

A photograph of a modern building facade featuring copper cladding. The upper portion of the building is clad in vertical copper panels, while the lower portion features horizontal copper panels. The copper has a natural patina, showing various shades of brown, blue, and green. The sky is visible in the background, and the overall composition is clean and architectural.

COPPER IN
ARCHITECTURE
AWARDS 13

This is the 13th iteration of a design-led competition celebrating the use of copper in architecture in all its various forms. Although started in the UK, over the last few years it has developed to recognise the best recently completed buildings in Europe.

The judging panel was chaired by Paul Finch, Editor of *The Architectural Review*, and included regular contributors Gordon Talbot of Ian Ritchie Architects, Craig Casci of Hamilton Associates and Laurence Bain of Bain & Bevington Architects. This year, the judges were joined for the first time by Ken Shuttleworth of Make Architects and the winner of the last European Award Kari Jarvinen of Kari Jarvinen Ja Merja Nieminen from Finland.

Although this is only the second time that a European category has been included, the judges were struck by the breadth and design quality of entries. Following extensive debate, they settled on six shortlisted projects from the 31 European entries, leading to four closely contested Awards. Separately from the European category, the Copper in Architecture Awards continue to recognise the best UK projects, this year with five very different buildings shortlisted from the 43 entries. Finally, separate Awards were again included for Architectural Student projects and Craftsmanship.



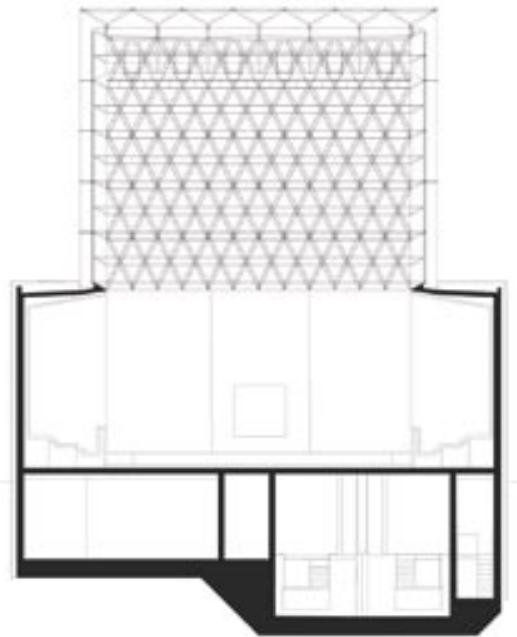
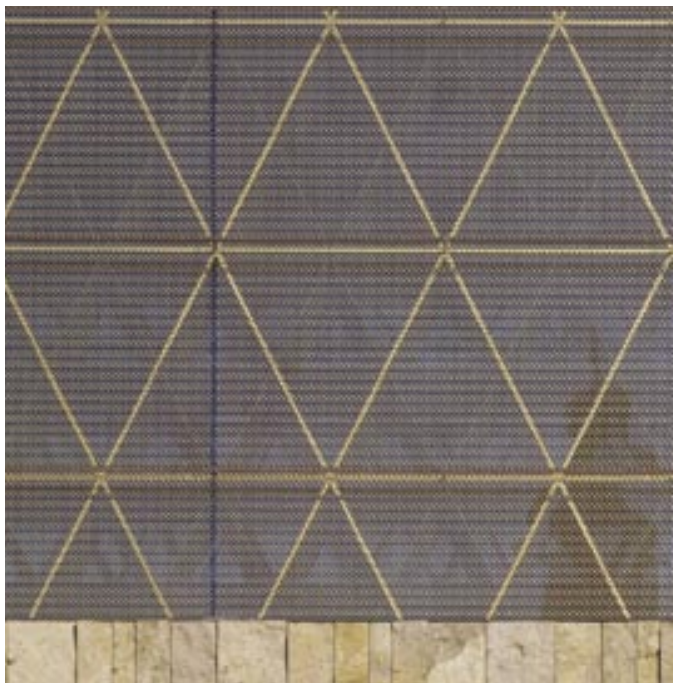
WINNER, EUROPE

Jewish Centre, Munich, Germany

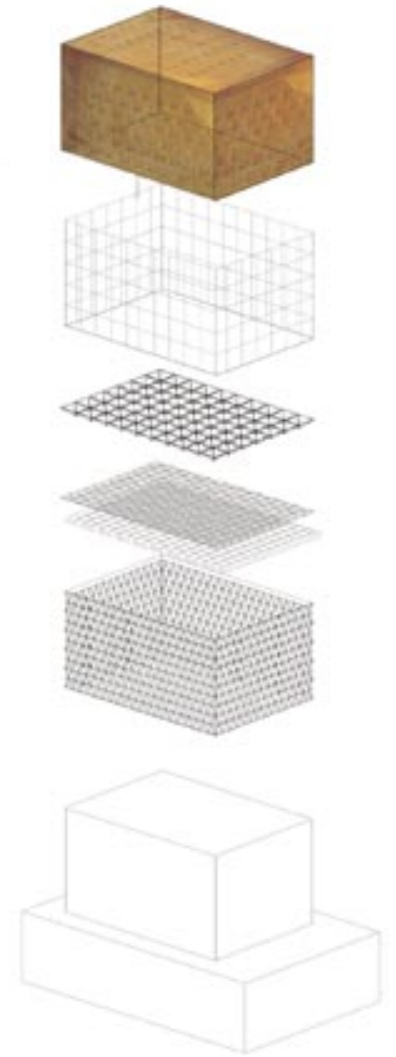
Wandel Hoefler Lorch Architekten

The design concept seeks to integrate the Jewish Centre into the structure of the city through the creation of public space. Its public nature and openness can be experienced in a succession of squares, paths and passageways between and around the buildings. The Centre is expressed in clearly differentiated buildings and materials to define specific relationships. The synagogue is the central element of a balanced group and consists of a closed, rusticated stone base with a light steel and glass lantern rising from its heart, cloaked in a veil of woven bronze mesh. The massive base makes reference to the permanence of traditional temples and contrasts with the floating filigree lantern connecting to the sky.

Copper linked to transparency and light is a defining theme of the Centre and the building's beauty is apparent both during the day and at night. The choice of materials has symbolic relevance informed by Jewish culture but is also particularly effective architecturally. This deceptively simple elegance won the judges over and justifies the accolade of European Winner. *Photographs: Roland Halbe.*







layering of external wall

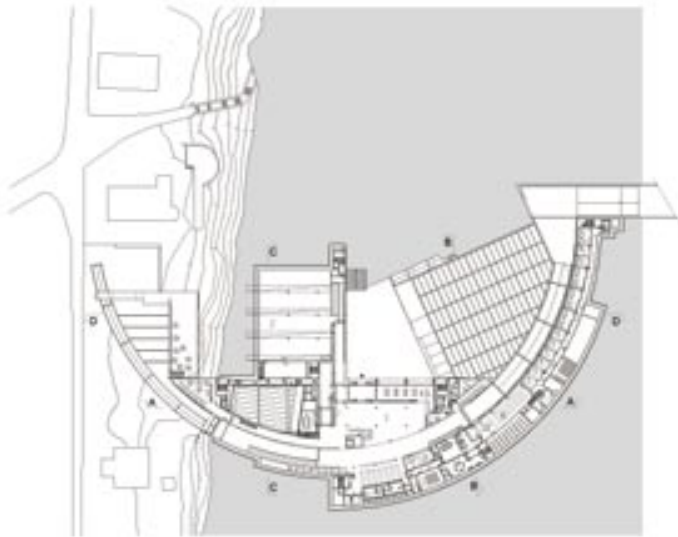
HIGHLY COMMENDED, EUROPE

Kumu Art Museum, Tallinn, Estonia

Vapaavuori Architects

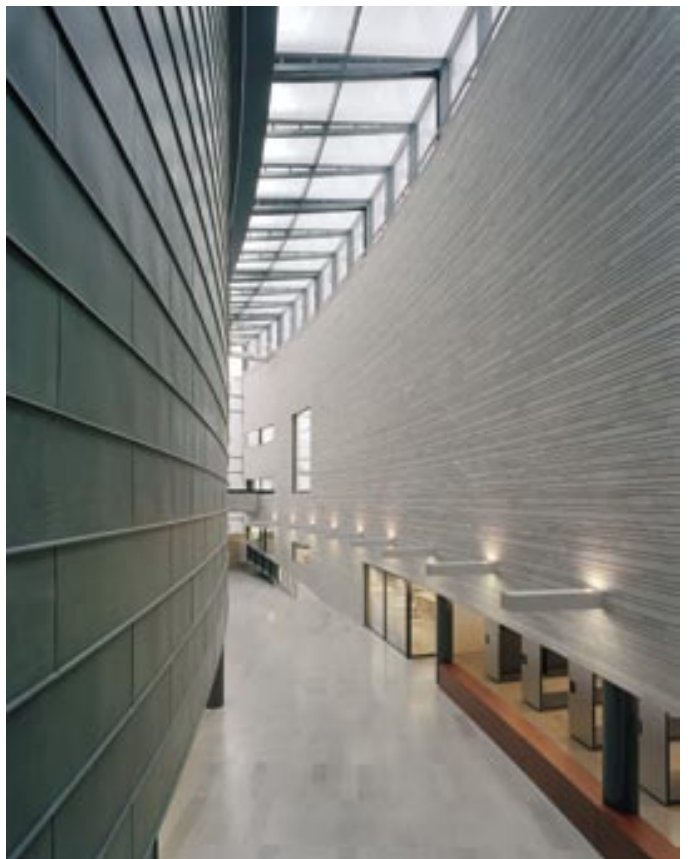
Simplicity and clarity are characteristics of the new main building of the Art Museum of Estonia, despite the complexity of the brief. To reduce the impact of this large building, its designers set it into the hillside. A curved wall unifies the plan, enclosing a courtyard externally and dividing functions internally, while clarifying the route through. The main facade is a combination of limestone, glass and pre-patinated copper – all simply treated to highlight the strong geometric form.

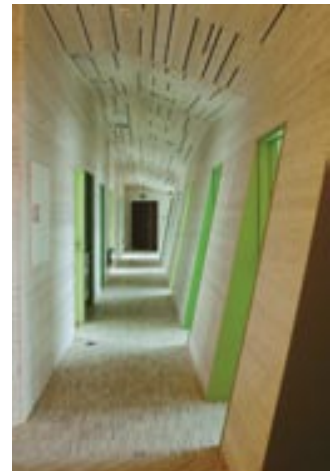
Contrasting with most other shortlisted projects, copper is used here in a straightforward way but still recognised by the judges as an essential component in a beautiful composition. This is an elegant solution to a complex programme reflecting cultural and national influences.



second floor plan







HIGHLY COMMENDED, EUROPE

Svalbard Science Centre, Spitzbergen, Norway
Jarmund/Vignæs AS Architects

In the north of Norway, extreme climatic conditions clearly influenced the design of this large addition to a university and research facility. At first, the long, low, faceted profile of the building seems arbitrary – or perhaps a response to the angular faces of the surrounding mountains. But the geometry is also driven by essential practical considerations including impact of the flows of wind and snow through the site. A limited palette of materials – essentially timber and copper – has been used rigorously, both inside and out, including copper handrails and reception desk mirroring the exterior cladding.

With a complex, technical programme set in such a challenging environment, architectural design could easily have taken second place. But this is a beautiful building, particularly suited to its mountainous, Arctic snowscape.





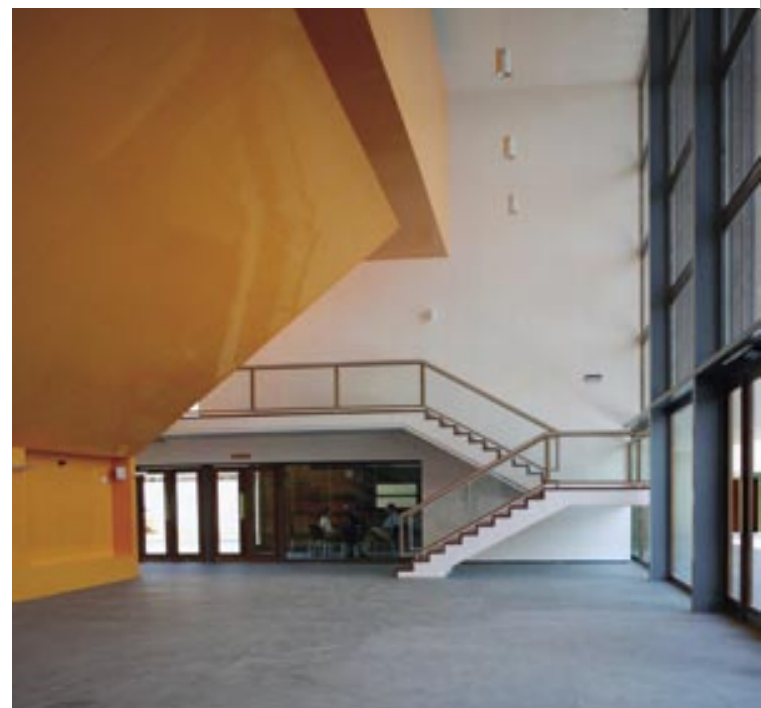
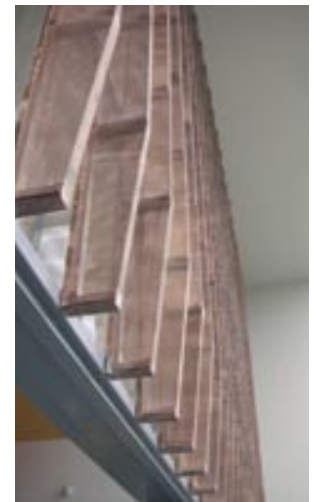
HIGHLY COMMENDED, EUROPE & INNOVATION PRIZE

Vicar Theatre, Almeria, Spain Carbajal + Solinas Verd Arquitectos



This landmark building takes a typically Spanish, lively approach to cladding flat surfaces – with a combination of brass, bronze and plain copper strips. The building consists of a series of rectangular masses differentiated with either horizontal or vertical regular cladding patterns. The entire building is raised on a plinth to create a series of public spaces – maximising combinations of light and shade – where the copper cladding theme is continued. An abstract version of a giant classical portico frames the entrance.

For the judges, it was the innovative use of different surfaces introducing new colour combinations to copper cladding that distinguished this building. But the design is more than innovative and, in the strong Spanish sunlight, the effect is simply stunning.





SHORTLISTED, EUROPE

CHP Biomass Power Station, Skive, Denmark

Arkitektfirmaet C. F. Møller A/S

The first of its kind in the world, this is a full-scale pilot project for the new biomass technology in Denmark, so attracting visitors and establishing a symbolic role. The plant is highly visible in the urban landscape and its designers wanted to use 'simple shapes and distinctive details to signal "power station" – shorn of the usual familiar building features such as doors, windows or storey divisions'. Copper cladding adds quality to this impressive design – an unexpected surprise for such applications. For the judges, this project was an inspiring example of a utility building treated in an architectural way with superb quality and careful detailing, but still retaining a functional aesthetic.



SHORTLISTED, EUROPE

Une Boîte Moirée, Switzerland

Lands Architture

Essentially, this modest copper box in the Swiss countryside provides a working, living and contemplation space. Rich combinations of copper cladding and perforated screens – some sliding to suit the occupant's needs – play a major role in realising the architects' intentions of achieving: 'pure matter from outside, surprising light in the landscape inside ... presence and transparencies ... landscape is the dominating element, the voice inspiring the architecture'. This intriguing building sits like a jewel in its dramatic mountain setting.



MENTIONS, EUROPE

Chiesa ipogea Cristo Pane Vivo, Italy

OdA associati

A new underground church, next to the previous village church, with sculptural forms that reflect the special topographic characteristics of the area.



Huis de Wiers, Vreeswijk, The Netherlands

Jaco D. de Visser Architecten

A contemporary manor house built over the remains of a seventeenth-century grand house, this project uses copper as a unifying surface to all walls, roofs and external details.

Tourism Building, Ponte de Lima, Portugal

João Álvaro Rocha – Arquitectos, Lda

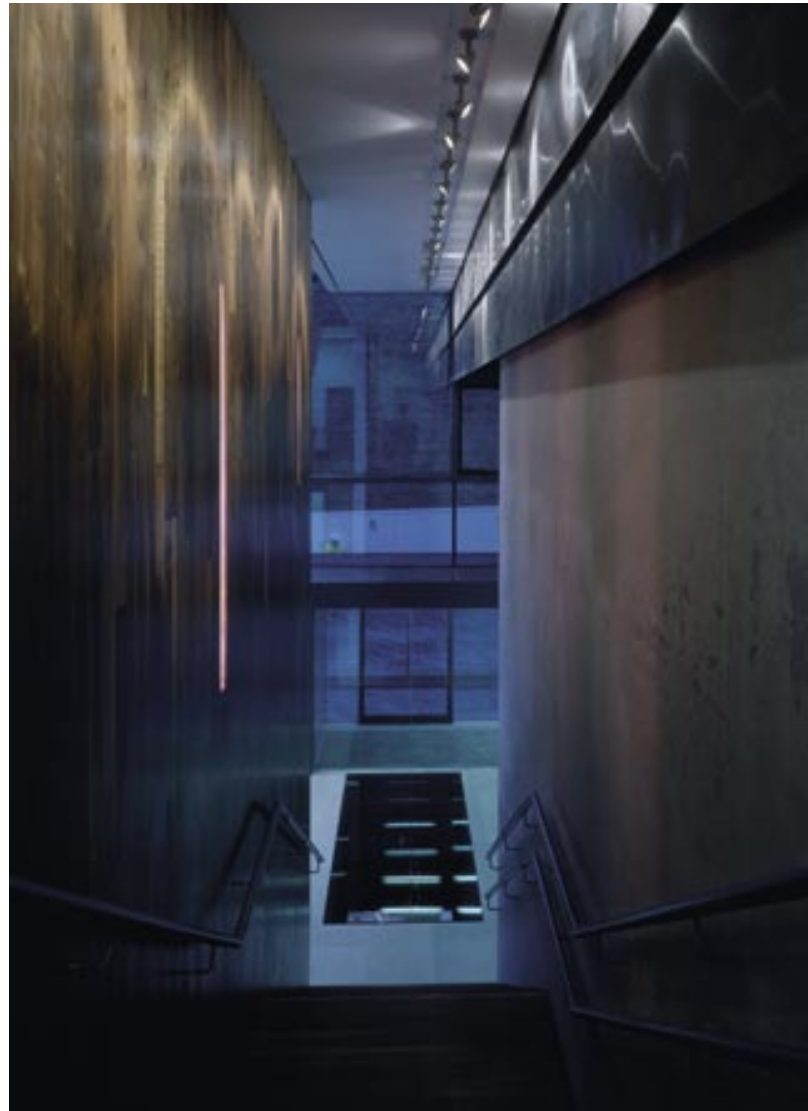
This sculptural building is defined by a new, important urban route and conceived as a simple window overlooking the historic town and river.



National Library Extension, Oslo, Norway

Longva Arkitekter AS

This well-mannered extension gains its own identity through distinctive facade detailing, expanding floor areas for each storey and its twisted plan form.



WINNER, UK

The Unicorn Theatre, London Keith Williams Architects

Compositionally, this building is an asymmetric pavilion. Its elevations are open and transparent where they need to be, revealing the heart of the building to the public, yet elsewhere deliberately solid and cliff-like. Materials are freely but precisely arranged reinforcing the building masses which coalesce to form abstract, asymmetrical sculptural compositions for each elevation. The main theatre is treated like a 'casket' wrapped in a random length strip rain-screen system using pre-oxidised copper of differing widths to give a laminar, striated and massive quality. The strip copper is carried into the interior of the building to celebrate the presence of the main theatre hovering above the foyer.

The beautifully executed copper skin gives a particular grandeur to the building's entrance without being overbearing or massive. The cool, calm approach taken with this landmark building and a careful use of materials single it out as Winner of the UK Award.





COMMENDED, UK

Swimming Pool, Formby

Feilden Clegg Bradley Architects

The brief for this new public swimming pool complex demanded a sustainable, beautifully crafted building for the whole community. It takes the form of two linked volumes with the dominant form – clad in oak and roofed in copper – sitting next to a lower, longer copper box. The copper volume is cut away on the east side to reveal a beautiful Douglas fir and slate interior. The roof structure gradually changes towards the High Street and creates a double curvature roof visible from several angles. Copper was selected to cope with this complex geometry and for its longevity and sustainability.

This is a cool, elegant and understated low-rise building, enjoying a limited palette of natural materials and generating impressive interior spaces.





COMMENDED, UK

Peter Harrison Planetarium, Greenwich
Allies and Morrison Architects

Set between existing domed buildings at the Royal Observatory, a tilted, bronze cone over this new planetarium reflects key astronomical concepts. Precision construction was required to create the exact geometrical form, achievable only with prefabricated metal cladding. Bronze was chosen not only for its rich looks but also for its link with historic astronomical instruments. Acid solutions were applied to build up the surface of the bronze to give rich reds and browns, finished with a hot-applied patination of green splashes resonant of distant nebulae, and the final waxed finish creates a matt lustre.

While the strong conical shape succeeds in making astronomical references without mimicking its predecessors, it is the beautiful bronze surface of this building that singles it out for Commendation.

Photographs: © National Maritime Museum, London

SHORTLISTED, UK

The Roland Levinsky Building, University of Plymouth

Henning Larsens Tegnestue with BDP

The Roland Levinsky Building is a multi-use facility for the Arts Faculty in a prominent location. This distinctive, massive building uses copper cladding wrapped continuously up facades and over the roof at a monumental scale. The sculptural qualities of this landmark building make the most of a difficult plan form.



SHORTLISTED, UK

The Collection, Lincoln

Panter Hudspith Architects

Bronze plays an important role in this new museum on a historic site in Lincoln. Window frames, box window cladding, external doors and canopies are built of bronze to symbolise human inhabitation of the contrasting, rough forms signified by rugged stone walls. The judges particularly enjoyed this cool, relaxed juxtaposition of materials.



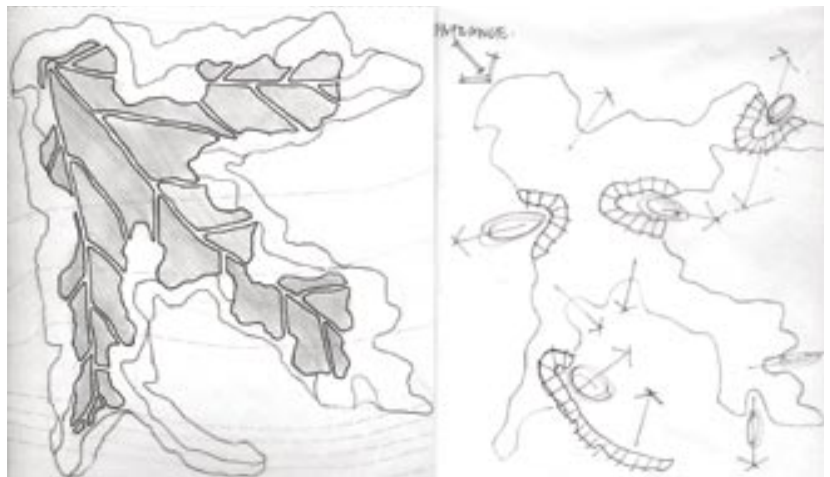
WINNER, STUDENT

Copper Landscape

Kirsten Hamilton, The Scott Sutherland School of Architecture, Aberdeen

This project outlines proposals for the creation of an Art and Architecture school in north-east Scotland. The scheme stemmed from the natural form of a leaf with its irregular shape forming the plan of the building. The stem acts as the entrance, the veins represent the flow of movement and three leaf canopies define specific areas within the school. Conceptually, the leaf becomes the roof, sitting gracefully with its irregular shape reaching down to the ground – protecting the students with an open but sheltered space.

Due to the sensitivity of the site, the building merges with its surroundings. Copper is used for external cladding for its weathering qualities and fascinating tonal changes, bringing the building to life and connecting it with nature. Net copper is used for ceiling cladding, allowing inhabitants to enjoy the texture, depth and colour it brings to the space. The judges enjoyed this original development of ideas from an arbitrary, natural starting point into a more structured but organic series of forms, tied to an understanding of the unique characteristics of copper.



generative sketches



COMMENDED, STUDENT

CuHotel-Holbek

Jordan Hodgson, Leeds Metropolitan University

Located on a disused mill site adjacent to the Leeds to Liverpool canal, the hotel replicates shapes derived from the canal itself. Mixed treatments of copper throughout the hotel identify different areas and uses, yet unify the overall scheme. The main feature of the hotel is a series of successive burnished copper shells that flow down the north-east side extending onto the surrounding landscape to guide, shelter and create new areas. The interior uses a reflective copper to highlight specific areas and reflect internal light.

On the south-west side, where solar shading is required for the hotel suites, copper louvres are treated to bring out the green quality of the copper.

The judges were impressed with the way that this design addresses a mundane building type with vitality, while developing a viable solution and revealing interesting copper cladding possibilities generated from the plan.

CRAFTSMANSHIP

Assessed by specialist expert judges, this category recognises the essential role of craftsmanship in realising designers' aspirations for copper in architecture.



WINNER, CRAFTSMANSHIP

198-202 Piccadilly, London

Copper contractor: NDM

Architect: Robert Adam Architects

A project that called for a wide range of skills from the contractor including roofing, cladding, dormers and detailed shingle work. The judges were impressed by the standard of copperwork on the roof and dormers and particularly liked the frieze created from soldered shingles.

COMMENDED, CRAFTSMANSHIP



Arsenal FC Headquarters Building, London

Copper contractor: Varla UK

Architect: HOK Sport Architecture

For this striking gateway to the club's new football stadium, pre-patinated copper forms a continuous surface across walls, roofs and soffits. The work was well set out, with attention to detail. The judges were impressed with the clean lines.



Barton Peveril College, Eastleigh

Copper contractor: Boss Metals

Architect: Nick Evans Architects

Pre-patinated copper cladding to the curved walls of this new drama and music studio required very accurate setting-out, especially where the vertical joints transferred around the soffit. An excellent example of copperwork.



St Helens Central Station

Copper contractor:

Longworth Building Services

Architect: Strzala Associates Architects

This new complex of buildings in St Helens is clad in diagonally installed, oxidised copper shingles. The judges considered it to be an accomplished example of great accuracy in setting-out and installation.

Copper in Architecture is part of the European Copper in Architecture Campaign, promoted by Copper Development Association and participating copper fabricators. Full details of these, and previous, Awards – and information about the next Copper in Architecture Awards – can be found on www.cda.org.uk/arch and www.copperconcept.org.

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