Elevate Kompia House's image as a renowned culinary haven, that offers an unforgettable dining experience, which surely would attract a significant influx of tourists.



PRODUCT



Logo Rationale

The logo design incorporates several key elements to convey the essence of the brand:

- Continuum Tradition:** The use of lines in logo symbolizes continuity and tradition. These lines represent the enduring legacy and heritage that the brand embodies, showcasing the commitment to quality and time-honored practices.
- Representation of Product:** The lines are shaped to resemble a kompia, providing a clear visual representation of the products offered. This distinctive shape instantly communicates to the audience what the brand sells, creating instant recognition of the association.
- Homely Origins:** The emblem of the logo is designed to resemble a house roof, symbolizing the humble beginnings of the business. Starting from home, it has grown to become a recognizable brand, rooted in the warmth and comfort of domesticity.


Packaging design



livery design




Flyers




Uniform



Merchandise



Brand Guidelines

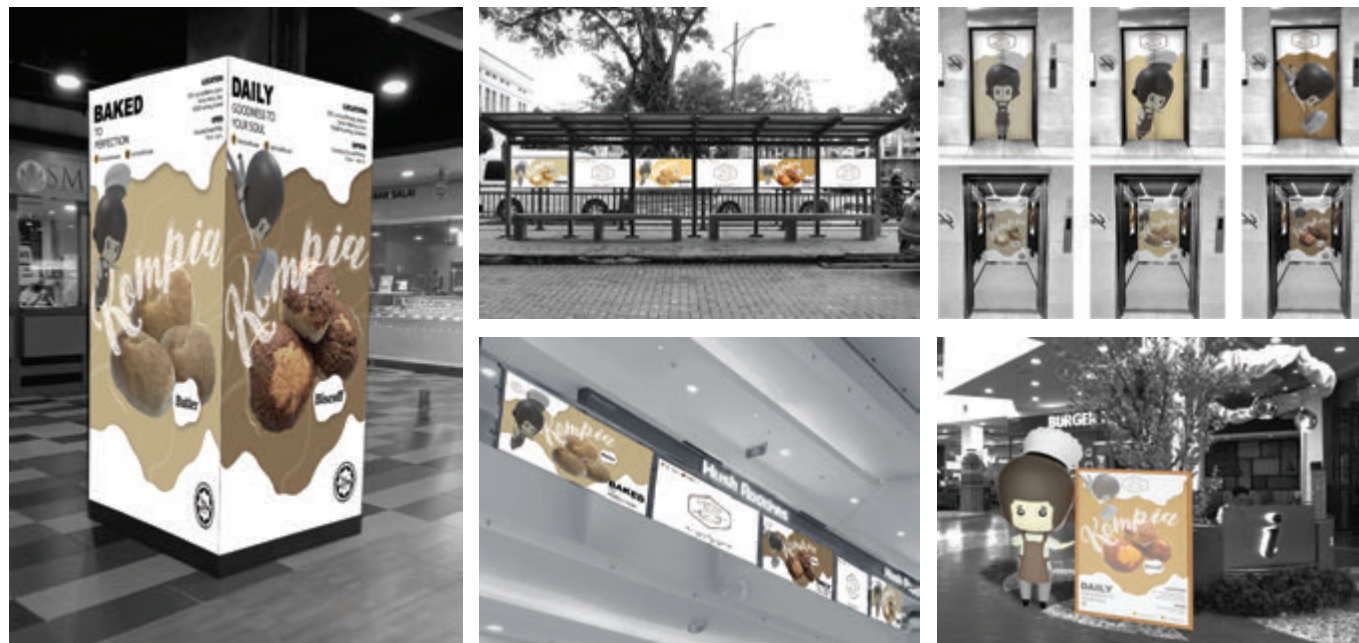


GDT315

PRINT DESIGN PROJECT



PRINT ADS



FIVE MEDIA PLATFORM

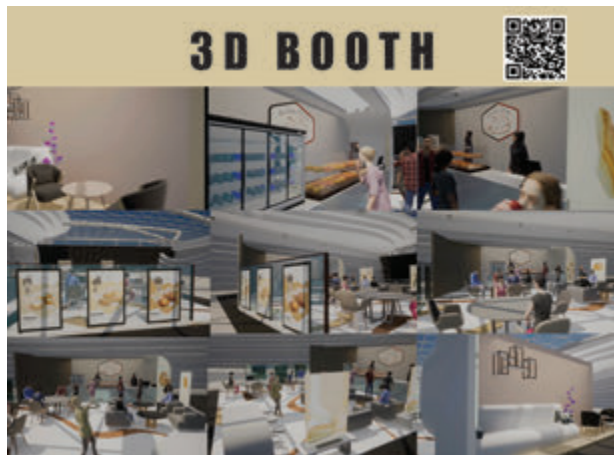




MOBILE APPS



3D BOOTH



COMMERCIAL VIDEO





HANA KHALEEDA BINTI SUHARDI

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SERVICE

Swee Kang is a dessert establishment that has been serving customers since 1953. It is known for its shaved ice desserts, and it is one of the best dessert shops in Kuching, Sarawak. Swee Kang is undergoing a rebranding process to incorporate a vintage theme to attract global tourists. These include a commercial video and booth, with a vintage-themed Chinese cultural logo.



COMPANY

LOGO RATIONAL

Swee Chang is a renowned Hainan establishment that has been catering to customers since 1953. It is situated at the opposite Kowloon's side for station. Renowned for its exquisite steamed sea desserts, this establishment is widely regarded as one of the premier steamed shops in Kowloon, Hong Kong.

The primary typewords employed in the design is Kowloon, which is consistent with the vintage-themed aesthetic. The logo, on the other hand, is set in Futaba and Arial. Furthermore, the word 'ready' Chinese pronunciation.

In the realm of Chinese culture, the colour red is widely regarded as a primary hue denoting good luck, joy, and happiness. Research conducted on the subject indicates that this colour possesses the unique ability to stimulate the appetite. In contrast, green is the colour that is often associated with freshness.

CORPORATE ITEMS

EMPLOYEE UNIFORM

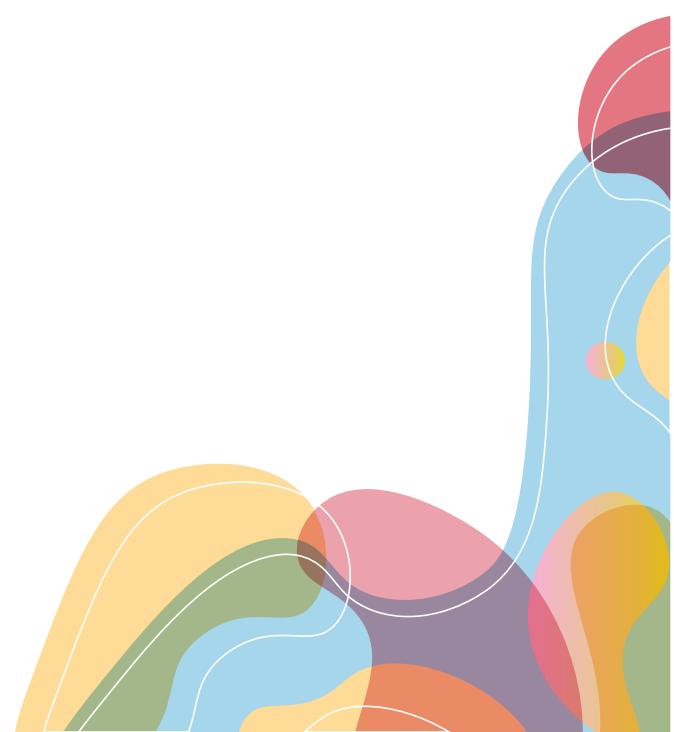
PACKAGING

POSTER

LIVERY

CORPORATE GUIDELINE

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GDT315

PRINT DESIGN PROJECT



PRINT ADS



FIVE
MEDIA PLATFORM





MOBILE APPS



3D BOOTH



COMMERCIAL VIDEO





KRIZEL WILSON

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SERVICE

The main concern is that Orchid Park is not easily identifiable due to the dearth of a logo. Orchid Park's lack of a logo causes it hard to be identified by visitors. To overcome this issue, a minimalistic and an exclusive concept of corporate logo to represent the organization's identity is developed. To attract more visitors, printed advertisement on banners will be used along with short multimedia animation on our website. Located across a waterfront, Orchid Park is an ideal location for tourist attraction.



SERVICE



STATIONERY ITEMS



Front Corporate Folder Letterhead



Envelope Invoice Business Card

UNIFORM



Side Front Back

LITERATURE

Brochure



Inside Outside

LIVERY



Right Side Front Left Side Back

MERCHANDISE



Mug Tote Bag Pottery Bouquet Cap Water Bottle Tumbler Pen & Pencil Notebook

LOGO RATIONALE

Orchid Park Kuching is a service provided botanical park consists of two areas mainly the nursery and the flower displays. Orchid Park is handled by the Dewan Bandaraya Kuching Utara (DBKU). It houses over 82 orchid plants with unique species and also has the potential to breed cross-hybrid orchids and horticultural plant.

The main orchid which also known as the Premier Sarawak's orchid is incorporated in the letter 'O' in Orchid Park. The texture on the orchid petal is splash watercolour to represent that orchids have uniqueness of its petal pattern texture. The font used is Mayestica with the use of gold gradient to convey an exclusive handwritten aesthetic to the logo to symbolize the elegant of this orchid park.



GDT315

PRINT DESIGN PROJECT



PRINT ADS



FIVE
MEDIA PLATFORM





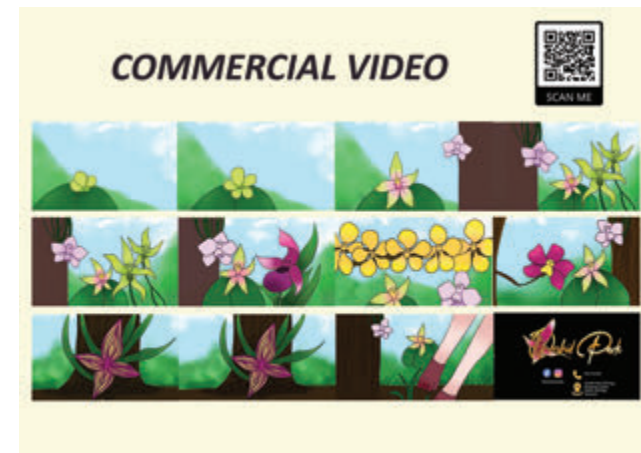
MOBILE APPS



3D BOOTH



COMMERCIAL VIDEO





NOORZA FATIHAH BINTI ZAKARIA

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EVENT

The Miri Tattoo Festival (MTF) is an event held in Miri, Sarawak. The festival exhibits activities such as tattoo beauty contests, Dayak Material art showcases, and traditional parades. To be highlighted as a tourist attraction. MTF needs to improve its branding. The festival combines conventional Sarawak tattoos with contemporary aesthetics, employing print and digital advertisements to endorse its brand. The MTF's logo is designed according to the Sarawak tattoo motif and incorporates innovative ideas of modern concept. multimedia platforms, including the creation of commercial videos and booth designs for events will also be incorporated. These showcase MTF's stability and



SERVICE



LOGO RATIONALE

A tattoo convention, meeting and exhibition for tattoo practitioners and enthusiasts from different studios and areas, as well as anyone who wish to see the world of tattoo. Especially Borneo's traditional tattoo and culture.

The Miri Tattoo Festival logo is composed of an octothorpe and a logo type set in Hyper Super Regular and Bebas.

The logo can be used with or without octothorpe accordingly to the situation and product.

The octothorpe is composed by the motif of 'Burung Enggang' or known as 'Burung Keryalang', combined with a square, the geometry shape. The minor detail under the shape is the ink splash which related to tattoo ink.

LOGO GUIDELINES



STATIONERY ITEMS



Letterhead



Business Card



Corporate Folder



DL Envelope (Wallet)

CREW T-SHIRT



CREW

LIVERY



Lorry (Right Side)

Lorry (Left Side)

BROCHURE



FRONT

BACK

MERCHANDISE



T-shirt

Hoodie

Entry Ticket

Cap

Wristband

Paper Bag

Arc Design



GDT315

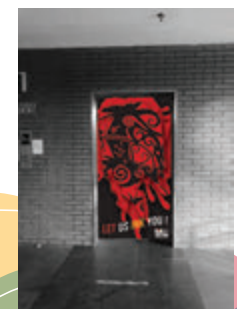
PRINT DESIGN PROJECT



PRINT ADS



FIVE MEDIA PLATFORM





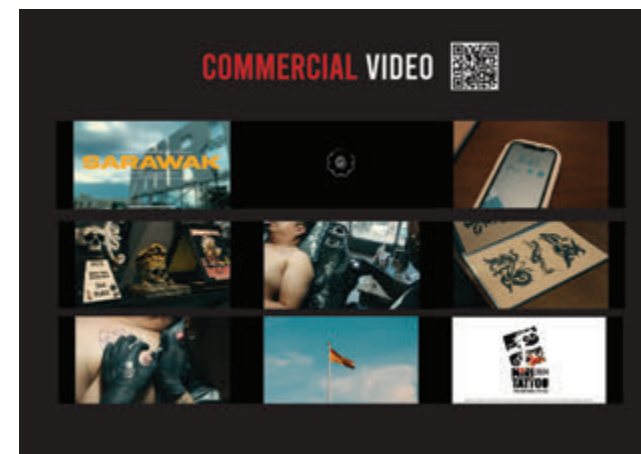
WEBSITE



3D BOOTH



COMMERCIAL VIDEO





NUUR AINUL NAJLAA' BINTI BRAHIM

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PRODUCT

Laksa Ambal Sarawak faces limited recognition, which impedes its broader appeal. By employing attractive graphic design plans, deploying creative ads and social media strategies to narrate its distinctive tale and traditional crafting, these can help Laksa Ambal Sarawak to receive larger attention. Moreover, recruiting influencers to promote the products, and utilizing online platforms, will assist in cultivating well-established brands, transcending the awareness challenge, and fostering broader enjoyment.



PRODUCT



LOGO RATIONAL

- In Between Ambal**
to show the freshness of ambal and represent a crown
- Circular Red**
The identity colour of Laksa Ambal to make it appetising and attractive
- Laksa Ambal mascot**
The face of laksa Ambal
- Graphic Element**
Iban Beaded necklace

Queen Ambal (mascot name) as the brand image of Laksa Ambal. The Colour red is to represent the brand's primary color and it is a colour that makes food appetising and attractive. The Ambal crown colored with green to potrays freshness.

POSTER



LIVERY



PACKAGING DESIGN

carrier bag



paper bag



container



utensil box



UNIFORM

cap



shirt



apron



MERCHANDISE

clipboard



note



tissue



trawl

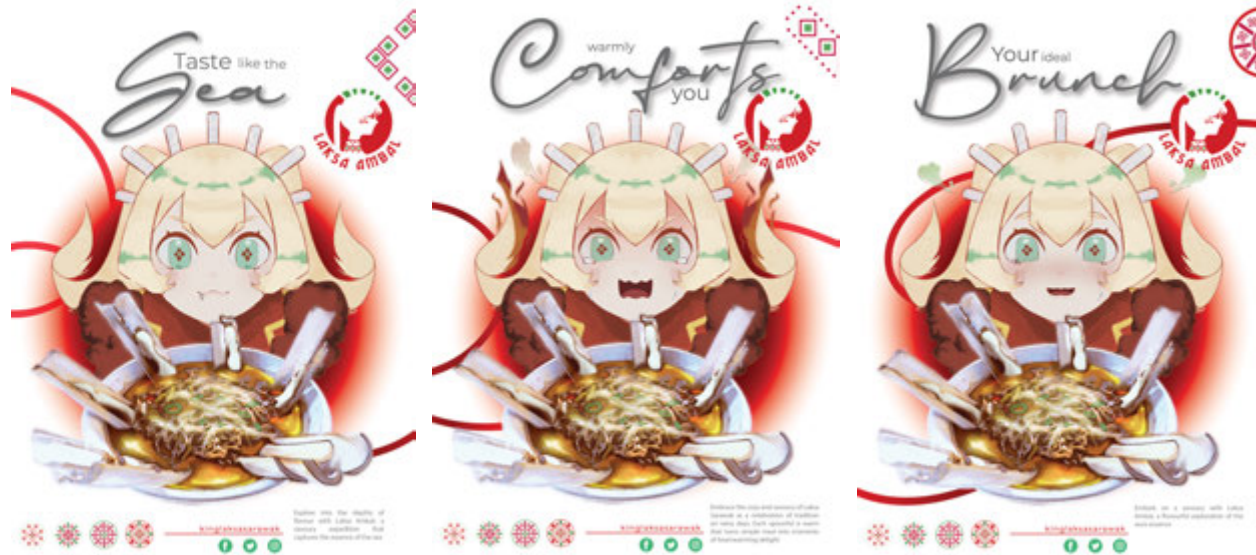


keychain



GDT315

PRINT DESIGN PROJECT



PRINT ADS

FIVE MEDIA PLATFORM





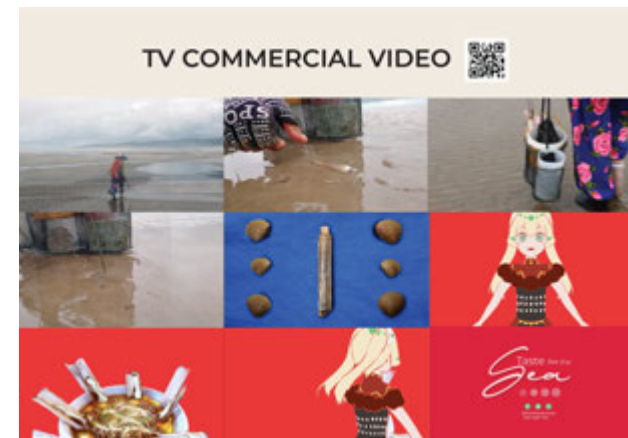
MOBILE APPS



3D BOOTH



COMMERCIAL VIDEO





PENGIRAN MOHAMAD SUFI BIN MOHD AIN

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PRODUCT

Purnama Taste's stellar dish, Mee Pok attends to improve its recognition through a comprehensive revitalization effort. Targeted advertising, dynamic multimedia, and innovative marketing aim to propel Mee Pok to its deserved market standing, will be appealing not only to locals but also tourists. With its exceptional taste, Mee Pok offers a unique experience that beckons tourists to savor not just a dish but a culinary and cultural treasure. Redefining Purnama Taste's Mee Pok as a must-try delight will prepare locals and visitors on a sensory journey that transcends flavours.



PRODUCT



LOGO RATIONALE

The color red is often associated with appetite stimulation, making it a popular choice for food and beverage logos. It is also seen as a symbol of good luck and prosperity in many cultures.

The yellow background is a cheerful and eye-catching color that complements the red text. It is also associated with happiness and optimism, which are qualities that this product would want to evoke in its customers.

Overall, the logo is a memorable and eye-catching design that is well-suited for a Mee Pok product. The use of red and yellow is both logical and strategic, as these colors are known to stimulate appetite and evoke positive emotions.



Scan the QR code for Brand Guidelines.

PACKAGING



FLYERS



UNIFORM



LIVERY



POINT OF PURCHASE



MERCHANDISE



Chopsticks



Bowl



GDT315

PRINT DESIGN PROJECT



PRINT ADS



FIVE
MEDIA PLATFORM

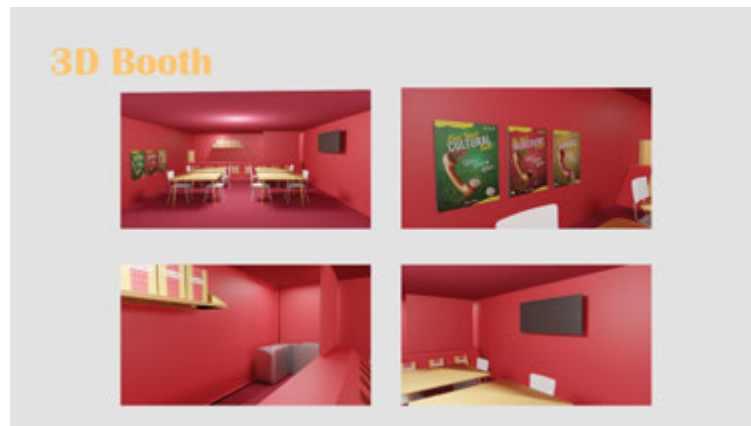




MOBILE APPS



3D BOOTH



COMMERCIAL VIDEO





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EVENT

The project focuses on rebranding Sarawak's tourist attractions, particularly a music event called Borneo Music Festival Live (BMFL) in 2022, featuring various genres including Traditional Sarawak music, Electric Dance Music, and pop. A specific theme, that blends sci-fi and brutalism, will create a firm logo to overcome the design challenges. This will strengthen BMFL's brand identity and image in their corporate design, expanding emotional connections through diverse collateral and visually compelling elements through digital multimedia.




SERVICE



BORNEO MUSIC FESTIVAL LIVE 2024

SCAN ME




Embark on a transcendent musical journey at the prestigious "Borneo Music Festival Live," where an exquisite fusion of genres awaits in a celebration of rhythm and melody, then brought to life by the collaborative efforts of Firmament Event Studio and More Entertainment. Firstly awaken in the year 2022, located in Sarawak. Traditional Sarawak music sets that show cultural music tone by combining the vibrant beats of Electric Dance Music (EDM) and the catchy rhythms of Pop, creates an eclectic harmony, catering to a spectrum of musical preferences.


LOGO RATIONALE

- The base of the lettermarks, represent the shape of the square that symbolize the concert stage.
- "2024" represent the year of the event hold.
- The head of the hornbill represent the Sarawak because it was held in Sarawak.
- The coloured waves Hue represent the connection between the artist and the audience.
- The 9 black waves represent the 9 divisions in Sarawak.


UNIFORM



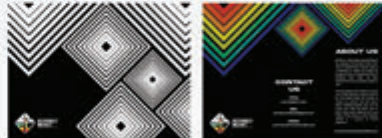
STATIONERY ITEMS




LIVERY



BROCHURE



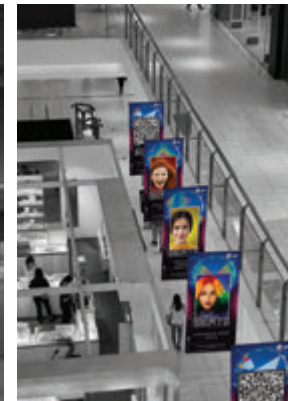
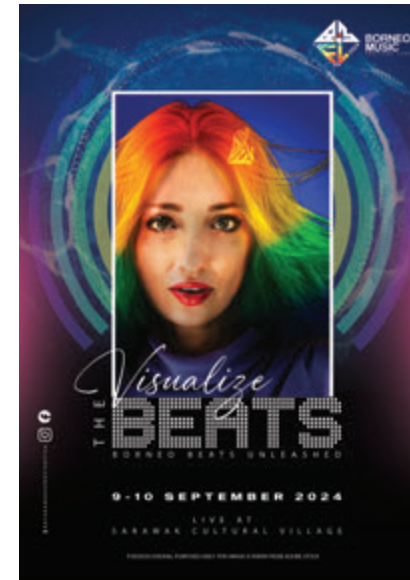
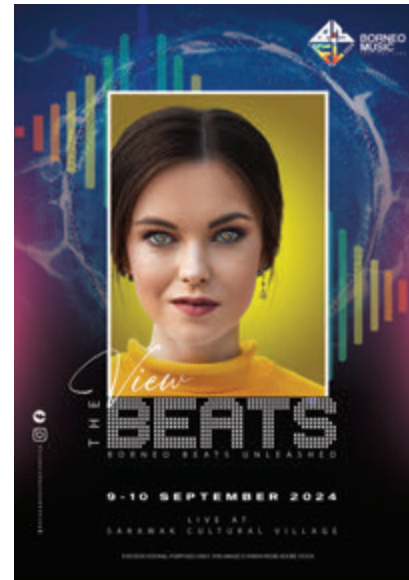
MERCHANDISE



GDT315
PRINT DESIGN PROJECT

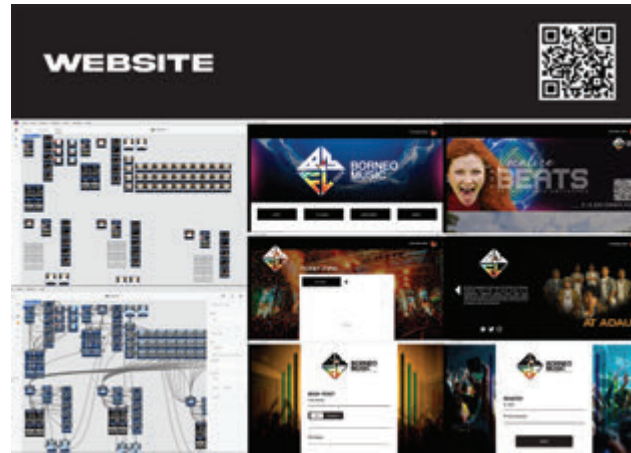


PRINT ADS

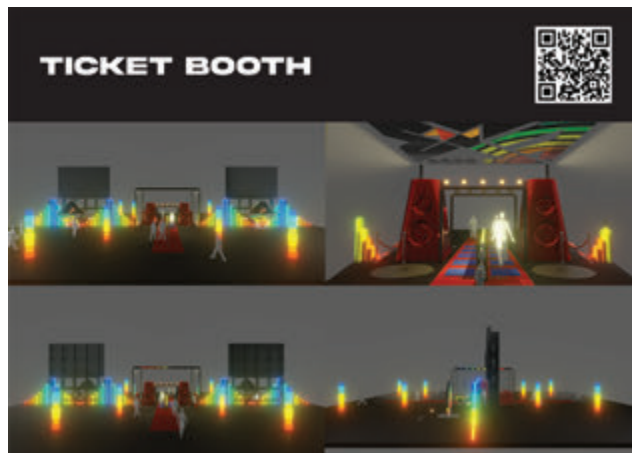


**FIVE
MEDIA PLATFORM**

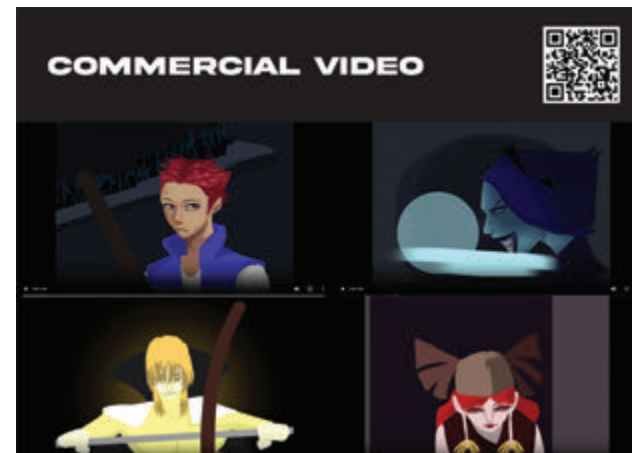




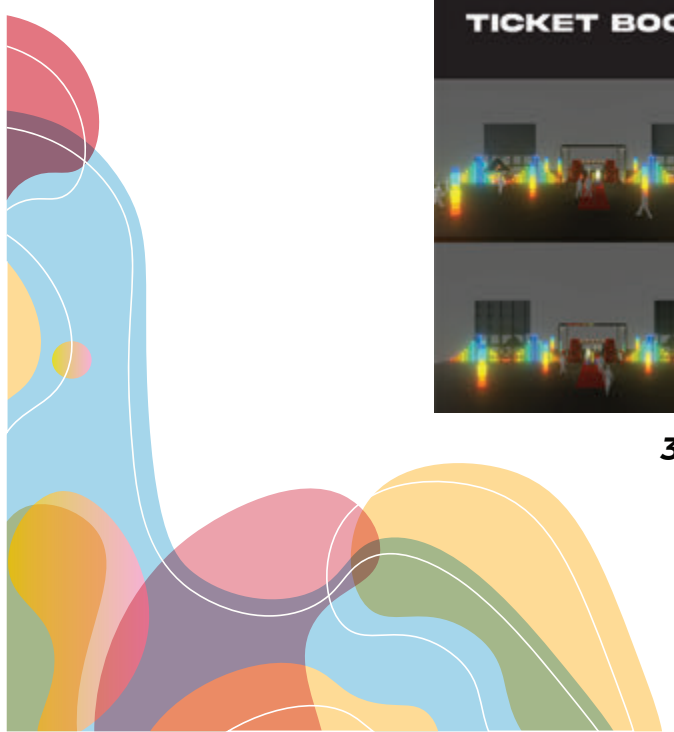
WEBSITE



3D BOOTH



COMMERCIAL VIDEO





SYARIFAH DAMIA BINTI AHMAD JAIS

miaisanegg@gmail.com

SERVICE

Fun factor, Kuching's inaugural indoor theme park, promises amusement for all ages. To enhance its recognition, it will be adopting a strategic approach that infused a pixel theme and illustrative design across corporate branding, advertising, and multimedia, these elements will solidify its identity as the premier destination for fun and fitness. The Pixel-theme amplifies the park's image, while strategic advertisements will be used to attract tourists, and an emotive TV commercial will foster a deeper connection, enticing both locals and tourists to experience the joyous ambience firsthand. Fun factor, where fun meets innovation.



SERVICE

ENJOY FUN!
OUTDOOR EXCITEMENT!

THEME PARK

LOGO RATIONAL

Helmet Icon
Signifies SAFE and PROTECTIVE for the play grounds.

Cat Icon
Signifies the mascot of FunFactor and represents fun, play, teamwork, as cats in cartoon are its signature.

Star Icon
Signifies POSITIVITY and HAPPINESS the place offers.

Typeface Pixel Style
Conveys sentimental value and signifies fun and games.

The application of red, blue, yellow and orange tones for each letter dominates the overall logo design to emphasize the fun and energetic ambience of the indoor theme park, representing the brand's image. However, the word 'T' is in black to be used as contrast for readability purposes.

STATIONERY ITEMS

Letterhead, Business card, Envelope, Invoice, Corporate folder (Front, Back)

FLYER

TICKET INFORMATION
WHERE THE FUN NEVER ENDS!

45	30
45	45
45	40

MERCHANDISES

Notebook, Pin Badges, 3 Different bags (Front and Back), Ticket wristband

STAFF UNIFORM

Front, Back (for two different uniform styles)

LIVERY

Right side, Left side, Front, Back (for truck designs)

GDT314

GRAPHIC DESIGN PROJECT

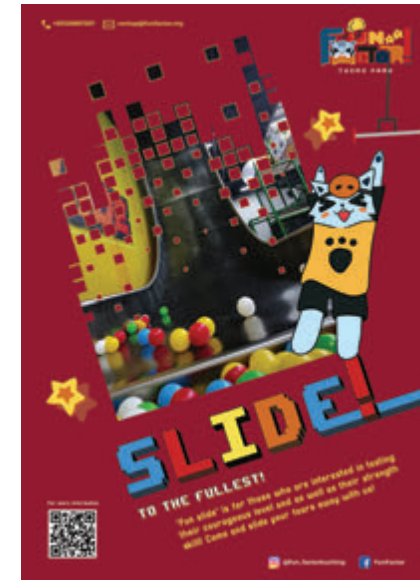


GDT315

PRINT DESIGN PROJECT



PRINT ADS



FIVE MEDIA PLATFORM





WEBSITE



3D BOOTH



COMMERCIAL VIDEO





ZAMIR AIZAT BIN HAMDAN

zamiraizat4@gmail.com

SERVICE

Elevating the image of Bengoh Dam as one of the top tourist destinations in Sarawak is our key. To overcome its lack of a unique corporate identity, the proposed logo aims to capture the essence of its lush jungle setting. To enhance its visibility, Viva city serves as a strategic advertising point along with key routes to the main city. Through an integrated multimedia approach, blending captivating visuals and informative content, the initiative seeks to attract tourists by showcasing Bengoh Dam's scenic allure and natural wonders. Harnessing the power of advertising and multimedia, the goal is to attract visitors to the heart of Sarawak's natural beauty.



SERVICE



BRAND GUIDELINE
SCAN ME!



Logo Rational
Bengoh Dam is famous for its beautiful scenery. This logo was created based on its own concept which is nature. The design of curved tree branches decorated with "Liana" symbolizes the distinctive charm of Bengoh Dam. It became the signature of the place because the branches are very unique in their cradle-like design. The hikers want to show the challenging journey to get to the top of the mountain. The green colour palette embraces the natural appeal of the environment. It can reflect the calm beauty when people visit the area.

STATIONARY ITEMS

LETTERHEAD **ENVELOPE** **BUSINESS CARD** **CORPORATE FOLDER**



FORM



UNIFORM



MERCHANDISE

T-SHIRT **UMBRELLA**



SOCKS



TOWEL **CAP**



GLOVES **SPORT BOTTLE** **LIVERY**



GDT314

GRAPHIC DESIGN PROJECT



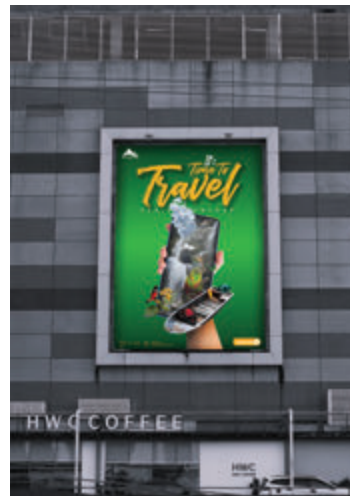
GDT315

PRINT DESIGN PROJECT



PRINT ADS

FIVE
MEDIA PLATFORM





WEBSITE



3D BOOTH



COMMERCIAL VIDEO





FINEARTS' **ArtWork**



AFIF DANISH BIN MOMIN

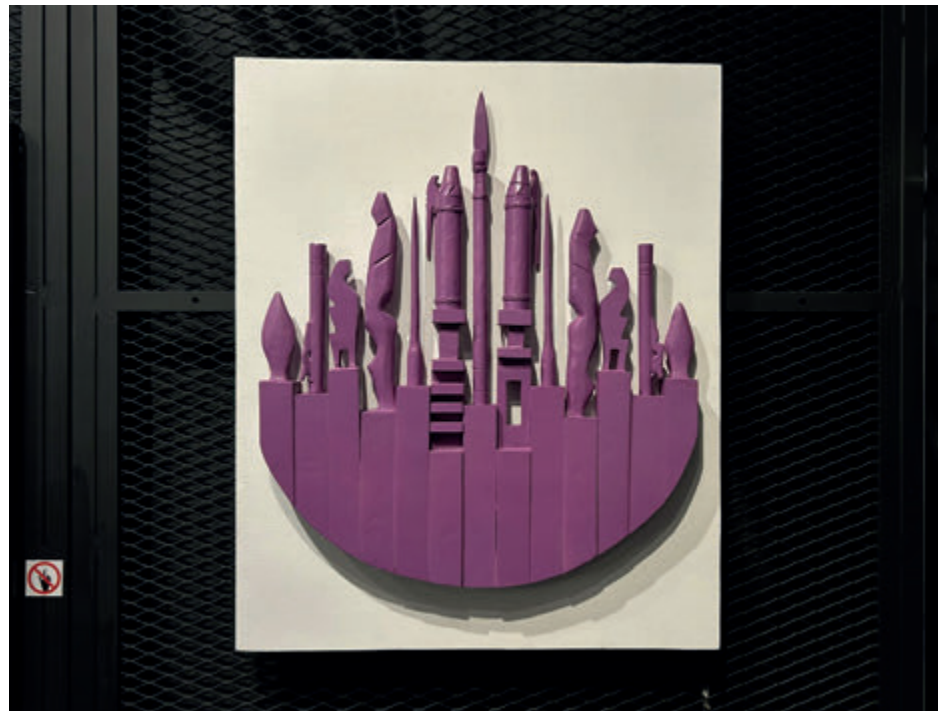
afifdanish.danish88@gmail.com

The “Sumpit” artwork analyses the characteristics of the sumpit from Iban ethnic in Sarawak through the understanding of media dimensions. The composition and unity as fundamental to the artwork in various media beyond the 'Sumpit', a multi-disciplinary undertaking that touches both printmaking, sculpture, painting and drawing to represent aspects irreducibly Sarawakian while revealing visual appeal across such varied arenas. Indigenous artwork concentrates on shape, space reflection, and cultural purpose.



SCULPTURE

The "Sumpit" artwork analyses the characteristics of the sumpit from Iban ethnic in Sarawak through the understanding of media dimensions. The composition and unity as fundamental to the artwork in various media beyond the 'Sumpit', a multi-disciplinary undertaking that touches both printmaking, sculpture, painting and drawing to represent aspects irreducibly Sarawakian while revealing visual appeal across such varied arenas. Indigenous artwork concentrates on shape, space reflection, and cultural purpose.



Title: Cultural Strength
Name : Afif Danish Bin Momin
Media : Wood Carving
Size : 2 x 2ft
Year: 2024





DRAWING

The "Sumpit" artwork analyses the characteristics of the sumpit from Iban ethnic in Sarawak through the understanding of media dimensions. The composition and unity as fundamental to the artwork in various media beyond the 'Sumpit', a multi-disciplinary undertaking that touches both printmaking, sculpture, painting and drawing to represent aspects irreducibly Sarawakian while revealing visual appeal across such varied arenas. Indigenous artwork concentrates on shape, space reflection, and cultural purpose.



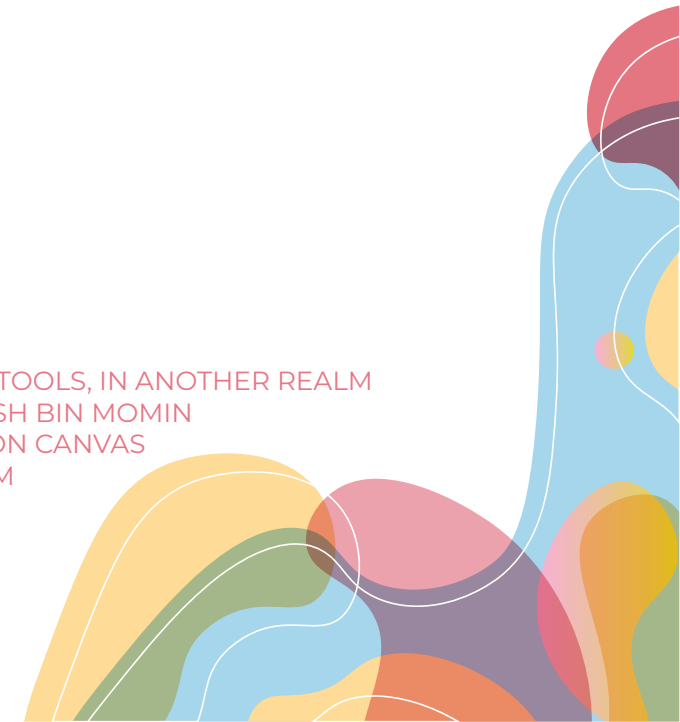
Title : Reflection of Sumpit
Name : Afif Danish Bin Momin
Media : Charcoal
Size : 84.1 x 118.9 cm
Year: 2024

PAINTING

The "Sumpit" artwork analyses the characteristics of the sumpit from Iban ethnic in Sarawak through the understanding of media dimensions. The composition and unity as fundamental to the artwork in various media beyond the 'Sumpit', a multi-disciplinary undertaking that touches both printmaking, sculpture, painting and drawing to represent aspects irreducibly Sarawakian while revealing visual appeal across such varied arenas. Indigenous artwork concentrates on shape, space reflection, and cultural purpose.



TITLE : ESSENTIAL TOOLS, IN ANOTHER REALM
NAME : AFIF DANISH BIN MOMIN
MEDIA : ACRYLIC ON CANVAS
SIZE : 59.4 X 84.1 CM
YEAR: 2024





PRINTMAKING

The "Sumpit" artwork analyses the characteristics of the sumpit from Iban ethnic in Sarawak through the understanding of media dimensions. The composition and unity as fundamental to the artwork in various media beyond the 'Sumpit', a multi-disciplinary undertaking that touches both printmaking, sculpture, painting and drawing to represent aspects irreducibly Sarawakian while revealing visual appeal across such varied arenas. Indigenous artwork concentrates on shape, space reflection, and cultural purpose.



Title: Sumpit
Name : Afif Danish Bin Momin
Media : Intaglio
Size : 42 x 59.4cm
Year: 2024



SHAH IZZAH ADILA MAULAD TAIB

shahizzahadila@gmail.com

The artwork documents the Sarawak's indigenous popular harvest foods Terung Dayak, Asam Paya, Tepus, Paku pakis, Paku pakis Uban, and Midin at Pasar Tamu through the understanding of the media dimension. The idea of highlight the texture and shape of the local harvests that are attached as a free-standing stack laden with tetradic pop colors.



SCULPTURE

The artwork documents the Sarawak's indigenous popular harvest foods Terung Dayak, Asam Paya, Tepus, Paku pakis, Paku pakis Uban, and Midin at Pasar Tamu through the understanding of the media dimension. The idea of highlighting the texture and shape of the local harvests that are attached as a free-standing stack laden with tetradic pop colors.



Title : The Harvests Observation
Name : Shah Izzah Adila Maulad Taib
Media: Mixed Media
Size : 5ft (152.4 cm)
Year: 2024





DRAWING

The artwork documents the Sarawak's indigenous popular harvest foods Terung Dayak, Asam Paya, Tepus, Paku pakis, Paku pakis Uban, and Midin at Pasar Tamu through the understanding of the media dimension. The idea of highlighting the texture and shape of the local harvests that are attached as a free-standing stack laden with tetradic pop colors.



Title : The Harvests Diary!
Name : Shah Izzah Adila Maulad Taib
Media : Mixed Media
Size: 14.85 x 21cm - 29.7 x 42 cm
Year: 2024



PAINTING

The artwork documents the Sarawak's indigenous popular harvest foods Terung Dayak, Asam Paya, Tepus, Paku pakis, Paku pakis Uban, and Midin at Pasar Tamu through the understanding of the media dimension. The idea of highlighting the texture and shape of the local harvests that are attached as a free-standing stack laden with tetradic pop colors.



Title : The Harvest Minimalist !
Name : Shah Izzah Adila Maulad Taib
Media : Oil Paint on Canvas
Size : 59.4 x 84.1 cm
Year: 2024





PRINTMAKING

The artwork documents the Sarawak's indigenous popular harvest foods Terung Dayak, Asam Paya, Tepus, Paku pakis, Paku pakis Uban, and Midin at Pasar Tamu through the understanding of the media dimension. The idea of highlighting the texture and shape of the local harvests that are attached as a free-standing stack laden with tetradic pop colors.



Title: The Marvests Collection
Name : Shah Izzah Adila Maulad Taib
Media : Silkscreen
Size : 42 × 59.4 cm
Year: 2024



NURPUSPAWATI BINTI ABDULLAH

puspawatiabdullah12@gmail.com

The traditional dessert of "Segurut" (Kuih Celorot) from Melanau symbolizes the uniqueness of Malaysian food culture. This artwork explores the visual characteristics of "Segurut" through the understanding of media dimensions which highlights the elements of structure, form, colors, pattern and proportion of "Segurut".



PAINTING

The traditional dessert of "Segurut" (Kuih Celorot) from Melanau symbolizes the uniqueness of Malaysian food culture. This artwork explores the visual characteristics of "Segurut" through the understanding of media dimensions which highlights the elements of structure, form, colors, pattern and proportion of "Segurut".



Title: "Sweetie of Segurut"
Name: Nurpuspawati Binti Abdullah
Media: Acrylic on Canvas
Size: 59.4 x 84.1 cm
Year: 2024





PRINTMAKING

The traditional dessert of "Segurut" (Kuih Celorot) from Melanau symbolizes the uniqueness of Malaysian food culture. This artwork explores the visual characteristics of "Segurut" through the understanding of media dimensions which highlights the elements of structure, form, colors, pattern and proportion of "Segurut"



Title: "Dessert of Segurut"
Name : Nurpuspawati Binti Abdullah
Media : Silkscreen on paper
Size: 42 x 59.4 cm
Year: 2024



DAYANG AINA MAISARA BINTI AWG KARIM

ainalalisa@gmail.com

The salted Terubok fish, a traditional dish in Sarawak, is the subject matter of the artwork. This artwork analyses the characteristics of salted Terubok fish through the understanding of media dimension. In printmaking, the balance of harmony between brilliant colors and monotone hues serves as the focal point. The texture is highlighted in the sculpture. The Paintings employ contrast and a range of subjects, while drawings depict divided states and precise forms.



SCULPTURE

The salted Terubok fish, a traditional dish in Sarawak, is the subject matter of the artwork. This artwork analyses the characteristics of salted Terubok fish through the understanding of media dimension. In printmaking, the balance of harmony between brilliant colors and monotone hues serves as the focal point. The texture is highlighted in the sculpture. The Paintings employ contrast and a range of subjects, while drawings depict divided states and precise forms.



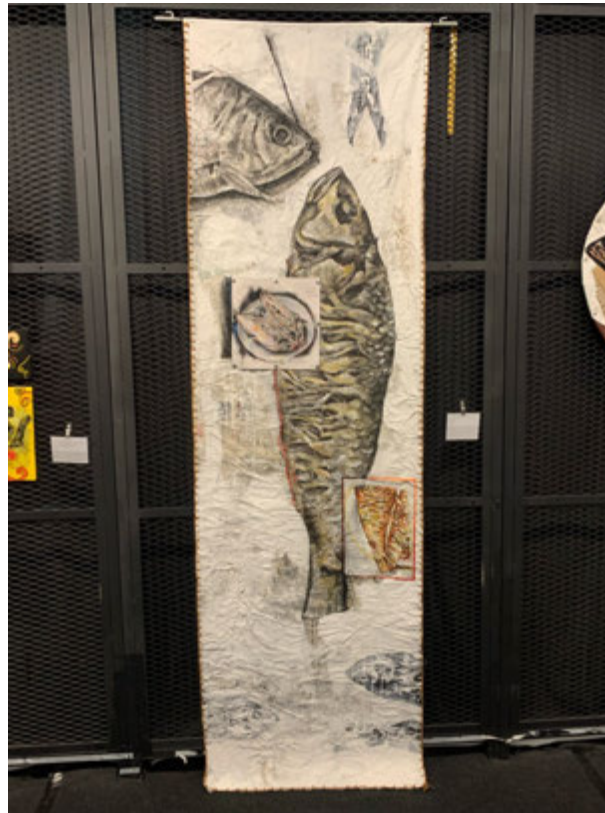
Title : " Dalam Kotak Ada Ikan"
Name : Dayang Aina Maisara binti
Awg Karim
Media : Mix media
Size : 2'6 × 2'6 ft



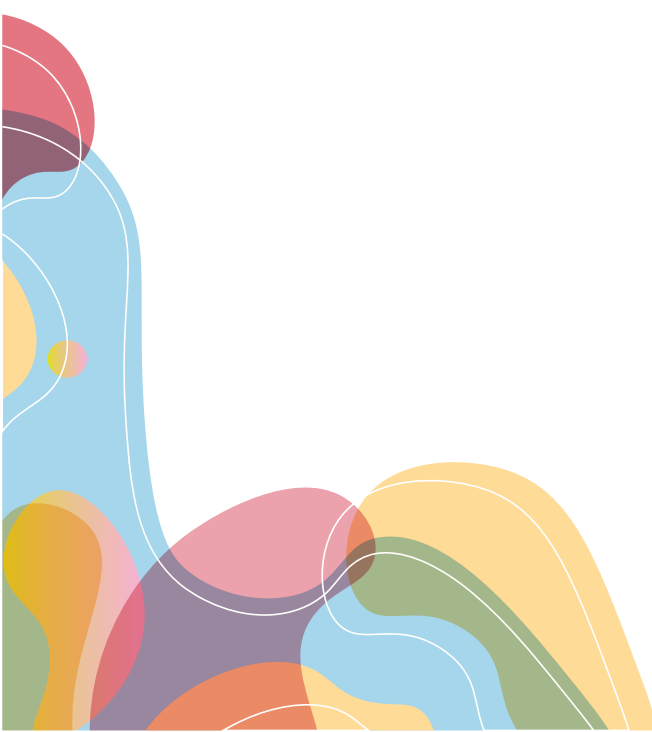


DRAWING

The salted Terubok fish, a traditional dish in Sarawak, is the subject matter of the artwork. This artwork analyses the characteristics of salted Terubok fish through the understanding of media dimension. In printmaking, the balance of harmony between brilliant colors and monotone hues serves as the focal point. The texture is highlighted in the sculpture. The Paintings employ contrast and a range of subjects, while drawings depict divided states and precise forms.



Title: "Saltiness in life"
Name : Dayang Aina Maisara binti
Awg Karim
Media : Mix media
Size : 8 x 2'5 ft





PAINTING

The salted Terubok fish, a traditional dish in Sarawak, is the subject matter of the artwork. This artwork analyses the characteristics of salted Terubok fish through the understanding of media dimension. In printmaking, the balance of harmony between brilliant colors and monotone hues serves as the focal point. The texture is highlighted in the sculpture. The Paintings employ contrast and a range of subjects, while drawings depict divided states and precise forms.



Title: "Bergongxi Terubok"
Name : Dayang Aina Maisara binti
Awg Karim
Media : Arcylic on canvas
Size : 2'5 x 3'5 ft





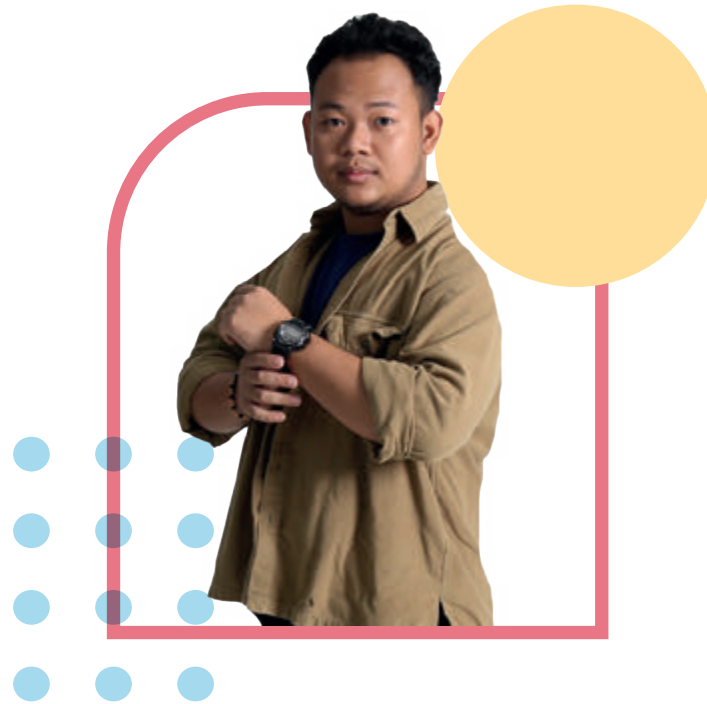
PRINTMAKING

The salted Terubok fish, a traditional dish in Sarawak, is the subject matter of the artwork. This artwork analyses the characteristics of salted Terubok fish through the understanding of media dimension. In printmaking, the balance of harmony between brilliant colors and monotone hues serves as the focal point. The texture is highlighted in the sculpture. The Paintings employ contrast and a range of subjects, while drawings depict divided states and precise forms.



Title: "Two parts"
Name : Dayang Aina Maisara
binti Awg Karim
Media : Silkscreen on paper
Size : 59.4 x 84.1 cm





DUNSTAN NANANG ANAK JAMES

dunstannanang@gmail.com

The Hudoq mask is an important cultural and spiritual symbol for the Kenyah ethnic community in Sarawak and it symbolizes the diverse cultures in Sarawak. The artwork focuses on the unique characteristics of the Hudoq Mask through the understanding of media dimension. The artwork combines shape, unity, and emphasis as the elements and principles.



SCULPTURE

The Hudoq mask is an important cultural and spiritual symbol for the Kenya ethnic community in Sarawak and it symbolizes the diverse cultures in Sarawak. The artwork focuses on the unique characteristics of the Hudoq Mask through the understanding of media dimension. The artwork combines shape, unity, and emphasis as the elements and principles.



Title : Hudog Mask siri I
Name : Dunstan Nanang Anak James
Media :Mixed media playwood and pvc board
Size : 3.5ft x 4ft
Year: 2024





DRAWING

The Hudoq mask is an important cultural and spiritual symbol for the Kenya ethnic community in Sarawak and it symbolizes the diverse cultures in Sarawak. The artwork focuses on the unique characteristics of the Hudoq Mask through the understanding of media dimension. The artwork combines shape, unity, and emphasis as the elements and principles.



Title: Hudog Mask siri ii

Name: Dunstan Nanang Anak James

Media: Mixed media charcoal, bitumen, acrylic marker, and thread embroidery on graphic board



PAINTING

The Hudoq mask is an important cultural and spiritual symbol for the Kenyah ethnic community in Sarawak and it symbolizes the diverse cultures in Sarawak. The artwork focuses on the unique characteristics of the Hudoq Mask through the understanding of media dimension. The artwork combines shape, unity, and emphasis as the elements and principles.



Title : Hudog Mask siri IV
Name : Dunstan Nanang Anak James
Media : Mixed media oil painting and acrylic
Size : 59.4 x 84.1 cm





PRINTMAKING

The Hudoq mask is an important cultural and spiritual symbol for the Kenya ethnic community in Sarawak and it symbolizes the diverse cultures in Sarawak. The artwork focuses on the unique characteristics of the Hudoq Mask through the understanding of media dimension. The artwork combines shape, unity, and emphasis as the elements and principles.



Title: Hudog Mask siri It
Name : Dunstan Nanang Anak James
Media : Mixed media
Size: 42 × 59.4cm
Year: 2024



FERNANDEZ RANDY ANAK PATRICK

raynofficial17@gmail.com

The Singalang Burong is popular in Sarawak especially among the Iban ethnic. The artwork highlights the distinctiveness of the Singalang Burong statue's motif about the Iban ritual through the understanding of the media dimension. The design of the artworks adapts the motives of the Singalang Burong which are portrayed in the painting, drawing and sculpture.

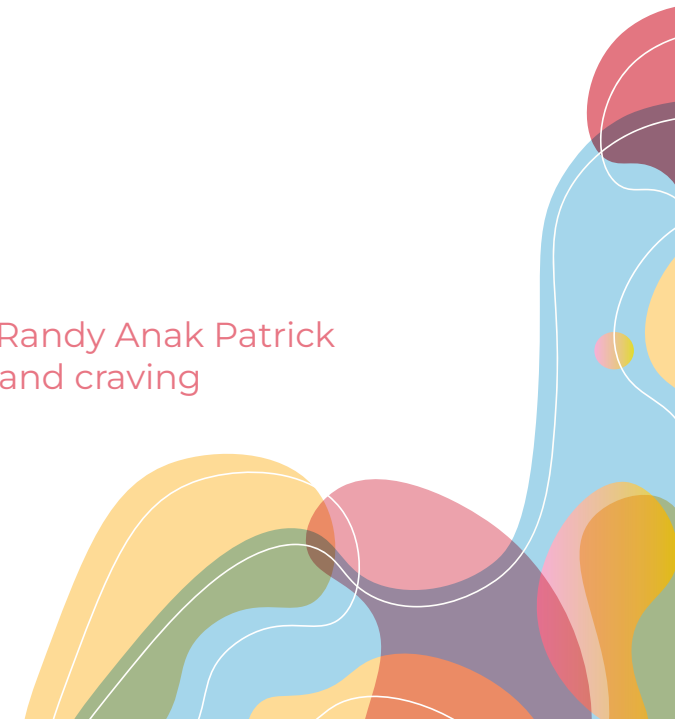


SCULPTURE

The Singalang Burong is popular in Sarawak especially among the Iban ethnic. The artwork highlights the distinctiveness of the Singalang Burong statue's motif about the Iban ritual through the understanding of the media dimension. The design of the artworks adapts the motives of the Singalang Burong which are portrayed in the painting, drawing and sculpture.



Title: "lang II"
Name: Fernandez Randy Anak Patrick
Media: PCB board and craving
Size: --
Year: 2024





DRAWING

The Singalang Burong is popular in Sarawak especially among the Iban ethnic. The artwork highlights the distinctiveness of the Singalang Burong statue's motif about the Iban ritual through the understanding of the media dimension. The design of the artworks adapts the motives of the Singalang Burong which are portrayed in the painting, drawing and sculpture.



Title: "Lang"
Name: Fernandez Randy Anak Patrick
Media: Pencil, Charcoal, Soft Pastel, Acrylic and Craving
technique on wooden Board and Plywood
Size: 4 x 4 ft
Year: 2024



PAINTING

The Singalang Burong is popular in Sarawak especially among the Iban ethnic. The artwork highlights the distinctiveness of the Singalang Burong statue's motif about the Iban ritual through the understanding of the media dimension. The design of the artworks adapts the motives of the Singalang Burong which are portrayed in the painting, drawing and sculpture.



Title : "lang III
Name : Fernandez Randy Anak Patrick
Media : Acrylic on canvas
Size : 59.4 x 84.1 cm (A1)
Year: 2024





PRINTMAKING

The Singalang Burong is popular in Sarawak especially among the Iban ethnic. The artwork highlights the distinctiveness of the Singalang Burong statue's motif about the Iban ritual through the understanding of the media dimension. The design of the artworks adapts the motives of the Singalang Burong which are portrayed in the painting, drawing and sculpture.



Title : "Lang Singalang"
Name : Fernandez Randy Anak Patrick
Media : Intaglio and Photo emulsion
Size : 42 x 59.4 cm (A2 Paper)
Year: 2024



COMMITTEE

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International Affairs

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Sr.Dr.Asmah Alia Mohamad Bohari
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College of Creative Arts,
College of Build Environment

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Puan Chrisna Bte Pindah
Dayang Aina Maisara Binti Awang Karim
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Nabil As-Syakirin Bin Mohd Suratmin
Diploma in Fine Art (CAAD118)





ACTIVITY

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Diploma in Fine Art (CAAD118)
Daviana Anak Depen
Diploma in Fine Art (CAAD118)
Dayang Adiba Maisarah Binti Awang Baki
Diploma in Graphic Design (CAAD111)
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Diploma in Graphic Design (CAAD111)
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Diploma in Graphic Design (CAAD111)
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Diploma in Graphic Design (CAAD111)
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Diploma in Graphic Design (CAAD111)
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Diploma in Fine Art (CAAD118)

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Diploma in Graphic Design (CAAD111)

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Nurpuspawati Binti Abdullah
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Erika Efza Binti Mohamad Effendi
Diploma in Graphic Design (CAAD111)
Iryn Tina Anak Michael
Diploma in Graphic Design (CAAD111)
Ashlyn Sofie Anak Gathermore
Diploma in Graphic Design (CAAD111)

OPENING & ON STAGE/GIMMICK

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Abang Afiq Ajmal Bin Abg Jalani
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Fernandez Randy Anak Patrick
Diploma in Fine Art (CAAD118)
Muhd Nur Adden Nasran
Diploma in Fine Art (CAAD118)
Adrian Huan Henry
Diploma in Graphic Design (CAAD111)
Nur Hazirah Lya Binti Rickino
Diploma in Graphic Design (CAAD111)
Dilmela Anak Liman
Diploma in Fine Art (CAAD118)

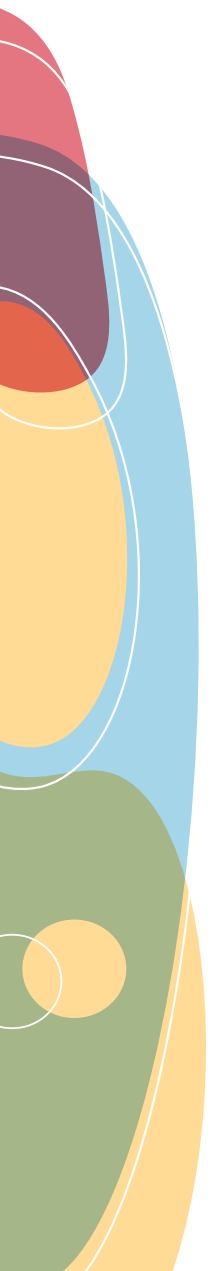




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