

the Architect

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THE OFFICIAL JOURNAL OF THE KAMRA TAL-PERITI



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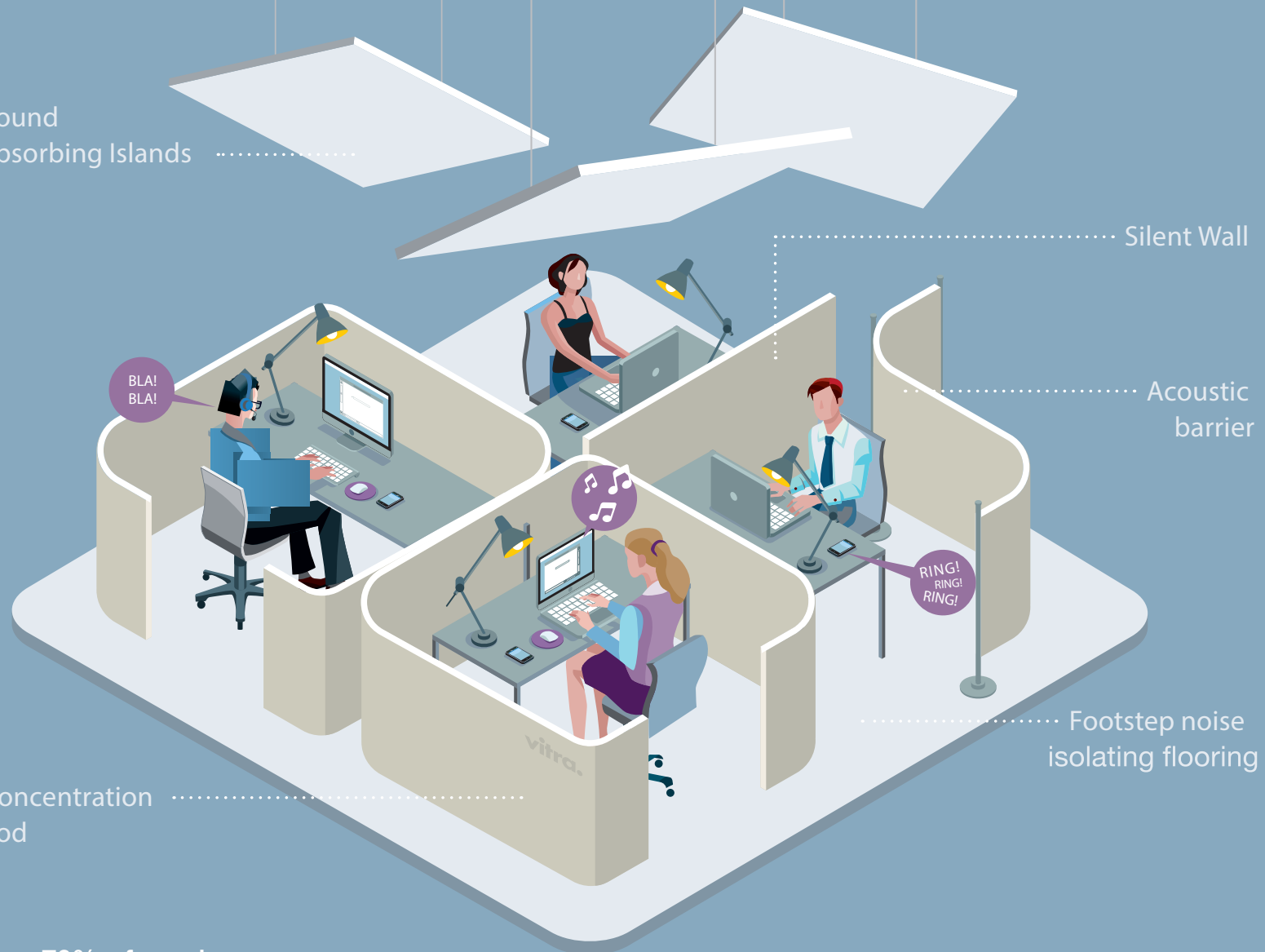
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MARBLE CERAMICS PARQUET

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the Architect

'Once you become part of the EASA Malta spirit, everything you see and everything you hear becomes beyond any sentence that would describe such an inspiring and appealing experience. Thank you Malta!'

- ENA KASUMOVIC (see page 17)

BEYOND THE EDGE

Back in 1998, the European Architecture Students Assembly (EASA) was held in Malta for the first time since its inception in 1981 in Liverpool. I remember that summer and the months that preceded it with a deep sense of nostalgia. The organising team, which I am proud to have been a member of, worked hard for months on end to successfully host close to 500 students at Fort Manoel. Not only did this event leave an important impact on local participants, but it also provided an opportunity for several foreign students and tutors to settle in Malta, seeking education, a place to live, as well as an opportunity to practice professionally and to effectively form part of our local artistic community. Many of them are still here!

The theme for the 1998 edition was “Living on the Edge”, and centred around the exchange of ideals, materials and goods which normally occurs on the periphery of towns. The site fed into this concept, being an addition to Valletta’s historical water-based trade posts. It represented that line which divides the urban from maritime activity, local from foreign. “Living on the Edge” also strived to embrace the notion of Malta as a border between the two continents of Europe and Africa, the edge of Europe, the edge of what is familiar. With this theme, we had aimed to push the boundaries of the norm; to break away from the conventional way of thinking to explore new horizons; to create and understand architecture as a means of communication of ideas and visions, allowing the man in the street to experience new surroundings and new emotions.

It was with a great sense of pleasure and expectation that I welcomed the news that another group of Maltese students had won the bid to host EASA in Malta once again. I was particularly intrigued by the choice of theme for this year’s edition, “EASA Links”, which immediately struck me as being a continuation of the first. Seventeen years down the line, so much has changed – Malta became a full member of the EU and the Eurozone, and is no longer on the “edge of Europe” but an integral part of it; technology has become a staple part of everyday life, linking us constantly to our family, friends and colleagues – a far cry from that summer of 1998 when we did not have a single mobile phone between us. The theme for this year’s edition, therefore, seemed to pick off where the previous one had left off.

Rather than viewing Malta as the edge between two cultures, it views it as “an amalgamation of two cultures, resulting in a unique architectural expression ... It can be said that Malta’s cultural, historical and physical identity is forged out of Malta’s linking

qualities. Its historically ideal geographical location between the southernmost tip of Italy and the Northern shores of the African Continent resulted in a merged culture that is encountered today. This blended personality being infused with nuances of those numerous cultures that occupied our tiny island throughout its history resulting in a distinct language as well as a unique architectural expression.”

These linking qualities were also reflected in the site chosen for the event – the city of Valletta, which is infused with linking overtones, with subterranean routes which connect one part of the city with another. Tunnels, bridges, sally ports and rock cut passages link the ditch to the surrounding fortifications as well as to the core of Valletta, essentially linking the EASA community of 560 participants who spent two weeks in the ditch with Valletta’s existing community, adding to its palpable diversity. In this way, EASA 2015 strove to become one with Valletta, contributing towards its 2018 title of Capital of Culture and breathing fresh air into its creative mass.

This special edition of “the Architect” is dedicated entirely to this year’s Assembly. It is impossible to be able to describe in detail each aspect of the event, and therefore this is only a taste of what actually took place during those two uncharacteristically wet and overly hot and humid summer weeks of the Assembly. Thankfully technology also provides us with the opportunity to be able to view more information online, and our readers will find links to various sources which include additional images and videos, particularly regarding the various workshops which formed the backbone of EASA 2015.

A final word of congratulations and thanks to the organising team is certainly due. The event ran smoothly; the workshops were successful; the lectures were well planned and informative; the participants were happy; the food, I am told, was great; and there was ample support from the local community, the political class and various sponsors without whom the event could not have taken place. I augur that the seeds sown in EASA 2015 will continue to germinate and live on for many years to come, encouraging our architects and engineers to go beyond those borders which may appear unsurmountable, to explore new boundaries and to create links which go beyond that which appears to be the norm. Until the next one!

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 2015 consists of Perit Chris Mintoff, President; Perit Stephanie Cassar, Vice-President; Perit Amber Wismayer, Honorary Secretary; Perit Stephen Farrugia, Past President; Periti Anthony Fenech Vella, Damian Vella Lenicker, Sandro Cini, Joe Spiteri, Ian Camilleri Cassar, Andre Pizzuto, Toni Bezzina and Chris Grech.

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COVER:

The magic of the EASA Malta 2015 site.
Photo by Alexandra Kononchenko

D.SERIES

For the launch of "d.series" on the 3rd of July 2015, the Kamra tal-Periti hosted Prof. Arch. Fabrizio Mangoni, with the participation of confectioner Ciro Scarpato. Mangoni spoke about the theory that compares human characteristics to desserts and sweets. Going back in time to the creation of the baba` sweet, he related his theory that, the baba` is close to perfection in the sense that it can be traced back across various periods in the history of Europe. Mangoni showed how real the relationship is between transformations through time of the sweet and that of urban architecture in cities where the sweet made a presence, namely Nancy, Paris and Naples.

The evening was a pleasant one, with the talk, lively and at times theatrical, being well received. Attendees had the opportunity to savour various types of baba` washed down with a glass of wine. The Kamra tal-Periti would like to thank the sponsors of this event, namely Farsons Direct, Corinthia, Papier Studio, ESS Ltd, Attard Bros, Shaker and One Percent. Special thanks also go to the Italian Cultural Institute for its support.

Images: Sean Mallia



Photography: Daniel Cilia

The photograph shows the fine late-19th century Neo-Gothic building in Gzira - quite an ornate and fancy building to serve as the Water and Sewer Pumping Station for the North Harbour towns. Can you name the architect/civil engineer responsible for its design?

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.org. The first correct answer drawn on the 15 November 2015 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 image published in the previous issue showed the portrait of Giovanni Barbara, architect of the Lija Parish church. The portrait is to be found in the sacristy of the same church. Unfortunately no correct answers were received. Better luck this time!

WORLD ARCHITECTURE DAY 2015 ARCHITECTURE, CONSTRUCTION, CLIMATE



The International Union of Architects (UIA), representing the world's 1.3 million architects, has announced the theme of World Architecture Day to be celebrated on the 5 October 2015: Architecture, Building, Climate.

As the world's national governments approach COP 21, the international climate treaty negotiations taking place later this year, the UIA will join with national and regional architecture organisations to highlight the essential role of architecture, design and town planning in reducing associated greenhouse gas emissions.

This year's World Architecture Day will be a part of the climate programme through its theme. The UIA has invited its members, working bodies, and partners to help develop an Internet platform to publicise and promote actions, practices, and solutions that illustrate the huge potential that architecture and urban planning have in the struggle against global climate change.

Leading a series of events and sessions devoted to responsible design, planning and building, the UIA will underscore the contributions of architects worldwide during the COP 21 meetings (Paris, 30 November to 11 December 2015). A joint conference of UIA, ACE (Architects' Council of Europe), and their members, in partnership with the *Cité de l'architecture* in Paris is scheduled on 30 November 2015 on the theme: Architects and Climate Change.

2015 KEMPER PRIZE

Architecture 2030 founder Edward Mazria was awarded the AIA's Edward Kemper Prize for 2015. With this award the American Institute of Architects honoured Mazria "for catalysing the architecture community to address climate change through the design of decarbonized, sustainable, and resilient built environments."

Author, researcher, and professor, Edward Mazria is among the pioneers of eco-respon-

sible building. Mazria founded Architecture 2030 in 2006, and issued a measured, achievable challenge to reduce fossil fuel consumption in new buildings. Mazria also presented the "Roadmap to Zero Emissions" to the United Nations Framework Convention on Climate Change (UNFCCC), which details a clear path, with incremental steps and specific methods leading to a zero emissions built environment by 2050.

Throughout his 40-year career, Mazria's architectural work, research, and innovations have influenced the way we design and build. Early in his career, he authored "The Passive Solar Energy Book", which helped introduce the world to solar design. Besides the 2030 Challenge, he also recently introduced the 2030 Palette, a revolutionary new platform



that puts the principles behind low-carbon/zero carbon and resilient built environments at the fingertips of architects, planners, and designers worldwide. In 2014 he issued the "Roadmap to Zero Emissions" at the Organization of Economic Cooperation and Development (OECD) and UN Framework Convention on Climate Change (UNFCCC) calling for zero emissions in the built environment by 2050. He recently also developed "The Urban Climate Initiative", a framework of incremental actions that governments can put in place to ensure carbon neutral built environments by the year 2050.

BARBARA CAPPOCHIN PRIZE 2015

The Spanish team made up of Francisco Leiva Ivorra, Marta Garcia Chico, Antoni Baile Jiménez and Prócoro del Real Baeza - Grupo Aranea, was awarded the 2015 Barbara

Cappochin Prize for their landscape/planning project *El Valle Trenzado*, at Elche Ravine in Spain. The project comprises a system of footbridges integrated into the landscape, which transform the steep slopes of the ravine's geography into an accessible public space that integrates both the river and the city park. According to the jury, the project resolves, with a brave sketch and an integrated approach, different environmental problems typical of the contemporary city; the presence of the deep incision of the river Vinapòd, with its hydro-geologic risks, that splits the city in two; the relationship among naturalistic, landscape and architectural project; the involvement of the city communities to turn the public project into a solution that changes the urban life... It is also a sketch of architecture where new constructive techniques are put to the service of the form.

A special jury mention was awarded to Giancarlo Artese ('Studio Made in Earth', Italy) for Rana House, a residence for HIV positive children in India. Other mentions were awarded to the urban requalification project in Mestre by architects Paolo Miotto and Mauro Sarti; to Samuel Delmas for a daycare centre in Asnières sur Seine, France; and to Ahiara Madoka for a residential complex in Tokyo, Japan.

Organised every two years since 2005, the Barbara Cappochin Prize aims to highlight architecture's vital role in the evolution of our landscape. It focuses on the urban periphery and the use of bio-architecture, energy efficiency, and sustainable urban planning. The prize is organised by the Barbara Cappochin Foundation and the Order of Architects, Urban Planners, Landscape Architects, and Conservationists of Padua province.



RIBA STIRLING PRIZE 2015

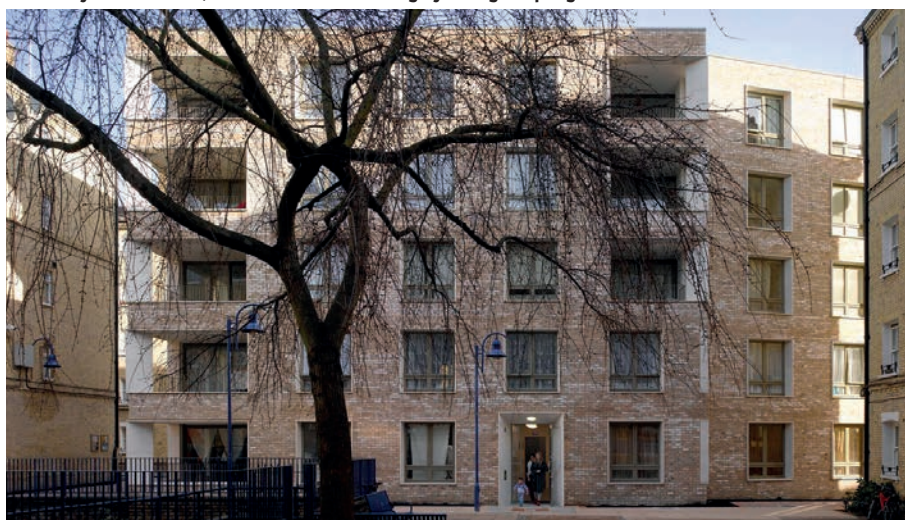
The winner of this year's RIBA Stirling Prize will be announced on the 15 October. The prize is judged against a range of criteria including: design vision; innovation and originality; capacity to stimulate, engage and delight occupants and visitors;

accessibility and sustainability; how fit the building is for its purpose and the level of client satisfaction.

Six projects have been shortlisted for the award, as outlined here. For more information on each of the projects visit www.architecture.com.



University of Greenwich, Stockwell Street Building by heneghan peng architects



Darbshire Place, Peabody Housing by Niall McLaughlin Architects



The Whitworth Gallery by MUMA



NEO Bankside by Rogers Stirk Harbour + Partners



Maggies



Burntwood School by Allford Hall Monaghan Morris

Letters to the Editor

Letters from our readers to be considered for publication are most welcome. Letters for inclusion in Issue 70 are to reach us by the 15 November 2015. 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.org. All contributions will be acknowledged.

What is EASA?

EASA finds its roots in Liverpool 1981, as an improvised gathering of European architecture students and tutors who wanted to discuss current affairs concerning the profession and urban environments. The relaxed gathering was so successful that it was consequently decided to hold another one in Delft, and soon enough it became a yearly gathering that began to host a number of organised workshops. EASA is a network of students, with no central board of any kind. Each year the event is organised by a group of students from the host country, and is born anew each year with each successive group presenting a unique location for the assembly.

A team of architecture and civil engineering students had worked hard to bring EASA to Malta in 1998, and successfully hosted over 400 students in Fort Manoel, prior to its restoration. In October 2013, a new EASA Malta team submitted their proposal for EASA to be held in Valletta in 2015. After a long bidding process, the team successfully won over their audience of 150 representatives from each European country (national EASA contacts), who selected the Maltese team over their Russian competitors. The EASA Malta Foundation was therefore created to co-ordinate this event, and constitutes a non-profit, student-run organisation



Katrina Gauci



Sean Albert Mayl



Elaine Bonavia



Mark Cauchi



Zoe Mizzi



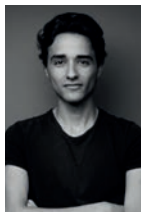
Justin Coppini



Jean Vella



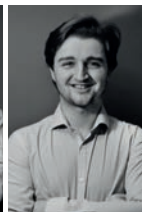
Sam Cremona



Julian Vassallo



Karl Ebejer



Alessandro G. La Rosa

that is apolitical and non-institutionalised. It was set up to serve as a focus of action and information for the network in Malta and to provide a channel of communication within the EASA network. The culmination of the Foundation's work was two intensive weeks of workshops, lectures, exhibitions and events which took place between the 31st July and the 16th August 2015.

[EASA] LINKS - [MALTA] LINKS

EASA serves as a platform for architecture students from all over the world. Whilst on EASA, hundreds of strangers become a temporary family, a sense of commu-

nity fills the site and lifelong friendships are nurtured. Ideas, thoughts and cultures are shared. Participants are exposed to unknown things and become one working, self-sustaining body, exuding and inducing EASA spirit.

Malta strategically lies between the southern coast of the European continent and the northern coast of Africa, and in itself constitutes an amalgamation of two cultures, resulting in a blended personality infused with nuances of those numerous cultures that occupied our tiny island throughout its history and resulting in a distinct language as well as a unique architectural expression. Hence the theme: EASA LINKS.

Traditionally, universities and other institutions from each country send a number of students to this event and, as a rule, participation is limited to countries within the European continent. Recently an international team was set up, permitting students from around the world to attend the Assembly with a high level of response from the US, Canada and Asia. EASA Malta 2015 proposed to expand its boundaries further and to enlarge the EASA community by specifically involving neighbouring North African countries to participate. This gesture embodies the nature of the chosen theme.

The theme not only references the characteristics of new friendships, family and collaboration that define the EASA experience but also has deeper connotations with the

THE EASA MALTA TEAM

situation that awaited EASA participants in Malta. On a macro scale, it can be said that Malta's cultural, historical and physical identity is forged out of Malta's linking qualities.

THE SITE

The city of Valletta is also laced with linking overtones. Although its original function as a military city infers isolation as its main prerequisite, links throughout and around the city, providing safe passage at times of conflict were also equally important. Remnants of this are found in the subterranean spaces and passageways throughout the city. Today, Valletta's capital status necessitates a more open nature with direct links by land and sea to other parts of the island in addition to infrastructure within to complement this free movement.

It is said that beneath Valletta lies another city, a network of subterranean routes comprising shelters, cellars, wells and passageways. The roads above ground are mirrored below. This system was designed to allow for ease of movement in times when the city was under siege. This network is closed off to the public and few are those who have ever experienced underground Valletta.

The EASA campus primarily incorporated St Michael's three-tiered Counterguard, St. Andrew's Tenaille, the two bridges connecting these outer-works to St. Andrew's Bastion, rooms, tunnels and piazzas within this same Bastion and part of the Valletta ditch.

Valletta's underground network provided the backdrop to many of the workshops, with participants making use of the tunnels, bridges, sally ports and rock cut passages that link the ditch to the surrounding fortifications as well as to the core of Valletta, essentially linking the EASA community with Valletta's existing community, adding to its palpable diversity. In this way, EASA strove to become one with Valletta, contributing towards its 2018 title of Capital of Culture.

THE PEOPLE

Four groups of people with very differ-





Re Chair Competition organised in collaboration with DEX Workspaces and WasteServ Malta

ent roles make up the assembly. Organisers manage the event and workshops. Helpers assist with the smooth running of day to day tasks and take responsibility for the upkeep of the infrastructure. Together, the Organisers and Helpers run the assembly and facilitate a productive assembly. Tutors have the role of leading and guiding the various workshops, while the Participants are those which make it all happen, working to interpret the theme of the event within their workshops and beyond. In all, EASA Malta 2015 hosted around 560 people – certainly no mean feat in terms of logistics!

THE WORKSHOPS & EVENTS

Workshops are the fundamental framework of EASA, giving essence to the assembly and physically leaving their mark once it is over. Although a workshop should aim towards achieving a good result in the little time available, this is not the sole aim: there is also an emphasis on the process. A workshop's success is largely influenced by what tutors and participants have gained from it, which is usually a direct result of how well everyone works together, the level of enthusiasm and the drive to achieve a common goal. In this spirit, tutoring a workshop is not just a case of a professional imparting

his knowledge to the participants but rather about exchange of ideas and dialogue.

The scale and media used vary tremendously and are dependent on the proposals presented by tutors before the event. The variety of workshops allows participants to experiment across various creative platforms and artistic expressions. Photography, performance art, installation art, graffiti art, vernacular typologies, construction techniques, radio, local traditions, food, robotics, digital art, contemporary materials are all possible directions that can be employed. A portion of the workshops were also dedicated to direct involvement with the public through the collaboration with local artisans, craftsmen and the general public. The erection of pavilions and installations will be purposely located to serve as objects for the general public, to be used as they see fit. Pavilions of a more permanent nature will serve as landmarks and points of interest for future events.

Besides the core workshops there were also some satellite workshops and events. These included the Re Chair Competition where EASA Malta and DEX Workspaces teamed up with WasteServ Malta to offer the opportunity for participants to build their own Vitra chair...out of trash! Another



One of the permanent installations at the MEPA office premises

workshop was the MAKE Think Tank, a day workshop tutored by John Prevc and Boris Zuber from award winning London practice Make Architects, which has gained a reputation for challenging convention and pursuing design excellence. This workshop focused on the subject of contemporary spaces in the heart of an existing conservative fabric - Valletta. During this workshop participants were given the chance to go off grid and see how far their ideas can lead them. Make's workshop teased the subject of boundaries and edges allowing the participants the time to delve into Valletta's

story and discuss its future. Another Think Tank was set up between EASA participants and the Malta International Airport to discuss three current issues facing the aviation industry, travel and the airports themselves at the moment, namely: Growth versus Sustainability, the Total Air Travel Experience and the Future of Air Travel. In another satellite event, the Malta Environment and Planning Authority made available their premises in Floriana, and some of the workshops were set up there, creating the opportunity for MEPA employees to see an EASA workshop in process and also allowed for some interesting installations to embellish the MEPA site.

Over the next six pages, this journal looks at some of the workshops which formed the core of EASA Malta 2015. Space does not permit the Editorial Team to do justice to the amount of time and effort that went into each of these workshops, however these snippets will hopefully give our readers a flavour of what went on in the depths of Valletta last August.

Unless otherwise indicated all photos regarding the Assembly itself are by Alexandra Kononchenko. The images relating to the workshops are reproduced courtesy of EASA Malta.



MAKE Think Tank in progress



THE EASA WORKSHOPS WERE A COMPLETE MANIFESTATION OF EXCHANGE AND COLLABORATION. WITH PEOPLE BRINGING KNOWLEDGE FROM EVERY CORNER OF EUROPE, IT IS DIFFICULT TO COMPREHEND THE SCALE OF WHAT WENT ON FOR THE TWO WEEKS, BUT HERE'S A TASTE OF SOME OF THE 35 WORKSHOPS. MORE INFORMATION ON THESE AND THE OTHER WORKSHOPS HERE: [HTTP://WWW.EASALINKS.COM/WORKSHOPS](http://www.easalinks.com/workshops)

VISUALINKS

Tutors: Eoin Mccooney (IRL); Robert Hanson (FI); John Macken (IRL)

Deep within the bastions, historic intricate routes, nooks and crannies of Valletta, the city can read as a series of disconnected urban instances waiting to reveal their charm to each other. VisualINKS aimed to change one's perception of the city by creating a sculptural form which can be perceived from afar whilst changing one's perception from within. VisualINKS takes the form of a periscope crafted of engineered timber, with mirrors reflecting a view of a scale previously not seen, rising out of the city from a disconnected location to link with a spectacular vista of the city and landscape. Throughout the workshop, participants reflected upon the theory of periscopes, perception and self-perception, subsequently building small-scale plywood periscope interventions around the city, culminating in the construction of a large scale periscope. The architectural intent was to take the typology of the periscope and apply rigorous design and detailing to create a beautiful, functional object which is simple and elegantly detailed. "esse est percipi" - To be is to be perceived - George Berkeley



Photography: Sean Mallia



Photography: Sean Mallia

INFO STRUCTURES

Tutors: Robert McKaye (CA); Ramin Shambayati (CA)

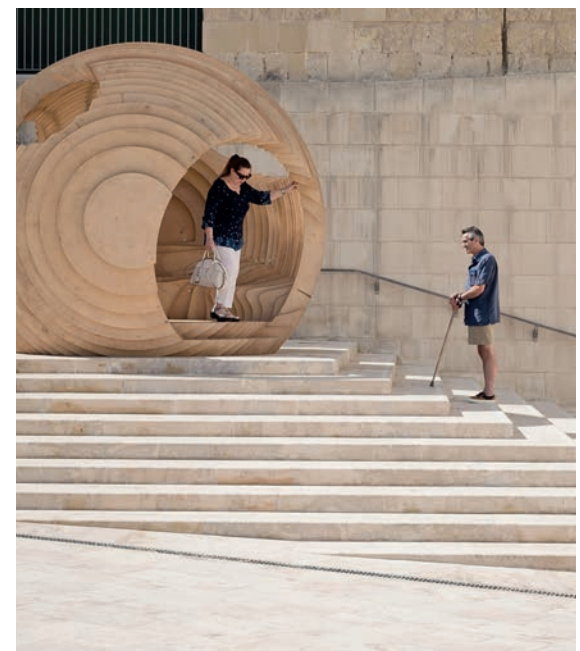
This workshop focused on disciplines of construction, programming and structural performance to produce a parasitical installation that provided a sensorial and intimate architectural performance through the audio-visual representation of energy in the immediate environment. A series of tensegrity modules were combined together to form a permeable wall at the top of St. Andrew's Tenaille. This used intelligent sensor nodes which could convert mechanical movement (wind) into energy and information, subsequently creating a structure that moves and lights up of its own accord. The workshop was tutored by alumni from the IaaC (Barcelona) and exposed students to an entirely different form of architectural education, combining 3 cornerstone researches together with the 3 key roles of Energy Enhancement, Sensing and Audio Visual Output.

Facebook page: INFOstructures

IL-BOČĀ

Tutors: Kristine Pace (MT); Daniel Attard (MT); Sacha Cutajar (MT)

The concept of this workshop is based on the idea of creating an organic-shaped relaxation space that provides visual connections within Valletta's urban landscape by framing certain views and blocking others. The project entailed the construction of a large wooden spherical volume with a number of apertures creating multiple view points. The Pavilion was placed in a prominent location in Valletta where the new Parliament building along with Pjazza Teatru Rjal are focal viewpoints from the structure. These buildings along with St. James Cavalier also create a beautiful backdrop for the wooden volume. Il-Bocca would not have been possible without the support of Valletta 2018 Foundation, SAW, Bigmat, Hilti, Halmann Vella, FXB and G Molton.



KNITWIT

Tutors: Ansis Sinke (LV); Yuliya Baranovskaya (RU); Annie Locke Scherer (USA)

This workshop produced a tensile shading structure using circular knitting machines and yarn. These knitted hour-glass shaped components varied in length, width, height, density and translucency. Each component was connected at both ends to form a cohesive double curved unit. The final piece became a space filling geometry that linked various levels of the counter-guard together, strategically placed to maximise its three dimensional presence. Knitwit is the brainchild of alumni from the ITKE in Stuttgart, and similar to Manifold workshop it applied principles and design strategies learnt to a practical exercise within a limited time. One of the prototypes from this workshop can be seen outside the MEPA offices in Floriana. This workshop was sponsored by Lang Yarns and Addi in Germany.

Facebook page: Knitwit_esa015 Malta

**BETONBOOT**

Tutors: Melchior Hoesli (CH); Guillaume Stark (CH)

This design and construction workshop allowed participants to produce their own concrete boat, learning the theory behind concrete shell construction, the spatial qualities and requirements of such a structure, its behaviour in the water and the loads it can carry. The boats were constructed in the ditch using sand for formwork, a specific concrete mix and chicken wire for flexible reinforcement. This hands on experience gave the students the perfect opportunity to merge theory with construction. Five boats with varying forms were ultimately launched in the sea at Marsamxett Harbour.

Facebook page: betonboot

**YO!**

Tutors: Matthieu Bordreuil (FR); Sylvain Dupuis (FR); Stanislas Taboureau (FR)

Yo! is a prototype of a floating shelter, scaled on the human body. It is envisaged as a great floating island, a ludic shelter to enjoy Malta's landscape, or a floating tent that can join others as one would do in a desert caravan to create interactions and temporary communities, similar to a lodge on the shore. At night, it becomes a floating lantern, lighting up the bay. Yo! is a flexible system of complementary triangular modules designed on the same basis, with upper part taking different shapes allowing for experimentation with different structures depending on the programme or site specific needs.

**ROPE PAVILION**

Tutors: Rémi Buscot (FR); Willem Coenen (BEL); Delphine Levy (FR)

This workshop aimed to build a pavilion related directly to Malta's marine history, and reinterpreted the sail form with typical rope used in the industry and simple forms that float with the wind. Linking present and past, the original idea was to reuse rope that has already travelled on the sea, giving it a second life by exposing it as a memorial of the sailing culture. People from around the world connected through the workshop by linking these ropes and hexagonal base structure together. Working with large sections of wood, the workmanship of this pavilion was important to achieve cohesion at the end. The rope was eventually woven through 6 inclined 8m columns and tensed up by a central chain and wire cables at each column.

Facebook page: Rope Pavilion



Photography: Sean Mallia





AN UNEXPECTED ATLAS OF VALLETTA

Tutors: Jolein Bergers (BE); Sofie Devriendt (BE)

Valletta is a city which was new to most EASA participants. Although online information can give a first impression, it is necessary to travel through and observe it to truly understand it. The goal for this workshop was to map this missing, slightly subjective and sentimental, information, and produce EASA's very own unplanned and Unexpected Atlas of Valletta. This workshop saw the culmination of several artistic interpretations by the participants, into a final book. The purpose of the exercise was to create a newly mapped Valletta, through unorthodox means. The mapping was not intended to be accurate but was meant to be tailored to the direct, individual experience of each participant. Together the group created new perspectives of the city, based of what they saw, heard and experienced in the various spaces around the grid.

Facebook page: *An Unexpected Atlas of Valletta*



URBAN JEWELLERY

Tutors: Inesa Kovalova (UKR); Natalia Orekhova (RU); Larisa Sisoeva (MD)

The idea of this workshop was to create conceptual jewellery pieces inspired by urban environments. Given the rich spatial environment of Valletta, which is quite unlike that of most other European cities, the place became a perfect playground for inspiration. Participants read up on Valletta's history to create designs that reflected its spirit, translating its shapes, textures, lights and atmosphere into designed objects applicable to the human body as jewellery. Final pieces were produced using various media such as a rope, paper, netting and wire, with the input of local collaborating artists Enrique Tabone and Bernice Casha from QUE. Beautiful compositions were captured within the most curious and unexpected spaces, sometimes fairly commonplace, but unmistakably conveying the strong relationship between architecture and fashion design.

Link - <http://www.que.com.mt/2015/09/what-is-the-story-behind-the-que-design-easa-links/>



UMBRELLA

Tutors: Pauli Ritkaniemi (FI); Hugh O'Rourke (IRL)

Umbrella is the longest running EASA workshop, present at each edition, and produces newspapers with inspiration, experiences and insight into the micro cosmos that is EASA. Participants get to write stories and news, learn how to get to the point and get readers' attention in writing. Most importantly Umbrella creates, lives and experiences the EASA-spirit!

ANTIROOM II

Tutors: Elena Chiavi (CH); Matteo Goldoni (IT), Ahmad Madhoun (BLG)

Antiroom II is a floating space, an unreachable surface, accessible only by swimming or by boat. The wooden structure creates a space that is separated from the vastness of the unlimited sea, its centre defined as a small secure water pool. Islands have always had a great cultural significance, creating a refuge space – the workshop interpreted this by creating a space where one can lie and feel at home, while being light and gentle as it floats, with instability, on the water. One can enter its core, surround it, swim around it and contemplate its structure. It is a physical symbol to welcome and accept anyone. All cultures without exceptions. It can float and move slowly away, as a new isolated world, in the sea.

Facebook page: Antiroom

**KONKRET**

Tutors: Kuba Ulbrych (DE); Marco Silva Mirra (DE); Stefan Gant (DE)

This workshop produced concrete lamps, all individually designed and manufactured on site to enlighten the EASA campus. Participants were introduced to the material properties of concrete, and to lamp-design. A lichtgrenze-like enfilade of lamps linking the different EASA-spots, a lamp sculpture park up-valuing the bar-area, a single installation representing EASA to the public at the main entrance - the opportunities in this workshop were unlimited and the selected designs were the detailed, shuttered, poured and installed during the second week of the Assembly.

**SMALL INTERVENTIONS**

Tutors: Phoebus Panigyrakis (GR); George Kapraras (GR); Oscar Zetina (GTM)

Small Interventions goes back to the very fundamentals of EASA - giving back to the community. The workshop is structured around the process of analysing the site, detecting problems and places, designing solutions or interventions and ultimately constructing them. Conceived during EASA Budapest in 2006, the workshop has become a regular, each year validated by its ability to respond to social needs through an all-inclusive process of building. The participants generally seek to construct functional but well-designed interventions in a neglected space with potential. This year, various benches sprouted around Valletta and MEPA in Floriana, one of which was located adjacent to the Carmelite Church and could neatly transform into a table and chairs for passers-by in need of a break from the steep hills of Valletta.

MANIFOLD

Tutors: Rachele Spiteri (MT); Antiopi Koronaki (GR); Samidha Kowli (IN); Radhika Amin (IN)

Manifold involved the construction of a temporary dwelling structure out of a modular system of folded cardboard components. The starting point for this workshop was a low-tech material system developed as part of a Master thesis project at the Architectural Association (AA) in London. The challenge was to take the theory and digital analysis to the next level – physical, on a 1:1 scale. The modular system for low-cost and fast assembly of temporary dwellings used double wall corrugated sheets which were folded to the well-known Miura-ori origami pattern to provide additional stiffness to the walls. Sand was used to infill the cavities between the two wall leaves and at the base. Although the workshop used a non-conventional construction material, the tutors had the courage to take a very avant garde approach to a solution, and through Manifold put ongoing research into practice.

Link - <http://cargocollective.com/manifolds>



III

Tutors: Paul Poinet (FR); Fabrice Wack (FR)

INVENT a shape and uses – The workshop began with a discussion between participants and tutors, a brainstorming that focussed on the spaces within which they wished to fabricate and install inflatable structures. This phase also attempted to introduce participants to the fundamentals of computational design, in order to create customized forms that could then be created on site.

INFLATE it! - Once decisions were taken on what to create, the team moved on to the detail, starting production on site by cutting the pattern resulting from the geometries and shapes, taping it together and finally inflating it. The main tool: air!

INHABIT inflatables - All installations aimed to be a catalyst for interaction, inside or outside of it. The team and users were inspired by the surroundings to interact all together in new spaces.

Facebook page: [InventInflateInhabitate](#)



Sneaky - A reactive snake



The Gibberish Machine

PRESS PLAY

Tutors: William Bondin (MT); Chris Leung (GB); Francois Mangion (MT)

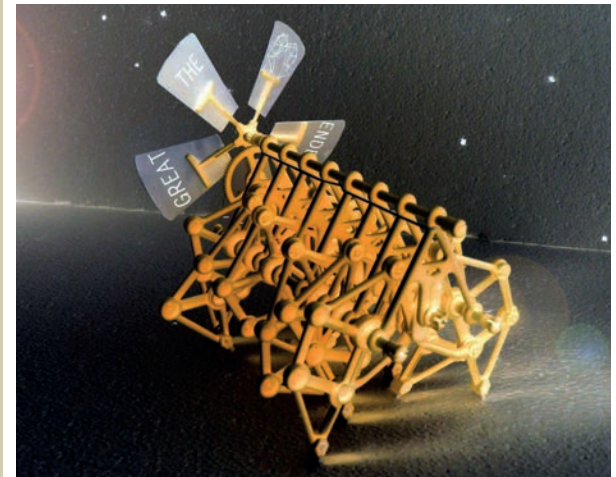
The act of playing, whether considered as an art or a sport, has always been a crucial aspect of social life. The Romans played Ur, the Indians originated snakes and ladders (Pachisi), and the Chinese invented playing cards. Similarly to architecture, games are a socio-cultural manifestation of an epoch. Co-operation, communication, strategy, and interaction are terminologies which exist in both game and architectural discourse. This workshop sought to animate public spaces across the city, both metaphorically and literally, through the creation of interactive installations and architectural performances which embody the spirit of play. The world of interactive design was introduced to participants from a very practical perspective. Thrown into the deep, students learnt about physical programming using the Arduino open-source platform, a micro-processor used by hobbyists, developers, architects and designers as it provides a quick and easy way to prototype kinetic installations. This workshop was amongst a number of technological workshops powered by MITA.

Link - <http://www.interactivearchitecture.org/press-play-interaction-design-workshop.html>

THE GREAT PRETENDER

Tutors: Yazgi Demirbas (TUR); Peter O' Brien (IRL)

For the past twenty or so years, new life forms called Strandbeests have been roaming the coasts of the Netherlands. Powered by wing-like sails, they harmoniously traverse the ground with numerous spindly legs. They transform mundane materials such as PVC tubes, zip-ties and bottles into complex and stunningly elegant movement. What makes these kinetic sculptures so noteworthy is their clarity and disregard for presumed boundaries between art, engineering and biology. This summer, Valletta saw the birth of a new Strandbeest. The Great Pretender workshop built on the work of the great progenitor Theo Jansen to create this new kinetic sculpture.



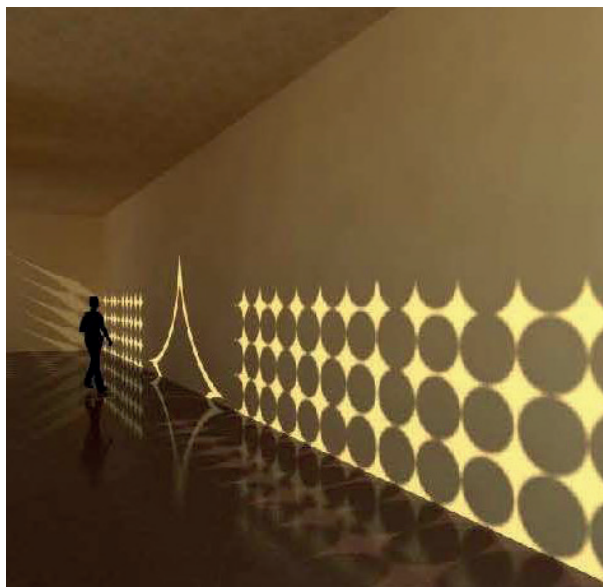
PARADOCS

Tutors: Anastasija Spasovska (MK); Sorcha Maguire (IRL); Gordan Vitevski (MK)

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes" - Marcel Proust

What is a monument in an age of anti-monuments? This workshop went in search of the spatial and cultural implications of the landmark of today. Valletta is a cultural heritage site in its entirety. All aspects of architecture - thinking, designing and building - are framed by conservation laws and policies that protect the built environment. How can the city grow and what would be its new point of reference? Through a series of discussions and design exercises, this workshop explored the link between respect for the old and need and excitement for the new. The workshop allowed for participants to create a future for Valletta by questioning its current stance on the monumentality of buildings and the validity of monuments as a whole. Paradocs collaborated with local organisation 'Design Cluster' whereby together they discussed the future of the 'Biccerija' in Valletta. Using this building as a case study the workshop was given the chance to directly influence the future of the space, and ultimately impact the urban landscape of the city.

Link - <https://www.youtube.com/watch?v=05usYdKB04&feature=youtu.be>



LYRICAL CITY

Tutors: Kristin Karlsson (SWE); Nielsine Otto (DK)

"Lyrical city" - a hunters' and collectors' pod, is a workshop that aimed to find the stories of Valletta and give them new life in the shape of an illustrated podcast that combines words with sounds and visual art. The participants acted as explorers of the city, to collect and hoard information and artefacts, to document, find and make up stories and then to convey these stories with illustrative tools such as sounds, visual elements, still and moving pictures. The workshop provided an exercise in representation but also in making one coherent piece where the different parts amplify and complement the whole. A collage that tells a story about Valletta from a personal point of view. This intimate take on the interpretation of the city was expressed in a multidisciplinary process. The ethos of the workshop resonated with the aims of 'MUZA' resulting in the direct collaboration between the two entities. 'MUZA' and Lyrical city both sought to interpret the city through its artefacts, and through dialogue and meetings, interpretations and ideas were exchanged, resulting in a multi-sensory stimulating final product.

Link - <http://cargocollective.com/lyricalcity/>

SECTA DARKROOM

Tutors: Nikolay Staykov (BU); Valentin Hofer (AU); Elizaveta Chukhlantseva (RU)

Secta investigates the spirit of architectural and urban spaces by means of analogue black and white photography. In artistic excursions, participants explored a wide range of places all over Malta. The conscious and subconscious examination of the manifold layers of these and other locations carries an incredible artistic momentum. This momentum was extended to the darkroom, where sectists developed photographs and impressions. In turn, this was supplemented by theoretical inputs and reflective discussions. During the course of the workshop, experimental photographic techniques were investigated.



IDEE FIX

Tutors: Marilyn Kaup (EST); Liina Soosaar (EST); Karl Annus (EST)

Architecture surrounds us. Those who study it begin to look at things in a different way. As well as doubt in dogmas and habits, we question the essence of things that are part of our daily world. Smart ideas can be adapted to different fields and this workshop gave participants the opportunity to bring them together, creating multifunctional objects and using public space as a satellite for personal items. For example, why not use your own jacket as a mobile house or a swing? The starting point for the workshop is today's changing urban lifestyle, which has become more nomadic and is therefore redefining design.



Photography: Sean Mallia

AMSTERDAM EXPRESSIONISM

Tutors: Christian Sluijmer (NL); Carlyn Simoen (NL); Frank Reitsma (NL)

This workshop was a wonderful adventure into the world of masonry construction. The tutors, all Dutch, were inspired by the architectural expressionist movement of De Amsterdamse School with a vision to apply these concepts in a very different environment using an alternative material: limestone. Following a trip to Limestone Heritage, the students were given the opportunity to work closely with our *gebja* through a day-long exercise with local sculptor Antoine Farrugia who taught them how to sculpt forms and work with the stone. In this workshop, the challenge was to produce a well-designed stone pavilion which was compatible with a historic stone city. The location was also important not just from a practical perspective but also socially, spatially and conceptually. Ultimately, it was decided to produce a 2.5m high watch tower with an elevated internal platform and permeable walls which could have lights at the very tip of Hastings Garden. A reflection of the *gardjola*, the final piece is truly exceptional not just in form, but also as an innuendo that merges Valletta's military past with the supposedly increasing modern architectural interventions within the City.

Aided by a local builder, Patrick, the students worked tirelessly for the two weeks: cutting, laying, levelling, mixing, carrying and designing each stone with endless dedication. This workshop would not have been possible without the support of the Works Department and Hal Mann Vella Ltd.

Facebook page: *Amsterdam Expressionism*

THE IMMIGRATION GAME

Tutors: Reko Laurilehto (FI); Hong Wan Chan (BEL); Leena Salo (FI)

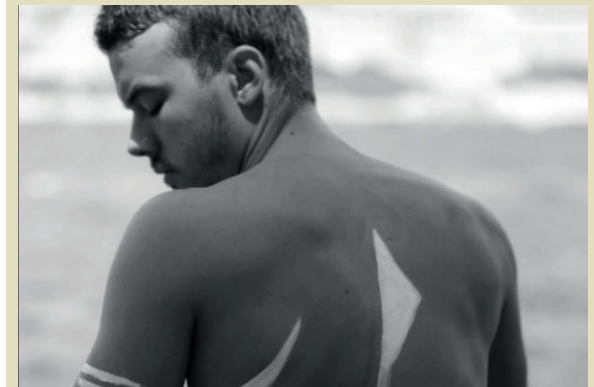
The aim of the workshop was to approach the severe problems of the Maltese refugee crisis with the toolset of game design. Participants attempted to translate this issue into game mechanics, because it involves many different "players" with very different resources, starting positions, strategies and motives. Immigration also lends itself to different types of gameplay and ways of approaching the problem, e.g. political, humanitarian, architectural etc. Through lectures related to both the issue at hand, as well as game design, and visits to sites related to the theme, this project inspired participants to create an awareness-raising, discussion provoking game experience that they can share with others by the end of the event.

Facebook page: *The Immigration Game*

**MALTA UNDER MY SKIN**

Tutors: Anja Demic (SRB); Lana Loncar (SRB); Aleksandra Stepanovic (SRB)

This workshop used the basic technique of flash tattoos and develop it further, taking it to another level. The theme was based on Maltese specific and layered history and culture, old Maltese myths and legends, and specific customs, all transformed into body art.



What they said...

Beautiful island, city and people with a lot of positive energy. An experience that I will remember for a long time.

MAJDA REDZEPAGIC

Dust in the rain. Just kidding :) Now I'll be serious - I was sad when I was leaving.

DANIJELA PAVICIC

Once you become part of the EASA Malta spirit, everything you see and everything you hear becomes beyond any sentence that would describe such an inspiring and appealing experience.

Thank you Malta!

ENA KASUMOVIC

Fulfilling, shining and beautiful. It will always be an integral part of my life joy.

DUBRAVKO ALEKSIC

It is hard to express in words what EASA has represented to me this year: connections, solidarity, responsibility, respect and cooperation between young people of different nations. An opportunity to know those around us and to put ourselves to the test.

MATTEO DE FRANCESCO

The most creative and open European minds, the perfect site, a group of true lovers of their island as organisers and the spirit that moves this community since 1981. That was the recipe, and it was unforgettable.

NUNZIO BONINA

EASA is a social well being: it is the best way to know how to co-exist with 500+ people and with yourself, where architecture is the link between different cultures and the union between different ways of life.

ELENA SOFIA CONGIU

For me, the greatest thing about this trip was the opportunity to meet so many different people, make new friends and also learn something new along the way. Beside the beautiful Malta, sleeping under the open sky, sun, sea, beautiful food and people, even the cold showers were quite bearable! **SARA LAKIC**

What more to say than "AMAZING EXPERIENCE"! It was my first EASA ever, possibly the last one also, and it was mind blowing! After 20 days, I am still under the influence of amazing people, amazing nights, workshops and Malta all over it. Thank you guys for everything. Regards from Bosnia :) **DJORDJE SEKULOVIC**

Amazing life of the utopian community in the ditch!

BOHDAN VOLYNSKYI

This EASA shined!

IVONA KNEZEVIC

Every glance exchanged, every word spoken. Each hearty laugh, every challenge to overcome ... every emotion I felt. You know the feeling of fall in Love? When body, soul and mind work together so perfectly? This was my EASA.

CHIARA BELCASTRO

I was happy to see my friends again and meet new interesting people and a huge thank you to organisers for the variety of workshops and delicious food!

IELYZAVETA GONCHARENKO

I've perceived EASA Malta as a deep immersion inside myself and my capability to adapt, listen, learn, love, discuss, understand, look at things and open my boundaries. Through the souls of people and the body of the place, EASA Malta has been a way to better know my body and soul. **MARTA BUSNELLI**

For me EASA was a great experience of working with young architects from all over the Europe.

ANNA KRUGLOVA

It was the most interesting and educational adventure of this summer.

OLENA KRUGLOVA

A life in two weeks, just follow the flow! MARIA PASSARELLI
A storm: it hits you, it catches you, it challenges you, then the sunset erases everything and out comes the calm, EASA Malta 2015. An emotional train, bringing knowledge, experience, brightness and best moments.

NICOLA ROMANOLI

Thank you Malta team, and thanks to each and every one being part of EASA015. See you around the world, for one reason or another.

DOBRIN PETKOV

After this, I think I can never stop going to EASA. Thanks for that, wonderful EASA Moolta people!!

KUBA ULBRYCH

EASA Lecture Links

The EASA Malta programme included a series of lectures and debates. Keeping within the theme of EASA Links, the lectures and debates strove to manifest networks within the architectural realm and their interconnectivity with other fields. The lectures, which were open to EASA participants and to the general public, took place at Pjazza Teatru Rjal, shifting to the Mediterranean Conference Centre when the skies threatened to be less clement.

Everything that surrounds us has been influenced by history, culture and experience on both a local and global scale. Advancements and developments in education, technology, sustainability and materials transform our mind set, inspiring new ideas and concepts. This timeless evolution creates complex connections between past, present and future. These links create an elaborate web of both the conceptual and tangible to form our everyday environment. This was the basis of the lecture series which hosted six speakers.

Each of the lectures was introduced by Katrina Gauci, member of the EASA organising team, and moderated by David Felice, partner at Architecture Project and former Chairman of the Valletta 2018 Foundation which delivered Valletta's successful bid for the title of 2018 European Capital of Culture.

The first week saw three speakers deliver their lectures at the Pjazza Teatru Rjal.



Antonio Belvedere, Philippe Prost and Bob Lang focussed primarily on their work, personal experiences and competencies in making new architecture, and the adaptation of existing buildings or urban forms in their projects. They provided the participants with a unique opportunity to draw on their knowl-

edge and experience, and to receive more in depth information on the individual projects referred to in their presentations.

Antonio Belvedere, partner at Renzo Piano Building Workshop and who was in charge of the Valletta City Gate project in Malta, including the restoration and rehabilitation

of Pjazza Teatru Rjal, was first in line. His presentation included a particular, probably unplanned, moment when he used his laser pointer on the actual Parliament building to explain the concept behind the design of its façade... truly a unique experience which could not have happened elsewhere!



Bob Lang, a structural engineer and a Director at Arup, who has a strong design ethic and a belief in the use of appropriate technology, spoke about how bringing these elements together – often in multi-disciplinary engineering teams – has defined his approach to design and collaboration over the last thirty seven years. Lang's lecture was entitled 'A Case for Context', where he spoke about the importance of humanism and identity in architectural design and touched on the differences and similarities between the work of the engineer and the architect. He also discussed the Parliament from a different perspective to the one Belvedere gave the previous day.

Philippe Prost, professor and president of the administration board of the Paris-Belleville school, where he teaches history of architecture at the Institut Francais d'Architecture (IFA), and whose work on the International Memorial of Notre-Dame-de-Lorette provides a contemporary interpretation, bringing heritage and creation together, closed the first week of the Lecture Series. Prost's lecture opened up an interesting perspective into the parallels between his work and his life experiences.

The second week saw three other speakers: Konrad Buhagiar, founding partner of Architecture Project, and who is also a Senior Visiting Lecturer at the University of Malta as well as an independent expert for the European Union Prize for Contemporary Architecture - Mies van der Rohe Award; Emma Greer, an architect and urban designer by training, who practices in Italy where she heads the "CRA Cabinet" - a branch of Carlo Ratti Associati - dedicated to developing and advancing its public image with an emphasis on CRA's unique outlook on the future; and Indira van't Klooster, editor-in-chief since 2013 of A10 New European Architecture magazine, who trained as an architectural historian, and has worked for various architectural organisations, including the Amsterdam Architecture Centre and the Amsterdam Academy of Architecture.

Konrad Buhagiar's lecture had to be postponed due to uncertain weather conditions, and therefore his presentation took place together with that of Emma Greer. The unplanned combination of these two resulted in an uncanny clash of generations. Konrad related his struggles at the age of 25 in the 1980s, a decade marked by the fall of Communism and the rise of Capitalism and

Individualism, and described his search to understand the meaning of architecture and its timelessness, as well as his belief in the notion that architecture should evoke emotions in its users and spectators. One reference which sums up his quest is the description of the word "ineffable" by Lauren Oliver in her novel *Liesl & Po*: "She liked the word ineffable because it meant a feeling so big or vast that it could not be expressed in words. And yet, because it could not be expressed in words, people had invented a word to express it, and that made Liesl feel hopeful, somehow." The same, he argued, could be said for the word "architecture".

Emma, on the other hand, is 25 right now, and spoke about the beginnings of her career in the Age of Information, where open sourcing, social networks and data collection form the basis of Ratti's research. She described various projects, such as Ratti's Digital Water Pavilion and Trash Track, which used electronic tags to track different types of waste on their journey through the disposal systems of New York and Seattle. In these projects, data collection forms the backbone of the office's design work and research projects.

Indira van't Klooster focussed on the role of young architects in today's world, as well as on the importance of design competitions in providing a platform for the younger generation to make themselves known. She emphasised the fact that design competitions are crucial in ensuring quality in urban spaces and public buildings, and called on those present to be at the forefront in encouraging public authorities to use this form of procurement for public projects.

Indira also dedicated her latest editorial to the EASA experience and in particular to the debate between Buhagiar and Greer, in advance of the upcoming issue of A10 which will dedicate its Eurovision section to Malta. She states that "data helps Emma to understand the world around her, and Konrad to understand the world within. For Konrad data follows architecture, for Emma architecture follows data". However, she continues, "both collect data to provide knowledge and awareness of a better understanding of the world they live in. However different, seen thus, they can still be architects of the same kind. It is not the data itself that defines architecture, but how we interpret it and how we turn it into projects that have cultural, social and political meaning."



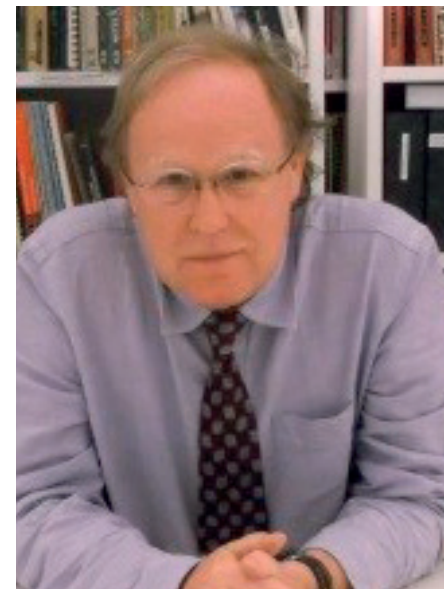
INDIRA VAN'T KLOOSTER



ANTONIO BELVEDERE



KONRAD BUHAGIAR



BOB LANG



PHILIPPE PROST

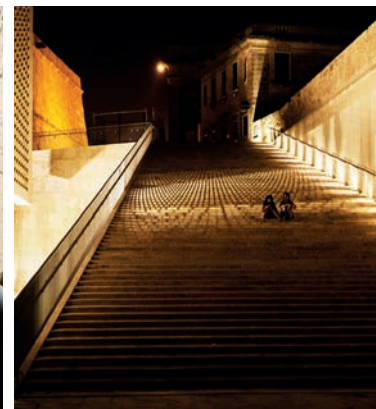


EMMA GREER

From here and there ...

IT IS IMPOSSIBLE TO COMPRESS THE EASA EXPERIENCE INTO A FEW PAGES. EASA IS AN EXPERIENCE THAT WILL LIVE ON THROUGH FRIENDSHIPS, COLLABORATIONS AND EVEN THROUGH THE USE AND EVOLUTION OF THE IDEAS WHICH MADE IT SUCH A SUCCESS. THE IMAGES ON THESE TWO PAGES, FROM THE COLLECTION OF PHOTOGRAPHS TAKEN BY ALEXANDRA KONONCHENKO, ARE JUST MERE SNIPPETS TO CAPTURE THE FLAVOUR OF EASA AND ITS MANY FACETS.





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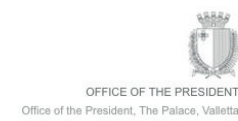
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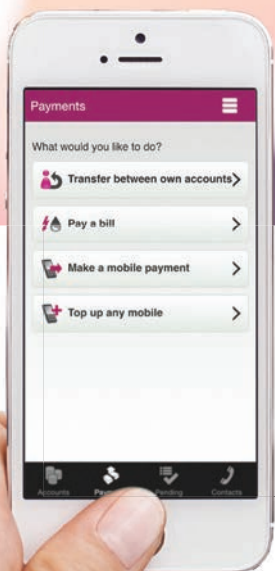
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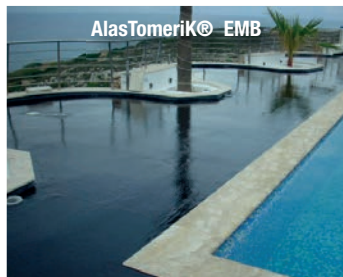
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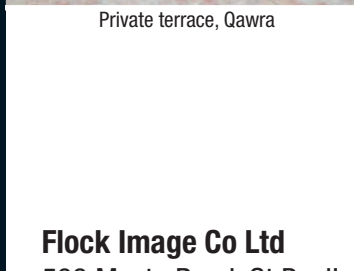
Hammerflow Mk 2

Foodstuffs Warehouse, Mosta



Peran STB

Kitchen, Golden Sands



Clear liquid membrane

Private terrace, Qawra



Fast curing membrane

Mater Dei Hospital



Sirrender Wall coating

Private wall, Mellieha



Peran Self Levelling

Electronics, Bulebel Ind Estate



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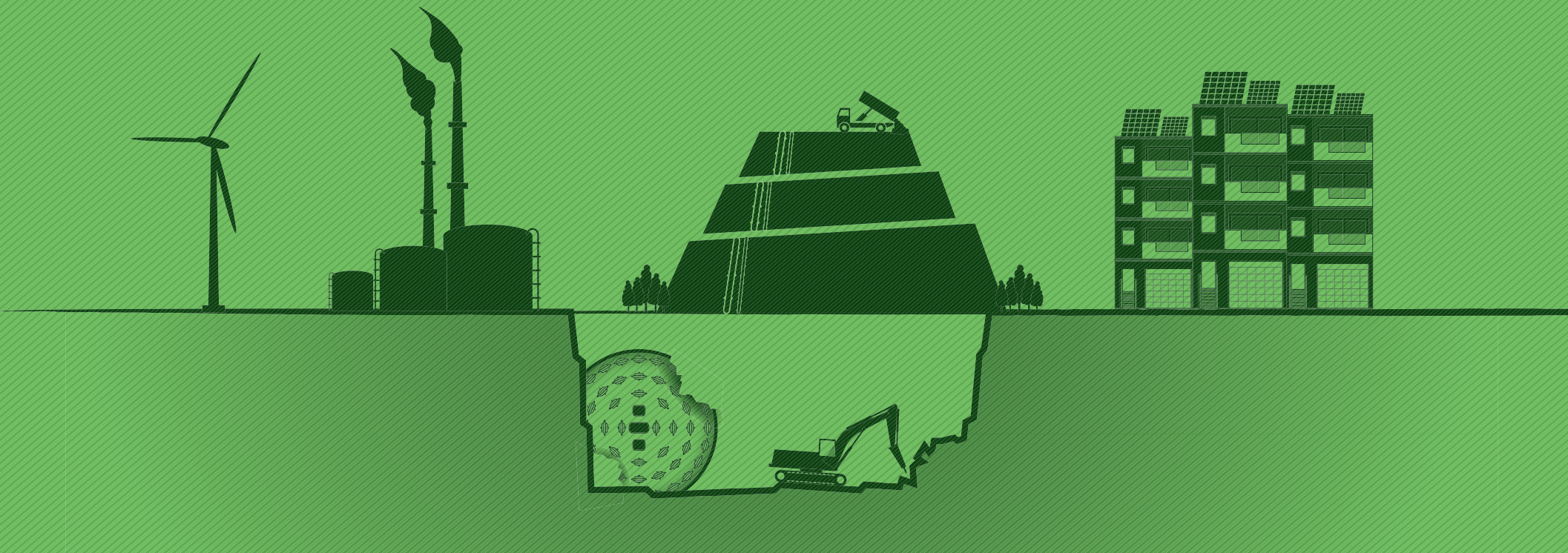
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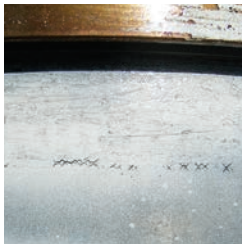
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MPI (MAGNETIC PARTICLE INSPECTION)

A process for detecting surface and subsurface discontinuities in ferromagnetic materials such as iron.



- Weld Testing
- Suspect Crack determination
- Castings
- **Exposing what is not visible to the naked eye**

DPI (DYE PENETRANT INSPECTION)

A process to detect defects that are open to the surface in all type of non-porous materials such as aluminium and bronze.



- Weld Testing – especially non-ferrous metals
- Suspect Crack determination
- Castings

RT (RADIOGRAPHIC TESTING)

Radiography is the use of X-rays or Gamma-rays to view a non-uniformly composed material such as cavities, cracks, porosity, slag and other inclusion in welds and castings. By utilizing the physical properties of the ray an image can be developed displaying clearly, areas of different density and composition.

GAMMA & X-RAY

- Weld Testing
- Radiographic Interpretation



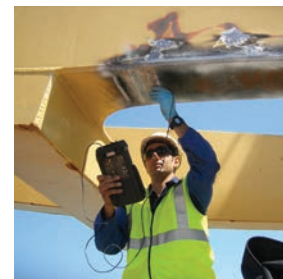
UT (ULTRASONIC TESTING)

Very short ultrasonic pulse-waves with center frequencies ranging from 1-10 MHz are launched into materials to detect internal flaws or to characterize materials. The technique is also commonly used to determine the thickness of the test object, for example, to monitor ship hull structure corrosion diminution and pipe lines corrosion.

- Weld Testing
- Suspect Crack determination
- Thickness Measurements
- Corrosion Scanning
- Laminar Scanning

ULTRASONIC THICKNESS MEASUREMENT AND HULL SURVEYS

WELD TESTING



PERSONNEL CERTIFICATION

Our inspection personnel are highly qualified and certified in accordance with the British Institute of Non-Destructive Testing - PCN Certification.

CONTACT

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Phone: (00356) 2124 2007 | Mob.: (00356) 7973 3875 | aldo@tritonmalta.com

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AN INNOVATIVE CONSTRUCTION SYSTEM

EVG-3D[®] Construction System

• Innovative • Thermally Insulated • Load Bearing • Light Weight • Fast Construction



EPS – Expanded Polystyrene

- Fire Retardant
- Thicknesses of 50 and 100mm

Galvanised welded-wire Cover Mesh

- 50 x 50mm mesh x 3.0mm wire diameter

Galvanised Steel Diagonals

- 3.8mm wire diameter

Shotcrete

- Applied on-site using a shotcrete pump
- Concrete thicknesses vary from 40mm up to 80mm

Standard Thicknesses

Component Type	EPS Thickness	Total Thickness
Non Loadbearing Wall	50	130
Loadbearing Wall	100	200
Slab	100	210

All dimensions are in mm

EVG-3D Panels are produced in a standard width of 1200mm and a length according to the design specifications. Panels may also be easily cut on site to a specific size and shape.

Benefits



TIME
SPEED OF ERECTION



THERMAL
THERMAL PERFORMANCE



SOUND
GOOD SOUND INSULATION



ENVIRONMENTAL
ENERGY EFFICIENCY MEASURES



SAFE
SAFETY DURING ERECTION



DURABLE
REINFORCED CONCRETE



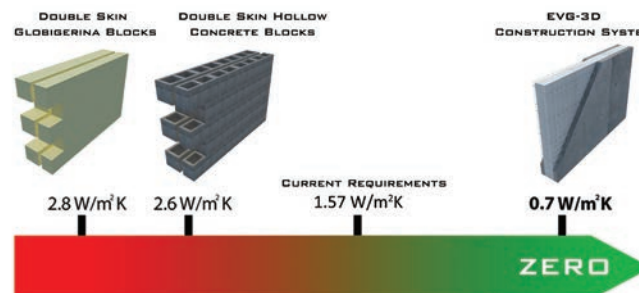
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SERVICES INTEGRATED WITHIN THE SYSTEM



FIRE
UP TO 120MINS FIRE RATING

Thermal Performance

The EVG-3D construction system satisfies the need for a holistic environmental design solution. This system is in line with the Local Energy Performance of Building Regulations currently in force.



JMV

QUALITY IN STEEL

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For further information kindly contact:

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Tel: (+356) 2146 7421 - Fax: (+356) 2146 5202

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tackling your requirements,
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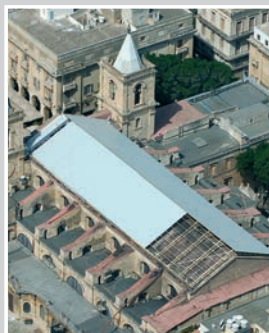
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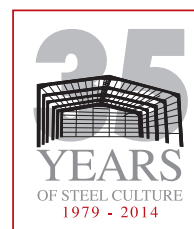


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