



the Architect

The official journal of the Kamra tal-Periti

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KAMRA TAL - PERITI

NEWSPAPER POST

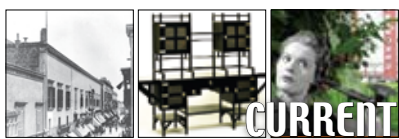
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“...architecture, like other forms of art, is a reflection of society in the social, cultural, economic and political contexts of that time. Architecture is never static; it is constantly changing according to the needs and aspirations of every society.”

Hon Dr Lawrence Gonzi (see page 21)

I was rummaging through the piles of files, books and magazines at the Kamra's office last week and came across a copy of "the Architect" dating back to April 1993. Two things struck me. This was Issue No. 20. At the time, the journal was not published on as regular a basis as it is today. In the last five years alone, 17 issues of tA have been published on a quarterly basis. The team's dedication over the years, from the first issue to this, have ensured that "the Architect" has found its place on the shelves of many people, not only architects, but all those who have the built environment at heart. One of our correspondents, a member of the financial profession, recently wrote to us saying "I am very sensitive to what the architecture profession did, is doing, and may yet do to the face of Malta in the future, and that, I am sure you agree, actually belongs to all of us." This is certainly one of the main aims of this journal: to bring architecture and the profession closer to the general public and to act as a showcase of local developments in this regard.

The second thing that struck me on opening Issue No. 20 of tA was the fact that the publication reviewed nine out of the thirteen entries for the competition for the design of the Opera House that had taken place a few months earlier. The various teams of architects and engineers were invited to describe their proposals and to give detailed accounts of the concepts behind their projects, the space allocation, the choice of finishes and the impact they thought their proposal would have on Valletta and the life of the Maltese population. Thankfully, this edition now serves as a record of these proposals, which have since been shelved and are probably now gathering dust and cobwebs in some forsaken storeroom somewhere.

These thoughts further emphasise the need for a National Centre for the Built Environment, that the Kamra has been actively working on for the past two years – a home for architecture and for the profession, a place where the work of our local periti can be preserved for future generations, a centre that could serve as a depository of the richness of our profession and its achievements. The Council of the Kamra tal-Periti is in fact still working towards the setting up of such a Centre, and is making headway in this respect. This exciting project is one that will serve to bring architecture to the people, and that will, hopefully, act as a catalyst towards achieving a better quality in the built environment.

Today, nearly 16 years down the line to the date from that

publication of tA, the Opera House project is back on the national agenda, together with the City Gate and ditch area. World renowned architect Renzo Piano has been appointed to present proposals to Government for this long debated and long desired uplift of the entrance to the Capital, and we look forward to being able to review such proposals, discuss and debate in a not too distant issue of tA. Meanwhile, Government has also embarked on an ambitious list of capital projects, including the restoration and rehabilitation of Fort St Elmo, the rebuilding of the bridge across the Grand Harbour breakwater, the restoration of the Valletta and Birgu landfronts, not to mention ongoing projects such as Smart City. These are being viewed as an ideal stimulus to the economy, against a backdrop of global economic uncertainty.

While churning out projects can be seen as giving a positive impetus to the economic scenario, it is imperative that the high standards of quality in design expected of such important contributions to our built environment are adhered to. Many of our buildings have stood the test of time, remaining as a testimony to the age in which they were conceived. Any proposals must reflect contemporary approaches and needs, while at the same time respecting the context, historical or otherwise, in which they are set. This is true of most periods in the history of architecture, not least with what has been identified as the Modernist stint in our local context.

Unfortunately, however, the architectural heritage of the modern movement is more at risk today than during any other period. By the end of the 1980s, many modern masterpieces had already been demolished or had been changed beyond recognition. The few excellent Maltese Modernist buildings that exist are no exception to this trend. This was the main driving force behind the exhibition and publication "Modernist Malta: the Architectural Legacy" organised by the Kamra tal-Periti and Din l-Art Helwa, and which is amply reviewed in this issue of tA. If anything, we hope to have achieved our aim of bringing to the forefront this more often than not ignored and unappreciated part of our architectural heritage, and hopefully instilled a more sensitive approach by the authorities towards the preservation of these buildings.

Perit Simone Vella Lenicker
Editor



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KAMRA TAL-PERITI

To support members of the profession in achieving excellence in their practice of architecture and engineering in the interest of the community

The Council of the Kamra Tal-Periti for the year 2009 consists of Vincent Cassar (President), David Felice (Past President), Simone Vella Lenicker (Honorary Secretary) and Council members Ruben Paul Borg, Jacques Borg Barthet, Keith Cole, Philip Grech, Anthony Fenech Vella, Danica Mifsud, and Damian Vella Lenicker.

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COVER: Villa Sunshine, Ta' Xbiex (1970s)
Architect: Mario Meneghella
Photograph: Matthew Mirabelli
(see article on page 14)

KTP COUNCIL ELECTIONS

The Annual General Meeting of the Kamra tal-Periti was held on the 12 December 2008 at the Chamber of Commerce in Valletta. This brought to its close the term of presidency held by Perit David Felice, who is now succeeded by Perit Vincent Cassar. Periti Alberto Miceli Farrugia, Frank Giordmaina Medici and Etienne Micallef Grimaud also ended their terms on Council, and did not stand for re-election. The terms of office of Periti Damian Vella Lenicker, Philip Grech and Keith Cole also came to an end. Each of these stood for re-election, together with Perit Jacques Borg Barthet, and were all elected to serve on Council for the coming two years. Perit Ruben Paul Borg was later co-opted onto Council due to the lack of members standing for election. The remaining Council members are Periti Danica Mifsud, Anthony Fenech Vella and Simone Vella Lenicker, whose terms end in December. Two Council posts are still vacant. This year's AGM included an interesting debate between Dr Alex Torpiano who had just taken on his new role as Dean of the Faculty for the Built Environment, Perit Adrian Mamo as Chairman of the Malta Council for Culture and the Arts, Mr Austin Walker as the newly appointed Chairman of the Malta Environment and Planning Authority and Perit Vincent Cassar as the incoming KTP President. The debate was chaired by Ms Vanessa Macdonald, who left no stone unturned, asking probing questions on various subjects such as the energy directive, the changes to the course structure, the relationship between architecture and the arts, and the interaction between the architectural profession and MEPA. The Meeting came to a close with a reception held in the Courtyard of the Chamber of Commerce.

RENZO PIANO & CITY GATE

Following the announcement of Government's intentions to appoint Renzo Piano to present proposals for the City Gate and Opera House project, the Kamra tal-Periti published its position in this regard, after presenting it to the Prime Minister in a private meeting held in December 2008. The position was also reported in various sectors of the press. The statement included the Kamra's proposal that had already been presented in "The Urban Challenge" for the setting up of a Design Review Commission that would serve as a forum for large and important projects of this nature. The full statement may be downloaded from www.ktpmalta.com.

MEUSAC

The Kamra tal-Periti submitted nominations to participate in the Malta-EU Steering and Action Committee (MEUSAC) Sectoral Committees. The Kamra is currently participating in the following Sectoral Committees: Education, Youth and Culture; General Affairs; Transport, Communications and Energy; Competitiveness and Consumer Affairs; Environment.

MEETING ON MEPA REFORM

The Labour Party invited the Kamra tal-Periti to a discussion meeting regarding the MEPA Reform. Periti Jacques Borg Barthet, Simone Vella Lenicker, Keith Cole and Anthony Fenech Vella attended the meeting which was held on the 21 January 2009 at the Party Headquarters. The Labour Party was represented by Perit Ruben Abela, Dr Reno Borg, Ms Pauline Miceli and Dr Jason Bonnici. The KTP presented its position regarding the Reform, also with respect to its



Panel Discussion during the AGM

position laid out in The Urban Challenge, both of which have also been presented to the Prime Minister for his consideration.

UMAR GENERAL ASSEMBLY

Perit Anthony Fenech Vella attended the UMAR General Assembly which was held on the 12-13 January in Morocco. Being the 15th Anniversary of the founding of UMAR, this General Assembly took on the double role of not only being the statutory annual assembly but also that of approving the anniversary celebrations. Held through the kind invitation of the Moroccan Chamber of Architects in the magical city of Fez, it was also accompanied by complementary activities, including a half day Conference, moderated by former UIA President, Gaetan Siew, with the theme "The Impact of Globalisation on Architect's Professional Practice", held on the afternoon of the 13 January after the closing down of the UMAR GA. This was followed by a presentation of International activities of the National Council of Architects, ending in a gala Soiree where awards were presented to a number of artists and artisans in recognition of their contribution to the arts. A full day annual celebration of "The Day of the Architect", held every 14th January, also took place, and was highlighted by the presence of no less than three Ministers to express the Government's views and launch plans for the future in a very healthy relationship between politicians and Architects.



CELEBRATION OF CITIES 3

The UIA is organising a competition entitled "Celebration of Cities 3" and has asked its member sections to promote the competition as

well as to appoint a local jury. Following an invitation by the Council, Periti Conrad Thake, David Pace, Godwin Cassar and Norbert Attard were nominated as jury members to review the Maltese submissions. Members are encouraged to participate. Further information on this competition can be found on www.celebcities3.org.

ENERGY DIRECTIVE

The Kamra tal-Periti, represented by Periti Simone Vella Lenicker and Ruben Paul Borg, together with the Chamber of Engineers, represented by Ing Charles Cuschieri, were invited to a meeting at the Services Division to discuss the impending software for the energy certification of buildings. Periti Carm Mifsud Borg and Stephen Pulis represented the Works Division, while the engineers writing the software were also present in order to discuss the progress and the various features to be embedded within the software. They also presented the methodology on which the software is based as well as the assumptions being made in its development. The Kamra is continuing to follow up on the progress and it is understood that the software will be available in the coming days.

REGULATIONS AND LEGISLATION

A meeting was held on the 16 February 2009 regarding the proposed amendments to legislation and the Kamra's regulations as approved during the Extraordinary General Meeting held last April. Periti Vincent Cassar, David Felice and Damian Vella Lenicker on behalf of the Kamra attended meetings and corresponded with representatives of the Ministry for Resources and Rural Affairs as well as from the Works Division. A number of comments were made by the Ministry regarding the proposals, particularly on Tariff K, the Code of Professional Conduct and the Board of Professional Conduct, issues of liability and professional indemnity, as well as on the proposal of compulsory membership of the Kamra, among others. Discussions are still underway, and the proposals are also being vetted in terms of the Services Directive which is due to come into force by the end of the year.

PROFESSIONAL CONDUCT AND LIABILITY

A seminar on professional conduct was held on the 04 February 2009 for university students and repeated for fresh graduates on the 04 March 2009. These seminars presented the Code of Professional Conduct to the attendees, together with various practical examples highlighting situations where periti may find themselves in situations in which is not always obvious which course to take, and what is the correct ethical behaviour to be adopted. These seminars will be repeated annually. The Kamra is also organising a CPD on Professional Liability and Indemnity to be held on the 21 April 2009. Further details will be forwarded to members in the coming days.

RAFAEL VIÑOLY ARCHITECTS 2009 RESEARCH GRANTS AWARDED

Rafael Viñoly Architects (RVA) recently announced the award of four independent Research Fellowships for 2009. The global call for entries saw over 180 proposals from 39 countries with a wide approach to the suggested general theme: how architecture can better meet the needs of communities undergoing social and environmental stress. The research teams for 2009 are made up of both academics and practitioners and include researchers from Mexico, Australia, Colombia, France, China and the USA. They will harness research techniques drawn from environmental psy-

chology, anthropology and documentary photography, in addition to architecture and urban planning, in order to analyse the performance of buildings and urban projects under real-world conditions and propose plausible, improved, real-world solutions.

Rafael Viñoly says of the grants, "Research is the lifeblood of the profession. And in these difficult times it is especially important to reaffirm our commitment to architectural investigation that does not only apply to design and technique but also to basic questions of human welfare." The four research programs to be undertaken revolve around the following topics: The transformation of squatter settlements into urban neighbourhoods; Investigation of relief efforts after the 2004 tsunami in the worst hit region of Aceh, Indonesia, and propose guidelines for future efforts; the performance of large-scale urban projects in Bogotá, Colombia; Housing in China, exploring steps toward a solution. Ned Kaufman, program director, adds that "These four projects get at the essence of the question behind this year's grant round: how can architecture promote livable settlements in the face of environmental stress, global poverty, and social turbulence? By supporting and disseminating research from all four hemispheres, we look forward to promoting global dialogue on these themes."

PERIT FREDERICK DOUBLET

The 01 March 2009 saw the passing away of Perit Frederick Doublet at the age of 77 years. On behalf of the Council of the Kamrat-Periti and its members, the Editorial Team extends its condolences to his family and friends.

INTERNATIONAL ARCHITECTURAL OLYMPIAD

The Union of International Architects (UIA) Korean Section, the Federation of Institutes of Korean Architects (FIKA), organises on a yearly basis, together with the School of Architecture and Architectural Engineering at Hanyang University in Korea (HYU) and the National University of Singapore (NUS), the "International Architectural Olympiad". The purpose of this confrontation of projects by high school students in Korea and Singapore is to highlight the talent of young people who wish to become architects, and to provide the public with an opportunity to better understand architecture, urban planning, the environment and its resources. This initiative also reveals the creativity, the hopes and the dreams of the young students who aspire to create a new society through architecture. The Olympiad, that seeks to raise the awareness of young people to architecture and the built environment has, since the outset, received the support of the International Union of Architects.



The fourth edition of this Olympiad took place last May, when students were received by the two Universities, and had four hours to design an architectural project on a common theme. One of Italo Calvino's 'Invisible cities': Sophronia, thin city, was chosen as the source of inspiration for the young architects of tomorrow whose projects had to be realised as models. This session met with a lively success with the participation of 658 young students: 398 from Korea and 260 from Singapore. For the 5th consecutive year, the Olympiad will also take place this year in April.

EUROPEAN GREEN CAPITAL AWARD

Stockholm and Hamburg have been crowned the first Green Capital Cities of Europe. Stockholm will hold the title for 2010 and will then pass it on to Hamburg for 2011. European Environment Commissioner, Stavros Dimas made the announcement at the first European Green Capital Awards Ceremony on 23 February in Brussels. Eight cities were shortlisted: Amsterdam, Bristol, Copenhagen, Freiburg im Breisgau, Hamburg, Münster, Oslo and Stockholm.

Stockholm impressed the evaluation panel with its holistic vision, which combines growth with sustainable development. Its plans for the future include becoming fos-

sil free by 2050 and the city has put strong green programmes and measures in place across the board. The city has a long tradition of fighting climate change.

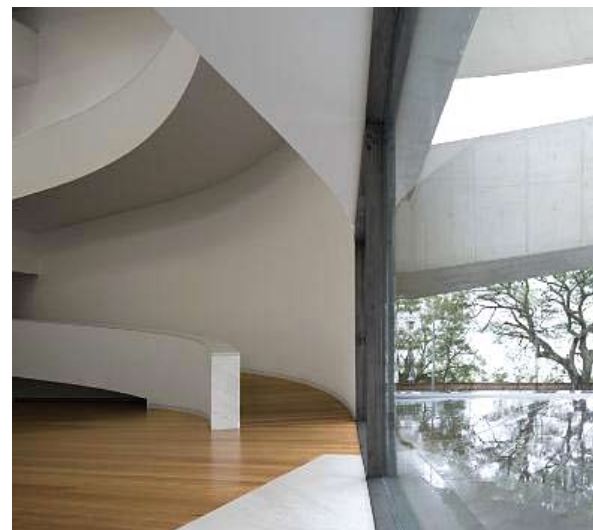
The Swedish capital has also introduced a pioneering Congestion Charging system resulting in reduced car use and reduced emissions.

The city of Hamburg was commended for its many comprehensive approaches, policy commitment and for having a strong green vision. The city has set ambitious climate protection goals and has put the infrastructure in place to carry them out. It also contributes to its inhabitant's quality of life by having an excellent transport system with almost 100 percent of citizens within 300 metres of high class public transport.

ROYAL GOLD MEDAL 2009

Álvaro Siza has been announced as the RIBA's 2009 Royal Gold Medallist. As part of the RIBA's 175th anniversary celebrations, the medal was presented by Her Majesty The Queen at a private audience at Buckingham Palace on 26 February 2009. This is only the fourth time the medal has been presented by The Queen in person.

The official citation reads: "Álvaro Siza is simply a profoundly complete architect who defies categorisation. The forging of a masterful and seemingly inevitable architecture out of the possibilities of a site is one of the supreme characteristics of Álvaro Siza's architecture. He manipulates



Ibere Camargo Foundation Interior by Alvaro Siza Architects. Photo Fernando Guerra

his readings of place into sculptural forms that are never predictable or ordinary, yet are never allowed to dominate over use or typological intelligibility. In Siza's buildings, perhaps like no others, it is the relationships between the elements of the architecture that is given primacy rather than the shape or texture of the elements themselves. This is an architecture in which an economy of expressive means is combined with an abundance of spatial revelation.

Álvaro Siza is, and always has been, a committed teacher and educator. He has enabled many younger architects to gain commissions through the work he was initially offered and this selflessness is one of many examples of his commitment to the greater architectural project, rather than to personal success. Unusually for an architect of such international standing, Siza has deliberately kept his studio small to ensure his attention to every project. He is generous with his appreciation of other architects. For the inspiring and instructive body of work he has produced over 40 years, and for his immense contribution to architecture through dialogue and teaching, the RIBA, on behalf of H. M. the Queen, is honoured to present the 2009 Royal Gold Medal for Architecture to Álvaro Joaquim Melo Siza Vieira. We wish him many more years of fulfilment of his unique vision of the possibilities of building."

GLENN MURCUTT GOLD MEDAL

The American Institute of Architects (AIA) has recognised the work of Glenn Murcutt's and his international influence by awarding him the 2009 AIA Gold Medal. From the far



reaches of the Northern Territory to suburban New South Wales, Australian architect Murcutt has created modernist houses remarkable for their sensitivity to climate, surroundings, and environment. A sole practitioner, Murcutt chooses mostly to design single-family dwellings, and only in Australia. The resulting structures attest to the depth of attention he affords each project. Murcutt's design work shows the influence of the rural Australian shed vernacular, the Aboriginal people of Western Australia, and Mies van der Rohe. He combines metals, concrete, wood, masonry, stone, and glass in his creations.

In his nomination of Murcutt for the award, Tom Howorth, FAIA, wrote, "There are few



The Boyd Education Centre serves as a retreat for artists-in-residence and visiting students. Photo Courtesy AIA

individuals who can claim sole and original authorship of a convincing body of significant architecture. Standing tallest among those few is Glenn Murcutt. While some might characterise a single-continent geographic range of work as 'regional,' the effect of Mr. Murcutt's is amplified by impassioned and extensive lectures and a commitment to teaching throughout the world".

MIES VAN DER ROHE AWARD

The European Commission and the Fundació Mies van der Rohe recently announced the finalists for the European Union Prize for Contemporary Architecture – Mies van der Rohe Award 2009, one of

the most important and prestigious prizes for international architecture. By supporting the Prize, the European Commission underlines the role of architecture as a driver for creativity and innovation and draws attention to the important contribution of European professionals in the development of new ideas and technologies. The European Commissioner for Education, Training, Culture and Youth, Mr. Ján Figel said: "Each of the projects selected ... show that investing in European architectural talent, in creativity and innovation pays off. Stimulating new ideas and highlighting entrepreneurial efforts are also a key part of the European Year of Creativity and Innovation 2009. I am particularly pleased to see that the series of lectures about these finalist projects will be given by the architects themselves in Barcelona on April 22, in order to reach out to broader audiences."

The finalists were selected from 340 projects proposed by the Architects' Council of Europe member associations, other national architectural associations and the Advisory Committee. These included three submissions from Malta, namely Malta Maritime Authority Trade Centre by Architecture Project, Two Twenty two by Chris Briffa Architects and The Garden of Apollo by Richard England. The five shortlisted projects are:

- Multimodal Centre, Nice Tramway, Nice (France) by Marc Barani / Atelier Marc Barani;
- Zenith Music Hall, Strasbourg (France) by Massimiliano Fuksas, Doriana Fuksas / Massimiliano Fuksas Architecture;
- University Luigi Bocconi, Milan (Italy) by Shelley McNamara, Yvonne Farrell / Grafton Architects;
- The Norwegian Opera & Ballet, Oslo (Norway) by Kjetil Trædal Thorsen, Tarald Lundevall, Craig Dykers / Snøhetta;
- Library, Senior Citizens' Centre and City Block Core Zone, Sant Antoni's District, Barcelona (Spain) by Rafael Aranda, Carme Pigem, Ramon Vilalta / RCR Aranda Pigem Vilalta Arquitectes

The winner of the Mies van der Rohe Award will be announced this May. Previous win-

ners include, among others, Rem Koolhaas and Ellen van Loon, Zaha Hadid, Dominique Perrault, Peter Zumthor, Rafael Moneo, Álvaro Siza Vieira, Lord Foster and Luis M. Mansilla – Emilio Tuñón.

MID EAST PAN

MidEastPan is a Middle Eastern organisation which manages architectural competitions, held simultaneously and based on common themes and rules. The competitions are anonymous and public calls for ideas followed by implementation are open to individuals and multi-disciplinary teams from the Middle East. The objective of MidEastPan is to help towns, communities and developers to find and utilise innovative solutions for sustainable development and the transformation of places in the Middle East. A further objective is to bring to the fore design professionals from the Middle East and to publicise and develop their ideas.



One MidEastPan session spans over two years. A series of sites accompanied by programme briefs is organised in themes and proposed to competitors. Teams may include members from various countries. The Forum of Themes and Sites, the Forum of Juries and the Forum of Results are held throughout the session. These meetings provide an opportunity for exposure, exchanges, debate and collaboration, and include conferences, exhibitions, workshops and tours, based on the topics and sites of the session, the analysis of architectural, urban, environmental and social experiences in the

Middle East, as well as the architectural and planning conditions and policies of the city in which the Forum takes place. Further information on the current programme can be found on <http://mideastpan.org/>

UIA TOKYO 2011

The next International Union of Architect's world congress will take place in Tokyo, Japan, between the 25 and 29 September 2011, at the Tokyo International Forum, just 12 years since the first congress was hosted by Beijing in 1999. The UIA General Assembly will take place from the 29 September until 1st October 2011. A mecca of contemporary architecture, Tokyo and all of Japan offer to visitors a brilliantly dynamic architectural environment. TOKYO 2011 will be a milestone event for exchange, elaboration and sharing of a vision for the design future towards 2050 and beyond. 'DESIGN 2050', the main theme for this congress, will provide the opportunity for architects from all over the world to exchange views and share their visions of sustainable architecture, as well as help define the immediate future for the world's cities and the environment. This theme will be approached from three perspectives: environment, life and survival.

Environment: our planet, sustainable architecture, natural disasters, water, agriculture, cosmic environment.

Life: population problems, the aging society, infectious diseases, artificial life, biodiversity.

Survival: our advanced information-oriented society, urban problems, economy, transportation, education, historical legacies.

As the organisation of the event unfolds, more details will be made available on www.uia2011tokyo.com



MIES  ARCH European Union Prize 2009



COOLING WITHOUT AIR-CONDITIONING

This symposium will take place at St James Cavalier, Valletta, on the 25th and 26th June 2009. The event presents a unique opportunity for architects, engineers, and members of the construction industry and the public sector, to gain added and significant insight into the latest innovation on passive alternatives to mechanical cooling. The symposium will focus on the recent developments and applications of passive and hybrid draught cooling in buildings around the world. Public, commercial and global research interest in the delivery of 'zero carbon' buildings has never been higher and the adverse energy and environmental impact of conventional air-conditioning has clearly been demonstrated. The agenda is to review the opportunities for avoiding conventional mechanical cooling in buildings whereas a technical workshop on the design and performance analysis of alternative systems will take place. The work in progress of an EC supported dissemination project on the technology for Passive and Hybrid Draught Cooling in Buildings (PHDC) will also be presented and delegates will receive a copy of the draft sourcebook being developed. There will be the opportunity to visit the Malta Stock Exchange building where an example of draught cooling is show-

cased. Speakers and participating partners will include: The Federation of European Heating and Air-Conditioning Association (REHVA); Architecture Project, Malta; Mario Cucinella Architects, Italy; Davis Langdon, UK; Association of Research and Industrial Cooperation of Andalusia (AICIA), Spain; and The University of Nottingham, UK. For more information and for registering to the event visit www.phdc.eu. Due to limited availability, seats will be allocated on a first come first serve basis.

SITUATE

"situate" is an international sculpture competition for Perth, Western Australia. Forrest Place, which is the location of a proposed major multi-million dollar upgrade, has been announced as the site for the artwork. The competition has been designed



PHOTO - DOI, PIERRE SAMMUT

to encourage innovative partnerships between creative minds from a range of disciplines. \$1million is being offered for an artwork to transform the city landscape, and represents a new challenge to public art and its interaction with the built environment in Western Australia. Information on the competition can be found on www.situate.dca.wa.gov.au. The closing date for Stage 1 entries is the 20 May 2009.

WAN INTERNATIONAL SECTOR AWARDS

Following on from the success of the third WAN (World Architecture News.com) House of the Year Award, a bi-monthly programme of international Awards by Sector has been launched. The sectors include projects related to education, healthcare, civic buildings, offices and commercial buildings, transport and residential buildings. Further information on the Awards and submission information can be viewed on www.worldarchitecturenews.com/index.php?fuseaction=wanappln.showawardin-formations



WAN (World Architecture News.com) House of the Year Award, a bi-monthly programme of international Awards by Sector has

NEW WARRANTS

In March, Minister George Pullicino presented warrants to practice as Architects and Civil Engineers to 27 graduates who had successfully completed their year of practice. These were Luella Lee Beck, Veronica Bonello, David Bonnici, Randolph Borg, Richard Borg, Roderick Camilleri, Ian Camilleri Cassar, Glorianne Cardona, Mark Caruana, Paul Cuschieri, Karl Cutajar, Daniel Darmanin, Eve Degiorgio, Dorianne Ellis, Lucienne Ellul, Anthony Gatt, Alexia Mercieca, Brendon Muscat, Daniel Muscat, Steve Risiott, Alex Spiteri, Cleaven Tabone, David Marcel Theuma, Josette Theuma, Ruben Vassallo, Mark Vella, Josef Zahra. On behalf of the Council of the Kamra tal-Periti and its members, the Editorial Team wishes them all the best for their work within the profession.

Letters to the Editor

Letters from our readers to be considered for publication are most welcome. Letters for inclusion in Issue 49 are to reach us by the 10th May 2009. Please write to: The Editor, "the Architect", Kamra tal-Periti, The Professional Centre, Sliema Road, Gzira GZR 1633, or send an email to thearchitect@ktpmalta.com. All contributions will be acknowledged.

The next two years

by Perit Vincent Cassar

As I take over my responsibilities as President of the Kamra, I look back down the line of former Presidents and feel proud to step into that role knowing and recognising the useful work that has been done over the years by these Past Presidents. Without putting any emphasis on one or the other I feel that I have to acknowledge the excellent work that has been done over the last few years since Malta became a full member of the European Union, with Lawrence Mintoff being in the seat on that historic moment and with David Pace and David Felice following thereafter.

Since then a lot of work has been done by the Council and others who had the opportunity and the honour to work with the same Council. Malta's accession to the EU has not only brought changes in the general administration of the country, but it has also had its impact on how the profession functions and operates. Over the last years the Council has had to deal with issues relating to the Internal Market Directive, Competition and Competiveness, advertising of professional services and Energy Efficiency of Buildings. I can assure you that more is to come in the future and we have to be prepared to face these challenges with determination and in a compact and coordinated manner.

On the other hand, however, EU membership has brought with it new opportunities for the profession and opened up new avenues for all of us even if the recent crises has had its impact in a slow down of the economy and on the purchasing and investment scenario.

On an international level our association with the Union of International Architects (UIA), the Union of Mediterranean Architects (UMAR) and with the Architects' Council of Europe (ACE) is even stronger than it was before and the potential of our activities in these three organisations cannot be overstressed. It is a means of learning mainly from the experience of our colleagues in Europe and in other countries. It is also a means of contributing to our own growth and that of the profession in general. Our participation at ACE has had its success over the last years, with David Felice being an Executive Board member by rotation for 2006-2007, and myself being elected to the Executive Board in 2007 following elections at the AGM of ACE, after which I was assigned the post of Treasurer. During



my term of office I was also appointed as the coordinator on behalf of ACE of the Thematic Area "Architecture and the Quality of Life". Only recently we had the opportunity to host a meeting in Malta for the four Work Groups forming part of this Thematic Area. Nineteen architects coming from eleven EU Member States took part. We need to strengthen further our association with ACE as it is the organisation that looks after the interests of the profession within the EU and much depends on its interaction with the Commission.

Our association with UIA and UMAR are also very strong. Suffice it to say that Tony Fenech Vella currently holds the post of Treasurer for UMAR following his recent election to its Executive Board.

Over the years the Kamra has concentrated more often than not on the architectural aspect of the profession, possibly to the neglect of the civil engineering aspect. Only last year did the Kamra become a full member of the European Council of Civil Engineers (ECCE) – better late than never. It is my earnest hope that during my term of office the engineering aspects of the profession will be given greater importance in our activities and will feature more prominently in the annual calendar of events.

We need to build up on what has already been achieved over the years. We need to

respond to the needs of our members and when we refer to 'our members' we must also include those who for one reason or another have never or rarely felt the need to contribute to the workings of the Kamra. One must remember that although the members sitting on the Council are all voluntary and are elected by those members who contribute financially to the upkeep of the Kamra, the work that the Council as a whole and that each Council member carries out or engages in impinges on the whole profession, even on those who do not participate in the Kamra's workings, activities and decisions.

It is our responsibility to act on behalf of our members, indeed for the whole profession and in order that both our actions and voice may be seen and heard, appreciated and acted upon in the interest of the profession, we need the support of all. We need to be seen to act on behalf of all Warrant holders. We need to know their difficulties, their problems, their aspirations. We need to know where and when to act. It is useless to sit back and expect that things will change or to grumble only and expect results. We need to work in tandem with the whole profession. This is not my Kamra, nor is it the Kamra of the Council members, it is the Kamra of each and everyone of you. It is your voice.

The challenges ahead of us are many and over the coming months the Council will embark on a new programme and new initiatives. It will, first and foremost, base its activities on progressing further those initiatives that have already been taken in hand previously. Just to mention a few we will focus further on expanding the Architecture and Children project and continue to develop further the concept of a Commission for Architecture and the Built Environment and the subsequent establishment of the Centre for Architecture and the Built Environment. One aspect that will definitely take up an important focus will be the completion of the process leading up to the publication of a revised Periti Act, of the Regulations of the Kamra, the Code of Professional Conduct, the Tariff structure and standard contracts of agreement between the Periti and their clients. Although much has already been done in this area we are still engaged in discussions with government.

As a profession we need to be aware of the directives and regulations that are being enacted at EU level and prepare ourselves to be able to cope with rules on free competition and freedom to provide services that will soon come into force and with future rules on consumer rights. In this respect we need first of all to put our house in order and it is thus important that the discussions we are currently having with government are concluded as early as possible in order to give us a strong basis where we can act in the full interests of the profession.

Architecture, the quality of the built environment, sustainable development and energy efficiency now seem to be all at the forefront of the national agenda. We have been protagonists in this and in moving these issues forward. We have managed to push architecture and the built environment to the forefront of the national agenda and it is now up to us to keep them at that level and lead the way into the future.

In celebrating during this year the 90th anniversary of the formation of the Kamra and feeling proud of our architectural past we must also not only remember but emphasise that the quality architecture that we produce and create today will become the heritage of the future.

Towards indicators of the quality of the built environment

In the context of its second General Assembly in 2008, the Architects' Council of Europe (ACE) organised, at the end of November in Brussels, a Special Session on Indicators of the quality of the built environment. On this occasion, several experts and representatives from the Member Organisations of the ACE underlined the importance of having, at European level, indicators of the quality of the built environment, particularly architectural quality, for the purpose of improving the quality of life of citizens. Periti Vincent Cassar and David Felice attended on behalf of the Kamra tal-Periti. The guest speakers were for this occasion Robin Nicholson, former Vice-President of the Royal Institute of British Architects and member of the Commission for Architecture

and Built Environment (CABE), United Kingdom, Rainer Mahalmäki, President of the Finnish Association of Architects (SAFA), Maria Berrini, President of the Research Institute Ambiente Italia, Milan, and Ronan Uhel, Head of the Spatial Analysis Group of the European Environment Agency. Based on the idea that "quality of the built environment is not a matter of opinion", the four guest speakers underlined the importance of technical and professional expertise in the assessment of quality as well as in the elaboration of pertinent policies. For them, as for the Member Organisations of the ACE, it is not necessary to formalise quality indicators in European legislation, but these must be clearly defined by the stakeholders concerned, so that they can be used systematically to measure the quality of the built environment, notably of

architecture.

Therefore, only qualified professionals from this sector are able to provide the expertise needed for their elaboration. It is important to note that, on the day before the Special Session of the Architects' Council of Europe, the Council of Ministers of the European Union (Culture) adopted Conclusions on the contribution of architecture to sustainable development. A few days later, the ACE's concerns were reflected in the final Declarations of the ministerial meetings on housing and urban development held in Marseille (France). Housing Ministers asked for the commencement of work aimed at defining quality indicators for housing, notably on notions such as "adequate" and "decent". Ministers in charge of urban development highlighted the importance of having urban statistics and indicators compa-

table at European level.

In an annex to the Declaration on urban development, which concerns the creation of a European reference framework for the implementation of the Leipzig Charter on Sustainable European Cities, the Ministers called for the elaboration of a Thesaurus of indicators "which would also allow to devise the necessary methodologies for the definition and assessment of quality indicators when it proves more difficult to measure these from a purely statistical point of view."

The ACE welcomed the adoption of the Council Conclusions and of the Declarations on housing and urban development, and is pleased about the declared intention of the Ministers to involve professional associations in the work related to the reference framework already mentioned.

BORDEAUX Manifesto for European Cities

"Architecture cannot save the world but it can be a good example" - Alvar Aalto

The European city is a place of social, economic, cultural and political exchange par excellence. It has cultural values shared by all countries and the large majority of European citizens. The European city is both the symbol and melting pot of European identity and culture. In European cities, social mix is an essential condition to guarantee the wealth and the perpetuity of these exchanges. To this end, each of our cities should offer to all our fellow citizens a decent, quality environment adapted to their resources, to their way of life and their needs. European cities are the pride of their inhabitants and, if this is not the case, they should become so. The citizen should be both actor and beneficiary; in this way cities will increase their competitiveness and sustainability, whilst remaining an essential component of our cultural wealth.

Yet this history, which knew how to create our collective patrimony and economic wealth, is threatened today and it is up to us to allow it to continue. The financial crisis that the world experiences today influences and will continue to influence construction policies. This is additional proof that the market alone should not regulate the development of built environment. Europe needs quality architecture and architectural policies to

protect the wealth and the quality of life in today's and tomorrow's cities.

Even if the European city constitutes a model whose values are recognised by all, each city is unique and is defined by its built environment, its public spaces, the volume and the layout of its streets and architecture. The quality of public buildings not only contributes to the beauty of cities, it is a structuring element. By making available to European politicians and officials their advice, their knowhow and their enthusiasm, architects, public bodies, professionals and individuals responsible for architecture all call for architectural culture to be present and active within all the debates concerning the development and cohesion of our European territories. They hope the European institutions responsible for the future of cities will seek from now on their advice.

Life develops in urban zones throughout Europe but is subject to intense pressures. Climatic change makes living conditions less pleasant and this phenomenon is more pronounced in the city. Many European cities are threatened by the danger of flooding due to the rise in the sea level or, on the contrary, by drought and the lack of water. Pollution and damage to the environment are constant threats to the quality of life in urban zones. In general, the urban population increases

yet our cities dilute as they sprawl out. On the contrary, with the depopulation of certain urban areas, the European city model disappears. The migratory flow towards cities strengthens culture, business and the quality of exchanges but they also create strong social tensions. City infrastructures age and no longer correspond to the demand whether for transport or services.

Architecture is the mediator of urban tensions. Let us rebuild cities to reconcile rather than divide whilst in the long-term they respond to the aspirations of our time and those of future generations: **united, innovative and beautiful** cities.

In order to limit the over supply of vehicles and time consuming journeys, the development of neighbourhoods that integrate all the functions necessary for balance in a good life should be encouraged. The European city of tomorrow should be accessible to all and offer employment, housing, leisure and community facilities within walking distance. Employment, shops, services and housing should be interconnected by appropriate public transport systems and easy circulation providing satisfactory access between the city and its suburbs. By making the city accessible, public transport encourages direct interaction and confers to the inhabitants a democratic right to the city. Land control

remains the indispensable condition in order to achieve these objectives.

In order to limit urban sprawl and to protect natural resources, let us prefer the compact city that groups services, employment, shops and housing.

Let us support innovation in use of materials, resource management, architectural and urban design, and encourage creativity.

Let us protect the existing natural spaces between urbanized zones.

Let us protect and also improve the quality of public and interstitial spaces.

Let us encourage housing types more coherent with sustainable development in every aspect to satisfy our fellow citizens desire for new ways of life.

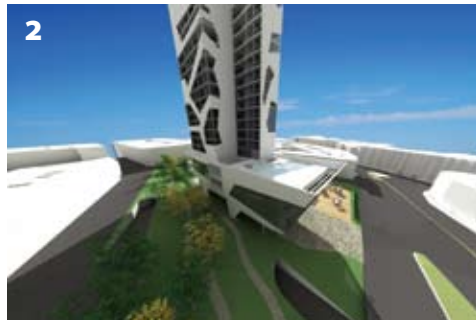
Let us develop the urban ecology by encouraging renewable sources of materials, water, energy and food production.

Let us privilege the conservation of social links and rehabilitation operations of neighbourhoods and existing buildings that form the essential part of sustainable development rather than their systematic destruction, in line with the Leipzig Charter on Sustainable European Cities.

Architects and their partners must promote an architecture, urbanism and economic planning that combine audacity with the art of everyday living.

Reviews '09

As the review period comes to a close, we are continuing the newly established custom of dedicating the SACES page after a set of exams to the exhibition of students' work. The full projects together with a number of interesting features and a new blog will soon be available on the SACES website www.sacesmalta.com



1. Joe Galea, 3rd Year,
Regatta Club, Birgu

2. William Bondin, 4th
Year Architecture Stream,
Culinary Arts Hotel,
Bugibba

3. Stefania Buhagiar, 3rd
Year, Sports Clubhouse,
San Blas Rehabilitation
Centre

4. Carlo Muscat, 3rd Year,
Kayaking Clubhouse, St.
Paul's Bay

5. Mario Charles Pace, 2nd
Year, Public Toilet, St. Elmo
Granaries

6. Mark Peregin, 4th Year
Architecture Stream,
Culinary Art Hotel, Bugibba

7. Joanna Vella, 4th Year,
Architecture Stream,
Culinary Arts Hotel,
Bugibba

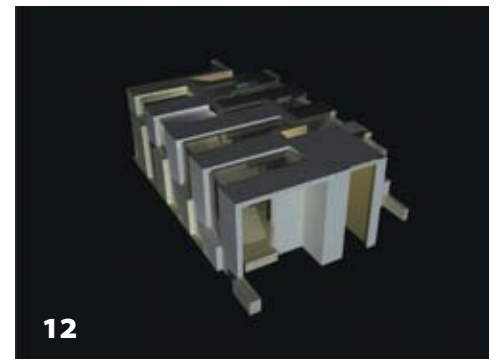
8. Marcia Calleja, 4th Year,
Hip Hotel, Bugibba

9. Jonathan Borg, 1st Year,
Trade Fair Pavillion

10. Ramona Spiteri, 4th
year Architecture Stream,
Hip Hotel, Bugibba

11. Matthew Cachia
Zammit, 3rd Year, Kayaking
Club, Xemxija

12. Darryl Cutajar, 2nd
Year, Public toilet, Freedom
square, Valletta



Modernist Malta: the architectural legacy, and more

by Perit Maria Mifsud

The “*interest in the vernacular coincided with Malta’s achievement of independence in the early 1960’s and the consequent interest in exploring Maltese cultural identity*” – Dr. Petra Bianchi (p.47). The link between form following function, and the essence in vernacular architecture, may be as intriguing as the link between vernacular architecture and cultural identity. The common factor: the pattern of life.

WHERE IT ALL BEGAN

In a world with a rising Le Corbusier and where white walls enhanced simple aesthetic, the context of Malta remained a salient principle to keep in mind in order to maintain Identity while “*embracing modernity*”.

The local context contrasted with the linear forms and the use of concrete, which became widespread across Europe. The use of raw concrete (*beton-bruit*) and the structural forms shed light on the importance and beauty in form – and reminds us about the *Form-Follows-Function* saga, triggered by a manifesto of Louis Sullivan in America in the early twentieth century.

Giuseppe Psaila, Joseph Huntingford, Lewis Farrugia, Salvatore Ellul, Carmelo Falzon and Richard England are but a few examples of architects aspiring to

introduce modernity in the small “*island-fortress in the Mediterranean*” in the twentieth century. According to Perit Alberto Miceli Farrugia “*It was a progressive movement that sought to invigorate architecture and make it relevant to the needs and aspirations of contemporary society.*” (p.29).

The disregard in respect of Modernist architecture became appalling to many. The disparity between the value given to Malta’s (older) heritage and the value given to the twentieth century built heritage became blatant.

Modernist Malta: the architectural legacy is the occurrence. The exhibition: a celebration of Malta’s twentieth century



architecture. The book: a lasting memory of this event.

IN THE MAKING

The *Kamra tal-Periti* (Chamber of Architects and Civil Engineers) collaborated with the National Trust of Malta (*Din L-Art Helwa*) in the organisation of a photographic exhibition of Modernist architecture in Malta. The Malta Council for Culture and the Arts assisted in supporting the event organisation while HalMann Vella Ltd sponsored the event. Perit Alberto Miceli Farrugia acted as curator of the event, which took place at St James Cavalier, Centre for Creativity, Valletta, and kicked off on the 23rd January 2009, lasting till the 27th of February 2009.

The idea was to capture the spirit of architecture in Malta in the middle of the twentieth century, displayed in a restricted number of images. The intention was to increase knowledge, education in and appreciation of, an era which seemed to be forgotten and unacknowledged.

The *Kamra tal-Periti* had embarked on the almost arduous task of drawing up a list of modern buildings of the twentieth century which they thought deserve to be scheduled. The list was then forwarded to the Malta Environment and



PHOTO – DOI, SAVIOUR CASSAR



art, one learns to appreciate the design in fragments. Fragments as part of a whole, just like the undoing of something in order to recognise and to value its assembly, and therefore, the whole: the work of art, the building itself.

THE OUTCOME

“Undoubtedly, in Malta, we have more often than not looked upon our more contemporary works of architecture not so much as works of art... we have treated them with far less respect than we would normally grant Neo-Classical nineteenth century or earlier Baroque structures.” – Perit Alberto Miceli-Farrugia (p.7)

As the Prime Minister, the Honourable Dr Lawrence Gonzi, stated in his speech at the opening of the exhibition at St James Cavalier, architecture, like any other art, is a reflection of society in terms of social, cultural, economic and political values of the time. In sync with the concept of the *Zeitgeist*, therefore, it is right to say that, to the best of my knowledge, protecting, commemorating, documenting and highlighting

Modernist architecture in Malta is not only true to the spirit of Malta in the twentieth century, but also true to the spirit of Malta today, in the twenty-first century, whereby we value, cherish and

celebrate our past.

It is possibly by chance that the Modernist Architecture exhibition took place within a 16th century vaulted space – this allowing an enhanced manifestation of the difference between the public perception of the 16th century heritage and the public perception of Modernist architectural heritage.

Is it not a subtle and gentle message to the public that the exhibition of twentieth century works of art were exhibited, celebrated and acknowledged within a space dating over 400 years old? A paradox of Time, maybe.

A celebration of Memory. A cross-cultural Manifesto.

Modernist Malta – the architectural legacy



Planning Authority (MEPA). The exhibition’s organising committee then categorised the list of buildings according to their typology, such as residential, educational, and so on. These were then divided amongst the selected photographers. The plot was finally ready.

The photographers were invited to photograph the buildings within a restricted space allotted to each, and with quite a rigid brief: photos were to be all presented in black and white and were to be of a specific size to adhere to an elegant exhibition design. Patrick Fenech, Matthew Mirabelli, Sergio Muscat, Alexandra Pace and Darrin Zammit Lupi embarked on this vexing chore, the aftermath of which is what we see today: a documentation of details of buildings we merely recognise when seen through the eyes of artists. This certainly clarifies the point the organisers were trying to make: the urgent necessity to spare second thoughts about an architectural style that was to date, in my opinion, underestimated. It certainly justifies the need of a well-deserved acknowledgement and, moreover, scheduling and protection of modernist architecture in Malta.

THE DETAIL IN PHOTOGRAPHY

It is perhaps ironic, that the twentieth century architecture required the means of an art developed during the same era, in parallel to the construction of these “works of art”: Photography. Details captured on less than a metre squared of space, fragments of details zoomed in and enhanced, un-noticed

and hidden corners brought to light. Maybe photography was not only a means to commemorate modernist architecture simply as a way of producing images, maybe it meant also an industrious undertaking of a silent protest, using art itself, born in the same spirit of time, to commemorate another art.

“However, after the first impression, I look and, in every detail, I find a new interest...” – Dr. Pedro Domingo Curutchet in a letter to Le Corbusier, 12 June 1949.”

Having a closer look at the details of these buildings, using a monochrome technique almost reflecting the passing of time and enhancing the blunt statement and sharp angles of the works of



PHOTO – DOI, SAVIOUR CASSAR

References:

Unless otherwise stated, all quotations are taken from “Modernist Malta – the architectural legacy”

Acknowledgements:

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A case for preserving the

by Dr Conrad Thake



*St Therese of Lisieux Sanctuary,
B'Kara (1975-1985)
Architect: Giorgio Pacini
Photograph: Alexandra Pace*



Public appreciation of modern movement buildings in Malta has generally been lacking as modern architecture has been associated with the unfortunately all too frequent shoddy and nondescript aesthetics of rampant building speculation. In recent years a number of iconic modern architectural works have been demolished or severely compromised with the blessing of the authorities. One can mention the Qala Primary school, the MIRA building in Gzira, Villa La Maltija in Naxxar and several hotels designed by Richard England dating to the 1960s. Others, such as the former Joinwell showroom in Sliema and the former British Servicemen Married Quarters (the ex-White Rocks complex) in Bahar ic-Caghaq, are also in manifest danger of demolition.

Official scheduling of buildings and monuments by MEPA affords a degree of protec-

tion against demolition or substantial physical changes to the building fabric. However, the vast majority of scheduled buildings date to the time of the Order of St John or the British colonial period. To my knowledge the number of post-Art Nouveau buildings that have been scheduled can be counted on the fingers of one hand. Very few, if any, post-Second World War buildings have been scheduled and technically speaking, modernist icons such as England's Manikata parish church and Emvin Cremona's residence in Attard are not formally protected by the scheduling process.

Internationally the organisation DOCOMOMO lobbies for the documentation and conservation of buildings representative of the Modern Movement. It has been very active in raising awareness, particularly amongst public authorities, of the need to preserve the best examples of modernist architecture which until a decade or so ago were deemed to be disposable.



*The Mellieha Holiday Centre, Ghadira
Bay, Mellieha (1975-1979)
Architect: Hans Munk Hansen
Photograph: Sergio Muscat*

modernist legacy



*Floriana Primary School, Floriana (1960)
Architect: Renato Laferla
Photograph: Darrin Zammit Lupi*



*University of Malta, Tal-Oroqg
Humanities Building (1963-1970)
Architect: Norman & Dawbarn
Photograph: Patrick Fenech*

There have been a few shocking examples of lack of appreciation even from North America with the demolition of Richard Neutra's masterpiece the Samuel and Luella Maslon House in Palm Springs, California and Arthur Erickson's pioneering Graham House in British Columbia. DOCOMOMO has also lobbied hard against the physical neglect and whole scale demolition of a number of important early twentieth century Soviet-era buildings in Moscow. With its network of individual country committees DOCOMOMO has succeeded in raising a world-wide awareness of the need to preserve the finest examples of modern movement architecture. In 2005 DOCOMOMO published in the periodical 'Japan Architect' a listing and visual documentation of the country's 100 most important modern buildings constructed during the period 1920-1970.

Since the Qala primary school debacle a

few years ago there have been a few positive signs. Since then Malta has established its own national committee within DOCOMOMO international. An appeal by the Kamra tal-Periti to save the ex-Rediffusion building in Gwardamangia from redevelopment did not fall on deaf ears with the Prime Minister intervening to halt and abort the project. Yet, it has to be admitted that architects aside not all sectors of the general public could appreciate the need to preserve such a building. Unfortunately, the debate on architectural conservation has all too often been reduced to a simplistic and subjective argumentation on the aesthetic value of the building.

The need for preservation goes beyond superficial considerations of style – buildings are products of their times and it is only fitting that we endeavour to preserve buildings and structures that are best representative of their times. The ex-Red-



*De Giorgio Residence, St Julian's (1954)
Architect: Mortimer and Degiorgio
Photograph: Matthew Mirabelli*

diffusion building is certainly one of Malta's pioneering modern movement buildings where a modernist design was deemed fitting for a broadcasting station keen on projecting an image of technological progress and modernity. Some of our government schools built in the 1950s and 60s are worthy examples of modern architecture. They merit conservation and to be dealt with in a sensitive manner when subject to expansion or alterations.

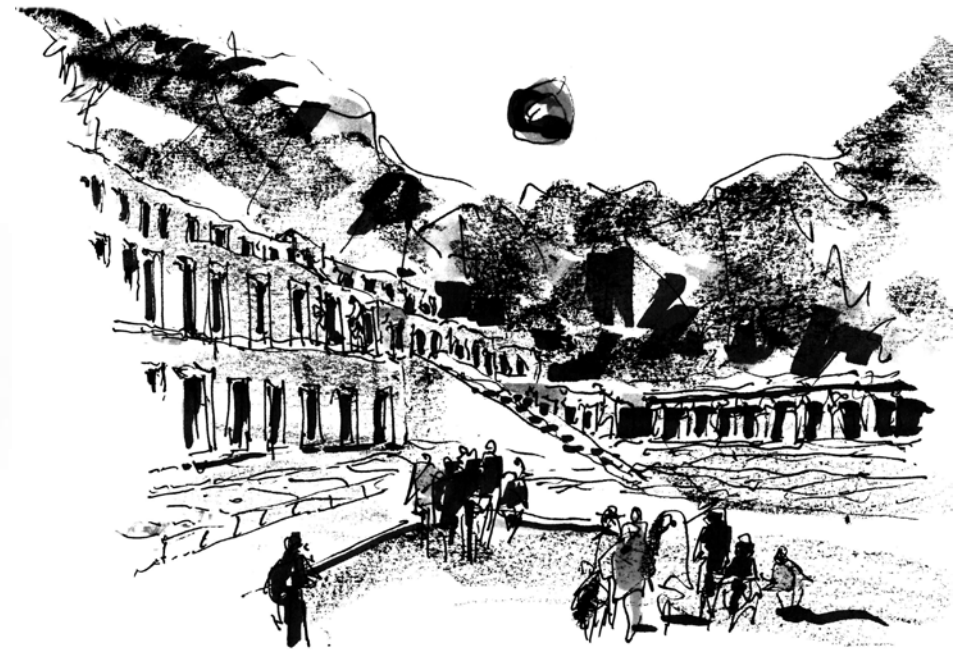
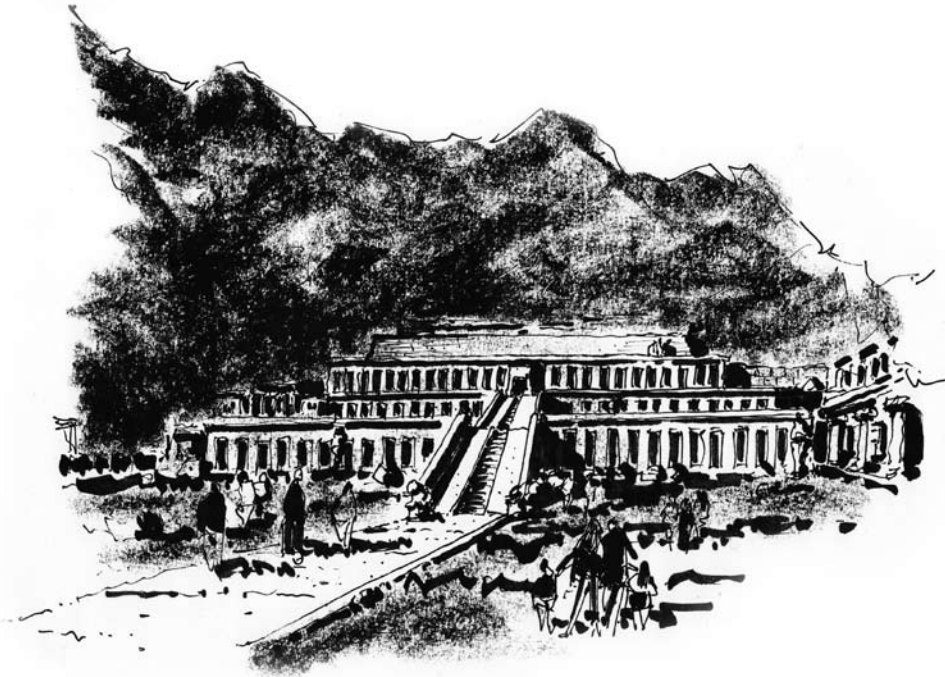
The scheduling of the best examples of modern

architecture although an indispensable process should not be an end in itself. There should also be financial incentives in the form of tax rebates and grants that permit the restoration and re-adaptation of prime modernist buildings when relevant. Both the government and ecclesiastical authorities are duty bound to set an example by conserving those modernist masterpieces within their jurisdiction.

The recent photographic exhibition on modernist architecture organised jointly by the Kamra tal-Periti and Din L-Art Helwa, has further contributed to disseminating public awareness and appreciation for an architectural period which has all too often been understated and undervalued. Architectural conservation knows no boundaries in time. The message is that we owe it to future generations to also preserve the best buildings dating to the second half of the twentieth century.

SENMUT AND

The relationship between an ancient Egyptian Architect and his patron female Pharaoh



Prof. Richard England recently visited Egypt. Fascinated by the richness of its ancient architecture and in particular by the Mortuary Memorial of Queen Hatshepsut at Deir el Bahri he relates the intriguing relationship between this female Pharaoh and Senmut, the architect of the project, while illustrating the building with his drawings.

On the west bank of the Nile in an area once known as Thebes, the sacred capital of the New Kingdom (1550-1069 BC), now Luxor, stands the Mortuary Memorial of Hatshepsut, one of the most extraordinary architectural complexes of ancient Egypt. Hatshepsut must, without doubt, be considered one of the most intriguing and fascinating personalities of all of Egypt's reigning Pharaohs. Having assumed the role of Pharaoh on the death of her consort and half-brother Thutmose II in 1479 BC at the age of 29 (after having exiled her young step-son Thutmose III), she elected herself the sixth Pharaoh of the 18th Dynasty claiming divine birth by stating that it was the god Amon-Ra who had fathered her in

a mystical union with her mother. During her reign, which was long and prosperous, she portrayed herself as a male Pharaoh also assuming the traditional false beard worn by male rulers. She is remembered, above all, for her strength of character and for having established fruitful trading exchanges with neighbouring countries to enrich her own native land. She also devoted much of her time to a series of building projects comparable in calibre to the splendors which were yet to come in the Classical period of architecture, a thousand years later. Among the many monuments she commissioned, were additions to the Temple complex of Karnak, in particular two Aswan red granite Obelisks, one of which still stands today as the tallest surviving Obelisk from the Ancient world. However, the outstanding masterpiece of all her building projects remains her Mortuary Temple Complex at Deir el Bahri conceived as a paradisiacal home for the gods Amon, Hathor and Anubis. In a picturesque exploitation of its dramatic site, next to the burial grounds of the Valley of the

Kings, it was developed from the adjacent earlier funerary complex of Mentuhotep I. This stunning complex consists of a three tiered colonnade structure facing the rising sun, with its inner-most chamber aligned with her own tomb in the Valley of the Kings, delving deep into the darkness of the cliff as if to establish an axis echoing life's birth-death cycle.

This stark, minimalist, almost modern complex was designed by the architect Senmut with the specific intention of perpetuating the memory of his powerful and enigmatic Pharaoh patron. Many of the hieroglyphics in the complex were commissioned specifically to glorify her status and

to preserve her memory, often referring to her as "a beautiful blooming maiden". One particular inscription reads "she has done what no one has done since the beginning of time". The building cascades down from

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the stark back-drop of limestone hills in cadences of light and shade to a vast ceremonial plaza precinct, once adorned with fountains and planted with myrrh, frankincense and other exotic trees brought over by Hatshepsut's trade expeditions to the fabled land of Punt (perhaps Somalia); the whole preceded by an imposing long avenue of Sphinxes.

Senmut, born a commoner, had started his life as an officer in the service of Hatshepsut's

HATSHEPSUT



father, Thutmose I. He rose in rank to become not only Hatshepsut's architect but also her trusted personal consultant and Chancellor, officially titled as the "High Steward of the King". As an architect he was conversant in the knowledge of mathematics and geometry; and also a refined scholar. He himself had self-indulgently written "there was nothing that I did not know of that which happened since the beginning of time". Though remaining a bachelor throughout his life, many believe that he had also been in reality Hatshepsut's lover and perhaps even fathered her daughter. In an unfinished tomb house for workers adjacent to the Mortuary complex, a graffiti carving depicts a male person indulging in sexual acts with a hermaphrodite in Pharaonic clothing (an obvious reference to the female Pharaoh). There is no doubt that Senmut did in fact enjoy special favour with Hatshepsut. That she allowed him to carve personal images and place his name on the doors of the Deir el Bahri complex confirms this. No commoner would ever have been granted such a privilege. Besides being

the architect of this masterly work of the Memorial which became known as *Djeser Djeseru*, 'Sublime of the Sublimes', or 'Holy of Holies', he was also responsible for the supervision of the cutting, transportation and erection of the twin Obelisks ordered by Hatshepsut at the Karnak temple. Among the numerous depictions of this ancient Egyptian architect which have survived, he is portrayed in the Memorial building as a member of the Punt expedition as well as in Ostraca found in his tomb together with a number of statues of him holding Hatshepsut's daughter Neferure. If he was not Neferure's father, certainly he was her teacher and mentor. Two other block statues, one in a kneeling position and the other depicting him holding a pictorial representation of Hatshepsut's name in his hands, also survive. All of these testify to the status he had attained and also to the reverence and respect that he must have enjoyed. Certainly Senmut must be considered as one of the most ingenious and innovative of the architects of ancient Egypt overshadowed only by his early 27th

century BC predecessor Imhotep, the first architect in history to be known by name. Senmut died in the 17th year of Hatshepsut's reign. Although his tomb has been discovered close to the Deir el Bahri memorial, his body has never been found, while the mummy of his patron Pharaoh was only identified in 2007. Senmut's death remains mysterious. Some believe he was actually ordered to be put to death by Hatshepsut herself after she discovered that he was having amorous relationships with Neferure. Whatever his relationship with Hatshepsut and her offspring, his name in architectural history remains paramount. The Mortuary complex at Deir el Bahri is a timeless architectural masterpiece; an apt and fitting testament to his genius. Serene and symmetrically balanced, this man-made stage-set placed against the natural grandeur of the background cliff is truly an architecture of eternity. To climb the ascending ramps of Deir el Bahri, walk through its cascading courts and tread across its terraced levels, is indeed a knee weakening experience. One question not what we have learnt

since then but more appropriately what we have lost. T.S. Elliot's words "where has all the wisdom gone lost in knowledge?" come to mind.

It is a truism that man, when building for his life-time, is constantly conscious of his temporality. On the other hand, when building for after-life, his buildings are conceived as if to defy time and extend to timelessness. Though Hatshepsut's enemies tried to destroy her memory, her stepson and successor Thutmose III, who she had earlier banished in order to assume the throne, chiseled and defaced practically all her images from the walls of the Mortuary temple. To this day, this strong-willed female Pharaoh, through her architect's Memorial masterpiece to perpetuate her memory, actually achieved her desire of immortality. Senmut's genius as an architect will remain manifest in the stones of the Deir el Bahri complex. The relationship with his patron Pharaoh Queen adds an extra dimension of intrigue and mystery, making their whole life story a worthy script for a Hollywood movie.

A BUSY START TO 2009

Although only three months of the year have passed us by, the Kamra's calendar was full to the brim with events that attracted many to participate, dialogue and enjoy. Certainly the most important of these was the exhibition on Modernist Malta and the accompanying publication that is amply reviewed in this issue of "the Architect." Besides the showing at St James Cavalier in Valletta, the exhibition was also on show during the Malta Property Expo held between the 27 February and the 1 March at the Malta Fairs and Convention Centre in Ta' Qali. This Expo, organised by Duplex Real Estate Branding, is set to become an annual event, and offered the opportunity for networking with various suppliers and actors in the construction sector, as well as the chance to expose the work of the Kamra to an audience that is maybe less in touch with the Kamra's role, activities and educational remit. The Kamra is indebted to members of the SACES committee for their invaluable help in manning the stand during the three days of the Expo.

During the Expo, the Kamra held the first of the series of Architecture Nights for 2009. Husband and wife team Franco Purini and

Laura Thermes enthralled the audience with their presentation of works. Purini, Professor of Architectonic Composition and City Planning at the Valle Giulia Faculty of Architecture of the La Sapienza University in Rome, set up his studio in 1966 with Thermes. Together they have dealt with city planning problems and with issues of architectural language, following an experimental line characterised by a highly rational component but also based on figurative suggestions belonging to classical tradition. This research resulted in a consistent number of projects, including numerous national and international competitions, extensively documented on the most important Italian and foreign publications. As well as devoting his time to this sphere of activity, Franco Purini is also very interested in the so-called "architettura disegnata". Some of his plates are kept at the Projects Archive of the I.U.A.V., at the Museum of Architecture of Frankfurt, at the Museum of Fine Arts in Buenos Aires, at the A.A.M. Archive in Rome and in some private collections, including the Della Costanza-Turner collection in Atlanta.

Laura Thermes, on the other hand, is



both architect and theorist. She attempted to unite the legacy of 20th-century Rationalism, particularly the experiments of the Russian Constructivists, the elementarism of the early Le Corbusier and the work of the Italian Gruppo 7, especially Adalberto Libera and Giuseppe Terragni, to the wider history of architecture. Her approach was also indebted to the essay *Comment j'ai crit certains de mes livres* (1935) by Raymond Roussel (1877-1933). Her plans and projects exhibit qualities of

excess and rhetorical complexity, reminiscent of Piranesi, in a search for an imaginative synthesis of her sources of inspiration. Her most successful designs relate to the theme of the house and its ability to restore a metaphorical dimension to urban life. These include the Casa des Farmacista (1980), Gibellina, Sicily; a residential block of 65 flats (1983) in Naples; and housing (1983) for archaeological excavations at Testaccio, Rome, all executed in collaboration with Purini. She also designed the



Laura Thermes



Franco Purini



AN09 at Malta Property Expo



AN09 at the Chamber of Commerce

chapel of S Antonio, Poggioreale, Sicily, and was professor of architectural composition at the Università La Sapienza, Rome, from 1971, and a contributing editor to *Contraspazio* (1974-80).

Following the success of this first Night, a second was held on the 14 March at the Chamber of Commerce in Valletta. This time, the guest speaker was Eduardo Langagne Ortega, an architect with a doctorate in architecture by the University of Mexico, and 35 years of professional practice in architecture and urban planning all over Mexico, in the USA, Guatemala and Chile. His lecture, which saw a packed hall of enthusiastic participants, was accompa-



nied by an exhibition entitled "Identity in Diversity", portraying the effort of countries like Mexico in opposing globalisation through the safeguarding of cultural identity. The exhibition included 46 panels showing different interpretations of culture by 23 architects.

The next confirmed lecture for this year will be held in May. This time round the Kamra is pleased to be able to host Hans Ibelings, architectural historian and editor/publisher of *A10* new European architecture, a bimonthly pan-European magazine. Ibelings studied Art History and Archaeology at the University of Amsterdam and worked as curator of the Netherlands Architecture Institute in Rotterdam between 1989 and 2000. He has also been the editor of the *Yearbook Architecture in the Netherlands* and architectural critic of *De Volkskrant*, a Dutch daily newspaper. His publications include "Supermodernism: Architecture in the Age of Globalisation", "The Artificial Landscape: Contemporary Architecture, Urban Design and Landscape Architecture in the Netherlands", and "Unmodern Architecture: Contemporary Traditionalism in the Netherlands". This promises to be another engaging event that the Kamra looks forward to presenting to its members, students and the general public. The topic will be "Reviewing European architecture" and will be both about reviewing contemporary architecture, in the common sense of the word, as architectural critics usually do, and about developing a different view on European architecture and its history. Architecture Nights are being sponsored

by AirMalta and HSBC, whom we thank for their continued support.

The Kamra has also embarked on a series of CPD events. Two have already been held and addressed issues of professional conduct. The two seminars were held in February and March and were aimed at university students and fresh graduates in preparation for their work within the profession. Both seminars were well attended and it is the Kamra's intention to continue to provide this type of event on an annual basis.

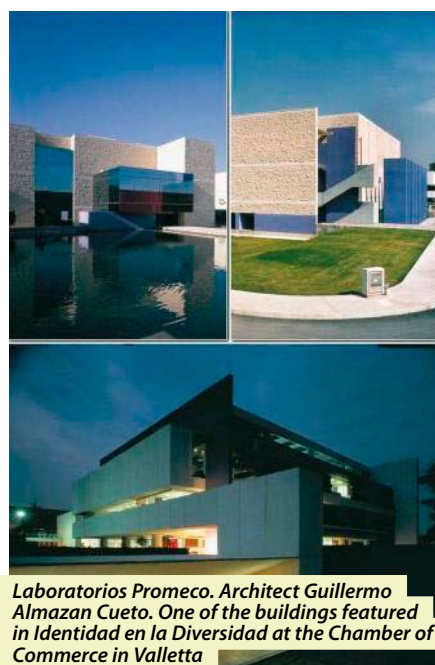
The third CPD event for 2009 will be aimed at professionals in practice as well as students, and will centre on the issues of

Professional Liability and Indemnity. As we all know, the obligation to obtain and maintain a PII policy for all practicing periti is entrenched in the 'Periti



Hans Ibelings

Act', though not yet enabled. The Kamra has already made its position clear with the relevant Authorities regarding the need to enact this clause. In parallel it has been seeking to develop an optimal solution for the profession and also wishes to engage in talks with Government to ensure that other operators in the industry are also encouraged to obtain cover. One of the primary issues would be the guarantee that such PII cover is available to all warranted periti. The Kamra is also investigating the possibility of regulating the adherence of periti to the eventual requirements of the Legal Notice that will be enacted according to an established set of criteria, such as the fixing of a minimum level of cover. In 2007, the Kamra held talks with various insurance providers and granted a Preferred Partner Status to Elmo Insurance Brokers Ltd. and Paul Napier Ltd. On the 21 April 2009, speakers from these entities will discuss Professional Indemnity and other insurance products related to the construction industry. With the growing responsibilities and increased complexities of work undertaken by Periti, this is certainly an event not to be missed.



Laboratorios Promeco. Architect Guillermo Almazan Cueto. One of the buildings featured in *Identidad en la Diversidad* at the Chamber of Commerce in Valletta

Qualifications Directive

Notification of Bachelor of Engineering and Architecture (Honours), University of Malta

*For a number of years, the Kamra tal-Periti had been active on the Advisory Committee on Education and Training in Architecture (ACETA) through its representatives, and was also following the requirements of the new Qualifications Directive through its involvement in fora such as the Architects' Council of Europe (ACE). Following are extracts from a paper presented by the Kamra's representative **Perit David Pace**, together with a description of the notification procedure undertaken by Malta in order to ensure the EU-wide recognition of the local qualifications in Architecture and Engineering obtained through the University of Malta.*

The Qualifications Directive and the notification process

"As part of Malta's accession process, the course of Architecture and Civil Engineering run by the Faculty at the University of Malta, had been assessed and had been found compliant with Directive 85/384/EEC (also known as the Architects' Directive). As a result the degrees in Architecture and Engineering conferred by the University became recognised academic qualifications in terms of the Directive. However this recognition or 'acquired right' was not a permanent state of affairs, but was set to expire on the 20th October 2007, when Directive 85/384/EEC was to be replaced by Directive 2005/36/EC. It was therefore necessary to re-notify the course content to EU member states. This also held true for all the other states which had joined the EU with Malta in 2004.

It would be useful at this point, to explain in brief the procedures set out by both Directives with regards to scrutiny of notified diplomas. Under Directive 85/384/EEC, whenever a Member State notified the other Member States and the Commission of a proposed new course leading to a diploma or other evidence of formal qualification, before this course was placed on the list of recognised qualifications in terms of this Directive, a three-month grace period had to elapse, during which any member state could raise doubts about the

proposal's conformity with the Directive. In case of doubts being raised, the matter was brought before the Advisory Committee on Education and Training in Architecture (ACETA), where it was debated and a recommendation drawn up confirming or rejecting the doubts expressed. This recommendation was then forwarded to the Commission. Only in case of rejection of the doubts expressed (i.e. confirmation of conformity with the Directive), was the course then included on the list of recognised qualifications in terms of the Directive.

Under Directive 2005/36/EC, following notification the course would be immediately placed on the list of recognised qualifications with the proviso that, at any time, doubts could be expressed by a member state, following which the matter would be brought before the Expert Group in terms of this Directive, and, if these doubts were to be confirmed, that qualification would be withdrawn from the list." (Perit David Pace, Background Note to the Procedure followed by Malta in notifying the Course content)

Malta therefore had to choose whether to notify in terms of the old or the new Directive. In order to notify under the old Directive, the local authorities had to ensure that the process of notification was concluded by mid-July 2007 at the latest. This would allow for the passage of the three-month grace period prior to the expiry of the old Directive and its replacement with the new one on the 20th October 2007. After this time, notification would be governed by the procedures of the new Directive. Should the Bachelor of Engineering and Architecture (Honours) offered by the University of Malta be accepted as a recognised qualification through this process, then there would not be any need to renotify the course under the new Directive, barring the implementation of any changes to the course content.

On the initiative of the Kamra tal-Periti, discussions took place between April and July 2007 between Perit David Pace as rep-

resentative of the Kamra tal-Periti, together with the Council of the Kamra itself, as well as with Perit Ray Farrugia and Perit Carm Mifsud Borg from the Ministry of Resources and Infrastructure, and Perit Joe Falzon as Dean of the Faculty. It was finally decided to notify the Course under the old Directive. The necessary documents were drawn up, forwarded to the Permanent Representative's office and duly notified to other Member States on the 11th July 2007.

During the three-month grace period, no Member State raised doubts about Malta's notification. In fact, the ACETA meeting scheduled for the 8th October 2007 did not take place, and ACETA was wound up with the expiry of the old Directive, since no doubts were in fact raised about any of the courses that had been notified under the old Directive.

It therefore came as quite a surprise when the Commission placed the Maltese qualifications on the agenda for a meeting of the Qualifications Coordinators' Group that was to be held on the 26 January 2009, as was the fact that the course had not yet been published under the list of recognised qualifications. It was evident that if the matter was not clarified, then there could possibly be consequences which would jeopardise the recognition of the degree from the University of Malta in other EU Member States.

Again the Kamra tal-Periti was active in alerting the relevant authorities, and meetings and discussions were again called on a local level involving among others Minister George Pullicino, Minister Dolores Cristina, Perit David Pace, again acting as the Kamra's representative together with Periti Vincent Cassar and Keith Cole, Dr Alex Torpiano who had since taken over as Dean of the Faculty, Perit John Ebejer from the Ministry for Resources and Rural Affairs, Dr James Calleja on behalf of the Malta Qualifications Council, and Mr Richard Cachia Caruana. It was imperative that Malta's stand be clear and unequivocal in this regard.

It was immediately agreed that this matter should not have been brought up at this late stage by the Commission, as notification had been made in terms of the old Directive, and that the only remaining formality to be completed was for the Commission to publish the Course as a recognised one. Furthermore, in terms of Directive 2005/36/EC, meetings of the Experts Group have already been held, during which various Courses that had been notified after the 15th July 2007 have been assessed. Malta's notified course was never on the agenda, when logically it would have been one of the first if it was ever considered to fall under the new Directive's provisions.

It was also ascertained that there had not been any communication to the Maltese authorities that another Member State had expressed doubts on Malta's notification. In fact it would be a mistake for the Commission to bring Malta's notification to the Experts' Group once no such doubts have been raised. It was therefore agreed that at the Coordinators' Group meeting in January, Malta should adopt a position of resistance to any attempts by the Commission to bring up the matter at this moment in time.

Dr James Calleja and Perit David Pace in fact attended the Qualifications Coordinators' meeting in Brussels on the 26 January 2009, where Malta's opposition to the re-opening of the notification procedures was registered. As a result of their efforts and intervention, the Commission did not proceed further with its point. In fact, it has been brought to the Kamra's attention that the Course will be published in the list of recognised Courses this coming June.

This will finally bring this saga to a close. It is certainly due to the tireless efforts of the people mentioned above, and in particular to those of Perit David Pace, that students at the Faculty can rest assured that their qualifications will in fact be recognised, thus opening up diverse and exciting opportunities for further studies and work within the European Union and beyond.

Today's creation, tomorrow's heritage

by Perit Edward Said

Friday, 23rd January 2009 was a historic day. Historic at least for those who have the local architectural scene at heart. That evening the much awaited exhibition on Maltese Modernist architecture was launched. The Kamra tal-Periti and Din l-Art Helwa, Malta's oldest heritage trust, came together to raise awareness about a subject that unfortunately makes so many in the Maltese public grimace or at best express indifference. Through superb photography, various buildings around the islands were captured in a series of evocative images and immortalised in an unmatched volume discussing the several merits of contemporary architecture in our country.

This event has now officially opened a new chapter in Maltese architectural History. Whilst one must distinguish between quality architecture and non-descript construction, there is also another factor that comes into play. There are those architectural creations which in order to be appreciated one must "know the socio-economic history of our country in those times in order to seek to understand their particular expression."⁽¹⁾ These significant words were spoken by Prime Minister Gonzi at the opening speech. "...architecture, like other forms of art, is a reflection of society in the social, cultural, economic and political contexts of that time". "Architecture" he mused "is never static; it is constantly changing according to the needs and aspirations of every society". Dr. Gonzi is directly referring to that venerable term: zeitgeist.

Aesthetics does not necessarily come into play here. The gunposts on St. Elmo and the kilometres of air-raid shelters beneath our feet are historically significant not so much for their aesthetic appeal but more for the historical role they played during the war. Then one wonders, do not the mass post-war housing/ reconstruction schemes



in the Grand Harbour area and later on the sprawling industrial estates with the infamous *fabbriki ta' l-elf* have the same socio-economic significance? Do not the boldly-designed hotels erected in the 60s as part of Malta's drive to attract tourism or

the villas built in the same period to be sold to foreign investors deserve recognition? One must also not fail to mention the complexes of military structures built by the British forces, many of which were amongst the last to be built before Independence.

Some of these are remarkable examples of modernist architectural design. Buildings such as the monumental HMS Falcon (Hal-Far) control tower and the slender concreted 60s extension to Fort Madliena merit mention.

Acknowledging the importance of these structures is one thing, preserving them is another. One cannot automatically call for the instant conservation of everything, however, quoting Dr. Petra Bianchi "Each age and generation adds its own layer to the urban fabric. The best items of each period should be recognised, identified and documented. They reflect the taste, lifestyle, aspirations, interests and achievements of the community at the time."⁽²⁾ In London

it is said, a number of tower blocks found in the suburbs (not unlike Del-Boy's Nelson Mandela House) have already been earmarked for listing. The non-descript blocks forming some of Sliema's 80s and early 90s developments are indeed a reflection of their times. Whether they merit conservation or simply documentation is arguable. But don't our grandchildren have a right to at least know what the spirit of those decades was?

One might even venture further and suggest something which is happening in countries like the UK. Certain buildings being built this very day that have been designed with special architectural expression are being immediately recognised as worthy of conservation. Many buildings in Malta leap to mind. Somebody once said that modern architecture is the most hated and the most endangered. This is very true in Malta. MEPA must extend urban conservation areas in places like The Gardens, Santa Lucia, San Gwann and Tal-Virtu'. There are some buildings, some featuring in the book, which must be preserved *in toto*, right down to the slender steel apertures, after all what would the Bauhaus building at Weimar be without its original sleek windows? Yes, just as village cores must have their *gallarija ta' l-injam* and timber *persjani* then the 1960s and 70s areas must have their Crittle Hope doors and windows, their colour schemes, lamps, etc preserved.

My appeal to the Prime Minister is to extend his poignant words to MEPA and ensure that together with entities like the Kamra tal-Periti and Din l-Art Helwa, Malta's modern architectural legacies are recognised, evaluated, documented and if necessary preserved, as soon as possible. Let us be very wary of Le Corbusier's ominous observation:

"Our own epoch is determining, day by day, its own style. Our eyes, unhappily, are unable yet to discern it."

References:

- (1) https://opm.gov.mt/arti_moderna?l=2
- (2) Bianchi, P., *Appreciating Maltese Modern Architecture*, in Din l-Art Helwa news letter No.14 (February 2009), p.5

BUY A VILLA IN MALTA

An architectural illustration of a villa with a palm tree and a garden. The villa is a single-story building with a tiled roof, a covered porch, and a central archway. A large palm tree stands to the right of the villa, and a garden with various plants is in the foreground. The illustration is in a classic, detailed style.

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Advert appearing in a Malta guide book in the 1960s

Modernist Malta. The Architectural Legacy

Alberto Miceli-Farrugia and Petra Bianchi (Editors), *Modernist Malta*.

The Architectural Legacy, Malta, Kamra tal-Periti, ISBN 978-99932-0-692-7, Hbk, 161 pages.



Reviewed by Annemarie Mayo

Modernist architecture began to make its mark in Malta and Gozo late in the historical calendar, many decades after Le Corbusier's works provided a new architectural vision. This new vision is widely believed to have ushered in the modernist movement on a world stage.

The Church's overwhelming presence in the Maltese scene has served to create tensions among architects who sought to balance their quest for a new architectural language with the need to secure commissions. Vigorelli and Raniolo's chapel at the Erwieh cemetery in Tarxien, England's much celebrated Manikata Church, Pacini's St Therese Sanctuary at B'Kara, Zammit's Paceville chapel and Micallef and Azzopardi's Fgura Parish Church stand out. It is argued that Vatican Council II provided the impetus for the design and creation of such modernist church buildings although conservative tastes prevailed in Maltese Catholic circles and among many sections of the population. The initial strong negative reaction by the parishioners of Manikata to Richard

England's girna-inspired church is difficult to dismiss.

The work of Joseph Huntingford stands out as far as Gozitan schools are concerned, with the recently adulterated Qala School being regarded as a landmark with respect to modernist architecture. Renato Laferla, who designed important schools, the actual constructions of which were never carried out according to his specifications, is credited with some of the best specimens of modernist school architecture on the main island

in the archipelago. Even here, some of these works came in for some harsh criticism from a conservative public still attracted to a Baroque past and with a penchant for a decorative type of architecture. In this respect, the authors, and particularly Petra Bianchi, intersperse their references to documents and excerpts from interviews with a selection of letters to the Editor and responses provided by important exponents of modernist architecture. They do this to shed light on the types of polemic that arose at the time.

And yet Malta was blessed, even in earlier periods in the 20th century, with some spectacular buildings. These would include the Farsons plant designed by a member of the Farrugia family that owned the brewery. Quite impressive was the Sliema Barclays Bank branch designed by Edwin England Sant Fournier. Alas, this and other examples of modernist architecture were subsequently pulled down. Others such as Carmelo Falzon's Rediffusion House, Guardamangia, were saved from suffering the same fate by the Kamra tal-Periti's recent and timely intervention.

Apart from the two well researched and grounded essays, the book contains a marvellous collection of black and white photos by a host of very accomplished photographers. They focus on different details of important modernist architecture with an excellent interplay of light and shade. The team consists of: Patrick Fenech, Matthew Mirabelli, Sergio Muscat, Alexandra Pace and Darren Zammit Lupi. These marvellous representations, together with the accessibility of the language

in which the two essays and the introduction by Alberto Miceli-Farrugia are written, should render this book very appealing to a potentially wide readership. The book's readership would include all those persons searching for beauty amid the morass of concrete structures that, alas, mar much of the Maltese architectural scene today. This publication is available from most leading bookshops or directly from the Kamra tal-Periti. For further information contact thearchitect@ktpmalta.com.

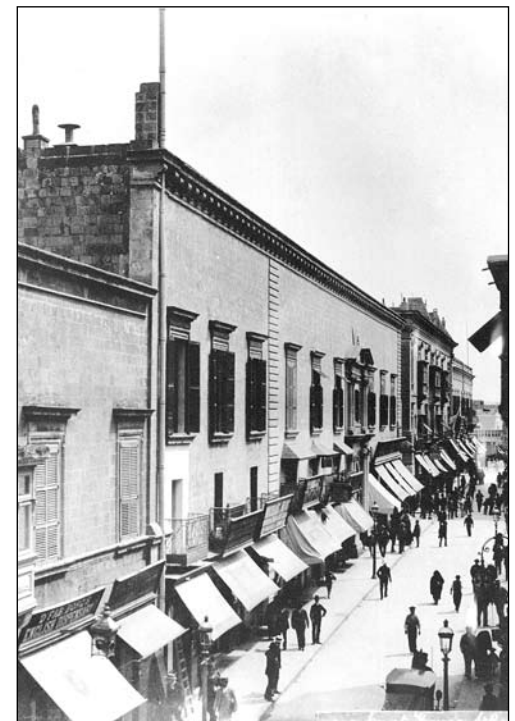
BOOKS

COMPETITION

Name this building which was destroyed during the Second World War.

The winner of this competition wins a copy of the book reviewed above: "Modernist Malta - The Architectural Legacy". Send your entries to: The Editor, The Architect Competition, Kamra tal-Periti, The Professional Centre, Sliema Road, Gzira, or by email on thearchitect@ktpmalta.com. The first correct entry drawn on the 1 May 2009 will win. Only residents of the Maltese Islands are eligible to participate. Members of the Editorial Board and their families are not eligible to participate.

The neighbourhood featured in last issue's competition was that known as the Manderaggio in Valletta. The winner is Ms Kylie Borg Marks.



NOW TO 24 MAY 2009; BARBICAN ART GALLERY, LONDON, UK



LE CORBUSIER: THE ART OF ARCHITECTURE

Explore the extraordinary career and enduring legacy of Le Corbusier (1887-1965), iconic architect, designer, writer and artist in the first major exhibition of his life and work seen in Britain for over 20 years. www.architecture.com



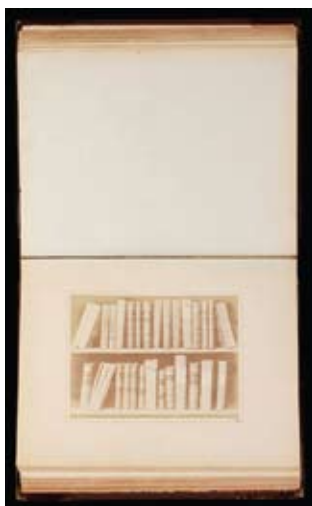
NOW TO 18 APRIL 2009; CUBE, MANCHESTER, UK

THE BRITISH LANDSCAPE

An exhibition of large format black and white photographs, taken between 1979 and 2005

showing the vast, complex and majestic scenery of industrial and post industrial Britain.

www.cube.org.uk



NOW TO 24 APRIL 2009; V&A MUSEUM, LONDON, UK
LIBRARIES OF LIGHT: PHOTOGRAPHIC BOOKS FROM THE V&A COLLECTION

Photographic books are almost as old as photography itself. Indeed, one of the inventors of photography, William Henry Fox Talbot, was also author of one of the very first books to include photographs, *The Pencil of Nature* (1844). The Museum has

been collecting photographic books since 1852. The images below represent a small selection from the V&A's holdings. Many more may be seen and handled on request in both the National Art Library and the Prints and Drawings Study Room. www.vam.ac.uk

NOW TO 03 MAY 2009; THE LIGHTHOUSE, GLASGOW, SCOTLAND

GLASGOW 1999 DESIGN MEDAL 2008

An opportunity to see work by a new generation of design talent, the annual Glasgow 1999 Design Medal is a platform for designers studying at Glasgow's



Higher and Further Education institutions. www.thelighthouse.co.uk



NOW TO 31 MAY 2009; THE ARCHITECTURE CENTRE, BRISTOL, UK

SPRING GREEN 2009: URBAN GREEN NETWORKS

This year's Spring Green season at The Architecture Centre celebrates urban green spaces and encourages

debate about their future. Through a season of exhibitions and events we highlight the importance of the network of spaces that forms the green infrastructure to urban environments and the key role it plays in shaping sustainable neighbourhoods. The programme addresses topics such as urban food production, biodiversity in the built form and new landscape design. www.architecturecentre.co.uk

NOW TO 31 MAY 2009; MUSEUM OF FINNISH ARCHITECTURE, FINLAND



SENSE OF ARCHITECTURE

New buildings are presented in a new way in this survey of contemporary architecture originated in the Austrian state Styria. The presentation consists of film narratives shot by one person. Architecture is portrayed in everyday situations, sounds included. The display is structured around six themes: Cultures of Living, Public Structures, Architecture and Science, Interventions, Urban Ruralism, Sculptural Tendencies and Productive Ambiguities. www.mfa.fi



NOW TO 1 JUNE 2009; DESIGN MUSEUM, GENT, BELGIUM

COOL DOZEN +

This exhibition presents the evolution of Finnish design by way of 13 chairs and 13 textile objects. The evolution comprises work by design icons as well as young designers. Among the

"classic" designs are chairs by Alvar Aalto, Yrjö Kukkapuro, Antti Nurmesniemi and Ilmari Tapiovaara. www.design.museum.gent.be



4 APRIL – 19 JULY 2009; V&A MUSEUM, LONDON, UK

BAROQUE 1620-1800: STYLE IN THE AGE OF MAGNIFICENCE

The magnificence and splendour of Baroque, one of the most opulent styles of the 17th and

18th centuries, will be the subject of the V&A's spring exhibition. The exhibition will reflect the complexity and grandeur of the Baroque style, from the Rome of Borromini and Bernini to the magnificence of Louis XIV's Versailles and the lavishness of Baroque theatre and performance. On display will be religious paintings by Rubens and Tiepolo while silver furniture, portraits, sculpture, a regal bed and court tapestries will conjure up the rooms of a Baroque palace. The exhibition will be the first to examine all the elements of the Baroque style and will show how, as European power spread, Baroque style reached other parts of the world, captured in objects such as a gilded Mexican altarpiece. www.vam.ac.uk



APRIL 2009 – JULY 2011; V&A MUSEUM, LONDON, UK

AESTHETICISM: BEAUTY IN ART AND DESIGN 1860-1900

This will be the first international exhibition to explore the unconventional creativity of

the British Aesthetic Movement (1860-1895). Featuring superb artworks from the traditional high art of painting, to fashionable trends in architecture, interior design, domestic furnishings, art photography and new modes of dress, this exhibition traces Aestheticism's evolution from the artistic concerns of a small circle of avant-garde artists and authors to a broad cultural phenomenon. www.vam.ac.uk



30 MAY – 23 AUGUST 2009; THE NETHERLANDS

BRAZIL CONTEMPORARY – CONTEMPORARY ART, ARCHITECTURE, VISUAL CULTURE AND DESIGN

Four Rotterdam museums, Museum Boijmans Van Beuningen, the Netherlands Architecture Institute, the Netherlands Photo Museum and Kunsthal Rotterdam, are bringing the rich culture of Brazil to the city on the Maas. This exposition presents every facet of Brazilian culture in four exhibitions, a publication, and a programme of activities. www.nai.nl

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Doka is providing the formwork technology for the project "Altra Sede di Regione Lombardia" in Milan, the tallest skyscraper in Italy (161 m high). The technology consists of self climbing system SKE 50, used for the walls of the structure core, floor tables Dokamatic for the slabs, and a self-climbing protection screen for the safety of site crew.

(photo Piero Mollica)



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