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 he 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.
Naming of colours is not a precise linguistic art. Anyone can name a colour whatever they like, and many do. Colours generated by RGB methodology (described below) on a television screen or computer monitor may not exactly match those produced by ink or paint, as anyone who prints directly from a web page and expects the paper image to look identical in tone will know. Different monitors, different printers and different ink compositions will also vary in the results they produce.

Creation of Red Using the RGB Colour Model. As we know, visible light is made up of a continuous band of wavelengths of electromagnetic radiation which we perceive as different colours. If none of these visible light wavelengths are generated, then we see any image created as black. There are also colors that you cannot mix using red. Let’s start with magenta itself. You cannot mix the yellow out of red to create magenta. The same is true of hot pink. If you dilute red, either with water or white you do not get pink. You get light red. Hot pink comes from diluted magenta. You cannot mix vivid purple by combining red and blue. The combination is a bruise colored dull purple.

Blue is Not a Primary Color Either. Blue is confusing because many hues get called blue. In this case we are talking about navy blue such as ultramarine. This color can be mixed by combining cyan paint with a little bit of magenta. Greens mixed from yellow and ultramarine make a dull unsaturated green. If you want to mix vivid greens, mix yellow and cyan.

Varieties of Red Colors. Reds can range in tints (when the red is mixed with white to create a paler color) or shades (mixed with black to produce a darker color). But there are also a wide range of identifiable reds that vary depending on whether they are mixed with blue, orange, yellow, or purple. Red is actually a catch-all term for a very broad range of red colors.

Perhaps more than any other, color red has the ability to provoke an extreme reaction. It’s not a moderate color by any means. But, designers can manipulate its emotional impact to create associations and define action. Some of red’s most common associations are with: Eroticism—The color red has historically been linked with lust, seduction, and sex.