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Assalamualikum

Alhamdulillah, Edisi kedua Jurnal FRSB dapat diteruskan dengan menghimpunkan penulisan artikel terkini dari warga Fakulti Rekabentuk dan Senibina serta berita-berita semasa yang memaparkan aktiviti semasa para pelajar dan warga fakulti pada sukuan kedua tahun 2023.

Kami berharap, dengan perkongsian sebegini, FRSB akan terus tetap berada dekat dan rapat dengan anda semua. Kerana tanpa anda, rakan taulan FRSB, kami tidak mungkin dapat berada dalam tahap pencapaian seperti sekarang. Kami amat menghargai jalinan kerjasama bersama anda semua, dan diharapkan ianya akan berterusan di masa hadapan, InsyaAllah.

Kami di FRSB adalah manusia biasa, oleh itu sebarang cadangan dari pihak semua amatlah di alu-alukan terutamanya dalam meningkatkan kerjasama bersama pihak luar, aktiviti pembelajaran dan pengajaran serta penyelidikan malah mungkin juga komentar berkenaan isi kandungan Jurnal FRSB ini untuk kami perbaiki dari semasa ke semasa.

Prof.Madya LAr. Dr. Suhardi Maulan
Dekan
Fakulti Rekabentuk dan Senibina

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REKA HIAS KEDIAMAN UNTUK MENYAMBUT HARI RAYA

Dr. Noranita Mansor



Projek reka hias untuk hari raya merupakan satu kemestian bagi sesetengah orang yang suka kepada perubahan serta pembaharuan untuk ruang dalaman rumah. Reka hias dalaman ini berlaku secara tahunan. Untuk tujuan perkongsian kali ini, perbincangan secara santai tentang reka hias lebih bersesuaian daripada perbincangan secara teknikal atau terlalu ilmiah untuk rekabentuk dalaman.

Projek reka hias atau tatahias sempena hari raya merupakan sebuah projek berskala kecil, dengan tips

mudah agar ia tidak membebankan para pembaca dari membuat hutang dan bergolok gadai hanya untuk sambutan hari raya, pendek kata perlu mengikut peribahasa melayu iaitu "ukur baju di badan sendiri".

Untuk perkongsian kali ini, saya menggariskan perbincangan dengan 4 kata kunci utama, iaitu **Rancang**, **Pilih**, **Belanja Hemah** dan **Susun**.



1. RANCANG

Sebuah perancangan yang baik perlu bagi mendapatkan hasil yang diimpikan untuk sesebuah ruang. Senaraikan perancangan awal, apa yang perlu ditukar atau dibaik pulih bagi melancarkan projek tatahias sambutan hari raya tahun ini. Jika komponen utama rumah seperti dinding, lantai, siling perlu diselenggarakan, maka perancangan awal perlu dimulakan bagi mengelakkan kesuntukan masa untuk menyiapsediakan rumah untuk menyambut tetamu di hari raya. Antara senarai rancangan terbaik untuk tatahias sambutan hari raya adalah perlu mengikut implikasi kewangan sendiri. Setelah kenal pasti peruntukan kewangan, senaraikan keperluan tatahias mengikut kepentingan contoh, kenal pasti keadaan dinding, perabot, kemasan tingkap serta aksesori rumah. Impak terbesar yang boleh merubah suasana rumah adalah komponen terbesar seperti dinding tetapi memerlukan modal yang besar. Selepas dinding, elemen yang dapat memberi kesan kepada pandangan pertama adalah kemasan tingkap iaitu langskip. Seterusnya aksesori perabot serta elemen dekorasi bertemakan hari raya seperti bekas kuih, dulang, pinggan mangkuk serta hiasan pokok dan bunga-bungaan boleh ditambah sebagai senarai rancangan untuk hiasan hari raya.



2. PILIH

Setelah perancangan dibuat, tindakan seterusnya adalah memilih bahan, elemen dan tema untuk sesebuah ruang. Mulakan dengan membuat sedikit kajian tentang gaya terkini dalam rekabentuk dalaman. Dapatkan idea, cetakkan idea dan mulalah untuk membuat pemilihan yang terbaik. Antara gaya yang *viral* di Malaysia kala ini adalah moden *chic* ataupun tropikal kontemporari yang lebih dekat pada hati orang Melayu.

Pemilihan warna alam dan lembut boleh membuat ruang bertambah besar dan tenang. Jenis-jenis perabot turut memainkan peranan penting bagi menghasilkan suasana baru di kediaman. Untuk gaya kontemporari sebegini, pilihan perabot yang pelbagai tetapi harmoni boleh menaikkan seri ruang. Pemilihan gabungan bahan kayu dan fabrik akan membuat suasana ruang tampak segak dan bergaya di hari raya. Penambahan elemen dekorasi seperti bingkai gambar, pasu porselin, lampu meja serta pokok hijau dapat menambahkan kesegaran ruang sekaligus memberi suasana baru di hari raya.



3. BELANJA HEMAH

Setelah merancang dan memilih gaya yang sesuai untuk persiapan hari raya, perkara yang paling utama yang perlu dititik beratkan adalah perbelanjaan untuk tatahias hari raya. Belanjalah mengikut kewangan sendiri dengan memilih bahan atau elemen yang berpatutan harganya. Di dalam ilmu rekabentuk dalaman, sesuatu bahan atau elemen rekabentuk akan diformulasikan dalam 3 kategori kualiti iaitu *premium quality* (sangat mahal), *moderate quality* (harga mampu milik) dan *low quality* (murah dan tidak tahan lama). Untuk saranan projek hari raya sebegini, seeloknya kualiti *moderate* adalah yang terbaik, kerana ia menjimatkan dan mempunyai rupa seindah bahan premium. Untuk lebih berhemah, membeli perabot bukan sesuatu yang prioriti kerana dengan kreativiti kita mampu menukar suasana rumah dengan hanya mengalihkan beberapa perabot dan tukar fungsi kegunaannya. Cara ini lebih cepat dan tiada perbelanjaan diperlukan.



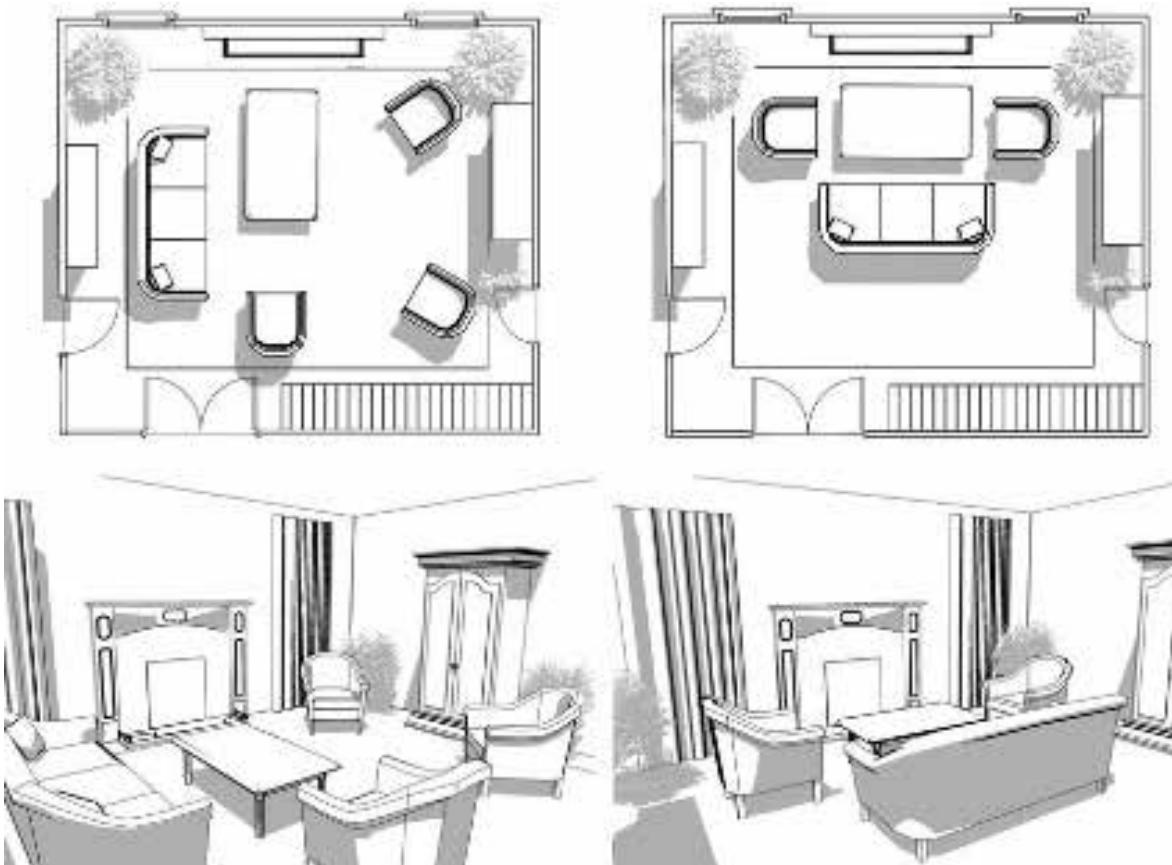
4. SUSUN

Tips yang terakhir adalah seni menyusun atur perabot dan perhiasan di dalam rumah. Aktiviti susunan perabot ini dapat memberi kelainan dalam sesuatu ruang. Seni susunan ini tidak terhad kepada perabot sahaja, hiasan dinding turut boleh diaplikasikan juga. Hampir semua peralatan di dalam ruang rumah berpotensi untuk diberi nafas baru dengan teknik susun semula ini. Cara ini paling mudah untuk mengubah suasana rumah yang sedia ada kepada suasana baru yang lebih ceria untuk sambutan hari raya. Antara susun atur mudah dan memberi nilai tambah di dalam ruang rumah adalah tata susun meja kopi yang boleh menaikkan tema hari raya. Alihkan hiasan sedia ada kepada menambahkan balang kuih raya dengan pelapik dulang yang jarang digunakan di dapur untuk menampakkan kelainan pada ruang asal.

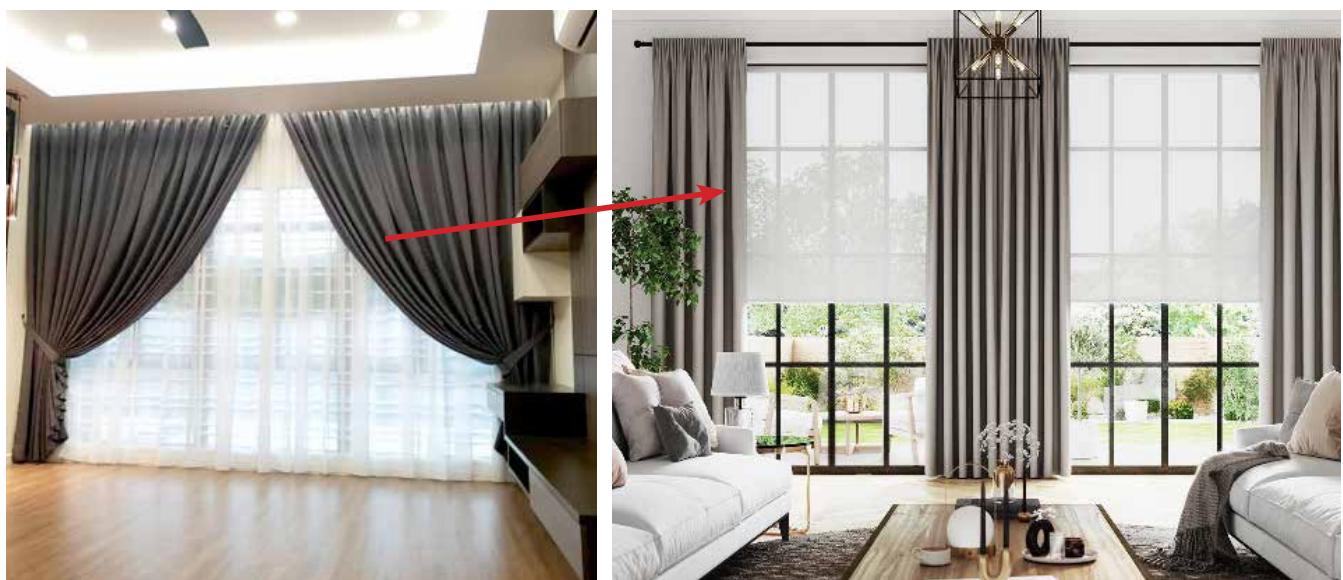


Di samping itu, bantal bantal kecil berwarna warni boleh di susun dan di tambahkan di ruang yang kurang ceria.





Susun semula kedudukan perabot



Bagi menampakkan kesegaran rumah, susunan lipatan langsir di tingkap turut dapat menyumbang keunikan sesuatu ruang. Untuk pencahayaan; cara susunan langsir amat memainkan peranan penting

Kesimpulan

Untuk mengubah sesuatu ruang dalam bagi menyesuaikan tema tertentu seperti sambutan hari raya, kita tidak perlukan modal yang besar, namun memerlukan pemikiran kreatif dengan hanya menggunakan 4 tips yang dikongsikan di atas, iaitu rancang, pilih, belanja hemah dan susun . Tips ringkas ini membolehkan ruang dalaman sesebuah rumah bertukar suasana dan menjadi lebih ceria.

Selamat Hari Raya!

APPLICATIONS OF A.I. ARTIFICIAL INTELLIGENCE IN DESIGN

Ts. Dr. Khairul Manami Kamarudin

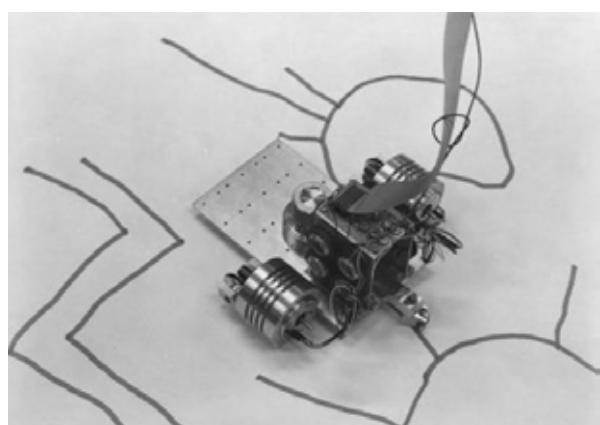
The earliest application of Artificial Intelligence (AI) was a computer chess game developed by IBM called the "Deep Blue" supercomputer, beating world chess champion Garry Kasparov on 11th May 1997. In later years, AI has helped in the development of affective and emotional "Kismet Robot" (1998) by MIT's Dr. Cynthia, "Roomba" the autonomous robotic vacuum cleaners (2002) by iRobot company, "Siri" of Apple iPhone (2008) and "Alexa" of Amazon (2014), both are a virtual assistant tool, as well as "Sophia"; a social humanoid robot developed by Hong Kong's Hanson Robotics in 2016.

In recent years, specifically late 2022 is the booming time of AI applications in many fields especially in creative art. It was a fun, harmless and an eureka way to explore combinations of art and smart digital

experience. Now, it has become a professional discourse. Here are some examples of AI applications in design:

AI in Paintings

The history of AI application in paintings started in 1973 by a Visual Art professor at the University of California, San Diego, Professor Harold Cohen. He created a computer program called AARON that can do abstract drawings. Cohen developed a "turtle" robot that allows AARON to produce physical artwork with black ink and then Cohen himself coloured the paintings. Later, AARON is enhanced with Lisp Programming Language inside a flatbed plotter machine that can do colouring capabilities.



Left: Untitled AARON drawing, ca. 1980. Right: AARON "turtle" machine, doing drawings
(Both images source: computerhistory.org (2016))



Cohen (standing right) with a painting machine at the Computer Museum in Boston in 1995
(Source: nytimes.com (2016)).

In 2018, a famous and controversial digital painting created by "Obvious" from Paris, "Edmond De Belamy" from the "La Famille De Belamy" painting collections was claimed as the first AI-generated portrait painting. Obvious developer claimed that they are using a trained algorithm with inputs from 15,000 portraits, painted a man dressed in a dark coat with a white collar, with a blurry-man image, signed with a mathematical formula " $\min G \max D \mathbb{E}_x[\log(D(x))] + \mathbb{E}_z[\log(1 - D(G(z)))]$ ", the algorithm used to create Obvious. The painting is currently auctioned for USD432,500 in Christie's New York. What is controversial about Edmond De Belamy painting is that the coding for the painting was found borrowed from open-source licence algorithm Generative Adversarial Network (GAN) codes from the work of Robbie Barrat, who is also a graphic designer, based in the US.



"Edmond De Belamy" (2018) at the wall of Christie's New York auction house
(Source: nytimes.com (2018))

AI in Sculpture Design

Another significant AI artworks are a collection of sculpted stone vases named "RIPPLE" from the designer Layth Mahdi, an Iraqi-born UAE-based architect and designer. He is an avid robotic fabricator that uses AI in most of his works, in fact, created the highly advanced robot himself to sculpt solid and rigid material into the looks of very fluid, organic and lightweight. The pieces have undulating surfaces and fluid forms that were machined using 7-Axis robots. Each of the vases took about seven to eight hours to sculpt. "The robot for me acts as a digital, very flexible yet precise carver. I believe the future is collaborative," Mahdi stated.



Left: The RIPPLE vases collection
(Source: [dezeen.com \(2019\)](https://www.dezeen.com/2019/03/05/layth-mahdi-riptide-sculptures/))

Right: Layth Mahdi
(Source: [pressreader.com \(2019\)](https://www.pressreader.com/2019/03/05/layth-mahdi-riptide-sculptures/))



The RIPPLE pieces feature fluid forms and undulating surfaces that are milled by 7-Axis robots
(Source: [dezeen.com \(2019\)](https://www.dezeen.com/2019/03/05/layth-mahdi-riptide-sculptures/))

AI in Furniture Design

The first chair ever developed by AI and in production was designed by Philippe Starck and an Italian furniture company, Kartell. The chair is aptly named "A.I.". Starck compared the design process to a dialogue with an algorithm that can create a strong, stable chair using minimal material. The design process gave inputs to the Autodesk AI software to learn both Starck's futuristic approach to design and Kartell's aesthetic preferences. In the process of 3D CAD modelling, both Starck and Kartell join forces with Autodesk to build the plastic furniture masterpiece. The programme was instructed on the injection moulding manufacturing machine.

Another furniture design projects using AI are the works of Philipp Schmitt & Steffen Weiss, called "The chAlr project". Most of their works are conceptual and not in production yet but the AI-designed furniture is very interesting and unique. They believe human and AI co-creativity can possibly extend human imaginative capacities.

A different approach than Starck and Kartell which uses 3D CAD, the "chAlr Project" uses 2D image GAN AI, then the designers tweak it a little bit and produce a mock prototype.



Philippe Starck with the first chair designed with AI named "A.I.", his project with Kartell, Italy
(Source: [designboom.com](https://www.designboom.com) (2020))

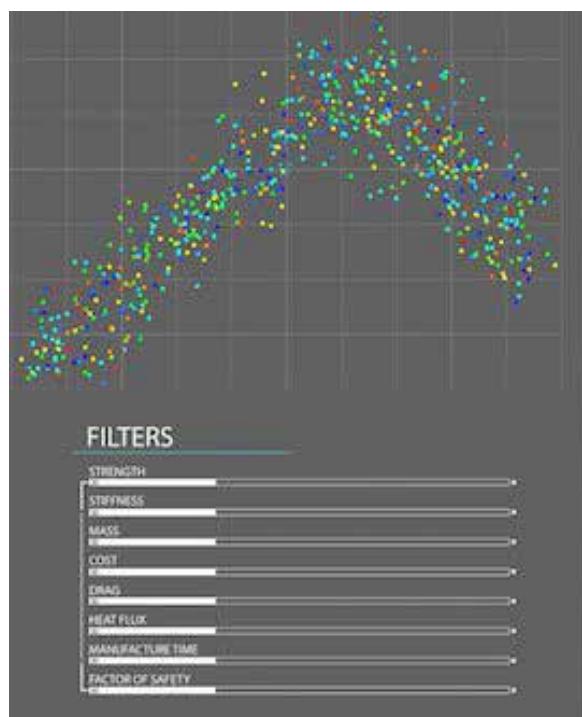


Egon Chair - The chAlr Project: starting from AI-generated image via sketch to prototype by Philipp Schmitt & Steffen Weiss
(Source: steffen-weiss.design.com)

AI in Product Design

AI incorporation in manufacturing design and engineering was established in the late 70s, but there was little significant progress until the late 1990s. Many computer engineers were trying to build an automated machine that can analyse, and manufacture products without human involvement. The significant expectations from AI results were to lower production costs, improve manufacturing accuracy, and reduce error. Generative Design is another name for AI, used in product design and manufacturing. Numerous industries, including manufacturing, architecture, aerospace, and consumer goods, use generative design. Generative designers usually make an effort to solve complex technical issues.

For instance, designers and engineers in the automotive manufacturing sector use generative design to reduce component weights, strengthen weak design elements, cut production costs by consolidating components, and shorten the time to market for new vehicles. Similar to this, designers in the sports equipment sector use generative design to maximise product performance while minimising production costs, as well as in medical cases, where designs of human bone replacement using generative design are evolving.



Result of AI-powered Autodesk Fusion 360 generative design of Electric Bike swing arm

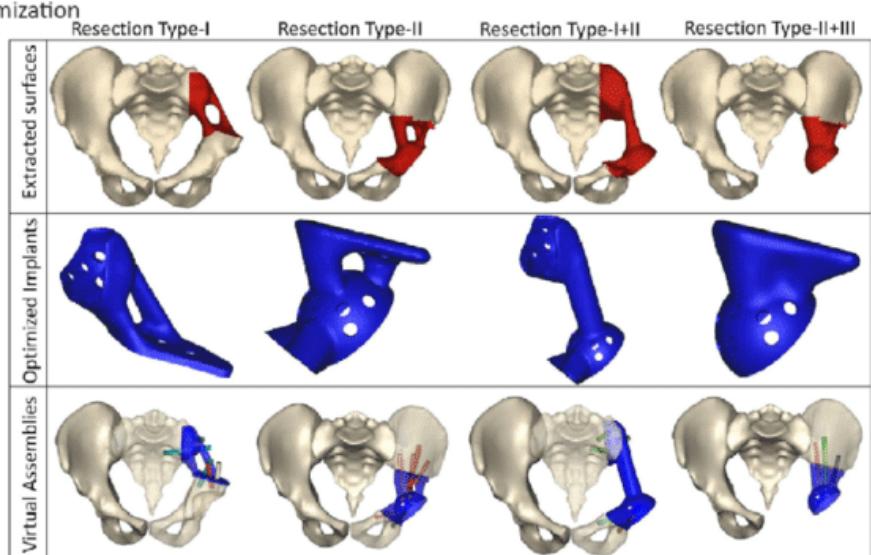
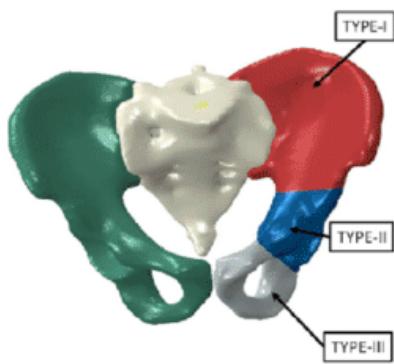
(Source: blogs.autodesk.com (2018))



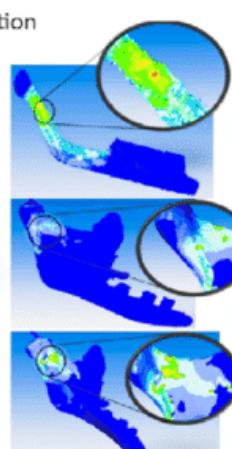
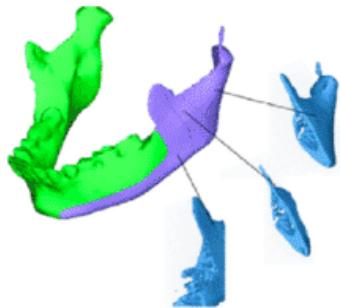
In conclusion, AI is a tool to assist artists and designers to experiment with intelligent systems and explore more creative inspiration. Although there are concerns about authenticity and artwork and design originality, copyright infringements and style

replication, the results from AI-generated artwork are at the hands of humans to decide whether to appreciate it as an art piece or to gain profit from it.

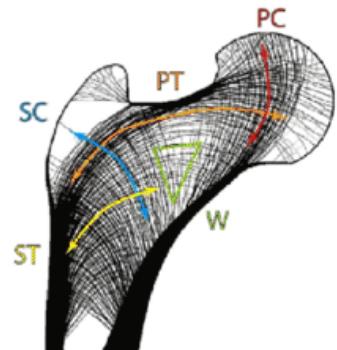
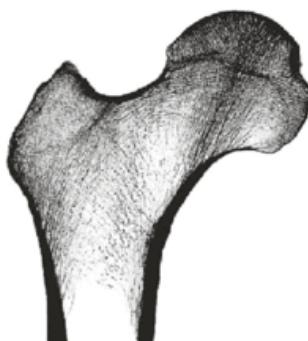
(A) Weighted multi-objective topology optimization



(B) Stress-based topology optimization



(C) Infill and perimeter control strategies



Example of generative design in bone replacement

(Source: Davoodi et. al (2021))

Realizing CIRCULAR DESIGN in Today's Society

Ts. Dr. Rosalam Che Me,

In recent years, the concept of Circular Design has gained significant attention and importance in various sectors of society. As we face mounting environmental challenges and dwindling resources, the need for a more sustainable approach to design and production becomes increasingly evident. Circular Design offers a framework that promotes the elimination of waste, the reuse and recycling of materials, and the creation of regenerative systems. As it gains traction in today's society, it is crucial to acknowledge the challenges that hinder its widespread implementation. While Circular Design offers immense potential for sustainable development, achieving its goals requires overcoming various obstacles.

Circular Design is used as a shorthand for the practice of applying Circular Economy principles at the design stage of everything. The design thinking approach that underpins this guide allows the exploration on

new ways to create sustainable, resilient, long-lasting value in the Circular Economy – giving the creative confidence to redesign the world around us. Circular Economy is a model of production and consumption, which involves sharing, leasing, reusing, repairing, refurbishing, and recycling existing materials and products as long as possible. It is based on three principles, driven by design:

1. Eliminate waste and pollution,
2. Circulate products and materials (at their highest value), and
3. Regenerate nature.

Thus, design is key to the first principle of the Circular Economy, "design out waste and pollution." The Circular Design process comprises four stages and is informed by approaches such as design thinking and human-centred design:



- UNDERSTAND | Get to know the user and the system
- DEFINE | Put into words the design challenge and your intention as the designer
- MAKE | Ideate, design, and prototype as many iterations and versions as you can
- RELEASE | Launch your design into the wild and build your narrative - create loyalty in customers and deepen investment from stakeholders by telling a compelling story

Circular Design is a design approach that prioritizes the creation of products and systems that are regenerative, restorative, and waste-free. The urgent need to adopt Circular Design practices stems from the environmental challenges we face. Traditional linear models of production, based on the take-make-dispose pattern, have led to resource depletion, habitat destruction, and pollution. By embracing Circular Design, we can minimize the extraction of raw materials, reduce energy consumption, and limit waste generation. This approach enables the conservation of natural resources and the protection of ecosystems, thus mitigating the negative impacts of industrial activities on the environment.

Its benefits are beyond the environmental spectrum, they also cover the economic opportunities, where businesses can reduce costs associated with resource extraction, disposal, and waste management. Embracing practices such as product and material reuse, remanufacturing, and recycling can lead to the development of new industries and job creation. Moreover, the shift towards circularity can foster innovation, encouraging the development of sustainable technologies and solutions that address pressing environmental challenges.

While the concept of Circular Design holds great promise, it is not without its challenges. Implementing circularity requires systemic changes, involving not only designers and businesses but also policymakers and consumers. Barriers such as outdated regulations, limited infrastructure for recycling and waste management, and consumer behavior patterns rooted in a linear economy pose obstacles to the widespread adoption of circular design. Overcoming these challenges necessitates collaboration, education, and policy interventions that incentivize circular practices.

One of the primary challenges in realizing circular design is the need for a cultural and behavioral shift. Malaysia, like many other countries, faces unique challenges when it comes to implementing Circular Design principles. Limited awareness and understanding of its principles among the public, businesses, and policymakers contribute to the one of biggest challenges of implementation. Besides, Circular Economy concepts are still relatively new and unfamiliar to many Malaysians, resulting in a lack of knowledge and appreciation for its potential



benefits. In addition, our local waste management systems are often fragmented and face challenges in terms of infrastructure, efficiency, and coordination. While efforts have been made to improve waste management, there is a need for better integration and coordination between various stakeholders, including local authorities, waste management companies, and recycling facilities.

Our society is deeply rooted in a linear economy, where the consumption of disposable products and the pursuit of constant novelty are encouraged. Transitioning to a Circular Economy demands a fundamental change in consumer behavior, as individuals must prioritize durability, repairability, and reuse over disposability. Breaking away from ingrained patterns and fostering a culture of sustainability requires comprehensive education, awareness campaigns, and a shift in societal norms. Moreover, developing a robust and efficient waste management infrastructure that enables the effective collection, sorting, and processing of recyclable materials is critical to realizing Circular Design. Investing in education and training programs focused on Circular Design, while promoting widespread awareness are essential to foster a culture of sustainability and drive the transition towards circularity. This can help address the knowledge gap and cultivate a pool of experts in Malaysia.

Realizing Circular Design can have significant social benefits. By prolonging the lifespan of products and materials, circularity promotes a more sustainable and responsible consumer culture. Consumers can be encouraged to adopt a mindset that values quality, longevity, and repairability over disposable and short-lived products. Circular Design also enables the redistribution of resources and opportunities, making them more accessible to marginalized communities. Finally, circularity fosters collaborations and knowledge sharing, as stakeholders from various sectors work together towards a common goal of sustainability.

“Sustainable Architecture”

Dr. Sarah Salih



Universiti Putra Malaysia (UPM) is a university with a green campus on the Ui-Greenmetric World University Rankings (Source: upm.edu.my)

What is Sustainable Architecture

Sustainable architecture refers to architecture designed to minimize the negative impact on the environment through reducing the consumption of energy and ecological conservation in the design approach of the built environment. Sustainability is a general term that refers to the ability to maintain or develop a process, such as architecture, without depleting natural resources in the long run. The term "sustainability" has been applied extensively to many

activities recently. The concept of sustainability is composed of three pillars "environmental," "social," and "economic." Therefore, in order to achieve sustainable development should meet the three pillars of sustainability. In architecture and design development, there is a strong demand for sustainable solutions that consider the three pillars.

History of Sustainable Architecture

Though the term "sustainable architecture" has been introduced in the past decade or so, the concept of sustainability in architecture isn't new. Probably the history of the concept dates to ancient civilizations. For example, ancient Malaysian houses or "rumah kampung" was constructed by the indigenous ethnic Malay people using bamboo or wood as a principal material. However, the Industrial Revolution in 1760 led to the growth of heavy industrial materials that had a negative impact on the environment. In the Late 80s, the world realized critical environmental issues of energy consumption and the use of human resources and the need to resort to more sustainable solutions. Finally, the United Nations announced a report on sustainable development, defined as development that meets the needs of the present without compromising the ability of future generations to meet their own needs. The new concept of "sustainable architecture" was induced early by American Architect Bob Berkebile in the 90s, who had a proactive position about the future of architecture. Over the past 20 years, the building industry has faced an increasing demand for more "sustainable" solutions.

Why "Sustainable Architecture"

Currently, buildings are the largest energy consumers in the world economy, accounting for over one-third of final energy use and nearly 40% of energy-related CO₂ emissions. In Malaysia, buildings also consume up to 40% of the total energy in the country. Along with energy consumption, the main issue could be the construction industry and using unsustainable building materials, such as concrete and reinforced concrete. As a consequence and to provide sufficient sustainable architecture, the building industry is required to provide building space with fewer materials and less energy consumption. Therefore, in the last 20 years, "sustainable architecture" has become a real mainstream for implementing a more efficient architecture that promotes environmental, economic, and social benefits.



Paramit Factory, Malaysia: won the MGBC's Best New Green Factory category (Source: constructionplusasia.com)

On Top of the D-I-O Working Environment

By Prof. Ts. Dr. Rahinah Ibrahim



Figure 1: Multidisciplinary team discussion on combining timber framing system on steel framing system.

A main contractor in San Francisco could not start building because there was an oak tree in one corner of the site. The water main connection was located in the same corner while the shortest pipe routing was designed into the building from that corner. The oak tree is the California State tree and the M&E engineer had to reroute all the external and internal works to conserve the oak tree at all costs. This design rework caused delay and additional costs to the client.



Figure 2: Details of timber framing system on steel beams.

How could a huge oak tree went missing after the project received its development approval until realized when construction started?

The development plan was drawn during Planning Phase while the M&E drawings were prepared during Design Development Phase. More senior professionals came together at the earlier phase, but the team members changed in the next phase. On contrary, there were more junior professionals then who had focused their design development efforts in the building's interior. They had overlooked the existence of the oak tree outside until the contract was awarded. It was the main contractor who raised the drawing discrepancy with on-site reality.

Ibrahim & Paulson's (2008) Discontinuity in Organizations (D-I-O) theory explains that in a complex project development process, the multiple different teams working in different interdependent workflow processes will have high tendency to loose information when a process goes across tacit regressive sequential phases. It is critical for project managers to be aware of this discontinuous environmental factors, and more so, in large physical projects where ad hoc project teams work across several countries or locations.

A simulated discontinuous environment will come alive in two Integrated Project courses in the Master in Construction Technology Management program this October 2023. Students working in the Integrated Futures Studio will experience such environment even when the use of BIM and value management decision-making process try to mitigate potential information losses. In creating a learning environment closely similar to the Asian working culture, cultural lessons from Maszura & Ibrahim (2020) are planned into the curriculum where students will experience managing collaboration among different professionals in Asia.

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URBAN DESIGN AND GOOD PLACE QUALITIES

Assoc. Prof. Dr. Norsidah Ujang



[https://www.archdaily.com/877602/-](https://www.archdaily.com/877602/)

View of an open public space utilized by peoples from all walks of life
<http://www.archdaily.com>

Urban design is the design of towns and cities - the art of shaping public realms.

It involves a collaborative process in making places for people that give life and happiness. The sense of place generates a positive urban life where the physical settings, the activities and the meanings of place coincide in the human experience.

Cities are shaped by various qualities to fulfil the needs of urban inhabitants. The continuing pressure of urban life demands for human-oriented city planning and design. Urban design influence how people use public spaces and the image developed in their perception of the places.

The failure to provide good design could lead to unusable and abandoned spaces, thus unresponsive to the people's need to interact and to freely move in the city with a sense of comfort and security. Urban places are always in constant change; in many cases new intervention does not integrate well with the existing setting and townscape. As a result, the identity and the character of the places weakened.

Urban designers are working on creating identifiable towns and neighbourhoods, unique architecture, aesthetically pleasing public places and landmarks and nodes. Urban design advocates principles to make urban places better places to live, work and play. Those include accessibility, legibility, comfort, safety and sociability. A good place reflects good image and character.

Public spaces must function to support social activities. Inclusive design allows spaces to be used for all without fear and alienation. People interaction happens in public spaces shape the life of the streets and spaces. Efficient public transport networks, good linkages with accessible and well-connected spaces allow for a constant and seamless flow of pedestrian movement towards activity nodes and attractions in a city.

A city should be designed to prioritize pedestrians over vehicles; landscape over buildings. A merging of architecture and landscape creates a place of harmony and balance.

WHAT MAKES A GREAT PLACE?



What makes a Great Place –Qualities outlined by Gehl
<https://mobycon.com/updates/how-to-make-streets-into-great-public-spaces/>

In sustaining place meaning and identity, it is essential to identify how people make sense of the city. A study on the legibility of Kuala Lumpur city centre indicated the importance of the path as the most identifiable urban element despite the dominance of towers and buildings in the areas (Lai Kum, 2012). Findings from a study on place attachment to traditional streets in Kuala Lumpur (conducted by the author) found that social attachment, as a result of social activities has a stronger influence on the bonding of people and places in the city compared to the attachment to the physical elements such as major landmarks and nodes. Here, the city should be seen as a collection of buildings and the manifestation of social meanings and values.

The aspects of meaning and attachment should be considered in making places sustainable and livable. In preserving the identity of places in the Asian context, place attachment and meaning(s) could be explained by examining the live-in experience of the people in place. The multi-cultural characteristics will pose a challenging task in determining the social and psychological values of the place in the perception

of the people. In cities, the form and degree of attachment are reflected in people-place dependency and associations in terms of the economic and cultural aspects. In some parts of Asia, the cultural significance of the place is strongly manifested in the diversity, colonial influence, and multi-cultural and multi-ethnic identity, which form the distinctive townscape character.

The evolution of places should respond to the cultural environments, where the social well-being of communities and their valuable and memorable elements can grow accordingly. Community attachment may be the influencing factors in defining a sense of place. The meanings are layered in the social and cultural construction of place. However, these values are continuously threatened by modernization and unfit regeneration of places and global images. This condition will lead to the issue of social detachment and places devoid of significance. It is important to understand the roles of cultural spaces by examining the psychological sense of places imbued in the inhabitants' lives from the past to the present.



NERDHOMADS.COM

Historic Townscape - A view of a street corner in Georgetown heritage district, Penang.
Source: Nerdnomad.com

In Malaysia, the need for urban design consideration in city-making is evident to preserve the character and identity of our cities. Much has been lost to the uncontrolled development, lacking in the sense of place and authenticity. The people and culture's resilience is reflected in the townscape's character. The effort to revitalize the Malaysian townscape has been initiated by the Malaysian Urban Design Association (PEREKABANDAR) aimed at promoting livable and sustainable urban environments in the cities

of Malaysia. MyTownscape Initiatives is developing programs such as Townscape Impact Assessment and Townscape Rating that allow the community to be more aware of the character and quality of our towns and cities. Education, outreach, and collaboration, aim to empower urban transformation and create more vibrant, functional, and sustainable urban environments for all. (<https://www.perekabandar.org.my/mytownscape>)

3D TAMIL CALLIGRAPHY SHINES AT .MY UA DAY 2023

Ts. Dr. Velu Perumal



The Malaysian Communications and Multimedia Commission (MCMC) hosted Malaysia's Universal Acceptance Day, .MY UA DAY 2023, with the theme "Internet for All." This event coincided with the global celebration of Global Universal Acceptance Day on March 28, 2023.

Universal Acceptance (UA) ensures equal access to new Top-Level Domains (TLDs), Internationalized Domain Names (IDNs), and email addresses using Unicode characters. UA enables these domain names and email addresses to be accessible across the internet by all applications, devices, and systems, fostering a multilingual Internet ecosystem.

IDNs allow internet users to access domain names in multiple scripts and languages, promoting inclusivity for users of different languages.

To raise awareness and promote UA, the Malaysian Communications and Multimedia Commission, in collaboration with MYNIC Berhad and ICANN, organized .MY UA DAY 2023.

This initiative aims to educate stakeholders about the benefits of UA and enables individuals to use the internet effectively in their preferred language and script, including Jawi, Chinese, and Tamil.

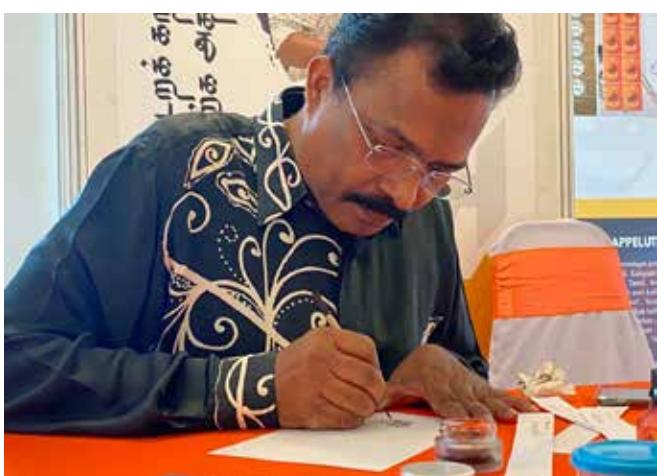


Approximately 2,110 registered users in Malaysia have embraced IDNs and email addresses in Jawi, Chinese, and Tamil scripts, according to the Malaysian Communications and Multimedia Commission (MCMC). To honor these scripts and enhance the celebration, the MCMC organized a calligraphy exhibition at the MCMC Center of Excellence in Cyberjaya.

The exhibition showcased captivating calligraphy art in Jawi, Chinese, and Tamil, attracting enthusiastic visitors.

Ts Dr. Velu Perumal, a senior lecturer from the Department of Industrial Design, Faculty of Design and Architecture wowed visitors with a stunning 3D Tamil calligraphy exhibition that beautifully fused calligraphy art and industrial design.

This captivating display received high praise. Additionally, the exhibition featured the remarkable nest table by Ts. Prof. Dr. Khairul Aidil Azlin Abd Rahman, further enhancing the event's artistic appeal.



ARCHITECTURE & ON-FIELD LEARNING: A SITE VISIT TO IMPACT INTEGRATED COMPLEX, PUCHONG

Dr. Sarah Salih, Lavinnya, Noor Daniel Ikmal, & Eddie Irvine George





Architecture is one of the most challenging courses and careers that one can study and practice. It is an exceptional course depending on the student's abilities, imagination, and passion and the lecturers' passion and creativity. As a lecturer, you should keep your students motivated all the time. You should be close to them and touch their passion to bring out the best in them. Lecturers should usually search for a new teaching approach to make architecture study attractive for this generation of future architects, as the traditional teaching approach is not practical anymore, especially with the modern life challenges of the generation gap and the effect of social media. Therefore, Field-Based Learning should be activated as a part of the architecture teaching approach to emphasize the students' critical thinking and group work on the field. Therefore, as a part of the syllabus at the Department of Architecture, Faculty of Design and Architecture (FRSB), Universiti Putra Malaysia (UPM), Year 2 Students (Elysia Students) have conducted an enjoyable site visit to Impact Integrated Building at Puchong, on May 11th 2023.

This complex "Impact Integrated Malaysia" provides different activities designed for "Youth," and driven by Malaysian youths under the purview of the Ministry of Youth & Sports, such as Picksum, SpaceRubix, ESI, WNZ Sports, and mySukan. The Elysian students learned many exciting things during an amusing tour of the Impact Integrated Buildings, as Mr Muhammad Salahuddin Bin Md Nor took us around the Impact Integrated Buildings. We were also able to participate in physical and sports activities. These kinds of interactive site visits can contribute to more meaningful knowledge. It was another fantastic day with Elysian Students. We have learned many meaningful things about Architecture on this excellent tour at Impact Integrated Buildings. We also enjoyed the authentic Malaysian hospitality of the owners of WNZ Sports Arena and SpaceRubix sports facilities operator, Mr Nik Muhd Radzi bin Mohamed Noor, who provided us with Free Extra-Large Packs of Milo.

(Lavinnya)

The "Elysia Architecture Students" went on a studio trip to study and analyze the building materials and spatial organization of Impact Malaysia located in Puchong. This academic visit provided us with valuable insights and ideas that can be incorporated into our future architectural designs. During the trip, we were able to examine the materials used in the construction of the building, including the eco-friendly materials that are utilized to reduce the building's carbon footprint. The students were encouraged to take notes and sketches of the building's features, which they later used in their studio projects. The building is a multi-purpose facility designed to host various activities and events. The building has a total floor area of 46,000 square meters and is divided into several zones. One of the zones of the building is dedicated to sports and recreation. We were able to observe and experience some of the activities that took place in this zone, such as the gym, a Muay Thai centre, and game courts. Aside from the sports and recreation zone, Impact Malaysia also has other zones such as the exhibition halls, conference rooms, and co-working spaces. The building's program and function are designed to cater to various needs and activities for "Youth." It serves as a hub for sports, recreation, events, and business, all in one convenient location. The trip provided us with first-hand experience of the building's functionalities, which we can use as reference in our future architectural projects.

Overall, the studio trip to Impact Malaysia was an enriching experience for us "Elysia Students". We were able to gain valuable insights and knowledge about sustainable design, building materials, and spatial organization, which can be incorporated into our future architectural projects. The visit was a great success and provided the students with hands-on experience which is invaluable for their future careers as architects. "It was really an exciting field trip; we learned a lot and had a fun time with each other. I think that's what made this entire trip much more interesting," said Zahirah, a member of Elysia. The trip provided the students with a unique opportunity to not only learn but also engage in sports and recreational activities, which made the experience more enjoyable and memorable.



(Noor Daniel Ikmal)

During this academic visit, we were introduced to the main area of the building and various types of activities carried out there, such as recording studios, public activity areas and administrative areas. The area were very attractive, user-friendly, and unique and provides a variety of places suitable for photography and recreation. We managed to consider a few unique features and materials used for their buildings as references for the student life centre, the current design studio project. As soon as our journey at Impact Malaysia ends, we went to the adjacent building called

SpaceRubix, located behind the administrative wings. We were amazed by the colourful and bizarre facade outside the building. The facade seems to depict that this is a place to play and have fun. Even more surprising, the SpaceRubix is full of gaming rooms decorated in a futuristic style with the use of coloured led lights and the arrangement of spaces such as multimedia rooms, broadcast rooms, and training rooms were very well organized. We enjoyed the trip so much and wish to be here again.

(Eddie Irvine George)

The main building of Impact Integrated is "SpaceRubix," comes with a rainbow and colourful façade which brings a sense of joy and relatable to the function and programmes of the building. We, "Elysian", spent almost 3 hours at Impact Malaysia learning and looking at spatial programming. After the lunch break, we went to the sports area behind "SpaceRubix." Firstly, we explored the gymnasium and tried all the facilities at the gym. The completed facilities bring a sense of satisfaction. Other than that, we tried the free trial Muay Thai session given by the trainer; 30 minutes spending time doing Muay Thai training was exciting. After we tried Muay Thai, our coordinator gave

us almost 2 hours to spend on the court provided by Impact Malaysia. We divided ourselves into two groups to have an exciting recreational experience on the sports field. Most of us played dodgeball, which was much more exciting, and spent time together as classmates. The other group played futsal joined by Dr Sarah. We spent invaluable experiences together, creating new bonding between us and the lecturers. I wish we could experience the same again. Thank you very much to our department, the Department of Architecture, UPM, Impact Malaysia and Mr Salah for allowing us to be on this exciting trip.



LAWATAN PUSAT KOREKSIONAL JASIN KE FRSB UNTUK KOLABORASI **'GREEN PRISON'** YANG PERTAMA DI MALAYSIA.

Prof. Madya Dr. Shureen Faris Abd. Shukor



Photo 1- Perbincangan besama Tuan Dekan serta wakil dari Pusat Koreksional Jasin serta Jabatan Landskap Negara

Satu kunjungan dari Pusat Koreksional Jasin di bawah Jabatan Penjara Malaysia telah diadakan pada 4 April 2023 yang lalu. Lawatan ini telah diketuai oleh PKP Mohd Idlan Jamil iaitu Pengrahy Pusat Koreksional Jasin. Tujuan lawatan ini adalah untuk berbincang mengenai program libat sama pusat tersebut bersama fakulti dalam penghasilan reka bentuk 'green prison'. Pusat Koreksional Jasin bercadang mendapatkan khidmat nasihat mengenai reka bentuk penjara yang lebih berciri terapi serta berkonsepkan '*rehabilitation through*

nature'. Perbincangan ini juga disertai oleh wakil dari Jabatan Landskap Negara yang telah memberikan input mengenai pemilihan spesis tanaman.

Tuan Dekan FRSB telah menerima kunjungan mereka bersama dengan wakil dari Jabatan Senibina Landskap, Prof Madya Dr. Shureen Faris. Dr. Shureen akan bekerjasama dengan Pusat Koreksional Jasin dalam memberi input untuk penghasilan reka bentuk persekitaran penjara yang mampu menyokong kesihatan mental serta fizikal para penghuni serta staf.



Photo 2- Gambar kumpulan wakil dari FRSB, Pusat Koreksional Jasin serta Jabatan Landskap Negara



Photo 3- Cenderamata dari Pusat Koreksional Jasin yang merupakan hasil tanaman yang diusahakan oleh para penghuni penjara.

RESEARCH COLLABORATION
BETWEEN UNIVERSITI PUTRA
MALAYSIA (UPM) AND KYUSHU
INSTITUTE OF TECHNOLOGY
(KYUTECH), JAPAN:

***Exploring
Psychological
and Aesthetic
Approaches of
Green Stormwater
Infrastructure
Facilities in the
Urban Cities of
Malaysia and Japan.***

Assoc. Prof. Ts. Dr. Sreetheran Maruthaveeran



Fig. 1 Technical visit to River Engineering & Urban Drainage Research Center (REDAC), USM on their green stormwater research.

It is such a great honor to announce the Faculty of Design and Architecture under the Department of Landscape Architecture have received an opportunity for a research collaboration with the Faculty of Engineering, Kyushu Institute of Technology, Japan. The research collaboration is in line with the matching grant between UPM and KYUTECH. The aim of this research project is to investigate the psychological and aesthetic preference for green stormwater infrastructure in urban cities in Malaysia and Japan. Besides research, two PhD students Noraqidah Mohamad and Hayato Hasegawa from both countries are also trained under this project.

The research team members for this research project:

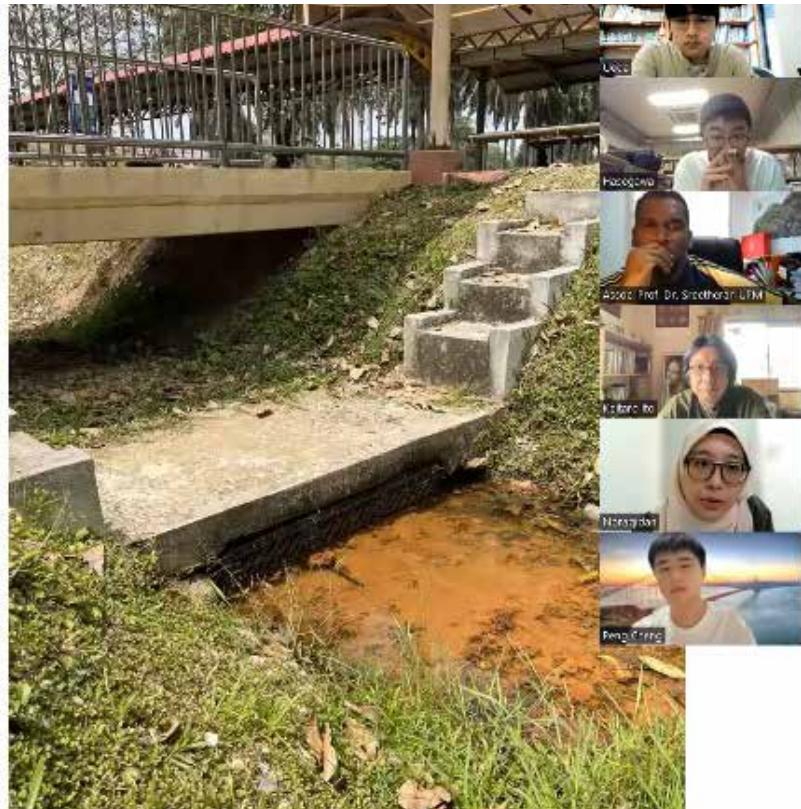
1. Assoc. Prof. Ts. Dr. Sreetheran Maruthaveeran (Project Leader-UPM)
2. Prof. Dr. Keitaro Ito (KYUTECH)
3. Assoc. Prof. LAr. Dr. Suhardi Maulan (UPM)
4. Dr. Tomomi Sudo (KYUTECH)
5. Hayato Hasegawa (KYUTECH)
6. Noraqidah Mohamad (UPM)

Highlights of the research activities that have been conducted since Nov 2022 following the milestones of the research.

TECHNICAL VISIT TO REDAC, USM

On 16 March 2023, a technical visit to River Engineering & Urban Drainage Research Center (REDAC) has been conducted. During the visit, the team have been assisted by Dr Noor Aida Binti Saad, a Senior Lecturer and Researcher of REDAC.

The aim of the visit is to understand the roles and responsibility of REDAC, to learn on the concept and application of green sustainable urban stormwater management system (Bio-Ecological Drainage Systems (BIOECODS) and to visit the actual site with BIOECODS implementation. The information and understanding from the technical visit, especially on the overall system of green stormwater infrastructure will be applied in the literature review and questionnaire development stage for this research.



PROGRESS MEETING WITH KYUTECH COUNTERPARTS

In ensuring the research project is on track, monthly research progress meeting have been conducted between the research team members.



1st Online Meeting on 31 January 2023



2nd Online Meeting on 3 March 2023

The image is a collage of several photographs and a presentation slide. On the left, there's a photograph of a modern building with a sign that reads "REDAK". In the center, there's a photograph of a Bio-Ecological Drainage System (BIOECODS) implemented at USM campus, showing a grassy area next to a paved walkway. To the right, there's a presentation slide with a title "ABOUT REDAC" and two numbered bullet points. The first point discusses grants received from DID and Seberang Perai Municipal Council. The second point discusses the implementation of BIOECODS at USM campus as a pilot project. There are also several smaller images of people in what appears to be a library or office setting, and a presentation slide with the title "Urban Stormwater Management Manual for Malaysia or MSMA" and "Penang 2014".

- received several grants from the Department of Irrigation and Drainage (DID) Malaysia and Seberang Perai Municipal Council, Penang towards resolving Urban Drainage and River Engineering related problems since 1997
- Bio-Ecological Drainage System (BIOECODS) implemented at USM campus as a pilot project. It is one of alternatives listed in (Urban Stormwater Management Manual for Malaysia or MSMA) in creating an environmental friendly urban developments.

3rd Online Meeting on 19 April 2023

FUTURE RESEARCH ACTIVITIES IN COLLABORATION WITH KYUTECH

Under this research project, few research activities have been planned with the collaboration between UPM and KYUTECH. Tentatively there will be a study visit from KYUTECH to UPM around August 2023 and a return visit from UPM to KYUTECH. It is also expected that 3 research papers will be publish from this research project.

This knowledge is hoped to bridge scientific knowledge in between design and engineering solution with visual sciences and to recommend design strategies to ensure the effectiveness of planning and design of GSI particularly by the Department of Irrigation and Drainage and National Landscape Department. The research team from UPM also hopes to propose Research Centre of Excellence (RCoE) at the Faculty of Design and Architecture with the model from the Environmental Design Lab in KYUTECH in the future.



AUDIT DALAMAN

FAKULTI REKABENTUK DAN SENIBINA UNTUK TAHUN 2023

Sarah Salwah Adnan

Mengikut klausula 9.2, Standard MS ISO 9001:2015, semua organisasi hendaklah menjalankan audit dalaman secara berkala bagi menyediakan maklumat bahawa sistem pengurusan kualiti sama ada ada atau tidak: (a) akur terhadap: (1) keperluan sistem pengurusan kualiti organisasi itu sendiri; (2) keperluan Standard antarabangsa ini; dan (b) dilaksanakan dan diselenggarakan secara berkesan.

Justeru itu, FRSB telah melaksanakan Audit Dalaman Sistem Pengurusan Kualiti QMS ISO 9001:2015 pada 30

dan 31 Mei 2023 dengan diketuai oleh En. Shahriman Hashim sebagai Ketua Juruaudit. En. Shahriman merupakan Ketua Pentadbiran Pejabat Timbalan Naib Canselor (Penyelidikan dan Inovasi), dan beliau dibantu oleh 12 orang Juruaudit FRSB dan seorang Juruaudit Pelatih. Setinggi-tinggi penghargaan dan ucapan terima kasih diberikan kepada Ketua Juruaudit, En. Shahriman Hashim, Barisan Juruaudit Dalaman FRSB, Ts. Asmadi Sarun (Timbalan Penyelaras Audit Dalam (TPAD), Pn. Madiha Hailani (Timbalan Penyelaras Kawalan Dokumen (TPKD)/ Urusetia), Dr. Jamali Janib

(Timbalan Penyelaras Latihan Staf (TPLS), Pn. Nurazlin Jaafar (Timbalan Penyelaras Kepuasan Pelanggan (TPKP), Pn. Norasyidah Mohd Noor (Pegawai Rekod Jabatan) dan semua staf FRSB yang telah memberikan komitmen yang sangat hebat ke arah memastikan proses audit dalaman FRSB mencapai hasrat dan matlamatnya.

Barisan Juruaudit FRSB untuk tahun 2023 yang telah bertugas adalah Dr. Jamali Janib, Pn. Nurazlin Jaafar, Pn. Nurhasmilaazra Abdul Halim, En. Muhammad Azlan Abdullah, En. Mohd Syukrey Ismail, Pn. Madiha Hailani, Pn. Hasmah Md. Isa, Pn. Nursyida Mansor, Pn. Aswamanisa Ahmad, Pn. Rafeah Mat Daud, En. Mohd Hamizan Afiq Halimi dan Pn. Norasyidah Mohd Noor. Manakala Juruaudit Pelatih FRSB pula adalah En. Mohd Kamil Ismail.

FRSB juga telah menjalani Audit Dalaman untuk Sistem Pengurusan Keselamatan Maklumat (ISMS) ISO/IEC 27001:2013 pada 2 Jun 2023 dengan Ketua Juruauditnya adalah Pn. Juita Md. Tahir daripada Fakulti Perhutanan dan Alam Sekitar, dan Dr. Jamali Janib serta staf daripada Pejabat TDAH dan Pembantu kepada Ketua Jabatan telah beraksi sebagai Auditee. Proses audit turut ditemani oleh En. Arizy Valentino Ramli dan Pn. Nurazlin Jaafar.

Pihak FRSB merakamkan ucapan jutaan terima kasih di atas komitmen dan kerja keras semua staf dan pasukan juga urusetia audit dalaman FRSB di dalam memastikan semua aktiviti dan proses melibatkan skop utama dan skop sokongan berjalan lancar mengikut Prosedur, Garis Panduan atau Dokumen yang diterima pakai oleh UPM.



'ANDA OKAY? SAYA OKAY? KITA OKAY BERSAMA': SESI PERKONGSIAN OLEH PN. RAFIDAH SADARUDIN

Sarah Salwah Adnan



Sesi perkongsian bertajuk 'Anda okay? Saya okay? Kita okay bersama' telah diadakan pada 13 April 2023 yang lalu dan dihadiri oleh 30 orang yang terdiri daripada staf Fakulti Rekabentuk dan Senibina (FRSB) dan staf daripada Pusat Tanggungjawab lain di UPM.

Sesi perkongsian tersebut telah disampaikan oleh Pn. Rafidah Sadarudin, Pegawai Psikologi Kanan di Unit Kaunseling dan Kerja Sosial Perubatan, Hospital Sultan Abdul Aziz Shah, Universiti Putra Malaysia (UPM) secara bersemuka di Dewan Rekabentuk dan Senibina, FRSB pada 13 April 2023 (Khamis) bermula jam 2.00 sehingga 5.00 petang.

Di dalam sesi perkongsian tersebut, antara topik menarik yang dikupas oleh Pn. Rafidah berkaitan dengan tajuk perkongsian 'Anda okay? Saya okay? Kita okay bersama' adalah berkisar kepada 3 topik iaitu (1) Apakah itu tekanan/stress? (2) Simptom utama tekanan; dan (3) Kaedah/tips menangani tekanan. Stress atau tekanan adalah tindak balas fizikal, emosi dan mental seseorang terhadap sebarang perubahan atau tuntutan (definisi mengikut Kementerian Kesihatan Malaysia). Antara ciri-ciri umum individu yang berada dalam tekanan (stress) adalah (i) selalu berperasaan tegang;; (ii) tidak mampu untuk bertenang; (iii) terlalu sensitive dan mudah terasa; (iv) cepat marah; (v) mudah terkejut; (vi) kurang sopan, gelisah dan resah; dan (vii) sangat tidak suka diganggu atau tidak terkesan dengan humor.

Semua peserta bersetuju dengan kenyataan yang menyatakan 'Individu tidak dapat melenyapkan stress dan kesan stress tetapi individu dapat mengurangkan stress dan kesan stress'. Antara kaedah/tips untuk menangani tekanan adalah (i) sikap bertimbang rasa pada diri; (ii) memberi sokongan kepada rakan; (iii) usah letakkan KPI untuk orang capai; dan (iv) menggalakkan kesedaran dan pengetahuan tentang bantuan profesional (jika diperlukan).

Dalam sesi perkongsian ini juga, Pn. Rafidah juga menyatakan 3 rasa malas yang bagus untuk diri kita adalah (i) malas membandingkan diri dengan orang lain; (ii) malas campur urusan orang lain; (iii) malas menyimpan dendam.

Satu perkara yang sangat penting yang saya dapat petik daripada sesi perkongsian ini adalah kita perlu sentiasa bersangka baik dengan Allah dan bersangka baik dengan orang lain, InshaAllah hidup kita akan sentiasa bahagia dan kekal positif. Seperti kata-kata oleh Ellen DeGeneres *"It makes a big difference in your life when you stay positive"*.

Semoga kita semua dapat mendapat ilmu dan manfaat daripada perkongsian ini, dan terus menjadi hamba Allah yang sentiasa bersangka baik, berfikiran positif, berbuat baik dan memberi manfaat kepada insan lain.



MAJLIS SAMBUTAN MEGA RAYA AIDILFITRI 1444H/ 2023M UPM

(Gabungan Kluster C)

Madiha Hailani



Pada 10 Mei 2023, Majlis Sambutan Mega Raya Aidilfitri 1444H/ 2023M Universiti Putra Malaysia telah diadakan dengan jayanya. Sambutan pada kali ini diadakan secara secara serentak di beberapa buah PTJ sekitar UPM dengan gabungan bersama pusat tanggungjawab lain di UPM. Fakulti Rekabentuk dan Senibina (FRSB) bersama dengan Fakulti Kejuruteraan (FK) dan Institut Nanosains dan Nanoteknologi (ION2) yang diletakkan dalam kumpulan gabungan kluster C telah mengadakan majlis bertempat di hadapan tasik Fakulti Kejuruteraan.

Program untuk kumpulan gabungan kluster C dimulakan dengan satu sesi Bicara Minda (ceramah) dengan tajuk "Kerja dengan Hati" yang telah disampaikan oleh Dr. Muhd Kamil Ibrahim. Naib

Canselor , YBhg. Dato' Prof. Dr. Mohd Roslan Sulaiman turut hadir melawat dan menikmati juadah raya yang disediakan.

Sebanyak 10 reruai telah diatur dengan menghidangkan pelbagai juadah raya. Staf dari setiap PTJ juga telah menghias reruai juadah masing-masing dengan menarik dan kreatif. Pertandingan reruai terbaik dan Pakaian terbaik juga dianjurkan bagi memeriahkan majlis.



Masterclass on Sustainable Building Materials:

KOLABORASI INDUSTRI YTL CEMENT BERHAD BERSAMA PELAJAR TAHUN DUA PROGRAM SENIBINA

Dr. Noranita Mansor



Pada 31hb Mei, satu kolaborasi antara YTL Cement Berhad, YTL Cement Group dengan Jabatan Senibina (secara khusus untuk kerja kursus ARC 4620) telah berjaya diadakan di Studio 2 Senibina. YTL telah menganjurkan satu inisiatif untuk memperkenalkan asas simen dan konkrit kepada pelajar. Aktiviti ini dinamakan *Masterclass on Sustainable Building Materials*, di mana para pelajar senibina diberi peluang untuk melakukan eksperimen menggunakan simen kraf dari YTL. Program ini telah berlangsung selama 2 minggu.

Program ini memberikan pendedahan kepada 25 orang pelajar yang menyertai program ini tentang kepentingan bahan lestari dalam sektor pembinaan. Pihak YTL telah membuat satu sidang perkongsian ilmu bersama para pelajar sebelum aktiviti *Masterclass on Sustainable Building Materials* bermula. YTL turut berkongsi serta menunjukkan cara QuickMix DIY's simen kraf kepada para pelajar senibina. Di

dalam bengkel ini para pelajar diberi cabaran untuk merekabentuk secara kreatif dan inovatif bekas untuk meletak pokok perhiasan secara tergantung di perkarangan Fakulti Rekabentuk dan Senibina.

Pada minggu pertama, para pelajar telah menjalani pembuatan simen kraf untuk bekas pokok perhiasan secara berkumpulan. Proses pembuatan berlangsung selama 4jam. Seterusnya para pelajar perlu menunggu 2 hari untuk simen kraf itu terbentuk dengan keras. Selepas pembentukan simen kraf teguh, para pelajar mula melaksanakan kerja kemasan akhir dan membuat satu ujian ketahanan untuk menampung berat. Setelah berjaya menjalani ujian ketahanan menampung berat, pada minggu ke 2, para pelajar mula membuat strategi untuk inovatif pemasangan serta merangka susunatur yang kreatif untuk persembahan akhir simen kraf ini.

Persembahan akhir untuk aktiviti *Masterclass on Sustainable Building Materials* ini telah diadakan pada 14 Jun 2023. Terdapat 4 kumpulan yang berjaya mempamerkan hasil inovatif rekabentuk mereka. Penilaian hasil akhir ini telah dinilai oleh penilai dari YTL sendiri berserta dua orang penilai jemputan dari Jabatan Senibina dan Jabatan Landskap. Secara keseluruhan, projek ini berjaya menghubungkan jaringan industri dengan para pelajar khususnya jaringan kepada Jabatan Senibina serta telah berjaya membuka peluang kepada para pelajar senibina untuk mengenali potensi kepelbagaiannya simen



Jabatan Senibina Landskap, FRSB Terima Lawatan dari Universiti Malaysia Kelantan

Azliana Zakaria

SERDANG, 16 Jun – Jabatan Senibina Landskap, Fakulti Rekabentuk dan Senibina, Universiti Putra Malaysia telah menerima lawatan dari para pengajar program Ijazah Sarjana Muda Senibina Landskap, Universiti Malaysia Kelantan pada 16 Jun 2023. Jabatan ini dipilih sebagai penanda aras oleh UMK bagi melihat dan memahami kekuatan program Bacelor Senibina Landskap dengan Kepujian yang ditawarkan.

Antara agenda perbincangan ialah strategi dan pengalaman penyediaan kurikulum program Bacelor Senibina Landskap, UPM bagi mendapatkan pengiktirafan Badan Profesional Institut Arkitek Landskap Malaysia (ILAM). Mereka turut dibawa melawat ke studio-studio pelajar, Bilik Akreditasi dan Makmal Pengajaran dan nurseri landskap.

Kunjungan delegasi tersebut ke FRSB, UPM pada Jumaat diketuai oleh LAr. Ts. Dr. Ramly Hasan, Ketua Jabatan Senibina Landskap, Universiti Malaysia Kelantan. Turut hadir sama ke perbincangan ini ialah Dekan, Fakulti Rekabentuk dan Senibina, Universiti Putra Malaysia, Prof. Madya LAr. Dr. Suhardi Maulan.



LAWATAN DELEGASI DARI SICHUAN LAIDENG EDUCATION, CHINA

Zetty Fazleen Binti Anuar

14 Jun 2023, UPM – Fakulti Rekabentuk dan Senibina menerima kunjungan delegasi daripada Sichuan Laideng Education, China. Tujuan kunjungan ini adalah untuk membincangkan dan mengetahui lebih lanjut kriteria kemasukan dan kelayakan pelajar bagi program pascasiswazah dan kursus yang ditawarkan di fakulti di samping meneroka peluang kerjasama seperti MoU dan program jangka pendek yang bersesuaian.

Hadir sama dalam perbincangan ini adalah Prof. Madya Lar. Dr. Suhardi Maulan, Dekan, Prof. Madya Ts. Dr. Mohd Yazid Mohd Yunos, Timbalan Dekan (Penyelidikan dan Inovasi) dan Prof. Madya Dr. Zalina Shari, Timbalan Dekan (Akademik, Hal Ehwal Pelajar dan Alumni).



TEMUDUGA PENGAMBILAN PELAJAR BAHARU BAGI SESI AKADEMIK 2023/2024

FAKULTI REKABENTUK DAN SENIBINA

Nor Azlinda Othman



Temuduga Pengambilan Pelajar Baharu bagi Sesi Akademik 2023/2024 Fakulti Rekabentuk dan Senibina, Universiti Putra Malaysia telah diadakan pada 13 hingga 15 Jun 2023 bagi calon-calon dari Semenanjung yang dijalankan secara bersemuka dan pada 16 Jun 2023 (Jumaat) bagi calon-calon dari Sabah & Sarawak yang dijalankan secara dalam talian. Program-program yang terlibat adalah Bacelor Sains Seni Bina dengan Kepujian (UP6581002), Bacelor Seni Bina Lanskap dengan Kepujian (UP6581001) dan Bacelor Reka Bentuk Perindustrian dengan Kepujian (UP6214001).

Temuduga ini diadakan bagi setiap pengambilan untuk mendapatkan lebih ramai calon pelajar yang berkelayakan, berbakat dan mempunyai minat yang tinggi terhadap bidang yang ditawarkan oleh Fakulti Rekabentuk dan Senibina. Usaha ini secara tidak langsung menyokong salah satu matlamat Universiti Putra Malaysia untuk melahirkan graduan yang berkualiti, berdaya saing dan berusaha untuk terus maju.

Mesyuarat Pemilihan bagi calon layak ditemuduga telah diadakan pada 8 Mei 2023 yang lalu bertempat di Dewan Senat, Tingkat 1, Bangunan Canselori Putra, Universiti Putra Malaysia. Turut hadir dalam mesyuarat tersebut ialah Ketua Jabatan, Penyelaras Program dan staf jabatan. Hasil daripada pemilihan tersebut, bilangan calon yang layak ditemuduga mengikut kategori permohonan dan pilihan program pengajian adalah seperti berikut :

BIL	Program	Kod Program	Bilangan Pemohon	Bilangan Layak Ditemuduga	Bilangan Kehadiran Calon	Jumlah Peratusan
1.	Bacelor Sains Seni Bina dengan Kepujian	UP6581002	444	182	115	63.18%
2.	Bacelor Seni Bina Lanskap dengan Kepujian	UP6581001	287	122	62	50.81%
3.	Bacelor Reka Bentuk Perindustrian dengan Kepujian	UP6214001	193	187	73	39.03%
Jumlah besar			924	491	250	50.91%

* Jumlah kehadiran adalah termasuk calon daripada Sabah & Sarawak

Sesi temuduga ini bermula pada jam 8.00 pagi (pendaftaran) diikuti dengan Ujian Melukis. Ujian Buta Warna pula hanya dijalankan untuk calon-calon Bacelor Reka Bentuk Perindustrian dengan Kepujian yang dibantu oleh 2 orang staf daripada Pusat Kesihatan Universiti, UPM. Sesi terakhir merupakan sesi calon-calon bersama panel temuduga. Panel-panel yang terlibat untuk sesi temuduga merupakan kalangan pensyarah-pensyarah dari setiap jabatan iaitu seramai 12 orang panel dari Jabatan Senibina , 18 orang panel dari Jabatan Senibina Lanskap dan 15 orang dari Jabatan Reka Bentuk Perindustrian.

Sebanyak tujuh ruang bilik disediakan untuk sesi temuduga; Dewan Reka Bentuk, Bilik Mesyuarat Dekan, Bilik Seminar, Bilik Inspireka, Bilik Postgraduat, Bilik Akreditasi BLA dan Bilik Akreditasi MLA. Sesi saringan bermula pada pukul 3.00 petang bertempat di Bilik Seminar bagi calon-calon yang berjaya dalam temuduga. Untuk sesi ini, ianya hanya melibatkan semua Ketua Jabatan, Penyelaras Program dan Ketua Panel temuduga. Semua calon boleh menyemak keputusan temuduga yang akan diumumkan pada bulan september hadapan menerusi sistem UPU online.

Selamat maju jaya diucapkan kepada semua calon pelajar!



deARTsa FAIR 2023

Hasmah Mat Isa



Pada 10 dan 11 Jun 2023, Exco Keusahawanan Persatuan Mahasiswa Fakulti Rekabentuk dan Senibina (deARTsa), UPM dengan kerjasama Pejabat Timbalan Dekan (Akademik dan Hal Ehwal Pelajar & Alumni) telah menganjurkan Program deARTsa FAIR 2023 bertempat di Kolej Sepuluh, Universiti Putra Malaysia.

Program ini membuka peluang kepada usahawan kecil daripada kalangan pelajar dan peniaga luar kampus untuk mengambil bahagian dan sekaligus

memberikan pengalaman baru dan mengasah bakat pelajar yang menjalankan perniagaan secara *offline* untuk kali pertama. Di antara impak positif aktiviti keusahawanan seperti ini adalah dapat membantu pelajar menjana pendapatan sendiri melalui perniagaan yang dijalankan sekaligus meluaskan jenama produk sendiri, memupuk semangat kerjasama di antara ahli deARTsa sepanjang menjayakan program dan dapat memupuk sifat kepimpinan di kalangan ahli jawatankuasa yang dilantik.



Menurut Pengarah Program deARTsa FAIR 2023, Saudari Noor Syaqirah Addiani binti Hussin dari Program Bachelor Seni Bina Lanskap Dengan Kepujian, sasaran awal program ini untuk mencapai 80 hingga 100 pengunjung tercapai apabila pelajar-pelajar dari Kolej Sepuluh dan juga penduduk sekitar Serdang hadir dan memenuhi ruang niaga yang dibuka pada jam 10 pagi hingga jam 10 malam. Sebanyak sembilan buah gerai beroperasi sepanjang program tersebut dan di antara jualannya adalah pakaian, gubahan bunga, nasi lemak, menu pencuci mulut, Coffee Wow dan satay.

Pada 11 Jun 2023, sebelum majlis penutup diadakan Sesi Alumni Talk dengan tajuk *Career Path After Degree* bersama alumni Fakulti Rekabentuk dan Senibina iaitu Saudara LAr. Nazri Ishak yang merupakan seorang Lanskap Arkitek yang berjaya. Turut hadir adalah Dekan, Fakulti Rekabentuk dan Senibina iaitu Prof. Madya LAr. Dr. Suhardi bin Maulan dan wakil Pengetua Kolej Sepuluh yang turut menyampaikan sijil penghargaan kepada semua wakil pelajar yang terlibat.

Semoga dengan adanya program seperti ini dapat menyerlahkan lagi bakat kepimpinan dan pengalaman Exco Keusahawanan khususnya mengenai tatacara pengurusan dan pengendalian program peringkat Universiti agar dapat dimanfaatkan sepenuhnya sebagai bekalan sebelum menempuh alam pekerjaan kelak. Tahniah dan syabas diucapkan atas kejayaan program ini!



Lawatan dari Pejabat Pembangunan Wanita Wilayah Persekutuan

Dr. Siti Mastura Md. Ishak
Madiha Hailani



Fakulti Rekabentuk dan Senibina telah menerima kunjungan lawatan dari Pejabat Pembangunan Wanita Wilayah Persekutuan pada 2 Jun 2023. Lawatan tersebut membawa bersama 35 orang peserta yang terdiri daripada usahawan wanita baru dan para suri rumah ibu tunggal yang telah pun menyertai program penjanaan pendapatan anjuran Pejabat Pembangunan Wanita Wilayah Persekutuan pada 27 Mei 2023. Turut bersama delegasi lawatan tersebut

adalah Pn. Noorfaizah binti Asmuni, Pengarah dari Pejabat Pembangunan Wilayah Persekutuan.

Program dimulai dengan ucapan alu-aluan dari Prof. Madya LAr. Dr. Suhardi bin Maulan, Dekan Fakulti Rekabentuk dan Senibina. Dalam ucapannya, beliau menyatakan bahawa Fakulti sentiasa membuka ruang dan peluang untuk bekerjasama dengan mana-mana pihak lebih-lebih lagi melibatkan kemahiran kreatif dan bersedia untuk bekerjasama secara proaktif.



Dua slot ceramah telah diadakan dalam program lawatan ini. Slot pertama yang bertajuk Wanita & Penjanaan Pendapatan: Kreativiti dalam Penghasilan Produk telah disampaikan oleh Dr. Siti Mastura Md. Ishak, Pensyarah Kanan dari Jabatan Reka Bentuk Perindustrian. Beliau memaparkan perkongsian tentang projek kitar tinggi kelolaannya tentang hasil kreativiti berdasarkan bahan terpakai serta sumber buangan alam yang memberi impak kepada kemahiran dan ekonomi sirkular dikalangan golongan B40 Subang Jaya dan golongan miskin tegar (MT) di aLabuan. Manakala slot kedua pula disampaikan oleh Dr. Nur Shasa Ain Tan Sri Abdul Aziz, Audiologis & CEO Eartistic Hearing and Physiotherapy Centre yang juga merupakan Ikon Wanita Wilayah Persekutuan. Beliau membuat satu perkongsian bertajuk Hidup Luar Biasa: Reset Minda Wanita Berkarisma.

Para peserta turut dibawa ke fasiliti bengkel pembangunan produk di Jabatan Rekabentuk Perindustrian untuk melihat secara dekat produk-produk kreatif yang telah dihasilkan oleh pihak jabatan dan juga hasil projek komuniti. Produk-produk ini menggunakan material pembuatan model reka bentuk bagi projek pelajar. Manakala, bagi produk-produk hasil kitar tinggi (upcycle) pula adalah berdasarkan bahan buangan dari projek pelajar dan projek komuniti dibawah Jabatan Rekabentuk Perindustrian.

Pihak Pejabat Pembangunan Wilayah Persekutuan tertarik dengan kepakaran reka bentuk yang terdapat di Fakulti Rekabentuk dan Senibina ini dan menyatakan hasrat kolaborasi untuk projek akan datang. Semoga lawatan ini memberikan manfaat kepada para peserta dalam memahami bidang kemahiran seni kreatif dan menyumbangkan cambahan idea kepada mereka untuk memulakan perniagaan serta membuka ruang untuk kerjasama bersama Fakulti Rekabentuk dan Senibina di masa hadapan.

BENGKEL PELAN STRATEGIK MAJLIS AKREDITASI DAN PENDIDIKAN SENIBINA MALAYSIA (MAPS) DAN MAJLIS APRESIASI IAEEC 2021

Nurul Jannah Mat Saleh

9 Mei 2023, UPM – Lembaga Arkitek Malaysia (LAM) dengan kerjasama Jabatan Senibina, Fakulti Rekabentuk dan Senibina (FRSB), UPM telah mengadakan Bengkel Pelan Strategik MAPS 2023 dan Majlis Apresiasi IAEEC 2021 di Hotel Dorsett Putrajaya. Bengkel ini telah dihadiri oleh Ahli MAPS dan Ahli Jawatankuasa IAEEC 2021 yang terdiri antaranya dari pihak industri. Secara keseluruhan, objektif bengkel ini adalah untuk merangka hala tuju dan merancang aktiviti Majlis Akreditasi dan Pendidikan Senibina (MAPS) untuk tahun 2023, merakamkan penghargaan kepada penyumbang dana IAEEC 2021 dan juga merakamkan penghargaan kepada Ahli Jawatankuasa yang telah menjayakan IAEEC 2021.







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