



14



15

standing in Hyde Park for a few months, it is sold off to a sponsor and re-erected in another location. The design by SelgasCano is one of the simplest and most economical contributions to this tradition, yet it completely captured the imagination of visitors. Impressive effects can be achieved with coloured light, of course, which can also be changed quite simply. An impressive example of this is the Allianz Arena in Munich by Herzog & de Meuron (ill. 10). During football matches, the textured plastic outer skin becomes an outside luminous volume, the colour of which can be varied, depending on the teams that are playing, bathing the surroundings in red, blue or white light.

Children love bright colours, and architects happily respond to this when designing for that target group. In kindergartens and schools, planners also employ colour as a means of orientation. In schools, it is often used to highlight certain situations, such as access routes that lead to more neutral-toned classrooms. One sees this in the Gabrieli Secondary School in Eichstätt (ill. 15), where Diezinger Architects had spatial images in strong green tones applied by an artist to the walls and stairs in the circulation zones. With movement, changes occur in the appearance of the small visitor centre in Tibet by standardarchitecture (ill. 14). Outwardly, its stone masonry harmonizes with the surround-

- 14 Besucherzentrum in Tibet, 2009, Standardarchitecture und Zhao Yang Studio  
 15 Gymnasium in Eichstätt, 2011, Diezinger Architekten  
 16 Schulkomplex Simone Veil in Colombes, 2015, Dominique Coulon & associés
- 14 Visitor Centre in Tibet, 2009; standardarchitecture and Zhao Yang Studio  
 15 Secondary school in Eichstätt, 2011; Diezinger Architects  
 16 Simone Veil group of schools, Colombes, 2015; Dominique Coulon & Associates

ing mountain scenery, but the large incisions in the building afford an early glimpse of the bold yellow, blue and red colours of the courtyard walls. Similarly, in his suburban school complex in Paris, Dominique Coulon creates a contrast between a somewhat rough outer skin in natural materials and a colourful interior world of smooth surfaces (ill. 16). The three facades oriented to the city are largely in untreated timber, whereas the courtyards and roof terraces, the sports hall and circulation routes are in bold orange and red tones. Colour can be a great enrichment for architecture, but it is doubtless most convincing when it is used not just to create effects, but forms an integral part of the overall concept.



16

- Das MAAT in Lissabon
- Farbtöne, Akzente und Kontraste
- Leitfaden Farbsysteme

# DETAIL

Zeitschrift für Architektur + Baudetail · Review of Architecture + Construction Details  
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