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Sarawak Campus
Year Magazine

RECTOR'S FOREWORD

Professor Dr. Firdaus Abdullah

Rector

Universiti Teknologi MARA

Cawangan Sarawak

Dear Reader,

It is with great pleasure that I present the latest edition of our annual architectural student magazine. In 2025, it is remarkable to observe how our students continue to adapt and thrive. Their creativity and determination reflect a generation ready to respond to the urgent calls for sustainability, resilience, and equity in the built environment.

Looking ahead, architecture will continue to face complex challenges, from climate change to shifting societal needs and it is heartening to see our students stepping forward with innovative ideas and bold solutions. This magazine is a testament to their ability to not only imagine better futures but to shape them through thoughtful, adaptive design.

Within these pages, you'll discover works that are as insightful as they are visually striking, projects that address real-world issues while showcasing each student's unique mind and vision. I extend my heartfelt appreciation to the editorial team and contributors whose dedication and passion have made this publication possible.

To all our students, may this be one of many milestones in your journey. I look forward to seeing how you continue to redefine the role of architecture in the years to come.

Thank you.



Dear Reader,

It is with great pride that I present to you the latest edition of our student architectural annual magazine. As the Acting Head of the Centre for Studies in Art, Design, Architecture, Planning, and Surveying, I am truly delighted to witness the remarkable creativity and dedication of our students brought to life through this publication.

Architecture is a discipline that merges imagination with technical expertise, and the works featured in these pages are a testament to the exceptional talent, perseverance, and vision of our students. With innovative thinking and bold perspectives, they have pushed the boundaries of design and explored the transformative potential of architecture. Their projects not only demonstrate strong technical and artistic skills but also reflect a deep commitment to creating meaningful contributions society, particularly to within the distinctive context of Borneo.

I would like to express my heartfelt appreciation to the editorial team and all who contributed to the development of this magazine. Their unwavering dedication and collaborative spirit have resulted in a truly outstanding publication. As you delve into its contents, I encourage you to be inspired by the passion and originality of our students. May their work ignite thoughtful reflection on the role of architecture in shaping communities and building a better, more inclusive future for all.

HEAD OF CENTRE OF STUDIES' FOREWORD

TS ROSELINE ANAK IKAU

Acting Head of Centre of Studies Art, Design, Architecture, Planning and Surveying School of Architecture Universiti Teknologi MARA Cawangan Sarawak. Dear Reader,

Selection of students' works captured in this volume not only showcases the quality of their works, more importantly it manifests the clear direction of the school in moving forward. Since its inception in 2014, the School of Architecture in UiTM Kota

Samarahan has flourished into becoming one of the top teaching and learning higher institutions of architecture in Borneo.

This achievement is best illustrated by the quality of the graduates it produces, dedication of its strong-will academic members and the conforming learning environment it offers. Ultimately, earning the recognition of LAM Part 1 has undoubtedly acknowledges the overall quality which characterized the program.

This achievement should by no means affords us to becomecomplacent. Responsibilities in maintaining the school's competitiveness in the coming years and beyond is now tasked upon the current and future generations of its fraternity. Only through the right work ethics, driven by commitment and dedication can these challenges be addressed head-on.

Nevertheless, this spirit must always be alive in the school's tradition. Congratulation to the editorial team for the great effort in producing this wonderful record of works. Let the contents of this volume bear witness of the milestones, learning experiences and academic achievements of the past years.

All the best.

PROGRAMME COORDINATOR'S FOREWORD

MEGAT FARIDRULLAH BIN ZOLKEFLI

Programme Coordinator School of Architecture Universiti Teknologi MARA Cawangan Sarawak

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AZV Design Work 2024

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OO. INTRODUCTION



The Department of Architecture in Kota Samarahan was established in 2014 and currently offers the Bachelor of Science (Hons.) in Architecture [LAM/RIBA Part 1], designed to equip students with their degree qualification. Accredited by the Board of Architects Malaysia, the programme places strong emphasis on environmental awareness, while integrating scientific and technological foundations into its curriculum. Through a holistic educational approach, the department aims to nurture well-rounded, responsible graduates who uphold professional ethics and remain mindful of the needs of both current and future generations.





STUDIO INTRODUCTION

WHOS IS NEXT?

? The studio that will mark the 10th years of architecture department took place in UiTM Kota Sarawak.



STUDIO XTAR - 2023



STUDIO ARCTIX - 2022



STUDIO NEO - 2021



STUDIO STUVIIO - 2020 - GRADUATED 2024



STUDIO CLASSIX - 2019 - GRADUATED 2023



STUDIO FYRO - 2018 - GRADUATED 2022



STUDIO QUATTRO - 2017 - GRADUATED 2021



STUDIO ATRIA - 2016 - GRADUATED 2020



STUDIO DUAI - 2015 - GRADUATED 2019



STUDIO ZERO - 2014 - GRADUATED 2018



For 01 students, this semester is the introduction to design through the study of archetypes and master the work in the arts and architecture with focus on understanding the character, function, and language of design.

Several exercises on appreciation of basic language in design encompassing the field of music, painting, sculpture dance and architecture highlight the comparative design experience of the inter-related fields.

DESIGN BRIEF

Borneo Intrigue

Groupwork 1

ESQUISSE 1 - MASTERWORK POSTER

Each student to produce a freehand drawing as a tribute to the masterworks.

Groupwork 2

INTRIGUE (VISUAL INTERPRETATION OF MASTERWORKS)

Students in the same group are to choose and study on one (1) masterworks with a strong character and art style on the Artist's background, timeline and bibliography, the content of the artworks, and the composition, painting techniques and color palette used.

Groupwork 3

ESQUISSE 2: POP-UP SKETCH JOURNAL

Students in groups shall produce a Pop-up sketch journal with compilation of real time sketches from the trip to Kuching Waterfront.

Groupwork 4

ABSTRACTING CRAFTS - VISUAL VARIATIONS

Students in pairs shall choose one (1) tribe in Borneo and explore one (1) craft inspired by nature from each tribe. Extract and discuss the background, characteristic and the uniqueness of the selected craft based on Primary Elements. Form, Ordering Principles, Color, Texture, Pattern, Scale, Proportion, and Senses.

Individual Work 1

NATURE IN CULTURE: VISUAL INTERPRETATION CRAFT OF BORNEO

To create individual abstract pattern based on the outcome from Phase 1 TASK 2. To further manipulate and develop into abstract pattern in line with selected design principle and organization. Capture the details of the craft in an abstract way, avoiding direct interpretation. Breaking down complex components into basic geometrical shapes, depicting the interrelationship of forms, shapes and ordering principles.

Individual Work 2

PLANES IN DIORAMA

To interpret the depths of their pattern into planes depicting the elements of planes that become the background and foregrounds representing the craft chosen. Students may explore and apply diverse range of materials and cutting/manipulation techniques. This project focuses on the ability of the students to express the dominant design language vocabulary into 2.5D architectural composition that is visible from the art movement and Borneo craft studied, into their own interpretation in various form of expressions and the usage of colours, lines, shapes and planes.

GROUPWORKS - NURDIYANA NAJIHAH

Groupwork 1 : ESQUISSE 1 - MASTERWORK POSTER

Claude Monet was chosen for our masterwork artist. Each of us chose one of the famous masterworks made by the selected artist to study their drawing technique to be replicated into Linework Drawing. Masterwork that I chose is The Cliff Walk at Pourville by Claude Monet.



Groupwork 2: INTRIGUE (VISUAL INTERPRETATION OF MASTERWORKS)

Continuation from the previous task, we are required to do an analysis on the master artist's bckground, bibliography and style. We also created one canvas drawing inspired by Monet Claude. We conducted an analysis of Claude Monet's background, artistic journey, and signature Impressionist style, and created a canvas artwork inspired by his use of light, color, and expressive brushwork to better understand and apply his techniques.





GROUPWORKS - NURDIYANA NAJIHAH

Groupwork 3: ESQUISSE 2: POP-UP SKETCH JOURNAL

During regatta celebration that were held at Waterfront Kuching City, in a group of 4-5 people ,we are required to explore a few places with Chinese Theme. We were required to do few sketches throughout our journey and combine benweet teammates. Tanglung is chosen as an inspiration for our project to highlight the 'Chinese' theme. It is also inspired by the large amount of lantern in the location we chose, which is Carpenter



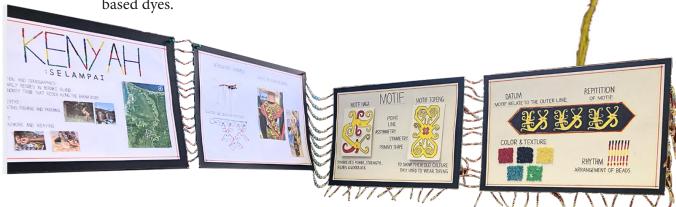






Groupwork 4: ABSTRACTING CRAFTS - VISUAL VARIATIONS

Borneo is known for its large amount of tribes. For this task, we were assigned in pair to explore one craft inspired by nature from selected tribe. We chose Kenyah tribe and Selampai craftwork, which features intricate woven patterns symbolizing harmony with nature and is typically crafted using natural fibers and plant-based dyes.



Individual Work 1: NATURE IN CULTURE: VISUAL INTERPRETATION CRAFT OF BORNEO



We were tasked to create an individual abstract pattern based on the previous assignment and interpret the depth of the traditional design into planes, forming compositions that depict elements of planes as the background. My abstract composition translates the woven patterns into layered planes, with lines representing flowing nature, concentric circles symbolizing unity and continuity, and triangular forms suggesting depth and structure in a stylized natural landscape.

Individual Work 2 : PLANES IN DIORAMA

Representing the craft chosen with colours in 40mm x 40mm x 20mm (height) model A2 sized poster on composition of interpretation process, 2cm border. The selampai is a traditional Kenyah textile featuring intricate patterns inspired by nature and spirituality, often used in ceremonies to reflect cultural heritage. The Kenyah people also hold a belief in a guardian dragon, that symbolizes strength and harmony, protecting their villages and natural surroundings. In design, this dragon can be emphasized through contrast, using its vivid patterns against minimal backgrounds to create a striking blend of tradition and mythology.



GROUPWORKS - NURIN IRDYNA

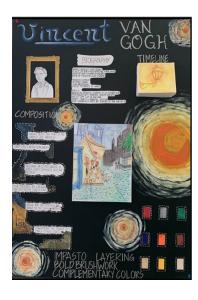
Groupwork 1 : ESQUISSE 1 - MASTERWORK POSTER

In a group of four, we selected Vincent van Gogh as our chosen master artist, and for my individual drawing, I studied Wheat Field with Cypresses, focusing on Van Gogh's technique of using thick oil brushstrokes to create expressive lines and texture in his compositions.



Groupwork 2: INTRIGUE (VISUAL INTERPRETATION OF MASTERWORKS)

In the same group we chose one of teammates painting to interpret the Masterwork, which is Cafe Terrace at Night. We emphasized key elements such as the glowing café lights, starry sky, and cobblestone street by simplifying shapes and layering planes, while maintaining the original composition's sense of depth and energy. This process allowed us to explore how Van Gogh's emotional and dynamic style could be interpreted beyond color through form, structure, and spatial design.





GROUPWORKS - NURIN IRDYNA

Groupwork 3: ESQUISSE 2: POP-UP SKETCH JOURNAL

In a group of 5 members, we are required to observe and appreciate our surrounding environment to present our storyline of our experiences. Our theme was regatta boats. We designed our models to reflect the spirit of river races and stacked our sketches like sails to form a handmade boat that embodied both movement and cultural expression.

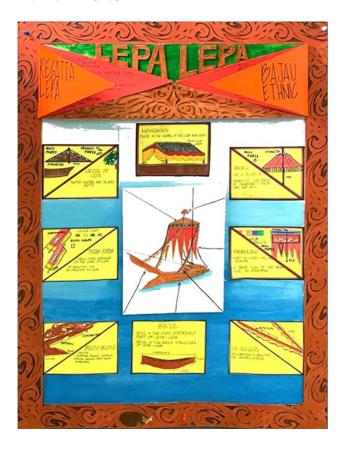






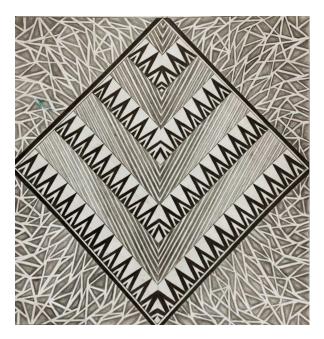
Groupwork 4: ABSTRACTING CRAFTS - VISUAL VARIATIONS

In our group of 3, we are required to choose one craft inspired by nature by chosen tribe. We chose the Bajau Laut tribe and explored their nature-inspired craft, *Lepalepa*, which is a traditional boat. Design elements and principles extracted were basic points, curvilinear lines, hierarchy, and plane generation present in different parts of the craft.



CARVING OF LEPA

Individual Work 1: NATURE IN CULTURE: VISUAL INTERPRETATION CRAFT OF BORNEO



This project focuses on transforming traditional patterns into layered spatial compositions. The design process begins with carefully analyzing and deconstructioning a selected pattern, breaking it down into its core elements and then translating these components into 2,5 dimensional diorama that skilfully incorporates depth, texture and visual hierarchy to create a striking, immersive pattern. The chosen craft and pattern are inspired by the Carving of Lepa.

Individual Work 2: PLANES IN DIORAMA

The carving chosen was then incorporated motifs and cultural elements. Colors like red and green, derived from the source, emphasizcontrast and harmony of the design. It uses the geometric planes and focuses on symmetry, balances and movement. Objectives of this project was to interpret a traditional craft pattern and explore its transformation into planes with different depths, representing the foreground and background relationships.



GROUPWORKS - NUR ALIA FITRI

Groupwork 1 : ESQUISSE 1 - MASTERWORK POSTER

In a group of four, we selected André Derain as our master artist and were tasked to create a freehand poster as a tribute to his work. For my individual piece, I chose Boats at Collioure and replicated its composition, drawing technique, the rhythmic outlines, structural arrangement, and dynamic energy of the original painting through a detailed linework interpretation.



Groupwork 2: INTRIGUE (VISUAL INTERPRETATION OF MASTERWORKS)

In the same group, we analyzed the artwork Boats at Collioure and studied André Derain's biography along with the timeline of his artistic journey, compiling the key milestones and influences that led to his recognition as a prominent Fauvist artist into a visual presentation board.





GROUPWORKS - NUR ALIA FITRI

Groupwork 3: ESQUISSE 2: POP-UP SKETCH JOURNAL

This project is done during our first trip to Regatta Fest in Kuching, Waterfront. We were required to do a compilation of real-time sketches and make a pop-up board using our creativity. We combined our sketches to make a storyline during our journey that day.









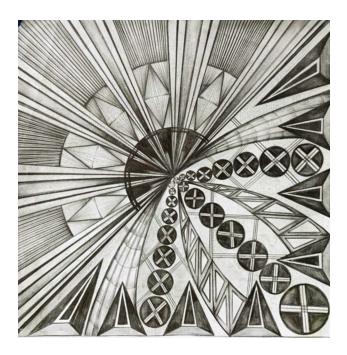
Groupwork 4: ABSTRACTING CRAFTS - VISUAL VARIATIONS

We were required to choose one tribe in Borneo and explore one of the craft inspired by nature from the tribe. We choose Kelabit as our ethnic group and study one of their popular crafts which is Agau, a baby carrier. We extracted characteristics and uniqueness from Agau, such as the history of the main motif and we also includ the same elements, principle and organizations.



SUN BEAR'S TEETH

Individual Work 1: NATURE IN CULTURE: VISUAL INTERPRETATION CRAFT OF BORNEO



This project aims to create an individual abstract pattern in a line while meticulously capture the intricate details of a traditional crafts. The main objective of this task is to interpret the depth and dimensionality of 2D pattern, transforming it into a 2.5D representation. This involves adding subtle later of depth to the design, creating a semi 3D effect that enhances the visual and tactile qualities of the pattern. One of the key elements incorporated into this project is the Sun Bear's teeth.

Individual Work 2: PLANES IN DIORAMA

Historically, the sun bear teeth were used as a symbol of status and rank, representing power, strength and social hierarchy within the community. By integrating this element into the design, the project not only pays homage to the cultural heritage of the craft but also explores the interplay between traditional symbolism and contemporary abstract art. The design process began with a detailed analysis of the sunbear teeth and their role in the Agau craft. The unique characteristics of the teeth, such as their shape, texture and arrangement, were carefully studied and abstracted to form the foundation of the pattern. Resulting in a harmonious blend of geometric and organic forms, inspired by the natural structure of the sun bear teeth and the artistic nuances of the Agau craft.



GROUPWORKS - AUNI BATRISYA

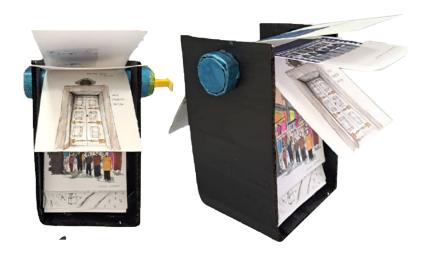
Groupwork 1 : ESQUISSE 1 - MASTERWORK POSTER

The first esquisse is an individual work, that is to produce a freehand poster as atribute to the masterworks. The tasks are to study the technique of drawing and composition of one (1) selected works and replicate into linework drawing in A3 size. The selected artist is Claude Monet, Bouquet of Sunflower using impressionism movement, the impressionists focuses attention on the light effects - the way lights are reflected on the object.



Groupwork 3: ESQUISSE 2: POP-UP SKETCH JOURNAL

This project is done with a group of 4, a trip to Kuching Waterfront. Our task is to create an interpretation of the design language vocabulary in architectural composition with Pop-up board with compilation of our real time sketches. For our group, we display our sketches in one polaroid box to portray our journey like a camera.



GROUPWORKS - AUNI BATRISYA

Groupwork 4: ABSTRACTING CRAFTS - VISUAL VARIATIONS

For this project, we need to visual interpretation from nature to craft of borneo. We are required to study the characteristics and uniqueness of the craft. For my team, we choose Taming Murut Tahol Tribe as our subject study.



DIORAMA

Individual Work 1: NATURE IN CULTURE: VISUAL INTERPRETATION CRAFT OF BORNEO



This project is an individual project focused on the connection between "Abstracting Art and Planes in Diorama". The goal is to appreciate both nature and textures,, enhancing creativity. To do this, I will break down complex forms into basic shapes and explore how these shapes interact through ordering principles. Then, I will translate these patterns into 2.5D architectural compositions, inspired by art movements and Borneo Crafts. My study focuses on the "Taming Tiningkaulun" motif which comes from the human skeleton. This motif, used by the Murut tribe, symbolizes good luck, and is based on the tribe's headhunting practices, where they displayed enemy skulls as trophies to show their strength.

Individual Work 2: **PLANES IN DIORAMA**

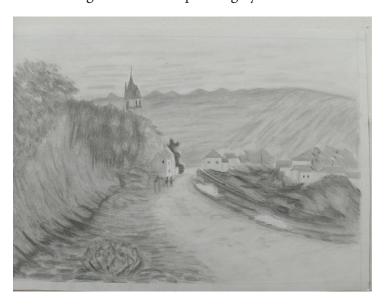
For this project, I chose the skull as my main subject, as it is the key element in Murut culture, I organized the skull into a grid structure, dividing it into parts like the forehead, eyes, nose and mouth. For the patterns, I simplified the skull into a basic shapes and used transformations like subtractions to create different forms. In the Diorama, I used a mix of vertical, horizontaland triangular planes repitition. The planesare arranged with the most important ones at the centre, and less important ones gradually move towards the sides, inspired mostly by the Taming Murut Motif. This approach helps to transform the motif into a modern 2.5D architectural representations while preserving cultural significance.



SUN BEAR'S TEETH - MUHAMMAD ASYMAL

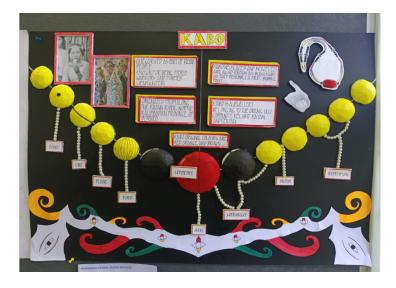
Groupwork 1: ESQUISSE 1 - MASTERWORK POSTER

The first esquisse is a group work, which is we are to pick 1 artist and individually produce a freehand poster as a tribute to the masterworks and later producing a A1 size mood board interpreting the artist technique and life. The purpose of the study is to learn the technique of drawing and composition of the selected works and replicate into lineworks. The chosen artist for this task is Claude Moent and the drawing I chose is The Road Coming Into Vetheuil painting by Claude Monet.



Groupwork 4: ABSTRACTING CRAFTS - VISUAL VARIATIONS

In this task, I need to work in pairs and decide one tribe in Borneo and explore one craft inspired by nature from the tribe that we selected. Our task is to extract and discuss the dharacteristics and the uniqueness of the selected craft, research, identify the element and principle of the craft with a valid information. Me and my partner in this group project has chosen Kayan Tribe as our subject. We try represent the craft in functional way, with a texture and visual aids, arranged it in orderly manner and symmetrically, using arcitecture vocabulary for easier understanding.



BEAD'S CAP

Individual Work 1: NATURE IN CULTURE: VISUAL INTERPRETATION CRAFT OF BORNEO



Bead caps is the design I created for project II based on the outcome from previous task. This task is to create an individual pattern by interpreting the depths of the pattern into planes. The composition depicting the elements of planes that become the background and foregrounds representing the craft chosen with colours in 40mm x 40mm x 20mm (height) model A2 sized poster on composition of interpretation process, 2cm border.

Individual Work 2 : **PLANES IN DIORAMA**

This project aims to create a serial plane abstraction form from the craft chosen. The craft for this project is cangkang kabo, specifically from kabo necklace. The curvilinear line that is connected in each intersection moving to the point resemble the transformation on how the craft is made. This emphasizes the uniqueness of how the Cangkang Kabo was forged and crafted the by iban tribe, that also resembles the strength in the kabo necklace itself, playing a significant roles.



MUHAMMAD ASYMAL

BORNEO FOLKLORE

XTAR STUDIO SEMESTER 02

By: Mohd Iqbal bin Hashim

This semester student focuses on design fundamentals through the development of appropriate vocabulary and interpretive and abstract thinking based upon visual perception, design elements, light, colour, form, space and orders in design through several exercises in 2D and 3D





DESIGN BRIEF

World-building the Borneo Folklores

Folklore / (n) 1. the traditional stories and culture of a group of people, 2. the traditional stories, beliefs, and customs of a group of people

Folklore and wisdom are inherent to every culture. Stories are passed down the generation orally, making them a part of the people's oral tradition. Furthermore, this oral tradition is significantly related to the lives of the people, i.e, its subjects define the worldview of the culture: cosmos, mysticism, land, flora and fauna, etc. Thus, the lore and wisdom evidently tie the people and the land. In other words, this oral tradition gives us a glimpse of the history of the land and its natives. Through this understanding, the student shall translate their chosen lore into various architectural expressions, both two and three-dimensional.

Project 1A: Mapping

Objective: Analytical foundation through inventory from the Bornean folklore and the proper application of the design theories in 2-dimensional works. Folklore is tradition. It is history as much as it is wisdom. This means that, beyond the adventure, the story contains a whole cultural production passed down orally between generations. It should be investigated and documented as a non-material culture. The student shall conduct an insightful appraisal of local folklore from the architectural and cultural point of view. Your analysis will then reimagine a 2-dimensional mapping of the story's adventure.

Project 2: Peepbox

Objective : Foundation on divergent & convergent thinking in designing spatial experiences. Folklore narrative segmented mainly due to its mode of oral transmission. Not only that, there are many variations as well, even when (re)told by the same person. However, if we approach folklore as a structured narrative, we can postulate that there is, in fact, a progression to the adventure (look: Freytag's Pyramid). Only then can we pick out several significant scenes that influenced the story. The students shall develop diverging and converging analytical skills. So far, the students have executed previous projects based on the overall narrative, so now they will focus on one specific scene - converging- and expanding their study. For this project, the students shall articulate a contextual setting of a scene from the folklore that conveys the experienced mood of the character.

Project 1B: Sandboxing

Objective: Grounding foundation on formulating a design intention and skills to integrate the design theory(s) into a 3-dimensional work. Being an oral tradition, folklore articulates the world inside it through words. The local wisdom of the people is articulated in the folklore's land and sky settings. This is where we can usually encounter anthropomorphic phenomena (giving human attributes to non-human objects). Using all materials gathered so far (sketch mapping, extrusion models, and refined inventory), the students shall synthesise an abstracted three-dimensional diorama of the lore.

Project 3: Tube Vessel

Objective: To consolidate the three foundations and embrace all to articulate a coherent, robust, and resolved space with form. Perhaps the hallmark of many folklores is 'movement'. Patterns can be uncovered where variations of movement appear throughout the story. All these (and more) can be attributed to 'movement', from bodily transformation to adventure to character development. The relation of this to architecture is: we move in space. This brings us back to the scene chosen in the previous project. This project will culminate the foundational knowledge and skills fostered throughout the semester, and this is the time for the students to build upon these skills. The students shall also learn how to consolidate and control their design scheme. The students shall be tasked to articulate a tube-like form and space representing the experienced journey of the character.

ANXIRAU

PROJECT II: PEEP BOX

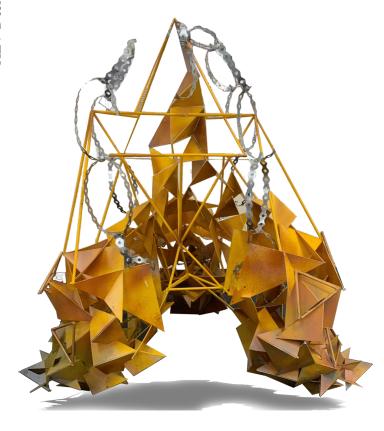
ANXIRAU explores the theme of anxiety through Bujang Senang folklore to a specific scene when his wife went missing, the design intention was to create a visual and tactile representation mood anxious of worry.

The final model features dynamic geometric patterns and materials that evoke tension and complexity, symbolizing anxiety. The fragmented and intersecting elements mimic the disordered and chaotic mental state associated with anxiety. The use of intersecting lines and layered textures introduces depth and complexity. Hence, this project is constructed to enhance the ability in designing a space by extracting based on intangibility element such as mood, expression, environment and more.



TRIXIOUS

PROJECT III : TUBE VESSEL



TRIXIOUS project is a design that explores spatial and emotional transitions inspired by highlighting the transformations of spaces from uplifted spaces celebrating victories of disoreinting spaces representing anxiety attacks. The design begins with structured, stable forms, symbolizing confidence and positivity. As the space progresses, the forms become more fragmented overlapping, and chaotic, indicating the unraveling of control and disorientation.

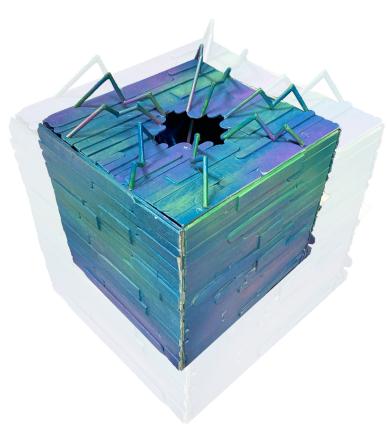
The final disorienting space features sharp, angular and tangled forms, evoking tensions and unease, evoking confinement and unpredictability. This transformation demonstrates how spatial design can narrat emotional changes, from structured triumph to fragmented chaos.

CHAOS OF REMAONG

PROJECT II: PEEP BOX

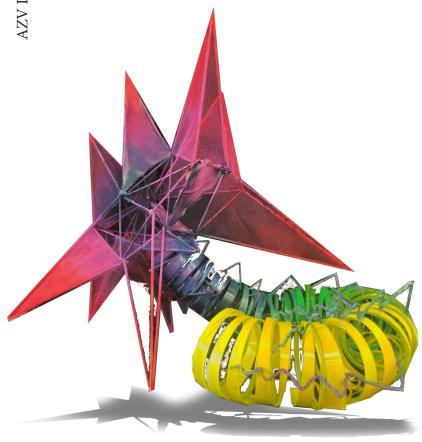
CHAOS OF REMAONG explores a pivotal moment from Remaong's folklore, depicting the intense scene where Tamung's village is gripped by fear at the impending attack of Remaong.

The box visually represents this chaos, with lines drawn from the outside to the inside of the box, symbolizing the looming threat of Remaong's assault. These lines converge at a single point, signifying that the attack ultimately targets Tamung as an individual. Inside the box, threads weave through the space, illustrating the frantic efforts of the villagers as they attempt to protect and assist Tamung before the attack occurs. This intricate design captures the tension, urgency, and collective action in the face of danger, bringing the folklore to lifethrough visual storytelling.



REMAONG

PROJECT III : TUBE VESSEL



Indu designed to depict the scene from "Remaong" captures the abrupt transition from happiness to chaos. It features a dynamic spatial shift that reflects the story's progression. Initially, the model presents a bright harmonious environment, symbolizing the girl's joy. As the curse is activated, the space transforms abruptly colors and structures become disordered and chaotic, visually representing her bafflement. Finally, the model shifts into a dark, distorted place filled with unsettling elements to convey the fear and turmoil that ensue. This design approach effectively correlates with the narrative's mood swings and the profound impact of the curse on the environment.

HOPELESS

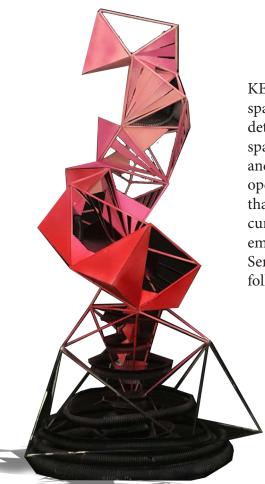
PROJECT II: PEEP BOX

HOPELESS is the name of my peep box for project 2. My design intention for this project is to create a space of hopeless in the peep box that can be seen through the peep hole. The design intention is to capture and express this deep emotional state through a carefully constructed spatial narrative, visible only through the peep hole. Inside the peep box, form, light, material, and depth are manipulated to evoke the feeling of entrapment, loss, and surrender. The confined space aims to reflect the overwhelming mood of despair experienced by the character in the scene, allowing the viewer to momentarily step into their psychological world.



KEBALUN

PROJECT III : TUBE VESSEL

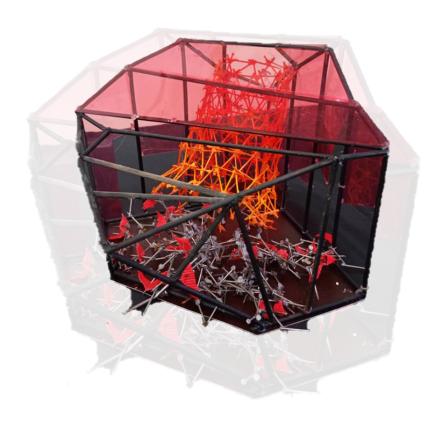


KEBALUN is a design that aims to create a transformative spatial experience, an emotional journey that shifts from determination to hopelessness. The concept explores how space can embody and evoke these moods through its form and materiality. The intention for this design is to create an open space of solid and void by using geometric elements that transform into a more enclosed space by using a curvy elements. These moods has been extracted from the emotions chosen based on the specific scene of Bujang Senang folklore.

BURSTING RAGE

PROJECT II: PEEP BOX

BURSTING RAGE is a task given to hone out divergent and convergent analytical abilities. Since this is an individual project, each student are required to describe a scenario from folklore that encapsulated a conceptual setting and conveyed the character's experienced mood. For my individual project, I aim to capture feeling of Simalungun's feeling which when he is really mad/bursting rage towards the Empaling people for killing his beloved wife and his terrorised village.



RUPTURE

PROJECT III : TUBE VESSEL



RUPTURE design aims to capture the feeling of ongoing rage felt by Simalungun while slaughtering his opponents. with high tension uniform shapes, to the violence and hostility felt by Empaling while trying to kill the legendary warrior, Where the space transforms into chaotic and the violent essence of radial dispersio, only to realize that his blade are only getting sharper after every slice.

UNBREAKABLE WILL

PROJECT II: PEEP BOX

In this project, I focused on a specific scene, I created an encased conceptual setting of a scene from folklore that convey the character mood experience. Through out this scene, determination mood we're strong enough to be highlight in this scene, The determination mood mimic a journey of hope. A distinctive flow of design show's the journey through out the moment, line that are connected shows the accent of movement in geometry shape, using sharp edge's triangle show's the struggle of the user in the space, making sure the experience were well served.



VALORAX

PROJECT III: TUBE VESSEL



VALORAX - This project aims to create a space that reflects a journey from frustration to determination. The design starts with a chaotic, tangled spiral that represents a claustrophobic, trapped feeling. This art of the space symbolizes frustration, where emotions feel stuck in a loop. As you move upward, the design changes into a vertical, triangular structure. The sharp, clean lines of this part symbolize determination, focusing on a clear path toward a goal.

The space opens up at the top, representing freedom, with the vertical shape guiding your view upward, symbolizing progress and clarity. The design is inspired by the Remaong folklore, which tells the story of a fight between Remaong and Bungai Nuing in a cave, representing the emotional shift from struggle to triumph.

SONGKET SARAWAK

ARCTIX STUDIO SEMESTER 03

By: Mohd. Iqbal bin Hashim

This semester introduces students to the fundamentals of architecture through hands-on spatial exploration and contextual design thinking. With a focus on architectural vocabulary, basic structural understanding, and human-scale design, students are guided through the process of conceptualizing and constructing a small-scale kiosk. Emphasis is placed on spatial organization, function, materiality, and site response, marking their first step into architectural design thinking.



DESIGN BRIEF

Songket Sarawak

Songket [song.két] (kn.) 1. kain tenun yang bersulam dengan benang emas atau benang perak

Project 1 focuses on the introduction to Sarawak Songket. Sarawak Songket, the traditional weave of the Malays in Sarawak, differs from similar textiles in the Nusantara due to distinct counts in weaving. Recently, local variants of traditional textiles have regained popularity through the efforts of local fashion designers, artisans, and institutions, celebrated at various festivals throughout the year. The revival of Songket Sarawak raises two questions: its cultural importance and how to expose it to the public. The Project has two parts: The Loom & The Pop-up Shop. The students shall take on the role of a Songket Sarawak enthusiast keen to revive the weaving culture. By Project 1's end, the students shall evolve into a crucial 'public creative' benefiting the weaving community. As a public creative with a design background, you will help create new patterns for Sarawak Songket. Additionally, weavers' inspiration is as important as the songket of weaving, so a dedicated space for solitary thought is necessary to seek inspiration and develop ideas.

Project 1A: The Loom

Objective: Re-creating a loom to build a strong foundation for understanding the weaves of Sarawak, anthropology & ergonomics. Assuming the role of a Songket Sarawak enthusiast, the students will rigorously study everything about Sarawak Songket, paying particular attention to the loom. Based on that study, the students will construct a loom.

Project 2 : Creative Retreat

Resolving a short-term shelter as the means to reinforce the skill to formulate design complexity & to creatively translate the conceptual into a working design scheme for a dual-use space with a specific function. Resolving a short-term shelter as the means to reinforce the skill to formulate design complexity & to creatively translate the conceptual into a working design scheme for dual-use space with a specific function.

Project 1B: The Popup Shop

Objective: Proposing a mobile pop-up shop by rigorously testing a single functioning & usable space design. Following through with the same role, the students shall apply the understanding of the weaving culture and the loom from Project 1A to a pop-up shop design. In addition, having a design background, the students shall use their creative capabilities to give back to the community. The students are tasked to design a portable shop where weavers can demonstrate their craft for a specific aim (give information, sales and marketing, promote local tourism, etc.).

SULAM

PROJECT: CREATIVE RETREAT

The integration of motifs derived from the warping process of tenun songket is achieved by intertwining the thread's morphology, which forms a cohesive pattern design. Sulam denotes a purposeful withdrawal from thze norm to an isolating environment that actively encourages the act of reflective exploration through the senses which are sight, sound, and touch. Drawing inspiration from the surrounding nature, individuals are to be only with their thoughts that contribute to personal creative growth







HAFIY HATIMI BIN HASNUL

DELILIT

PROJECT: CREATIVE RETREAT







The retreat is designed for songket weavers to relax and rejuvenate, allowing them to isolate themselves and connect with nature to inspire new patterns. This 30sqm shelter is conceived as a sustainable, tropical & responsive structure. It utilizes locally sourced materials, incorporating existing boulders as footings and employing timber constructiontechniques. The overall design elements and principles reflect the concept of "Peleting," a tool used toorganize threads for weaving songket.

The creative retreat shelter sits on top a coastal hill, featuring interconnected axes that link the interior spaces with the surrounding landscape. This design creates an invisible barrier, allowing a seamless transition between the indoors and surrounding nature making the user feel they are blends with nature.

MUHAMMAD AQIL MUJAHID

LAYAR

PROJECT: CREATIVE RETREAT





An individual project inspired by the balance between contrasting modern and traditional motifs led to the creation of a retreat center for tatto artist. Designed to preserve traditional design while mevracing contemporary influences, the retreat offers a safe and inspiring space for artist to crete new motifs. through film photography and a dedicated darkroom, artist can disconnect from the digital world and use the tactile process of developing film to refine their ideas.





The retreat encourages creativity by engaging all senses, both indoors and in the surrounding natural environment fostering a deeper connection to their art.

SISI

PROJECT: CREATIVE RETREAT







A literal Platform for embracing creativity and slef excapism. This individual project draws insoiration from a specific step in the weaving process, aiming to provide local weavers woth the freedom to express themsleves while emracing contemporary influences. The retreat offers a safe and inspiring environment for artistic to experiment and innovate by engaging in activities like cooking and scavenging materials from the sea, participants can channel their creativity to design songket inspired by marine life, refining their artistic concepts. The retreat fosters creativity by stimulating all the senses, both within the indoor space and the surrounding natural environment, encouraging a profound connection to their craft.

TEANUN

PROJECT: CREATIVE RETREAT





This Creative retreat is designed as a deicated space for two weavers to practice the process of songket weaving without any distractions, offering them a private and personal environment. Located at Batu Tunggul, the retreat boast a scenic view of the sea and the sootAhing breeze from the ocean. The concept draws inspiration from the interrelation movements of the body parts during the weaving process, emphasizing the synergy between craftmanship and the full body engagement required in songket making. The retreats form reflects this harmonious relationship, embodying the art of weaving throught its design.





AINA'A UMAIRAH BATRISYIA

THE ZOOLOGY CLUB

ARTIX STUDIO SEMESTER 04

By: Nur Izzati Sebri

Wildlife conservation has become a critical global concern. Rapid urbanization, deforestation, poaching, and climate change have pushed countless species towards endangerment and extinction. Ecosystems worldwide are under pressure, leading to a loss of biodiversity that threatens not just animal populations but also the environmental balance necessary for human survival. Conservation efforts now demand innovative solutions that blend education, research, and sustainable design to protect wildlife and their habitats. In the local context, Sarawak, a Malaysian state on Borneo Island, is home to some of the world's richest biodiversity.

From the iconic orangutan to the endangered proboscis monkey and a variety of rare hornbills, Sarawak's rainforests are invaluable ecological treasures. However, these habitats are under significant threat due to illegal logging, land conversion for agriculture, and unsustainable development. Protected areas like Gading National Park, though vital sanctuaries, face increasing challenges in maintaining their ecological integrity. Thus, there is an urgent need to raise public awareness, provide research facilities, and support conservation efforts through architecture that is sensitive to its context and environment.

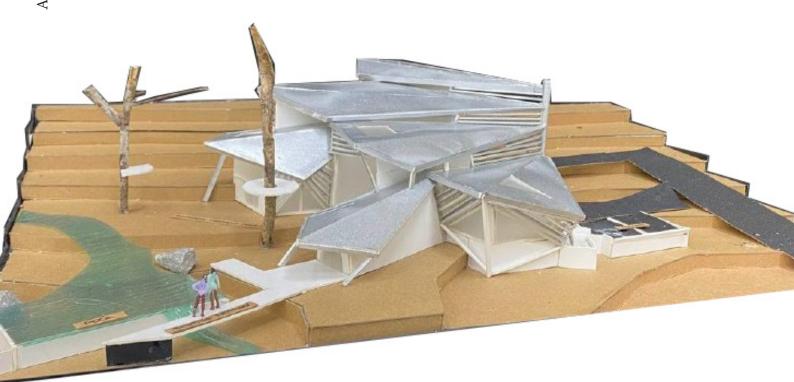
PANCAR

PROJECT: CREATIVE RETREAT



Pancar is intended as a place of exploration, discovery and educational where curiosity about Malayan Porcupine and nature wildlife world is celebrated. PANCAR is inspired by the intriguing nature of the defensive behaviour of porcupine quills that are translated into fragments.

These fragments are the most special feature that act as a defense mechanism against predators which has the "deployment and detachment" mechanism to be as the design concept the building.



AN-TON

PROJECT : CREATIVE RETREAT



Anton: The Zoology Club is a place where innovative education meets immersive wildlife engagement. Designed as a sanctuary for passionate individuals, the project supports users in pursuing their vision and mission through a harmonious connection with nature.

The design is deeply rooted in the idea of coexistence between humans and nature. Carefully curated spatial zoning blends indoor and outdoor environments, allowing for fluid interaction between built structures and natural ecosystems.



SEROON

PROJECT: CREATIVE RETREAT

Seroon is zoology clun in gunung gading national park, Sarawak. Designed to immmerse visitors in nature throught the soothing sound of birds, inspired by the salmoncrested cocktatoo. The project intergrates archicteures with the natural environment, using open spaces, natural material and glass to blend with the surroundings.

It offers multisensory pathways and interactive learning spaces where visitors can expereince and understand birdsong, fostering relaxation and a deeper connection to nature.







HUWAINA QURRATU' AIN

DE-BIRU



Site located at Gunung Gading National Park Lundu, the zoology science club were designed for I -Naturalist client. The objectives of the zoology science club are to be an educational centre for the locals and outsiders to come and learn a new thing about Lundu biodiverse nature. The design of the building is inspired by the Blue Legged Tarantula which is the endemic species to Lundu. The open floor plan concepts are to make the outside and inside of the spaces continue seamlessly for the user to appreciate the surrounding context of the river and waterfall. Respecting the local context, pitch roof finishes with timber shingles are chosen so the building does not "Alien" to the locals.



SAERO

PROJECT: CREATIVE RETREAT



Saero is all about growth, change, and adaptation. This zoology club aims to educate the community about the life cycle of an insect in the ecosystem, that is on the verge of extinction in Borneo. Citrus flatid planthopper, rarely to be seen but has impressive aerodynamic wings, inspired the overall design. The concept of Saero is to draw parallels between the elegant transformation of the wings of the Citrus flatid planthopper and the ever-changing environment, serving as a metaphor for how ecosystems adapt and evolve over time.





EDUTAINMENT HUB

NEO STUDIO SEMESTER 05

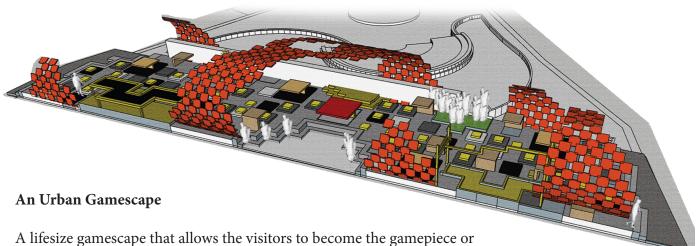
By: Ts. Afiqah binti Ahmad

In 2023, the Sarawak government allocated RM2.5 million to support childcare services, reflecting its commitment to education as a pathway to social mobility (The New Straits Times, 2023). In response, the Edu-tainment Hub project was conceived to blend learning and play for children and teens aged 5 to 16, supporting both educational and urban development goals. Strategically located along the Sarawak River waterfront near the revitalized Brooke Dockyard, the project aligns with the government's broader initiative to enhance and beautify public spaces (Borneo Post, 2023). This placement not only supports urban rejuvenation but also creates an accessible, engaging learning environment. Drawing on the concept of "edu-tainment" a blend of education and entertainment first introduced by Walt Disney in 1954 - the project was structured into two developmental phases. It provided architecture students with a platform to explore how built environments influence learning and social interaction.

Phase I focused on designing an Activity Structure that responded to the site's urban context. Activities were categorized into Passive (e.g., music, board games, art) and Active (e.g., ball games, wheeled sports). These structures were designed to be multifunctional, integrating spaces for play, learning, and relaxation. Phase II involved designing the main Edu-tainment Hub building, adjacent to the Phase I site. Students expanded on their earlier concepts to create a cohesive learning facility that further integrated passive and active educational elements. This holistic approach combines education, community development, and allowing students to apply design thinking while addressing real-world needs. The Edu-tainment Hub ultimately fosters creativity, engagement, and lifelong learning within an inclusive urban setting, serving as both a design exercise and a meaningful contribution to the Sarawak community.

GROUPWORK - CONSTANTINE & DANISH PUTRA

PHASE 1: ACTIVITY STRUCTURE

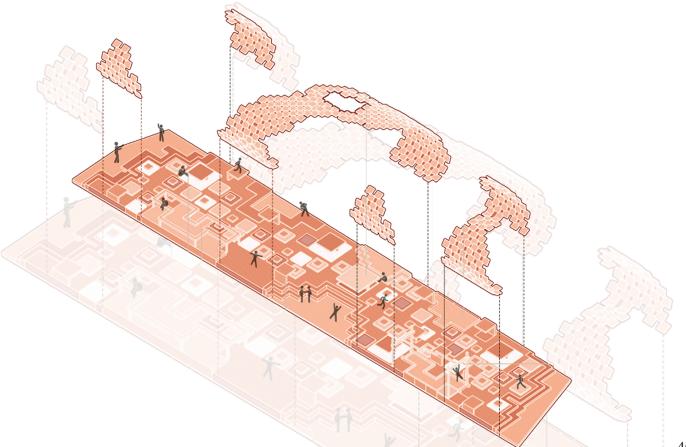


token of the urban streetscape. The gamescape in which follows a journey or gameplay to reach a resting area. The gameplay challenges the exploration and creativity of visitors to make them feel like its an everchanging urban experience. It aims to spark curiousity in using urban furniture and their adaptability towards the gamescape.





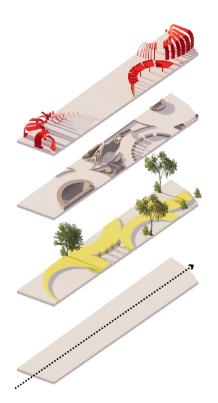




AZV Design Work 2024

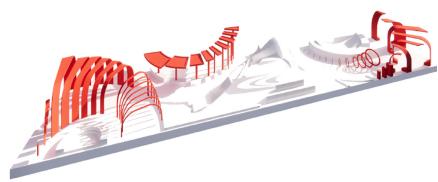
azv | universiti teknologi mara kota samarahan GROUPWORK - KHAIRI ALKHUSAIRI & AINA INSYIRAH

PHASE 1: ACTIVITY STRUCTURE



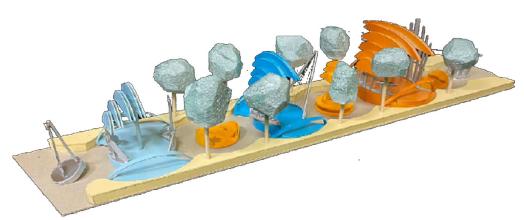
In a group, we are required to design under the categories of Passive and Active categories. The passive categories include audio and visual learning and active categories range from body movement such as sports and games. For this group work, our chosen sport is Wheel Sports.

Activity Structure constructed out of reinforced concrete mimics common skate park activity such as grindboxes whereas steel structure mimics rails and half-pipes. Walkways determines points taken from the adjacent amphitheater. Vegetations adds natural buffer and shading for user. The axis is from the urban space towards the Kuching Waterfront as it attracts public views towards the site.



GROUPWORK - HARITZ AIMAN BIN ARMAN

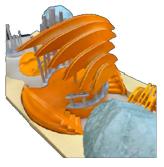
PHASE 1: ACTIVITY STRUCTURE







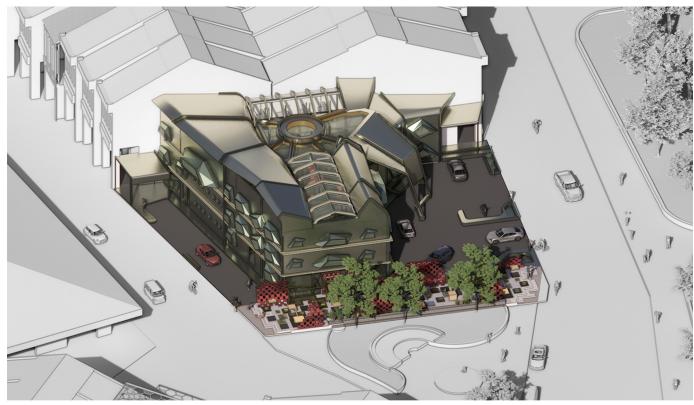




CENTROID

AZV Design Work 2024

PHASE 2: EDUTAINMENT-HUB





It has many dedicated zones such as slides, climb, tunnel and cafe area. For this project, there is a few ideas and concept applied. One of it is back to square one, signifies the profound metaphor as it embedded in the game to signifies experience of being reset or returned to an initial point. This edutainment-hub focuses on children ability not just mentally but also physically. Main target users are children from 5-14 years old while

all the provided programmes suitable

for all users range.

The concept for this project is back to random numerical cells. In this building, it offers playscapes for children and family where they can meet and socialize together in this central core skill reinforcement will be affect children moods through entertainment spaces that fostering adaptibility and fun engagement where they must be creative while learning and playing. The client for this building is Snake and Ladder UK Playground, a family company that serves an indoor play centre. Founded in 1995, they started to offer exceptional play facilities mostly for children that aims for them to explore physical activities while still serves as a child edutainment.



DANISH PUTRA BIN MD FARIS

STEPPING STONES

PHASE 2: EDUTAINMENT-HUB



Segmentation and subdivision becomes the idea to create an edutainment hub to be a multifaceted and adaptive space that reflects the gameplay of monopoly. This edutainment hub aims to empower the youth and educate the children on the mini steps to become aware and become brave in making decisions. The lack of youth centered activity spaces in Kuching proposes a safe space for the youth to express themselves in creative manner. The hub centered around the mental and physical development of these younger generations to prepare them for the mysteries of tomorrow, with the edutainment hub that is located in Jalan Java Kuching, Sarawak, Malaysia.





CONSTANTINE CLAUDIUS EMBAGOS

FREE!

PHASE 2: EDUTAINMENT-HUB









The design idea of this project is to extract the elements of skateboards and skateboaring in the building. The design of this Edu-Tainment Hub is base on the key elements of skateboarding to represent the culture and movement of skateboarding. Without these key elements, there will be no skateboards and cannot skate. The concept of Free! Edu-Tainment hub is Pop and Slide.

These two are the key elements of skateboarding world and culture. Skateboaring cannot exist and cannot be played without these two elements. Everytime a player skates, these two elements will be applied continously. Users will get to experience to play, learn and also watch the skateboarders in the Edu-Tainment Hub. Pop are referring to the vertical movement of skateboarders which can be simplify to jumping or being on air. Slide refers to the linear movement of skateboarders while on skateboards.

roll-a-blade

PHASE 2: EDUTAINMENT-HUB



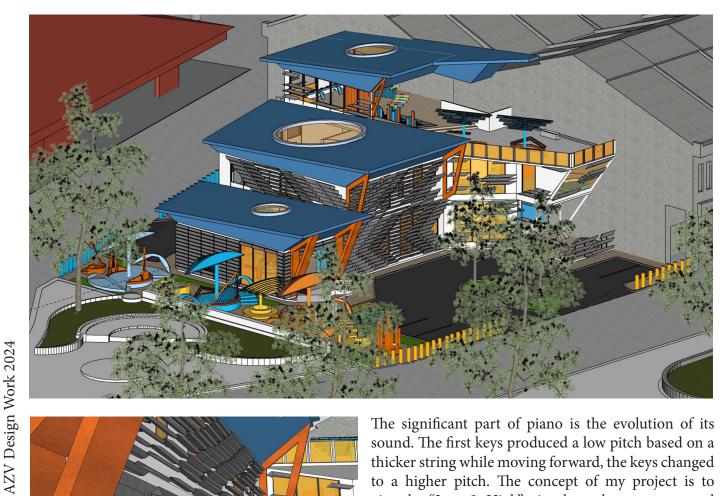
The goal of the Edutainment Hub is to offer kids and teenagers between the ages of 5 to 16 a platform where they can learn in an exciting and stimulating way. This project is inspired by Inline Skating, also referred as rollerblading to create a new active and open public realm that generates the local urban environment and activates the nearby communities. This edutainment hub aims to foster a positive public reception of Rollerblading as a sport and facilitate connections between the cityscape and the adaptive nature of street-skating. The client of this project is Rollerblade.

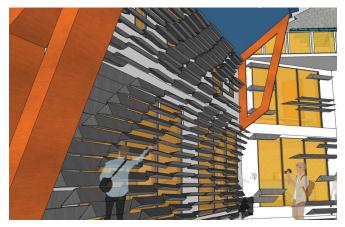




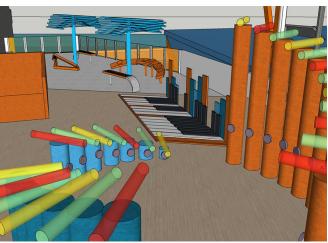
FREE!

PHASE 2: EDUTAINMENT-HUB





The significant part of piano is the evolution of its sound. The first keys produced a low pitch based on a thicker string while moving forward, the keys changed to a higher pitch. The concept of my project is to give the "Low & High" gist through movement and interaction. The ideas to make a dynamic approach to evolve each spaces into a "Transition" where every spaces resonates distinct mood.





RETIREMENT VILLAGE

STUVIIO STUDIO SEMESTER 07

By: Ar. Mitchell Mos

As Kuching continues to undergo a rapid development, the economic indicators has reflected that there will be an increase demand for better facilities and amenities, efficient in frastructure and transportation system and higher standard of housing for better quality of life, well-being and health. Sarawak in general and Kuching in particular, is expected to experience a rise in life expectancy, population and elderly citizens.



United Nations and Department of Statistics Malaysia, revealed that the percentage of elderly people above the age of 60 years in Sarawak was estimated to be at 16 %, compared to an estimate of 15 per cent to be regitered by the whole country by the year 2030. With the aim to address the above, this semester's design project will consist of one project with a theme 'Riverfront Retirement Village' a guarded and gated housing project that will relate to multigenerational home and living.

TEMU VILLAGE





"to the good old days"

Temu Village is a retirement village that focuses on the past of the retirees through holistic approac. With the concept of "to the good old days", there is three main approach in this design, providing communal spaces that relates with nostalgia such as traditional games, gardenings and traditional crafts. Providing greeneries internally and externally to connect with natures and lastly, providing health related facilities for the elderly to enhance their well-being.





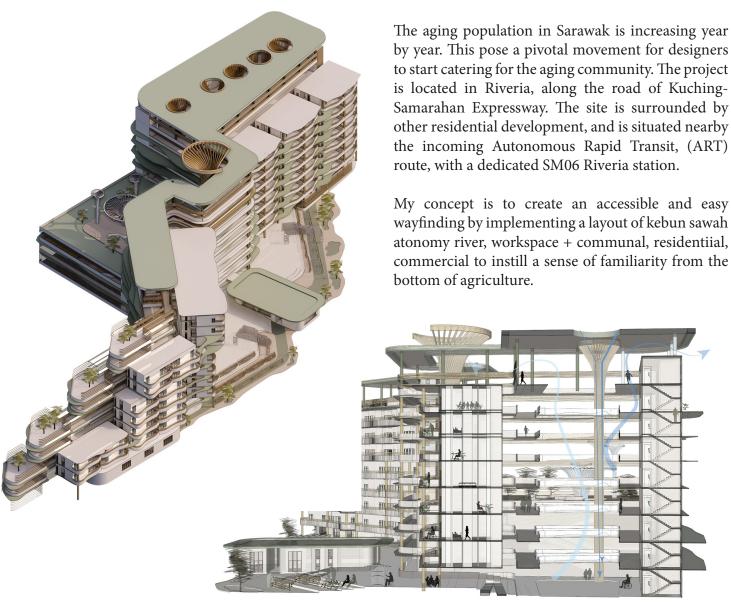




SENESCENCE BY THE RIVER

PROJECT: RIVERFRONT RETIREMENT VILLAGE





GARDEN BY THE BAY

PROJECT: RIVERFRONT RETIREMENT VILLAGE

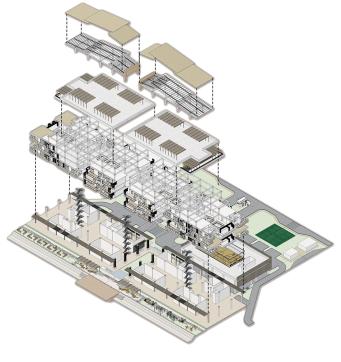


Garden by the bay is designed to accommodate the senior's needs, based on the 7 dimensions of wellness. The 7 dimensions is Spiritual, Environmental, Intellectual, Occupational, Physical, Emotional and Social.

This design is derived through the symbiosis of men and nature, going back to the old way of living and thriving naturally with the community.







SIENNA RESIDENCE

PROJECT: RIVERFRONT RETIREMENT VILLAGE



Our design project is a Riverfroont Retirement Village located on Kuching-Samarahan Expressway. The project aims to create a multi-generational housing community that enhances the quality of life, wellbeing and health of elderly. My approach is Co-living, which is a concept that emphasizes shared spaces resulting a sense of communal living within identified issues; social issues / loneliness of the elderly; housing affordability, lack of community interaction.

To-Gather, is the overall concept for this building, it intends to create a safe communal space for the residents to connect with not onlu with nature but with an array of facilities just moments away, residents can revel in environment that promotes an elevated standard of living.









NADZERA BINTI ISNIN

MEN'NUA'

PROJECT: RIVERFRONT RETIREMENT VILLAGE



According to the writted nations & departments of After that most elders also usually have a very timid facilities and amenities for better quality of living. The part of cultural identity. approach taken in this residence is Urbanfarming, which comes in handy with the issues with elderlies which is the zero financial income.

statistics Malaysia, stated the increase of percentage lifestyle which farming can help them socialize and in elderly citizens by the year 2030. Hence, with also give them an active lifestyle. One of the strategies rapid developments of Kuching as a city especially taken is to bring back the element of nostalgia of the elderlies have increased in demand for better 'kampung' essence to create livelihood & significant









SYAZWINA ILYANA BINTI SAHII

SARAWAK ARTS AND CRAFTS CENTRE

By: Nurul Syafienaz binti Jamel

Sarawak has a rich tradition of arts and crafts. Each one of the State's 27 ethnic groups has its own material culture and craft traditions. Handicrafts from Sarawak have a diverse range of motifs and designs, often inspired by the natural environment. Sarawak Craft Council (SCC) is an important institution to the indigenous people of Sarawak. Its main objective was to substantiate the importance of preserving craft production of all different ethnic groups living together throughout Sarawak. According to State Tourism, Creative Industry and Performing Arts Minister Datuk Seri Abdul Karim Rahman Hamzah (May, 2023), SCC will be formalised as a body with the legal framework to regulate and develop the craft industry in the state.

Since that there is no one-stop center that gathered all types of Sarawak art and craft, cultural information and products in Kuching, we are proposing a one-stop complex where local as well as international tourist can have a glimpse of cultural, art and craft from different ethnic in Sarawak. Providing cultural activities, demonstration of art and craft as well selling off the products are the main focus of this complex. It can be a new icon for tourism industry in Sarawak, especially in Kuching when it is operated later.

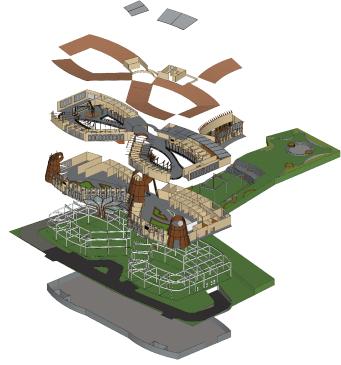
Tujah

PROJECT: SARAWAK ARTS AND CRAFTS CENTRE



In this project, we are required to make a Sarawak Arts and Craft Centre (SACC) that was derived from any crafts that are available in Malaysia and based on Architectural style chosen, for this project, the approach is Woodcarving as it relates not only in Sarawak but Malaysia as a whole, in general woodcarves are mostly used in Malay Traditional house which relates to the Architectural Style chosen which is Tropical Vernacular Architecture and in Sarawak context, wood carving is used in Terabai and Sape.

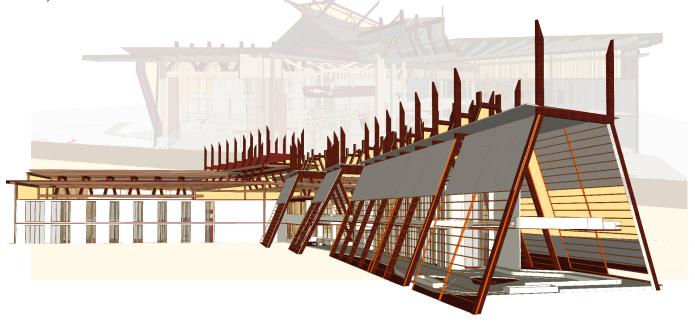
The concept of this building is SYMPHONY of craftsmanship, which intends to highlight the whole idea of harmonious and intricate blend of artistry and skill of craftsmanship highlighted which is woodcarving. Establishing a rich and dynamic environtment where the various elements applied are blended together in a coordinated and aesthetically pleasing manner. In short, appreciating the beauty of foodcarving as a traditional crafts.





Pusartis: The Nexus

PROJECT: SARAWAK ARTS AND CRAFTS CENTRE



stepped seating for performances and gatherings.

Strategically sited between the Borneo Cultural Above the main workshop, the Artist Parlour offers Museum, Old Kuching Bus Station, and key urban a contemplative vantage, fostering transparency corridors, Pusartis is envisioned as a cultural between creation and community. On the ground and spatial nexus, where movement, memory, level, a community garden and urban farming and making converge. Organized around three restaurant integrate landscape into daily use, pedestrian collectives, the centre invites flow from emphasizing sustainability and local identity. Pusartis all directions, leading into a central atrium anchored is not just an arts centre, it is a living framework for by a floating stage, a civic platform framed by cultural exchange, embedded within Kuching's urban fabric.









MERRYLOVE GLORY ALBER

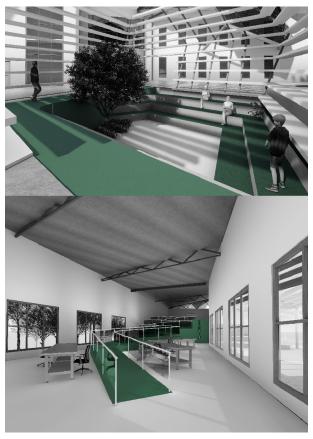
DINARA

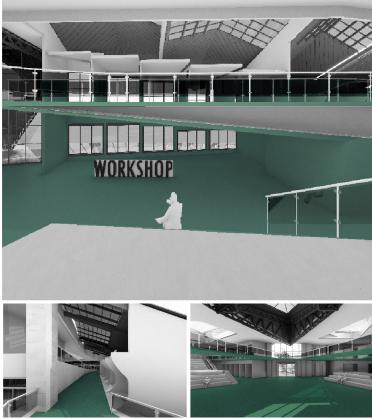
PROJECT: SARAWAK ARTS AND CRAFTS CENTRE



crafts' techniques.

The concept for this project is unveiling Space exploration in consideration of the human five distinctiveness; through the layer of senses which senses through layers of multisensory (sight, touch, taste, directs the users to unveil the distinctiveness of smell and hearing) journey, a dynamic platform for Sarawak's arts and crafts through metal-based experiencing the technical, practical, artistic, and cultural values of arts and craft.





NADZERA BINTI ISNIN

Lokal-13



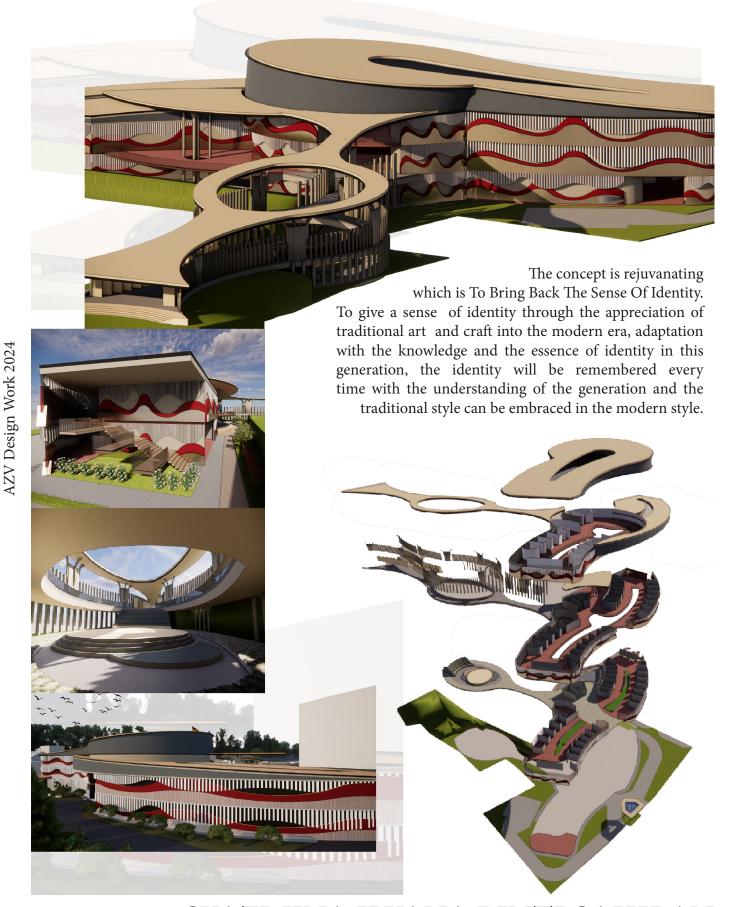
Lokal-13 is a one stop center that gathers all Sarawak art and craft, cultural information and products in Kuching. Targeted customers are local as well as international tourists who can have a glimpse of culture, art and craft from different ethnic in Sarawak.

As Pucuk Rebung acted as its concept, the facade of the main building shape as with the Pua Kumbu added the value of a significant cultural motive of Sarawak.



In-Art'Si

PROJECT: SARAWAK ARTS AND CRAFTS CENTRE



SYAZWINA ILYANA BINTI SAHILAN







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ACADEMIC VISIT TO WISMA MELAYU CONSTRUCTION SITE NOVEMBER 2024



LIVED EXPERIENCE : REPRESENTATION & AUTONOMOUS KNOWLEDGE - UDA EXHIBITION OCTOBER 2024

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STEAM KIDS CARNIVAL | THE SPRING KUCHING SEPTEMBER 2024



TRISEP SUMMER PROGRAM IN UNIVERSITAS TRISAKTI JAKARTA AUGUST 2024



SOULTRAXX - AZV TEAMBUILDING ACTIVITY MAY 2024



SOULTRAXX - AZV DINNER / MOVIE NIGHT MAY 2024



PENYERAHAN RUMAH TENUN FEBRUARY 2024





SILVER AWARD - IUDEC TIMBER COMPETITION HARITZ AIMAN, CONSTANTINE CLAUDIUS, ABANG AKMAL

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1ST PLACE - ARCHITALENT BEST DESIGN & PRESENTER CONSTANTINE CLAUDIUS EMBAGOS



2ND PLACE - MYTIGER VALUES ART COMPETITION CONSTANTINE CLAUDIUS EMBAGOS

Over Misty Mountains: A Journey to Ba'Kelalan

By: Haji Shahril Anwar Mahmud

Ever since I first set foot in Sarawak a decade ago, Borneo has held me in its spell. The island's rich tapestry of cultures, landscapes, and people called to me—and I was lucky enough to answer. Of all the places I've explored, none have left a deeper imprint than Ba'kelalan, a Lun Bawang highland settlement tucked away near the Indonesian border.

Getting there was no small feat but the journey was half the thrill. After a 10-hour drive to Miri, my wife and I boarded a tiny Twin Otter plane. We squeezed in beside other passengers and a crate of clucking live chickens, an unusual but oddly charming touch. As we flew above northern Borneo, the morning fog unfurled over Brunei Bay, revealing the elegant sweep of the new bridge linking Brunei's two halves. It was a view I'll never forget.



Ba'Kelalan main trail leading to the airport against a backdrop of salt-water paddy field it is famous for.



The author with Norlina on board of the twin otter making its way up to Ba'kelalan

Ba'kelalan sits 3,000 feet above sea level, just four kilometres from Indonesian Kalimantan. The air is crisp, the hills roll endlessly, and the pace of life slows beautifully. For three days and two nights, we stayed with Rangai Tagal, our gracious Lun Bawang lady-host who had thoughtfully planned every detail. Each day was a discovery. We bathed in ice-cold water, syphoned directly from a nearby mountain stream into the bathroom. We cooked with freshly picked ingredients and shared our "Malaya-style" meals with curious neighbours, some of whom confessed they'd never tasted anything quite like them.

We were swept into a Gawai celebration, where visiting Indonesian performers dazzled in full traditional ensembles. We met Mariam, a graceful woman in her 60s, who proudly recounted how her ancestor had helped settle Ba'kelalan in its early days.



Visiting a traditional wood-fire mountain rock salt processing hut.

Looking back, Ba'kelalan wasn't just another place we visited. What stayed with us most wasn't the itinerary. It was the people, their laughter, their stories, their hospitality. By the time we packed our bags, it didn't feel like we were leaving a village. It felt like we were saying goodbye to old friends.



With some of the friends we made who came to the airport to say goodbye.



Rangai Tagal, the host-lady (in red) with the author and his wife Norlina.

One afternoon, we wobbled through saltwater paddy fields on the backs of water buffaloes. Another morning found us hunched in a smoky hut, learning the old ways of processing mountain rock salt. Then there was a quiet moment in a nearby cemetery, where we met a group of Ghurkhas who had come all the way from the UK to pay tribute to fallen comrades, a humbling, unexpected encounter.



Visiting Mariam (right) who warmly welcome us in her house

In Ba'kelalan, I found more than just a beautiful destination. I found a place where time slows, heats opens and the world feels just a little bit kinder.

A Problem Statement to Decolonised Architecture

By: Mohd Iqbal bin Hashim

First-year architecture students at UiTM Cawangan Sarawak struggle to adapt to the systematic thought processes required in architectural design. A key issue lies in the students' difficulties in conceptualising and articulating ideas effectively. The struggle is evident in their tendency to rely on oversimplified descriptions and their inability to define design vocabularies. These challenges were particularly pronounced during the first year, as students transitioned from high school to the exploratory nature of architectural design. This foundational period often sees students prioritising 'correct' creative work outcomes, contrary to the intended focus on the development process and critical reasoning in creative production. Compounding this issue is the challenge in the tutors' assessment of the students' thought processes. Creative works assessments are predominantly based on students' works, making it difficult to trace their design logic. The limited understanding of the process through trace-back limits opportunities for meaningful guidance, leaving students without the tools to analyse or justify their design decisions critically. Consequently, critique sessions and tutorials can be reluctant, as students view feedback as rejection rather than an opportunity for growth. Adding to this issue is the traditional pedagogical framework inherited from Western traditions, particularly those rooted in British colonial capitalist ideology. This legacy perpetuates a vertical hierarchy within the design studio, where tutors dominate critique sessions, and students adopt a passive, compliance-driven role. Such dynamics reinforce the pursuit of 'correct' solutions while stifling collaborative exploration. Together, these three dimensions highlight a fundamental dilemma within the current approach to architecture pedagogy. To better align with the transitional context of first-year students, there is an urgent need to reframe design studio teaching and learning. A more inclusive and dialogical approach is required to foster critical engagement and creativity, ultimately preparing students for the complex demands of architectural education and practice.

A Decade of Architecture Programme at UiTM Cawangan Sarawak, Kampus Samarahan.

By: Megat Faridrullah bin Zolkefli

The year 2014 marks a new chapter for the Architecture Programme at UiTM as Universiti Teknologi MARA Cawangan Sarawak, Kampus Samarahan embarks on offering its own Bachelor of Science (Hons) in Architecture. What began with the bold initiative to nurture future architects from Borneo evolved into a vibrant academic community with a strong presence in Malaysia's architectural education landscape.



Two cohorts from UiTM Samarahan with UiTM Puncak Alam Final Year students



Dedicated Studio Block D officially opening its door on the year 2017



Sebina; Archiculture with Ar. Adrianta Aziz, Ar. Noraini Narodden & Ar. Raja Azman Shah

With a pioneering cohort of students and a dedicated team of lecturers with the supports from architecture lecturers from UiTM Cawangan Selangor, Kampus Shah Alam, while embracing the local cultural and environmental context, the programme designed to meet the LAM (Lembaga Arkitek Malaysia) accreditation standard.

Sarawak's unique heritage and landscapes influences the effort on developing a distinctive design pedagogy. Academic trips and site visit to indigenous settlements and longhouses became integral to the curriculum, exposing vernacular wisdom and sustainable principles to the students. With just two group of cohort of students, the programme decided to establish its presence at 28th Architectural Student Workshop, MATRA organized by USM (Universiti Sains Malaysia).



Celebrating the winning of 33rd Architectural Student Workshop, MAKARA



6th Architalent Competition 2024 Champion, Constantine Claudius

As the programme became more resilient, our design project brief started focusing on the communities and became more grounded. It was no longer about impressing others; it is more about the impact. In year 2022, the programme manage to win few competition categories during the 33rd Architectural Student Workshop, MAKARA organized by (UTS) Universiti Teknologi Sarawak.

Year 2024 as we entering a decade of architecture programme, one of our student crowned as a winner for the 6th Architalent Competition organized by PAM (Pertubuhan Akitek Malaysia) during the Archidex event. It does not stop there when another of one our student emerges as a winner in the YIIDEC (Youth Innovative Interior Design Challenge 2024). 2024 not just a year of anniversary. It is a celebration of growth, grit and passion. It is not just about looking back, but to look forward. The heart of this programme has always been the same; people who care deeply about design, space, culture and community.

The programme got its dedicated studio facilities at Block D on the year 2017 after its renovations to suit the studio pedagogy and as it is getting more cohort of students. The programme also getting more serious by initiating the Pre-Accreditation exercise from experienced architecture lecturers from UiTM Cawangan Selangor, Kampus Puncak Alam that also member of MAPS (Majlis Akreditasi Pendidikan Senibina Malaysia) to ensure the programme and facilities provided is up to the standard required. To support the exercise, some of the lecturers joined the Accreditation process at Kampus Puncak Alam on the same year.

Industry engagement in critiques sessions for the final year studio began to bridge the gap between academia and practice. In 2019, the programme held the Advisory Visit as pre-requisite for its Accreditation Visit by MAPS. Then, the pandemic came forcing the design studio and lectures to go online. Presentations went digital and online platform became the new studio space. Year 2021 marks as huge milestones that validated the hard works of students, lecturers and everyone involved as the programme officially accredited by LAM for its part 1 programme.



Advisory Visit Panels from MAPS with UiTM Samarahan Architecture Lecturers



Youth Innovative Interior Design Challenge 2024 Champion, Nurin Farhanah

Happy 10th Anniversary to the Architecture Programme at UiTM Cawangan Sarawak, Kampus Samarahan.

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