“Places talk, they have something to say. Every project is a new adventure, and understanding the place is important.”

Renzo Piano (see pg 18)
An inpatient of the “Sanrti-Saniaw” in 1943, Herbert Ganado had a remarkable career. His Opera House project remains unique well into the twenty-first century. It seems like he was wrong, or maybe he was wrong a few years ago not to contemplate the rebuilding of the Opera House in Valletta. The project was ‘killed’ by the creation of a new building on the site. On the contrary, the design continues to influence that being stated, and the repurposing of parts of the building that are known to be in various locations around Malta, including, one hopes, the government complex in Marsa; the field in Santa Lucija, the two political capitals in the grounds of MCST, and numerous bits and pieces that have been fashioned into coffee tables and garden furniture in private residences (even though the latter may be an impossible task).

An interesting piece of information I came across recently is that London Bridge, constructed in 1831, was deemed structurally unsound in 1962. It was subsequently disassembled, each piece numbered, repackaged, and sold for the princely sum of 25 million dollars to Robert McCulloch, who mass-produced the Bridge in Arizona, USA (although apparently he was not aware he was buying London Bridge). Who knows, maybe Government could consider auctioning off City Gate to part-fund the €80 million project that it seems quite certain will grace the entrance to our Capital. It is also quite possible that the Government could consider auctioning off City Gate to part-fund the €80 million project that it seems quite certain will grace the entrance to our Capital. This may be an impossible task.

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Rubble

A support group has been set up to help architect through the “traumas” of seeing their creations demolished in the name of progress. The group aims to draw attention to the number of buildings from across the country, and to publicise the fact that many buildings and the bastions serving as a backdrop. The main concern is similarly paved in order to increase the effect of a vast carpet at the foot of the stairs, rising up to the level of the entrance. The roofs of the old adds a new and fascinating dimension and independently of the new buildings, sculptural games of mass and fluidity, with the landscape. Ramps were cut into the terrain to give movement and develop into buildings and urban planning and to advocate a balanced and sustainable development of urban and rural, and built and natural environment.

The scheme grew out of the movement towards the routing of the site. The requirements and flows of the site. The buildings try to answer the questions that led people to the concept of preserving lost buildings in the 1980s. Through its rapport with the Turkish layer.

The skin is composed of a double layer technology, flexibility, and prefabrication. In different climates; hence the name container that protects, breathes, controls, and enables the future house to be placed in different climates. The Noah’s Ark plan is arranged in such a way that the container that houses the most important objects of the human body. Similarly this box/container structure, which contains the core of the programme, ensures a sustainable and safe environment for young architects. The competition was first announced by the Chairperson of the Inter-Ministerial Committee set up to prepare for the event, and an international competition was set up after which a panel made up of local and international experts from other European countries will pick Malta’s cultural capital, which is located in the southern part of the country.

The Museum, Gyöngyös, Hungary; Chiesa di Maria Maddalena, Turin, Italy; and High Level Bridge, Turin, Italy.

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The Museum, Gyöngyös, Hungary; Chiesa di Maria Maddalena, Turin, Italy; and High Level Bridge, Turin, Italy.
Policy Statements 2009

The following orientation debate that took place during the last General Assembly meeting of the Architects’ Council of Europe (ACE) last November, in which the Executive Board prepared a set of Policy Statements that were adopted by the Assembly in Helsinki on 25–27 June. These recommendations were forwarded to all member organisations with the encouragement that they be read by all the local candidates for the MEP elections, that the Karamitropolitai Parliaments should, as a result of this, be reformed, and that the Assembly make time to discuss them at its next meeting in July.

The topic is also relevant in relation to the globalisation of trade, in particular as a time when structural changes in the administration of architectural qualifications and, beyond of architectural service agreements, in the context of existing and ongoing trade negotiations between the EU and third countries or regions so as to open up, in a truly reciprocal manner, new markets for the architects of Europe and the world, now and for future generations.

CREATIVITY AND DIVERSITY FOR ENHANCING QUALITY OF LIFE: LIVING IN EUROPE

Despite the dreaded exam period that took over the Faculty for the past few months, it was a very busy period for both SACES and the Faculty as a whole. The events following the Easter workshop as the last official event of the previous SACES committee and the first of the current SACES committee were completed successfully. These included an exhibition which presented originally works from students from four to five years of studies for architects from four to five years of studies. The exhibition was an event of great importance that was attended by the majority of the students. The exhibition was an event of great importance that was attended by the majority of the students.

Thus, it is essential to ensure that those measures, including an early review of the Public Procurement Directives, are developed so as to ensure that the market for architectural services is opened up in the Member States, especially for innovative and emerging talent and for alternative systems of delivery that are of high importance.

It is essential to ensure that the procedures used for the procurement of buildings are developed so as to ensure that the procurement of buildings is developed so as to ensure that the market for architectural services is opened up in the Member States, especially for innovative and emerging talent and for alternative systems of delivery that are of high importance.

The recommendations set out in this document.

ACE Policy Statements Addressed to Candidates to the European Elections

ENSURE PROCUREMENT IN THE BUILT ENVIRONMENT IS QUALITY-BASED

- Ensure that the procedures used for the procurement of buildings and all structures that constitute the built environment, in particular for those projects that receive public funding, are conscious and implement in such a way that they will ensure the best quality proposals have regard to sustainability, architectural quality and cultural life. Public procurement must be designed to do so that the selection of the best quality proposals have regard to sustainability, architectural quality and cultural life. Public procurement must be designed to do so that the selection of the best quality proposals have regard to sustainability, architectural quality and cultural life. Public procurement must be designed to do so that the selection of the best quality proposals have regard to sustainability, architectural quality and cultural life.
Working with Arthur Erickson

By Joseph Galea

On the afternoon of 20 June 1980, the man who Philip Johnson once called “the greatest architect in Canada, and maybe the greatest in the world” passed away in Vancouver, British Columbia. My first meeting with Arthur Erickson was in 1980, when I was an architectural student at the University of Manitoba. My experience with him was so strong that until recently, for the previous seven years, it was the key event that defined me as an architect. I witnessed the impact that Erickson had on my classmate, Ken Mandeville, but knew little about him. I then embarked on my own journey in architecture and the projects and work.

Arthur Erickson was born in Vancouver in 1924. In his youth he had artistic leanings and had intended to be a painter! However, he decided to embark on a diplomatic career since “Diplomacy allows one to have painting as a hobby.” Then a charismatic and compelling man, he appeared capable of anything. In a copy of Fortune magazine Arthur saw the first published photographs of Frank Lloyd Wright’s Taliesin West in Arizona. The pictures captivated him and he decided that “you can do as imaginative and creative a thing as that in Architecture.”

Erickson was one of the first Canadian architects to work in Scandinavia. During his travels he discovered the work of the Scandinavian masters and was influenced by their approach to design. He became interested in the idea of integrating buildings with nature and began to experiment with the use of natural materials and forms.

Erickson founded Arthur Erickson Architects with offices first in Vancouver and eventually in Toronto and Los Angeles. From the 1970s book, “The Architecture of Arthur Erickson,” it became immediately obvious that Arthur was very different from many other Bauhaus architects. There was no discernible style that he followed. However, what was common to all his projects was a sense of openness, a sense of movement and an innovative approach to design.

Arthur Erickson was known for his ability to see an intense understanding of a site and his flair for place-making. In his words, “The spagnum between a building and its setting – rural or urban – become for me the primary source of meaning in architecture.” He provided the context and motivation of the design.

In the series of Canadian West coast houses, his approach was entirely hand-drawn and hand-drawn plans.

The same thinking about building and setting is still evident in Erickson’s major projects in urban areas, such as the Robson Square project (1978-1983) in downtown Vancouver. Erickson says, “The grid was there,” and controlled the form, height and massing of the square.

The project was a true joint venture between Erickson’s office and the City of Vancouver. It took Erickson four years to design the project and the city took care of the construction. Erickson was paid a percentage of what was raised in the construction fund.

The project was well received by critics and the public, and is now considered a classic of modern architecture.

Erickson was beloved by his colleagues and friends. His designs were innovative and his work ethic was legendary. He was a master at working with clients, and his projects were always on time and within budget.

In 1986 Arthur Erickson Architects (Toronto) was one of three firms shortlisted to participate in the competition for the Markham Municipal Centre. I was assigned to the design team for the competition. The other two companies were Mies van der Rohe Architects and Barton Myers Associates, two firms with a strong design background and a long list of important projects to their credit.

Markham at the time was a rapidly developing town of around 155,000 people (387,000 in 2010). The project was one of the largest and most complex projects in Canada at the time. The project was a joint venture between two groups, the City of Markham and the University of Madinah.

The massive project was a joint venture between the City of Markham and the University of Madinah. It was the largest project in the world at the time and was a joint venture between the City of Markham and the University of Madinah.

The University of Madinah project covered an area of over 12,000 square meters and had a budget of over $50 million. The project was a joint venture between the University of Madinah and the City of Markham.

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Like many design-focused architects Arthur had little interest in business matters and never paid much attention to the finances of his operations. Regrettably this caught up with me since the firm became untenable. I therefore moved on to another firm in Toronto. The Town of Markham placed responsibility for the contract administration phase with Richard Stones, a Senior Architect with the Town of Markham at the time, who, when this contract was opened up held the same opinion as mine that is still strong to this day.

Working abroad

While working practices in Malta are certainly challenging, the criteria for the selection of an appropriate framework for the selection of an architect for a particular project are always the same - an eye-opening experience, often gaining insights into some of the approaches that can be adapted to the local scenario.

Kenneth Zammit and Sarah Anastasi are two young architects who have ventured off our shores to experience working in Europe. Both have gained immense, professionally and in terms of their workshops, through this exposure. A key takeaway from their experiences is the awareness and appreciation, particularly by the architects, of façade engineering that is carried out by sub-contractors. One of the key advantages of such projects is that ‘we cannot always accept what the engineers recommend to do’.

Jennifer Anastasi

...
Martin Xuereb is widely recognised as one of Malta’s most respected and established local architects. His projects range from residential villas and apartments, to commercial buildings and major hotel projects. During his career he has had the opportunity to be involved in architectural projects varying from hotels to mosques to office blocks in countries as diverse as the Bahamas, Croatia, Czech Republic, Libya and Saudi Arabia. However, for this issue of the Architect we have focused on some of his more recent overseas projects.

One of his most prestigious projects was the Corinthia Bab Africa hotel built in the heart of the central business district of Tripoli, Libya. The luxury hotel has over 383 rooms and 31 suites and comprises a well-ness centre and a conference centre with a capacity of 155 persons. Completed in 2003, the hotel has received various design accolades. It was awarded the International METRO license distinction award for the most outstanding facade design. It has also been featured in prestigious international design journals such as Wallpaper. Perit Xuereb was the lead architect from the initial concept stages all the way to the final commissioning of the hotel. His architectural office was responsible for the preparation and coordination of all the architectural design, structural and mechanical/electrical design tender documents and specifications.

In 2001, Perit Xuereb was entrusted with another high profile project - the Corinthia Grand Hotel Royal in Budapest, Hungary. This project was basically a total overhaul and remodeling of an older building. His conceptual designs for the project were accepted by the client at the initial competitive tendering stage. He was retained as the client’s architectural consultant on key design matters including the external colour and lighting scheme. The hotel’s location within the fashionable Elisabeth Boulevards in Budapest’s historic urban core was a major factor in it being acquired by its new owners, the Corinthia Group. Its facilities as a luxury five star hotel are similar to the other international branded Corinthia hotels with over 383 rooms, 31 suites, a grand ballroom and a conference centre facility. In this case, the major design challenge was that of rejuvenating a rather bland facade into a sophisticated hotel facade that seems to recall the grand and ornate Italian palazzo buildings of the late-nineteenth century recalling the Belle Époque period.

Another project was that of revamping a rather bland facade into an attractive facade that seems to recall the grand and ornate Italian palazzo buildings of the late-nineteenth century recalling the Belle Époque period. The vast majority of Perit Xuereb’s built overseas works relate to the hotel and Tourism Industry. His philosophy about designing overseas projects is to personally visit and experience the site. Issues such as the topography of the area, the local weather conditions, the local building materials and construction systems used, and the way the natural light relates to the setting are all important aspects that need to be considered. This is something he has reiterates that he prefers the local culture and local architectural elements to be in integral to the design process. Although all his overseas projects have been executed from his office in Malta aided by frequent visits abroad, for practical and logistical purposes he has always teamed up with an architect from the country where the project is based.

Corinthia Grand Hotel Royal, Budapest, Hungary

Corinthia Grand Hotel Royal, concept design sketch

The Prospective of Working on Large Projects Overseas has Always Given Me Added Stimulus As I am Given the Opportunity to Leave my “Architectural” Mark Within Another Country.

Perit Martin Xuereb

Benghazi, Libya. This is a recent project as it was commissioned in 2006 and is currently in the preparatory tendering stage. Perit Xuereb has finalised the conceptual design for a luxury hotel with all the usual facilities that one would expect to find in a five star hotel.

After this brief synopsis overseas, I interviewed Perit Martin Xuereb about his own personal experience of working on overseas projects. He confirmed that “Large-scale architectural projects in a small country like Malta are not always readily available and any medium-to-large local architectural practice is compelled to seek work overseas. The prospect of working on an overseas project has always been a challenge in that it is an ideal opportunity to leave one’s architectural mark within that country.”

Perit Xuereb explained that upon being commissioned to present a conceptual design for a project, he would always first seek to personally visit and experience the site. Issues such as the topography of the area, the local weather conditions, the local building materials and construction systems used, and the way the natural light relates to the setting are all important aspects that need to be considered. This is something he has reiterates that he prefers the local culture and local architectural elements to be in integral to the design process. Although all his overseas projects have been executed from his office in Malta aided by frequent visits abroad, for practical and logistical purposes he has always teamed up with an architect from the country where the project is based. The local architect is able to navigate their way through the usually complex and bureaucratic planning process and that allows him to focus on the architectural design aspect of the project.

Martin Xuereb is widely recognised as one of Malta’s most respected and established local architects. His projects range from residential villas and apartments, to commercial buildings and major hotel projects. During his career he has had the opportunity to be involved in architectural projects varying from hotels to mosques to office blocks in countries as diverse as the Bahamas, Croatia, Czech Republic, Libya and Saudi Arabia. However, for this issue of the Architect we have focused on some of his more recent overseas projects.
At the Berth

Perit Ray DeMicoli shared his experience of working beyond our shores with Perit Annemarie Mayo for “the Architect”

It was 1976, and a mere six months after graduation, young Ray DeMicoli, anxious to explore the world beyond our shores, was offered a scholarship in Rotterdam to visit the Baucentrum. Three days prior to his departure, he received a call from Architect Roger Degasperi, inviting him to join DP international, an architecture firm in Paris. He was asked to assist in the making of graphical drawings for Saudi Arabia and subsequently for the Pompidou Centre. Thus, Ray bore witness to his first international project. The latter provided evening courses intended to bring local draftsmen up to speed with international standards. To Ray, Malta had become his berth, and the possibility of working on indigenous projects was a welcome change. Despite being a relative newcomer to the scene, he collaborated with visiting Architectural Association tutors he had met at the University of Malta. DeMicoli and Associates, or DANDA, as it is affectionately known, participated in many an international competition. The winning design for a residential development in the Caribbean was born out of a chance encounter at a party in Berlin. This project, a few cinema complexes in Iraq, was sadly brought to a halt in view of an impending war. He met the owner of a house in Frankfurt, which needed radical remodeling to accommodate a growing family, on a flight to the United States. Parties seem to be another good source of inspiration for bakery owners in Arabia. A few years back, Ray had met a future client while windsurfing in the Philippines - the project responded to a growing need for expatriate family accommodation in a country just about to take off. Ray completed his brief after understanding the needs of expatriates following several interviews with employees of oil companies.

While the competition built low density army-style barracks, Ray endeavored to provide a home away from home in a village which provides all the necessary amenities as well as a welcome emphasis on soft landscaping. Having lived abroad for a considerable amount of time, he had learned to value the provision of spaces for interaction. For a villa in limits of Avola in Sicily, Ray drew inspiration from its through his work is set in motion by the serene box for our clear blue waters. "I love the Mediterranean – this hub of seafaring cultures, not to mention the weather and culture," adds Ray. A young girl born and raised in Malta brings us to our safe haven. To Ray, our unique environs provide a sea of opportunity.

hotel at Giardini Naxos, Sicily, is unfortunately being kept on hold by the planning council. For a competition in Bodrum, Turkey, despite being faced with stiff competition namely 2 German, 2 French and 4 Turkish firms, DANDA’s entry for a spa resort clinched the deal. And the contest for a hotel in Zanzour, Libya, Palm City Boats, 3rd of countless. This project responded to a growing need for expatriate family accommodation in a country just about to take off. Ray completed his brief after understanding the needs of expatriates following several interviews with employees of oil companies.

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We have a dream

Our responsibility to bring this debate to has been going on for 60 years. It is now the inauguration ceremony, “a dream born

Minister Lawrence Gonzi stated during the ceremony, “a dream born over 60 years. “We have a dream” , Prime

that has scourged the face of Valletta for many an important event in Valletta’s

in architecture and that has set the stage for many an important event in Valletta.

tic audience that filled the 90m stretch

of the fortifications, which will now be made

freedom Square. These walkways will allow

Flanked the gate before the creation of

width 8m also plays on the

allowing one to view the underlying ditch

enhancing the experience of crossing from

enhancing the experience of crossing from

one city to the other and at the same time

embracing the experience of crossing from

Piano describes the current

the reduction to a width of 8m also plays on the.

The Piano team also felt that after 60 years,

The proposal for this part of the project is

the 초기 idea was to " DOT TO NORTHERN "

"simple and strong, steering away from any

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The Ditch below will be replaced by a gar-

the proposal to convert this space into a

valorisation of these ruins is central to

the ruins themselves had reached the sta-

By doing this, it is a way to filter in a modern

the proposal to convert this space into a

The targets ahead

"We have a dream"

Those who have the courage to stand alone were remembered.

The gate in the middle of the Mediterranean.

the space serves as a stage with views

The new Parliament also has a strong envi-

The new Parliament also has a strong envi-

the Mediterranean, offering an alternative

For members of parliament. The blocks fol-

The West block will house the chamber

The Opera House

The original intention of the project was to house the Parliament building within the Opera house. However, as already mentioned by others in the past, this location is too small to host the func-

The chamber of parliament will be a "non-place", a

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By doing so, our intentions and the dignity of collective memory. The

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The Battery

Tombazis

In the past several years of professional practice in architecture and urban planning, two of Australia’s most promising young architects have been leading some of the most exciting and creative projects in the world. They are the subject of this architectural profile, which is being published in the July 2009 issue of the Architectural Forum of Melbourne. The profile was written by Per Edward Said, who has been covering the work of these architects for several years.

The Battery

The Battery is a new development project located at the southern end of Sydney Harbour. The project is being developed by the Australian firm of N相信 Architects, and it is scheduled for completion in 2010. The project is expected to include a hotel, retail space, and residential units.

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Through “Our Architects”, Andrea Zammit has brought to light a generation of our profession whose contemporary period is very narrow. Zammit has collated what started as a private interest in the living tree of architects in his family - an hobby which eventually developed and became the story of the Maltese architect.

Though it is generally believed that notable Maltese architects are rare, Zammit has brought to light a number of lesser known architects like the noted Maurizio Mantini. Zammit has also brought to light what started as a private family project which eventually developed and brought to light an ad hoc study of Barry as architect for the Islas. Stories are always grounded in a historical and social context, thus making for easy reading.

Zammit has also presented the idea that the contemporary perit is often rare and a section dedicated to ongoing architecture competitions and events. The “Features” sections deals with a number of current events and competitions such as the James Bond movie Skyfall and won the challenge of creating an image gallery which allows users to

The goal of Archinect is to make architecture more connected and open-minded, as well as easier to read. The site registers and contributing. The site is now a destination for students, architects, educators, and fans.

The “Features” sections deals with a number of current events and competitions such as the James Bond movie Skyfall. The “Features” section is dedicated to ongoing architecture competitions and events. The site is now a destination for students, architects, educators, and fans. The site also includes a collection of books, which is now a source of inspiration for architects and designers.

Can you identify this villa built in Rabat in the late 19th century and name the architect responsible for its design? The villa is located near the Order of St. John’s as well as explaining early Maltese architectural heritage through the lenses of the British. One case in point is the controversy regarding the selection of Barry as architect for the Royal Opera House - this in spite of him never having set foot on the islands. Stories are always grounded in a historical and social context, thus making for easy reading. The preface to a chapter on Melitensia. Zammit has rather obvious that notable Maltese architects are rare and a section dedicated to ongoing architecture competitions and events.

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