

Special Projects of Architectural Phenomena of the past and the future.

My artistic research develops projects revolving around vacuum space and the sound of air in a systematic way where theoretical architecture triggers the synesthesia of the senses; visionary architecture realized through the perception of interdisciplinary skills by listening and touching space. I am working syntactically on the extension of architectural morphologies where the senses are put on an equal footing with respect to the direct view of architectural space. I'm concentrating on imaginative drawing of peculiar architectural design, and on the necessity that an idea doesn't exist unless realized, which turns the idea of conceptual art making essential art necessary upside down.

My approach to studying the architecture of the site is through the identification of some key words that describe the "concept of the site".

This set of words, their meanings, and those which provide information relating to scientific "truths" as well as metaphors and sensitive similes, do not organize a discourse in taxonomic form but in a narrative way.

In every project I keep in mind the "empty" space which will accommodate the phenomenon within the reality of the architectural and social environment and landscape into which it is inserted, the particular climate zone and its influence on the materials that make up the work of art and human sentiment, trying to imagine the space in its future evolution.

We live in a period of life where people have lost or have forgotten that the space surrounding them changes the feeling of human nature.

Cartesio tells us:

"The first was never to accept anything for true which I did not clearly know to be such; that is to say, carefully to avoid precipitancy and prejudice, and to comprise nothing more in my judgment than what was presented to my mind so clearly and distinctly as to exclude all ground of doubt"

René Descartes.

He showed that his grounds, or reasoning, for any knowledge could just as well be false.

Sensory experience, the primary mode of knowledge, is often erroneous and therefore must be doubted.

For instance, what one is seeing may very well be a hallucination.

So we can not accept sensitive knowledge of things that are put distant because it is doubtful.

But there is a sense knowledge of near things, the most immediate, like that of my own body that it would be difficult to put into doubt unless it is crazy. Descartes

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