

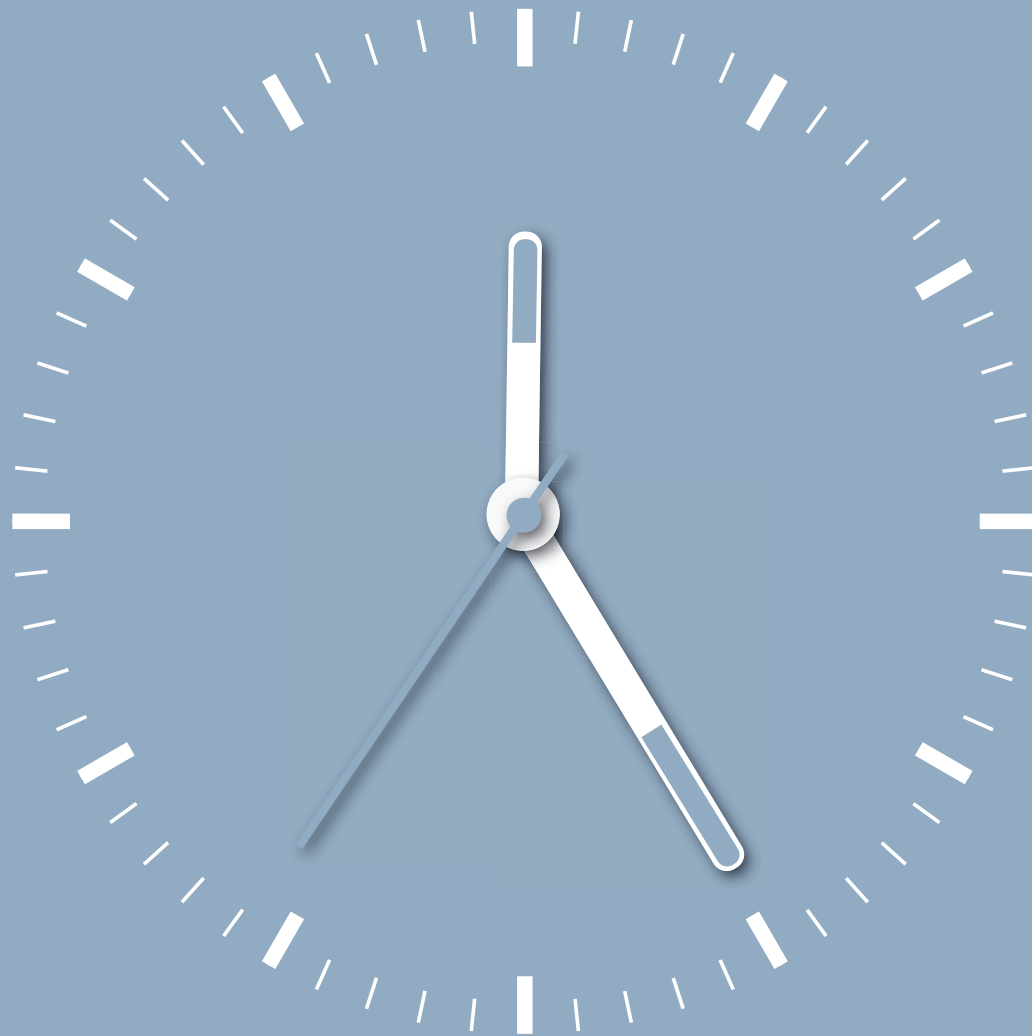
the Architect

ISSUE NO. 70 | JANUARY 2016

THE OFFICIAL JOURNAL OF THE KAMRA TAL-PERITI



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the Architect

"I would like to see a future where Architects would be universally recognised as a large part of the solution, a future where an architect could have the same credibility as a doctor on the scene of an accident and can confidently say: I am an architect, I can help."

- Luciano Lazzari, ACE President (see page 10)

Eurovision in our veins

Together with Lisa Gwen Baldacchino, who heads the Malta office of the Creative Europe programme in Valletta which is hosted by the Culture Directorate, I had the honour and pleasure of acting as co-editor of the November / December 2015 Eurovision supplement of the acclaimed journal A10 – New European Architecture. The supplement contained four articles, including an overview of the European Architecture Students Assembly which was held in Malta last summer and an interview with five young architects and civil engineers who are working hard to up the ante in the quality of our built environment.

This A10 Eurovision supplement included also an article penned by yours truly, which attempted to present an overview of the Maltese built landscape to the journal's readership. I wrote about Malta's independence in 1964, which brought with it the need for affordable housing, new infrastructure and a focus on tourism. The built environment is a reflection of the mood of society, and this struggle for growth is evident in our urban landscape.

On the one hand, there has been an increasing awareness of the value of Malta's immense corpus of historical buildings, yet on the other, while there have been a number of contemporary works worthy of note, some of which have also achieved international recognition, economic concerns have, more often than not, had the upper hand, with large construction projects that have been mostly devoid of architectural and urban quality. Many would in fact argue that Malta has collectively bowed its head to the lust for economic growth, with little or no attention being given to the quality of our urban landscape.

This is certainly not an experience which is unique to Malta, however this must be seen in the context of our population density. Over-development is evident, eating away into open spaces and countryside, with newer streetscapes appearing haphazard and chaotic, the infrastructure stretched to its limits and historic cores threatened by insensitive development on their fringes, and sometimes even within. 2015 saw the largest ever pro-environment national protest, instigated by a series of political decisions over the last decade which have facilitated further exploitation of

our limited resources and resulted in the uglification of significant areas of our towns and villages.

In 2007, the *Kamra tal-Periti* embarked on a quality agenda, and successfully managed to place architecture on the national agenda through its seminal and award-winning publication "The Urban Challenge – Our Quality of Life and the Built Environment", which constituted an urgent call for a vision for a more sustainable development of the built and rural environment and to endorse the need for quality in design as an essential tool for the nation's economic and social development. Nevertheless, it also acknowledged that real commitment to this cause would have to start with the profession recognising its own faults that have also led to the current situation.

It is therefore with enthusiasm that I welcome the publication by the Malta Environment and Planning Authority (MEPA) of the Development Control Design Policy, Guidance and Standards 2015 (DC15). This policy document places urban design policy and guidance at its core, while simultaneously producing a manual of good design principles in terms of quality-oriented and energy-conscious design. The regard to the existing context and its enrichment constitutes an important initial premise, coupled with the respect for the street as a critical spatial scale and a regard to qualitative performance criteria as opposed to a quantitative-based approach. In parallel, it has demanded that government and the MEPA take a firm stand against those development typologies or characteristics that have to date been detrimental to our streetscapes.

This policy document promises to result in significant positive changes. Even though these will not be immediately evident, and despite the teething problems and possible need for some amendment and clarification, I am confident that it will go a long way towards ensuring that, as a country, we can move closer towards achieving a mindset which is more responsible and sustainable in the way we intervene in our built landscape.

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 2016 consists of Perit Chris Mintoff, President; Perit Alex Torpiano, Vice-President; Perit Amber Wismayer, Honorary Secretary; Perit Stephen Farrugia, Past President; Periti Toni Bezzina, Sandro Cini, David Felice, Anthony Fenech Vella, Chris Grech, Andre Pizzuto and Simone Vella Lenicker. The Architect is the official journal of the Kamra Tal-Periti. It is published on a quarterly basis and distributed with the MaltaToday newspaper. The Architect is not to be sold separately. The contents of this journal are copyright. Reproduction in part or in full is forbidden without the permission of the editor. The opinions expressed by writers of signed articles and letters appearing in the magazine are those of their respective authors, and neither the Kamra Tal-Periti nor MediaToday Co. Ltd is responsible for these opinions or statements.

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Printed at: **Print It Printing Services**
Published by:



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COVER:

Anarchitecture Workshop
Image by courtesy of SACES
(see page 11)

PRESIDENT'S STATEMENT

This year, the profession has been marked by a number of events, controversies and changes. At certain moments, it pushed the capacity of the outgoing Council to its limits which is why I must start this address by recognising the hardworking members of the Council for their commitment and dedication.

I would like to thank the incumbent Honorary Secretary Perit Amber Wismayer for her dedication without which most of our operations would not have been possible; Perit Anthony Fenech Vella, Perit Damian Vella Lenicker and Perit Anthony Bezzina for sharing with us their vast experience and doing so in a calm manner; Perit Andre Pizzuto, Perit Ian Camilleri Cassar and Perit Sandro Cini for their enthusiasm and energy which they have managed to focus on particular issues they individually felt strong about. I would like to acknowledge the contributions of Perit Stephen Farrugia, Perit Chris Grech and Perit Joseph Spiteri.

Moreover, I would like to thank Perit Stephanie Cassar who was elected Vice President last year but has had to resign her post from Council due to new commitments she will be taking on next year. Her main contribution was the organisation of the successful d_series event, and she has committed to assist the Council in



future events.

Very often, the work and time that people contribute to the *Kamra's* goals goes unappreciated, so I would like to start off by recognising their efforts. Thank you.

The way in which the *Kamra* operates is, consciously or not, evolving. By embracing social media, by completely redesigning its website and with the introduction of private discussion groups like the "Periti Discussion Board" which is exclusive to Periti only, the *Kamra* is becoming more visible to the public, and is creating a closer network between all Periti. This is important, as the role of the

KTP AGM

The *Kamra tal-Periti* hosted its Annual General Meeting on the evening of 21st January 2016 at the Xara Lodge, Rabat. At the time of this issue going to print, the AGM had not yet taken place. However, the outcome of the meeting will be reported during the next edition of *The Architect*.

HEALTH AND SANITARY REGULATIONS

The *Kamra tal-Periti* was asked to participate in the revision of the Development Planning (Health and Sanitary) Regulations by providing feedback on the draft Legal Notice. The *Kamra tal-Periti* submitted a position paper, drafted by Perit Amber Wismayer and approved by Council. Furthermore, representatives of the *Kamra*, namely Perit Christopher Mintoff,

Perit Amber Wismayer and Perit Sandro Cini, attended discussion meetings with the MEPA in order to elaborate upon the issues raised.

KTP EVENTS: SPED INFORMATION SESSION

The *Kamra tal-Periti* continues to host a series of Information Sessions regarding relevant policy documents and legislation. The latest edition featured the Strategic Plan for Environment and Development (SPED), approved by Parliament last July, and subsequently published officially by the MEPA. The SPED addresses spatial issues for the Maltese Islands in the coming years. It provides a strategic policy framework up to 2020, and replaces the Structure Plan. The *Kamra Tal-Periti* organised two Information Sessions, in



Annual General Meeting

collaboration with the MEPA, with the scope of discussing all aspects of this document. Perit Joseph Galea and Perit

during the course of their career. Apart from being an unintentional learning experience, it gives the individual a greater sense of appreciation of what the profession means to oneself and to society. It is for these reasons that I hope to see new faces contributing to the *Kamra's* efforts. While I am grateful to the individuals who often raise their hand and give their time despite already being very busy, I would like to see the pool of potential nominees to particular positions grow. I understand the individual's initial hesitation in coming forward but I can assure you that once involved, you would own that role.

While paid membership this year has increased, I expect every self respecting Perit to contribute to the upkeep of the *Kamra*. If one cannot commit to helping out by dedicating time, one should at the very least pay the annual fee. The President is not the *Kamra*, nor is the Council; every Perit forms part of the *Kamra tal-Periti*. Some colleagues unfortunately only remember of the Chamber's existence when they have a personal dispute which they would then expect the *Kamra's* volunteers to resolve and address promptly.

Contributing to *Kamra's* work does not have to be a long term commitment. Being involved in its operations is very rewarding and I strongly believe that every Perit should participate in one way or another

Perit Chris Mintoff
President, *Kamra tal-Periti*

Joseph Scalpello presented the policy, on behalf of the MEPA, and addressed its interpretation.

CONSTRUCTION INDUSTRY SKILL CARD

The Construction Industry Skill Card (CISC) was recently launched by the Building Industry Consultative Committee (BICC). This scheme is intended to improve and maintain the highest standards in the construction industry. In the current climate of skills shortages, the CISC will strive to improve quality standards, health and safety practices and employment conditions. CISC is to be the recognised registration scheme for the



CONSTRUCTION INDUSTRY SKILL CARD

construction industry in Malta. After a five year transition period, it is proposed that the CISC will become mandatory for all public procurement contracts and cardholders will be requested to update their card on a regular basis (every 5 years), after having completed an up-to date Health and Safety awareness certificate as well as a CPD course in the particular trade covering innovations in the trade during the previous five years.

The first trades to be hosted by this scheme are plumbers, assistant electricians, decorators and tile layers. There has always been a demand for workers in the construction industry to be given formal recognition for the skills which they have acquired over the years, through apprenticeship with contractors. The BICC feels that the CISC will help address this issue. BICC Chairman Hon Perit Charles Buhagiar said that "It is our belief that the Construction Industry Scheme will significantly reduce the number of accidents associated with the industry, curb unfair competition, give security to recipients of such services that the service provider does indeed have the capability of providing such services. Workers within this industry will be incentiv-



ised to upgrade, modernise and develop their services to meet future challenges. Holders of the CISC will also have their skill recognised in other EU countries."

The industry, as a whole, thus stands to gain favourably from such a scheme. The scheme intends to deliver training that reflects best practice and industry guidance.

RIBA STIRLING PRIZE 2015

Burntwood School, a large comprehensive girls' school in Wandsworth, London by Allford Hall Monaghan Morris (AHMM) has won the coveted RIBA Stirling Prize 2015 for the UK's best new building. Now in its 20th year, the RIBA Stirling Prize, sponsored by Alcantara, is the UK's most prestigious

architecture prize.

AHMM's transformation of Burntwood School reimagines a 1950's modernist secondary school campus for 2000 girls and 200 staff. The architects created six new faculty buildings and two large cultural buildings linking original buildings by renowned 1950s/1960s architect Sir Leslie Martin. Every building is full of light and air with double height spaces at the end of each corridor to increase natural daylight and create well-framed views. It offers a range of teaching spaces from conventional classrooms to interactive open spaces. Already a very sculptural building, AHMM worked closely with an artist to use large, colourful murals throughout the buildings – cleverly combining signposting with modern art.

The judges commented that "Burntwood School is the clear winner of the 2015 RIBA Stirling Prize. It is the most accomplished of the six shortlisted buildings because it demonstrates the full range of the skills that architects can offer to society. It encompasses great contemporary design and clever reuse of existing buildings as well as superb



Burntwood School, 2015 by AHMM. Photo by Timothy Soar

integration of artwork, landscaping and engineering. It is a genuine collaborative project. There was a wonderful working relationship between the head teacher and the architect: a true partnership of equals."

Speaking at the award ceremony, RIBA President Jane Duncan said:

"Burntwood School shows us how superb school design can be at the heart of raising our children's educational enjoyment and achievement. Allford Hall Monaghan Morris, experienced school architects, have created a stunning campus. They have produced delightful, resourceful and energy efficient buildings that will benefit the whole community in the long term. With the UK facing a huge shortage of school places, it is vital we learn lessons from Burntwood. I am delighted to present architects Allford Hall Monaghan Morris with the 2015 RIBA Stirling Prize."

Source: www.architecture.com

RIBA HOUSE OF THE YEAR 2015

The RIBA House of the Year is awarded to the best new house designed by an architect in the UK. The award, sponsored by Hiscox Home Insurance, replaces the



previous title 'RIBA Manser Medal' which was created in 2001 to celebrate excellence in housing design. This year's winner, Flint House, was announced on the 25

November. Designed by Skene Catling de la Peña, this house has been described as a rare example of a poetic narrative whose realisation remains true to the original concept.

The site is a seam of flint geology surrounded by ploughed fields with the flints sitting on the surface. The project is conceived as two wedges of that geology thrusting up through the flat landscape. Their bases are knapped flint and slowly change in construction and texture until they become chalk walling, dissolving into the sky. The house forms accommodation for family members, guests and artists. Internally the spaces carefully frame the landscape and provide a rich sequence of experiences, including a small rivulet of water that cuts a grotto through a corner of the main house. Magic.

The innovation and beauty of the scheme is particularly evident in the detail of the cladding. It consists of a varying use of flint that starts at its base as knapped flint and slowly changes in construction and texture until it becomes chalk walling at the highest point. This gives both a feel-

Architect: Skene Catling de la Peña
Contractor: Kingler Ltd
Structural Engineers: Haskins Robinson Waters (HRW)
M&E Engineers: Max Fordham
Consulting Architect: Marc Frohn
Landscape Architects: Mary Keen & Pip Morrison
Cost Consultant: Selway Joyce Partnership
Lighting Design: Spellman Knowlton Lighting
Interior Design: David Mlinaric
Material Consultant: The Flintman Company Ltd
Photos: James Morris

ing of varying geological strata with the building dissolving as it reaches to the sky. The architects worked with a number of specialist and skilled craftsmen to achieve the end result. The development is part of a wider artistic project that has involved engagement with artists, photographers and musicians.

Internally the spaces carefully frame the landscape and provide a rich sequence of spaces, which includes a small rivulet of water that snakes through part of the main house. Given the nature of the client and the brief, one might suggest that the project was able to push boundaries that many architects and clients would not be able to. But conversely, patronage has often been crucial in allowing the development of the arts and architecture.

The building is an example of an innovative piece of architecture that suggests a typology for the one-off house that is not an object in the landscape but is of the landscape; yet is not so deferential to nature, that it isn't challenging, dramatic, and most of all poetic. Flint House stood out as a significant project from the initial submissions. The photographs of the building had a painterly, almost ethereal quality. Remarkably that poetic quality was evident also in the flesh, and to it was added a layer of rich detail in how the strata of flint and chalk grew out of the ground and rose to fade into the sky. This is a beautiful addition to a beautiful landscape.

Source: www.architecture.com





CAA - CHOGM

The Commonwealth Association of Architects (CAA) had its first meeting in Malta in 1965 and in fact the Association celebrated its 50th Anniversary earlier this year, in June, with a number of events held at the Royal Institute of British Architects (RIBA) in London.

Over the last fifty years of its existence, the *Kamra tal-Periti* has kept close contact with the Association and supported it in its activities. In fact, former KTP President Perit Vincent Cassar is currently the Senior Vice President of the Association, and President elect for the period 2016-2019, and will in fact be taking up Presidency of the Association at a meeting to be held in Pakistan in March 2016.

The CAA Council was in Malta last November, coinciding with the Commonwealth Heads of Government Meeting (CHOGM). It is interesting to note that Council members come from various Commonwealth countries including Sri Lanka, Bangladesh, Pakistan, Botswana, Cyprus, Nigeria, Saint Kitts, Australia and the UK, and thus the architectural and cultural exchange between these members and the Maltese architects, engineers, and the general public proved to be a wonderful experience.

Besides the CAA's Council meeting, participants also took part in the Business Forum, the People's Forum and the Women's Forum, as well as participating in other activities organised during the CHOGM. The CAA Council members also paid a courtesy visit to the Prime Minister, as well as attending the *Din l-Art Helwa* Architecture Awards Ceremony. Visits to places of historic and architectural interest were also organised, including a visit organised by Architecture Project (AP) to the new Maltese Parliament Building designed by Renzo Piano.

As part of its 50th Anniversary celebrations, the CAA organised a Student Design Competition, and all entries were exhibited at the Pjazza Teatru Rjal in Valletta

during the CHOGM week. The competition is reviewed on pages 18-19 of this journal.

MDINA CATHEDRAL CONTEMPORARY ART BIENNALE 2015

The Mdina Cathedral Contemporary Art Biennale, which ran until the 7 January 2016, established a spiritual space celebrating creativity. It aimed to create a stimulating modern environment, in which different works of art by artists from diverse cultural backgrounds are displayed together under one theme. The theme for the 2015 Biennale was 'Christianity, Spirituality and the Other', 'The Other' standing for faith and non-faith, belief and non-belief, theist and atheist, agnostic and polytheist.

The Mdina Biennale traces its roots back to the previous Christian and Sacred Art Biennale of the 1990s, and the 2015 event will radically widen its creative spectrum. The idea that all art is spiritual remains the central concept. This thematic approach is profoundly important for a complete appreciation and understanding of the event. It plays a central role in the Artistic Director's concept and to establish the Mdina Cathedral Contemporary Art Biennale as a spiritual space of and for creativity.

One of the events forming part of this Biennale was the IV Annual Symposium on the Visual Culture of Death, on the theme 'Modernity and the Artistic Representation of Death and Beyond'. The conference explored themes relating to the visual representation of death in modern times within the context of a consumerist-driven culture which celebrates the quest for everlasting beauty and health, material well-being and infinite earthly pleasures. The troublesome thematic of the artistic representation of death was approached head-on in various past civilizations from the almost neurotic and obsessive fascination with death and the after-life in ancient Egyptian times to the medieval, and later Western Renaissance and Baroque epochs concerned with the complex relationship between humanity and the vanquishing of death through religious faith and dogma.

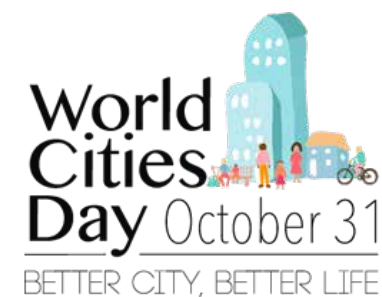
These concepts were explored by three main speakers. Dr Giuseppe Schembri Bonaci spoke about death in an age when death means nothing, as portrayed in modern and contemporary art. Prof Perit Conrad Thake delved into the subject of abstraction and the memorialisation of collective human loss. Ms Irene Biolchini described the subjects of death, sacredness and infinity in Lucio Fontana's work. This event was held under the auspices of the Department of History of Art of the University of Malta.

For more information visit:
www.mdinabiennale.org

WORLD CITIES DAY 2015

The Global Observance of World Cities Day 2015 took place in Milan, Italy on the 31st October. The event was hosted by UN-Habitat, the City of Milan and the Shanghai Municipal Government. Organised within the framework of the 2015 World Expo, World Cities Day marked the end of the Expo and was also the last of the three UN Days selected by the UN to celebrate at the Expo. The event brought together participation of key note speakers in the field of urban development, in the Urban Talk, a round table discussion featuring the theme "Designed to live together".

"Half of humanity now lives in cities, and within two decades, nearly 60 per cent of the world's people will be urban dwellers. As cities grow in size and population, harmony among the spatial, social and envi-



ronmental aspects of a city and between their inhabitants becomes of paramount importance. This harmony hinges on two key pillars: equity and sustainability" - State of the World's Cities 2008/2009, Harmonious Cities.

Planned urbanisation maximises the capacity of cities to generate employment and wealth, and to foster diversity and social cohesion between different classes, cultures, ethnicities and religions. Cities designed to live together create opportunities, enable connection and interaction, and facilitate sustainable use of shared resources. World Cities Day 2015 and its theme thus aimed to promote togetherness and harmony, making our cities and neighbourhoods inclusive and liveable.

For more information visit:
www.urbanoctober.org

EUROCODES

After co-ordinating CPD sessions on the Eurocodes for the Building Industry Consultative Council (BICC) in partnership with the *Kamra tal-Periti*, Perit Denis H. Camilleri is now a project team member of CEN/TC 250 Mandate M/515 Phase 1 for the structural masonry code, Eurocode 6. This Commission is presently updating a new suite of Eurocodes, with the vision, approach and specific aspects of guidance for enhancing the ease of use of the Structural Eurocodes, a task which Perit Camilleri has advocated for the past 15 years. This should give absolute preference to practitioners, competent engineers and graduates. The Eurocodes should, further, not demand disproportionate level of effort to be applied. Camilleri has further advocated the use of structural masonry in the local context over the past 30-year period, both in practice and in his various publications. It is envisaged that this new suite of Eurocodes should be in place by 2020.



SUSTAINABILITY SNAPS

KEEPING IN TOUCH WITH THE JARGON AND WHAT'S GOING ON

WORKSHOP: SUSTAINABLE REGENERATION OF CULTURAL HERITAGE (SBE 16 MALTA CONFERENCE – MARCH 16TH – 18TH 2016)

BY PERIT ETIENNE FENECH

With the conclusion in 2015 of the 15-year Millennium Development Goals, the international community is again at work articulating a new global framework for sustainable development. This post-2015 development agenda-setting effort is simultaneously culminating in several processes, each of which – whether intentionally or not – will be informed by culture and heritage, and each of which will undoubtedly have profound consequences on cultural heritage. Examples include the United Nations Climate Change Conference [COP21] held in early December of 2015 in Paris, and the Sendai Framework for Disaster Risk Reduction 2015-2030. One key element of the Post-2015 process is the setting of new 15-year Sustainable Development Goals [SDGs] for the world, to be adopted by the UN General Assembly. Unlike the Millennium Development Goals, as a result of a concerted effort from many sectors, the SDGs are likely to contain an explicit heritage target, Target 11.4. It calls for making cities and human settlements inclusive, safe, resilient and sustainable by strengthening efforts to protect and safeguard the world's cultural and natural heritage.

Whether and how the cultural heritage aspects of the SDGs, the New Urban Agenda and the other elements of the Post-2015 agenda are conceived and then implemented at all levels, from local to international, will ultimately greatly affect both the success of the Agenda itself as well as the prospects for conserving the globe's precious heritage resources. "The positive transformation of a place that has previously displayed symptoms of physical, social and/or economic decline" Evans and



Shaw (2004).

Sustainable Built Environment Malta [SBE Malta] [www.sbemalta.org], is a registered organisation in Malta and is the National Chapter of the International Initiative for a Sustainable Built Environment [iISBE] [www.iisbe.org]. The non-profit and registered voluntary organisation merges academics, researchers and professionals whose over all aim is to actively facilitate and promote the adoption of policies, methods and tools to accelerate the movement towards sustainable development and a global sustainable built environment.

Between the 16th and 18th March 2016, the SBE 16 Conference, as part of the World Series, will take place in Valletta focusing on the theme: Europe and the Mediterranean towards a Sustainable Built Environment. Such conferences are held every three years to mark the main developments towards sustainable development and sustainable living affordable to all.

SBE Malta organisers are collaborating with the University of Malta, the Building Industry Consultative Council [BICC] of the Government of Malta and the Ministry for the Environment, Sustainable Development and Climate Change of Malta, and also with the *Kamra tal-Periti*. The conference is being held under the auspices of UNEP [United Nations Environmental Programme], International Federation of Consulting Engineers [FIDIC], CIB and iISBE. Furthermore, organisations such as the World Green Building Council and experts from the Horizon 2020 Project: Inception (Sustainable Heritage and ITC) and the

European COST Foundation Project WINERCOST (Wind Energy Technology to Enhance the Concept of Smart Cities) shall actively participate during the three day conference during spe-

cial sessions. Moreover, more than 100 academic papers have been submitted by International experts to the SBE Malta's international scientific committee for review, and for presentation during the conference. A second and important component of the conference shall consist in a Green Building Products and Technologies Exhibition which is being organised with the collaboration of the main drivers in Industry, during the three days of the conference.

The third important component of the event comprises a Workshop for practitioners in the Industry managed by the *Kamra Tal-Periti*, themed "Sustainable Regeneration of Cultural Heritage". Perit Amber Wismayer is leading the workshop on behalf of the Chamber. The *Kamra* is inviting those who are interested in refurbishment, restoration and retrofit of existing built heritage structures including professionals, academics, students and periti to contact the SBE 16 Malta on contactus@sbemalta.org. Meanwhile reader may obtain more information by following the conference link:
<http://www.sbe16malta.org/> or QR code.



Letters to the Editor

Letters from our readers to be considered for publication are most welcome. Letters for inclusion in Issue 71 are to reach us by the 15 March 2016. 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.



The IV Annual Symposium on the Visual Culture of Death, on the theme 'Modernity and the Artistic Representation of Death and Beyond' was held as part of the Mdina Cathedral Contemporary Art Biennale.



"Architecture, The Climate of the Future"

SPEECH BY ACE PRESIDENT LUCIANO LAZZARI AT THE EVENT

On the 30 November 2015, President of the Architects' Council of Europe (ACE), Luciano Lazzari, delivered the closing speech for the symposium "Architecture, the Climate of the Future". Mr Lazzari's intervention focused on the global warming issue, highlighting the responsibilities of architects in tackling climate change and adapting buildings and cities to its effects. The ACE President reminded that the ACE has been engaged since 2014, when it created a focus group on Climate Change to plan a European architect's Campaign to mitigate Climate Change. A transcript of Lazzari's speech follows.



ARCHITECTS' COUNCIL OF EUROPE
CONSEIL DES ARCHITECTES D'EUROPE

As COP21 begins here in Paris and we all expect some positive results, I have reason to be optimistic and I would like to underline four points:

THE PROBLEM OF GLOBAL WARMING HAS FINALLY BEEN RECOGNISED

Today, 97% of science is firmly convinced that climate change is happening and is reality. Well-known and influential sceptics like Bjorn Lomborg, Michael Hanlon, Dmitri Medvedev came around and said "You were right, I was wrong". We have Barack Obama and the Pope on board. What better way to have this combination of the divine and the temporal?

POLITICS IS DRIVING THE ISSUE

Politicians are too often short-sighted – they tend to look just to the next election. I am happy to see new decision-makers and Ms Delli has demonstrated this here today, coming on board with long-sighted vision.

The European Union has particularly shown a strong leadership. From 2010, the EU has adopted the Energy Efficiency Directive (EED); the Energy Performance of Buildings Directive (EPBD); the Commission has taken legal action against Member States, which have not complied with EU law.

We have to bear in mind that only 4% of new buildings will be built in Western Europe – compared to 10% in the Middle East, 15% in the US and 38% in China. Europe has, how-

ever a higher potential for retrofitting. This is something we need to concentrate on: retrofitting existing buildings, urban regeneration, re-using all the buildings that are misused, under used or non-used. We need to regenerate what we have.

This is something we are already doing well in Europe. Our cities have very positive footprints, for example if we compare Barcelona and Atlanta: both have roughly 5 million inhabitants; one is spread over 4,280km², the other over 162km²; one consumes 7.5 tonnes of CO₂, the other 0.7 tonne.

To end off, I would like to recall that incentives and tax rebates on sustainable restructuring are working very well in many countries and this is something that must be developed by our administrations at all levels.

OTHER PROBLEMS THAT WE FACE PALE INTO INSIGNIFICANCE

Regional conflicts, terrorism, ethnic conflicts, territorial conflicts: when we face global annihilation, this would disappear. The whole world is at risk.

The first problem will be food: by 2050, rice is due to increase in price (35%-37%) and drop in production (10 to 15%) with the current effects of global warming. A majority of the world rice production is at sea level, the Mekong delta is an example, and therefore at enormous risk because of rise of the sea level. Global famine would truly be disastrous.

A two degree rise in temperatures was seen



as problematic, now it has become acceptable as an achievable target – let us remember there are no further margins for error.

This shows the importance of re-discovering inclusion, solidarity and human values.

RESPONSIBILITY OF THE PROFESSION

The third pillar of ACE used to be called "Sustainable Architecture" and has become "Responsible Architecture". I think this is a key word. Responsibility is about what we do. We have to be ethically responsible, economical responsible, emotionally responsible, politically responsible and in the end humanly responsible.

We have to realise that what we do affects every single human being on this planet. We affect the way they work, they study, they sleep.

Sustainable construction is responsible construction – it is not new, in fact it has been done for thousands of years and most of it is sheer common sense. Chimneys and leaky windows provided natural ventilation, walls were thick, windows were small, materials were local. Now we have thin walls, thick windows, houses that are

sealed shut and people are discouraged to even open a window! We have history, we have a memory; Kjetil Thorsen has shown the value of listening to experience – this is what it is all about – rediscovering the essence of construction and not the essence of commerce or fashion.

Our Sector Study survey shows that in Europe, only 10% of clients ask for high energy performance buildings. This is where our responsibility must come to play. We are the only profession, which has this holistic vision of the whole process of building. We are not the only one, but we can coordinate. There are 565,000 architects in Europe, 1.2 million engineers, plus millions of technicians. What can they do if they all work together with a common goal?

I would like to see a future where Architects would be universally recognised as a large part of the solution, a future where an architect could have the same credibility as a doctor on the scene of an accident and can confidently say: I am an architect, I can help.

In 2014, ACE created a focus group on Climate Change to plan a European architect's Campaign to mitigate Climate Change. This is a challenge we take seriously.

DESOLATION SACES WORKSHOP 2015 FORT DELIMARA

BY NICKY THEUMA AND MIKE ZERFA

Returning to University after summer recess, the SACES team was welcomed with loads of questions about the November 2015 workshop. The Faculty was buzzing with curiosity about this year's theme and location. Everyone had high expectations, and the team was not ready to disappoint their fellow students. After much negotiation and deliberation, the theme was announced: Desolation, which was easily inspired from the location chosen, namely Fort Delimara.

The team decided to shake things up this year and change the way the workshop works. More power was given to the group leaders, all of which worked in pairs to come up with their own proposal to depict desolation. Nine different workshops were developed through this method, with the rest of the participants choosing which workshop to join. Even with hurdles along the way, the team can confidently say that the outcome was a successful one. All workshops had good results and all 141 participants left the fort with a smile on Sunday night. We already can't wait for the next one.



Infinity



Interactive Inflatables



Loner's Realm of Dissolution and Bleakness



Virtual Reality



Ghoqda



Bare



3D Mapping



World Architecture Festival & INSIDE World Festival of Interiors



The World Architecture Festival (WAF) 2015 took place between the 4th and 6th November, and brought together over 2,000 architects and designers to the Marina Bay Sands in Singapore for three days of presentations, debates and celebration. WAF's special format brings together architects from all over the world to present their projects to juries which pick winners in numerous categories. Each of the winners is then in the running for the World Building of the Year and Future Project of the Year, for completed and "future" projects, respectively.

WAF started in 2008 and was held in Barcelona for its first editions years, followed by four years in Singapore. This year, WAF saw more than 300 finalists presented live to the judges, who then went on to judge the projects. The festival's most prestigious prize, the renowned World Building of the Year was awarded to Ole Scheeren of OMA for the Interlace in Singapore. More than thirty projects were given awards by the "super jury".

The WAF 2015 shortlist included entries from 46 countries, with buildings by major

international firms including Zaha Hadid Architects, Foster + Partners, OMA and BIG, as well as established regional studios such as Istanbul-based Emre Arolat Architects and Australian office John Wardle Architects. Australia had the largest number of projects during this last edition, followed by the UK and Turkey. "We are delighted with the diversity and exemplar quality of submissions this year," said WAF programme director Paul Finch.

The INSIDE World Festival of Interiors 2015, a sister event to WAF, was also held concur-

rently, with the award going to Hotel Hotel in Australia, designed by March Studio. One of the most important fixtures in the global design calendar, the INSIDE festival brings together interior designers and architects from around the world to learn, connect and share ideas and to celebrate world leading design.

The ninth edition of the World Architecture Festival, as well as the INSIDE World Festival of Interiors 2016, will be held in November 2016 in Berlin. For more information visit www.worldarchitecturefestival.com.



World Building of the Year winner
The Interlace (Singapore)
Architect: OMA / Ole Scheeren
Images © Iwan Baan

This project consists of a series of apartment blocks stacked diagonally across one another to frame terraces and gardens. Conceived as

the antithesis to tower blocks, The Interlace is made up of 31 apartment buildings that have been arranged and stacked in a honeycomb arrangement to frame eight large hexagonal courtyards.

Scheeren led the project, which occupies a site in Singapore, while working at Rem Koolhaas' firm OMA. He now runs his own Beijing-based studio



Buro Ole Scheeren, which has now expanded to Berlin and Bangkok. "Housing has become simply compressed into a very standardised format. I think this project shows in a really dramatic way, and also in a significant scale, that something else is possible," he said. Six-storey blocks are stacked up in twos, threes and fours, creating three peaks of 24 storeys. The large multi-storey

voids between blocks allow light and ventilation across the site. Celebrated for being "an example of bold, contemporary architectural thinking," as WAF Director Paul Finch described, the project is the eighth building to ever win the illustrious award. It is considered to be a "radical new approach to contemporary living in a tropical environment."



Future Project of the Year Winner
Vancouver House (Canada)
Architect: BIG
Image © BIG

Vancouver House will be part of a new phase in Vancouver's very short but extremely successful history of urban policy. It will announce the entry point into downtown Vancouver from Granville Bridge, forming a gateway to the city. The tower and base are a new interpretation of the local typology deemed 'Vancouverism'. A new urbanist podium coupled with a slender tower seeks to preserve view cones through the city while activating the pedestrian street. The residential tower, in its height and proximity to the creek, is uniquely situated with views to both the water and the mountains, granting visual access to the breadth of Vancouver's natural surroundings. Negotiating a difficult site trisected by the Granville

overpass and burdened by setbacks, the tower will maximize its mass where it has the most impact. At its base, a 30m setback from the highway dictates a triangular footprint on the ground. But as it ascends in elevation, the tower clears the zone of noise and visual pollution. It then exploits the opportunity to overcome the setback and reclaims the valuable area. In doing so, it provides an icon for the city's skyline and a generous public space at its base. The Vancouver House podium is a mixed-use urban village. These three triangular complexes are composed of intimately scaled spaces for working, shopping and leisure which face onto public plazas and pathways. The additional public spaces adds to the existing streets, giving the neighborhood a variety of open and covered outdoor spaces in various scales, ample for a variety of use and events. The buildings peak to rise over the highway and transform a residual of the city's infrastructure into one of the most prominent locations in the city.



Landscape of the Year Winner
Yanweizhou Park (China)
Architect: Turenscape International
Image Courtesy of WAF

WAF focuses almost exclusively on buildings, with awards for interiors projects held in the separate Inside festival that takes place at the same time

and venue. One exception within WAF is the Landscape of the Year award, which doesn't go through the same multi-category weaning process as the buildings but results in a winner that is just as striking. Turenscape's resilient landscape for Yanweizhou Park in Jinhua City was designed to adapt to the monsoon floods. Colourful footbridges connect the park to the city and provide a means of access over the river's rising waters.



Small Project Prize
Lidingö Small Football Stadium (Sweden)
Architect: DinellJohansson
Image © Mikael Olsson

Starting this year, architects whose projects were shortlisted in one of the completed building categories could submit them for consideration in this special prize for small projects. The "Little Bird Nest" that Kalle Dinell and Morten Johansson designed for Lidingö Football Club took the inaugural award. The project combines seating, offices, and a cafe in one structure that looks as good full as it does empty.



AlkzoNobel's Prize for Color in Exterior Architecture
ONS INCEK Showroom & Sales Office (Turkey)
Architect: Yazgan Design Architecture
Image © Yunus Özkazanç

This year marks the second time for the special prize that rewards creative ways of integrating

colour on the exterior of a building. The showroom that Yazgan Design Architecture designed for a three-tower complex with nearly 1,000 residences beat eight other projects to win. The undulating exterior is wrapped with a gradient of coloured fins that give the building a shifting presence depending on one's location.



World Interior of the Year 2015
Hotel Hotel Lobby and Nishi Grand Stair Interior
Designed by: March Studio
Image Courtesy of March Studio

March Studio's role in the Hotel Hotel project was to design the ground floor spaces, which run between the building's two entrances. The studio's response was to plan an interior filled with recycled timber, concrete beams and steel panelling. In the lobby, over 5,000 wooden offcuts were fixed around the walls and ceiling. The lengths are supported by steel rods that run from floor to ceiling, while more reclaimed timber was used to create a grand staircase that services the two floors of accommodation and creates a focal point at the end of the fragmented entrance. The hotel's reception area leads through to the bar which features openings punched through the concrete

walls to create views to the central courtyard. In both of these spaces, concrete beams were used to create stacked tables and surfaces. They also extend outside to create a seating area. Located in NewActon, a diverse new precinct in Canberra, Hotel Hotel is part of a wider scheme that encompasses offices, residential apartments, cafes and a cinema. This winning project was selected over 100 nominated and 50 shortlisted projects for being the best global interior completed within the last 12 months. It also took top prize in the award's hotel category. The project has created a "Bilbao effect" that has helped rejuvenate the area, said the judges, adding that it constitutes a "masterful integration of different spaces into a seamless and delightful interior." The repurposing of the timber in the lobby grabbed the judges' attention for what they described as a "poetic use of leftover materials [to create a] powerful but not overwhelming" result.

A day at the Milan Expo 2015

BY PROF CONRAD THAKE

On a typical hot summer day in July, whilst on a family holiday in Turin, we embarked on a day trip to visit the Milan Expo. Following a ninety-minute train journey from the Porta Nuova station in Turin to the Milan-Rho station, the doors of the Expo fair opened punctually at ten in the morning.

There is certainly a limit to how many pavilions one can visit on a day-trip visit, firstly due to the considerable physical extents of the Expo site, with its main linear spine being 1.5km in length, and also when taking into account the very long queues to the more popular pavilions - those of the U.A.E, China, Japan and Brazil coming to mind in particular. We had to be brutally selective in the choice of pavilions to visit, with our decisions based primarily on the basis of maximising the benefits of a ten-hour experience. The following are some impressions of the fourteen pavilions that we visited throughout this hectic day.

'Field of Ideas' is the metaphor that was explored in the pavilion of Germany designed by the collaboration of Lennart Wiechell, Schmidhuber, Milla & Partner, Nüssli. Water, soil, climate and biodiversity

are the main resources present in nature. The intelligent use of these resources is the focus of the importance of food for the future of the planet. The pavilion was architecturally organic and made of reusable materials, and offered an overview of modern technologies and solutions that are tried and tested.

For the Austrian pavilion, the multi-disciplinary 'breathe.austria' spearheaded by Klaus K. Loenhardt and his Munich-Graz based firm 'Terrain' applied their interdisciplinary research to obtain a novel design where architecture, nature, culture and research merge into a unique sensual visitors' experience. Oxygen is an essential part of the life and food chain, with air being at the centre of the theme 'Feeding the Planet, Energy for Life'. The pavilion served not only as a direct reference to the excellent quality of air in Austria but also to the importance of air as a source of food and an essential producer of energy and resources. The concept of the pavilion was to plant an indigenous Austrian forest on what was formerly an industrial plot in the northwest of Milan. The pavilion is transformed into an outside space simulating the unique micro-climate found in Austrian forests. It is estimated that some 62.5 kg of fresh oxygen every hour



Media centre

was generated inside the unique micro-climate which was based on vegetation, ecological metabolism and networks of people. Rather than utilising technological devices such as air conditioners, the Austrian pavilion relied on cooling effects based on the evaporation-transpiration of the plants sending a strong message against the global decline of woodlands and forests.

My favourite pavilion was undoubtedly the Brazilian one, designed by the San Paolo-based architect Arthur Casas together with Atelier Marko Brajovic, Dario Pellizzari and Stefano Pellin. Innovation and sustainability converged in an exciting pavilion which showcased several aspects of Brazilian technology in agriculture through the use of various media including performances, video installations and concerts. The Brazil Pavilion was divided into two distinct areas called the Imersão and Conteúdo, covered in a single metallic mesh which serves both to adorn the Pavilion as well as to shade the two volumes. The experience of the Brazil Pavilion informs the visitor about the story of how food remains an essential part of the social and economic integration in the country, from history and tradition

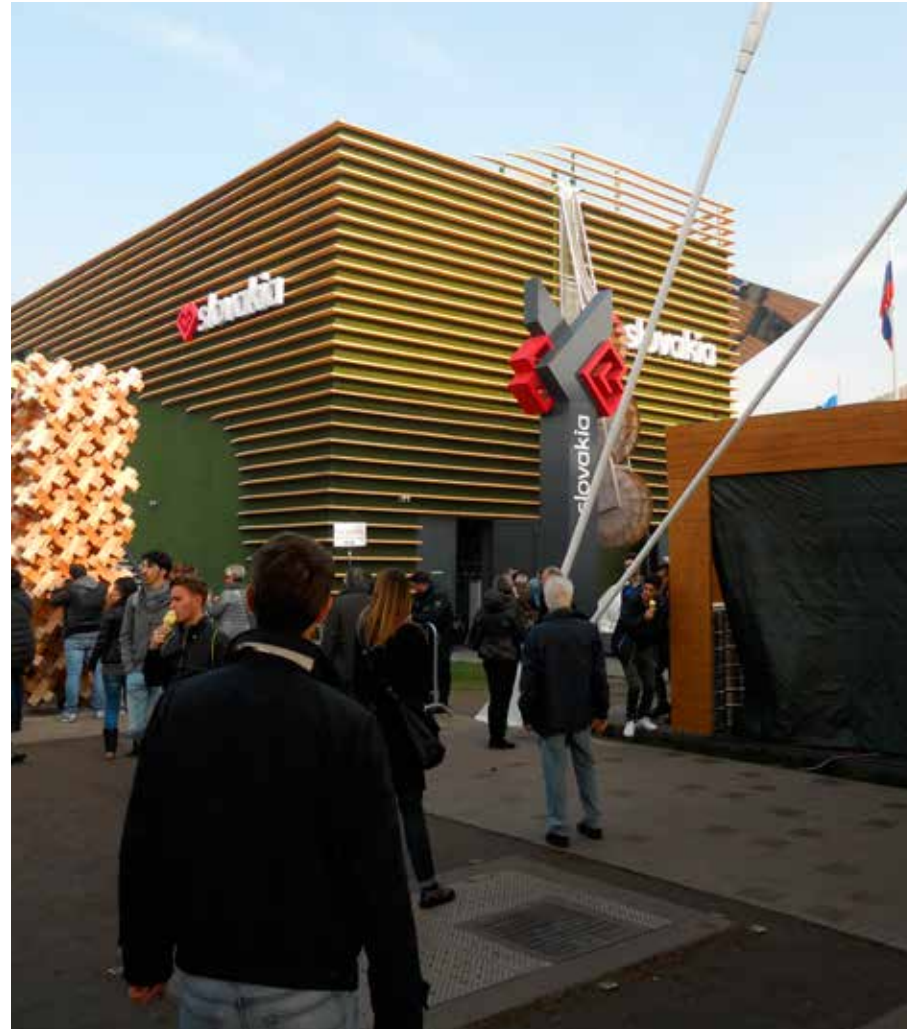


MILANO 2015 Feeding the Planet, Energy for Life

Expo Milano 2015 is the Universal Exhibition that Milan, Italy, hosted from May 1 to October 31, 2015. Over this six-month period, Milan became the global showcase where more than 140 participating countries showed the best of their technology that offers a concrete answer to a vital need: being able to guarantee healthy, safe and sufficient food for everyone, while respecting the Planet and its equilibrium. In addition to the exhibitor nations, the Expo also involved international organisations, and welcomed over 20 million visitors to its 1.1 million square metres of exhibition area. In this brief overview, Prof Conrad Thake recounts his impressions of this edition of the Expo, based on a day trip with his family.



Russia Pavilion



Slovakia Pavilion

ert. The pavilion incorporated advanced techniques in sustainable construction, recycling of rainwater, use of photovoltaic cells and a carbon footprint close to zero. It was one of the most sustainable pavilions present on the Milan Expo site and it will be rebuilt in Masdar City, a city with low carbon emissions in the United Arab Emirates, as it represents the principles of the ethics of sustainability of Masdar, one of the most futuristic smart cities in the world.

The pavilion for the Republic of Korea presented an arena for dialogue on the future of providing food for humanity with the theme being the catchy phrase "You Are What You Eat." The pavilion showcased the diverse culinary practices that are rooted in the country's cultural traditions. In addition, it explored ways to further enhance their relevance in both the present and the future of human society, utilising advanced science and technology in the fields of food, environment

and human physiology. The pavilion was constructed with the architectural theme of the "Moon Jar", a traditional pottery vessel in the shape of a full moon. During the past, Korean pottery was transformed from simple ceramic grain bowls into beautiful celadons and porcelains. The Korean Pavilion explored the various possibilities of projecting the precious heritage of culinary tradition into the future and demonstrated how to apply these traditions to resolve challenges for the whole of humanity. These are based on Koreans' long-held belief that nature is to be respected and that the challenge of providing food should emanate from nature itself.

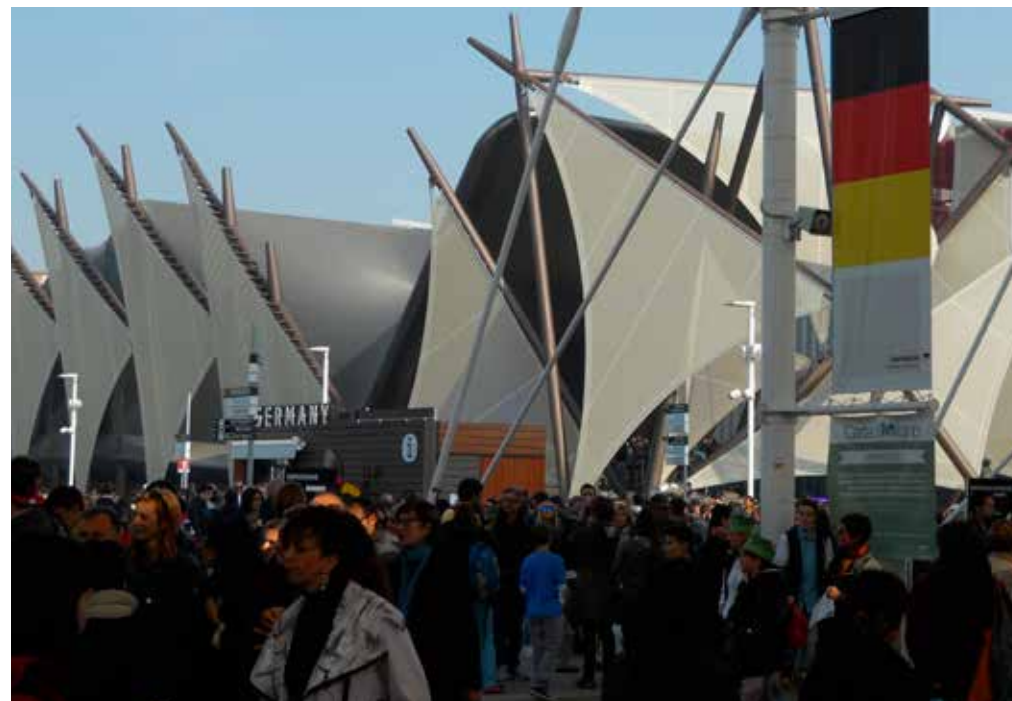
Not all pavilions were faithful to the theme of food and sustainability, preferring to indulge into explicit statements of self-publicising exhibitionism – the oil-rich ex-Soviet Republics of Azerbaijan and Kazakhstan falling within this category. The award for the most kitsch pavilion



The Tree of Life © Expo Milano 2015



Argentina Pavilion



Germany Pavilion

has to go to that of Turkmenistan which revolves around the eccentric personality cult figure of the President Gurbanguly Berdimukhammedov, recognized as "Master Jockey and Mentor" and "People's

Horse Breeder", a play on Soviet-era honorary titles. And with that Fellini-like surreal visit to the Turkmenistan pavilion our full day visit to the Milan Expo came to an end.



UAE Pavilion

EXPO 2020 DUBAI, UAE



The Universal Exposition in Dubai is scheduled to take place from October 20, 2020 until April 10, 2021 and it will launch the celebrations for the Country's Golden Jubilee; it will also be the departure point on which to build a sustainable and progressive vision for the forthcoming decades.

The theme chosen for the Universal

Exposition in Dubai is "Connecting Minds, Creating the Future" and it recalls the spirit of collaboration and cooperation that has led the United Arab Emirates to success in the exploration of new pathways of development and innovation. Through this theme the Universal Exposition will be a catalyst, connecting the minds of the entire world and inspiring the participants to take action to meet shared challenges.

Expo 2020 Dubai has identified three sub-themes around which the global community will gather to sign new col-

laborations, in order to find solutions to essential matters and to leave the mark of a strong social and economic collaboration around the world. These are:

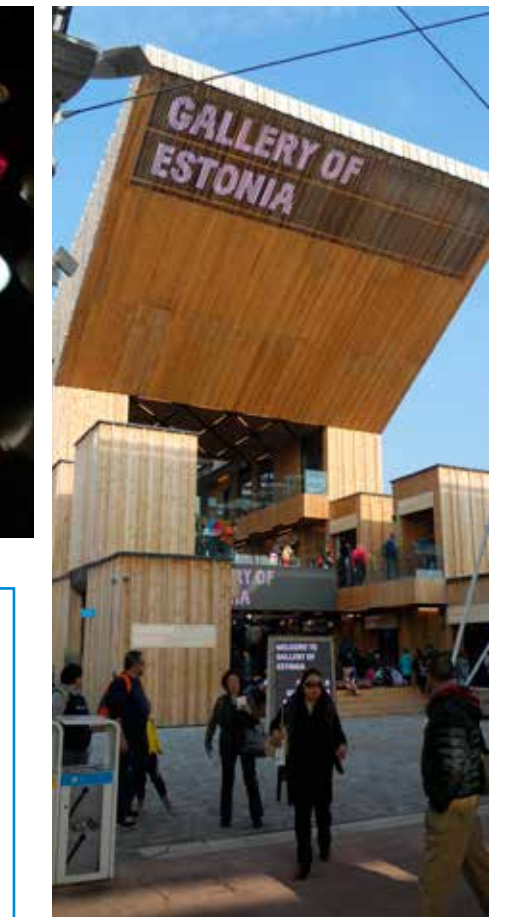
- **Sustainability:** progress and prosperity without compromising the needs of future generations;
- **Mobility:** unblocking new possibilities for people and communities, contributing successfully to the future;
- **Opportunity:** creating more intelligent and productive connections.



Brasil Pavilion



Korea Pavilion



Estonia Pavilion

Unless otherwise indicated, photos were taken by Conrad Thake and Damian Vella Lenicker on separate occasions.

Visualising the Future of the City

WHAT WILL YOUR CITY LOOK LIKE IN 2065?

A design competition, organised and managed by the Royal Institute of British Architects (RIBA) on behalf of the Commonwealth Association of Architects (CAA), as part of the CAA 50th Anniversary and Designing City Resilience Summit hosted by the RIBA, aimed to highlight the diversity of challenges, opportunities and responses faced by cities throughout the world, from large nation states to small island communities.

The subject was inspired by the work of the UK Government's Foresight Future of Cities project which has been considering the way in which some of these issues will affect the future of cities in the UK. The ideas competition was open to all students of international schools of architecture

and asked entrants to show an understanding of issues faced by cities around the globe.

Around 250 international schools were

invited to participate, these included CAA validated schools, RIBA validated schools, and other schools in the RIBA's network. The participating schools offered the com-



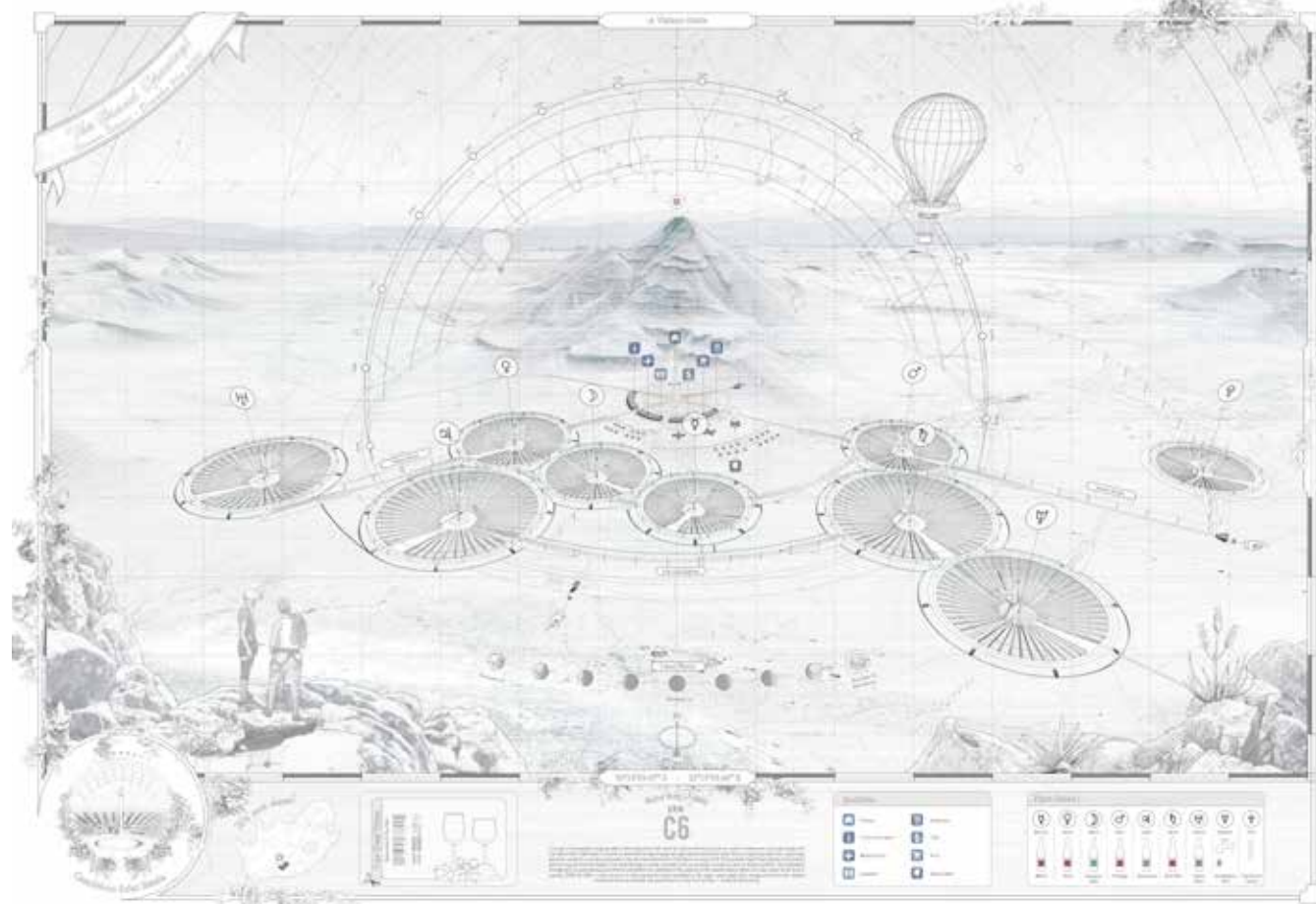
petition to their students and were asked to select and submit a winning entry for final judging. The competition generated a great international response, with 33 entries received in total.

Besides being exhibited at the RIBA Headquarters in London in June 2015, and at the Building Centre Galleries in London in October, all entries were recently exhibited at the *Pjazza Teatru Rjal* in Valletta. This exhibition was held between the 19th November and the 1st December 2015 as part of the CHOGM activities. These were accompanied by works of students of the Faculty for the Built Environment at the University of Malta, who are currently studying the Inner Harbour Area as part of their thesis submissions for a proposed regeneration of this area, under the title of *Marsa 2050*.

At the opening of this exhibition, CAA President Rukshan Widyalkara said that "While the architecture of all entries has been executed with relaxed, broad strokes, they are indeed impressive, generous, and are of very high quality. They provide excellent premises for the development of new functional concepts for cities need-

First Prize
Cambedoo Solar Estate
by John Cook – University of Westminster, London, UK

In an age of dramatically rising population, diminishing fossil fuel resources and the alarming and all too visible consequences of climate change, the Cambedoo Solar Estate looks to provide an alternative energy strategy and agricultural resource for South Africa's burgeoning cities and rising energy demands. Located in a remote municipality in the semi-arid environment of the Karoo, its array of CSP (Concentrated Solar Power) plants are hybridised with the long practiced technique of terraced farming to enable a bountiful and economically prosperous wine production industry. The masterplan arrangement, its axial pathways and internal orientations are calibrated to the positions of celestial objects within our solar system at the time of opening, 20150. By 2065, a new economy of solar tourism has been embedded in the region, where agriculture, energy production and celestial movements become entrained and experienced as a new form of urban/territorial restructuring.



ing resilience, and serve out intention excellently. Adding global value is about using the Commonwealth's international strengths to influence and eventually effect change on important global issues. It is also about making a positive difference to the lives of Commonwealth citizens. To have this exhibition available to CHOGM attendees and Heads of Government, is a fitting contribution by CAA."

Prof Alex Torpiano, Dean of the Faculty of the Built Environment at the University of Malta, commended the entries and gave a brief overview of his impressions of the various entries. He proposed that such visions of development for the future had to be addressed by a multi-disciplinary approach with young architects and engineers working together to search for new solutions for urban landscape, the recovery of industrial heritage and to address issues of energy recovery in an intelligent and innovative manner, in the interest of a

Second Prize
London, The Floating Square Mile
by Assia Stefanova – Newcastle University, UK

London is often referred to as "one of the biggest tax evasion islands". Here it becomes the site for a tax haven, constructed in the airspace over the Square Mile, London's financial centre. The new island drains the resources of the city below, whilst giving back the abandoned land to ordinary citizens. The project is a critique of the growing gap between the wealthiest 0.1% and the rest of the world's population, and the role that technology plays in the monopolisation of power and resources. As the housing problem within big cities continues to grow, the towers on the island are rarely inhabited by their owners yet must be constantly maintained by a disproportionate number of staff. The architectural language is a distorted version of Christopher Wren's architecture and his unrealised, utopian proposal for the masterplan of London. Value is questioned as the buildings are 3D printed camouflage, concealing a steel lattice structure.

better quality of urban life.

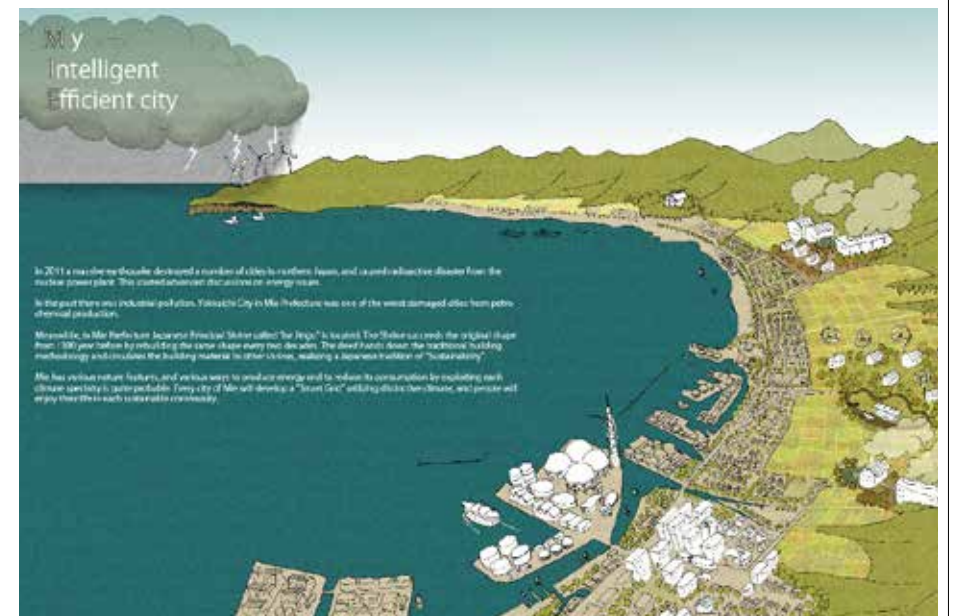
The four winners of the CAA Competition, reviewed here, were announced in June 2015.



Joint Third Prize
Resuscitating Dhaka
by Bin Sayeed Bahkti and Manal Anis – Bangladesh University of Engineering and Technology (BUET), Dhaka, Bangladesh

Being oblivious to the consequences of squandering away the country's resources for urbanisation, Dhaka apparently is heading towards a point of saturation. However, time and again Bengalis have been capable of coming around from the verge of cynicism and desperation only to survive. Therefore, it is only after this point has been reached that people, endowed with true

awareness, will come together bringing about an influx of positive change. Dhaka, 50 years from now, shall be in the epicentre of such regeneration and armed with her own uniqueness will pull through stronger than ever before. The city will, ultimately, witness a harmony between legalised slums and contemporary architecture; loops of flyovers, roads and restored water channels; globalisation and age-old cultural norms. The aftermath will be an exhilarating oriental triumph breathing new life into a nearly depleted city. Through such inevitable growth, Bengalis will, eventually, emerge with a truly developed South Asian tropical city.



Joint Third Prize
My Intelligent City
by Ryohei Fukuhara, Yuki Abe, Kuniatsu Ishihara, Hiroki Oshima, Kohei Osako, Shonnosuke Seki, Kana Morioka, Zhang Yandong – Mie University, Mie, Japan

In 2011, a massive earthquake destroyed a number of cities in northern Japan, and caused radioactive disaster from the nuclear power plant. This started advanced discussions on energy issues. In the past there was industrial pollution. Yokkaichi City in Mie Prefecture was one of the worst damaged cities from petro-chemical

production. Meanwhile, in Mie Prefecture, the Japanese Principal Shrine called "Ise Jingu" is located. The Shrine succeeds the original shape from 1300 years before by rebuilding the same shape every two decades. The deed hands down the traditional building methodology and circulates the building material to other shrines, realising a Japanese tradition of "Sustainability". Mie has various nature features, and various ways to produce energy, and to reduce its consumption by exploiting each climate specialty is quite probable. Every city of Mie will develop a "Smart Grid" utilising distinctive climate, and people will enjoy their life in each sustainable community.

GOOD NEIGHBOURLINESS

BY DR IAN J. STAFRACE

"Ownership is the right of enjoying and disposing of things in the most absolute manner, provided no use thereof is made which is prohibited by law"(1).

One of the factors that limits the rights of owners in the use of their property is the corresponding right that a neighbour has to himself use his own property. In common parlance this is very often referred to as "good neighbourliness" or "buon vicinat", a principle which our Courts of Justice have interpreted as obliging an owner of a property to ensure that he does not cause his neighbour to suffer any inconvenience which goes beyond what is acceptable.

This, also being a basic principle of development planning, creates an element of uncertainty and confusion, since it is to be assumed that any activity that is duly permitted or licensed, should not be found to be in breach of this general principle of Civil Law.

Nonetheless, even though our Courts have always given due weight to the approved development permits or operational licences, in some cases, they have still delved to analyse whether such an activity, albeit duly permitted or licensed, is in some manner exceeding a level of tolerance that one should expect to be reasonable (2). Certainly, such a test should be benchmarked on a subjective assessment, and in one of the earliest cases reported, the Courts have held that the level of noise tolerance that one should expect in an industrial area is different from what one would expect in an area not designated for such a use (3). The same subjective assessment was confirmed in later judgements which have also reproduced the opinions of continental commentators and jurisprudence on similar provisions contained in continental laws (4).

As such, as a general rule, the Courts have held that this right is breached in such cases when the molestation or inconvenience is serious and not eas-



Typical view of a street in Qawra where various uses co-exist

ily tolerable (5), and not simply because the neighbour has been deprived from some advantage that he used to enjoy before the event. This subjective assessment must be based on what one would expect from a reasonable person (6), and what mitigation measures may be introduced in this regard (7).

A breach may be the result of a physical intervention. Yet, in most cases, such a breach would be the result of an activity which would be causing excessive noise, heat, dust and emissions (8), or in some cases, a continuous exposure to danger or hazards.

On the other hand, the obligations of

this principle are reciprocal in that, in as much as a property owner must ensure that he does not cause an inconvenience to his neighbours, the neighbours have an obligation to tolerate a legitimate exercise of right by their neighbour (9). This in turn would mean that the Courts would also analyse whether the cause of the inconvenience being caused was known or could have been known to the person raising the complaint, before he decided to take up residence next to the property causing such an inconvenience (10). In such a case, the Courts would certainly expect a higher level of tolerance from such a person.

References:

- (1) Article 320 of the Civil Code (Chapter 16 of the Laws of Malta)
- (2) Vide Debono vs. Buhagiar (Civil Court 21st October 2002)
- (3) Vide Gauci vs. Caruana (Court of Appeal 26th February 1913); Also refer to Bajada vs. Camilleri (Court of Magistrates 25th October 2013)
- (4) Vide Bezzina vs. Galea (Court of Appeal 27th June 1955)
- (5) Vide Grima noe. vs. Caruana (Court of Appeal 6th October 1999)
- (6) Vide Mifsud vs. Camilleri (Court of Appeal 15th December 2004)
- (7) Vide Vella vs. Mifsud (Civil Court 27th June 2003)
- (8) Vide Zammit vs. Polidano (Civil Court 27th May 2010)
- (9) Vide Bajada vs. Camilleri (Court of Appeal 25th January 2013)
- (10) Engerer et. vs. Nuchter (Civil Court 30th April 2015)

DC15

In November 2015, the Malta Environment and Planning Authority (MEPA) published a new Development Control Design Policy, Guidance and Standards 2015, referred to in the industry as DC15. This policy document is a clear departure from a single classification of policy provisions found in previous DC publications, but heralds in a new contextual design framework which distinguishes between different qualities and elements that comprise urban and architectural design.

The DC15 initiates a vibrant purpose where every design project cannot be created and assessed in isolation but must be seen within the totality of its immediate context, which in most cases constitutes the street. In DC15, streets are not only transitional spaces but more importantly are social places which are vital to the success of the overall workings of an urban settlement.

Divided into five parts, the DC15 document moves progressively from the broader contextual considerations to focus on issues of urban form, architectural quality and architectural elements. Within the framework, the document adopts three types of provisions, Policy/Regulation (P), Good-practice guidance (G) and Technical standards (S). The policy provision carries the most weight in the assessment of development proposals. On the other hand, the good-practice guidance generally provides the intent and establishes the principle, which may then have diverse solutions to achieve such a principle. The Technical standards supplement the other two provisions in terms of specific quantitative targets and which are non-controversial, objective, universally agreed numerical considerations.

The two parts of the document which focus on contex-

tual design and urban form, are mainly characterised by policies in the acknowledgement that these parts contains critical aspects that have most bearing on the context/street and that can make or break a streetscape – they are the 'main shapers of the street'. These are therefore the parts that need to be controlled most, not to produce standardised buildings but so as to guarantee certain fundamental street principles and parameters.

DC15 has rendered a number of supplementary planning guidance documents obsolete. These include the DC 2007, Development Control within Urban Conservation Areas (July 1995), Shop fronts (May 1994) and Traffic Generation, Access and Parking (Circular to Architects PA 3/93).

The policy document may be viewed online at <http://mepa.org.mt/dc15>



Can you identify the location of this church?

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 March 2016 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 fine late-19th century Neo-Gothic building in Gzira which served as the Water and Sewer Pumping Station for the North Harbour towns. The architect was Prof. Giorgio Constantino Schinas (1834-1894), a distinguished civil engineer who was instrumental together with the royal engineer Captain T.J.Tressider in designing and constructing an adequate water supply and sewer infrastructural system in Malta and Gozo. He also served as Superintendent of Public Works after E.L.Galizia and was for over twenty years a professor of Physics at the University of Malta.

The winner of the last competition was J. Muscat. Congratulations!



NOW TO 14 FEBRUARY 2016; THE BARBICAN, LONDON, UK

THE WORLD OF CHARLES AND RAY EAMES

Charles and Ray Eames are among the most influential designers of the 20th century. Enthusiastic and tireless experimenters, this husband and wife duo moved fluidly between the fields of photography, film, architecture, exhibition-making, and furniture and product design. The Eames Office was a hub of activity where the Eameses and their collaborators produced an array of pioneering designs, communicating their ideas with a boundless creativity that defined their careers. The Eameses embraced the joy of trial and error and approached design as a way of life. From personal letters, photographs, drawings and artwork, to their products, models, multi-media installations and furniture, *The World of Charles and Ray Eames* includes not only the designs for which they are best known, but provides an insight into the lives of the Eameses, the Eames Office and the breadth of their pioneering work, bringing their ideas and playful spirit to life. www.barbican.org.uk

NOW TO 14 FEBRUARY 2016; ROYAL ACADEMY OF ART, LONDON, UK

THINKING THROUGH DRAWING

Giving a unique insight into the mind of an architect, the RA presents the personal sketchbooks of Chris Wilkinson RA. To have an architect or artist share their sketchbooks is to be offered an extraordinary window into their creative process, to reveal their observations and their thinking, to see the designer's mind at work. For an architect, the sketchbook is not just a place to draw, but a place to order thoughts – to graphically and visually gather information and to develop a design response. This is certainly true for renowned architect Chris Wilkinson RA, who believes passionately in the importance of drawing by hand, particularly in an age dominated by digital media. This exhibition contains a selection of Wilkinson's sketchbooks, drawings and watercolours from the last 30 years alongside architectural objects. They reveal his design thinking, from initial site studies and early concepts to design development and construction, through projects such as the Mary Rose Museum in Portsmouth, Maggie's Centre in Oxford and the King's Cross Gasholders.



www.royalacademy.org.uk
NOW TO 29 FEBRUARY 2016; CITÉ DE L'ARCHITECTURE
& DU PATRIMOINE, PARIS, FRANCE

RENZO PIANO BUILDING WORKSHOP. THE PIANO METHOD

The exhibition intends to reflect the collective approach of the architectural firm Renzo Piano Building Workshop, by showing the collaborative and experimental dimension of its projects, in terms of technical innovation and design solutions on the urban scale. Exploiting the potential of different materials by pushing the limits of construction techniques is the idea. Tables display the design process of 15 selected projects, including those built in France: the iconic Centre Pompidou, the Jérôme Seydoux-Pathé Foundation and the future Paris Law Court. The exhibition's thematic itinerary is built around six families of projects mainly in Europe and the United States, with a special focus on a humanitarian project in Africa. www.citechailot.fr



Jérôme Seydoux – Pathé Fondation, Paris, France, view from inside, 5th floor. Renzo Piano Building Workshop, 2006-2014 © Michel Denancé



NOW TO 06 MARCH 2016; MUSEUM OF MODERN ART, NEW YORK, USA

ENDLESS HOUSE: INTERSECTIONS OF ART AND ARCHITECTURE

Endless House considers the single-family home and archetypes of dwelling as themes for the creative endeavors of architects and artists. Through drawings, photographs, video, installations, and architectural models drawn from MoMA's collection, the exhibition highlights how artists have used the house as a means to explore universal topics, and how architects have tackled the design of residences to expand their discipline in new ways. www.moma.org

NOW TO 13 MARCH 2016; DESIGN MUSEUM, GENT, BELGIUM

DESIGN DERBY BE/NL 1815-2015

This autumn Belgium and the Netherlands will go head to head in Design museum Gent. The best designers and

designs from the two countries, spanning two centuries, will hang side by side and facing one another—from the elegance of Belgian Art Nouveau to the more streamlined Dutch variant and from Belgium's sophisticated craftsmanship to the Netherlands' more conceptual design. Who will win? Or will this 'Design Derby' end in a dead heat? Design museum Gent, in collaboration with Museum Boijmans Van Beuningen (Rotterdam), will showcase two hundred years of design from Belgium and the Netherlands. More than four hundred carefully selected design objects, ranging from intricately engraved silver, glassware and ceramics to contemporary furniture, fashion and graphic design, will be exhibited in chronological order and in parallel. From Empire by way of the Neo-Renaissance to Art Deco and more recent developments like eco-design and social design: the exhibition will reveal striking similarities and surprising differences between the two countries. It is the first time that design practices in the Netherlands and Belgium will be compared on this scale. www.designmuseumgent.be



NOW TO 31 MARCH 2016; DESIGN MUSEUM, LONDON, UK

DESIGNS OF THE YEAR 2015

Now in its eighth year, Designs of the Year celebrates design that promotes or delivers change, enables access, extends design practice or captures the spirit of the year. www.designmuseum.org



NOW TO 24 APRIL 2016; THE ARCHITECTURE GALLERY, RIBA, LONDON, UK

CREATION FROM CATASTROPHE – HOW ARCHITECTURE REBUILDS COMMUNITIES

"A disaster zone where everything is lost offers the perfect opportunity for us to take a fresh look, from the ground up, at what architecture really is." Toyo Ito
The destruction of cities, whether manmade or natural, can present unique opportunities to radically rethink townscapes. The exhibition explores the varying and sometimes magical ways that cities and communities have been re-imagined in the aftermath of disasters. It considers the evolving relationship between man, architecture and nature and asks whether we are now facing a paradigm shift in how we live and build in the 21st century. Starting with the five alternative plans for London created after the Great Fire of 1666, the exhibition takes the audience on a journey through 18th century Lisbon, 19th century Chicago, 20th century Skopje, ending in current day Nepal, Nigeria, Japan, Chile, Pakistan and USA www.architecture.com

Seeking Building Permits for Large Projects

It is often tricky to secure a development permit for projects of a certain scale and size. It is as difficult when the function of the project is not deemed by the public to be palatable or when the building conflicts with the fabric of the site.

Notwithstanding the adage that the more difficult the task, the sweeter is the reward, the financial risks and challenges for converting a project idea from the drawing board into a physical structure, remain immense. In theory at least, the process for developing projects on a grand scale, is a tried and tested one. One would argue that building even larger projects is merely the iteration of the existing formula to the next level of complexity. That is the theory. The realm of reality is somewhat a bit more blurred and exponentially more complicated.

The permitting process can be roughly summed up as one in which the project developers need to demonstrate that their project is legitimate, economically viable, technically possible, environmentally sustainable and satisfactory to the general public.

It is the job for a specialist independent consulting firm to assist in the permitting process. These firms would employ multi-disciplined professionals conversant in environmental law, management and technology; scientists in the field of public health, physical, natural and human sciences including cultural heritage.

There are three distinct processes leading to the issuance of a permit: concept development; determination of project impacts and stakeholder engagement, the latter perhaps viewed as the most difficult phase of the three and to which I shall be coming back shortly.

Most of the creative thinking in the project's life cycle happens very early on, in the Conceptual Phase. It is during this time that concepts are thought out and various scenarios and different options are tested against each other. It is also the phase which markedly influences the project's outcome, specifically in terms of permitting. It is therefore the most appropriate stage in which to bring in the environmental consultants. It is at this conceptual phase that these experts - individually and collectively - determine objectively the various potential impacts arising from the proposed project idea and offer valuable feedback to the



project designers as to how these impacts can be minimised. Integrating environmental considerations at the conceptual phase has been found to provide the biggest added value to a project idea, given that consideration of design alternatives at this early stage is still practically possible and can be undertaken out at the least possible expense.

A document, referred to as the Project Description Statement, is the end result which goes to the regulatory authority to be screened following which the developer is informed which permitting process to follow. It is during this time that the project is announced to the public, who are also invited for initial views and feedback.

Large projects often fall under the provisions of the Environment Impact Assessment (EIA) Regulations. The EIA process is one in which the potential environmental impacts are defined and recommendations for improved environmental performance made. A final document with all the findings is presented to the authority as part of the decision-making process. The consultation process is continuous throughout the EIA, starting from the early stages.

It is not difficult to imagine why any developer would be hesitant to engage stakeholder input, especially that of the general public. The risks are all on the side of the developer whose money and reputation is at stake. Arguably, third party stakeholders are sitting

on the fence pointing fingers. During the Consultation Process, the project is stripped bare, dissected, scrutinised and probed.

Left unmanaged, the consultation process could derail any project. A project which attracts mass public hysteria would lead to political embarrassment. It is never wise to have a project labelled as a controversial one as this would increase the probability of project rejection. Even if the project ends being permitted, negative public perception would linger, often at the detriment of the investment.

Public engagement is a procedure which needs to be followed. It gives the opportunity to demonstrate why the project is beneficial and how the environmental consultants have reviewed and addressed the impacts of the project. Managed properly, the Consultation Phase is ultimately in the best interest of the project promoters and will add value to the

venture.

From own personal experience, fear, is often the source for vehement objections and colourful manifestations. It is fear of the unknown. Unclear impact on public health, job security, traffic congestion, the change in the status quo, are all reasons for the creation of fear. It is the fear of permanent loss, whether it is to the natural habitat, loss of access rights, loss of landscape view or cultural heritage. It is also the fear that those few who are benefiting directly from the project are doing so at the expense of the many.

The permitting process, in particular the EIA process should be regarded as a tool which adds value to the project improvement and not merely for the identification of potential negative impacts and pitfalls.

Stakeholder engagement and broad participation garners support for the project leading to less costs and greater benefits.



About the author:

Ing. Mario Schembri has over twenty years of experience in the field of environmental consultancy and is the Managing Director of AIS Environment. During these years, Ing. Schembri has successfully led and presented many environmental impact assessments on a wide variety of projects. Having a first degree in engineering and a master's degree in environmental management, Ing. Schembri regularly addresses and participates at international fora as an expert in the field.

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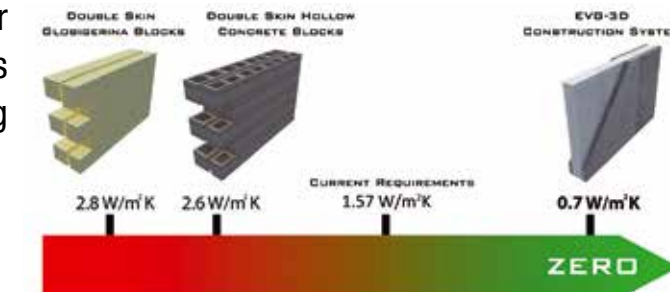
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