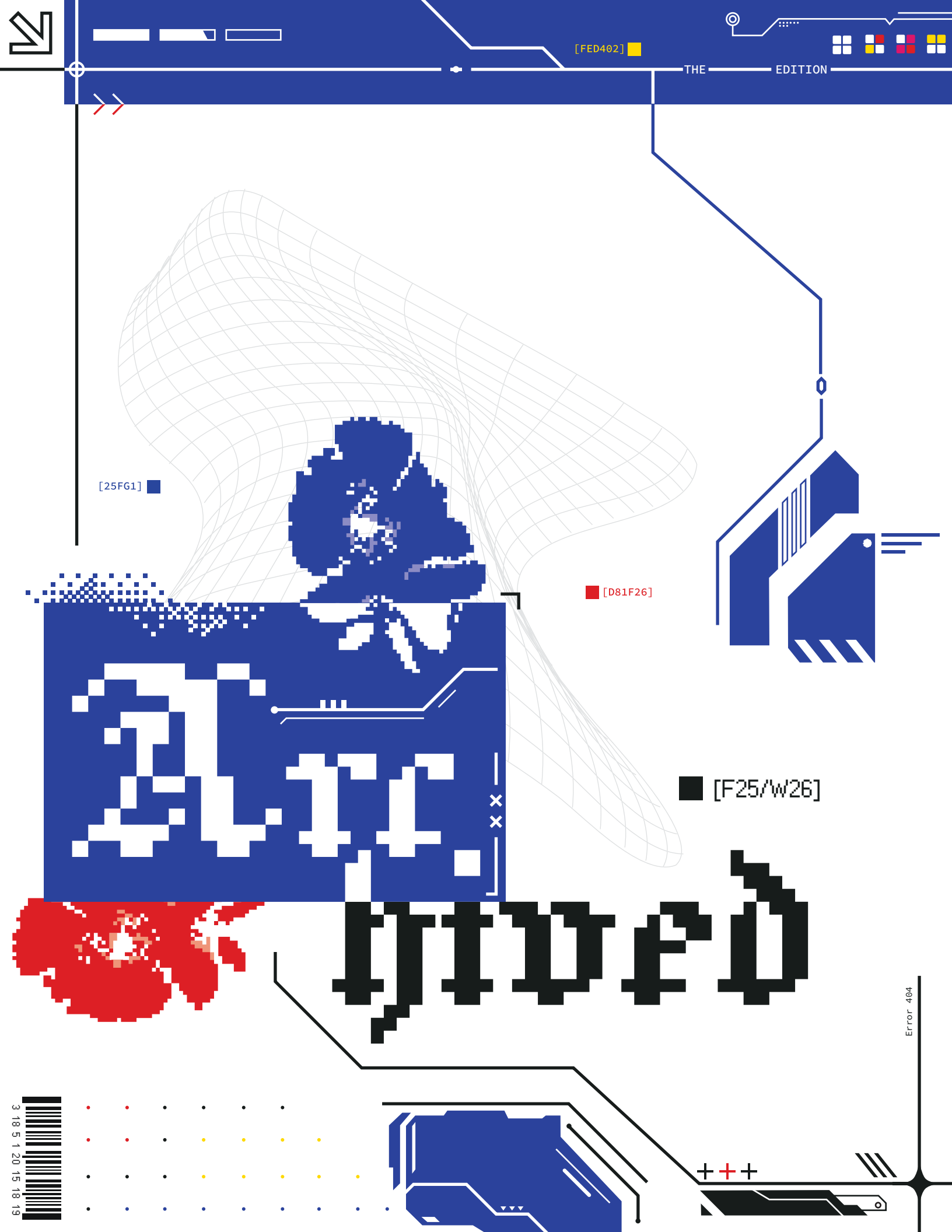




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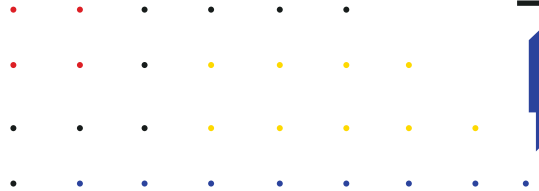
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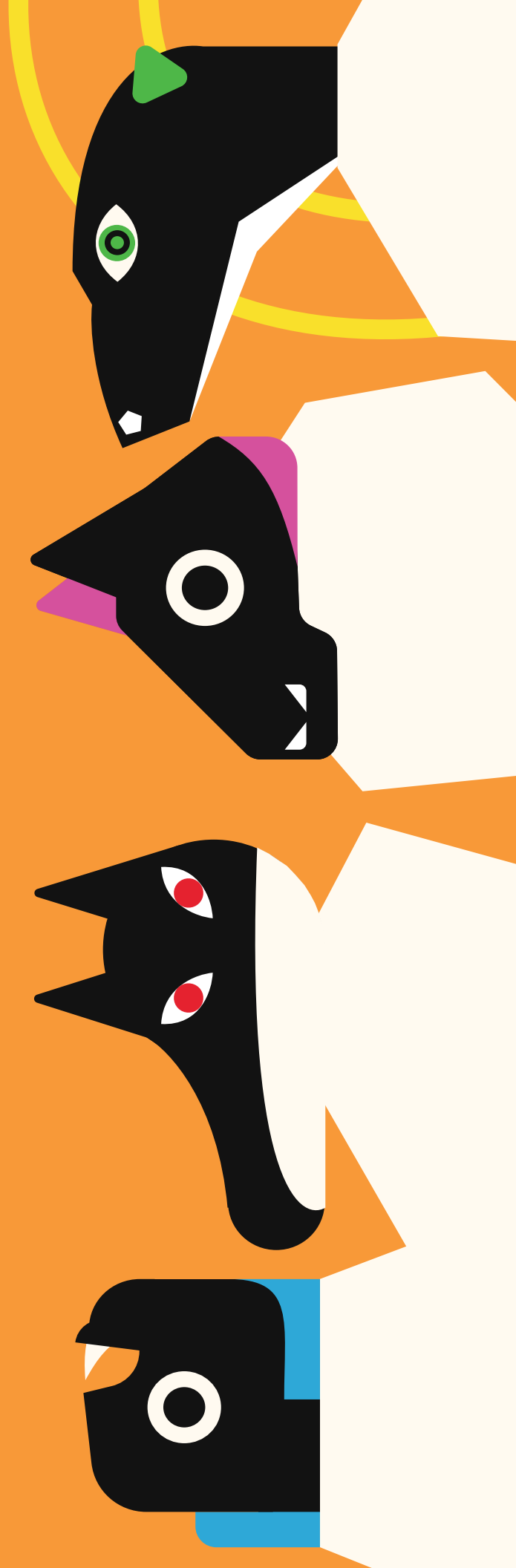
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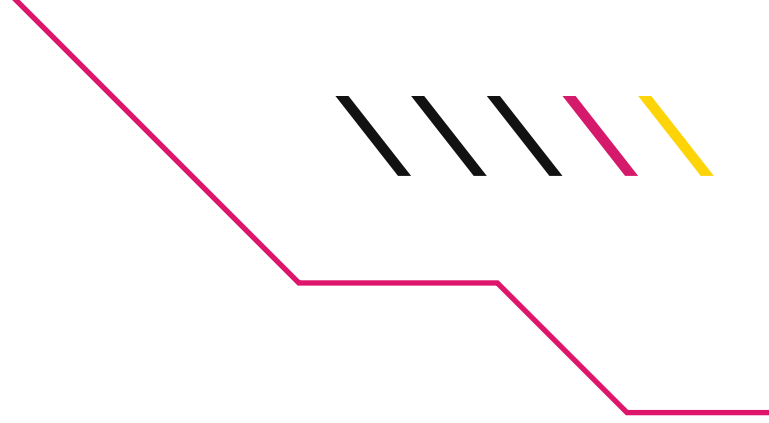
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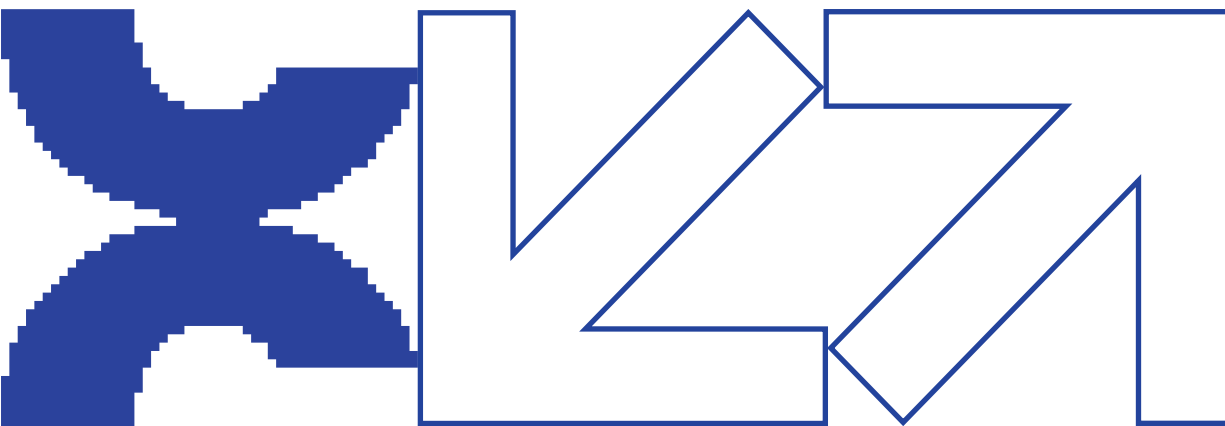


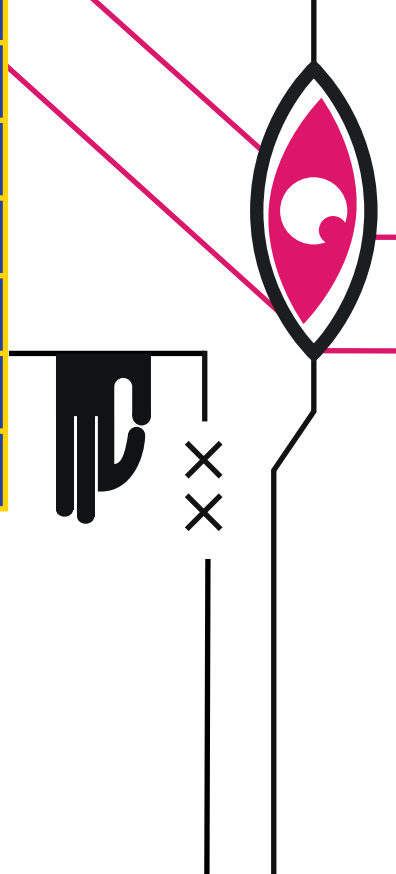
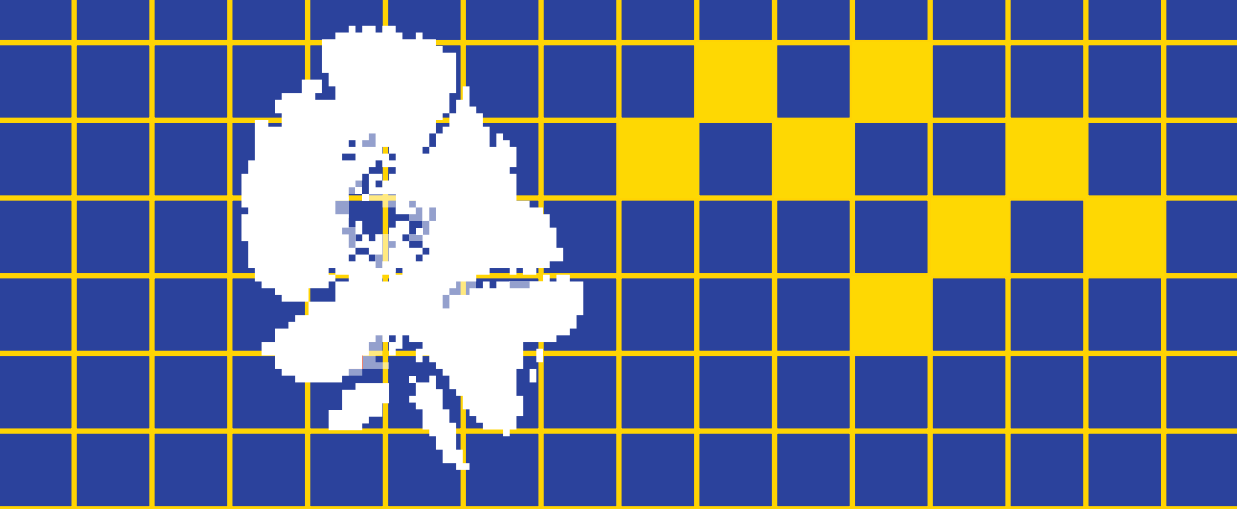


About The Magazine

Creator's Collective is a student-led magazine that publishes artwork, writing, and other creative projects from students at the University of Waterloo.

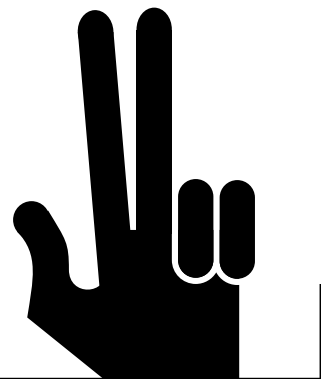
Our team consists of **writers, graphic designers, artists, videographers, and social media marketers**. Each term, a themed magazine is released. Submissions made by students do not have to be for current projects. We highly encourage any students interested in joining the writers for an interview for any of your projects! We are passionate about sharing the voices and work of our fellow student peers!





he world moves fast, so fast that we often have to run to catch up to it. Yet as we move forward, we can't help but glance back. We begin to yearn for the simplicity we once had.

Fragmented memories, pieces of ourselves and the creations we've left behind. **Archived** in our minds as digital relics, they carry the memories of nostalgic experiences, **companions**, forgotten achievements or moments of doubt. Rediscover. Reclaim. Take it further to explore the remains of the past to a new future.





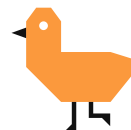
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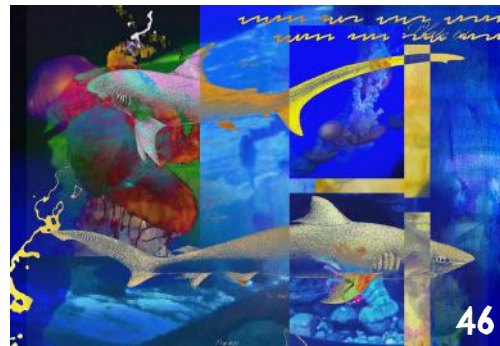
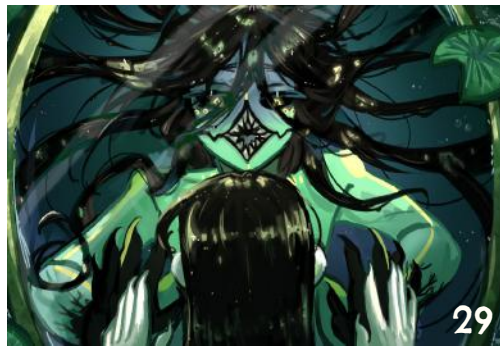


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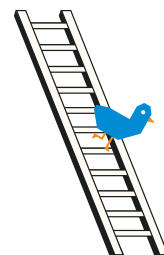
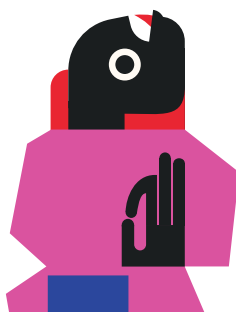




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Editor's x Letter

Nostalgia is a memory, place or emotion that keeps us from recognizing the present moment. Its familiarity soothes us because we find shelter in its unchanging embrace. Over time, the environments we find ourselves in and the people we surround ourselves with become the lifeblood of our identity. Today we document them in our digital expression, hoping to preserve a glimpse of our past with technology. Just like we learned to value the lost gift of childhood with a renewed sense of importance, they shape us more than we think. As time we take for granted flies by with indifference, nostalgia can also be used to revisit the past through new perspectives.

This term, Creators Collective chose themes that evoke all the feelings of our past—intense, inspiring and deeply human. It combines the wistfulness of a Retro–Brutalist–Y2K aesthetic with a playful abstract spin; merging the past, present and hope for the future. It's an Edition where we open these memories like a digital archive waiting for space to breathe once more.

[D71A6A]

In This @dition

we gave the spotlight to our artists and their visions of the past waiting to be rediscovered. We also wanted to reflect on the power of companionship in all its forms. When we look back, we don't just see our former experiences. We also see who we were and the person we have grown into since then. We see those that accompanied us on our journeys and how they have changed as well. These moments, from clear to uncertain, remain stored or recreated in our works like personal archives. Some are sharp or lifelike; others exist in fragmented pieces.

Archived is a theme that encourages us to spend time with our memories, paused ideas, unfinished dreams and creative projects that never made it to the screen. It doesn't romanticize what it once was - only reframes it, reinterprets it and pushes it to new limits. The past is not a lost vision, but a foundation for what's to come next.

Companion is a reminder that the strength of our ties comes from embracing the support we give each other and freely sharing it together. At its source, the beauty and power of companionship are drawn from mutual trust and understanding. Extending this kindness to strangers is the basis of new opportunities for connection.

Sincerely,
The Editors

Meet the



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25



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Halle Vicky *25*

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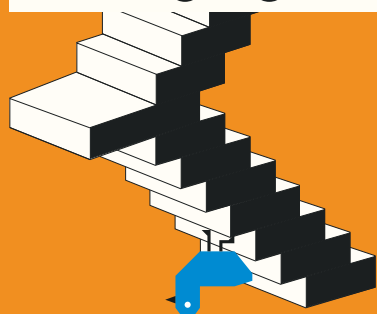
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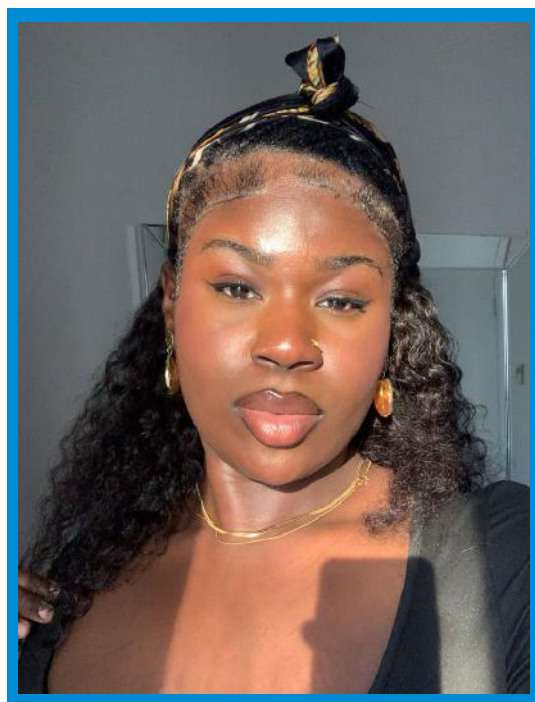


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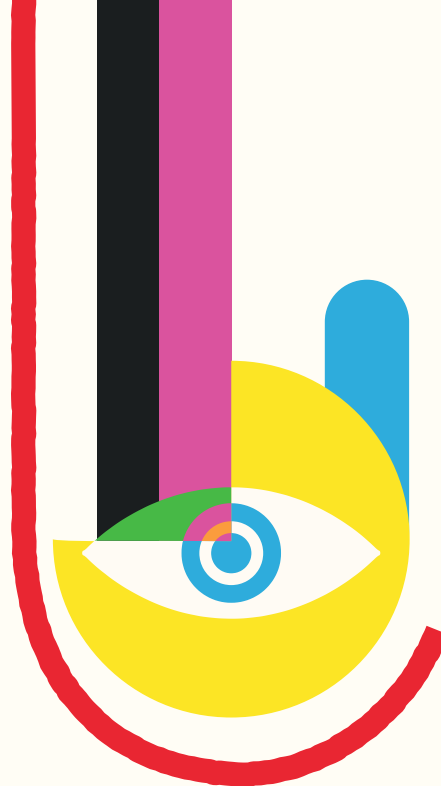


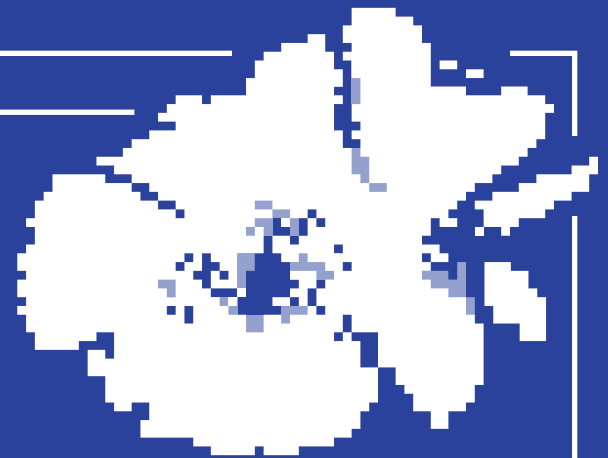
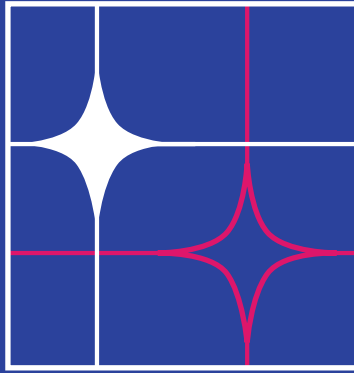
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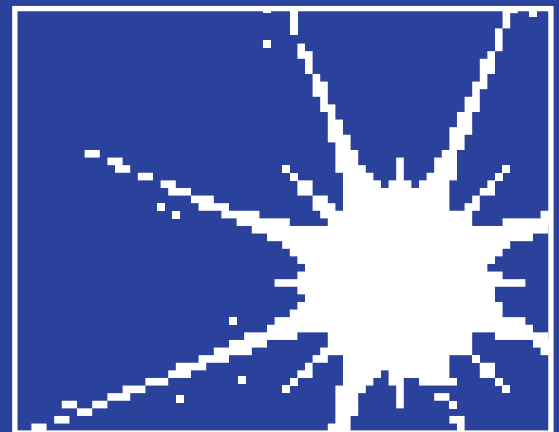
“The gift of memory is one to be cherished. Without it, a person would be nothing but a shell?”



Jessica Lu //

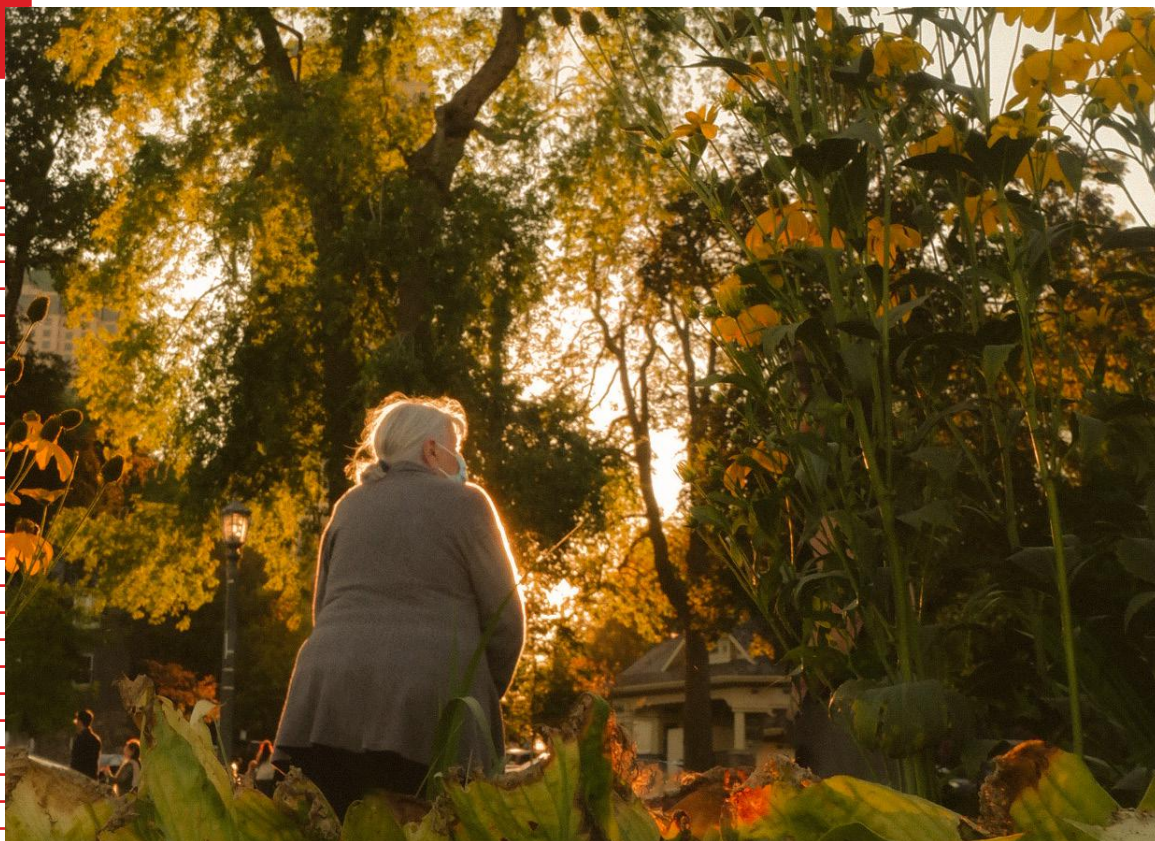
“The reverence of a memory’s echo is a great gift, allowing us to discern the life we have lived.”

// Kayan Baig



Hermlione Rabbiting

2nd Year | Global Business and Digital Arts | @hyukanity



Eternal Warmth

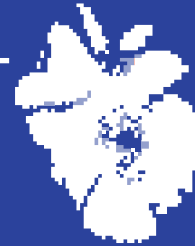
The image of an older woman illuminated by a warm fall light immediately evokes nostalgia; not only for her own life and past experiences, but for the universal feeling of looking back on the people and moments that have shaped us. Fall itself plays an important role in this theme. It represents change, aging, and the passage of time, yet it is also one of the most visually beautiful seasons. The golden light behind her reflects how even as things age, they retain a certain brilliance. This mirrors the idea of archiving memories: preserving what matters, allowing it to shine even after years have passed.

Capturing this moment felt like a once-in-a-lifetime experience. I didn't know the woman in the photograph, yet the way she stood perfectly aligned with the sun struck me instantly—it was a quiet, unexpected kind of magic. The editing process challenged me, especially since the original photo was vertical, pushing me to rethink composition and hierarchy rather than relying only on colour.



Walker Woloshyn

1st Year | Chemical Engineering



Memories of Summer



What I believe archived to mean is, put in the past, and how my submission correlates to that is because these photos were taken during my early high school days. What I want others to know is that these are photos taken in my home country of Bermuda. I'm remembering it more fondly because of Winters oncoming chill and reminding myself of its warm beaches and even warmer community.

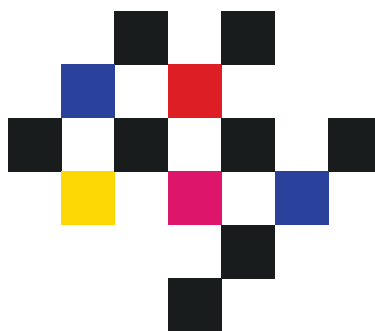


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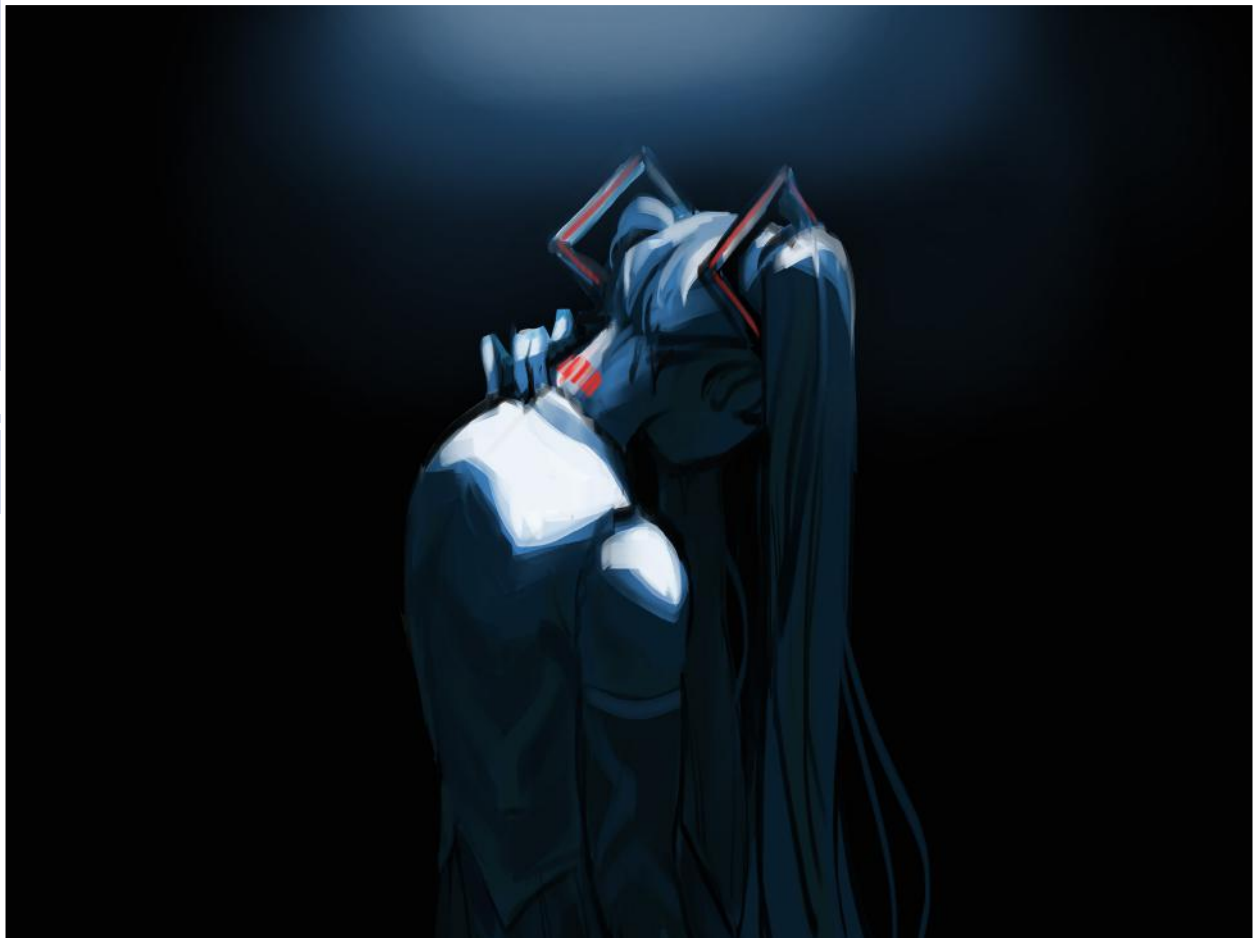
In high school when I'd get back home from school there was a railway trail on the way that I'd walk on to calm down and relax. Then one day I realized how beautiful the sights were, and that I wanted to share this beauty to help others relax. The only challenges that I had was my fear of heights because some of the photos were taken, at least for me, pretty high up.



Aclina Peng

2nd Year | Global Business and Digital Arts

[FED402]



Robot

The piece features famous virtual idol Hatsune Miku with a barcode at the back of her neck. There are several pieces of Hatsune Miku related media that have been lost to the internet, such as the Hatsune Miku Dominos website and app featuring augmented reality features that are no longer functional. This lost media is featured on sites such as Internet Archive. All of her performances are also recorded, stored in a digital vault somewhere,

where she lives on to this day. I wanted to make a piece for an Inktober prompt, which happened to be robot, so I just drew the first thing that came to mind. The barcode is supposed to represent her ultimate identity as a product, and that—although she is a cultural symbol of joy—her brand was always meant to be bought and sold. I wanted to inspire people to think about where we draw the line between identity and commodity.

Toronto Islands 5 Years Later



This piece is made up of a photo I took during my first visit to Toronto Islands and the watercolour piece I painted based on that years later. The photo was taken in 2018, when I was still a newcomer to Canada and sightseeing around the city. Toronto was still something of a cold, foreign city to me, so I was taking the picture as if a tourist would, capturing the tall towers and the cool waters.



Yujin Bae

3rd Year | Computer Science

The Price of Stardom

Creator Spotlight: Alina Peng

Written by Kathryn Hum

I had the pleasure of interviewing Alina Peng, creator of the digital drawing “Robot” using a pen tablet and the free drawing program Krita. A second-year Global Business and Digital Arts student; Alina enjoys reading, writing and drawing in their free time.

How did you first discover Hatsune Miku?

It started with Just Dance, when I was around 7 years old. When I was really young and poking around on YouTube, I would find music videos like Rolling Girl by Wowaka. That might have been the first Hatsune Miku song that I have ever listened to online, then it spiraled out from there. She was still kind of niche when I discovered her, like I didn’t know anyone else who knew her. I myself didn’t get super into her until 2020, when her popularity started to spike again. I draw her a lot because I think her character design is very intuitive to me, and I find a lot of her music comforting. If I don’t know what to draw, I’ll usually default to Hatsune Miku. Her design is fun to play around with.

Miku’s character design is so iconic. I like how your artwork explores this because her success was tied to that image. I’m sure if Crypton Future Media didn’t personify her, she would have probably just been known to music producers and not the general public.

Yeah, I think part of what makes her so incredibly successful is the versatility of her branding. Her branding is so incredibly solid that some people, myself included, have started associating the entire shade of aqua with her. Once you add the tie and the pigtails, you’ve got Hatsune Miku. She became internationally successful because of how accessible her design is, with her most significant pop culture moments in the west being her collaboration with Fortnite and being featured at the Coachella Music Festival.

What was your intention behind the artwork?

I wanted to explore Hatsune Miku’s identity as a product. Quite a few of her songs talk about struggles with identity and self-worth, particularly through making Miku a self-aware robot. Hatsune Miku doesn’t actually sing the songs, she’s just the music software through which creators express their voice. Kind of like a synth instrument. Hatsune Miku is a virtual idol that has inspired thousands of artists and touched the hearts of millions. It’s easy to forget that she was, and still is, a product designed to be sold to as many people as possible. I think about that a lot. Don’t get me wrong, the joy and emotion inspired by Hatsune Miku is real, and the community is real. I just wonder if part of the reason why she’s still so culturally relevant is because of her mass marketability.



What was your artistic process creating “Robot”? — • —

I initially made this piece for Inktober, an online drawing challenge that happens every October. The prompt I was following for the day I made this was “robot.” Obviously, with my Hatsune-Miku-obsessed brain, I knew I had to draw her. After I had a full sketch down, I wondered how I could make this more moody. Drawing cute characters in existential situations is a specialty of mine. I tried out some extreme lighting as an added challenge for myself. When I was almost done, I felt my drawing needed something more but I didn’t know what. It needed an “it” factor but I didn’t know what it would be. I thought back to the prompt, “robot,” and I got it. Consumerism. Progress is almost always directed towards the flow of capital. I gave her a barcode.



I love your choice of making the barcode red because it deviates from how we usually find them in black and white. It’s neat because people associate that shade of red with blood; but she’s not even a living thing, just personified like a human. — • —

Yes, exactly. I find it interesting that you drew that conclusion. I was actually going for the flashing red of technology when a device is low on battery or when it is turning on. It’s awesome that different people can take away different things from my art.



How long did it take you to create this piece? — • —

I did this drawing in a day. Inktober had daily prompts, so I had to. Plus, I wanted to see how fast I would finish this. The longer I worked on it, the more I felt compelled to create a story. If Miku was just looking down, it would create a different feeling. She would just be

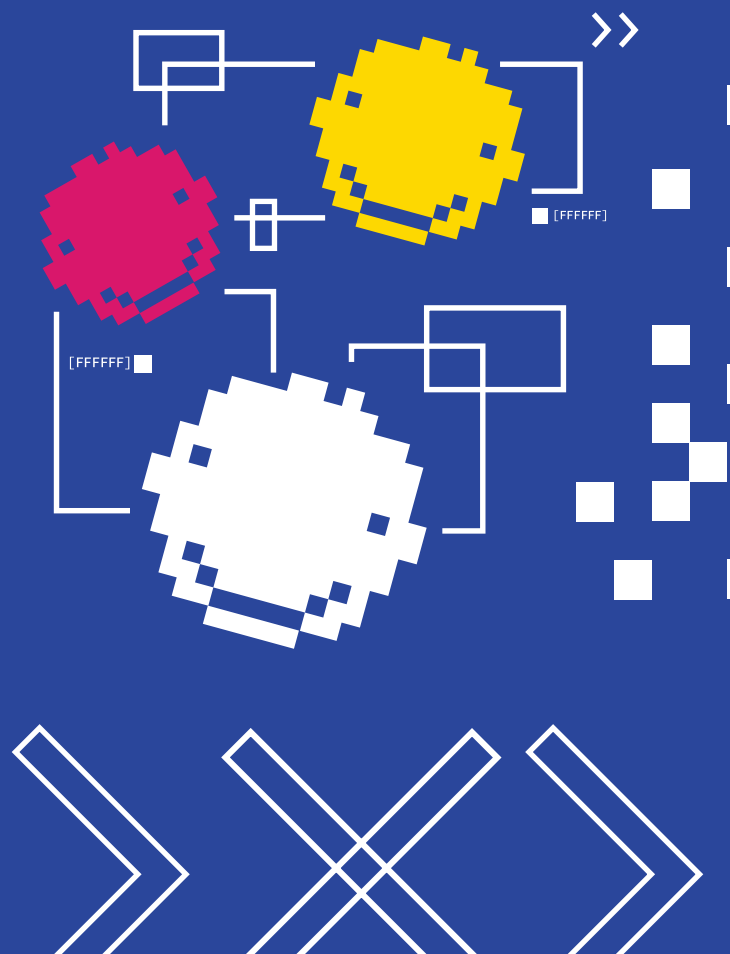


this lifeless thing. But her reaching up and touching the barcode on the back of her neck communicates to the viewer that she has some sort of awareness of what she is. She knows that she is a robot, and she does not belong to herself.



It’s an interesting way to look at it, because you could also look at this picture as a reflection of the company that created her and the other Vocaloids to sell as products.

Yeah, it’s self-referential in that sense. But I just think that’s so dystopian. Like, yes, this is our reality, we know it, we like it that way. Are we changing it? Not really. Why would we? We know that Hatsune Miku is a product. We love her, we consume her, and feel real, beautiful, valid emotion. But she belongs to a company with private interests. That’s always something you have to keep in mind when paying for things you love.



phoebe

2nd Year | Global Business and Digital Arts | @gh0ti_

Yang

*Pulp*

x

+

Combining the technological and biological, as well as the with a mandarin orange. Because as you peel away the human flesh you see the true flesh, the flesh of an orange which is pulp.

+



“Documenting fragments of life gifts
our future selves with remembrance
and sentimentality.”

Anna Dai //

“Giving something mundane a meaning
and cherishing it longterm also makes
you better appreciate life.”



Vicky Nguyen

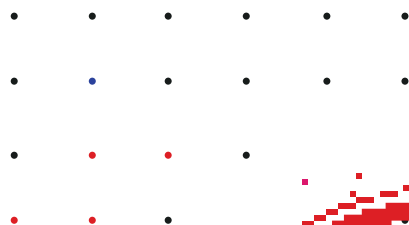
Alex He

2nd Year | Global Business and Digital Arts

Forest Coral



I used recycled clothing to preserve the fabric that already exists to create something new. I want people to know that anyone can create new from the old, especially regarding clothing. An “archive” of past clothing that’s been created into something new is what I usually tend to do. I was inspired by the forest and summertime.





Butterfly

As a young artist, I recall the liberating and creative experience that came with the world of digital art. However, I was immensely frustrated with my skills and with using this new medium. When I first drew the drawing, I had this idea in my head of what it should've looked like, but I couldn't quite execute it. And so, in a more literal sense, I stored this concept in my personal archive and retrieved it.

If I were to redraw this, it would become another archive, as everything we make is an archive of ourselves in that moment in time. This time, I drew without setting an expectation for the outcome, but as a track of my development and a reminder to be proud of where I started, where I am now, and where I can go. I want people to know that our past is not our failures, but our foundations.

Fiora

2nd Year | Life Science | @milord_is_drawing

Zunairah Shahzad

3rd Year | Honours Mathematics | @zunairah05_

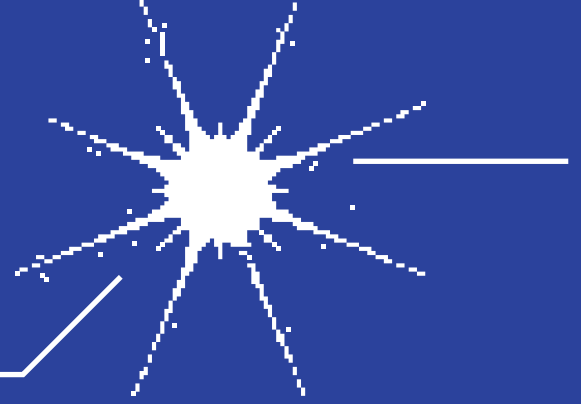
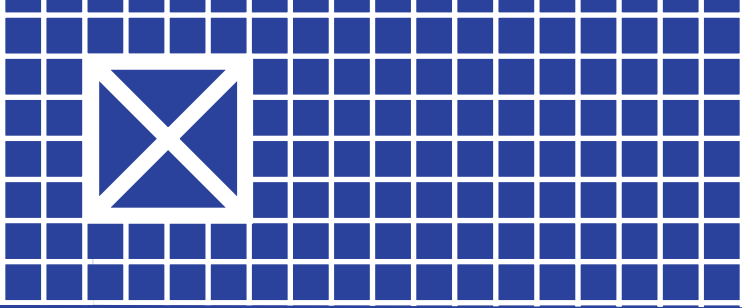


Archive of Home

This collage is my little archive of home. I grew up in Karachi, Pakistan, and even though I moved to Canada when I was eight, the city has never really left me. Clifton Beach was one of my favourite places to visit with my family. The decorated camels, the road to the shore filled with loud, colourful buses and rickshaws, the soft sound of the waves, the golden sunsets were all too beautiful. It was a place where I felt like I could breathe, a place full of simple, beautiful moments that still stay with me.

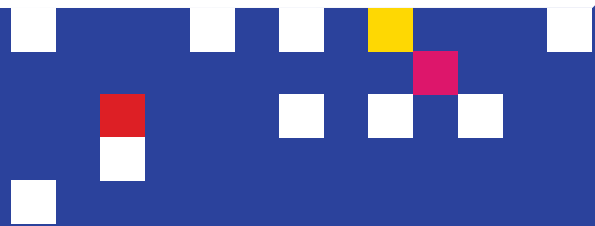
These memories now live in me with some rose-tinted kind of nostalgia. During my visit back in 2024, I photographed these scenes as a way of archiving my own memories, trying to hold onto pieces of a childhood which I never hope to lose. I try through these photographs to hold onto culture and parts of my life which continue living in me, even from afar.

The test written in Urdu says "Sahil-e-Samandar," which translates to the shore of the sea.



“What makes something unforgettable is the way it quietly reshapes you, even when the moment itself has already passed.”

\\ Dawson Jen



“A blurry photo still holds a clear memory; perfection was never the point; presence was.”

Hermione Rabigting \\



Ben Devraj

3rd Year | Health Sciences | @ben.focusing

Iguanas Gaze



I often view the theme “Archived” as one that applies to all of my work. I started photography to capture how I see the world and give that lens to other people. Starting off, I was heavily inspired by those who find creative angles and ways to display their subject in a way that I wouldn’t have previously thought.

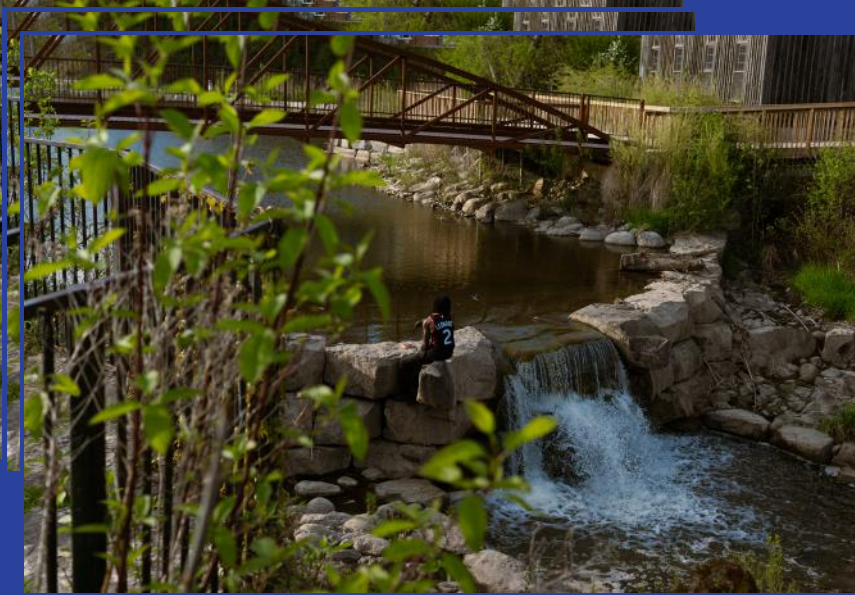
I want people to know how beautiful life can be without much work, and that a slight change in perspective makes all the difference. My main goal with my art is to reframe the mundane to something special, and I think that everyone can do it too.



Entangled Branch

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memory not found



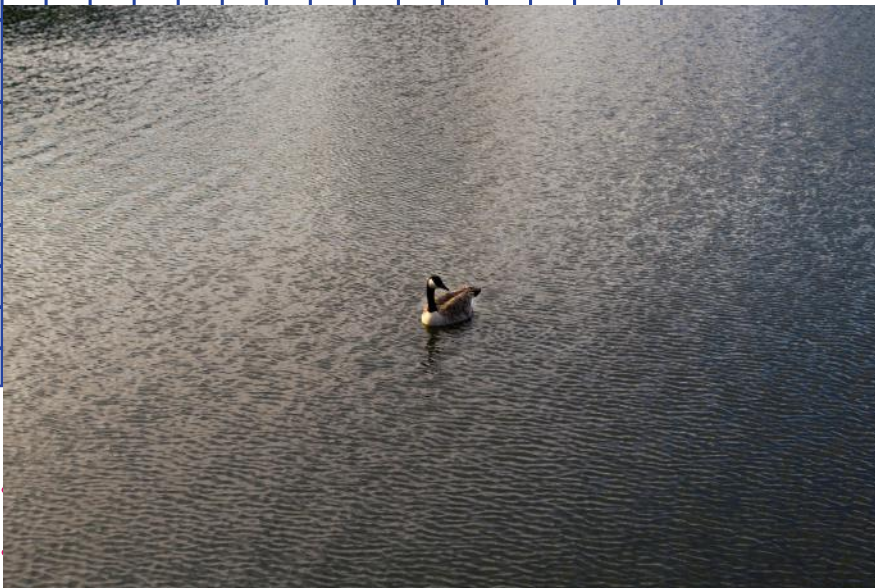
My inspiration is just to observe the things around me and find different ways of looking at them. I often find myself with my eyes wandering, experimenting with different angles to make something feel more alive, forever captured by my camera. Of course, the hardest part of the whole thing is to physically position yourself in ways that allow you to take the shot, even if it means freezing your fingers off or slipping a disc.

Leonard

The Bridge



Smooth Sailing



Finding Love as a Compass

Written by Kathryn Hum

I had the opportunity to interview Ben Devraj, a third-year Health Sciences student, about his overall photography process for reframing the mundane into something special. Inspired by those that find creative approaches to display subjects in new ways, he hopes to share through his works that a slight change in perspective makes all the difference.



Could you please share a bit about your inspiration for the photos you submitted?

They all share a common theme of me trying to capture something and make it look different in the lens that I view things. I feel just walking around and then trying to capture as many different things as possible was one of my biggest drives of trying to take those photos.

All five works that I submitted contain what I perceive of something that's in front of me.

I feel just walking around and then trying to capture as many different things as possible was one of my biggest drives of trying to take those photos.



What kind of equipment or tools do you like to use in your photography? —•—

I use a bunch of filters as well as my camera, the A6400 from Sony. I started with the A6000 so that was my first real camera. Those cameras introduced me to focusing more on composition rather than just using my equipment to shoot better photos.

The first time that I got the A6000, I actually just used the 16-55 millimetre kit lens, with a variable aperture, so it didn't allow me that much flexibility with how I could adjust the depth of field when I was looking at all of the different things that I could shoot. It restricted me greatly and I felt like that was something that I really needed to learn as well. So the second lens I ended up getting was actually a prime lens: a 30mm Sigma F1.4 lens. That really taught me how to use my feet to zoom because I didn't have the luxury of zooming using the zoom ring. Eventually, I ended up getting a 17-70 millimeter F2.8 Tamron lens, which was really helpful with getting certain angles and certain portraits as well.



Do you find that having these obstacles helped you grow as an artist? —•—

100%. I feel like any artist should be facing some sort of obstacle. For a photographer, they could be restricted by equipment, by their ability to travel or their ability to adapt to these different circumstances.



Having every kind of equipment available to you doesn't really teach you that much. Growing progressively could really make an impact. My ability to develop as a casual photographer came from the restriction of the equipment that I had as well as what I could do in terms of travelling.



Do you encounter any frequent challenges during your current photography process? — • —

I would say my biggest challenge would be finding time to actually do it because of work. I think the biggest challenge for a lot of people who have hobbies is finding time for them, especially if they have to work or go to school. My biggest piece of advice for finding time is to literally plan it out, schedule your day, and make it something that you look forward to. It shouldn't be something that you're treating like work. If you invested a certain amount of money into a hobby, you better use it well, right?



Do you normally like to try out different photography styles when you take photos, or do you usually have a similar style you like to take most of them with? — • —

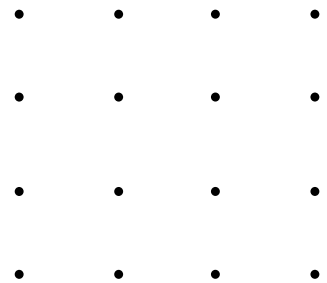
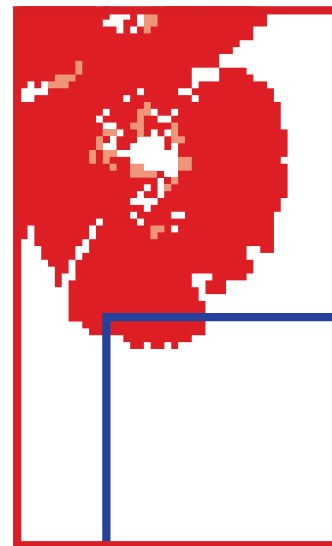
Yes. I'm all for creativity in the different ways that I'm able to frame and position a photo. So if I'm walking down the street, I love doing street photography. If I'm walking in a very nice nature scape, I would like to utilize the stuff around me and make the nature look beautiful.

I want to practice my versatility as a photographer, so even though I don't do any work for money, I love to explore different endeavours because I think that every sector of photography has a lot of creativity behind it.

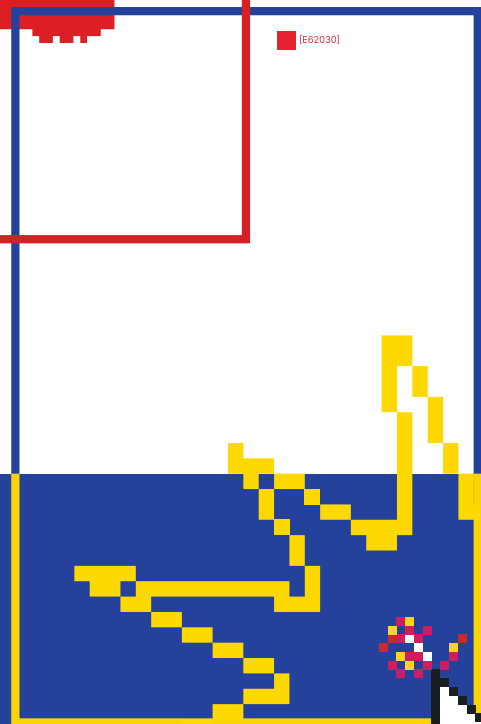


Do you usually edit your photos after taking them? — • —

Yeah, absolutely. Most of the post-processing that I do with any photo is to slightly turn up the contrast and saturation overall, and adjust the lighting. I think for a lot of people, including myself, editing is one of the largest parts about being a good photographer. I use Lightroom and I find that it gives me a lot of creative freedom. I can make a photo look exactly how I envisioned it. It doesn't take away from my composition because it can stay the exact same.



[e62030]



Alisa Traan

2nd Year | Global Business and Digital Arts | @alisatraan

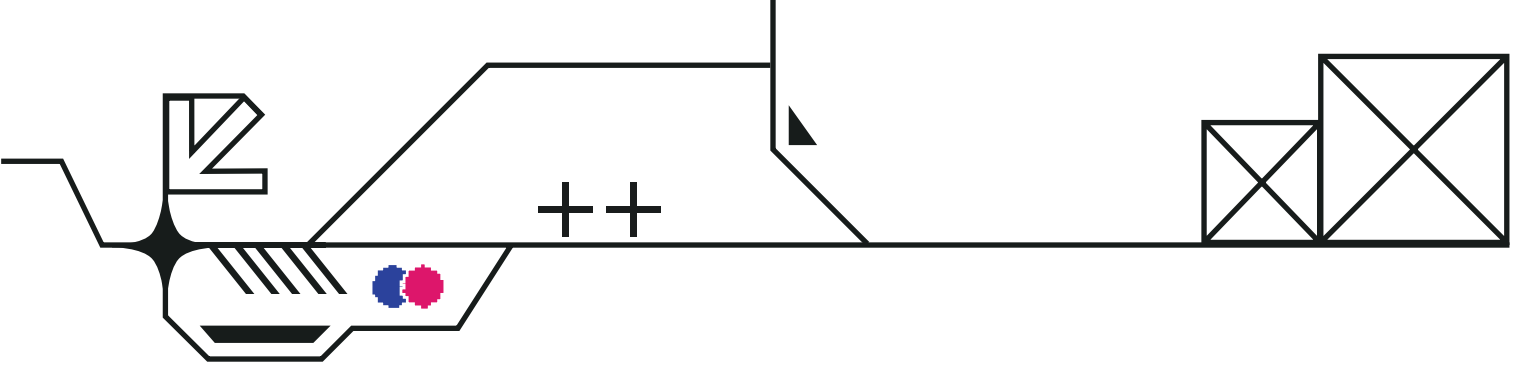


Headspace

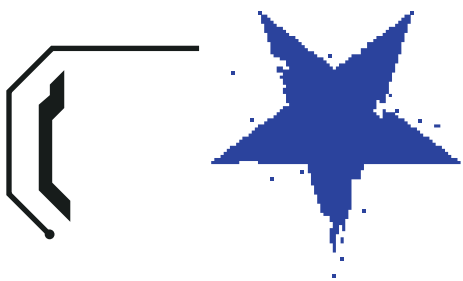
Headspace discourages others from being too hard on themselves and pursuing a life full of regrets and pressure, and instead, to learn from their past younger selves.

For many children, staying up all night under the comfort of fluffy bed sheets and plushy friends becomes thrilling, as no one else in the house is awake. However, as adults, we no longer stay awake at night with ease but rather slumped in our chairs, hastily typing on our computers with our eyes glued to the screen as the clock ticks closer to the deadline.

In the animation, the hands tousele the tent's roof, transforming the shelter into a dangerous, frail space that may potentially collapse soon, symbolic of one's headspace as an adult. Headspace was inspired by my own experience progressing through life from my childhood to adulthood.



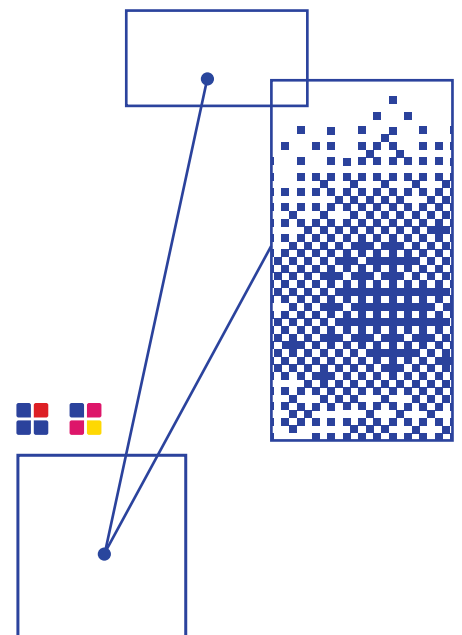
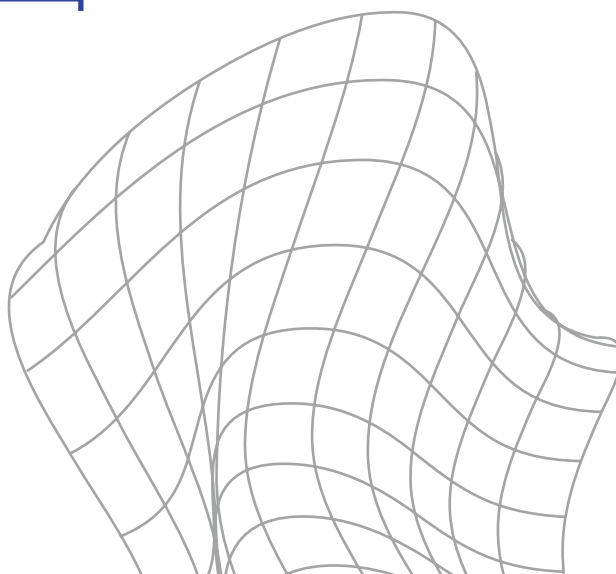
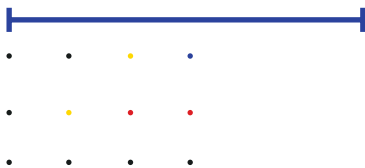
“I rarely look back at things I’ve *Archived*, the things that stick with me are the things that really mattered. It’s not worth going back and searching for more.”



Halle Gumes //

“Even in unknown landscapes, there are new memories waiting to be discovered.”

\\ Emerson Sanchez





Joemine Ju

3rd Year | Management Engineering | @roastryce

What's special in documentation is the ability to capture a memory, but I think that the best way in doing that is to capture the moment is the most raw form. Archiving is taking a screenshot of parts of your life as you go through it and it seems like a disservice to only keep them in your memory instead of leaving cookie crumbs to pick back up as you continue to change and grow. The messiness of my sketch isn't meant to be something that has the potential of being polished and rendered in the future, but rather as a feeling being captured. My adoration for a union of community, art, craft, imperfection and the warmth that comes all together.



Acoustic



Sudden Sounds in Toronto was the reference for the sketch! It's a group of friends that play covers of songs together to a small audience and it's filmed in a really beautiful way. I watched the video during my term in school while I was studying and I found it so compelling so I did the small doodle hehe :3 I'm still developing my artstyle when I draw from reference but I liked this one :)

Elle Lim

2nd Year | Global Business and Digital Arts

Friendly Ghosts



3/5 (varied edition)

"Friendly Ghosts"

Elle Lim 11/12/25

It was late in the summer after twelfth grade, my friends and I went to high park to spend a final day of summer together, running around, having a picnic and just being around each other, little did I know that it would be the last time we would be all together.

Everyone's so busy nowadays, it feels like time is both too fast and too slow and in this series of intaglio prints; I wanted to capture the feeling of something slower, maybe it's just the nostalgia talking, but it's just me and friends on a warm day in the trees and sunshine having fun. They're transparent because the memories are unclear and we're only seeing the ghosts of the past, an archive of our memories.

Sandy Hong

2nd Year | Biology



Karma

My works relate to the theme “Archived” because these are some of my proudest pieces and I’d like to archive them. I used Krita to create “Cow & Clouds” and Clip Studio Paint to draw “Karma” and “Reflection.” My piece “Karma” is fanart of the couple Mizisua from Alien Stage, based on the cover art for “Karma” which I adore. (“Karma” is the name of the song played in the finale of the animated musical web series Alien Stage.) “Reflection” is promo art I did for a visual novel, “To The Wayside,” that I made with several others. It is really special to me because I made it for my first game jam. It really pushed me to continue joining jams and getting out of my comfort zone. Overall, I want people to find my pieces pretty to look at, though I do want to branch out to make them more meaningful or symbolic.



peri yap blink pngtubers



Reflection

I'm inspired by lovely scenery and interactions between people and how it makes me feel. So, the cow and karma pieces weren't that challenging, but I did encounter some difficulties with the reflection work. I went into the piece wanting a somber mood, but I had some art block during this time so it was hard to sit down and draw.

Even now, I don't think I achieved the right perspective I had in mind but that just means I still have ways I can improve. I do think a lot of the issues with the piece was that it was stuck in the "ugly" phase where things were too messy, too many layers, just too much. During moments like these, you really do just have to stick through it and I find that limiting myself to 1 or 2 layers to render helps lessen how overwhelming things are. Although, sometimes it is better to just start over with a clearer idea, fortunately I didn't have to do that this time and finished the piece.



Cow & Clouds



Hidden

↓ Perspectives

Creator Spotlight: Sandy Hong



—H— Written by Kathryn Hum —•—

This Edition, I had the chance to speak with Sandy Hong; the artist behind “Cow & Clouds,” “Karma” and “Reflection.”

A second-year Biology student at the University of Waterloo, Sandy likes to draw, read and crochet in her spare time. As an artist, she likes to draw people and backgrounds. In the past she used Krita, but now currently uses Clip Studio Paint for illustrations and animation.

Which piece would you like to start with?

Let’s start with “Cow & Clouds” because it is the oldest one. I made it for a school assignment, but it was actually not the main focus of the project. We had to make a missing poster of ourselves, which was interesting because it was for a media arts class. In the past, cow cartons had pictures of missing children on the sides of them, so that was my inspiration. I wanted to create something nice, like cover art for the cow carton, so I ended up drawing this really nice illustration for it, which didn’t really get shown that well on the actual assignment because it was in black and white to match the times. But I still had a lot of fun with it and it became something really indulgent for me. I even found this new way to draw clouds, which you can see in the illustration.

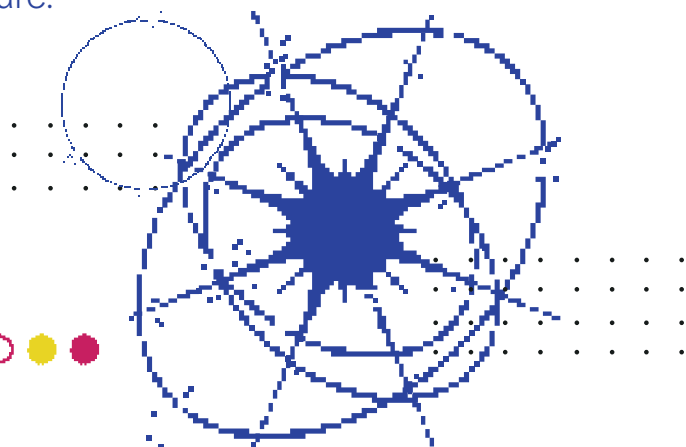
I think that was the first time I drew clouds like that, which inspires the way I draw them now.

Next, could you tell me about your Mizisua “Karma” piece?

I drew this the day the “Karma” video [the Alien Stage finale] dropped. This took around two hours of me just looping the song. I was just in the zone. I focused a lot on the cover and tried to do my own spin on it. I really like the lyrics from “My Clematis” [another Alien Stage song], especially the “my God, my universe” part, because it is just so iconic. I also liked adding the hands together, kind of cradling them while they are falling in the moment.

I noticed in your composition that you can’t see Mizi’s face like in the actual “Karma” cover, but instead just see Sua’s expression. That’s a neat touch.

When I was planning to draw this, I thought the wreckage of all the falling was so beautiful. I was thinking of redrawing it, doing a Mizi version where she shows her face, sometime in the future.





What was your final piece, “Reflection,” inspired by? — • —

This was actually made for a visual novel called To The Wayside. It was originally for a three-month-long game jam. We finished it for the first game jam, then decided to work on it a little more. Later, we even had voice actors come on! It was so neat because it was my first project with voice actors. Since they wanted some promo art, I made this one - a vertical promo - and also a horizontal one. I made this one thinking of the themes of the game. The character and focal point of this piece is Elm. She's like a spin on The Little Mermaid where instead of being a mermaid, her character is a leech. A transformation spell gone awry leaves her monstrous mouth intact while she gains a human form. When her mouth is closed, it looks like a human's at a glance. But when she opens it and talks, you can clearly see the rows of her teeth. Her mouth would open noticeably further than a typical human's, which is why she avoids speaking in the first place. If anyone saw her speak, they would know she isn't human right away.

The main themes of this piece are **reflection and identity**, because she is fascinated by the human world but her true form is a leech. She ends up stuck between the two worlds since **humans and leeches are enemies**.

Similar to The Little Mermaid, she has a time limit for how long she can stay in the human world. For the game, she must complete a ritual with a human and get them to share the spell's effects to



remain in her human form. Otherwise, she will eventually pass away because her temporary human body will not be able to contain her soul.



Can you please tell me about your involvement in the game's ideation and character design process? — • —

I did this game jam online with people I didn't actually know. The writer mainly took on the ideas because they already had a set story and plotline before I had joined. I was not involved much with the ideas. Once the writing was done, I had gotten a general idea of what's happening in the scenes so I just illustrated them after that. It was another person who actually did the sprite art, character art and character design. It was so cool, especially when to me it didn't really feel like a job or anything. I felt like I was making fanart of the characters.

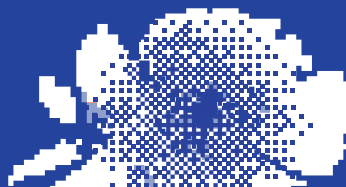


I noticed there are a lot of lily pads in this piece. Are they a motif? — • —

A lot of the UI has water lilies because it represents transformation or rebirth, which felt fitting because she does truly become a human in one of the endings. I had a lot of fun with the textures and everything, like you can see on the lily pads. Another cool thing is that when Elm's in her human form, all her tattoo-like accents become white so you can kind of see it on her hands.

You can play To The Wayside here!

<https://sparkling-horizon-studios.itch.io/to-the-wayside>



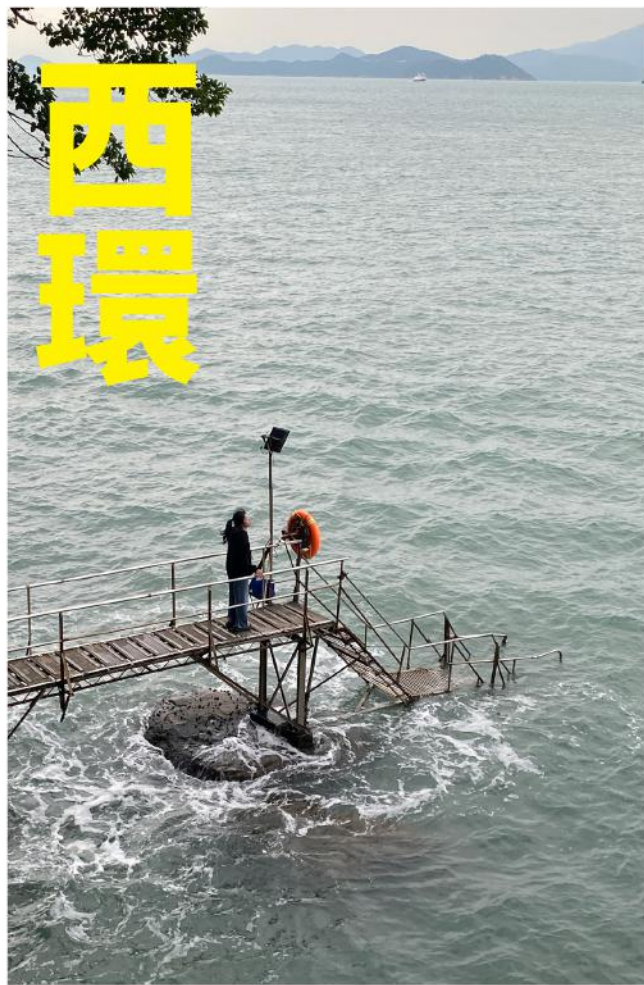
Kaitlyn Gee

Alumni | Global Business and Digital Arts | @kaitlyngee_



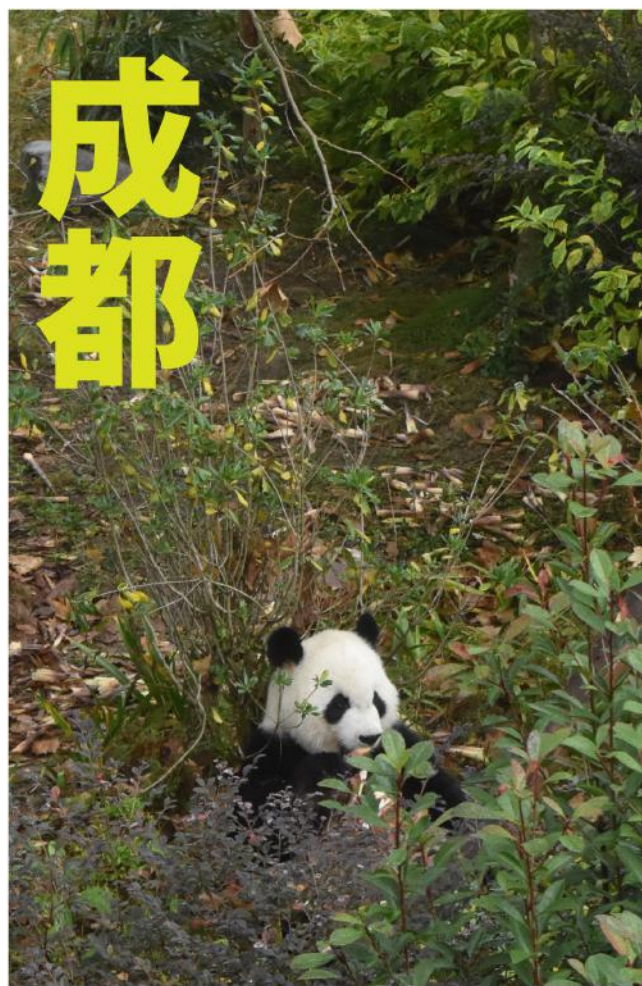
Thinking of you

西環



The idea to create postcards originally came from one of my friends while we were on our grad trip in Europe, atop a hill in Barcelona. I collect postcards from cities when I travel, so why don't I make my own? The idea got forgotten as the trip went on, but after I went to Hong Kong and China in the fall, I revisited the vision.

成都



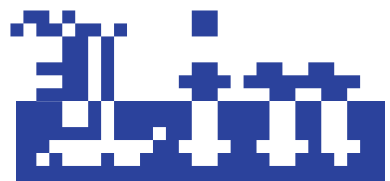
Going back to Hong Kong where I studied abroad gave me immense nostalgia of all the memories and emotions I had in 2023. Walking the bustling streets I used to shop on, seeing how some things had changed, while some had stayed exactly the same. Things ARE constantly changing in Asia. As I create the postcards, I think about myself now vs then, how much I have grown, and how much life I have experienced since. I was high on independence and it's now what I crave most. How can I let that go?



Carefree, playful, and fun—our childhood in three words. These colorful sea creatures carry that spirit, echoing the loose, imaginative doodles we once drew. They bring back those small, archived moments of early creativity that quietly stay with us, drifting through our memories like fish through water.

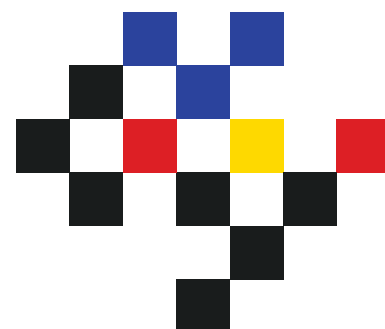
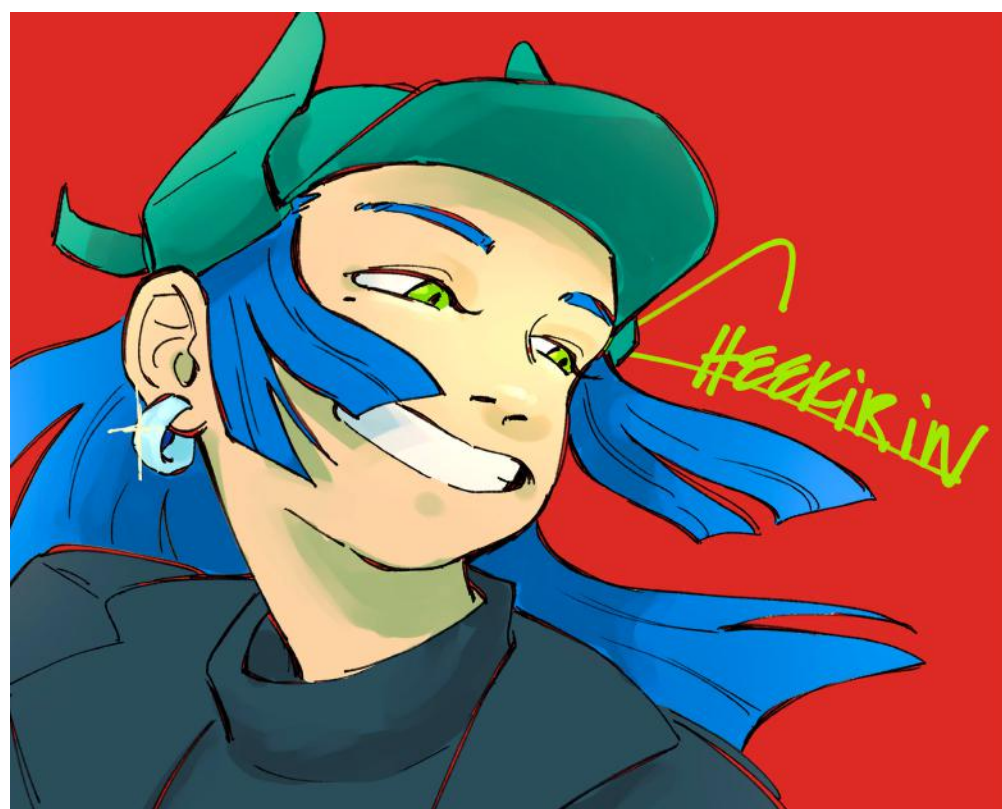
Lorena

2nd Year | Global Business and Digital Arts



@hrinne Maðurðor

Alumni | Global Business and Digital Arts
@ehrinnn.em | @cheekirin



hat girl

For a while, having to use my creativity towards a school project or work had drained my love for creating. Even if I had the time to create for myself, I've already tied my creativity with something that's related to work, restricted to guidelines and requirements. It wasn't until months after I graduated that I started to gain that enthusiasm back. When sitting in front of a blank canvas, I wasn't met with dread or annoyance anymore. Now, my hands are often itching to get home and make something on my own terms. This piece was one of the first few things I've created that made me feel happy and excited to get back into art. Coincidentally, it also is a call back to a character I've drawn before starting to lose that excitement—I'm slowly getting back to being indulgent and selfish with the art I make, be it good or bad, and I can't wait to reach it in full.

Anna Dai

2nd Year | Global Business and Digital Arts



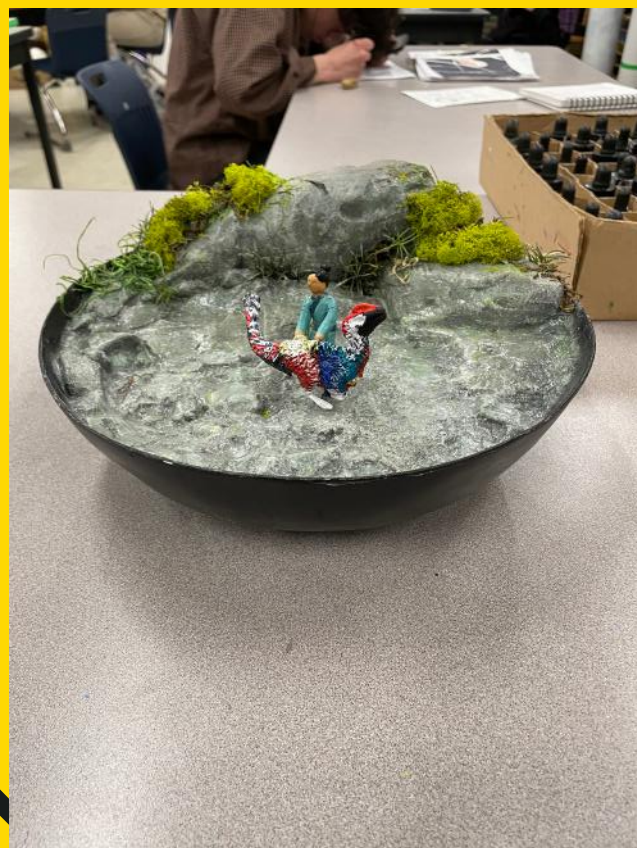
A Special Place

In this work, I aimed to display a dreamy and naturally harmonious scene, evoking a gentle, almost childlike nostalgia of an idealistic world.

Trail cameras capture the day-to-day beauty of the wilderness, where wild animals simply existing in their natural habitats inspire fascination and appreciation for nature. I placed a Parasaurolophus in this setting, casually walking by but still appearing as a fantastical marvel for a very lucky camera-owner.



Trail Cam

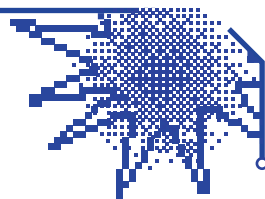


Here, an ancient Chinese servant bathes a royal Guanlong, symbolizing an intimate human-dinosaur relationship. This work is my re-imagination of a world where dinosaurs and humans coexist in the same era. I chose the Guanlong due to its name meaning "crown dragon". In this vision, the mythological dragons revered in Chinese culture are replaced by real dinosaurs. I wanted to convey the worship and awe that humans hold for these creatures, and the idealised patience and loyalty the dinosaurs give in return.



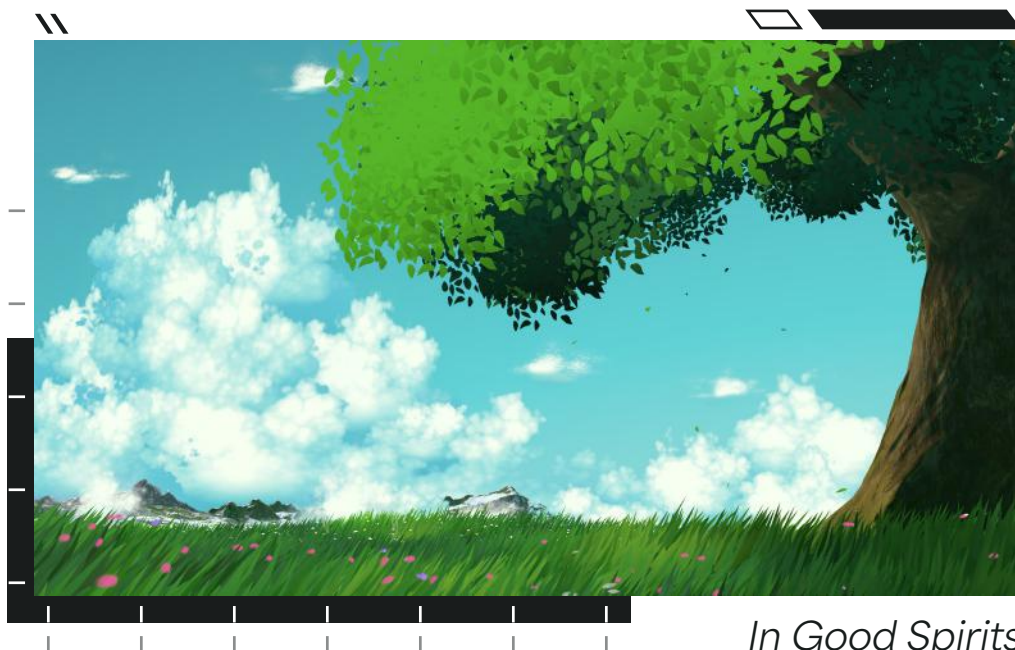
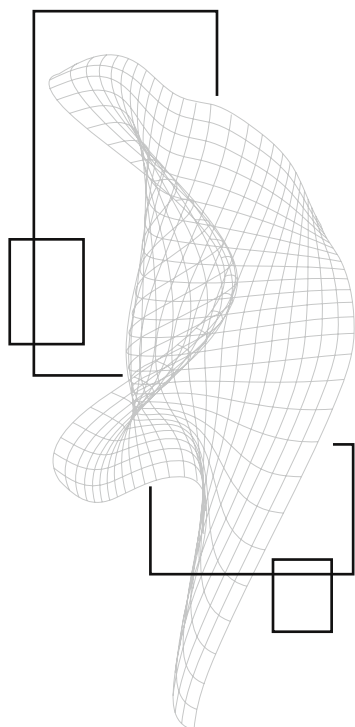
Ancient Bath

Emerson



Sanchez

3rd Year | Global Business and Digital Arts | @emiwhem



In Good Spirits



I really love creating scenes in 3D, its the only thing that gives me the creative control to experiment, iterate, and explore different types of cool little things that can be hard to express in words—memories, emotions, and the invisible connections between reality and art.



Startup

Vicky Nguyen



This work was a GMTK 2025 submission for the theme, loop. So there was already a preset idea given to us rather than an inspiration. Though, one difficulty that I encountered while making this was definitely the time crunch. We had 96 hours to ideate, animate and illustrate all our assets, and program it all together in a fully functional game. Me and Hailey (another artist for the jam) also had a concert scheduled on the last day of the jam so we basically had even less time.



Overgrown

Written by Kathryn Hum

Observations

Creator Spotlight: Emerson Sanchez

This Edition's Editor-in-Chief, Emerson Sanchez, shares a few words about his Archived 3D artworks "Startup" and "In Good Spirits." They explore nostalgia through the themes of presence and reflection, embodied by nature.

Could you tell me about the inspiration for Startup? — • —————

Well besides the fact that I used the same scene for Archived's trailers I figured it would also be a great way to test out my ability to create freely without being overly dependent on tutorials. For this scene I took a lot of inspiration from overgrown post-apocalyptic environments and wanted to capture a future in which something that once existed has now transformed into something new entirely.

Can you walk me through the process of how you created your works in Blender? — • —————

I've kinda based most of my artworks on how I'm feeling at the time, It helps me base it off a theme to work off of which eliminates some of the process of gathering references, but sometimes I'd go outside to analyze the environment around me, using it as a visual reference and seeing how they would work in the 3D space, then try to recreate a similar scene in Blender, but most of my works

are just observations. I personally believe observation is a key part of understanding what the scene should look like.

Does the scenery in your artwork "In Good Spirits" have a special meaning, was it from a memory, place you visited, artwork or in some form of media? — • —

"In Good Spirits" is an attempt of mine to re-create Studio Ghibli films like Spirited Away in 3D space. Of course 2D and 3D are two different entities so you can't really re-create the handpainted style of Studio Ghibli's films. I'm inspired by the film's way to capture serene and detailed landscapes and I wanted to capture that feeling through my own rendition in 3D! Though the scene is quite simple, I wanted to capture the kind of nostalgic feeling when watching a Ghibli film without overcomplicating the scene with too much detail to point out.

Did you spend lots of time in nature as a child? Or perhaps found it fascinating?

I don't really go outside often, as I would admit, but I make the most of the little time I spend outside. This process has helped me to visualize scenes and how they would work in 3D and honestly puts me in a headspace that I'm very comfortable with being in my own thoughts, helping me develop as an artist.

Good Fortune



Written by Kathryn Hum

Vicky Nguyen is a Global Business and Digital Arts student with a passion for digital media and graphic design. She worked with Matthew Zhang, Hailey Sanchez, Sandy Hong, Benjamin Wang, Leon Zeng and Robert Yan to create their video game Go Fish! in 96 hours for the “Loop” GMTK (Game Maker’s Toolkit) Game Jam 2025.

Could you please tell me about the premise of “Go Fish!”?

Basically you are a scuba diver and you try to collect artifacts. The theme was “loop”, so the way we looped it was that there’s a certain artifact that everyone goes back in over and over to find. And sometimes you don’t come back, but you go in and you try to find different artifacts for the museum you work at and suit up and go fish for it, basically.

What was your role in the game’s creation process?

I was the main illustrator and animator, so most of the splash art screens including the menu, title screen and cut scenes were mostly my works. My teammate Hailey did some of the rough drafts and storyboarding, then I just finalized them.

What was your role in the game’s creation process?

It was definitely finding ways to add the team in it. It was pretty fun when we sneakily inserted ourselves into one of the cutscenes as background characters.

Was everyone on your team a friend or someone you knew from a previous game jam?

Not everyone. Some people are like friends of friends, but in general we’re all on quite the friendly basis, I’d say. I actually met the majority of my game dev friend group through Socratica! We all had similar projects like animation, art, game dev, and combined our skills for one game dev project; but then it continued into more game jams and projects. Now my friends actually have their own official studio. I stopped a bit because I was busy but we are all still pretty well interconnected and see each other more as Socratica friends now.

Were you happy with how the game turned out and the overall experience?

Yeah, we went in not trying too hard to win and if you go in with that mindset then any result is cool! We ended up doing pretty well in some categories too.

Do you have any advice for newcomers or anyone thinking of joining a gamejam?

Go into it without too many expectations. I think with anything in general, do it in the sense where you’re trying to learn. If you go into something expecting to be good at it, you’ve already kind of lost in a way.

You can play their game Go Fish! here:
<https://matthewz80.itch.io/gofish>



Yang Hu

1st Year | Global Business and Digital Arts | yanghuportfolio.notion.site/Portfolio-2e5e15fff2b080d69c56eb9870a0e5ec



A Mao (阿毛)

This piece relates to the theme “Companion” through memory and presence. The photographs of my grandfather, the handwritten music scores, and the simple meal on the table exist together as quiet forms of companionship. Even in absence, memory continues to accompany us in daily life. The objects in this image are ordinary, yet they hold emotional weight. I wanted to capture how companionship does not only exist in people physically beside us, but also in the traces they leave behind, in food, in music, in photographs, and in shared routines. “A Mao” represents a personal nickname that carries intimacy, warmth, and continuity.

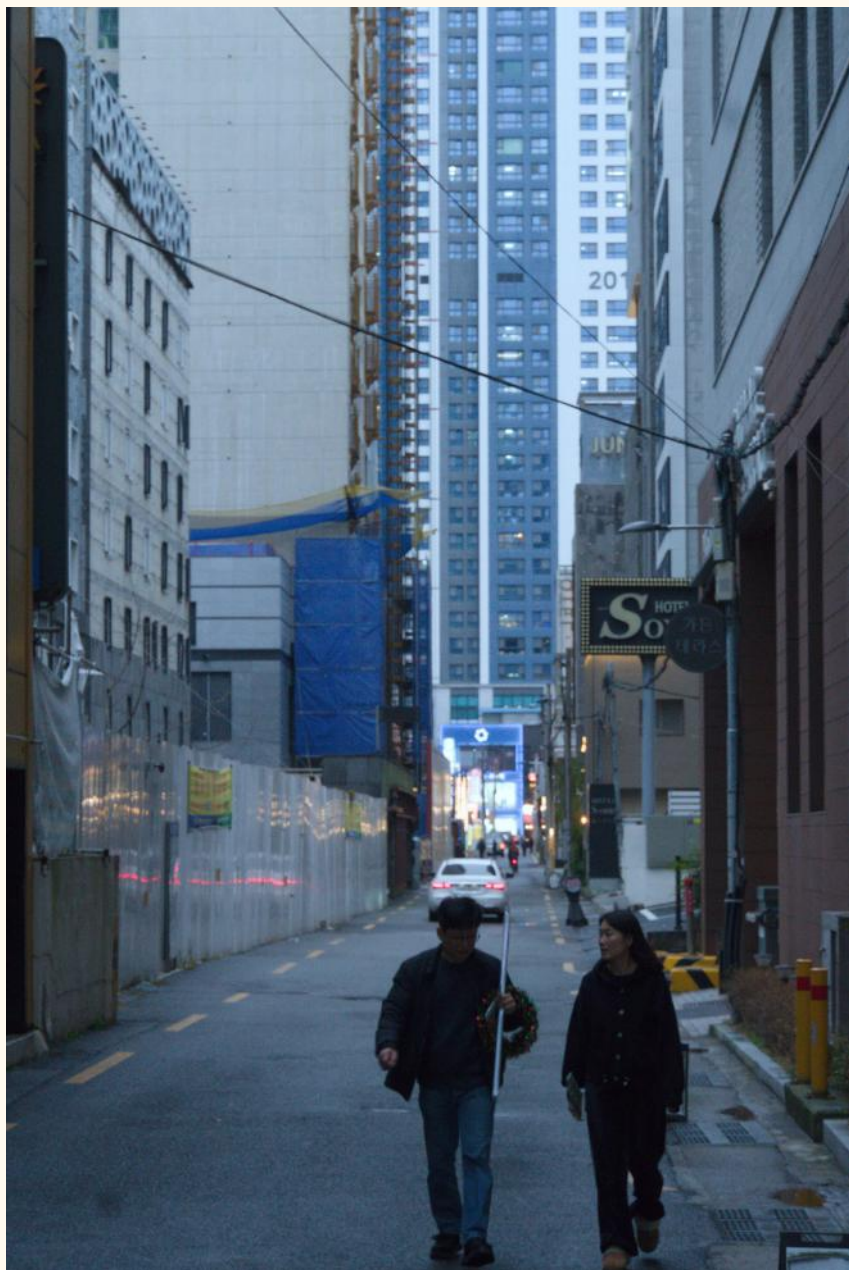
My inspiration came from losing my grandfather recently. I was heartbroken and often cried until late at night. He passed away during the Chinese New Year, a time that is usually filled with celebration. On the day he passed, I pretended he was still with me. I went to the mall and bought many of the foods he loved, and I did the small things we used to do together. On that day, I felt unexpectedly happy and lucky, with a sense of warmth and gratitude. It felt as if he was quietly accompanying me, in a scent, in a breeze, in small everyday moments. I believe death is not the end; forgetting is. Through this work, I wanted to honor the subtle ways love continues to accompany us.



Company in the cold



This was a small alleyway in Korea, located next to the hotel I was staying at. Throughout its whole length of the alleyway, there weren't anyone besides these 2. They accompanied each other through the whole journey, side-by-side.



Farrel Bramantio Naulitua Pane

3rd Year | Arts International Exchange Program | @farrel.bram

Charlene Lee

2nd Year | Global Business and Digital Arts | @charlene.llee



Siblinghood

Siblinghood is a piece depicting my older sister and I from when we were younger, playing in a game of doctor. As she holds a stethoscope up to my heart, it symbolizes how protective and attentive she was towards me, capturing the caring dynamic that has always existed between us. Although it was a plastic stethoscope in reality, the artwork paints it as a real one, emphasizing the sincerity behind our childhood actions. This piece is not just about a playful childhood game, but about the bond between siblings and how that connection grows into a lifelong companionship.





Where I Sink

These images are from when I went to the aquarium recently with my friends. Fish are always in schools, companions with each other, even hunters like sharks. I really likes sharks and I love my friends. We are like a little school of fish. That's how companionship feels: the school of fish swimming together against the tide.

Alex He

2nd Year | Global Business and Digital Arts | @shayuusews

Stephanie Lamarre

3rd Year | Arts and Business | @ lovely_peachyx



Staring in flowers



*Snoopy and friend
on vacation :)*

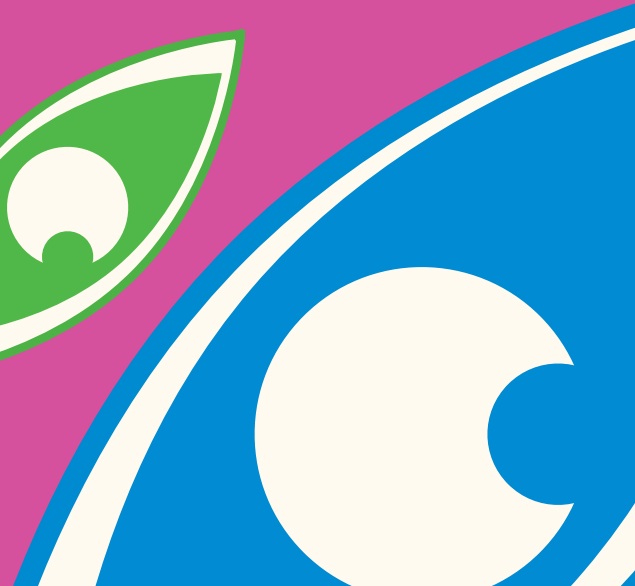
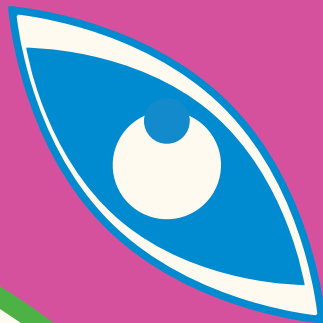
A companion on my travels to bring my friends with me, even if they were not physically there.

Snoopy and my tiny crab join me on my adventures to New Brunswick. Supported by my keychain pals from my friends and my mom's support of making some of my Snoopy photos happen, the keychain is the ultimate pal!

They are my travelling companions! Both of the items were given to me by two close friends, so they are a way to keep them close, even when I'm far from them. The photo was taken in the summertime in Hartland, NB. Snoopy and friend stand on the longest covered bridge in the world!



Snoopy by the river



Annika Nehaniv-Dautenhahn

2nd Year | English: Creative and Professional Writing

Annoyed.

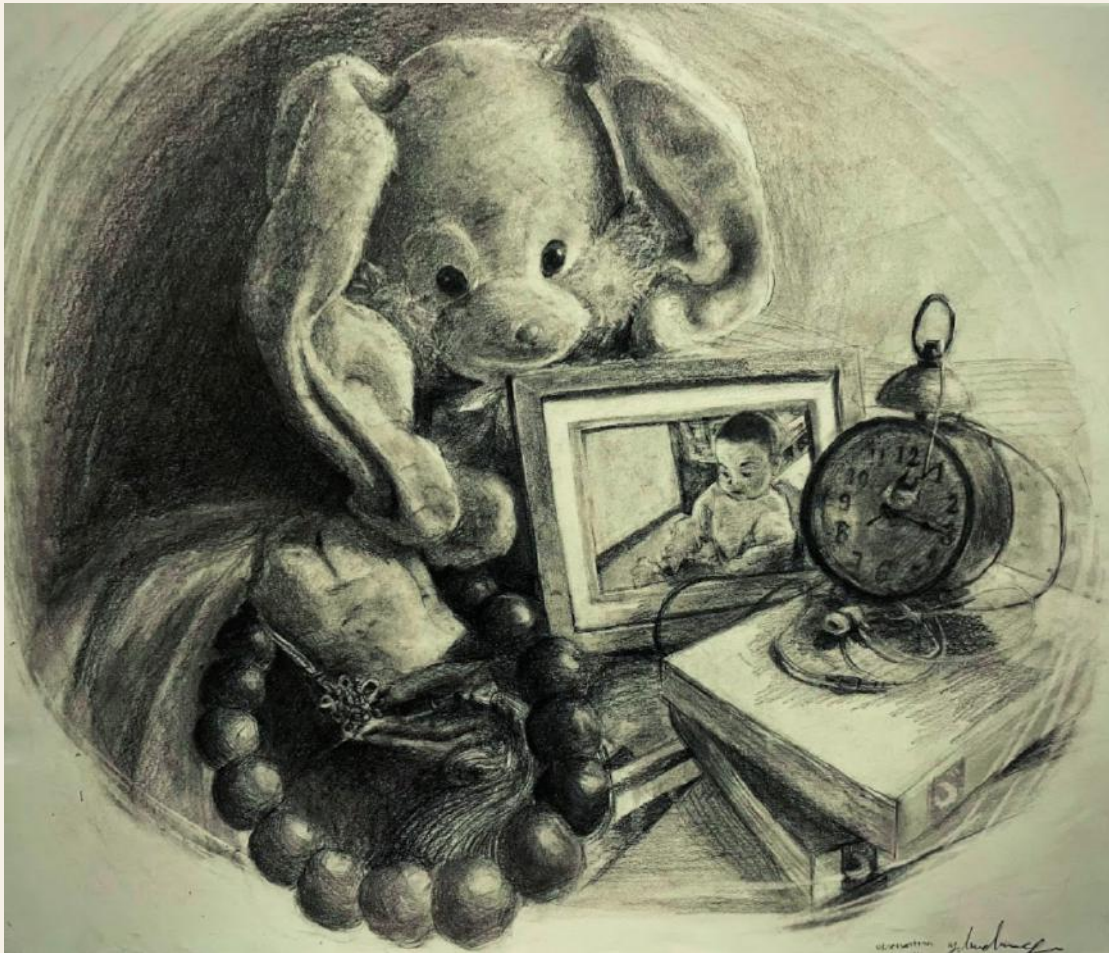
I was inspired by a photo I took of my cat, Cleo. Her un-consenting companion, for five short seconds, is the plush. They have the same expression on their face at this moment. Despite it being based on a reference photo, I didn't want to draw the literal background (a blanket) as I wanted to isolate the subject of my drawing. I like to use unnatural colours as accents to illustrate a playful tone. I think pets can be really important to us, and our communication does not have to be lengthy to be meaningful.





Yolanda Guo

1st Year | Global Business and Digital Arts |
<https://yolanda2026portfolio.my.canva.site/>



Hidden Treasure

I was inspired by nostalgia and the idea that ordinary objects can hold extraordinary meaning. I chose items that connect directly to the childhood things I remember touching, carrying, or keeping close and arranged them like a small “memory shelf.” The baby photo of me in the frame makes the work personal and turns the still life into a story about time, growing up, and what we choose to keep. I wanted the drawing to feel gentle and intimate, like remembering a moment you can’t fully return to.

THANK YOU!

FOR THOSE WHO
KEEP CREATING.

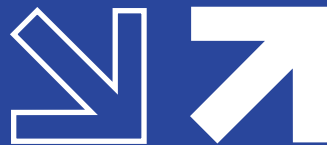


Archived

F25 Edition ——— Gallery



The Creators Collective Gallery brings our initiative to life. Hosted at the Stratford School of Interaction Design and Business, this event lets creators display their work, meet fellow artists, and explore what their friends and peers have been creating.



Companion

Gallery

W26 Edition



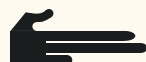
Again, we want to thank **You** for your creativity and continued support for Creators Collective over the past few years. Your support motivates us to create new opportunities to empower student creativity at both the **University of Waterloo** and the **Stratford School of Interaction Design and Business**.





Special @banks

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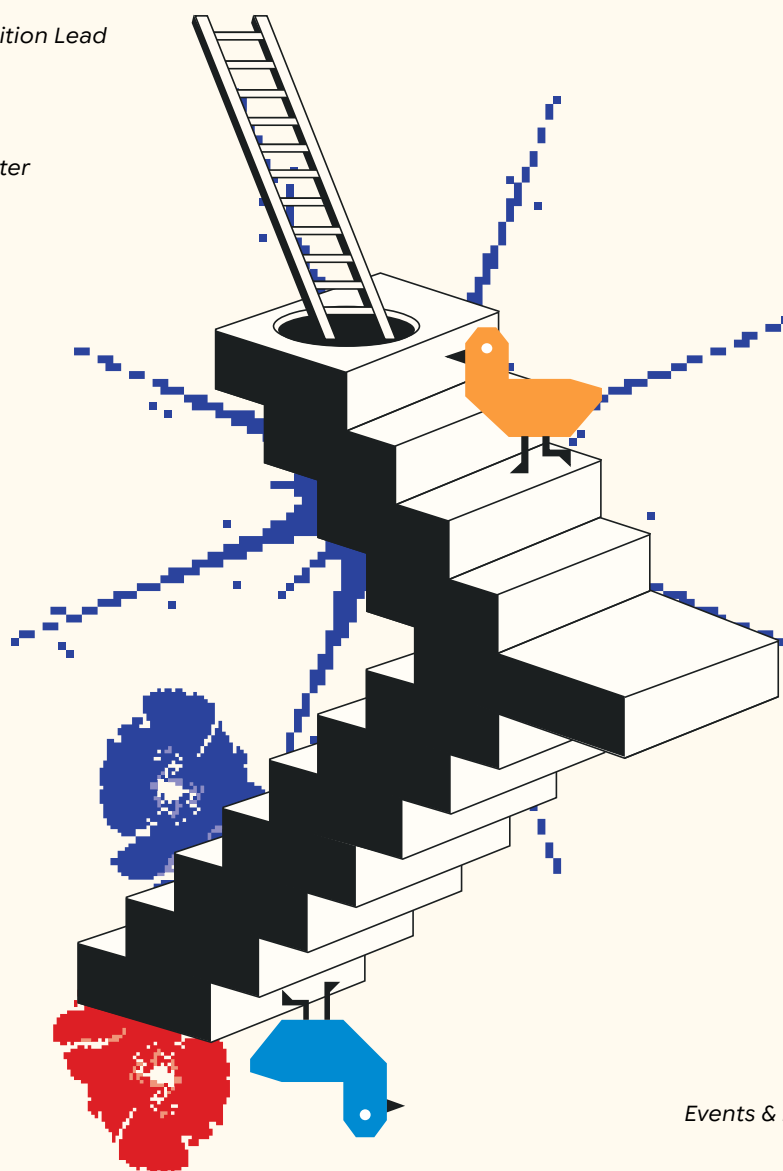
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This page goes out to the wonderful team at Creators Collective, whom all have made a talented and inspiring contribution to empowering creativity. Your works should never go unnoticed. Thank you for all your hard work.

Sincerely,
Your Editor-In-Chief

This Edition
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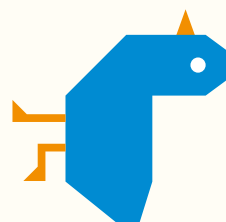
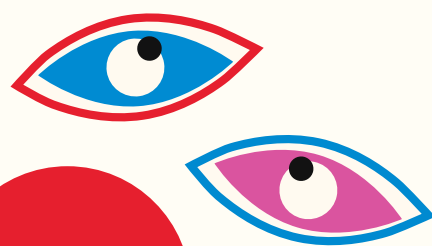


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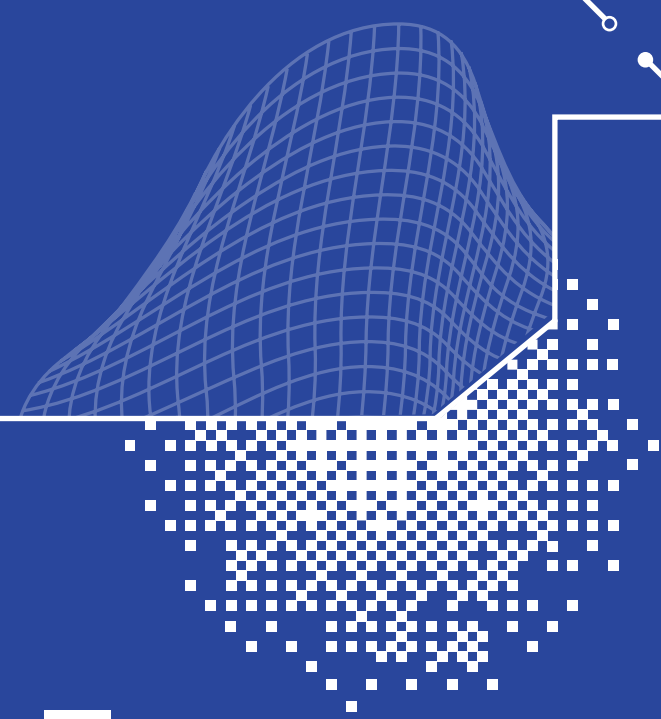
"I am who I
am because
of the people
around me."





Time Defines
Moments

We Determine
Their **Meaning**



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