

DIRECTOR'S STATEMENT:

FUTURE RUINS / FUTURE ARCHIVES

Directors Statement / Creative Vision

Professor Ben Kelly RDI

The film was conceived to promote the Ben Kelly Design Archive held at Kingston University who acquired it in 2018. It has lain dormant ever since. My ambition for the archive has always been for it to be accessible to students, staff and a wider audience, to be used as a learning tool and as an inspiration. Therefore my approach to the narrative for the film was inspired by the huge variety of materials, documents, plans, photographs and physical objects that the archive contains. I wanted to make them visually tangible to the viewer and give an impression of the richness and potential it contains. It was my desire to portray it as a living and breathing entity that is there to be actively used and accessed and not just to be stored away in boxes.

The opening sequence of the film shows a large empty tin of orange paint sitting on a low wall. The camera tracks down an alleyway following the journey of the empty tin of paint. Through a pair of automatic doors, into a lift, out of the lift, down a corridor through a number of doors and into the offices containing the archive. Cupboards, shelves, boxes and general carnage can be seen. Chaos ensues. Slow camera speeds, out of focus shots, abstract sounds. Flashes of images showing projects, photos, graphics, 3D images covering five decades of work including The Hacienda, DRY 201, Seditonaries, Design Council Offices, BAR TEN Glasgow, letters from Tony Blair, Tony Wilson and more. The archive explodes out of the existing confines and into an abstract space. It is shown from above via a drone as a large abstract circular floor collage surrounded by abstract sculptures and original artworks. The final sequence shows the artist exiting down a corridor dragging the empty tin of paint accompanied by a Vinnie Riley / Durutti Column soundtrack and fades to credits.