FLOW: SPACE & DRAWINGS

work of

Pedro Ressano Garcia



Curator
Isabel Barbas

Opening
23.06.26 - 19.00

24.06 — 25.07.26

Gallery of Modern Art at SNBA

National Society of Fine Arts

SOCIEDADE NACIONAL DE BELAS-ARTES | SNBA 125 ANOS
REPÚBLICA PORTUGUESA CULTURA, JUVENTUDE E DESPORTO
dgARTES DIREÇÃO-GERAL DAS ARTES
rpac
ressano garcia arquitectos

FLOW -
SPACE
& DRAWINGS

The exhibition Flow: *Space and Drawing* by Pedro Ressano Garcia, presents a collection of drawings and models that reveal the profound continuity between artistic thought and architectural research. Drawing takes centre stage, not merely as a tool for design and conception, but as a direct expression of poetic and spatial sensibility. At a time when digital production overwhelmingly dominates design practice, these works reclaim the tactile, intuitive and singular dimension of the handmade gesture, preserving the texture, imperfection and “aura” of the mark as an immediate extension of the relationship between thought and body, between idea and hand.

Rather than representations of buildings or mere preparatory exercises, the drawings on display assert themselves as autonomous fields of sensory experimentation, where architecture emerges before taking on built form. In dialogue with the models, they reveal an intuitive and open-ended process of spatial imagination, in which forms, rhythms, transparencies and tensions develop fluidly, anticipating the very idea of a project.

Characterised by free gestures and delicate compositions of visual forces, these images evoke an almost meditative dimension, reminiscent of certain Eastern traditions, in which emptiness, suspension and the breathing quality of the line are as important as the matter being represented. Far removed from an objective or descriptive logic, the drawings instead approach sensory landscapes and inner states of space. As in lyrical abstraction, the gesture does not seek to illustrate, but rather to suggest atmospheres, movements and subtle relationships between body, territory and matter, making visible an understanding of architecture as a poetic and sensory experience of inhabitation.

Drawing becomes a field of energy in constant transformation, where lines, marks and overlapping forms expand organically, like water currents, plant systems or shifting topographies. More than fixed images, they are open structures of thought in a state of continuous becoming, which connect and disconnect into multiple visual constellations, engaging in dialogue with one another and with the models on display.

The relationship between drawing and the three-dimensional object thus becomes central to the exhibition. What appears on paper as an abstract flow reemerges in the models as topographical continuities and autonomous spatial forms, exploring relationships of scale, density, movement and balance. Situated between architectural structures and urban fragments, these pieces reject disciplinary rigidity, bringing art and architecture together through a hybrid, sensory and ecological language. They conceive of the project not as an isolated object, but as an ecology of relationships between climate, matter, body and place.

This plural dimension is already evident in the exhibition’s introductory space — a prelude composed of small objects, drawings, models and publications connected to the studio and academia — where a kind of fluid cartography of the architect’s thinking and practice begins to take shape.

In this way, Flow proposes a reflection on space as a living, unstable and relational phenomenon. At a time marked by acceleration and the excessive rationalisation of territory, Pedro Ressano Garcia’s work reclaims a poetic and ecological dimension of architectural design, in which drawing means listening, connecting and imagining new spatial possibilities and ways of inhabiting the world.

Curator: Isabel Barbas

FLOW

NATIONAL SOCIETY OF FINE ARTS





A exposição *Fluir: Espaço e Desenho*, de Pedro Ressano Garcia, apresenta um conjunto de desenhos e maquetes que evidenciam a profunda continuidade entre pensamento artístico e investigação arquitetónica. O desenho assume aqui um papel central, não apenas enquanto instrumento de conceção, mas como expressão direta de uma sensibilidade poética e espacial. Num momento em que a produção digital domina amplamente a prática projetual, estes trabalhos recuperam a dimensão tátil, intuitiva e singular do gesto manual, preservando a textura, a imperfeição e a "aura" do traço enquanto prolongamento imediato da relação entre pensamento e corpo, entre ideia e mão.

Mais do que representações de edifícios ou simples exercícios preparatórios, os desenhos expostos afirmam-se como campos autónomos de experimentação sensível, onde a arquitetura emerge antes da forma construída. Em diálogo com as maquetes, revelam um processo de imaginação espacial intuitivo e aberto, no qual formas, ritmos, transparências e tensões se desenvolvem de modo fluído, antecipando a própria ideia de projeto.

Marcadas por uma gestualidade livre e por delicadas composições de forças visuais, estas imagens evocam uma dimensão quase meditativa, próxima de determinadas tradições orientais, onde o vazio, a suspensão e a respiração do traço possuem igual importância à matéria representada. Distantes de uma lógica objetiva ou descritiva, os desenhos aproximam-se antes de paisagens sensoriais e estados interiores do espaço. Tal como na abstração lírica, o gesto não procura ilustrar, mas sugerir atmosferas, movimentos e relações subtis entre corpo, território e matéria, tornando visível uma arquitetura entendida enquanto experiência poética e sensível do habitar.



