

JURY REPORT

DRAWING OF THE YEAR 2018

Theme: Shaping New Reality

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INTRODUCTION

As a jury, we are thrilled by the impressive level of the submissions. The winners are selected based on excellence, and as the number of possible winners was narrowed down, the race got close - leaving room only for submissions with a high level of complexity and artistic quality.

What is interesting about all these drawings is that they all made an impression on us. Not one technique can be selected as an example of 'what is a drawing' or 'what is an illustration' today? Instead, the diversity, the playful and skilful use of combining several methods seem to be what defines the architectural drawings of young architects today. What impressed us was the solid mastering of tools and techniques, and the ability to create a narrative that evokes feelings and touches us.

The theme, Shaping New Reality, seems to have led to general answers: either dystopia or a green future - both in a great variety of versions. Among these, the submissions address a broad range of current topics. The answers are engaged, intelligent, informed and go beyond the usual clichés.

What is especially interesting is that the collection of drawings shows the future illustrations and ideas about architectural matters.

PRIZES

First prize:
Penang 2095

Tianjing Lim (Malaysia) from Dessau International School of Architecture (Germany)

Looking at the drawing, we could almost see the tower grow. It immediately called for further close-up studies of the details of this beautiful architectural composition. It looks like a factory, but when you move closer, urban life is revealed. A vertical village that is true to the claim, which is very unusual. Full of curiosity, we ask: What is this tower about?

The drawing addresses the question of preservation in the urban building culture and heritage and the future architecture in an intelligent and informed way. The suggestion is based on a reading of the existing organisation and layout of the city structure and architecture. But instead of choosing sides, the old or the new, it builds on the contradiction, and the drawing proposes an organic approach. This approach uses building technology to create a continuously adaptive growth of the tower from the exciting heritage. Life in the future starts with cultural heritage. However, it also poses the question whether it is correct to build upon tradition, by copying? Does that create the optimal solution for our future society and physical aspects?

The composition of the drawing is very well done, and the perspective gives a dynamic feeling. The density and small scale in the bottom connect to the existing and known, whereas the tower grows with elements of a larger scale and fewer details, as the future is unknown. As a drawing it is aesthetically beautiful with amazing details that make us engage with curiosity. The Chinese characters (which we cannot read) accompanying the drawing support the idea. The drawing grasps both perspective and sections which somehow celebrate the freedom of a drawing. You don't have to draw perfectly/correctly, it can be manipulated and 'opened up' to reveal the narrative.

The jury congratulates on a very strong drawing where composition, drawing style and content come together in an intelligent solution for a key question that has to be dealt with in cities all over the world. The drawing demonstrates an awareness/maturity in communicating, using all aspects and scales.

Second prize:

All at Sea

Pascale Julien, Matt Breton-Honeyman and Amélie Savoie-Saumure (Canada), McGill School of Architecture (Canada)

What is this? A rollercoaster, Tivoli, a circus, oil platforms? As we looked closer into this graphically strong and well composed drawing the story

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started to reveal itself: a border crossing between Israel and Jordan. Cheerful in colours and with the promise of a fun ride the reality is much more complex and dark. Using the old architectural typology of intertwining spiral stairs where the users never meet, the drawing illustrates in physical terms the bureaucracy and tediousness of crossing a border. It demonstrates the selective process of dividing humans into nationalities shaped by politically constructed territories and the instruments of controlling and surveying. All looking friendly and trivial, but highly political and with the military constantly present.

The drawing gives associations to a modernist poster. Almost a commercial. It is beautiful and well composed and has a richness of detail. The dynamic of the drawing makes us want to follow the industrial conveyor belts moving people from one platform to the other.

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The jury congratulates the artist on a drawing that discusses and communicates an important and challenging topic. It is amazingly powerful in its beauty and flawless to the point of almost exaggerated perfection.

Third prize:

A Day in Global Britain: A Christmas Gift to a Dear Friend In Memory of a Summer Day

Jason Ho (United Kingdom), The Bartlett School of Architecture (United Kingdom)

The mere title made the jury smile as they ventured into this rich drawing consisting of a great number of small drawings. The drawings are well organised in a beautiful patchwork of close-up stories of the daily life of a retired old man living on Floating Island: The Isle of Global Britain. The island protects the sovereignty of the Falkland Islands and fights against the abuse of nature. Throughout the drawings we see the actions of daily life presented as an adventure from Alice in Wonderland. The actions seem trivial: waking up at night, eating breakfast, fishing, playing lawn bowls, a golf course, afternoon tea, dinner and a party including a hangover and sightseeing. And repeat. It seems like an endless story. However, the setting is far from trivial. The artificial island is like a machine for living, providing clever mechanical solutions to an everyday need. The old man catches a bottle instead of a fish, the butterflies are artificial, and despite the amusement and company of other elders, the old man, like Alice, seems to venture alone.

The jury compliments this drawing as a cheerful yet bold and provocative suggestion. The composition and adjustment of colours make the drawing

work even from a distance. There is even the idea of an urban plan within the layout of the fields. The close-up of the architectural inventions, the shifts between time speeds in the story almost create a storyboard of a movie. The drawing becomes four-dimensional. The line is almost naive, and humorous. It evokes feelings and makes us engage in the many-layered drawing.

SPECIAL MENTIONS

Composed Chaos

Tyler Lemmon (United Kingdom), University For The Creative Arts (United Kingdom)

This dramatic, yet beautiful drawing both illustrates and explores a provocative solution to daily life. The civil conflicts in Congo force groups of inhabitants to live close to the active volcano. The drawing accepts this condition and proposes solutions, where technology tames the forces of nature, and UN peace soldiers tame the forces of human conflicts, creating a peace circle around daily life. The drawing is beautifully made, well composed with the volcano in the centre and with a depth of narrative layers and perspective that tells a strong story, with a myriad of sub-stories.

Ichi-Go Ichi-E

Guotong Liao (China), Guangdong University of Technology (China)

The title (one time, one meeting) supports the well-communicated idea of an ever moving and thus changing community that never stops. The drawing is a beautiful example of a conceptual illustration that makes us wonder and discuss the idea of our relationship to time, place and nature.

Sub-Rosa Wonderland

Hai-P'ng (Heffrence) Teow (Malaysia), Taylor's University (Malaysia)

In spite of the cheerful colours, this composition in the tradition of a graphic novel depicts a future of surveillance in an imaginary world. It shows a bitter story where we even have to celebrate anonymity. The six supplementing dynamic drawings create a strong narrative and make us hope that there is more of the series. The drawings itself are astonishing and reveal huge inner worlds on every scale.

From Rome to Las Vegas

Pasquale Iaconantonio (Italy), Università Sapienza di Roma - Facoltà di Architettura (Italy)

The drawing is an example of a masterful example of a perfect collage. Handling the perspective, and creating one universe from different scenes,

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it illustrates the relation between cities conceptual models and the reflection of time. The strip is for Las Vegas what the piazza is to Rome - as an archetype, not a prototype. From the cars and excitement of gambling to the race on Piazza Navona.

A House of Stories

Ifigeneia Liangi (Greece), The Bartlett School of Architecture, UCL (United Kingdom)

The drawing illustrates a story in an optimistic dystopia where only the houses with imagination survived. It is a post-climatic breakdown, where endangered plants have conversations on whether to flee or to stay. The drawing depicts a photorealistic rendered model of a home. It could in itself be a piece of architecture, but strangeness is added with the out-of-scale puppet Fishman, the ship on the roof, insects and plants. The drawing is a strong example of how the power of atmosphere and an imaginary world can be created through perfect mastering of the digital tools.

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Revealing Virtual Space

Suramya Kedia (India), Aarhus School of Architecture (Denmark)

This beautiful and poetic drawing is created through digital scanning and digital modelling for a physical reaction. The technology reveals the hidden story of turning around a corner – an important architectural element since Mies' corner. By mastering the parameters in programming on the computer, the beauty of a fault in the surface, exaggerated by the resulting echo lines, becomes a poetic disturbance.

Inbetween Mind and Space

Lasse Buus Jensen (Denmark), Aarhus School of Architecture (Denmark)

The drawing presents a well-communicated dialogue between the past and the present. Both images on each side of the mirror are case studies that show how the future feels reduced from a more tactile past. Nostalgia is about where you understand yourself in relation to time. We seem to be in an era now where the young architects want to reconstruct. A nostalgic wave, that inspires us to think about the future.

Alpine Flatology

Enoch Liang (United Kingdom), The Bartlett School of Architecture, UCL (United Kingdom)

This beautiful, well composed and detailed drawing is an amazing example of how to illustrate a complete narrative in one drawing. It playfully and intelligently addresses the speculative question of how to maintain a cultural landscape when humans withdraw from traditional



agricultural activities. Combining technology, the detailed technical machine drawing combined with a romantic landscape makes us wonder about future solutions that are neither one thing nor another.

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