JURY REPORT

DRAWING OF THE YEAR 2019

Theme: Post Human Metamorphosis

WINNERS

1st PRIZE 5000 €: Ruins Ring

Wenhao Yang and Wenqi Wu (China), Tsinghua University (China)

The first prize winner has made a remarkable drawing that makes us reflect on human values, culture and identity. By using well known references like trophies, teddy bears, sculptures and memories from our daily lives the drawing questions whether such artifacts will exist in the post human era or whether they will be forbidden – and hidden – in an analogue memorial tower like Ruins Ring. The cathedral-like architecture with vitrines and shelves has a strong, clear composition, resembling a wunderkammer with its kaleidoscopic accumulation of objects. A very vivid drawing where one can explore times from before VR and AI. At the same time it has melancholic trajectories to Venice, the place for greatness and decay, sought by humans for its glorious past. Who are we without our memories and history, and do we want to give it up?


Haris Hasanbegovic (Denmark), Aarhus School of Architecture (Denmark)
This drawing by former Bosnian refugee Haris Hasanbegovic is a bold call to all architects to engage and take agency and at the same time a comment to the continuous Danish debate about refugees. The problems around us are numerous, but what if we take direct action like in this controversial yet adjacent proposal to transform the Danish Parliament into a temporary home for refugees? Using subtle, classical drawing instruments, section and perspective, the drawing is a provocative message and a call for inclusion, charity and open minds. The daily tasks of the politicians continue alongside the new inhabitants of the parliament. The virginity of the building is taken softly. No walls are moved – and no walls being built. How difficult can it be?

3rd PRIZE 1000 €: The Void Between Light and Shadow

Youngi Kim (New Zealand), The University of Auckland (New Zealand)

The drawing is a celebration of nature and a recognition of the knowledge of indigenous Maori-people who have a strong relation with nature. The message of the drawing is to apply and share this knowledge, in order to heighten architectural awareness and the importance of nature when building and drawing for the masses.

The drawing draws our attention because of its pure composition, its mastering of light and shadow, and its way of addressing the theme in a poetic and authentic way. Seen from a Maori point of view.

SPECIAL MENTIONS

Future Fossils

Mariam Arwa Al-Hachami (USA), American University of Sharjah

The drawing is selected because of its qualities as a genuine drawing and not just an image. It questions how, a millions of years from now, our “fossils” will look like. How will our exploitation of resources and our trash such as plastic and metal from mass production look like when we are long gone? In this drawing you get a glimpse of what it would look like. The drawing is timeless, scaleless and a mix of architectural elements, from aluminum profiles and classic columns to plan and section.
Sunny Places for Shady People

Michael Daw (UK), University of Greenwich

The drawing is black, gloomy and powerfull in spite of the white paper sheets resembling a bliss of snowflakes. However, the title indicates that this is anything but a gentle place. It’s a building for suspicious, dark activity, for black money, a place that celebrates greed. The drawing is a comment on a world being ruled and ruined by a hidden underworld using and abusing loopholes in society for personal gain. There are no people in the drawing, which adds to the sinister atmosphere, enhanced by the perspective experienced from below, looking up into the hurricane of securities.

The Digital Baroque

Mikalai Makhalik (Canada), Daniels Faculty of Architecture, Landscape, and Design, University of Toronto

Advertisements dominate this drawing. In fact, it consists of nothing but adds, brands, and commercial statements mixed up with inflated politicians, whose political manifestos are reduced to simple slogans. Like at Times Square in New York or Shibuya in Tokyo, companies have taken over the city’s urban fabric, reducing its inhabitants to alienated consumers rather than citizens. But, if electricity is out, the fabric vanishes, and we’re lost in a grid and a infrastructure of emptiness. However, the drawing has a nice line drawing, a balanced colour scheme and a clear composition.

Section through Long Bristol

Hugo Lopes (Portugal), University of the West of England

The jury appreciates this drawing, a drawing in progress, for all its drawing properties and its reflections of the origin of ideas. The drawing recognizes knowledge and history as fundamental building bricks for any new creation. We simply need to build our future on a solid foundation! The many ideas that were never built and that now are stored in the so called Foundation of Ideas have a significance for future architecture. The Drawing uses classic instruments such as pencil, ruler and scotch, and is
in a state of progress, of combining mind and lines. But unlike computer drawings where different layers are open at the same time and you switch from plan to section, everything in the hand drawing is visible and present in one layer and at the same time. Including helping lines, remains of scotch and dirt from the pencil. It represents creation through drawing.

Metaquatopia

Sadia Humayra Mounata (Bangladesh), University of Anhalt Applied Sciences

Bangladesh is one of the world’s emergency zones, in high risk of disappearing due to climate changes. The drawing, however, sees water as a potentiality, a resource, instead of a danger. It comes up with a proposal for a new way of organizing community, going back to more simple structures and smaller entities, living, swimming, fishing and residing on floatable islands. The drawing is composed as a micro universe of activities, and the structure of the drawing itself is laid out as a light blue, aquatic utopia, a fabric of humans in symbiosis with nature – and water.