

## There is an elephant in the room

In sustainable development there are no rules to follow. We can build a new way together only little by little. All the approaches are fragile but necessary because they are complementary. The diversity of the 120 proposals expresses this contemporary situation.

The entries come from 45 countries from all over the world, including India, Brazil, US, China, UK and the European countries. This proves that the concern for sustainability and the interest in drawing remains global. It also shows that architecture students have a desire to discuss and engage in this fundamental question.

Collectively, the amount of work is impressive. Dramatic graphics, beautiful scenery and densified communities show good aesthetic skills and true ethical concerns. The jury acknowledges the great effort that has been put into the individual drawings, expressing a will and desire to work with the medium playfully and skilfully, using a diversity of techniques: diagrams, sketching, detailing, mixing digital media with hand drawings, across disciplines.

The competition task has clearly been a very demanding one. Each drawing is a struggle in its own right. The drawings aim to go beyond a single question or just one scale. The most recurring theme of the drawings is the aim to address the contradiction between or co-existence of nature and human settlements. Some proposals romanticise the duality, others suggest an engineering approach as the solution. Some celebrate the diversity of complex living habitats in multi-layered environments.

The jury has been looking for submissions that go beyond mapping the current situation, that not only look to the future, but are drawings that contain multiple stories and layers in their answers. The jury has chosen to highlight drawings with many (sometimes contradictory) stories, levels and meanings. Drawings should be more than beautiful, elaborated graphical works.

### **1. Prize** (Mark Thomas Smith, Aarhus School of Architecture, UK)

To ask with enjoyment and impertinence, in a joyful and constructive way, the essential question raised by the global disorder is a fundamental task of long-lasting sustainable architecture. The joyful face the drawing presents to the world with a children's song conveys a very serious message and addresses a precise challenge (rising sea levels).

This expressive drawing uses well-known, recognizable buildings from London and the idiom of the cartoon to communicate effectively. The immediacy in presenting the problem demonstrates a drawing that is at the same time very literal and metaphorical.

### **2. Prize** (Thomas Sigsgaard Jensen, Aarhus School of Architecture, Denmark)

The drawing addresses the issue of complexity through a multi-layered and multi-scalar approach. The jury acknowledges that it is difficult to grasp this task in one drawing in a non-banal way. The drawing emphasises that the living urban habitat needs diversity. It is imaginary and encourages the observer to think and dream further. The middle part of the drawing can be seen as a plan, a section, a crystallized structure or even a landscape. It is open-ended and invites the viewer inside.

The drawing takes on the task of representing the world's complexity and our interdependence in relation to creating sustainable development, without losing sight of the human condition.

**3. Prize** (Felicia Nino, Bergen School of Architecture, Sweden)

Inventing another way of representing space, by changing the technique and the support, by accepting that a part is left undefined, allows you to overcome old resistance and to open the representation to creative uncertainty. This is necessary to remove the constraints of current events.

This very light drawing reminds us that we use machines and digital tools for fabrication. But the touch of the human hand can still be very visible and present. It confirms that we are able to guide the machine and control the process – not the other way around. The drawing contains a metaphorical layer of experimentation and radical thinking, reinventing the old craft of drawing.

**Special prizes:**

**A.** (Krzysztof Bil, Politechnika Rzeszowska, Poland)

The apocalyptic vision of a world extending the urban universes inherited from modernism represents a cry from architecture committed to sustainable development. The spatiality of the drawing, the freshness of the lines and the careful but dramatic technique create a vibrant beautiful drawing in its own uncanny universe.

**B.** (Josefine Østergaard Kallehave, Aarhus School of Architecture, Denmark)

The drawing is technically almost banal, but through its diagrammatic simplicity it invites us to reinvent the discourse. To change our perspective of the world, thinking “inside the box” and no longer “outside”, requires us to rethink the letters and words of architectural grammar and thought.

**C.** (Melika Konjicanin, University of Florida, Bosnia and Herzegovina)

Take care of the elephants. This delicate, imprecise and open drawing shows architecture engaged in the protection of life, of the living. The drawing invites the observer to wonder and become involved with the drawing. The elephant is abnormally light and creates an automatic sense of bewilderment. What is a sanctuary these days?

**D.** (Alastair King, The Bartlett School of Architecture, Faculty of the Built Environment, UK)

The drawing creates a real and complex world of a space being inhabited. Small objects and detailed stories make the observer wonder and engage. The question of sustainability is answered through a celebration of diversity and of allowing complexity. This learned and precise drawing opens up mixed and desirable living areas in the density that is useful for the sustainable city.

**E.** (Aram Avetisyan, National University of Architecture and Construction of Armenia, Armenia)

This entry represents an almost sublime, beautiful drawing. The technical skills used to create details, structures, mediation and to emphasise light and shadow are very high. The story's banal message cries out. If the relation between nature and artefact is treated here at the first degree, this drawing nevertheless contemplates the principle of this dependence, consolidated by an extremely mastered technique.

**F:** (Lyn Poon, The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, UK)

This sectional drawing reveals the links of buildings to their environment, for instance the wind, the sun, the ground. The mass becomes the place of exchange, a key represented by new different means; thermographic, radiographic technical means. It proposes that we can create an alternative ecosystem and urban ecology using biotechnical solutions.

**G:** (Shweta M. Joshi, Woodbury School of Architecture, India)

This drawing is a drawing of a dream, of a landscape. It poetically reorganizes the horizon between earth and sky, memory and material. The oblique, delicate net is described as a living creature that creates energy. The illustration makes the observer think ahead. The drawing has a magnetic charm that draws you to it and makes you wonder.

**H:** Tavá Iarina, Ion Mincu University of Architecture and Urbanism, Romania

This naive yet inspiring drawing depicts a sponge, an endangered species similar to corals. It evokes the necessity of taking care of all living creatures, but also of taking a critical stance to the bio-imitation and the bio-morphism used for the current revolution of architectural form finding. The proposal is based on an engineering mindset and forces the observer to ask bioethical questions. How far can we go in playing with nature?