

The Colour Wall

Charts Showing the Scheme of Painting
for the North Wall of the Main Axis
in the Rems-Murr-Klinikum Winnenden, Germany

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The Colour Wall
is the continuation
of architecture –
using the means
of painting.

The architectural design of the Rems-Murr-Klinikum in Winnenden
foresees a main axis in order to connect the different parts
of the building. This is its practical function.
Beyond that the main axis has a communicative meaning.
It represents the motif of a path and translates this into architectural terms.

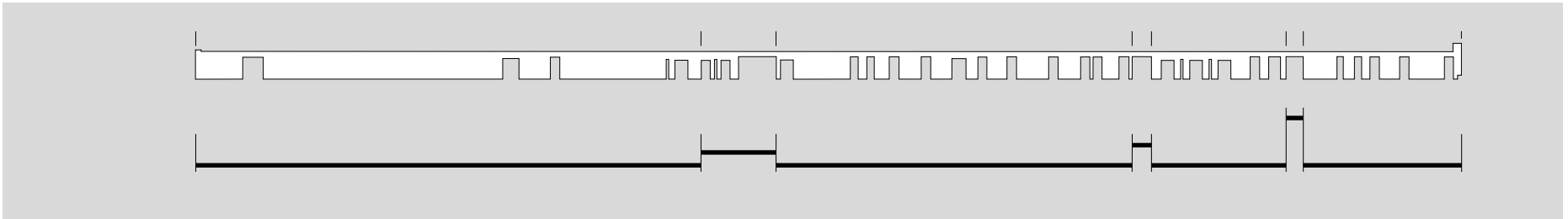
What is objectively no more than a distance
is subjectively perceived as progressing, as a change, as a process.

In relation to the body this means: a process of healing, of recovery.
In relation to the mind, this means: a process of awareness.

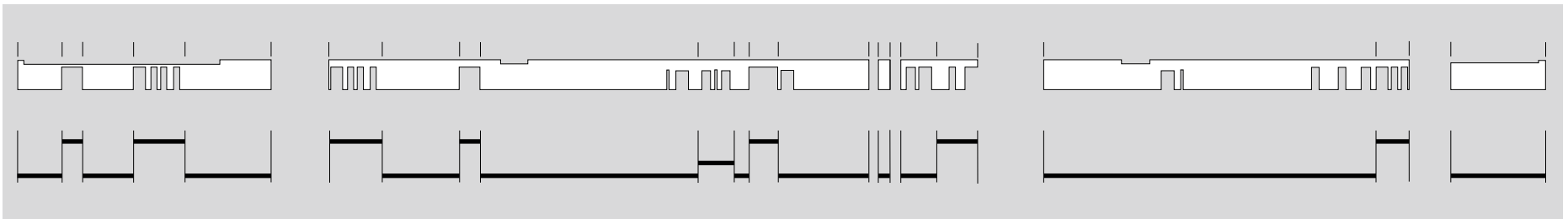
The theme of the main axis is therefore development.
Everybody who moves about in the Klinikum is concerned with this theme:
the patients, the visitors and the staff.

The artistic design of the North Wall of the main axis – the Colour Wall –
aims to enhance the effect of the architecture so that people in the hospital
experience the motif of a path and the theme of development
even more intensely.

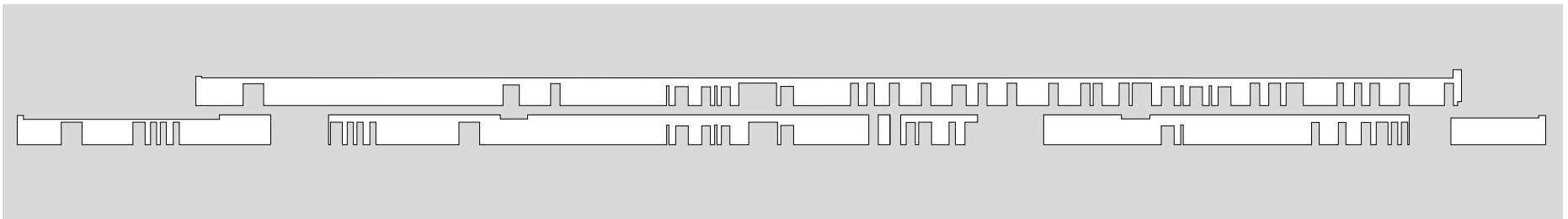
The extent
of the North Wall:



Elevation and plan of level E1 (upper floor)



Elevation and plan of level E0 (ground floor)



Elevation of the whole North Wall (length 176 m)

Architecture and painting
speak with one voice –
by means of a unifying
colour scheme.

The three colours yellow, green and orange lend a face to the hospital.
They do more than decorate it. They interpret it. In the spirit of a house of health.
The ideas that the colours convey are: fresh, lively, positive.

The external effect of the three basic colours is to open up a dialogue
to nature and the landscape. Inside the building they serve as orientation.

The colours are a message. This message has a core, a soul,
where the complex of buildings has its backbone: in the main axis.

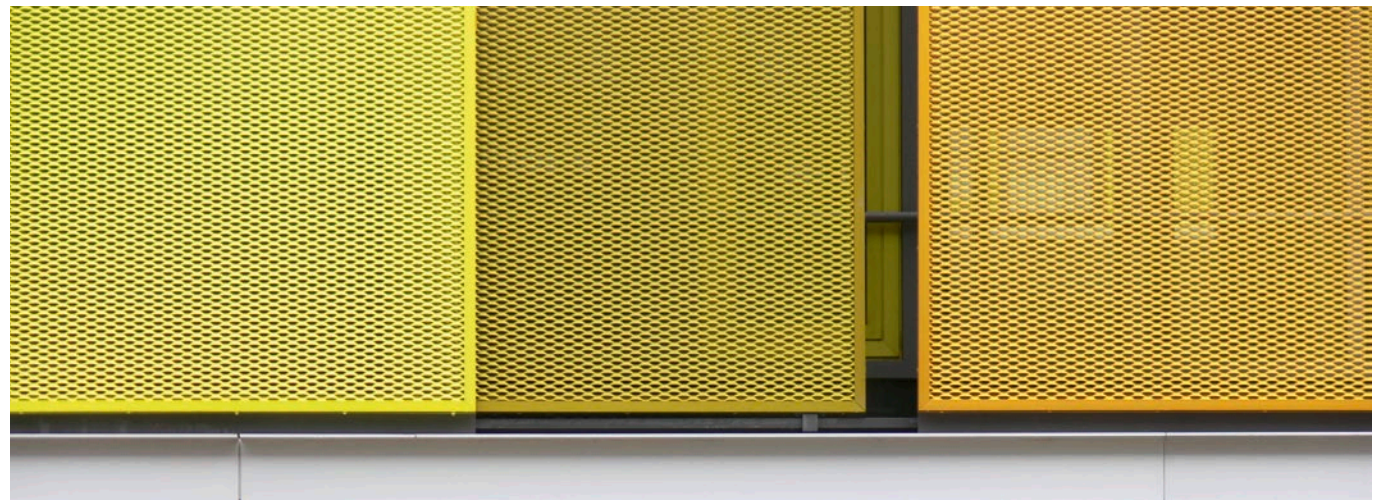
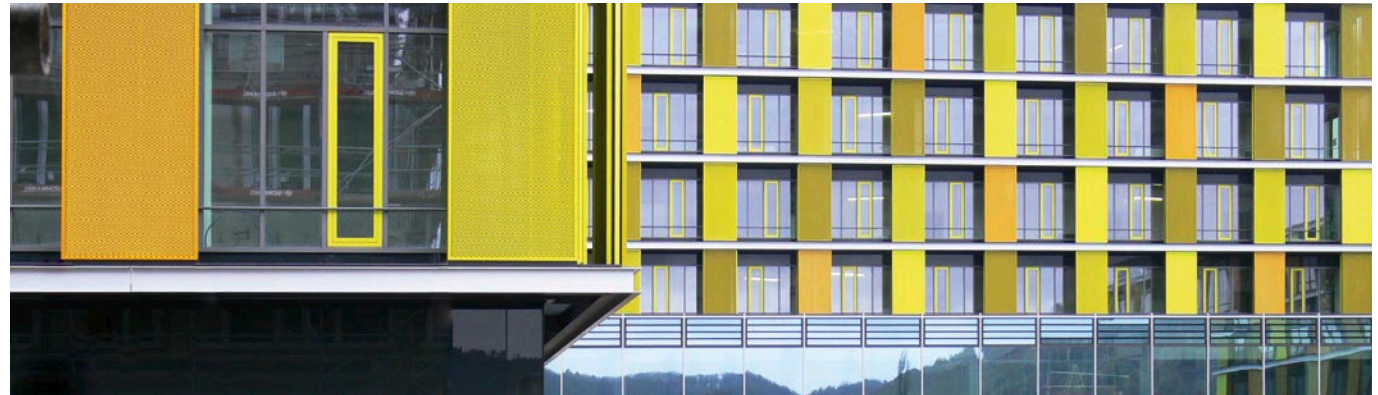
In this way the Colour Wall lends a voice to architecture and painting:
in a mutual dialogue and in a joint dialogue with people.

The Colour Wall tells a progressive story through changes of colour,
relationships between colours and colour connections –
legible for all those who walk along the Colour Wall or whose sweeps along it.

The intention of the Colour Wall is thus to give positive impulses.
To the patients with their suffering, the visitors with their worries,
the staff in their challenging profession – to revive and breathe life into them all.
To put them on their feet. And to give them some space.

The architectural basis
for the Colour Wall:

External appearance
of the building



The architectural basis
for the Colour Wall:

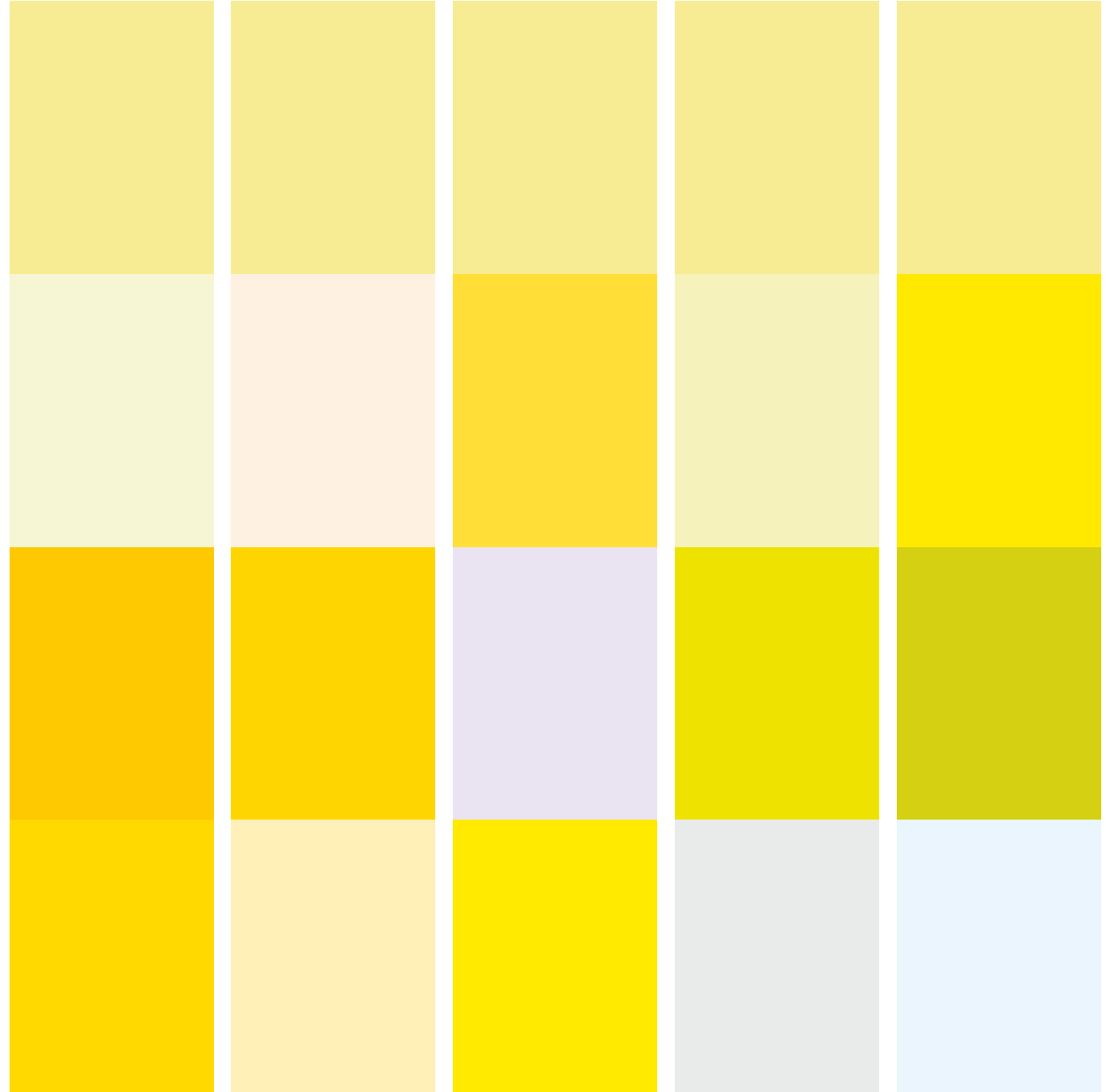
Colour scheme
of the interior design

NCS S 0530 Y

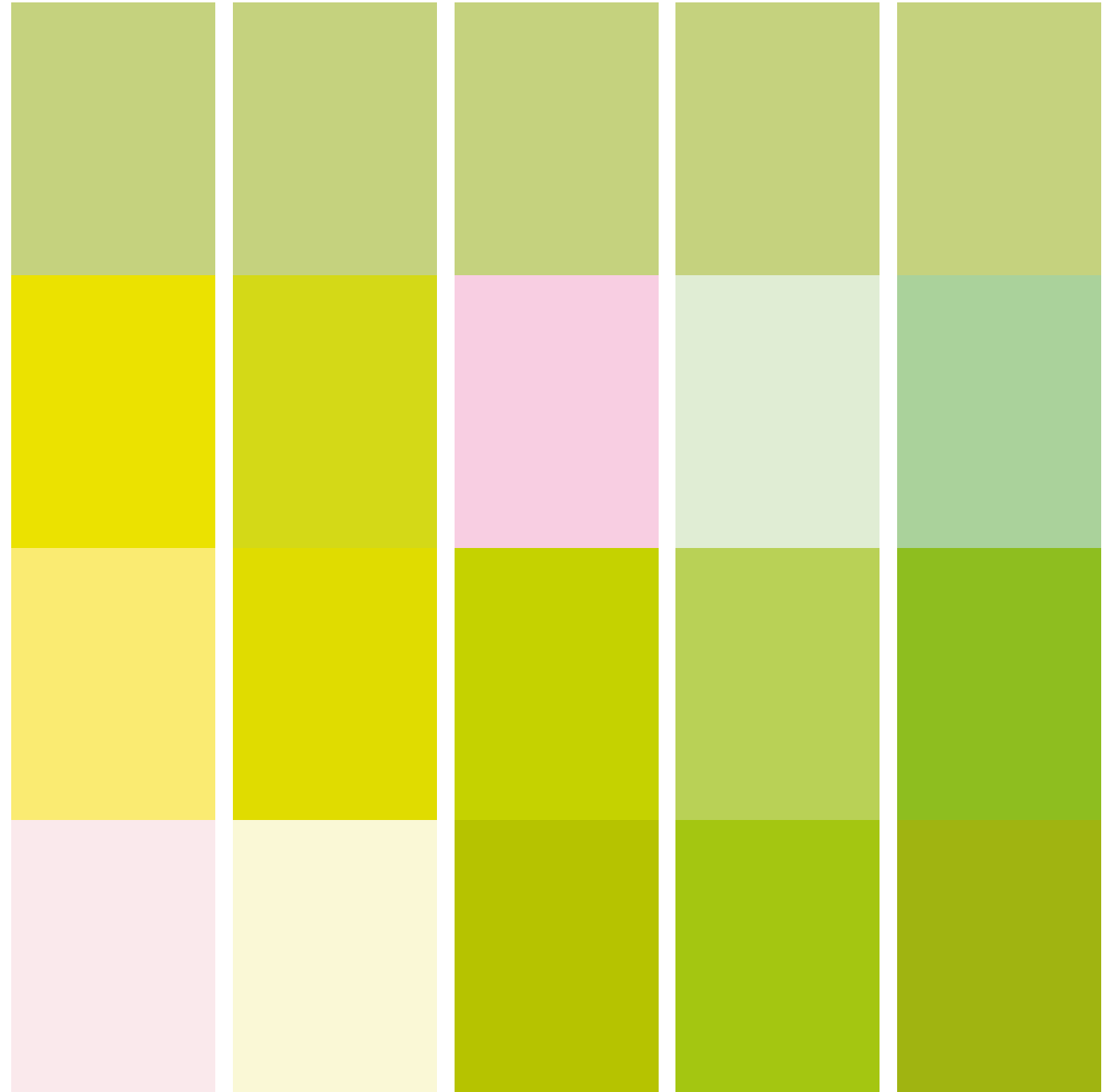
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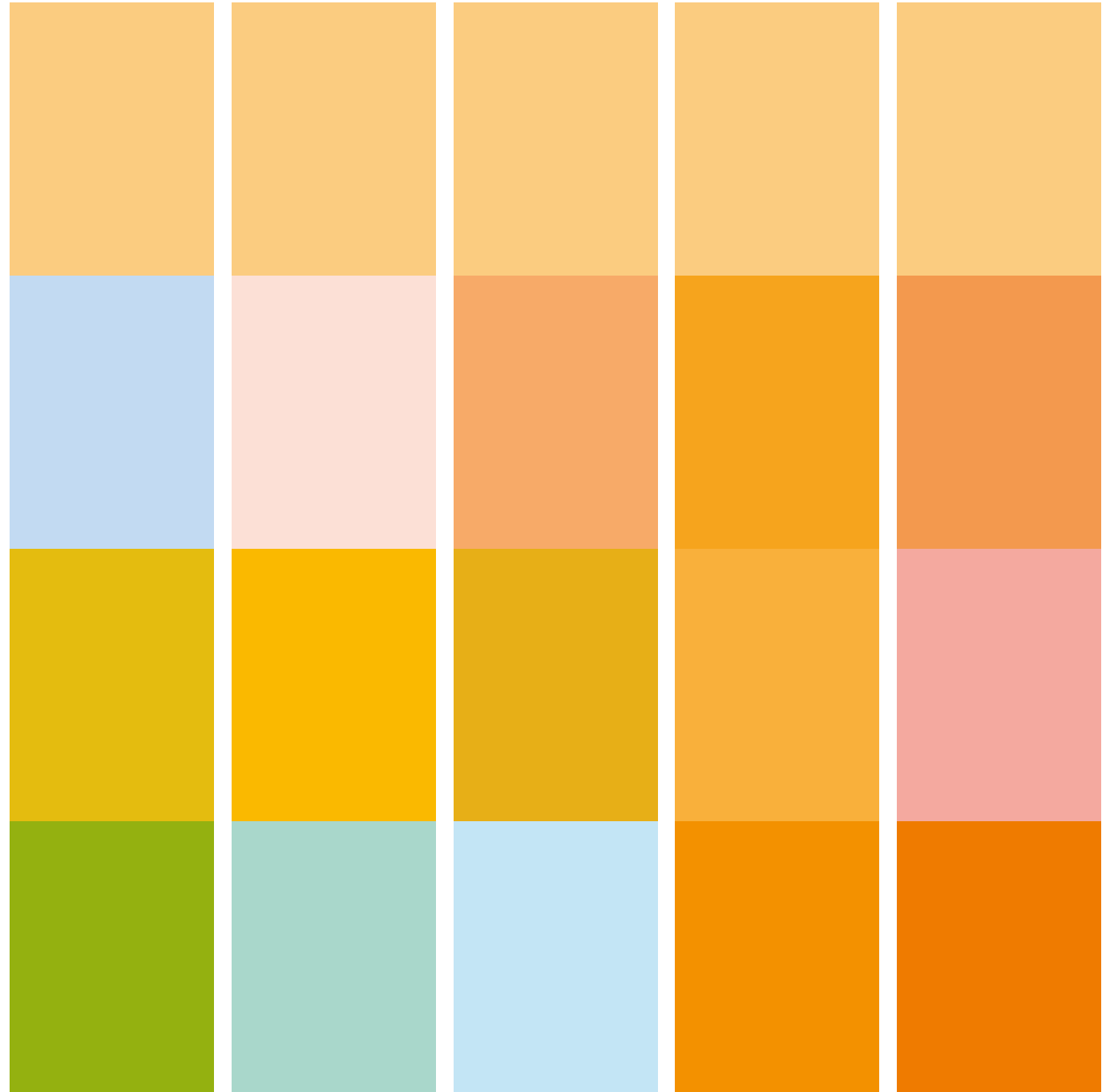
The Colour Wall
“orchestrates”
the basic colour
yellow:



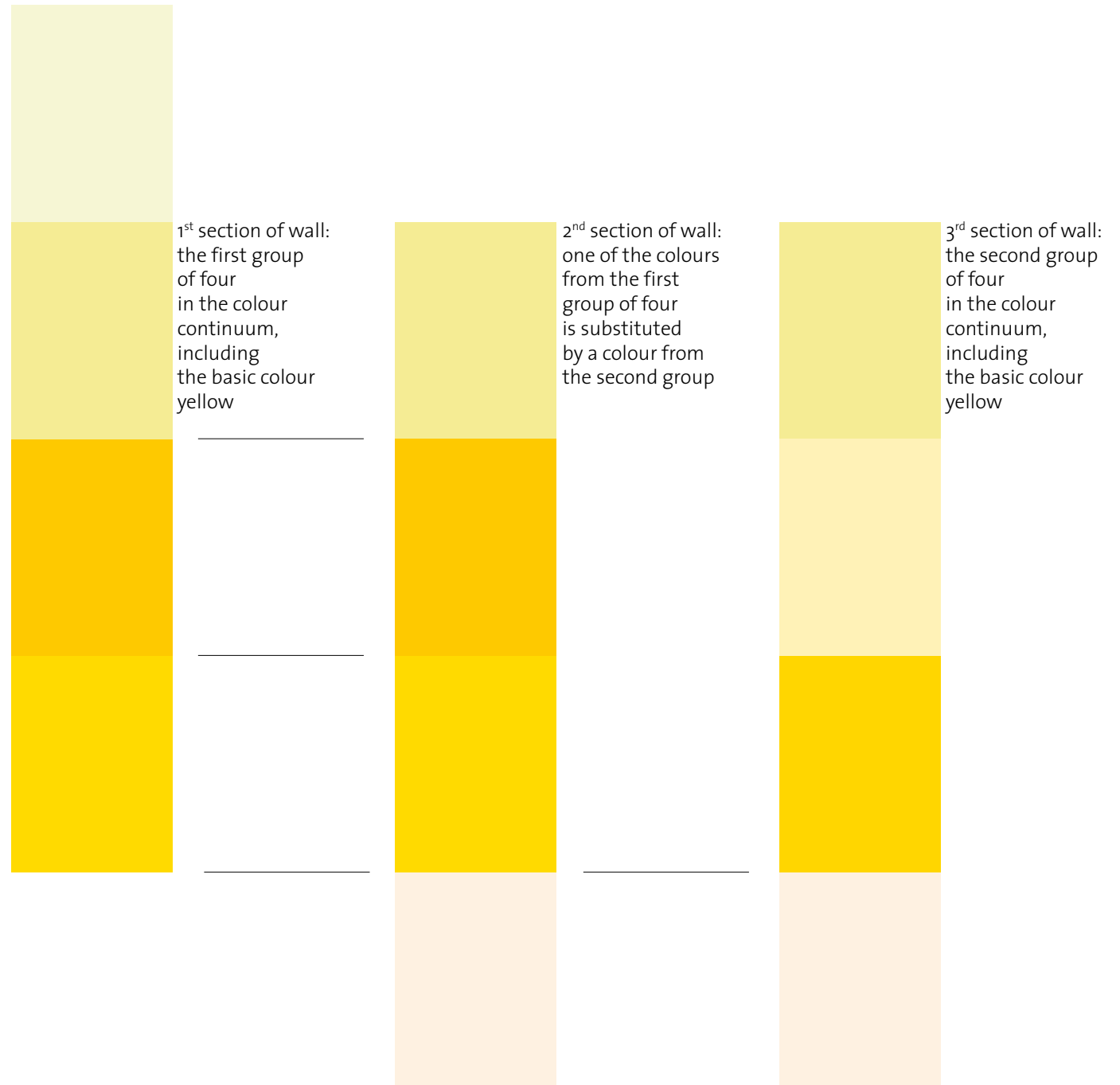
The Colour Wall
“orchestrates”
the basic colour
green:



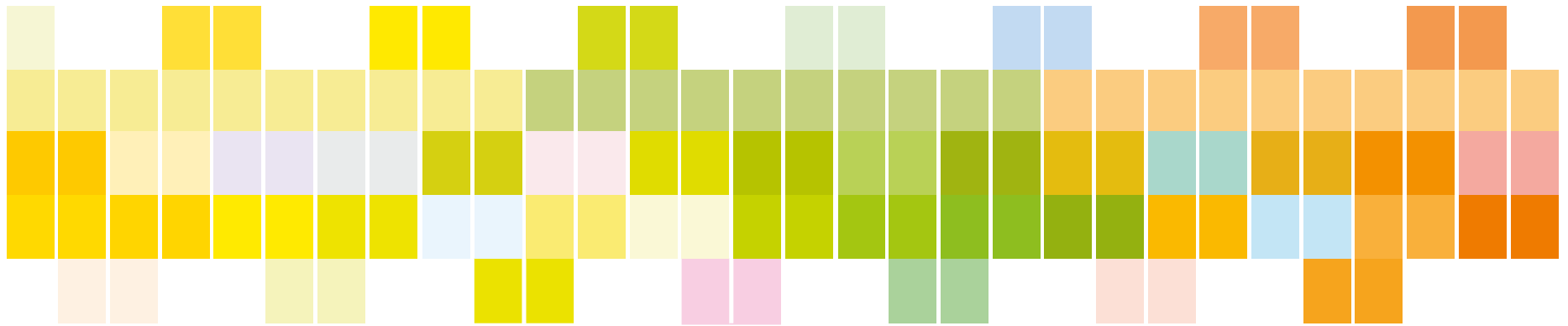
The Colour Wall
“orchestrates”
the basic colour
orange:



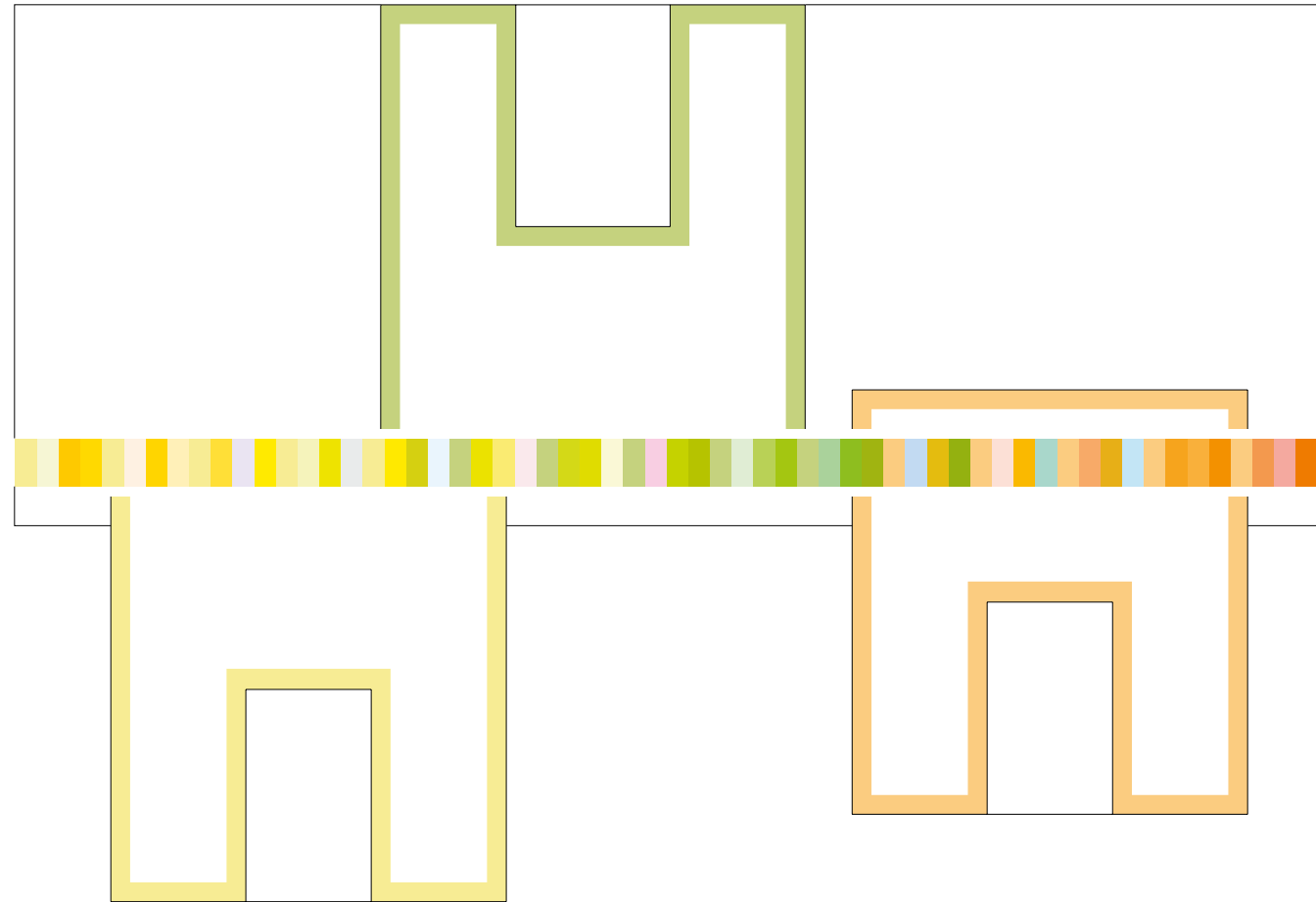
The principle
of an interlinking
sequence of colours:



The scheme
of an interlinking
sequence of colours
for the whole wall:



The main axis
is a progression of colour
between a yellow,
a green and an orange
pavilion.



Scheme of floor plan 1:1000

The colours unfold
by means of
linked surfaces.

Vertical fields of colour create an antithesis to the long horizontal of the main axis. The size of the fields is related to the step of a passer-by. They do not create a uniform beat, but – sometimes narrower, sometimes wider – a living rhythm, comparable to syncopation in music.

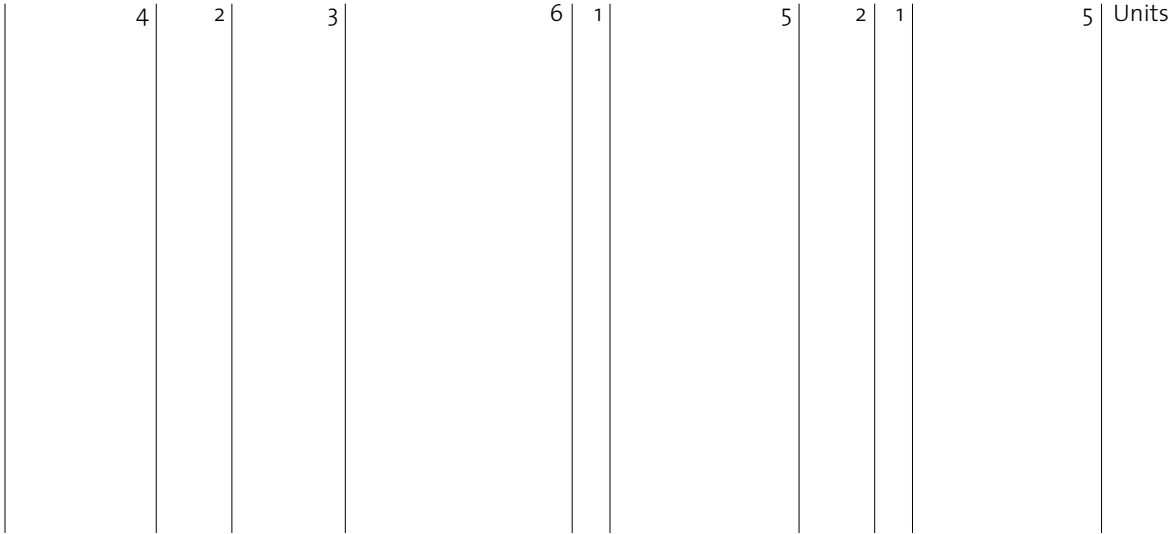
This micro-structure is complemented by a macro-structure.
Because people do not merely take single steps, but cover a distance.

The Colour Wall is therefore divided into 30 distinct sections.
Each point on this long course is made into a place
that is experienced personally, that people can identify with.
They are not lost along an anonymous distance, but always perceive
an individual environment.

The vertical colour boundaries are upright or at a moderate diagonal.
The continuous change of these two directions generates
a gentle movement – as if the wind were moving through tall grass, reeds,
a field of grain, or as if a curtain were in motion.

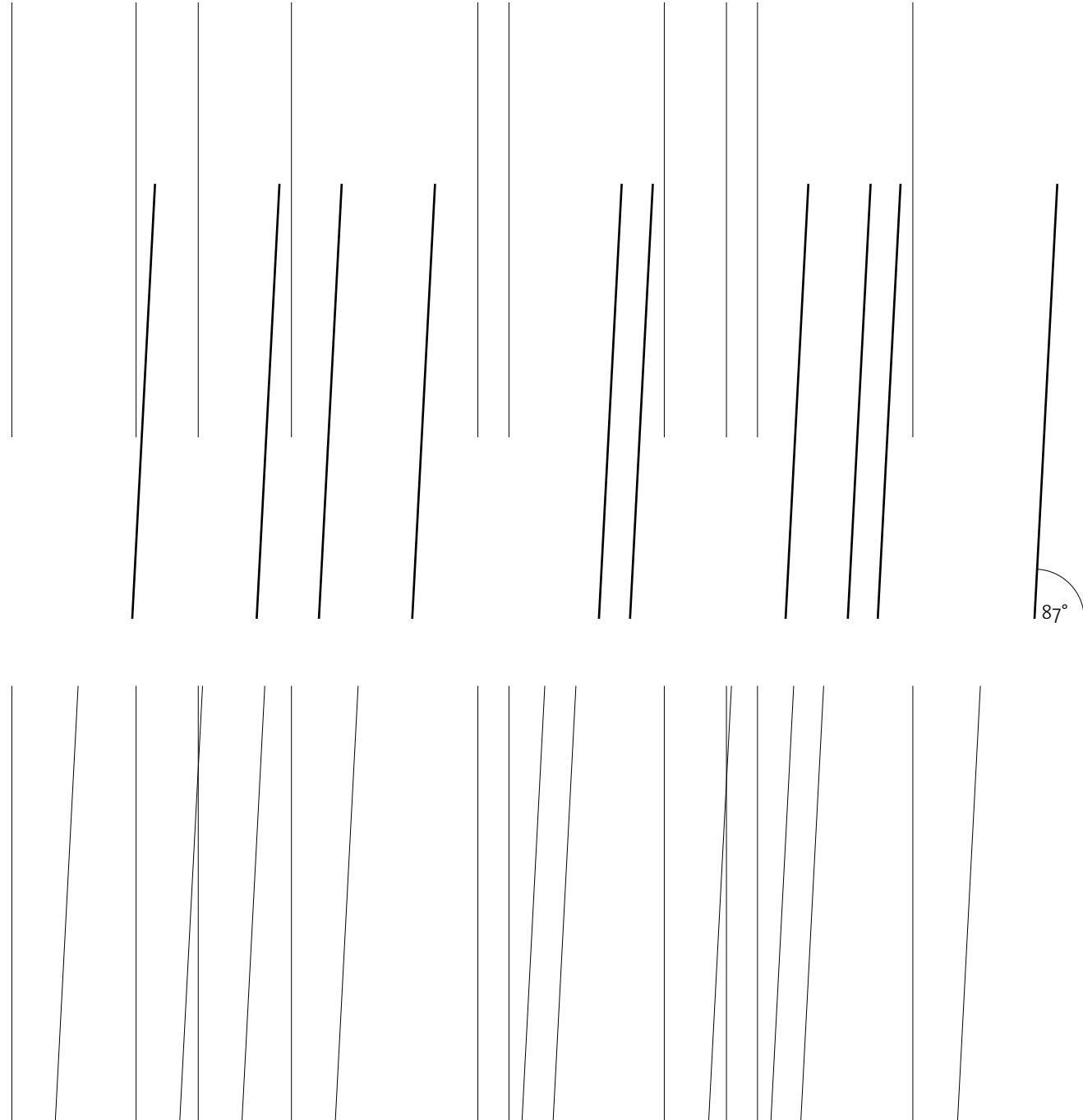
This allows the Colour Wall to breathe.
It opens up to an imaginary space, like looking into a forest.

Giving rhythm
to the verticals:

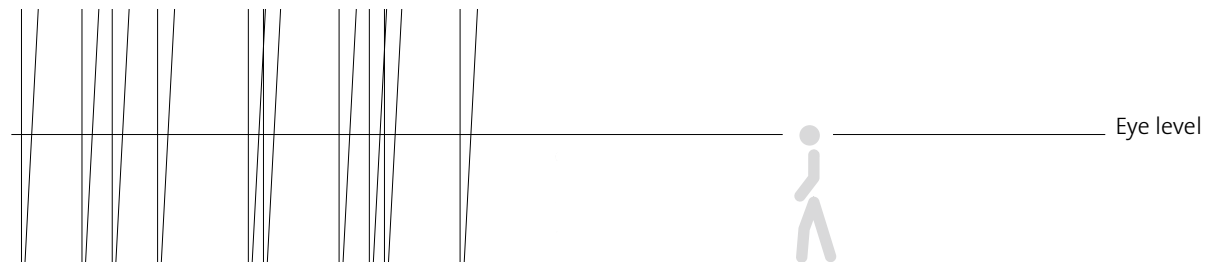
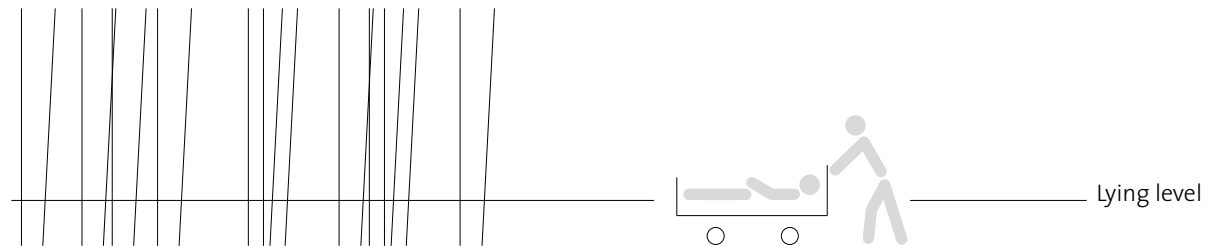
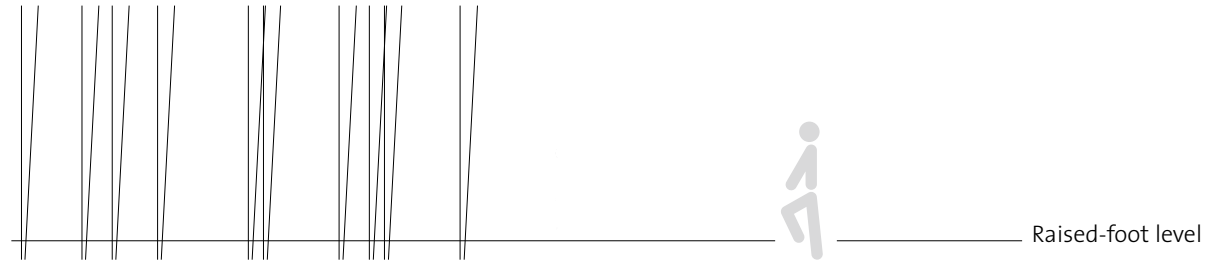
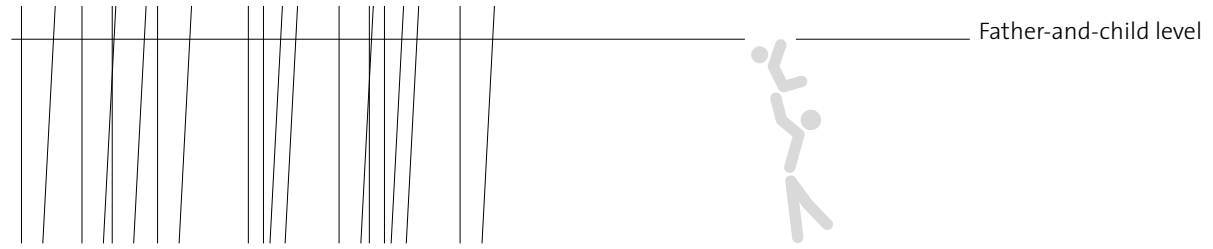


The dialogue
between the verticals
and the diagonals:

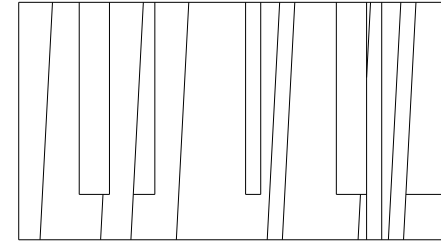
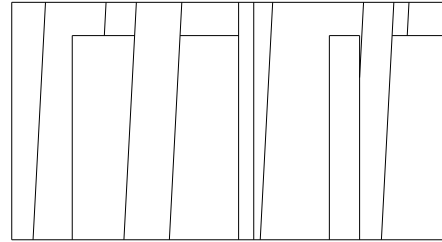
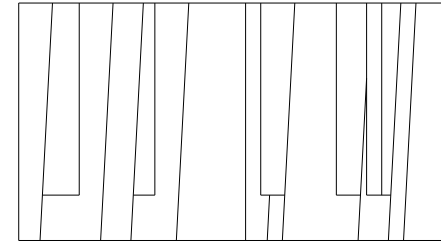
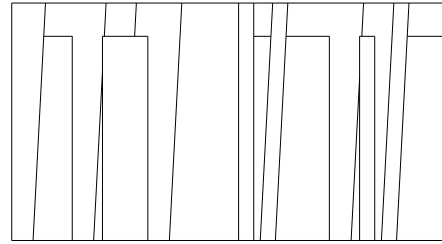
Confirmation
through deviation



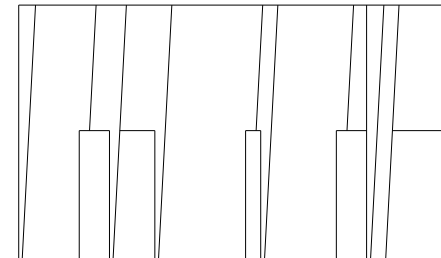
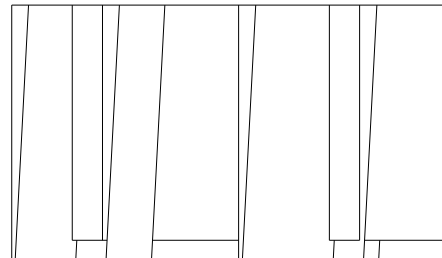
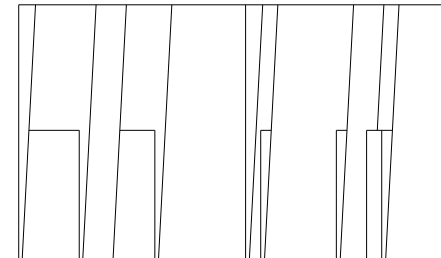
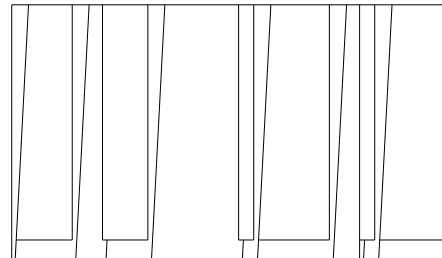
All horizontal
colour boundaries
are related to people:



Surface module
for level E1
(upper floor):

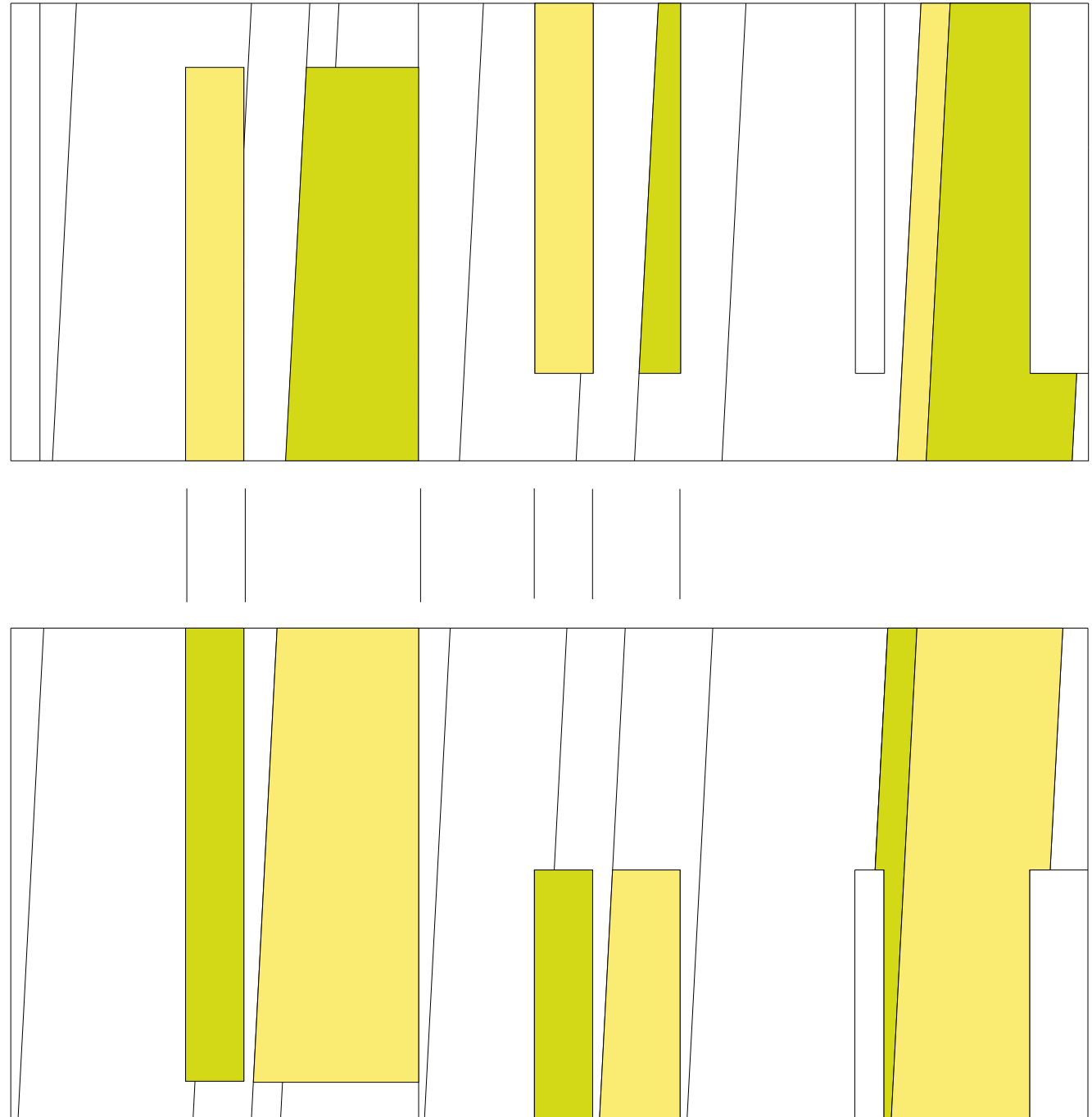


Surface module
for level E0
(ground floor):

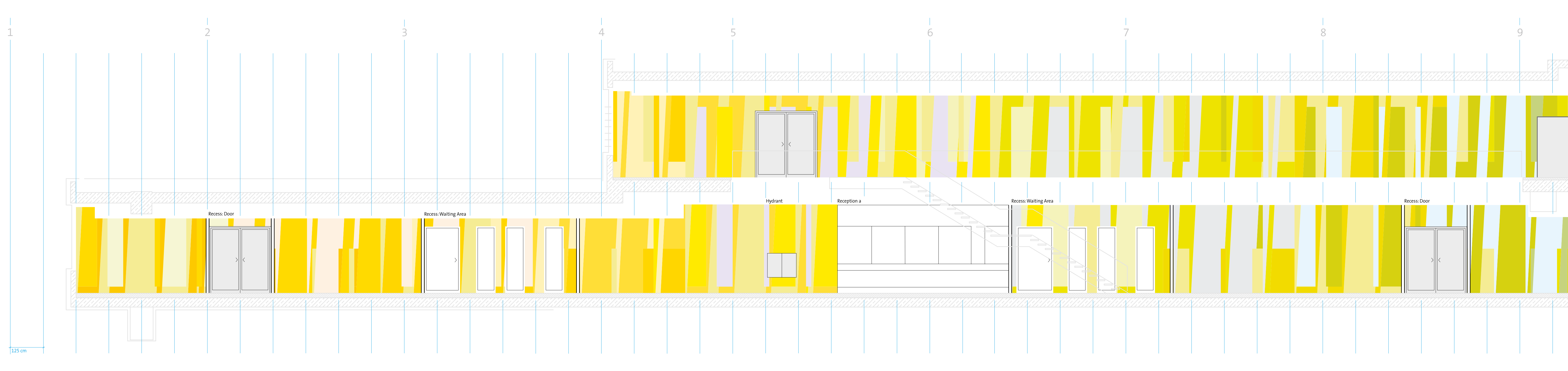


The colour relationship
between the upper floor
and the ground floor:

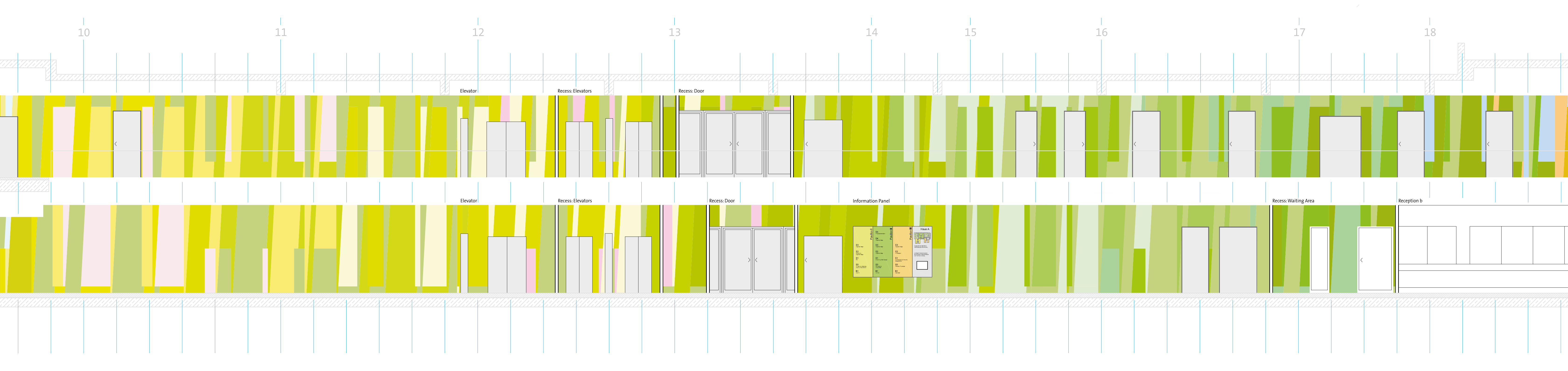
Mutual interlinking



Final design:
Left-hand area
(yellow)



Final design:
Central area
(green)



Final design:
Right-hand area
(orange)

