

RCR architects
papers

19.05 - 13.09.2015

RCR ARQUITECTES: PAPERS

30.50



Generalitat de Catalunya
Departament de Cultura

SANTAMÒNICA

RCR architects

"A tour of our creative papers, including both the initial ones and others, placing special emphasis on the use of ink-wash sketches to express concepts and initial ideas. We have supplemented this with what we call exfoliations: wood and steel creations that focus attention on a particular detail. In addition, there is a small tribute to Jesús Vilalta, also on paper."

RCR, an architecture firm headquartered in the town of Olot, was founded in 1987 by Rafael Aranda, Carme Pigem and Ramon Vilalta. Their architecture projects stand out for their special understanding of how their work fits in with the environment and landscape.

From the start, drawings and sketches have played a fundamental role in the planning and realisation of their projects. At first, they were done in pencil and Indian ink. As time went on, ink washes became a favourite tool for determining and capturing ideas and thoughts.

RCR architects: papers is an exhibition that, through drawings, sketches, various papers and the construction assemblies they call *exfoliations*, aims to offer unique insight into RCR's work and creative process by featuring not the finished buildings, but rather the way they work and the creative processes that characterise their original architectural designs.

From their earliest works, completed in 1987, to their most emblematic projects, such as the La Lira theatre and public area in Ripoll (2003-2011), the Soulages Museum in Rodez (2008-2014) or the Waalse Krook Urban Library of the Future and Centre for New Media in Gent (2010-), we can follow their initial ideas and creative process through their preliminary sketches and drawings.

Of particular interest are the aquatints for projects that have not yet been done or are currently under construction, such as the adaptation of the cloister of Arts Santa Mònica, in Barcelona, the renovation of the studio and Mas Miró farmhouse, in Mont-roig, the houses in Dubai, or Le Pavillon Vide in Paris.

In addition, Isaki Lacuesta has contributed to the exhibition with an audio-visual project to supplement RCR's drawings and sketches.

Papers

Projections

Through the brain's activity, the mind is continuously projecting; in fact, it is doing it all the time. According to the experts, projecting our imagination onto a future goal is the greatest human singularity. Projections, thoughts and ideas flow very quickly. It makes sense to have somewhere to jot down these continuous flashes of inspiration. Otherwise, the thoughts or projections fade away without a trace and, thus, cannot be transformed into something more tangible. Projections convey the mind's complexity and, most of the time, their own fundamental creativity.

Flashes of inspiration come to us. They are magical. Sometimes they can be clear, but they can also be confused, evanescent. We do not know exactly what they mean and are left to interpret them as we might interpret a dream. They bear witness to projections or thoughts of something that wants to become real. They are the expression of the depths of our inner selves and of the network we are a part of: the universe.

In order to retain these projections or thoughts we need to use all of the tools available to us: writing, drawing, colour, etc. Putting them all together may help make the transcription of the idea clearer. One might say we give shape to ideas. Stains, trails, scribbles, signs, sketches, essences.... nothing is off limits when capturing, transcribing or transferring the immaterial, imaginary world and transforming it into something concrete.

Projections through water

In our opinion, there is no better way to express the crystallisation of an initial idea than through ink-wash sketching. We think that it is a wonderful tool, well-suited to the process of materialisation.

For us and for shared creativity.

When you want to express the first powerful ideas, the core concepts that you need to keep in mind when developing a specific project, sketching is fundamental to establishing common criteria for both ourselves and the shared growth of the project. Sketching is both intuitive and suggestive; nothing is off limits; it is not a particularly intellectual form of representation. It is a way to begin the journey from darkness into light, it is an unspecific specification, it is incipient, it symbolises an opening, growth....
For the initial presentation of a study or project.

It is a valuable tool in presentations. A very quick and efficient procedure, it has tremendous expressive power. It is effective at a stage when representation must not distract from reflection, a stage in which form need not yet play a part.

Sketches help the recipients of a presentation immerse themselves gradually in the project through a series of images. Sketches and words allow them to enter RCR's imaginary world so that the different realities of the two parties can slowly be steered towards a common, formless reality. So that concepts, hopes, desires, and plans can be pooled.

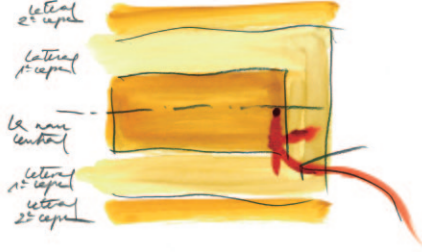
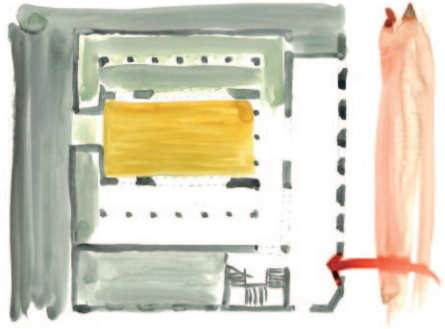
This is where the quest to find the forms to kit out this imaginary reality begins, with no prior indications. It is the beginning of a process that we do not just share with each other, but also with the client. It is a role reversal!

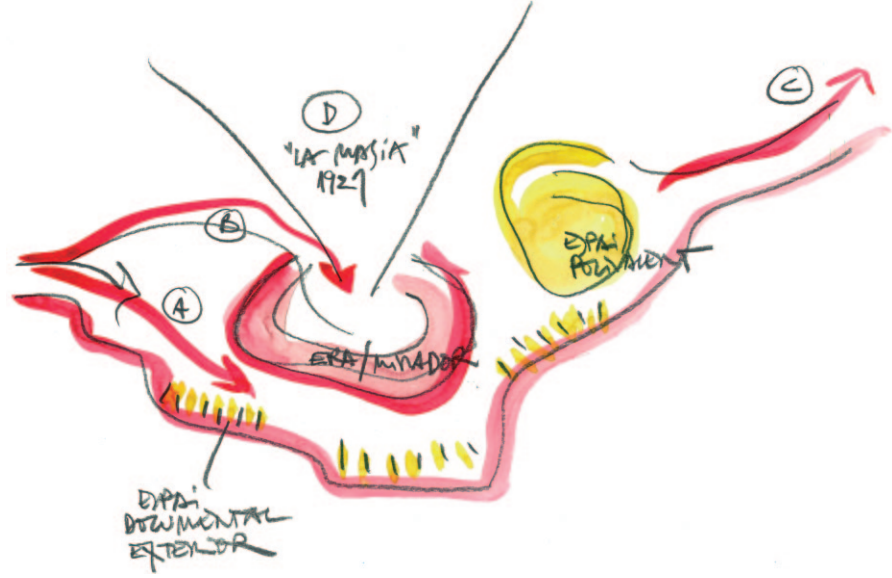
Adaption of the cloister of Arts Santa Mònica

Barcelona (2015-)

In collaboration with: P. Llimona

Ink and pencil on Canson Imagine 200 g/m² paper
42 cm x 29.7 cm
2014




Studio and Mas Miró

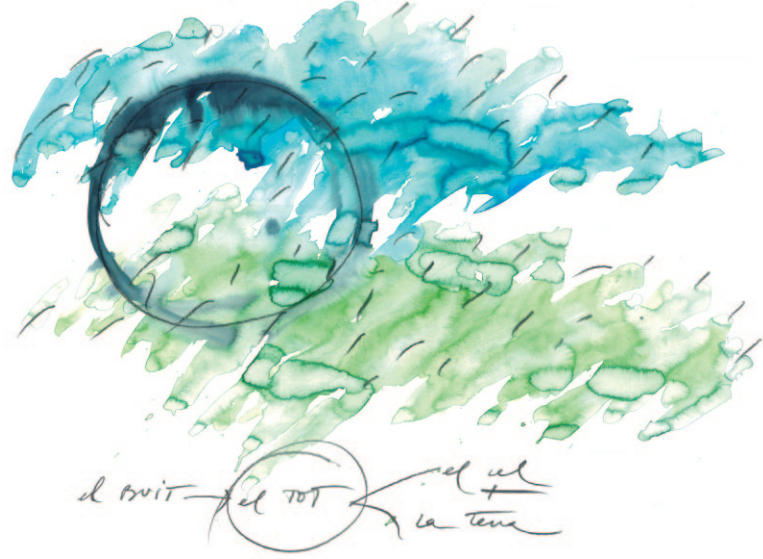
Mont-roig del Camp, Tarragona (2014-)
In collaboration with: various architects

Ink and pencil on Conson Imagine 200 g/m² paper
42 cm x 29.7 cm
2014

Le Pavillon Vide

Paris, France (2015-)
Associate architect: G. Trégouët RCR

Ink and pencil on Conson Imagine 200 g/m² paper
81 cm x 59.4 cm
2015




La Lira theatre and public area

Ripoll, Girona (2003-2011)
In collaboration with: J. Puigcorb 

Ink and pencil on Conson Imagine 200 g/m² paper
32.5 cm x 23 cm
2012

Soulaiges Museum

Rodez, France (2008-2014)
Associate architect: G. Tr gou t RCR

Ink on Conson Imagine 200 g/m² paper
42 cm x 29.5 cm
2014





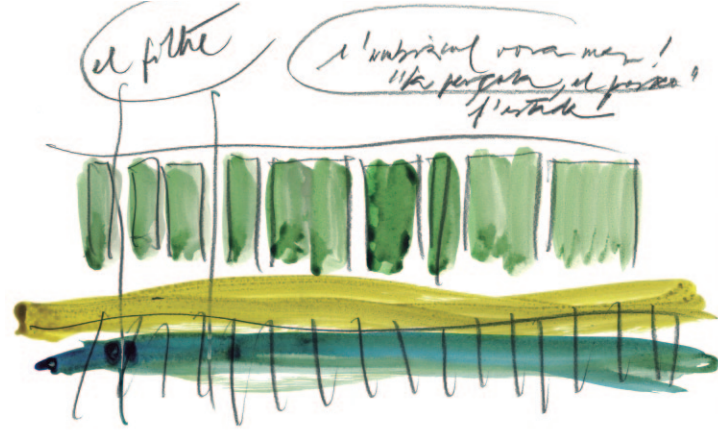
**Waelse Krook Urban Library of the Future
and Centre for New Media**
Gent, Belgium (2010-) In collaboration with:
Coussee & Goris Architecten

Ink and pencil on Canson Imagine 200 g/m² paper
29.7 cm x 21 cm
2009

Hashim House
Khawaneej, Dubai (2014-)

Ink and pencil on Canson Imagine 200 g/m² paper
29.7 cm x 21 cm
2014



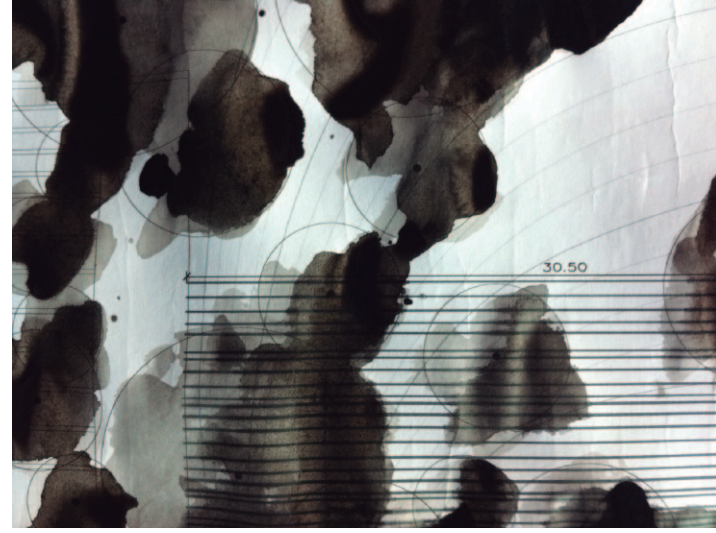


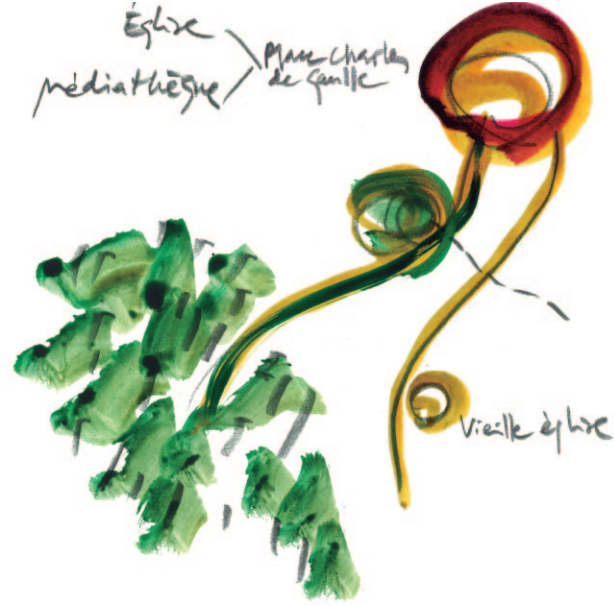
Nova Mar Bella Park
Barcelona (2008-2010)

Ink on Canson Imagine 200 g/m² paper
46 cm x 23.5 cm
2009

Awning at the Les Cols restaurant
Olot, Girona (2007-2011)

Printing and ink on monochrome ink jet 80 g/m² paper
Detail (original: 76 cm x 56 cm)
2010





"L'Îlot Place" mixed-use building
Mérignac, France (2013-)
RCR Artotec

Ink and pencil on Conson Imagine 200 g/m² paper
42 cm x 29.7 cm
2013

Arts Santa Mònica
Barcelona (2014-)

Ink and pencil on Conson Imagine 200 g/m² paper
46 cm x 32.5 cm
2013




Camino Condal Park

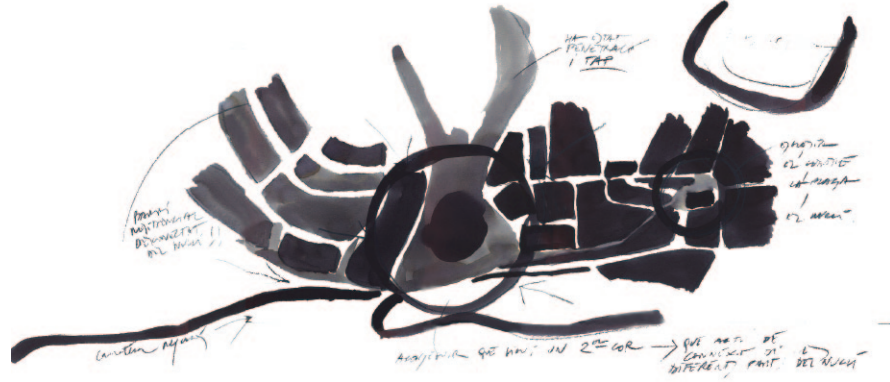
Bac de Roda, Barcelona (2011-)

 Ink on Canson Imagine 200 g/m² paper
 Detail (original: 100 cm x 70 cm)
 2011

Le Jardin Suspensif

 Lormont, France (2013-)
 RCR Artotec

 Ink and pencil on Canson Imagine 200 g/m² paper
 32.5 cm x 23 cm
 2013

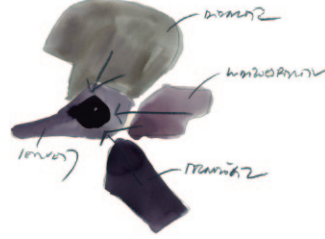


Arboleda Park

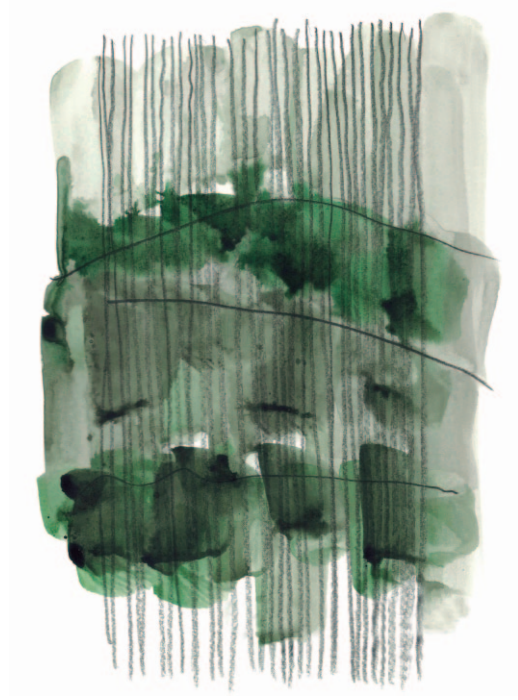
Begur, Girona (1998-2005)

 Ink and pencil on Conson Imagine 200 g/m² paper
 102 cm x 36.5 cm
 2000

Services Building

 Montilivi Campus, University of Girona, Girona
 (2000)

 Ink and pencil on Conson Imagine 200 g/m² paper
 32.5 cm x 23 cm
 2000



Camino Condal Park

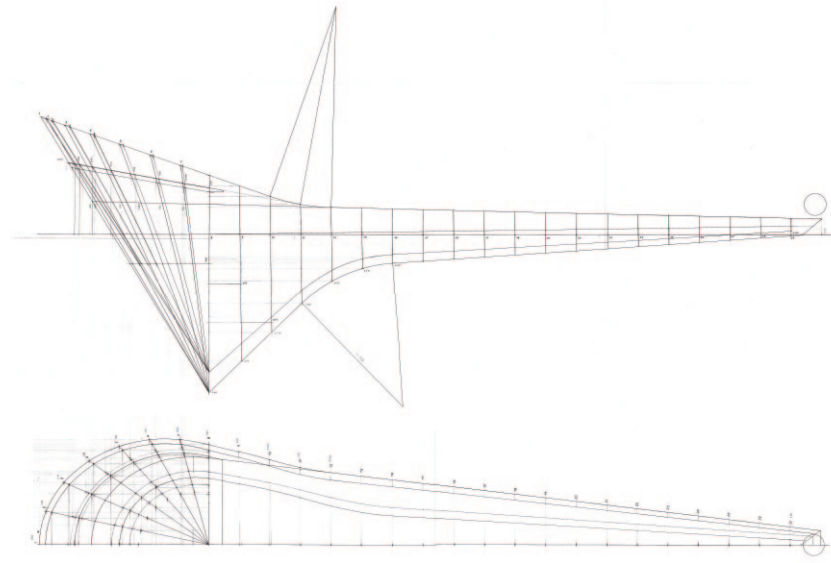
Bac de Roda, Barcelona (2011-)

 Ink on Canson Imagine 200 g/m² paper
 46 cm x 32.5 cm
 2011

Lighthouse

Punta Aldea, Gran Canaria (1988-1990)

In collaboration with: M. Tàpies RCR

 Pencil on onion skin paper
 89.5 cm x 64.5 cm
 1988


Wall/walls

Isaki Lacuesta



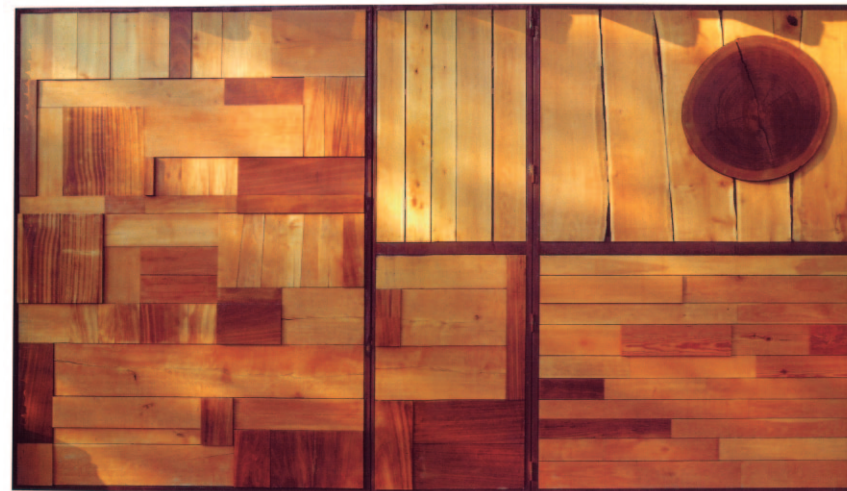
Exfoliations

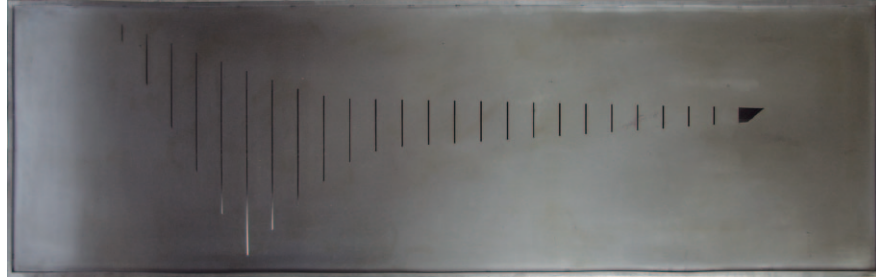
“Exfoliations capture a moment, a small detail. They are made from material: wood, iron, etc. They are also an exfoliation, an essential layer of thought that is peeled off and revealed, containing the entire project and from which the whole project can be inferred.”

RCR architects

Iron and wood
552 cm x 320 cm
1994

Fence




Structure

Iron
160 cm x 50 cm
1998

Base

Wood
160 cm x 50 cm
1999





Water

Iron
160 cm x 50 cm
1998

Talus

Oxidised iron
160 cm x 50 cm
1998





Roof	Oxidised iron 80 cm x 50 cm 1999	Aldea	Oxidised iron 80 cm x 50 cm 1998
Wall	Wood 80 cm x 50 cm 1998	Support	Wood 80 cm x 50 cm 1998





Rupit Jesús Vilalta Güell	Ink wash 50 cm x 70 cm	L Gulliver's Travels School exercise book Jesús Vilalta Güell (9 years)	Ink 34 cm x 23.7 cm Academic year 1937-1938
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Arts Santa Mònica

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Assistant director

Manuel Guerrero

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Fina Duran

Marta Garcia

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Cristina Güell

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Mònica García

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Organisation

Arts Santa Mònica – Catalan Ministry of Culture

Cooperation

RCR Bunka Private Foundation

Palau Robert – Catalan Ministry of the Presidency

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RCR architects

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Manuel Guerrero

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Fina Duran

Filipe Faustino

Documents

RCR architects archive

Gemma Puigvert

Filipe Faustino

Audio-visuals

Isaki Lacuesta

Design of the audio-visual installation

Albert Coma

Architecture of the site

RCR architects

Graphic design

Rundesign

Publications

Cinta Massip

Set-up:

GAMI SCP

Technical supervision

Xavier Roca

Other activities and guided tours in collaboration the Palau Robert. Department of Presidency which provides exposure RCR Architects. Creativity shared until 13 September.

Arts Santa Mònica
Creativity Centre

La Rambla, 7
08002 Barcelona
www.artssantamonica.cat

Free admission
Tuesday-Saturday, 11am-9pm
Sundays and public holidays, 11am-5pm
Closed on Mondays

Guided tours
Saturdays at 18pm and Sundays at 12pm.
Guided tours for groups.
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