

RED IS NOT A COLOR

So you look at other disciplines, trying to find ways of describing movement in space, from seventeenth-century pageants to dance notation by Schlemmer to diagrams of the movements of a cook in an ideal kitchen that minimizes the number of necessary steps between the oven, sink, and refrigerator to diagrams of American football plays and strategies. All of them yield different ways of notating movement.

Architecture is about something that happens in it.

Telling yourself to forget everything that people have been telling you what the architecture is about, you decide to start from scratch. You take the footprints of tango movements and turn the dance into three dimensions so as to make it "architectural".

In his storyboards for the film, Eisenstein organized a multipartite mode of notation that aims to convey many types of information simultaneously, transcribing the disposition of the frames, the music, the pictorial composition, and the movement within each cinematic sequence.

Is it the movement of the body or the ramp that determines the space?

A generation of artists tired of playing the games of the art market started to work with language and the reproducible medium of photography. Victor Burgin, Joseph Kosuth, and John Baldessari, to name a few, began creating conceptual work that shunned aesthetics, drew on the "image world" around them, and drew on the viewer as a participant in producing the meaning of art.

Mining a conceptual legacy that arguably began with Duchamp, they were redefining the nature of the art object and rethinking its materials. Verbal language and photographic images, as inherently social media, were a means to develop a discourse that looked outside at the world "beyond the the frame", rather than inside at the esthetic world defined pigments on canvases. Architectural concepts could rise similar questions. What does architecture tells us about the world we live in?

Switching cultures, none of this is really much different from what we do elsewhere when we build.

CONDITION: a new relation of pleasure and violence inevitably occurs.

REALITY: Any departure from primary forms as generators does not mean a return to historicism and eclecticism. Instead, there is an attempt to play with the fragments of a given reality and with abstract concepts, while questioning the nature of architectural signs. The fragments of reality (as apprehended, for example through the photographic lens) unavoidably introduce ideological and cultural concerns. But these fragments are to be seen as merely as part of the material of architecture – as neutral, objective, indifferent.

Suddenly, as the project becomes "real", it isn't yours anymore.

Confrontation between the old and the new is not unlike the re-contextualization of found objects as art. A utilitarian object like Marcel Duchamp's urinal, Fountain (1917), takes on new and different meanings when displayed in the context of a museum or an art gallery.

You still frequently get asked. "Why are the folies red? Why not yellow or orange? And why not different colours for different events and meanings?" At first you just refused to answer the question. You said, "I never answer that question." Then you got bored with that so you said, "Because RED IS NOT A COLOR." Right? It's mysterious. You left it at that. Then you started to do other projects, and you were not going to use red in them. Otherwise, people wouldn't hire you because they thought that your buildings were going to be red. But not only that. That's not the real reason.

You started to think that each project has a concept. The issue is how to reinforce the concept. You decided that the use of color would be a means of reinforcing the concept. You decided that the use of color would be a means of reinforcing a concept. So at Le Fresnoy, where you had a new over the old roof but also walkways – all those vectors of movement – those got bright, artificial colours. Now the color of the material has a color; the concrete has a color, the wood has a color, and the bricks have a color, but this specific color is intentionally artificial. So when you answered, "Red is not a color," you meant to be more than provocative. For you, it is about what makes ARCHITECTURE CONCEPTS.

Sometimes it's red throughout; sometimes it's red on the tips; sometimes it's shown with a color gradient that gradually transforms from red-to-white as you move from the central core to the spike-like tendrils at the end. A few other colors are sometimes used: yellow or purple, either in lieu of red or in addition to it. Although most of these illustrations get the shape of the virus correct, the colors are all wrong. In reality, even if you used the most powerful magnifying glass or microscope you could dream up, the COVID-19 coronavirus would not only not have a color at all,...

However, the orange color shown is completely false; COVID-19 and any other coronavirus would not look like this at all to our eyes. NIH. Most Popular In: Science. Green is Not a Creative Color is a catchphrase by Sketchbook from the first Don't Hug Me I'm Scared. The phrase dismisses the color green. In the first Don't Hug Me I'm Scared, the puppets arranged leaves and sticks into their favorite colors (Red Guy likes blue, Duck Guy likes red, and Yellow Guy likes green). However, according to the sketchbook, green isn't a creative color. The phrase soon gained popularity within the fandom due to its random nature, and an official shirt featuring the quote was So red, green and blue are additive primaries because they can make all other colors, even yellow. When mixed together, red, green and blue lights make white light. Your computer screen and TV work this way. And if you've been onstage, you might have looked up behind the curtain to see the red, green and blue lights that serve as theatre's additive primary colors."

Here's the thing: even though we're taught to think of red and blue as "pure" colors, they're simply not. Here's how to prove that: open an art program on your computer and create a red patch on the screen. Then print the patch using a CMYK printer. "The printer will produce red by mixing the magenta and yellow inks that it has," Westland says. "Red can be made by mixing together magenta and yellow."