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College of
Built Environment

Poster Book

IIIDBEE X 2023
20 JANUARY 2023
*International Invention, Innovation & Design Exposition
for Built Environment and Engineering 2023*

**College of Built Environment
UiTM Puncak Alam**
20 January 2023 | Friday

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Generations of Professional Excellence

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RED BLUE CHAIR

REDESIGN FURNITURE BY MAIN PHYLOSOFY

International Invention, Innovation & Design Exposition for Built Environment and Engineering 2023



College of Built Environment (CBE)



HISTORY BACKGROUND

THE ORIGINAL CHAIR WAS COMPOSED OF UNFINISHED BEECH WOOD AND PAINTED IN THE EARLY 1920S. DE STIJL ARCHITECT BART VAN DER LECK SUGGESTED GERRIT RIETVELD TO ADD BRIGHT COLOURS TO HIS FIRST MODEL. THE NEW MODEL WAS MADE OF THINNER WOOD AND PAINTED BLACK WITH DE STIJL BASIC COLOURS BY GERRIT RIETVELD. THE CHAIR'S DARK WALLS AND FLOOR AT THE RIETVELD SCHROEDER HOUSE MADE IT ALMOST DISAPPEAR. THE CONSTRUCTION SEEMED TRANSPARENT BECAUSE THE COLOUR PARTS FLOATED. THE BROOKLYN MUSEUM POSSESSES AN ORIGINAL

THE RIETVELD PHILOSOPHY

RIETVELD AND HIS DE STIJL ART AND ARCHITECTURAL COLLABORATORS WANTED TO BUILD A PARADISE WITH A HARMONIOUS HUMAN-MADE ORDER TO ASSIST EUROPE RECOVER FROM WORLD WAR I. THEY THOUGHT REBUILDING REQUIRED NEW FORMS. WITH ITS ORTHOGONAL LINES AND WEIGHTLESS, VIRTUALLY FLAT VOLUMES, THE CHAIR WAS SUPPOSED TO EVOKE THIS MINIMALIST, QUASI-ASCETIC BALANCE. RIETVELD'S SCHROEDER HOUSE AND THE CHAIR WERE UNRELATED, YET THE CHAIR BECAME A COMPANION PIECE (BUILT-IN 1925). THE CHAIR IN THE CENTRE OF THE RESIDENCE COMPLEMENTS THE BUILDING'S LINES, SLEEK GEOMETRIES, COLOURS, AND INTERSECTIONS, EXPRESSING THE DE STIJL STYLE THAT INSPIRED IT.

SERIALIZED ARTISANSHIP

LIKE HIS ARCHITECTURE, RIETVELD VARIED RECTILINEAR FORMS AND EXAMINED VERTICAL AND HORIZONTAL PLANES IN THE RED AND BLUE CHAIR. THE CHAIR WAS DESIGNED IN 1918, BUT ITS BASIC COLORS—RED, YELLOW, BLUE, AND BLACK—ARE CLOSELY ASSOCIATED WITH THE DE STIJL GROUP AND ITS MOST FAMOUS THINKER AND PRACTITIONER, PIET MONDRIAN, WHO USED IT IN 1923. RIETVELD WANTED HIS FURNITURE TO BE MASS-PRODUCED AND SIMPLE TO BUILD. THE RED AND BLUE CHAIR'S WOOD COMPONENTS ARE NORMAL SIZES FOR THE PERIOD.

HOW WAS THE RED AND BLUE MADE?

STRAIGHT PLANKS AND BATTENS FORM THE RED AND BLUE CHAIR'S BLUE SEAT AND RED BACK. BLACK FRAME BATTENS WITH YELLOW CUT SURFACES. THE SCHROEDER HOUSE (1924)'S DARK WALLS AND FLOOR MADE THE CHAIR DISAPPEAR. THE CONSTRUCTION SEEMED TRANSPARENT BECAUSE THE COLOUR PARTS FLOATED. GERRIT RIETVELD CALLED HIS CHAIR A "SPATIAL INVENTION," A SPACE SCULPTURE, NOT A CHAIR. IN A BAUHAUS EXHIBITION AND IN DE STIJL, THE RED AND BLUE CHAIR MADE A BIG EFFECT.



GERRIT RIETVELD

STYLE - MINIMALIST MODERN STIJL

MONDSTIJL TABLE

ABOUT

I MADE THIS SIDE TABLE CONTEMPORARY BY UTILISING WOOD AND STEEL. THE BAUHAUS SIDE TABLE BY PHILOSOPHER GARRET RIETVELT INSPIRED THIS CREATION. THE FLAT TABLE'S STEEL AND WOOD DESIGN, SPACE-SAVING FEATURES, AND OPEN AREA REDUCE FURNITURE SPACE. WITH VERTICAL AND HORIZONTAL LINES, THE MAIN DE STIJL COLOUR, AND PLAIN LOOK.



BEHIND THE NAME OF 'MONDSTIJL TABLE'

THE WORD "MONDSTIJL" REMINDS ME OF THE BAUHAUS AND PIET MONDRIAN'S MOST FAMOUS WORKS. THUS, I TERMED MY HANDCRAFTED "MONDSTIJL" MONDRIAN'S MATURE WORKS USED THE SIMPLEST COMBINATIONS OF STRAIGHT LINES, CORRECT ANGLES, BASIC COLOURS, AND BLACK, WHITE, AND GREY. THE ARTIST'S SPIRITUAL CONVICTION IN A PEACEFUL ENVIRONMENT COMES THROUGH IN THE SCULPTURES' FORMAL PURITY.

MATERIAL THAT USED IN MONDSTIJL TABLE

THIS 'MONDSTIJL' SIDE TABLE WAS MADE OF CHIPBOARD, SPRAY-PAINTED CHIPBOARD. THE PRIMARY HUE SYMBOLISES THE DUTCH REVOLUTION. I UTILISED HOLLOW METAL TO BUILD THE SIDE TABLE TO SAVE WEIGHT AND MONEY.



HOLLOW METAL



CHIP BOARD



ABS PLASTIC

PROGRESS WORK



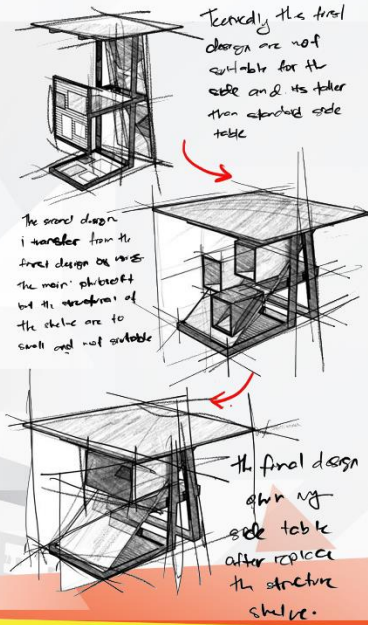
METAL WORK

WOOD WORK

REPAIR WORK

ASSAMBLE

IDEA DEVELOPMENT



Ternedly, the first design are not suitable for the side and its taller than standard side table.

The second design i transfer from the first design on wood. The main philosophy of the table are to small and not suitable.

The final design own my side table after replace the structure shelves.