TROPHÉE ARCHIZINC par VMZINC

VMZINC la passion du zinc

PRESS INFORMATION JUNE 2014

6TH EDITION OF THE ARCHIZINC TROPHY AWARDS BY VMZINC®: EXCEPTIONAL PROJECTS

Launched last September, the 6th edition of the VMZINC® ARCHIZINC TROPHY competition is awarding prizes to **14 international projects**. With **116 submissions** from **20 countries**, architects demonstrated yet again their enthusiasm for this biannual competition. The 6th edition confirmed its capacity to unite a broad range of cultures, building types and architectural styles using a **natural, noble, recyclable material: zinc**. It also demonstrated the strength of the ties that have built up between design teams, the brand, building industry players and zinc. The winning projects stood out by their architectural style, the way they innovated the use of zinc, their functionality and their environmental approach.
Prizes were awarded in **4 categories** and for **3 Special Awards**:

INDIVIDUAL HOUSING	WINNER	PRIVATE HOUSE, WONDELGEM, GHENT (BELGIUM) DDM ARCHITECTUUR BVBA
	SPECIAL MENTION	PRIVATE HOUSE, ROESELARE (BELGIUM) DECLERCK-DAELS ARCHITECTEN
COLLECTIVE HOUSING	WINNER	THE "TCHÉCOSLOVAQUIE" BUILDING, NANTES (FRANCE) NOMADE ARCHITECTES
	SPECIAL MENTION	LE CARRÉ EN SEINE, ISSY-LES-MOULINEAUX (FRANCE) PIETRIARCHITECTES
	SPECIAL MENTION	DEN TRAVOO, HOEILAART (BELGIUM) BOGDAN & VAN BROECK ARCHITECTS
COMMERCIAL BUILDINGS	WINNER	MAKRO FOOD WHOLESALER, MADRID (SPAIN) E. BARDAJÍ Y ASOCIADOS
	SPECIAL MENTION	GREENLAND CLUBHOUSE, CHONGQING (CHINA) PURE ARCHITECTURE
	SPECIAL MENTION	HEALTH CENTRE, FREIBERG (GERMANY) BÜRLING ARCHITEKTEN
PUBLIC BUILDINGS	WINNER	UNIVERSITY LIBRARY, WUPPERTAL (GERMANY) SCHAMP & SCHMALÖER
	SPECIAL MENTION	EMPLOYMENT & TRAINING CENTRE, RODEZ (FRANCE) LACOMBE - FLORINIER
	SPECIAL MENTION	STONEHENGE VISITOR CENTRE, AMESBURY (UNITED KINGDOM) DENTON CORKER MARSHALL LLP
SUSTAINABLE BUILDING AWARD	WINNER	BOISÉ LIBRARY, MONTRÉAL (CANADA) ERIC PELLETIER - CARDINAL HARDY/LABONTÉ MARCIL ARCHITECTS CONSORTIUM
INTERNET USERS AWARD	WINNER	PRIVATE HOUSE, ISLA COLUNGA (SPAIN) FERRAO Y REY ARQUITECTOS - ARQUIFYR S.L.P.
JURY'S SPECIAL AWARD	WINNER	CIVIC AND CULTURAL CENTRE, PALENCIA (SPAIN) ÁNGEL SEVILLANO MARTIN, JOSÉ MARIA TABUYO RODRIGUEZ (EXIT ARCHITECTS), EDUARDO DELGADO ORUSCO

Each winner will be awarded an ARCHIZINC TROPHY during the awards ceremony on Monday 16 June, in Boulogne-Billancourt, on the outskirts of Paris, and in October 2014 their projects will feature in a special issue of the "FOCUS ON ZINC" architecture magazine by VMZINC®, of which 60,000 copies will be published and distributed in approximately thirty countries, offering winners a unique opportunity to showcase their projects worldwide.

VISUALS AVAILABLE ON REQUEST: VMZINC.FRANCE@UMICORE.COM

■ AN INTERNATIONAL JURY

Last March, all the projects were assessed by a **Jury of 9 international professionals working in Architecture and Construction**. Chaired by NICOLA LEONARDI, Editor-in-Chief of the Italian architecture magazine "THE PLAN", the jury awarded 14 prizes, focusing on designs with **original innovative zinc envelopes**. Their selection was made based on architectural quality, integration into the site, innovation and environmental respect.

NICOLA LEONARDI (EDITOR-IN-CHIEF, "THE PLAN"), ITALY

In 2001, Nicola Leonardi and his wife Carlotta Zucchini founded the architectural magazine "THE PLAN". Nicola gives conferences in numerous architecture schools in Italy and elsewhere. He was advisor to the Milan Triennale Foundation for its "Italian Architecture Gold Medal" award, is a jury member for several awards such as the "World Architecture Festival Award", the "Ecole Spéciale d'Architecture Award", the "Energy Performance + Architecture Award" and the "Leading European Architects Forum Award". In 2008, he was one of the experts chosen to select candidates for the jury of the Pritzker Architecture award.

FRÉDÉRIC BOREL (ARCHITECT), FRANCE

After graduating from the *Ecole Spéciale d'Architecture* in 1982, Frédéric Borel won the New Architecture Program competition in 1983 and opened his firm in Paris in 1985. He designed two housing projects in Paris in 1989, using the traditionally closed-in Parisian courtyards to create public spaces that came to symbolise a new architectural generosity. This dynamic concept continued to feature in Borel's projects such as the Ottakring Restaurant in Vienna (1998) and the Long Walls site in Athens (1997). In 2006 he designed the fire-station in the Paris suburb of Nogent and most recently the new Paris School of Architecture, which is currently being built.

DANIEL GALAR IRURRE (ARCHITECT AND URBAN PLANNER), SPAIN

A graduate from the University of Navarre, he is an associate and project manager with VAILLA + IRIGARAY ARCHITECTS. His designs have varying scales and styles. He works in the areas of urban planning, interior decoration, furniture, design and occasionally for the fashion world. He builds his inspiration on the project itself: the client, the purpose, the programme and the funds available are all ingredients for creativity.

GILLES DE MONT-MARIN (ARCHITECT), FRANCE

Having first worked as an architect in social housing with the Municipality of Paris Housing Department, Gilles de MONT-MARIN has held a key position since 1985 with SEMAPA, the Parisian development, project ownership and urban studies company which is one of the main players in urban development in the French capital. Gilles de MONT-MARIN's expertise is frequently sought by managers of urban development projects for Paris Rive-Gauche, Marseille, Lyon, Lille... He is regularly invited to share his experience in European and international seminars.

ANDREW LIANG (ARCHITECT, ARTISTIC DIRECTOR AND UNIVERSITY PROFESSOR), UNITED STATES

In 1997, Andrew co-founded award-winning Studio 0.10 in Los Angeles. As design principal, he brings a critical perspective to the firm's work, pursuing what he calls an "into the marginalities" approach. The firm works across multiple disciplines, scales and typologies and recently received an AIA/LA Presidential Building Team Award for its collaboration on the Los Angeles Police Administrative Buildings. Andrew has taught architectural design and urban theory since 2000 and is Adjunct Associate Professor at the University of Southern California's School of Architecture where he has been director of the Asia Architecture and Urbanism programme since 2009.

VINCENT MORAEL (ENGINEER), FRANCE

Vincent began his career in 1998 as a site engineer with Bouygues. This experience prompted him to move into construction engineering and in 2001 he joined the INGEROP group where he managed projects in France and abroad. He specialised in light structures, facades and envelopes with VP & GREEN, where he worked as project director and administrative director until 2010, collaborating on projects such as the ISET Tower in Ekaterinaburg in Russia and the PATHE Foundation in Paris. In January 2011 he joined design engineering firm ARCORA as Director, working on projects such as the Grand Theater in Casablanca and the Trinity Tower in Paris.

ERIC PARRY (ARCHITECT), ENGLAND

Eric studied architecture in England in the 1970s and also spent a year studying nomadic settlement in Iran. He established Eric Parry Architects in 1983 and in 2006 was elected Royal Academician (RA), one of the highest accolades for a practising architect in the UK. Eric - a former president of the Architectural Association - has served on the Arts Council of England's Visual Arts and Architecture panel, the RIBA Awards Group and currently serves on the Royal Academy Architecture Committee. He was a lecturer in Architecture at the University of Cambridge for 14 years and has held lectureships at the Graduate Design School, Harvard University and the Tokyo Institute of Technology.

DANY PONCELET (ARCHITECT), BELGIUM

Dany is an architecture graduate of the Institut Supérieur d'Architecture St. Luc in Tournai, Belgium (1981). He also holds a degree in Urban Architecture from the Catholic University of Louvain-la-Neuve and is a member of the Belgian Chamber of Urban Planners. He teaches architecture at La Cambre University and the Free University of Brussels. He also teaches landscape engineering at the Charlemagne Higher Institute of Architects-Landscapers in Gembloux.

TIMM SCHÖNBERG (ARCHITECT AND CONSTRUCTION ENGINEER) GERMANY

Timm was born in 1971 and is principal at KRAUSSCHÖNBERG Architects, a firm established in 2006. He is an architecture graduate (2000) of the University of Technology (RWTH) in Aachen, from which he also obtained a degree in structural engineering in 1999. Timm also studied at the University of the Arts (*Hochschule der Künste*) in Berlin and at the *Escola Tècnica Superior d`Arquitectura* in Barcelona. Timm is guest tutor and lecturer at the Architectural Association, Kingston University and has taught in the Architectural Department at the RWTH in Aachen.

PROJECT DESCRIPTIONS

INDIVIDUAL HOUSING

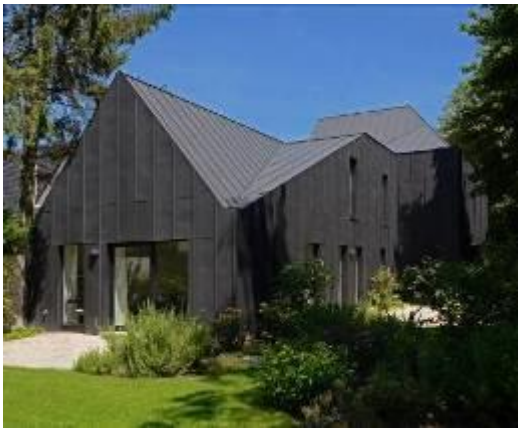
WINNER

PRIVATE HOUSE, Wondelgem, Ghent (Belgium)

Architects	DDM ARCHITECTUUR BVBA - DIRK DE MEYER
Technique	VMZ STANDING SEAM
Surface aspect	ANTHRA-ZINC®

UNIQUE, MULTIPLE

Prior to its rehabilitation, this site was occupied by a single-family house: a large dwelling with no particular architectural qualities, except perhaps the picturesque charm of its extensions, which were built when needed, without any spatial or neighbourhood restrictions. When architect Dirk de Meyer discovered this hotchpotch of constructions to be rehabilitated, it was nothing more than an empty shell with no windows. It is difficult to imagine that the near ruin could become the fine **zinc-clad house** now situated on the site. The architect mainly used the existing structures to develop his project, which involved dividing the original house into three separate apartments providing a cost-effective housing solution for young couples or families seeking to live nearer the countryside but not too far from the city centre.



PHOTOS: FABIEN DEVAERT

PHOTO: FABIEN DEVAERT

Dirk de Meyer treated the existing volume like a block, which he excavated, rectified and corrected to obtain more contemporary forms while re-using the existing brickwork. Three duplex apartments were created inside the envelope, as well as a communal entrance and balconies. A **dark grey zinc cladding** was installed in standing seam on particle board. **It covers the wall-mounted insulation necessary to strengthen thermal performance** and **clads the building from top to bottom**. Particular attention was given to complex features: facade base, box gutters, facade-roof trim… numerous elegant details revealing the technical expertise involved in designing these seams and the skilful adjustment work carried out during installation.

SPECIAL MENTION

BOUCKAERT PRIVATE HOUSE, Roeselare (Belgium)

Architects	DECLERCK - DAELS ARCHITECTEN - BERNARD DECLERCK
Technique	VMZ STANDING SEAM
Surface aspect	ANTHRA-ZINC®

THE FIFTH FACADE

The small town of Roulers, in Flemish Belgium, has a population of just 60,000 but has a certain buzz to it because it is part of the Lille Metropolitan Area that extends beyond the French border and which has an overall population of almost four million people. Roulers, which was founded in the Middle Ages, recently launched a series of projects that will be completed in the short and medium term: new public facilities, improvement of public transport, electronically managed car parking, an academy, parks, libraries, etc. New housing projects are also included in this dynamic urban renewal project.

The Bouckaert house, designed by architects Bernard Declerck and Griet Daels (Declerck-Daels studio), was built on the site of an old warehouse at the heart of a huge urban site. The house looks like a block of bricks, made up of an apartment upstairs and a garage downstairs plus an entrance to a second house in the courtyard belonging to the client's daughter. In the period between the design phase and delivery of the building, this unclaimed sector of the town was completely renewed, with the construction of a seven-storey library and apartment buildings on the periphery of the site. This one-storey private house became a focus point for the entire neighbourhood, which made the roof a vital element of the project.

The architects wanted to treat it **like a "fifth facade"** for the entire site, especially for the view from the library directly opposite. They envisaged a green roof, but opted instead for a **roof in zinc, which they considered to be more elegant**. The **standing seam technique made it possible to create clear lines** highlighting the large trapezoidal skylight and also made work on the **complex details of the box gutters** easier. The line of the gutters creates a frame for the roof, making it look like a carefully drawn work of art.

PHOTOS: PETER COOK PHOTOGRAPHS

COLLECTIVE HOUSING

WINNER

THE "TCHÉCOSLOVAQUIE" BUILDING, Nantes (France)

Architects	NOMADE ARCHITECTES - VINCENT LE GARREC
Technique	VMZ STANDING SEAM
Surface aspects	QUARTZ-ZINC® AND PIGMENTO® GREEN

BENDING THE CURVE

PHOTOS: © LUC BOEGLY & PAUL KOZLOWSKI

After the Second World War, France attempted to solve its housing problems by industrialising construction. In the space of a few years, new methods using prefabricated concrete made it possible to construct hundreds of thousands of housing units over several decades. The architecture of the period gave France the long "bars" and spectacular towers that make up the large housing developments that are currently much disputed. The Tchécoslovaquie building is one such bar of apartments situated on the outskirts of Nantes that is highly symbolic of the period. It is 100 metres long and houses **176 apartments on ten floors**. It is unusual in that it is not straight but built in a long curve that gives the volume – which otherwise could have appeared massive and static – a real dynamic.

The Nomade studio worked on the building as part of a **rehabilitation project to bring it in line with thermal standards**. Although external thermal insulation is very common (these technologies were already used in the 1980s on this type of building), this is a **first for zinc cladding on such a scale**. The architects used **three layout grids with a width of 23, 33 and 43 cm respectively in two different colours**: **QUARTZ-ZINC and PIGMENTO Green**. The layout consists of layers that create broken lines and relief effects on the facade, **accentuating the curve of the building**.

The seemingly arbitrary aspect of the cladding belies a rigorous design that required **modelling of over 7,500 elements**. The malleability of the zinc made it easy to work on complex elements on the facade. This flexibility, together with the lifespan of the material (which will last fifty years as opposed to twenty for other products), "makes zinc an option that is not any more expensive than other materials" say the architects.

PHOTOS: © LUC BOEGLY & PAUL KOZLOWSKI

SPECIAL MENTION

LE CARRÉ EN SEINE, Issy-les-Moulineaux (France)

Architects	PIETRIARCHITECTES - JEAN-BAPTISTE PIETRI
Technique	VMZ STANDING SEAM
Surface aspect	QUARTZ-ZINC®

A BALCONY OVERLOOKING THE SEINE

Just outside Paris, the river Seine flows through the towns of Boulogne-Billancourt on its right bank and Issy-les-Moulineaux on its left bank. In both towns, disused industrial sites on the river banks left room for public spaces and housing developments. The Carré en Seine development in Issy-les-Moulineaux is one of these new programmes. **45 private housing units and a hotel** now occupy this previously abandoned industrial land, forming a compact site divided into three blocks, a volumetric translation of the requirements of the local urban planning programme. Density was one of the environmental criteria set by the municipality.

CREDIT PHOTO : VINCENT FILLON

All the blocks in the programme were built using prefabricated concrete walls incorporating insulation not usually used on this scale. Smooth and streamlined, the light coloured concrete envelope is deliberately austere. In the housing sections, the apartments are flanked on both sides by **zinc boxes stacked on top of each other like small containers**. They are mounted on an independent structure to avoid creating thermal bridges. Each apartment has one of these elements designed almost as additional outside rooms. "*In this dense context, we had to invent a system of walls that would optimise how the apartments were overlooked*" explains Jean-Baptiste Pietri, the project architect.

*"The metal framework supporting these spaces incited us to use metal. Zinc seemed appropriate to me because it has an **elegant sobriety** and **develops an interesting patina over time**. It is installed on a wooden substructure that gives a pleasant finish inside the balconies. Another benefit is the numerous flashing possibilities thanks to its **malleability** and the skilled installers, who proposed a broad range of details on site. Although the boxes did raise a few problems for the zinc workers"* admits Pietri, who reveals one last reason for choosing zinc: "*I like my buildings to be situated. The concrete walls are an interpretation of the smooth facades of certain Parisian buildings, zinc is the roofing material that descends onto the facades. For me, this materiality anchors the building in its context.*"

PHOTOS: VINCENT FILLON

SPECIAL MENTION

DEN TRAVOO, Hoeilaart (Belgium)

Architects	BOGDAN & VAN BROECK ARCHITECTS - TOM BOOGAERT
Technique	VMZ STANDING SEAM
Surface aspect	BILACQUERED WHITE

GLASSHOUSES

PHOTOS: FREDERIK VERCRUYSSE

Ribier, Royal, Frankenthal and Léopold III: these are all names of Belgian grape varieties grown in glasshouses in and around Hoeilaart. The lavish winegrowers' villas still visible in the village are the last remaining traces of this once thriving activity that died out at the beginning of the 1960s. During the boom years, no less than 11 million tons of grapes were produced in 35,000 glasshouses, which made Hoeilaart look like a village made of glass. A handful of glasshouses are the only remaining evidence of this winegrowing Eldorado, the majority having been destroyed to make room for housing in an area whose close proximity to Brussels pushed demand through the roof.

With their "Den Travoo" project, architects Bogdan and Van Broeck wanted to reconnect with this vanished past. This 31-unit programme including 12 social housing units in the centre of Hoeilaart was built following to a Public-Private Partnerships procedure. The archetype of the glasshouse, transcribed by **awhite bilacquered zinc on the roof and facade**, is combined here with the archetype of the almshouse. The joints of the zinc cladding installed on the entire envelope replicate the architecture of glasshouses with their double-sloped saw-tooth roofs and at the same time that of the almshouse communities so typical of Bruges.

Nothing differentiates the social from the private housing, eliminating any possibility of stigmatising less well-off residents. The building restores a sense of intimacy in the area, with nevertheless an opening onto the neighbouring public park. The partition and facade walls were built in cellular concrete blocks and the floors are concrete. The zinc roof was installed directly onto structural insulating box beams installed on the fascia and ridge. This solution eliminated the need for a frame and provides residents on the upper floors with exceptional spaces.

PHOTOS: FREDERIK VERCRUYSSE

WINNER

MAKRO FOOD WHOLESALER, Madrid (Spain)

Architects	E. BARDAJÍ Y ASOCIADOS - ENRIQUE BARDAJÍ ALAVAREZ
Techniques	VMZ FLAT LOCK PANEL, VMZ STANDING SEAM
Surface aspect	NATURAL ZINC

THE ART OF METAMORPHOSIS

Although rehabilitation is sometimes perceived as a less creative branch of architecture, it is actually an area that provides opportunities for incredible metamorphoses. The Makro warehouses in Madrid are a spectacular example of this. The original building was a large urban warehouse with opaque facades, a sort of post-modern prefabricated concrete mastaba adjoining the Mahou brewery situated on the neighbouring four-hectare plot. The brewery was demolished to leave way for a significant complex including a park and apartment buildings*. Barely ten months after the architects first visited the site, the warehouse is now a modern building with glass facades overlooking the city.

PHOTOS: © JESUS GRANADA

The new owner of the building is a food wholesale chain that wanted to acquire offices in an area of Madrid with plenty of restaurants. The **programme includes a shop, car parking and offices**. More accustomed to properties on the outskirts of the city, Makro is testing a new type of city centre business on this site.

PHOTOS: © JESUS GRANADA

The project designed by Bardaji & associates began by stripping away the cladding of the original building: the facade panels were removed, a double-height space was created on the ground floor and shafts were created to allow natural light into the thick volume of the former warehouse. The architects had already used zinc to renovate a large department store in Madrid**, where the material gave a sense of unity to a set of disparate buildings. In this case, **zinc is used less on the envelope than in the volume**. It establishes a **dialogue with the glass facade of the building**, on which it **forms a thick sun-shield**. Zinc is also used on flat surfaces to **completely cover certain parts of the facade**.

*The Calderon/Mahou district. This site was proposed to students during the second edition of the Archizinc Campus competition, organized by VMZINC in 2012-2013.

** El Corto Ingles department store > see Focus on Zinc n°13, 2013, pp.28-29

SPECIAL MENTION

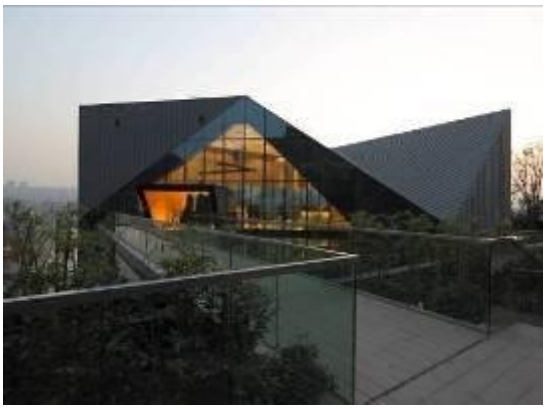
GREENLAND CLUBHOUSE, Chongqing (China)

Architects	PURE ARCHITECTURE - XIAOJIANG HUANG
Technique	VMZ STANDING SEAM
Surface aspects	QUARTZ-ZINC®

A METAL ROCK

Perched half-way up the hillside, the Chongqing Greenland Clubhouse is torn between two worlds: behind it, the woods of the Hong'en temple and in front of it, downhill, the megacity of Chongqinq with its thousands of tower blocks, built to house the populations evacuated following the construction of the three gorges dam. This New York like skyline was created in less than twenty years, generating a property boom that had its part to play in the creation of the Greenland Clubhouse by the architects at Chinese firm Pure Architecture.

This small pavilion was initially used as a sales office for a new property development before it became a restaurant. Its architecture is far removed from standardised construction and has the look of an inhabited sculpture. The folds of its roof create facets that replicate the mountain slopes. The roof follows a counter-slope that provides an open view in front the building and ends against a vertical glass facade that makes the pavilion visible from the river. The architect wanted to create this dialogue. The layout was designed to minimize the visual impact of the building. The steepness of the plot makes the restaurant below entrance level invisible from the street, and offers a basement with a glass facade overlooking a garden.



PHOTOS: © SHU HE PHOTOGRAPHY

PHOTOS: © SHU HE PHOTOGRAPHY

The building has a metal structure. The architects had envisaged using a slim stone cladding on the roof, but zinc was chosen instead for its lightweight flexibility and because the client preferred it. The standing seam technique was used because the vertical grid defined by the zinc seams blended well with the glass panels of the facade. A **life-sized model** was built to deal with complex details at the intersection of the three roof surfaces.

SPECIAL MENTION

HEALTH CENTRE, Freiberg (Germany)

Architects	BÜRLING ARCHITEKTEN - ECKHARD BÜRLING
Techniques	VMZ INTERLOCKING PANEL AND VMZ STANDING SEAM
Surface aspects	ANTHRA-ZINC® and QUARTZ-ZINC®

A MEDICAL BELVEDERE

PHOTOS: © A. KELLER, ALTDORF + M. MAHLE

The medical centre in Freiberg serves as a boundary between the town and the country. For the moment, it stands alone like a sculpture at the edge of a field. By simplifying the overall form to accentuate the details, the architects wanted to make the building a strong signal anticipating the forthcoming urbanisation of the site. The centre seems like a block that is lifted from the ground by its transparent base.

Seen from a distance, the building appears to be a compact mass, an effect that is accentuated by using a dark material such as **ANTHRA-ZINC**. This perception changes on approaching the building. Overhanging boxes with varying dimensions protrude from the facade, playing with the light and offering patients generous views of the surrounding countryside. Behind these windows are the various specialities practised in this medical building. A **play on scale between the main and secondary volumes is highlighted by the use of two different colours of preweathered zinc – ANTHRA-ZINC and QUARTZ-ZINC** – a material chosen for its durability, its elegance and its capacity to create a complex set of graphic textures.

PHOTOS: © A. KELLER, ALTDORF + M. MAHLE

WINNER

UNIVERSITY LIBRARY, Wuppertal (Germany)

Architects	SCHAMP & SCHMALÖER - SUZANNE SCHAMP and RICHARD SCHMALÖER
Technique	VMZ TILES
Surface aspect	PIGMENTO® BLUE

ACADEMIC CROWN

Bergische University in Wuppertal was created at the beginning of the 1970s. Its architecture is the result of collective work and reflects the designs of the period: the campus is built on a slab on a mountainside and has an octagonal layout featuring buildings positioned at angles with each other. The facades alternate prefabricated aggregate concrete elements and strips of windows in brown anodised aluminium. It is in this complex, with a style that could be qualified as "brutalist", that architects Schamp and Schmalöer were invited in 2011 to **build a 120-seater reading room** on one of the University's roof terraces.

PHOTOS: JÜRGEN LANDES

From a formal point of view the site is very old fashioned, making integration of the building technically difficult. The structure of the existing building can only support a limited amount of extra weight on a small quantity of support points spread out in a diagonal mesh. The cylindrical volume created in a light metal structure provided a solution to these constraints, without using the orthogonal grid. Designed like a rotunda, the new reading room stands out and sends a strong signal to the entire campus.

Its facade is made up of two parts: a glass base with aluminium sun-screens on the east-south-west facing parts and a **crown of PIGMENTO blue zinc tiles** with a specific design. Initially, the architects wanted to use slate cladding, which is very popular in the region. But a brief study demonstrated that zinc would be more appropriate to create a wall of tiles as **the bending technique used prevents water leaking inside the facade**, even during high winds. With innovative work stations especially designed for optimum concentration, the students will be tempted to leave their books for a moment and go outside the rotunda to observe the changing reflections created by natural light and the weather on this zinc crown.

PHOTOS: JÜRGEN LANDES

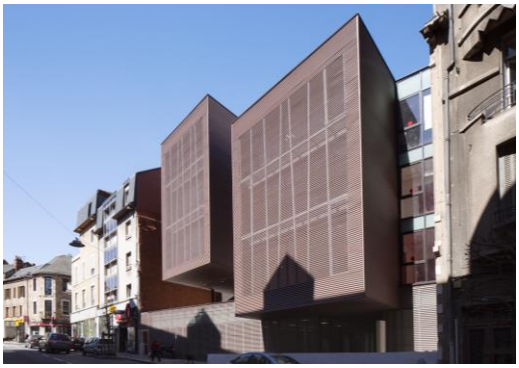
SPECIAL MENTION

EMPLOYMENT AND TRAINING CENTRE, Rodez (France)

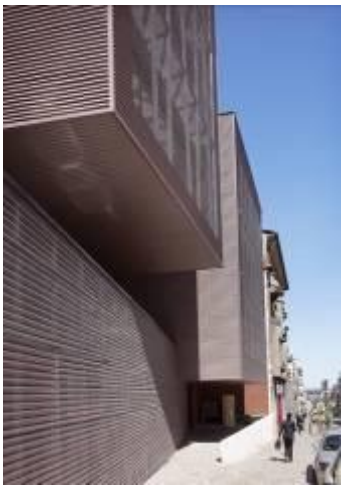
Architects	LACOMBE FLORINIER - JACQUES LACOMBE and MICHEL DE FLORINIER
Techniques	VMZ SINE WAVE PROFILE AND VMZ PERFORATED SINE WAVE PROFILE
Surface aspect	PIGMENTO® RED

PUBLIC MONOLITH

The municipal employment & training centre in Rodez, which houses several organisations providing support to jobseekers, is **both an office building and a public building**. Located on the rue de Béteille, a busy street below the historic centre of the former capital of the Rouergue region, the building is immediately recognisable by its two parallelepiped volumes. It is positioned on a street of residential buildings from various periods with various heights. Jacques Lacombe and Michel de Florinier created a sculptural style that compensates for the differences in height between the two adjoining volumes (varying from 2 storey to 4 storey) and strengthens the public status of the building, which follows the slope of the street.



CRÉDIT PHOTO : PAUL KOZLOWSKI + GILLES TORDJEMAN



This fragmentation made it possible to allow natural light inside the site, while at the same time creating fissures and perforations that give depth to the space from the street. The structure, which features large spans and two overhangs in the public space, is made of steel. The architects chose **preweathered PIGMENTO red zinc** for the envelope rather than lacquered steel, which they considered would be less durable and offer less depth. **Sine wave panels** with no coating clad the opaque parts of the facade. Continuing on from the sine wave profiles, the glass parts of the building are clad with **perforated zinc that serves as both a sun-shield and strengthens the mass effect**. For the architects, the scale of the T-shaped profile makes the volume legible with no superfluous details and solves issues on the facade with a single material that guarantees an exceptional monolithic effect without being ostentatious.

PHOTOS: PAUL KOZLOWSKI + GILLES TORDJEMAN

SPECIAL MENTION

STONEHENGE VISITOR CENTRE, Amesbury (United Kingdom)

Architects	DENTON CORKER MARSHALL LLP - ANGELA DAPPER
Techniques	VMZ COMPOSITE and VMZ PERFORATED COMPOSITE
Surface aspect	QUARTZ-ZINC®

STONE AND LEAVES

Does modern architecture suit all environments? What is the best way to approach building next to a world famous monument as iconic as Stonehenge, which today could be perceived as Land-Art but was actually built between 2,800 and 1,100 B.C.? The new building designed by Australian firm Denton Corker Marshall offers a proud welcome to visitors coming to admire the megaliths. One million visitors are expected every year.
Although the centre is almost two kilometres from the circular enclosure of granite, the question of its integration was a crucial one: other, less important monolithic monuments border the site around a plain with no buildings where any new construction would be very noticeable. A road that passed quite near the circle was in fact closed off, heightening the sense of wilderness and timelessness of the site.

PHOTOS: PETER COOK PHOTOGRAPHS

The architects had no desire to compete with the druids. **A slim, slightly veiled roof covers three blocks housing the ticket office, a shop and an exhibition area**. The roof melts into the horizon as one gets closer to the megalithic circle. It is supported by 200 slender metal poles that contrast sharply with the powerful mass of the stones. They are less than eight metres high, which is lower than the height of the cromlech. Unlike the eternal granite menhirs, the visitor centre was designed to be disassembled and to leave the least possible trace on the site. It was constructed on a large concrete raft foundation to minimize excavations. The poles and roofing can be disassembled and preference was given to recyclable materials. **QUARTZ-ZINC® has pride of place in this project**. It was used to clad the ticket office, on the underside of the canopy and on the roof.

Panels of VMZ Composite were perforated on the periphery of the roof to create a play of light similar to that produced by the sun through the leaves on the trees. The building could be perceived as an artificial tree on a plain devoid of any large vegetation.

WINNER

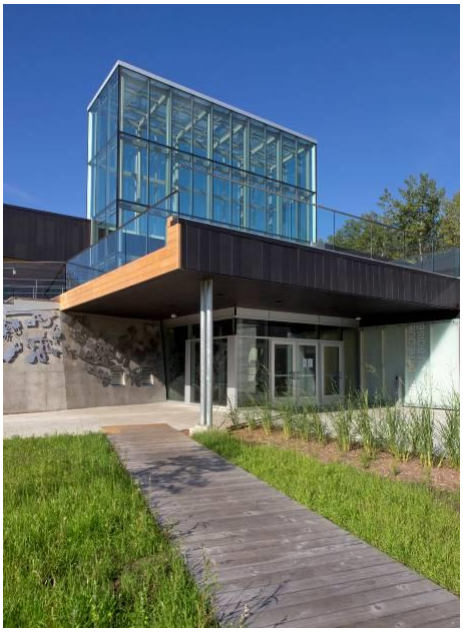
BOISÉ LIBRARY, Montreal (Canada)

Architects	ERIC PELLETIER - CARDINAL HARDY/LABONTÉ MARCIL ARCHITECTS CONSORTIUM
Techniques	VMZ INTERLOCKING PANEL and VMZ FLAT LOCK PANEL
Surface aspect	ANTHRA-ZINC®

NATURE AND CULTURE

PHOTOS: YIEN CHAO

The city and nature come together on this vast site in the south of Montreal. The municipality chose this plot on the edge of the Boisé forest, a large wooded area that is gradually being urbanised, for the construction of a **centre including a 3,000 m² multimedia library, an exhibition centre and a museums reservation**. The location of the facility created a certain challenge for the architects: preserving the permeability between two entities often presented as antagonistic – the city and nature – became the project priority. Several strategies were led simultaneously to achieve this goal. Initially, building was concentrated on a strip of land to avoid sprawl. It is no longer a block but a sort of landscape-building that people can pass through. A passage with access to the forest crosses through the central part of the building. It forms an artificial hill that the visitor can reach via a ramp and leave on a footbridge.



PHOTOS: YIEN CHAO

The diversity of materials differentiates the various parts of the programme, which are spread out in several clearly identified blocks. The entrance is located in a protruding glass volume that is visible from a distance. The centrepiece remains the multimedia library and its main level in glass, through which the trees are visible. Sculptural roofing covers the reading rooms. **This is more than just a roof, it is a thick volume with a metal structure of suspended layers clad in zinc on the outside** and wood on the underside. Its varying heights define both intimate spaces and larger rooms. Having hesitated between several options, the architects decided on a **zinc cladding whose colour and aspect changes with the weather, enabling links to be created with the natural environment of the park.** The material also seemed to be the most durable and was a pertinent choice for this project aiming to obtain LEED* Gold certification. However, the architecture was not sacrificed for this label. **Alternating panels of flat and 50% perforated zinc create lavish kaleidoscopic plays of light in the reading rooms,** transporting the public into the undergrowth of the neighbouring woods with their metaphor.

** Leadership in Energy and Environmental Design is a North American standardisation system for energy efficient buildings.*

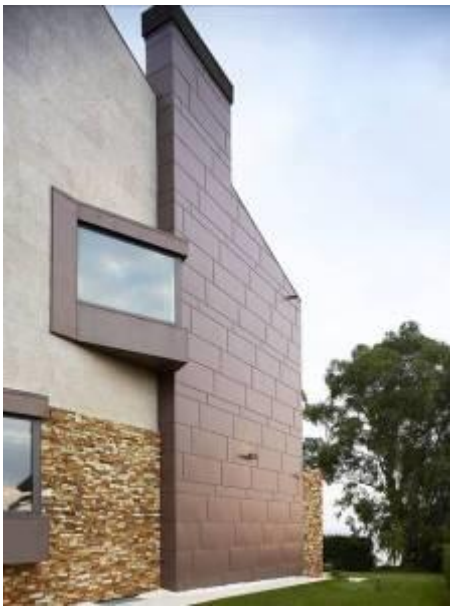
WINNER

PRIVATE HOUSE, Isla Colunga (Spain)

Architects	ARQUIFYR S.L.P - ANTIA REY BABARRO
Technique	VMZ STANDING SEAM
Surface aspect	PIGMENTO® RED

SEA AIR

In Colunga, a small coastal town in the province of Asturias, urban regulation on private housing is very restrictive. To blend with the local surroundings, houses must have double sloped tile roofs and walls built with granite and limestone. Working with these constraints, the architect wanted to create a timeless project that would be neither a regional pastiche nor a fashionable villa. New materials chosen for their **durability and resilience** were used on the facade: iroko timber and PIGMENTO red zinc. **Zinc cladding on the windows and chimneys is reminiscent of arts & craft architecture and the work of Charles Rennie Mackintosh**. The **long zinc balcony facilitates the transition between the ground floor** with its modernist features – long walls on the outside of the house, staggered internal walls, large floor to ceiling windows – and the **more traditional first floor** that resembles its surroundings.



PHOTOS: MARCOS MORILLA

PHOTOS: MARCOS MORILLA

Zinc was chosen for its aesthetic qualities, as well as for its **resilience to damage caused by sea air**. The house faces north and south, overlooking the Atlantic on a large 3,200 m² plot. This generous surface area made it possible to isolate it from the neighbouring houses. A double-height room with a large window overlooking the ocean defines the entire layout of the house.

JURY'S SPECIAL AWARD

WINNER

CIVIC AND CULTURAL CENTRE, Palencia (Spain)

Architects	ÁNGEL SEVILLANO MARTIN , JOSÉ MARIA TABUYO RODRIGUEZ (EXIT ARCHITECTS) AND EDUARDO DELGADO ORUSCO
Techniques	VMZ STANDING SEAM and VMZ INTERLOCKING PANEL
Surface aspect	QUARTZ-ZINC®

A TRANSLUCENT PRISON

PHOTOS: FG + SG FOTOGRAFIA DE ARQUITECTURA

In 1997, the provincial prison of Palencia, North of Madrid, closed its doors and its prisoners were transferred to a more modern prison in a remote area. Its rehabilitation was the subject of great debate: should this building, which was once a part of the repressive state apparatus of Franco's Spain, be conserved or demolished to make room for new constructions that would erase the sinister souvenirs of the past, but also a part of the country's historical heritage? The neo-Mujedar brick architecture - considered a national style in the 19th century despite being inspired by Moorish architecture - and the exemplary panoptic layout of the central cell building allowed this penitentiary complex to escape demolition. The perimeter walls were knocked down and the site was opened to the public as a cultural centre and public administration building.

Converting the building required radical changes as the tiny cells were not compatible with the new programme. The architects retained the facades but completely eliminated the interior spaces in the detention areas to create huge bright volumes with glass-panelled roofs.

Different materials make these contemporary additions legible. A **cladding of zinc** and profiled glass **adorns the skylights and extensions**, connecting the different parts of the old prison: cell area, administration, etc. Despite the predominance of opaque material, the overall **impression is of translucency** and the **zinc subtly ensures the transition from the old building to the new structures**. Once it was transformed, this site that was once closed in on itself became one of the most animated places of the Carmen neighbourhood in the south of the town.

PHOTOS: FG + SG FOTOGRAFIA DE ARQUITECTURA