COPPER IN ARCHITECTURE AWARDS

WINNER, EUROPE

Laajasalo Church, Helsinki
Kari Jarvinen Ja Merja Nieminen

The church's main areas are on the street corner so that they are prominent; the copper-clad steeple is separate from the church to complete the approach to the building. The parish wing, with its everyday activities, is placed alongside the street.

The large facades of the halls are clad in green-patinated copper sheets, with strips of 150, 200 and 250mm varying at random. The brown-patinated light towers on the yard side shine like lighthouses at night; during the day, they let in sunlight. The height and character of the interiors vary, highlighting each functional space; from the low, smooth ceiling in the foyer, to the taller pergola hall that lies between the interior and exterior, beyond which is the luminous church hall.

Interior surfaces are made of pine and birch plywood boarding and acoustic wood louvres. The floors are made of oil-treated pine planks, giving the impression of a music box or wooden container. Wall and ceiling structures are made of glulam in the form of pillars and stiffening boards. The artwork of cross-end cuts of wood in the altar is partly framed by copper sheets.
Specialist contractor: Outokumpu/Levykaksikko

Judges' comments
A beautiful church where copper has been used in 'strata', almost like a cliff face, with soft colours and controlled tones that will develop over time, adding to the harmonious relationship with its natural landscape setting. In contrast to Feilden Clegg Bradley's Queen Mary University (p82), the build-up of copper panels is concealed with flat, striated surfaces creating an extreme horizontality and tactile quality. The light, airy interior spaces also possess a strong quality and all the materials used blend harmoniously.

These awards are the 12th iteration of an event celebrating the use of copper in architecture in all its various forms. The jury this year was chaired by the editor of The Architectural Review, Paul Finch. It comprised Laurence Bain of Bain & Bevington; Craig Casci of Hamilton Associates; Stas Louca of Glas Architects; and Gordon Talbot of Ian Ritchie Architects.

The judges welcomed the range and quality of the schemes submitted, though noting that some of the photography and presentation did not do the schemes justice. The winning, highly commended and commended schemes were considered excellent examples of designs which were inherently interesting, and which exploited the attributes of copper to the full.

It was hoped that the expansion of the awards to encourage a wide European entry would continue on future occasions.

EUROPE

Shortlisted schemes

Popstage Mezz, Netherlands, Erick van Egeraat; **Debrecen University building, Hungary**, János Megyik; **St Henry's Ecumenical Art Chapel, Finland**, Sanaksenaho Architects; **Ice Hockey Federation building, Switzerland**, Tilla Theus und Partner

JOINT WINNER, UK

Queen Mary College Student Village, London
Feilden Clegg Bradley

The new Westfield Student Village, at Queen Mary University, London, is one of the largest new student residence schemes in Britain, and the largest in London, with 995 bed spaces in flats and maisonettes. The scheme includes ancillary facilities with a canal side café/bar, shop, common room and a laundry.

The Student Village comprises six buildings constructed in two phases; three four-storey brick courtyards and a brick pavilion, which formed phase 1 of the work, and two copper-clad buildings on the 'exposed' public edges of the site, which formed phase 2. The disposition of the buildings creates landscaped spaces with distinct characters and levels of privacy, off a hierarchy of routes.

The copper cladding package was at the time the largest subcontract of its kind in Europe, with an approximate area of 9000m^2 of both pre-oxidised and pre-patinated copper. The copper cladding forms the main cladding material for the two taller perimeter blocks to the campus, it complements and contrasts with the more solid brick elevations of the lower courtyard blocks.
Specialist contractor:
T & P Roofing

Photo: Peter Cook

UK

Shortlisted schemes

Caldicott Performing Arts Building, Slough, Buschow Henley; **Perth Concert Hall**, Building Design Partnership; **Butterfly House, Sussex**, Chetwood Associates; **Royal Geographical Society study centre, London**, Studio Downie Architects; **InfoLab21, Lancaster University**, FaulknerBrown.

Judges' comments

This substantial development seems unexpected in its waterfront, park-side context, generating a serene but urban environment. The design excels in synthesising budgetary restrictions, a tight brownfield site and other constraints. Copper is intrinsic to the 'honest', thin-skin approach to facade design that enables a break-up of mass and a fenestration regime reflecting the discipline of accommodation requirements. Everything fits with an impressive dimensional rigour. The project shows that, even with the budgetary constraints of higher education, architecture of a high quality is possible for student dwellings, using the qualities of copper to contribute to a mixed urban landscape reflecting this university's admirable aspirations.

JOINT WINNER, UK

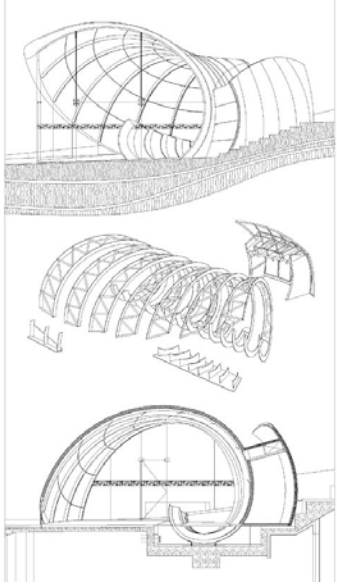
Spiral Café, Birmingham
Marks Barfield Architects

Located in St Martin's Square, the new public square and centrepiece of Birmingham's new Bullring development, the Spiral Café is a distinctive shell-like enclosure inspired by the Fibonacci principles of growth in nature. It unites the timeless principles of geometry with modern construction techniques.

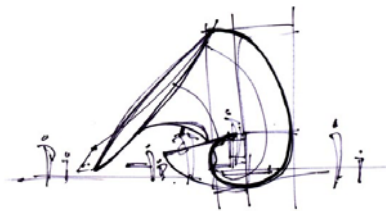
The Café is formed by eight curved structural ribs which enclose the seating and servery space. A frame attached to these ribs forms a rear annex for storage. The ribs pass beneath the level of the floor, into a glazed pit emerging to form the bar separating the servery from the public space of the café.

The superstructure of the café is painted plasma cut mild steel plate, connected by CHS mild steel sections for lateral support. This is skinned with a plywood timber decking using a warm roof construction, and clad externally entirely with post-patinated copper clad between the ribs with an SS capping piece along each rib line.

The café was clad in a relatively traditional manner. After the external copper work had been completed, Andy Elton, an artist specialising in patination, was commissioned to apply a coloured finish to the external cladding, resulting in a rich, textured and durable exterior. Contractor: Thomas Vale



Judges' comments
Commissioned to add focus to an overly open public space, this coffee shop is an artistic response at a modest scale to a challenging, major urban site. It fully exploits a geometric idea to generate an intriguing form that is nonetheless functional. This is a simple but difficult-to-realise concept, delivered in a way that is not clichéd. The spiral form maximises the architectural characteristics of copper and the surface patination treatment is beautifully handled, resulting from collaboration with an artist. The rustic surface feel of the copper provides a marked contrast with the nearby Future Systems' building and works well against the neighbouring stone church.



COMMENDED, UK

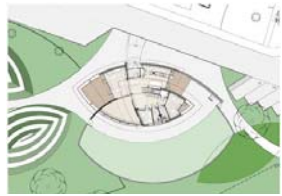
Maggie's Highlands Cancer Care Centre, Inverness
Page & Park Architects
Charles Jencks Landscape Design

Maggie's Highlands Cancer Caring Centre at Raigmore Hospital, Inverness is a one and a half storey copper-clad timber frame building designed to reflect and harmonise with the adjacent landscape, designed by Charles Jencks. The building aims to provide a supportive and homely environment for the users of the centre – essentially anyone with or involved with cancer.

The building is conceived as an inversion of one of the vesica-shaped spiralling landscape mounds near the building, combining to create a trilogy of interconnected forms. The walls angle away from the vertical by 10 degrees and wrap around to create a rising spiral shape that can be read from both inside and outside.

The external envelope is clad predominantly in pre-patinated copper panels, wrapping around the spiral in rising 'bands', responding to and emphasising the spiralling shape and echoing the stepped form seen on the paths of the landscape mounds. The copper cladding is brought inside the building to blur the perceived boundaries between inside and outside, while clearly identifying the basic spiral form.
Specialist contractor: W. B. Watson

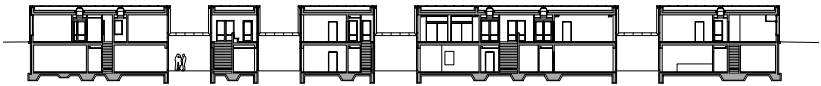
Judges' comments
An iconic building making dramatic use of copper, this project has a clear intention to integrate architecture with landscape, although the transition was considered by some as a little too hard-edged to allow the merging of building and its surroundings. Nevertheless, this is without doubt architecture as therapeutic environment.

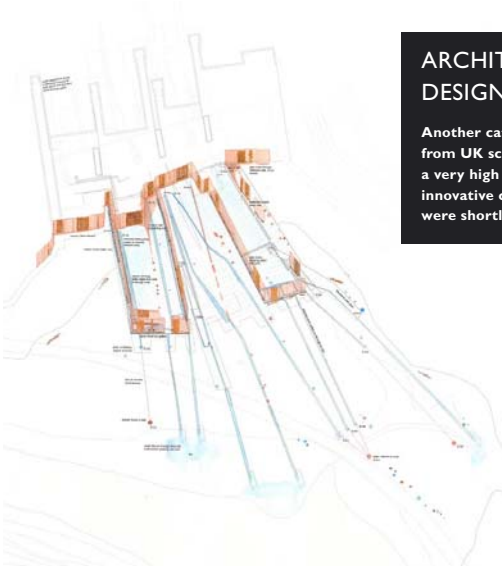


Service Centre, Munich
Staab Architekten

Like a bar of copper, the building unassumingly crouches on its site. Its precise, simple shape, and its copper facade make it blend into the colours of the Theresienwiese. The facade will accumulate patina to match the colour of the slope behind it. The only aspect of the building's facade that reflects its inner workings is the surface pattern of closed and perforated copper sheeting. Areas used for movement are glazed, and then protected from sunlight and vandalism by a perforated metal facade. Specialist contractor: Regensburger Metallbau

Judges' comments
A bold, monolithic building, forged from a perforated copper screen, which could be considered as a bar of gold in the landscape, particularly intriguing to visitors. A rigorously executed abstract statement, this is an extreme solution which works well in its sensitive location, possessing a calmness which modifies our sense of scale.





ARCHITECTURAL STUDENTS DESIGN AWARDS, UK

Another category enjoying an increase in entrants from UK schools of architecture, generally with a very high quality of presentation exhibiting innovative concepts. From the ten entries, three were shortlisted.

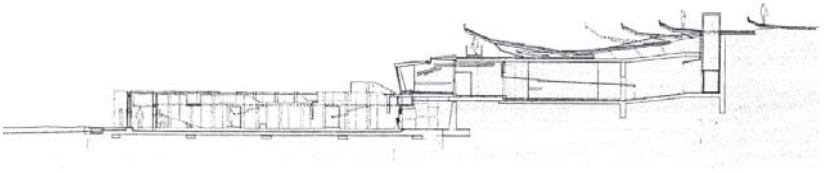
Judges' comments
This project stands out in its use of copper as an intrinsic part of the programme for the building, not just as a cladding material. It addresses current architectural interest in the environment and seeks to make water and its treatment a subject of interest not secrecy.

WINNER

Water Bottling Factory, Oslo
Poppy Kirkwood, the Bartlett, London

This project is located next to the Maridalsvannet Lake in Norway. The lake supplies Oslo with drinking water, therefore public access is prohibited. The programme is to make the water accessible at this source. The building, a water-bottling factory and public pavilion, is a contemporary well, drawing people to the site. The intention is to provide a visual register of water on the site by staining the ground. The approach is to design the 'stain plain' and then investigate how to control corrosion on the surface of the building to produce the desired staining effects.

Copper is chosen as the material for the ribbon facade which weaves in and out of the building. The project highlights the potential of copper as both a 'responsive' and 'active' building material: copper provides an opportunity to manipulate the building fabric to create an architecture that continues to evolve after completion.

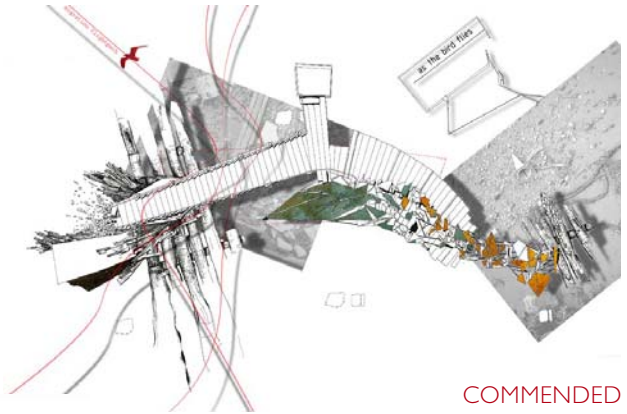


COMMENDED

Pavilion Cu29
Stefan Krakhofer, University of East London

The aim was to reduce all structural elements into two-dimensional elements so that they could be laser cut out of two-dimensional metal sheet. The copper cladding extends the 'time-space' continuum architectural concept by exhibiting decay over time.

Judges' comments
Excellent, sophisticated visualisations make this elegant building easy to imagine in the flesh. Copper and glazing form a successfully resolved surface pattern where structure and skin can be seen to coordinate in a clever way. This is a pavilion that, if built, would deserve to be experienced in its own right.



Judges' comments
An imaginative project using copper elements to create a conceptual wing shelter, suggesting metaphors of birds and tidal flow. It takes forward the concept of a 'hide' to observe wildlife, while reflecting the essence of migration and change – particularly appropriate in the context of moving water.

COMMENDED

The Thames Wharf Bird Hide, west London
James Curtis, Oxford Brookes University

The bird hide sits in water in west London opposite the London Wetland Centre, acting as a calm place for the observation of albatrosses. The building had to appreciate existing conservation issues. Copper was used to allow the hide to act as a camouflaged lightweight wing, just as twitching convention dictates. The use of copper in its preserved and pre-patinated state allows albatrosses and wildlife alike to feel at home in its greenness, further blending machine, bird, man and structure.

WINNER

Maggie's Highlands Cancer Care Centre, Inverness
Page & Park Architects
Copper contractor:
W. B. Watson

Already commended in the Architectural Design category (p86), the Craftsmanship judges could not find fault with this project. Jointing details are all executed thoughtfully and the shiplap panels relate beautifully to the gently curved elevations.

HIGHLY COMMENDED

Victoria Avenue Public Convenience, Cambridge
Freeland Rees Roberts Architects
Copper contractor: CEL

The chestnut form of this roof could only have been carried out successfully in copper and its success lies in careful setting out and an attention to detail that made this project such a close contender to winning.

CRAFTSMANSHIP

Assessed by specialist judges, this category recognises the importance of craftsmanship in realising the designer's aspirations working with copper in architecture.

COMMENDED

Redington Road, London
Monahan Blythen Architects
Copper contractor:
Salmon Plumbing

The architects for this barrel-vaulted roof required a mix of standing seam and shingle techniques – challenges which the contractors met with excellent copper work.

COMMENDED

Disney Place, London
Malcolm Pawley Architects
Copper contractor:
Cu Tech Zn Ornamental

This unusual design has irregular copper cladding based on a grid generated by vertical gutter sections. It incorporates banks of small square glass blocks that were all set out and completed to a high standard.

Copper in Architecture

5 Grovelands Business Centre, Boundary Way,
Hemel Hempstead, HP2 7TE
Tel: 01442 275705 Fax: 01422 275716
E-mail: mail@copperdev.co.uk
Websites: www.cda.org.uk/arch and www.copperconcept.org