

Jury Report

Introduction

This year, 365 drawings from 64 countries were submitted. The jury has awarded the best drawings within different typologies, celebrating the variety of the expression of the architectural imagination. The awarded drawings have been chosen as leading examples of different drawing typologies and for their exploration of the theme Habitation, putting forward new insights and statements.

The drawings, in general, represent a variety of typologies: some pure, others mixing media, methods and genres - often inspired by different traditions within painting, collages and architectural representation and bridging the digital and the analogue, the real and the imagined, the abstract and the concrete, with great freedom. The jury finds that some drawings can be read as illustrations with strong semantic statements, others represent the original understanding of architectural drawings, proposing imagined new forms. A few of the drawings give us examples of some the typologies at the edge of new architectural thinking, e.g. algorithmic drawings.

Special mentions:

Hugh Ebdy - University of Dundee; Scotland

The 1956 image by Richard Hamilton 'This is Tomorrow' made us think about how the world is changing. This image, in a similar manner, shows us what tomorrow might look like. Confronted with the notion of domesticity and reality, this image presents virtual reality as the main protagonist in our future lives on either Earth or Mars. The drawing is a classical composition about two strangers. It uses montage, collage, the grid and creates a cohesive fluent image with these different technics - presenting a global idea from a local point of view.

Anders Kruse Aagaard - Aarhus School of Architecture, Denmark

From a distance, it looks like a hand drawing of a closed window in a brick facade. On closer inspection, it is a digital representation of a brick wall made with the use of 3D scanning. The bricks represent tradition. With these two parameters in one drawing, the conflict between new technologies and past materials is resolved.

Eric Wong - The Bartlett School of Architecture, UK

The anxiety of contemporary politics brings architects to address the expression of national identities and conflicts, producing delirious images. In this case the disassembly or rebuilding of the British Empire. The drawing is Victorian and Empirical with British breadth of scope and Japanese toning.

Tsuyoshi Kikuchi - Nihon University, Japan

The Drawing represents a world of fragments. It is not one drawing but a cartoon of details that creates a kind of storyboard. It is explained in different colours – similar to a movie we don't know yet. Collapsing the two modes of representation, the map and the comic, this drawing represents a complex form of habitation. The four layers: Built, Cannot be moved, Moveable by hand, and Space through which we move. The city then becomes a representation of not only the domestic space but also the urban space into which we move.

Shiran Ishay - Bezalel Academy of Arts and Design, Jerusalem, Israel

The drawing has been chosen as a good example of a line drawing that employs both the possibilities of the hand drawing and the digital media. It has a nice, almost naive conception of 'town planning' and looks like a light drawing, with references to Matisse, Picasso. Yet, the drawing addresses serious issues (the conflict between Israel and Palestine). It plays with the vertical and the illusion of lines becoming 'different' things, and we are shown how lines are used to divide worlds (the wall). We experience the world through images. The world is being consumed through many digital platforms. We see images, on e.g. Instagram, and we share the images of others that might have been there. It creates a fragmented, complicated world in which the wall is the only continuous line. One of the responsibilities of architecture is not only to resolve but also to reveal the complexity.

Rafael Juanatey Garcia - Universidade da Coruna, Spain

The drawing is an example of a 3D rendering in which the setting of lighting and material has been accomplished with great perfection. It shows how this inhuman world of uniform housing in containers is also individual, warm and human. Like the movie *Brazil*. The moon suggests inspiration from e.g. the surrealist Hopper.

Yuta Sano - The University of Melbourne, Australia

The drawing is Piranesi brought into the 21st century. It depicts the world as a motherboard of circuits that only exists in the imagination. Directionless and with high density – its details become abstract. It has a deep connection to Yves Tanguy

Snezana Zlatkovic - Faculty of Architecture, University of Belgrade, Serbia

A glitch. A contemporary form of error has opened up an aesthetic space that infiltrates a world of art, design and architecture. Those images of data that go awry are somehow images of our daily digital lives. The drawing shows the digital that is constantly with us. How is architecture going to take this into other forms? This drawing might be the beginning. With this drawing, something has emerged that could not have been created without the digital.

3rd prize:

Marten Herma Anderson- University of Fine Arts Berlin, Germany

The reproduced modern glass tower has become a symbol of globalisation. Despite local differences, today, we as humans all seem to live in the same tower. The drawing represents this current condition. Not as a flattened image, but as a complex illustration depicting the generic frame yet the different lives. As architects, we still produce these buildings. The question is: *“Is this the dystopia or is this the real?”*

The drawing has a strong isometric composition. Through light and shadow, you explore a sense of thickness to the building that takes you into the space - a scaleless structure with no beginning or end. The drawing can take you along many paths: the oil tradition, early Russian constructivism, or to references like Edward Hopper and Giorgio de Chirico.

2nd prize:

Mickael Minghetti - Swiss Federal Institute of Technology in Lausanne, Switzerland

One of the most difficult challenges to architecture is the ability to address the urgencies the world produces. The current refugee crisis is not new, yet its scale and dimensions are. Architectural drawings in the form of technical documents have traditionally been produced to transmit knowledge. The paradox of the drawing is that the refugee tent does not need specifications. It is the architects that have to be reminded of the human crises through their own language of the technical drawing. This drawing is a brutal, humorous and extremely honest reminder of that circumstance.

The drawing is elegantly composed and pure in its reduction of methods, every letter and line is extremely precise, making the drawing a piece of art. The title of the drawing “Housing of the Year” is added in the legend of the drawing.

1st prize:

El Hamdi Firas - National School of Architecture and Urbanism of Tunis, Tunisia

Conflicts throughout the world have filled the cities with rubble and ruins. Accumulated in piles, this shapes the reality of the current condition of contemporary cities like Aleppo. It is a new landscape that manifests individual and collective memories of these tragedies. It is the worst type of monuments of our era. How architecture responds to these conflicts yet remains to be seen, and it is still a task that needs to be solved. It seems reuse will be the architects’ only tool for providing sustainable solutions.

The drawing puts forward this theme of human accumulation and memory in a drawing of a very high artistic level. The drawing explores the digital possibilities, yet it builds on the aesthetics of the hand drawing. It is very well composed, situates itself in the abstract yet real, and references both Giovanni Piranesi and Hugh Ferriss.