AIA Connecticut 2002 Drawing Awards

Jurors:
Scott Bowen, AIA, Kent McCoy, AIA, James R. Martin, AIA, Jose Leonidas Meijas, Associate AIA, Jonathan Wagner, AIA, and Leonard Wyeth, AIA

Unitarian Church, Hartford
Roy E. Cook, AIA, The S/L/A/M Collaborative, Glastonbury
Pencil Sketch
Jury comments: A great, old school rendering using the classic pencil technique with a wonderful depth of shading.

Admirals Wharf, Stamford
Harry S. Culpen, AIA, Culpen & Woods Architects, Stamford
Blueline drawing with color pencil & White Out
Jury comments: Carefully rendered, the drawing appeals on an emotional level—it is a dreamscape. The jury liked the use of the blueprint aesthetic as a base. The hand drawn reflection is beautiful.

Downtown Bridgeport: A Rejuvenated City (Student Thesis)
Mark P. Goodwin, Assoc. AIA, Beinfield Wagner Architects, Norwalk
Ink on mylar, photocopied
Jury comments: The drawing has a wonderful layering technique with pencil and ink drawing on the surface. It is beautifully made; the line weights are terrific. It is the best of academic drawing. Technically and intuitively it is very expressive.

A drawing of Residential Projects, 2000
Charles Mark Haver, AIA and Stewart Roy Skolnick, AIA, Haver & Skolnick Architects, Roxbury
Blue Print/ Photo
Jury comments: A charming, wonderful graphic presentation. It is technically good and has an air of winter romance. The jury liked the variety of the types of buildings portrayed.

Roof Detail, Opera House, New Haven
Hemant Jha, KRJDA, Hamden
Graphite on trace
Jury comments: Beautifully executed, a simple rendering of form in a casual, harmonious composition.

A Day in Takayama, Japan
George Craig Knight, Assoc. AIA, Cesar Pelli Associates, New Haven
Travel Sketch, mixed media
Jury comments: The jury liked the feeling of process in this travel sketch, which provides the experience of drawing well while traveling. It evokes travel time—some aspects are a quick sketch; some have had more time lavished on them. The viewer can read the artist’s feelings of each experience. The sketch shows how architects use drawing to understand a building.
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Mile High Tower, Asia
Jon Pickard, AIA, Pickard Chilton Architects, New Haven
Pen on trace
Jury comments: The jury loved the way the pen on trace drawing shows process. It has a wonderful sense of detail, relative scale and a sense of liveliness.

Mile High Tower, Asia
Jon Pickard, AIA, Pickard Chilton Architects, New Haven
Oil on canvas
Jury comments: The oil on canvas drawing is evocative of the Hugh Ferris school of rendering and is highly emotional. It uses gradations of only one color to create emotion with a Maxfield Parrish effect.

Heffernan Residence, Bedford, NY
Malcolm J. Robertson, AIA, Robertson & Landers Architects, New Canaan
CAD Drawing, Archicad 7, with Atlantis and Piranesi software
Jury comments: The ultimate marriage of medium and message, the drawing uses the power of CAD capabilities to evoke appropriate romantic imagery.

Architecture and Drawing in a Digital Age
Jeffrey Paul Straesser, Assoc. AIA, Yale University School of Architecture, New Haven
Hand drawn sketches digitally imposed on Graphic Standards’ print, traditionally printed with masonite plates
Jury comments: A whimsical drawing on a number of different levels. It poses questions about the state of drawing today with a hand drawn version of what is clearly a computer generated aesthetic.