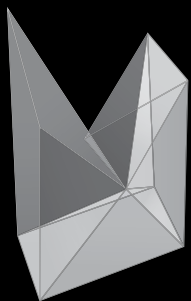


MORIYAMA RAIC
INTERNATIONAL
PRIZE 2014



MORI
YAMA
RAIC
INTERNATIONAL
PRIZE

RAYMOND MORIYAMA

"My hope is that this Prize will help raise not only RAIC's stature internationally but also the stature of Canada and inspire all Canadians and Canadian architects to aspire higher."



I INTRODUCTION

This publication presents the winning scheme for the inaugural Moriyama RAIC International Prize, and the three student essays selected to receive Moriyama RAIC International Prize BMO Financial Group Scholarships.

Canadian architect Raymond Moriyama, FRAIC, CC, the Royal Architectural Institute of Canada (RAIC), and the RAIC Foundation created the prize to raise the international stature of Canada, the RAIC and Canadian architects.

Mr. Moriyama's vision for the award stems from his conviction that great architecture transforms society by promoting social justice, respect, equality and inclusivity, and creating environments for the well-being of all people.

The biennial prize is open to all architects, irrespective of nationality and location, in recognition of a single work of architecture. It carries a prize of CAD \$100,000 and a sculpture by Canadian designer Wei Yew. "It is not a lifetime achievement award," said Mr. Moriyama. "Anybody, young or old, could apply and have a chance of winning."

The RAIC received submissions for projects located in nine countries: Canada, China, France, Germany, Israel, Japan, South Korea, the United Kingdom and Tajikistan. The six-member jury was impressed by the breadth of international interest in the prize and encouraged by the high level of engagement with the aims and objectives of the program revealed in the submissions.

Jury deliberations began in August, and due diligence was completed in September. "It became clear to all jurors that one project was in every respect exemplary," said the jury's Professional Advisor David Covo.

In addition, three CAD \$5,000 scholarships are presented in conjunction with the Moriyama RAIC International Prize. The Moriyama RAIC International Prize BMO Financial Group Scholarships program is open to any student registered full-time in a Canadian university architecture program.

The 2014 competition required applicants to submit an illustrated 1,000-word essay, responding to the question: Why do I want to be an architect? The four-member jury evaluated submissions from students enrolled in every one of Canada's 11 accredited schools of architecture.

"For such a simple question, I was singularly impressed by the depth to which students took the underlying meaning and responded with heartfelt and passionate views on the world of architecture," said Barry Johns, chair of the RAIC Foundation Board of Trustees.

The RAIC and the RAIC Foundation congratulate the winners and thank all who participated in the first cycle of the Moriyama RAIC International Prize and Student Scholarships.

Moriyama RAIC International Prize
BMO Financial Group Scholarship



WHY I WANT TO BE AN ARCHITECT

Benny Kwok, Dalhousie University

I was cleaning out my room recently and found a scrapbook I put together when I was in Grade Eight. Flipping through the pages, I found a lot of spelling errors in my writing, some of my childhood memories and also my thought process at the time. It described the attitude and feelings I had about my family, friends, education, and the career aspirations I had. When I got to the end, I found this passage that touched on what I wanted to be for my career:

“In the future, I hope that I can graduate from university and become a professional architect. In my [spare] time I can still contact my friends now and go have a drink with them. While I’m alive, I really want to build my own house and be an honest, successful person.”

I have always known that I wanted to become an architect, but I have never asked myself the intention behind it. Is it for building my own house, or for the simple reason of creating a place where I can enjoy a drink with my friends and family? These thoughts have raised the question of why do I want to be an architect as my career.

Having had the opportunity to live in various cities at different stages in my life, I have been exposed to different built environments. From the crowded skyscrapers of Hong Kong to the quiet suburbs of Auckland, I have seen a contrast of building styles and city developments that are deeply tied to a place’s resources, technological advancements, economic necessity, cultural history and natural surroundings.

Architecture continued this trend, as it has given me lots of opportunities to travel around the world. It has led me from Vancouver on the West Coast to the other side of the country in Halifax, driven me to the bright lights of Tokyo and different parts of Japan, and across the Atlantic Ocean to various countries in Europe.

Through these experiences, I have discovered that while cultures are different and unique from one another, there are a few common characteristics we can identify within them. We have the need for shelter when the weather gets rough, the need for indoor comfort when one wants to rest, and the need for

These characteristics are manifested in what we create as architecture. It not only becomes the spaces we inhabit, but also the language we use to share our culture and identities. place-making for activities and rituals involved in our daily routines.

I was involved in a building workshop at Sandhornøy, an island located in the northern part of Norway, with students from different parts of the world. Rather than staying in local establishments, we were staying in military camps on site for the duration of the workshop. The intention of the workshop was to design and build a series of portable shelters called Siidas, which means a meeting place in the North-Sami indigenous language, on an Arctic beach within a two-week period.

I worked in a group of five, with each of us having various levels of understanding of English, making it difficult to communicate from time to time. We spent numerous hours on discussions, using drawings, sketches and models to help us illustrate our points. However, we could not make any progress on paper. We learned that the most effective method of working was to engage with the beach and draw around our bodies in the sand; to engage with the tools and materials by building our ideas to their true size. We were able to communicate by the act of doing, by using our body and actions as the words and sentences that we all understood as the common language. We accomplished something simple and beautiful: a place for people to gather and enjoy each other's company, and a place that illustrates our culture, knowledge, and identities.

The workshop at Sandhornøy was a truly amazing experience, where I believe I learned things that were beyond the realm of architecture. Architecture should not be understood as an object, but rather as a process of what one of my professors call "architecting." It is a process in which we engage and therefore includes all our relationships – with each other, with materials, with tools and landscape. It includes our relationships with land and territory, wind, sun and rain; with water, animals and with words – the words we know and the words the others say. When one can just let go and focus on these relationships, architecting becomes so magical, so entangled with people, their personalities, their personal relationships, and their cultural background and social upbringing.

When I ask myself the question why I want to be an architect, I believe I want to accomplish something more than what we associate with architecture. Architecture should be a realization of an original thought, or an architectural idea. It should improve urban environments, and be energy efficient and sustainable by second nature. However, it should also be something more.

It should be an act of architecting, a language of communication, and an opportunity for us forge and strengthen relationships we share with one another. I believe we could create a better place for each other with all that stems from the rudimentary ideas I had when I was young: to build my own house and create a place where I can enjoy a drink with my friends and family.



Figure 1

The intention of the workshop is to design and build a series of portable shelters called Siidas, which means a meeting place in the North-Sami indigenous language, on an Arctic beach within a two-week period.

Figure 2

We learned that the most effective method of working was to engage with the beach and draw around our bodies in the sand; to engage with the tools and materials by building our ideas to their true size.





Figure 3

We were able to accomplish something simple and beautiful: a place for people to gather and enjoy each other's company, and a place that illustrates our culture, knowledge, and identities.

Figure 4

When one can just let go and focus on these relationships, architecting becomes so magical, so entangled with people, their personalities, their personal relationships, and their cultural background and social upbringing.



Pourquoi je veux être architecte?

Loïc Jasmin, Université de Montréal

Je me présente: Je suis Loïc Jasmin et je viens d'Haïti. J'y ai passé toute mon enfance et mon adolescence. Cela ne fait qu'un an que j'étudie ici, à Montréal. Le 12 Janvier 2010, à peine rentré de l'école, j'ai vécu le tremblement de terre. Je dis, comme tant d'haïtiens, « le » tremblement de terre, tant cet événement m'a été important. Ce séisme dévastateur a été et continue à être pour moi et de nombreux autres l'événement le plus dramatique et bouleversant de nos vies : Trois cent mille morts et 1.2 millions de sans abris ; tout cela en 35 secondes.

En 35 secondes, nous avons perdu notre palais, nos ministères, nos hôpitaux, nos écoles et nos maisons. En 35 secondes, nous avons perdu des amis, des oncles, des professeurs, des parents, des frères et des soeurs. En 35 secondes, la destruction la plus totale s'abattit sur nous comme de la foudre, sans s'annoncer. Nous, haïtiens, n'avions plus rien. Durant les semaines qui suivirent, j'ai vu les parcs où j'ai joué se transformer en cités de tentes, j'ai vu les églises où je priais détruites et mon école transformée en hôpital. Pendant ces semaines j'ai vu ce qu'était la vie sans aucune organisation, sans force policière, sans gouvernement, sans certitude. J'ai vécu sans architecture. Ce fut une expérience unique.

Le pénitencier national était détruit et des milliers de criminels rôdaient dans les rues. N'ayant plus d'école, mais ayant encore une maison j'ai dû y passer bon nombre de mes heures, question de sécurité. Je n'ai pas quitté ma maison pendant les 10 premiers jours qui suivirent le séisme. J'ai donc eu le temps d'analyser cette maison, ses espaces, ses qualités et ses défauts. Soudainement, elle n'était plus qu'une simple maison. Chacun des éléments qui la composaient m'était important. Ses murs épais que je voyais auparavant comme protecteurs m'étaient menaçants.

C'était ces énormes masses de blocs et de ciment qui avaient pris la vie à tant de mes compatriotes. Les fers forgés qui nous servaient de protection contre les voleurs en avant des fenêtres se transformèrent en de vulgaires barreaux de prison qui nous empêcheraient de sortir en cas d'une autre secousse.

J'ai réalisé que l'architecture était plus qu'un simple métier. J'ai réalisé que l'architecture, c'était la maison mais aussi son environnement, le contexte géographique, même le contexte temporel. Ce sont ces circonstances malheureuses qui m'ont permis de réaliser qu'en architecture, tout entrait en jeu. Quoi de plus beau et significatif alors, que d'apprendre ce métier ? Quoi de plus important que d'apprendre à maîtriser son environnement, la lumière, le vent, l'espace où vit l'homme et par conséquent l'homme lui-même ?

Cet événement qui m'a paru comme une malédiction a donc été un point tournant dans ma vie et cela, pour le meilleur. Après quelques jours je n'avais plus aucun doute : je voulais être constructeur, concepteur, créateur d'espaces ou plutôt de lieux de vie. Je voulais être architecte.

Ma première année à l'école d'architecture de l'Université de Montréal n'a fait que renforcer mes convictions. Plus que l'école, c'est la ville qui m'a convaincu. J'ai quitté les constructions anarchiques des bidonvilles de Port Au Prince et j'ai observé des duplex, des triplex, des maisons, des gratte-ciels. J'ai souvent voyagé à l'étranger. Ce n'était donc pas la première fois que je voyais ce type d'immeubles ; c'était cependant la première fois que j'y vivais.

Le contraste est brutal entre mes deux réalités. L'une est anarchique, autant dans son architecture que dans son organisation urbaine. Dans ce contexte, la vie est tout aussi désorganisée : pas d'horaires fixes, pas de normes, pas de stabilité. Ici à Montréal, tout est « architecturé ». Le bus arrive à 7h43 comme prévu ; les routes sont déneigées sans faute. Tout fonctionne quasi-parfaitement et cela, tous les jours. Nous vivons ici dans une réelle organisation ; une structure calculée qui résiste aux poids des années. En Haïti, les tentatives d'organisation ne résistent pas au temps. Elles n'ont aucune base sur laquelle reposer. Les logements, les réseaux routiers, toutes les infrastructures de base sont chaotiques. Comment alors instaurer un système organisé ?

J'ai pu constater grâce à mon expérience que l'architecture est à la base de la vie d'une société. Elle lui offre un cadre où évoluer, où s'épanouir et où vivre. L'architecture, quand elle est bien pensée, a un impact fort et positif sur la vie de l'homme. Je pense aussi que l'absence de cette architecture a des conséquences négatives graves. Dans les bidonvilles règnent l'insalubrité et l'insécurité. Ce sont les conséquences directes de l'architecture ou plutôt du manque d'architecture de ces lieux.

Difficile alors de résumer en 1,000 mots pourquoi je veux être architecte. Ce sont mille et une expériences qui m'ont poussé vers ce choix et je ne saurais vous les conter toutes. En quelques mots, je veux être architecte parce que j'ai eu la chance de vivre ces épreuves. Je veux être architecte parce que je crois ardemment que rien d'autre ne nous affecte aussi directement au quotidien que nos maisons, nos écoles, nos lieux de travail et de loisirs. Je crois en l'architecture car sa puissance est subtile. Elle nous encadre et nous dirige sans nous opprimer ou nous limiter. Je veux être architecte car j'ai vécu sans architecture. Je veux être architecte pour apporter un changement dans mon pays, Haïti, où la plupart de mes compatriotes continuent à vivre dans l'abîme le plus profond.

Quant aux photos de mes projets, je ne les attacherai pas à ce texte. Je comprends qu'elles sont requises par la consigne mais je pense qu'elles n'ont pas leur place ici. Mon objectif principal est de vous expliquer pourquoi je veux être architecte. Je vous laisse alors avec une citation et avec une photo prise par mon ami Frédéric Dupoux quelques jours après le séisme à Delmas, Port Au Prince.



«Plus claire la lumière, plus sombre l'obscurité... Il est impossible d'apprécier correctement la lumière sans connaître les ténèbres.» -- Jean-Paul Sartre

WHY I WANT TO BE AN ARCHITECT

Shu Yin Wu, University of Waterloo

A poet uses a pen to make space speak the unspeakable. As an architectural student, I like to trace a pen upon the skin of the city, hearing, for example, the sound of a continuous texture cut by intervals of abrupt silence when the pen dips down into the eroding holes on the stone.

To me, Chinese cave dwelling – yaodong – is an area of practice that I will pursue for my master thesis study and long after. It is a reconciling between nature and culture, death and birth, silence and screams. "Yao" means beehive-like structures used throughout China's countryside to fire bricks and tiles. "Dong" means caves, recessed cavities, or holes in the earth. It is one of the earliest forms of human shelter.

Today 30-to-40-million people still live in yaodong homes, where their ancestors lived thousands of years ago. From primitive time's worship for the female body, to the caves of Taoism, the yaodong tradition sustains people's spiritual belief of exorcism and blessing. When people die, they are buried in caves near their homes; when people marry, their first night of marriage is called "into the caves." Being inside a yaodong feels like being inside mother's womb. Yaodong's feminism comes from its internal form without external shape.

A yaodong's carrier is the courtyard, the courtyard's carrier is the village; the village's carrier is a mountain or ravine, or the Loess plateau. Villages are integrated into the environment with low impact.

Yaodong dwellings are typically carved out of a hillside or excavated horizontally from a square hole in the earth which serves as a sunken courtyard. During construction, the soil removed from a hill can be reused. After the yaodong's time is up, it is buried again and returned to nature without a trace as time flows.

Because yaodong construction is cheap, quick, easy, and energy-saving, it has survived the warring states and provided shelter for refugees, the homeless, and soldiers in preparation for critical battles. The yaodong, where Chairman Mao lived for 13 years, became regarded as a sacred place of revolution and played an important role in both political and popular culture.

Unfortunately, for most of history, yaodong houses have been associated with poverty and backwardness. Today's Chinese architecture is based upon the framework theorized by architectural historians Liang Sicheng and Lin Huiying. They suggested that only one dominant architecture – the standard timber structure which was the official structure of Northern royal palaces and temples– could represent China's national style.

This stance led to the dismissal of China's rich culture diversity. The multiple construction systems and building types, especially the regional architecture of remote areas and minority communities, were largely excluded in their work.

Same as anywhere in the world, professional architecture has done much to prevent ordinary members of the community from interpreting their value systems through their homes and has inhibited their capacity to shape their domestic environment.

In recent years, China risks social tension through urbanization and the main reason is the income gap between different classes of citizens. For migrant workers who face sky-high property prices, the only option is to live in urban villages and even underground.

I want to be an architect to re-conceive yaodong as a new shelter – a spiritual, as well as a physical shelter.

This cave-dwelling study not only treats the yaodong as a shelter for living but also as an urban intervention. It envisions yaodong buildings, not only as a physical substructure of landscape in remote areas, but also a vital force for regenerating cultural, social, and economic life.

The new yaodongs could engender a feeling of community and hope for the future among the inhabitants of rural communities. We should not simply ban or deconstruct them. Instead of accepting the condition as what it is, we should try to transform their features through positive design methods.

My first proposal is an underground dance centre. China has a long tradition of dancing, and people in the Loess soil dance as they pray for the rain. Through the dancer's movement, space is filled with energy and lightness.

By designing a cast-glass screen for its only façade, I hope to solve the lighting issues by brightening the interior with dispersion of light.

I recall an experience in Capri on a school field trip. After climbing a rock, I started making my way back toward my companions in the water. I called their names but failed to catch their attention. This feeling of isolation struck me strangely as if I am in my ghostly form as if I have died while I was climbing the rock. Rome, the city we studied, has this ability for one to feel like resurrecting from a massive tomb, a puzzling underworld where everything has aged so well.

Since then, I wear this invisible veil in order to understand the silence of statue and stone better. Once, they were particles in the air, then; they became stone hard and lost their ability of flight. Once, they were sculpted by artists whose hands sculpted like wind, but now they were dead. They are immobile and speechless now, but some invisible spirits must float in between stone and us, helping us communicate with the past.

Yaodong to me is a memory box as remote as the earth, with layers of dust buried over it. To re-conceive yaodong, I want to stir the dust buried over it for thousands of years.

I wish through juxtaposition of light and darkness, lightness of glass and heaviness of earth, that a new dynamic may be channeled inside the cave.

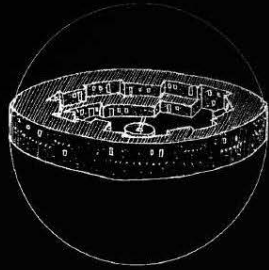


Image Extract from film Yellow Earth (1984) by Chen Kaige

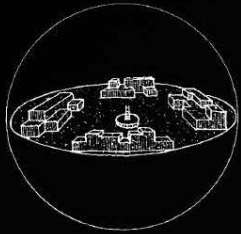




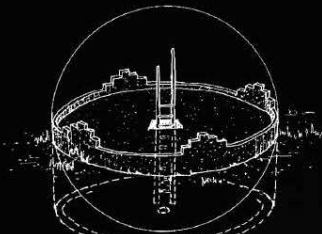
The cardinal landscape



Anasazi: houses, plaza, and kiva.



Pueblo: houses, plaza, and kiva.



Kiva.

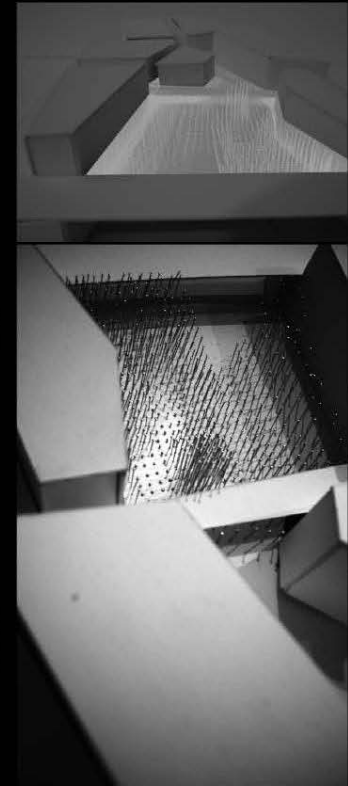
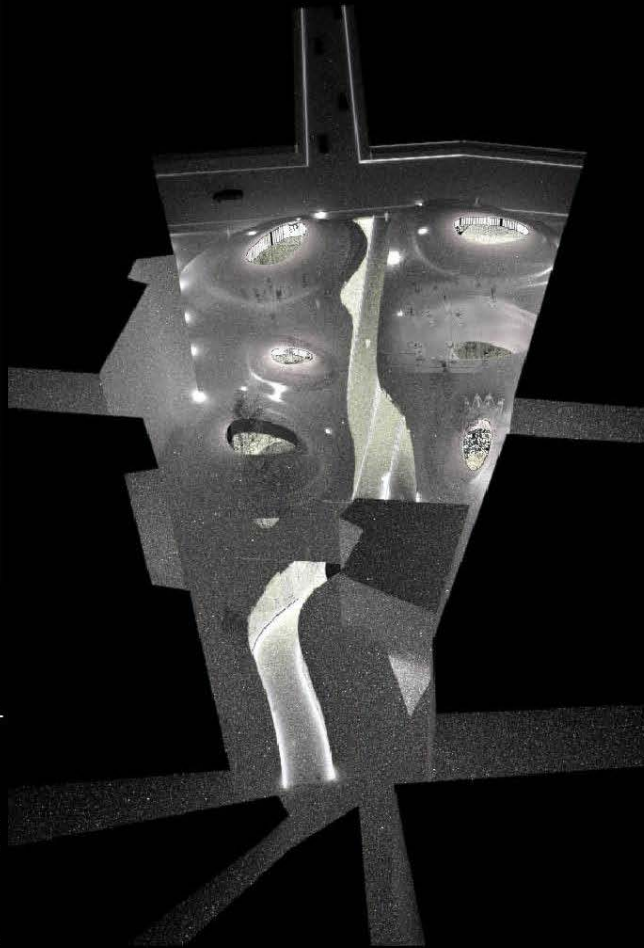
Earth Bowl and Sky Basket
create a containing sphere perceived at various scales in Pueblo landscape.

-Jeremy Lowa and Rina Swentzell

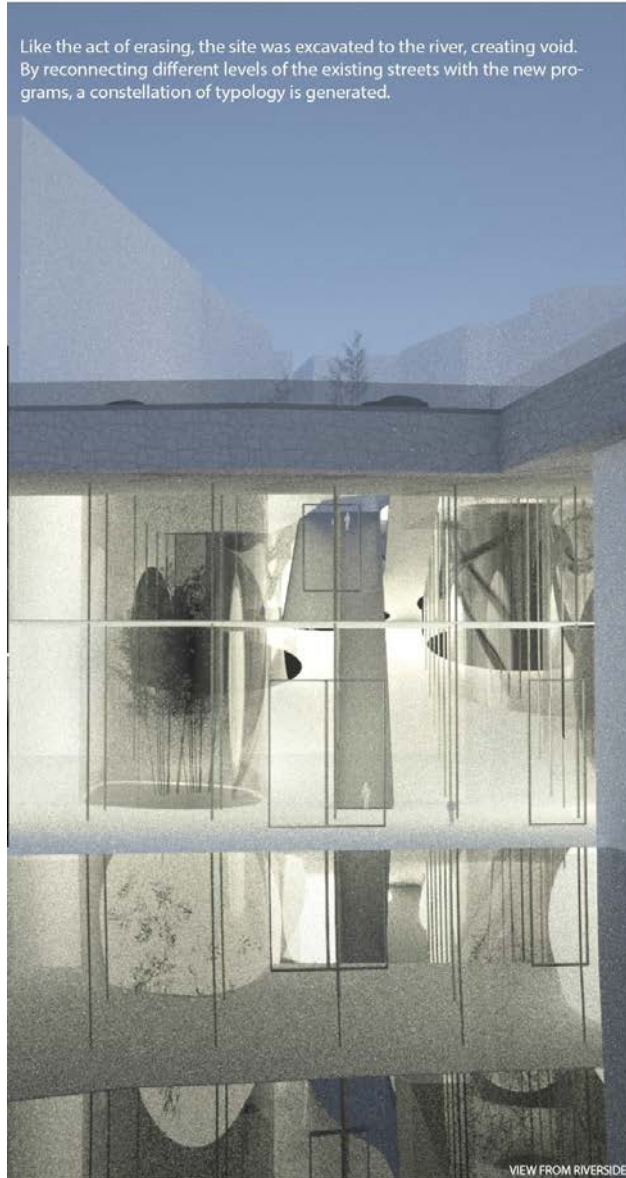
"For each Pueblo village in Mexico, plazas are not only the physical and social center of village life, they are also viewed as the pulsing hearts of a profoundly sacred world.

As a primarily religious space, each plaza hosts an annual cycle of up to fifty rituals and dances, some including several hundred dancers. Individuals portraying supernatural kachina figures don their regalia and masks in the kiva and emerge from the underworld up to the plaza and the awaiting community."

-The Plazas of New Mexico
by Chris Wilson, Stefanos Polyzoides



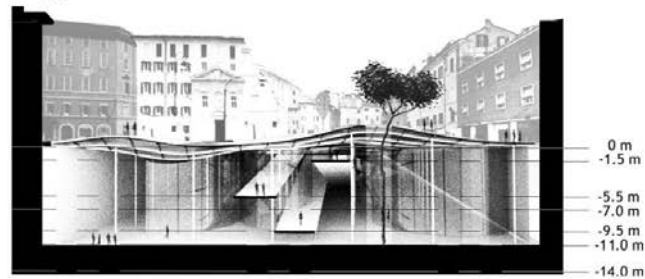
Like the act of erasing, the site was excavated to the river, creating void. By reconnecting different levels of the existing streets with the new programs, a constellation of typology is generated.



VIEW FROM RIVERSIDE

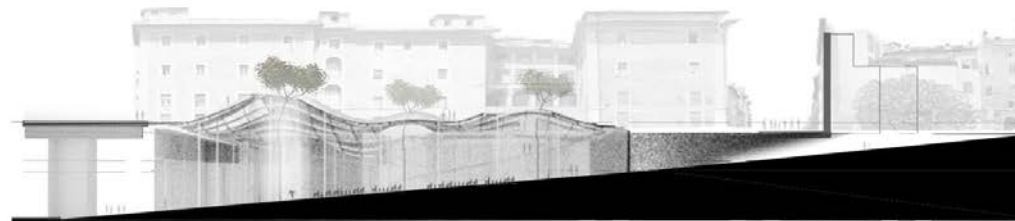


3 SECTION



5 SECTION

One street does not necessarily lead to another street, it may lead you to a courtyard, the river, or somewhere inbetween the earth.

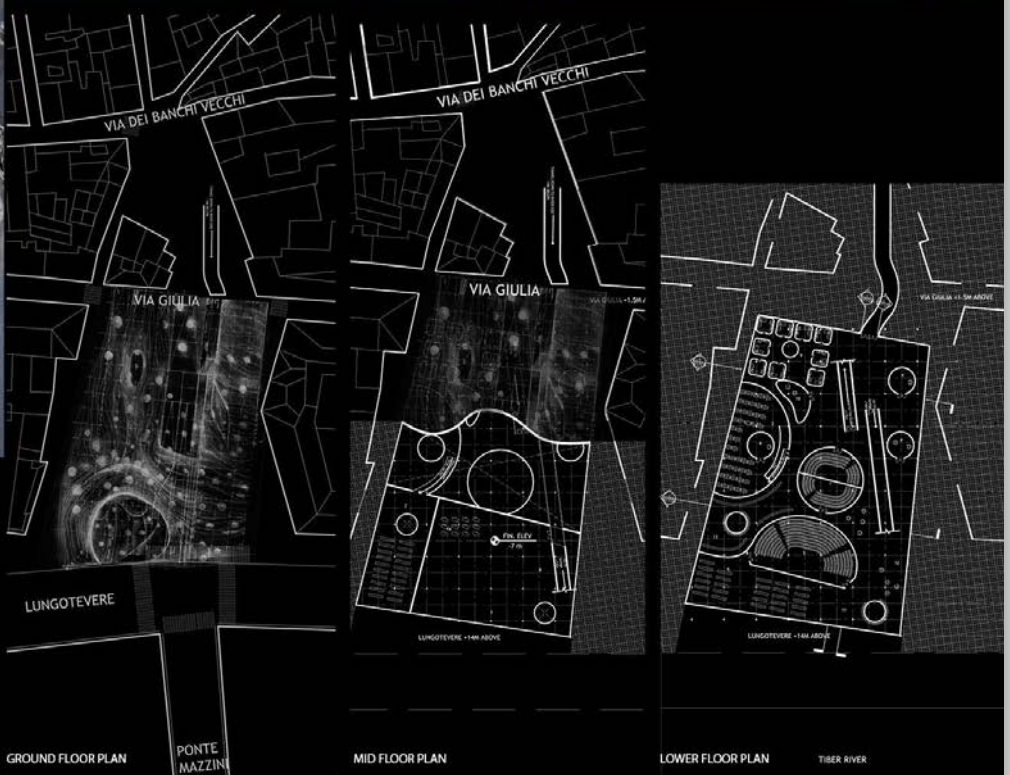
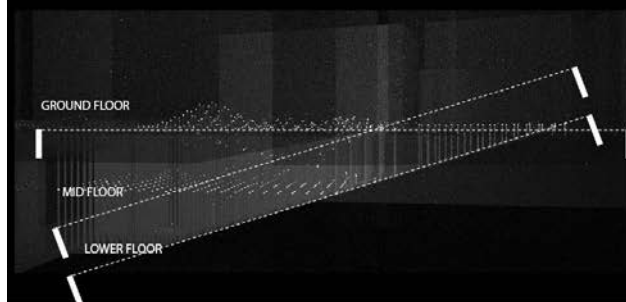
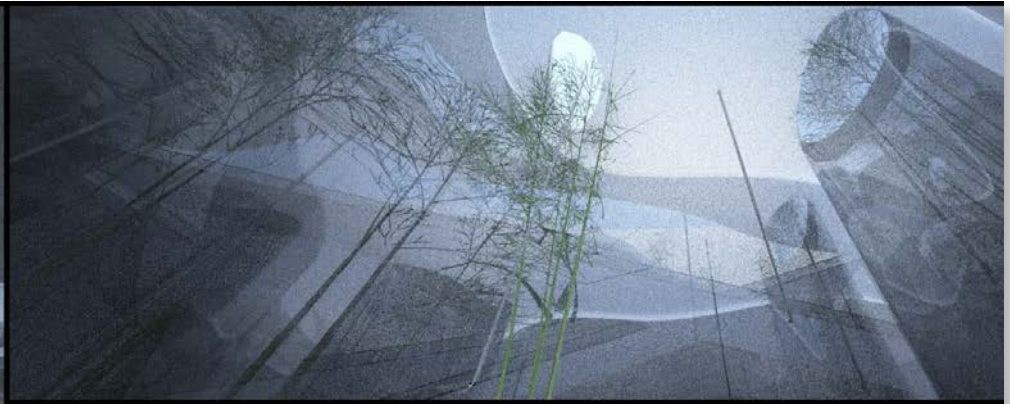


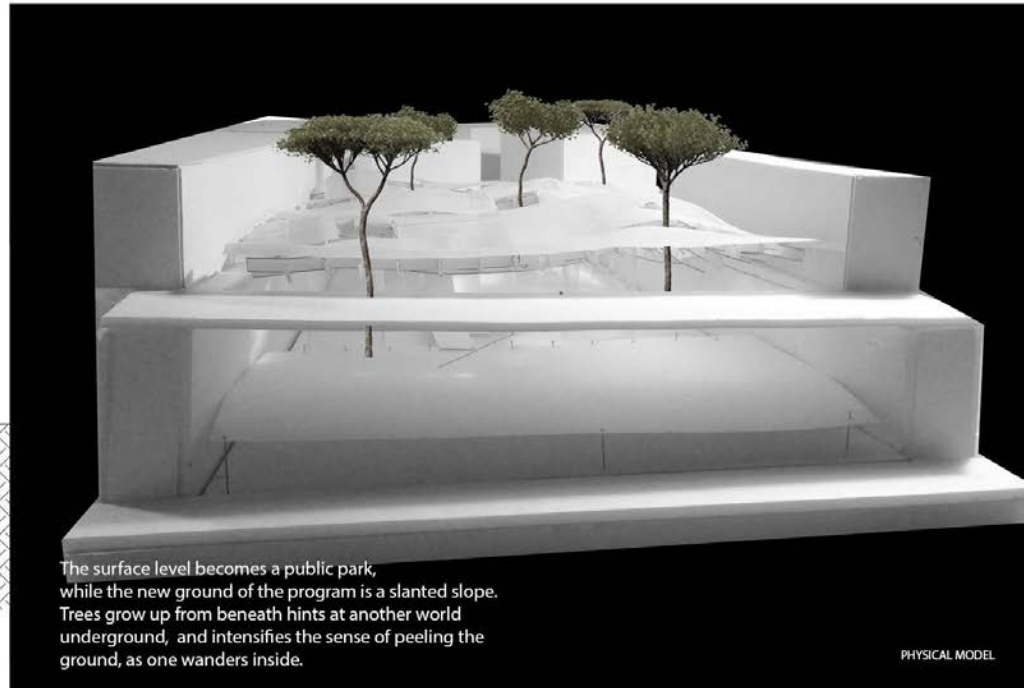
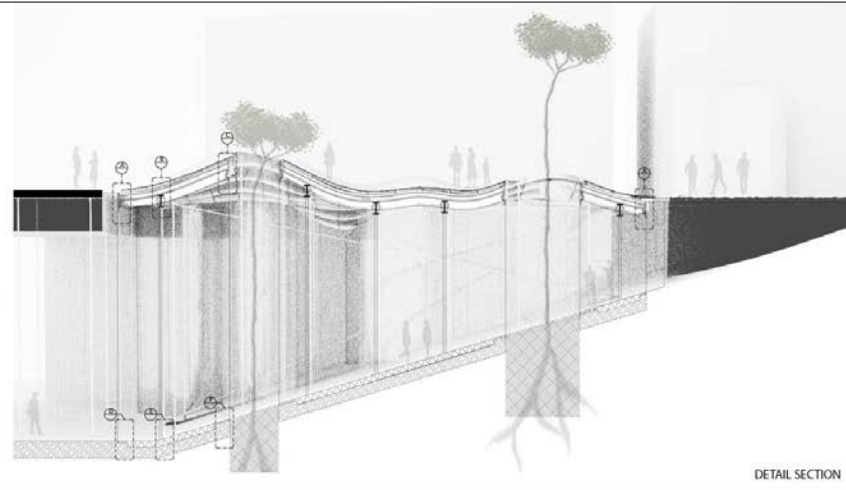
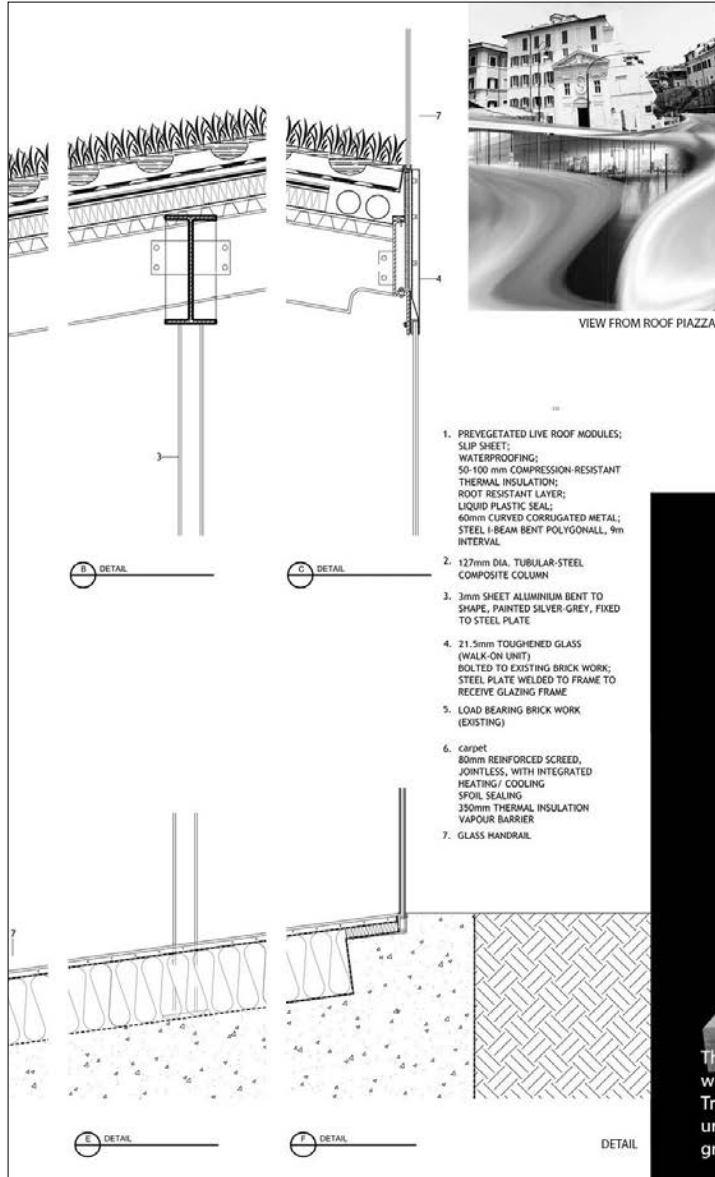
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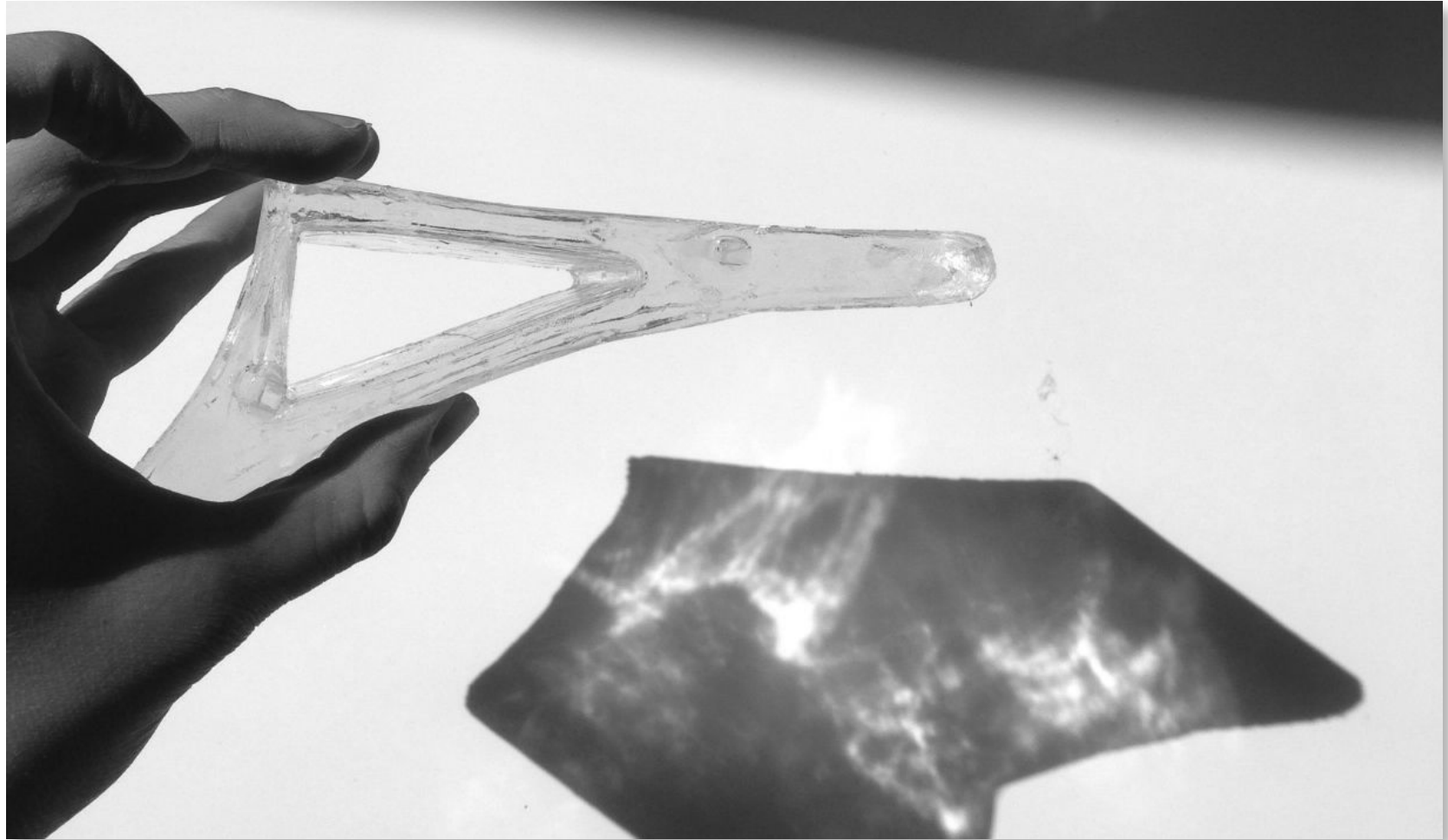


2 SECTION









"The sun sharpened the walls of the house, and rested like the tip of a fan upon a white blind and made a blue fingerprint of shadow under the leaf by the bedroom window."

- Waves by Virginia Woolf

| Moriyama RAIC International Prize Jury

- **Edward Cullinan, Hon. FRAIC**, is a Royal Institute of British Architects Gold Medallist, recipient of a CBE, and founder of Cullinan Studio in London, England. He has taught at the Bartlett School of Architecture, the Massachusetts Institute of Technology, and many other schools.
- **Maxime-Alexis Frappier, MIRAC**, is winner of the RAIC 2013 Young Architect Award and a teacher at the University of Montreal. In 2006, he co-founded the award-winning firm acdf* architecture-urbanisme-intérieur in Montreal, with projects in North America, the United Arab Emirates, Vietnam and Indonesia.
- **Barry Johns, FRAIC**, Chancellor of the RAIC College of Fellows, served as the Chair of the jury. His Edmonton-based firm, Barry Johns Architecture Ltd., has won 75 design awards from around the world. His career spans private practice, teaching, public lectures, architectural juries and public service.
- **Brian MacKay-Lyons, FRAIC**, is a principal of MacKay-Lyons Sweetapple Architects in Halifax, and a professor of architecture at Dalhousie University. His firm has won more than 100 awards, including six Governor General Medals and 15 Lieutenant Governor's Medals of Excellence.
- **Patricia Patkau, FRAIC**, is an RAIC Gold Medallist, co-founder of Patkau Architects in Vancouver, and Professor Emerita of Architecture and Landscape Architecture at the University of British Columbia. She has led the design of projects in Canada, the United States, Europe and the Middle East.
- **Bing Thom, FRAIC**, is principal of Bing Thom Architects in Vancouver. His commitment to using architecture to improve urban context and social conditions has been recognized by the Order of Canada and the 2011 RAIC Gold Medal.
- **David Covo, FRAIC**, served as Professional Advisor to the jury. He is an architect and associate professor of architecture, and a former director of the School of Architecture at McGill University.

Moriyama RAIC International Prize BMO Financial Group Scholarships Jury

- **Elsa Lam, MRAIC**, editor of Canadian Architect magazine, and Chair of the jury
- **Paule Boutin, FIRAC**, principal, Paule Boutin Architecte, Montreal, and RAIC past president
- **J. Robert Thibodeau, FIRAC**, President of THIBODEAU Architecture + Design with offices in Montreal and Vancouver, and Dean of the RAIC College of Fellows
- **Maria Cook**, RAIC Manager, Communications and Advocacy

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