

IN EVERY ISSUE



- 4 Editorial
- 5 Kamra tal-Periti news
- 6 People and Projects
- 7 Letters
- 8 FTS competition
- 10 EU Desk
- 11 SACES



- 12 Isabelle Barratt
- 13 Catherine Galea
- 14 Four Architects
- 16 Zaha Hadid
- 18 Ellis Galea Kirkland

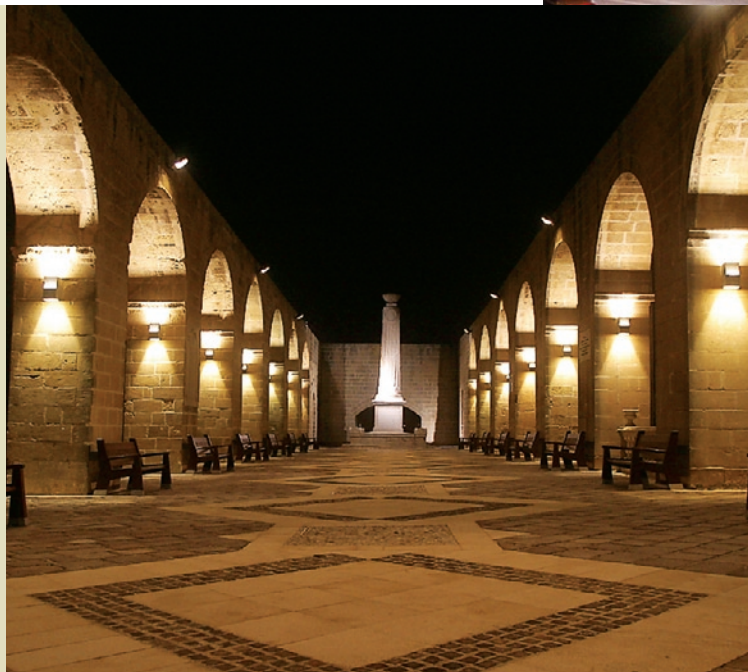


- 20 Reviews
- 21 Heritage
- 22 YEA
- 23 UMAR
- 24 Sustainability
- 25 WTC
- 26 HM / TEN-T
- 27 Tourism

21



contents



“Female architects design buildings. Male architects design buildings. Do female doctors operate less successfully on patients than male doctors?”

Ellis Galea Kirkland

Scoring From Midfield

If you had to move on to page twenty-two and read a brief report about a seminar I had the good fortune to attend, in Rotterdam, last October, you will be able to learn more about the new found relationship between soccer and architecture. In a meeting for young architects, for which I doubt I shall ever be invited again (there was no ‘age last birthday’ question in the application forms I had filled in), we were guided through an event based on the concept of the development of what was termed an architectural midfield. This, we were given to understand, represents that flexible range of activities that are not normally carried out by an architect, but which are clearly associated fields – from project management to research, from restoration to the preparation of development briefs. This I found, admittedly, rather disconcerting. Coming from a country where the perit learns to balance his day to include such diverse activities as negotiating with planners and site supervision; and who allows for an average of eleven per cent of his time for architectural design (remember our State of the Profession Survey, in the Winter 2004 issue of tA?), I would have thought our problem was more to do with defining the provision of our services, a more specialized type of work. Is this a case of Europe moving towards Malta, while the local profession thinks that we should be moving closer to the typical European model? Is the desire to play in midfield driven by economic factors? I guess yes, but then, the grass is always greener...

In any case, the KTP is therefore certainly a midfield activity; and the KTP is taking on a new role, or at least one it has not for some time. It is taking an active position for the protection of contemporary buildings of architectural value (see Planning Watch on page 7) and urban space for the community, like St. Anne’s Square in Sliema. This, as part of its campaign for a National Policy for Architecture.

In the meantime, we learn to work with new documents like DC 2005 and new excavation and demolition guidelines. More will come soon, the building regulations are on the way (yes, really this time) and early 2006 will see us grappling with the Energy Directive and certification of buildings...did I hear anyone say ‘what’s that?’

Heritage Malta settles down to its legally appointed role and begins to deliver, while the ADT launches Malta’s position for inclusion in the TEN-T Network which will see Lm 100,000 of road works per day for a six year period...and no mention of a discussion about alternative methods of transport.

It’s a great profession, but it needs nurturing and care. In the meantime, this issue is dedicated to the women architects among us – Simone will write more about that further down. But, did you know that Jean Venables will be the first woman president of the Institute of Civil Engineers in the UK in 187 years and that the President of the Architect’s Council of Europe is Marie-Helen Lucas? At this rate we might have to make a special issue about male architects in ten years time! Watch this space!

David Felice

Of women and architecture...

As may be guessed from our cover, this issue of tA focuses on female architects. When we talk about women architects, a number of questions come to mind: Is architecture a man’s job? Does gender play a role in our profession? What are the problems and advantages of being a female architect? What are the challenges and expectations? This journal looks at these questions and, rather than providing any answers, uses the experiences of a number of women architects to illustrate these issues.

Women in the architectural field in Malta are becoming more and more common. Currently, out of all warranted periti in Malta, 12% are female. However, if one had to look at the number of periti obtaining a warrant in recent years, one finds that in 1998, 27% were female; 20% of warrants were awarded to women in 2001; 33% in 2002; 41% in 2003 and 22% in 2004. This means that 75% of all female periti in Malta obtained their warrant in the last six years. Moreover, if one had to look at the distribution of male and female students currently studying at the Faculty of Architecture and Civil Engineering, one finds that 41% of all students are female. One major implication of this is that, in ten years’ time, a journal with this topic may be redundant and outdated.

Zaha Hadid, Ellis Galea Kirkland, Isabelle Barrat, Catherine Galea, Shirley Cefai, Carmen Sutton, Dorianne Micallef, Svetlana Sammut: all these architects and their works are featured in this issue of tA. It is an honour for us to be able to feature Zaha Hadid on the cover of this issue, and to dedicate two pages to her life and works.

Besides our regular sections, two pages are dedicated to the FTS competition for a new school in Mosta. You will remember that we recently featured the winning entry by JB & Associates and Richard Murphy Architects, who have since been awarded a contract for the construction of their design. In this issue we look at the other three short-listed projects, including a short interview with Sir Colin Stansfield Smith, chairman of the jury.

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 2005 consists of David Pace (President), David Felice (Vice-President), Keith Cole (Secretary), Alfred Briffa (Treasurer) and Council members John Ebejer, Anthony Fenech Vella, William Lewis, Lawrence Mintoff, Edgar Rossignaud, Bianca Vella and Guido Vella.

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Cover: **Zaha Hadid**
Photo by **Steve Double**

KTP COUNCIL FOR 2005

The KTP Council for 2005 was appointed during the AGM on 9th December 2004, with Periti David Pace as President, David Felice (Vice President), Keith Cole (Hon. Secretary), Alfred Briffa (Treasurer), John Ebejer, Anthony Fenech Vella, William Lewis, Lawrence Mintoff, Edgar Rossignaud, Guido Vella, Bianca Vella (Members) and Mr. Anthony Cassar (Secretary). Council work started in earnest soon after the AGM.

COUNCIL VISITS DIGNITARIES

The Council is meeting local dignitaries in order to establish cordial working relationships with the administration. The first meeting was held with President Edward Fenech Adami. These are being followed up with meetings with the Prime Minister, Cabinet Ministers, Leader of the Opposition and others. The scope of these meetings is to put forward the views of the profession as well as to influence decision-making in the interest of the community. The Council is presenting each dignitary with a copy of the ACE’s document “Architecture and Quality of Life”, which document is a foundation of KTP’s strategy to establish a national policy for architecture.

A NATIONAL POLICY FOR ARCHITECTURE

One of the motions approved at the AGM instructs the Council to develop a strategy to promote a National Policy for Architecture. Such a policy will be based in part on the ACE’s above-mentioned document. The KTP President and his sub-committee are currently drawing up a roadmap to develop and implement such a policy. The main scope of the national policy is to educate and regulate in favour of the continuous improvement of quality of the built environment and as a consequence to better the quality of life. Such a policy may involve issues such as sustainable living environment, social and cultural aspects of sustainable development, sustainable construction, and assuring quality in public procurement amongst other notions. If successful, the policy will provide a significant contribution to

civil society whilst at the same time create new lines of action for the perit.

STRATEGIC PLAN FOR THE KAMRA TAL-PERITI

The process of drawing up a strategic plan for a three-year period commenced on January 13th. This day-seminar was attended by Council Members with recent past presidents as guests. The scope of the strategic plan is to determine which are the significant goals to be targeted by Council during this period. During the last Council meeting it was decided to complete work on the Strategic Plan by April, 2005.

CONTINUING PROFESSIONAL DEVELOPMENT COURSES

In its commitment to life-long learning KTP is organizing a series of CPD courses for the benefit of its members. A number of these are organised in conjunction with other bodies such as BICC, whereas others are the sole initiative of KTP. One such course entitled “Practice for Periti at the Law Courts” shall be held on the 5th and 10th May. We encourage periti interested in such practice to enroll. KTP paid-up members enjoy lower subscription rates. A list of this year’s CPD courses, conferences and seminars is published separately. The Education SC is working on another CPD course for graduates with the scope of easing them into practice. The course will include subjects such as practice and job administration, site work and the MEPA aspect of practice. This course is planned to run regularly in the period between graduation and warranting.

WEBSITE

The KTP website was launched earlier this year. Sincere thanks go to Perit Saviour Borg together with council members who assisted in providing the necessary information, for their work and dedication. Any assistance in maintaining this essential means of information and communication is appreciated.

NEWSLETTER

Thanks also to Perit John Ebejer for his commitment in issuing the electronic newsletter. We encourage Periti to make use of the newsletter and website to keep abreast of KTP’s forthcoming activities.

WELCOME TO SACES STUDENT REPRESENTATIVES

The Council is pleased to note the attendance of SACES representatives on Council and on the Education and Communications Standing Committees. We wish a warm welcome to the student representatives and encourage them to participate in KTP’s activities.



KTP Council meets President of Malta

STANDING COMMITTEES

Members attending the EGM of the 21st October 2004 approved bye-laws and charted the way for the appointment of a number of Standing Committees. These were established in order to develop Council’s work particularly in this period of change and assimilation of EU norms. As regulated by the bye-laws, the Standing Committees are intended to

- discuss matters referred to it by the Council, the President and/or the Chairperson of the Standing Committee
- make recommendations for eventual discussion by the Council
- take action on matters related to that field of work within the parameters as set out by the Council.

Standing Committees have been meeting regularly since the beginning of the year. At this time of considerable social, economic and cultural change, we encourage members to participate actively in these SCs. In this way we can ensure that KTP remains a credible and worthy player in moulding the future of the profession and that of society.

WORK OF THE BUILT ENVIRONMENT STANDING COMMITTEE

The Built Environment SC has divided its workforce into cells, with each working group tackling specific issues namely MEPA procedures, Laws and Regulations, Environmental Issues and the Property Market. The SC has provided feedback to MEPA on revised documents DCG 2000 and Rural Policy and is seeking discussions on e-applications. Laws and Regulations cell is studying the Construction Products Directive as well as providing feedback to the draft guidelines for accessibility (KNPD). Environmental issues cell will deal with the implications of the Energy Directive, which becomes operative in January, 2006. Other ideas and projects are being developed.

Keith Cole
Honorary Secretary
Kamra tal-Periti

Alfred Briffa, Odette Lewis
Built Environment: Anthony Fenech Vella (Chairman), William Lewis, Alberto Miceli Farrugia, Joe Delia, Mariello Spiteri, Denis Camilleri, Ruben P. Borg, Joseph Stellini, Patrick Spiteri Fiteni, Stephen Farrugia
Professional Practice: Edgar Rossignaud (Chairman), Davd Felice, Alex Torpiano, Edgar Gatt, Noel Debattista, Ruben Sciortino, Nicky Samut Tagliaferro
Education: Keith Cole (Chairman), Bianca Vella, Denis Camilleri, Mannie Galea, Dion Buhagiar, Alberto Miceli Farrugia, SACES representative

M.SC. GRADUATES

Last November, thirteen Periti graduated in M.Sc. (Road Engineering) from the University of Malta. These were Stuart Azzopardi, Lara Baldacchino, Daniel Cordina, John Demicoli, Mario Ellul, Odette Lewis, William Lewis, Edric Micallef, Walter Portelli, Mark John Scicluna, David Vassallo, Gordon Zammit, and Robert Zerafa. Well done!

LOCAL COUNCILS

Congratulations to Periti Philip Mifsud, Tancred Mifsud and David Vassallo on their election to their respective Local Councils.

PERIT CARMELO PSAILA

February saw the passing away of Perit Carmelo Psaila, former Director of Public Works, at the age of 88 years. Our condolences go out to his family and friends.

NEW BOOK

Issue number 61 of the Kullana Kulturali published by PIN is entitled “*L-Arkitettura f’Malta,*” and was penned by Prof. Jo Tonna. This publication takes a look at the story of architecture in Malta from prehistory up to the present day.



ACE PRESIDENT

Marie-Helene Lucas of the OAI in Luxembourg has taken up office as the President of the ACE for 2005. She is a practising architect, based in Luxembourg, and has been a Member of the Executive Board since January 2004. In a letter addressed to the Presidents of the Member Organisations, including the KTP, she has set two priorities for the year. The first is the efficient and effective management of the transition of the ACE from its present Statutes to those that will enter into force on the 1st January 2006. This will involve the reform of working structures and procedures so as to better harness the voluntary resources that are put at the disposal of the ACE by its Members. The second priority will be to uphold the conviction of the importance of the central role of architecture as a contributor to the activities and development of our society and its environment. In this respect the work that is being carried out in relation to the proposal for a directive on Services in the Internal Market will command particular attention. *Malta is set to hold the EU Presidency in 2017. As a result, the Kamra tal-Periti will hold the Presidency of the Architect's Council of Europe for the same period.*

UIA

The UIA2005IstanbulCongress with the theme “Cities: grand-bazaar of architecture”, promises to be a memorable one, due to the participation of the world’s leading architects. Among the keynote speakers are Zaha Hadid (UK), Ken Yeang (Malaysia), Fumihiko Maki (Japan), Robert Venturi

(USA), Kengo Kuma (Japan), Mikhail Piotrovsky (Russia), and Charles Correa (India). For more information on this event visit www.uia2005istanbul.org

ASIAN TSUNAMI

The KTP extended its condolences to the Indian Institute of Architects and the Sri Lanka Institute of Architects on the tragic loss of life and huge devastation that hit these regions last December. KTP offered its support to both Institutes in the assessment of damage and the reconstruction process.

FEANI/EUR-ACE



The European Federation of National Engineering Associations has launched a project known as EUR-ACE, dealing with the accreditation of European engineering programmes and graduates. It has created a special section on its website that describes the project, the partners and the groups that are responsible for the project. For further information visit: www.feani.org

RIBA COMPETITIONS OFFICE

This office, based in the UK, manages architectural competitions on behalf of a wide range of organisations. The web-page of this office can be viewed at www.ribacompetitions.com, where a list of past, ongoing and new competitions is listed along with registration forms and information on the competitions.

IOC/IAKS AWARD

The International Olympic Committee and the International Association for Sports and Leisure Facilities are jointly organising the ‘Exemplary Sports and Leisure Facilities 2005’ Award. The aim of the award is to draw public attention to exemplary buildings and facilities where functionality harmonises with high-quality interior and exterior architectural design, environmental capability and careful integration into the urban or rural setting. The competition covers the categories of sports grounds/stadia, sports halls/multipurpose arenas, pools and wellness facilities, winter sports facilities, sports facilities for leisure and trend sports, special sports facilities and sports centers.

DOCK 1

On the 7th March, Minister Jesmond Mugliett launched the development brief for a Lm12 million regeneration project for Cottonera’s historic Dock 1 and its surrounding areas. Cabinet has opted for an international call for expressions of interest in the project, which will link Senglea, Cospicua and Vittoriosa through a continuous waterfront. The dock is seen as flexible and accessible, capable of accommodating a balanced mix of residential, retail, tourism and cultural facilities to boost the area. The project includes the restoration of buildings covering a total of 2,138 sq.m. and landscaping covering 13,220 sq.m. of quays. The dock and its buildings are to be restored and re-adapted to a compatible use that would serve as an attraction to tourists and local visitors. The various open spaces and nodes are to be re-designed to promote and enhance the vistas from the inner core of Cospicua to Dockyard Creek. It is government’s intention to select the preferred bidder, obtain the outline development permits and secure Parliament’s approval by the middle of next year. This would mean the contract would be signed

DLH AWARD



Din I-Art Helwa has launched its Award for Architectural Heritage, which will be presented annually for any building project which, in the opinion of the Judging Panel, makes an outstanding and significant contribution to architectural excellence in a Maltese context. Eligible projects include the restoration or conservation of buildings, the adaptation of buildings to new

uses, building additions or alterations, and new building projects in conservation areas, and must have been completed within the twelve month period up to the 31st August of the year in which the Prize will be awarded. Application forms and conditions of entry may be obtained through Din I-Art Helwa, by email on info@dinlarthelwa.org or through the KTP.

ARE YOU HAPPY?

According to the City & Guilds Happiness Index, which is

compiled annually to track the satisfaction of Britain’s workforce, architects are the most unhappy workers with only two per cent heading into the office with a smile on their face. This puts them on the same level as traditional hard-pressed, over-worked and stressed-out social workers. Hairdressers are the most positive workers, with forty per cent claiming to be extremely happy in their job. The research was undertaken by The Survey Shop in February 2005 and is based on a sample of 1,249 employees – 632 in academic professions and 617 in vocational occupations. The

NEW SACES COMMITTEE

A new Saces Committee was elected to serve for the coming 12 months. The new members are Gaston Camilleri, Anne-Marie Mifsud, Debbie Crockford, Anthea Ellul, Giancarlo Torpiano, Alexin Sammut, Brendon Muscat, Paula Curmi and Chris Zammit. Congratulations to all – may you have a fruitful year of work.

PLANNING WATCH

MEPA is currently processing an application for the “Demolition of existing premises and reconstruction of Training Hotel for the ITS” at the primary school of Qala in Gozo (PA 07195/03, submitted in December 2003). This project, for which funding has been obtained from the European Union, includes the partial demolition of the original design of Joseph Huntingford, the architect of most schools in Gozo up to 1962, services for which he had been granted the Order of the British Empire. This building was featured in tA, Issue No. 30 of Autumn 2004 on page 30 (Heritage). In an article by Irina Miodragovic, it was described as a building with the...“evident influence of the Brazilian architect Oscar Niemeyer, (it) combines two-storey classroom blocks, sunken gardens, external staircases, and covered walkways in an impressive feature of lightness and openness.” PHOTOS BY PERIT JOSEPH STELLINI



MISSING ISSUES

The KTP Office is missing copies of Issues 4, 16 and 21 of “the Architect”. Members who can help by forwarding a copy to the office are asked to contact the KTP.

CONTRIBUTE
The editor welcomes contributions to be considered for publication in this part of tA. In particular, we are looking for information on projects, built or unbuilt, and news about members of the profession. The editor will give careful consideration to material submitted – articles, photographs, drawings and similar – but does not assume responsibility for damage or their safe return.

full results of the survey can be found on: www.city-and-guilds.co.uk

NEW CORPORATE LOOK

The Kamra tal-Periti has launched its new corporate look, which now includes its mission



statement as approved during last December’s Annual General Meeting. The new image consists of a combination of the original emblem of the Chamber of Architects and Civil Engineers and a new logo that reflects the new name of the institution and the colours of the profession. It will now be adopted for all the KTP’s printed matter and for other events. Design was the responsibility of Isabel Ripard and commissioned as part of the agreement made between the KTP and Newsworks, the publishers of tA.

REPORTING DAMAGES IN BUILDINGS

The Perit is often asked to inspect damages in buildings, and to record them for future reference. These damages include cracks in ceilings, walls and floors, but these may be so fine that an ordinary camera may not succeed in showing them clearly on a photograph. Furthermore, the camera has to be extra wide-angle in order to show the various planes in relation to each other.

NOTARIES

I would like to suggest that the Kamra tal-Periti should initiate discussions with the Notarial College in order to propose that every deed of sale of property must, by law, be accompanied by a copy of the planning permit relating to such building. The relevant up-to-date drawings should also be annexed to the deed papers. Failure to provide such information would render the deed null. Some notaries currently ignore this practice, resulting in a number of buyers purchasing properties with improper or no permits. This causes no end of problems when the property must be transferred at a later date. The above proposal would help to reduce the number of such cases considerably.

YOURS SINCERELY,

Perit Albert Cauchi

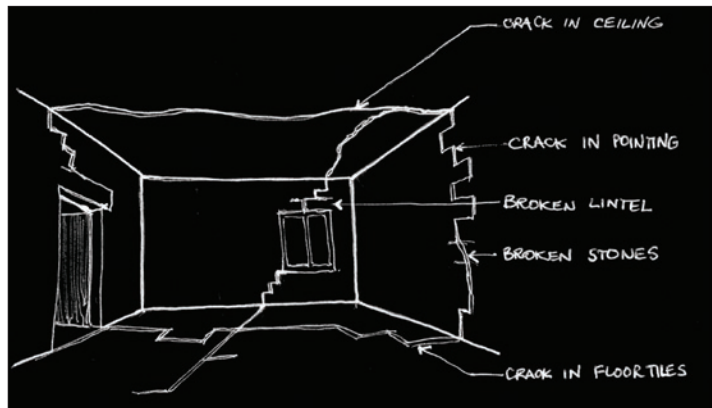
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Yours sincerely,
Perit Albert Cauchi

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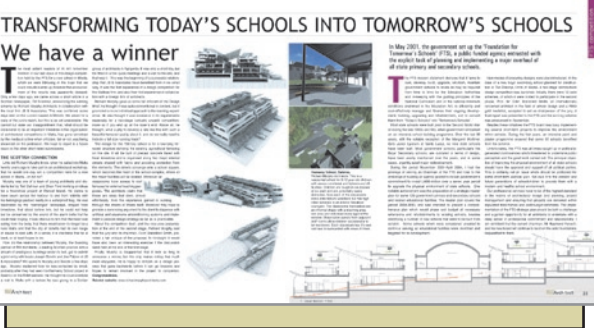
Yours sincerely,
Perit Guido Vella



A typical sketch showing structural damages to a property

Schools of thought

Last Autumn's issue of tA featured the winning entry of the design competition for a new boys' secondary school at Ta' Zokrija, Mosta, organised by the Foundation for Tomorrow's Schools. This project was a joint submittal by the local firm JB&Associates and Richard Murphy Architects of the UK. tA contacted the three other contestants who had been short listed following the first stage of the design competition, as well as Sir Colin Stansfield Smith, Chairperson of the jury.



An interview with Sir Colin Stansfield Smith, Chairperson of the Jury

Out of the original submissions, four entries had been invited to move on to the second phase of the competition. The proposal by Richard Murphy Architects and JB&Associates was exceptionally more inspirational and ambitious with regard to environmental control systems and topography, and was the only one to accommodate the athletics track. The decision to award first place to this submission was a unanimous one – the jury had no doubts that this proposal was more intelligent, simpler and architecturally more relevant. All the proposals were ambitious, Sir Colin stressed, but the Murphy proposal managed to achieve a reconciliation between the educational aspect and

the systems of sustainability, passive energy and cooling. Some aspects of the winning design still need to be tackled at a further stage, including acoustics and accessibility. Some educational questions remain unanswered; for example, does the child follow the teacher or the other way around? Therefore, the brief needs to be revisited before anyone seriously thinks about going ahead with the project. Commenting on the prize money, Sir Colin expressed his view that it is a frugal amount when one considers the amount of effort put into the entries, even at the first stage of the competition when 14 entries were submitted.

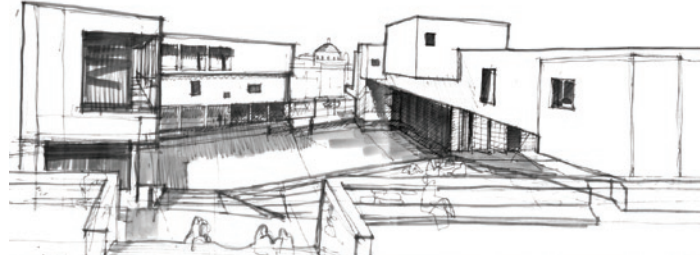
DESIGN TEAM
FACES CONSULTANTS
Perit Chris Briffa, Perit Pierre Zammit,
Mijke Rood, Kevin Vassallo, Mile Curcic

Sense of place: On the edge between a densely built-up residential area and a terraced landscape punctuated by small farmhouse structures, the scheme was conceived as a solid building (defining the suburban edge), which slowly fragments into smaller structures as the site terraces to its highest point. A central axis divides the school into two, and frames Mosta dome in the school's assembly piazza.

A childhood village: Like a little rural community set on terraced lanes and fields, covered loggias and sheltered courtyards, the 'green' classrooms attempt to provide the children with an environment promoting a sense of identity and intimacy with nature; amplified by traditional ventilation via the bordering alleys.

Show business: The required Multi-Purpose Hall, like the village church, is physically linked to the landscape around it; the piazza theatrically sinks inside it and the roof becomes a supervised playing field. An intermediate between building and landscape, the hall's impact on its context is diminished by a subtle combination with the surrounding topography.

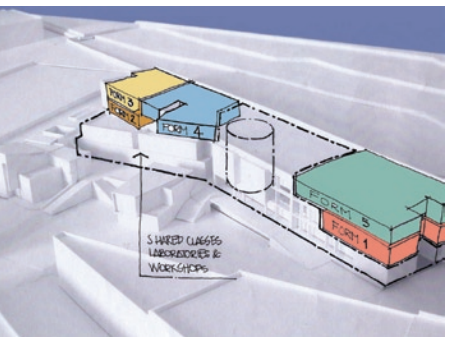
Green Metaphors: Views of terraced fields, fated to disappear from the street, are re-interpreted in vertical, 2D imagery, suggesting the original aesthetic quality of the site, while enhancing the area with new meaning. A nostalgic garden-wall implants the site with its new purpose: enclosure through horizontal lines of rubble which climb up its structure, lined with transparent, green hedges.



appear from the street, are re-interpreted in vertical, 2D imagery, suggesting the original aesthetic quality of the site, while enhancing the area with new meaning. A nostalgic garden-wall implants the site with its new purpose: enclosure through horizontal lines of rubble which climb up its structure, lined with transparent, green hedges.

DESIGN TEAM
Dr. Edwin Mintoff, Perit Claude Mallia,
Frankie Xerri, Warren Falzon.

The objective was to create a school complex that would instil upon its users a certain sense of belonging that is unique, yet not overpowering: a school environment that is not only rich in its own right, but more importantly enriching to the individual.



While strictly adhering to the very detailed brief, the team created a school complex that is generated from a range of volumes that interlock in imaginative ways to create an apparently simple yet spatially complex series of places (not spaces!). The plan of the school is kept as logical and coherent as possible so as to make one always aware of his location with reference to the outside and to the circulation hubs. The layout of the school thus creates a layering of spaces: from the most private classrooms outwards towards the ever more public terraces and piazzas alongside the periphery.

Three distinct yet interconnected open spaces define the project and emphasize the concept of the school as a community. The 'Community Piazza', an intimate space that interacts directly and dynamically with the surrounding neighbourhood, serves the shared facilities of the school complex: the library, the multipurpose hall, and the sport grounds. The 'Chapel Piazza' is a quiet court full of olive trees that serves as a buffer between the private realm of the classes and the semi public 'Community Plaza'. The 'School Gathering Piazza' serves as an assembly area for students, a playground and a multipurpose space. At no point during the day do the students have to leave the safety of the grounds, as this piazza also serves as a pick-up and drop-off point for all transport to and from the school.



DESIGN TEAM
Perit Anthony Fenech Vella, Perit Ronald Muscat Azzopardi, Perit Christopher Muscat Azzopardi, Perit Andre Pizzuto.



Encouraging activity. Maximising efficiency.

The concept behind the design was to create spaces which strive to encourage the movement of students, stimulating their creativity whilst catering for all the school's needs in an efficient, practical and modern manner through a compact layout which, invariably, leads to an economy in cost and maintenance and leaves more space for landscaped areas that help integrate the building with its natural surroundings.

This is achieved by grouping the school buildings around a central atrium, four floors high, which acts as a visual and physical live communication centre for all, students, teachers and administration alike, and includes a completely glazed side to maintain the school's identity of place by exploiting the Mosta skyline and its Rotunda.



Environmental issues were addressed through orientation, materials and detail including simple measures such as the adoption of natural airflow control and the use of basement levels and roof gardens to mitigate heat gain.



THE PROPOSED SERVICES DIRECTIVE

The main scope of this proposed directiveⁱ is to eliminate the legal obstacles preventing enterprises from offering their services or establishing themselves in another EU Member State. The proposal was published on the 13th January 2004 and it is hoped that a first reading in Parliament will take place towards the middle of 2005. The aim is that it should take full effect by 2010. Architects are overall affected by this directive due to the simple fact that architecture is one of the professions that is most open to competition. This article focuses on one specific section of particular interest.

COUNTRY OF ORIGIN PRINCIPLE

Article 16 of the proposed directive states that a service provider operating legally in one Member State can market his/her services in another without having to comply with further, usually administrative, rules in the host Member State. This principle applies in the case of the cross-border provision of services without establishment, where “establishment” is taken to mean the creation of any fixed infrastructure such as a permanent office. A person who is established in another EU Member State will be subject to the national regulations of the Member State where he/she is established. It is irrelevant where the registered office or headquarters of the company are. It is also irrelevant whether the service provider is the owner of the infrastructure, the tenant or just the user. The service provider in this case will always be subject to the national rules of that country. However, where a temporary infrastructure is created for the duration of a particular service, this is considered to be a cross-border service and the service provider will be subject to the rules of his/her country of origin. There are, however, a number of derogations that can apply with regards to this principle. Member States will, for instance, still have the right to impose their own regulations in matters of public safety. This also includes the safety of buildingsⁱⁱ.

MALTESE PERITI

The main issue here lies with the 15-year liability period as stipulated in Chapter 16 (Civil Code) Article 1638 of the Laws of Malta. The directive seems to place this issue under one of the derogations for the Country of origin principle.

The table gives an indication of the complexities that the country of origin principle and the Maltese liability period may bring about:

OTHER EU MEMBER STATES

One look at a study conducted by the Conseil National de l'Ordre des Architectes de Belgique (CNOAB) of the different regimes that exist in most EU Member States helps one appreciate the very real differences that exist between Member Statesⁱⁱⁱ. There are large differences with regards to whether the liability of the architect is something that is strictly defined by law, or rather, as in the case of Sweden and Denmark in particular, by contractual liability. Responsibilities also differ: one extreme is France where all the parties who can be made responsible and to what extent this is possible are specified in detail. The other extremes are Italy and Spain that only regulate in cases where the risk involved is great or where the stability of the edifice is in doubt.

CONCLUSIONS

In this context it appears that, though the principle behind the facilitation of offering services is a good one, not enough study has been undertaken on the impact that this directive will have in the field of architecture. Furthermore, this may result in unexpected distorted competition if a service provider moves to another Member State where the regulations are stricter.

For the country of origin principle to be workable, national authorities need to be highly organised and harmonised, even at the regional and local level. According to the Architects Council of Europe, unless such harmonisation exists we risk having a situation where the objective will be to become the least regulated country, which encourages establishment without adequate protection for the consumer or concern for environmental and social cohesion.

Imagine, for instance, the complications for the recipient who would have to seek recourse under the laws and language of a country that is unfamiliar. Thus, this situation is not only complex for the architect but it also goes against the spirit of the directive itself, which presumably aims at facilitating matters for the average consumer! Furthermore, priority should be given to harmonising the insurance sector first before harmonisation of architects' services can take place. The following are suggestions that have been put forward by ACE in their position paper^{iv}:

1. *all actors in the realisation of a construction project must carry appropriate responsibility;*
2. *insurance must be available at an acceptable cost;*



1. Maltese periti practising in Malta: liable for 15 years, since this is Maltese Law
2. Maltese periti offering services in another EU Member State: liable for 15 years in that country
3. Maltese periti established in another EU Member State: rules of that country apply
4. European architects offering services in Malta: not liable for 15 years, but according to the guarantee rules in country of origin
5. European architects established in Malta: liable for 15 years

3. *real competition must exist in the insurance market;*
4. *persons can provide services in other countries under the terms of the insurance they have purchased in their own home country;*
5. *persons can purchase insurance in countries other than the country in which they are established.*

Therefore, it is still not quite clear what interpretation is to be given in the case of this particular article of the proposed directive. Meanwhile, it would be a good exercise for Malta to have another look at the local scenario in the light of these observations, to identify what could be amended in order to better reflect the spirit of the directive and thus be in a better position to discuss possible solutions and amendments that would, at the same time, be advantageous to Malta.

by Elaine Cordina

Related Websites

www.europa.eu.int/comm/internal_market/services_en.htm
www.europa.eu.int/scadplus/leg/en/lvb/l23014.htm
www.europarl.eu.int/comparl/imco/default_en.htm

References:

- i COM(2004) 2 final
- ii Art. 17 of the proposal
- iii The full study is available on the website of the CNOA(B): www.ordredesarchitectes.be/fr/index.htm
The study is however limited to the 15 Member States before enlargement.
- iv ACE Position Paper, Dec 2004



HI-PROFILE CONFERENCE HOTEL

Accommodating a total of 200 guestrooms and comprising 25 floors, the proposed tower for the conference hotel is designed bearing the business traveller in mind. It forms part of a complex of hotels constructed on artificial land extending from the Maghtab landfill. Pursuing the concept of having a series of conjoined towers with a redundancy of escape routes, the outcome is an 'eco-tech' design with a trait of sculptural play.

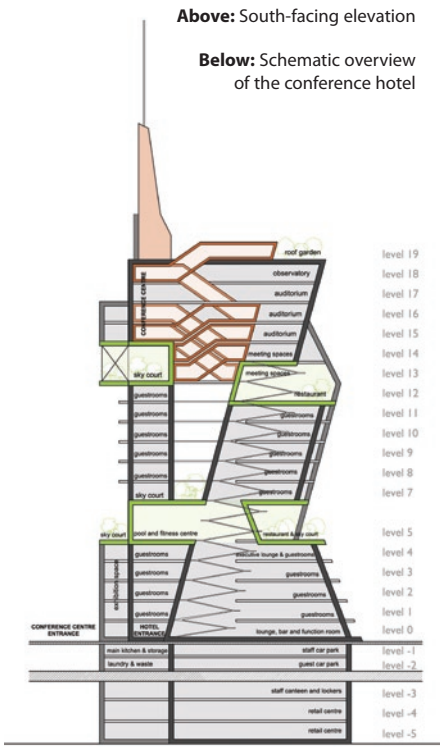
The design follows a green agenda and focuses on efficiency and low-energy use. The tower features a 'green lung' which incorporates a wind scoop providing ventilation for the inner parts of the building, a series of PV panels used to generate energy for the building, and a sun tracker used as a medium for transporting sunlight and daylight where needed.

The building is conceptually segregated into 3 areas: the hotel (incorporating the guestrooms and facilities for the executive guest), the conference centre and a part solely dedicated to providing the services for the whole building. In conjunction with this, double-height sky-courts and indoor gardens are found on intermittent levels. All guestrooms feature a substantially sized landscaped terrace, enjoying the surrounding vistas.

The uppermost storeys of the tower comprise the conference centre. Conferee circulation from ground floor up to the conference centre is of utmost importance. Hence a series of elevators are solely dedicated to this purpose. The circulation system within the conference centre itself is via a series of escalators which are set against the façade of the building. The conference centre accommodates a number of meeting rooms, which in turn can be used as function space if the need arises. An auditorium seating 1000 people is also accommodated, providing a number of flexible options regarding seating layout and the type of event which can be organised. The venue ensures an excellent, modern and highly functional working environment, providing an ideal opportunity to mix business with leisure under the Mediterranean sun.

The venue ensures an excellent, modern and highly functional working environment, providing an ideal opportunity to mix business with leisure under the Mediterranean sun.

Thesis Project 2004, Victoria Valletta



SACES... A Year of Work

The past SACES committee reached the end of its term in March, a term of fruitful work within the Faculty and for the students. The first item on the agenda was the organisation of DESIGNS 2004, an annual event where students exhibit their work beyond the Faculty walls. St. James Cavalier was the venue for this exhibition. Due to the elevated cost of renting display boards, it was agreed that a whole set of boards could in fact be built by the committee itself. After DESIGNS 2004, various other student organisations used these same boards for their activities. The exhibition itself, which took place in April, turned out to be a great success. In summer, a sand sculptures competition was organised at Ghadira. Despite the blistering heat, six groups participated. There were sand dinosaurs, sharks and various other strange-looking mounds of sand scattered around the beach. The evening closed with a BBQ party for all students. Freshers' week and the annual workshop took place in October. The search for a good venue for the workshop is always a headache. Luckily, we came across the Old Power Station in Valletta. This building in fact forms part of the new Cruise Passenger Terminal project, and was kindly "lent" to SACES for the weekend workshop. Once again, the search for sponsors was vital, and backing from several ministries and private companies gave us a good financial ground to work on. The subsequent search for and meeting with the architects who would be heading the teams followed. Despite their busy schedules, sixteen architects all accepted and actively took part in the workshop. The theme chosen this year was "Valletta; Contemporary Design in an Old Setting". A full report on this event was presented in Issue 31 of tA.

During the year, various social activities and parties were organised, both in and outside university. A football tournament organised in December also saw an hour long game between lecturers of the faculty and students take place. SACES, together with all students at the Faculty, were also very glad to witness certain much awaited for changes. The faculty finally has a state of the art computer lab, with numerous workstations and a plotter that can be used to print projects and hopefully reduce some of the costs incurred throughout the year. There was also the purchase of new equipment and a more organised layout of the concrete lab. The greater use of emails by the Faculty to inform students on any lecture changes, notices from lecturers, and timetables is also now widely used and greatly appreciated by all. A new SACES committee was elected for 2005/2006 (see page 7), to whom we wish the best of luck.



She did it first!

One's choice of career is not always an easy one, especially if one is a woman deciding to enter a largely male-dominated scenario. The first woman to take the plunge and to graduate as an architect from the University of Malta was Isabelle Barratt-Delia, who has been living in Miami for the past twenty years. **tA** decided to contact her to find out a bit more about her career choice and her life since then.

Isabelle's decision to follow a course in architecture was based on the fact that she wished to follow a profession, was interested in design and was also intrigued by the prospect of being the first Maltese female architect.



View of the Barratts' house in Miami, which they have recently remodelled

"I graduated in November of 1961. The course duration at that time was seven long years. Obviously it was fun being the only female in what, until then, had been a male-only preserve."

Surely all of us will remember our University days, some with a smile, others with a smirk, others with a sense of nostalgia. "University was not unlike today," Isabelle recounts. "Our first lecture was at 8am, followed by two or three more sessions. Then we went to lunch and after that we went home to study, though sometimes we went on site visits. Remember we were based in Valletta in those days, so we went to Café Cordina every day for a break, usually indulging in coffee and cheesecakes. There we discussed local and world affairs and of course how we were going to change and improve Malta... (makes me wonder now!)"

We asked Isabelle about her experiences as a student, and what it was like to be the only female in the course. "Our lecturers were Professor Columbo for architecture, Professor Gambina for physics, Professor Costani for higher maths and a few

others. What I particularly enjoyed was the camaraderie with my fellow architectural students and students from other areas of study. The major challenge I faced was being at least as good as the male students in the course! I could draw well enough but I recall I hated stereotomy."

Isabelle never practiced in Malta, though she worked for a few weeks in the office of Mortimer and Degiorgio, where she met her husband Peter Barratt, also an architect and town planner. After graduation, she im-



Isabelle with her husband Peter

mediately left for Canada. Although she did not practice architecture, she has always worked in jobs that were somehow related to her architectural training. "In Canada I worked for the Canadian Exhibition Commission promoting Canada's products overseas. I designed stands for shows in New York (at the Coliseum), Frankfurt, Milan and Sydney. I loved this job since one could let one's imagination



Courtyard view of the Barratts' house in Mosta, which they are currently restoring

soar! Design sense is a wonderful asset to have and I employ it everyday in a boutique I own (I once had three shops simultaneously: in the Bahamas, Florida and Michigan). More recently my husband and I have restored a 400 year old razzett in Mosta that is truly a gem!" Her work with the boutique has led her to travel to different parts of the world. Initially she often visited Mexico and Latin America, whereas now she travels more frequently to Southeast Asia. Isabelle has also kept constant contact with Malta, visiting almost every year since she left. However, each visit instils in her a sense of disappointment at the state of the Maltese environment. "I particularly dislike the fact that 'colour' has been added to buildings, I abhor the lack of planning, the encroachment of buildings on every beautiful hill and the fact that there are too many buildings everywhere!"

One last call ... please!

I walked into Catherine's office one afternoon wondering if this interview was going to be her short escape from the chaos every architect seems to go through each and every day. In fact, I found her on her mobile phone, pacing the corridor of her bright, cosy office. She then ushered me into her boardroom only to ask me apologetically if she could make one last phone call – how very typical!



Barbican-arts-centre, interior view

Catherine graduated in Civil Engineering in October 1973. This was a three-year BSc. (Hons) course at the University of Malta; a tough one, where she was the only female. After that, she moved on to London along with five other Maltese graduates to work with Ove Arup & Partners for one year. As a graduate engineer, she was involved in two projects, namely the Barbican Arts Centre and the Manchester Royal Exchange Theatre. On her return to Malta, she found that in order to be awarded the warrant as a Perit, applicants were requested to have graduated in both Architecture and Civil Engineering. Therefore, a 'special BA course' in Architectural Studies was organised for those who, like Catherine, had already graduated in Civil Engineering. In October 1978, she graduated from this course and was granted the warrant to practice as a Perit a year later. During this BA course, Catherine was employed by Malta Consult and worked in the Structural Engineering department which dealt with the design of Government Institutional buildings in Saudi Arabia. She married in 1977 and

stopped working at Malta Consult on completion of her course, in order to start her private practice. For the first ten years she worked from home, fitting work in between her family commitments. She emphasised how important it was for her to give the necessary attention to her two children, whilst still building her practice which, at the time, mostly involved the construction of residential units. She then moved into her new office and it was then that architecture became her full-time job. She has been involved in a number of projects with other architects: for example the construction of the stand for the Pope's two visits to Malta, together with Richard England; and the construction of Lohombus Bank, now HSBC Hexagon House, with Italo Raniolo.

Asked about what it felt like being on site at the beginning of her career, a young woman in a man's world, she could not help grinning at the memory. Her first exposure to site work was when she briefly worked at the Marsa Dock during the site investigation and excavation phases. To her, it was like being thrown in at the deep end immediately, but



HSBC Hexagon House, designed together with Italo Raniolo

to her satisfaction she was respected and her advice adhered to. It was good experience and served as a good basis for tackling workmen in her projects in the years that followed. Catherine served as a board member of the Housing Authority and became Chairman in 1990. This gave her insight to the issues involved in social housing, issues that went a step further from those concerning the ordinary perit. Ever since she was granted the warrant, she was always a member of the KTP. She was a council member during Dr. Torpiano's term as president and gradually moved on to becoming president herself, during a time where the KTP's main item on the agenda was the Planning Authority. In fact, she was mostly involved in the 2001 amendment to the Development Planning Act and the formulation and addendum of the DC2000 guidelines. She is presently Chairman of DCC-A, which keeps her abreast with the current affairs concerning the industry. Along the years, Catherine was involved in many government boards including



Aerial view of stand designed for Pope's visit in 2001, designed together with Richard England

some which had no connection with architecture. She was President of the Malta Council of Women and is currently Chairman of "Suret il-Bniedem" Foundation, which is a voluntary foundation providing shelter to homeless people.

Would Catherine ever consider taking up an active role in politics? In fact, she has been approached but always opted not to get involved, as it would certainly mean sacrificing either her career or her family, something she would hate to do. She has reached a healthy compromise between family and career and believes that politics would upset all she has built.

When asked about her future, Catherine simply shrugged, saying that she does not imagine anything to be any different from what it is today. She hopes to keep her office going. Like any other employer, she aims at keeping a healthy flow of projects to safeguard work for her employees. She has just completed a Masters degree in Environmental Studies and Management which was a part-time course spread over four years, and therefore certainly does not see an end to her career for the time being. For Catherine, life is a mixture of architecture, structure, family, and society in general; a woman out to deal with people and ready to face anything that comes her way.

Perit Danica Mifsud

FOUR WOMEN, FOUR ARCHITECTS, FOUR DIFFERENT ASPECTS OF THE PROFESSION... *TA* INTERVIEWED PERITI SHIRLEY CEFAL, DORIANNE MICALLEF, SVETLANA SAMMUT AND CARMEN SUTTON TO FIND OUT MORE ABOUT THEIR WORK AND THEIR LIFE.

... in government employment

Dorianne Micallef graduated in 1997, obtaining her warrant in 1998. She immediately took up employment within the Works Division in the Building and Engineering Section and is currently employed with the Ministry for Roads and Urban Development. One major project she worked on was the renovation of the Upper Barrakka Garden, inaugurated on 26th April 2004 in time for the EU accession celebrations, as the site

was one of the key venues for these celebrations.

The origins of the Garden date back to 1661 when it was a private garden of the Italian Knights, later opened to the public in 1824. Attracting over 700,000 visitors a year, this garden was in urgent need of being restored to its original ele-

gance and glory. The first phase of this project consisted of several structural repair works and works to prevent future damage. The implementation of the final phase commenced in October 2003 and lasted seven months.

The design aimed at respecting all that is of historical and faunal importance, while improving the overall aesthetics of the garden and adding interest through a more integrated design which reflects modernity, creating a more appealing atmosphere for the visitor while retaining the uniqueness of the garden's character. A better organisation and flow of spaces was required to bring together the already existing elements and features within the garden, while creating new spaces to cater for the variety of activities held within the garden.

While the main axial entrance to the garden was retained and emphasised, most flower beds were reshaped making space for areas paved with natural materials like porfido, riverbed pebbles and imported hard stone set in designs echoing the original paving design yet reflecting modern times. Interest is achieved through a play of contrast and harmony in colour, texture and design of the paving throughout the garden. The overall green area was increased and a significant number of trees and



shrubs were introduced, supported by a new irrigation system. The arches, synonymous with the garden, together with most of the existing monuments were restored, while significant works were carried out to completely renovate the balcony. A new, very detailed lighting scheme for the garden was designed together with Eng. Stephen Buttigieg, giving the garden a unique, enchanting beauty by night. The garden furniture was also custom designed on the concept of respecting the classic surroundings while hinting at modernity; hence

the choice of solid wood and stainless steel.

One major challenge was to ensure that the design, materials used, every single intervention and quality of work were in keeping with the importance and sensitivity of the site. Good project planning was the key to meet the set deadline without compromising the quality of work. This project formed part of a plan to embellish all the gardens of Valletta and Floriana, an initiative of the Valletta Rehabilitation Project within the Ministry of Infrastructure.

... in education

Shirley Cefai graduated in 1988 after a seven-year course in Architecture & Civil Engineering at the University of Malta. After that, she furthered her studies in conservation techniques at the University of Venice.

During the first few years of her career, while working at the Public Works Department, she was involved in various conservation projects, including work carried out on the Girgenti Palace, San Anton Palace and Castile. She recalls this to have been a very good founda-



tion to her career but also a very tough one. Working in an environment mostly dominated by men, she often found herself to be the only woman around and had to be very strong in order to gain her due respect. However, she admits that over the last few years, things have changed and with the increasing number of female architects, the general approach, especially on site, has considerably changed.

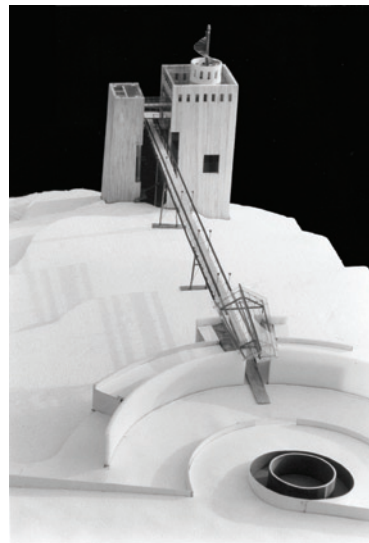
Shirley currently lectures conservation studies & design at the University of Malta. She feels that she has a lot to give to the educational system and is very dedicated to her students. She believes that communication is essential in the student-lecturer relationship since it provides the right environment for the student to work in.

Whilst keeping a good balance between her family and her career as an architect, Shirley is certainly a very emotional woman who also balances between humour and compassion.

... in private practice

Carmen Sutton graduated in 1989, one of three women in her course. She chose to follow this line as it allowed her to express her creativity. Her Graduate thesis project consisted of the design of an exhibition and interpretation centre for Ghar Dalam, for which she drew inspiration mainly from three tower buildings that surround the site.

After University Carmen spent a year at the AA, obtaining a Master's degree. Here, she studied the works of Carlo Scarpa, "the artist who also wanted to build." Scarpa has been an inspiration to Sutton since her student days, and her research allowed her to interpret his drawings,



... in private employment

Svetlana Sammut studied architecture at a time when the course had acquired some sort of gender balance; half the students who graduated in 2000 were women! As a child, she was never particularly interested in buildings. But her grandfather was a mason and her father, though a teacher by profession, was involved in the construction of the Eucharistic Branch Centre in Marsa and she remembers this phase of her life vividly.

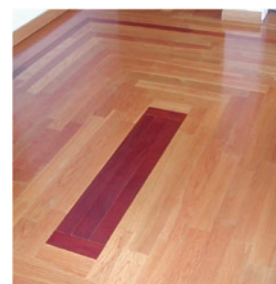
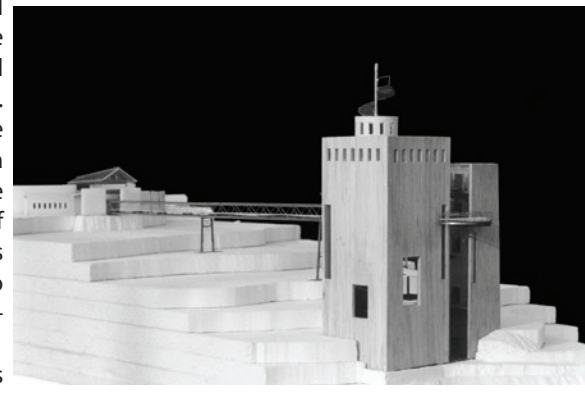
A shy person by nature, Svetlana has varied interests ranging from fashion design to archeology. She was also interested in people and art and machines. There was therefore no particular scheme in choosing architecture for a profession. It could easily have been anthropology or engineering. But architecture seemed to encompass the range of skills she was interested in acquiring – she was also interested in sculpture and the sculptural quality of things. It was her decision and her parents were supportive.

The time spent at University was precious and there was time to learn. But she feels she cannot look back at it as having been a totally positive experience. She later realised that training was very detached from the building process; it takes you down one route but you then have to turn back and align yourself with

trying to draw out the artist's thoughts from his seemingly incomprehensible sketches. With the arrival of three children into her family, Carmen opted to put family first and take a step back from a full-time professional life. She did, however, keep up some contacts and over the years has handled a number of residential-scale projects. "I always find it useful to listen to the needs of my client, then sketch out a number of proposals on plan before considering the elevation – a kind of inside-out approach. This is not always easy, as the clients generally tend to identify the façade as the most important feature of the house!"

Keeping up a one-(wo)man practice is

never easy, but Carmen has found that it allows her the satisfaction of being able to practice her profession while giving her the flexibility in time and work-load that she needs.



interest in the interface between old and new. It all peaked with her thesis project located in the Kalkara Gardens; it was a sensitive approach...or she thought so at the time.

Immediately after graduation she joined aoM Partnership and has been there ever since. It was not so much the scale of the Tigne Point and Manoel Island project that attracted her, but the possibility of being involved in the restoration programme for Fort Tigne and Fort Manoel. She also chose to continue her studies and followed the Post-graduate diploma in Conservation Technology for Masonry Buildings. Svetlana now focuses entirely on heritage buildings and she loves the range of skills required, from research to project execution.

What about the future? Well, Svetlana has traditional values, she believes in the importance of the presence of the mother in her family, so she knows it will be problematic to find the right balance. She does not think it is so much about being a woman, but more about being

reality. There was no particular work experience to speak of, but she gladly remembers her lectures in conservation studies and this helped her nurture her

a major player in a new family. But then, you cannot plan the future so far ahead, and there is so much still to be done...

Together with her husband, she recently spent some time in Kenya, doing physical, strenuous work. With the help of a group of nuns in Nairobi, she got involved in the construction of science laboratories for a girls secondary school in a town called Mpeketoni. Will she do it again? Well, yes, or rather, probably not. There's a million more things she would like to do like develop her interest in fashion design, sculpture and painting. Who knows, maybe even her own atelier...



Finally, Svetlana thinks there is a growing awareness about the quality of our built environment and its impact on our daily life, especially from the work of a new wave of young architects who are willing to learn from our past mistakes,

a sort of newly-acquired maturing sensitivity. It's probably the influence of improved communication and the global nature of things, a desire to explore. That's the issue with poverty, real poverty is tackled in silence, she added, going back to her experience in Kenya, "The poor have no access to information..."



Zaha Hadid, woman of steel

This is not an issue about gender. It is an issue dedicated to the work of women architects. At tA, we thought there would be no better way to celebrate the achievements of women architects than by referring to the work of she who is currently the greatest of them all; the Queen Bee of architecture in the last twenty years who has been an inspiration to many, both male and female. Many thanks to Antoine Zammit in London for his help in building a link with her studio for tA and Roger Howie from ZAHA HADID ARCHITECTS, who kindly provided most of the information and images for this article

The Architecture Foundation New Building in London (2005-) is designed as a solid structural element, which lends itself to a sense of limitless possibilities. Architect: Zaha Hadid and Patrik Schumacher



Zaha Hadid is an architect who consistently pushes the boundaries of architecture and urban design. Her work experiments 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. Best known for her seminal built works (Vitra Fire Station, Land Formation-One, Bergisel Ski-Jump, Strasbourg Tram Station and Rosenthal Centre for Contemporary Art in Cincinnati) her central concerns involve a simultaneous engagement in practice, teaching and research.

EDUCATION AND TEACHING
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, 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 currently 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.

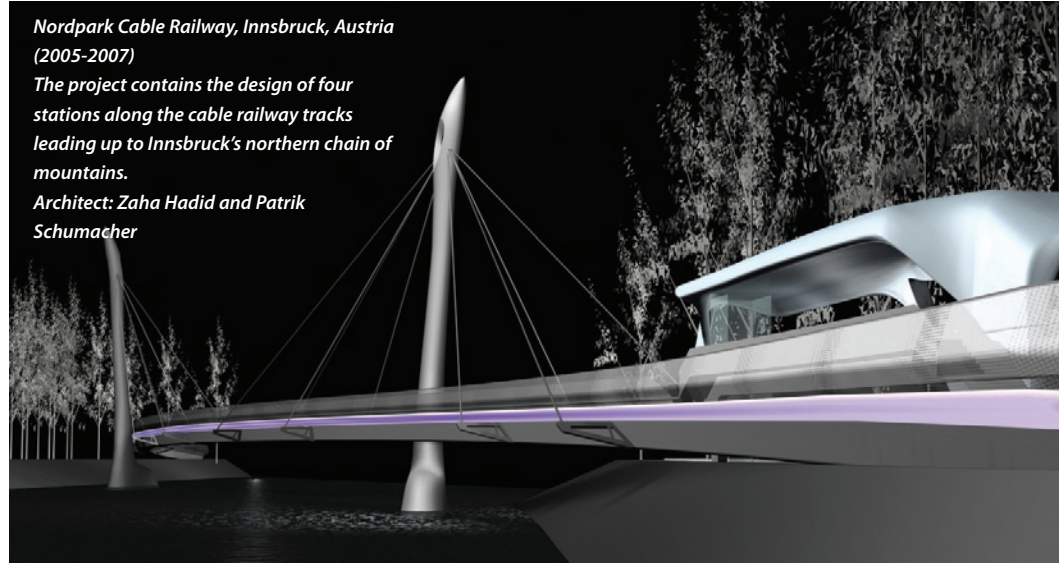
COMPETITIONS

Hadid has been testing the boundaries of architectural design in a series of research-based competitions. Winning designs include The Peak, Hong Kong (1983); Kurfürstendamm, Berlin (1986); Düsseldorf Art and Media Centre (1992/93); Cardiff Bay Opera House, Wales (1994); Thames Water/Royal Academy Habitable Bridge, London (1996); Rosenthal Centre for Contemporary Art, Cincinnati (1998); University of North London Holloway Road Bridge (1998); The National Centre of Contemporary Arts, Rome (1999); Bergisel Ski-jump, Innsbruck (1999);

The Wolfsburg Science Centre (2000); the Maritime Ferry Terminal in Salerno, (2000); Placa de las Arts in Barcelona (2001); One-north Masterplan for Singapore's Science Hub (2001); the Ordrupgaard Museum Extension in Copenhagen (2001); the BMW Central Plant Building in Leipzig (2002); the Price Tower Art Center, Bartlesville (2002); the Departement de l'Herault Culture Sport Building, Montpellier (2003); the new High Speed Rail Station Napoli-Afragola, Naples (2003); the Guangzhou Opera House, China (2003); a masterplan for Beijing's Soho City, China (2003); the New EuskoTren Headquarters in Durango (2004), a new Mediatheque in Pau Pyrenees, (2004); an office tower and residential housing complex in Milan "Milano

Fiera CityLife" (2004), the Memorial Walk "Boulevard der Stars" for the Berlin Film Academy, Berlin (2004), the new Riverside Transport Museum in Glasgow (2004), the new CMA CGM Headquarters in Marseille (2004), the Neues Stadt-Casino Basel, and most recently in London, the Architecture Foundation's New Building. Other competition entries include large scale urban studies for Hamburg, Madrid, Bordeaux and Cologne; museum buildings in Bad Deutsch Altenburg, Austria, Madrid (Prado, Reina Sofia, Royal Palace), the Victoria & Albert Museum's Boilerhouse Gallery, London and a Museum of Islamic Arts in Doha, Qatar; concert halls for Copenhagen and Luxembourg; a theatre for the Hackney Empire, London and large scale multi-functional buildings for 42nd street, New York as well as for the IIT Campus in Chicago, and third prize for an event and delivery centre for BMW in Munich.

*Nordpark Cable Railway, Innsbruck, Austria (2005-2007)
The project contains the design of four stations along the cable railway tracks leading up to Innsbruck's northern chain of mountains.
Architect: Zaha Hadid and Patrik Schumacher*



PROJECTS

Zaha Hadid's built work has won her much academic and public acclaim. Her best known projects to date are the Vitra Fire Station and the L'Fone pavilion in Weil am Rhein, Germany (1993/1999), a housing project for IBA-Block 2 in Berlin, Germany (1993), the Mind Zone at the Millennium Dome, Greenwich, London, UK (1999), a Tram Station and Car Park in Strasbourg, France (2001), a Ski-Jump in Innsbruck, Austria (2002) and the Contemporary Arts Centre, Cincinnati, US (2003). She has also completed furniture and interiors: Bitar, London (1985); Moonsoon Restaurant, Sapporo (1990); Z-Play (2002) and Z-Scape (2000) furniture manufactured by Sawaya and Moroni; and the Tea and Coffee Towers for Alessi (2003). Her temporary structures include: Folly in Osaka (1990); Music Video Pavilion in Groningen, Netherlands (1990); a Pavilion for Blueprint Magazine at Interbuild, Birmingham (1995); the installation Meshworks at the Villa Medici, Rome, Italy (2000) the summer pavilion for the Serpentine Gallery, London, UK (2000); and the R. Lopez de Heredia Vina Tondonia Pavilion, Barcelona, Spain (2001); and a snow and ice installation at the Snow Show, Lapland (2004). Zaha Hadid has also worked on a number of stage sets: Pet Shop Boys World Tour (1999/2000); Metapolis, for Charleroi Dance production company,

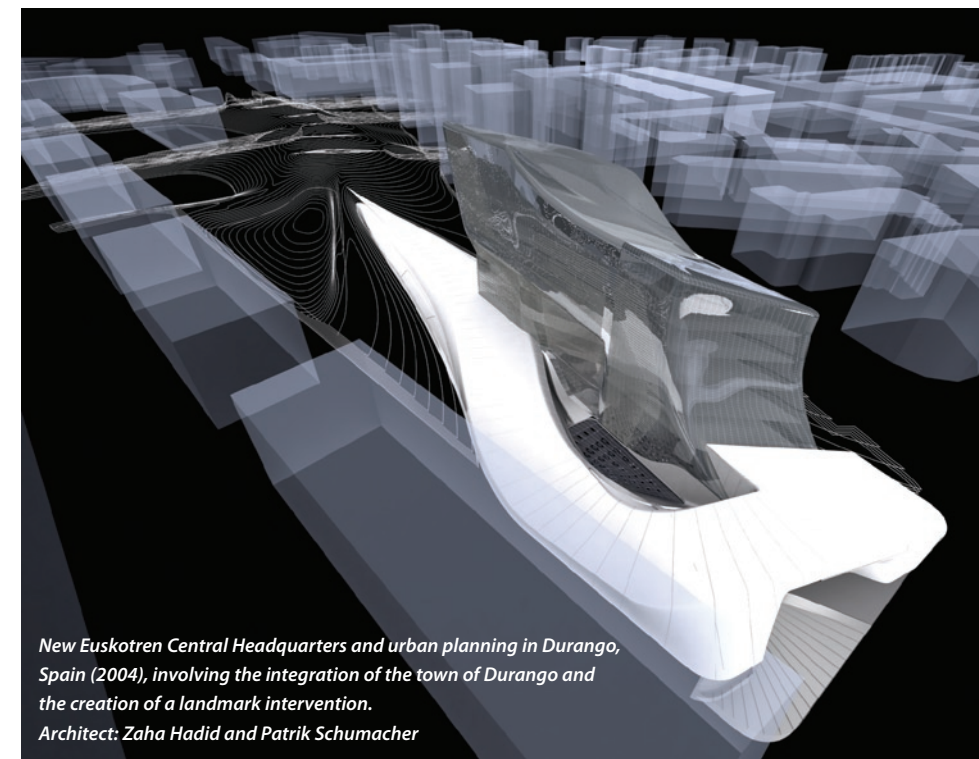


*One North Masterplan, Singapore (2001 - 2021)
The proposal for the Vista master plan applies the concept of artificial landscape formation to the articulation of the whole urban quarter.
Architect: Zaha Hadid Architects*

Belgium (2000); and Beat Furrer's opera, Desire, commissioned by the Steirischer Herbst, Graz (2003).

PUBLICATIONS

Hadid's work is widely published in periodicals and monographs which include "Zaha Hadid: Planetary Architecture Two" (no.11, 1983); "Zaha Hadid", AA files (no.5, 1986); "Zaha Hadid 1983-1991", El Croquis (no.52, 1991, Madrid); "Zaha Hadid 1992-1995", El Croquis (no. 73, 1995, Madrid); "Zaha Hadid 1996-2001", El Croquis (no.103, 2001, Madrid); "Zaha Hadid: The Complete Buildings and Projects" (Thames & Hudson, 1998); "Zaha Hadid - LF One" (Birkhäuser, 1999); "Architecture of Zaha Hadid in photographs by Helene Binet" (Lars Muller Publishers, 2000); "Zaha Hadid, Opere e Progetti" (Italy, 2002); "Zaha Hadid Architektur", (MAK, Vienna, 2003); GA Document (nos. 65 and 66. Japan, 2001); New York Times (June 2002, June 2003,



*New Euskotren Central Headquarters and urban planning in Durango, Spain (2004), involving the integration of the town of Durango and the creation of a landmark intervention.
Architect: Zaha Hadid and Patrik Schumacher*

March 2004); Financial Times (June 2002 and June 2003); The Independent (June 2002 and March 2004); Time Magazine (October 2002 and June 2003); Newsweek (May 2003); "Zaha Hadid Space for Art" (Lars Muller Publishers, 2004); "Zaha Hadid 1983-2004", El Croquis (2004, Madrid); "Digital Hadid" (Birkhauser, 2004); "Car Park and Terminus Strasbourg" (Lars Muller Publishers, 2004); "Zaha Hadid Complete Works" (Thames and Hudson, 2004).

CURRENT PROJECTS

Zaha Hadid's Practice is working on a variety of projects including: the Maritime Ferry Terminal in Salerno, Italy; the High Speed Train Station in Napoli-Afragola, Italy; a housing project in Florence, Italy; an office tower and residential housing complex "Milano Fiera - CityLife" in Milan, Italy; the interior design for "Hotel Puerta America" in Madrid, Spain; the new EuskoTren Headquarters in Durango; the "Spittelau Viaduct" housing project in Vienna, Austria; the "Maggie's Centre" in Kirkcaldy, Scotland; the new

Transport Museum in Glasgow, Scotland; a building for the Department de l'Herault Culture Sport in Montpellier, France; a new Mediatheque in Pau Pyrenees, France; the new CMA CGM Headquarters in Marseille, France; the Guggenheim Museum in Taichung and the Guangzhou Opera House in China.

The Practice is currently on site with: the "Central Plant Building" for BMW in Leipzig, Germany; The National Centre of Contemporary Arts "MAXXI" in Rome, Italy; the Ordrupgaard Museum extension in Copenhagen, Denmark; the "Phaeno Science Centre" in Wolfsburg, Germany; a visitor's centre and cellar tasting room for the winery Lopez De Heredia Vina Tondonia; a major bridge structure in Abu Dhabi; a housing project "Spittelau Viaducts" in Vienna, Austria. Recently the Practice completed a design for the "One North" Master Plan in Singapore (currently in construction), a Master Plan for Bilbao's "Zorrozaurre" district in Spain and a Master Plan for Beijing's "Soho City" in China.

The Maltese Maverick... or the Iguana Lady?



In 1993, Galea Kirkland became the first woman to be elected president of the Ontario Association of Architects (OAA), which post she held for a rare double term. This appointment came at a time when Canada was passing through a period of recession, and the profession was badly hit by this. Her enthusiasm and determination, however, did not allow the general atmosphere to affect her. One of her main aims was to expand the profession's international horizons, to export the country's talents. A project that the OAA embarked upon to this end was the setting up of the Architectural Ambassadorship Program, intended to promote the design capabilities of Canadian architects overseas. Ellis's career is marked by a vast range of experiences, including the design of numerous waterfronts around the world, market analysis for the City of Toronto Housing Department, teaching at Toronto

and Harvard, urban design and planning, site planning and supervision of projects. As a multi-disciplinary team with expertise in architecture, urban design and planning, the Kirkland Partnership has prepared many different master plans. These range from site development to revitalising existing districts to master plans for new cities or neighbourhood "greenfield" or "brownfield" sites. In the early nineties, the City of Toronto retained the team to assist in the preparation of a master plan and urban guidelines for land created by the consolidation and removal of railway tracks. The master plan developed a primary north-south road framework, which reconnects the downtown to the harbourfront. Another such project is the Ataratiri Neighbourhood Project, where the City of Toronto once again commissioned the team to prepare the master site plan for a new community on 84 acres of former

Ellis Galea Kirkland was born in Rabat, but her family moved to Canada when she was only two years old. Graduating first in her class from the University of Toronto in 1981, she went on to receive a full scholarship to Harvard University to study planning law and real estate development economics, where she graduated with distinction. Winning the first prize, out of 403 international submissions, for the "Style for the Year 2001" in 1986, and being named as the "Future of Architecture" in 1992, cemented her role as a leading futurist in architecture - but one that knows how to implement this vision. Ellis delves into her life in this interview with tA.

industrial lands located east of the downtown core. The plan integrates with the existing road network and establishes the block structure, heights, densities and locations of public spaces. The project was awarded The Canadian Institute of Planners' highest award, The Jean Alaire Grand Prix Distinction for Urbanism.

The China connection is an important one in Ellis's life. Since the 80's she has been involved in a number of projects there. As a matter of course, she has come to appreciate the Chinese way of life, their needs and desires, which are important when it comes to designing buildings in this setting. A notable project is the City



Festival Hall in Toronto



Portage trail Community Schools, Toronto; Combined junior and elementary school for 950 students



North York Arena and wedding Pavilion, aerial view

of Tianjin Economic City. In 1995, the team completed a master plan for this new City to accommodate a population of three million. It has been continuously updated to add new requirements. However, the original underlying design principal remains based on a "place" paradigm. It uses a series of public open spaces to give character and amenity to the different districts of the area. These places, different uses, densities, heights, and road types are organised around a master framework.

Among the projects carried out by the Kirkland team, one can also mention the Mississauga Civic Centre, which has received wide international acclaim and awards since its opening. The Centre includes public performance type facilities such as the civic square with reflective pool/skating rink, a quiet walled public garden, a day-care play area, a sculpture court and an exterior amphitheatre. Completed in 1986, the City Hall acts as a civic centre providing a "sense of place" for Mississauga. The project won a Governor General's Award for Architecture in 1990. The Kirkland team also has expertise in the design of specialised entertainment centres, a new emerging building type. Of note is the Festival Hall in Toronto, a recently com-



Tianjin City Center in China, scheme

pleted urban entertainment centre. The building contains a three-storey underground parking garage for 415 cars, two storeys of double height retail floors, and a third storey new generation 4300-seat, 14-screen cinema multiplex which includes a 3-D IMAX theatre. Other tenants include a bookstore, video arcade, restaurants and night-clubs. Besides the obvious family connection, Ellis's tie with Malta is quite strong. "Malta is my birth home - I was born there and no amount of moving or travelling changes these roots," she recounts. "Also, Malta has a different meaning for immigrants. My grandfather's home was my home - and when my grandfather went to heaven, I felt as if I had lost the wings that I could stay under when I came to Malta. Us immigrants need not only family, but a place that we see as ours in the country that we were born in." While not having had the opportunity to participate in any local projects, Ellis is firm on her opinion of Maltese architecture: "the Maltese vernacular architecture is an art form more than a building style."

The Peacebuilding Protocol for War-torn Regions is Galea Kirkland's most recent labour of love, an initiative she embarked upon from her bed while battling cancer in 1998. This recently modelled Protocol is attempting to look at a comprehensive strategy for post-war development activities. Kirkland has stated that "at this time, the international community increasingly recognises the need to produce an integrated protocol for development criteria and resource allocation, and thereby to reduce the impact of post-conflict destabilisation, and to speed the process of sustainable development and the restoration of a civil society." It is the norm for war-torn regions to be reconstructed largely under the direction of military and NGO guidance, with little consideration being given to design, planning and construction, and the local culture and lifestyle being largely ignored. This is one of the fundamental aspects behind Ellis's work in this field: to restore an identity to regions that would allow for their future



Customs Headquarters Center, interior view



Providence Motherhouse

sustainability and self-sufficiency.

While not having had the pleasure of meeting Ellis in person, and basing this article mostly on information she provided through her website (which is currently under construction), one can only come to the conclusion that Ellis is a truly charismatic woman, who translates her enthusiasm for life into her work, successfully. (Ellis is known by two nicknames: "Maltese Maverick" which celebrates her roots and her business style, and "Iguana Lady" as a result of her now defunct office pet, Sedrick Montague the iguana.)

Summing it all up

Q: How do you see the role of female architects?

A: Female architects design buildings. Male architects design buildings. Do female doctors operate less successfully on patients than male doctors?

Il-Ħitan tas-Sejjieħ

The traditional Ħitan tas-sejjieħ (rubble walls) have been a characteristic feature of the rural landscape of the Maltese islands since time immemorial. Ever since prehistoric times, local farmers have constructed these walls as a means of delineating the physical boundaries of their agricultural landholding and as a means of terracing fields situated on sloping terrain. Although rubble walls have specific functional justifications in the delineation of landholdings and containment of soil so as to prevent erosion, they are both aesthetically and from a material culture view point, an intrinsic component of the Maltese and Gozitan rural landscape.

The book 'Il-Ħitan tas-Sejjieħ', written by Perit Elizabeth Ellul, is principally derived from the author's thesis entitled 'Rubble Walls' which was presented to the Faculty of Architecture, University of Malta in 1989. With the support of the Building Industry Consultative Council, the more relevant components of Ellul's study were translated into Maltese and compiled into a smart publication which is now readily accessible to all those who admire our unique rural landscape. In his foreword, Dr Ġorġ Mifsud-Chircop emphasises the relevance of the subject matter within the wider context of local ethnographic and cultural studies. The book comprises five principal parts. The first provides a concise historical exposition outlining the use of traditional rubble walls from the time of the Skorba temples to the defensive outworks of the Bronze-age Borġ in-Nadur. To the untrained eye the construction of the traditional rubble wall may appear to be deceptively simple and lacking variety. This is certainly not the case as in the second chapter, Ellul provides us with a comprehensive analysis of the different types and categories of rubble walls and the diverse methods that were employed in their construction. The text is supported by a number of schematic diagrams and photographic illustrations of different types of walls.



need for regular maintenance, and the diverse range of flora and animals that thrive within the habitat of these walls.

The book is certainly a most valuable addition and one that will enrich the reader's appreciation of our vernacular architecture and rural landscape.

Perit Conrad Thake

Kamra tal-Periti, Malta

www.ktpmalta.com

This website was launched late in 2004 to serve as an online platform for the Kamra, in the furthering of its objectives, and as a means of communication between the KTP Council and the members, as well as the general public. Eventually it can also serve as a forum for discussion of all that is related to the practice of the Profession of Architecture in Malta and beyond. Technically speaking, the website uses a portal-based approach. This means that it was not written from scratch but built on top of an automated content management system. The portal consists of a basic framework which handles the navigation and allows for users with different levels of access. The actual content is inserted into this framework through the use of modules such as calendars, fora and containers for various types of data. The advantage of the portal approach is that it makes it relatively easy to build and maintain the site, even for non-technical persons. The disadvantage is reduced flexibility and freedom in design, since substantial portions

of the appearance, and the user interface, are pre-defined and cannot easily be modified. The site is still in the early stages, and visitors will note that several sections are incomplete or not yet implemented. However, it does have the potential of providing the medium for a dynamic dialogue.

The author then presents a comparative study of rubble walls in terms of their geographical location. It is interesting to note that in the southern part of Malta where the terrain is, generally speaking, more level, the use of the softer franka stone obtained from nearby quarries is more frequent in the construction of rubble walls. On the other hand, in the region north of the Victoria Lines divide where the topography is more hilly and undulating, the use of rubble walls as a form of terracing fields is far more common and use is made of a stone known as tax-xagħri. Traditionally rubble walls were a dry form of construction and mortar was not used as a binding agent. However, in more recent times there have been experimental deviations from the norm where lime mortar is being used. The author considers the advantages and disadvantages inherent to both systems.

The fourth part of the book is an exposition of legal aspects that deal with rubble walls. Ellul cites various provisions from Chapter 23 of the Civil Code that pertain to issues relating to the maintenance of walls, the delineation of boundaries to rural landholdings, relations between tenants and owners, and conditions for the use of such walls. The fifth chapter deals with various issues ranging from the need to afford protection at the national level to the rubble wall as an intrinsic part of our cultural landscape, the

THE BIRTH OF A MODEL

There is a side to the story of architecture in Malta which, while having been researched and documented, has remained disconnected in nature and still finds difficulty in reflecting the true meaning of the legacy of our building tradition and the real impact it should have on the interpretation and explanation of our identity

In "Malta before History – The World's Oldest Free Standing Stone Architecture," edited and designed by Daniel Cilia in 2004, Colin Renfrew wrote this in the Foreword to this magnificent work;

"Maltese prehistory offers many rich finds which are all insufficiently appreciated. We see, for instance, in Anthony Pace's chapter on Tarxien, the earliest known stone models of buildings, which allow, as well illustrated here, both the production of architect's drawing for the temple façade and a digital reconstruction, which can then be compared with the surviving architectural remains as excavated. To the casual eye this might be a building of Mesoamerica, perhaps of the ancient Maya, but it is thousands of years older than any stone architecture in the Americas. This is truly the birth of architecture design."

In his chapter on Tarxien in the same book (page 65), Anthony Pace writes how, during the excavation of room 6 at Tarxien South, four fragments of a model showing a temple's façade, measuring 38.4 cm high by 43 cm wide when put together, were discovered. With the combined information provided by these fragments and the remains of the façade itself, it became possible

to create a three-dimensional reconstructed image of this temple. Research in this direction had already started in 1936 when an Italian architect, Carlo Ceschi, produced line drawings describing the same building, both in plan and elevation, utilizing the same information, as part of a study entitled, "Architettura dei Templi Megalitici di Malta."

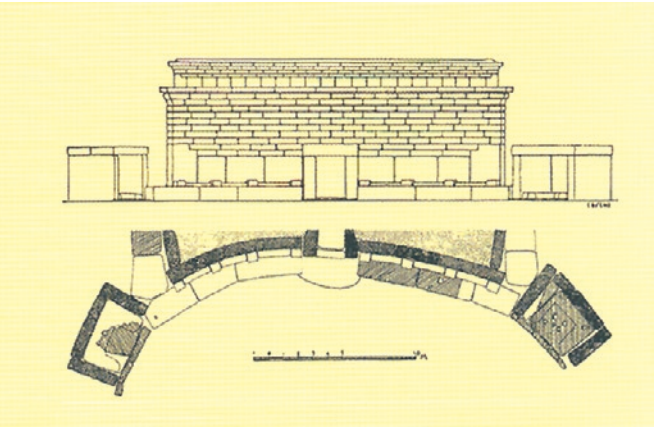
In a later chapter, the Construction of the Megalithic Temples, Alex Torpiano writes (pages 348-9), "The temple complexes represent real expressions of 'architecture'. They have a deliberate and functional articulation of the plan shape and the volumes they originally enclosed; they have specific construction techniques to achieve aesthetic and technical solutions, including issues related to order, decoration and sequencing of space... One of the most fascinating aspects of the study of the prehistoric megalithic temples is that amongst the archeological material excavated we find what must be considered as the oldest architectural models, now preserved in the National Museum of Archeology. The larger of these models refers to what appear to be a typical pair of apses, which pair forms the basic unit in the construction of the temples. It also illustrates

what must have been the external appearance of the structures, and perhaps gives a hint about the original roofing system. In the Mnajdra Middle temple, there is what must then be considered as one of the earliest architectural drawings, or more properly, engravings – the elevation of a typical temple, having similar characteristics as exhibited on the small models. It is likely that both the models and the wall-engraving are post-construction representations of the temple structures, possibly with some votive meaning; however, it would be tempting, although unlikely, to consider these as instructions to the prehistoric builders."

Prehistoric architecture is but one, although extraordinarily important, chapter of the story of building in



Digitised reconstruction of temple façade, Tarxien South.



Line drawing by Italian architect, Carlo Ceschi showing elevation of temple façade, Tarxien, 1936

Malta. Often it is left on the level of a historic type of account, more concerned with facts and figures, but remaining devoid of true meaning, or at least of the capability of imparting such meaning. Surely the time has come to relate and theorise on the architectural events of this island as a primary tool to provide deeper understanding of the evolution of our environment, not merely for the sake of recording history in this manner or to provide identity; but, above all, because we owe it to a greater audience that has, till now been deprived of the real story of this country.



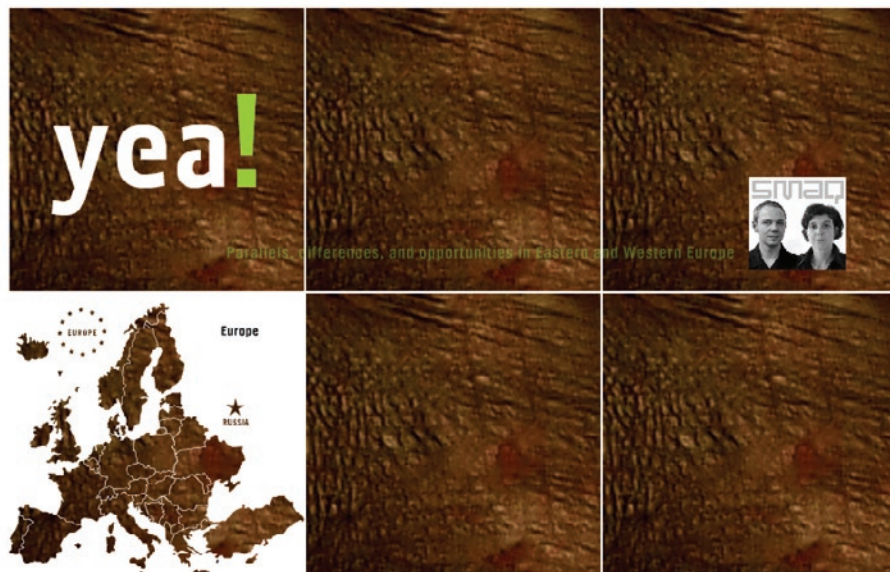
Model of temple façade, Tarxien South

YEA! FOR EUROPE

Young European Architects is a new network for young architects from the European Union set up with the aim of visualizing European opportunities in the field of architecture, urban development and related research. In its original manifesto, in 2002, the urgency for an organization like YEA! was clearly stated; "We are a new generation of European architects with European ambitions. . .". The manifesto immediately made it clear that this organization was not simply about providing support for young architects. It had found its origins in a generation of young architects that were cognizant of the fact that they would be working in a unified Europe . . . and maybe even beyond that perimeter. They will work in a Europe that will not only offer new opportunities but also one that will provide new challenges for architects.

"The increase of global implications on the local identity forces us to enlarge our views and exchange experiences. Many people all over Europe are asking themselves the same question; what should be our economical and cultural role within the future Europe?"

These questions become even more urgent now that a whole new group of new member states has joined the European Union. The parallels and differences and the opportunities in Eastern and Western Europe, were the specific subject of discussion at a conference held in Rotterdam, The Netherlands on 21st – 24th October 2004. Other similar seminars had already been held in Antwerp in 2002, and at the Berlage Institute in 2004. But this event was different; fifty - five young architects from all over Europe spent three days of intense discussion at the Van Nelle Factory in Rotterdam. A large part of the workshops of this seminar were dedicated to mapping the differences between Western and European architects. An underlying facet of YEA! is to analyse the cultural dimension of Europe and to reinforce the regional differences



that exist. These differences, particularly in the context of architecture, are multiple. At the same time it became immediately clear, however, that just reinforcing these differences cannot be the ultimate goal of YEA! It is something that almost happens by itself. Just as the dissemination of generic contents, the enhancement of difference is also an important aspect of globalisation. Possibly, this awareness was catalysed by the four excellent presentations given by the guest speakers, namely Andre' Loeckx from Belgium, Vicente Guallart from Catalunya, Angelika Schnell from Germany and Helena from Croatia. Indeed, all emphasized regional and national characteristics and issues. They explained the organization of the architectural profession in their countries and regions. However, particularly the talks of Loeckx and Guallart also communicated other messages as well; about processes of modernization – how they manifest themselves in the built environment and how architects can deal with them – and, particularly about the importance of, what Andre Loeckx called, adopting a metaphor derived from football, an architectural 'midfield'. Just like the midfield in a soccer team connects the defence to the strikers, this architectural midfield mediates between clients and architects. Often, but not always, the midfield is related to government institutions. The activities of this midfield range from jury work, setting up competitions, urbanism, political and union activities, to education, publishing and curating events and exhibitions. Loeckx seemed to emphasise the role of building and maintaining institutions; Guallart spoke more about the importance of being independent, even if occasionally institutions emerge from his independent activities. This continuation of this debate about when to be independent and when to enter or found institutions, will remain fundamental. It became obvious that YEA! too is a midfield player, although on a European level, and this gave the debate a new direction, one which possibly, the participants were not expecting. Therefore, it will be necessary for the next YEA! seminar to focus more closely on what this midfield could be on a European level, but also on a regional level, and what kind of activities could be considered to become part of it.

YEA! will hopefully become an important network dedicated to the younger members of the profession. For more information, go to www.youngeuropeanarchitects.org



UMAR 11th GENERAL ASSEMBLY

Periti David Pace and Anthony Fenech Vella attended the 11th General Assembly in Antalya held at the end of January, as General Secretary and Malta Delegate respectively.

The programme for the Assembly, ably hosted by the Antalya Chamber of Architects under the Presidency of Osman Aydin and his aide, Sedef Altun, proved to be intensive and interesting. The Assembly was also spiced up with a full day International seminar, held a day earlier, with the theme **"Architecture and Cultural Tourism in the Mediterranean Region"**.

Split into three working sessions, this seminar featured eight speakers from six different countries, who discussed various aspects ranging from the proposal of new ideas such as the recognition of Nature and Culture as intrinsic parts of Heritage to the theme established by UMAR for its year programme; from "The Caravanserai" to the illustration of practical examples as the Nimes and the Yalvac project where, in the latter case, the local Chamber of Architects joined forces with the local municipality to help a dying town regenerate through simple and effective urban design coupled with the revitalisation of individual buildings within an established time frame and budget.

The Assembly, held in the Conference Centre of Antalya (known as the Pyramid for its particular shape), was attended by representatives from ten countries – Malta, Italy, France, Cyprus, Turkey, Egypt, Tunisia, Morocco, Greece and Portugal. Unfortunately, Algerian delegates were stranded due to bad weather. There was also an observer from Jordan, a prospective member country. President Patrice Genet gave an overview of the activities held during 2004, emphasising the relevance of making UMAR more visible and therefore better recognised as an International Body of significance. This was

achieved by creating closer liaison with the UIA and UNESCO, by taking every opportunity to visit non-member countries to encourage them to become members, and by launching the new hard and digital copies of the UMAR journal, along with the revamped website.

Amongst the reports by the eight Working Group Chairmen were the proposal for a self sustained meeting of the Deans of the Faculties of Architecture by the Schools of Architecture WG, the launching of a project on 20th Century Architecture by the Heritage WG, and the reports on the three very successful Students Summer Workshops held in 2004 in Beaucaire, Torino and Algiers, for which three Maltese students had attended.

The Action Plan for 2005 is geared to continue on the theme of the Caravanserai and the Khans, leading up to a full blown thematic 12th Assembly in January 2006 in Djerba, Tunisia.

A delegation from the Torino Chamber also explained the plans for the preparation of the UIA Assembly & Congress that they will host in 2008, including International Competitions for the design of the Logo and the Conversion of the Ingotto (The Mint) for the Congress.

On the 29th January, the Mimarlar Odasi hosted a Press Conference at their impressive headquarters, where the President greeted the UMAR contingent. He then proceeded to explain the modus operandi of the Chamber which includes a very effective self regulatory system, derived from its strong financial background: all applications for permits involve a 2% deposit of the estimated building costs. This also carries high responsibility towards the community, and the Chamber was very often the protagonist of lawsuits regarding permits that were deemed to have been issued incorrectly. The



Group photo at Perge

most recent cases involved a 27-storey high block that was reduced to 11 storeys, and permits for hotels that were later refused as they exceeded the bed density for the zone.

During the Conference there was only time for socialising during the coffee breaks or in the evenings when the delegates were regaled with typical Turkish dinners accompanied by local music. On Sunday, however, there was a tour to the archaeological Roman town of Perge, with its impressive series of public buildings, and to the Theatre of Aspendos which could seat 7,000 patrons and is still in operation today for cultural activities.

Perit Anthony Fenech Vella
UMAR DELEGATE

Related website:
www.umar.org



Agenda 21 & Malta’s National Strategy for Sustainable Development

“Sustainable development is about promoting environmental protection, economic development, and social equity, striking the right balance between them using earth’s resources most efficiently.”
Bhutros Bhutros-Ghali- Rio de Janeiro, 1992

WHAT IS AGENDA 21?

Environmental awareness spiralled to a global scale through the Earth Summit held in Rio de Janeiro in 1992. This milestone conference awakened the world to the need for a more cautious development process that does not jeopardise future generations. Nature replenishes itself with time but the rate and type of human development is bringing earth’s finite resources to their limits at a faster pace than expected. Agenda 21, a comprehensive blueprint document for global action to affect this transition towards sustainable development for the 21st century, is based on three pillars: equity, education and participation. This applies to nations of all ages, colour or creed from all walks of life, and their natural resources.

As a follow-up to Rio, another Conference was held in Kyoto, Japan in 1997, a milestone in its own right, where controversial issues of assessing the Rio targets and ratifying stiffer agreements were proposed; the US came out strongly against the Protocol. The latest world summit was held in Johannesburg in 2002.



WHAT IS THE ROLE OF THE NCSD?

As a follow-up to the international conference, the Maltese PM set up the National Commission for Sustainable Development (NCSD). It was charged with the task of drawing up a national strategy for sustainable development for Malta. This is essentially a broad multi-disciplinary policy document, which sets the goals for sustainable development and gives the general direction to attain such goals. The NCSD prepared a first draft, following this with a series of public consultation meetings with the parties concerned. Feedback from all consultations was implemented in a second draft, which will be presented to Cabinet later this year. The public consultation meeting with the construction industry was held in October 2004, and although attendance was not as high as expected, participation was vigorous and enthusiastic enough to compensate. The more focused and valid

comments received from the floor included:

- Small is beautiful. This may well be said for an island the size of a sesame seed on the world map, but trade-offs are required due to our size: reconsideration of land-use for economic development needs to be dovetailed with environmental protection and mitigation of impacts.
- Re-use of old stone for character houses including re-facing utilising the core should be promoted. This is particularly applicable for demolished buildings, especially for 9” or 12” building blocks.
- An evaluation of traditional methods of construction needs to be undertaken, particularly in the light of emerging new materials and their potential for recycling.
- Today there is still a potential for reviving the tradition of having a quarry and building site en suite, where stone is excavated from the same building site. This not only re-utilises an otherwise disposed of resource, but moreover it reduces the impact of heavy transportation energy, costs and construction time for the whole project.
- Edifices should “stand tall”, manifesting a high degree of flexibility throughout their lifetime. This will ensure versatility for adaptation to a range of multiple uses. This would in turn bring about the potential re-use of most of the building materials, such as wall partitions, panels, elements and finishes, which is facilitated by the industrialised fabrication of standard elements and their easy dismantling for re-use. Other parameters affecting flexibility of use could include social needs, community density and building height or its limitations. The standardisation of certain building elements also helps curtail waste of resources.
- In drawing up such a strategy or associated legislation, the underlying policy should be to introduce the ‘right of initiative’ which promotes the conception and development of new ideas and facilitates their manifestation, rather than restraining the architect from developing and evolving a design idea. (Technical guidance document as opposed to a restrictive disabling act of legislation).
- Most of the research work carried out by students for their dissertations, although still considered to be relevant, is rarely picked up or followed through to testing

out for full implementation. It was recommended that an incubation centre be set up for fertilisation of some of the more applicable research initiatives, funded through a tri-partite agreement between the building industry, University and Government. This could be extended to regular calls for tendering attracting bids for research in innovative areas. In return it was suggested that the centre could be staffed with qualified researchers who would give free advice on matters relating to their research subject areas.

- The revision of the Structure Plan on a regular basis is one way to ensure proper sustainable and controlled development. Local plans should also be issued every five years, as originally planned and promised.
 - The next ten years should see the implementation of an educational campaign towards sustainable development, emphasising on the protection of the environment while including the economic or social dimensions.
 - Finally the first draft document was largely criticised for its negative approach towards the building industry as it was labelled ‘Impact of quarrying and the construction industry’. It was unanimously agreed that a broader and more positive context should see it renamed as ‘The Built Environment – economic benefits and environmental impact’. This could possibly include the aesthetic dimension.
- In conclusion it was pointed out that the Strategy should only give the general line of direction. It is essentially a Policy document. A short-medium-long term action plan will eventually need to be drawn up separately.

Perit Vince Buhagiar

Related Website:

www.un.org/esa/sustdev/documents/agenda21/



Safety in Tall Buildings



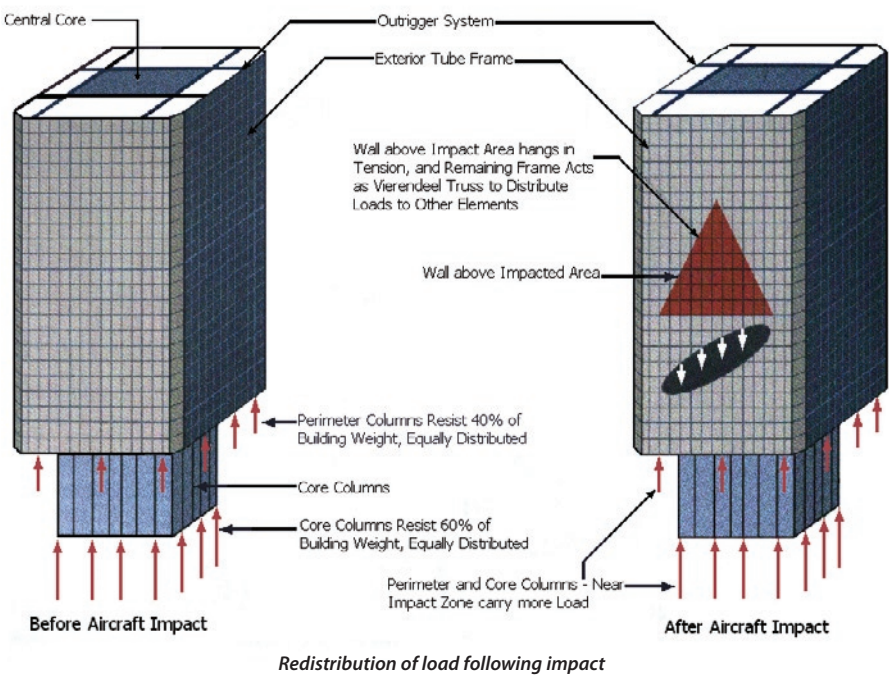
What were you doing on the 11th September 2001? The probability is that the majority will remember. Three years after that fatal day that changed the world’s geo-political situation overnight, the Malta Group of Professional Engineering Institutions invited Mr Gordon Masterton, Senior Vice-President of the Institution of Civil Engineers and Managing Director Environment at Jacobs Babbie, to deliver a talk on safety in tall buildings.

This seminar, held last December, addressed the issues that led to the collapse of the Twin Towers and possible measures that could be taken to avoid such disasters in the future. Two towers, each comprising 110 storeys, 411.5m high, with an aspect ratio of 6.8 and a gross area of 3,636 sq.m per floor, the WTC towers had stood erect since 1973. 2,775 people, of which 343 were fire fighters and 60 were police, lost their lives following the impact and eventual collapse, a small number when compared to the 50,000-person capacity of the buildings. Only 16 people escaped from the South Tower above impact point. No one above impact point escaped from the North Tower.

Each tower had a dead mass of approximately 200,000 tonnes. The floors themselves were lightweight, consisting of a grid of trusses supporting metal decking with a concrete topping layer. Tubular steel columns at the outer walls, braced by deep girders at each floor, were the main load-bearing support for the building.

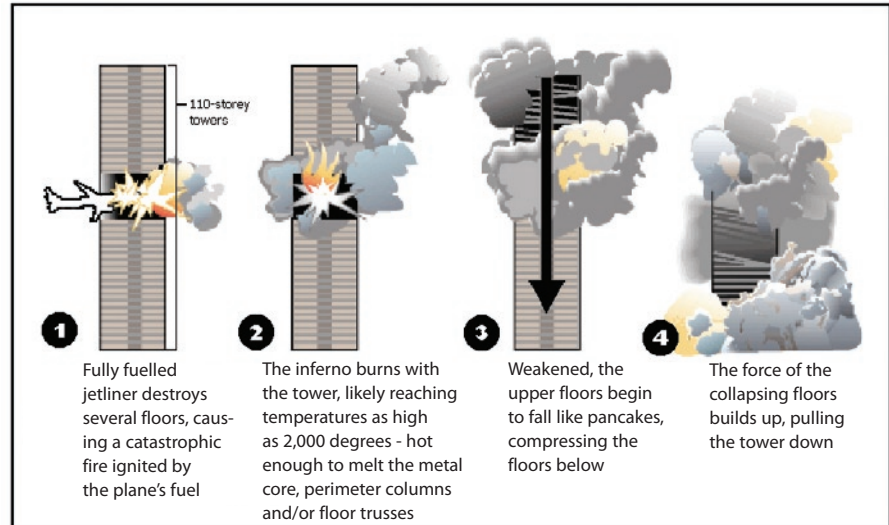
The towers were designed for “four hours fire protection,” based on a standardised building fire. Following the impact, the towers were subjected to a fire load of 25-30 tonnes of aviation fuel, with an adiabatic flame temperature of about 1130C. Steel begins to lose strength at 650C.

Following the 1993 WTC bomb incident, it was estimated that the evacuation time of the occupants of the building through the staircases was of over four hours. Fire fighters estimated that it took approximately two minutes to climb each floor by stairway. Considering this, and the



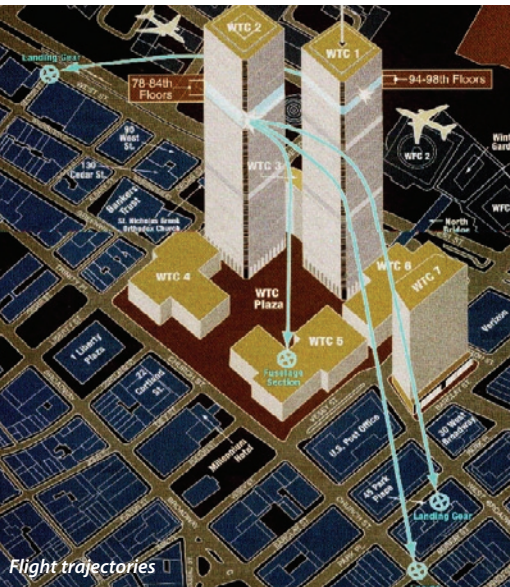
fact that the planes struck approximately 80 storeys up the buildings, some question whether the fire fighters should have even gone in, or whether they should have been withdrawn after “x” minutes. Masterton, a member of the working group that was set up to analyse the collapse and to set up guidelines and give advice in the aftermath of the event, gave a brief overview of the recommendations made by this working group to combat such situations in the future. Early considerations include the

prevention of trigger events, explicit impact design, a proposal to include “strong floors” every 10 storeys, higher fire resistance of structural members, the installation of fire escape lifts and escape slides, and the construction within the buildings of hardened refuges. The recommendations of the working group were various. With respect to the risk of progressive collapse, one recommendation was that specific consideration should be given to those elements that are fundamental to the survival of



the structure. In view of the damage caused by fire, the working group recommended that robust, resilient and durable passive fire protection should be paramount in tall buildings. Active fire protection (such as sprinklers) should be considered as an addition to passive fire protection, and not as the sole fire protective measure of a building. Moreover, the different compartments are to be protected and measures taken to mitigate the spread of smoke. The working group went on to suggest the protection of vulnerable services within a building and the provision of stand-by power for services and lighting of escape routes. Also, an evacuation plan and training for building managers is important in order to mitigate the effects of such situations. One can conclude that the over-riding recommendation of the working group is to design buildings with “intrinsic safety in mind.” One must however, while keeping in mind the above considerations, remember that this was an unprecedented event. The towers had stood for twenty-eight years, and the incident was triggered by an event that had geo-political motivations. Engineers were not to blame – their role now is to restore people’s confidence in tall buildings.

Perit Simone Vella Lenicker



Investing in Cultural Heritage

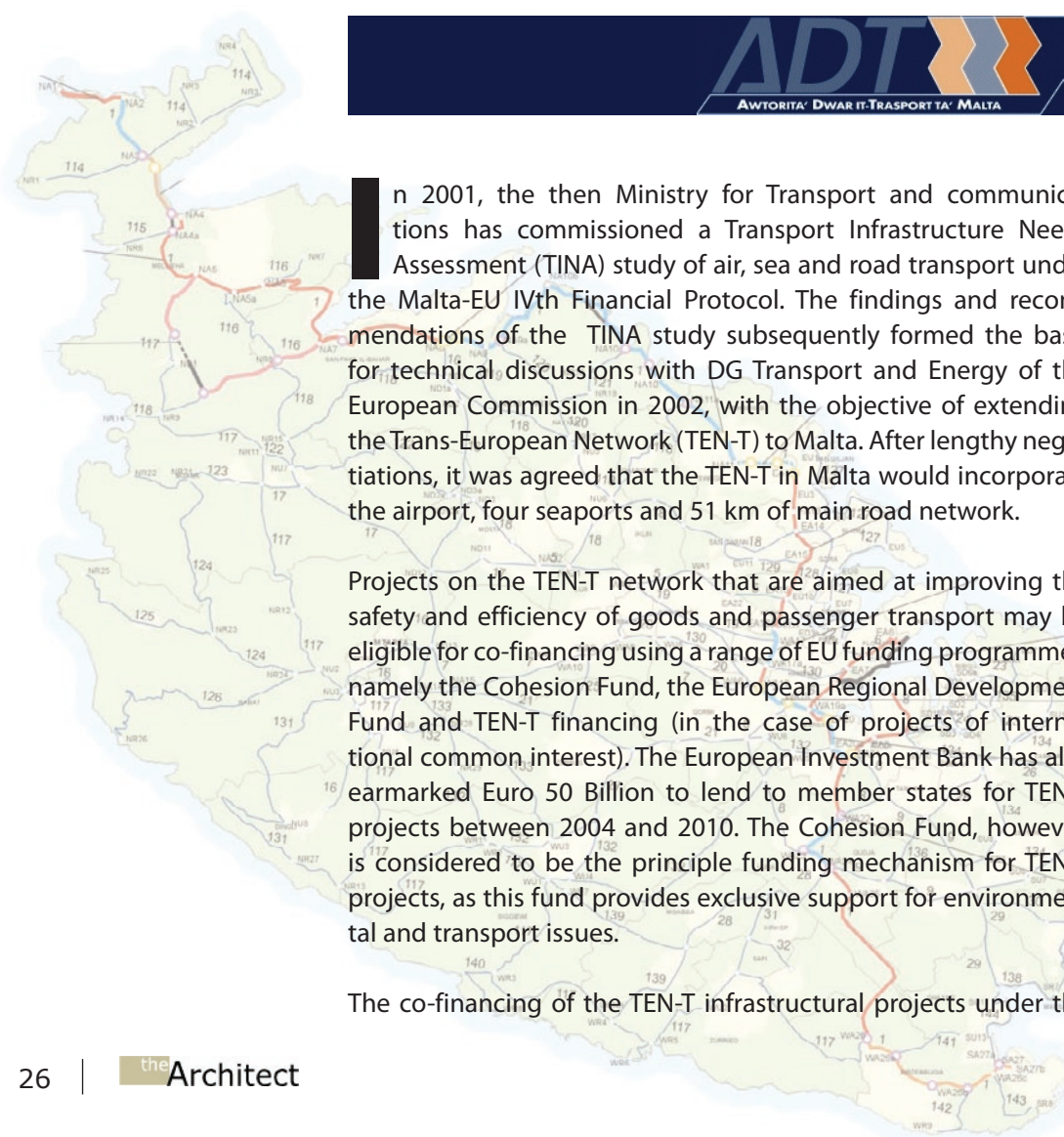
 Heritage Malta

Vaults 15 and 16 of the Pinto Stores were the venue for the first annual international conference organised by Heritage Malta in collaboration with CulturMed. The day conference, held last November, bore the title "Investing in Cultural Heritage." This caught the interest of many enthusiastic participants. The speakers included a number of Maltese as well as foreign presenters who tackled different aspects of cultural heritage. The conference was split into three main parts each with a specific theme dealing with "A Renaissance in Cultural Heritage", "Ensuring a future for our past: investing in Cultural Heritage" and "Cultural Heritage: a source of added value to the national economy." The talks were wide-scope, covering the progress of Heritage Malta, heritage personnel, heritage tourism, digitisation of heritage, heritage accessibility, the sponsoring of local restoration projects by the private sector and heritage sustainability. The size of the Maltese Islands and its

relation to the amount of cultural heritage that it contains was highlighted numerous times with cultural heritage being labelled as the most important resource available locally. Emphasis was put on tourism and on investing in the traveller. Various suggestions were made in order to attract more tourists, and to encourage them to spend more money and time in Malta by using culture as a tool. The potential of the local citizen's potential investment into and consumption of cultural heritage was somewhat neglected. This may have served to render the conference more holistic with respect to its title. With such an ambitious theme being put forward shortly after its recent establishment, Heritage Malta is to be commended for the initiative that it has taken.

The proceedings of the seminar and more information on the work being carried out by Heritage Malta can be found on:

www.heritagemalta.org



Driving for funds

In 2001, the then Ministry for Transport and communications has commissioned a Transport Infrastructure Needs Assessment (TINA) study of air, sea and road transport under the Malta-EU IVth Financial Protocol. The findings and recommendations of the TINA study subsequently formed the basis for technical discussions with DG Transport and Energy of the European Commission in 2002, with the objective of extending the Trans-European Network (TEN-T) to Malta. After lengthy negotiations, it was agreed that the TEN-T in Malta would incorporate the airport, four seaports and 51 km of main road network.

Projects on the TEN-T network that are aimed at improving the safety and efficiency of goods and passenger transport may be eligible for co-financing using a range of EU funding programmes, namely the Cohesion Fund, the European Regional Development Fund and TEN-T financing (in the case of projects of international common interest). The European Investment Bank has also earmarked Euro 50 Billion to lend to member states for TEN-T projects between 2004 and 2010. The Cohesion Fund, however, is considered to be the principle funding mechanism for TEN-T projects, as this fund provides exclusive support for environmental and transport issues.

The co-financing of the TEN-T infrastructural projects under the

cohesion fund is conditional upon the projects being environmentally acceptable and feasible, both in technical and financial terms; in addition such projects must be consistent with the objectives of Brussels.

In February 2004, French Engineering consultants, BCEOM (Societe Francaise D'Ingenierie) were contracted to carry out the required technical and financial feasibility studies and environmental impact assessments associated with projects on the TEN-T in Malta.

The Draft Final Study Report recommends an extensive upgrading programme for our primary road network including nine major interventions to its fabric. The total estimated cost of these improvements amounts to Euros 315 Million, of which Euros 110 Million would be required for the upgrading of tunnels and bridges.

The current phase of the Study involves a major public consultation exercise with the key stakeholders. Project drawings for the preferred options and their associated environmental impact assessments have been published and may be viewed on www.maltatransport.com. The Malta Transport Authority is planning these projects for the funding period 2007-2013.

In-Betweens

Vanja Larberg is a young Swedish architect who graduated at the Chalmers University of Technology in Gothenburg. She recently spent some time training in Malta.

If one stops to study every-day situations, one will oftentimes come across small details that reflect a larger picture. One such instance can be experienced by observing people's shoes on a Maltese bus: a pair of polished black shoes belonging to a man in a suit; a pair of comfortable sandals housing white-socked feet; the latest high-heeled fashion; a pair of flip-flops on a woman wearing a straw hat.

These are a reflection of parallel expectations and parallel worlds. Next to the everyday world in Malta there is the tourist world. Most of the time the two worlds stay distant from each other, but the bus is one of the places where they overlap. Here it is possible for tourists to catch some clues about Maltese society.

They can for example look at the driver's booth and how it has been turned into his own personal space, adorned with football memorabilia, religious symbols, a picture of Elvis, a faded photo of his late parents. The fact that these items have been fixed to the inner walls of the bus, and the very choice of items, give an insight both into the individualised public transport system and the type of person the driver is, thus reflecting a section of Maltese society.

To be able to study these everyday objects triggers curiosity and interest. The space of the bus with its configuration of people and things is an exceptional in-between. It is an in-between in the otherwise socially segregated series of tourist places. These are, although specifically local, dealt with as places in any other tourist destinations, where the focus is on seeing things, and on having seen things when one returns home. The focus rarely is on understanding or participating in what one saw.

This is the line of traditional international mass tourism; a focus on seeing things from the tourist's perspective, with an eye to economical gain for the host country. What if Malta could experiment with another form of tourism? A tourism that sees the potential of the individual tourist engaging in the local scenario and



stepping out of the parallel and indifferent world of international tourism? A tourism that is more focused on cultural exchange than on economical factors?

I am convinced that Maltese tourism not only could change, but has to change. In its present form it is threatening sustainable development. Malta is not a big country, and the impact of over one million tourists per year cannot be underestimated. The massive groups of tourists that come here put a great strain on, for example, the infrastructure and the water supply, and it produces detached and out-of-scale environments. Possibly, tourists should not be dealt with as people who are here for a short time, for whom we provide accommodation that expresses temporality and detachment. Rather, Maltese society could be positively affected and enriched by the range of cultures and experiences of people who are looking to come to Malta. These could be brought into the fabric of society, thus affecting it in other ways than they do today.

The form of tourism that Malta chooses to develop is highly relevant for the architecture and city development of the country. Take Valetta as an example: a city with a lot of potential, but lacking a vibrant city life. The tourists are a constantly present flow during daytime; this flow is however largely restricted to one street, and it is more than obvious that they do not belong to the city.

What if travellers could instead be integrated and spread throughout the city? They could, for example, be given the possibility to live in apartments in the existing buildings, with local people for neighbours. Hence, their presence in every day situations could slowly start to create a potential for new spatial in-betweens; in-betweens which, like the spaces of the buses, allow a mutual curiosity and interest, linking the parallel worlds.

Vanja Larberg