

# the Architect

ISSUE NO. 71 | MAY 2016

THE OFFICIAL JOURNAL OF THE KAMRATA PERITI





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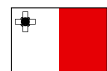
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# contents



### ■ PRACTICE 04

- 4 EDITORIAL
- 5 KTP NEWS
- 6-9 PEOPLE & PROJECTS
- 10 EU DESK
- 11 SACES

### ■ FEATURE 12

- 12-15 DIN L-ART HELWA AWARDS
- 16 ROGER DE GIORGIO
- 17 CARMEL (LINO) GATT

### ■ CURRENT 18

- 18 THE FUTURE WORKPLACE
- 19 LEGAL
- 20 MEPA DEMERGER
- 22 REVIEW / COMPETITION
- 23 INTERNATIONAL EVENTS



the **Architect**

**'Civil Engineers must now apply their knowledge to also find durable ways of providing social welfare consistent with respect to the natural environment.'**

- Extract from the Madrid Declaration (see page 10)



# Design Quality

This issue of "the Architect" is brimming with various articles which, I am more than certain, will capture our readers' attention. The main piece consists of a review of the eleventh edition of the *Din I-Art Helwa* Awards for Architectural Heritage, which encourage excellence in the valorisation of our built heritage. This issue also includes appreciations in memory of two members of the profession who have recently departed, namely Carmel (Lino) Gatt of the Thomas Moore Chapel at the University of Malta fame, and the eminent Roger de Giorgio who was also a President of the *Kamra tal-Periti* and who, together with his partner Arthur Mortimer, contributed greatly to the Modernist Architecture movement locally.

We could not publish this issue without also including short tributes to the Queen of Architecture, Dame Zaha Hadid, and to the man who first coined the term "community architecture", namely Charles Knevit, both of whom also passed away during the last weeks, and whose death shocked the architectural community on an international level.

While at a first glance appearing to be largely unrelated, most of the articles in this issue are connected by one common thread – quality in design. Over the years, and particularly in the last decade, the *Kamra tal-Periti* has been actively campaigning for improved design quality, both within the profession as well as on the level of legislative and administrative procedures, primarily in the context of planning procedure which, unfortunately, persists in concerning itself with issues of architectural design rather than focusing on land use planning and development permitting, which should constitute its sole remit. It was therefore with deep regret that the *Kamra tal-Periti* received the news of the establishment of the Design Advisory Committee within the newly established Planning Authority.

Is that not a contradiction, I hear you think? Well, yes, I suppose you would be right to think so. However, as always, the devil is in the detail. The *Kamra's* concern, apart from the fact that the legislator went ahead with the establishment of this Committee despite its strong objections, lies in the fact that this Committee, as established in the new Development Planning Act, goes completely against the concept which had been proposed by the *Kamra* in recent years, and which had received support from both main political parties and

also from the members of the profession. The *Kamra's* proposal contemplated the introduction of Design Review Panels, which would be independent of the planning process and of the Authority, and which would constitute a system of peer review wherein the Panel members would be selected specifically from a pool of experts depending on the nature of the project under review. The Design Review, as proposed by the *Kamra tal-Periti*, would be obligatory for public projects, which are envisaged to be financed from public funds and where, therefore, citizens should be assured of a high level of design, irrespective of the nature of the project, be it the paving of a piazza or the construction of a large public building.

The main intention of the *Kamra's* proposal was to introduce an iterative design culture, which would take a holistic approach towards reviewing the quality of projects brought before the Panels, in the interest of society at large. The aim of the crit was not to result in a "yes" or a "no" outcome, which seems to be the case with the new Design Advisory Committee, but to provide assistance and expertise to the developer and the design team by giving constructive feedback on how the project could be improved, and in particular on how it could contribute more positively to its context.

Unfortunately, the Design Advisory Committee, at least as contemplated in the Act, does not appear to have the ideal setup and remit to achieve the aims that the *Kamra* has advocated over the years, and will rather end up being yet another bureaucratic process, which has no real impact on the quality of the built environment, and which is painfully reminiscent of the former Aesthetics Board.

Time, of course, will tell whether this initial reaction, based only on the text of the relevant legislation was justified or not. Regardless of the structures that are established, nevertheless, it is important for all members of the profession to continue to acknowledge the privileged role they have in forming the urban and rural contexts which will serve as a backdrop to the lives of future generations, and to place excellence of design at the centre of their ethos.

**Simone Vella Lenicker**  
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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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COVER:

Steps at Dock No. 1  
Photo by Guillaume Dreyfuss  
(see pages 12-15)

# KTP News

## ANNUAL GENERAL MEETING

The 2015 Annual General Meeting of the *Kamra tal-Periti* was held last January at the Xara Lodge. During the AGM, a new Council was elected. Following the resignation of Perit Stephanie Cassar from the post of Vice President for personal reasons, Prof Alex Torpiano was elected as Vice President for the remaining term, that is until the end of 2016, and he will take over the post of President from the incumbent Perit Chris Mintoff during the next AGM, which will be held in December. The terms of Perit Damian Vella Lenicker, Perit Ian Camilleri and Perit Joseph Spiteri came to an end, and these members did not recontest the elections. The new Council is therefore composed as follows: 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 as Members.

## WARRANTING BOARD

The *Kamra tal-Periti* submitted two nominations for its representatives on the Periti Warranting Board, namely Prof Alex Torpiano and Perit Catherine Galea.

## WHITE PAPER ON THE REGULATION OF ESTATE AGENTS

Earlier this year, the Parliamentary Secretary for Competitiveness and Economic Growth, Dr José Herrera, published a White Paper titled "Malta's Property Code and Regulations", the main aim of which is to propose regulation of the sector of estate agents. In particular, it looks at the following practices: Residential Sales and Lettings, Commercial Sales and Lettings, Condominium Management, and International Sales Agents. It also considers the creation of a body to regulate the property negotiation profession and to serve as a forum for developers and negotiators to discuss the promotion of high quality properties with a special focus on market sustainability. The *Kamra tal-Periti* has requested a



Annual General Meeting

meeting with the Parliamentary Secretary in order to discuss this White Paper in further detail, and in order to be in a better position to submit its constructive feedback.

## GOZO MUSEUM DESIGN COMPETITION

The Ministry for Gozo and Heritage Malta has launched a Design Contest for the Gozo Museum, and asked the *Kamra tal-Periti* to nominate a member on the jury panel. Whilst strongly endorsing the intention to promote architectural design competitions for public projects, and whilst acknowledging the desire to involve the *Kamra* in the decision making process, the *Kamra* formally expressed its dismay that it was invited to nominate a jury member five days after the contest was launched, and without any prior consultation on the format of the Contest.

It noted that, had it been approached during the preparation of the Contest document, it would also have been able to contribute, by promoting the best practice for the holding of architectural design competitions, as recommended by the Architects' Council of Europe. It would also have been possible for the *Kamra tal-Periti* to have time to identify within its membership those qualified professionals who did not intend to take part in the design competition, to propose their availability as part of an eventual Jury.

The *Kamra tal-Periti* noted further that the

proposed time-frames for the Contest are not feasible, with only one week between the date by which written answers to clarification requests on the Brief are to be sent by the organisers, and the deadline for submission of the Contest entries. This is absolutely unacceptable, since the answers to questions seeking clarity may completely throw the direction of the design process, which, one week before submission, would have reached presentation stage and not conceptual design stage.

The *Kamra* also commented on the composition of the jury, which results in a situation where what is essentially an Architectural Design Contest is being judged by a jury that does not seek to have more than two members, out of the nine, who are knowledgeable in architectural design. The Architects' Council of Europe recommends that more than half of the jury ought to be independent of the Client, and have the same qualifications as the contestants; and Directive 2004/18 EC, on the Coordination of Procedures for the Award of Public Works Contracts, Public Supply Contracts and Public Service Contracts, requires that, in Design Contests, at least a third of the jury have the same professional qualification as the participants.

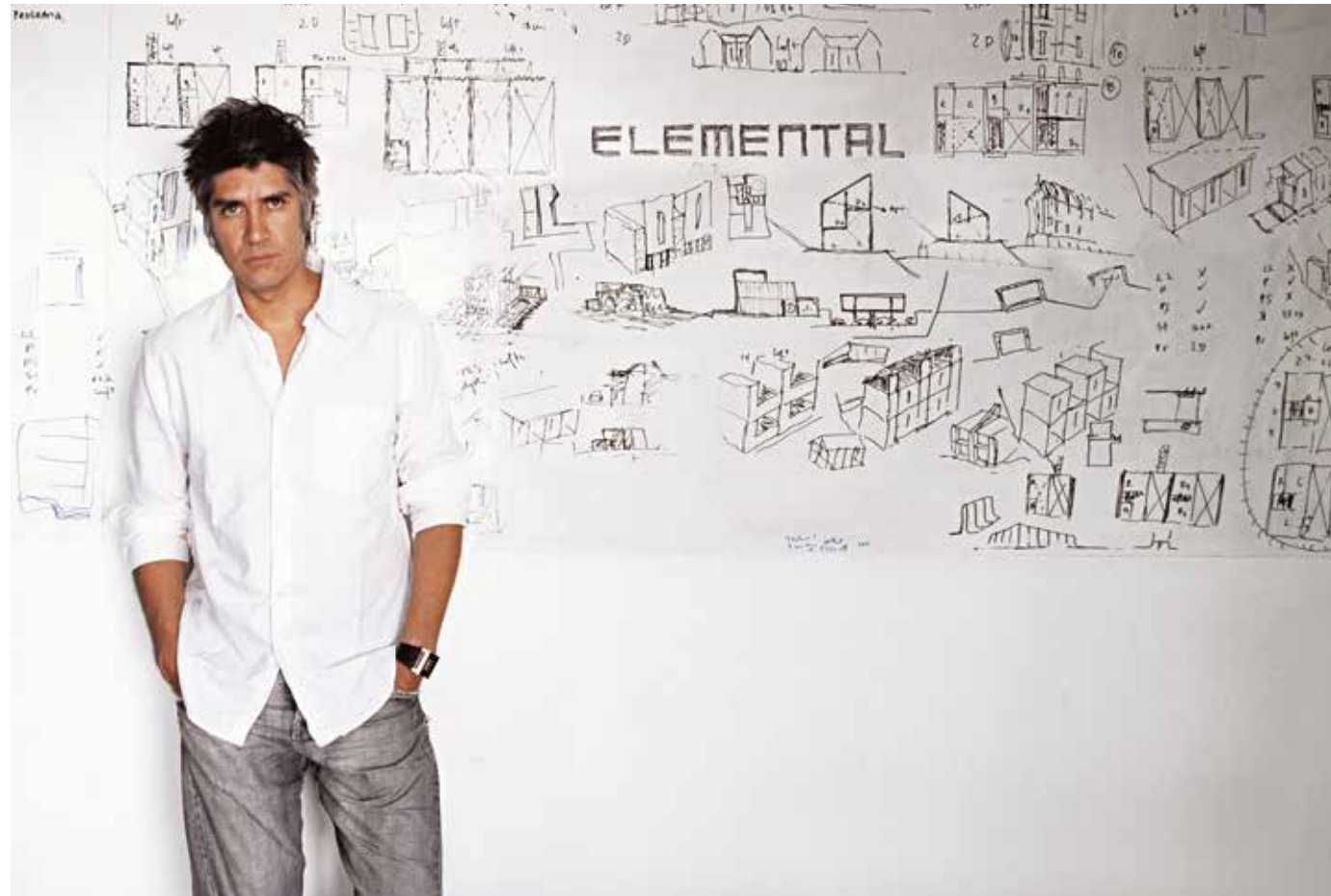
Even if the main purported aim of this Contest is to select the best design team, the *Kamra tal-Periti* also noted that, in the composition of the Integrated Design Team, the

Team Leader (who must be a warranted Perit) is required to demonstrate five years of post-warrant experience in project management, although there is another requirement for a separate Project Manager. The composition of the Integrated Design Team is specified in great and, in the *Kamra's* view, unnecessary detail, down to the Security Consultant, and the Health and Safety Coordinator and Environmental Site Manager, but there is no reference to any architectural design and detailing competence, or to museum design experience (as contrasted to expertise in exhibitions and museum displays). The composition of the Integrated Design Team has everything but design excellence encapsulated within it.

It is perhaps symptomatic of the same thinking that the Evaluation Criteria do not award more than 20% of the score to the design component of the Contest, the *Kamra* also noted. It also stated its disagreement with the fact that participation in the Design Contest is made conditional to the contestants giving up absolute copyright of their intellectual property to the Contracting Authority. This requirement is contrary to the Recommendations for Design Contests (Architectural Competitions) published by the Architects' Council of Europe, as well as contrary to the Laws of Malta.

For these reasons, the *Kamra tal-Periti* felt that it could not nominate any representative on the jury, since this may be construed as its endorsement of the Contest regulations. Following the *Kamra's* statement as outlined above, which was also circulated to its members, and which received significant support and positive comments, the Contest organisers informed the *Kamra tal-Periti* that the time frames were being extended, and again invited the *Kamra* to nominate a jury member. However, since none of the other issues raised by the Council of the *Kamra tal-Periti* were being addressed, it was agreed to maintain the position stated earlier, and not to nominate a member on the jury of the Contest. The has also advised its members of its reservations on this Contest.





Alejandro Aravena. Photo by Cristobal Palma

#### PRITZKER PRIZE 2016

Alejandro Aravena of Chile has been awarded the 2016 Pritzker Architecture Prize at a ceremony held in New York on the 4 April 2016. The 48-year-old Aravena is an architect based in Santiago, Chile. He becomes the 41st laureate of the Pritzker Prize, the first Pritzker Laureate from Chile, and the fourth from Latin America, after Luis Barragán (1980), Oscar Niemeyer (1988), and Paulo Mendes da Rocha (2006).

Tom Pritzker, Chairman and President of The Hyatt Foundation, which sponsors the prize said, "The jury has selected an architect who deepens our understanding of what is truly great design. Alejandro Aravena has pioneered a collaborative practice that produces powerful works of architecture and also addresses key challenges of the 21st century. His built work gives economic opportunity to the less privileged, mitigates the effects of natural disasters, reduces energy consumption, and provides welcoming public space. Innovative and inspiring, he shows how architecture at its best can improve people's lives."

Aravena has completed remarkable build-

ings at the esteemed Universidad Católica de Chile in Santiago, including the UC Innovation Center – Anacleto Angelini (2014), the Siamese Towers (2005), Medical School (2004), School of Architecture (2004), and the Mathematics School (1999). These

energy-efficient buildings respond to the local climate with innovative, efficient facades and floor plans and offer the users natural light and convivial meeting places. Currently under construction in Shanghai, China, is an office building for healthcare

company Novartis, with office spaces designed to accommodate different modes of work — individual, collective, formal and informal. In the United States, Aravena has built St. Edward's University Dorms (2008) in Austin, Texas.

Since 2001, Aravena has been executive director of the Santiago-based ELEMENTAL, a "Do Tank," as opposed to a think tank, whose partners are Gonzalo Arteaga, Juan Cerda, Victor Oddó, and Diego Torres. ELEMENTAL focuses on projects of public interest and social impact, including housing, public space, infrastructure, and transportation. ELEMENTAL has designed more than 2,500 units of low-cost social housing. A hallmark of the firm is a participatory design process in which the architects work closely with the public and end users. ELEMENTAL is also known for designing social housing that they call "half of a good house," in which the design leaves space for the residents to complete their houses themselves and thus raise themselves up to a middle-class standard of living. This innovative approach, called "incremental housing," allows for social housing to be built on more expensive land closer to economic opportunity and gives residents a sense of accomplishment and personal investment.

Alejandro Aravena is the Director of the Venice Architecture Biennale 2016, titled "Reporting from the Front," set to open in April 2016. The Chair of the Jury of the Pritzker Architecture Prize, Lord Peter Palumbo, said that, as the jury visited Aravena's projects,



Monterrey Housing, 2010, Monterrey, Mexico. An example of middle-class standard achieved by the residents themselves. Photo by Ramiro Ramirez

they felt a sense of wonder and revelation; they understood that his is an innovative way of creating great architecture, with the best yet to come. Referencing John Keats' poem "On First Looking into Chapman's Homer," Lord Palumbo said, "Stout Cortez stared at the Pacific with eagle eyes, whilst the Pritzker jury felt like some watcher of the skies when a new planet swims into his ken: And although not silent upon a peak in Darien, they looked at each other with a wild surmise, captivated, stunned, and overwhelmed by the work of Alejandro Aravena and the promise of a golden future."

More information at:  
[www.pritzkerprize.com](http://www.pritzkerprize.com)

#### NEW CAA PRESIDENT

At a ceremony held at Lahore, Pakistan on the 4th March 2016, Perit Vincent Cassar took over as the new President of the Commonwealth Association of Architects (CAA) for the period 2016-2019. This followed a period of three years (2013-2016) as Senior Vice-President of the same Association to which post he was elected in 2013. Perit Cassar succeeds Architect Rukshan Widyalkankara of Sri Lanka who served as President from 2013-2016 and who will now sit on the CAA Council as the Immediate Past President.

The CAA, which had its first meeting in Malta in 1965 and thus celebrated its 50th anniversary last year, is made up of organizations that represent the body of architects in Member Countries of the Commonwealth. The local *Kamra tal-Periti*, of which Perit Cassar is also a former President, is a full member of the CAA. Perit Cassar has also just been appointed Chairman of the newly established Planning Authority, after having served as Chairman of the now defunct Malta Environment and Planning Authority since April 2013.

At Lahore the CAA held its last Council meeting for the period 2013-2016 and this was followed by the first meeting for the period 2016-2019. The members of the



CAA also had the opportunity to attend the Institute of Architects of Pakistan Expo (IAPEX2016). Perit Cassar, together with another member of the CAA Council, also attended a meeting with students of architecture from the various Schools of Architecture from around Pakistan.

#### ROBERT MATTHEW AWARD 2016

At a ceremony held in Lahore, Pakistan, the Commonwealth Association of Architects (CAA) announced the Robert Matthew Award 2016. The joint recipients were Grimshaw Architects, UK, and Pervais Vandal and Associates of Pakistan.

The jury was composed of three members, namely Architect Peter Stutchbury (Australia), Architect Dr Justine Snell (South Africa) and Ms Arfa Sayeda Zehra (Pakistan).

Pervais Vandal and Associates have spent their long career researching, experimenting and developing sensitive architecture that has influence countless others throughout Pakistan. The lessons of their pioneering work in the field of indigenous architecture that is adaptable, changeable and which carefully uses limited resources are still relevant today. Their work "is a shining example of incorporating the history, culture and architecture of a place into the construction of new communities that are attractive and create a sense of belonging. They have embraced a definition of architect to include researcher, inventor, form-finder, engineer, builder, teacher, collaborator, environmentalist, humanist, and creator of memorable buildings and spaces," the CAA said in a statement. The CAA recognised the contribution of Pervais Vandal and Sajida Haider Vandal towards the development of the profession, through their lifelong and dedicated teaching and training of young architects spanning two generations, through their design practice and also through their research and scholarship having authored several books, research papers, reports and articles. The CAA presented the 2016 Robert Matthew Award to this firm "for their visionary ideas, inquiring mind, belief in freely sharing knowledge and inventions, their collaborative spirit and concern for the careful use of resources."

The other joint recipient, Grimshaw Architects, "place particular importance in developing and enhancing the sense of identity within their projects. They have a strong commitment to environmental responsibility which further reinforces sense of place by responding to local climatic conditions", the CAA stated. Grimshaw's careful and thoughtful detailing and rich use of materials, many deeply connected to a region's heritage, the use of space and



CAA President, Rukshan Widyalkankara presenting the Award to Peter Oborn, UK who received the Award on behalf of Grimshaw Architects



Prof Pervais Vandal and Prof Sajida Haider Vandal addressing the audience after receiving the award

light, particularly that which filters into spaces, transparency and illusion, minimalist compositions that are warm, engaging and intimate, caught the attention of the jury. "While their projects are sophisticated, their architecture is accessible, participatory and tangible. Grimshaw has also created knowledge. Their contributions to the field of architecture are not only skilled and talented, but also generous."

This Award commemorates CAA's first President Sir Robert Matthew and recognises innovative contributions to the development of architecture, in the Commonwealth context. The award is made to architects or architectural offices making the most outstanding contribution, having particular

relevance to the country or region in which they operate.

#### LA BIENNALE DI VENEZIA 2016 INTERNATIONAL ARCHITECTURE EXHIBITION

The 15th International Architecture Exhibition will take place between the 28 May and the 27 November 2016 at the Giardini and Arsenale in Venice. The Board of la Biennale di Venezia, chaired by Paolo Baratta, appointed Alejandro Aravena as Director of the Architecture Sector. The latter declared, "There are several battles that need to be won and several frontiers that need to be expanded in order to improve the quality of the built environment and





consequently people's quality of life. This is what we would like people to come and see at the 15th International Architecture Exhibition: success stories worthy to be told and exemplary cases worthy to be shared where architecture did, is and will make a difference in those battles and frontiers. The 15th International Architecture Exhibition will be about focusing and learning from architectures that through intelligence, intuition or both of them at the same time, are able to escape the status quo. We would like to present cases that, despite the difficulties, instead of resignation or bitterness, propose and do something. We would like to show that in the permanent debate about the quality of the built environment, there is not only need but also room for action".

On his part, the President of la Biennale, Paolo Baratta stated, "After the important experimental Biennale developed by Rem Koolhaas, dedicated entirely to the curator's research, it is our belief that we must follow up with a Biennale that convenes the architects, and is dedicated to the exploration of the new frontier that demonstrate the vitality of architecture, a frontier that spans across various parts of the world and shows architecture engaged in provid-

ing specific responses to specific demands. This Biennale intends to react once again to the gap between architecture and civil society, which in recent decades has transformed architecture into spectacle on the one hand, yet made it dispensable on the other. Among architects of the new generation, Alejandro Aravena is, in our opinion, the one who can best describe this reality and highlight its vitality".

As for the duration of the Exhibition, Baratta confirms that "after many years in which the Architecture Biennale has continued to grow, we may now consolidate the decision to make it last six months, given the steady increment in the attendance of architecture schools from all over the world who come to participate in the Biennale Sessions project, and have made the Architecture Biennale a pilgrimage destination for students and teachers from the universities of many countries, from the United States to China".

Titled "Reporting from the Front", the exhibition will include 64 National Participations in the historic Pavilions at the Giardini, at the Arsenal and in the historic city centre of Venice. Five countries will be participating for the first time: Philippines, Kazakhstan,

Nigeria, Seychelles and Yemen. Maltese firm Architecture Project (AP), has been invited, through the Global Art Affairs Foundation, to participate in the Architecture Biennale 2016 within the series of collateral events "Time Space Existence" to be held at Palazzo Mora, and will be presenting its Cabinet of Curiosities, which contains objects chosen for their capacity to exemplify experimental design and construction processes. The project's main aims are to create new possibilities for the practice to keep exploring and generating new content. This is achieved through public display, where the visitors' feedback and conceptual interaction is sought. The cabinet will present AP's efforts to conquer new fields and will focus on projects where design creates new and added value. This is demonstrated by inserting them in the perspective of the everyday, the individual and the collective, the unnoticed and the historical stories and encounters that are catalysed by the various sites. In bringing objects into fresh dynamics and paradigms, the project will have as its main outcome the discovery of new conceptual models and axes of research, which will in turn feed future projects and explorations. This project is supported by the Malta Arts Fund.

#### CHARLES KNEVITT (1952-2016)

Journalist, author, playwright, curator, broadcaster and former director of the Royal Institute of British Architects (RIBA) Trust, Charles Kneville passed away on the 24 March 2016 at the age of 63. Born in Dayton, Ohio, to British parents, he studied at Manchester University (1971-75), where he wrote his thesis on leisure architecture. He worked as the architecture correspondent for the Sunday Telegraph and Times in the 1980s, and contributed various articles to Building Design, wherein he first coined the term "community architecture". Here he advocated the notion that the architect would no longer be a provider, but an enabler. Kneville was appointed as director of the RIBA Trust in 2004, a role which led him to oversee various exhibitions, events, awards and also the Trust's library and drawings collection of over four million items. Speaking to the Architects' Journal just after taking office, Kneville said, "It's probably the best job in architecture."

In a statement, RIBA Head of Awards Tony Chapman said, "Charles Kneville was one of



those people who, though never qualified as an architect, contributed massively to architecture through the strength of his personality and the breadth of his knowledge and interests. In 2004 he became the first director of the RIBA's newly established Trust, which was responsible for all the cultural activities of the RIBA. His chairing of meetings was often cavalier, always amusing: he believed architecture should be enjoyed; but most of all he enjoyed architecture. His personal enthusiasm drove the hugely successful touring exhibitions on Le Corbusier and Palladio. And in his inspirational and hands-off way he drove necessary changes in the awards programme through the RIBA's committees. He was always supportive of staff and popular among architects. In 2016 he was made an RIBA Honorary Fellow for his contribution to architecture and, although he knew he was dying of cancer, made a spirited acceptance speech and the following day delivered a brilliant masterclass about Corbusier and Palladio. He is greatly missed by those who worked with him."

Charles had strong ties with Malta, with his last appearance being the presentation of a paper in 2014 during Malta Design Week, which paper was titled "On Giants' Shoulders: Comparative Lives of Andrea Palladio and Le Corbusier". In 2005, he delivered a lecture entitled "Sharing the City" as part of the Time for Architecture series of events organised by the Kamra tal-Periti.

Charles will certainly be remembered for his wit and intellect, as well as for his invaluable contribution to architecture through his critique and his writing.

#### ZAHA HADID WOMAN OF STEEL

In 2004, Zaha Hadid became the first, and so far the only, woman to win the coveted Pritzker Prize for Architecture. The jury citation described her as "much admired by the younger generation of architects... Her path to worldwide recognition has been a heroic struggle as she inexorably rose to the high-

est ranks of the profession. Clients, journalists, fellow professionals are mesmerised by her dynamic forms and strategies for achieving a truly distinctive approach to architecture and its settings. Each new project is more audacious than the last and the sources of her originality seem endless... The full dimensions of Ms. Hadid's prodigious artistic outpouring of work is apparent not only in architecture, but in exhibition designs, stage sets, furniture, paintings, and drawings."

The announcement of Hadid's death last March at the age of 65 shocked the whole of the architectural profession, particularly those who have found inspiration in her works, which include the Vitra Fire Station, the L'One in Weil am Rhein, the Mind Zone in the Millennium Dome, the Vilnius Guggenheim Hermitage Museum, and, one of the high points of her career namely the critically acclaimed Rosenthal Centre for Contemporary Art in Cincinnati, Ohio. Zaha Hadid was an architect who consistently pushed the boundaries of architecture and urban design. Her work experimented with new spatial concepts intensifying existing urban landscapes in the pursuit of a visionary aesthetic that encompasses all fields of design, ranging from urban scale through to products, interiors and furniture.

Hadid studied architecture at the Architectural Association from 1972 and was awarded the Diploma Prize in 1977. She then became a partner of the Office for Metropolitan Architecture, taught at the AA with OMA collaborators Rem Koolhaas and Elia Zenghelis, and later led her own studio at the AA until 1987. Since then she held the Kenzo Tange Chair at the Graduate School of Design, Harvard University; the Sullivan Chair at the University of Illinois, School of Architecture, Chicago; guest professorships at the Hochschule für Bildende Künste in Hamburg; the Knolton School of Architecture, Ohio and the Masters Studio at Columbia University,



Zaha Hadid (1950 - 2016)  
Photo by Steve Double

New York. In addition, she was made Honorary Member of the American Academy of Arts and Letters, Fellow of the American Institute of Architecture and Commander of the British Empire, 2002. She is was Professor at the University of Applied Arts in Vienna, Austria and was the Eero Saarinen Visiting Professor of Architectural Design for the Spring Semester 2004 at Yale

University, New Haven, Connecticut. She won the RIBA Stirling Prize two years running, in 2010 for one of her most celebrated works, the MAXXI in Rome, and in 2011 for the Evelyn Grace Academy, a Z shaped school in Brixton, London. In 2008, she ranked 69th on the Forbes list of "The World's 100 Most Powerful Women". In 2012, she was created a Dame Commander of the Order of the British Empire and in 2015 she became the first woman to be awarded the RIBA Gold Medal in her own right. In January 2015, she was nominated for the Services to Science and Engineering award at the British Muslim Awards.

In short, Zaha Hadid's career has gifted the world with numerous architectural works that will certainly remain as testimony to her drive towards to the upper echelons of the profession.

*Farewell, Queen Bee of Architecture.*



MAXXI: Museum of XXI Century Arts, Rome, Italy  
Photo by Helene Binet



Guangzhou Opera House, China  
Photo by Iwan Baan

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



### Ratification of the Paris Agreement

A historic agreement to combat climate change and unleash actions and investment towards a low carbon, resilient and sustainable future was agreed by 195 nations in Paris last December during the United Nations Climate Change Conference, COP21. The Paris Agreement, for the first time, brings all nations together in a common cause based on their historic, current and future responsibilities. The universal agreement's main aim is to keep a global temperature rise this century well below 2 degrees Celsius and to drive efforts to limit the temperature increase even further to 1.5 degrees Celsius above pre-industrial levels. The 1.5 degree Celsius limit is a significantly safer defense line against the worst impacts of a changing climate. Additionally, the agreement aims to strengthen the ability to deal with the impacts of climate change. To reach these ambitious and important goals, appropriate financial flows will be put in place, thus making stronger action by developing countries and the most vulnerable possible, in line with their own national objectives. "The Paris Agreement allows each delegation and group of countries to go back home with their heads held high. Our collective effort

is worth more than the sum of our individual effort. Our responsibility to history is immense" said Laurent Fabius, President of the COP 21 United Nations Climate change conference and French Foreign Minister. Christiana Figueres, Executive Secretary of the UN Framework Convention on Climate Change (UNFCCC), said "One planet, one chance to get it right and we did it in Paris. We have made history together. It is an agreement of conviction. It is an agreement of solidarity with the most vulnerable. It is an agreement of long-term vision, for we have to turn this agreement into an engine of safe growth. Successive generations will, I am sure, mark the 12 December 2015 as a date when cooperation, vision, responsibility, a shared humanity and a care for our world took centre stage." The Paris Agreement will become legally binding if joined by at least 55 countries which together represent at least 55 percent of global greenhouse emissions. Such parties will need to sign the agreement in New York between 22 April 2016 (Earth Day) and 21 April 2017, and also adopt it within their own legal systems (through ratification, acceptance, approval, or accession).

#### Letters to the Editor

Letters from our readers to be considered for publication are most welcome. Letters for inclusion in Issue 72 are to reach us by the 15 June 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](mailto:thearchitect@ktpmalta.org). All contributions will be acknowledged.





## Civil Engineers committed to UN Objective on Sustainable Development and Climate Action – Madrid Declaration

**On the occasion of the celebration in Madrid of the 5th Ibero-American Congress of Civil Engineering, the 7th General Assembly of the Council of Civil Engineering Professional Associations of Portuguese and Spanish speaking countries (CICPC-CEPC), the 63rd General Assembly of the European Council of Civil Engineers (ECCE) and other events organised by the World Council of Civil Engineers (WCCE), these organisations signed what has been termed the Madrid Declaration in March 2016.**

### THE FOLLOWING ARE EXTRACTS FROM THE MADRID DECLARATION:

We, civil engineers set our collective role to overcome the challenges faced by our society in order to achieve full social and human development in harmony with the environment and on such grounds we consider that:

- Civil Engineers, as members of the global community must base their practice in compliance with the ethical, human and social values of our time.
- Civil Engineering should commit its expertise and practice to solve social and technical demands linked to the territory.
- Civil Engineering, as a professional activity, should be able to identify achievable goals consistent with the stakeholders' interests and problems through effective management and efficient use of the tools and resources available.
- The existence of an Engineering-Society Nexus implies the mutual commitment on which engineers take the responsibility to faithfully serve society, whereas society is to provide the means to honour such undertaking.

Civil Engineers share the global concern for sustainable development and climate change. Therefore, we offer our technological capabilities and expertise to achieve the 17 Sustainable Development Goals (ODS) and the 169 goals as reflected in Agenda 2030 for the sustainable development of the UN General Assembly approved in September 2015. We also align ourselves with the efforts to enforce the agree-

ments of the Conference of the Parties, COP-21 in Paris, December 2015, recognising the need for a progressive and effective response to the urgent threat of climate change, on the basis of the best available science.

The objectives to be accomplished, in particular the satisfaction of population's basic needs and the development processes conducive to an overall improvement of living conditions, find Civil Engineering an essential resource to make these objectives come true.

### OUR RESPONSIBILITY

The responsibility of Civil Engineers to society is very high. Under society's mandate to create a sustainable world and improve overall quality of life, civil engineers concur with the American Society of Civil Engineers' Vision 2025, according to which we serve as competent, collaborative and ethical experts:

- Planners, designers, builders and managers of the economic and social engine of society, namely the built environment;
- Custodians of the natural environment and the proper and efficient use of its resources;
- Innovators and integrators of ideas and technologies in the public, private and academic sectors;
- Risk Managers of uncertainties caused by natural events, accidents and other threats;
- Leaders in debates and decisions that shape both environmental and infrastructure public policies.

Civil engineers have clearly defined responsibilities in planning, design, construction, operation and maintenance of physical infrastructure. This infrastructure requires the use of natural resources and includes all types of buildings, power plants and distribution lines, industrial facilities, transportation networks, water resource services and urban water systems.

Civil Engineers must now apply their knowledge to also find durable ways of providing social welfare consistent with respect to the natural environment. Designing sustainable solutions to address society's infrastructure needs requires proper understanding of the natural processes, in order to assess any possible environmental impacts before implementation and, if needed, propose the mitigation or protective measures needed. Proper internalisation of environmental costs is to be included in any economic analysis in addition to any direct or indirect costs, as such environ-

mental costs are generally supported overall by the community without being accounted for by other stakeholders.

### OUR COMMITMENT

The signatories, representing a large share of the more than 8 million Civil Engineers in the world, consider civil engineering as a profession of public service and because of this we commit ourselves to:

1. Assert the ethical commitment towards society of the Civil Engineering professionals over any other influence that may risk independent judgement and professional dignity.
2. Enforce ethical codes of practice to ensure upholding public interest, protection against unlicensed practice, efficient use of natural resources, environment protection, vulnerability reduction to natural disasters and climate change (in their dual role of mitigation and adaptation).
3. Foster links between the civil engineering community and society, promoting greater participation and commitment to sustainable development and climate action.
4. Support the COP-21 Paris Agreement on climate, and the United Nations Strategic Development Goals and its 169 associated targets, through the implementation of innovative technologies and engineering practices, look forward to the implementation of cost-effective technologies, provide solutions based on sound engineering criteria and robust climate projections, in order to mitigate the rate and magnitude of climate change and its inevitable impact on society and quality of life.
5. Follow the codes of practice adopted by the World Federation of Engineering Organisations and develop them specifically for each local environment.
6. Enrich Civil Engineering's body of knowledge by broadening its education in disciplines such as natural sciences and economic analysis, risk management and climate change impact assessment, encouraging continuous professional development and knowledge updating in these fields.
7. Convey to society the leading role of the Engineer in preventing natural hazards and sustainable land management, communicating effectively the needs in these areas.

8. Bolster R&D+i projects regarding sustainability and climate action, in the relationship between actions on the territory with the use and conservation of natural resources and environmental protection, risk management and corrective and compensatory actions monitoring for the creation of methodologies to enrich future performance analysis through experimental data.

9. Celebrate congresses, workshops, courses, conferences and meetings in which the principles and commitments contained in this Declaration are fostered, including its application in the different areas of activity of Civil Engineers.

10. Contribute through our practice in achieving the following objectives

- a) The reduction of Greenhouse Gases - GHG emissions among diverse sectors through regional and local action.
  - b) Improved climate resilience of various types of infrastructure to withstand climate impacts, and increase their reliability and service lifecycle during extreme weather events.
  - c) The achievement of the engineering challenges for the accomplishment of sustainable development, directly linked to United Nations SDGs.
11. Collaborate with our scientific and technological partners to achieve the desired results through methods and techniques such as systems thinking, the development of international standards and codes of practice, conducting climate risk assessment as part of normal practice, and the adequate assessment of social, economic and environmental impacts.

12. Cooperate actively with the respective national governments in order to:

- a) Design and develop, jointly with the education authorities, education programs and training curricula to provide sound Civil Engineers to assume their significant responsibility towards society on topics such as sustainable development and climate action.
- b) Develop and implement infrastructure investment plans to create the most feasible sustainable development through continuous and steady long-term planning, independent from political cycles.
- c) Foster the participation of reputable engineers in decision making either in technical or political positions.

## Challenging creativity

**“SO I WANT TO SPEAK ABOUT CREATIVITY, BUT I WOULD ALSO LIKE TO TALK ABOUT THE EDUCATION PROCESS. MY CONTENTION IS THAT THE CREATIVE GROWTH WITHIN A PERSON SHOULD BE TREATED JUST AS IMPORTANT AS ANY OTHER SUBJECT SUCH AS LANGUAGES AND MATHEMATICS.”**

### CAN CREATIVITY BE TAUGHT?

Creativity, I believe, is something we are all born with. It is simply a matter of harnessing what is already there.

Children will take a chance. When they are uncertain, they'll try, they'll give it a go.

Am I right? They are not scared of being wrong. I am not saying creativity and being wrong are the same thing, but what is certain is that if you are not prepared to be wrong, you can never come up with something that is new. As they get older, children lose this fundamental capacity. We have now become frightened of being wrong. We stigmatise mistakes, and now, what we have is an educational system where mistakes are the worst thing you can do. And the result is that we are educating people out of their creative capacities, destroying the fundamental process of experimentation.

It does not come as a surprise that recent studies have found that the creativity level within children is in fact declining. We are suppressing the very fundamental notion of freedom through constant evaluation and

pressure in an irrational way. In the real world, few problems actually have one right solution, few questions have that one right answer. But we continue subjecting youth to an educational system that assumes there is only one possible solution to every question and problem, and punishes students (and teachers) for trying different routes or trying to find alternative solutions.

Picasso once said this, he said that all children are born artists. The problem is to remain an artist as we grow up. I believe this passionately, that we don't grow into creativity, we grow out of it. Or rather, our education steers us away from its path. So why is this?

Having spent the earlier part of my life as a child exposed to this system, I experienced the whole thing. Children prosper best with a wide curriculum that acknowledges their various capabilities, not just a small range of them. Creativity and art are not just important in children because they help improve their mathematics but because they speak to parts of children's being which are otherwise untouched. My creativity was ??

Human life is driven by the curiosity that flourishes it. If you can light the spark of curiosity in a child, it will develop naturally. Their creativity will flourish without needing any help or intervention. Children are natural learners.

Curiosity is the engine of achievement. Now the reason I say this is because one of the effects of the current culture here, if I can say so, has been to de-professionalise teachers. There is no system in the world or any school in the country that is better than its teachers. Teachers are the lifeblood of the success of schools. Even teaching in itself is a creative profession. If done properly teaching should become more than a simple delivery system. You know, you're not just there to pass on the received information. Great teachers should be able to not just do that but must also be able to stimulate and provoke. Ultimately education should be about learning. If there is no growth process going on, it should not be considered as successful education. People often speak tirelessly about education, but



they always forget the idea of learning.

Teaching should not obstruct creative freedom but unfortunately it often does. So in place of curiosity, what we have is a culture of compliance. The education system is structured to follow a routine system of parameters rather than to stimulate imagination and creativity.

Human life is inherently creative. That is why we have different lives, different networks, different experiences. It's why human culture is so interesting and diverse and dynamic.

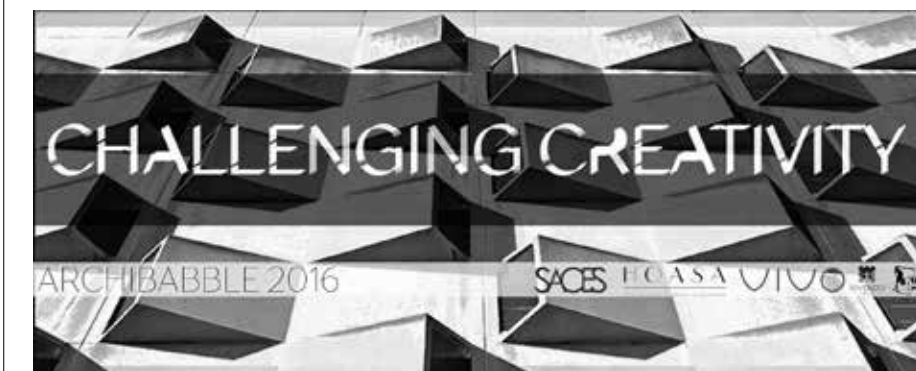
There's a wonderful quote from Benjamin Franklin. "There are three sorts of people in the world: Those who are immovable, people who don't get it, or don't want to do anything about it; there are people who are movable, people who see the need for change and are prepared to listen to it; and there are people who move, people who make things happen."

This educational system, I believe, is what in the end destroys the public's acknowledgment of the creative process of certain professions. Stand alone programs have begun tackling this program, by actually bringing the thought process to the forefront. It is only then that we can truly inspire and in a way nourish the creative spirit in each other. So why restrict it?

The topic will be discussed further within the coming weeks in a discussion based lecture forum addressing the issues of creativity in our modern society organised by SACES (Society of Architecture and Civil Engineering Students) and HoASA (History of Arts Students' Association). The discussion will be directed towards tackling the social stigma to those within the creative professions and addressing this problem from the ground up. Details to be posted on our Facebook page soon.

# HOASA

HISTORY of ART STUDENTS' ASSOCIATION





# XI EDITION OF THE DIN L-ART HELWA AWARDS FOR ARCHITECTURAL HERITAGE

In November 2015, *Din l-Art Helwa* announced the winners of the eleventh edition of the Awards for Architectural Heritage, organised with the support of the *Kamra tal-Periti*. The Awards are presented annually for built projects which, in the opinion of the Judging Panel, make an outstanding and significant contribution to architectural excellence in the Maltese context. This year, the Awards were presented by Professor Richard England, and the Awards Ceremony was attended by a sizeable audience which included a delegation of the Commonwealth Association of Architects (CAA) who were in Malta attending the Commonwealth Heads of Government Meeting (CHOGM) at the time. The 2015 edition of these Awards was also significant in that it took place during the year in which *Din l-Art Helwa* marked its fiftieth anniversary.

The panel of judges for the XI Awards consisted of Prof. Conrad Thake, an architect, planner and architectural historian, representing the *Kamra tal-Periti*; Dr. Antonio Mollicone, architect and senior lecturer at the University of Malta, and Joanna Spiteri Staines, architect and *Din l-Art Helwa* Council Member. Maria Grazia Cassar, executive president of *Din l-Art Helwa*, was the chairperson of the Award Scheme panel of judges.

The Award Scheme comprises three Categories, namely Category A for Major Regeneration Projects, Category B for Rehabilitation of Re-use of Buildings, and Category C for Restoration and Conservation Projects. The Editorial Team of "the Architect" reviewed the entries and the winning projects

## CATEGORY A: MAJOR REGENERATION PROJECTS

Category A for Major Regeneration Projects considers projects which have brought about a significant impact in improving the quality of the urban envi-



Project: Flour Mills and Grain Silos at Xlendi by Periti Edward Said and William Lewis  
Photos: Edward Said  
Award: Prix d'Honneur (Category C)

ronment. This category is intended for medium to large-scale projects which have influenced in a positive way the urban fabric of an old town or city and have added tangible benefits to the local community.

There were two entries in this Category. One was the Fort St. Elmo Regeneration Project by DeMicoli and Associates,



described by the Jury Chairperson as "an ambitious undertaking, of considerable scale, and sensitivity. Some have described the fort complex as 'a city within a city' which had been under-utilised for many years, as the Police Academy and as government stores for various materials". The project included the preparation of a comprehensive master plan, which identified the various historical structures dating from the Knight's period, the British period interventions and other physical

changes dating to the more recent past. The plan outlined a strategy that called for a viable conservation and professional restoration of the upper levels of the Fort. The aim of the regeneration of this fort was to permit access to the general public around the outer bastion trace, which has not as yet been fully implemented, as well as integrating a visitor trail centred around the War Museum. Since its restoration, the main parade ground within the fort has already hosted many con-



Project: Casa Ellul, Valletta, by Chris Briffa Architects  
Photos: Chris Briffa  
Award: Prix d'Honneur (Category B)

certs and public activities and it has also recently since served as a media centre during the Valletta Summit. After careful evaluation, the Jury decided to award the Diploma for a Major Regeneration Project to DeMicoli and Associates, for the St. Elmo Regeneration project.

The other entry in Category A was the Dock No. 1 Regeneration by Architecture Project. The regained access to Dockyard



Creek now unites the residential quarters of the Three Cities through a continuous two-and-a-half kilometres long promenade, linking the Senglea and Vittoriosa waterfronts with gardens and public open spaces, while showcasing the industrial heritage of the dockyard. The project included the reconditioning of his-

toric water reservoirs from the Knights' and British period, as well as the development of a wastewater filtering system, called 'NEPTUNE', intended for the irrigation of the surrounding vegetation and landscape. This system was the result of a research project carried out in collaboration between Architecture Project, the

Project: Ursolino Valletta by CVC Architecture Studio  
Photos: Courtesy of Ursolino Valletta





Photo by Luis Rodriguez Lopez



Photo by Patrice Peyre

its original state, including the reinstatement of the dock-head, and all services and utilities were re-laid and buried throughout, reclaiming uncluttered public spaces. A new connecting bridge, spanning 45 metres over the creek, now serves as a free-flowing pedestrian connection between the Three Cities. Maria Grazia Cassar confirmed that "the jury felt that this project has been the catalyst for a true urban regeneration of the area and its community, which for decades had suffered a decline in prosperity." On this basis, it was therefore decided to award the *Prix d'Honneur* in this Category to Architecture

Project, for the Dock No. 1 Regeneration Project.

**CATEGORY B: REHABILITATION AND RE-USE OF BUILDINGS**

Category B consists of projects which have sought to rehabilitate historic buildings and also re-define their uses. Projects in this Category are those which emphasise re-adaptation and re-utilisation to the needs of contemporary society, while respecting the historical memory of that particular building or structure. These projects go beyond a strict definition of restoration to their original form and use, but

would seek a positive synergy between the historic fabric and modern interventions.

There were three entries in this year's edition of the Award Scheme for this Category. One was the House of Four Winds, by DeMicoli and Associates, which saw the construction of a new office for Bank of Valletta's Chairman and his team, on the site of a previous building located on the historic St. Michael's Bastion, Valletta. This involved the integration of the remains of a gun-powder magazine within the premises, and the reinstatement of part of the bastion parapet wall, which had been previously demolished. The new design was recessed away from the bastion edge, and allows for a line of vision from the street through the offices to the spectacular vista of Fort Manoel.

Another project, Ursolino Valletta, involved the rehabilitation of a traditional multi-storey Valletta townhouse and its re-use as an upmarket guesthouse. The young architects entrusted with the job, CVC Architecture Studio, used creative solutions to accommodate the new services and spaces required, whilst respecting the original fabric of the building. The judges were "especially intrigued by the screening of the lift shaft and the floating stairs leading to the breakfast bar, as well as the

Project: Dock 1, Cottonera, by Architecture Project Award: Silver Medal and Prix d'Honneur (Category A)

good quality detailing used throughout", and therefore awarded this project with a Diploma, for the Rehabilitation and Re-use of Buildings.

Casa Ellul, by Chris Briffa Architects, is another conversion of a Valletta townhouse into a luxury guesthouse which was submitted in Category B of the Award Scheme. As described by the Jury Chairperson, "the rehabilitation and re-use was executed with incredible flair and sensitivity to the house's past, retaining most of its original antique furniture, whilst introducing all modern comforts. The architectural fabric of the house has been allowed to show through, and the new interventions designed with honesty throughout, resulting in an extremely elegant and space-related interior." The jury was unanimous in declaring Casa Ellul to be the recipient of the *Prix d'Honneur* for the rehabilitation and re-use of buildings.

**CATEGORY C: RESTORATION AND CONSERVATION PROJECTS**

Category C for Restoration and Conservation Projects includes those projects which are intended to achieve comprehensive restoration and conservation of structure as far as possible in conformity with their original physical state, and carried out on the basis of scientific restoration methodology.

One of the two projects submitted in this Category saw the laborious conservation and restoration of an eighteenth century villa in Lija. Villa Gourgion had suffered many years of neglect and insensitive interventions. The present owner took it upon herself to reinstate this Grade I scheduled historic property to pristine condition. A multi-disciplinary team of professionals, led by Architect Marielouise Caruana Galea, project manager Carmel Spiteri, contractor Robert Lia, and the restoration and conservation specialists Recoop, were responsible for the implementation of this restoration project. The gardens, including the tea-room structures, the garden statuary, the interior ceiling paintings, the basement stone kitchens, as well as the entire architectural fabric of the villa have all been given a new lease of life and saved



Project: House of Four Winds by DeMicoli and Associates Photos: Alex Attard

from further deterioration. The jury felt that this project deserved a Diploma for the conservation and restoration of Villa Gourgion.

The other intriguing conservation and restoration project submitted in this Category was carried out by Munxar Local Council, which acknowledged the historical value in the disused Emergency Underground Flour Mills and Grain Silos at Xlendi, Gozo. Architects Edward Said and William Lewis oversaw the project which spanned the best part of four years, during which time all the underground chambers, and machinery housed within them were fully conserved and restored to working condition. The Flour Mills and Grain Silos, dating from 1957, are now a visitor attraction, and an important part of Gozo's industrial heritage. It was therefore decided to Award the *Prix d'Honneur* in Category C for a Conservation and Restoration Project to

the Munxar local Council.

**SILVER MEDAL**

The *Din I-Art Helwa* Silver Medal for 2015, signifying the overall winner in all the Categories was awarded, to the Dock No. 1 Regeneration, by Architecture Project.

The *Din I-Art Helwa* Awards scheme is a regular fixture, and has over the years gained prestige, serving to highlight endeavours in safeguarding our architectural heritage which previously went unnoticed or did not get sufficient recognition. In this respect, the local media has an obligation to highlight these projects and to raise public awareness. Unfortunately, many-a-time it is the controversial or speculative mega-development projects that make the news in the local media, and the noteworthy restoration projects are either relegated to a few minor lines or are totally overlooked.

Project: St Elmo, Valletta by DeMicoli & Associates Photos: DeMicoli & Associates



Project: Villa Gourgion by Perit Marielouise Caruana Galea Photos: Mrs Alessandra Radmilli (client)

Architectural journalism as a distinct field and discipline has never fully established itself in the local printed newspapers. 'the Architect' has consistently highlighted the award-winning projects of the *Din I-Art Helwa* Awards scheme. It has an obligation to do so not only to inform members of the architectural profession but also to the general public in order to raise awareness about our rich architectural heritage and the on-going valiant efforts not only to conserve and preserve historic buildings but also to render them relevant in a sustainable and economically manner. As members of the architectural

profession we have to be more vocal and active within our community to promote the excellent work being conducted in this regard.





# Roger de Giorgio

APPRECIATION BY PERIT ANDRÉ ZAMMIT

I first met Roger in October 1945 when, with some forty-odd others, I joined the first post-war course in Engineering and Architecture at the then Royal University of Malta. Roger, with seven others, was in his final year and as President of the RUM Arch SS (Royal University of Malta Architectural Students Society) he welcomed us to the university and told us what our profession was about. I was very impressed by his personality.

He graduated in 1946 and two years later



entered into a partnership with that other great gentleman Arthur S. Mortimer. The Mortimer and Degiorgio partnership became Mortimer, Degiorgio & Partners in 1965 with the addition of four junior partners, of whom I had the honour to be one. With a full time staff of over fifty it was the largest firm in Malta and well prepared for the building boom of the sixties.

In 1956, Roger had become an Associate of the Royal Institute of British Architects and he was elected a Fellow in 1958. Through his British connections he formed a very fruitful association with the British architectural firm of Norman & Dawbarn which helped greatly both in the local practice, such as the new university campus at Tal-Qroqq, and in the overseas practice, particularly in Libya. With the retirement of Mortimer in 1968, the firm became Roger Degiorgio & Partners. In

the meantime it had moved its office from Valletta to Floriana.

The building boom had brought overseas developers and buyers, especially from Rhodesia, and we learnt a lot from them. For Rex King, a right royal name, we designed and built the Santa Maria Estate, a novelty and trail blazer at the time. In the meantime we were busy on the Municipal Abattoir in Tripoli. As the boom fizzled out the firm became unsustainable and it was dissolved in 1972. In 1965, Roger was a Founder Member of Din L-Art Helwa. Artie Mortimer founded the Malta Playing Fields Association.

Roger was a senior member of the Sovereign Military Order of Malta in which he took a very active part renewing their Embassy in the Cavalier of St John in Valletta and undertaking various reconstruction works at St John's co-Cathedral, including the steeples and the churchyard.

In 1985, Roger, who had moved from Sliema to Madliena, to a charming country house on the Victoria Lines, published his book *A City by an Order*, one of the most important books on the origins of Valletta. He carried out research in Malta, Rome, London, Spain and the United States of America reproducing a large number of drawings and documents. In 1987 he became a Member of the Royal Historical Society.

In 1962, Roger and Artie made a brief sortie into politics, Roger for the Democratic Nationalist Party of Herbert Ganado and Artie for the Progressive Constitutional Party of Mabel Strickland. They both stood for two districts but did not do too well, getting around 200 votes in each district. They were not made for the cut and thrust of local politics.

Roger de Giorgio was Chairman of the Board of Governors of MCAST in 1969-70, and in 1969-71 he was a member of the Council of the Royal University of Malta. Where Roger gave most to the profession was to serve as President of the Chamber of Architects and Civil Engineers for many years, including 1965 when the first meeting of the Commonwealth Association of Architects was held in Malta. In the Annual Dinner of 2010 he was given an

award by the Chamber, by this time known as the *Kamra tal-Periti* for long and meritorious service. I had the honour of sitting at his table, one of his last public appearances.

His funeral on the 8th February 2016, at

the Church of Mary Immaculate, Mother of the Church at Tal-Ibraġġ, one of the eleven churches he had built, was attended by numerous members of the profession which had lost one of its most illustrious members.

## ROGER DE GIORGIO (WITH ARTHUR MORTIMER) - OUR LADY OF FATIMA PARISH CHURCH, GUARDAMANGIA



Photo by Peter Borg Ghigo

A couple of years ago I had the privilege of interviewing Chev. Roger De Giorgio at his home in Madliena. His son Roger had arranged to capture, for posterity, the architect on film speaking about his long and distinguished career. When I asked him which was his favourite building produced by his practice, his unhesitant glint-eyed reply was the Our Lady of Fatima Parish Church, Guardamangia. Of their extensive portfolio of sacred buildings, this was undoubtedly the most imposing example of the Mortimer and De Giorgio studio.

Completed in 1955 only a year after construction began, the Dominican Friars had chosen a site nestled amongst a number of historic villa gardens at Guardamangia. Though the architects opted for a simple modernist design, the overall result was monumental. The main axis was intentionally aligned with the trajectory of Princess Melita Avenue (Triq l-Indipendenza) linking the old Duluri chapel at Pietà' with Portes des Bombes thus posing as an eye-catcher amidst the lush canopies of trees sprouting from the so-called 'pinetum' on the Floriana Lines glaciais, Ta'Braxia Cemetery and the aforementioned private walled gardens. Furthermore, by means

of this orientation thousands of daily viewers descending from Valletta can admire its grand embracing front, fan-like flanks and dominating tower, all in Maltese stone, now finely weathered. Mark Muscat, in his recently published *Maltese Architecture 1900-1970* gives due credit to this sacred building, highlighting its clear inspiration taken from Sir Basil Spence's iconic Coventry Cathedral. Of special interest are the walls of the nave angled like louvres or stage wings allowing afternoon sunlight to penetrate through the slender windows. The alternating use of smooth and rusticated stonework, a hallmark of Mortimer and De Giorgio, gives an abstract sculptural quality to the exteriors. In 2000, the familiar giant Madonna was placed atop the tower which although not part of the original scheme underscored its regional landmark status. Certainly, the slender metal cross proposed by Mortimer and De Giorgio would have been more in keeping with the minimalist metaphysical form, a language synonymous with so many of their other creations which I hope to one day find the time to research and bring together in a publication.

Perit Edward Said

# Carmel (Lino) Gatt

APPRECIATION BY PERIT ANTHONY STIVALA

Lino was a colleague, an architect and civil engineer. As students, we were at University together. Lino was in the next course after mine. He was in the first course organised by Professor Quentin Hughes as dean of the faculty of Engineering and Architecture at the University of Malta. Soon after graduating he was awarded a Commonwealth scholarship at the University of British Columbia where he obtained his Masters after two years.

After some time he married Jane, a Canadian, and began practicing as an architect in Calgary. He specialised in designing shopping malls and also designed a library.

However, before he left Malta, he had created a design for a chapel at the relatively new University of Malta at Tal-Qroqq. William Micallef was the architect responsible for the building of the St Thomas Moore chapel, in accordance with Lino's design. Fairly recently it was listed and became officially part of Maltese architectural heritage. One of his lesser known designs, on a smaller scale, was a closed balcony in Fgura, for one of his sisters. He worked for some time in the office of Arthur Cutugno, a leading architect and civil engineer at the time.

Lino was born in Floriana and lived in Valletta. I was born in Valletta and lived in Floriana. We became friends in our late teens and we used to meet often in Valletta, together with Vincent Buttigieg, at that time a student in his course, walking up and down Kingsway (which in time became Republic Street) as was common practice at the time. We kept this friendship till the day Lino passed away. He came to Malta at sporadic intervals and we managed to meet practically each time he visited. Vincent also visited him in Calgary.

About three years ago, Lino developed heart trouble and as a result had to forego travelling to Malta to be present at his father's funeral, because of the distance of air travel involved. Recently, Lino developed brain cancer. (There is an interview with Lino, after he developed brain cancer, on the internet under 'Human Beings' [Stuart Williamson, Carmel Gatt - Bluerock Gallery].) He was operated on a number of times before he succumbed to his illness. Lino passed away on the third anniversary of his father's demise. His mother passed



Photo by Edward Said

## CARMEL GATT - ST THOMAS MOORE CHAPEL, UNIVERSITY OF MALTA, TAL-QROQQ

When contributing to the heritage section of "the Architect" some years ago, I had for a while intended to write a piece on the University Chapel. After some enquiries I managed to trace down Carmel (Lino) Gatt's contact details in Canada, interviewing him in September 2011. Almost immediately Carm asked about the state of the chapel and whether the accompanying fields and trees around it were still there! After reassuring him, he calmly reminisced what a privilege it had been for him to be given such a unique commission when still in his early twenties. He recalled how whilst designing away, like so many of his contemporaries he drew inspiration from superstar Le Corbusier, in this case Ronchamp which had been completed in 1954.

For Gatt, like Le Corbusier, context was instrumental in conceiving his desired overall

form. Back in the early seventies the area was still largely characterised by cultivated fields parcelled with rubble walls gently terraced downhill. With a keen eye for landscape architecture the young Gatt subtly moulded the building to sit into the fields, sinking its entrance and offsetting from the ring-road. This process evolved in tandem with his idea of a hemi-cyclical arena-like nave with raked seating providing an intimate, comfortable embrace for the congregation around the altar. Dominating the interior are the elegant deep down-stand crossbeams supporting the lantern which beautifully illuminates the sanctuary. Other apertures fitted with coloured glass give additional atmosphere, all in all striking a successful balance of humility, harmony and sanctity.

I remember Carm insisting that whilst he greatly admired Richard England's Manikata, it never

influenced him. Like England however he courageously broke away from conventional church-design. And like England, Gatt had profound sense of siting. Now that the limestone has patinated and the trees have matured one can best admire the chapel when driving east-bound along the Birkirkara bypass, ideally in the afternoon when shadows play on the honey-coloured curves, as here practically no wall is straight! Sadly, like Manikata, St Thomas' context is under threat. Whilst the recent scheduling is welcome news, the approved extension of the university facilities onto the fields nearby has sealed the fate of Gatt's concept. This was something which he feared would happen but thankfully will never get to see.

Perit Edward Said

away a week before he did.

Lino lived close to the Carmelite Church in Valletta. His uncle was a Carmelite priest who had encouraged Lino to further his studies abroad. After some time in Calgary, he

and Jane joined a lay Carmelite movement. Gradually both of them became more deeply involved. Lino was always loyal to his Catholic faith and the Carmelite movement helped him and Jane to get closer to God. I pray that Lino is

nearing the end of this journey – if not already there – and finding the eternal peace he and Jane always strived for. Condolences to his wife Jane, to his sisters Monica and Mariella, and their respective families.



# The Future Workspace

REVIEW OF THE DEX & VITRA CURIOSITY CONFERENCE

BY SIMONE VELLA LENICKER

The Dex Workspaces & Vitra Curiosity Conference took place on the 17 February 2016 at The Westin Dragonara, St Julian's, and attracted a crowd of 200 participants. The guest speaker at this event was Raphael Gielgen, Head of Vitra Research and Trendscouting, who gave a very inspiring talk on his vision for the workspace in the digital world.

Challenging the status quo in this field is an important first step – what will remain of the analog world? What is the purpose of an office? How does one carry out business in the age of uncertainty of markets? How will jobs change? How can we adapt?

These are but some of the questions that Gielgen threw at the audience, and attempted to answer. All countries are redefining their boundaries in the context of the digital world, and in an era where new jobs are primarily driven by creativity and innovation. Digitisation allows for increased permeability, and it is paramount that businesses are resilient to reorganisation and acknowledge the wellbeing of their employees. It is also important that businesses react to the more purpose-driven approach of today's employees and markets. The fuel of the past was efficiency; the fuel of the future is creativity, the sister of curiosity. Notwithstanding this, it is also imperative that trend setting is rooted in the past, since history provides the basis for the future.

During the event, Gielgen floated the idea

of "artists in residence," advocating that each office should have a "garage" or "workshop," where employees can test ideas, experiment, and enhance their creative talents. Smaller companies can be more flexible and adaptable in this sense – all it takes is a table, a couple of chairs and a jigsaw puzzle, which can serve as a catalyst for employees to get together, solve the puzzle and discuss everything and anything. Autodesk, for example, have taken this idea on board, opening up their workshop space to external artists who can utilize their space and equipment to explore their ideas.

The discussion that ensued following Gielgen's presentation delved into the importance of understanding how Malta can transmit its culture today. One participant put forward the opinion that Maltese society is shearing between those who have been exposed to the international scene and way of thinking, and those who remain stuck in the past. How can we ensure that our society remains cohesive and embraces the digital world holistically?

After the event, I had the pleasure to interview Raphael in the hotel lobby. We discussed the questions of tomorrow for the workplace and how these can be addressed by investors who primarily seek security and financial return. Ideas should be in the public domain, on social media which is the headquarters of the digital generation. "It's just a question of time," he concludes.



Images courtesy of Vitra



# TENEMENTS SITUATED AT DIFFERENT LEVELS

BY DR IAN J STAFRACE

According to our Civil Code (Chapter 16 of the Laws of Malta), the situation of a property may give rise to legal easements which may be enjoyed or suffered by such property as a result of its situation relevant to other surrounding properties. These easements, which are created out of necessity and because they are unavoidable, are regulated by specific provisions of the Civil Code.

A common occurrence is when a property lies at a level which is higher than a neighbouring third party property.

In such a case, the property that lies at the lower level must receive such waters and materials as flow or fall naturally from the property at the higher level without the agency of man (1). The owner of the property situated at the higher level cannot do anything to render the said obligation more burdensome and neither can the owner of the property lying at the lower level do anything to prevent such a flow or fall. Our Courts have interpreted this provision of law in the following manner:

1. The easement must be limited to natural flows and cannot be extended to

include flows which are resultant from human intervention. As such the flow of water must be limited to rain water and cannot include a situation whereby the lower lying tenement receives water that results from a yard when this is being cleaned (2).

2. The easement also includes natural occurrences such as a landslide (3).

3. The properties need not both be privately owned, but one of the properties may also be a public tenement, always provided that the easement is referable to a natural cause.

4. The owner of the higher tenement may carry out some interventions, provided that such interventions have not sensibly aggravated the said easement (4).

Another aspect commonly resultant in similar situations is the legal standing of the wall that divides the two tenements.

The rule is that where the wall separates courtyards, gardens or fields, one of which is placed at a higher level than the other, the part of the wall which, having regard to the lower tenement, exceeds the height



Typical terraced terrain, where the principles outlined in this article often come into play

## ARTICLE 403, CIVIL CODE DUTIES OF OWNERS OF TENEMENTS

- (1) Tenements at a lower level are subject in regard to tenements at a higher level to receive such waters and materials as flow or fall naturally therefrom without the agency of man.
- (2) It shall not be lawful for the owner of the lower tenement to do anything which may prevent such flow or fall.
- (3) Nor shall it be lawful for the owner of the higher tenement to do anything whereby the easement of the lower tenement is rendered more burdensome.

## ARTICLE 408 (EXTRACT), CIVIL CODE HEIGHT

- (a) three and one-half metres high, if it is between two courtyards, or between two gardens in which there are chiefly orange or lemon trees;
- (b) two metres and forty centimetres high, if it is between two gardens in which there are chiefly trees other than those mentioned above; and
- (c) one and one-half metres high, if it is between two fields.

prescribed at law (5) is presumed to belong to the owner of the higher tenement.

Furthermore where a wall separates two tenements, one of which is at a higher level than the other, the owner of the higher tenement shall bear the whole expense of the construction and repair of the wall up to the level of his own tenement. The portion of the wall from that level up to the height established by law (6) shall be constructed and repaired at joint expense. Our courts have held that if the owner of the lower tenement uses the said dividing wall, such as for the fixing thereon of water pipes, this does not detract anything from this general rule (7), and the owner of the higher tenement shall still bear the whole expense of the construction and repair of the wall up to the level of his own tenement. The part of the wall that exceeds the level of the higher tenement shall be construed as common, and the owner of the lower tenement shall have the obligation to, if need

be, reconstruct the said wall and not just to contribute for the necessary expenses (8).

### Notes:

- (1) Vide Article 403 of Chapter 16 of the Laws of Malta
- (2) Vide Bartolo vs. Grech (Civil Court 30th July 1952)
- (3) Ingot vs. Camilleri (Court of Appeal 22nd January 1932)
- (4) Sciortino vs. Camilleri (Court of Appeal 31st July 1996) and Gatt vs. Camilleri (Civil Court 28th January 2004)
- (5) Vide Article 408 of Chapter 16 of the Laws of Malta
- (6) Vide Article 408 of Chapter 16 of the Laws of Malta
- (7) Vide Francia vs. Testaferrata Bonici (Civil Court 25th February 1958)
- (8) Bonello vs. Xerri (Appeal 21st April 1961)



# THE (IN)FAMOUS DEMERGER

BY SIMONE VELLA LENICKER

The first few months of 2016 saw the coming into force of the much-touted and much-criticised MEPA demerger, which resulted in the division of the Malta Environment and Planning Authority established in 1992 into two new Authorities, namely the Environment and Resources Authority which was established earlier this year, and the Planning Authority established on the 4th April 2016. The Environment and Resources Authority falls under the responsibility of the Minister for the Environment, Sustainable Development and Climate Change, while responsibility for the new Planning Authority lies with the Parliamentary Secretary for Planning and Simplification of Administrative Processes, within the Office of the Prime Minister.

This demerger was, when it was first proposed in 2013, was not considered to be a contentious matter as long as both arms maintained the same level of decision-making power within the process. However, as details of the split began to emerge, many eNGOs went up in arms, claiming that the proposed legislations would undermine the environmental arm, and render it powerless in the face of the pressures exerted by the development lobby. In particular, once the details of the demerger were made public, many insisted that this division would go against the principles of sustainable development entrenched in the Strategic Plan for the Environment and Development, with the two separate Authorities acting against each other, rather than in synergy and with one common goal.

As stated by the author in the public consultation process on the demerger carried out in 2014, the main driving force behind the Strategic Plan for the Environment and Development (SPED) recently approved by Parliament is the promotion and achievement of sustainable development. In fact, the public consultation notice stated that "The SPED is intended to replace the Structure Plan for the Maltese Islands of 1990 and provide a strategic spatial policy framework for both the environment and

development up to 2020, complementing Government's social, economic and environmental objectives direction for the same period. The new plan shall be based on an integrated planning system which: (i) ensures the sustainable management of land and sea resources together with the protection of the environment; and (ii) guides the development and use of land and sea space."

In this context, it would seem that splitting the MEPA into two distinct Authorities is not the most ideal way in which to achieve the integrated approach towards sustainable development promoted by the SPED, particularly in view of the fact that these Authorities will fall under the portfolios of separate Ministries / Parliamentary Secretariats. Rather, it would seem to have been more appropriate to incorporate the environmental and development permitting and policy making functions within the Ministry for the Environment, Sustainable Development and Climate Change, thus achieving an integrated approach towards policy making and permitting matters.

The differing opinions in ideology have, nevertheless, now been superseded by the promulgation of the new Acts regulating this sector earlier this year. In a recently published press release, the *Kamra tal-Periti* reiterated its opinion that the success of any reform in the Authorities responsible for land use planning, development permitting and the environment, goes well beyond the detail of legalisms, and will depend primarily on the accountability, professional conduct, competence, experience and qualification of the officials charged with these matters, and on the overall intention of the legislator to truly achieve sustainable development through a holistic approach rather than one which panders to the self-serving interests of the various players in the sector. The proof of the pudding is therefore in the eating, and the *Kamra tal-Periti* stated that it will be observing the implementation of the new legislative measures, in order to assess whether, in practice, the demerger

of the MEPA into two distinct Authorities will effectively result in a better quality of the planning process and ultimately, an improved quality of our built environment.

## BUILDING REGULATIONS

A number of the *Kamra's* recommendations in view of the new Acts were taken on board by the legislator, in particular its strong advice that the building regulation function, which primarily concerns the regulation of the construction process and detailing of buildings, should not be merged with the planning function which primarily concerns issues of land use, building volume and public amenity. In this regard, the *Kamra tal-Periti* noted that the provisions of the Act which will establish the proposed Building Regulation Committee within the new Planning Authority will not be brought into force immediately, and that the current Building Regulation Board and Building Regulation Office will continue to function for the time being in their current format. This is a welcome interim approach, which opinion is also shared by other organisations and bodies, and the *Kamra tal-Periti* has made itself available to continue to discuss this matter with the legislator in the coming months.

## DESIGN ADVISORY COMMITTEE

On the other hand, as also stated in its last press release, the *Kamra tal-Periti* noted with grave disappointment that its strong disagreement, as expressed in various meetings with the legislator and in correspondence in this regard, regarding the establishment of the Design Advisory Committee has been ignored. The *Kamra* stated that the Committee, as established in the Act, "goes completely against the concept which had been proposed by the *Kamra* in recent years, and which had received support from both main political parties. The *Kamra's* proposal contemplated the introduction of Design Review Panels, which would be independent of the planning process and of the Authority, which would constitute

a system of peer review, which would be obligatory for public projects and voluntary for other projects, and which would take a holistic approach towards reviewing the quality of projects brought before the Panels, in the interest of society at large. It is the *Kamra's* opinion that the Design Advisory Committee as contemplated in the Act will not achieve any of the aims that the *Kamra* and its members hold dear, and will rather end up being yet another bureaucratic process, which has no real impact on the quality of the built environment." (refer also to Editorial on page 4).

## APPLICATION PROCEDURES

In addition to the above two major issues, the *Kamra tal-Periti* has also attended various meetings with the legislator in view of the impending introduction of two new legal notices. One will be concerned with new application procedures, and will definitely have a significant impact on the day to day running of our profession in so far as it deals with the planning permitting procedures. This will include the introduction of a new type of planning application which will complement the familiar full development application and the Development Notification Order, and which will bear the name "Summary Procedure". The processing time of this application will be shorter than for a full development application, and will only be applicable to certain types of development. This new application typology, as well as the rest of the provisions of the legal notice concerned (Procedure for Applications and their Determination) are expected to come into force in the coming days – hopefully the Planning Authority will give sufficient notice and a sufficient transitory period for the introduction of these new procedures, in order to allow the profession and the industry to adapt.

## SANITARY REGULATIONS

The other legal notice currently under discussion, and which has been issued for public consultation (which closed on the



Left to right: Johann Buttigieg, Chairman of the Executive Council of the Planning Authority; Hon Deborah Schembri, Parliamentary Secretary for Planning and Simplification of Administrative Procedures; Perit Vincent Cassar, Chairman of the Planning Board

21 April 2016), relates to the transposition of the sanitary regulations from the Civil Code into a Legal Notice which falls under the new Planning Act. Here, the *Kamra's* primary position is that, while acknowledging that the current suite of regulations requires urgent updating, there are some flaws in the principle of the new legal notice as drafted. Primarily, the *Kamra* is insisting that there is a difference between Planning or Development Control, and Building Regulations and Control, and that the two should not be mixed up. Building services, including electrical, plumbing, drainage and ventilation systems are not planning issues, and should not fall under the remit of the Planning Authority. Indeed the role of the Building Regulations Office should be widened to include all aspects related to construction. On the other hand, the Planning Authority should concern itself with issues which are strictly related to planning and controlling development, by setting the rules by which built form and layout are determined. It should not concern itself

at all with issues that relate to the construction process itself, or the performance of the building fabric. Such issues ought to be regulated by well-drafted Building Regulations. This approach being taken in the draft legal notice is, in fact, incongruous with the legislator's decision to retain the Building Regulation function as separate from the Planning Authority.

## DC15

The *Kamra tal-Periti* has also communicated with the Parliamentary Secretary for Planning and Simplification of Administrative Processes, Hon Dr Deborah Schembri, on a number of issues related to the introduction in November 2015 of the new Development Control Design Policy, Guidance and Standards 2015, better known as DC15. It expressed its concern at the way that the new Guidance was introduced without adequate notice, and the fact that it was not consulted on the procedural matters which accompanied the introduction of the Guidance document,

thus noting that it was not in a position to put forward the profession's concerns in this regard in an adequate manner. Members of the profession reacted very positively to this approach taken by the *Kamra tal-Periti*, but sadly no response has been forthcoming from the Parliamentary Secretary.

## DNO

On the 20 April, the Planning Authority also announced a new draft legal notice "which will significantly reduce the range and types of development which will be exempt from requiring planning permission, if they satisfy certain criteria." These types of development fall under the Development Notification Order (DNO) procedures. Two

No new legislation is immediately perfect, and no transition comes without teething problems. Therefore, while remaining available to discuss with the newly established Planning Authority, the Environment and Resources Authority and the legislator towards ensuring a smooth transition and an improved quality of service, the *Kamra tal-Periti* also invites its members to forward any comments and suggestions for consideration on [kamrataperiti@go.net.mt](mailto:kamrataperiti@go.net.mt).

of the most important changes are the introduction of public consultation which up to now is not required for these types of applications, and the introduction of the right of appeal against the Authority's decision. The proposed legal notice will also eliminate certain types of developments which today are considered as permitted development, including water cisterns and reservoirs, the installation of LPG storage tanks, extensions to single-dwelling buildings, basements, backyard developments and swimming pools. The notice also proposed the entire removal of Class 14 for the reservation of public land for the placing of tables and chairs. Public consultation on this draft legal notice runs until the 2 May 2016.

## THE PROOF OF THE PUDDING...

Integration of the permitting and policy making functions for our built and unbuilt environment has taken place over a number of years. Whilst admittedly being a system which was not free from defects, it has, to a certain extent, worked well. Splitting these two remits, both from a legal and a logistical point of view, may prove to be unnecessarily laborious and resource intensive, with very dubious advantages to be achieved as a result. The very fact that the legislative process leading to the proposed demerger has taken over three years is testament to this, and the resources, both financial and human, are still to be assessed and quantified. Ultimately, the main indicator of the success of this demerger will be the quality of our built and unbuilt environment, and this will take time to manifest itself.

The new Planning Authority is sporting the motto: Better planning for today and tomorrow. The New Environment and Resources Authority, on the other other hand, is claiming as its motto "To safeguard the environment for a sustainable quality of life". Fine words indeed. Let us hope that, together, the two Authorities will truly manage to achieve the targets they have set for themselves in a way that will benefit the whole of society.



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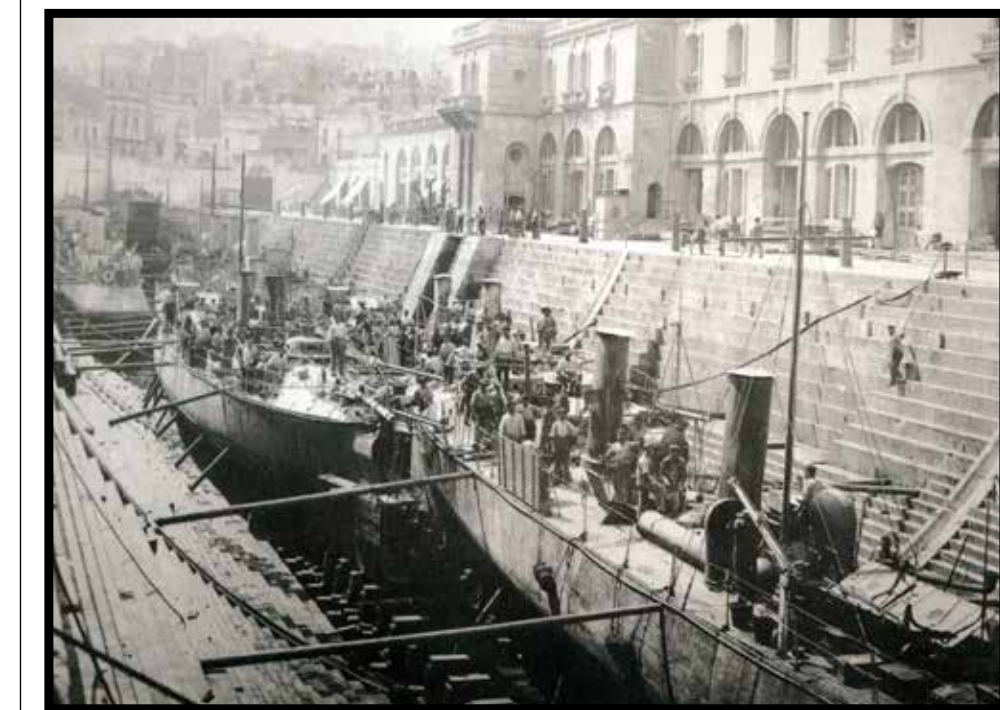
The New York Public Library's NYPL Labs created a visualization of the roughly 187,000 items in its digital collections that are in the public domain and now available for download in high resolution. The visualization can be sorted by century, collection, genre and colour.

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## Can you identify the structure, its location and the architect 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](mailto:thearchitect@ktpmalta.org). The first correct answer drawn on the 1 June 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 old parish church of Siggiewi which was restored a few years ago.

**The winner of the last competition is Mark A Muscat. Congratulations!**

NOW TO 13 JUNE 2016; NATIONAL ART CENTER, TOKYO, JAPAN

### THE WORKS OF MIYAKE ISSEY

Devoted to Japanese fashion designer Issey Miyake, this exhibition will present his approach to designing clothes, research and development, and technology, along with examples of his innovative creations. It aims to shed light on Miyake's ideas about making things by examining his entire 45-year career, from the 1970s to the present. [www.2016.miyakeissey.org](http://www.2016.miyakeissey.org)



NOW TO 19 JUNE 2016; DESIGN MUSEUM, GHENT, BELGIUM

### JAPON, L'ARCHIPEL DE LA MAISON

The Japanese house has captivated and intrigued many people for some time, but it also raises questions about habitability. The exhibition offers a historical perspective and a clear context to understand the development of this living room. The exhibition shows 'Yesterday's Homes' (Tadao Ando, Toyo Ito), 'Today's Homes' (Shigeru Ban Architects, Yasushi Horibe) and 'Tokyo Homes'. The event include three main exhibitions. Yesterday's Homes: Fourteen case studies of famous twentieth century homes, which are considered important precedents due not only to the living conditions they support, but also how they respond to the natural and built environment that surrounds them. Tokyo Homes: A photographic documentary comprised of thirty-six house "portraits" and the environments they are situated in. Today's Homes: Twenty case studies of houses that include interviews with their inhabitants and the architects, drawings, photographs and videos. [www.designmuseumgent.be](http://www.designmuseumgent.be)

NOW TO 4 JULY 2016; MOMA, NEW YORK, USA

### A JAPANESE CONSTELLATION: TOYO ITO, SANAA, AND BEYOND

A Japanese Constellation focuses on the network of architects and designers that has developed around Pritzker



Prize winners Toyo Ito and SANAA. Providing an overview of Ito's career and his influence as a mentor to a new generation of Japanese architects, the exhibition presents recent works by internationally acclaimed designers, including Kazuyo Sejima, Ryue Nishizawa, Sou Fujimoto, Akihisa Hirata, and Junya Ishigami. Departing from one of Ito's pivotal works, the Sendai Mediatheque, completed in 2001, as well as SANAA's 21st Century Museum of Contemporary Art, Kanazawa (2004), the 44 featured designs range in scale from small houses to museums. [www.moma.org](http://www.moma.org)

NOW TO 25 SEPTEMBER 2016; DESIGN MUSEUM, HELSINKI, FINLAND

### EERO AARNIO

The most extensive overview thus far of the work and thought of designer Eero Aarnio has opened at Design Museum. Aged 83, Professor and interior architect Eero Aarnio has had an exceptionally long career and is one of the internationally most widely known names in the history of modern design in Finland. The Eero Aarnio retrospective will be a comprehensive exhibition of the designer's work in furniture, lamps, small objects and unique one-off pieces from the 1950s to the present. Along with objects it will also feature more rarely seen original drawings and sketches demonstrating the designer's work. Visitors to the exhibition will be shown the less-known aspects of Aarnio's design process with materials collected from the designer's own work table and the production lines of the factories. The exhibition is curated by Suvi Saloniemä, Chief Curator at Design Museum, and the exhibition architecture is by Ville Kokkonen and Florencia Colombo. [www.designmuseum.fi](http://www.designmuseum.fi)



NOW TO 31 DECEMBER 2016; ACROSS SCOTLAND

### FESTIVAL OF ARCHITECTURE 2016

The Festival is a major, year-long, Scotland-wide celebration led by RIAS which brings Scottish architecture to life and is a key part of the 2016 Year of Innovation, Architecture and Design. Scots and visitors to Scotland are joining in the most ambitious ever nationwide celebration of the built environment of a single country. Curated by the Royal Incorporation of Architects in Scotland

(RIAS), the Festival of Architecture 2016 will deliver a packed programme of events and activities, which will highlight and celebrate Scotland's world-class architecture. As one of the cornerstones of the Year of Innovation, Architecture and Design, the Festival of Architecture will showcase Scotland's fantastic buildings, old and new, with hundreds of exhibitions, workshops, film screenings, musical celebrations and lots of other special events. [www.foa2016.com](http://www.foa2016.com)



28 MAY TO 27 NOVEMBER, 2016; GIARDINI AND ARSENALE, VENICE, ITALY

### REPORTING FROM THE FRONT - BIENNALE DI VENEZIA

The 15th International Architecture Exhibition, titled REPORTING FROM THE FRONT, is curated by Alejandro Aravena and organised by La Biennale di Venezia chaired by Paolo Baratta. [www.labiennale.org](http://www.labiennale.org)

7 TO 27 SEPTEMBER, 2016; SOMERSET HOUSE, LONDON, UK

### LONDON DESIGN BIENNALE

London is set to host its inaugural design biennial, based on the model of the Venice art and architecture biennales, which will coincide with the city's annual design festival. Directed by former Icon editor Christopher Turner, the event will include exhibitions and installations from international participants on the theme Utopia by Design. [www.somersetshouse.org.uk](http://www.somersetshouse.org.uk)





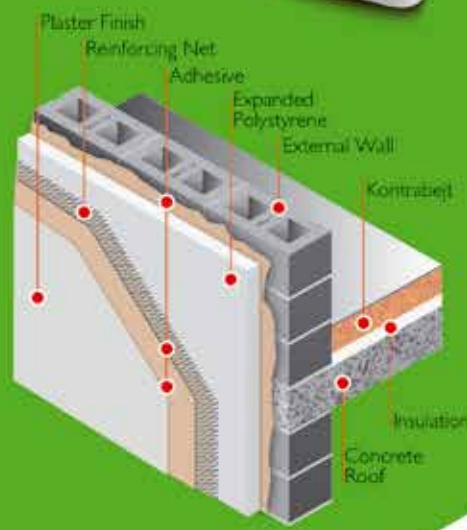


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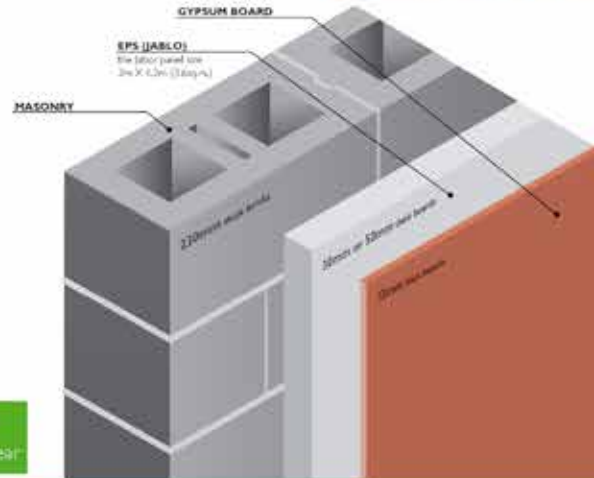
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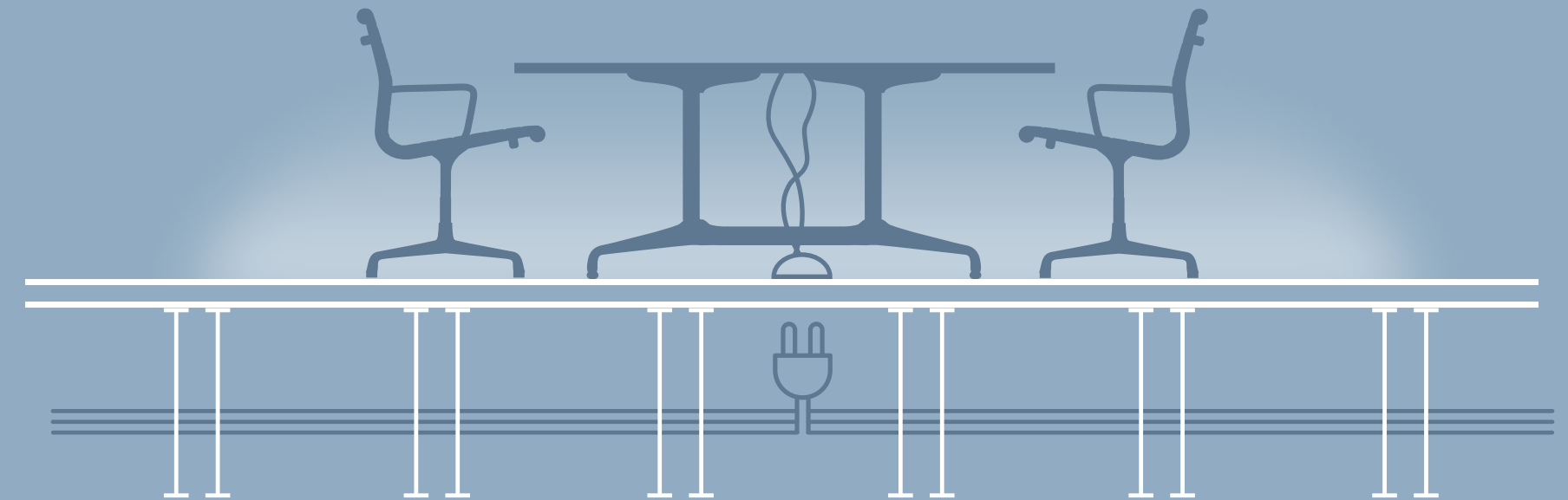
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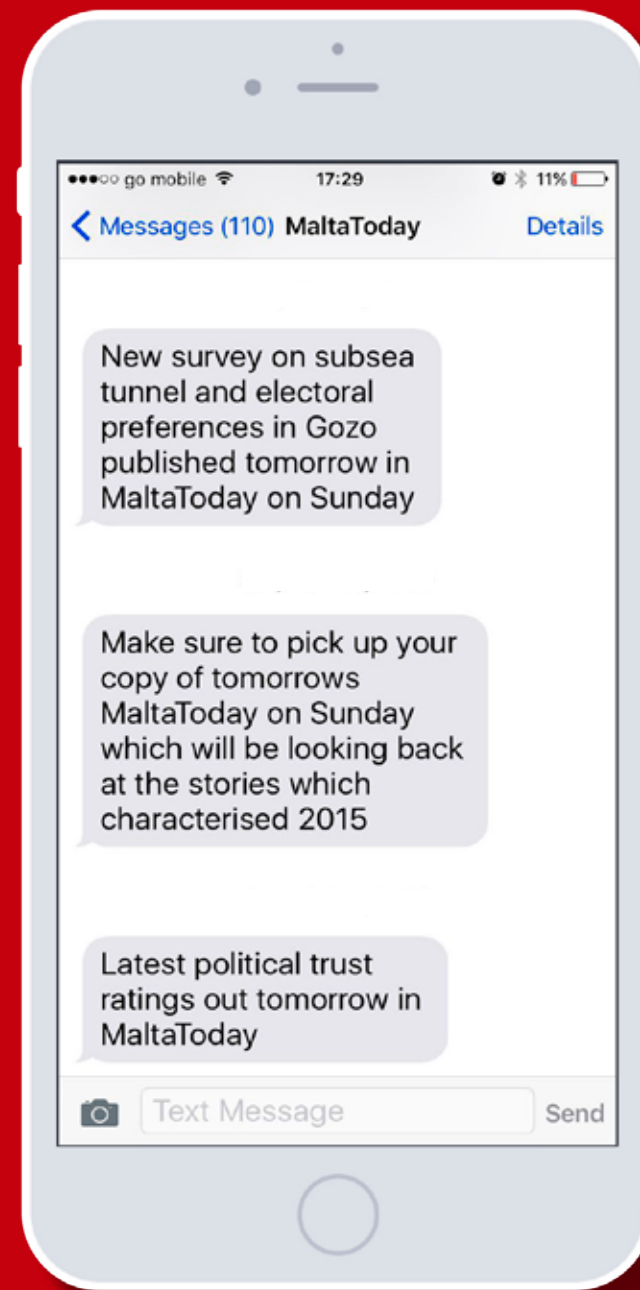
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