

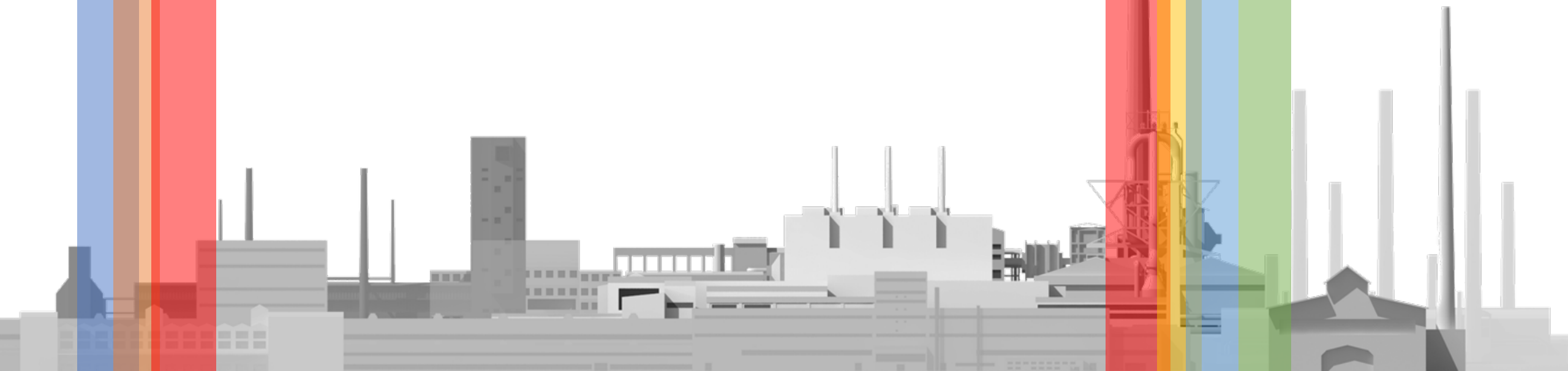
GARI International Conference on Colour, Culture and Modern Art

Antonioni's Red Desert and the Colour in the Representation of Factories

Dr Marco Spada – Lecturer in Architecture – School of EAST Engineering, Arts, Science and Technology

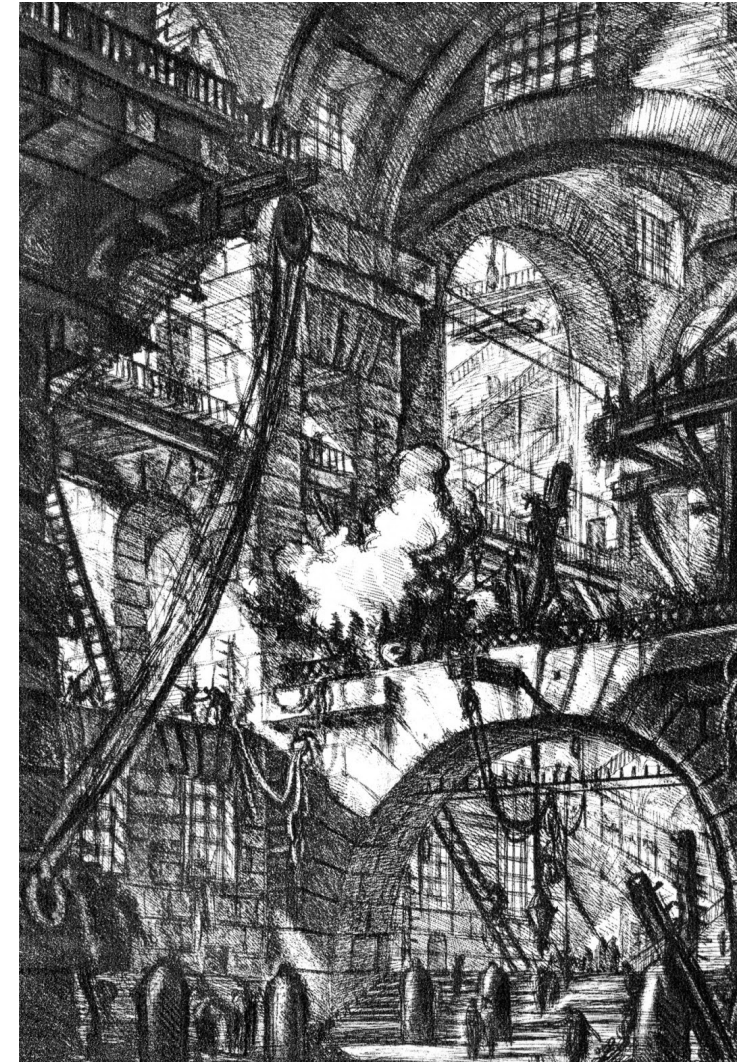
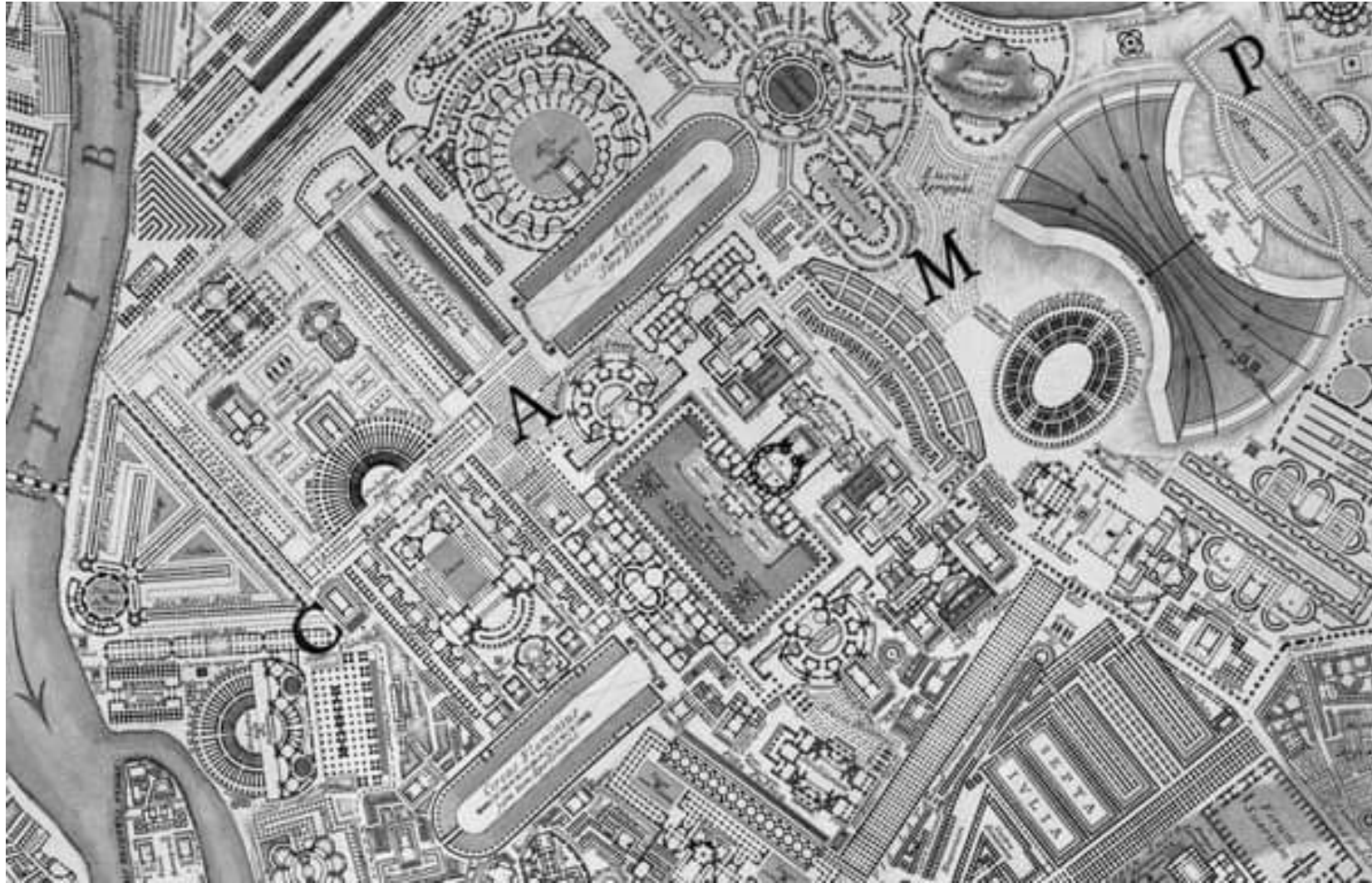
University of Suffolk (Ipswich, UK)

13th of November, 2021





A JOURNEY IN INDUSTRYSCAPE

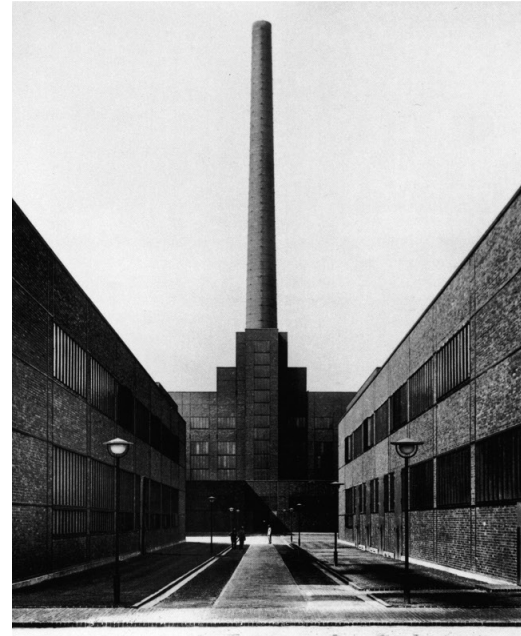


The archeological mask of Piranesi's Campo Marzio fools no one: this is an experimental design and the city, therefore, remains an unknown.

Manfredo Tafuri, *Architecture and Utopia*, 1973



William Wyld, *Manchester from Kersal Moor*, (1852), Courtesy of Royal Collection Trust/© Her Majesty Queen Elizabeth II, 2017

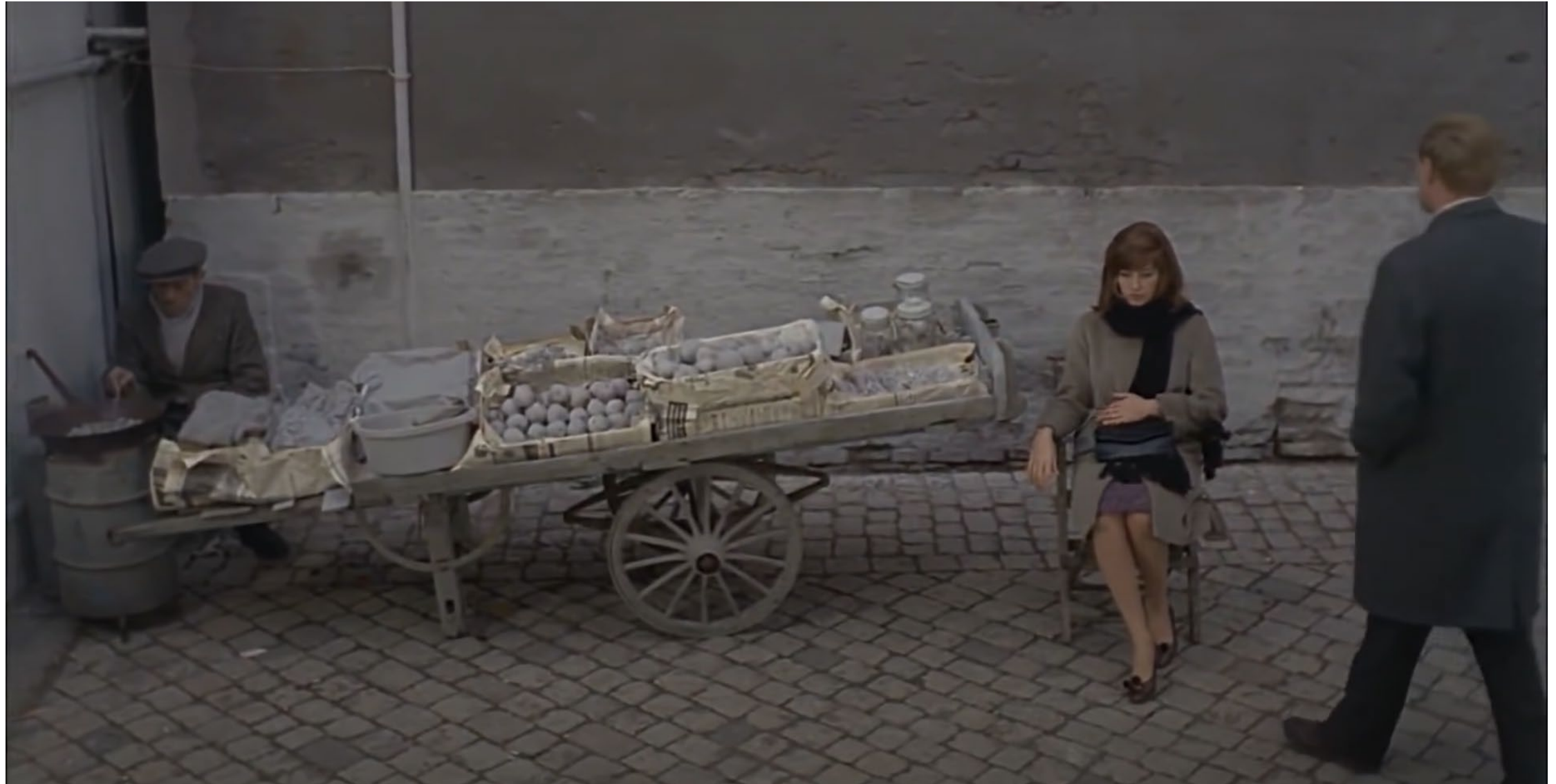


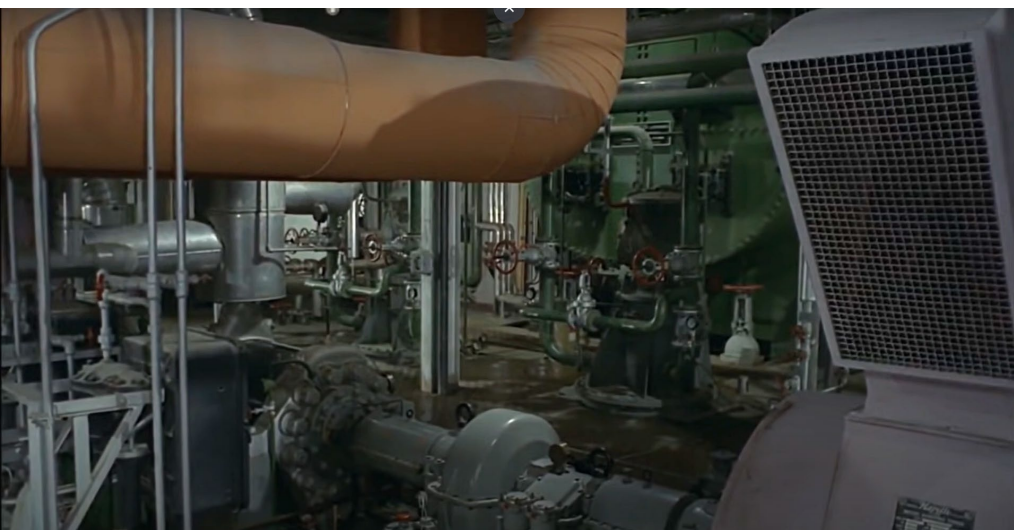


The image features a white background with several overlapping colored bars. On the left side, there are three vertical bars: a blue one, a brown one, and a red one. On the right side, there are three vertical bars: a red one, a yellow one, and a green one. A single horizontal yellow bar spans across the middle of the page, overlapping the vertical bars. The text 'ANTONIONI'S RED DESERT' is centered horizontally and positioned above the yellow bar.

ANTONIONI'S RED DESERT











“The colour is pretentious, quite unlike Antonioni usually, and the editing is subservient to the idea of colour. It could have been a superb film, tremendously powerful, if only it had been in black-and-white. If *The Red Desert* had been in black-and-white, Antonioni wouldn't have got high on pictorial aesthetics, he wouldn't have been so concerned with the pictorial side of the film, he wouldn't have shot those beautiful landscapes, or Monica Vitti's red hair against the mists. He would have been concentrating on the action instead of making pretty pictures. In my view the colour has killed the feeling of truth.”

Andrei Tarkovsky







CONCLUSIONS

Fisons: Victorian factory near Ipswich destroyed by fire

© 6 May 2019



No one is thought to have been hurt, but the fire has destroyed the former Fisons fertiliser factory

Gallery: Do you remember the inferno at Ipswich maltings? As new flats are built on site, David Kindred relives the past



Published: 12:29 AM December 16, 2014 Updated: 8:35 PM October 11, 2020



Maltings 1970. Huge flames from the maltings fire threatened houses in Bulstrode Road, Ipswich. Photo by Alan Valentine.

Media boosting nostalgia: the use of “Victorian” and “Do you remember...?”

MADE IN ITALY. DAL RIUSO ALLA RIGENERAZIONE URBANA

462 l'industria delle costruzioni

RIVISTA BIMESTRALE DI ARCHITETTURA
italian-english edition

ANCE

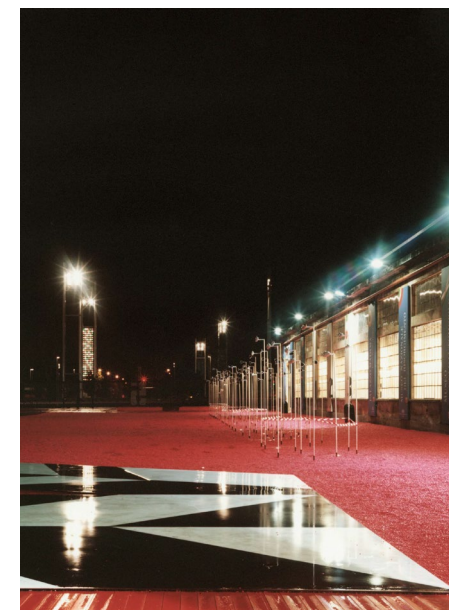
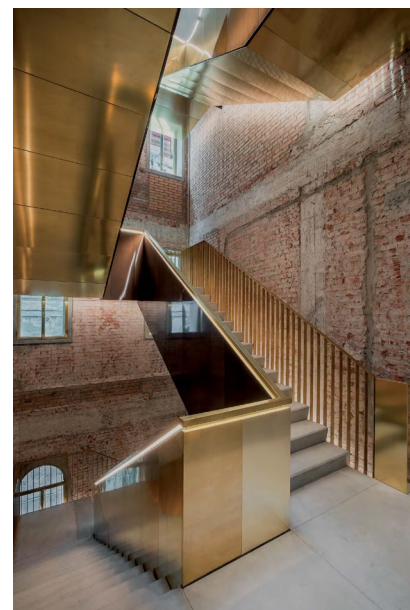


**RIUSARE, RIQUALIFICARE, TRASFORMARE.
NUOVE ECONOMIE SOSTENIBILI PER NUOVE
NARRAZIONI COLLETTIVE**
REUSE, REQUALIFY, TRANSFORM. NEW SUSTAINABLE
ECONOMIES FOR NEW COLLECTIVE NARRATIVES

8 di Marco Spada

MEMORIA E PRATICHE PER IL RECUPERO

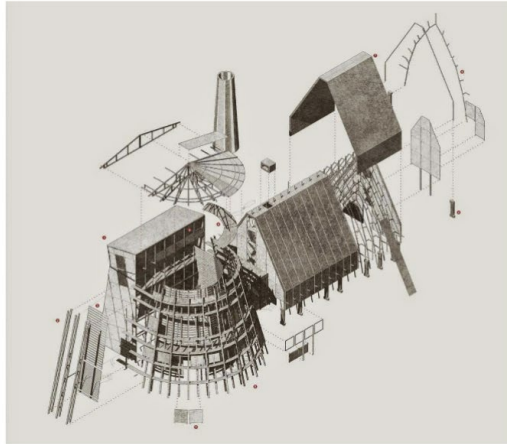
«[...] Ricordare è sapere ciò che vediamo. Sapere è ricordare quello che vediamo. Vedere è sapere senza ricordare»; così Orhan Pamuk, in "Il mio nome è Rosso", definisce il rapporto tra vista e memoria. Nelle operazioni di rigenerazione e riuso la memoria visuale è il convitato di pietra del progetto, la si vuole modificare, esaltare, spostare o obliterare, ma sempre, con diverse declinazioni, la memoria si nutre dei ricordi dell'osservatore. Il tema della memoria non è solo però legato al ricordo, è un processo cognitivo di costruzione di un giudizio in cui gli edifici, e ancora di più i progetti di riqualificazione, hanno il potere, e spesso il dovere, di trasformare la visione in idee e valori.



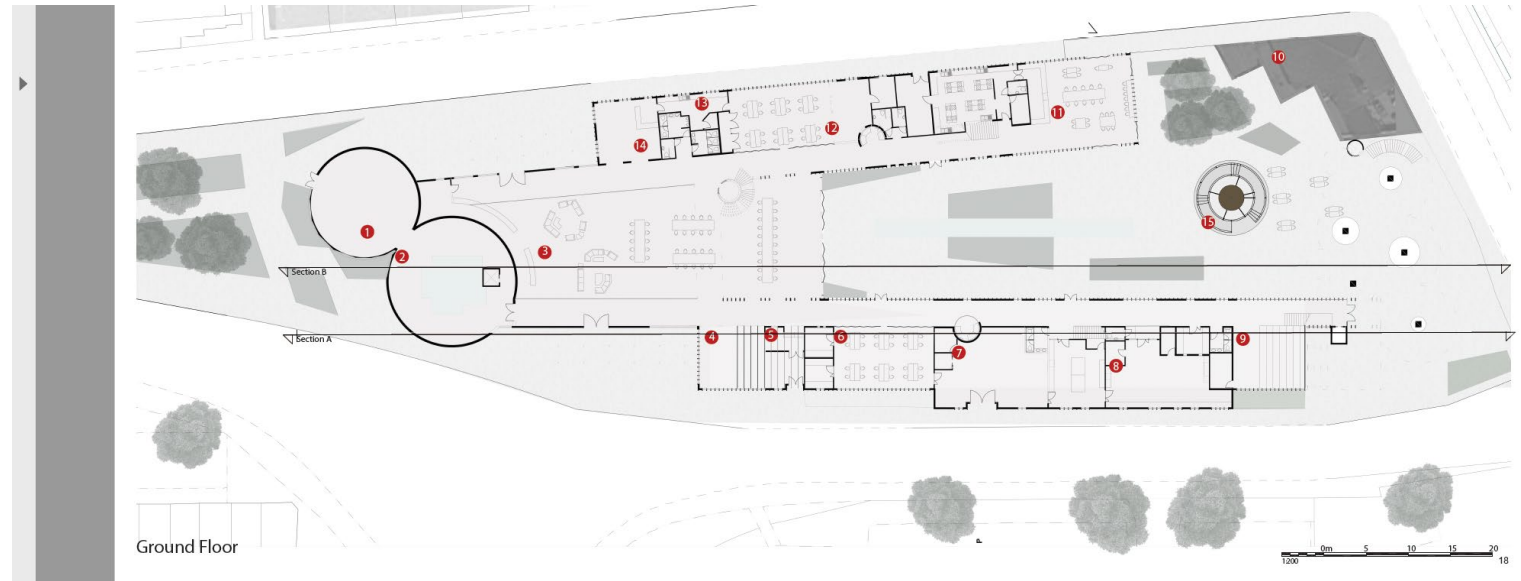
ASSESSMENT BRIEFS

Component I: Spatial Prototype

CREATIVE FACTORIES



Yannis Halkiopoulos – Brooklyn Co-operative, 2014.



Assignment Overview

Creativity is today one of the world's major industries. Individuals have become subjects that simultaneously produce and consume creativity, in a constant cycle of innovativeness and obsolescence. A cover of the Economist from 2016 showed data like the new oil. The space of this mass production is today increasingly small and individual. In this component, students address the space of mass production, studying the supply chains of creativity and imagining new, innovative and sustainable ones. You are

