

vitra.



a new partner of DEX

DEX
WORKSPACES

Mdina Road, Qormi, Malta QRM 9011

T: 2277 3000 - E: info@dex.com.mt

Opening Hours: Mon - Fri: 08:30 - 13:00, 14:00 - 18:00 - Sat: 08:30 - 13:00

www.dex.com.mt

contents



■ PRACTICE 04

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

■ FEATURE 12

- 12-15 DLH AWARDS
- 16 40 UNDER 40
- 17 HOME FOR AN ARCHITECT

■ CURRENT 28

- 18 AGM
- 19 VIVENDO
- 20 HERITAGE
- 21 REVIEWS
- 22 INTERNATIONAL EVENTS



the Architect

"These are positive signs of a society that recognises that it has a responsibility for preserving its cultural heritage as a part of its vision for strengthening the future of our country and subsequent generations."

Hon Dr Mario de Marco (see pages 12-15)

Celebrating Architecture!

This issue of "the Architect" is packed with award winning projects from the local scene – and no, it is not just a cliché to get you to read the journal! Over the last few months, a number of projects and the periti responsible for them have been awarded both locally and abroad; from the *Din l-Art Ħelwa* Architectural Heritage Awards, which are now in their 8th Edition (pages 12-15), to the Europe 40 under 40 Awards (page 16), to a special prize by the Ministry of Building of Ulyanovsk Region, Russia, for innovation in traditional architecture awarded to a local project (page 17). Not to mention the five projects which the *Kamra tal-Periti* nominated for participation in the international Mies van der Rohe Award (page 6; see also previous issue) – although none of the five made it to the final shortlist, all are projects which demonstrate quality in architecture and design.

Very often, the profession is criticised for having "ruined" our built environment. However, it is evident from examples such as the ones reviewed in this issue, that there is a wealth of projects which do exactly the opposite – they bring quality and design to their surroundings and contribute towards achieving an urban landscape which is better for all who experience it.

Well-designed projects become assets, rather than liabilities for the neighbourhoods in which they are constructed. They can even create a source of pride for communities that have been forgotten or neglected over time. In more stable areas, good design is important because it can build on the existing qualities of the neighbourhood and blend seamlessly with existing structures. Good design adds economic value in terms of returns, has a positive social and environmental impact and does not have to be expensive.

Good design is not about subjective stylistic decisions or producing extravagant schemes. The appearance of our built environment is important, but good design is about much more than how things look. It is about uplifting communities and transforming how people feel and behave. It is about smart thinking, using resources effectively and imaginatively, and integrating within larger planning and local objectives. Good design is about buildings and spaces which are fit for purpose and will last. It is about creating developments which are compatible and suitable to a location, which respond to their surroundings and which pro-

mote inclusion and cohesions. It is about responding to environmental initiatives and creating spaces and places that a community will enjoy and be proud of.

The *Kamra tal-Periti* has long been advocating the need to promote quality in design, and its message finally seems to have fallen on the receptive ears of both major political parties. At one of the electoral campaign information meetings, Dr Joseph Muscat confirmed his party's commitment to use the vehicle of design competitions for national projects, which will encourage professionals in the field to put forward concept proposals for various projects which, ultimately, are funded by public money, and therefore deserve the best in terms of quality, design and detail. The recently published National Environment Policy, spearheaded by Dr Mario de Marco, also took on board some of the *Kamra's* proposals and, in fact, endorsed the introduction of Design Review Panels, which is conceived to be a voluntary scheme for peer review of projects.

It is the *Kamra's* intention to launch the setting up of Design Review in the coming weeks. Based on the premise that designs can always be improved, design review consists of sessions which are held to provide constructive feedback with the aim of constantly improving design quality and acting in the public interest. With this in mind, design review is not the end of a process but rather should be seen as a step on a journey. Design review offers comments which will lead to improvement and not redesign. The ultimate aim of the process is to improve the quality of our built environment and to support everyone involved in the planning, design and development process, from government and local councils to professionals and clients in achieving better quality.

This is an exciting step which the *Kamra* will be embarking on, and one which promises to provide a platform for the discussion on quality in the built environment to move a step further. Ultimately, the intention is to instil a desire for quality in all who contribute to the development of our urban fabric, and to inspire society and the general public to understand and demand better design.

Simone Vella Lenicker
Editor

NEW COUNCIL 2013

The new Council of the *Kamra tal-Periti* was confirmed during the Annual General Meeting held in December 2012. The new team has a vast programme of tasks and activities before it, and all are enthusiastically working towards continuing to achieve the *Kamra's* mission statement: "To support members of the profession in achieving excellence in their practice of architecture and engineering in the interest of the community." The Council for 2013 is composed as follows:

President – Vincent Cassar; Vice President – Alberto Miceli Farrugia; Honorary Secretary – Simone Vella Lenicker; Council Members – Sarah Anastasi, Keith Cole, Anthony Fenech Vella, Joseph Galea, Malcolm Gingell, Danica Mifsud, and Damian Vella Lenicker.

The *Architect* is the official journal of the *Kamra Tal-Periti*.

It is published on a quarterly basis and distributed with the *MaltaToday* newspaper. The *Architect* is not to be sold separately.

The contents of this journal are copyright. Reproduction in part or in full is forbidden without the permission of the editor.

The opinions expressed by writers of signed articles and letters appearing in the magazine are those of their respective authors, and neither the *Kamra Tal-Periti* nor *MediaToday Co. Ltd* is responsible for these opinions or statements.

TECHNICAL SEMINARS

A technical seminar on green roofs, organised and promoted by ZinCo in collaboration with the *Kamra tal-Periti* was held on the 26 November 2012 at the Westin Dragonara Resort.

Speakers discussed the benefits of green roofs, and the different types of green roofs and their technology.

Another seminar, held on the 31 January 2013, was organised by VIVENDO Group and DEX Workspaces regarding suspended ceiling and raised flooring products, as well as an interesting presentation on Vitra's Citizen Office – see full report on page 19. The Institute for Sustainable Development, at the University of Malta, organised a national conference on Sustainable Mobility in Malta – Transport Research in Practice, which was held on the 30 November 2012 at SmartCity Malta, Ricasoli. This event was part sponsored by the *Kamra tal-Periti*. Proceedings of this conference are available for viewing at www.um.edu.mt/isd/isdconference/2012.

DIALOGUE WITH MEPA

Over the past months, the *Kamra tal-Periti* has continued to dialogue with the Malta Environment and Planning Authority (MEPA) with the aim of continuing to ensure that procedures adopted by the Authority ultimately result in a process which is as smooth as possible. In particular, a pre-consultation meeting was held to discuss MEPA's proposals on the introduction of a modified approach to Renewal Applications and the introduction of the concept of Amended Applications. A number of comments made in such meeting were in fact taken on board, though the *Kamra* still has some reservations on the proposal, which it will be communicating formally together as part of the ongoing public consultation process. Two information meetings were also organised by MEPA wherein the proposals were explained to *periti*. Comments made by *periti* attending such meetings were noted by the *Kamra* and will be included in its position paper to be presented to MEPA shortly.

The *Kamra* also contributed to the public consultation on a draft policy titled "Height Limitation Adjustment Policy for Hotels in Tourism Areas," which proposed a height

relaxation for hotels in certain localities. The *Kamra*, in a position paper endorsed also by *Din l-Art Ħelwa*, expressed grave reservations about the contents of the draft, and discussions are currently underway to explore alternatives with officials from MEPA and the Malta Tourism Authority.

At the end of January, a new Legal Notice was published which allows applicants to request an enforcement concession on a number of illegalities that may be present in their properties. Although the *Kamra* was not consulted prior to the publication of this Legal Notice, discussions are currently being held regarding the content of the Legal Notice and the application procedures to be adopted.

Members of the profession are reminded that they can communicate their comments and suggestions regarding MEPA, its policies and procedures to the *Kamra* through the dedicated email address mepafeedback@ktpmalta.com.

UMAR BUREAU MEETING

On the 14 December 2012, the *Kamra tal-Periti* hosted the third meeting of UMAR's Bureau (Union of Mediterranean Architects) which was held at the Hotel Juliani, with its typical Maltese timber balcony overlooking the idyllic background setting of St Julian's Bay. The Bureau members included President Prof Andre Bekhazi (Lebanon), Vice President Charis Tsouris (Cyprus), Secretary Necip Mutlu (Turkey), Treasurer Anthony Fenech Vella



One of the meetings during the UMAR visit to Malta

(Malta) and member Fabian Listerri (Spain). The choice of a small hotel with good internet facilities, located in the hub of an area that reaches out within walking distance to a variety of ambiances, ranging from the fishing scene to the residential and tourist accommodation as well as the most popular night spot, all of which however are well within a human scale, set the correct mood for a relaxed mood needed for a balanced but difficult meeting which had to review the situation both of the organisation itself and that of its individual members in the light of the overall financial and political situation in the region, as well as to prepare for the upcoming General Assembly in the first months of 2013. Other main issues discussed were UMAR's involvement in the MARIE Euromed Strategic project with the opportunity to have a follow up Co-ordination meeting on the 15 December with the Co-financers, the Built Environment Department of the University and the Ministry for Resources and Rural Affairs. The full day meeting was only interrupted for an afternoon break to allow an official visit to the Secretary general's office of the Parliamentary Assembly of the Mediterranean (PAM), Ambassador Sergio Pazzi, which is housed in Spinola Palace. This opportunity to build up on the invitation which UMAR had received to present itself to the Rabat (Morocco) General Assembly in 2010, lead to an important agreement to place the relations between the two organisations on a more official level, that would open up closer co-operation and mutual participation in each other's activities. The day was concluded with an official dinner, hosted by the *Kamra*, where a copy "Modernist Malta" was presented to President Bekhazi who appreciated the quality of the book and thanked the *Kamra* for its hospitality.

KTP PRESIDENT TO SIT ON THE ACE EXBO



At its General Assembly held in December 2012 the Architects' Council of Europe (ACE) approved the nomination by the *Kamra tal-Periti* of its President, Perit Vincent Cassar, to form part of Council's Executive Board for 2013/14.

Moreover, at the first Executive Board meeting held in January 2013, the Board approved the nomination of Perit Cassar as Assistant Co-ordinator for its Thematic Area 3 (TA3 - Architecture and Quality of Life) that focuses on three Work Groups dealing with the Environment and Sustainable Architecture, Urban Issues and Housing.

This is the second time that Perit Cassar will be sitting on the Executive Board of ACE and involved in co-ordinating the activities of TA3.

EUROPEAN BIOCLIMATIC SCHOOL IN CRETE

The Greek office "EuZen architecture" led by Theodora Kyriafini & Fotini Lymeriadou, and their team made up of Evgenia-Christina Malezi, Ilektra-Theodora Kefalloniti and Alexandra Iosifidou carried off the first prize in the international competition for the design of a European Bioclimatic School in Voutes, Crete. Their project was selected by the jury from amongst the 134 entries submitted. Based on a series of courtyards where the natural ventilation and shading ensures a comfortable environment, the design associates the building principles of the Cretan tradition, use of rough unrefined materials, rammed earth and timber with current technologies to meet contemporary construction needs.

The team comprised of Greek architects

Platon Issaias, Theodosis Issaias, Costandis Kizis & Alexandra Vougia won the second prize and that led by the Canadian architects Taymoore Balbaa & Chris Wong, the third. Two honorary mentions were awarded to Evangelos Ravanos (Greece) and Niculae Grama (Romania) and three special mentions went to Athanasios Bampanelos (Greece), Giorgos Mitroulias (Greece) and Klaus Roloff (Germany). The competition was organised by the Greek School Buildings Organisation (SBO) in association with the International Union of Architects (UIA), through its international Programme Architecture and Renewable Energy Sources (UIA-ARES) and with the support of the Technical Chamber of Greece.

Herakles Droulias, the CEO of SBO, noted that the "success of the competition is reflected not only on the quality of the winning design, but also on the quality and quantity of the entries that SBO received". He also pointed out that "utilising architectural competitions as a tool for innovative design always receives excellent reviews from the architectural community and we expect to set an example for other organisations".

The jury was composed as follows: Antonio Rivero, President of the jury, UIA Vice-President, Region I; Ben Nakamura, architect, Japan, UIA representative; Angela Brady, RIBA President; Nikos Fintikakis, UIA Council member and Technical Chamber of Greece representative; Ferruccio Favaron,



First prize awarded to EuZen architecture



MODERN TRENDS IN NATIONAL ARCHITECTURE

The Danish Cultural Confederation of Foreign Societies (KUKS) organised an International Exhibition of 'Modern Trends in National Architecture', in honour of United Nations' Day. His Royal Highness the Prince Consort is the patron of KUKS.

This cultural event took place at the City Hall of Copenhagen from 24 October to 3 November 2012 and was open to the general public.

Participation by the Embassy of Malta in Denmark was made possible through the kind assistance of Grand Harbour Regeneration Corporation (GHR), Renzo Piano Building Workshop (RPBW), Architecture Project (AP) and the *Kamra tal-Periti*. Two projects were exhibited – the Valletta City Gate Project and the Barrakka Lift Project.

Building on the success of the first wave

of regeneration projects for the Harbour Districts, the Maltese Government had

commissioned an external report in 2006, outlining the potential for the regeneration of a number of sites within the Grand Harbour. An assessment of the landward areas around the Grand Harbour and identification of pockets of land available for possible future development was formally undertaken. In order to spearhead this initiative the Government set up the Grand Harbour Regeneration Corporation plc, which provides focus to the regeneration process and ensures that a holistic approach is adopted, whilst taking into consideration the importance of the historic urban fabric.

DIN L-ART HELWA ONLINE



Din l-Art Helwa

SURVEY

Din l-Art Helwa has published an on-line survey listing 12 crucial issues (there are many more!) which most afflict our natural and cultural heritage. These include over-building, the need to conserve our water resources, the need to stop the destruction of trees, illegal hunting and many more. The data captured will indicate the priorities politicians should set themselves in their programme for the nation's future.



The survey can be accessed on <http://dinlarthelwa.org/public-survey> and will be available until the 21 February, following which the results will be announced at the *Din l-Art Helwa* Annual General Meeting due to be held on the 23 February.

Editorial Note: The Editorial Team is of the opinion that the two most important aspects listed in the survey are the need to give a push to regeneration of our historic urban centres, as well as the idea for government to contribute additional funding for cultural heritage. Are you of the same opinion?

RIBA STIRLING PRIZE 2012

Stanton Williams' Sainsbury Laboratory has won the 2012 RIBA Stirling Prize. The winner was announced at a special event in Manchester on the 13 October 2012.

The building is situated on the northern edge of the University of Cambridge's Botanic Gardens. An architectural promenade forms the heart of a building which celebrates botanical research through interaction, communication and a connection with nature. From the front to the back, the building progresses from a grand,



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

2013: THE YEAR OF AIR

Clean air will be the focus of EU environmental policy discussions throughout 2013. The EU has been tackling air pollution since the 1970s. Steps like controlling emissions of harmful substances into the atmosphere and improving fuel quality have contributed to progress in this area, but the problem still remains. This is mainly as a result of human activities: the burning of fossil fuels and the dramatic rise in traffic on the roads, for instance. As a consequence, air pollution is cited as the main cause of lung conditions such as asthma (there are twice as many sufferers today compared to 30 years ago), and as the cause of over 350,000 premature deaths in the EU every year. Now, the European Commission is adopting a new strategy and has declared 2013 as the year of air, with new proposals on improving air quality across Europe.

The plan is to highlight the importance of clean air for all and to focus on actions to improve air quality across the EU. The European Commission in partnership with the World Health Organization (WHO) Regional Office for Europe is already reviewing the latest health science on major air pollutants such as particulate matter, ground-level ozone, and nitrogen dioxide. The European Commission is also asking EU citizens what they would do to improve air quality in Europe. This novel idea encourages suggestions for an improved policy on air quality. In order to gather views, opinions and ideas, the European Commission has launched a public consultation open until March 4, 2013. People can share their views on ways to ensure full implementation of the existing framework, to improve it, and to complement it with supporting actions. The results of the consultation will feed into a comprehensive review of Europe's air policies due in 2013. Further information about the consultation is available at: http://ec.europa.eu/environment/consultations/air_pollution_en.htm.

Source: MEUSAC

OSCAR NIEMEYER

Brazilian architect Oscar Niemeyer passed away in São Paulo, on 5 December 2012, at the age of 104. In collaboration with Lucio Costa, he designed his country's new capital city, Brasília, and realised its main buildings. He was the architect for the United Nations headquarters in New York, and that of the communist party in Paris, along with a number of prestigious structures in Brazil. Condolences from colleagues around the world were received at the UIA general secretariat in Paris, among them messages from UIA immediate past president Louise Cox, former UIA president Vassilis Sgoutas, and Docomomo president Anna Tostoes. UIA president Albert Dubler eulogized this undisputed master of 20th century architecture in a message addressed to the



Photo by Sergio Moraes - Reuters

president of the Institute of Architects of Brazil Sergio Magalhaes stating that "The world community of architects has lost a symbolic figure, an immense creator, a man of action, a man of heart."

MIES VAN DER ROHE AWARD 2013

The European Commission and the Fundació Mies van der Rohe have announced the five finalists who will compete for the 2013 European Union Prize for Contemporary Architecture – Mies van der Rohe Award. In total, 335 works in 37 European countries were nominated for the award. An expert jury drew up the final shortlist (details below). The overall winner of the Prize, as well as the 'special mention' award for best emerging architect, will be announced in May, with an award ceremony on 6 June at



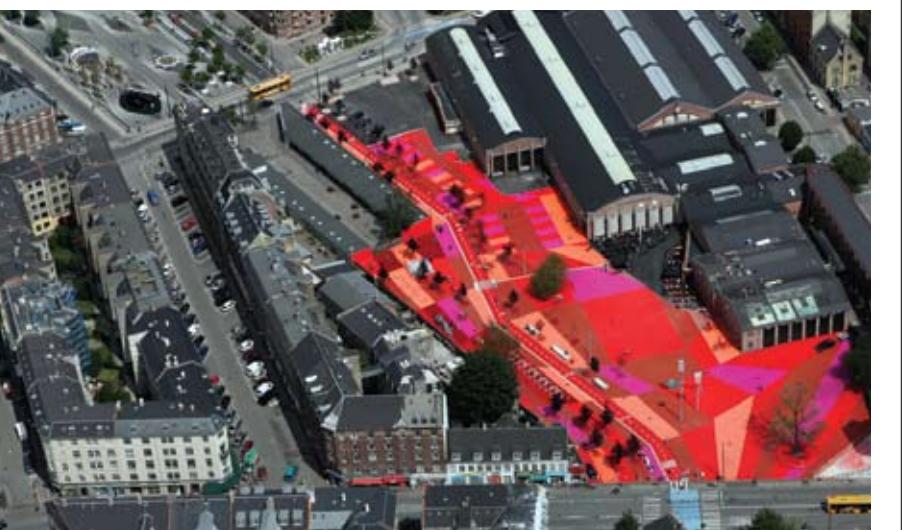
Harpa - Reykjavik Concert Hall & Conference Centre, Reykjavik, Iceland by Batteriid architects; Henning Larsen Architects; Studio Olafur Eliasson. Image by Nic Lehoux



Market Hall, Ghent, Belgium by Robbrecht en Daem architecten; Marie-José Van Hee architecten
Image by Petra Decouttere

the Mies van der Rohe Pavilion in Barcelona, Spain.

"I would like to congratulate all the architects who were nominated and the finalists in particular. We have an enormous wealth of talent in European architecture, which is a shining example of our dynamic cultural and creative sectors. At the same time, we recognise that the architecture industry faces significant challenges resulting from the economic slowdown. The European Commission and Mies van der Rohe Foundation are committed to supporting the sector which makes a significant contribution to the economy and job creation, as well as being a creator of beauty and force for cohesion for our society. We will continue to support architecture, including through this prize, through the future Creative Europe programme," said



Superkilen, Copenhagen, Denmark by BIG Bjarke Ingels Group; Topotek1; Superflex
Image by Superflex

Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth.

The five finalists are:

- Market Hall, Ghent, Belgium by Robbrecht en Daem architecten; Marie-José Van Hee architecten
- Superkilen, Copenhagen, Denmark by BIG Bjarke Ingels Group; Topotek1; Superflex
- Harpa - Reykjavik Concert Hall & Conference Centre, Reykjavik, Iceland by Batteriid architects; Henning Larsen Architects; Studio Olafur Eliasson
- House for Elderly People, Alcácer do Sal, Portugal by Aires Mateus Arquitectos
- Metropol Parasol, Seville, Spain by J. Mayer H.

As in previous years, the Kamra tal-Periti



House for Elderly People, Alcácer do Sal, Portugal by Aires Mateus Arquitectos
Image by FG SG

was invited to nominate five projects for consideration by the jury of the Mies van der Rohe Award, the principal objectives of which is to recognise and commend excellence in the field of architecture and to draw attention to the important contribution of European professionals in the development of new concepts and technologies. The Prize also sets out to promote the profession by encouraging architects working throughout the entire European Union and by supporting young architects as they set off on their careers.

The Kamra issued a call for local professionals to submit their projects for consideration, and received five responses – all five were, in fact, nominated as follows: TreeHouse, a residential adaptive reuse project by Perit Monica Audrey Galea, in collaboration with Perit Anthony Galea; Aragon House Business Centre by BCS Periti; Hanging Home by Chris



Metropol Parasol, Seville, Spain by J. Mayer H.
Image by David Franck

Briffa Architects; Quantum House, designed by Perit Dr Pierre Farrugia in collaboration with Mr Maik Metz; and Architecture Project's submission which consisted of a re-use and conversion project at St Barbara's Bastion in Valletta.

Full details on all submissions and the finalists can be found at www.miesarch.com.

MALTA BUSINESS NETWORK

The Malta Business Network Property and Development Group met recently in London for drinks. The group, which brings together property and development professionals, is a community group within the Malta

Business Network (MBN). An initiative of the Malta High Commissioner in London, HE Mr Joseph Zammit Tabona, the MBN is a growing business community that acts as a meeting place for professionals and business organisations, and aims to maximise networking and business opportunities between its members. The Property and Development Group meets in London on a regular basis on the last Thursday in February, May, August and November. For more information on the Malta Business Network or the Property and Development group, please email info@maltabusinessnetwork.com or visit www.maltabusinessnetwork.com.



From left: Dr. Michael Gera, Dr. Mauro Overend (University of Cambridge), Architect Anna Tennent (Alive in Space), Perit Brenda Agius, Perit Charles Saliba (EC Harris LLP), Herbert Micallef (Transport for London), Bernard Roccia (Forcia Ltd.), Perit Konrad Xuereb (Arup) and Simon Galea (ParcourFM).

LETTERS BEING FRIENDS WITH ARCHITECTS...

... has rubbed off on me in such a way that I see buildings around me in different light than before. When I look at a building, I do not just see the building itself but also a whole process that led to the building being what it is now. The planning stage, making sure that the exact measurements are applied whilst taking into consideration the client's needs and that the rules and regulations of the relevant planning authority are respected. To mind also come the application and acceptance/rejection stage and the resultant alterations that are required, as well as the building process itself, which involves not only the right choice of materials but most importantly of all that the architect's plans are respected.

As a result of having spent years with budding architects as well as established ones, working on different aspects and areas of architecture, I have been taught the painstaking process that designing a building involves and have now come to understand and appreciate all the efforts required in erecting a building. From the religious niche in a forgotten corner of a small village to the biggest and most recognisable building, accurate planning and thought are required for the work of architecture to take shape, be accepted and form an integral part of the village or city in which it is found. Amassing a collection of photos of buildings in various cities, towns and villages that I have had the opportunity to visit, is another side effect of being friends with architects. Whilst not leaving out the human element, taking photos of buildings that catch one's

NICHOLAS FARRUGIA

Letters to the Editor

Letters from our readers to be considered for publication are most welcome. Letters for inclusion in Issue 62 are to reach us by the 30th March 2013. Please write to: The Editor, "the Architect", Kamra tal-Periti, The Professional Centre, Sliema Road, Gzira GZR 1633, or send an email to thearchitect@ktpmalta.com. All contributions will be acknowledged.



The juxtaposition of old and new or Smart City from a different angle



White Rocks complex - gutted but still standing strong (Photograph by Nicholas Farrugia)



Survey on Architectural Policies in Europe



MALTA ONE OF THE 17 EUROPEAN COUNTRIES STILL PLANNING TO ADOPT AN ARCHITECTURAL POLICY

Background

The first official document on architectural policy at a European level was the EU Directive on the mutual recognition of diplomas, certificates and other evidence of formal qualifications in architecture, approved in 1985 (1). Inspired by the first article of the 1977 French Law on Architecture (2), the EU Directive states that "architecture, the quality of buildings, the way in which they blend in with their surroundings, respect for the natural and urban environment and the collective and individual cultural heritage are matters of public concern". In November 2000, under the French EU Presidency, the Ministers of Culture adopted the proposal of a Resolution on Architectural Quality in Urban and Rural Environments. The Resolution was formally adopted by the EU Council on 12 February 2001 and recognises the importance of architecture to improve the quality of the day-to-day environment in the life of European citizens (3).

In May 2007, the European ministers responsible for Urban Development approved the Leipzig Charter of Sustainable European Cities.

Within the scope of an integrated urban development policy it mentions that the "quality of public spaces, urban man-made landscapes and architecture play an important role in the living conditions of urban populations" (4).

The Survey covers 33 European countries: 27 Member States of the European Union, 4 official EU candidate countries (Croatia, Iceland, former Yugoslav Republic of Macedonia and Turkey) and 2 outside EU countries (Norway and Switzerland). In Belgium and in the United Kingdom, their regions have replied separately. As a result the Survey target group increased to a total of 37 administrative structures.

Findings

Half of the 37 administrative structures surveyed have adopted an official document outlining government policy on architecture. In the other half, 14 administrations, including Malta through the initiative of the *Kamral-Periti*, are planning to develop a document, while 5 administrations mentioned that they are not planning to develop one.

especially in research, economic and social cohesion, sustainable development and education policies" (6).

European Forum for Architectural Policies

The European Forum for Architectural Policies (EFAP) originated from an international meeting on architecture policies promoted by the Dutch EU Presidency in 1997, which gathered representatives from governmental agencies, cultural institutions and professional organisations to exchange views and experiences on architectural policies.

In 2005, the EFAP undertook a Survey to review the impact of the Council Resolution on Architectural Quality in the Urban and Rural Environments. The Survey concluded that the Council Resolution has had a positive impact on the development of architectural policies by individual EU Member States since it was formally adopted in 2001 (7). In 2011, six years after the first Survey, the EFAP repeated the Survey in order to measure the impact of the Council Resolution ten years after its adoption. The Survey also reviews the impact of the Council Conclusions on Architecture: Culture's Contribution to Sustainable Development, three years after its adoption.

Looking at the progression of national architectural policies in the European Union, like other public policies a process of Europeanization is occurring, where, through bench-marking, each country learns from the other and makes a greater convergence between the policies possible. Nevertheless, the nature and content of the policies cannot be divorced from the constitutional, administrative and political framework in which the policy was developed.

Therefore, it is possible to conclude that the European Council Resolution (2001) and Council Conclusions (2008) on architecture are having a positive impact in encouraging the Member States to promote architectural quality as a condition to improving the quality of life of European citizens. Additionally, the two EU Council documents are important to the legitimisation of the architectural policies already published and most important to the stimulation of the ones that are currently being developed.

Conclusions

In the last 30 years there has been a growing recognition of the importance of architectural quality for social and cultural development, wealth creation and economic well-being. To support this goal, several European countries have been developing architectural policies to promote spatial design excellence and raise public awareness of the importance of the built environment. Reflecting on the wide diversity of cultures across the European Union, some Member States have developed initiatives and actions addressed to clients and stakeholders, others have produced guidance and educational programmes, while others have promoted new architectural cultural agendas oriented to the general public. The differences in approaches result from the Member States still differing in many aspects: historical development, political/legal systems, cultural and social backgrounds. Nonetheless, it is possible to identify a growing tendency for the development of architectural policies, with the national, regional and local governments assuming a catalytic role.

Looking at the progression of national architectural policies in the European Union, like other public policies a process of Europeanization is occurring, where, through bench-marking, each country learns from the other and makes a greater convergence between the policies possible. Nevertheless, the nature and content of the policies cannot be divorced from the constitutional, administrative and political framework in which the policy was developed.

Therefore, it is possible to conclude that the European Council Resolution (2001) and Council Conclusions (2008) on architecture are having a positive impact in encouraging the Member States to promote architectural quality as a condition to improving the quality of life of European citizens. Additionally, the two EU Council documents are important to the legitimisation of the architectural policies already published and most important to the stimulation of the ones that are currently being developed.

The full text of the Survey on Architectural Policies in Europe can be downloaded from www.efap-fepa.eu

References:

- (1) *Council Directive 85/384/ EEC of 10 June 1985 on the mutual recognition of diplomas, certificates and other evidence of formal qualifications in architecture, including measures to facilitate the effective exercise of the right of establishment and freedom to provide services*
- (2) *French Law on Architecture no.77-2 of 3rd January 1977*
- (3) *Council Resolution on Architectural Quality in the Urban and Rural Environments (2001/C 73/04)*
- (4) *Leipzig Charter of Sustainable European Cities adopted by the European ministers on 24 May 2007*
- (5) *European Parliament Resolution on the follow-up of the Territorial Agenda and the Leipzig Charter*
- (6) *Council Conclusions on Architecture: Culture's Contribution to Sustainable Development (2008/C 319/05)*
- (7) *The Report of the EFAP Survey conducted in 2005 is available for download on the EFAP website: www.efap-fepa.eu*

New team, new challenges

New scholastic year, new courses, new objectives! The months of October and November routinely brings these new elements, year after year. Last October also gave a new boost to the SACES team. For the past few years, SACES elections were held in April or May. For the academic year 2012-2013, a decision was taken to hold the elections in November so that the newly elected team may conclude its term with the biggest event in the SACES year - the weekend workshop for students. In this way, the team would have had a whole year of working experience, together as a team and with their contributors, rather than facing the organisation of the workshop at the beginning of their term.

The new team for 2012-2013 was chosen, and the year began to roll on. After a handover from the old team, the new members got to grip with their new tasks! The new team has set out its goal for the academic year, not just looking forward to the summer vacation and a well deserved break, but to continue to build on its knowledge, opportunities and new approaches!

Our first event was "Shooters with the tutors", which has now become one of our staple events - a Christmas gathering, where we share discuss and socialises with our tutors over a bottle of wine (or two). This event was a great success, with a good attendance of students and tutors alike. As of February, SACES will continue with "Archibabbles", a series of debates launched last year, which will deal with a number of topics relevant to our future careers - architects, project managers and other professionals will be invited to share their knowledge and experience with us, the future generation of architects and civil engineers.

The SACES team for 2012-13 is composed as follows:

*President: Adrian Cassar
Vice-President: Andrew Borg Wirth
Secretary: Suzie Mifsud
Treasurer: Felic Micallef
PROs: Izaak Mifsud / Jean Vella
Events coordinators: Malcolm Tong / Fabio Scicluna
International affairs: Lucia Calleja*



The SACES Workshop

The most anticipated event of the year for an architecture student has to be the SACES Workshop. It is a weekend packed with activities that are sure to make the avid architecture student leave with plenty of memories and experiences gained. Every year the workshop is held in a remote location, where the students are free to collaborate in teams to design and create a project related to the Workshop's particular theme. The theme for the last workshop was (appropriately so) "The End of The World" and the location chosen to host this apocalyptic event was the abandoned Fort Ricasoli. This splendid fort once defended our islands from foreign onslaughts approaching the Grand Harbour, but in the present day it is used

mainly by the film industry as location for their sets. The location has been the stage for famous films such as Gladiator, Troy, Agora and Julius Caesar, and its lost-in-time characteristics as well as its vast spans of space were perfect to host this event.

During the workshop, architecture students as well as graduates who still hold this event close at heart, come together as individual teams, each with the task of building or developing an idea related to the theme. Teams either proposed a post-apocalypse project or a pre-apocalypse one, with each team bringing forth its ideas and manifesting them through a physical structure. After a day of creative work and toiling with tools and materials,

the whole place focused on the celebration party that will most surely be one for the books - over five hundred people attended, and it was one of the most successful parties organised by University Student Associations.

The subsequent morning, after a slow but steady awakening, the students and mentors got back to work finishing their projects, which were presented on Sunday afternoon, to each other as well as other honorary guests. All the work in the end is always worth the effort, as all of the participants leave satisfied that they have savoured the experience and already look forward to the next one. The Workshop is undoubtedly an experience not to be missed!

DIN L-ART HELWA - ARCHITECTURAL HERITAGE AWARDS VIII

BY PERIT DR CONRAD THAKE

The eighth edition of the *Din L-Art Helwa* Heritage Awards have recently been announced in what is now an established annual fixture. The award scheme rewards excellence in architectural projects which contribute in a meaningful way towards the revitalisation of our built heritage. The ethos of the scheme has always been that architecture can be innovative, creative and above all sustainable even when working within the context of our historic built environment. Excellence in architecture goes beyond sheer technical competence and discipline, but highlights creativity, innovation and synergy of the new with the past.

This edition attracted a record number of submissions, with ten entries of a high calibre being submitted. The projects



Fortifications Interpretation Centre. Photos: Restoration Unit, MRRA



Din l-Art Helwa

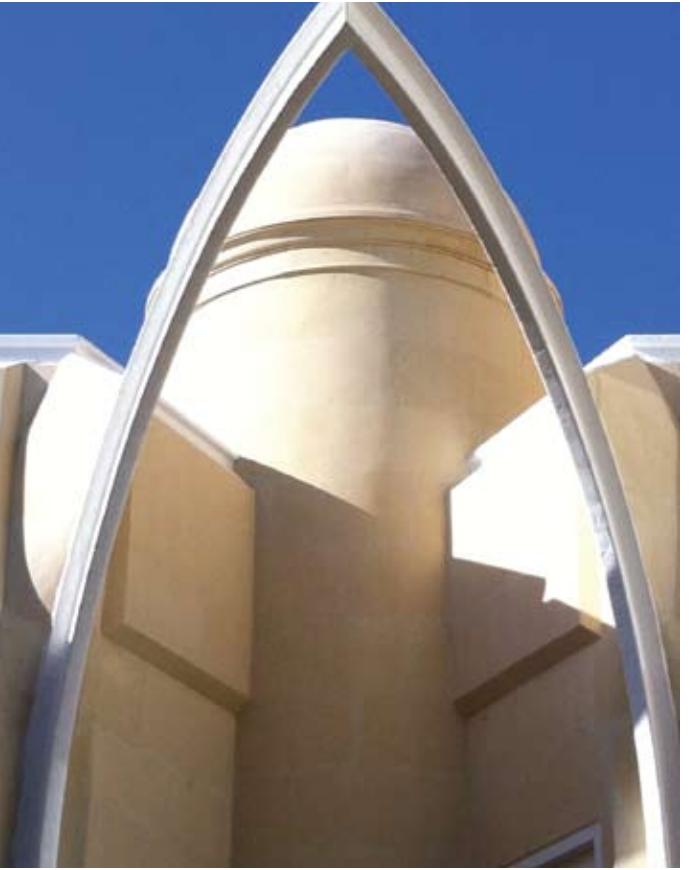
respecting the historical memory of the building. The five entries in this category included the conversion of a spacious 19th century townhouse along St Barbara Bastion, Valletta into a combination of a state-of-the-art office and residential penthouse; the rehabilitation of an imposing and multi-levelled 17th century palazzo in St Paul Street, Valletta into offices and residences; the conversion of a vernacular building into a modern residence in Siggiewi; the rehabilitation and re-use of a 17th century palazzo in Birgu as a five-star tourist heritage accommodation; and a comprehensive make-over and re-design of the former IHC premises into the new Malta Enterprise Office in Gwardamangia. The prix d'honneur for Category B was

awarded for the conversion and imaginative rehabilitation and re-use of Palazzo Vittoriosa in Birgu. Perit Gilbert Buttigieg was commended for the sensitive conversion of this palazzo into an upmarket tourist heritage accommodation and for the modern interventions that did not compromise the integrity of this historic property. This project could serve as a model example for the restoration of properties in Valletta and the Three Cities that could enhance the tourism product at the higher end of the spectrum. Two diplomas were also awarded in this category. The talented Perit Matthew James Mercieca was the recipient of one of these awards for his imaginative conversion of a humble vernacular building in a traditional

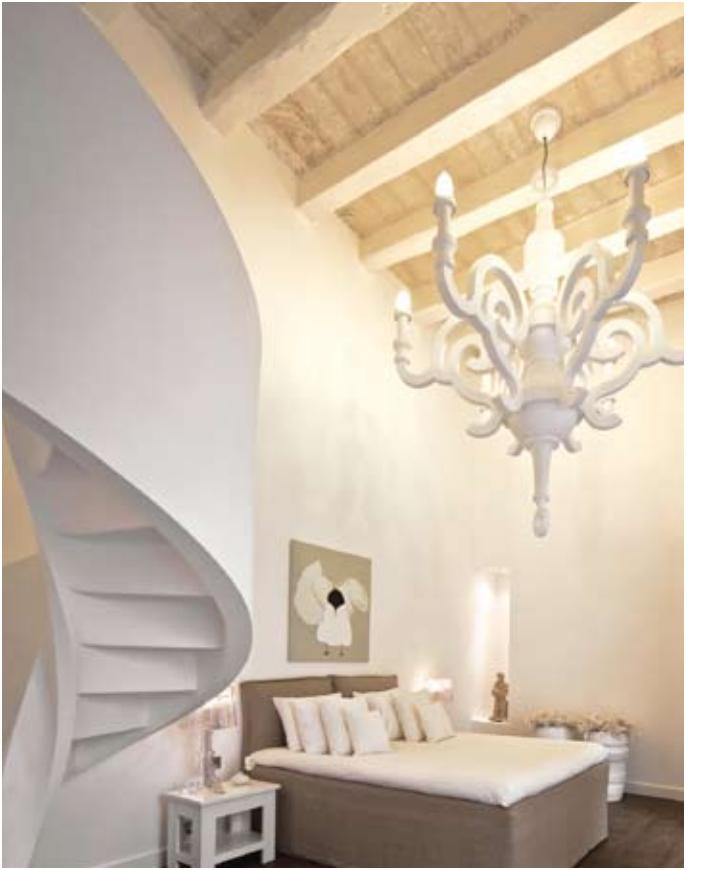
alley in Siggiewi. The project entitled "Age Skewing Age" combines a mix of modernist interventions and an extension that interacts dynamically with the original fabric of the vernacular building. The second diploma was awarded to Perit Reuben Lautier and renowned interior designer Mark Pace of Pace*Lautier Design Workshop for the total remodelling and refurbishment of the former IHC premises as the new Malta Enterprises Offices in Gwardamangia. The building dates to the 1960s and is part of the vast former St Luke's Hospital complex. This is a fine example of a post-Second World War era building that was deemed worthy of conservation and re-adaptation to a different use. One hopes that this will serve as the impetus for a similar design approach for the rest of the former hospital complex.

There were four entries in Category C – a restoration and conservation project which achieves as far as possible its objectives in conformity with the original physical state of the building, and carried out on the basis of a rigorous and scientific restoration methodology. These were the "Swiss Urban Factory" in Valletta, the Malta at War Museum at Couvre Porte in Birgu, the Santa Cecilia Chapel in Ghajnsielem, Gozo, and "Villa Siggiewi", the seat of the Siggiewi Local Council.

The prix d'honneur for Category C was awarded to the NGO, *Wirt Ghawdex* for the excellent restoration and conservation of the late medieval Chapel of Santa Cecilia at Ghajnsielem, Gozo. The historic chapel was in a dilapidated and structurally precarious state following a arson attack by vandals. This restoration project involved highly challenging technical issues, specifically the stabilisation of all the walls, the reinstatement of the collapsed external masonry skin of the western wall, as well as the partially collapsed roofing slabs. Through perseverance and diligence, *Wirt Ghawdex* saved for posterity one of the finest examples of medieval architecture in Gozo. Dr David Mallia conducted the historical research on the chapel and an ensuing publication, whilst Perit Ivana Farrugia supervised the restoration process.



Palazzo Vittoriosa . Photos: Gilbert Buttigieg



spanned a wide and diverse spectrum of building typologies, from large stately houses to the vernacular, dilapidated segments of military fortifications to a medieval-era chapel. The prix d'honneur for Category A which relates to major regeneration projects was awarded to the Restoration Directorate within the Ministry for Resources and Rural Affairs for the "Fortifications Interpretation Centre" to be called "The Fortress Builders." The segment of fortifications dating to the time of the Knights, along Biagio Steps and overlooking Marsamxett Harbour, had been in a derelict and dilapidated state for quite a few decades. Periti Norbert Gatt and Tabitha Dreyfuss, together with military historian Dr Stephen Spiteri, were instrumental in overseeing the project. The large-scale project involved the restoration of the vaulted spaces of the Hospitaller's warehouses and the construction of a new annex which were combined to create vibrant spaces for the Fortifications Interpretation Centre. It included the reopening of access to the bastion enceinte with panoramic views over Marsamxett Harbour, and the installation of a lift linking public access from St. Mark Street to Melita Street. This project coupled with an ambitious restoration programme of the adjoining line of fortifications has the potential to be a catalyst for urban regeneration in an area of Valletta which has been neglected. Besides the centre has an important didactic and educational role in enhancing the appreciation of fortification and military defences of Malta



Malta Enterprise offices. Photos: Pace*Lautier Design Workshop



There were four entries in Category C – a restoration and conservation project which achieves as far as possible its objectives in conformity with the original physical state of the building, and carried out on the basis of a rigorous and scientific restoration methodology. These were the "Swiss Urban Factory" in Valletta, the Malta at War Museum at Couvre Porte in Birgu, the Santa Cecilia Chapel in Ghajnsielem, Gozo, and "Villa Siggiewi", the seat of the Siggiewi Local Council.

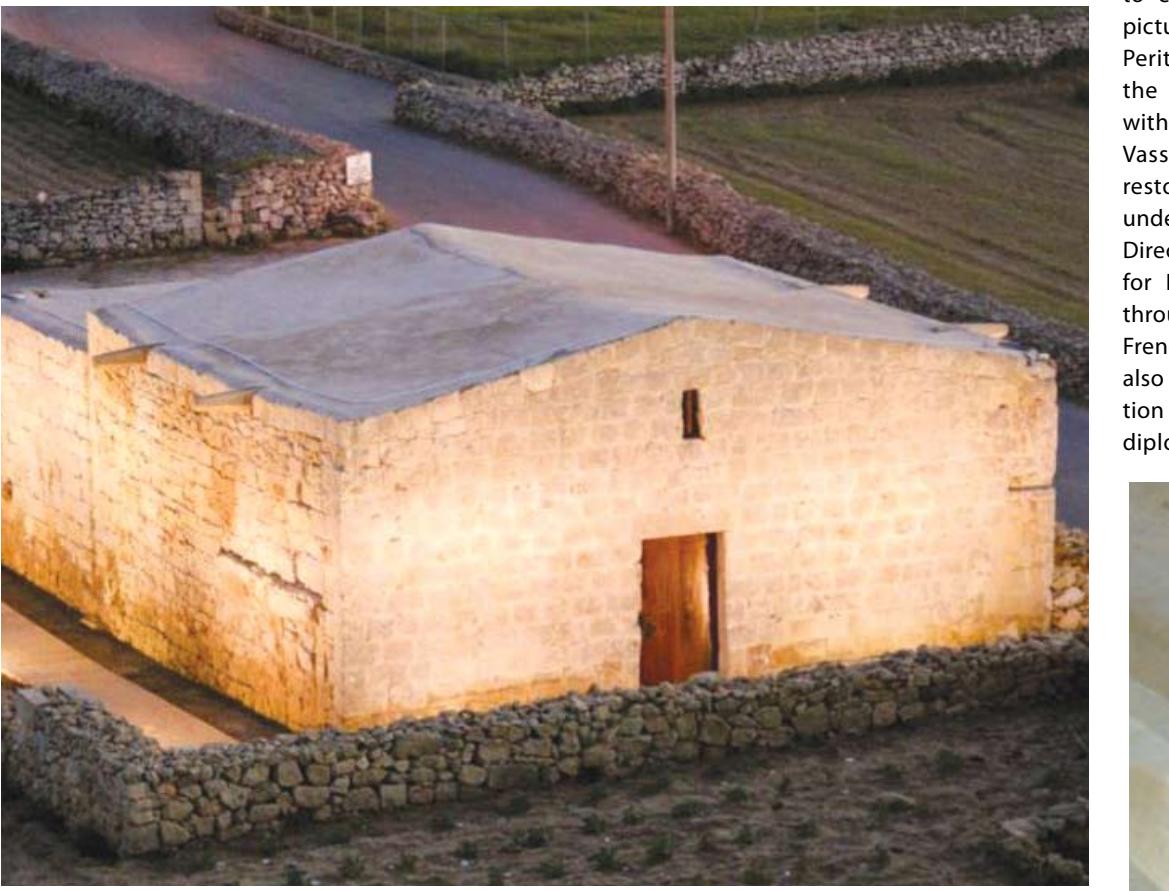
There were also two diploma awards in this category. The restoration and conservation of Villa

Siggiewi as the new seat of the Siggiewi Local Council, doubling up as a local day centre for the

elderly, health centre, as well as the council offices and meeting hall. The restoration and con-

servation of a stately home has given back architectural integrity to a building that served to embellish one of the most picturesque squares in Siggiewi. Perit Edward Said coordinated the renewal works, together with Periti Neil Felice and Andrea Vassallo Cesareo, whilst the restoration of the facade was undertaken by the Restoration Directorate within the Ministry for Resource and Rural Affairs through a team led by Perit Jean Frendo. Mayor Karol Aquilina was also instrumental in the completion of this project. The second diploma was awarded to Perit

Paul Camilleri for the restoration and conservation of the 'Malta at War' Museum and underground World War II shelters at Couvre Porte, Birgu under the auspices of the Fondazzjoni Wirt Artna. The philosophy of integrating detached parts of a historical building through acquisition, inter-connection and restoration, to allow for its appreciation as a unified whole, as well as the use of best-practice in the creation of a visitor-friendly museum is deserving of the highest praise. The overall *Din L-Art Helwa* Silver Medal for 2012, being the most prestigious award and signify-



Santa Cecilia Chapel. Photos courtesy of Din l-Art Helwa.



War Museum. Photo courtesy of Din l-Art Helwa



Age Skewing Age. Photos: MJMDA

ing the project deemed most worthy of all the submissions, was awarded to the Fortifications Interpretation Centre - "The Fortress Builders."

During the awards ceremony *Din l-Art Helwa* president Simone Mizzi praised "the fine crop of laureates", describing the awards as the "Oscars" for architectural

heritage in Malta. She thanked all the participants "for taking up the challenge to save our heritage". The Minister for Tourism, the Environment and Culture, Dr Mario de Marco, who presided over the awards ceremony, in his speech reflected that "in recent years we have experienced considerable advances in our



Villa Siggiewi. Photos: Edward Said

cultural heritage sector. These advancements were accompanied by an increasing interest from entities and the public in the improvement of several sites and historical buildings. These are positive signs of a society that recognises that it has a responsibility for preserving its

strengthening the future of our country and subsequent generations."

The awards jury was composed of Maria Grazia Cassar (chairperson), Martin Scicluna, Keith Sciberras, Perit Joanna Spiteri Staines and Perit Conrad Thake (as nominated representative of the *Kamrat-Periti*).

Europe 40 under 40

Europe 40 Under 40® is an annual awards program that celebrates the next new talented generation of European architects. The program is directed to support new and emerging design talent that will influence the near future of European architectural design, thinking, and theory with the direct consequence of impacting future environments and future European and international cities. The key is to bring wider recognition to 40 of the most promising emerging architects working in the European Union and other countries inside Europe, fostering and encouraging new talent and new creative thinking at the forefront of tomorrow's profession.

Every year, architects under the age of 40 are invited to submit projects (built or unbuilt) to be judged by a panel of distinguished architectural practitioners, developers, architectural journalists, educators, and critics. Participating architects under 40 can be either working as individual practitioners or collaborating inside an established firm as the principal lead designer of the projects submitted.

Projects include corporate architecture, skyscrapers, institutional projects, religious buildings, civic and political structures, planning projects, urban renewal, restoration/renovation, residential architecture for single family and multi-family dwellings, stores, residential or commercial interiors, sports and transpor-



Hanging Home 2011 - a completed residential project in Naxxar designed for a family of three

tation centers, and public environments. Submitted projects are judged on the merit of design innovation with the emphasis of pushing the envelope beyond conventional methods and exploring new theories, ideas, and approaches to contemporary design. Additional criteria for evaluation includes the use of the latest building technologies, the investigation of new materials, the incorporation of energy conservation and environmental consciousness in design, a practical sensitivity to the environment and to urban and rural surroundings and conditions, and a forward-thinking respect for "green design" as mandated by the European Union.

One of the winners of the 2012 edition of the award was Perit Chris Briffa, who set up his own practice in 2004 in Valletta. "the Architect" caught up with him to learn more about this experience.

Was this the first time you took part in the 40 under 40 awards?

We submitted work just once previously, but that was a while ago and the number of projects we've worked on has grown substantially since then.

What was the competition process – were you expecting this result?

The European Centre for Architecture Art Design and Urban Studies begin receiving submissions in 2011. We submitted three projects of ours during this time period in a

single bundle. A panel of European judges began reviewing entries from all of Europe, after which there was a selection period. The board of judges eventually declared 40 winners from a number of European countries and we, as it turns out, were one of them. As for expecting this result, as it is with these things, it came as a pleasant surprise!

How does it feel to have been nominated as one of the finalists?

It's always a rewarding feeling to have one's hard work acknowledged, and satisfying to note other professionals in the field find our work appealing. It's a humbling experience.

A well deserved recognition!



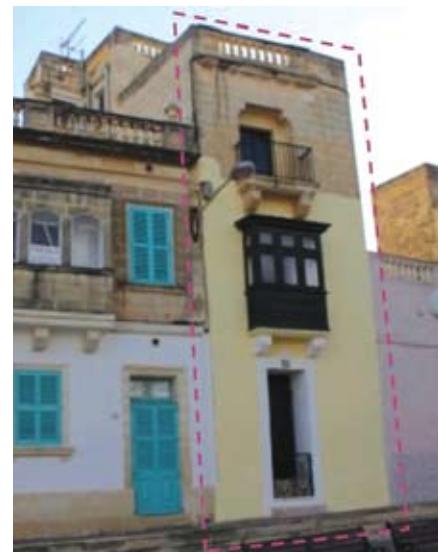
Haiti Cathedral 2012 - Recent competition proposal for the rebuilding of the Port-au-Prince Cathedral, in collaboration with Richard England

2012 - 40 UNDER 40 WINNERS LIST Europe's Emerging Young Architects and Designers

KEVIN CHU	UNITED KINGDOM
JEROME VILLEMARD AND ERIC BARTOLO	FRANCE
MAGARCH, JURI TROY	AUSTRIA
NICOLAS TOURY, ANTOINE VALLET	FRANCE
ALEKSANDAR JANKOVIC	FRANCE
JOHANN FROELIGER	SPAIN
JAINE MAGÉN AND FRANCISCO J. MAGÉN	AUSTRIA
LUKAS GÖBL	DENMARK
ULRIK RAYFFE	ITALY
BERARDO MATALUCCI	FRANCE
BERRANGER JEROME	SPAIN
PEPE GASCÓN	FRANCE
STURARI JONNY, KOHLS JOHAN, PETIT CAMILLE	BULGARIA
VLADO VALKF	TURKEY
BASAK AKKUYUNLU	FRANCE
CARLOS BARBA	POLAND
ROMAN RUTKOWSKI	FRANCE
SAMUEL DELMAS	PORTUGAL
PEDRO CAMPOS COSTA	THE NETHERLANDS
MARIN SCHENK	GERMANY
JAN THEISSEN, SONJA NAGEL	THE NETHERLANDS
BART REUSER	THE NETHERLANDS
ANNEMIEK BLEUMINK	THE NETHERLANDS
MICHEL SCHREINEMACHERS	GREECE
YIANNA BOULIOUKOU	FRANCE
BENJAMIN COLBOC	FRANCE
VOINCHET	FRANCE
VINCENT STÉPHANIE	FRANCE
PALATRE OLIVIER ET TIPHANE LECLERE	MALTA
CHRIS BRIFFA	FRANCE
FREDERIC CHARTIER	TURKEY
DERIN SARIYER	GERMANY
CHRISTIANE BAUSBACK	GERMANY

For further information on the winners and their work visit www.chi-athenaeum.org

A Home for an Architect



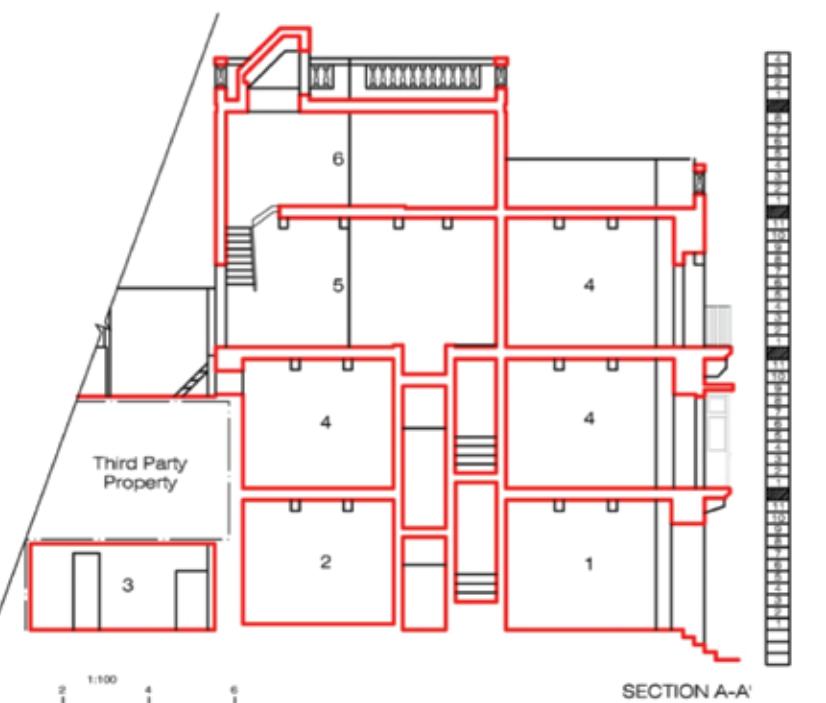
A Home for an Architect at 20, Misrah Is-Sliem, Zabbar

Alterations and extension to a sub-standard, small, terraced house at 20, Misrah Is-Sliem, Zabbar, received a special prize by the Ministry of Building of Ulyanovsk Region, Russia, for innovation in traditional architecture. It was one of 162 projects submitted from 11 countries during the Exhibition-Competition held at InterArch2012, the Thirteenth Triennial of the International Academy of Architecture held last May in Sofia under the auspices of the President of Bulgaria Rosen Plevneliev and Director-General of UNESCO Irina Bokova (1). The International Jury, chaired by Georgi Stoilov (Bulgaria), had as members Pierre-Andre Dufetel (France), Juhani Pallasmaa (Finland), Paul-Andre Tetreault (Canada), Amedeo Schiattarella (Italy) and Mikhail Khazanov (Russia).

The Laureate Prize was received by Lino Bianco, the Perit responsible for the design and restoration intervention. The award was presented by George Stoilov, President of International Academy of

Architecture. Although located in one of the most sought after squares in Zabbar, this house could not be sold due to its size and condition. Erected prior to 1880, it is constructed in traditional masonry and roofed over by masonry ceiling slabs (*xorok*) supported on timber beams. Nearly a fifth of the site area is taken by walls. In 1997, it was purchased by Perit Bianco to set up his residence. The architectural work involved included effecting alterations and extension to meet contemporary standards for a home. The philosophy of restoration and rehabilitation applied merges the theory of restoration of Cesar Brandi with the spiritual science of Rudolf Steiner. It was designed, and truly functions, as a place for the soul, a theme which Christopher Day develops in his seminal publication bearing same phrase as title.

Passive solar techniques integrated with north lighting scoops ensure a nice breeze in summer, whilst maximising daylight



1. Sitting Room, 2. Dining Room, 3. Kitchen, 4. Bedroom, 5. Living Room, 6. Washroom, 7. Bathroom, 8. Toilet, 9. Shaft

intake in winter. During the restoration works, various features emerged including a stove, a partly blocked archway at ground floor level, and a dummy window with neo-gothic lintel at first floor level. Where timber beams needed replacement, recycled ones were used. Furthermore, given the size and irregular shapes of the rooms, some of the furniture was custom designed by the architect. The kitchen was designed, but the refrigerator and the cooker which were an inch wider than the door to the room, had to be dismantled and reassembled. All new construction works were undertaken in traditional craftsmanship and no reinforced concrete was used except for the roof of the washroom due to height limitations imposed by the building regulator at the time. The interior design, including tiling layout, was undertaken by Perit Bianco. Given that the house was intended to serve as a home, it is dynamic and thus further developments were and are still being effected from time to time to meet the changing needs of the family.

Perit Bianco is a full-time member of the academic staff at the Department of Architecture and Urban Design of the University of Malta where he lectures and directs research in architectural history and theory, a professor in architecture at

the International Academy of Architecture and a visiting professor in urban planning at the University of Architecture, Civil Engineering and Geodesy, Sofia, Bulgaria. He was one of the guest architects who delivered lectures about contemporary architecture at InterArch 2012. Other guests included Richard England, Nicholas Grimshaw, Daniel Liebeskind, Helmut Jahn, Fumihiko Maki, and Juhani Pallasmaa (3).

In preparing the final poster for the exhibition-competition, Perit Bianco would like to acknowledge his team in particular William Bondin, Luana Vella, Paul Spiteri and William Moran.

References

- (1) <http://ukinbulgaria.fco.gov.uk/en/about-us/working-with-bulgaria/calender-of-events/060-olympic-park-model-visit>
- (2) http://www.architettioroma.it/fpdb/file/2012/07/Awards_Projects_2012.doc
- (3) <http://www.minimalisti.com/architecture/06/interarch-2012-thirteenth-world-triennial-architecture.html>

2012 in review

As is customary, the Annual General Meeting of the *Kamra tal-Periti* was held in December, and offered an opportunity to review the work carried out by the Council during the year. The last AGM was held at the Westin Dragonara Resort in St Julian's on the 7 December 2012. Unfortunately the attendance was rather disappointing – in fact the meeting had to begin late until a quorum was reached. Nevertheless those present were able to assist to an overview of the Chamber's endeavours during 2012, and to comment and discuss on a number of issues.

Membership

Perit Vincent Cassar, President of the *Kamra*, noted with satisfaction that membership levels have risen, with 325 *periti* having paid the subscription fee in 2012, representing an increase of 8.3% over 2011. At the end of 2011 the total number of Warrant Holders was 731, out of which 250, representing 34.20% of the total of Warrant Holders, were Full Members of the *Kamra*. Additionally, the *Kamra* had 16 Graduate Members, representing 29.6% of all graduates, as well as 1 Student Member. At the end of November 2012, out of 764 Warrant Holders, 325 (representing 42.5% of Warrant Holders) were Full Members of the *Kamra*. Together with these, 17 graduates, representing 30.9% of all graduates were also registered as Graduate Members, plus 4 Student Members.

Professional Conduct

The President noted that five new cases of alleged professional misconduct were received by the Council and delegated to the Board of Professional Conduct for review. If one had to consider the number of cases dating back to 1996, as this represents the oldest case still pending a decision due to a pending court case, the total number of cases still to be decided upon is 19 out of a total of 117 cases dealt with over the last 16 years. It was, however, noted that a good number of cases brought to the attention of Council do not proceed to the Board of Professional Conduct, as they are addressed through a process of mediation between the parties involved, and resolved amicably. The public is reminded that any complaints

are to be sent in writing to the *Kamra*, by email on info@ktpmalta.com or by post (contact details on www.ktpmalta.com).

Children and the Built Environment

This programme started off four years ago as a pilot project with the involvement of one private and one public school. Following a seminar for teachers held in 2009 to present the results of the pilot project, eight schools participated in the programme in the scholastic year 2009/2010. However, although there were about twelve schools wishing to participate in the 2010/2011, the *Kamra* had to scale down the programme due to lack of funds. During the last scholastic year, the programme was run in two schools, namely Qrendi Primary and Pembroke Primary. The programmes were similar in the sense that they involved the re-planning of a space in the school over a period of around six weeks. At Qrendi, the children were split into groups, and each group was encouraged to develop an alternative design proposal for part of the school building. The finished projects were exhibited during a Technology Day organised by the school. At Pembroke, the site tackled was a playground which, though large and open, did not allow for a variety of contemporaneous uses (different games, seating for eating one's snack or for a quiet moment, etc.). After being taught how to measure up and represent a space on plan, the students were split into groups and evolved their designs for this playground. Both schools expressed a wish to repeat the programme next year. In fact Qrendi Primary wish to extend it to cover the whole of the scholastic year.

The

Council's thanks go to Perit David Pace for his efforts in moving this programme forward, and to Perit Wendy-Jo Attard who was responsible for the two programmes. A number of volunteers also took up the challenge and participated in the programme. The *Kamra* looks forward to continue providing this programme, but unless adequate funding is secured to sustain the programme it will be difficult to take it forward. Anyone interested in contributing towards this initiative is kindly invited to contact the *Kamra* on info@ktpmalta.com. The Commonwealth Association of Architects



Children enthusiastically participating in the programme for schools run by the *Kamra tal-Periti*

International Affiliations

The *Kamra* is also active on the international scene through its relations with various organisations representing the architectural and civil engineering professions. Perit Vincent Cassar has recently been appointed as a member of the Executive Board of the Architects' Council of Europe (ACE) for 2013/2014. This will be the third time since 2005 that a representative of the *Kamra* would have formed part of the ACE Executive Board: Perit David Felice as a Council Member during 2005/06, and Perit Cassar as Treasurer and the Thematic Area Co-ordinator of the Architecture and Quality of Life during 2007/08.

Perit Ruben Borg has been appointed as Vice-Chairman of the Knowledge and Technology Standing Committee of the European Council of Civil Engineers (ECCE) while Professor Alex Torpiano represents the *Kamra* on the Education Standing Committee of ECCE. The *Kamra*'s presence on the Executive Board of the Union of Mediterranean Architects (UMAR) through Perit Anthony Fenech Vella as its Treasurer, means that there is a close tie also with this organisation. In fact a meeting of the Executive Board of UMAR was held in Malta last December.

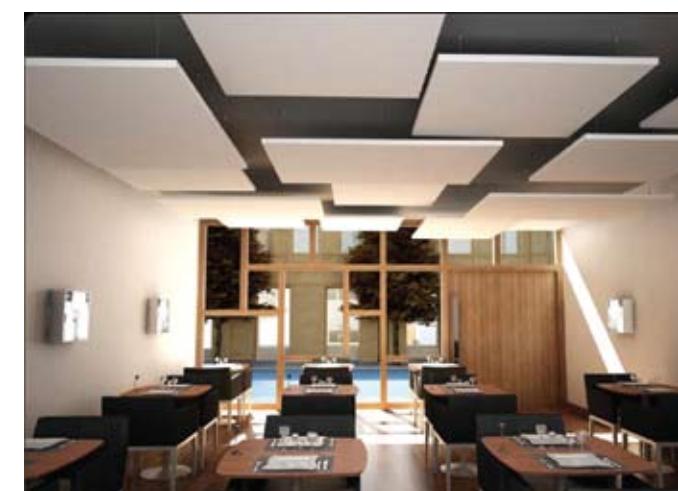
The Commonwealth Association of Architects

Vivendo Group seminar

The Vivendo Group was launched in 2008 as the parent company of five furniture retail outlets namely Ideacasa, Quadra, Dex, Krea and Poltronerosofa. Sofas, chairs, desks, lighting, soffits, flooring ... in short, a vast range of products for the home or office are available to their customers. On the 31 January 2013, Vivendo Group organised a seminar for architects, interior designers and project managers, where the focus was on three of the brands represented by the group, namely Rockfon, Teknofloor and Vitra. Held at their showroom in Mdina Road, Qormi, the seminar served both as an information platform on some of the products available through the group as well as a networking event for those who attended.

Riccardo Andreozzi, representing Rockfon, presented the range of soffits produced by the company, which forms part of the Rockwool Group. The suspended ceiling material available meets very stringent fire and acoustic performance criteria. The range available includes also a number of specialist products that are tailor made for specific applications such as schools, hospitals, and indoor pool areas to name a few. The suspended ceiling range also includes items which are highly resistant to moisture, and therefore ideal for our local climate. The products come in various sizes, colours, fixing options and edge treatments, making it a highly versatile and adaptable material. Further information on Rockfon products may be viewed at www.rockfon.com.

Teknofloor raised flooring systems were next on the agenda, with representative Lido Casprini giving an interesting overview of the variety of applications of this unique product. This flooring system can be used both internally and externally, and is capable of taking nearly any type of surface finish from ceramic tiles to parquet, from marble to Darwin floors, a proprietary material made from ceramic waste. This product can also be integrated with underfloor heating systems, and can be provided in a range of sizes – this



Some examples showing the versatility of acoustic ceiling solutions by Rockfon



Vitra products at Art Basel Collectors Lounge, Basel

means that it may be applied to practically any interior and exterior space. Finally, Patrizia Bartolini from Vitra, gave a most exciting presentation on this company and its vision. Vitra is a furniture company dedicated to developing healthy, intelligent, inspiring and durable solutions for the office, the home and for public spaces. Vitra's products and concepts are developed in Switzerland by applying a diligent design process that brings together the company's engineering excellence with the creative genius of leading international designers. These collaborations have resulted in long-lasting products with a high functional and aesthetic life expectancy. The Vitra Campus

architecture, the Vitra Design Museum, workshops, publications, collections and archives are all integral elements of the Vitra Project, and an overview of each was given during this presentation. More information may be viewed at www.vitra.com

The afternoon came to a close with a twist – those present had been asked earlier to place their business card in a bowl. Two names were picked – Rory Apap Brown and Tano Zammit are the lucky winners of a trip to the Vitra campus and factory.

"the Architect"

looks forward to hearing

from them about what promises to be a memorable experience, and to sharing this with our readers.



VIVENDO
GROUP

vitra. ROCKWOOL
ACTIVATE YOUR CEILING

Teknofloor
Pavimenti sopraevoluti

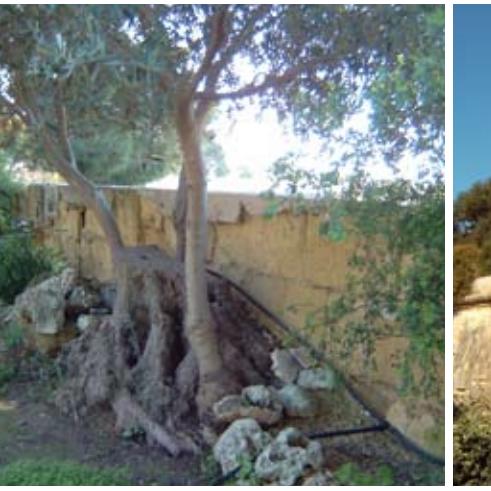
No space for the Picturesque?

Our fortifications have recently been the subject of much interesting controversy in the local news. It is clear that many still hold dear the notion of 'restoring the bastions to their former glory'. Now I say this with no intention of disparage, however I do believe that such a sweeping statement is a matter of concern. As a consequence, there appears to be a mounting denigration, almost demonisation of all trees found in their vicinity.

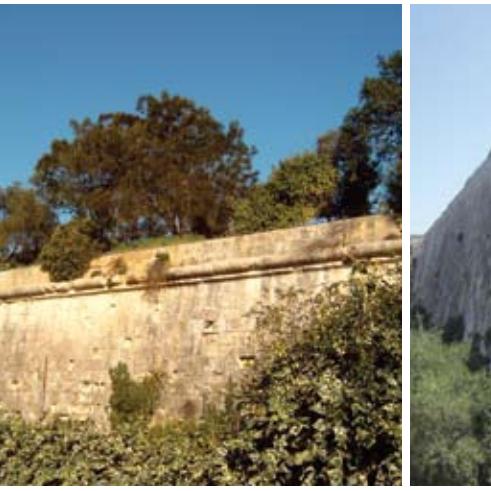
Few will argue that the ongoing restoration of the Valletta, Mdina and Cittadella battlements are not commendable. The immense bulwark of St. Michael viewed from Manoel Island, now devoid of capers and gleaming, is quite a sight to behold. I have been told that the damage caused by vegetation was very serious. The solutions being sought for the foundation problems afflicting the two ancient Medinas are in themselves a feat of engineering as yet unprecedented in our country. Absolutely, the upkeep of our fortifications, whether Medieval, Baroque, Victorian or wartime is paramount, however must it always be 'restoration to their former glory'?

If it is today preferable to use the term 'conservation', why cannot we do just that sometimes, holding back a little more than usual, in perhaps just a few select pockets. The Picturesque has so little place in our culture. We are obsessed with weeding, cleaning, rebuilding and so on. Why can't we let Nature reign supreme sometimes? And so what if a large Araucaria or Ficus is obscuring parts of a bastion wall? Does not this add to the intrigue of the viewer is making out what there is behind? Of course, I mean this within reason by also keeping an eye on things.

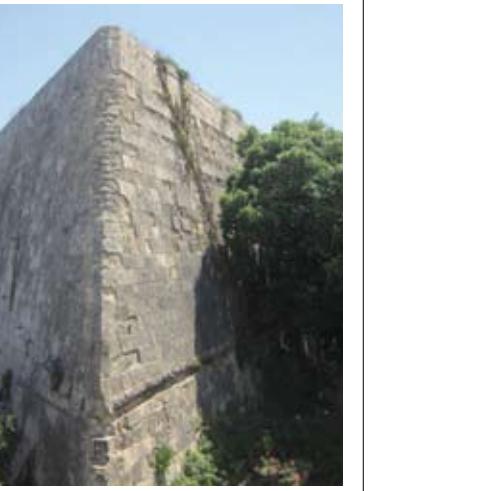
Obviously, if a tree is seriously threatening the integrity of a masonry structure then it must go. But really and truly, sometimes is it not possible to retain the vegetation (or some of it) and perhaps contain it? I am convinced that it is. The most obvious example is Sa Maison Garden, which already in more peaceful Hospitaller times was partly converted into a hunting lodge for a wealthy knight. This is without doubt one of the most beautiful public gardens I know, maintained practically single-handedly by its loving gardener. Yet, there is a sense of ruinous majestic,



Along part of the Floriana Lines

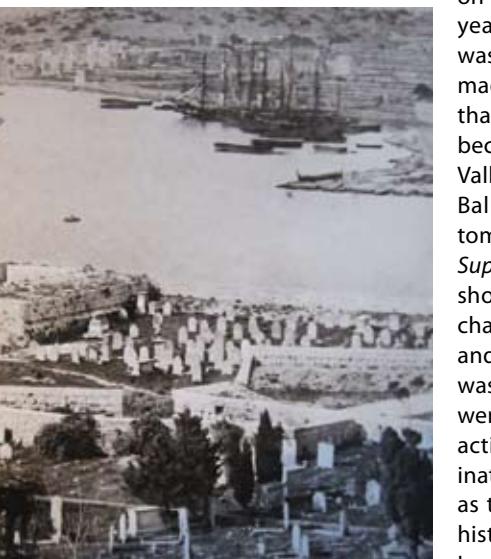


Allowing for the Picturesque



At Sa Maison

almost melancholic synthesis going on here between botany and history. Do not the lofty Washingtonia palms in front of Barbara's crumbling (not due to any trees!) skew arch help in framing this tribute to Maltese stereotomy and providing it with scale? There are extents of the outer works of the Floriana fortifications which are good examples of this. I have seen dwarf almost bonsai Aleppo Pines and Cypress growing out of parts of these bastion walls apparently causing very little or no damage to the underlying masonry. Ivy creepers obscure swathes of the rocky surfaces and groves of citrus trees filling the air



British Cemeteries as seen in the late 19th century
(Courtesy Mr Ian Ellis, The Richard Ellis Collection)

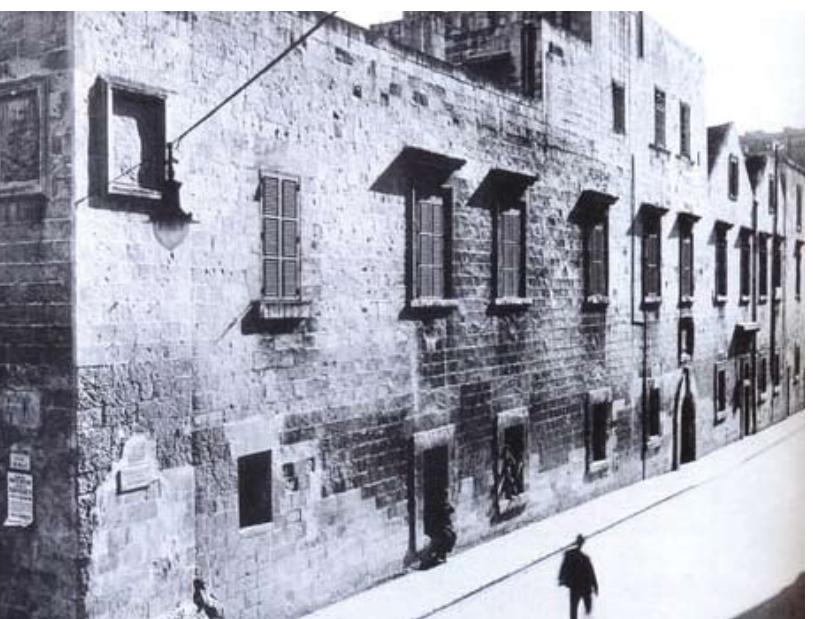
with scent and colour. In Britain, the idea of 'contained ruins' is nothing short of an art which has been mastered to perfection. Seen as quaint in Victorian times, it is now one of the most desirable conservation approaches adopted on historic landscapes. And yes with fortifications we are dealing with historic landscapes. A one-off local successful example of what I am talking about is the Msida Bastion Cemetery, incidentally maintained by largely British volunteers under the auspices of *Din l-Art Helwa*. Incidentally, this debate came at a time when I was carrying out research on a number of funerary monuments built on the walls of Valletta during the early years of the British Administration. I was delighted to come across a remark made by an English traveller to Malta at that time who wrote: "...since the English became masters, the proud bastions of Valletta have become sepulchral". Indeed, Ball's *tempietto*, Hastings' baldacchino tomb, Clemet Edwards' column at Barraca Superiore and Ponsonby's dominant yet short-lived cenotaph indeed changed the character of an ever-changing city skyline and a periodically upgraded machine that was the city's enceinte. These monuments were also created with the intention of acting as eye-catchers in landscapes dominated with trees. Therefore, as ephemeral as they might be, are they not equally as historically significant as the memorials?

I encountered a lovely painting attributed to C. de Brocktorff depicting people

www.imacitychanger.org



"I'm a City Changer" is a global movement to share and spread individual, corporate and public initiatives that improve our cities. It is a worldwide campaign with the aim of sensitising and creating awareness among citizens on urban issues to achieve better cities. The campaign is promoted by UN-Habitat, the city agency of the United Nations, through the World Urban Campaign. The "I'm a City Changer" Campaign works to achieve better cities and better life fostering proper sustainable urban development through key core components: A Resilient City; A Safe and Healthy City; An Inclusive City; A Planned City; A Productive City. The website allows City Changers, defined as those who love cities and work towards improving them, to share with other City Changers the initiative, activity, event or project they are currently working on to achieve a better city. A clickable map of the world allows browsers to home in on a specific country or city and read about actions being taken therein. The site also includes a number of interesting articles as well as a section entitled "10 reasons to be a City Changer." It also includes an automatically updated page which features Instagram photos and tweets tagged #imacitychanger, as well as a blog and a number of other useful resources.



Can you identify this building in Valletta which was destroyed in the 1950s/60s?

The winner of this competition will be entitled to a copy of the book "Modernist Malta: The Architectural Legacy." Send your entries to: The Editor, The Architect Competition, Kamra tal-Periti, The Professional Centre, Sliema Road, Gzira, or by email on thearchitect@ktpmalta.com. The first correct entry drawn on the 30 March 2013 will win. Only residents of the Maltese Islands are eligible to participate. Members of the Editorial Board and their families are not eligible to participate.

The winner of the competition carried in Issue 60 is Ing Maria Rita Muscat. Congratulations! The image published showed Villa Agata, Floriana, built around 1786, and whose architect was Stefano Ittar.



ONGOING; THE LIGHTHOUSE, GLASGOW, SCOTLAND

UNBUILT MACKINTOSH

The Lighthouse celebrates the Creative Mackintosh Festival with the unveiling of an exciting new exhibition, showcasing stunning architectural models based on the unbuilt designs of Charles Rennie Mackintosh. The models produced by Glasgow-based model-makers Oztuk, are fantastically accurate and help us to appreciate Mackintosh's architectural vision. www.thelighthouse.co.uk

NOW TO 21 FEBRUARY 2013; RIBA, LONDON, ENGLAND

EMERGING ARCHITECTURE

Explore work by young architects from the annual ar+d Awards for Emerging Architecture. Now in its 14th year, it is the leading awards programme for architects and designers under 45, regularly attracting over 500 entries from around the world. The exhibition features an immense diversity of award winning projects covering buildings, interiors, product design, engineering structures, urbanism and landscape providing a fascinating snapshot of architecture's emerging generation in 2012. www.architecture.com

NOW TO 24 FEBRUARY 2013; DESIGN MUSEUM, GENT, BELGIUM

SHIRO KURAMATA (1934-1991)

Nothing is more sought after these days than the designs by Shiro Kuramata. His transparent design objects in acrylic, glass and steel wire are some of the most representative and creative of late 20th century design. www.design.museum.gent.be

NOW TO 24 FEBRUARY 2013; MUSEUM OF FINNISH ARCHITECTURE, HELSINKI, FINLAND



UNBUILT HELSINKI

Unbuilt Helsinki is a research studio and model workshop based at the Museum of Finnish Architecture curated by Åbäke and Nene Tsuboi. Drawn from the museum's archive and beyond, unrealized projects in Helsinki are studied by a team of researchers who generate new relationships with local resources in order to translate the projects into architectural models. Their findings and the narratives behind the buildings are displayed in an exhibition at the museum. Chosen projects include famous landmarks such as Stockmann, unrealized projects such as the planned motorway by Smith-Polvinen, and also projects completely unknown to the wider audience. Unbuilt Helsinki is not a critique to Helsinki. Rather, it displays an alternative vision; another reality and future, an alternative city where ambitious and utopian visions may come true. www.mfa.fi



Denmark by Design

be able to follow Danish design's focus on the individual, the home, the workplace, the public space and resolutions to societal issues. The exhibition explores the trends that has been over time and how these trends have influenced the designers' solutions and modes of expression. The exhibition also explores the new generation of designers and companies that will design the decades to come - and maintain Denmark's position as a leading design nation. www.ddc.dk

NOW TO 19 MAY 2013; VICTORIA AND ALBERT MUSEUM, LONDON, ENGLAND

CHROMAZONE: COLOUR IN CONTEMPORARY ARCHITECTURE

The innovative use of colour is a major trend in contemporary architecture. This display features key projects by major UK and international architects who use colour to create identity, define space and heighten our experience of a building.



Sauerbruch Hutton: Five Beehives for Olaf Nicolai
© Jan Bitter

23 MARCH TO 09 JUNE 2013; DESIGN MUSEUM, GENT, BELGIUM

ARCHITECTS AND SILVER

What happens when architects such as Scarpa, Sottsass, or Hadid decide to start designing silver objects beside buildings? Is their dishware a miniature version of their architectural concepts or do they come up with completely unexpected ideas? Judge for yourself at the exhibition. www.design.museum.gent.be

23 MARCH TO 09 JUNE 2013; DESIGN MUSEUM, GENT, BELGIUM

D.E.S.I.G.N. - FROM A(ALTO) TO Z(IETA)

D.E.S.I.G.N. is a selection of some 60 objects created by the most famous and influential designers around. The selection is based on a Polish children's book on design. The colourful book illustrations form the backdrop against which the design objects are displayed. www.design.museum.gent.be

23

MARCH

TO

09

JUNE

2013;

FONDATION POUR L'ARCHITECTURE, BRUSSELS, BELGIUM

23

MARCH

TO

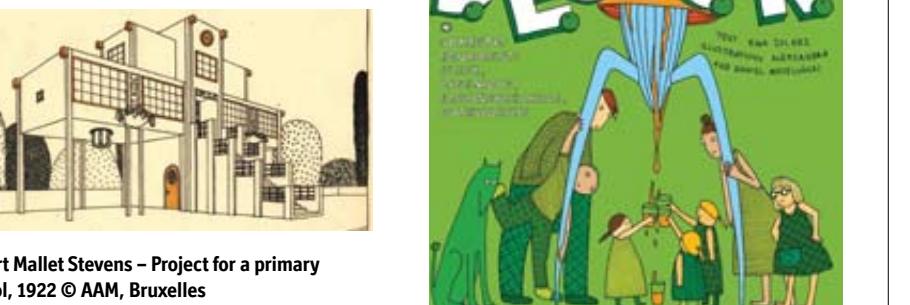
09

JUNE

2013;

THE CHILDREN'S TOWN

Designed for children and their families, this exhibition aims to increase awareness of



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles



Robert Mallet Stevens – Project for a primary school, 1922 © AAM, Bruxelles

