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... he had wanted to engage none other than Le Corbusier as architect for buildings to replace the Mandraggio area in Valletta..."

Richard England on Dom Mintoff (see pages 14-16)

“... he had wanted to engage none other than Le Corbusier as architect for buildings to replace the Mandraggio area in Valletta...”

Richard England on Dom Mintoff (see pages 14-16)
Valletta’s dream – your dream

Maltesans are full of initiatives, and one of which I am certainly looking forward to experiencing firsthand is the year when Valletta will host the title of European Capital of Culture - 2018 it is to be a year that will be remembered with pride for generations to come. It will be a year where our city will be marketed on a global stage, reaching new audiences and opening up opportunities for both locals and visitors alike. The year 2018 is set to be a milestone in the history of Valletta, and it is our duty as Maltese architects and planners to ensure that it is a successful and memorable celebration.

The idea for Valletta 2018 was first proposed in 2009 by the Kamra tal-Periti, the professional body that represents architects in Malta. The idea was to use the capital city as a platform to showcase the country’s culture and heritage, and to promote the country on an international stage. The proposal was subsequently adopted by the government and the idea was presented to the European Commission, who eventually awarded Valletta the title of European Capital of Culture.

The year 2018 is set to be a busy one for the city, with numerous events and festivals taking place throughout the year. These include the opening of the new National Museum of Art, the restoration of several historic buildings, and the hosting of numerous cultural events and exhibitions. The Kamra tal-Periti, in collaboration with the Ministry of Tourism, has been working on a number of projects to ensure that the city is ready to host the event.

The year 2018 is set to be a year of celebration, but it is also a year of change. As we prepare to welcome the world, we must also think about the future of the city. We must ensure that the celebrations are sustainable, and that the city is able to benefit from the event in the long term.

It is my hope that the year 2018 will be a year of pride for all Maltesans, and that it will be a year that we will be able to look back on with fond memories.
The European Institute of Retailers has been involved in the preparation of the map of Malta. This is an ongoing process that involves mapping the retail landscape of Malta, including the location, size, and type of retail outlets. The map is intended to provide a comprehensive overview of the retail sector in Malta, which is an important part of the country’s economy. The map is updated regularly to reflect changes in the retail landscape, such as new store openings or closures, and to provide an accurate reflection of the current state of the retail sector in Malta. The map is a valuable tool for retailers, policymakers, and others who are interested in the retail sector in Malta.
unique identity to the property: a sensation centre of the building. This added a new and residences and offices. A solution was found in Barbara’s Bastion in Valletta. The brief involved Architecture Project’s submission for this editation of insulation systems, aerated concrete Meticulous detailing involving the combina- is designed as an energy efficient and sustain- projects, was designed by Perit Dr Pierre heritage assets. This will be done through the gardens, by highlighting and promoting these conserve the natural and cultural heritage of 2007-2013 Operational Programme, aims to in Floriana. GARDMED, under the Italia-Malta the 2 October at Argotti Botanical Gardens with Tal-Kmandant Gardens; The President’s V Recreational Grounds; Zejtun Local Council with The Mall Gardens and King George the Municipality of Syracuse. The represen- to illustrate the roadmap for the future of GARDMED and its international community, including the legal structure that will host the gardens, and that will have responsibility for improving and developing the GARDMED future. This legal structure is currently being devel- oped for us by Maltese legal experts.”

IN MEMORIAM
Two members of the profession sadly passed away, within a span of each other. The 20 August 2012 saw the demise at the venerable age of 90 of Perit Dom Mintoff, known more for his entrance into the Mediterranean Conference Centre, and he was in charge of the transformation of the old hospital of the Order of the Knights of St John, and the architect devised and put in Valletta across the Mediterranean Conference Centre, and director of Natura Works from 1980 to 1986. On behalf of the Council of the Kamra tal-Periti and its members, the Editorial Board would like to extend its condolences to their families and friends. of this size) which presented a spacious and traditional, mass concrete building is designed with a state-of-the-art structure of gridshell and arches to permit the ventilation of large spaces, water cooling and PV systems, are used to reduce energy consump- tion and lighting to a minimum. Architectural Project submitted to this ed- ition of the Award consisted of an office at St Barbara’s Bastion in Valletta. The brief involved the reconstruction and conversion of an old house to cater for a medical practice on top and two offices on the floors below. Planning regulations stipulate separate entrances for residence and offices. The design achieves the design of a double-height staircase in the centre of the building. This staircase is the common unique identity to the property: a sensation of walking through a giant tree trunk, with an element of playful play and work between one structure and the other.

GARDMED The Malta Launch of the project GARDMED by the Hos Maria De Marco, Minister for Tourism, and Dr Ennio Gennari, Mayor of Rome, was held on the 2 October at Argotti Botanical Gardens in Floriana GARDMED, under the Malta-MaRS 2007-2013 Operational Programme, aims to conserve the national and cultural heritage of gardens, by highlighting and promoting these heritage assets. This will be done through the establishment of a network of Mediterranean gardens. It currently incorporates gardens from Malta and Italy. GARDMED is funded by the European Regional Development Fund and has four partners: University of Catania, University of Malta, Floriana Local Council and the Municipality of Syracuse. The represen- tatives of all local partners are University of Malta with Argotti Botanical Gardens, Floriana Local Council with This Maltese Garden and King George V Re- creational Grounds; Ziytan Local Council with to illustrate the roadmap for the future of GARDMED and its international community, including the legal structure that will host the gardens, and that will have responsibility for improving and developing the GARDMED future. This legal structure is currently being developed for us by Maltese legal experts.”

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CONSTRUCTION 2020

ACE recently welcomed the new EU Strategy to promote the Construction sector as a driving force for the creation of jobs and sustainable growth in Europe. On 11 July 2012, the Commissioner for Industry and Entrepreneurship, Antonio Tajani, presented the five key objectives of this plan, which are:
- stimulating favourable investment conditions;
- improving the human-capital basis of the construction sector;
- increasing resource efficiency, environmental performance and business opportunities;
- strengthening the internal market for construction and renovation activities;
- focusing the global competitive position of European construction enterprises.

Building regulations and public investment have a major influence on the sector in terms of cyclical stabilization of macro-economic trends. Furthermore, the construction sector depends on a number of regulatory frameworks affecting the energy efficiency, safety at work, social security, liability regimes, public procurement, etc. At the same time, the competitiveness of this sector depends on:
- the commitment of the market operators towards a better quality policy;
- sustainability development objectives;
- research and innovation activities;
- improved skills and qualifications of its workforce and management.

The European Commission, in partnership with the industry and the Member States, aims at developing an ongoing competitiveness strategy about the response of the construction sector to major European and international challenges of the future: the globalisation of the markets, economic and employment growth, energy and climate change, the protection of the environment, demographic changes, social cohesion, and safety and health of the citizens, among others. The European Commission, Action Plan can be read at [link below] and will outline a country by country strategy plan, including an overview of the situation.

PUBLIC PROCUREMENT DIRECTIVE

ACE actively supported draft amendments in response to the proposed modernization of the Public Procurement Directive. While welcoming the Commission’s decision to modernize the Directive, ensure efficient use of public funds and improve the business environment and generally increase SME access to public contracts in Europe, the ACE highlighted the fact that current access to public contracts for architects is virtually non-existent. An ACE study of professional practice revealed the following: the application of pass/fail requirements would exclude 95% of architects from public procurement contracts. As a consequence, the ACE submission calls for full participation of architectural firms (mostly SMEs) in public procurement, promote selection procedures and award criteria based on quality and ensure that the specific nature of intellectual services remains taken into account. If adopted on 10 October 2012, the Directive will have to be implemented by Member States by 10 June 2013. To download the ACE submission to Marc Tarabella, the European Parliament rapporteur, go to [link below].

ENERGY EFFICIENCY DIRECTIVE

On 20 June 2012, the European Parliament’s legislative body reached a last minute agreement on the Energy Efficiency Directive. Thresholded by the Danish Presidency of the Council of Ministers,negotiations by MEPs and Member States were tense and more additional exemptions and amendments had to be added in order to save the Directive. Unfortunately, given the manner in which it was agreed, many observers fear that Europe will not make its pledge to reduce energy consumption by 20% by 2020. In fact, most of the European Commission’s ambition proposals for immediate binding national targets have been excluded. In the coming months, the Commission’s proposal to abandon the proposed on public building renovation requirements (article 4), which called for 3% renovation of the total area of buildings (over 2500m²) owned by public bodies every year. Instead the new Directive will require Member States to renovate 3% of the total floor area of heated and cooled buildings owned and occupied by the central government and public buildings with a total surface area of more than 50,000m². As a result, the proposal will only affect a small percentage of all public buildings (1%), which is considerably below initial expectations. Nevertheless, to offset the watering down of the Directive’s requirements, the new Directive announced a more promising measure in article 31 of the Directive, requiring EU Member States to draw up a roadmap to make the entire building sector more energy-efficient by 2020. This long-term strategy for the renovation of the entire building stock should be finalised by April 2014 and give new hope to the construction sector. On 12 July 2012, Parliament’s Committee adopted unanimously the EED that supports the ACE Position on EED go to [link below].

SCOPE OF SERVICES (SOS)

One of the Work Groups set up by ACE was established in 2015 to examine the scope of services generally offered by architects in each country. The Member States of the European Union have been asked to provide information on the following areas:

- defining the boundaries of services the architects are usually called upon to provide;
- the services of which architects are permitted to engage in (such as coordinating with other professionals) in the Member State;
- the services of which architects are not permitted to engage in (such as providing structured tenders or advising tendering authorities)

The answers have been analysed during sum-
mer and a summary will be presented at the ACE second General Assembly at the end of November 2012. In the coming months, the Scopes of Services Work Group will organise a joint meeting with Liability and Insurance Work Group in order to explore future steps towards developing a common core liability framework, based on the scope of services survey results.

LINKS


Link 2 - http://www.ace-europa.eu/public/ contents/getcontent/content_0383

Link 3 - http://ace-eu-case.com/public/ contents/getcontent/content_0241

ARCHITECTS’ COUNCIL OF EUROPE GENERAL INFORMATION

The Architects Council of Europe (ACE) was founded in Thessaloniki (Greece) on the 11th May 1990 by the merger of the former Heraklion (Crete) and Thessaloniki (Greece) Architects’ Councils respectively. Since then its governance has steadily evolved in order to achieve its aims and objectives.

SACES started the academic year 2012 of with yet another successful exhibition displaying the blood, sweat and tears of architecture students presenting their work of the previous year. The second year running, SACES are proud that their exhibition was a part of what is becoming a wonderful yearly tradition: Notte degli Architetti. This year’s exhibition ‘Work in Progress’ was held at the University of Malta, Micallef Library in Valletta.

The exhibition strived to show not only the final product that an architecture student creates but also the thinking process that the students must go through. From preliminary sketches, to analysis, concept design to refined plans and models irrespective whether a first or final year student artefacts is always a process. Held on the 29th of September, the opening of the exhibition was a great success with a mixed crowd of viewers ranging from architecture students themselves, Ministers and people who simply stumbled upon the event while enjoying Floriana’s alfresco dining.

SACES’ biggest yearly event is now just around the corner. Every year around 150 architecture students spend a weekend roughing it out in a remarkable location in Malta. In the past, workshop locations have included Right, S’Ispriego, Manoel Island, Hal Far and many more. SACES believe that it is an excellent chance to choose locations with both historical value and architectural interest. SACES organise the workshop, spend the workshop brain- storming, creating and constructing an installation according to a given theme. These will then be presented on the last day of the workshop.

This year’s workshop is being held at the amazing Fort Ricasoli in Kalkara from the 2nd to the 4th November. This magnificent Fort, built by the Knights to protect the Grand Harbour, was alive in the defence of the United Europe (CLAEU) and the former Knights to protect the Grand Harbour and the United Europe (CLAEU). This magnificent Fort, built by the Knights to protect the Grand Harbour, was alive in the defence of the United Europe (CLAEU) and the former Knights to protect the Grand Harbour and the United Europe (CLAEU). This magnificent Fort, built by the Knights to protect the Grand Harbour, was alive in the defence of the United Europe (CLAEU) and the former Knights to protect the Grand Harbour and the United Europe (CLAEU). This magnificent Fort, built by the Knights to protect the Grand Harbour, was alive in the defence of the United Europe (CLAEU) and the former Knights to protect the Grand Harbour and the United Europe (CLAEU). This magnificent Fort, built by the Knights to protect the Grand Harbour, was alive in the defence of the United Europe (CLAEU) and the former Knights to protect the Grand Harbour and the United Europe (CLAEU). This magnificent Fort, built by the Knights to protect the Grand Harbour, was alive in the defence of the United Europe (CLAEU) and the former Knights to protect the Grand Harbour and the United Europe (CLAEU). This magnificent Fort, built by the Knights to protect the Grand Harbour, was alive in the defence of the United Europe (CLAEU) and the former Knights to protect the Grand Harbour and the United Europe (CLAEU). This magnificent Fort, built by the Knights to protect the Grand Harbour, was alive in the defence of the United Europe (CLAEU) and the former...
HERITAGE IN PERIL - A TALE OF TWO BUILDINGS

BY PERIT DR CONRAD THAKE

This is the story of two colonial-period buildings in St Andrew’s, Pembroke, designed and constructed by the British military authorities during the first two decades of the twentieth century. The Recreation Establishment Building, better known as the Raffles building, and the former Australia Hall, were both conceived to cater for the social and communal needs of military personnel stationed in St Andrew’s Barracks. They were certainly not spectacular from an architectural point of view but were dignified and imposing buildings, primarily adhering to their respective colonial appearance. Both buildings evoked the spirit of order, discipline and attention to building construction detail - all hallmarks emanating from the drawing office of the Royal Engineers. For several decades they served their purpose well, as evident from photographs testify.

During the tenure of my research at the drawings section of the National Archives at Sanat Speċjal, I came across a hand-drafted drawing of the Recreation Establishment which delineated in meticulous detail all the floor plans, elevations and sections. The bottom right-hand corner of the drawing bears the signature of the Royal Engineer Lt Col. C.R.E. West and is dated 1901. The level which delineated in meticulous detail all the floor plans, elevations and sections. The bottom right-hand corner of the drawing bears the signature of the Royal Engineer Lt Col. C.R.E. West and is dated 1901. The level how the building is being actively protected. Various parliamentarians and officials have not been particularly vocalizing as to what can one realistically expect a breakthrough to this impasse.

In the meantime, literally a few metres away, a similar historic building which used to serve as the Camden building of the British services has been rehabilitated and is currently used by the Luxol Sports Club as a combined restaurant and administration office. The Ex-Raffles building is crying out to be restored. Hopefully, the two highlighted buildings will rise phoenix-like from the ashes.

Public consciousness and awareness of the need to safeguard our historic architectural heritage has increased notably in recent times. However, I suspect that our appreciation for buildings and structures dating to the times of the Order of St John is distinctly greater than that of British colonial architecture, and this being even more so in the case of military architecture. British military buildings and complexes have explicit political associations loaded with the trappings of colonial rule.

In asserting our identity as an independent island-state we appear to have unconsciously rejected the legacy of our former colonial masters. In this regard it is fitting to acknowledge the contribution made by the NGO Fondazzjoni Wirt Artna under the dynamic stewardship of Mario Farrugia in appropriating and embracing colonial military architecture as an integral part of our heritage. Fondazzjoni Wirt Artna being the flagship project that has challenged and subverted the trend of expunging such buildings from our collective memory. One hopes that this new consciousness also permeates the Pembroke community.

In December 1998, an arson attack gutted the hall’s entire roofing system of metal trusses and collapsing, it is a pitiful scene of a once dignified building that has been totally abandoned and purged from our collective memory and responsibility. Apparently the building, together with Australia Hall, has been granted on perpetual emphyteusis to the Labour Party and is currently the subject of a protracted and complex litigation case in court. In the meantime it has been a hub for various community groups, and other forms of recreation were regularly held there. Later a library and reading room were introduced and around 1921 a projection room was added to the structure so that the hall could also be used as a cinema. When the British military facilities in St Andrew’s Barracks were closed down in 1978, it was returned to the Maltese government and transferred to the Labour Party in exchange for other properties.

In its heyday the hall could accommodate up to two thousand men as stage productions, dances, and other forms of entertainment were regularly held there. Later a library and reading room were introduced and around 1921 a projection room was added to the structure so that the hall could also be used as a cinema. When the British military facilities in St Andrew’s Barracks were closed down in 1978, it was returned to the Maltese government and transferred to the Labour Party in exchange for other properties.

Fondazzjoni Wirt Artna is distinctly great.
ON HAVING THE LAST WORD

BY PERIT VINCENT CASAR

The first time I met Perit Dom Mintoff was in mid 1938 when I was a Junior Architec employed at the Works Department, responsible for Schools and Hospitals in Malta and Gozo. It was at a meeting at the Auberge de Castille, where I had accompanied my boss, the late Dr Gohha who was a well-known architect on our way to the Auberge de Castille. This is going back 74 years, but since then my connection with Perit D was constant one. I must say that he treated me like I was and that he was always receptive to what I had to say, even though at times our relationship went a bit astray, looking back I can say that it was a wonderful experience for me. I really wanted to have his experience on all matters of design, it must be said that I always managed to have my say, and at the end of the day also managed to reach a compromise situation.

My dealings with him were not related only to the actual construction of buildings, but also to the conversion of properties taken over from the British Services. The Marsa Power Station, the Mandra Power Station, the Marsa Container Terminal, the Port Chinery Development and the controversial development of Fort Saint Angelo.

I would spend hours on end in meetings with him. His working hours were not very regular and this was true not only in the morning but in the evening as well. Those spent in the meeting would start at 10:30hrs and end at about 14:30hrs, while the evening meetings would start at 16:00hrs and end at about 21:00hrs of the next day. The only problem would be that Perit would ask you to achieve results on actions decided upon in the meeting or in evening meeting by the time the next meeting was due. This was not always easy as I realized to my surprise that he valued results more than theories. The design and construction of the Karin Grech Hospital was my first major job as an architect.

ON PROJECTS AND DEADLINES

BY PERIT MICHAEL BUSUTTIL

I joined the Public Works department in 1949 after a call for the employment of five architects and civil engineers. My monthly salary then was £30 per month, that is £1 daily. Perit Mintoff had graduated a few years before me and had been appointed as a works architect in the Labour cabinet headed by Prime Minister Paulia Rebfo. This was in the immediate aftermath of the Second World War and the main focus was on the reconstruction of buildings damaged during the war. Mintoff was very much interested in seeing these reconstruction projects mainly in Valletta and the Three Cities. Another main concern of his was spearheading an aggressive slum clearance programme, the most notable being the clearance of the Filfla area in Valletta. I remember Mintoff being a very energetic and dynamic minister of Works.

On a personal note I remember being really surprised when I was about 24 at a time in a poor state of health and my bread had gone away during the war I asked the then Minister Cie if he could intervene on my behalf so I could be transferred back to Malta in order to be able to continue my studies. I was pleased to learn that Perit Mintoff who agreed that I could be posted back to Malta after serving in Greece for six months. Subsequently there was a roster and architects were deployed in Greece for six months.

My later experiences with Mintoff were when he was Prime Minister. I recall my personal hands on involvement in two other projects in particular – the airport name of Luqa and the Mediterranean Conference Centre, Valletta. Mintoff would, every year announce new capital projects and we architects would provide deadlines for the completion of Projects, and these were often taken very seriously. I remember the battle against time to finish the Mediterranean Conference Centre in order to host the conference that was already announced in 1979, with the concerned ministers, foremen and architects working around the clock including Sunday evenings and Sundays. Another episode I recall was when it was decided to create another road linking the Senglea waterfront to Cospicua that would entail the road passing through the historic Maċina building. The structure had very thick walls and masonry foundations, and discussions about how the road could be implemented while preserving the structure was on going. A meeting was called on site between the then Minister of Works Lon Sant and Mintoff himself to decide the best course of action. An experienced master mason was also asked to attend and he assured Mintoff that they could do the job within the given time and shapes and that the masonry and brickwork could be completed in the manner of the ancient structures and that a breach in the structure was an integral part of the work and rebuilding and relaying the new part of the road in fact was the solution adopted.

Left to right: Commander George Ams, Dr Censu Moran managed to explain the situation to Mintoff’s secretary Mr Mamo. Mintoff’s Warrant, courtesy of The National Archives of Malta

Mintoff’s Warrant, courtesy of The National Archives of Malta

When we have a major difference of opinion and clash badly, in the point that left his office yelling at me, I would never recover. A couple of days later I received a visit from the then Minister of Health who informed me that he visited Mintoff’s house, where he found me. He said to me that I was right, that I followed the instructions. However, this mutual exchange a couple of days later, had no effect, because I refused to approach Mintoff again. I was still saying that I was right. However, without much ado and without offering any apologies, I continued to work with him. Perhaps he had made up his mind to let things go.

In 1945 to the government council and went on to become one of Malta’s more notorious Prime Ministers. His passing away last August was for whom this title was used by all and sundry. Members of the profession are familiar with the Use of the title “il-perit” is one that most the editorial team felt that it would be a fitting living perit in Malta; his warrant number, 006.

‘Il-Perit’ Dom Mintoff’s Warrant, (both with their backs to the camera), and Mintoff’s secretary Mr Mamo. (Courtesy: Perit Michael Busuttil)
TANGLES AND TRIBULATIONS
ON MINTOFFIAN ECHOES,
BY PROF RICHARD ENGLAND

My earliest reminiscences of Dom Mintoff date back to my town of Rabat when, as a 9 year old, acting as ball boy at tennis between my father and Mintoff. Even then, I was quick to notice the contrast between a person personable and his entourage and the temperament commonly associated with him. He could be delightfully charming, while at other times he could be extremely difficult and unapproachable. The difference was often linked to the presence of his lackey and mentor, Michael Falzon, in what I perceived to be something of a protective role.

Falzon was with Mintoff at every turn. In at times ranting discourses, I was ordered to sit on one of the megaphones with my family at home, the garden was invaded by a troupe of agitated policemen, megaphone in hand, the police escort to Castille, in the very early hours of the morning. I was strongly reprimanded by an obviously nervous social worker. The article had caused Mintoff so much angst that the vibrations could not reach or in our case, fade away. However, recent episodes offered much welcomed acquittal.

Mintoff was winning, he had instructed the people to vote for his party, I had no interest in politics, but I was curious. I recall one particular occasion, as light was fading and my father was watching a movie at a local cinema, there was some form of reconciliatory closure to my father and Mintoff. Even then, I was quick to notice the contrast between a person personable and his entourage and the temperament commonly associated with him. He could be delightfully charming, while at other times he could be extremely difficult and unapproachable. The difference was often linked to the presence of his lackey and mentor, Michael Falzon, in what I perceived to be something of a protective role.

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October 2012

This issue is so often regarded as negative rather than amazing is a communication failure on our part.

Similar remarks are repeated in various reports from press and architecture critics followed soon after the opening. Positive reactions spoke about a welcome change of pace at this year’s event, more serious and engaging. The mood is indeed charger and driven and space has been given to drawings and hands-on models alongside the occasional large-scale gesture. Controversy followed when architect Wolf D. Prix of Coop Himmelblau questioned the relevance of the exhibition and the extravagances made in the media. He compared it with his senior can’t find in it no longer than building discussions and critiquing topics in contemporary architecture, and that led to a reevaluation of the Biennale. Without actually visiting the event and possibly misled by the ‘common ground’ of the many highlights of our Common Ground exhibition, the pavilion is closely rulings with a mixture of means and ends.

But society is mistrustful. It seems to develop a step-by-step strategy after a natural catastrophe. "Nature is the architect" says the Ernst Bush Academy of Dramatic Art for a performance. To complement their presentation on European Ground, O&O Baukunst in the central pavilion at the Giardini. This model, composed of segments of fragments in different architectural scales was built in situ to intervene on an urban scale. The pavilion was designed by Michel Bouclet and discussing the possibilities for intervention in the original City Palace, Bengaluru proposes a series of modernist architectural elements that are not intended to be a permanent structure but to be a temporary structure that can be used in other locations.

Arises Recycling at the German Pavilion

Architecture
Aspects of the opening day, the iconic designer Gehry was introducing his "Green Piano" to visitors. This hand shaped, organic piano is based on the idea of the green design. It expresses the idea of the piano as a living organism. Expressing the idea that architecture possesses the power to start transformation every 5 minutes. The rhythm, the sound of the track, the changing light and movement of the existing space stimulate looking at overlapped space.

The architecture of the Piano is really beautiful as in its title. "Walking the walk we see" in the words of the designer. A great part of Gehry's budget was spent on renovating the ventilation system of the Polish pavilion and bringing it into a "renovating machine" by tapping into the sounds of neighboring pavilions. The pavilion is simple, clean and minimalistic, and the sound of the structure is the dominant feature.

The Polish Pavilion, with a special mention of the jury

The pavilion presents a project on the human and domestic region, as large section Kristin Feireiss engine. From all the people, the project is impressive and he presented in his presentation is really well. Calatrava's 'I love don't mean something finished and perfect', but instead as an ongoing process. It's consistency, modeled by an architect, that's how humans can take a step-by-step strategy after the natural catastrophe.

Ike's Classroom at Venice Biennale

It is becoming an increasingly important challenge within architectural practice to test and develop what already exists. The work of 16 firms shows different conversion strategies for already built architectural practice to look at developing what already exists. The transformation every 5 minutes. The rhythm, the sound of the track, the changing light and movement of the existing space stimulate looking at overlapped space.

The exhibition itself is vast and can be overwhelming and ideally one should dedicate a couple of days to visit the Biennale and the wonderful city hosting the event. A couple of bridges away from the Piazza San Marco you will find the Arsenale, an old naval building, with the first half of the exhibition curated by Chipperfield and temporary national pavilions spread out through its vast halls and the outdoor spaces alongside. The Giardini park is another few bridges along the lagoon and has the second half of the main exhibition in the central pavilion and a series of permanent national pavilions positioned around the park. More national pavilions and 18 collateral events are set up throughout Venice. Chipperfield's Common Ground exhibition has a total 119 participants contributing and is complemented by 55 national partnerships with their own exhibits and approach to the theme. Some people have asked me whether it is worth going. My answer is a definite yes. If you have some time and a little budget available, use our principle of having a direct air-connection to the worthiest gallery. Colón's grand decision on architecture, a choreography that is pulling us in places from all over the globe.

To give you a little taste, I selected a number of pictures with guiding notes on some of the many highlights of our Common Ground.

The open and closed arches of Radix, a structure clad with rusting steel panels on the outside and with a more space has been given to draw -ings and handmade models alongside the...

It can be argued whether the exhibition is political enough or not, but many contributions are reflecting the reality of a deepening economic crisis. As the jury noted this in its report and applied to previous editions, and this exhibition is probably the most politically-engaged Biennale we have in a while. Robbrecht en Daem's model for a new semi-open pavilion in Antwerp's Middelheim Museum is anything but a building discussion or an exercise in urban design. It's a reminder of the importance of "openness to influence" as a starting point and a prerequisite for good architecture.

Building an Open Architect and 'Copycat' by Cino Zucchi in the Arsenale

Robbrecht and Daem's model for a new semi-open pavilion in Antwerp's Middelheim Museum is anything but a building discussion or an exercise in urban design. It's a reminder of the importance of "openness to influence" as a starting point and a prerequisite for good architecture.
Historically, the area, once the largely stark garigue waste forming part of Il-Qortin, became popular in the early years of Sliema as a seaside resort. Here, by the way, stood also Sliema’s most iconic Neo-Classical dwelling, Palazzo Sliema, belonging to the Hughes-Hallet family and used by Charles MacIver and other British families. This was Malta’s most (how to put this) lifeless-from-the-outside. In conclusion she chides us architects for our lack of sensitivity and how she “fled” from Qui-Si-Sana “like a child”. In my opinion, both architects and residents of this area who posted some weeks ago just as autumn was setting in, on a quest to capture these idiosyncra- sies, or, what was left of them.

Researchers have suggested that the largely start- ing war was fearful of Qui-Si-Sana. A war that became popular in the early years of Sliema as a seaside resort. Here, by the way, stood also Sliema’s most iconic Neo-Classical dwelling, Palazzo Sliema, belonging to the Hughes-Hallet family and used by Charles MacIver and as Sir Adrian Dingli. This was Malta’s most iconic Neo-Classical dwelling, Palazzo Sliema, belonging to the Hughes-Hallet family and used by Charles MacIver and some weeks ago just as autumn was setting in, on a quest to capture these idiosyncrasies, or, what was left of them.

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The practice Architecture Project (AP) has evolved and gained time in its inception over twenty one years ago into one of the island’s leading architectural practices. It has become synonymous with a number of high-profile projects ranging from amongst others the restoration and re-adaptation of the former Garmain church in Valletta into the Malta Stock Exchange, the new premises of the Malta Maritime Authority, the Ramla communication tower in Nadur, Gozo, and the Valletta Cruise Passenger Waterfront Project. Other high-profile projects such as the Upper Baracca Lift are still in the process of gestation. This medium–sized practice has, over the years, earned a reputation for being a dynamic incubator and executor of new architectural and planning ideas. It is completely different from other local architectural practices in that it is very cosmopolitan in its composition attracting several young architects and students from all over the European continent and even beyond.

A customary word of warning in music - this is not a book for the fainthearted. It is certainly not your typical architectural monograph with its standard format of a linear sequence of glossy photographs of projects supplemented by the usually tedious explanatory reviews. A Printed Thing is a compilation of ten offshoots whose authors are engaged in different disciplines ranging from architecture to criticism, education, art, writing, photography and cultural anthropology. The list of contributors is as cosmopolitan as it can be – Bettina Hutschek, Timothy British-Carlin, Ephraim Junis, Franqistka Vin Sterghyl, Hans Blomquist, Piet Eckishaut and Jon Tarry, and Guillaume Yehryus. This is in line with the international ethos of AP as practice - never insular and closed but projecting itself as an experimental architectural laboratory that engages in discourse and ideas well beyond ours. In addition there are also the contributions of these notable locals, Mark Anthony Falzon, Pierre J. Mejlak and Konrad Buhagiar. There is no one-unifying theme to the various texts and one is at liberty to choose, pick and read at one’s own pace and in a particular order. They are in essence trajectories of ideas and reflections that have more to do with the way we experience the city and buildings rather than adhering to a strict-jacketed discourse on architectural design matters. They are intended to provoke the reader to think and react rather than merely to inform. Some of the titles of the papers are intriguing and provocative in themselves. Bettina Hutschek’s ‘Columbidae’ comes with an alluring (and even mournful) introductory preambule ‘Over-Grandmothers’. This morning I found a dead pigeon on my balcony and had to think of Grandmother! The plight and travels of pigeons becomes a metaphor for deciphering the dynamics of the city of Valletta. Mark Anthony Falzon, the head of the Sociology department at university coined the title ‘The house may conceal, but it will never steal’. He conceptualises a conceited spaces of concealment and forgetfulness spaces requiring work to be accorded. Falzon recalls texts from Tomasi di Lampedusa, Gaston Bachelard and Umberto Eco and weaves them together in shedding light on a ‘systematic psychological study of the sites of our intimate lives’. The contributors’ contribution is totally devoid of text and her offers an array of photographs of what print face appear to be rather mundane objects and elements that are in fact the essences of daily life in this architectural office - a simple coat-hanger overlaid with jewells, a ragged cardboard box with pantone markers, a chaotic heap of architectural drawings and paper with a pair of headphones laying on top. Timothy British-Carlin’s ‘Is it old or is it new?’ is a rather informal narrative of the main project Architecture Project AP has embarked upon over the European continent and even over the last two decades. This he does without going into the formalities of giving a blow by blow account of the aesthetic philosophy and building process of each project. The next contribution by Ephraim Junis takes a more theoretical stance on the interface of research and practice. Architect and journalist Hans Blomquist interviews the firm’s principal partners, all architects - Konrad Buhagiar, David Drago, David Felton and Albrous Micari Farugia. On ‘Being Maltese’ he is the heading of the interview and the main thrust is about changing attitudes in Maltese society with respect to architectural design. The demolition process of the old Fascist style City Gate in 2011 is the subject of the joint contribution by Piet Eckishaut and Jon Tarry. Drawing out collaborator explores themes related to the process of demolition and fracturing of the structure and debris. Although a brief contribution, it presents a sense of thought provoking questions as to ‘what is seen in the world through observation, action, ideas, interrogation and conjecture’. ‘Novellate’, by Guillaume Yehryus, explores the idea conceived as a manifest with respect to the research, explorations and realisations of the practice. As an architectural manifesto it makes some interesting but un￡astonishing claims. ‘Columbidae’ is continuous, cyclical and open-ended proposition is informed by daily activities and developments of the firm and which is approached as the ‘emphatic future processes within the firm’s architectural practices’. Pierre J. Mejlak’s ‘Il-żur ta’ Liviu’ is a fictional account which takes the reader through a quest-structure and a journey into a utopian city in the making and all of this is based on Liviu’s ‘Bar’ Shields of Tell’. The final contribution is that of architect Konrad Buhagiar - ‘Some thoughts on a libretto for a Maltese opera where the main plot revolves around the tragic true story of a young Irish sailor McSweeney who was hanged upon the orders of a superior sergeant James T. Allen and uncharacteristically caused his death, was sentenced to death and was hanged aboard the HMS Rodney, that was moored in the Grand Harbour, whilst hundreds of people watched from the bastions around. A Printed Thing is a kaleidoscope of different trajectories colliding and intersecting in different directions. It is intended to stimulate, be fuzzy, provoke, and at times even divert you as one navigates through its pages. It defies convention and rational logic without offering any apologies. As Jon Banthorpe stated in the forward ‘This printed thing is as much a product of confusion and growing pains, as it is of embracing the architectural essentials of expression, exploration, tradition, and an attempt to move forward’. And it precisely this realm of undefined boundaries that makes this publication appealing.

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Photovoltaic system is a money-making machine that does not depreciate in value. "Apart from cutting down on electricity bills, such a system allows you to sell electricity units to the government with guaranteed return on investment. A residential photovoltaic system has a performance guarantee of 25 years and is paid back in full after 5-6 years."

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"Equipment left on standby is another source of energy waste. To give an example, a television set left on standby every night for 1 year would use up to 20 watts per hour which will amount to €50-€60 a year. An intelligent plug will switch off equipment on standby thus reducing waste." For energy audits and cost-efficient energy solutions contact Alberta's Renewable Energy Engineers on 2549 0466 or send an email to info@alberta.com.mt.
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From Terrorists to Apostles

Any company, regardless of which field it operates under, will not succeed in making a lasting impression on its clients unless it ensures that the customers will get, and know that they’re getting; far more for their money’s worth.

Imagine a grape you have just picked, but you do not know how you should press it to find out whether it is ripe to eat, how it should taste, or what the better colour is; blood red or pale green. So you ask the fruit vendor for the best grape. Once at home you start to savour it, curiosity: it’s a bad bunch of grapes! The next day you do not only go to the fruit vendor to complain, but you moreover spread the ‘bad news’ among your acquaintances - what in marketing is known as acting as a terrorist client.

Those customers who after a bad experience are not satisfied in the least with a product, will therefore spread the word within their friends’ realm. Spreading a bad review may reach as many as twelve people, with the expectation that those bad reports will convince their friends from buying the same product, going to the same vendor, thus avoiding a negative purchasing experience.

But not all is bad news in the marketing field. There are also apostle clients; when the company is able to meet the expectations of its customers with value added service. Hence, on such occasions, a positive purchasing experience will make them predisposed to spread the good word as if they were preaching the gospel.

Now one might wonder what the relationship between Flock Image, a company mainly specialising in liquid elastomeric waterproofing and industrial flooring systems, and all that previous hot air, could possibly be. Well, the answer is straightforward. Substitute the bunch of grapes with a waterproofing system and you will end up asking the same question. How do I know it is a good quality product with a supportive after sales service? When referring to exclusive products, only specialists know what they are talking about. The man in the street hasn’t the foggiest on how to appreciate value and term in terms of quality. And great reviews from other satisfied customers will lead him into the right direction.

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