



the Architect

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THE OFFICIAL JOURNAL OF THE KAMRA TAL-PERITI



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the Architect

"L'architettura deve cantare"
Mario Pisani (see pages 12-15)

The politics of space

As Malta is plunged into an early election campaign, it is clear that the political debate has been taken over by one main issue: the credibility and ability of either of the main parties to lead the country. Other equally important issues have not featured much in this campaign, the built environment being one of them.

This year marks the 10th anniversary from the publication of *The Urban Challenge – Our Quality of Life and the Built Environment*, the *Kamra tal-Periti's* seminal position paper outlining its vision in this sector. It is therefore opportune to take a look back, and put together a mini-manifesto, which whoever makes it through the political foray of the coming days would do well to heed and implement, because we cannot afford to make any more mistakes where it comes to the built environment.

Primarily, we need a serious long-term vision which assesses our carrying capacity and which determines where we want to place our country in the coming years. This vision must take into account both our spatial resources, as well as other matters such as climate change, resource management, pollution, infrastructural upgrades and the natural environment, the latter being the main victim of our race to build more and more intensely. We cannot afford to continue to plan in an ad hoc manner, depending on the whims of individuals who come forward with a proposed project. Planning is about leading and clear direction, not about following and haphazardness.

We also urgently need a National Architecture Policy, Malta being one of the few European countries not to have one. The recent EFAP conference hosted in Malta (see page 18) highlighted this fact, and gave the *Kamra tal-Periti* the added impetus to push for this more strongly. The setting up of Design Review Panels would complement this, by providing a system of peer review which ensures that we begin to assess projects on the basis of quality, and in particular on their contribution to their surrounding context.

In his Encyclical "Laudato Si", Pope Francis states: "I urgently appeal, then, for a new dialogue about how we are shaping the future of our planet. We need a conversation that includes everyone, since the environment challenge we are undergoing, and its human roots, concern and affect us all." This declaration could not hit home more closely – we need

to understand the impacts that the state of our built environment is having on our communities, and how it is affecting social justice. We must acknowledge that the way we shape both our natural and built environment has long-lasting effects on our quality of life, and particularly on the most vulnerable members of our society.

I borrow, here, the words of Richard Rogers: "When public space is eroded, our civic culture suffers, even our democracy." Politics and public space have an intimate relationship – both deal with public life, the relationships we have with others, how we live together. Public spaces are the stage of public life; they are the places where we meet to protest, to celebrate, to meet and to trade. We must ensure that our public spaces sustain our quality of life.

This leads me to the issue of governance. We all expect our politicians to ensure that they give us heaven on earth, that they listen to each and every whine, and centre their policies around the individual's needs. Yet politics is wider than that. It includes public consultation, it needs public participation, and today I firmly believe that it must also rely on responsible citizenship. Each and every one of us, and here I address my fellow professionals, must take a good, long and deep look inside and question: what have I done to ensure that my interventions in the built environment have left it better than I found it? How have I contributed to improving the quality of life, not only of my clients, but also of neighbouring residents and users?

All construction activities have an impact on the public, and therefore all actors in the sector must think beyond their own needs and act also in the public interest. Good design is about creating places that are functional, durable, viable, suitable for people to use, and that reflect the importance of local character and distinctiveness.

The profession must lead by acknowledging the role it plays in all this. Shaping a quality built environment is a privilege as much as it is an obligation, and we must enter into a more intimate dialogue with our politicians to forge a better politics of space.

Simone Vella Lenicker
Editor



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KAMRA TAL-PERITI

To support members of the profession in achieving excellence in their practice of architecture and engineering in the interest of the community

The Council of the Kamra tal-Periti for the year 2017 consists of Perit Alex Torpiano, President; Perit Simone Vella Lenicker, Vice President; Perit Amber Wismayer, Honorary Secretary; Perit Chris Mintoff, Past President; Jeanette Abela, Periti Anthony Bezzina, Sandro Cini, David Felice, Alberto Miceli Farrugia, Lara Mifsud, Andre Pizzuto. The Architect is the official journal of the Kamra Tal-Periti. It is published on a quarterly basis and distributed with the MaltaToday newspaper. The Architect is not to be sold separately. The contents of this journal are copyright. Reproduction in part or in full is forbidden without the permission of the editor. The opinions expressed by writers of signed articles and letters appearing in the magazine are those of their respective authors, and neither the Kamra Tal-Periti nor MediaToday Co. Ltd is responsible for these opinions or statements.

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COVER:

Cittadella Visitor's Centre in Gozo, by Martin Xuereb & Associates - Silver Medal, DLH Awards (see pages 12-15)

KTP News

ENVIRONMENT AND DEVELOPMENT PLANNING STANDING COMMITTEE CONSULTATION PROCESS

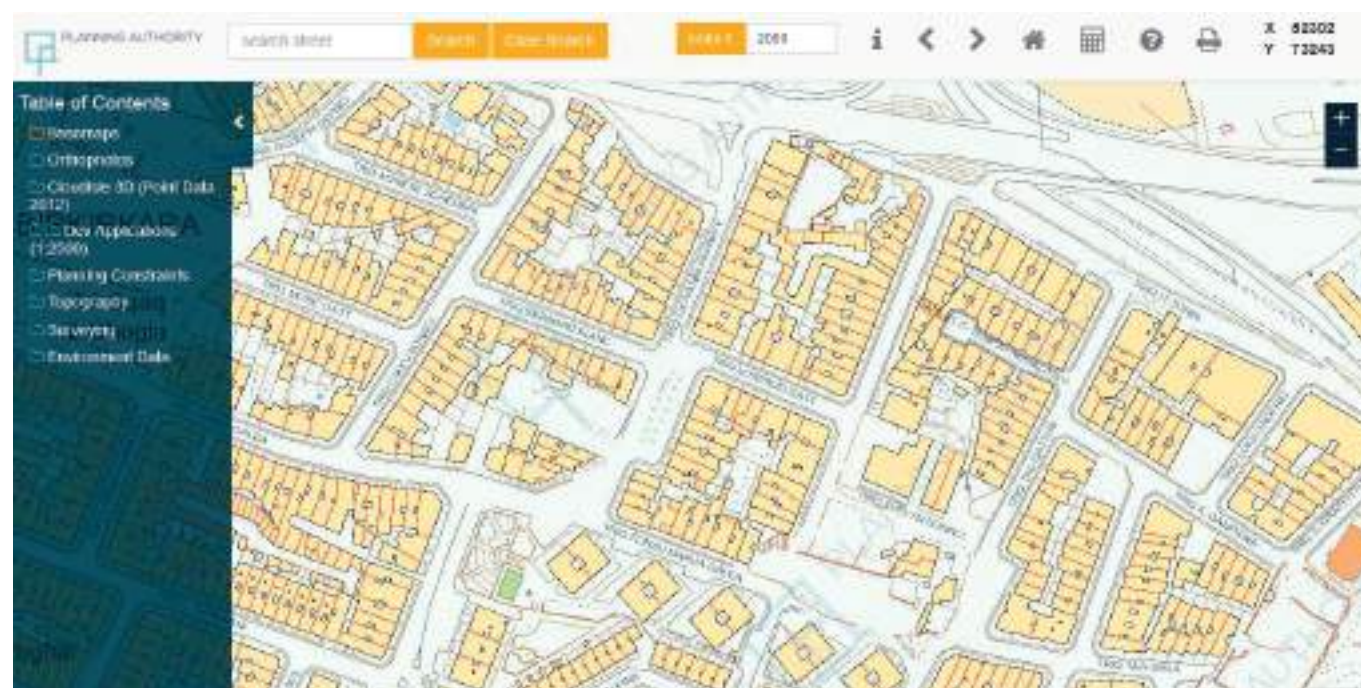
In a letter to the Parliamentary Secretary for Planning, the *Kamra tal-Periti* (Chamber of Architects and Civil Engineers) referred to the Development Planning Act enacted in 2016, and in particular to the procedures established therein regarding revisions to the Spatial Strategy and to Subsidiary Plans and Local Plans, which require that the Parliamentary Standing Committee for the Environment and Development Planning is consulted on such revisions during the same period as the Planning Authority carries out consultation with the general public. The Committee is required to give its comments on the revisions during the same public consultation period.

The *Kamra tal-Periti* stressed that, for the Committee to be truly effective and representative, it should have at its disposition the outcome of the public consultation while considering the proposed revisions. This would aid the Committee in considering, reviewing and understanding better the proposal and the reactions to the proposed changes by the public who, after all, these Members of Parliament are elected to represent.

The *Kamra tal-Periti* suggested that the necessary amendments are effected to the Development Planning Act, such that the consultation process with the Parliamentary Standing Committee is carried out after the public consultation process, and recommended that the Committee is to be presented with a copy of all the submissions made by the public.

PA GEOSERVER

The Planning Authority has recently launched a new online geographic information system (GIS) that allows users to access planning data in a fast, efficient and user-friendly manner, particular when compared with the previous sys-



tem that had been in place for a number of years. The new GeoServer provides significant functionality, and will also allow for the sharing of data gathered by other departments and authorities. The *Kamra tal-Periti* congratulates the Planning Authority on the launch of its new portal, particularly in view of its speed and the upgraded graphic representation of data.

EIA REGULATIONS

Last March, the *Kamra tal-Periti* participated in the then ongoing consultation process regarding amendments to the Environmental Impact Assessment (EIA) regulations. The *Kamra tal-Periti* is of the opinion that the proposed amendments are generally positive, aiming to give clearer direction and focus, and should result in better protection of our built and natural environment. It commented on the issue of salami-slicing, stating that it is difficult for one to decide whether a project is subdivided with an malicious purpose or whether a series of project proposals in a specific location would have been made in a piecemeal way genuinely, given that there seems

to be a natural tendency in the Maltese property development sector to function in this manner. The grey areas in these two regulations can be easily avoided, if SEAs are more detailed.

Among other things, the proposed Regulations talk about the power of the Environment and Resources Authority (ERA) to request the Planning Authority (PA) to refuse, dismiss, withhold, or restrict permission, for a range of reasons. A 'request' is not an 'advice', and therefore this is giving additional powers to the ERA which would strengthen the environmental protection of our national territory. The *Kamra tal-Periti* welcomed this approach, however it is concerned about how the corresponding regulations regarding the planning process would be impacted by this change. Do the regulations governing the PA require amendment to cater for this change? It is imperative that any conflicting legislative provisions are addressed prior to promulgation of the new regulations.

In particular, the Development Planning Act should be amended in a manner that requires the PA to justify in detail both refusals and approvals of development

applications which are subject to EIAs, among other things by indicating why a plan/policy is referred to as the basis of the decision or why 'any other material consideration' is considered as more important than the plan/policy. This is particularly important in cases where ERA is not favourable to the proposal.

The Kamra also stated its opinion that the proposed changes require additional resources within the ERA, in particular regarding monitoring obligations. It is therefore important that Government recognises the additional onus being placed on ERA and ensures that it is adequately resourced to meet its obligations. Finally, the Kamra noted that these proposed changes need to be properly explained to the profession, and therefore it invited the ERA to set up an information session, in collaboration with the Kamra, in order to ensure that the profession is kept up to date on these matters.

MEMBERSHIP 2017

Periti are reminded to renew their membership for 2017. If you have not yet submitted your membership fee, kindly do so at your earliest convenience.

COMMONWEALTH DAY 2017 A PEACE-BUILDING COMMONWEALTH

On the occasion of Commonwealth Day 2017, which was celebrated on the 13 March, the President of the Commonwealth Association of Architects, Vincent Cassar, issued a statement to all Member Organisations. He spoke about the theme 'A peace-building Commonwealth' and said that "this is appropriate and important when considering the ever increasing instability and uncertainty in the world." He made reference to the statement by the Rt Hon Patricia Scotland, Commonwealth Secretary-General, who described the Commonwealth as "a family of nations in its rich diversity (which) becomes an ever more-needed source of strength and hope for all its members". The following is an extract from President Cassar's message:

"The Commonwealth Charter expresses the commitment of Member States to the development of free and democratic societies and the promotion of peace and prosperity to improve the lives of all peoples of the Commonwealth. The Charter also acknowledges the role of civil society in supporting the goals and values of the Commonwealth.

The 2016 Global Peace Index highlighted the continuing deterioration in the overall global levels of peace. Among the 163 countries mapped, it found a widening gap between the most and the least peaceful. Of the index's chosen indicators "the impact of terrorism" and "political instability" showed the sharpest decline. The report attributes the global deterioration to conflicts in the Middle East and North Africa and the associated international repercussions.

The number of refugees and displaced persons doubled between 2007 and 2015 to nearly 60 million, accounting for more than 10% of the population in nine countries. The Commonwealth Association of Architects is one of more than 80 intergovernmental, professional and civil society organisations within the Commonwealth family that can proactively engage with, and contribute towards, the pursuit and strengthening of peace through their work. As architects, we have a special place in all this as through our designs and buildings we contribute to the well



CAA

Commonwealth Association of Architects



Vincent Cassar, President CAA

being of society and to the quality of life of our citizens.

Quality designs and buildings contribute to a better society and thus to a better world and more importantly to a better and peaceful world. Our designs come in different forms and at different times during the development of the urban fabric; either in the design of new buildings or renovation of buildings in existing towns and cities or in the design of new settlements following war or conflict. Spontaneous construction and a lack of strong civil governance are symptomatic of post-conflict cities. The role for architects and architecture in addressing these challenges is crucial.

Rapid and often unplanned urbanisation continues unabated and this is aggravating the impacts of a range of natural and man-made disasters. Armed conflict and the use of explosive weapons in densely populated areas cause death and injury amongst civilians; earthquakes inflict



unique levels of devastation in cities, as do severe storms and floods. But urban areas can also offer sanctuary for the majority of internally displaced people and refugees.

Urbanisation intersects with climate change, natural disasters, conflict and displacement. It is a critical lens through which to review national and international efforts to prevent, prepare for and respond to crisis, conflict and disasters. Moreover, displacement, conflict and natural disasters are increasingly becoming an urban phenomena. These issues generate new challenges and in order to address such issues a number of initiatives at an international level have emerged.

It is of interest to note that CAA has recently joined the Global Alliance for Urban Cities which is a global, multi-disciplinary and collaborative community of practice. It is a 'network of networks' working to prevent, prepare for and effectively respond to humanitarian crises in urban settings. Its first milestone for progress was the Habitat III held in October 2016.

The Alliance promotes a vision of inclusive, safe, resilient, and sustainable cities and towns (as laid out in the 2030 Agenda for Sustainable Development) in which urban communities, their leaders and members have the power, capacities and resources to address the risks and reality of humanitarian crises, to mitigate crisis impacts on the most vulnerable, including

the displaced, and to enable affected people to determine, with dignity, the course of their lives and their futures.

Let us hope that the theme of this day will be kept in our minds, not only throughout 2017, but also in years to come and that through our actions we will contribute to a peaceful Commonwealth and more importantly to a peaceful world."

PRITZKER PRIZE 2017

On the 1st of March 2017, Tom Pritzker, Chairman of Hyatt Foundation, which sponsors the award that is known internationally as architecture's highest honour, announced that Rafael Aranda, Carme Pigem and Ramon Vilalta have been selected as the 2017 Pritzker Architecture Prize Laureates.

The three architects, originating from Olot, in the Catalan region of Spain, have worked together collaboratively since founding their firm RCR Arquitectes, in their hometown in 1988. Their work demonstrates an unyielding commitment to place and its narrative, to create spaces that are in discourse with their respective contexts. Harmonising materiality with transparency, Aranda, Pigem and Vilalta seek connections between the exterior and interior, resulting in emotional and experiential architecture.

Tom Pritzker remarked that "The jury has selected three architects who have been working collaboratively for nearly three decades. Mr. Aranda, Ms. Pigem and Mr. Vilalta have had an impact on the discipline far beyond their immediate area. Their works range from public and private spaces to cultural venues and educational institutions, and their ability to intensely relate the environment specific to each site is a testament to their process and deep integrity."

Mr. Aranda, Ms. Pigem and Mr. Vilalta represent the first time that three architects together are honoured with the prize. Their intensely collaborative way



Bell-Lloc Winery, 2007, Palamós, Girona, Spain. Photo by Hisao Suzuki



El Petit Comte Kindergarten, 2010, Besalú, Girona, Spain In collaboration with J. Puigcorbé. Photo by Hisao Suzuki.



La Lira Theater Public Open Space, 2011, Ripoll, Girona, Spain In collaboration with J. Puigcorbé. Photo by Hisao Suzuki.



Rafael Aranda, Carme Pigem and Ramon Vilalta. Photo by Javier Lorenzo Domínguez.

of working together, where the creative process, commitment to vision and all responsibilities are shared equally, led to the selection of the three individuals for

this year's award. As the winners of the 39th edition of the Prize, it is the second time that laureates hail from Spain, following Rafael Moneo who received the award

in 1996. In response to being named the 2017 Laureates of the Pritzker Prize, Ms. Pigem stated, "It is a great joy and a great responsibility. We are thrilled that this year three professionals, who work closely

together in everything we do, are recognised."

The locally-based architects evoke universal identity through their creative and extensive use of modern materials includ-



Soulages Museum, 2014, Rodez, France In collaboration with G. Trégouët. Photo by Hisao Suzuki.

ing recycled steel and plastic. "They've demonstrated that unity of a material can lend such incredible strength and simplicity to a building," says Glenn Murcutt, Jury Chair. "The collaboration of these three architects produces uncompromising architecture of a poetic level, representing timeless work that reflects great respect for the past, while projecting clarity that is of the present and the future." As such, an early 20th century foundry has become their office, Barberí Laboratory (2007), and many remnants of the original building have remained, blended with highly contrasting, new elements, which were added only where essential.

Notable projects include La Cuisine Art Center (Nègrepelisse, France, 2014), Soulagues Museum in collaboration with G. Trégouët (Rodez, France, 2014), La Lira Theater Public Open Space in collaboration with J. Puigcorbó (Ripoll, Girona, Spain, 2011), Les Cols restaurant marquee (Olot, Girona, Spain, 2011), El Petit Comte Kindergarten in collaboration with J. Puigcorbó (Besalú, Girona, Spain, 2010), Bell-Lloc Winery (Palamós, Girona, Spain, 2007), Sant Antoni - Joan Oliver Library, Senior Citizen's Center and Cándida Pérez Gardens (Barcelona, Spain, 2007), and Tossol-Basil Athletics Track (Olot, Girona, Spain, 2000).

The 2017 Pritzker Prize Jury Citation states, in part: "we live in a globalised world where we must rely on international influences, trade, discussion, transactions, etc. But more and more people

fear that because of this international influence... we will lose our local values, our local art, and our local customs... Rafael Aranda, Carme Pigem and Ramon Vilalta tell us that it may be possible to have both. They help us to see, in a most beautiful and poetic way, that the answer to the question is not 'either/or' and that we can, at least in architecture, aspire to have both; our roots firmly in place and our arms outstretched to the rest of the world." In 2013, Aranda, Pigem and Vilalta founded RCR BUNKA Foundation to support architecture, landscape, arts and culture throughout society. They have been consultant architects to the Natural Park of the Volcanic Zone of La Garrotxa since 1989. Much of their work may be seen throughout Catalonia, Spain and greater Europe. They remain based in Olot.

EUROPEAN HERITAGE LABEL

The European Commission has received 25 proposals from 19 Member States for sites to be awarded the European Heritage Label. A panel of experts is now analysing all the applications and the selected sites will be designated by the Commission early in 2018. Commissioner for Education, Culture, Youth and Sport, Tibor Navracsics, said "The celebrations marking the 60th anniversary of the Treaties of Rome last month were a powerful reminder that the European Union is built on values such as peace, freedom, tolerance, solidarity. These values must not be taken for granted, we have to work for them



European Heritage Label - the 25 pre-selected sites



every day. All the sites on the European Heritage Label list promote these values and remind us of all those who fought to establish and preserve them. I look forward to celebrating the sites that will be added to the list during the European Year of Cultural Heritage in 2018."

The European Heritage Label is a European Union initiative that raises awareness of sites significant to Europe's history, culture and development.

The procedure for awarding sites consists of two stages taking place every two years. Sites are proposed by countries and then a final selection is carried out by a European Panel of independent experts, under the responsibility of the Commission. The panel assesses the sites using the criteria laid down for the label. Most important for a site's selection is its European significance and the activities that it has planned to highlight its

European dimension.

More information on www.ec.europa.eu

EUROPEAN YEAR OF CULTURAL HERITAGE 2018

At the end of April, the European Parliament paved the way for 2018 to be the European Year of Cultural Heritage. The main aims of this year will be to encourage people to explore Europe's rich and diverse cultural heritage, to celebrate, understand and protect its unique value, and to reflect on the place that cultural heritage occupies in all our lives. European cultural heritage allows us to understand the past and to look to our future. By highlighting cultural heritage in 2018, EU will emphasise how it builds stronger societies, how it creates jobs and prosperity, its importance for our relations with the rest of the world, and what can be done to protect it.



ously addressed. The UIA recognises the importance of the contribution by female Architects to the profession of architecture and the built environment. The UIA commits to establish the UIA Gender Equity in Architecture Policy, which sets out the framework and principles designed to maximise fair and equitable access to opportunities for female Architects and to realise the goal of equitable practice.

MIL-LENTI TIEGHEK #TRITONI

The Ministry for Transport and Infrastructure is currently undertaking a project for the restoration of the Tritons' Fountain outside Valletta, and has issued a call for members of the public to submit any photos they may have of the fountain, both recent and historical. These photos will be used in publications, exhibitions and events relating to the restoration project. Further details are available at www.socialdialogue.gov.mt.

Letters to the Editor

Letters from our readers to be considered for publication are most welcome. Letters for inclusion in Issue 76 are to reach us by the 30 July 2017. Please write to: The Editor, "the Architect", Kamra tal-Periti, The Professional Centre, Sliema Road, Gzira GZR 1633, or send an email to ktp@go.net.mt. All contributions will be acknowledged.



KHARTOUM DECLARATION ON GENDER EQUITY IN ARCHITECTURE

Drafted by Pei Ing TAN (Malaysia), the Khartoum Declaration on Gender Equity in Architecture was adopted by the members of the UIA Professional Practice Commission (PPC), during its meeting held in Khartoum, Sudan, on 16-17 February 2017, and the 130th UIA Council session, Seoul (Korea) on 3-4 March 2017. The declaration states:

The UIA aims to promote the culture of inclusion within the profession and recognises that gender disparity in the architectural profession needs to be seri-

SUSTAINABLE EUROPEAN FUTURE

COM (2016) 739: COMMISSION COMMUNICATION NEXT STEPS FOR A SUSTAINABLE EUROPEAN FUTURE

Sustainable development has since long been at the heart of the European project. The EU Treaties give recognition to its economic, social and environmental dimensions which should be addressed together. The EU is committed to development that meets the needs of the present without compromising the ability of future generations to meet their own needs. A life of dignity for all within the planet's limits that reconciles economic prosperity and efficiency,

peaceful societies, social inclusion and environmental responsibility is at the essence of sustainable development.

The EU has a strong starting position and track record, with a high level of economic development, social cohesion, democratic societies and a commitment to sustainable development which is firmly anchored in the European Treaties. The Treaty on European Union requires the Union to ensure consistency between the different areas of its exter-

nal action and between these and its other policies. The EU's answer to the 2030 UN Agenda on Sustainable Development will include two work streams. The first work stream, presented in this Communication, is to fully integrate the SDGs in the European policy framework and current Commission priorities, assessing where we stand and identifying the most relevant sustainability concerns. A second track



will launch reflection work on further developing our longer term vision and the focus of sectoral policies after 2020, preparing for the long term implementation of the SDGs. The new Multiannual Financial Framework beyond 2020 will also reorient the EU budget's contributions towards the achievement of the EU's long-term objectives.

Source: MEUSAC



THE ARCHITECTURAL PROFESSION IN EUROPE 2016 – ACE SECTOR STUDY

THE FIFTH EDITION OF THE SECTOR STUDY OF THE ARCHITECTS' COUNCIL OF EUROPE (ACE) SHOWS THAT THE PROFESSION MAY BE RETURNING TO SOMETHING NEARER NORMALITY, AFTER THE 2008 ECONOMIC CRISIS, AND REVEALS POSITIVE PROSPECTS FOR THE PROFESSION.

The Sector Study is a biennial survey commissioned by the ACE that collects and analyses statistical, sociological and economic data on European architects, the architectural market and architectural practices. Results are presented in the form of charts, tables and maps, accompanied by explanatory texts. Country factsheets present all data collected on each country covered by the Study.

Based on responses from 27,000 architects in 27 European countries, the 2016 edition of the Study has been enriched with new research areas, making it, without doubt, the most comprehensive study on the architectural profession in Europe and an essential reference tool for all those interested in the architectural profession and the built environment.

The previous edition of 'the Architect' presented a general overview of the findings of this Survey. Here we take a more in depth look at the results with a particular focus on Malta.

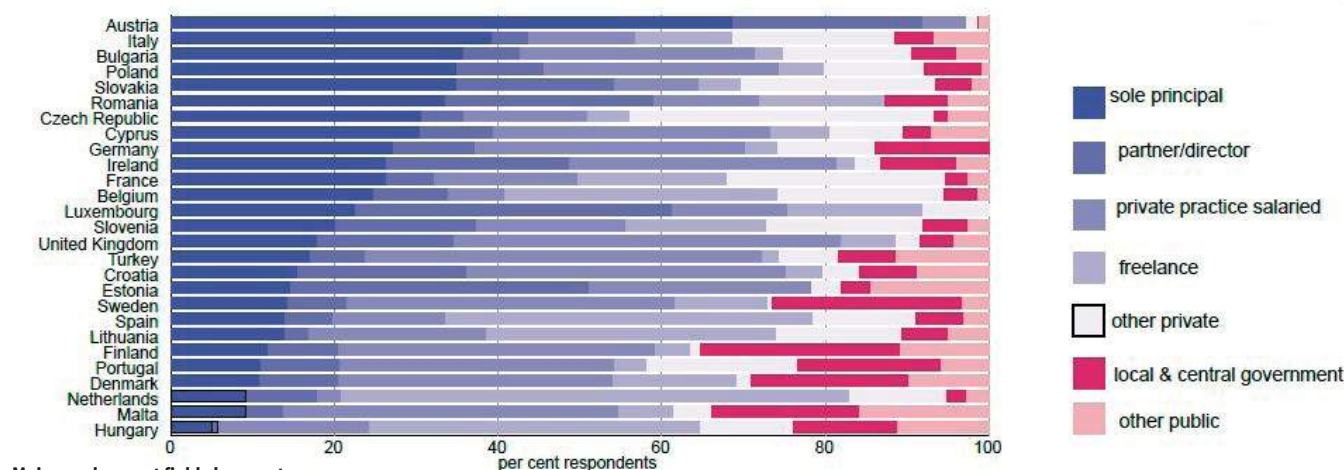
Malta has 1.5 periti per 1000 population, which is one of the highest rates within the EU. Slovakia and Bulgaria have only 0.3 architects per 1000 population, while Italy has the highest density at 2.6. The EU average is of 1 architect per 1000 population.

36% of Maltese Periti are female, which compares well with the EU average of 38%. In four countries, Croatia, Bulgaria, Finland and Slovenia, there are more female architects than males.

According to the Survey, 82% of Maltese Periti are in full-time employment, while 16% are in part-time employment. The highest proportions of architects not working are in Cyprus, Spain and Portugal, each with a reported unemployment rate of 7% or more.

39% of Malta's Periti described themselves as "salaried in private practice", 16% as sole principal, partner, director or associate, while 34% indicated that they work with central government, local authorities, in the education sector and other public entities.

36% of Europe's architects are aged under



Main employment fields by country

40, and half are aged under 45. The age profile rises steeply through the younger ages, peaking at age 35 to 44. The distribution then drops off, more gradually. Countries with high proportions of younger architects include Turkey, Poland, Cyprus, Malta (58%), Portugal and Spain.

The total value of the European construction market ('EUROPE - 32') is estimated to be worth €1,939 billion in 2016. This includes civil engineering and infrastructure work. As in previous years, four countries - the UK, France, Germany and Italy - account for more than half of Europe's total construction output. Significant volumes of construction work are also recorded in Spain and the Netherlands. When measured per head of the general population, highest values per head are recorded in Luxembourg, Norway and Switzerland. Malta's construction market was estimated at €1,945 million.

The total value of the architectural market in the 27 surveyed countries is estimated to be €15.6 billion in 2016. This relates to the total value of the revenue generated by the profession. This year's Europe-32 figure is 12% higher than in 2014, and is the highest figure recorded since 2008. Most countries have seen an increase between 2014 and 2016. The largest market is in Germany (€5.0 billion), followed

by the United Kingdom (€2.2 billion) and Italy (€1.8 billion). The Maltese market is reported to be €9.6 million.

According to the Survey, 48% of work undertaken by Periti in Malta is related to residential projects, 26% to offices, 8% to retail projects, 2% industrial, 1% related to health, and the remaining 15% to varied private and public projects. Periti reported that 39% of their clients are private individuals, 30% are developers, 19% are companies, 6% are government entities, and 6% are other public entities.

45% of services provided by Periti are related to building design (compared to EU average of 62%), 2% to landscape design (identical to EU average), 7% to interior design, 1% is related to feasibility studies, 15% to project management, 3% to certification, and 10% to other services. 17% of services provided by Periti are related to property valuations, compared to the EU average of 2%, a clear reflection of one aspect of the profession that is reserved to Periti in the local context.

54% of work undertaken by Periti in Malta is related to new build work, while 46% is related to refurbishment of existing properties. This is to be compared to the EU average of 41% of new build work, and 59% of work related to refurbishment works.

The mood amongst architects in the EU is

distinctly more positive than it has been in any of the previous surveys. The 'balance' figure of +8 represents the difference between the proportion of architects who expect an increase in their workloads and the proportion who expect workloads to fall. The relatively modest balance figure - albeit the highest since the survey began in 2008 - disguises the fact that 18 out of 27 countries record positive 'balance' figures of +15 or more. Furthermore, only two countries recorded a negative 'balance' figure this year, namely Italy ('balance' figure of -13) and the UK (-5). The negative prospects for the UK probably reflect uncertainty in the lead up to Brexit, since the Survey was carried out prior to the Brexit decision. Neighbouring Ireland, by contrast, reports the highest positive 'balance' figure, of +59. Ireland's balance figure is well ahead of that in any other country; the next highest balance figures are in the mid thirties, reported by

architects in Malta, Romania and Slovakia, followed by a balance of around +30 in Sweden and the Netherlands.

The image reproduced here gives a snapshot of the profession at European level in terms of the main employment fields by country. In the next issue of 'the Architect' we will delve further into the results of the Survey. The full study can be viewed on www.ace-cae.eu.

STRIP — rethinking our routes

BY SEPHORA SCHEMBRI

'STRIP — rethinking our routes' was a debate organised by KSU in collaboration with SACES during Nature Week held between the 6th and 12th February.

The debate was focused on bringing forward the concept of sustainability and how we perceive this in relation to our environment and to our economy, redirecting the path towards which Malta's built environment is heading. It was aimed at creating a conversation between students at the University of Malta as well as the public, to come forward and seek answers to their questions. The speakers on the panel were Prof. Alex Torpiano, Sebastian Tanti Burlo, Ralph Cassar from Alternativa Demokratika, and Perit Sandro Valentino. The moderator was Becky Micallef who asked

questions directed both at the panel and the audience throughout the debate. This article compiles the speakers' and students' opinions expressed during and after this debate.

The debate started off by questioning what sustainability is, which led to multiple questions and opinions - sustainability is a word which has been overused and abused and by time it has lost its meaning.

Although sustainability requires that the needs of future generations are considered in all decisions made, it seems that the current vision is rather short sighted. In order to thoroughly understand sustainability and make a difference, one has to take a holistic approach to it. We need to first understand and grasp a whole vision of how to be more sustainable instead of just looking at individual problems.

Educating people from a young age about

the importance of sustainability would help change the mentality and consciousness of how we look at and treat the environment. We as democratic citizens need to think critically about our current state and take initiative instead of letting people of a higher state decide for us. There needs to be better communication between the public and the industry. The industry has become too selfish to wonder what the people will actually feel and think once they have taken over community spaces. The industry, in a rush to progress with development, chooses the faster and easier way out to do things, resulting in a more negative impact on the environment.

Matthew Scerri, a masters student from the Faculty of the Built Environment said, "It is our role (primarily as University students) to think, analyse and understand the problems.



This will impact our generation more than it will the current one. It is our job as the next generation of the working society to push our questioning further. We cannot be passive when confronted with these problems, every individual has their own role in society but it is our common obligation to do our part in fixing it." We need to question whether we are planning at all and if the law is being enforced in the right ways.

Our attitude needs to change if we really want to live sustainably. Our existing road infrastructure, for example, is not bicycle friendly, which makes it harder to attract cyclists and is less safe than the properly designed routes found in other countries. We need to find our own solutions to improve our transport system and make it more sustainable, such as carpooling.

Rethinking how we design spaces would make an impact on how energy is used. Malta, being small, has its own challenges. We do not have large cities, where there is significant physical separation between, for instance the commercial area and the industrial area. We do not have the city culture of external spaces, the culture of walking, and therefore we use transport almost for no reason.

By the end of the debate it was agreed that these matters should be part of our social responsibility, and not just a topic to discuss. We need to educate our society and question how we can live with less, stop demanding more and utilise well what we presently have. Prof. Torpiano concluded the discussion by quoting from the Encyclical penned by Pope Francis, *Laudato Si'*: "We need to grow in the conviction that a decrease in the pace of production and consumption can at times give rise to another form of progress and development."

We need to recognise that it is an issue of the future.



DIN L-ART HELWA AWARDS FOR A

Last January, *Din I-Art Helwa* announced the winners of the 2016 edition of its Award for Architectural Heritage, which were presided over by Her Excellency the President of Malta, Dr Marie Louise Coleiro Preca.

As in the past years, the Award was organised with the support of the *Kamra tal-Periti*, which nominated Dr Conrad Thake as its representative on the jury. The other judges were Dr Antonio Mollicone from the University of Malta, *Din I-Art Helwa* Council Member Perit Joanna Spiteri Staines, and Architetto Mario Pisani who came over from Italy to take part in the judging.

In her opening address, *Din I-Art Helwa* President Maria Grazia Cassar explained that “from its inception in 2005, this annual competition has grown; actually, the importance and relevance of restoration and conservation in Malta has grown, as could be witnessed when viewing the vast number of winning projects which were on display last May at the Retrospective Photographic Exhibition which we organised at the Foyer of the Parliament Building. We also plan to re-stage this exhibition for Valletta 2018, adding on the other winners as well. It was no easy task for the Jury, as the standard and quality of the projects was extremely high; however, the criteria of best practice, originality, and relevance to the Maltese context were kept uppermost when making the selection.”

The following is an overview of the various projects submitted, and the winning projects.

CATEGORY A – MAJOR REGENERATION PROJECT

There were two entries in this Category. It was decided to award the Diploma in this Category to the Birgu Regeneration Project, by the Restoration Directorate. This involved not just the restoration of the architectural fabric of the fortified enceinte, but also the recovery of previously inaccessible areas, the rehabilitation of the ditch into a recreational and cultural area, the introduction of a new lighting system for the fortifications, and the main monu-

ments of the collachio area, the removal of all cables from the facades, the re-routing of all infrastructural services underground, and the repaving of the streets and open spaces in a sensitive manner, creating visitor trails in the process.

The Prix d'Honneur was awarded to the Cittadella Visitor Centre, undertaken by Martin Xuereb & Associates. This project saw the transformation of the former reservoirs into a state-of-the art visitor's interpretation centre for the Cittadella. The judges were impressed by the choice of materials and the detailing in the design, as well as the creative solutions to improve the overall legibility of the site, and the visitor experience. This could be seen in the original shoring up of the breach that was made in the curtain wall in the 1950's, while allowing access when necessary. This intervention involved the restoration of the old entry gate to the Cittadella, and the re-design of the access paths, including the installation of a lift.

CATEGORY B – REHABILITATION AND RE-USE OF BUILDINGS

There were five entries in this Category. The restoration of Villa Castro, an imposing 18th century home, and an unusual modern extension built to screen the hideous party wall of a block of flats which were built in what used to be its garden next door was submitted by Architecture Project, and was considered to be “a very clever intervention” by the judges.

The Malta Postal Museum in Valletta, designed by Patrick Calleja, was also a candidate in this category, and scored all the boxes for a well-executed project that rehabilitated a 19th century house bringing it back to its original unity and re-using it as a highly attractive museum.

One project which provided the “element of surprise” the judges were looking for, was provided by the project called “Lapsi Extension”, where a new floor was built over an existing vernacular building. Designed by Karl Ebejer, this simple but effective solution distinguishes between the old and the new in an elegant and hon-

est way, and was described as a “stroke of genius” by the judges, earning it a Diploma in this Category.

Another Diploma was awarded to the Salina Rehabilitation Project, which saw the rehabilitation of the Knights' period salt pans at Salina and the wetlands around them. This project involved a multi-disciplinary team to work on its various aspects, which included the establishment of an interpretation centre for raising awareness on the cultural and natural heritage of the Salina Salt Pans and the age-old traditions of salt production. The diploma was presented to Periti Ray Farrugia, Alex Cutajar, Jean Frendo, John Valentino, Mark Azzopardi, Janice Borg and Ing. Andrew Vella.

The jury decided to award the Prix d'Honneur in this category to the project called “Rapprochement” by Matthew James Mercieca Design Architects. The jury felt that the re-integration of a series of old structures in a village house to create a contemporary home which revolved around them, was an interesting philosophy to adopt. The new elements, in particular the suspended central staircase, are of an extremely good design, with attention to detail in every aspect.

CATEGORY C – RESTORATION AND CONSERVATION OF BUILDINGS

There were three projects in this Category. One, submitted by Architecture XV, was the restoration of the Dragonara and Merkanti Gates which grace the entrance to the Hotel and Casino. These two imposing examples of 19th century architecture were a challenge to restore and conserve, displaying severe deterioration. The historical research and sensibility of the conservation methods adopted were exemplary.

The Diploma in this Category is awarded to Fort St Angelo Heritage Experience, by Heritage Malta with Design and Technical Resources Ltd. This extensive and complex project has seen the painstaking removal of accretions and recent modifications which impaired the legibility of the Fort. Through the restoration and conserva-

tion process, features which were hitherto unknown have been uncovered, adding considerably to the understanding of its historical development, also due to the archaeological research undertaken. One of the major interventions was the structural consolidation of the north-eastern rock face of the peninsula, involving the design of a proprietary steel mesh system for this purpose. New life has been injected into this iconic monument, which has witnessed most of the major historic events of the island, up to its recent abandon and vandalism. The restoration and conservation project has had to respect the materials and technologies from all the ages, which can now be appreciated in all its splendour.

The Prix d'Honneur in this Category was awarded to The Restoration Directorate, for the Restoration and Consolidation of the Mdina Fortifications. This project has finally come to terms with problems and dangers that had been long noticed, but ignored. It was an act of courage to take the bull by the horns and resolve them before embarking on restoration of a more cosmetic nature. President Maria Grazia Cassar addressed the Restoration Directorate and said, “You will allow me to say that this project has saved the City of Mdina for us, and the Restoration Directorate Team is to be admired for their determination and stamina in bringing this gargantuan project to a successful close.”

SILVER MEDAL

The Silver Medal is awarded to the project that is singled out over all the others. Cassar stated that “As you can see, this year was a particularly difficult choice, however, to quote Mario Pisani's words during our deliberations over the winners, *“l'architettura deve cantare”*. The project that “sang out to us”, was the Cittadella Visitor's Centre in Gozo, by Martin Xuereb & Associates.”

The *Kamra tal-Periti* congratulates all the participants for the high quality of work submitted, and in particular extends its appreciation to all the winners.

ARCHITECTURAL HERITAGE 2016



Birgu Regeneration Project
Awarded Diploma in Category A
Project by: Restoration Directorate
Images by: Restoration Directorate

Villa Castro
Project by: Architecture Project
Images by: Alex Attard

Cittadella Visitors' Centre
Awarded Overall Silver Medal and Prix d'Honneur in Category A
Project by: Martin Xuereb & Associates
Images by: Martin Xuereb & Associates



Dragonara and Merkanti Gate
Project by: Architecture XV
Images by: Architecture XV

Fort St Angelo
Awarded Diploma in Category C
Project by: Heritage Malta with Design and Technical Resources Ltd
Images by: Therese Debono

Lapsi Extension
Awarded Diploma in Category B
Project by: Karl Ebejer
Images by: Analise Farrugia



Malta Postal Museum

Project by: Patrick Calleja

Images by: Malta Postal Museum

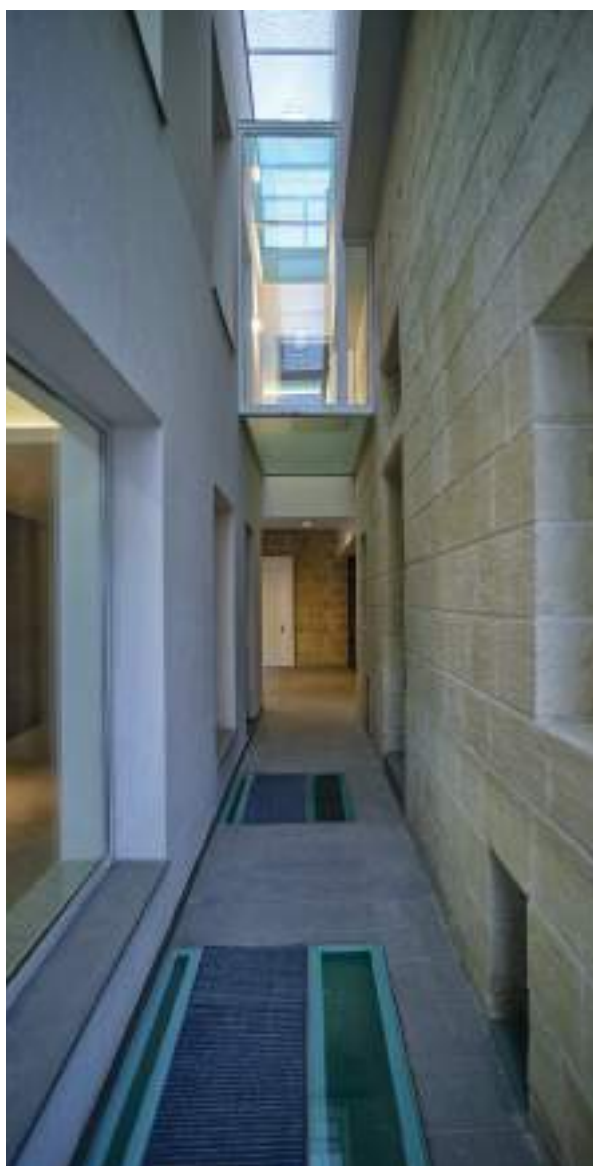


Restoration and Consolidation of the Mdina Fortifications

Awarded Prix d'Honneur in Category C

Project by: Restoration Directorate

Images by: Restoration Directorate



Rapprochement

Awarded Prix d'Honneur in Category B

Project by: Matthew James Mercieca Design Architects

Images by: Peter M. Mercieca



Salina Rehabilitation Project

Awarded Diploma in Category B

Project by: Periti Ray Farrugia, Alex Cutajar, Jean Frendo, John Valentino, Mark Azzopardi, Janice Borg and Ing. Andrew Vella

Protecting our Industrial Heritage

BY SIMONE VELLA LENICKER

Many of our industrial areas include a number of buildings of significant architectural quality, most of them hailing from the Modernist Movement of the 1950s and 60s. Sadly, as a nation, we have not shown much respect for our modern and contemporary architectural heritage. The *Kamra tal-Periti* has been at the forefront in raising awareness about this part of our heritage, notably when, in 2006, it spoke out against the inexplicable demolition of parts of the Qala primary school, designed in the late 1950s by Joseph Huntingford, then an architect in government employment. Unfortunately, that campaign was futile, but it was the first in a series of efforts that have consistently promoted the protection of buildings from this period.

In 2009, the *Kamra tal-Periti* was successful in convincing the government of the day not to demolish the Rediffusion House, which has since been renovated and now houses the Public Broadcasting Services offices and facilities. The *Kamra's* seminal publication, "Modernist Malta – The Architectural Legacy", published in 2009, took stock of a number of buildings hailing from this architectural era, and showed that we do have a significant modernist legacy to be proud of.

Despite these efforts, however, appreciation of this part of our architectural acumen is still not appreciated. The ex-Dowty administration block in Mrieħel, for example, was recently demolished without any consideration for its elegance and contribution to the Mdina Road streetscape.

In recent months, the *Kamra tal-Periti*



has spoken out about two other developments, both located within industrial areas, namely the Xewkija Milk Plant and the Marsa Power Station. In the former case, the *Kamra's* call was heeded, yet in the latter it seems to have not had enough impact to halt the destruction of this important part of our industrial and architectural heritage.

It is indeed disheartening that the Planning Authority has not yet undertaken a comprehensive study of our industrial areas which are rich in industrial and architectural assets that should be preserved. Such a study needs to be undertaken without delay, and the necessary procedures set in motion to preserve what is left of our country's modern architectural and



industrial heritage. To this end, the *Kamra tal-Periti* has proposed the establishment of a joint committee between the Planning Authority, the Superintendence of Cultural Heritage, Heritage Malta, NGOs and the *Kamra* itself in order to identify those buildings and areas that merit preservation and sustainable regeneration.

XEWKIJA MILK PLANT

At the end of October 2016, the Parliamentary Standing Committee for Environment and Development Planning met to discuss proposed changes to the

Gozo and Comino Local Plan, specifically with respect to the Xewkija Industrial Area in Gozo. The proposal concerned a large site which the Planning Authority was proposing to re-zone from its current use for "Agricultural Products Processing and Market" to general industrial purposes as part of the Xewkija Enterprise Hub.

While seemingly a run of the mill proposal, the *Kamra tal-Periti* noted that the site in question houses the old Gozo MMU Milk Plant, which was designed by renowned architect Joseph Huntingford, and which includes a number of unique architec-



tural elements inspired by the Modernist Movement. The Committee discussed the possibility of inclusion of a safeguard within the new policy to ensure the protection of those architectural features that merit retention and preservation.

The *Kamra tal-Periti* expressed its agreement with the introduction of such a safeguard, particularly in view of the recent destruction of the administration block of the ex-Dowty factory in Mrieħel, which building was also designed in the Modernist Style and which was demolished following approval of such demolition by the Planning Authority. Evidently, the appreciation of our architectural heritage from this period is sorely lacking, and the *Kamra tal-Periti* issued a press statement exhorting the Minister to consent to the introduction of a safeguard in the policy for the Xewkija Enterprise Hub, such that those elements of the building that merit protection may be integrated within any new development proposal for the site.

Last March, it was announced that the Milk Plant had been granted protection through a scheduling order at Grade 2 level, a move which the *Kamra tal-Periti* welcomes with great satisfaction. This effectively means that any redevelopment of this site would need to incorporate and rehabilitate the existing administration building of the milk factory, which incorporates a concave façade, inspired by the curved megalithic temples facades of the Maltese Islands, a pseudo rubble wall effect



motif on the façade, as well as the use of simple materials, such as the concrete brick, in creating the brise soleil corridors which shelter users from the elements and filter natural light.

MARSA POWER STATION

Unfortunately, the same sensitivity afforded to the Xewkija Milk Plant was not given to the Marsa Power Station, highlighting the lack of consistency in addressing the redevelopment of sites which house modern buildings that are worthy of retention or regeneration.

Last April, the *Kamra tal-Periti* issued a strongly worded statement exhorting Government and Enemalta to reconsider the demolition of those parts of the old Marsa Power Station that are considered to have significant architectural quality and that form an important part of our industrial heritage.

Just one week earlier, the Grand Harbour Regeneration Corporation had organised a morning conference extolling the importance of the regeneration of certain degraded areas, yet ironically parts of the Power Station were being demolished as the conference was under way.

The *Kamra tal-Periti* called for the demolition process to be halted immediately, firstly because it considers the Power Station Site to be crucial in the successful regeneration of the Marsa area, and also because to date there is no clear plan for what is to be done with the site once the buildings are demolished. There is therefore still time to integrate the existing structures within any proposed redevelopment of the site.

The *Kamra tal-Periti* referred to the work carried out by the final year students of the Faculty for the Built Environment in 2016, wherein they explored various alternatives for the regeneration of Marsa, including the Power Station site, which projects were featured in the last edition of this journal. The Faculty is of the opinion that while the demolition of the power station would clear up a tract of land that could be used

to accommodate a wide range of uses, both commercial and civic, the value of the building itself is important as industrial and architectural heritage, and there is no reason why it cannot be preserved, and used as a spur for the redevelopment of the surrounding area. This opinion is shared by the *Kamra tal-Periti*.

Previous cohorts of students have studied this site and the building before, and proposals have ranged from a University Campus to cultural buildings – always conceived as the heart of a new town of Marsa. Why not build an Opera House or a Philharmonic Concert Hall on the area around. In their 2016 studies, students presented other proposals for the Power Station, including using it as an experimental aquaponics research centre, or a leisure amenity facility, including a Performing Arts resource in the underground tunnels adjacent. What about a modern art gallery, as was done with the Tate in London? The top of the tunnels would become a special type of park similar to those gradually appearing in Europe which link nature with art, as in Berlin's former Tempelhof airport, or in Copenhagen's Norrebro district. The whole complex could become the heart of a completely regenerated Marsa.

The *Kamra tal-Periti* offered its availability and resources to assist Government in organising an ideas competition for the site, aimed at catalysing regeneration of this port town.



The New in the Old

CONTEMPORARY ARCHITECTURE IN A HISTORIC CONTEXT

Between the 23rd and 25th March 2017, Malta hosted the European Forum for Architectural Policies (EFAP) Conference and General Assembly. The events were organised by the Works and Infrastructure Department within the Ministry for Transport and Infrastructure, in collaboration with the 2017 Maltese Presidency of the Council of the European Union. The University of Malta, the *Kamra tal-Periti*, the Planning Authority and the Malta Tourism Authority also supported the event.

The EFAP has a number of main aims, primarily to serve as a platform for dialogue, and for fostering and promoting architectural policies in Europe. It is also tasked with improving architectural quality in the EU Member States, to promote good governance in the sector and to restore credibility in the profession. It brings together the three pillars of Government, Professional Bodies and Cultural Institutions who have an interest in the drafting and implementation of Architectural Policies in the various Member States.

The event was held at the Valletta Campus of the University of Malta, and had two distinct functions. The first two days were dedicated to the Architectural Policies Conference, and dealt with the interaction of Contemporary Architecture within Historic Contexts. A number of well known local and European

EFAP
European Forum for
Architectural Policies



architects were invited to make presentations related to the conference theme. Many of them spoke about their own personal experiences whereas others presented case studies of good practices related to the theme from their respective countries. The final day of the event was dedicated to the EFAP General Assembly where plans for the Association's programme of activities for the next two years were discussed and agreed upon.

The Conference programme was packed, with five Sessions, chaired by Prof Alex Torpiano, Perit Anthony Fenech Vella, Perit Vincent Cassar, Perit Tabitha Dreyfuss and Perit Christopher Mintoff. Perit Ray Farrugia moderated the event throughout. Speakers included Periti Veronica Bonavia, Norbert



Gatt, David Felice, Konrad Buhagiar, Chris Briffa, Simon Bernard Grech and Anthea Huber from Malta, as well as Robert Kaltenbrunner (Germany), Ian Ritchie (UK),

Sara Van Rompaey (Belgium), Krzysztof Ingarden (Poland), Veronika Valk (Estonia), Silvia Svetlana Demeter Lowe (Romania), and Indira van't Klooster (Netherlands).



Sanctuaries of the Soul

Sanctuaries of the Soul, a recent publication by Kite Group, features the work of architect Richard England, perhaps the most significant and profound aspect of his work. The book includes 25 completed sacred spaces and 25 projects which so far have remained unrealised. From the Church of St Joseph Manikata to the Meditation Garden and Water Chapel of Dar il-Hanin Samaritan, England's journey is made manifest in his long journey of creating places of sacrality for Sanctuaries of the Soul.

The book is illustrated with photographs and drawings and further enhanced by texts by eminent architects and critics Chris Abel, Edwin Heathcote, Daniel Libeskind and Juhani Pallasmaa. Daniel Libeskind writes that "Richard England has revealed himself as the master of connecting the sacred and the profane by showing that sacred space is not something cut off from reality, but is indeed its apogee. Although England has published many many books which like this one are beautifully illustrated, I encourage every reader of this book to visit Malta and see his creations as they truly are.

What make Richard England special is whatever your belief, your nature, your religion - you will feel the accessibility to all that is spiritual". The book also contains a Richard England essay on the making of sacred spaces entitled "Many roads lead to

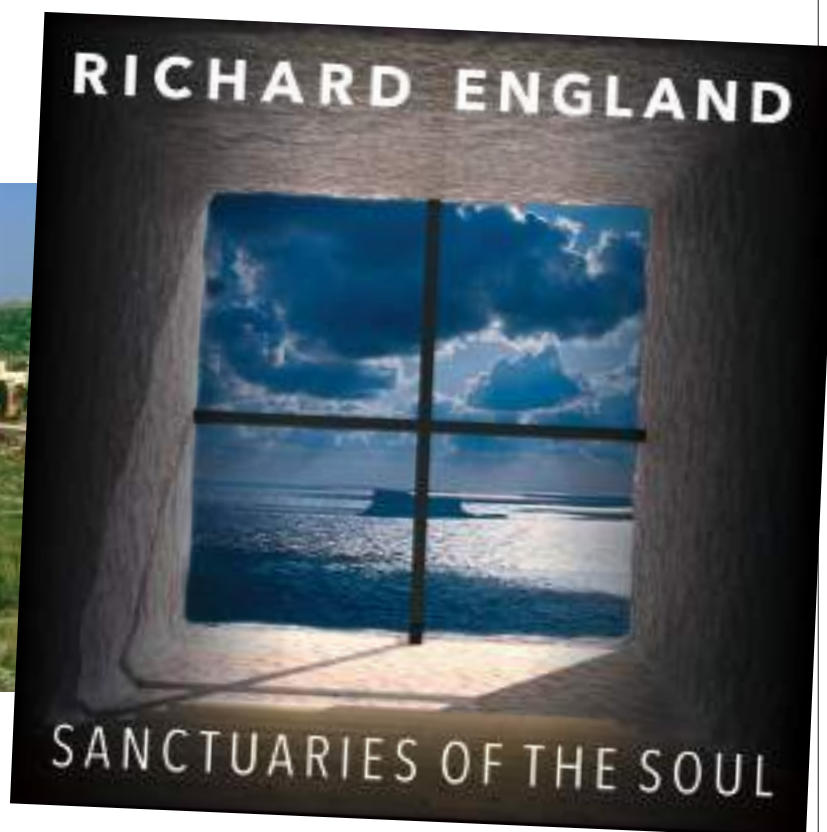


Manikata – Daniel Cilia

God, I have chosen architecture".

England's concluding paragraph quotes CS Lewis "Inside my empty bottle, while others were making ships, I was constructing a light house" and continues "In the making of both private and public prayer spaces the architect must consider himself privileged in having the opportunity of creating places for the communion between man and the Divine. Ultimately, what the spaces communicate will depend on the love, dedication and commitment which the architect and the builders have put in the making.

Mother Teresa's words emphasise this "it is



not so much the doing that matters, but how much love you put in the doing". I personally have always been convinced that the materials which make up a building absorb the love and reverence of the persons involved in its making. The transformation of material space designed by the architect into sacred space takes place when a dialogue in prayer between man and the Divine is established.

Only once, the building has transcended

itself into a sacred space, is the real objective achieved. It is the bridge of meditative prayer that will transform these arenas into sanctuaries for the soul and the materials comprising the buildings, now illuminated with the breath of the Holy Spirit, will become the transmitters of the Word of God. The architect provides the water; sanctification through prayer will change that water into wine. It is then that the architect becomes the alchemist of transcendence".



DHS – Alan Carville



Alterations in a leased property

BY DR IAN J STAFRACE

Unlike the owner, a tenant who holds a property under title of lease, has strict limitations as to what sort of structural alterations he can execute in the property.

As a general rule, the lessee is to make use of the thing let to him as a bonus paterfamilias, and for the purpose stated in the contract, or, in the absence of any agreement to that effect, for such purpose as may be presumed according to circumstances (1). Consequently, the lessee may not, during the continuance of the lease, make any alteration in the thing let without the consent of the lessor, and he is not entitled to claim the value, whatever it may be, of any improvement made without such consent (2).

Our courts have had the occasion to delve into these primary obligations of the lessee, which can be summarised as follows:

1. The lessee is entitled to make those alterations so as to better enjoy the use of the property so leased, as long as by so doing, the lessee is not changing the use agreed to with the lessor (3);
2. Such alterations do not change the use agreed to with the lessor, and must also be of a partial nature and not excessive (4);
3. Such alterations must not prejudice the rights of the lessor, must be necessary and the property may be reintegrated once the lease terminates (5);
4. The prohibition to do alterations is not an absolute rule, but the Court has the discretion to analyse the circumstances of each case (6);
5. Such unauthorised interventions may lead to the dissolution of the lease;
6. If the lease agreement prohibits any sort of alterations, then the lessee is precluded from making any alterations, irrespective of the general principles listed above (7).

In some cases, the lessee may take the



liberty to make such alterations intended to widen apertures or make those improvements that may be required in order to achieve improved sanitary requirements. This is mostly common in old buildings where such alterations would lead to a improvements to the property and to render same more habitable, and are hence considered as permissible irrespective of the owner's consent.

Other particular instances arose when the tenant interconnected a leased property with another adjacent property. The Courts have held that this should not lead to the dissolution of the lease, provided that the leased property remained identifiable and the works can be reintegrated at the termination of the lease.

One must also note that the lessee has other obligations, amongst which is the

duty to keep the property in a good state of repair. This obligation is distinct from the prohibition to carry out alterations without the owner's consent, and must not be confused. The duty of care does not permit the lessee to carry out alterations to the property, but merely to keep the property in a good state of repair in relation to its intended use. Furthermore a structural collapse of part of the building cannot be considered as a prohibited structural alteration, but may still lead to the dissolution of the lease if such a collapse is shown to have been caused through lack of maintenance.

Thus, the consent (declared) of the owner of the leased property is not a mere procedural formality that is required in the submission of a development application, but is a mandatory require-

ment resultant at law, and must not be overlooked.

References:

1. Article 1554(a) of Chapter 16 of the Laws of Malta
2. Article 1564(1) of Chapter 16 of the Laws of Malta
3. Lia vs. Coreschi (Court of Appeal) 10/01/2007
4. "basta jkunu parzjali u mhux ta' importanza kbira" Azzopardi vs. Goldkraft Limited (Court of Appeal) 25/03/2015
5. Desira vs. Spiteri (Court of Appeal) 7/06/1977; Debono vs. Tanti (Court of Appeal) 1/12/2004
6. Agius vs. Bugeja (Court of Appeal) 25/11/2015
7. Tonna vs. Falzon (Court of Appeal) 9/01/2002

www.getty.edu

The J. Paul Getty Trust is the world's largest cultural and philanthropic organisation dedicated to the visual arts. Through conservation work, publications, exhibitions, grant initiatives, training programs, and other efforts, it works to make a lasting difference in conservation practice and art historical research and to promote knowledge and appreciation of art among audiences of all ages.

In 2014, Getty Publication launched its virtual library, featuring over 250 titles to read for free online. Works published by Getty Publication complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute. The library's resources cover architecture, but also art, photography, archaeology, conservation, and the humanities at large.

The Virtual Library allows the user the chance to access hundreds of art-related works to further their education in the art world, for free, with new titles added on an ongoing basis. The Open Content Program made thousands of images of works of Getty's collections from public domains or which the Getty Museum held



all the rights freely available. "As a next step in our increasing digital engagement, we are now making hundreds of publications—many of which are out of print—freely available to scholars and

the interested public around the world," said Getty President and CEO James Cuno in a release at the time of launch.

The titles, which date back to 1966, are searchable, and accompanied by a

description, table of contents, and author bio. Title profiles also include links directing users to print editions in a local library, and to retailers where available books may be purchased.

This traditional farmhouse with modern sculptural interventions was the residence of a well-known artist, and is a scheduled building. Can you identify the name of the artist and the location of the house?

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 kamratalperiti@go.net.mt. The first correct answer drawn on the 31 August 2017 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.



In the previous edition, we published an image of St George's Bay showing the British period barrack buildings – the one along the foreshore was demolished to be replaced by a hotel; whereas the two barrack buildings in the back ground were later remodelled to serve as the Institute of Tourism studies centre. The winner of this competition is Ivan F. Bartolo. Congratulations!





NOW TO 4 JUNE, 2017; DESIGN MUSEUM, LONDON, UK

IMAGINE MOSCOW

Marking the centenary of the Russian Revolution, this exhibition explores Moscow as it was imagined by a bold new generation of architects and designers in the 1920s and early 1930s. Drawing on rarely seen material, *Imagine Moscow* presents an idealistic vision of the Soviet capital that was never realised. Large-scale architectural drawings are supported by artwork, propaganda and publications from the period. Taken together, these unbuilt projects suggest an alternative reality for the city, offering a unique insight into the culture of the time. Each of the six projects presented in the exhibition introduce a theme relevant to life and ideology in the Soviet Union: collectivisation, urban planning, aviation, communication, industrialisation, communal living and recreation. www.designmuseum.org

NOW TO 25 JUNE, 2017; THE ARCHITECTURE GALLERY, RIBA, LONDON, UK

MIES VAN DER ROHE AND JAMES STIRLING: CIRCLING THE SQUARE

Comparing the design methods of two of the most highly recognised architects of the 20th century this exhibition offers a renewed examination of their iconic architectural schemes proposed for the same site in the City of London. www.architecture.com

NOW TO 25 JUNE 2017; BARBICAN, LONDON, UK

THE JAPANESE HOUSE: ARCHITECTURE AND LIFE AFTER 1945

This is the first major UK exhibition to focus on Japanese domestic architecture from the end of the Second World War to now, a field which has consistently produced some of the most influential and extraordinary examples of modern and



Janet Hall RIBA Collections

contemporary design. In the wake of the war, the widespread devastation of Tokyo and other cities in Japan brought an urgent need for new housing, and the single family house quickly became the foremost site for architectural experimentation and debate. In the years following, Japanese architects have consistently used their designs to propose radical critiques of society and innovative solutions to changing lifestyles. Considering developments in residential architecture in the light of important shifts in the Japanese economy, urban landscape, and family structure, *The Japanese House* presents some of the most exciting architectural projects of the last 70 years, many of which have never before been exhibited in the UK. As well as architectural projects, the exhibition incorporates cinema, photography and art in order to cast new light on the role of the house in Japanese culture. www.barbican.org.uk

NOW TO 13 AUGUST 2017; MOMA, NEW YORK, USA

MAKING SPACE: WOMEN ARTISTS AND POSTWAR ABSTRACTION

Making Space shines a spotlight on the stunning achievements of women artists between the end of World War II (1945) and the start of the Feminist movement (around 1968). In the postwar era, societal shifts made it possible for larger numbers of women to work professionally as



artists, yet their work was often dismissed in the male dominated art world, and few support networks existed for them. Abstraction dominated artistic practice during these years, as many artists working in the aftermath of World War II sought an international language that might transcend national and regional narratives—and for women artists, additionally, those relating to gender. Drawn entirely from the Museum's collection, the exhibition features nearly 100 paintings, sculptures, photographs, drawings, prints, textiles, and ceramics by more than 50 artists. www.moma.org



NOW TO 15 OCTOBER 2017; MUSEU D'ART CONTEMPORANI DE BARCELONA (MACBA), BARCELONA, SPAIN

FORENSIC ARCHITECTURE

This exhibition examines how public truth is produced technologically, architecturally and aesthetically, and how it can be used to resist state propaganda, honing in on the operations of research group Forensic Architecture. This group has adopted innovative research methods to investigate human rights abuses and provided crucial evidence in international courts. They are also known for using architecture as a methodological tool for investigating armed conflicts and environmental destruction, and to reference other evidence sources such as media and witness testimony. The show's aim is to provide insight into this novel practice through its origins and history. www.macba.cat

28 JUNE TO 24 SEPTEMBER 2017; DESIGN MUSEUM, LONDON, UK

BREATHING COLOUR

Drawing on years of research, designer Hella Jongerius presents *Breathing Colour*; an installation-based exhibition that takes a deeper look at the way colour behaves, exploring shapes, materials, shadows and reflections. We see the world in colour but rarely do we appreciate how colour shapes what we see. Drawing on years of research, designer Hella Jongerius presents *Breathing Colour*; an installation-based exhibition that takes a deeper look at the way colour behaves, exploring shapes, materials, shadows and reflections. Through a series of phenomenological studies and experiences, the exhibition will make us question one of the most elemental aspects of design. www.designmuseum.org



Introducing the new range of steel reinforcing meshes

NEW MESH WELDING PLANT

It is with great pleasure that we announce the launch of our new electro-welded steel reinforcement mesh plant.

This new line offers the possibility to produce electro-welded steel mesh with wire diameters ranging from 5mm to 12mm in both directions. The short time required to change wire diameter, spacing and panel dimensions makes it economically feasible to supply customers with orders both in small and large quantities in an efficient manner.

The new facility should also offer a wider and more flexible range that can be considered at the design stage.

Innovation using the latest technology
JMV manufactures a wide range of electro-welded meshes with high quality HD (High Ductility) steel, where properties are guaranteed with stringent checks performed throughout the whole manufacturing cycle. The new plant offers a number of interesting advantages which are not only limited to mesh design but also aimed at minimising waste by reducing the use of excess steel material.

The possibility of varying the diameter of the wires, meshes and size of panels according to the design requirements gives great versatility and flexibility, as well as significant cost savings.

SOME APPLICATIONS:

- Mesh panels for casting in-situ and pre-fabricated elements that are designed according to structural requirements and operating site conditions.
- Bi-directional meshes - Electro-welded meshes with variable tails on both edges to ensure proper transversal and longitudinal overlapping of panels with a reduced thickness, used mainly in rein-

forced concrete walls and monolithic floors.

- Panels with irregular transversal wire spacing.
- Mesh for pillars and ring beams - A reinforced technology that creates a pre-assembled system of stirrups for pillars, beams or any shaped element
- Inclined, L-shaped and segmental meshes
- Meshes with double welded transversal wires
- Meshes used for structural footings / Pile Caps
- Fabric Laps using made-to-measure extended (flying-ends) overhangs - Meshes with Flying-end overhangs allows for congestion-free lapping of welded fabric, minimising material waste, improving site laying cycles and ensuring adequate concrete cover.

MESH TYPOLOGY

During the last decade we have seen a substantial change in the demand of mesh typology in the local construction industry. It is very interesting to mention that the use of the traditional C503 mesh has been decreasing year by year, while the use of B503 and A503 meshes is increasing on a yearly basis.

Obviously, the wide range of C503 mesh in a number of lengths available from stock does not permit us to hold a wide range of lengths of other types of meshes such as B503 and A503 meshes (due to storage space restrictions). Therefore, customers are kindly requested to plan and pre-order their mesh requirements at least 48 hours in advance so that we can effectively produce their mesh to the required dimensions.

Our productive capabilities have now also extended to cover all types of meshes specified in BS 8666 (Table A)

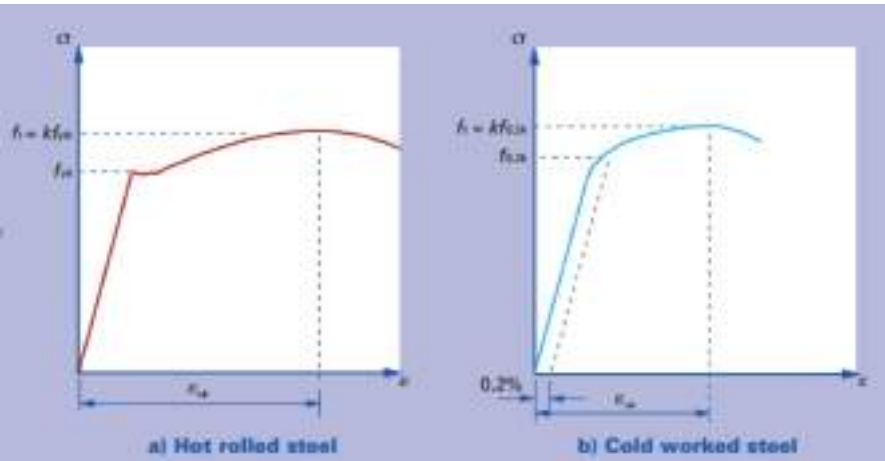
HIGH DUCTILITY AND SEISMIC MESH

Our meshes are produced from High Ductility Hot Rolled Steel and certified to MSA EN 1992-1-1:2004 Quality B500C, thus carrying the same mechanical properties of steel reinforcement bars. High ductility steel has high elongation, anti-seismic properties.

Mesh produced from high ductility hot

Table A

Reference		Longitudinal bars			Transverse bars			Mass kg/m ²
		Nominal Bar Size mm	Pitch mm	Area mm ² /m	Nominal bar Size mm	Pitch mm	Area mm ²	
Square Mesh	A393	10	200	393	10	200	393	6.16
	A252	8	200	252	8	200	252	3.95
	A193	7	200	193	7	200	193	3.02
	A142	6	200	142	6	200	142	2.22
Structural Mesh	B1131	12	100	1131	8	200	252	10.9
	B785	10	100	785	8	200	252	8.34
	B503	8	100	503	8	200	252	5.93
	B385	7	100	385	7	200	193	4.53
Long Mesh	R283	6	100	283	7	200	193	3.73
	C785	10	100	785	6	400	70.8	6.72
	C636	9	100	636	6	400	70.8	5.55
	C503	8	100	503	6	400	49	4.51
Wrapping Mesh	C385	7	100	385	6	400	49	3.58
	C283	6	100	283	6	400	49	2.78
	D98	5	200	98	5	200	98	1.54



rolled wire has superior quality characteristics than that produced from cold drawn wire due to inherent advantages in its chemical composition. In the below illustration, one can clearly see the higher ductility properties of hot rolled steel in comparison with the conventional cold worked steel. It is important also to note that Grade B500C and B500B can only be achieved using hot rolled steel.

IDENTIFICATION

HD Vibro Mesh can be easily identified



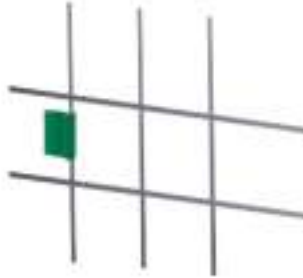
with our unique tagging system. A sticker is attached to each individual sheet providing the description of the mesh type produced and the identifiable standard to which it conforms.

Our latest investment should make supplies of electro-welded steel wire mesh more and more efficient with a wider range of solutions to the local construction industry.

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BRING AUTOMATION HOME

VANTAGE Home Automation Systems should and will make your life easier. With virtually unlimited options, the only challenge is deciding where to start from and where to end!

It allows you to have total control of the automation of lighting, heating, ventilation, air conditioning, appliances, blinds, security systems, audio and so much more, all at the touch of your fingertips, giving the user a feel of comfort.

It also helps improve the efficiency of the operation of building systems, as well as results in a reduction in energy consumption and operating costs.

Here are some points to consider when installing a Vantage Home Automation System into your home:

1 What do you need?

With home automation, you can start small, like a home theatre, or go big with a whole house automation. Do plenty of research on what you need, pull together what you wish to achieve, and be inspired.

2 Designing your solution

A Vantage Home Automation System has a base set of many features that every luxury home would need. However, you would need to meet with a professional to build on the foundation and personalise your system to suit your specific needs.

3 Installation

Even though the system is very simple to use, the initial programming is very complex. Your Vantage Home Automation expert at Elektra will do this job for you.

4 Live with it and play with it

Within the first few months, you will get to know your Vantage Home Automation System, discovering what you like and what you don't. With simple touch screens, similar to your smartphone, it allows you to make changes, tweak and tweak again until you get the system just right for you.

THE GOOD THING ABOUT THE VANTAGE HOME AUTOMATION SYSTEM IS THAT IT CAN EVOLVE WITH LIFE'S CHANGES. WITHOUT ANY COMPLEX PROGRAMMING, OR THE NEED FOR A TECHNICIAN, YOU CAN ADD AND REMOVE FEATURES WITH THE SIMPLE SWIPE OF YOUR FINGER

5 Your system can grow up too!

Your kids will grow up. You may have more, or you may add an ageing parent to your household. The good thing about the Vantage Home Automation System is that it can evolve with life's changes. Without any complex programming, or the need for a technician, you can add and remove features with the simple swipe of your finger.



Should you need any further information, Elektra can help you through the process of understanding what you can achieve through automation, and what will be right for you and your project.

Elektra will be with you every step of the way, helping you run the system smoothly with other lines, lighting and wiring devices, all of which are also available at Elektra.

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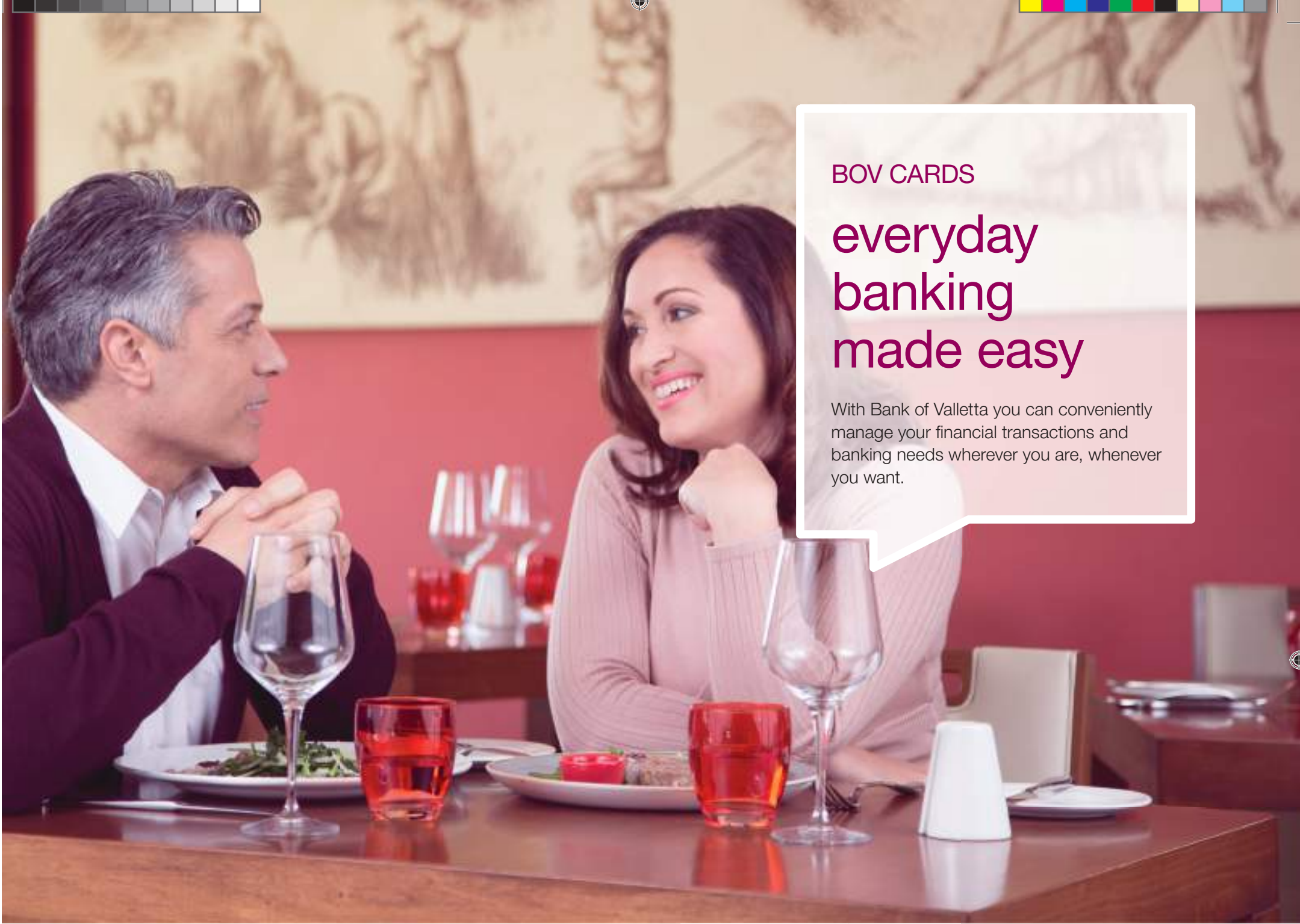
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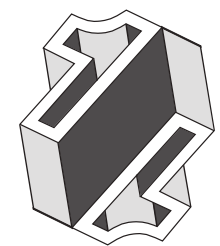
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