

MURRAY & MURRAY COMPETITION 2022

TIME MATTER[S]



*Introduction:*

*Exhibition & Judging:*

Wednesday September 7- 11:00 am

Tuesday September 13- 11:30pm-4:30pm

**Time is a design material.** Just as architecture reveals time, time unfolds to reveal architecture's life. Time—the other face of change and adaptation—impacts materiality and essence, revealing a cross-exchange between time and architecture. Place itself is constructed over time through the merging of multiple unfinished stories. The perception of before and after is possible when change is made visible, thus creating memory. Temporal disjunctions between an anterior and a posterior condition can be made visible through the careful articulation of stories in adapting sites and buildings.

**Time Matter[s]: we stand in place and time.** Architecture is not just a spatial art—it is a temporal art. Each site or building is born under a particular set of contingencies in place and time, defining a specific astrology at birth, and needs to be evaluated individually. If a site, building, or project is to resemble memory, one has to question which kind of memory and whose memory are we talking about?

**Storytelling is plural.** The collective imagination of a place is sustained through the making and multiplication of images and narratives, informing a diverse sense of place, which we all experience differently. Every place is inhabited by diverse stories over time. We may see places as sites for interventions, but perhaps we can begin to see time as the place of our work.

Starting from this premise, the Murray & Murray competition asks: **what is the time-matter at hand in the making of a building?** The call of this year's Murray & Murray Competition is based on understanding the relationship between architecture and its making-in-time to define a merging of architecture and conservation into a hyphenated practice of adaptive-architecture as a form of design informed by a multi-cultural look toward past and future. This might inspire our approach to design, emphasizing the presence of censored or under-acknowledged layers of history.

You are invited to explore two temporal conditions—past & future—merging them onto a new medium: a color photograph of a site or building printed on paper, over which a sectional representation realizes a contiguous imagery of past and future events, evoking the process through which memory traces overlay in the imagination. Through metaphoric or literal transparency of a medium, combined with chosen representation techniques, the past is not erased from memory but rather ambiguously dwells within a possible future; in this rests the possibility for a resurfacing of memories, establishing a meaningful design dialogue between the layers of different stories. Your photograph has the potential to become a medium carrying the traces of its transformations and forming a contiguous imagery<sup>1</sup>.

## **TO BEGIN: TEXT & (CHRONO)SECTION DRAWINGS**

You should identify a site for your realization of a **place for storytelling[s]**. Your studio faculty may offer additional context for the choice of the site and possible readings on the notion of TIME in architecture and the architecture of time. Select a text of your choice about an idea of time—this will act as a kind of '*brief*' for the drawing. Take a photograph of an existing site and treat it as your drawing paper which is now the site for your (Chrono)section: a sectional drawing offering layered time representations in a same site evoking different realities and stories. You may decide to work retrospectively, in the present context, or anticipate possible futures (date the drawing to a year of your choice, when you imagine the realization of the idea may happen or might have occurred). Your studio instructor may guide the exercise with specific media and scales, introducing overall themes and methods of work for the fall term work.

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<sup>1</sup>See:

<https://www.acsa-arch.org/proceedings/Annual%20Meeting%20Proceedings/ACSA.AM.99/ACSA.AM.99.32.pdf>

## THE DRAWING

The drawing will be executed on a photograph printed on an 18" x 24" sheet of paper, landscape or portrait orientation, and will include a chrono-section. While drawing on a supporting printed layer, feel free to explore all kinds of media through hand drawing.

## THE TITLE

Each drawing title should provide insight into the work. Please indicate the location of the intervention and the year of intervention as you imagine them.

## EXHIBITION & JUDGING

Drawing entries for the Murray & Murray will be pinned up at the school on all pin-up boards on the main floor and the 4th level 'street' between 8:00 am and 11:30 am on Tuesday, **September 13. Please do not pin up drawings in the PIT. The finalists will be moved to the PIT at 2.00 pm.**

When you post your drawing, please write your name and student ID number on the back of the sheet to keep the judging anonymous. The day-long exhibition of the works will be open to everyone to view. Faculty members will each have 20 'stickers' to assign to the drawings that offered the strongest response to the call. Drawings with four or more votes will be moved to the main exhibition wall in the PIT at 2:00 pm, when the second stage of evaluation, with the final jury, will begin. Announcement of winners, critics' comments and final posting to the 'Awards Gallery' will begin at around 3:15 pm. The event will conclude with a short presentation by our guest Dr. Konstantinos Avramidis on Graffiti and Street Art.

[11:30 pm-1:30 pm]

**Phase 1 Judges:** All Studio Faculty

[1:30 pm -2:00 pm]

Finalist drawings are identified and pinned up in the PIT

[2:00 pm-3:00 pm]

**Phase 2 Judges:** Tim Murray  
Konstantinos Avramidis  
Menna Agha  
Lyette Fortin  
Lisa Moffit  
Isabel Potworowski  
Omeasoo Wahpasiw

[3:15 pm]

**Awards Announcements**

[3:35 pm]

**Lecture by Konstantinos Avramidis:**

### ***Writing Space, Drawing Time: An Archaeology of [Graffiti] Traces***

**KONSTANTINOS AVRAMIDIS** is a Lecturer in Architecture and Landscapes at the University of Cyprus. He holds a DipArch from the Aristotle University Thessaloniki, an MSc in Architecture and Spatial Design from the National Technical University of Athens with distinction, and a PhD in Architecture by Design from the University of Edinburgh, where he was awarded the Edinburgh College of Art Scholarship. He taught extensively at various institutions in Greece and the UK, most recently at Drury University and the University of Portsmouth. Avramidis co-founded *Drawing On: Journal of Architectural Research by Design* and is the principal editor of *Graffiti and Street Art: Reading, Writing and Representing the City* (Routledge, 2017).

[4:00 pm]

**Adjourn**

### **MURRAY & MURRAY PRIZES: 3 awards**

1st @ \$2000, 2nd @ \$1500, 3rd @ \$1000

5 Honour Awards @ \$500 each

The Murray and Murray prize has been awarded at the ASAU since 2003. According to the original terms of the prize: *"The competition challenges students to develop and present an architectural idea through hand-drawn drawing and to demonstrate an exceptional ability in using scaled and rendered drawings that include the conventions of plan, section and elevation."*