



29th January 2013

Architectural Awards Launched

Entries are now invited for the 2013 European Copper in Architecture Awards 16 – a showcase for architects designing with copper and its alloys to promote their work to an international audience. The final deadline for receipt of entries is 31st May 2013 and full details are available at copperconcept.org.

This biennial awards programme continues to grow in stature, not only demonstrating exemplary and innovative uses of copper in contemporary design, but also exposing to a wide international audience the very best in European architectural projects, some of which might otherwise go unrecognised.



Entries must incorporate cladding, roofing, or other architectural elements of copper or copper alloys, but judging criteria will essentially be based around the overall architectural design quality of the project. Any scale or type of project can be entered, from major landmark buildings to modest installations.





Architects and critics – drawn from a panel including some of the most influential designers in Europe – will judge all the entries on their architectural qualities from graphic submissions. The Awards will be presented at a dedicated event later in the year, and shortlisted and winning projects will be widely promoted to an international audience.


The Awards 15 judging panel included four architects, all recipients of previous Copper in Architecture Awards: **Einar Jarmund**, partner in Oslo-based Jarmund/Vignsnæs; **Patrick Genard**, who runs a practice in Barcelona; **Pia Salin** of Basel-based Zwimpfer Partner Architekten and **Keith Williams**, principal of Keith Williams Architects.

Download the Awards 16 Entry Form from copperconcept.org.

Winning Projects of Copper in Architecture Awards 12–15

	<p>Laajaslo Church, Kari Jarvinen ja Merja Nieminen</p> <p>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.</p>
<p>Queen Mary College Student Village, Feilden Clegg Bradley</p> <p>The design excels in synthesising budgetary restrictions, a tight brownfield site and other constraints. Copper is intrinsic to the 'honest', thin skin approach to façade 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.</p>	

	<p>Spiral Café, Marks Barfield Architects 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. The spiral form maximises the architectural characteristics of copper and the surface patination treatment is beautifully handled.</p>
<p>Jewish Centre, Munich, Germany, Wandel Hofer Lorch Architekten The centre is expressed in clearly differentiated buildings and materials to define specific relationships. The synagogue is the central building of a balanced group and consists of a closed, rusticated stone base with a light steel and glass lantern rising from the middle, cloaked in a veil of woven bronze mesh. Copper combined with transparency and light is a central theme of the Centre. The choice of materials has symbolic relevance informed by Jewish culture but is also particularly effective architecturally.</p>	
	<p>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. The main theatre is treated like a 'casket' enwrapped 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.</p>
<p>Archaeology Museum of Vitoria, Spain, Mangado y Asociados S.L The design of the new building 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 material makes the architecture and the beautifully built design could only be carried off successfully using copper to bind different elements together.</p>	

		<p>Chapel of St. Lawrence, Vantaa, Finland, Avanto Arkkitehdit</p> <p>White walls are counterpointed by roofs and ceilings made of patinated copper. Each panel was patinated by hand, so the copper has exquisitely sensuous colour and texture. Patinated copper mesh panels also screen the glazed walls overlooking an adjoining churchyard. The building impresses by the high level of craft and technical skills involved, and how the material was used to evoke a tranquil sense of the numinous, creating an appropriately solemn yet nonetheless uplifting setting for the rituals of death and parting.</p>
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