



# **RONA-RONA WARISAN**

**NUR FISYA BINTI FISHOL HAMDI**

**BAHAGIAN REKABENTUK FASILITI BANGUNAN AM 3**

**KUMPULAN KEPAKARAN KONSERVASI CAWANGAN ARKITEK, JKR**

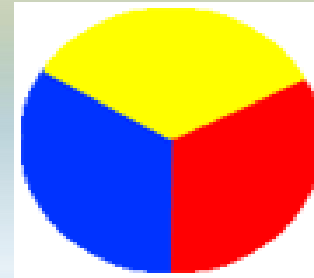
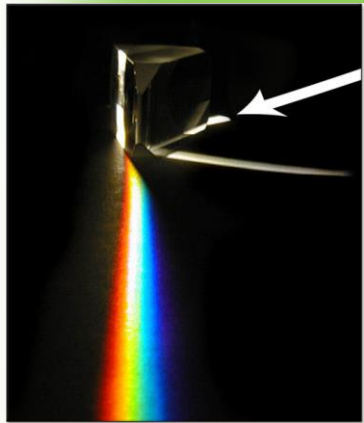
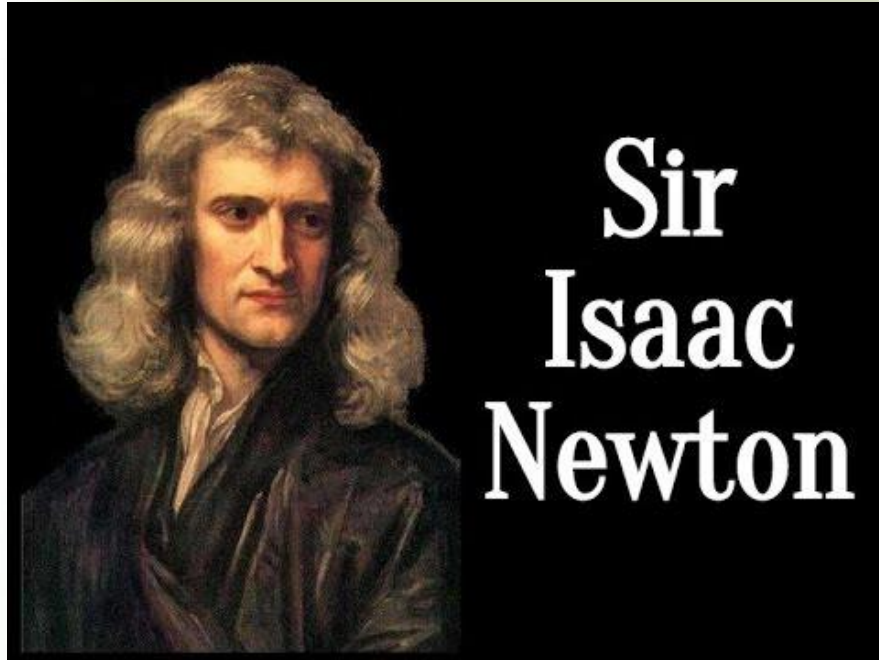
**MSC. IN HERITAGE AND CONSERVATION MANAGEMENT**

**AG /N 376**

**ICOMOS A0014**



# TEORI WARNA



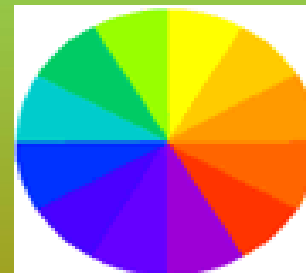
## PRIMARY COLORS

*Red, yellow and blue*



## SECONDARY COLORS

*Green, orange and purple  
(mixing from primary colours)*



## TERTIARY COLORS

*Yellow-orange, red-orange, red-purple, blue-purple, blue-green and yellow-green. (mixing from primary and secondary colours)*

# TEORI WARNA

Albert H. Munsell.



January 6, 1858 – June 28, 1918)  
was an American painter, teacher of  
art, and the inventor of the Munsell  
color system.



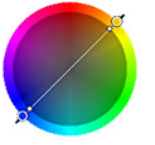


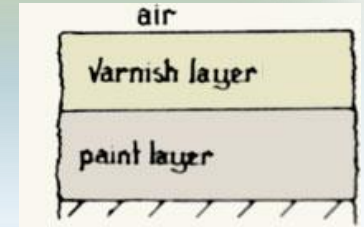
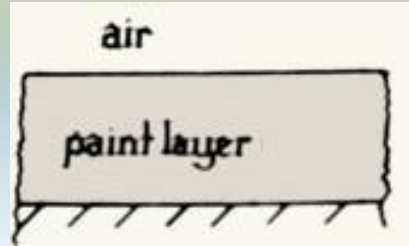
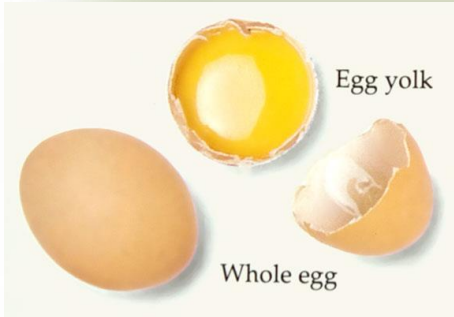
SCHEMES	DESCRIPTIONS	IMAGES
MONOCHROMATIC	Based on one hue varied in value and saturation to create a bright colour scheme excluding the earth and natural colours.  1 HUE + 1 SATURATION + 1 VALUE = BRIGHT COLOURS	
ANALOGUE	Unified with three hues with shared colour for instance basic primary colours.  3 HUE + MORE COLOURS = LIGHTER COLOUR	
COMPLEMENTARY	Based on hues directly opposite each other on colour wheel. Examples are red and blue-green.  HUE + OPPOSITE HUE = WARM AND COOL COLOUR	
SPLIT COMPLEMENTARY	consists of one colour and the two tones adjoining its complementary colour.  1 COLOUR X 2(HUE+VALUE+SATURATION)= 3 DIFFERENT COLOURS	
DOUBLE COMPLEMENTARY	the use of two closely related hues and their complements. Eg: yellow-blue & yellow-purple  [BLUE → HUES] + [PURPLE → HUE]	

Table 2.0 : Sir Isaac Newton (1999)



## From Egg Tempera to Oil



Galleria degli Uffizi

*Adoration of the Magi*, Lorenzo Monaco, c. 1422.



*Adoration of the Magi* (from the predella of the *Coronation of the Virgin*), Raphael, 1503-1504.

# TEORI WARNA



**SPIRITUAL**

**KARAKTER**

**ATTITUDE**

**PSIKOLOGI**

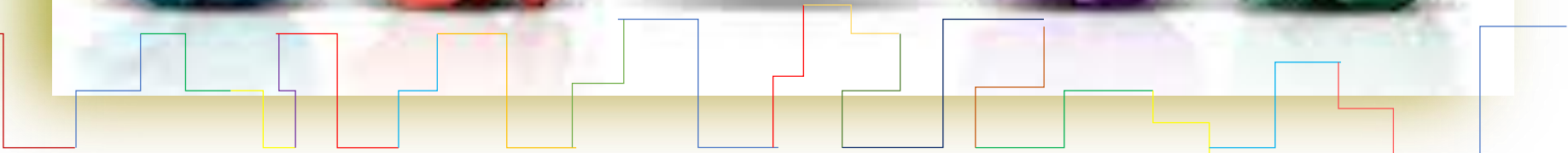
**IDENTITI**

**SIMBOLIK  
WARNA**

**KOMUNITI  
SETEMPAT**

**AGAMA**

**BUDAYA**



*Jennifer Kyrnin(2003)*



## Warna - Sheila Majid

# TEORI WARNA



Lihat pada si pelangi  
Seribu satu dimensi  
Warna sari dalam sinar hidup kita  
Menghiasi alam ini  
Inspirasi dunia seni  
Kusyukuri cinderamata Maha Esa

Dalam ku mencoba mengejar cita  
Aneka warna nan menawan hidupku  
Cinta teman setia menolong segala  
Terima kasih kuucapkan padamu

Oh warna warna pada dunia  
Ku terpesona, kau teristimewa  
Oh warna warna bagai bicara  
Menyeli hati sanubariku

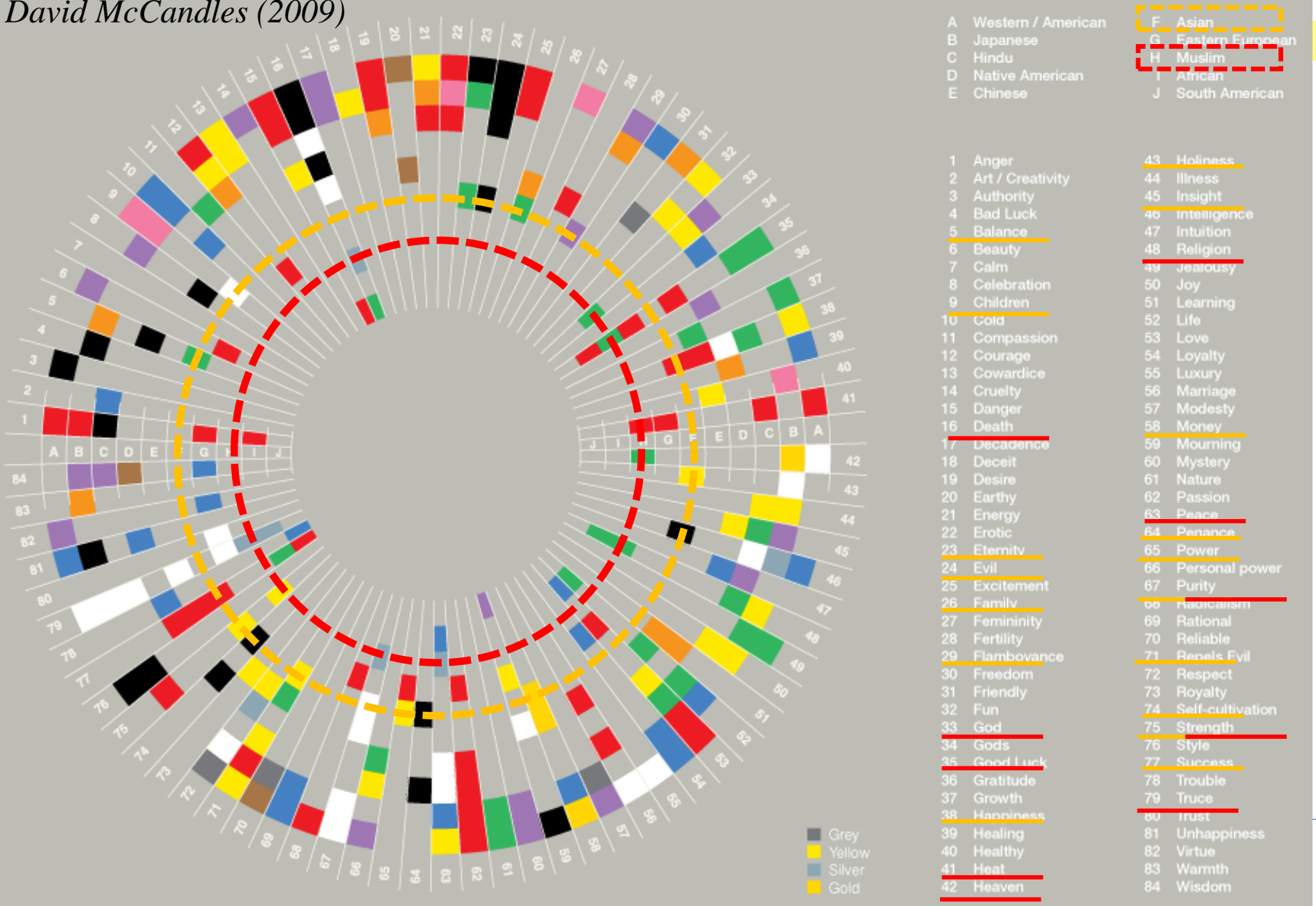
Ada kalanya kelabu  
Membuat hatiku pilu  
Tersenyum ku bila warna ceria tiba  
Berbagai cerita rupa  
Emosi suka dan dunia  
Mewarnai kehidupan alam maya

Warna sari pagi mendamaikan hati  
Tergambar indah suasana di jiwa.



<D:\NURFISYA\PERSONAL\ENTERTAINMENT\SONGS>

David McCandless (2009)





# WARNA & ALAM BINA

SOCIO CULTURE

ENVIRONMENT

NATURAL

ARCHITECTURE

CONTEXT

LATAR BELAKANG  
PENCAHAYAAN  
JARAK ANTARA OBJEK  
ESTETIK/FASAD/RUPA BENTUK  
OBJEK

# WARNA & SENIBINA

SKALA

KOMPONEN

BAHAN  
BINAAN &  
KEMASAN

FASAD

TIPOLOGI  
BANGUNAN



KONSEP  
REKABENTUK

FUNGSI  
BANGUNAN

# RUJUKAN WARNA



SASARAN  
DAN LATAR  
BELAKANG

PENCAHAYAAN

PENILAIAN  
WARNA

EFEK  
PERMUKAAN

PEMILIHAN  
WARNA

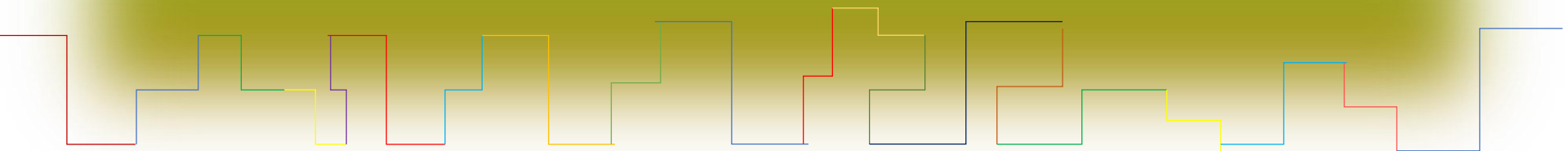
JARAK



*M.Lancaster (1996) colour guidelines;*

*Colourscape.Academic Editions. Singapore*

PENGUKURAN  
WARNA





M.Lancaster (1996) in his colour guidelines below:

# RUJUKAN WARNA



Categories	Description
Colour assessment	<ul style="list-style-type: none"><li>▪ To <b>formulate a colour policy</b> it is necessary to make detailed analyses of both target and background</li><li>▪ Several methods of recording colour information.JP Lenclos prefers make sketches with coloured pencils by actual material sample; rock, soil, building materials, flakes of paint and specimens of vegetation</li><li>▪ <b>Measurements of reflection</b> by photometer, hues and chromes using colour swatches.</li></ul>
Colour options	<ul style="list-style-type: none"><li>• A surface colour depends on surface material such as cladding material and on applied paint.</li><li>• Choice of materials limiting the choice of colours</li><li>• Colour option should be drawn up with the <b>details of materials and colour references</b></li></ul>
Colour measurement	<ul style="list-style-type: none"><li>▪ The <b>lightness or reflectivity</b> of the city and building context</li><li>▪ <b>Hue by direct comparison with colour chips.</b></li><li>▪ <b>Saturations</b></li></ul>

A black silhouette of a city skyline featuring a dome, a flagpole, and a castle tower. Below the skyline is a black rectangular sign with white text. The sign is mounted on a black vertical pole that has several circular, gear-like shapes attached to it.

## CONSERVATION AREA

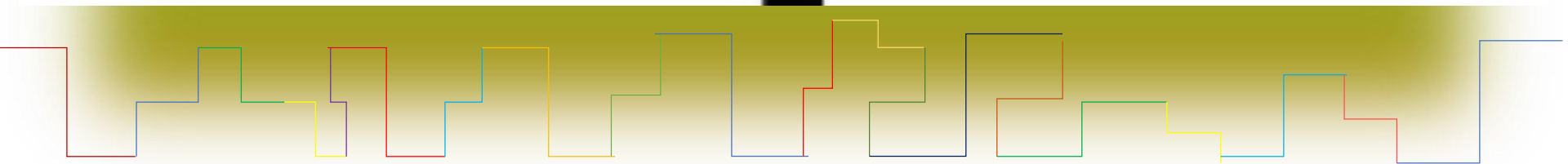
**Georgetown Historical Town,  
Penang**

**Malacca Historical Towns**

**Singapore Conservation  
Area**

**Hollywood Conservation  
Areas**

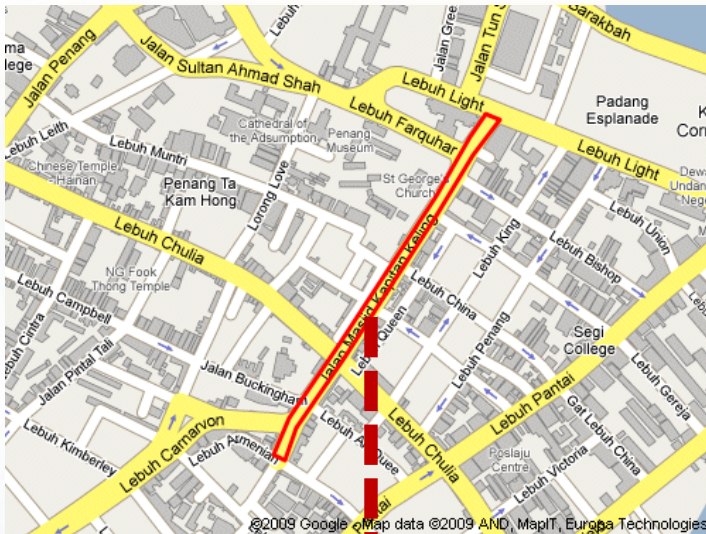
**Jalan Tunku Abdul Rahman**



# WARNA & WARISAN

## GEORGETOWN HISTORICAL TOWN, PENANG

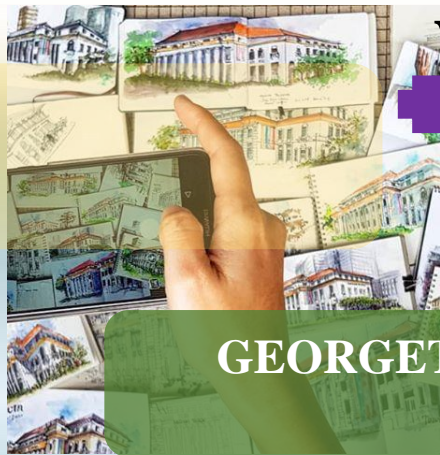
TAPAK WARISAN DUNIA , 2008 (UNESCO)



the small settlement of Indian Immigrant of  
George Town Indian Muslim community,



NEO CLASSICAL  
PENGARUH SENIBINA  
INDIAN MUSLIM &  
BRITISH / BRITISH 'RAJ'



WARNA & WARISAN

GEORGETOWN HISTORICAL TOWN,  
PENANG



## GEORGETOWN HISTORICAL TOWN, PENANG



### STREET FURNITURE

### PEDESTRIAN

### SIGNAGES

The similar colour usage of façade and pedestrian tiles enhance character of British through the mix of colour pastel and bright usage was controlled by the percentage.

# Penang Conservation Guidelines



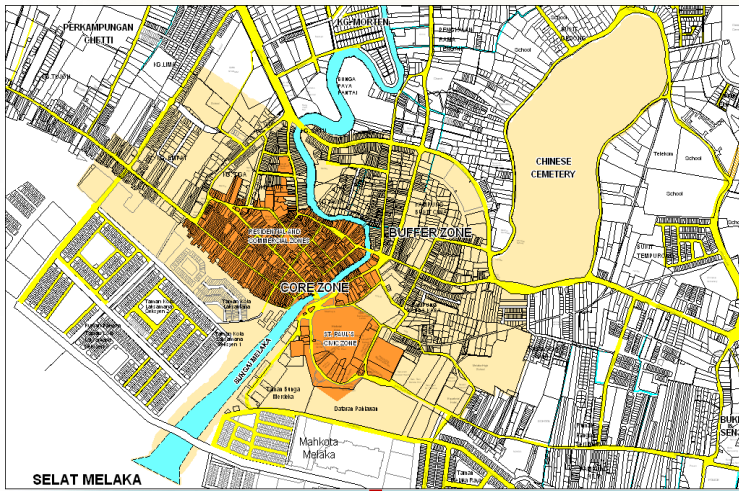
KEY ELEMENT	DESIGN	MATERIAL
Exterior/ Interior Finishes	<p>The original finishes e.g. Tiles, fair faced bricks or granolithic render shall be retained &amp; restored. <b>Painting over the original finishes is prohibited.</b></p> <p>Category 1 – The <b>original paint/pigment/colour</b> scheme is recommended in recoating of painting work (s)</p> <p>Category II – The colour scheme or paint used <b>shall match &amp; harmonize</b> with the adjacent heritage building &amp; character of streetscape</p> <p>Extension - The new block shall be rendered in appropriate and <b>subtle colour &amp; finishes which blend and complement</b> the conserved part &amp; does not detract from the character of the surroundings</p>	<p>Traditional material is to be used to repair or make good the original finishes.</p> <p>The traditional material such as lime washed paint is to be used.</p>
Signages	<p>Signages shall be installed in accordance with ‘Guidelines for Display of Signages’.</p>	



# WARNA & WARISAN

## Malacca Historical Town

TAPAK WARISAN DUNIA , JULY 2008 (UNESCO)



JONKER STREET/JALAN HANG  
JEBAT/JALAN ANTIK

# Malacca Historical Town



## WARNA & WARISAN

Chinese and Neo Classical architecture styles and enhanced by the colour scheme and decoration of the façade treatment of the building

Malacca oldest dwellings or houses dating back to the 17<sup>th</sup> Century





# Malacca Historical Town

# WARNA & WARISAN





# Malacca Conservation Guidelines



KEY ELEMENT	DESIGN
<b>Exterior and finishes</b>	<p>Existing heritage building façade must be kept. all the existing decoration of the façade and parapet wall must be preserve, restore and repair.</p> <p>Any propose redevelopment of the shop lots with any additional floor or level must maintain the existing façade and any new building must follow the existing heritage architecture style.</p>
<b>Colour, texture, material</b>	<p>Any glass curtain walling design approach is not allowed. The windows arrangement must follow the vertical proportion.</p> <p>The materials, colour and texture to the propose development must suit the surrounding buildings.</p>

# Chinatown, Singapore

national heritage sites by the Urban  
Redevelopment Authority.

## WARNA & WARISAN





# WARNA & WARISAN

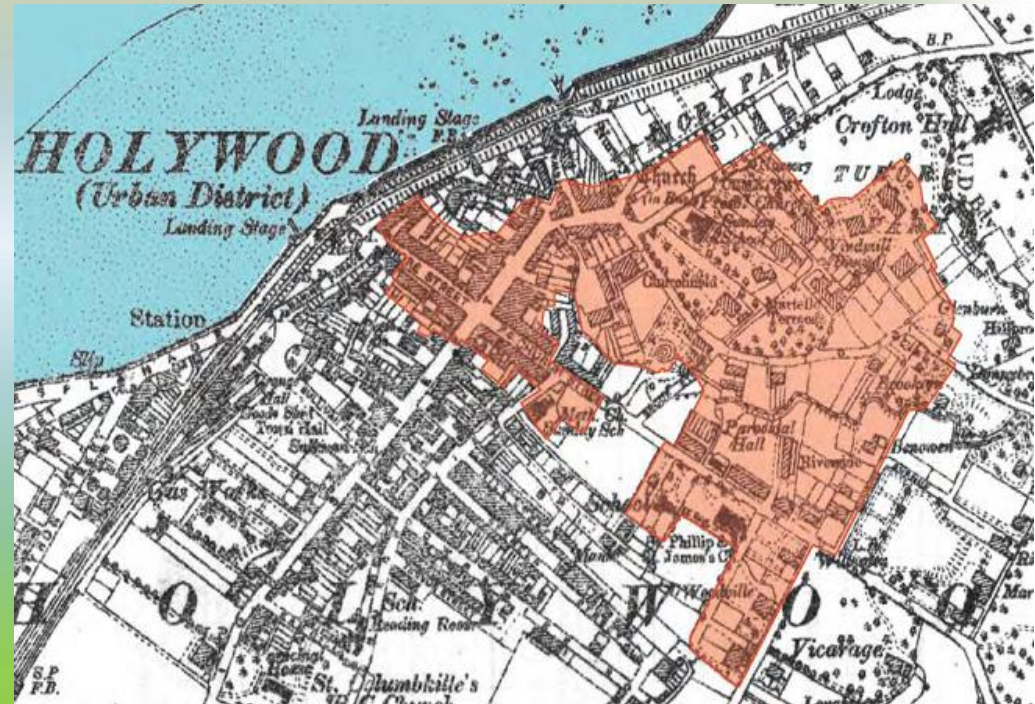




# WARNA & WARISAN



## Hollywood Conservation Areas



AGRICULTURE  
COMMUNITY  
(1870-1880)



QUEEN ANNE,  
VICTORIAN &  
MISSION  
REVIVAL HOUSE



BEVERLY HILLS



## Hollywood Conservation Areas





*View of shophouses along Hollywood street area*

1985 National Register of Historic Place decided to protect the neighbourhood's residential building by listed them in because they believe on the significance of Hollywood's past would always be a part of its future.





## Hollywood Conservation Guidelines

KEY ELEMENT	DESCRIPTION
<p>COLOUR</p> <p>Shore No. 63</p>  	<p>Painting schemes should be harmonious and add to the environment rather than detract from and be injurious to the streetscape. In the case of a listed building, painting the facade can be a material alteration which affects its character if it obliterates features of interest or alters the proportions or balance of the building e.g. painting over face brickwork, timbering, lettering or other details of architectural or historic importance.</p> <p>Cream painted rendered houses with white or of-white painted details and windows</p> <p>pale colours for exterior walls and woodwork may also be acceptable if selected from specialist paint ranges.</p>

island in the Venetian Lagoon.

# PEMILIHAN WARNA





**Canadian province of Newfoundland and  
Labrador**

**PEMILIHAN WARNA**





# PEMILIHAN WARNA

Pelourinho in Salvador de Bahia, Brazil







Path



Axis



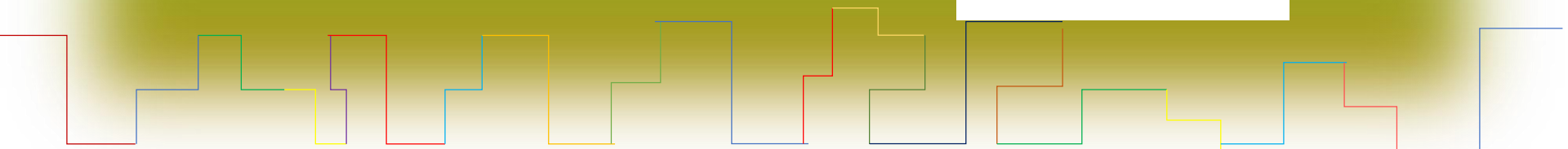
Nodes



landmark



Study area





# WARNA, WARISAN KL

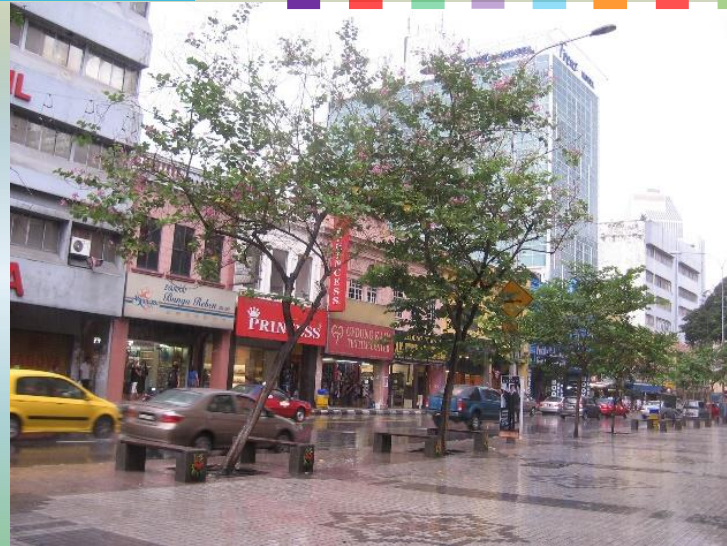
## PEDESTRIAN





## STREET FURNITURE

# WARNA, WARISAN KL



## SIGNAGES



# DBKL CONSERVATION GUIDELINES

## KAJIAN WARNA ,WARISAN KL

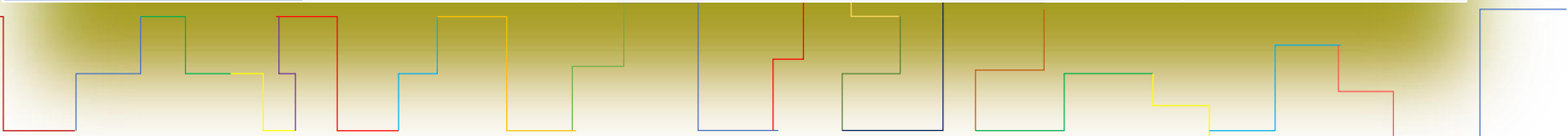


KEY ELEMENT	DESCRIPTION
FACADE	Façade should retain in the original shape. No additional or demolition of architectural element, scale and façade integrity allow in repairing work. The façade should be integrated in redevelopment proposal. No free standing façade were allowed. Shophouses facades should be avoided from using criteria of monotonous and repetitive. Intermediate element should be used. The use of glass as a façade should less than solid material to each surface.
COMPONENT	Window, parapet wall and decoration motive to be repaired and replaced with original or similar material to maintain the uniformity. Window wood frame is part of old building character. It should be fixed and replaced. Others material will be considered with appropriate design.
MATERIAL	Construction material used should be appropriate with original building such as clay roofing tiles, mortar, plaster and whitewash, pigments and natural pigments. Original colours to be used as close with the original. To maintain and restore original material and finishes. Alteration to façade should match existing materials
SIGNAGES	Space for signages board shall be provided and prepared so it is impair views and within of asthetic values of particular building.
COLOUR SCHEME	To painted rendered brickwork or fair faced brickwork to match existing adjacent heritage buildings. To identify building that need packed, replace and repaint zinc roof tiles before deliver the letter ask for the collaboration of colour scheme proposal to the owner. Paint company and zinc roof tiles need to collaborate with them with a reasonable price.

# KAJIAN WARNA ,WARISAN KL



CATEGORIES	STRENGTH	WEAKNESS	OPPORTUNITY	THREAT
<b>FAÇADE-COLOUR SCHEME</b>	A major element of town's <b>ambience and character</b>	<b>Inappropriate colour scheme</b> and unharmonized with historical, aesthetical, and social value of the area	Identifying of human needs to <b>standardize colour selection through the guidelines</b> and heritage products of painting	<b>Limitation of owner support and commercial</b> activities concept which can spoiled the theme of origin character
<b>SIGNAGES</b>	Symbolization of <b>concept and culture</b> value of the owner and users.	<b>Improper arrangement and no uniformity</b> on design, colour and size	Allocation on <b>standardization of design, colour and size</b> using strongest aesthetical value of particular area	<b>Uncontrolled choice of design</b> to fullfill owner and human needs overruled the guidelines
<b>MATERIAL</b>	<b>Give a pattern</b> and style to the building.	<b>Improper preservation on original</b> material reducing aesthetical value	Reflection of texture will give different effects of colour scheme and <b>enhance the heritage value</b> of design.	<b>Misusage of new material</b> to adapt in building which kill the heritage value of particular area.





# KAJIAN WARNA ,WARISAN KL



## Uniforms colour and repetitive



monotonous color,  
which is not  
encouraged.

# KAJIAN WARNA ,WARISAN KL



## Visual Enhancement



## Signage design and placement





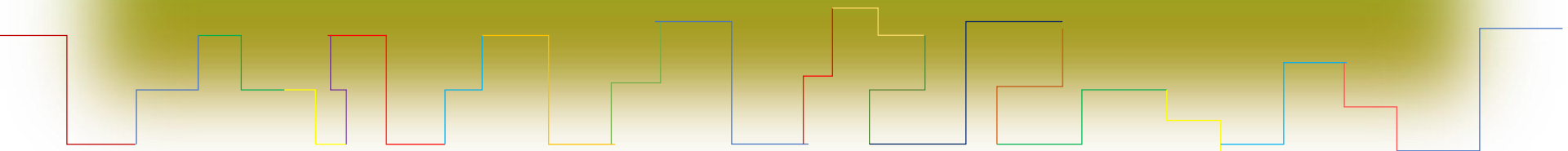
## Recommendations According To Building Typology



Early Transitional Style





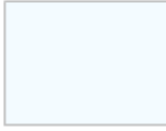
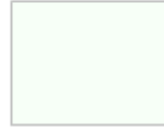
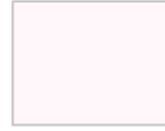

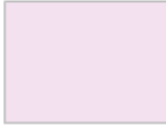
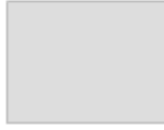
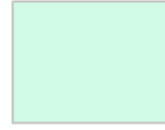

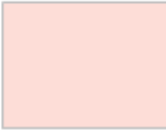



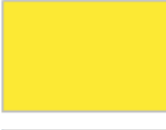






Neo Classical Styles





# KAJIAN WARNA ,WARISAN KL



DESCRIPTION	COLOURS
Basic colour for old building will be Beige	
Basic <u>colour</u> for <u>multistoreys</u> building will be in white and <u>offwhite</u>	   
Pastel <u>colour</u> will be used for main façade and component such as column, beam, carving and decoration	       
Bright and dark of earth <u>colour</u> will be used for frame and window louvers for old building	       

# KAJIAN WARNA ,WARISAN KL



**The existing condition of the case study row of heritage shophouses (June 2010)**



**The proposed colour scheme for the case study row of heritage shophouses(May 2011)**

