
iNVENTX 2025 Creative Exhibition

SUSTAINAISSANCE: Emotion . Expression . Identity

NOKTAH: The Ellipsis Within

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Abstract

NOKTAH is a multimedia installation that frames sustainability and consumerism through a reflective visual dialogue, shaped by the symbolic lens of the NOKTAH, the Malay word for "full stop." While a full stop marks an end, its repetition as an ellipsis suggests continuation, evolution, and resilience. This work explores the emotional and expressive dimensions of environmental awareness using projection mapping on upcycled materials, visual storytelling, and symbolic composition. It reflects on shifting patterns of consumerism in the face of planetary crisis and invites viewers to pause and consider how sustainability involves not only environmental action but also inner renewal, memory, and meaning making. Digital storytelling, salvaged forms, and living plants are layered to evoke the tension between loss and regeneration, blurring the boundaries between organic and manufactured, life and waste. The

narrative builds toward a final, resonant question: “What was your last retail regret?”, anchoring the work in the emotional landscape of modern consumer identity and connecting sustainability to everyday decisions. By merging craft with digital expression, NOKTAH creates a liminal space where endings become beginnings, and identity is shaped through transformation. It is a quiet protest and visual meditation on grief, urgency, and the hope for a more connected future.

Keywords Sustainable Development Goals (SDG); Projection mapping; Emotional ecology; Upcycling; Digital storytelling

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Artist Statement

Concept and Theme

NOKTAH: The Ellipsis Within was inspired by a casual yet profound conversation among friends who are educators, artists and designers from diverse disciplines, who questioned how they could spark deeper, more emotional conversations about sustainability. Drawing from collective expertise in upcycling, new media, animation, UI/UX, and visual storytelling, they envisioned a collaborative work that transcends mediums to address consumption, identity, and renewal.

The installation responds to *SUSTAINAISSANCE: Emotion, Expression, Identity* by framing sustainability not as a technical issue but as a deeply personal and cultural one. Using the symbolic "NOKTAH"; the Malay word for “full stop”, the work reflects on endings and continuations. It invites viewers to explore how sustainability shapes who we are, how we express ourselves, and how we emotionally connect to the environment.

Approach and Process

The creation process began with ideation and brainstorming followed by waste collection, layout and composition, painting, and cultivating living plants directly on the surface. This upcycled canvas became the base for our projection mapping narrative. From storyboarding to shoot, edit, and final mapping, digital media was integrated into the tactile form to create a layered, sensory narrative. Experimenting with growing live matter on an upcycled surface pushes boundaries in materiality and media integration.

Meaning and Impact

NOKTAH tells the quiet story of our relationship with waste, material desire, and environmental grief. Through subtle narrative cues and a final resonant question, “What was your last retail regret?” the work invites viewers to confront the emotions and decisions tied to their consumption habits. It aims to foster reflection, discomfort, and ultimately, awareness and empathy.

Materials and Techniques

Materials include collected trash, wood, water-based paints, and living plants. The use of sustainable and low-impact materials reinforces the artwork’s commitment to environmental consciousness. Projection mapping tools were used to produce video outcome used to overlay narratives onto the physical NOKTAH surface, bridging analog and digital realms.



Figure 1. NOKTAH: The Ellipsis Within

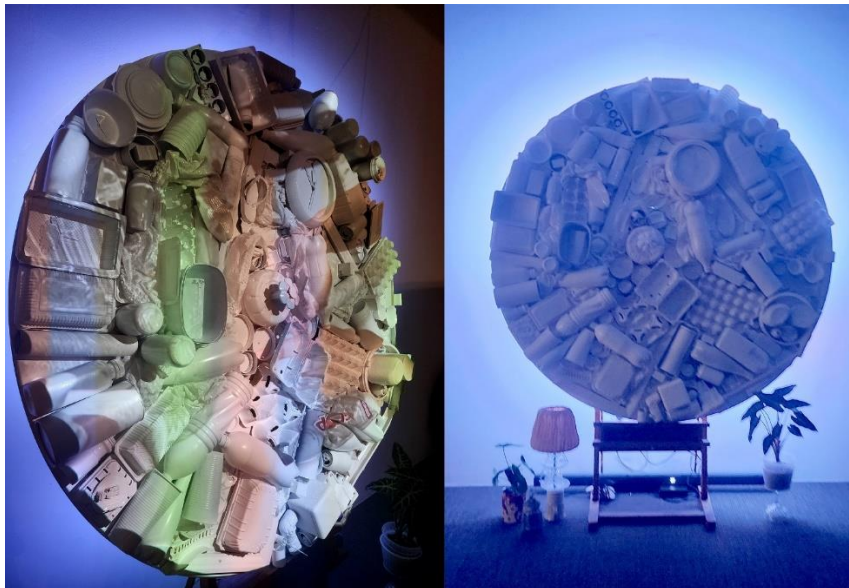


Figure 2. NOKTAH Upcycled Surface with (Left) and Without (Right) Projection Mapping



Figure 3. NOKTAH Upcycled Surface in the Making

Artistic Influences

The piece draws from environmental art practices, digital installation work, and the symbolism of Southeast Asian culture. Conceptually, it is influenced by the slow art movement, sustainability design thinking, and artists such as Olafur Eliasson and Agnes Denes, who explore nature, systems, and participation.

Conclusion

The conclusion should highlight the artwork's key themes and its significance, suggesting its potential impact on sustainability, emotion, and identity. It may also offer ideas for future directions or applications of the work. *NOKTAH: The Ellipsis Within* stands as a visual meditation on the emotional and material residues of consumerism. It reflects on sustainability not just as practice, but as identity in flux and as an act of becoming. By combining personal narrative, ecological consciousness, and interdisciplinary form, the work hopes to catalyse emotional and intellectual connections that linger well beyond the gallery space. Future versions may explore interactive elements or expand into public spaces, continuing the ellipsis into new contexts of renewal and awareness.

Acknowledgment

The artists would like to express sincere gratitude to the Faculty of Creative Multimedia for the opportunity to present this work as part of *SUSTAINAISSANCE: Emotion, Expression, Identity*. Special thanks to the collaborators whose expertise in upcycling, new media, visual storytelling, and digital design contributed to the development of *NOKTAH*.

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Authors' Bio

Maslisa Zainuddin - A Senior Fellow with the Higher Education Academy of the UK, Lisa is also a Senior Lecturer by day at the Faculty of Arts and Social Sciences, Sunway University and a designer and artist by night, and every other weekend. She has spent over two and a half decades working in the design, advertising, and education fields both locally and internationally. Lisa is a storytelling alchemist with a heart full of heritage and a mind wired for design. Somewhere between heirlooms and technology, she doesn't just upcycle objects; she upcycles meaning. Heritage preservation through new media visual communication and functional art are one and the same in her mind, the latest being her work with the nations' upcoming Merdeka Textile Museum. Lisa is the kind of designer who turns one (wo)man's trash into another (wo)man's treasure, strikes up a conversation about junk, and then writes a PhD about it!

Delas Santano is a Senior Lecturer at the Faculty of Arts and Social Sciences, Sunway University. Initially he joined Sunway University as a Senior Research Fellow in the Centre for Research-Creation in Digital Media and has worked with Professor Harold Thwaites on research-creation projects that explores cultural heritage preservation using digital media technologies, such as Mah Meri Unmasked, Textile Tales of Pua Kumbu, The Hainan Boatbuilder of Pangkor Island, which were exhibited to the public in 2014, 2015, 2016, 2017 and 2019. In 2022, together with Prof. Harold, he was part of the digital curation team for the Merdeka Textile Museum, a new museum being built by PNB Berhad slated to open in 2026. He led the team to digitization of close to 200 pieces of textiles and jewellery from the collection of the late Puan Azah Aziz. His current research has expanded to Planetary Health to compliment his passion projects on culture and heritage.

Mohd Firdaus Mohd Anuar is a Senior Fellow of the Higher Education Academy (SFHEA) with over 11 years of experience in academia. With a background in visual communication, new media, and film, Firdaus integrates creative practice with critical inquiry in both teaching and research. His expertise lies at the intersection of design, emerging technologies, and media production. His research interests include new media, semiotics, film, and design education. A dedicated educator and researcher, Firdaus is passionate about how visual language and media shape cultural narratives and influence contemporary learning environments.

Muhamad Ayman Jamaludin is a multimedia artist, educator, and project manager with over 20 years of experience in 3D animation and digital media. He currently lectures at Sunway University, where he focuses on motion graphics, virtual reality, and immersive media. Ayman's creative practice explores how digital tools can be used to tell meaningful stories about identity, technology, and sustainability. His work such as projection mapping and interactive installations often combines technical precision with emotional and cultural reflection. With a strong belief in collaboration across disciplines, Ayman continues to develop projects that connect design, storytelling, and emerging technology in thoughtful and accessible ways.

Lynn-Sze Ng is an academic, researcher, and creative practitioner based at Multimedia University, where she plays a key role in cultivating the next generation of digital artists. As a core faculty member in the Visual Effects programme, she specialises in storytelling and narrative development, mentoring students in the creation of emotionally resonant and visually sophisticated work. Her interdisciplinary practice combines cinematic language with emerging digital techniques to craft immersive narratives that challenge conventional modes of representation and explore complex themes such as identity, sustainability, and speculative futures.