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the Architect

Politicians have, unfortunately, found it difficult to understand that Building Regulations, and Building Control, are different to, and separate from, planning permit conditions.

Kamra tal-Periti (see page 5)

Waste not, want not

Times change, and our current society is certainly more affluent than that of our ancestors. Nevertheless, the phrase “waste not, want not”, which was first recorded in the 18th century, remains relevant even today. Possibly not so much in the way it was originally intended, that is to warn against an attitude of wastefulness in order to steer away from potential poverty. However, it is relevant in guiding the way in which we consume, and more importantly how we handle our waste, which is not only a primary global concern, but also one which is now raising its head locally.

Recent reports have claimed that our current landfill facilities will be exhausted within two years. This means that we are facing a potential waste disposal crisis. Malta generates around 600kg of domestic waste per capita per annum, an amount which is staggeringly higher than the European average of 475kg per capita. Moreover, only 8% of our waste is recycled, a far cry from the 44% which is recycled on average across Europe. In fact, Malta holds the unenviable sixth place in the list of European countries that generate the most waste per capita.

These are alarming statistics since they reveal a lack of direction at national level, a failure of the various educational campaigns conducted over the years to raise awareness in this sector, and a worrying indication of a lack of responsibility at individual and national level to instil a less wasteful culture.

We urgently need a national strategy which addresses this problem in a holistic manner. Government has recently announced its intentions to introduce a waste to energy plant, which however will only be functional in around seven years’ time. The details of this project have not yet been revealed, other than that it will cost €100 million, so no further comment can be made at this stage. Yet, it must be noted that while providing an end solution is important, in the meantime there is a lot that can be done to address at least two of the main criteria that should guide any waste management strategy – reducing and recycling.

This is relevant both at a domestic level as well as an industry level, and in particular where this relates to the construction industry. The amount of waste

generated by this industry had somewhat declined up to 2013 in tandem with the slowdown in the property market, however one would assume that the recent boom in construction activity has reverted this trend. In fact, this summer, the industry was faced with a number of issues in this respect, since landfill space was limited.

Construction and demolition waste constitutes the largest share of waste generated in the Maltese Islands, and therefore this is certainly one sector where the issue needs to be tackled head on, with the participation of all the actors in this industry. The Minister for the Environment, Dr Jose Herrera, recently appointed a committee to prepare a proposal regarding the waste to energy proposal, however no representatives of the construction industry appear to have been appointed to this group.

It would not be amiss for the Minister to also consider appointing a group of experts to advise on how the waste generated from the construction industry can be better managed, reduced, reused and recycled in order to make this industry more sustainable and less impactful on the environment. The Waste Management Plan for the Maltese Islands published by Government in 2014 stated, as one of its aims, the need to recover 70% of construction and demolition waste by 2020, and that “discussions between MEPA, the KTP, MDA, FOBC and other relevant stakeholders should be undertaken” to address the situation in this sector. So far, no discussions have been held with the *Kamra tal-Periti*.

This is an evolving discussion, and one which needs to be undertaken with national consensus. Moreover, it is important that each person, each commercial sector, each industry participates actively in ensuring that they are part of the solution, and not part of the problem.

Meanwhile, I leave you to enjoy this edition of ‘the Architect’, packed with information which I trust will be of interest not only to members of the profession, but also to the public in general.

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:
Current - an EASA 2017 Workshop
Photo by Alexandra Kononchenko
(see pages 16-17)

KTP News

NEW MINISTER AND PARLIAMENTARY SECRETARY

On the 21st July 2017, the Council of the *Kamra tal-Periti* met with the newly appointed Minister for Transport, Infrastructure and Capital Projects, the Honourable Ian Borg, and with the Parliamentary Secretary for Planning and Property Market, the Honourable Chris Agius. Since many aspects of the profession fall within their remit, this meeting served as a stock take on the current state of the profession, and as an opportunity to discuss the latest developments regarding the Periti Act, various issues regarding matters relating to planning and building regulations, and the recently established Lands Authority.

The government’s pledge to embark on a nationwide overhaul of our road infrastructure was also discussed, and the *Kamra* put forward its opinion that such an exercise should not be limited to mere resurfacing, but that this should be an opportunity to undertake a redesign from an urban viewpoint of various parts of the network which are crying out for regeneration.

This initial meeting was followed two meetings with the Honourable Chris Agius, one to discuss changes in the pipeline at the Land Registry and another which focused on matters relating to the Planning Authority.

REPRESENTATIVES ON BICC

The Council recently issued a call for members of the profession to represent the *Kamra tal-Periti* on the Building Industry Consultative Council (BICC). The BICC consists of 25 stakeholders within the sector, including regulators, educational institutions, employers, unions, developers, financial institutions, and professionals. The *Kamra tal-Periti* is one of three professional chambers represented on the BICC, and will be represented on the BICC Advisory Board by Perit Simone Vella Lenicker and Perit Amber Wismayer.

The BICC has five Working Groups. The working group on Building Regulations and EU Directives oversees the revision and implementation of building regulations in Malta, as well as monitors the introduction of EU Directives affecting the building industry



Photo by Jason Borg -D01 and consults accordingly. The purpose of the working group focused on Regeneration of Property is to analyse how vacant properties can be upgraded to stimulate demand. It also forwards proposals to Government on incentive schemes to encourage owners to refurbish their old properties. The Property Market working group is currently focused on the creation of a Property Price Index. The working group on Research and Innovation promotes research and innovative materials suitable for the local market. Finally, and certainly not least, the Education and Training working group is composed of educational institutions, professions, workers’ representatives and employers with the objective of creating courses for those involved in the sector and the general public. It is currently working on the introduction of the Skill-Cards. The *Kamra* will be represented as follows:

- **Building Regulations & EU Directives:** Perit Philip Grech and Perit Andre Pizzuto
- **Regeneration of Property:** Perit Amber Wismayer and Perit Eve Degiorgio
- **Property Market:** Perit Simone Vella Lenicker and Perit George Farrugia
- **Research & Innovation:** Perit Konrad Xuereb and Perit Rebecca Dalli Gonzi
- **Education & Training:** Perit Luke Lapira and Perit Rene Cutajar

BUILDING REGULATIONS

In a statement published in June, the *Kamra tal-Periti* supported a call for proper Building Regulations made by the President of the Chamber of Engineers, Engineer Norman

under a privatised Enemalta; drainage regulations fall under the Health Department, but also under the Water Services Corporation; accessibility issues are regulated by the KNPD; excavation, demolition and general construction regulations fall under the BRO; while health and safety on construction sites falls under the OHSA.

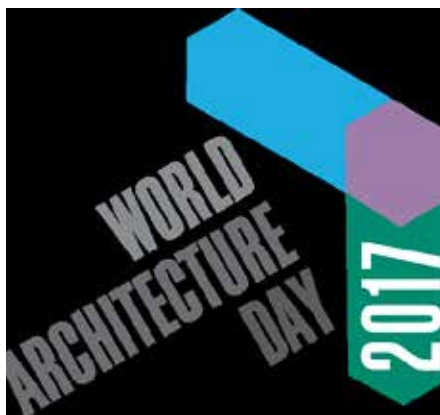
“These organisations have all relied on the planning process to enforce their own regulations to some degree. This is wrong. The use, or abuse, of the planning process in this way has brought about three adverse consequences:

- The planning regulatory body is heavily focused on development control, to the detriment of its primarily role of vision, strategic planning, drawing up of master and local plans, and promotion of sustainable development;
- There is weak statutory focus, oversight and enforcement of building regulations;
- In the absence of state support for proper and modern Building Regulations, the professionals must fall back to the identification of foreign standards to apply to local construction, often arbitrarily, and without being sure that they are appropriate for Malta.

With specific reference to fire safety, the *Kamra tal-Periti* is aware that the Civil Protection Department has reached an advanced stage in the drafting of new regulations, particularly in response to the increased high-rise development. The *Kamra tal-Periti* would like to, yet again, appeal that such regulations are placed within a holistic and consistent system of Building Regulations, administered by the Building Regulation Office.

The *Kamra tal-Periti* reiterates its offer to place all its resources, both local and international, at the disposal of Government, to assist in the formulation of such Building Regulations, that would fall under the exclusive remit of the Building Regulation Office, and removed from the planning permit approval processes.”





WORLD ARCHITECTURE DAY 2017

World Architecture Day 2017 will fall on the 2nd October, and architects around the world will celebrate their achievements and visions of architecture that is responsible, innovative and enriching communities. The International Union of Architects (UIA), which represents more than 1 million architects worldwide, announced the theme of the World Architecture Day 2017: Climate Change Action!

The threat of climate change is real. Rapid urbanisation and building developments are increasing our fuel energy consumption and greenhouse gas emission. The UIA supports every initiative following the 2015 Paris Climate Change Agreement to combat the impact of climate change on the environment and humanity. It calls upon all architects and architecture organisations in the world to mobilise efforts to respond to these initiatives. The UIA will participate and support the events in COP 23 (Bonn 6-17 November 2017) and the World Urban Forum 9 (Kuala Lumpur 7-13 February 2018) to promote Climate Change Action!



EUROPEAN ENGINEERS DAY 2017

The impact of engineers is visible in every aspect of human life: through increasingly more sophisticated inventions, techniques and equipment, engineers enhance and irrevocably change society. Overcoming the challenges of today's societal developments will thus, to a considerable degree, depend on the availability of excellent engineering solutions.

The European Engineers' Federations ECEC, FEANI, ECCE, together with ENAEE want to draw attention to the importance of securing the availability of excellent engineering solutions in Europe. Although the need for engineering excellence is increasing, the current approaches to safeguard and enforce its broad availability seem to be insufficient or even counterproductive. The 3rd European Engineers' Day will be celebrated on the 5th October 2017, and will analyse exist-



ing developments and approaches that can either enhance or hinder engineering excellence. It will offer expert opinions but also a forum for critical dialogue and participation. The theme chosen for this year's European Engineers Day.

2017 UIA GOLD MEDAL & PRIZES: WINNERS

The International Union of Architects (UIA) Bureau recently announced the winners of the 2017 UIA Gold Medal and Prizes. Created in 1961, the UIA Prizes honour professionals whose qualities, talents, and actions have had an international impact on the diverse sectors of architectural practice. This year, the Secretariat received 46 nominations. The Jury, composed of UIA Bureau Members, included President Esa Mohamed (Malaysia), Past President Albert Dubler (France), Secretary General Thomas Vonier (USA), Treasurer Fabian Llisterri (Spain), and Vice-Presidents David Falla (UK), Deniz Incedayi (Turkey), Carlos Alvarez (Costa Rica), Yolanda Reyes (Philippines) and Ali Hayder (Sudan).

The jury has attributed the Gold Medal, the highest honour awarded to a living architect by his fellow architects, to leading Japanese architect Toyo Ito, nominated by the Japan Institute of Architects.

The Auguste Perret Prize for Applied

UIA Gold Medallist, Toyo Ito



Technology in Architecture went to Nikolay Shumakov (Russia), nominated by the UIA's Russian Member Section.

The Jean Tschumi Prize for Architectural Criticism or Architectural Education was attributed to Professor Ashraf M Salama (Egypt), nominated by the UIA's Egyptian Member Section.

The Robert Matthew Prize for the Improvement of the Quality of Human Settlements went to South African Carin Smuts. Ms. Smuts was nominated by the UIA's French Section.

The Vassilis Sgoutas Prize recognising inventive, implemented architectural solutions for reducing poverty and indigence was awarded to Vietnamese Hoang Thuc Hao. Mr. Hoang was nominated by the UIA's Vietnamese Section.

The winners were presented with their medal at the Awards Ceremony held on 6 September, during the 26th UIA World Congress in Seoul, Korea.

RIBA PRESIDENT'S MEDAL

Perit Vincent Cassar received the RIBA President's Medal at a ceremony held in July. This tribute acknowledges the important



role that Presidents of Architects' Institutes across the world make to their professional and social communities, and to their outstanding contribution in driving excellence in architecture both domestically and internationally. Perit Cassar is well known at both the national and international level. Besides being a past President of the *Kamra tal-Periti*, he is also a past Council Member, Treasurer and Co-ordinator of a Thematic Area of the Architects' Council of Europe (ACE), and



DeFlat Keiburg © Marcel van der Burg



DeFlat Keiburg © Marcel van der Burg

representative of the *Kamra tal-Periti* to the European Council of Civil Engineers (ECCE). His main achievement at an international level is his current role as President of the Commonwealth Association of Architects (CAA), which position he will hold until 2019.

In a statement to the *Kamra tal-Periti*, Perit Cassar said, "I dedicate this honour to all my colleagues on the KTP Council and indeed to all periti in Malta, and also to all architects around the Commonwealth". The *Kamra tal-Periti* warmly congratulates Perit Cassar on this distinguished award and professional achievement.

MIES VAN DER ROHE AWARD 2017

NL Architects and XVW architectuur are the winners of the 2017 European Union Prize for Contemporary Architecture - Mies van der Rohe Award. The two Dutch architecture firms have been singled out from 5 finalists for the refurbishment of one of the country's biggest apartment buildings, called Kleiburg, in the Amsterdam neighbourhood of Bijlmermeer. A consortium made up of the owner, the neighbours, the Bijlmermuseum and the architects rescued the building from the wrecking ball by renovating the main structure, but leaving the inhabitants to refurbish



DeFlat Keiburg © Marcel van der Burg

the apartments by themselves.

The 2017 Emerging Architect Award has been awarded to Belgian architecture firms MSA and V+ for the NAVEZ project, five social units in the north of Brussels. The housing project was designed as a landmark at the entrance of the city and accommodation for large families. The building has been designed in harmony with the surrounding infrastructure and the neighbourhood.

The European Union Prize for Contemporary Architecture - Mies van der Rohe Award highlights the contribution of European architects to the development of new ideas and technologies in contemporary urban development.

Launched in 1987 and co-funded by the Creative Europe and the Fundació Mies van der Rohe, the €60,000 prize is the most prestigious in European architecture. It is awarded every other year to works completed within the previous two years. The architecture sector is at the heart of Europe's vibrant cultural and creative industries. It employs over half a million people directly and over 12 million people work in the construction industry. The cultural and creative industries make up 4.5% of the EU's GDP.

NEW ENVIRONMENT AND PLANNING COMMISSIONER

Parliamentary Ombudsman Anthony



Mifsud recently appointed Perit Alan Saliba as the new Environment and Planning Commissioner. Perit Saliba takes over from Perit David Pace, who was appointed to this role in 2012. Alan Saliba began his career as an architect within the public sector, working on social housing projects. He later set up his own private practice, performed valuations for a leading local bank and served as project architect on various recreational and community projects. He is a court expert on building litigation and valuations, and has also served as an arbitrator for over a decade. Since 2011, he has also served as a technical member on the land arbitration board, the rent regulation board and the rural leases control board.

In a letter to Perit Saliba, the Council of the Kamra tal-Periti extended its sincere congratulations on his appointment to this role which, besides bringing with it significant prestige and being a testament to Perit Saliba's professional capabilities, is also one which demands great responsibility in ensuring that our environment, both natural and man made, is protected, maintained and enhanced. Over the years there has been a noticeable decline in our country's appreciation of its natural environment and its built heritage, not least by those who are tasked with legislating in this sector and in implementing such legislative provisions. The role of Environment and Planning Commissioner is of crucial importance in this sense.

UIA 2017 WORLD ARCHITECTS CONGRESS AND UIA GENERAL ASSEMBLY

- Reviewed by Perit Vincent Cassar

The UIA 2017 Congress was held in Seoul, South Korea between the 3rd and 10th September 2017.

The Congress attracted 23,944 participants including 7,570 architects from all over the globe, 1,417 students, and others. There were 246 participants from UIA Region 1, which Malta forms part of. The Congress consisted of various events, including a Student Forum and a Young Architects Forum.

The theme of the Congress was "The Soul of the City" and focused on the Future, Culture and Nature of the City, or rather how these three factors affect not only



COEX Building

the planning of the city but in turn how the residents and users of that city are impacted by the presence or lack of presence of these factors. The whole discussion centred around the regeneration of urban architecture for cohesion and sustainability.

The Future topic, which was discussed by a panel of four speakers from Brazil, Germany, Korea and USA focussed on 'Living in the Inner city – Regenerating Urban Architecture for Cohesion and Sustainability'. Currently about 50% of the world population lives in cities and it is estimated that by 2025 this will increase to 60%, bringing with it the need to create more housing. The point was made that, when undertaking the redevelopment of cities, we should try to retain what already exists, and incorporate it within the new development projects, rather than destroying it. Medium and high rise buildings might be the answer to address increased population and housing demand, but we must ensure that our cities also include more open and accessible public spaces.

The Culture: "Design with History" theme was discussed by a panel made up of five architects from China, Korea and Japan. This forum dealt with how East Asian contemporary architects perceive their long-standing history and overwhelming vestiges of tradition. The five architects who



Dongdaemun Design Plaza (DDP)



Dongdaemun Design Plaza (DDP)

have shown distinctive perspectives on history during this age of globalisation in the 21st century discussed how history featured in the development of their design solutions. This forum was an excellent platform to open up the discourse of "similarities in differences".

The final topic of the Congress dealt with the topic "Humane Green Architecture: Whisper with the Green" and the four speakers from Norway, Japan, Netherlands and Korea shared their dialogues, ideas and experiences towards the realisation of Green Architecture. They discussed how a city and nature can co-exist in harmony, how the balance between the energy performance and sustainability agenda can be achieved in a holistic manner. They also discussed how the long forgotten knowledge of vernacular architecture can be applied to contemporary buildings,



Students presentation ceremony



Public library at Seoul



With Kalim Siddiqui, Senior Vice President and Dik Jarman, Vice President

and to what extent can the new smart design techniques embody the past wisdom in the modern architecture of today.

They emphasised the concept of working with nature to sustain the souls of cities which can inspire nature based solutions.

SUSTAINABLE EUROPEAN FUTURE THE EU ECOLABEL

The Eco-Management and Audit Scheme (EMAS) and the EU Ecolabel are part of the EU policy framework for sustainable consumption and production. The EU Ecolabel was created in 1992 and EMAS in 1995. Both were relaunched as part of the Communication on sustainable consumption and production and the sustainable industrial policy action plan (SCP action plan) in 2008. The objective for the EU Ecolabel is to promote products with a reduced environmental impact during their entire life cycle and to provide consumers with accurate, non-deceptive, science-based information on the environmental impacts



of products. The Commission Report COM (2017) 355 provides the findings of the Fitness check that has been carried out on the legislation as part of the European Commission's Regulatory Fitness and Performance Programme (REFIT). The REFIT objective of the Fitness check is to understand how the Regulations perform against their intended benefits for citizens, businesses and society. The Fitness check results show that the uptake of the schemes could be better and more efficient. It identifies clear limitations of the two instruments given their



voluntary nature and the limited level of uptake for a number of product groups and the low awareness of the two schemes. There is a need for a more focused approach to maximize impacts on the ground. The Commission will therefore improve the performance of the EU Ecolabel Regulation scheme and make it more focused to ensure bigger cumulative impact.

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.

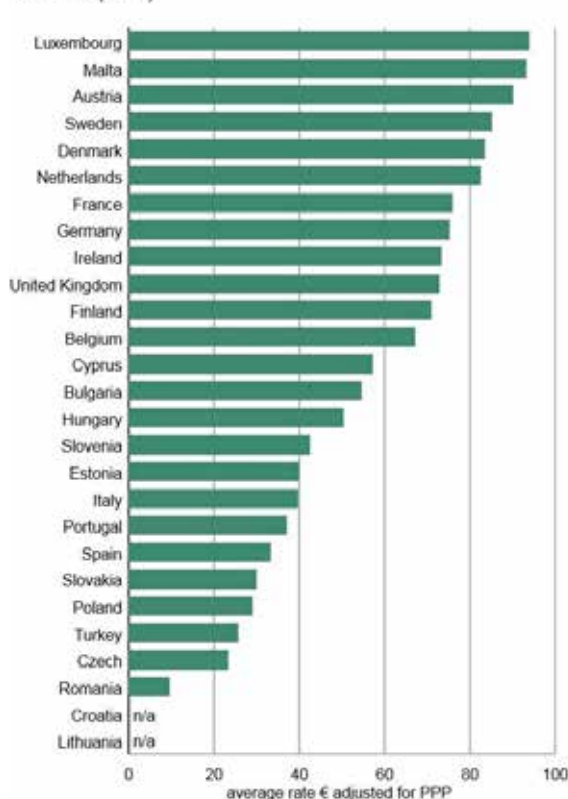
The Sector Study is a biennial survey commissioned by the ACE that collects and analyses statistical, sociological and economic data on European architects, the architectural market and architectural practices. Results are presented in the form of charts, tables and maps, accompanied by explanatory texts. 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 two previous editions of 'the Architect' presented a general overview of the findings of this Survey, and an in depth look at the first two chapters which dealt with the demography of the profession and the market in this sector. Here we take a look at the results described in the third chapter regarding practice profiles.

The Survey revealed that the number of private architectural practices in EUROPE-27 is estimated to be 158,300. Nearly three quarters of all architectural practices in Europe comprise one person. However, there appears to have been a change in the number of architects employed in large practices. More respondents in three countries in particular - Sweden, Denmark, Finland - are working in large practices than previously. This has led to a reduction in the number of one and two person practices in these countries. A small reduction in one and two person practices is evident across much of Europe, resulting in a net drop in the total number of practices between 2014 and 2016. The number of practices is higher in only two countries - Spain and Turkey.

As in previous surveys, the majority of architects in Europe establish themselves as an 'independent architect'. But it is only just a majority, at 52%, having fallen from 65% in 2014. Whilst some of this fall may be due to architects leaving self-employment to join larger practices, it may also indicate a trend towards establishing architectural practices as limited companies. Compared with the 2014 survey, the proportion of Independent Architects has dropped markedly in France, Italy, Ireland, Spain and Turkey. The proportion of practices which are established as limited companies is this year 36%, higher than the 21% in 2014 and 2012 and, indeed, a higher figure than recorded in any of the previous surveys. More than two thirds of practices

AVERAGE HOURLY CHARGE-OUT RATES FOR PRINCIPALS, ADJUSTED FOR PURCHASING POWER PARITY (PPP)



are limited companies in Turkey, Croatia and Slovakia. The highest proportion of partnerships is in the Netherlands and Denmark; while few architects establish themselves as PLCs or Economic Interest Groupings except in Finland, where 62% of practices are PLCs.

Average practice revenue rises fairly evenly with practice size. 45% of architects' jobs are charged for based on a percentage of the contract value. Architects in France and Luxembourg are most likely to use this method; those in Finland and Sweden less likely. 32% of Maltese respondents are more likely to charge a percentage of contract sum, 31% prefer the lump sum method, while 33% prefer to use hourly rates – a fairly even distribution across methodologies.

Average hourly rates refer to the average charged to clients for an hour of the architect's work, before tax. These

are generally highest in Luxembourg, Austria, Sweden and the Netherlands. Lowest hourly rates are recorded in Romania, Turkey and Poland. Average rates have increased since the 2014 survey. Average rates for Principals are now €70 per hour, 9% higher than in 2014 – in this category, charge out rates in Malta are at the upper end of the scale.

Some 4% of practice revenue is generated from work undertaken outside the country in which the architectural practice is based. The highest proportion is generated by architects in Portugal, Bulgaria and Turkey (17% or more). The overall figure of 4% is lower than that recorded in any of the previous four surveys. About 63% of revenue from outside the practice's own country comes from work in another European country. This is similar to the 2014 result. The highest proportion of total practice revenue derived from outside Europe is recorded by architects in Bulgaria, Turkey, Portugal and Cyprus - over 10% of total practice revenue in these countries comes from work outside Europe.

A new question in this survey dealt with Architectural Design Competitions. 20% of Principals said that their practice had entered one or more competitions in the 12 months prior to May 2016. About three quarters of these competitions were for public sector jobs, and one quarter for private sector work. Slightly more architects (36%) entered open competitions than competitions with a pre-selection procedure (28%) or an invited competition (24%). Responding architects said their practice spent an average €12,600 participating in Architectural Design Competitions per year. The resulting fee revenue from successful competitions far exceeded this investment; an average of €114,000 per practice - nine times this investment. Malta scored miserably in this aspect – no respondents reported to have participated in any design competition.

A substantial proportion of practices (44%) offer building energy rating certification. About 26% offer health & safety or fire safety certifications. Compared with the 2014 survey, slightly more architects offer building energy rating certification and health & safety certification now than in the previous survey, but fewer offer fire safety certification. Maltese respondents indicate that 36% of practices offer building energy rating certification, while 11% offer health & safety certification services. In the next issue of 'the Architect' we will delve further into the fourth and final part of the Survey. The full study can be viewed at www.ace-cae.eu.

Malta at EASA Denmark 2017

Every summer the European Architecture Students Assembly (EASA), gathers architecture students, graduates and tutors from all over Europe, who live, learn and create together for two weeks, sharing the common language of architecture. This year EASA was held in Fredericia in Denmark, and included three workshops which were tutored by Maltese participants: Falling Man 2.0, Penelope and Current,



Workshop name: Falling Man 2.0
Tutors: Jean Ebejer, Samuel Cremona
Workshop type: Theoretical

Falling Man 2.0 was a 2-week workshop expanding on a previous experiment at last year's annual SACES workshop in Selmun. Having attended a number of EASAs, this time we decided to try our hand at tutoring a small group of students. The process started off with an introduction and discussion of the founding theories of the workshop - mainly 'Floating Man', 'Method of Loci' and 'Solipsism'. This allowed a comprehension of techniques which enable a moving away from the familiar experiences of space and in turn allow a deepened understanding of the relationships in play when a person perceives and mentally constructs a space. Meditation was a vital part of our program, allowing the participants the opportunity to tune in to the surrounding space and get a controlled feel of the phenomenological qualities Fredericia was presenting us with. The workshop then took on a more exploratory approach, with Fredericia posing as our playground, at which point the group set out on a number of dérives - an urban exploration technique developed by Guy Debord and the Situationist movement in the 1950s. These techniques allowed us as tutors to take a step back and let the participants tailor their own personal approaches to the workshop. It was intriguing to observe the numerous outcomes which unfolded, all reflecting the various cultural contexts the participants were coming from. This psycho-geographic exploration and the narratives which grew out of it were documented through media, ranging from sketches to sound, film, photography, collage, poetry and a collection of artefacts collected along our 'drifts', which were then displayed in a final exhibition - an assemblage of EASAian encounters, thoughts and stories.

Workshop name: Penelope
Tutors: Mark Cauchi, Mara Usai, Carlotta Franco
Workshop type: Construction

During this year's EASA in Fredericia, Denmark, Mark Cauchi had the opportunity to tutor the construction workshop named Penelope, along with two other tutors, Mara Usai and Carlotta Franco from Italy.

After countless conference calls we submitted a proposal for the workshop in March, based on the theme 'Hospitality; Finding the Framework'. The theme resonated with the history of the town built on values of acceptance of different cultures. This was the starting point for the design of Penelope, where the idea was to explore a physical manifestation of this theme through 'hospitable' space and the physical framework required to sustain it. Based on a conceptual play between hesitation and acceptance when arriving at a new place, the aim was to create a garden space contained by a rigid structure that could be accessed from any direction. It was intended that over time the garden could eventually envelop the structure and continue to change its physical appearance.

Once the participants were chosen, work immediately began on the foundations and wooden frame construction. At the same time, discussions were held with the participants to define the garden design and finishing details. We were lucky to collaborate with a local artist to create a sculpture within the garden, which along with the use of local vegetation gave the workshop a link to the context of the town. The three different elements of the project came together on the chosen site, and would not have been possible without the dedication of the participants who gave invaluable insight and design improvements to the project.



Workshop name: Current
Tutors: Lucia Calleja, Katrina Gauci
Workshop type: Construction

EASA Denmark marked our fourth year attending the event together, and it was definitely the most rewarding one. We took the leap and applied as first-time tutors after a meeting with multinational building materials company CEMEX Global R&D, who exposed us to their most recent concrete innovations and immediately agreed to support the project. The proposal was undeniably the most tedious part of the five-month experience. As versatile as the material is, building with concrete is not an easy feat and requires a lot of thought both in terms of formwork and maneuverability.

Further details on this workshop are found on pages 16-17 of this journal.

My affair with Maggie: Working on the Manchester Maggie's Centre - a retrospect

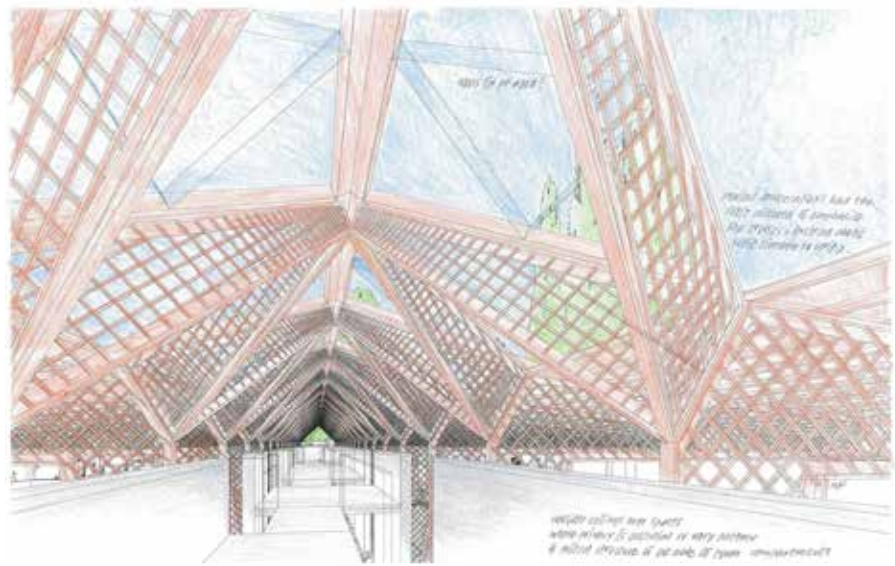
BY KARL MICALLEF

A TWIST OF FATE

Soon after completing my undergraduate degree, in June 2007 to be precise, I vaguely remember reading an article in an earlier edition of this journal ("The Architect" Volume 41) about Maggie's Centres, by a certain Charles Jencks, a name that did not mean much to me back then, being more inclined towards the engineering aspect of the profession. Equally, the name Maggie – at least in the context of the article – was new to me. Conversely, for a good number of years even before then, the name (Lord) Norman Foster featured heavily in my list of favourite architects and indeed one of my favourite buildings has always been his 1970s Sainsbury Centre outside Norwich (UK). I distinctly recall repeatedly leafing through the same issues of The Architect's Journal (AJ) featuring Foster projects, in search for inspiration! Little did I ever suspect back then that a merger of Foster and Maggie's were to feature in my future career.

When I first moved to London later that same year, I embarked on a mini pilgrimage of some of Foster's iconic structures in the capital and beyond, which until then I could only appreciate on the web, and through books and journals. This included a visit to the Foster+Partners (F+P) office on the river, alas limited to the exterior but nonetheless exciting. It was a serendipitous moment when, in 2011, I attended a conference where two keynote lectures were delivered by Lord Foster and my other (engineering) hero William "Bill" Baker (who incidentally would later become my 'boss' at SOM, where I now work), and I managed to have a quick chat (and snap a picture) with both of them! This is one of the perks of living in London, I suppose.

The defining moment came in late summer 2013, soon after completing my doctorate, that I was offered the position of a structural engineer at the office of none other than my architect hero: Lord Foster! After nonchalantly sending my CV, it was a dream come true to form part of a closely knit engineering branch which had been established only a few months beforehand.



(Figure 1) Concept sketch by Norman Foster (Norman Foster)



(Figure 2) Concept sketch by Norman Foster (Norman Foster)

NEW WORKPLACE, NEW PROJECT

From the very first day, I was assigned to work on a small but exciting project: the new Maggie's Centre very close to The Christie Hospital in Manchester (1). By F+P standards, the 500 m2 single storey building was tiny. However, it was special, on so many levels.

The project, a pro bono one, was commissioned directly to Lord Foster by the creator of Maggie's, precisely Charles Jencks, who lost his wife Maggie when she sadly succumbed to cancer in 1995. The couple had a vision to create a place in the vicinity of a hospital where cancer patients can find refuge in those agonising moments after first being told the sad news, to speak with

professionals or simply vent fear, anger or tears in a safe space. A place which is non-clinical, lacking the 'hospital smell', extensive signage, sterile furniture and fittings. A haven where they can go to time and time again after chemotherapy sessions to rest before travelling home, or where to meet other fellow patients for a chat or, in typical British tradition, for a cup of tea around a fireplace. A building that is domestic in scale but unusual in design, quirky perhaps, which can steal some of the attention in an attempt to deviate one's focus from cancer, even if temporarily. And finally a generous, private and luscious working garden (2) space – Charles Jencks is a well-known landscape architect. Hence, the project merited the full attention of

Lord Foster since it promised to be one of the legacy projects.

For Lord Foster himself, it was also significant to be located in Manchester, his childhood hometown, as well as related to a cause he is well aware of; his first wife Wendy (of Team 4 fame) died of cancer and he himself was diagnosed with cancer a few years earlier.

The practice had hundreds of projects involving large design teams and invariably Foster was little involved in most of them. This was, however, an exception. Virtually all design reviews would involve Lord Foster himself, at least those involving key decisions. Being a relatively small building with no explicit financial gains, the team was limited to the absolute minimum: an architectural partner (Darron Haylock) and an engineering counterpart (Roger Ridsdill Smith) and their two foot soldiers: Uruguayan Diego Teixeira and yours truly!

KICKING OFF

When I joined the project in October 2013, it was just past its embryonic concept stage, where one of the key design parameters was established: this was to be a timber building. A natural material, timber was chosen by Lord Foster primarily due to its association with domesticity and the fact that it guaranteed to give a feeling of warmth and be in direct contrast with the impersonal materials typically associated with hospital environments. Not to mention timber's obvious sustainable credentials.

To me, this proved to be an exciting learning curve; I had never designed anything in timber before, given its very limited use in Malta. It actually is a very promising structural material, with strength and stiffness value not much different from those of concrete (with the added bonus of an excellent tensile strength) but at a fifth of the weight. Obviously the major difference between timber and other structural materials is that its properties vary with direction, i.e., parallel or perpendicular to the grain. Its mechanical properties also vary (reduce) with time due to long-term creep and mois-



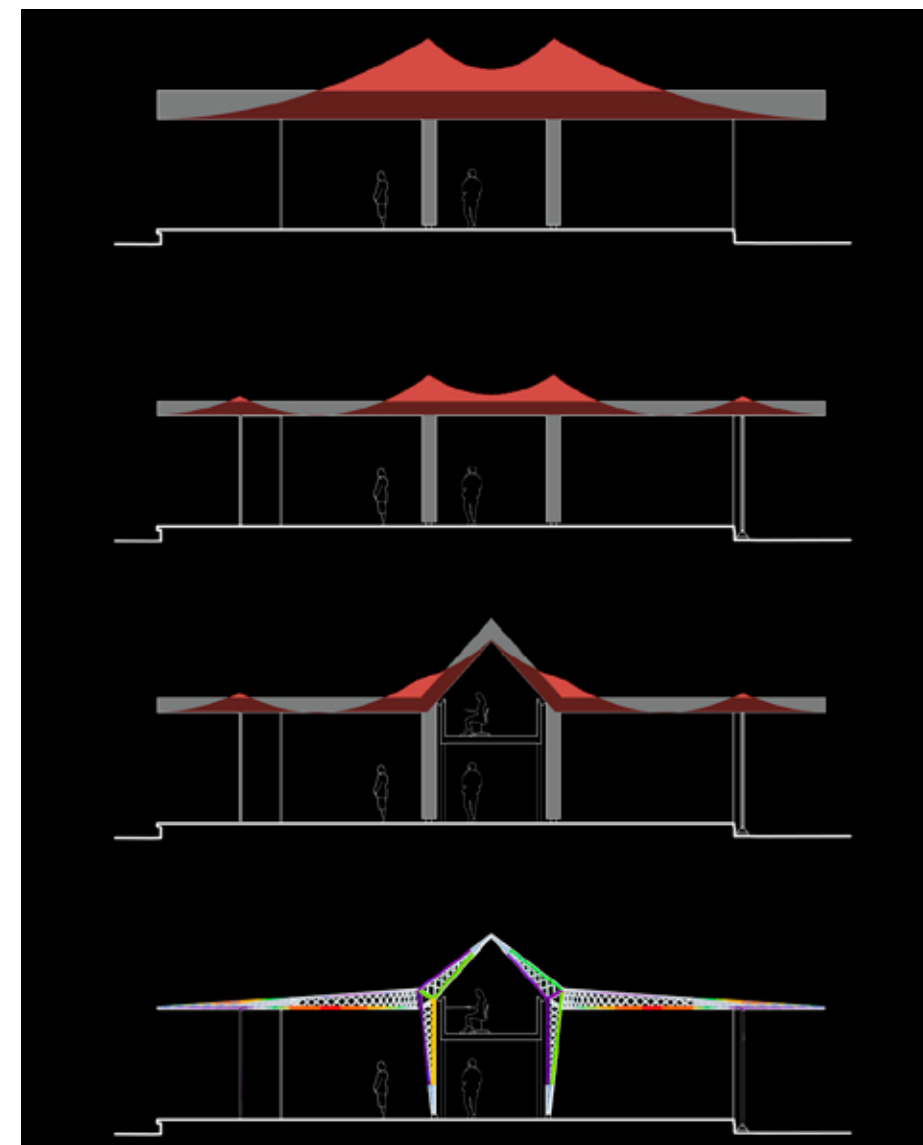
(Figure 3) Typical transverse section (F+P)

ture effects, and calculations need to be done for various load duration scenarios – I quickly learned this by resorting to creating design spreadsheets that render repetitive checks effortless.

The building structure was envisioned by Lord Foster and the architects as a series of timber frames on a strict 3m grid, where the frames are not comprised of solid members but have a light trellis-like form, not dissimilar from garden fences (Figure 1) but really inspired by the criss-crossing diagonals of Belfast trusses at the Hooton Park World War II hangars – Foster's obsession with flight is never ending! Indeed, during design reviews, Lord Foster always referred to the glass house as "the cock pit"!

The basic form of the single storey building was established by the architects to be based around a 3m wide central 'spine' housing the amenities (restrooms, plant and storage areas at ground level and a small administration area on a mezzanine level) and two adjacent spaces, approximately 5.8m wide, on either side: the west side housing 'public' zones (reception, lounge, kitchen) and the east side accommodating more 'private' areas (quiet and counselling rooms and an exercise space). The communal nature of the south spaces extends externally in the form of a covered veranda overlooking the gardens, primarily intended as shelter from rain, more than anything else (Figure 2).

The spine, roofed over by skylights to illuminate the office areas (but with suf-



(Figure 4) Evolution of structural system (F+P)

ficient solid areas to minimise glare and overheating), terminates at the south end in the 'glass house' or re-invention of the British conservatory. The façade, undulating irregularly but on a grid, alternates between glazed and solid areas.

The architectural aspiration called for the useable areas to be as lightweight as possible, with minimal structure to give a feeling of lightness, as if the building, like a physical body, is supported primarily by the spine (Figure 3). Thus, it was desired that all major structural elements are incorporated in the spine.

ENGINEERING AN EXPOSED STRUCTURE

It was during my very first week at F+P that I did some preliminary simple hand calculations to establish the structural concept and basic sizes for Maggie's. I idealised the portion of the frame in the spine area as a pitched pinned-based portal frame, providing also lateral stability, with the two spans on either side cantilevering off the 'columns' (Figure 4). It immediately became clear that the large cantilevers proved to be too onerous without a significant increase in structural depth and it was decided to introduce a prop and reduce the cantilever from some 8m to 2.3m, or a reduction of more than 90% in structural demand. It was also at this stage that the portal frames' rafters were expanded to a three-dimensional form, resembling branches and reminiscent of vaulted ceilings in Gothic cathedrals, to provide stiffness in the longitudinal direction.



(Figure 5) The frames during construction (Nigel Young/F+P)



(Figure 6) The structural "node" (Nigel Young/F+P)



(Figure 7) The building during construction (author)



(Figure 8) The building during construction (author)

Contrary to what is typically done, where the structural elements are clad with some architectural finish, the architectural desire was to have the timber (i.e. the structure) all exposed. Working with the architects, it was decided to 'form' the structure such that it reflected what it 'wanted' or 'needed' to be. Thus, the form of the columns and beams was shaped to reflect the bending moment diagram of the frame: tapered at the (pinned) bases, maximum depth at the beam-column joint and the cantilever tips again tapered to zero (Figure 4).

The design philosophy of having the structure reflecting its actual behaviour was extended to the 'webs', where the solidity or, conversely, openness, echoes the shear demand: dense or solid at supports and relieving at midspan. This was achieved by a Grasshopper script which was used

to determine the geometry by varying the inclination and spacing of the diagonal members.

As the design progressed, the engineering checks indicated that natural timber would prove to be challenging to satisfy the architects' desire for small structure and engineered timber products were chosen instead, specifically laminated veneer lumber (LVL). The major advantage of LVL is that it is composed of glued layers of timber whose strands are all oriented parallel to the grain, resulting in enhanced strength.

The plated nature of LVL subsequently informed the construction of the frames: two layers forming the criss-crossing web and glued-on pieces at the top and bottom to form the flanges. The web openings were proposed to be formed using computer



(Figure 9) The lounge and fireplace (Nigel Young/F+P)



The mezzanine (Nigel Young/F+P)

numerical control (CNC) technology, with the software control the routing machine fed directly using the Rhino design model; this was the construction method eventually adopted by the contractor (Figure 5). The precision resulted from CNC is remarkable; indeed, one of the frames also has engraved on its face Lord Foster's signature (from a scan of a handwritten version) and the date of inauguration!

A major design challenge was the architects' strict requirement of not having any visible connections. This was only possible by incorporating steel plates set in recesses and completely concealed from sight.

To detract from a typical clinical appeal, the interior of the building was to be devoid of any signage and such, including the little green illuminated signs indicating fire escapes. For this very reason, all of the individual spaces have direct access to the outside, to comply with conditions imposed by the authorities. Ironically, being a single storey building of relatively small area, the building structure did not require to have any fire rating! Good practice however called for a fire assessment, despite the fact that timber actually performs quite well in fire, contrary to popular belief. It was estimated that a complete evacuation of

the building occurs in just 3 minutes. My calculations showed that after 5 minutes, the relatively slender web members would start to char and fail in compression, leading to failure initiation in an otherwise very structurally redundant structure.

BREAKING GROUND

Based on this brief account, it may seem rather straightforward, but the design process was invariably iterative and many options were explored and communicated to the architects and ultimately 'approved' by Lord Foster himself. Such design decisions varied in magnitude and levels of importance, from the form of the web openings (whether circular or chamfered edges or straight edges or permutations of these) to the size and proportion of the triangular "node" at the beam-column joint to how the 'branches' meet at their apex (Figure 6). In almost all cases, the relative importance informing such decisions was influenced by structural performance, with numbers backing up final choices.

Many months of hard work (and in parallel with many other projects and deadlines) found fruition with the completion of tender documentation. The timber tender (3) was awarded to Blumer-Lehmann (Switzerland), who manufactured all frames at their plant and shipped the parts to Manchester and assembled them on site in the space of a few months. It was a remarkable experience visiting their plant in the Swiss countryside and seeing one of the frames being carved out.

As project engineer, I carried out a number of site visits (Figure 7) which were an achievement of their own: getting the 6.15am London-Manchester train (to just miss peak time fares due to project budget limitations) and handling the Manchurian cold and rain!

MOVING ON

The building was completed (Figures 8 to 10) in the relatively short period of a year (4) and opened in April 2016 by the Duchess of Cornwall and Lord Foster. By then, I had moved on from F+P but am very proud to have followed this modest but noble project from inception to completion and the efforts involved were recognised by the wider architectural and engineering community.

Indeed, the building received the Arnold Laver Gold Award as part of the 2016 Wood Awards as well as Best Healthcare Project and Architect of the Year awards during the Structural Timber Awards in 2016 (5). The project was presented with three RIBA North West Awards earlier this year, namely Regional Award, North West Building of the Year and Diego Teixeira awarded Project Architect of the Year. It also featured on the front page of the May 2016 issue of the AJ, the very same journal which in my student days provided me with access to Foster's projects and which now featured an extensive case study article (6) on a project that I was heavily involved in as a structural engineer!

The success of a construction project lies mostly in the realisation of an architect's innovative vision as well as in his talent to persuade the client to walk the extra mile; Foster excels in both of these. However, what really puts a project on a higher platform is the collaboration between the architect and the engineer, which infamously has a turbulent history in the UK but very much less so in Malta with our special merger of both facets of the profession in the unique personage of the perit. I must say I found myself in a unique position working on the Manchester Maggie's, where my architectural background and skills such as sketching and graphical communication proved as useful as my technical ability in dealing with a structure's nuts and bolts, or (in this case), its nails and screws.

Notes:

- 1 The official name eventually became "The Maggie's Centre at the Robert Parfett Building", after the late husband of one of Cathy Parfett, who was one of the main donors financing the £6 million project.
- 2 The landscape architects Dan Pearson Studio (UK) were commissioned to design the garden.
- 3 The general contract was awarded to Sir Robert McAlpine Ltd. (UK).
- 4 A time-lapse video of the construction is available at <https://www.youtube.com/watch?v=P65UY7jcFEs>
- 5 The structure was also shortlisted in the Institution of Structural Engineers 2016 Structural Awards.
- 6 The article is available at <https://www.architectsjournal.co.uk/buildings/exclusive-building-study-maggies-manchester-by-foster-partners/10005769.article>

Current

BY LUCIA CALLEJA & KATRINA GAUCI

Current is a concrete pavilion designed by young architects Lucia Calleja and Katrina Gauci in the vibrant harbour of Fredericia, Denmark. The project was realised over a three-week period during EASA (European Architecture Student Assembly) in collaboration with and sponsored by multinational building materials company CEMEX, and a team of over twenty participants from all over the world. The proposal was one of thirty workshops selected from around one hundred applicants to form part of EASA (European Architecture Student Assembly) 2017. The main criteria for the selection were the project's relevance to the theme and site of this year's EASA, and originality of the proposal. The pavilion is inspired by three main elements; the site, the theme of the event and the material.

Current lies in Fredericia's new district where a number of routes converge, linking the urban area to the waterfront. The structure invites the public to approach from all directions, and may serve as a space for respite on a busy workday, or a place of recreation during a promenade walk. The structure also commands some of the peninsula's striking views, strategically framing the surrounding environment.



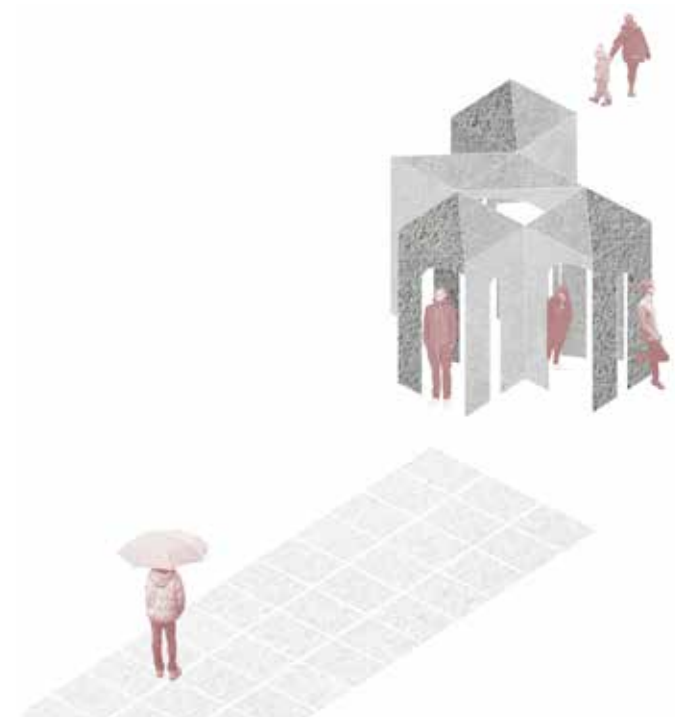
The pavilion is composed of gradient spaces that serve as a celebration of Fredericia's continuous rainfall, an element that has become a part of the inhabitants' everyday life. It is a space where one can find refuge from the rain. Still, water will not only flow away from the structure but through it, enabling its visitors to watch and listen, and engaging

for recreation, encourages users to strip away formalities, and ultimately provide a hospitable social environment. This is in line with this year's theme, "Hospitality. Finding the framework," which resonates with the history of Fredericia and the challenges the city now faces. This also links to the current political climate in Europe and the world. The series of intriguing spaces provide a framework for different people to coexist and so potentially connect within one inclusive environment.

The material was also essential to the project's concept and realisation. Concrete transitions from a fluid to a solid state, making it a unique and versatile product. Even though concrete is a prominent construction material, its potential is not often fully exploited. The installation communicates the intrinsic qualities of the concrete, but also exhibits the 'super powers' given to concrete by our sponsor CEMEX. The structure is composed of eight 2.5 metre high concrete modules,



their senses from a sheltered space. The dynamic structure provides grounds



each weighing a massive 1.5 tonnes. The modules are composed of two different materials produced by the multinational company: Pervia and Resilia. Pervia is a porous concrete that permits infiltration of rainwater rather than creating runoff and Resilia is a high-performance fibre reinforced concrete. The combined materials create a series of enclosed spaces that control the passage of water, serving as shelter from and exhibition of Fredericia's persistent rainfall. The contrasting textures, combined with the module's unique shape, create provocative spaces of different

qualities both in form and atmosphere. Local fabrication company Dfab studio collaborated with CEMEX to build the complex formwork that shaped the final pavilion. The moulds were carved from expanded polystyrene blocks using Dfab's KR210 Kuka robot, and would eventually form the smooth curves that characterise the structure. Throughout the event, the tutors and participants worked together with a team from CEMEX Global R&D to assemble the formwork, prepare, mix and pour the concrete. This gave the stu-



dents the opportunity to work closely with experts and expose themselves to highly innovative concrete technologies. The young architects left the event with a deeper understanding of how concrete is made and the complexities of one of the most prevalent materials in the architec-

Some words from the Current team:

"CEMEX's involvement and engagement in the project Current has been a fulfilling experience. The opportunity to work with young professionals and students was stimulating, because it created opportunities to discover creative design solutions stimulated by the range of possibilities associated to material performances, and specifically the possibilities given by the novel concrete technologies recently developed by the CEMEX Global R&D Group. I am continuously fascinated by the outcomes that are generated when material engineers are brought together with talented and forward-looking architects - innovative design concepts emerge as a result of an understanding and true appreciation of materiality. The Current pavilion truly exemplifies how passionate people with creative ideas and vision can create not only an attractive as well as a functional structure, but offer a community, like Fredericia, an experience that livens their lives, and therefore stimulates the emotions and senses. As I meandered through Current, I felt comfort, warmth, excitement, protection, connectedness to the surroundings - the wind and rain and the concrete were all of a sudden poetic."

Dr. Davide Zampini, CEMEX Global R&D and Intellectual Property Head

"It was a great pleasure to be part of Current, to get to know all the individuals involved and also become more familiar with a beautiful material like concrete. From start to finish, the workshop was immensely well organised and thoroughly planned out. This made the process far more pleasant, leaving time to discuss, dance and daydream... This workshop shows how a great team with tutors full of energy and ideas leads to

PROJECT INFO

Project Name:	Current
Tutors:	Lucia Calleja, Katrina Gauci
Contact Email:	current.easa@gmail.com
Built Area:	14.4 sqm
Location:	Fredericia, Denmark
Photographer:	Alexandra Kononchenko
Instagram/Facebook:	@current2017
Sponsor	CEMEX



ture industry.

The concrete structure is now a permanent fixture in the small harbour town. The *Current* pavilion provides space for the community and visitors to interact and socialise, while also offering a unique way of experiencing the rainy season.

The workshop was sponsored by multinational building materials company CEMEX, and supported by local fabrication company Dfab studio Malta.

a productive journey and also an outstanding result."

Tracey Sammut, Malta

"The most well-organised workshop... and the best way to learn how the material concrete works. Also a really beautiful concept involving both the site of Fredericia and the locals."

Lefteris Kaimakliotis, Cyprus

"A great learning experience! I got to understand concrete in a more practical sense. The team work was phenomenal. We also got the privilege to work with the community around us and ended the workshop by leaving something from us behind."

Aseil Seily, Jordan

"Having the opportunity to really work with a material we so often 'specify' as architects or architecture students has been an amazing and fulfilling experience. So grateful to have been able to contribute to such a great project".

Polly Amery, Wales

"I had a fantastic time on the workshop and it was an enlightening experience. The scale of the work and the expertise by the CEMEX team were invaluable, something I could never do at Architecture School. Katrina and Lucia led with great energy and efficiency so that the evenings were free for socialising!! I had a great time mixing, pouring and even cleaning! Katrina and Lucia created a beautiful modular format, and it was a pleasure to see it come together with each unique piece with its own character."

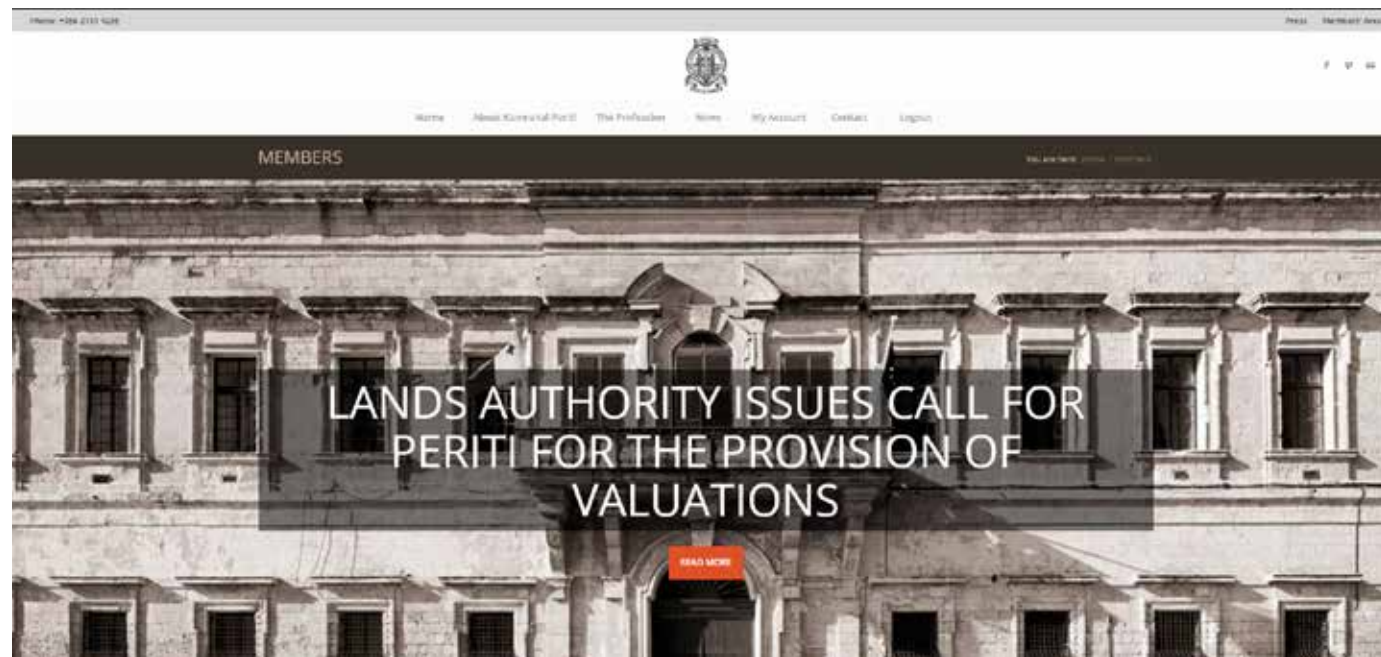
Fraser Birtwistle, Scotland

kamratalperiti.org

One of the roles of the *Kamra tal-Periti* is that of promoting good quality architecture and civil engineering in Malta. It fulfils this purpose in several ways, including by advising Government on public policy and legislation related to the building industry, and enforcing a code of conduct which regulates members of the profession.

The promotion of better architecture and civil engineering can also be achieved through raising awareness, education, guidance and participation. These are all dependent on effective communication by the *Kamra* with the public, its members, and other industry stakeholders. The Council of the *Kamra tal-Periti* has recognised the need to significantly improve its communication accordingly to achieve its purpose by investing heavily in its digital communication strategy.

As part of this strategy, the *Kamra* launched its new website on the 3rd of July 2017. The new website provides a significant amount of content for its end-users. Indeed, the scope of end-users was intentionally widened to make its content more relevant and designed to satisfy the needs of a wide segment of the population. It was important for the Council that the new website would not



be merely a "notice board", but would be a user-friendly reference point for all things architecture and civil engineering in Malta.

GENERAL PUBLIC

The need to provide as much information to the public as possible arose from the substantial number of queries made

by individuals who make use of the services provided by members of the profession. These queries varied in subject, ranging from professional fees to ethical conduct, from the scope of responsibilities borne by *periti* to requests for the contact details of individual members.

These types of common queries could easily be answered by providing access

to as much information as possible about the profession and its members through the new website. One of the most popular features on the new website is indeed Find a *Perit*, which allows members of the public to find the contact details of a paid-member of the *Kamra*, or to search for a *perit* according to area of expertise or specialisation.

Over the coming weeks, guidance will be provided to consumers on the process of engaging a *perit*, the issue of professional fees and the applicability of Tariff K, the level and type of service that one should expect from a *perit*, the building process, and dispute resolution. Consumers will be able to consult the website at their own leisure to seek detailed guidance prior to embarking on a development project, however small. Should they still need to consult with the *Kamra tal-Periti*, they will be guided on how to do so.

STUDENTS & FOREIGN ARCHITECTS AND CIVIL ENGINEERS

A section of the new website is dedicated to members of the public who are

interested in joining the profession. They include secondary and post-secondary students who are seeking career guidance, university students who want information on how to qualify for the professional warrant, and architects and civil engineers from EU member states who wish to establish themselves in Malta or provide services in Malta from their home countries. This type of information was completely absent from the public domain prior to the launching of the *Kamra*'s new website.

PRESS

The new website provides a dedicated section for the media to access press releases, position papers, and stock imagery for use in publications about the *Kamra*'s public statements and events.

MEMBERS OF THE PROFESSION

As one would expect, the most important end-user for any professional association's website is its membership. The members' section of the website has extensive content on practice guidance,

design competitions, events, courses, news affecting the profession, and job vacancies.

The Practice Guidance section, which is still under development, contains information for members, ranging from building regulations to professional conduct, business management to customer relations.

The main objective of this section of the website is to elevate the quality of the services provided by members of the profession, to provide readily accessible

information on regulatory changes and their impact on design and construction, to encourage members to extend their market beyond our shores and participate in international competitions and industry events.

Members will also be able to easily renew their annual membership online and update their user profiles to ensure that their contact details published in the online directory are always up-to-date.

COUNCIL

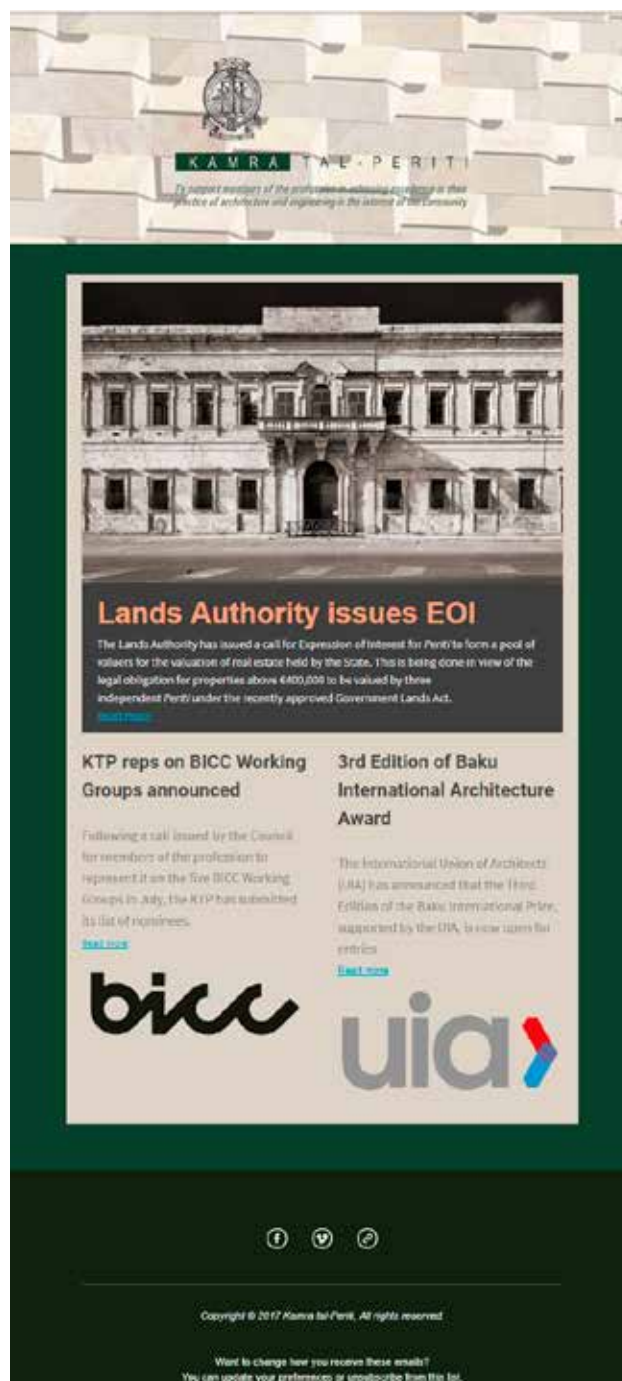
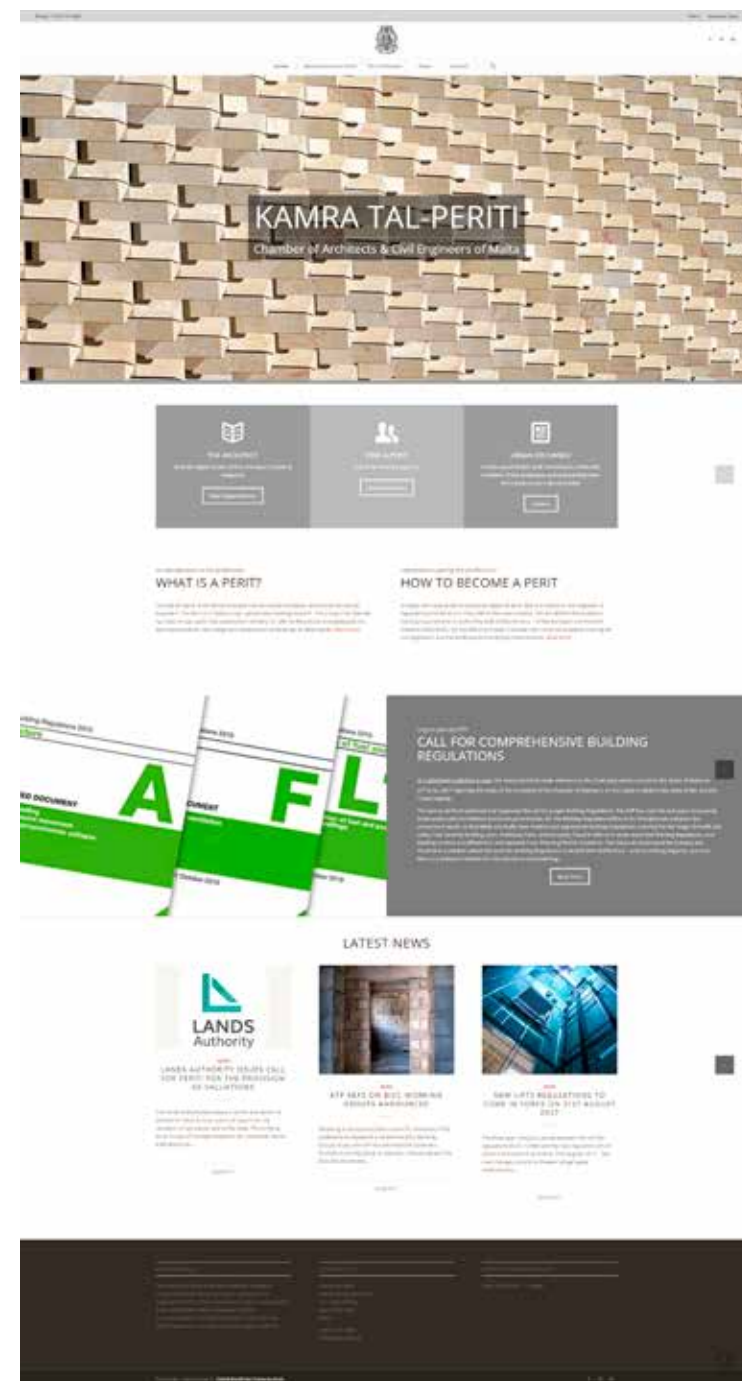
The new website facilitates communication between the elected Council of the *Kamra tal-Periti* with its members by fully availing itself of modern forms of communication. Public calls, directives, circulars and events are being published on the website instantaneously, and promoted through social media and professional mailshots. The Council can monitor in real time the content that is being accessed by the website's various end-users, which will in turn guide the Council on future developments to the site and the focus of its content-driven communication strategy.

FUTURE DEVELOPMENTS

The website provides significant scope for the development of new features and services provided by the *Kamra tal-Periti*. One such development, currently at an advanced stage, is an online bookstore that will include local and international titles about architecture and civil engineering, in paper and electronic formats. It will also provide a comprehensive list of building codes, standards and policy documents published by various national regulatory bodies in Malta.

The challenge for the sustained success of the new website is to continue to provide content that is relevant, up-to-date, and accurate to the public and its membership. This will ensure that the chamber will fulfil its 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 Kamra tal-Periti looks forward to receiving comments from its members and the general public regarding the website, as well as suggestions for improvement or the inclusion of new features. Submissions can be made on info@kamratalperiti.org.



Dominant and servient tenements

BY DR IAN J STAFRACE

A previous issue of this journal, dealt with the topic of easements, or as we often refer to them, servitudes, which are defined as a right established for the advantage of a tenement (dominant) over another tenement (servient) belonging to another person, for the purpose of making use of such other tenement or of restricting the owner from the free use thereof (1).

A recent decision of the Court of Appeal (2) analysed a situation whereby the owner of the servient tenement at ground floor level decided to roof over his back yard. The overlying tenement, which had a balcony overlooking the said yard, albeit at a level higher than the new roof, argued that through his actions, the owner of the servient tenement restricted or impaired the easement enjoyed by the dominant tenement, namely the right of prospect onto the yard owned by the servient tenement.

The Court held that under Maltese law, the easement of prospect is not defined. The Court however referred to Article 900 of the Italian Civil Code which defines this easement as:

“Le finestre o altre aperture sul fondo del vicino sono di due specie: luci, quando danno passaggio alla luce e all’aria, ma non permettono di affacciarsi sul fondo del vicino; vedute o prospetti, quando permettono di affacciarsi e di guardare di fronte, obliquamente o lateralmente.”

Reference was made to a previous decision of the Civil Court (3) wherein it was confirmed that the owner of the back yard, being the owner of the airspace overlying the said yard, has every right to develop the said yard as long as the roof of the new development is below the windows of the dominant tenement/s. In so doing, the rights of enjoyment of the said easement by the dominant tenement are not being restricted since the right of prospect is limited to what the owner of the dominant tenement can see if he looks out of the window (horizontally) and not to what he can see beneath (4).

It was also maintained that this principle



Photo by Ivynne Grixti

should be upheld as long as the owner of the servient tenement does not hinder in some other manner the easement enjoyed by the dominant tenement (such as through the hanging of clothes on the roof of the new development) (5).

One may argue that the presence of a balcony (as against a window) may lead to a different assessment. Yet the Court of Appeal referred to a decision of the Civil Court (6) and to Italian jurists wherein it was held that there is no such a distinction between a balcony and a window. Since the dominant tenement did not suffer any reduction in his view, air and light intake, then there is no breach of his rights. Any other decision would breach the rights of the owner of the servient tenement (whose rights are already burdened by the easement to freely enjoy his property) (7).

The Court also analysed a further complaint by the owner of the dominant tenement, namely that his property is now exposed to inconvenience and lack of

security and privacy since the balcony is easily accessible from the roof of the underlying tenement. The Court maintained that one has to analyse two distinct (and at times conflicting) rights – that of the owner to use and enjoy his property, and that of the owner of the dominant tenement to freely enjoy his easement. Reference was made to a decision of the Civil Court (8) wherein it was maintained that any doubt should go in favour of the owner of the servient tenement.

As such, the Court would analyse, for example, what sort of access the servient tenement would have to the roof of the new development to ensure that the rights of the dominant tenement are not impaired or that he is not exposed to other hindrances. The fact that no such permanent means of access existed led the Court to further confirm the rights of the owner of the servient tenement. Yet the Court still felt that it should order (or recommend) that the owners of the

References:

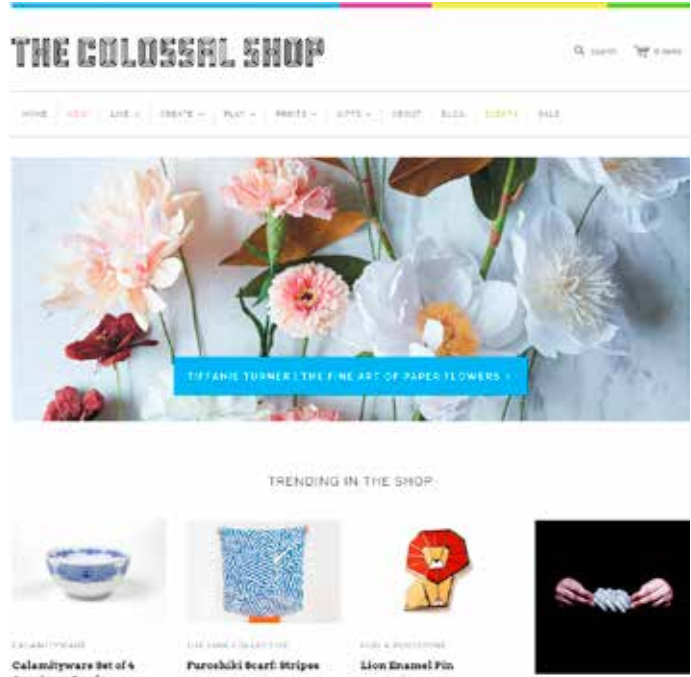
- 1 Art. 400 Chapter 16 Laws of Malta
- 2 Falzon vs Aquilina et. (Case no. 872/10 decided on the 18th July 2017)
- 3 Vella vs. Galea (decided on the 9th October 2003)
- 4 Also refer to Chetcuti vs. Agius (Court of Appeal decided on the 28th February 1997)
- 5 Vide Chetcuti vs. Agius supra and also Sciberras vs. Sciberras (Civil Court 14th February 2007)
- 6 Stilon Depiro vs. Axisa (decided on the 24th January 1958)
- 7 Vella vs. Galea (Civil Court decided on the 9th October 2003) and Chetcuti vs. Agius (Court of Appeal decided on the 28th February 1997)
- 8 Gauci vs. Attard decided on the 9th December 2002

www.thisiscolossal.com

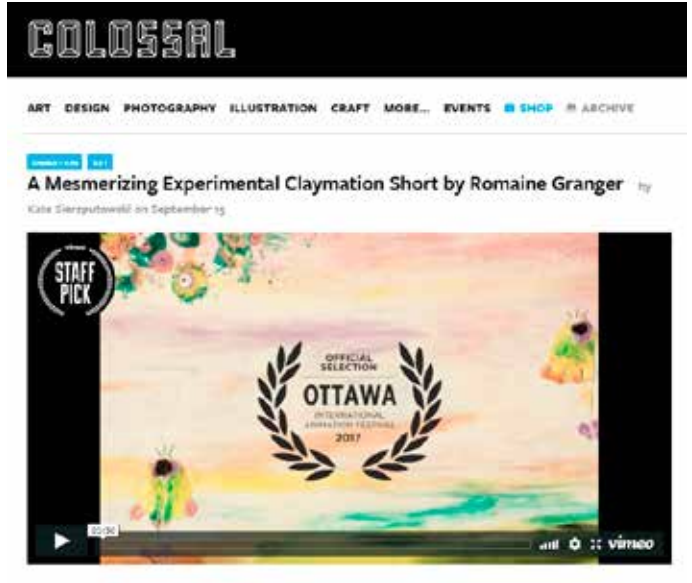
Colossal began in 2010 as the personal art and design blog of Christopher Jobson before growing somewhat unexpectedly into what you see today. He lives in Chicago with his wife Megan and son Caleb. In addition to what you see here, he has also written about art and design for Wired Magazine, Mental Floss, Slate, and Quartz. Christopher currently serves as editor-in-chief, and head contributor to Colossal.

Each week you will find various new posts on photography, design, animation, painting, installation art, architecture, drawing, and street art. Colossal is also a great place to learn about the intersection of art and science as well as the beauty of the natural world.

The site also hosts The Colossal Shop where you will find fun things for creative people: well-designed, thoughtful, and surprising objects that will make you laugh, raise your eyebrows, smile, take a break, put on your thinking cap, or spark an idea—maybe all at once! The decision to open this shop was a natural progres-



sion after five years of sharing art, craft, design, and other artefacts of visual culture on the award-winning blog Colossal.



In this captivating short animated work, Romaine Granger, a student at the École Nationale Supérieure des Arts Décoratifs in Paris, weaves an abstract narrative from clay and sand. The work begins as a flat plane, showcasing a field of flowers in constant death and rebloom. Halfway through the piece, which is synced to Yasuaki Shimizu's Utsukushiki Fensens, a large mountain erupts to consume the array of flora, throwing the film into three dimensions. The extremely unique piece was an official selection at this year's Ottawa

After featuring and meeting so many talented, creative people from around the world, The Colossal Shop was launched in

2013 to help promote the work of various artists and designers. Products include design objects, toys, art prints, and tools.

Can you identify this building and the architect who designed it?

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 info@ktpmalta.org. The first correct answer drawn on the 31 October 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.





NOW TO 8 OCTOBER 2017; THE PRACTICE SPACE, RIBA, LONDON, UK

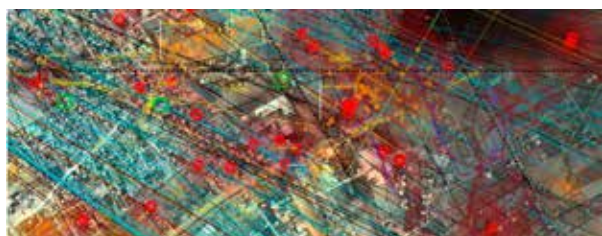
WHEN IN ROME – A COLLECTIVE REFLECTION UPON THE ETERNAL CITY

Rome is an off-centre metropolis, out of an orthodox perception of time, where every single past becomes present in a continuous state of monumental contemporariness. Continuity and crisis share the same space: ancient brick walls are flanked by the anonymous 'palazzine' complex of the latest years and among these the everyday madness of the city: ceaseless traffic, tourists blinded by the scorching sun, the pink roman dust settling on monuments. And again: traditions, languages, researches, cultures and avant-gardes, compose a living postcard with an inimitable capacity for self-renewal. Is there a language to rebuild? A tradition to rethread? In an age of multiplication of images and sources of inspiration, is there something still to explore in the Roman landscape? Are the postcards from Rome still able to produce emotion, to inspire a future action? Through the work of several young practices, When in Rome explores this possibility: an architecture born from a deep reflection on tradition which is still able to produce something new. www.architecture.com

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

NOW TO 5 NOVEMBER 2017; DESIGN MUSEUM, COPENHAGEN, DENMARK

CABINET MAKERS' AUTUMN EXHIBITION

What does it take to promote dialogue between strangers in the public space? How can a piece of furniture facilitate human encounters and interactions? These relevant and essential questions form the thematic framework for the exhibitors at the Cabinetmakers' Autumn Exhibition 2017. Can a piece of furniture really be of such a nature, such a format, such a form that perfect strangers invariably wind up on speaking terms simply by sitting on a bench in the public space? www.designmuseum.dk



NOW TO 10 DECEMBER 2017; ROYAL COLLEGE OF ART, LONDON, UK

JASPER JOHNS: 'SOMETHING RESEMBLING TRUTH'

Widely known for his iconic images of flags, targets, numbers, maps and light bulbs, Jasper Johns has occupied a central position in American art since his first solo exhibition in New York in 1958. His treatment of iconography and appropriation of objects, symbols and words makes the familiar unfamiliar, achieving this through the distinctive, complex textures of his works. Through his ground-breaking paintings and sculptures, Johns established a decisive new direction in an art world that had previously been dominated by Abstract Expressionism. www.royalacademy.org.uk



NOW TO 14 JANUARY 2018; MAXXI, ROME, ITALY

ZAHA HADID IN ITALY

One of the most influential and visionary architects of



our times, Zaha Hadid has redefined the architecture of the twenty-first century and captured the imagination of the whole world. One year since her untimely death, MAXXI is devoting to her The exhibition Zaha Hadid in Italy. Focusing on Hadid's projects in Italy, the exhibition highlights her intense and productive relationship with Italy, presenting projects and works created by means of various instruments of representation, research, and experimentation that she honed in the course of her career; from pictorial and conceptual sketches to three-dimensional models, from virtual representations to the more recent interdisciplinary studies addressed to the application of new solutions and technologies, in a pioneering effort of investigation in design. www.maxxi.art #ZahaHadidInItaly

6 OCTOBER 2017 TO 7 JANUARY 2018; THE BARBICAN, LONDON, UK

JOHN AKOMFRAH – PURPLE

British artist and filmmaker, John Akomfrah creates his most ambitious piece to date - an immersive six-channel video installation addressing climate change, human communities and the wilderness. At a time, when according to the UN, greenhouse gas emissions from human activities are at their highest levels in history, with people experiencing the significant impacts of climate change, including shifting weather patterns, rising sea level, and more extreme weather events, Akomfrah's Purple brings a multitude of ideas into conversation including animal extinctions, the memory of ice, the plastic ocean and global warming. Akomfrah has combined hundreds of hours of archival footage with newly shot film and a hypnotic sound score to produce the video installation. Winner of the 2017 Artes Mundi prize. www.barbican.org.uk #JohnAkomfrah



18 OCTOBER 2017 TO 28 JANUARY 2018; DESIGN MUSEUM, LONDON, UK

BEAZLEY DESIGNS OF THE YEAR

The annual Beazley Designs of the Year exhibition returns, providing a snapshot of the very best in innovative and contemporary design from the past year. Now in its 10th year, the exhibition will bring together over 60 global projects across six categories: Architecture, Digital, Fashion, Graphics, Product and Transport. Nominated by renowned academics, critics and designers each project has been recognised for its outstanding contribute to design. The public vote will be open online from October 2017 and a jury of industry experts will decide on the award winners in January 2018. www.designmuseum.org #DesignsoftheYear



TechnoGym install top-end gym for private residence in Malta

TECHNOGYM'S LATEST PROJECT INVOLVED CONVERTING A ROOM INSIDE THE PRIVATE RESIDENCE OF A PROMINENT MALTESE HOTELIER INTO A CUSTOM-MADE PERSONAL GYM AND FITNESS AREA. OUR TEAM MEASURED THE SPACE AVAILABLE, AND OFFERED VARIOUS LAYOUT AND MACHINE OPTIONS TO ACCOMMODATE THE CLIENT'S FITNESS REQUIREMENTS. IN SPITE OF THE UNUSUAL LOCATION, THE SAME EXACTING STANDARDS AND ATTENTION TO DETAIL FOR COMMERCIAL PROPERTIES WAS MAINTAINED THROUGHOUT THE ENTIRE INSTALLATION PROCESS.

TechnoGym's latest project did not involve a hotel or a gym, but the private residence of a well-known hotelier in Malta. Being already familiar with the top-flight performance of fitness equipment by TechnoGym at his establishments locally and through his stays at hotels overseas, the client decided it was the logical choice to have the same quality equipment installed in his home, to help him pursue fitness in his daily life.

The planning process involved extensive discussion around the type of equipment that best suited the client's needs. The client requested specific TechnoGym equipment for his personal fitness needs, including the SKILLMILL™, a popular athletics-inspired machine that is a firm favourite in hotels and fitness clubs, both locally and worldwide thanks to its efficiency at burning calories and providing a complete workout.

The project team measured the space to be converting into a fitness area and subsequently presented the client with various equipment setup options. The installation process commenced soon after the preferred layout and machine models were selected.

Our professionals remained sensitive to the client's various questions and changes throughout the project period, which was to be essential in ensuring that they could achieve exactly what the client envisaged, without running into unnecessary delays.

The project's completion resulted in a satisfied client, who commented that, "The installation was seamless and caused no inconvenience at all, and the end-result is exactly what I expected



from TechnoGym." He added that, "the equipment is great, well laid out, and a pleasure to use."

TechnoGym is part of the Vivendo Group portfolio of brands, specialising in the

design and development of cutting-edge gym equipment for professional and home use. As a top wellness brand in the world, TechnoGym helps people achieve better physical and mental health in their

daily lives through its range of high-end machines and gym management software, providing an all-in-one solution that can be customised for consumers and professional operators.