



EXTENDED ABSTRACT



InViCCAD 2025
1ST INTERNATIONAL VIRTUAL COMPETITION OF CREATIVE
ARTS & INNOVATIVE DESIGN IN TEACHING & LEARNING



Design Innovation Academic Show 2025



Organized by



Fakulti
Seni Lukis & Seni Reka
Cawangan Kedah



اوسها تقوى موليا

Collaboration with



#perubahanluarbiasa
#ADpilihanpertama



**EXTENDED
ABSTRACT**

**Design
Innovation
Academic
Show 2025**





DIAS 2025 (Design Innovation Academic Show) is all about "Transcending the Boundaries of Creativity: Innovation in Art & Design for 21st Century Education." This vibrant program shines a spotlight on how creativity and innovation are reshaping modern education.

It consists of three key components. First up is the Mindareka Design Show, an exhibition that showcases students' final year projects and creative designs, giving them a chance to connect with industry professionals and the wider community. Next, we have the Northern Innovation Academic Tour (NIAT), which takes participants on an academic adventure to select institutions and innovation centers in the northern region, aimed at promoting knowledge sharing and building strong academic and professional networks.

Finally, there's the 1st International Virtual Competition of Creative Arts & Innovative Design in Teaching & Learning (InViCCAID), a global competition that recognizes outstanding practices in teaching and learning by blending art, technology, and innovative design. But DIAS 2025 is more than just a talent showcase; it's a powerful platform for empowering both students and educators, while also strengthening collaborations between universities, creative industries, and global communities. With its inclusive and interdisciplinary approach, this initiative strives to spark relevant, competitive, and impactful ideas and innovations that truly benefit society and push the future of education forward.



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Design
Innovation
Academic
Show 2025



Prof. Dr. Roshima Haji Said
Acting Rector
UiTM Kedah Branch

Rector's Message

I am delighted to extend my heartfelt congratulations to the College of Creative Arts, UiTM Kedah Branch, for bringing MINDAREKA 2024 - Unleashing Your Visual Creativity to fruition. The triumphs of past MINDAREKA editions undoubtedly fueled the organization of this year's event, making MINDAREKA 2024 a reality.

MINDAREKA 2024 - Unleashing Your Visual Creativity stands as a testament to the dedication of students at the College of Creative Arts, UiTM Kedah Branch, providing them with a platform to showcase their final art projects. Beyond serving as a space for the exploration of fresh, innovative, and entrepreneurial concepts, this exhibition is poised to connect aspiring talents with potential clients and employers.

I extend my sincere gratitude to all participants whose enthusiasm and support have contributed to the success of MINDAREKA 2024 - Unleashing Your Visual Creativity. Their unwavering belief and commitment have truly brought this event to life, marking it as a resounding triumph!





Head of Faculty Message

It is an honour to introduce DIAS 2025 – Design Innovation Academic Show, held under the theme “Transcending the Boundaries of Creativity: Innovation in Art & Design for 21st-Century Education.” This significant event reflects the faculty’s ongoing commitment to fostering a culture of innovation, critical thinking, and creative exploration among our students and academic community. As we navigate the complexities of the 21st century, it becomes increasingly clear that education must go beyond traditional boundaries to embrace multidisciplinary approaches that are both relevant and future-forward.

The three core components of DIAS 2025, Mindareka Design Show, Northern Innovation Academic Tour (NIAT), and the 1st International Virtual Competition of Creative Arts & Innovative Design in Teaching & Learning (InViCCAID) which is serve as vital platforms to highlight the convergence of design, technology, and pedagogy. These initiatives not only empower our students to showcase their talents and ideas, but also create opportunities for engagement with industry leaders, academic peers, and global collaborators. The Mindareka Design Show celebrates student creativity and innovation through compelling final year projects. NIAT fosters knowledge sharing and institutional partnerships through academic visits and exchanges, while InViCCAID offers international recognition for excellence in integrating art and design into teaching and learning.

I would like to express my deepest appreciation to the organising committee, faculty members, students, and strategic partners who have worked tirelessly to bring this programme to life. Your dedication and collaborative spirit have made DIAS 2025 a reality and a reflection of our shared vision for transformative education. It is my hope that this platform will continue to inspire meaningful dialogue, cultivate groundbreaking ideas, and spark a new wave of innovation that enriches both education and society.



Mohamat Najib Mat Noor
Head of Faculty
Faculty of Arts & Design
UiTM Kedah Branch





**Industrial
Design
(Bachelor)**



ANGKEK | SERVING TRAY

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ABSTRACT

The "Angkek" Serving Tray is a culturally inspired product that celebrates the rich heritage of Negeri Sembilan's Minangkabau community. Drawing from the symbolic architecture of the rumah gadang with its iconic buffalo horn-shaped roof and traditional textile motifs, the design pays homage to the community's matrilineal values and the central role of women in both domestic and communal life. This tray translates deep-rooted symbolism into a functional household item tailored for contemporary users. The name "Angkek," meaning "to lift" in the local dialect, reinforces its purpose as both a practical and symbolic tool. The tray features curved contours, ergonomic handles, ensuring usability and safety in daily handling. It is crafted from durable and eco-conscious materials, reflecting current demands for sustainable design. Rather than remaining purely decorative, as many traditional crafts do, the Angkek tray introduces heritage into the rhythm of everyday living. By bridging cultural identity with practical application, the product addresses the disconnect younger generations often feel toward traditional artifacts. Its modern yet meaningful design promotes cultural appreciation in homes while challenging the notion that traditional elements are outdated. It provides a tangible solution to revive cultural expression in daily routines. Ultimately, the Angkek tray exemplifies how local heritage can be reimagined through contemporary design. It offers a new narrative of cultural relevance, championing authenticity, functionality, and innovation to help preserve Negeri Sembilan's identity in the modern world.

Keywords: Cultural Design, Minangkabau, Heritage, Functionality, Empowerment



INTRODUCTION

The Angkek serving tray is a functional homeware piece that blends traditional Minangkabau design with modern practicality. It was created to honour the cultural values of Negeri Sembilan, particularly the matrilineal heritage and symbolic architecture of the Minangkabau people. The design takes inspiration from the rumah gadang, known for its buffalo horn-shaped rooflines, and integrates motifs that reflect the identity and strength of women in both household and communal life.

In today's modern lifestyle, there is a growing demand for home products that are not only useful but also meaningful. Many traditional Minangkabau crafts are still used only as decoration and are rarely adapted into everyday functional items. This makes it harder for younger generations to connect with cultural heritage in a practical way. According to Ariffin et al. (2023), preserving intangible heritage through innovation is essential in making traditional crafts relevant again.

Moreover, existing homeware brands often overlook the integration of local cultural identity into modern product design. Othman et al. (2021) found that many millennials perceive traditional culture as outdated, which challenges the preservation of heritage. The Angkek tray helps to address these concerns by turning symbolic design into a usable object for daily life.

DESIGN AND DEVELOPMENT

The design process began by researching Negeri Sembilan's cultural elements, focusing particularly on Minangkabau traditions. The form of the tray reflects the architectural style of the rumah gadang, while the Rama-Rama Si Kumbang Jati motif represents transformation and femininity.

As Roslan and Yunos (2021) highlight, using Malay motifs in modern product design provides a strong identity marker and bridges generational gaps. In developing Angkek, careful attention was given to form, material, and storytelling to ensure the product communicates both heritage and usability. The blending of traditional patterns with ergonomic features exemplifies what Wahab, Abidin, and Kamarulzaman (2022) describe as sustainable heritage-based design.



Figure 1.1 The environment picture of (Angkek)

FINDINGS AND RESULTS

The final prototype of the Angkek serving tray effectively merges function with cultural storytelling. The use of brass to highlight the engraved Rama-Rama Si Kumbang Jati motif, placed atop a solid wooden body, results in a rich, layered aesthetic that feels modern yet traditional. The combination of visual symbolism and practical ergonomics contributes to a unique user experience.



Ismail and Mohamed (2023) argue that when traditional craftsmanship is combined with product innovation, it not only preserves culture but also enhances market appeal. This aligns with the outcome of Angkek, which reinvents a symbolic object into a contemporary lifestyle item while encouraging users to reconnect with their roots.

MATERIALS AND METHODS

The Angkek serving tray was made using a combination of wood and brass, carefully selected for their traditional significance and functional strength. This mix of materials supports both the practical use of the tray and its cultural storytelling. Wood forms the main structure of the tray, while brass is used for the decorative material to enhance the overall design.

Wood is used as the base of the tray and the handles. It was chosen for its natural warmth, strength, and connection to traditional craftwork. The body of the tray is shaped with gentle curves to reflect the rumah gadang rooflines, symbolising Minangkabau heritage. The handles are smoothly integrated into the wooden frame for comfort, stability, and ease of use during serving.

Brass is used as the detailing element. Traditionally seen in Southeast Asian metalwork, brass adds a rich, cultural character to the product. The motifs are crafted in brass to highlight the visual identity of Minangkabau patterns, creating a striking contrast with the wood. The brass also forms a transition between structural and decorative roles merging beauty with meaning.

The brass motifs are finished to match the tray's curved wooden body, ensuring a seamless blend. The use of brass enhances both texture and reflection, giving the tray an elegant presence. Together, wood and brass bring cultural authenticity and modern appeal, making Angkek a refined, meaningful addition to the contemporary home.



RESULTS AND DISCUSSION/FINDINGS

The Angkek serving tray's outcome successfully combines cultural identity, usability, and traditional craftsmanship in a contemporary product. The tray draws its visual essence from the Rama-Rama Si Kumbang Jati motif, a symbolic butterfly pattern rooted in Minangkabau heritage. This motif was crafted in polished brass, allowing intricate details to be highlighted while adding depth and richness to the tray's appearance. The brass layer sits elegantly atop the wooden surface, giving the tray a sophisticated yet traditional character.

The main structure of the tray, made from solid wood, provides strength and a warm tactile quality. Its smoothly curved contours and built-in handles reflect both ergonomic function and the symbolic horned silhouette of the rumah gadang. The natural wood finish enhances the texture and warmth of the piece, making it suitable for modern homes while still resonating with heritage.

The contrast between the wood grain and the gleaming brass motif adds a layered, refined aesthetic. The Rama-Rama Si Kumbang Jati design serves not only as decoration but also as a cultural marker, encouraging users to reconnect with the values of identity and tradition through everyday use. Overall, Angkek succeeds in turning a symbolic motif into a meaningful household item balancing beauty, tradition, and function in one unified design.

CONCLUSION AND RECOMMENDATION

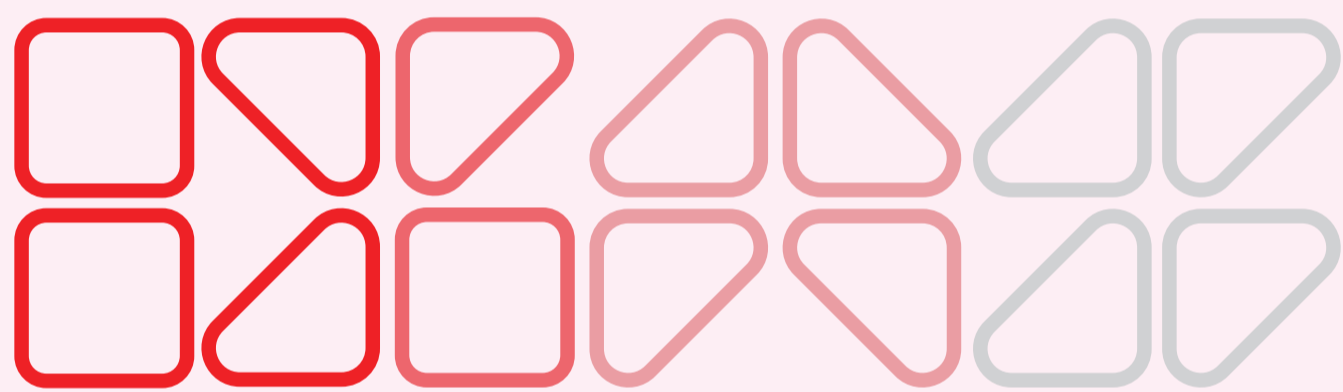
The Angkek serving tray demonstrates how traditional elements from Negeri Sembilan's Minangkabau culture particularly its matrilineal values and architectural motifs can be transformed into a functional and elegant household product. By wood and engraved brass, the tray brings cultural heritage into the modern home while offering a practical solution for daily use. This project shows how product design can connect generations and promote cultural storytelling through everyday objects. Angkek also highlights the



potential for multidisciplinary design approaches including product, graphic, and digital applications to expand the value of traditional motifs. Moving forward, designers should explore lesser-known cultural traditions and work closely with local artisans, historians, and users to create meaningful products. Angkek proves that culturally rooted design can add depth, identity, and experience to contemporary living.

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