



**EUROPEAN
COPPER IN
ARCHITECTURE
AWARDS 14**

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INTRODUCTION

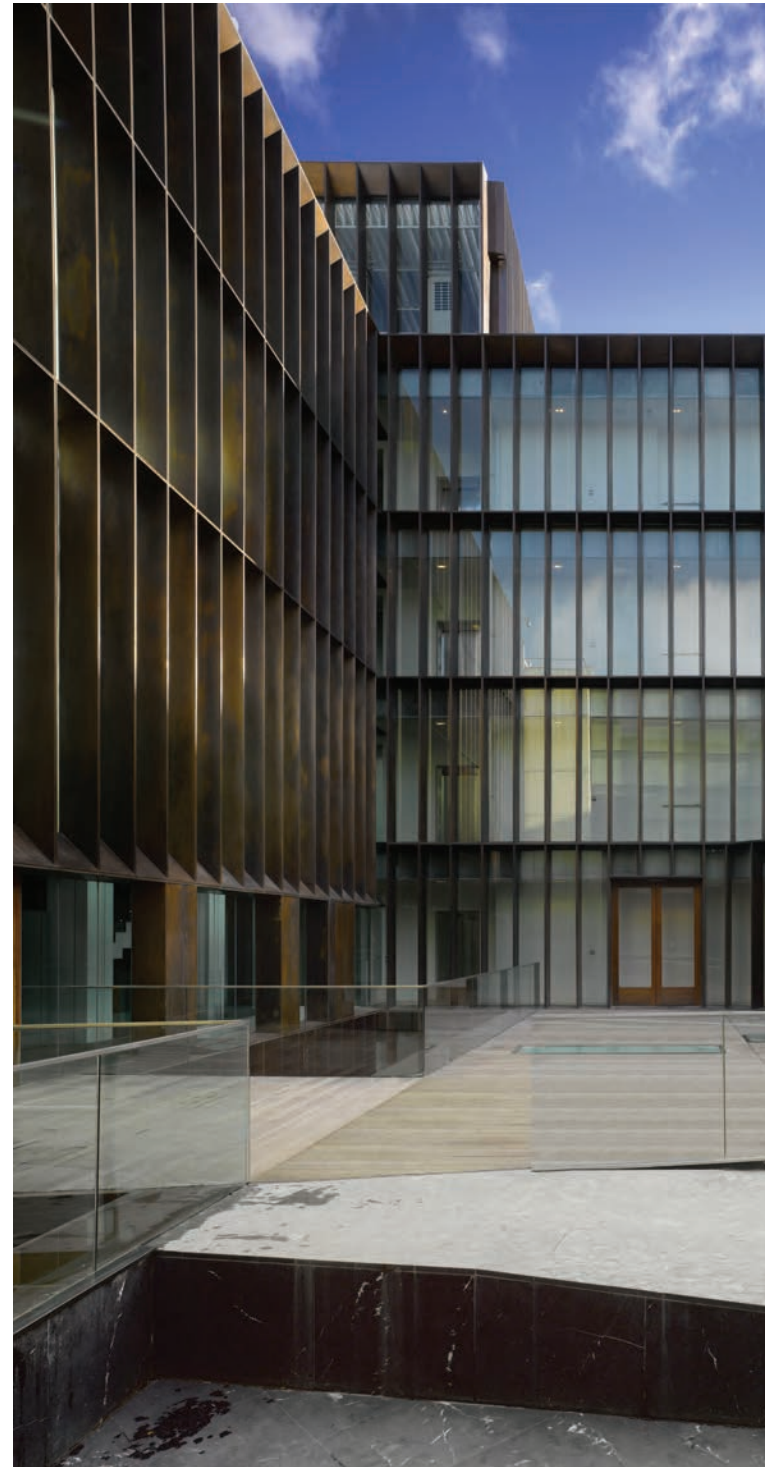
Welcome to the 14th iteration of this design-led competition celebrating the use of copper in architecture in all its forms. For the first time, this year the judges will consider all entries together, to select the very best in contemporary architecture from across Europe.

The judging panel was chaired by Paul Finch, editor emeritus of *The Architectural Review*, director of the World Architecture Festival and recently appointed chairman of CABE (Commission for Architecture and the Built Environment). It included previous award recipients Einar Jarmund of Jarmund Vigsnaes as Arkitekter (Norway), Keith Williams of Keith Williams Architects (UK), Simone Solinas of Solinas + Verd Arquitectos (Spain), Shane de Blacam of de Blacam and Meagher (Ireland) and Craig Casci of Hamiltons (UK). They were joined by long-standing contributor Laurence Bain of Bain + Bevington Architects (UK) and Catherine Slessor, managing editor of *The Architectural Review*.

A total of 47 entries were received from 16 countries, revealing an exceptional diversity of projects. All of them were assessed for their architectural qualities by the panel of judges from photographs, drawings and descriptions submitted by their architects. Initially, judges

independently considered each entry before discussing specific projects that could move forward to the next stage. Selected projects were then openly debated and an interesting mix of five were shortlisted, from which the following awards were made.

A discretionary Innovation Prize was also awarded by the panel. Finally, all the projects were assessed purely from the perspective of copper craftsmanship by a specialist expert for the dedicated Craftsmanship Awards.





WINNER

PROJECT **ARCHAEOLOGY
MUSEUM OF VITORIA, SPAIN**
ARCHITECT **MANGADO Y
ASOCIADOS**

The new building shares a courtyard with the historic Palace of Bendaña, closing off the space and concealing the backs of adjacent buildings. The design makes extensive use of cast bronze elements to create contrasting elevational treatments. From the street, continuous vertical fins create an impenetrable wall with a few deep-set windows, while the glazed courtyard facades are screened with a strong vertical bronze matrix. The architects describe their building as 'a compact jewel box concealing the treasures that history has entrusted to us'.

The judges thoroughly enjoyed the building's overall effect of a timeless fortress in an urban setting: tough and hermetic, with a real air of mystery enticing the visitor in. It reveals more of its nature and grows increasingly open with the changing architectural rhythm on entering the courtyard.

The bronze elements have an impressive visual density, weight and substance with a timber-like quality at times. In the judges' view, the architecture and the beautifully built design could only be carried off successfully using bronze as a material to bind different elements together. The central theme is carried through with conviction to the dramatic internal exhibition spaces

where white glazed, daylight prisms pierce through the black-box spaces with their dark floors and ceilings, the thick outer walls containing the exhibition displays.

This is an effortless, beautiful design and a real treasure box. With so many qualities at different levels, it is entirely justified as a highly worthy winner.

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WINNER
INTERVIEW
MANGADO Y ASOCIADOS

In the heart of Vitoria's crumbling historic core, Francisco Mangado's new archaeological museum stands out. Soberly accoutred in a corrugated bronze carapace, it is a conspicuous contemporary intervention, yet it seems determined to blank out its surroundings. Windows set in exaggeratedly deep reveals are like sightless eyes, reflecting back only peeling walls, tottering balconies and scudding skies. From a distance it appears as a dense, dark, almost geological presence that has somehow erupted out of the ground.

The character of the building is strongly defined by the choice of bronze, an alloy of copper, and the way it has been appropriated to devise an inventive and visually distinctive cladding system. But the material is also both functional and economical. For Mangado, bronze was the obvious option because 'it has a strong archaeological resonance.' Bronze was one of the first metals to be exploited by humans and it is particularly appropriate for a museum that explores very ancient history and has many bronze artefacts in its collection.

Up close, the ribbed walls appear less like a carapace and more like a kind of woven metal textile. In most places, the bronze weave is tight and

impermeable, but around the courtyard it is much looser, with glazing exposed behind. And though the facade has an impressive sense of weight and sobriety, there's a sleight of hand at work. As it would have been too costly and impractical to cast the larger pieces as solid elements, a wafer thin veneer of bronze is simply wrapped around timber forms. 'You have to reconcile ideological and metaphorical aspirations with the practical qualities of the material,' says Mangado. 'The ancient Egyptians did the same kind of thing with stone to create an illusion of mass. So architecture is all about fooling people, but in a wonderful way.'

CATHERINE SLESSOR

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HIGHLY COMMENDED

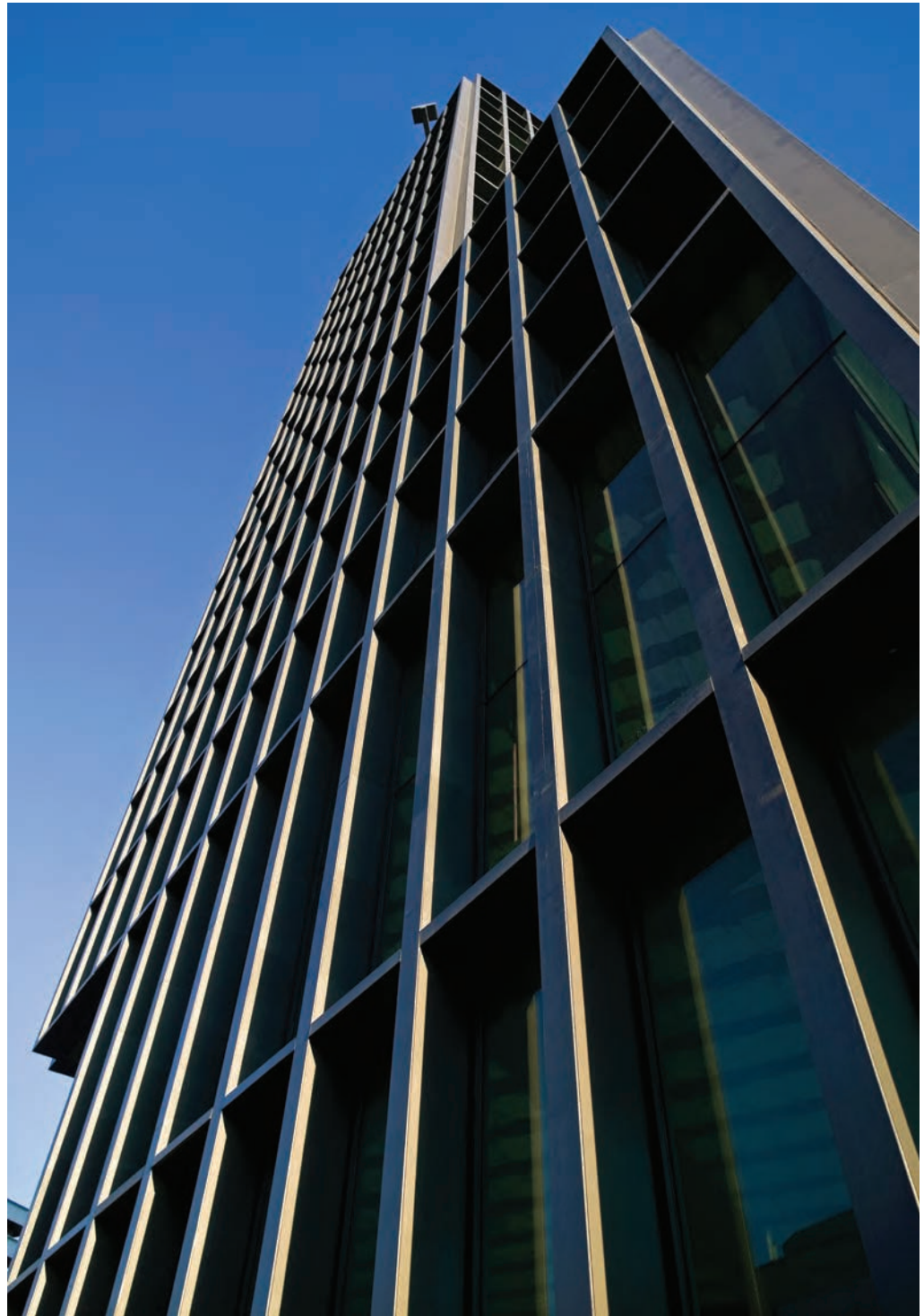
PROJECT **MEDIACOMPLEX 22@,**
BARCELONA, SPAIN
ARCHITECT **PATRICK GENARD**
Y ASOCIADOS AND
FERRATER & ASOCIADOS

The project brings together a diversity of activities associated with the audiovisual world including research, teaching, production and creativity. Its pivotal location is at the point where Barcelona's orthogonal grid intersects Avenue Diagonal, an area with an industrial heritage.

The design responds directly to this strong local urban framework while meeting the complex programme and is divided into two polarised elements. The 'factory' is a solid, horizontal block, aligned with an existing 19th-century industrial building as a simple continuation. In contrast, the vertically oriented 'tower' expresses in its plan the changes in street pattern below.

Opaque and smooth with panels of perforated copper filtering the daylight, the 'factory' presents a clever blank facade to the square. In contrast, the 'tower' is shrouded in a strong vertical grid of deeply recessed, copper-faced screens shading the glazing. Both elements share common proportions and use copper as a unifying material with exemplary detailing, which the judges considered to be essential to the project's success.

For the judges, this project represented a superb response to its tight, complex urban setting, forming new public spaces of lasting value.





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COMMENDED

PROJECT **TICINO HOUSE,**
SWITZERLAND
ARCHITECT **DAVIDE MACULLO**
ARCHITECTS

A simple square plan defines the main living areas of this hillside house, which is pierced on each side by the landscape to form protected courts, breaking up the building into small monolithic volumes. This grouping reflects a cluster of typical rural structures that once stood on the site and the new house follows the footprint of the original building. The cave-like entry below is sheltered by the landscape, with service spaces set into the hillside. A modular, formal arrangement of copper mesh panels protects the timber envelope and screens large areas of glazing. Other building elements are clad in copper sheet as part of a restrained palette of sustainable materials.

The judges were impressed by this sensitive design, responding to its beautiful rural setting and making the most of a sunny hillside and outstanding views. A sensible plan-form is broken up to suit the scale of other buildings in the valley.

This is an excellent example of copper used in different ways to 'wrap' the house and the screens will animate the building as they are moved in different light conditions.



COMMENDED

PROJECT **CLIP HOUSE,**
MADRID, SPAIN
ARCHITECT **BERNALTE &**
LEÓN ASOCIADOS

This highly sculptural design is defined by a series of sinuously curving copper bands cantilevered from a vertical concrete spine. Made up of numerous small pieces of copper and lined internally with timber, the bands form a continuous skin, shaping the architectural spaces and occasionally breaking through to the inside. Internal spaces for living, working and sleeping flow freely, served by top-lit circulation within the concrete spine. Extensive, diffused glazing infills between the copper bands flood the spaces with light, while clear glazed panels on the narrow frontage and subdividing internal spaces allow views through.

The judges enjoyed this no-compromise design concept, intended to reflect the international lifestyle of its owner rather than make any response or concessions to its suburban setting. Here, architectural elements become abstract and the copper bands can be seen as a graphic device – perhaps reflecting the client’s background in advertising – and part of the building’s clear language created by the interplay of different materials.



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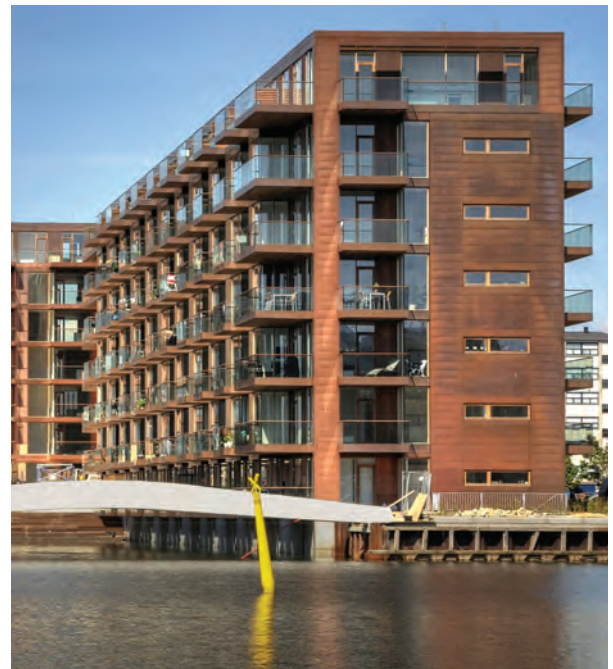
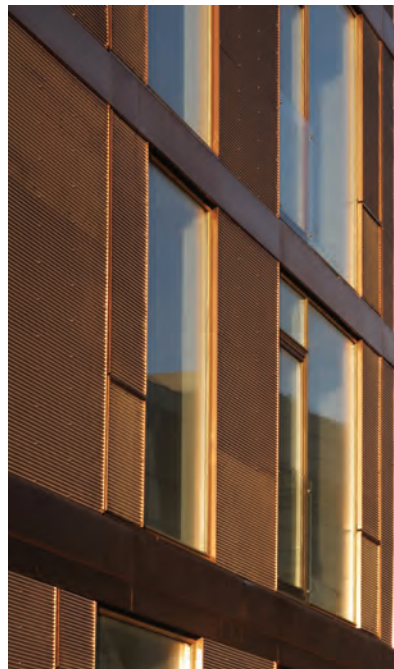
COMMENDED

PROJECT **FREDERIKSKAJ
HOUSING, COPENHAGEN,
DENMARK**

ARCHITECT **DISSING+WEITLING
ARCHITECTURE**

This is a high-density housing scheme that makes the most of its harbour-side location, with 152 light and generously proportioned apartments overlooking the revitalised canal district. Apartment layouts are flexible, extending out on to large balconies, with full-height glazing maximising daylight and impressive views. Social activity is concentrated around a new canal and well-designed landscaping, creating a link to the harbour. The architects see the building as 'like a luxury liner, docked in the harbour.'

The judges agreed, considering this project to be a slickly designed, unified entity that sets the standard for high-density urban housing. Its sleek architecture incorporates quality materials that reflect nautical references – textured and flat copper, hardwood windows and glass – but in a thoroughly modern way. The understated but beautifully detailed copper skin gives the building a feeling of solidity that is entirely appropriate to its historically industrial location.



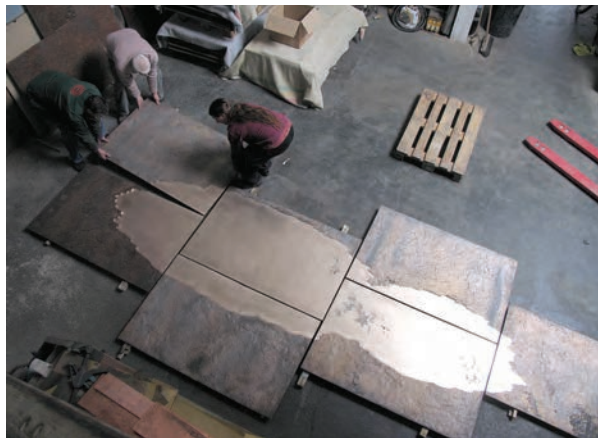
WINNER INNOVATION PRIZE

**PROJECT DEPARTMENT STORE
FOR HOUSE OF FRASER,
BRISTOL, UK**

**ARCHITECT STANTON WILLIAMS
ARTIST SUSANNA HERON**

This large retail building is characterised by massive cubic volumes clad largely with fossil-rich, Roach bed Portland stone. Other materials continue the organic theme, catching light, shade and even rain in different ways, including large panels of bronze, each weighing up to 160kg. Individual panels were deliberately cast to produce patterns of a rich texture with as much variation and relief as possible. The sinuous edge of the junction between milled and textured areas suggests molten metal. Milling of the bronze panels and treatment of glass were developed in close collaboration with artist Susanna Heron.

This discretionary award for innovation was made by the judges for the inventive use of copper to enhance a large building, making its public face more interesting. It also recognises the creativity and care taken by all those involved in realising an artistic intent in a permanent form.



EUROPEAN COPPER IN ARCHITECTURE AWARDS 14



CRAFTSMANSHIP

Another first for Awards 14 is consideration of the craftsmanship of all the entries. This category recognises the essential role of craftspeople in realising the designer's aspirations for copper in architecture.

Judging this prize was Tony Clark, a fellow of the Institute of Roofing with almost 50 years' experience in the architectural application of copper and other metals.

He says of the winners: 'In making my selection I have tried to look as far as possible, but not exclusively, for handcrafted work and several projects do illustrate excellent workmanship. My shortlist of eight projects was fairly easy but selecting the winners proved truly difficult.'

The European Copper in Architecture Awards programme is part of the European Copper in Architecture Campaign, promoted by the Copper Development Association and participating copper fabricators. Full details of the awards can be found at: www.copperinfo.co.uk/arch or www.copperconcept.org

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WINNER CRAFTSMANSHIP

Project: Private house, Mortsel, Belgium
Copper contractor: Dakwerken Mario Van den Broeck
Architect: Stil(l)

This 1930s house is converted into a language school, combining intricate traditional features and crisp, contemporary detailing, united by copper.

'This small project incorporates in situ hand work in copings, perimeter trims and flashings with moulded copper tiles and neat fabricated cladding, all complementary and installed with great attention to detail. A very attractive application of copper in its natural finish.'



COMMENDED CRAFTSMANSHIP

Project: The Bristol Heart Institute, UK
Copper contractor: Boss Metals
Architect: CODA Architects

This is a large-scale building incorporating pre-patinated copper fins, fascias and other elements, plus a 100m-long mono-pitched copper roof with expressed gable.

'Although predominantly comprising prefabricated cassette panels, the quality of the actual application on site appears very neat, accurate and altogether commendable. An exemplary combination of good fabrication and installation.'



COMMENDED CRAFTSMANSHIP

Project: Acharacle Primary School, Scotland, UK
Copper contractor: Rusch-Bauspengler u Dachdecker
Architect: Gaia Architects

A modest school building (with a 120-year design life as part of its sustainable ethos), this includes classic uses of copper.

'Traditional in situ seamed roofs in 'long-strip' mill finish copper with conventional perimeter trims, all worked precisely. Copper gutters and downpipes have been assembled and installed with care. Projects like this rely on the commendable skills and experience of craftsmen on site.'