

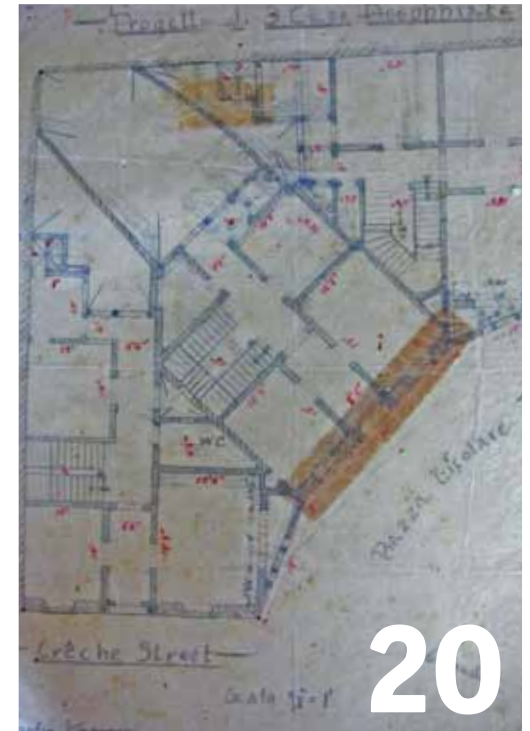


the Architect

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THE OFFICIAL JOURNAL OF THE KAMRA TAL-PERITI

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the Architect

"The thought that Malta has only 15 years supply of water is daunting."
– Vincent Pieri – page 18

Getting facts right

A recent article published on a local online news portal regarding the impending introduction of the Legal Notice that will bring into effect the much discussed and awaited MEPA reform stated that, according to its sources, the "*Kamra tal-Perit [sic]* pleaded at the 11th hour for more time for its architects [*sic*] to familiarise themselves with the new procedures and terms." Similar reports appear to have also been made in other areas of the media. This could not be further from the truth.

The *Kamra tal-Periti*, through its Council, and in constant consultation with its members, has taken an active role, albeit not necessarily a consensual one, in the MEPA reform process; even before the publication of the blue print for the reform in July 2009 by Government during a national conference, the *Kamra* had submitted its recommendations to the Prime Minister in March 2008, followed by additional comments in August 2008 (these documents are available for download from the *Kamra's* website www.ktpmalta.com). In November 2008, the *Kamra* organised a Business Breakfast for its members and other interested parties at which the Prime Minister was the keynote speaker. Only a few days after the publication of the blue print document, the Council met with the Hon Dr Mario de Marco to discuss its initial reactions, and this meeting was followed by a series of others with the team appointed by Government to implement the reform process. The *Kamra* has also organised, in conjunction with MEPA, three information sessions for all members of the profession in order to update them on the proposed procedures and to constantly keep them in the loop of feedback to and discussion with MEPA on this matter.

Thus a statement such as the one quoted above certainly strikes a discordant note, and undermines the *Kamra's* work and effort that has been ongoing over the last three years. The same article referred to the introduction of the compulsory use of MEPA's e-applications

system, and stated that it was decided "to allow them (*periti*) to familiarise themselves with the digital application system and only proceed with the legal notice once any problems have been ironed out." The e-applications system has been operative for a few years now, and certainly the delay in the publication of the Legal Notice can in no way be blamed on *periti* needing time to become conversant with the system. There is nothing stopping the Legal Notice from being published, certainly not from the profession's end. Suffice it to say that the composition of MEPA's new Commissions was announced as late as the 10 November 2010 – is it therefore the *Kamra* that is holding back the introduction of the changes to the planning process? What is really keeping Government from publishing the Legal Notice?

Despite these unfounded allegations, the *Kamra tal-Periti* continues to be available to discuss with MEPA, to bring forward its suggestions and those of its members, and to offer its support in order to ensure as smooth an implementation process as possible. Following a request by the *Kamra*, just three weeks ago the Council had the first in what is planned to be a monthly series of meetings with MEPA officials in order to monitor all aspects of the reform process and to maintain a constant dialogue between the Authority and members of the profession, who after all are the main users of the planning system.

Notwithstanding this, the reform as proposed continues to focus mainly on administrative procedures which, although desirable for a just and effective administration of any public agency, fail to address the true measure of MEPA's performance and hence of the reform itself, namely the achievement of a more sustainable development and an improvement in the quality of the built environment for the benefit of all its users.

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 2010 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, Anton Valentino and Damian Vella Lenicker. The Architect is the official journal of the Kamra Tal-Periti. It is published on a quarterly basis and distributed with the Business Today newspaper. The Architect is not to be sold separately. The contents of this journal are copyright. Reproduction in part or in full is forbidden without the permission of the editor. The opinions expressed by writers of signed articles and letters appearing in the magazine are those of their respective authors, and neither the Kamra Tal-Periti nor MediaToday Co. Ltd is responsible for these opinions or statements.

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COVER:
Orange Grove (pages 16-17)

90TH ANNIVERSARY DINNER

The *Kamra tal-Periti* is holding a Celebration Dinner to mark the 90th Anniversary of its establishment by Government Notice No 202 of the 12th June 1920 under the signature of the Hon Edgar Bonavia, Acting Lieutenant-Governor and Chief Secretary to Government. This followed the approval by the Council of Government on the 5th July, 1919 of The Architects Ordinance, 1919 which was assented to by the Governor on the 25th July, 1919. The Celebration Dinner will be held at the Dragonara Point Ballroom, Westin Dragonara Resort, St Julians on Friday, 26th November 2010. The event is not open solely to members of the profession, but also to other colleagues and friends and all those who have the quality of our built environment at heart. Further details can be obtained from the *Kamra's* website www.ktpmalta.com.

PRODUCT SEMINARS

Two product seminars were held during October. The first was a seminar by RECOWATT held on the 07 October 2010



which dealt with natural ventilation applications for buildings, products for the assistance and control of natural ventilation, natural illumination applications for interior area lighting with the use of highly reflective tubes and glass treatment for the control of solar irradiation and heat gain in interiors. The second presentation by WEBER



Saint-Gobain on the application of natural hydraulic lime and on the benefits of thermal insulation in today's architecture was held on the 28 October.

SUSTAINABLE GREEN DEVELOPMENT

On the 29 September 2010, the *Kamra* had the pleasure of hosting Architect Vincent Pieri, who visited Malta for a three day stint as a guest of the United States Embassy in Malta. His lecture, entitled 'Sustainable Green Development' at the Aula Magna in Valletta was delivered in a clear and unequivocal manner, and he warned of the need for architects to take to the stage and become main actors in the field of sustain-

able development. A full report is provided on page 18.

WORLD DAY OF ARCHITECTURE 2010

In accordance with the decision taken by the UIA (International Union of Architects) Assembly in 1996, the "World Day of Architecture" is celebrated on the first Monday of October each year, on the same date as the United Nations "World Habitat Day". This year, the World Day of Architecture was celebrated on



Josep Anton Acebillo

the 04 October. The Council of the International Union of Architects meeting in Tokyo (Japan) on 29-31 July 2010 adopted the following theme for the 2010 World Day of Architecture: Better City, Better Life – Sustainable by Design. This is an extension of the United Nations

World Habitat Day theme for 2010 of "Better City, Better Life" and reflects the UIA Sustainable by Design Strategy being pursued for the UIA Congress and Assembly in Tokyo in September 2011. To celebrate the 2010 World Day of Architecture, all UIA Member Sections were invited to commemorate the theme through architectural manifestations - exhibitions, lectures, discussions and other activities - and the public presentation of local and national projects that demonstrate the architectural and urban solutions developed by architects to contribute to a better life in better cities, through their sustainable designs.

The *Kamra tal-Periti* organised a lecture and discussion session entitled 'Governance and the City'. This session, which continued on the *Kamra's* commitment to the need to improve urban quality in the Maltese Islands, as manifested in its 2007 publication 'The Urban Challenge', was held on the 30 October 2010 at the Aula Magna in Valletta and was delivered by renowned Spanish architect Professor Josep Anton Acebillo. Further details are found on page 19.

ARCHITECTURE NIGHTS 2010

The next event in the Architecture Nights series will be held on the 19 November 2010 at the Istituto Italiano di Cultura, St George's Square, Valletta. With the theme 'Concreteness of Modernity' this event features IPOSTUDIO, an Italian firm which has been engaged on a variety of important projects, with vast experience in the design and planning of public buildings. In particular IPOSTUDIO has developed design and research projects in the following sectors: new technologies for houses and office buildings, analysis of architectural and technical solutions that are energy saving oriented, functional planning of layouts based on user needs and quality of indoor environment. During almost twenty years of activity IPOSTUDIO has developed a refined design approach that aspires towards architectural quality, whilst addressing also important factors with respect to the functional quality of the buildings, particularly end user needs, environmental awareness, the reduction of the running and energy costs and the durability of buildings and maintenance.

MEPA REFORM

Following the meeting with periti held on the 25 March 2010, the Council of the *Kamra tal-Periti* has had further discussions with the Malta Environment and Planning Authority (MEPA), specifically concerning the new procedures for applications and their determination in order for MEPA to be in a position to issue the Legal Notice to bring these new procedures into force. A second meeting for all periti was held on the 13 September 2010 at the Aula Magna in Valletta, where MEPA officials explained the new procedures to be adopted once the Legal Notice is enacted. Another workshop was held on the 29 September 2010, where MEPA officials explained the new procedures in relation to the submission of applications and information to MEPA through its e-Applications (e-Apps) online system.



The use of this system when dealing with new and ongoing applications became obligatory as of the 18 October 2010, although not for all types

of applications. Periti were subsequently asked to forward their comments to the KTP Council, which met with MEPA officials on the 02 November 2010 in order to express its and its members concerns about the workings of the online system. MEPA gave its reassurance that the glitches currently being experienced by users of the system are being addressed. Meanwhile, periti are invited to continue to forward their comments to the KTP Council in order that it may be in a position to put these forward to MEPA at the next scheduled meeting.

ANNUAL GENERAL MEETING

The *Kamra's* Annual General Meeting (AGM) will be held on the 10 December 2010. Details will be forwarded to all periti in due course. The AGM is an important milestone in the annual calendar of the KTP and offers a forum for all periti to participate in the workings of the *Kamra*.

MEMBERS' DIRECTORY

One of the features on the *Kamra's* website www.ktpmalta.com is a Members' Directory. A section has recently been added to include also details of partnerships of warrant holders. All members interested in having their details listed on this page are invited to contact the *Kamra* for further details.

FRANKFURT BOOK FAIR

This year, Malta participated for the first time in the Frankfurt Book Fair. For this first presence, the Malta Council for Culture and the Arts focused on international visibility for the Maltese book industry, aiming at new opportunities of promotion of Maltese culture, strengthening of the creative industry, direct and live networking with other experts in the industry, international collaboration in the respective fields and international sales and distribution channels. The *Kamra tal-Periti* was invited to participate in this Fair, and submitted copies of its publications "Modernist Malta: The Architectural Legacy" as well as "The Urban Challenge – Our Quality of Life and the Built Environment".



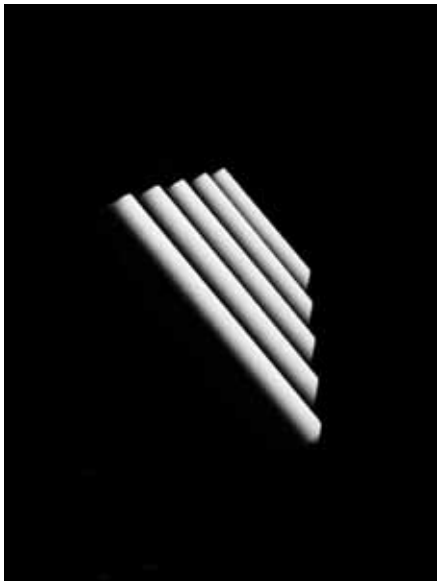


Photo by Timmy Gambin

BETWEEN SHADOW AND STONE

Running from the 5th to the 28th November, "Between Shadow and Stone" is a collection of 45 photographs by Timmy Gambin with the subject being the architecture of Richard England. The collection of photographs presented in this exhibition is not intended to be a comprehensive dossier of Richard England's work. There are many of his buildings that are still standing but have, due to subsequent interventions, lost the essence of what makes an England structure. These photographs were chosen by Richard England and the photographer following numerous meetings, site visits and editing sessions. This collection represents how the photographer saw and captured Richard England's architecture during the years 2009-2010. Some, such as Manikata, have changed slightly from their original conception, whereas others, such as Dar Hanin Samaritan, have yet to be completed. The general public is invited to explore and enjoy this snapshot in time of this extraordinary architect's work at St James Cavalier. Proceeds from the sale of these prints and exhibition catalogue will go to Puttinu Cares.

RESNICK EXHIBITION PAVILION OPENS AT LACMA

The Resnick Pavilion at the Los Angeles Museum of Art opened last October; the 4,200sqm structure is described in the museum's press release as 'the largest purpose-built, naturally lit, open-plan museum space in the world'. Designed by

Italian architect Renzo Piano, the pavilion is affectionately termed the Grand Piano by LACMA's Director Michael Govan, to reference that the building's modest size is by no means a measure of its artist achievement. The design of the Resnick Pavilion is informed by an amalgamation of ideas drawn from a multitude of sources, including the architect's memory. Like the Broad Contemporary Museum of Art (BCMA), which Piano completed in 2008, the Resnick Pavilion is built of travertine glass and steel and has a saw-tooth roof that is designed to modulate the California sun. The decision to make the pavilion a single storey



lex Vertikoff © 2010 Museum Associates/LACMA

structure was motivated in part by Govan's love of the Dia Beacon in New York, a former factory building converted to an art museum in 2003 which Govan had a hand in designing when he was the Dia's director.

With the pavilion's skin and bones determined, Piano added a splash of scarlet to the building's main façade which animates the façade and cleverly masks the air ducts, which like Piano's Centre Pompidou, are external to the building. These ducts also serve to unify the museum campus, as they reference the red colouration of the BCMA's escalator, the BP Grand Entry and the Kendall Concourse running between the two buildings.

Renzo Piano once said that, 'architecture is an art of theft'. At the Resnick Pavilion, Piano has richly woven the ideas and inspirations of many into a tapestry that is clearly his own.

Source: *worldarchitecturenews.com*

MIES VAN DER ROHE AWARD

As in previous years, the Kamra tal-Periti was invited to submit nominations for consideration for the Mies van der Rohe Award for European Architecture 2011. Following a call to all periti to submit projects for nomination, the specially appointed local jury agreed to submit the only project nominated for consideration – the Joinwell



Joinwell showroom. Image courtesy of DeMicoli & Associates

Showroom by DeMicoli & Associates.

For each biennial edition of the Award, the nominated works, which must be completed within the previous two years, are put forward by a group of independent experts, the Architects' Council of Europe (ACE) members as well as the other European national architects' associations and the Advisory Committee. In recognition of their conceptual, technical and constructional qualities, the Jury selects two works: one that receives the Prize and the other, the Emerging Architect Special Mention. In addition to the Prize and Special Mention, the Jury makes a selection of works to be published in a catalogue and included in a travelling exhibition. This broad selection allows each edition of the Prize to take on the role of a biennial anthology that documents the evolution of European architecture, as well as provides an important archive that includes photographs, original drawings, digital material and models.

The 2009 winner of the Award was the Gymnasium 46° 09' N / 16° 50' E, Koprivnica, Croatia by STUDIO UP / Lea Pelivan, Toma Plejić. The 2011 edition winners will be announced in the coming months.

STIRLING PRIZE 2010

Located in the Flaminio district of Rome is MAXXI, the Museo Nazionale delle Arti del XXI Secolo (National Museum of 21st Century Art). A sinuous concrete building, designed by Zaha Hadid, MAXXI has received the Stirling Prize for 2010 from the Royal Institute of British Architects (RIBA).

This new museum, created by the Italian Ministry of Cultural Heritage and Activities, is intended to engage in a forward-looking dialogue with conservative Rome, a city that has become nearly notorious for its opposition to contemporary architectural forms. In contrast to its surroundings, MAXXI is a boldly contemporary combination of concrete, steel, and glass. In a neighbourhood where vertical walls and sloping roofs are the norm, MAXXI's form is far more dynamic: against largely horizontal strata of concrete and glass, sections of the building thrust upward and outward as though the result of massive tectonic action.

The Stirling Prize jury called the evocative shape of the building "the quintessence of Zaha's constant attempt to create



Photos © Roland Halbe

a landscape as a series of cavernous spaces drawn with a free, roving line... This is a mature piece of architecture, the distillation of years of experimentation, only a fraction of which ever got built."

PERIT WALTER CARUANA MONTALDO

The 16 October saw the passing away of Perit Walter Caruana Montaldo at the age of 76 years. On behalf of the Council of the Kamra tal-Periti and its members, the Editorial Team extends its condolences to his family and friends.

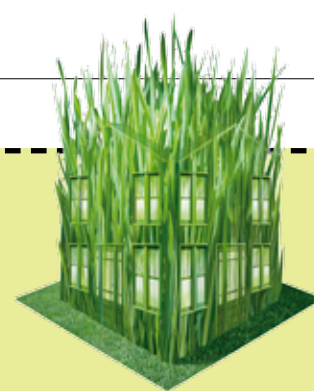
RIBA ROYAL GOLD MEDAL

The internationally-acclaimed British architect Sir David Chipperfield CBE has been named the recipient of the 2011 Royal Gold Medal. Given in recognition of a lifetime's work, the Royal Gold Medal is approved personally by Her Majesty the Queen of England and is awarded annually to a person or group of people whose influence on architecture has had a truly international effect. The award is for a body of work, rather than for one building or for an architect who is currently fashionable. Previous winners include Le



Sir David Chipperfield

Corbusier (1953), Frank Gehry (2000), Archigram (2002), Frei Otto (2005), Toyo Ito (2006), Herzog and de Meuron (2007), Edward (Ted) Cullinan (2008), Alvaro Siza (2009) and I. M. Pei (2010). The Royal Gold Medal and Fellowships Dinner 2011 will take place at the RIBA in London on 10 February 2011.



SUSTAINABILITY SNAPS

Keeping in touch with the jargon and what's going on

The 2009 Environment Policy Review reports on EU policy developments from last year and looks in detail at EU and Member States' environmental trends and policy performance. It also indicates key issues for 2010 and the coming years. As a cross-cutting issue, the Review shows that Member States included many green initiatives in their economic recovery plans, seeking to move towards a low-carbon and resource-efficient economy. The Europe 2020 strategy supports this shift to a resource efficient Europe. The Review also provides an overview of environmental data and trends under the priority areas of the 6th Environmental Action Programme. Although progress is evident in some environmental areas, further efforts are needed in many others, in particular concerning the loss of biodiversity. The country profiles in the third part show the diversity of policy initiatives being taken in the Member States to tackle the different environmental challenges. The full policy review can be found at: <http://ec.europa.eu/environment/policyreview.htm>

Source: MEUSAC

Letters to the Editor

Dear Editor,

I read with interest the contribution by Perit Edward Said in the July edition of the *Architect*, regarding the impending demolition of the ex-Services buildings at Baħar iċ-Cagħaq to make way for the White Rocks Sports Village.

I believe Perit Said is right that these buildings are indeed worthy of conservation and inclusion in any permitted redevelopment that might materialise at White Rocks. A recent example of local recycling of an iconic 1960s building, although in a very different context, is the proposed re-use of the ex-Malta Rubber administration building at Mriehel in the Malta Enterprise Corporate Village project. This two storey block is being proposed as a child care centre for the 'village' users and thus thoughtfully being preserved.

Now these are both Government projects, in creating 'Villages'. Why the Administration should proceed with one standard in one area and not another is rather bewildering. It is also disconcerting that there is not much confidence that MEPA will act as an enlightened regulator to promote a sensitive conservation and re-use of such architecture.

The White Rocks buildings were an inspiration to many, especially in their scale to the landscape, and it would be a shame if a significant part of our post-Independence architectural heritage were to be buried under sports fields.

Yours sincerely,
Perit Philip Grech

Editorial Note

In "Modernist Malta – the Architectural Legacy", published by the Kamra tal-Periti, the White Rocks project is described as follows: "This was the last major project to be undertaken by the British war office on the eve of Malta's Independence in 1964. The complex designed by the British architectural consortium Austin-Smith, Salmon and Lord Partnership comprises a series of clusters of three-storey apartment block rising above low-rise dwelling units (1). The layout of the units is staggered and follows the undulating rocky



Army Married Quarters, Baħar iċ-Cagħaq

terrain. Following the closure of the British military base in 1979, the complex was for a time referred to as the White Rocks complex and served as self-catering apartments for tourists. The complex was recently closed down and since the government announced

plans to re-develop the area the vacant buildings have been targeted by vandals and ransacked to its bones. With the impending demolition of the complex, another noteworthy example of modern architecture will be irretrievably lost."

(1) *Thake, Hughes, 181; Quentin Hughes (editor), 'Malta: Past Present Future' special issue of The Architectural Review, July 1969, no. 869, vol. cxlvi.*

Letters to the Editor

Letters from our readers to be considered for publication are most welcome. Letters for inclusion in Issue 55 are to reach us by the 10th January 2011. 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.

In the first semester, third year architectural design Workshop of 2009/10, students were asked to tackle the design of a building consisting of six three-bedroom apartments covering a site of 120sqm to 150sqm; a standard residential unit. Yet, surprisingly the brief did not begin with a paragraph describing the requirements of residential architecture; instead it began with a paragraph describing the lack of interest in green architecture on the Maltese islands. The aim of the brief was to address the fact that in Malta, energy conservation is not being taken as seriously as it should be. With residential projects taking up a substantial proportion of the country's territory and demand for energy, what better medium to use to push forward Green architecture in Malta than this. Students, prior to beginning their designs, were expected to conduct various studies on eco friendly building technology used in Malta and overseas. These studies were then to be applied in their design in order to produce, what they thought should be the future of Maltese residential projects.



At the end of term, the best twenty projects were chosen to be displayed at the HSBC Malta Property Expo 2010 in order to promote the students' work. The displayed projects were judged by representatives of the Kamra tal-Periti, Vincent Cassar and Keith Cole, and the winning projects were chosen based on three criteria: best design, best green ideas and best overall project.

Below are the design statements written by the three winning students:

Patrick Refalo - Winner of Best Design

The massing of the building consists of two permeable membranes, covered in openings; this was designed in such a way as to keep the flowing order and unity of the surrounding buildings. The design of an internal garden and openings all around the building made full use of natural light. The way the building is divided facilitates air circulation, cross ventilation and enhances thermal comfort within the

Jonathan Grech – Best Green Ideas



building. The building is eco friendly making use of both passive and active systems. Taking advantage of a south facing orientation, it is equipped with solar panels on the roof to generate a portion of the energy needed and also providing hot water to all apartments. The roof consists of two parts; the green roof and the area catering for the water tanks and

solar panels. The element of 'green' is seen all around the building having green roofs, front gardens and an internal garden all helping in improving the air quality. Moreover, with the use of insulated cavity walls and green roof, the apartments are kept warm in winter and cool in summer. The building has also a rainwater catchment system where rainwater from the roof is treated and

Patrick Refalo - Winner of Best Design



Roderick Bonnici – Overall Winner



used in the apartments as secondary class water, reducing the consumption but not the use.

Jonathan Grech – Best Green Ideas

The inspiration behind the building design was the respiratory system. This influenced me to design apartments which, metaphorically speaking, are able to 'breathe'. On an architectural level, air was not the only characteristic required to achieve such breathability. Light, space and energy were also taken into account to ensure the development of a harmonious building in which all aspects work well together.

Energy conservation was achieved through carefully choosing materials and developing passive and active systems which minimise energy consumption. These include: aerated concrete; cellulose, photovoltaic and solar panels; green roof; heat recovery system and grey-water and rainwater catchment system. Air circulation was created by the development of a ventilation system which makes efficient use of the prevailing wind passing through the apartments and the gap created in between.

Roderick Bonnici – Overall Winner

The Yin Yang concept, developed in Chinese philosophy and represented by the Taijitu symbol, has been applied as the main concept for this residential project. Initially, the building was divided in two adjacent but independent parts - the left and the right apartments. These same apartments differ in the way in which they recover energy to power both buildings. Through further alterations, the concept was developed in a manner to enhance the recovery of energy, consequently varying the dissimilarity between the front and back façade. Energy recovered by both facades is collected in a central common depositary to be utilised by both blocks.

Wind catchers are installed on the back facade (facing north-west) passing through the central system to create an efficient ventilation system, subsequently creating the right indoor temperature.

Photovoltaic cells were installed on the south-east façade with the charge collected stored in a central charge collector, generating enough current to feed all apartments. Moreover, the photovoltaic cells installed on the main façade are intentionally positioned to create shading while helping in the Trombe wall system.

Where no shading is being created by the photovoltaic panels on the main facade, polystyrene hollowed building blocks were utilised to increase thermal insulation - with the photovoltaic glassing serving as window-panes.

RESTRUCTURING

IN LINE WITH THE BOLOGNA DECLARATION, THE FACULTY FOR THE BUILT ENVIRONMENT (FORMERLY THE FACULTY FOR ARCHITECTURE AND CIVIL ENGINEERING) IS UNDERGOING AN IMPORTANT RESTRUCTURING EXERCISE. HERE, DEAN OF THE FACULTY PROF. A. TORPIANO, EXPANDS ON THE PROCESS AND THE EVENTUAL STRUCTURE OF THE PROGRAMMES THAT THE FACULTY WILL RUN.

The Faculty for the Built Environment has embarked on the restructuring of the courses it offers to professionals aspiring to work in the building industry and the built environment. The current five-year degree leading to Bachelor of Engineering and Architecture is being phased out, and it is being replaced by a two-cycle degree system, which conforms to the Bologna Declaration. The Bologna Declaration envisages the adoption of a system of degrees, based on credits, common to all European Universities. It envisages the adoption of course structures based on three cycles, one building on the previous one. The objective of each level is to prepare the student for the trans-European market, and also to build further professional competence. The three levels are Bachelor, Masters, and Doctoral. In the system adopted by the Faculty for the Built Environment, 60+180 ECTS credits, (one + three years), are envisaged for the first tier, and 120 credits, (two years), for the second tier. Doctoral degrees will obviously continue to be offered as the research facilities available continue to grow.

The first tier degree, at Bachelor level, will be preceded by a Diploma Course in Design Foundation Studies, which has opened for the first time in October 2010, and which will provide the transition between advanced level secondary education, and the design-based skills required for a successful uptake of the degrees leading to professional careers in architecture, civil and structural engineering, planning, construction management, and conservation architects/engineers. The Course will be divided into two semesters; a 30-credit Certificate programme held over the first semester, and a further second-semester 30-credit programme which would qualify candidates for a Diploma. The Course will offer training in basic design-related tools and visual literacy, and communication skills. Units offered will include training in graphical communication, in the use of computers and computer graphics, in photography, in free-hand drawing and colour appreciation, as well as in oral and written communication. In general, this course

shall ensure that students coming to the Faculty with a variety of skills, and from diverse backgrounds, (including foreign education systems), have those minimum basic skills that are common, and necessary, to the main disciplines that underpin the Faculty for the Built Environment. It is envisaged that these Design Foundation studies would eventually be of relevance to other design-related degree programmes offered by other Faculties or Institutes.

Following the successful completion of the Diploma course, a student will be eligible to register for a three-year Bachelor degree. This first tier degree will be more flexible, more multi-disciplinary, more international, than it has been to-date, and will give more opportunities for trans-European exchange programmes. The 180-ECTS degree is envisaged as a period of study of a range of study-units which are, first of all, common to many of the professional disciplines the candidates wish to follow in subsequent years. Secondly, the range of study-units offered allows a greater degree of choice, than is currently the case, so as to ensure that students take those subjects which are of relevance in the context of the programmes they intend to follow. The first-tier level course should allow for the study of architectural and structural/civil engineering and planning subjects, in preparation for entry to the "Graduate School" stage of studies, whilst allowing candidates to delay, as much as possible, the final decision on which particular professional discipline they intend to follow. The first-tier level course will also concentrate on providing the technical, "knowledge", basis, particularly for materials and constructions processes, without which design creativity is not really possible.

The proposed professional Masters degree programmes develop from the current, final two-year, study streams, into fully-fledged 120-credit postgraduate degree courses, which impart specific professional competencies. The award of the Masters degree will give access to one of the three main regulated professions related to the built environment, as recognised at European level. At least two of these main profes-

sional disciplines would qualify candidates to the award of the local state warrant of *perit*, namely that of architect, and that of structural and/or civil engineer. There will be at least three second-tier professional degrees, admission to which would be after successful completion of the first-tier course. Variants in the range of subjects packaged together for the masters degree courses would also be possible, including the traditional, and still relevant, package of architecture with structural engineering. One important variant is envisaged to be that of combining traditional planning disciplines with relevant infrastructural topics, such as water and mineral resources, waste management, and transport engineering. The objective of these three main professional masters degrees would be to ensure that the respective graduates would qualify for the titles of architect, engineer, and planner, respectively, as currently defined at European level, and to achieve professional status in Malta (currently the warrant of *perit*), and in Europe (eg. the regulated titles of Architect, and of European Engineer). Further specialised and research-based study will also be available through specialisation Masters degree programmes, such as the Masters of Science in Conservation Technology of Masonry Structures, or research degrees such as Masters of Science, or Doctor of Philosophy. These developments allow the Faculty to move away from a single professional degree course, addressing only architecture and civil engineering, to a Faculty that, within the limitations of the University's resources, addresses the wider issues relevant to the quality of the built environment in the Maltese Islands, and beyond, and provides training, and research, in the other professions, besides architects and civil engineers, who have an important role in the process whereby the built environment is formed and modified, including planners, construction managers, building engineers, conservation professionals etc..

The transition from the current system to the new system will be phased over the next four years.



QUALITY CHARTER ON THE PROVISION OF ARCHITECTURAL SERVICES TO SOCIETY

Architecture is of fundamental importance to society as it is the physical manifestation of our cultural identity and it is the principal contributing factor in the creation of a quality built environment. Furthermore, it is accepted that our well-being is affected by the quality of our surroundings and, as we all spend more than 80% of our time in buildings, conceiving and constructing high quality buildings is a significant responsibility that rests on the architectural profession. In consequence, the Member Organisations of the ACE (Architects' Council of Europe) whose members make up the body of 480,000 practising architects in Europe have adopted this Quality Charter as an outward sign of the profound commitment of the architectural profession to ensuring that it lives up to the expectations of society by assuring that the services it provides to its clients are quality based and that built outcome of its work makes a positive contribution to the overall quality of the built environment and hence to the quality of life of the citizens of Europe.

The commitments adopted by the profession and set out in this Quality Charter are grouped under six headings:

A Profession Dedicated to Quality: The profession ensures that it delivers a high quality service, high quality of works and a high quality of architecture in all buildings on which it works.

A Competent Professional: Clients can be assured that the architects they appoint have received a high level of education and training and that they keep their knowledge permanently up to date.

A Responsible and Reliable Professional: Taking its responsibilities to heart, the profession acts independently of vested interests, respects ethical principles and offers, through appropriate insurance, security to its clients.

A Professional Dedicated to the Client: Ensuring that the needs of the client are fulfilled in an optimal way, the architectural profession ensures a balanced and functional result, whilst being ready to address any disputes openly.

A Partner Conscious of the Public Interest: Solutions proposed by the profession to the particular need of each and every client also take account of the wider impact of its work on current and future generations of users and occupiers.

A Recognised and Organised Profession:

The profession is organised in a manner that respects European and local laws, culture and traditions, via regulations that are proportionate, non-discriminatory and transparent.

INTRODUCTION

The Architects of the European Union, represented by the Member Organisations of the ACE, undertake to follow the principles set down in this Quality Charter, which go beyond the accepted European minimum practice. While the Charter is not legally binding, it supports general and professional legislation on quality where these already exist in the Member States of the EU. The Quality Charter includes references to further papers and European legislation that provide information on details and procedures. It also gives links to the Member Organisations of the ACE, so that users of the Charter can find information relevant to the respective legal context of each Member State.

The Charter sets out voluntary rules for the architectural profession that form part of the overall framework that is needed in order to fulfil the expectations that consumers (both clients and users) have of the profession. It is only the combination of architectural creativity and the perfect delivery of quality services that can guarantee the result expected and deserved by consumers and society as a whole – the continuous expression of quality in the built environment: architectural culture.

A Profession Dedicated to Quality

The engagement of an architect in a project represents certitude about quality for the consumer (client):

**Quality of Service:* the architect puts all of the capabilities, human resources, technical ability and financial resources of his or her office at the disposal of the client in order to achieve the best result in the best timeframe for the client's project. To this end, the architect subscribes to a Quality approach that may be formalised through a certified Quality Assurance system

**Quality of the Works:* over and above the services provided, the intervention of the architect aims to offer to the client, and to society, buildings and products that are sustainable in all aspects, appropriate to their site, to the needs of the client and to their context.

**Quality of the Architectural Concept:* the involvement of an architect offers the unique

added value of creativity that is capable of integrating and overcoming constraints to devise a global response that is fair and valuable for the client and for the environment.

A Competent Professional

Engaging an architect represents, for the client, a guarantee of competence that relies on:

**Academic training* that is lengthy, of a high level, recognised at European level, often completed by a period of professional experience and the acquisition of a licence to practice (which is often a requirement for certain complementary tasks) or (for certain kinds of work) additional qualifications are sometimes required.

**Continuous Improvement and Updating of Knowledge* through continued professional development.

**Professional Experience* that is essential to the correct application of acquired knowledge and skills, to the profound understanding, based on experience, of the environment and of the cultural context, to correct and professional management of projects and to a realistic appreciation of their development.

A Responsible and Reliable Professional

Given the importance of his or her function and of the long-term consequences of his or her work, the architect must respond to the expectations of the client and of society.

**The defence of the clients' interest and of the long-term public interest* are priorities for the architect in the choices and decisions taken.

**By virtue of his or her status as an independent professional,* the architect acts with integrity and impartiality while respecting ethical principles that go beyond the simple regulatory requirements.

**Thanks to this independence,* the client finds in the architect a reliable partner who offers a personalised service and with whom he or she can work in total confidence and confidentiality.

**To ensure this reliability and trust,* the architect assumes his or her responsibilities in the knowledge that they are correctly evaluated and covered by appropriate insurance that reflects the importance of the work undertaken.

A Professional Dedicated to the Client

By virtue of his or her central role, the architect can offer to the client a tailored, effi-

cient and effective service whose scope goes beyond the conception of the works to be realised.

**The architect can give to the client a clear presentation of the services that are necessary and desirable (as well as details of the most appropriate contributors) to ensure the best delivery of the works envisaged.*

**The architect can assist the client in a realistic definition of his or her needs and wishes (relevant to available resources) thanks to an open and attentive approach that draws on experience.*

**The architect can also usefully assist the client with the necessary administrative procedures (relating to the building permit or the building work itself), in the choice and identification of partners, in the preparation of agreements and contracts, in the execution of the works and in the hand-over procedures etc.*

**The architect is always vigilant to avoid conditions and situations that are likely to undermine the correct progress of his or her appointment and the project. When, despite all of this, a conflict arises, the architect spares no effort to resolve the problem in a diligent and courteous manner, taking care to minimise any harmful consequences. If it becomes necessary, the architect informs the client of the range of options available to resolve the problem (mediation, arbitration etc.).*

**In relation to his or her intervention, the architect provides an upfront, written, clear and unambiguous definition of the conditions under which the services will be provided that includes clear details of remuneration.*

A Partner Conscious of the Public Interest

Whilst conceiving of the most appropriate and correct responses to the needs and budget of the client, the architect naturally takes into account the protection and well being of present and future users together with the preservation, the exploitation and the development of the natural, social and cultural heritage to which he or she is contributing.

A Recognised and Organised Profession

In calling on the services of an architect, clients and society benefit from the supervision and cross-referencing of an organised profession that offers an additional assurance of quality. It also benefits from the security that derives from the appropriate regulation of the profession.

THE PROTECTIVE SHELTERS OVER HAĞAR QIM AND MNAJDRA MEGALITHIC TEMPLES AND THE VISITOR CENTRE PROJECT

BY PROF. ALEX TORPIANO, AOM PARTNERSHIP

The megalithic prehistoric temples of Malta and Gozo are unique free-standing stone monuments, dating back to 5,000 and 5,500 years ago – amongst the oldest surviving examples of stone architecture in the world. The involvement of the author with the preservation of these temples starts about 16 years ago, following a collapse of part of

the Mnajdra Temple complex. Over these years, a number of other collapses in Mnajdra, Hağar Qim, Ġgantija and also Tarxien, as well as detailed observation of the temple ruins, has led to the conviction that the Temples were suffering from rather rapid deterioration caused primarily by exposure to heavy rainfall, as well as the sun and wind. In 2000,

a detailed condition survey of the four main Temple sites formally identified this problem and recommended the erection of protective shelters. This report was endorsed by the Scientific Committee appointed to advise about the condition of these unique monuments, and this led to a Cabinet decision to erect protective shelters over all four sites. An

international design competition was held to select the designer of the protective shelters and adjacent visitor centre. The competition was won by Swiss architect Walter Hunziger, working with German engineer Michael Keifer. aom partnership was appointed by Hunziger to act as the local periti, to prepare detailed design documentation for the Visitor Centre, and to supervise the erection process. The protective shelters were procured via a design-and-build process; the author was responsible for the preliminary design of the foundation system, and subsequently for the approval of the detailed design of the foundations – a process which turned out to be much more complicated than originally envisaged, and that required the combined efforts of the author, the design engineers of the Contractor, and the Contractor (and his local sub-contractor), to resolve.

The Protective Shelters

The protective shelters were conceived as a large parasol, to protect the megalithic ruins from the main agents of deterioration. In order to ensure that the existing hygrothermal balance was not drastically modified by the intervention, it was important that the protective shelters did not create a complete enclosure for the Temples, even if this meant that it would be difficult to reduce the damaging effects of wind. On the other hand, reducing the amount of rainwater which falls directly on the Temple should also have the effect of reducing the deleterious effects of wind currents drying out the stone surfaces. In effect, the recurring salt crystallisation cycles would be diminished, thus reducing



Under the protective shelter, on inauguration night



Drilling inclined tension rock anchors

also the associated damage.

The design brief required that the chosen structure be lightweight, in visual impact as well as in physical terms, that the structure be capable of covering the irregular shape of the Temples, and that, whilst it shaded the Temple stones, it also allowed light to enter in sufficient quantities to avoid casting a black patch of shade over them. At the same time, it was also necessary that the protective shelters be capable of erection, and eventually also dismantling, without hazard to the Temples. They also had to be reversible, with as little impact on the ground as possible. Overall cost, and ease and cost of maintenance were obviously also important considerations.

Another important requirement was that any possible relationship between the orientation of the axes of both Hajar Qim and Mnajdra Temples and celestial bodies would not be obscured by the protective shelters. In both Temples, there are sight lines that link views of the Temples with each other, and with the nearby small island of Filfla; at Mnajdra, there are important links with the rising position of the sun at summer and winter solstices and the equinoxes. It was also important that the structure should not inhibit the reading of the forecourt at Mnajdra as part of the Temple structure, and that the fore-court should not be obstructed by any footings or similar.

The original proposal was for a single latticed arch to support a Teflon-coated membrane, anchored at various points around the Temple. The profile of the latticed arch was



Erection of Visitor Centre

designed so that adequate clearance would be achieved above the highest of the Temple megaliths (a height of 4.5 m). During the process of approval of this proposal, however, major objections were raised about the overall height of the arch, and the visual impact such a structure would have on the area. The proposal was subsequently amended to one involving a pair of latticed or trussed arches, meeting at the same foundation points, thus achieving a lower overall height.

The trussed arches are the main supporting structures of each shelter. These have a triangular cross-sectional configuration, with a 324mm diameter steel tube at the top vertex, while two 194mm diameter steel tubes form the lower vertices. The span of the arches varies from 53m at Hajar Qim, to 67m at Mnajdra. The shape of the membrane cover depends exclusively on the geometry of the supporting arches and the tensile stresses which are induced in the membrane by a number of peripheral cables anchoring it to the ground. The membrane form, and the subsequent



Membrane Roof over Temple ruins



Complex foundation detail to receive various tension connectors, and to adjust position of contact between arch and ground

fabric patterning, was determined by a computerised form-finding process. The form derived was then tested using wind-tunnel modeling, in order to determine the forces generated in the arches, and especially in the arch foundations and cable anchor-points. Various scenarios, including accidental failure of a number of cables in high winds, creating asymmetrical loading conditions, were modeled in order to obtain the worst case design loadings for the foundations.

The archaeological importance of the site imposed a number of limitations on the design of both the foundations of the arches and the membrane anchorage points. A detailed debate on the type of foundations that would be allowed was engaged in with the Superintendence of Cultural Heritage, which had overall responsibility to ensure that intervention was minimal, and that no damage was done to the site. In order to avoid any excavations or drilling into the ground, one



Erection Process

option was to adopt heavy concrete blocks, heavy enough to resist the upward forces generated at the cable anchors, and the horizontal forces acting at both cable anchors and arch foundations. However, the relative calculations showed that the size of each concrete foundation block required would be in excess of 30m³, implying that the visual impact of such foundations would be very significant. The alternative approach was to make use of inclined ground anchors, for the cable foundations, and concrete pad foundations stabilised against horizontal forces by a limited number of reinforced concrete piles. The process of designing such foundations was very demanding since it was necessary, first of all, to ensure that the geotechnical engineering interventions would be as limited as possible, and would not create any archaeological deficit, whilst ensuring an appropriate level of safety, even in the case of extreme storm conditions. Rigorous design reviews and a number of re-designs were required to ensure that these conditions were met.

When the final form of the arches and the membrane had been determined, the resulting positions of foundations and anchor points were marked on the respective sites, in order to verify any possible archaeological implications. An archaeological investigation was carried out at each point, with the active participation of the Superintendence of Cultural Heritage. Drilling was permitted only when the Superintendence was satisfied that no archaeological assets would be affected. In those cases where archaeologically sensitive situations were discovered, the designers were required to modify the position of the foundation or anchor point, in order to mitigate the archaeological impact. This was not an easy task since the form of the membrane cover and the supporting arches could only be maintained by the resultants of tension forces acting in the same direction of the resultants of the cable/strut system



Foundation designed to transfer arch support point to area where piles could be driven into rock

that had already been proposed. This meant that the options for any alternative tension cable configurations and anchor points were severely limited. It was not possible to move a particular anchor point outwards, along the existing line of action, without some means of deflecting the relative cable from its current direction, and this would invariably imply some attachment to the ground at practically



Membrane Structure

the same location as the current cable anchor.

In the case of the arch foundations, the displacement of the point where horizontal forces are taken into the ground, via a drilled pile, was theoretically possible, using a pair of horizontal compression struts symmetrically arranged on either side of such line. This, however, implied that the number of anchor piles drilled into the ground would also increase - it possibly could even double. It was important to emphasise that even if the drilling points of the piles, required to absorb the horizontal forces, were shifted horizontally, the contact point between the ends of the arch and the ground would remain unchanged, and the transfer of vertical load would need to occur at the same point. This meant that this contact point would still need to be covered by the arch foundation. The process of archaeological assessment, proposing mitigation measures, re-designing of foundation anchorage detail, and obtaining the relative approvals, proved to be a difficult one, especially since, by this time, the fabrication of the



Erection process - note temporary lifting frame

membrane, and of the supporting arches, had already started, and could not be easily modified. In some instances, this required the fabrication of very particular steel extensions to the proposed foundations.

The final design issue was the selection of the membrane fabric. The most important characteristics for such material were its durability, particularly under UV exposure conditions, temperature and humidity variations and salt spray, and the light transmittance that could be achieved. Other important characteristics included the tensile strength, the dimensional stability, and, obviously, the cost. PTFE-coated (Teflon) glass cloth was selected for the membrane material, giving a life of 20-25 years. PTFE is one of the most inert plastic materials available and does not depend on UV absorbers, pigments and flame-retardant additives to improve its performance. It is also self-cleaning, and, in the sun, it bleaches to a brilliant white colour.

The environmental performance of the protective shelter is, obviously, an important consideration. The main protective features of the shelter are its ability to shield the Temple structures from direct rainfall, particularly the high intensity rain storms that have, repeatedly, caused collapses, and the ability to shade the Temple structures from the sun. The requirement of shading had to be balanced against the requirement of allowing sufficient light transmission to prevent a dark black shadow on the site. Tests carried out in laboratory conditions have shown that this type of fabric decreases the thermal fluctuations of the surface of the megaliths by at least 5°C, or more depending on the amount of light transmittance.

Visitor Centre

The Visitor Centre has been the target of some rather unfair criticism. The original concept was that of two rational boxes placed on

the ground, in contrast to the organic shapes of the stone monuments. The main difficulty was the sloping rock surface beneath the soil, and the absolute prohibition of any excavation works to accommodate part of the volume of the proposed building – even the excavation of the lift pit was the subject of debate, and, eventually, special, and very limited, permission from the Superintendence of Cultural Heritage was obtained. The site for the Visitor Centre was chosen on the basis of a recommendation from the International Jury that had assessed the competition entries, which was that the Visitor Centre should be located in what was then the car-park area of the Temple site, particularly because this area was already disturbed. The site selected was, in fact, between the existing upper and lower car-parks. The limitations on site excavation meant that even though the floor level of the Visitor Centre was pitched as about 1m below the upper car-park (which was the lowest level possible, in view of the existing rock levels), the same floor level was about 3m above the level of the lower car-park. This is what led to the concept of a rational box “floating” over the ground, when viewed from the lower end. Although the building is, therefore, two storeys high when seen from this end, in actual fact it is the lowest it can be, from the upper end of the site – and is low enough not to be visible from the entrance to Ħaġar Qim Temples.

The Visitor Centre is constructed as a series of simple steel frames, with composite floor slabs (profiled steel sheeting and in-situ concrete), enclosed by a built-up insulated external skin. Large double glazed squares punctuate the geometry of the two boxes that make up the Centre – with polymer composite grilles screening the glazed apertures that face west and south. The lower level is clad in uncoursed rubble masonry. The interior is simple but elegant, with an exposed steel structure, an exposed profiled sheeting ceiling – partly covered by suspended acoustic panels – and a dark tiled floor. The Centre includes a small cafeteria, and a small shop, an auditorium where visitors are given an audio-visual introduction to their visit, a children's area, where chil-

dren are introduced to the mysteries and joys of archaeological investigation by means of simple games, and, most importantly a small exhibition area explaining the historical context of the temples, the story of their discovery and excavation, the hypotheses of their construction, the problems of their survival and, not least, the story of the erection of the protective shelters.

Conclusion

The project for the erection of the Protective Shelters and the Visitor Centre at Ħaġar Qim and Mnajdra was delicate and controversial, not least because the sites are part of the World Heritage register, and because it was initially very difficult to convince people that the exposure to the elements was causing rapid and irreversible damage to the monuments, and then because the intervention, in what was previously an idyllic setting for the monuments, inevitably changed the character of the site. The interventions were, however, absolutely necessary, and it is of great satisfaction to note that the original scepticism, and sometimes outright opposition, has been converted, after a visit to the monuments in their current context, to at least reluctant, but often enthusiastic, acknowledgement of the quality of the final product. The protective shelters, in particular, not only give the monuments a new lease of life, but also enhance visitor experience – as has been confirmed by many visitors.

(Partially extracted from “Shelters over the Megalithic Temples of Malta: Debate, Design and Implementation”, Cassar, J., Galea, M., Grima, K., Stroud, K., Torpiano, A.. Journal of Environmental Earth Sciences, Springer, 9 September 2010.



Visitor Centre at Night

THE VENICE ARCHITECTURE BIENNALE

BY TOM VAN MALDEREN

Currently, Venice is awash with architects, designers and enthusiasts all taking in The 2010 Architecture Biennale, drawn from all corners of the globe to contribute to, and experience, one of the most prestigious and important architecture exhibitions. This is the 12th biennial exhibition, taking the latest selection of innovative imagery, forms, presentations and ideas to one of the world's most harmonious and unchanged cityscapes.

Most of the biennale is divided between the Arsenale, where the linear arrangement of old military navy sheds creates a 300 metre long chain of installations, and the Giardini, a large urban park with the Palazzo delle Esposizioni, alongside the more established national pavilions. Also, numerous collateral parallel events, proposed by international organisations and institutions happen alongside the exhibition throughout Venice.

This year sees the event directed for the first time by a woman, and for the first time in a while, by an architect, Kazuyo Sejima, Pritzker Prize winner and one half of the Japanese practice SANAA, who designed The New Museum in New York and the undulating EPFL Learning Centre



Looking at the Arsenale across the water



At the Arsenale



The Belgian pavilion at the Giardini, 2010

The exhibition 'Usus/Usures' displays bits and pieces of used, heavily worn, fragments from a variety of public buildings. Fabrics of heavily used offices to fading stairs are highlighting the notion of durability and the nature of wear and tear. The gallery-like-scenography takes these overlooked architectural details to works of art. In this case 'wear' can be the way of reading architecture, appealing a sense of both use and loss that is truly poetic

in Lausanne. She has a long history with the Venice exhibition as she organised the Japanese Pavilion in 2000 and won the Golden Lion in 2004 for the most significant work of the 9th International Architecture Exhibition.

"The Biennale should be a reflection on architecture. The twenty-first century has just started. Many radical changes are taking place and, in such a rapid-changing context, can architecture clarify new values and new lifestyle for the present?", Sejima stated while adding that she hopes this show to be "a chance to experience the manifold possibilities of architecture as well as to account for its plurality of approaches, each one of them being a different way of living."

Entitled 'People meet in Architecture', the 48 participating firms, architects, engineers and artists will demonstrate their positions regarding the interaction of new social and natural environments. "This way the atmosphere of the exhibition itself will be achieved through multiple points of view rather than a single orientation," added Sejima. "The idea is to help people relate to architecture, to help architecture relate to people, and to help people relate to themselves."

Another component of the Biennale is the National participations; this year there are 53 participants, including first-time entries from Albania, Kingdom of Bahrain, Iran, Malaysia, Morocco and the Republic of Rwanda.

It is very clear that this exhibition is a contrast to the 'information overload' of previous editions; giving independent space to each selected contributor to build and produce actual physical space, and spaces to be experienced firsthand rather than being described or represented on flickering screens.

Reactions in the international press are divided accordingly. We-make-money-not-art.com reports: "Call me a masochist but I missed being slapped in the face with crucial issues such as the rise of the megapolis, un-restrainable traffic, sustainability, the necessity to provide shelter for populations fleeing conflicts and natural disasters, etc.". Meanwhile Rowan More highlights in the Guardian: "One of the good things about this year's biennale, the 12th, is that it is delightful. It alerts the senses and the



Transsolar + Tetsuo Kondo, 'Cloudscapes', 2010

Cloudscapes engineered an atmospheric cloud to hover above your head; a spiralling, looping bridge guides you into - and then above - this hot, humid cloud before returning you, sweating, to the ground. Held in place with improbable-looking rings around existing brick columns, this metal structure wobbles you in mid-air. The atmospheres above and below the cloud have different qualities of light, temperature, and humidity, separating the spaces by a filter effect.



The Kingdom of Bahrain, 'Reclaim', 2010

This arguably unspectacular, but certainly humane project was awarded the Golden Lion for the best national participation at the Biennale. A series of fishermen's huts have been moved from their original sites in Bahrain to become the focal point of the exhibition. In line with the theme of this year's biennale, it offers the visitors the chance to experience rather than observe architecture and through a series of interviews allows them to meet with the many anonymous architects as they speak about their relation to the sea.



Studio Mumbai, 'Work-Place', 2010

Studio Mumbai has piled up wooden building elements, mock-ups, tools, materials, samples and tiles in one of the big exhibition spaces of the Arsenale, creating a feeling of intimate, welcoming and organized chaos. The installation speaks of architecture more akin to craftsmanship and physical labour than neat drawings and models. "It is possible to have set ideas of what architecture should be, but first we need to understand why things are a certain way" says Bijoy Jain, founder of the Studio.



Tom Sachs, 'McBusier', 2002

The artist Tom Sachs made a career revisiting contemporary icons such as Prada and the atomic bomb and has been given a large room to exhibit his take on the work and legacy of Le Corbusier. One of them is McBusier, a sculpture that brings together Le Corbusier's Villa Savoye (1928-31) and a McDonald's drive-in; each of them is monitored by security cameras and connected by a racetrack. Both buildings incorporate the automobile in its architecture. The artist explained: "The first represents a kind of ideal, but failed, modernism, the second the more successful, but greedy and corrupt, consumer version."



Audi Urban Futures Award at the Scuola Grande Della Misericordia, Cannaregio, Venice

One of the collateral events happening throughout Venice is already worthwhile visiting just because of its magnificent 13th century location. A group of architects were asked to imagine what cities might be like in the future, especially in relation to transport. Luckily for the sponsors, the future still seems to evolve around cars, albeit driverless ones, which use space more efficiently and allow city streets to be more actively used by pedestrians. Plausible technology or fantasy: time will tell.

mind. It has life. The content of the Corderie has presence, but is not too densely packed, and skilfully mixes up heavy and light, light and dark, cool and warm, image and object," and continues "There is a tendency now to think the only valid form of architecture is to help earthquake victims, or do something to solve the Palestinian problem, a tendency that has its own pomposity and

vanity. Sejima steps to the side of this opposition, and shows what architects should spend much of their time doing. Which is to make spaces. With people in them." It is exactly these ongoing shifts that make a biennale meaningful and worth visiting. Whether it leaves you with the idea that 'this or that edition' is unsettlingly light on ideas; or speaks to all your senses in a seri-

ous yet entertaining way, what is certain that the event will feed your thoughts for many months to come. The exhibition runs through till the 21st November and you can find direct flights from Luqa to Treviso, only a 45 minute bus drive away from the splendour of Venice. If you missed this year's edition though, make sure to look out for details on the 13th

edition in two years' time. Visit www.labiennale.org for further information. One last observation: why hasn't Malta found its way to participate as a nation?

Tom van Malderen is an Architect at Architecture Project and local correspondent for A10 Magazine

ORANGE GROVE

REVIEWED BY
DR CONRAD THAKE



Medium-rise residential complexes are today one of the more common forms of housing development. With land in building development zones becoming ever more limited, developers have sought to utilise the full development potential of the site. However, for such housing schemes based on medium to high residential density, design issues have assumed an even greater significance. The creation of an appealing environment that successfully combines both functional and private interior spaces with pleasant, semi-private open spaces is critical.

The Orange Grove Residential Complex, located along a main road in Balzan is instructive in demonstrating that it is possible to create a medium-rise development that combines the exigencies of modern day living within an almost introspective precinct. Furthermore, its design was conducive to the creation in the architect's own words of "an amiable secure environment for communal conviviality away from the busy street". The complex comprises 34 residential units of various sizes distributed around four buildings and accessed through a sunken T-shaped courtyard that overlies a basement car park. Two commercial units separated by the semi-public entrance forecourt, face the main public road and serve as a buffer zone to the residential units.



monolithic use of materials and colours combined with the austere cubic forms of the design are intended to recall the simplicity of local vernacular architecture."

The plans of the residential units are based on a compact and quasi-square format, thus eliminating the need for oppressively-long corridors and benefiting from more direct sunlight. This

efficient layout is conducive to the creation of living interior spaces that are abundant in natural light and ventilation – qualities which are sadly amiss in many run-of-the-mill developments. This is a residential project where design and the appropriate use of materials are accorded a high priority. The attention to detail is impeccable throughout and is to be highly commended. 'Orange Grove' provides architects and developers with a model case-study of how a medium-rise residential development could create a pleasant living environment within a stimulating landscape setting.

The heart of the scheme is the elongated sunken courtyard which takes the form of a residents' pedestrian precinct. It does not only serve as an access core for the residents but provides a tranquil landscaped area

for the local residents – a sort of giardino segreto. The architect Godwin Vella devoted considerable attention to the design of the courtyard. Orange trees grow from a line of planters, reflecting water pools and discrete changes in levels are all conducive to creating an ambience of tranquility and introspection. Another critical design issue is the abundance of direct sunlight that reaches the courtyard. This has been achieved by stepping back the upper floors of the surrounding buildings such that no internal façade is higher than three floors. The reduced effective height has the added benefit of imparting a human dimension to the courtyard.

The volumes of the residential units are composed of fragmented but distinct masses. The facades overlooking the courtyard are animated by varied window openings; extensive façade openings are further divided into patterns of sandblasted-opaque and clear glass. The architect employs a selected palette of earth-colours to highlight specific architectural elements and to contrast them with the monotone white faces. Travertine cladding is also utilised selectively to provide a material contrast and to add visual interest to the wall planes. The combination of varied material surface textures and select colour highlights set against the white wall background makes for a varied but sophisticated setting. As the architect himself stated, "this spare,



PROJECT: ORANGE GROVE RESIDENTIAL COMPLEX
 LOCATION: BALZAN, MALTA
 ARCHITECT: PERIT GODWIN VELLA
 TYPOLOGY: MEDIUM RISE RESIDENTIAL DEVELOPMENT
 NUMBER OF UNITS: 34
 IMAGES: KURT ARRIGO



Sustainable Green Development

BY PERIT SIMONE VELLA LENICKER

On the 29 September 2010, the Kamra tal-Periti had the pleasure of hosting Architect Vincent Pieri, who visited Malta for a three day stint as a guest of the United States Embassy in Malta. His lecture, entitled 'Sustainable Green Development' at the Aula Magna in Valletta was delivered in a clear and unequivocal manner, and he warned of the need for architects to take to the stage and become main actors in the field of sustainable development.

Besides following Pieri's lecture, I also had the pleasure of meeting him for a brief interview over a cup of tea only hours after his arrival in Malta, and although still somewhat jetlagged, he certainly manage to intrigue me with his simple view of what sustainable development is, and can be.

So what is sustainable architecture and how does one go about convincing a client to invest in sustainable technologies, I asked? Well, it's quite simple, according to Pieri. Architecture became unsustainable with the invention of new technologies like the light bulb and the air conditioner – architects no longer had to work hard to allow daylight to enter a building, or to cool and heat a space; they no longer had to take into account data on sun paths, wind roses and rainfall. However, one need only look to old buildings for inspiration, a living tradition of how to build sustainably, how to achieve a balance between ecology, economy and social equity.

Convincing a client to go the sustainable route is not always easy; clients who are owners are more inclined to aim for higher standards, while clients who are developers tend to opt for the easy way out. However having the information at hand to show a client that building sustainably is not rocket science, but really involves the adoption of time old techniques albeit with new technologies and materials, is usually the key to getting them on board. Of course, it is also important to be able to show clients what savings they can expect by including sustainable design



Vincent Pieri

measures in their building!

I recounted an experience I had last year when visiting the World Architecture Festival in Barcelona, an event where architects from around the world present their work to various juries and compete for titles in various categories. One architect presented her firm's design of an eco-hotel, which incorporated a vast array of energy saving aspects and technologies. After her presentation, one of the judges stated, "you do realise that this is the World Architecture Festival, do you? Where is the architecture in your building?" How easy, or difficult, is it to create architecture that is a work of art as well as being sustainable?

Vincent Pieri smiled at this question and went on to argue that it really depends on what building typology one is designing – some buildings are more appropriate to architectural expression than others. The

definition of good architecture will always be subjective, depending on where one is brought up, who his or her champions or heroes are, and depending on one's expectations and desires. Good architecture, however, will always be that which respects and blends in with its surroundings. For example, what good is it to have an architecturally pleasing skyscraper which casts the buildings surrounding it into shadow? What good is it to produce an architecture which could easily be located anywhere on the globe because it is so alien to its surroundings?

Place should inform design, both architecturally as well as with regard to environmental aspects such as rainwater collection, energy production and orientation among others. "Until the 1960s the old architecture principles were still used but in the 1970s these were ditched for new ones and blended with technology, creating a disastrous unsustainable architecture. This coincided with the time when Malta invested heavily in reverse osmosis technology and people started to stop using wells and other natural methods to store water. At the time it was probably thought that it would be cheaper to run reverse osmosis but this does not happen anymore, as the Maltese people know very well... The thought that Malta has only 15 years supply of water is daunting."

Architects and engineers have an important role to play in all this. Achieving an integrated approach in the design of buildings is

imperative. So too is planning – long term planning, not political planning which tends to revolve around elections dates. Achieving an improved quality of life should be everyone's goal, and our profession certainly has the opportunity to attain this on a daily basis. Furthermore, one should not only look to the sustainability of individual buildings, but to the creation of sustainable neighbourhoods and environments – "green architecture is not good for anything unless we have somewhere to put it!"

Vincent Pieri is an architect whose sole focus is the integration of green and sustainable strategies into the built environment at every level through design excellence and the application of sound project management principles. He is committed the green building movement in Puerto Rico and the Caribbean region. Born in St. Louis Missouri, Vincent has lived in Puerto Rico since 1988. He currently practices as the principal of Pieri + Associates Architects, an architecture, project management and green design firm based in San Juan, Puerto Rico. Established in 2003, Pieri + Associates Architects is dedicated to enabling clients, project development teams, and building owners understand and adopt successful eco-effective strategies and providing creative interdisciplinary technical support from early-stage integrative design efforts and metrics throughout the design, construction and building life cycle. Pieri is a LEED 2.0 Accredited Professional.



Sheraton Convention Center Hotel, a 500 room 42,000 square metre resort hotel anchoring the Puerto Rico Convention Center District LEED-NC 2.2 certification program.



Centro Judicial de Aibonito, Puerto Rico

GOVERNANCE AND THE CITY

BY PERIT SIMONE VELLA LENICKER

To celebrate the 2010 World Day of Architecture, with the theme 'Better Cities Better lives-Sustainable by design', the Kamra tal-Periti organised a lecture and discussion session entitled 'Governance and the City'. This session, which continued on the Kamra's commitment to the need to improve urban quality in the Maltese Islands, as manifested in its 2007 publication 'The Urban Challenge', was held on the 30 October 2010 at the Aula Magna in Valletta.

The guest speaker was renowned Spanish architect Professor Josep Anton Acebillo, one of the key figures behind the transformation of Barcelona over the last three decades. From 1975 to 1981 he worked as an independent architect in Barcelona and as a Professor at the University (ETSAB). From 1981 to 1987 he was Director of Urban Projects of the City of Barcelona, a position that involved projecting and directing all infrastructures, monuments and urban projects promoted by the city. For the quality of the urban spaces designed and built under his direction, the School of Graduate Design of Harvard awarded the city of Barcelona the 1990 Prince of Wales Prize in Urban Design.

From 1988 to 1994, Acebillo was the Technical Director of the Olympic Holding of the city of Barcelona, in charge of leading the projects and building of the main infrastructures for the 1992 Olympic Games. For his contribution to the urban transformation of the city, he is the recipient of the Honorary Medal of the City of Barcelona 1992, and, together with Oriol Bojigas and the three mayors of Barcelona responsible for its transformation, the recipient of the RIBA Royal Gold Medal for Architecture in 1999, awarded to the city of Barcelona. In 1993 he created Barcelona Regional (BR), the Metropolitan Agency for the strategic development of urban projects and infrastructure of the city where he continues to be its CEO. His efforts are awarded the Special European Prize of Urbanism 1997/1998 of the European Commission



Via Júlia, Street (1986)

for the project Infrastructures and General Metropolitan Systems. In 1998 he became Commissioner of Infrastructures and Urban Planning of Barcelona and in 1999 was appointed Chief Architect of the city of Barcelona. Acebillo is currently a Professor at the Accademia di Architettura di Mendrisio, in which he was Dean of the Faculty during two consecutive mandates (2003-2007) and where since 2004 he directs the Institute for the Contemporary Urban Project (i.CUP). Prior to his appointment as a Professor in 2001, he taught in several architecture schools, among them the Faculty of Yale, the Graduate School of Design (GSD) of Harvard, the architecture school of National University of Singapore (NUS) and the International Architecture and Urban Design Laboratory (ILAUD).

With such a curriculum vitae to his name, it was no surprise that Acebillo's lecture was deeply enthralling and riveting. It is impossible to condense his three hour delivery into a few words, so I will dwell only a few points. Acebillo related the changes experienced by cities between the 19th and 20th century through the decline of agriculture in favour of industrialism and today, with the decline of heavy industry in favour of neotertiary industry. Cities must respond to these changes and accommodate the new realities that the global economy is manifesting. Of concern here is what will happen to cities and architecture after the recent economic crisis.

Four urban conditions were highlighted by Acebillo as being those that define the current global architectural situation, which he described as one of deep crisis, when these conditions are treated in an excessive manner. These conditions are:

"Excess of historicism": as opposed to the need for innovation; this, he said, is certainly evident in Malta. Although it is necessary to preserve buildings and structures, it is also necessary to be selective in what should be

retained and protected so as to allow room for innovation in the city.

"Excess of simulation": we have all heard of "The World" project in Dubai, where one can buy any of 300 islands forming a map of the world. This is urbanism without a soul, and here Acebillo referred to the rationality of the Grand Harbour, which impressed him so much on this visit that he has resolved to return in the near future.

"Excess of iconic references":

all cities have the same problems, but all cities should find specific solutions in response to their social, cultural and economic environments. Creating icons is a marketing tool, and does not necessarily address the particular needs of the society within which they are set. In the case of simulation and icons he referred to the need for attention to the building program and the rationale for a project and not just the superficial elements of its appearance or its ability to present a marketable image.

"Pre-eminence of urban business": at this point Acebillo referred to the glut of empty housing resulting from the populace's lack of economic power to purchase one's own residence. Social housing thus becomes a product of the market, and needs to be addressed in such a way that it is affordable, yet contributes positively to its surroundings. At the same time, Acebillo underlined the critical aspect of economic sustainability and emphasised that it is not possible to speak of sustainable cities without economic sustainability.

Acebillo then went on to describe in detail the regenerative projects carried out in Barcelona over the last twenty years. He focused on the projects executed in preparation for the 1992 Olympic Games, emphasising that only 11% of the available budget was used for the construction of sports facilities, with 60% of the budget being spent on the upgrading of the city's infrastructure and 20% on its underground structures. Urban 'sponging', being the demolition of whole blocks to create new open spaces



Forum Area & Diagonal avenue (2004)

and city nodes, is another aspect of Barcelona's renewal, as was the focus on public space projects to improve the quality of spaces used on a daily basis by the inhabitants and tourists in Barcelona.

He also noted how Barcelona was transformed by urban projects and not masterplans; a masterplan he said, is something needed for the expansion of the city, but for transformation one needs to define the urban projects that will act like acupuncture in the city.

ture in the city.

Certainly the most impressive aspect of this lecture was the symbiosis between the technical and political aspects of governance to create an environment that improves the quality of life of citizens as well as visitors; when answering questions at the end of the session, Acebillo emphasised the need for communication between technical and political leaders in this respect. The authorities, while being key drivers behind the regeneration of this city, have invested and placed faith in a team of experts whose advice and vision has certainly created a model for other cities to follow. Sadly, the audience at the Aula Magna did not include any members of the planning profession, or of the government authorities, although Hon Dr Mario de Marco, Parliamentary Secretary for Tourism was present for the opening of the seminar, and delivered an interesting speech wherein he announced that Government will soon embark on a process of consultation to review the Structure Plan and set up a Strategic Plan for the Maltese Islands. One hopes that this process will indeed result in a strategic and visionary framework that will spur the creation of quality urban environments so greatly lacking locally. One hopes also that Government will invest in the necessary expertise required to develop and implement such a Plan.

This event was organised with the support of G4S, J M Vassallo Vibro Steel Ltd and the Spanish Embassy.

Works of Perit Joseph Cachia Caruana (1894-1981)

BY PERIT EDWARD SAID

Going through old archives is always an exhilarating experience. And when these consist of architectural drawings, such heightened feelings are more the stronger, well for me at least. That musty smell, the crackling texture of fragile aged tracing paper, the rusty paperclips, the rolling calligraphy and the simple yet so human drafting... A friend recently invited me over to see such a collection he had. The hand which made the documents I was holding was that of Joseph Cachia Caruana, architect and civil engineer. Born in 1894,



Perit Joseph Cachia Caruana

he was a relative of the able *perito* and patriot Michele Cachia (1760-1839). It was clear from the thick bundles what a productive career he had had. I only had time to study one batch which was packed with drawings and planning correspondence of residential buildings predominantly in the Sliema area built in the early decades of the last century. I immediately began recognising some of them. Later on I wandered the streets confirming that some are still standing whilst others have been built differently or alas disappeared altogether.

We normally associate this period with Neo-Classical, Art Nouveau and Art Deco works by exponents such as Francesco Zammit, Andrea Vassallo and Gustav Vincenti. Cachia Caruana's work is perhaps lesser known however equally interesting. He designed many terraced houses in Sliema in those fashionable addresses such as Victoria Junction, Dingli Street and Tower Road. His style is clearly eclectic, incorporating the vernacular, colonial and hints of Art Deco yet generally attaining an unpretentious syntax. The collection also includes a number of proposals which were never actuated such as a block of apartments in Dingli Circus which were apparently then built to designs of Vincenti.



Proposed ground floor plan for three double-fronted houses on Dingli Circus, Sliema.

The 1930s saw the rapid sprouting of apartment blocks in Sliema. Cachia Caruana was given such commissions producing large-scale projects such as Rohan Apartments with its Medieval Maltese motifs near the summit of Savoy Hill and the exquisite Ramel Buildings at the junction of Isouard Street with Tower Road. A number of the proposals show the challenges the architect faced in dealing with angular sites and how the spatial layouts of units were maximised in what was clearly a drive to satisfy an ever-increasing demand for real estate in a new town that was fast running out of unbuilt sites.

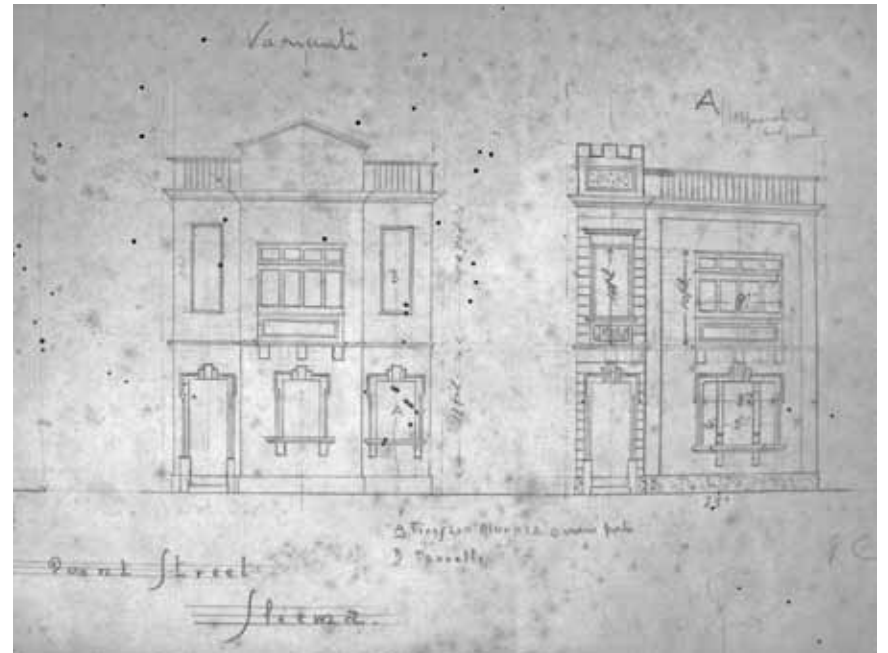
Various documents also show the architect's construction costings, rent estimates and planning correspondence.

There is still much more to discover about this architect who incidentally designed the neo-Romanesque Ursuline Institute



Terraced houses in Depiro Street, Sliema designed by Cachia Caruana, one of which also serving as his residence until his demise in 1981.

in Guardamangia, showing his notable versatility. Hopefully in the near future I will have time to pore over more of these intriguing bundles and identify other building projects of his.



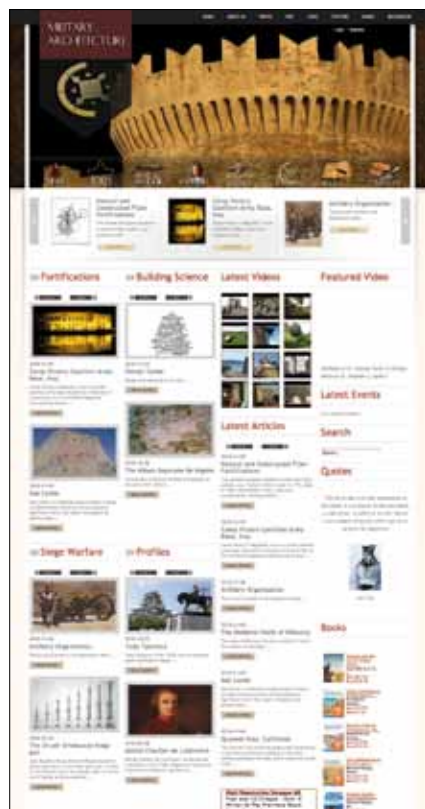
Two proposals for a new house in Point Street, Sliema.

www.militaryarchitecture.com

Under the section "About us", MilitaryArchitecture.com records that it "has been set up to focus on and promote the study of military architecture and fortification around the world. It seeks to bring together and build an extensive international corpus of information, data, and ideas – research papers, lectures, videos, forums, conferences, publications, etc., – that are freely available on the web and make these educational resources available to researchers and students through direct internet access via this website. The overriding aim is an educational one, aimed at the promotion of scholarship in the study and teaching of military architecture and the history of fortification. Military Architecture.com is committed to diffusing a proper understanding of the art and science of fortress building to as wide an international audience as possible. MilitaryArchitecture.com seeks, primarily, to focus the attention of scholars, researchers, and the public alike on the fortress as a structure, and on fortifications as a works of architecture and engineering, emphasizing the art and science, and history, of fortress design, fortress construction and building techniques, and materials, as well as provide information on modern efforts at conservation and restoration of historic fortified buildings and sites around the world. To this end MilitaryArchitecture.com also hosts a dedicated and downloadable electronic journal 'ARX – Online Journal of Military Architecture', produced and published by the Fortress Explorer Society." Easy to browse, MilitaryArchitecture.com is a unique collection of information, the website really does tell you all you need to know about military architecture, with

videos showing various reconstructions of well known fortifications, a series of links to websites related to the subject, and an interesting section that records conservation efforts currently going on around the world. The website also includes a vast list of recommended books that deal with the subject.

Webmaster: John Spiteri Gingell
Research consultant editor:
Dr. Stephen C. Spiteri Ph.D.



www.worldarchitecturemap.org

This site, known colloquially as WAM, is an ambitious project to map all of the world's relevant architecture in one database with maps serving as the primary means of retrieving data. With about 4,000 buildings currently on the database, WAM's goal is "World Domination!" The contents of the database can be searched either by the building's name, by architect or firm, by location, style or building type. Once you have determined the building you are looking for, in most cases the site provides a link to GoogleMaps which shows the location of the building – certainly an important tool for anyone wishing to visit such building – as well as images of the building from flickr.com. The site also provides a series of external links related either to the building itself or to its architect. Currently this website is being put together by one person who is responsible for compiling the data and adding content to the website that users contribute. As the website grows, users will be able to add their own content, talk with other architecture enthusiasts, flag inappropriate content, and provide ratings of buildings in the database. The creator of this site makes a plea to all architecture enthusiasts: "If you are interested in seeing the database grow, help us by contributing material! If you find world class architecture that is not included here, let us know by contributing content in the 'Contact' section of the website. It can be as simple as a name and city, or the name of a building element or technology, and we will take it from there. The goal of the website can not be achieved through the work of an individual; your help will be what keeps WAM growing and evolving." Creator: BOTHAM | DESIGN



Where is this chapel and to whom is it dedicated? Who was the architect?

The winner of this competition will be entitled to a copy of the book "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 31 December 2010 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 winner of the competition carried in Issue 53 is Moira Manche. Congratulations! The drawings published were of the Valletta Market Hall, designed by Hector Zimelli, and implemented by Emanuele Luigi Galizia.



ON PERMANENT DISPLAY;
NEW LONDON ARCHITECTURE,
LONDON, UK

LONDON 2012 – OLYMPIC AND PARALYMPIC GAMES

The Olympic Park is the defining element of the London 2012 Games. During the Games it will provide a central circulation spine and parkland setting for the sporting venues, and after, it will be transformed into the largest urban park created in Europe for more than 150 years. This permanent exhibition displays plans for the Olympic Park and the Olympic and Paralympic venues, and will be updated as plans progress. www.newlondonarchitecture.org



NOW TO 31 DECEMBER
2010; MUSEUM OF FINNISH
ARCHITECTURE, HELSINKI, FINLAND

DECADES OF FINNISH ARCHITECTURE 1900–1980

The permanent exhibition takes its visitors on a journey into the Finnish architecture of the 20th century. Different features, technical solutions, materials and interior design are followed from decade to decade; from National Romanticism to Classicism and Functionalism, through the Modernism that created the country's international reputation to the modern architecture of today. www.mfa.fi



NOW TO 03 JANUARY 2011;
MOMA, NEW YORK, USA

SMALL SCALE, BIG CHANGE: NEW ARCHITECTURES OF SOCIAL ENGAGEMENT

This exhibition presents eleven architectural projects on five continents that respond to localized needs in underserved communities. These innovative designs signal a renewed sense of commitment, shared by many of today's practitioners, to the social responsibilities of architecture. www.moma.org



NOW TO 30 JANUARY 2011;
DESIGN MUSEUM, LONDON, UK

JOHN PAWSON - PLAIN SPACE

The Design Museum presents a major exhibition of the work of British architect John Pawson. Often labelled a Minimalist

he is renowned for a rigorous process of reduction to create designs of simplicity, grace and visual clarity. At the heart of the exhibition is a site-specific 1:1, full-sized installation designed by Pawson to offer a direct contact with his work - the first such installation at the museum. Plain Space celebrates Pawson's career to date with models, film, photographs and architectural elements and includes some of his most important

projects including the Cistercian Monastery of Our Lady of Novy Dvur in the Czech republic, the Sackler Crossing at the Royal Botanic Gardens, Kew and the Calvin Klein store on Madison Avenue, New York. <http://designmuseum.org>



NOW TO 30 JANUARY 2011; CENTRAAL
MUSEUM, UTRECHT, NETHERLANDS

RIETVELD'S UNIVERSE - RIETVELD, FRANK LLOYD WRIGHT, LE CORBUSIER, THEO VAN DOESBURG

The work of Robbie Cornelissen (Utrecht, 1954) consists of pencil drawings in which space plays an

important role. Cornelissen plays with the transitions and connections of inside and outside areas. Thoughts, reflections and memories are set and have taken on a physical shape. Size plays an important role in the realization; besides smaller works Cornelissen also creates monumental drawings which are extremely detailed in their realization. Besides the possibility to zoom into the works, the physical presence of the work plays an important role in relation to the viewer. Cornelissen invites you to enter the work and to stay inside it, so to speak. www.centraalmuseum.nl



NOW TO 31 JANUARY, 2011;
ARCHITEKTURZENTRUM
WIEN, VIENNA, AUSTRIA

PLATZ DA! / MAKE SPACE!

To mark the 10th jubilee of the European Urban Public Space Awards the Architekturzentrum Wien is holding an exhibition dedicated to public space: not only with a presentation of the winning projects from throughout Europe but also by pursuing the subjects of the production and negotiability of public space. www.azw.at



NOW TO 28 FEBRUARY, 2011;
THE POWERHOUSE MUSEUM,
SYDNEY, AUSTRALIA

ENGINEERING EXCELLENCE

Each year the Sydney Division of Engineers Australia presents awards for the most outstanding Australian engineering projects. A selection of six award-winning projects is displayed at the Powerhouse Museum. The exhibition showcases how Australian engineers are developing innovative solutions for society in areas such as education, technology and infrastructure. www.powerhousemuseum.com

NOW TO MARCH 2011; MOMA, NEW YORK, USA

COUNTER SPACE: DESIGN AND THE MODERN KITCHEN

Counter Space explores the twentieth-century transformation of the kitchen and highlights MoMA's recent acquisition of an unusually complete example of the iconic "Frankfurt Kitchen," designed in 1926–27 by the architect



Grete Schütte-Lihotzky. In the aftermath of World War I, thousands of these kitchens were manufactured for public-housing estates being built around the city of Frankfurt-am-Main in Germany. Schütte-Lihotzky's compact and ergonomic design, with its integrated approach to storage, appliances, and work surfaces, reflected a commitment to transforming the lives of ordinary people on an ambitious scale. www.moma.org



NOW TO 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

01 FEBRUARY TO 30 APRIL, 2011; ARCHITECTURE
MUSEUM – LA LOGE, BRUSSELS, BELGIUM

THE FANTASTIC ARCHITECTURE OF ALBAN CHAMBON

First a manual worker, then industrial artist who trained at Parisian decoration companies in the 1860s, Alban Chambon went on to become an architect of renowned talent, honoured with commissions from Brussels, London, Amsterdam, Vienna, Paris and Ostend. www.fondationpourlarchitecture.be



17 DECEMBER 2010 TO 27
FEBRUARY, 2011; KUNSTHAUS
ZÜRICH, ZÜRICH, SWITZERLAND

KARL MOSER: ART AND ARCHITECTURE

The Kunsthaus Zürich renders homage to its first architect. Karl Moser (1860-1936) was one of those outstanding, worldly figures who founded the modern architecture movement at the end of the 19th century and who continued to develop it creatively well into the 20th century. Centremost of this retrospective exhibition are the unusually close and manifold connections that Moser's work had with the visual arts: the often artistically elaborate decorations of his buildings, his collaborations with artists, Moser's own pursuit of art and last but not least, his constructions for art. With this exhibition the Kunsthaus Zürich and the Institute for History and Theory of Architecture of the Swiss Polytechnic School jointly celebrate a double jubilee. The show is a final major contribution to the centennial existence of the Kunsthaus and commemorates the 150th birthday of the famous "Father of the Swiss Modern Movement." www.kunsthau.ch