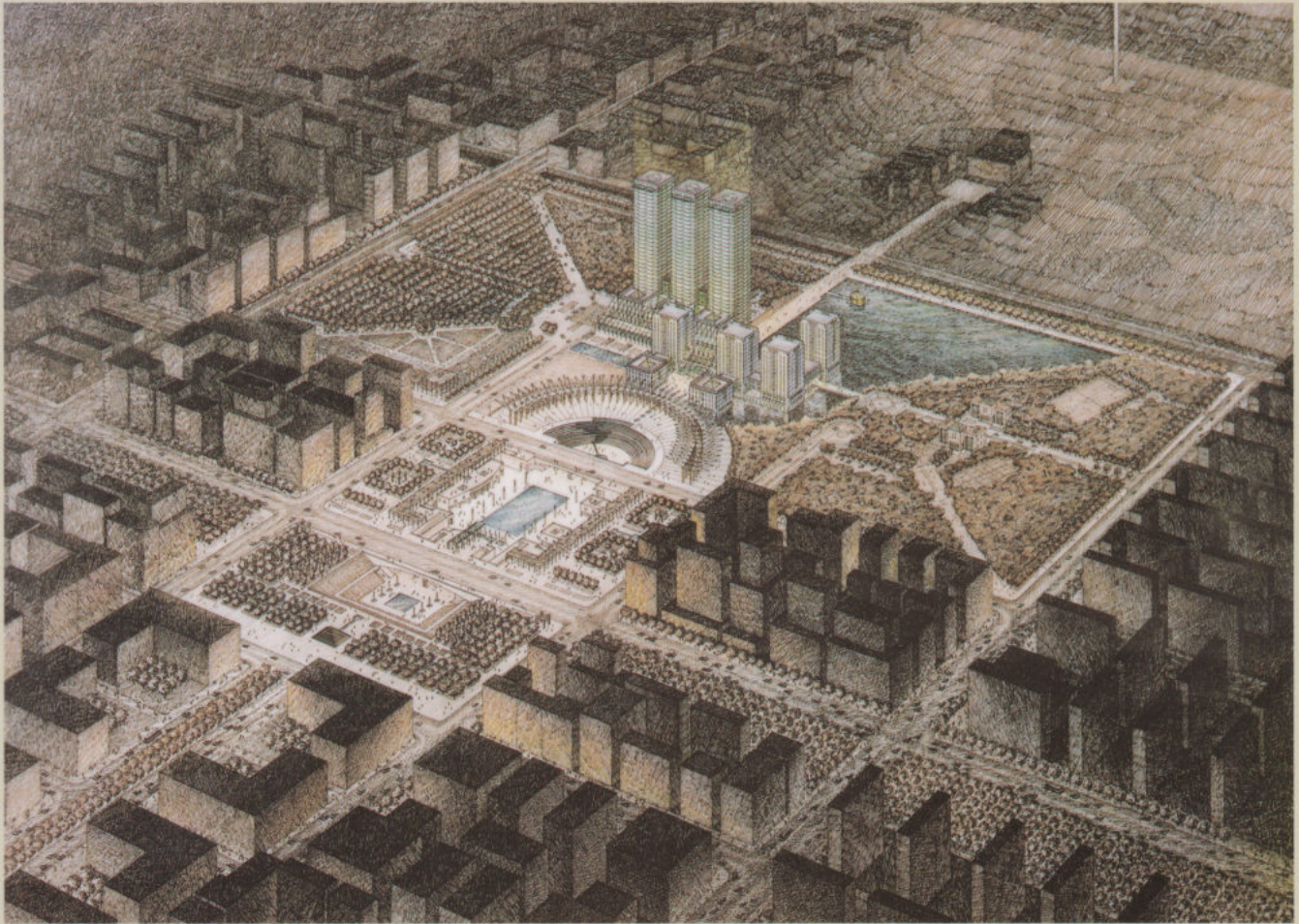


ARCHITECTURE IN PERSPECTIVE 9



*International Competition and
Exhibition of Architectural
Illustration*

THE AMERICAN SOCIETY OF
ARCHITECTURAL PERSPECTIVISTS

ARCHITECTURE IN PERSPECTIVE 9

A Competitive Exhibition of Architectural Delineation



Jules Guerin
Court of Honor, San Francisco

EXHIBITION PREMIERE

**The Atrium at the Contract Design Center
San Francisco, California**

November 4, 1994–November 30, 1994

VENUES

Galerie Aedes, Berlin, Germany

February 8, 1995–March 8, 1995

**Architekturforum Maculan Aedes in Vienne
Vienna, Austria**

March 20, 1995–April 24, 1995

AIA National Convention, Atlanta, Georgia

May 5–8, 1995

AIP 9 Call-for-Entry Poster Image

Illustration: Jules Guerin. Architect: McKim, Mead & White. Pencil & Watercolor on paper, 26x65; Court of Honor, Panama Pacific International Exposition, San Francisco, California, 1912. Courtesy of the San Francisco Museum of Modern Art; from the collection of the San Francisco Public Library; San Francisco History Room.

ASAP welcomes inquiries from those interested in hosting future AIP exhibitions. Please contact Alexandra Lee, executive director, ASAP, 52 Broad Street, Boston, MA 02109, 617.951.1433x225, Fax 617.951.0845.

*The American Society of
Architectural Perspectivists*

Since its creation in 1986, the American Society of Architectural Perspectivists (ASAP) has had as its primary goal raising the level of excellence of architectural drawing, and increasing the general awareness of the importance of such drawing in the practice of architecture. To elevate the graphic depiction of buildings, interior spaces, urban landscapes—our entire built environment—to the highest realm of artistic achievement has remained our overarching purpose, and today the Society pursues that objective on a worldwide scale.

From its inception, ASAP's primary vehicle for effecting this purpose has been its annual international competition and exhibition, *Architecture In Perspective (AIP)*. From a beginning as a small Boston area event to its present-day status as the world's preeminent exhibition of architectural artwork, *Architecture In Perspective* has created an emphatic focus for the architectural world on the value of imaginative and beautiful imagery as an indispensable design and presentation tool, as well as a worthwhile artistic endeavor in its own right.

The striking collection of work featured in this exhibition was juried and selected from among hundreds of entries sent from fourteen countries stretching from North America to Europe, the Middle East, and the Far East. The varied national and architectural cultures that nourish the current array of talented artists reflects the colorful mosaic of our increasingly interconnected global community. Many of our perspectivists can claim an artistic heritage for their respective countries reaching back hundreds—in some cases thousands—of years.

In fact, the practice of all architectural artists is evolving from a distinguished continuum of architectural representation—especially perspective drawing and painting—that extends unbroken back to the Italian Renaissance of the fifteenth century, and the “discovery” of the phenomenon of linear perspective by Brunelleschi and his contemporaries in Florence and Rome. In reality, their invention was but a refinement of “natural” perspective practiced by the classical Romans and Greeks, who in turn were the inheritors of proto-perspective from earlier Minoan and Egyptian cultures. In the Far East, linear perspective was introduced by European missionaries in the eighteenth century, but “natural” perspective had been practiced for many centuries prior to that period.

What is perhaps most intriguing about the long history of architectural drawing practice is the recurrence of identifiable artistic styles, techniques of media use,

manipulation of lighting, and general approaches to imagery. Either consciously or not, the mind—and the artist's hand—returns to age-old visual conceptions that must stem from basic human patterns, much as architects have grappled with the little-changing functional necessities of successive societies. In the beautiful artwork of *AIP 9* can be found echoes of past masters including Giovanni Battista Piranesi, Etienne-Louis Boullée and Claude-Nicholas Ledoux, David Roberts, Cyril Farey, and Hugh Ferriss.

These past practitioners, not unlike today's architect/artists, found their work to be inseparable from the whole process of architectural creativity. Architects through the ages have used drawings to refine their thinking, to communicate and promote their designs, and to espouse their particular design philosophies—whether or not their ideas became built reality. Many of the selected works on these pages were prepared for project competitions, where their distinct utility and visual economy made them essential to their teams' proposals.

From my own experience in viewing successive *Architecture In Perspective* exhibitions over the last eight years, I see that in every year the quality of selected work reaches new heights. The competitive environment of our annual *AIP* event has indeed challenged and motivated architectural illustrators worldwide to stretch the limits of their artistic abilities, to strive for more effective mastery of their preferred media, and to produce even more remarkable images.

Please join me in honoring this extremely talented group of award-winning architectural artists, and in enjoying the striking drawings and paintings presented in the ninth *Architecture In Perspective*.

Rael D. Slutsky, ASAP, AIA

*President, American Society
of Architectural Perspectivists
Chicago, June 1994*

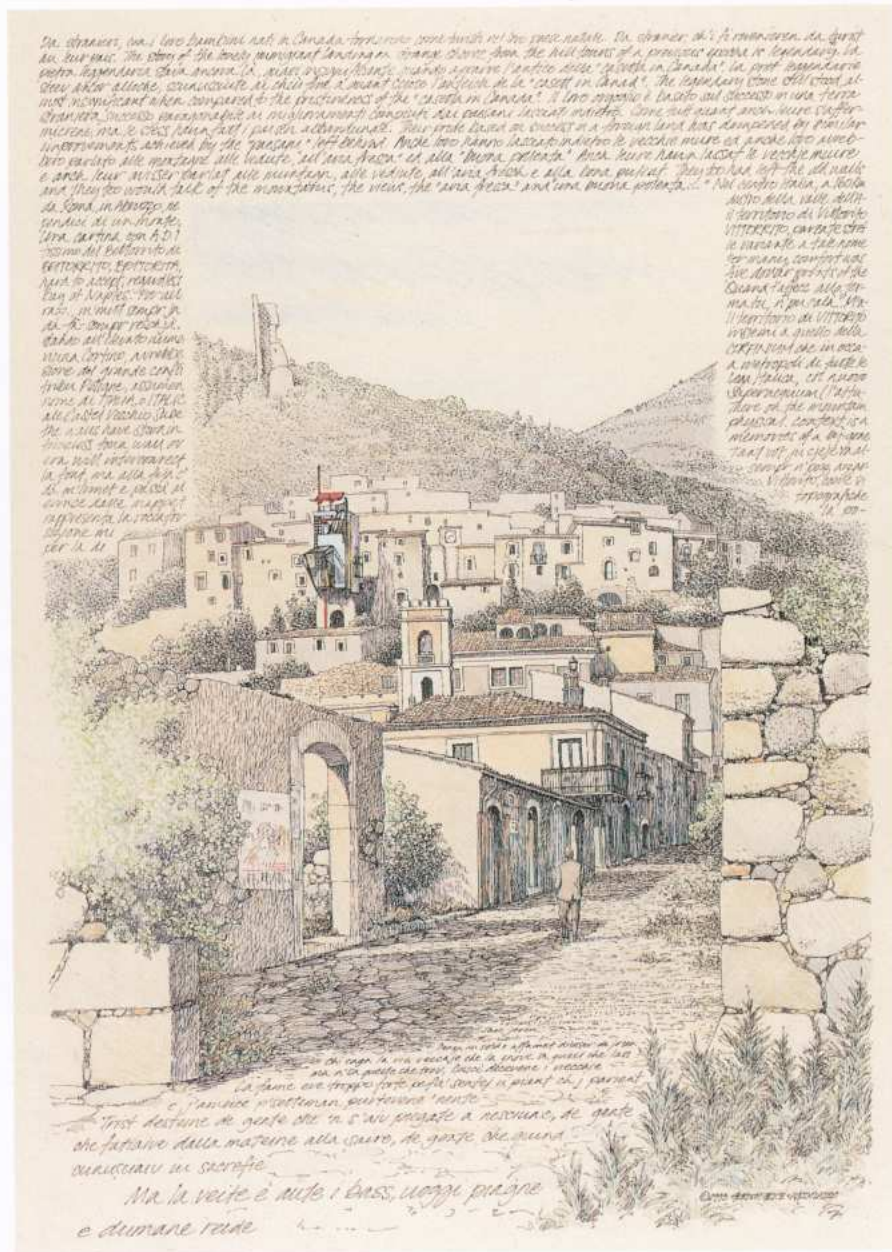
F o r m a l C a t e g o r y W i n n e r s

The selected works deserving Awards of Excellence that comprise the following competition category are described as “Formal Category—Formal presentation renderings, drawings, and paintings.” The generally accepted definition of “formal” applied to these selections is illustration that is more dimensionally accurate, graphically descriptive, and, across a wide range of representation, somewhat realistic. Such work, utilized for the predictive purposes of demonstrating new architectural projects in an environment, must incorporate the scale and proportions, materials, colors, and details inherent to the architect’s design. The challenge for each illustrator is to visually communicate that information and interpret it through effective use of perspective and media in a reasonably realistic fashion.

The stylistic variables unique to these images, as compared with those in the Sketch Category, give evidence of a creative, continued exploration of possibilities with the perspectivists’ tools of the profession—media, composition, light, space. Perhaps most importantly, these styles of work reflect the artist’s own architectural training, artistic capabilities, and aesthetic response to an architect’s given design. Such personal preferences, together with other influences, lead to the development of a “signature” style of drawing, quite recognizable in the work of veteran illustrators.

Such refined skills demonstrate the richness of realistic imagery attainable in the interactive process between illustrator and architect. The Formal Category winners chosen by this year’s jury attest to the increased standards of excellence that are the watermark of ASAP members.

G o r d o n G r i c e , O A A , M R A I C



Mnemotech Shelter
 Rocco Maragna

To explore the connection between the structure and its surroundings, this competition drawing depicts three kinds of context: physical (townscape and landscape), historical (the Roman ruin on top of the hill, the town and projected ruin in the foreground), and cultural (the script woven in and around the drawing, in shreds of English, Italian, and Abruzzi dialect).

Ink on Mylar and pencil crayon on Cronaflex, 26x18, 1993