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2019 RAIC INTERNATIONAL PRIZE - JURY REPORT

Baha'i Temple of South America, Santiago, Chile Hariri Pontarini Architects, Toronto, Canada

The architects resolve a challenging and prescriptive program for a new Baha'i Temple near Santiago with a powerful form that creates a new landmark - a jewel - in a dramatic natural setting. One juror compared the sight of the temple in the distance to a visitor's first glimpse of Ronchamp, creating a sense of procession and heightened anticipation in the experience of approach and arrival.

The sense of 'the hand' is evident in the craft and detailing. The materials and subtle modulation of the building's surfaces make important and unexpected references to the topography and geology of the surrounding landscape. During the day, the striking form is animated by the variations of light and shade on the building's softly turning surfaces. At night, it stands like a lantern, softly lit from within.

The combination of the translucent cast glass and marble of the skin with the clear openings that separate the nine 'petals' enables a play of light and shade in the interior space that is constantly changing. The triangulated geometry of the skin is revealed both behind the folded marble lining and in the light reflected on its surface.

The result is timeless and inspiring, a building that uses a language of space and light, form and materials, to express an interpretation of Baha'i philosophy and teaching that becomes universally accessible as a shared spiritual and emotional experience.

Edificio E, Lecture Building, University of Piura, Piura, Peru Barclay and Crousse, Architects, Lima, Peru

The architects have created a new kind of university building in northern Peru with a carefully scaled-down urban plan - a 'learning landscape' - that organizes the academic program within a highly constrained composition of 11 distinct buildings and accommodates the social and informal teaching and learning agenda in the pathways and gathering places in-between.

One of the building's defining qualities is the grace with which these opportunities for 'casual encounters' in the in-between spaces celebrate an essential component of the university's academic mission: the creation of a culture of formal and informal learning that gathers all students, irrespective of their social and economic origins, in an environment that is open, accessible, supportive and inclusive.

In direct response to the hot and sunny climate of Peru's northern desert, the network of streets and squares that define the circulation system - a combination of large and small spaces that are open but partially covered and connected by stairs and ramps - provides a combination of shade and cooling breezes that recalls the tropical forest. The tight scale of this common ground



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and the careful introduction of direct sunlight at different times of the day create moments of light and shade that are poetic.

The use of concrete is compelling. The colours and textures of the walls, the soft light coming through the perforated screens, and the sculptural quality of the spaces themselves create a subtle specificity of place and time-of-day that provides a wonderful complement to the richness of the users' experience.

THREAD: Artists' Residency and Cultural Center, Sinthian, Senegal
Toshiko Mori Architect, New York City, United States

This is a modest hand-crafted building in the village of Sinthian, Senegal, that supports a compelling social and ecological agenda. The program complements an adjacent medical centre, a kindergarten and a farming school with a new facility that provides an unusual mix of community resources: a gathering space and performance centre, a library, a tree nursery, a base for agricultural education, and a residency program for local and visiting artists, all housed in a compact composition of open and closed spaces under a single undulating thatched roof that has been shaped to enable and facilitate water collection.

The jury appreciated the simplicity of the material palette and the honesty of the detailing and architectural language. Construction was based on traditional Senegalese building techniques and carried out by local craftsmen. The beautiful perforated masonry walls are made of compacted earth blocks produced on site and the thatch and bamboo for the roof were grown and harvested locally.

The shaded and naturally cooled spaces under the roof accommodate community-driven programs that are constantly changing in response to expressions of need and discoveries of opportunity. The flowing curves of the thatch and bamboo are an exuberant celebration of local technology and craft, and provide a tangible and powerful symbol of Thread's importance to the community: gathering, shelter and support.

Thread has become a true centre of the community, an inspiring example of what a close-knit community can do with a modest budget, an imaginative design team and many hands and minds working together.