

the Architect

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THE OFFICIAL JOURNAL OF THE KAMRA TAL-PERITI





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the Architect

"The juries were very impressed by both the maturity and sophistication of the dissertations and projects, and also by the breadth of interests demonstrated by the different themes ..."
(Awards, see pages 16-20)

DECEMBER 2017

THE ARCHITECT 3

Of sawdust and planks

'Tis the season to be jolly and nice! And so, on behalf of the Editorial Team and the Council of the *Kamra tal-Periti*, I take this opportunity to wish all our readers a peaceful Christmas with their loved ones, and a successful 2018 ahead.

'Tis, however, not the season to sweep things under the carpet and pretend they have not happened, simply in an attempt to preserve the sense of festivity that pervades society at this time of year. Over the past four weeks, Malta lost two buildings of significant architectural and historical value, namely the ex Sea Malta (ex NAAFI) building in Marsa, and parts of Villa St Ignatius in St Julian's. They did not die a natural death, but were euthanised when the Planning Authority summarily signed off their death sentence, deeming them to be beyond repair reportedly because, in one case it would have been too expensive to attempt to save the building, and in the other because a Court order to stop water ingress was abused to meet ulterior ends. In both cases, it did so through the incorrect processing of requests for demolition of these buildings through the Dangerous Structure application procedure, and in violation of the provisions of the relevant legislation.

Let us not delve into the details of these cases, as one can read all about them on the *Kamra's* website (kamra-talperiti.org/press), but suffice it to say that, in the case of the Sea Malta building, the *Kamra's* concerns were confirmed by the Commissioner for Environment and Planning within the Office of the Ombudsman, who went as far as asking the Planning Authority to suspend the permit with immediate effect until the anomalies in its granting were addressed; a request which the Authority blatantly ignored, and has so far failed to justify. Furthermore, it has failed to endorse a request by the Superintendent of Cultural Heritage for the urgent scheduling of Villa St Ignatius, raising grave suspicions on its motives for failing to preserve the building.

Instead of acknowledging the biblical plank in its eye, the Authority lashed out at the *Kamra tal-Periti*, much in the manner of a petulant child, and made a pathetic attempt to justify its actions by stating that "if the *Kamra tal-Periti* is to be credible about these and other similar accusations, it should start to report and take action against individuals within its own profession who are responsible for such works." The *Kamra* takes reports of malpractice and misconduct by its members very seriously, and if the Authority has any evidence to submit to

the *Kamra* it is more than welcome to do so. Indeed, it is its duty to do just that, rather than levelling generalised and unsubstantiated allegations at the profession. This behaviour does not exonerate it from abiding by the laws which regulate it. Resorting to petty accusations like this only further proves that it has no leg to stand on in attempting to justify its actions, or lack thereof, in these two cases.

During the Annual General Meeting of the *Kamra* held earlier this month, this abusive behaviour by the Planning Authority was raised by the Members. A motion was presented and unanimously endorsed, with the General Meeting stating that it "fully supports the Council's stand in favour of built heritage and strongly condemns the Planning Authority's attitude in ignoring such representations and resorting to insinuations and accusations of malpractice by *Kamra tal-Periti* members, in an effort to deflect the public's attention from its evident dereliction of duty in protecting this cultural heritage."

It would have been much more pleasant to end the year on a good note, but the current state of affairs cannot go by un commented. Truth be told, the Authority has indeed taken a number of positive actions this year, such as the protection of the Xewkija Milk Plant and its integration in the approved redevelopment project for the site, as well as the recent scheduling of a number of properties in Sliema. On the other hand, however, we have witnessed institutionalised vandalism against our heritage as in the cases outlined above. We have also witnessed the introduction of seemingly harmless new DNO regulations which, as it turns out, proved the *Kamra's* warnings and predictions right, since they were abusively used for the approval of a shooting range in Ta' Kandja on 100,000 square metres of land, when the DNO procedure cannot even be used to develop a simple terraced house due to the restricted remit of this process.

Let us hope that 2018 will bring with it a change in attitude, where our heritage and environment are considered as an asset rather than an inconvenience, and where our institutions use the power of legislation as a tool to protect, rather than a means to facilitate abusive behaviour under the guise of permitted actions.

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 2018 consists of Perit Alex Torpiano, President; Perit Simone Vella Lenicker, Vice President; Perit Amber Wismayer, Honorary Secretary; and Periti Jeannette Abela, Anthony Bezzina, Sandro Cini, Iynne Griscti, Alberto Miceli Farrugia, Lara Mifsud, Andre' Pizzuto and Damian Vella Lenicker as Council Members. 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.

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COVER:
Ta' Braxia Cemetery
Photo by Joseph P. Borg
(see pages 12-13)

KTP News



BUILDING IN SAFETY

On the 25th October 2017 a seminar entitled Building in Safety was organised by the Occupational Health and Safety Authority, in collaboration with The European Agency for Safety and Health at Work and the *Kamra tal-Periti*, at the Corinthia San Gorg Hotel in St. Julian's, as part of the Healthy Workplaces for all Ages campaign. The seminar was specifically targeted for fresh graduates to help provide a better understanding of some of the main issues which are currently present in the construction industry. Mr. Charles Micallef introduced the Principles of Occupational Health and Safety, whilst Dr. Melhino Mercieca discussed the current OHS Construction Regulations as well as their Proposed amendments. The role of employees and employers was also discussed, with the main duty holder being always the employer, in all workplaces. Furthermore, the role of the project supervisor, be it at design stage or construction stage, was outlined in detail. Mr. Pierre Conti then presented another informative session on Work Equipment, which highlighted various bad practices which are unfortunately still found in Maltese construction sites. This session was followed by the presentation of a checklist of good practice for site work presented by Perit Charlie Farrugia. Finally, Hon. Dr. Manuel Mallia presented

his closing address.

WOOD SCIENCE

On the 2nd November 2017, the *Kamra tal-Periti* organised a seminar entitled 'Wood Science in Construction'. This informative seminar was delivered by Mr. Michael Formosa, an ex-Heritage Malta employee with a diploma by the City and Guilds of London Institute as a master craftsman in carpentry and joinery, as well as a bachelor degree as a paintings conservator from the University of Malta. Furthermore, Michael followed a postgraduate course in wood science organised by Heritage Malta and the University of Florence DISTAF. The introductory seminar covered a range of topics. Initially, a basic introduction to wood science was presented; wood identification, wood dating, paint analysis and environmental monitoring were all introduced. A discussion on inspection, testing and treatment of wooden beams followed. Basic wooden properties and considerations one should take during inspection were also explained. These issues ranged from spiral growth, drying cracks, bending properties, creep, defects such as twisting and knots to mention a few. A discussion on problematic beams followed. This tackled issues of excessive deflection, lack of extractives due to water seepage, insect degradation and

fungal deterioration. Methods of testing and documentation were also analysed, such as piercing, coring, drilling, dating and investigating insect activity through acoustic methods. Finally, some recommendations were presented, including ideal ways of finishing timber beams, checking for natural defects whilst selecting the wooden beam, periodical inspections of defective beams as well as methods of infilling of cracks.

EXTERNAL CLADDING BY ZANETTI

Zanetti SRL, in collaboration with the *Kamra tal-Periti*, organised an informative Seminar entitled External Cladding by Zanetti: Design Considerations for Glass Envelopes. This was held at the Radisson Blu in St Julian's on the 4th December 2017. The aim of this Seminar was to share Zanetti's experience regarding works on facades with the local market. The various aspects that were discussed during this three hour seminar included the different types of glass facades, and a brief description of their technical speci-



fications and functions. This was followed by an explanation of a 10-step guideline which an architect should follow when including extensive facade works in a project. Another topic presented concerned the customisation of a facade, where the challenges that one may encounter were discussed. The seminar was then rounded off by the Director, Alberto Zanetti, who spoke about the various challenging and specialised projects the company Zanetti SRL has undertaken over the past 40 years. Overall, the seminar turned out to be another success with very positive feedback received from the attendees.

NEW COUNCIL 2018

The *Kamra tal-Periti* held its Annual General Meeting on the 14th December 2017 at Mount St Joseph in Mosta. The President, Professor Alex Torpiano, presented a round-up of the various issues tackled by the Council in 2017, including events, progress regarding the amendments to the Periti Act, and the various consultations which the Council participated in during the year. The term of Perit Amber Wismayer as Honorary Secretary came to an end at the General Meeting, and she was reconfirmed for another two year term in this role. The terms of Periti David Felice, Marc Spiteri, Sandro Cini and Lara Mifsud as Council Members also came to an end. The latter two were nominated and approved to serve again, while the place of the former two is now being filled by Periti Iynne Griscti and Damian Vella Lenicker who were confirmed as elected for a two-year term. The new Council of the *Kamra* for 2018 is therefore as follows:

Alex Torpiano (President), Simone Vella Lenicker (Vice President), Amber Wismayer (Honorary Secretary), and Jeannette Abela, Toni Bezzina, Sandro Cini, Iynne Griscti, Alberto Miceli Farrugia, Lara Mifsud, André Pizzuto, and Damian Vella Lenicker as Council Members.

100 BUILDINGS: 1900–2000

Can you name the most important buildings of the 20th century? Thom Mayne has been asking a lot of people that question. Mayne, the Los Angeles-based, Pritzker Prize-winning architect, says he has noticed a declining awareness of historical precedent among architecture students. So he, and his colleagues at the Now Institute, an urban planning research centre at UCLA, began asking prominent architects to list the 20th-century buildings students ought to know. Questionnaires went out to Richard Meier, Jeanne Gang, Zaha Hadid, and dozens of others - about 70 architects altogether. "Being sensitive to everyone's time, we prepared a starter list of 200 buildings," says Now Institute director Eui-Sung Yi. "But a majority made their own or severely edited our list." Fifty-eight architects, about one quarter of them women, responded. Hadid, who named 128 buildings, died before she could whittle



Sendai Mediatheque, Toyo Ito (Toyo Ito & Associates, Architects), Sendai, Japan, 1995-2000



Villa Savoye, Le Corbusier and Pierre Jeanneret, Poissy, France, 1928-1931, restored 1963-1997



TWA Flight Center, Eero Saarinen, Queens, New York, 1956-1962

down her list.

The building named most often is the Villa Savoye, in Poissy (outside Paris), the 1931 house by Le Corbusier. In fact, Le Corbusier is represented by eight buildings, far more than any other architect. The second-most-mentioned architects are Frank Lloyd Wright and Ludwig Mies van der Rohe, each with five buildings on the list.

The most-represented country is the United States, with 32 of the 100 buildings. New York City alone has six (the Guggenheim Museum, Seagram, the Ford Foundation, the Lever House, the TWA Flight Center, and Marcel Breuer's Whitney Museum). Only one is in Australia (the Sydney Opera House). Africa is unrepresented.

Women architects hardly appear; the exceptions are a museum and a recreation centre by Lina Bo Bardi and a firehouse by Zaha Hadid.

Surprisingly few of the winning buildings are by living architects - the exceptions include not just Mayne (who founded the firm Morphosis in 1972) but also Frank Gehry, Robert Venturi, Richard Rogers and Renzo Piano, Moshe Safdie, Toyo Ito, Rafael Moneo, Rem Koolhaas, Alvaro Siza, Peter Eisenman, Fumihiko Maki, Richard Meier, Daniel Libeskind, Bernard Tschumi, Jean Nouvel, Norman Foster, and the firms Foreign Office Architects and Coop Himmelblau. Of them, only two architects made the list twice: Gehry (for his house in Santa Monica and his Guggenheim Bilbao), and Rogers (for his Pompidou Center, in collaboration with Renzo Piano, and his Lloyd's of London building).

RIBA STIRLING PRIZE 2017

Six buildings were shortlisted for the coveted

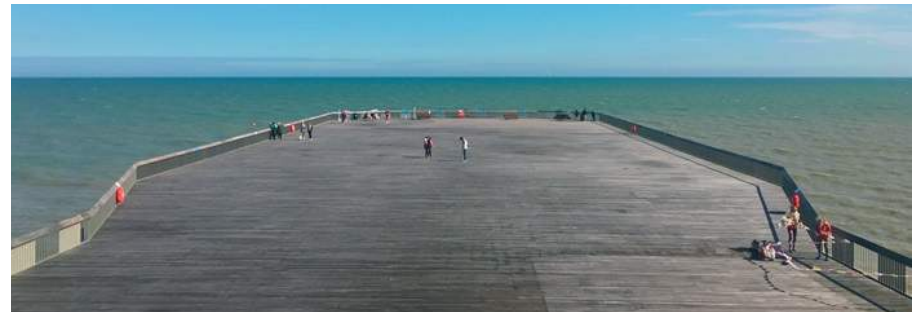
2017 RIBA Stirling Prize for the UK's best new building. Now in its 22nd year, the RIBA Stirling Prize, sponsored by Almacantar, is the UK's most prestigious architecture prize. It is judged against a range of criteria including design vision; innovation and originality; capacity to stimulate, engage and delight occupants and visitors; accessibility and sustainability; how fit the building is for its purpose and the level of client satisfaction.

The Hastings Pier by dRMM Architects won this year's award. It took seven years to turn a smouldering pier in disrepair and decline into a vibrant public space with a palpable sense of ownership. This project involved collaboration between the community, the Council, the engineers and the architect, and it was the architect's vision which was vital throughout to steer the process. The pier "had to be everything to everybody, with an absent owner not responding to the increasingly Dangerous Structure repair requirements, and no rebuild budget available in a run-down seaside town." Lateral thinking was required to make a structurally and socially sustainable project actually happen. The architects had to write the brief and help raise the budget before redesigning the pier. Their 'master-move' and response to this brief was to design a strong, community led/owned serviced platform which could accommodate a whole host of uses, from music concerts, to international markets.

The decision not to place any building at the end of the pier, which is possibly the obvious position to site a building, is an extremely powerful move. The large open space provides a sense of calmness and delight, with a strong connection to the sea and the seafloor.



IMAGE COPYRIGHT OF ALEX DE RIJKE



IMAGES COPYRIGHT OF ALEX DE RIJKE

The experience of free space and 'walking on water' is heightened by the optics of a very beautiful, louvred balustrade design and quality timber deck. The new visitor centre replacing the weakest section of the damaged pier is a relatively simple CLT structure clad in reclaimed timber which was salvaged from the original fire-damaged pier. This helps to create a strong feeling of place and belonging. It boosts an elevated, rooftop belvedere where locals go for a coffee or cup of soup. It offers adaptable space for events, exhibitions and education. Reclaimed timber deck furniture was designed by dRMM and Hastings & Bexhill Wood Recycling as part of a local employment initiative.

From a conservation perspective, this project has reinvigorated a fire-damaged historic structure and facilitated a contemporary and appropriate new 21st century use. The project has been mindful to integrate material from the original pier in the new design, and the process of restoration was used to help train a new generation of craft specialists.

Source: RIBA

XEWKIJIA MILK PLANT

Last October, the Planning Authority granted permission for the development of a new multi-purpose business centre which will replace the former MMU milk processing plant in the industrial estate of Xewkija. While the

old processing plant itself will be demolished, the administrative block will be restored and used to house offices, conference rooms and ancillary facilities.

The structure is a 1950s Modernist building designed by Joseph George Huntingford and is characterised by a streamline design, devoid of any ornamentation, using cantilevered canopies and window hoods in concrete.

Just over a year ago, the Parliamentary Standing Committee for Environment and Development Planning had 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 housed the old Milk Plant, and campaigned for the inclusion of a safeguard within the new policy to ensure the protection of those architectural features that merit retention and preservation. This safeguard was in fact included, and today this building of outstanding architectural merit is being preserved for future generations to enjoy.

2018 - EUROPEAN YEAR OF CULTURAL HERITAGE

2018 will be the European Year of Cultural Heritage, and will put the spotlight on Europe's wealth of cultural heritage, showcasing its role in fostering a shared sense of identity and building the future of Europe. The European Commissioner for Education, Culture, Youth, and Sport, Tibor Navracsics, who officially launched the European Year of Cultural Heritage on the 7th December 2017, said: "Cultural heritage is at the heart of the European way of life. It defines who we are and creates a sense of belonging. Cultural heritage is not only made up of literature, art and objects but also by the crafts we learn, the stories we tell, the food we eat and the films we watch. We need to preserve and treasure our cultural heritage for the next generations. This year of celebrations will be a wonderful opportunity to encourage people, especially young people, to explore Europe's rich cultural diversity and to reflect on the place that cultural heritage occupies in all our lives. It allows us

to understand the past and to build our future."

The purpose of the European Year of Cultural Heritage is to raise awareness of the social and economic importance of cultural heritage. Thousands of initiatives and events across Europe will provide the possibility to involve citizens from all backgrounds. The aim is to reach out to the widest possible audience, in particular children and young people, local communities and people who are rarely in touch with culture, to promote a common sense of ownership. Projects and initiatives implemented in EU Member States, municipalities and regions will be complemented by transnational projects funded by the EU. The Commission will, for instance, organise with Member States the 'Assises du Patrimoine' as a flagship event of the European Year of Cultural Heritage in order to start work on a long-term EU Action Plan for Culture and Cultural Heritage. This will come as a follow up of the EU's leaders' discussions on education and culture on 17 November in Gothenburg.

According to a new Eurobarometer survey



IMAGE COPYRIGHT OF GEORGE FARRUGIA



Artistic impression of the proposed Business Hub



released in the beginning of December, 8 out of 10 Europeans think cultural heritage is not only important to them personally, but also to their community, region, country and the European Union as a whole. A large majority take pride in cultural heritage, whether it is located in their own region or country, or in another European country. More than 7 in 10 Europeans also agree that cultural heritage can improve their quality of life. The survey also shows that 9 in 10 think cultural heritage should be taught in schools. Three quarters of Europeans think primarily Member States and the EU should allocate more resources to protecting Europe's cultural heritage.

COLICCI COFFEE KIOSK

Maltese-British architect Jonathan Mizzi picked up the 'Outside' Award last night at the Restaurant & Bar Design Awards ceremony in King's Cross, London. Together with his team, Mizzi was recognised for his breathtaking copper kiosk – Colicci Coffee – at London's



Westfield building side view

Westfield Stratford shopping centre.

Mizzi Studio's design for the Colicci kiosk is a mini-manifesto of sculptural form and material manipulation, with a swelling copper roof, made using a combination of 18th century copper sheathing and computer-aided design. It all began with a brief from a client who wanted statement-making design. "We took this leap of faith together – it was a super ambitious project, and it paid off," said Rob Colicci, director of the Colicci brand. "Jonathan and his team took our brief and converted it into a piece of architecture that defies industry norms. I cannot thank the team enough for their work and shared vision".

Designed to mimic the mouth of an orchid, the captivating entrance and roof is shaped to lure visitors in to an immersive copper cocoon – converting the grab-and-go culture into a sensory, fun, and warm user experience. The copper has been sealed with a matte, clear lacquer to preserve the material's textural his-

tory, and retain its rich lustre and reflectivity. The combination of the kiosk's neo-futuristic form, deep amber hues, and polished surfaces results in a functioning café that also acts as a piece of dramatic public sculpture.

The Restaurant & Bar Design Awards is in its ninth year and has reached global recognition as the foremost competition dedicated to the design of food and beverage spaces. This year's judging panel included experts from store developers to design critics, entrepreneurs and world-class chefs; with representatives from high-profile brands including Ralph Lauren, Domus, Architectural Digest, Jamie's Italian, St. John Restaurant, and many more. Mizzi Studio's Colicci Coffee kiosk took home the award for the Outside category.

Jonathan Mizzi, qualified as an architect at the Bartlett School of Architecture, UCL where he was awarded a Commendation for his work in Neo Futuristic design in Architecture. During his education he also



Westfield building south boulevard rear view

attended the USC School of Cinematic Arts in Los Angeles and Escape Studios in London studying Digital Set Design, Visual Effects and Animation. Mizzi's love for science fiction and high-tech architecture led him to work as a concept designer at Foster and Partners before going on to further explore media and architecture with renowned interactive design studios, Jason Bruges Studio and Cinimod Studio. Jonathan founded Mizzi Studio in 2011 fusing design, architecture and art into one holistic workspace.

Letters to the Editor

Letters from our readers to be considered for publication are most welcome. Letters for inclusion in Issue 78 are to reach us by the 15 February 2018. Please write to: The Editor, "the Architect", Kamrat-Periti, The Professional Centre, Sliema Road, Gzira GZR 1633, or send an email to info@ktpmalta.org. All contributions will be acknowledged.

SUSTAINABLE EUROPEAN FUTURE

ABRACADABRA

The ABRA Community is a European network of stakeholders that believe in investing in building renovation through AdoRES (new Additions and Renewable Energy Sources) to achieve and finance a nearly zero energy buildings (nZEB) and creating synergies between old and new, while raising the architectural quality. The network was created within the framework of the EU funded Horizon 2020 ABRACADABRA project, an acronym for Assistant Buildings' addition to Retrofit, Adopt, Cure And Develop the Actual Buildings up to zeRo energy, Activating a



market for deep renovation.

In fact, ABRACADABRA is based on the prior assumption that non-energy-related benefits play a key role in the deep renovation of existing buildings. In particular, ABRA actions focus on the creation of a substantial increase of the real estate value of the existing build-

ings through a significant energy and architectural transformation. The central goals of the proposal consist of an important reduction of the payback time of the interventions, a strengthening of the key investors' confidence, increasing quality and attractiveness of the existing buildings' stock and, finally, reaching concrete market acceleration towards the Nearly Zero Energy Buildings target.

It includes a variety of actors such as: housing cooperatives, policy-makers and public sector, architects, construction companies,



ESCOs, property owners, building managers, research and financial institutions as well as other building practitioners etc.

Being part of the community allows you to be updated on project achievements, get access to the free project toolkits to test them in your project, learn about case study buildings and be part of a paradigm change in building renovation towards nZEB and much more.

More information:

<http://www.abracadabra-project.eu/>

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.

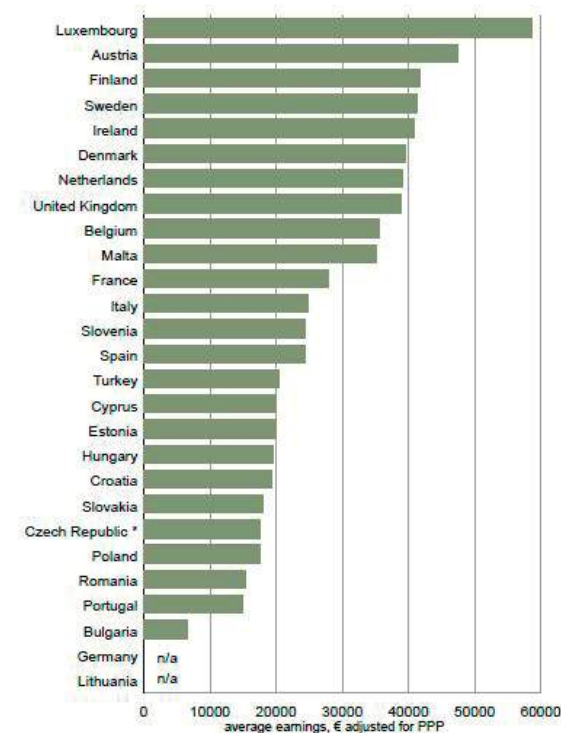
Based on responses from 27,000 architects in 27 European countries, the 2016 edition of the Study has been enriched with new research areas, making it, without doubt, the most comprehensive study on the architectural profession in Europe and an essential reference tool for all those interested in the architectural profession and the built environment. The three previous editions of 'the Architect' presented a general overview of the findings of this Survey, and an in depth look at the first three chapters which dealt with the demography of the profession, the market in this sector, and practice profiles. Here, we take a look at the last chapter of the survey, which focuses on the individual.

Average architects' earnings are €32,068 (adjusted for PPP). This is 10% higher than the 2014 figure, and is the first year in which average earnings have increased since this survey began in 2008. Average salaries are higher in most countries; the largest rises between 2014 and 2016 are recorded in Romania, the Czech Republic, Slovenia and Luxembourg. Average salaries are lower in a handful of countries, with the largest falls recorded by architects in Bulgaria, the Netherlands and Spain.

Partners and Directors earn 39% more than the next highest paid employment group, Sole Principals. Average earnings for both groups have increased markedly since 2014; Sole Principals' average earnings are 23% higher; while that for Partners and Directors is up by 28%. Average salaries of private practice salaried staff are 4% higher while freelancers' earnings are higher by 2%.

The long-term trend in earnings data analysed by gender shows that a considerable differential exists - and persists - between the average earnings of male and female architects. This year's survey shows full-time male architects earn 48% more than full-time women; for part-time architects, men earn 12% more than women. The trend figures show that the average earnings of male architects increased faster than that of female

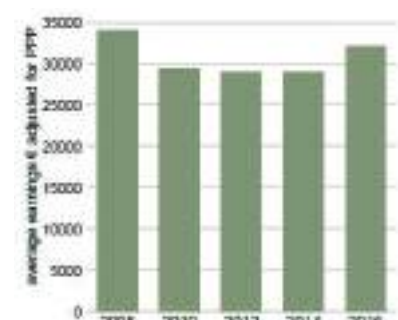
AVERAGE EARNINGS, ALL FULL-TIME ARCHITECTS, ADJUSTED FOR PURCHASING POWER PARITY (PPP)



architects, and the differential has widened markedly.

Only 5% of respondents worked in another European country in the last 12 months preceding the survey date. This is the same proportion as in the last survey. The 2016 figure includes more than 10% of architects in Luxembourg, Slovenia, Austria, the Netherlands and Ireland. On average, architects who have worked in another European country in the last year have worked in just one other country.

CHANGE IN ARCHITECTS' AVERAGE EARNINGS (ALL SURVEY COUNTRIES), 2008-16



Nearly half of respondents think that practical, relocation or personal issues are the main concerns about working in another country. Other significant concerns are not having sufficient knowledge of planning or building regulations and having

insufficient language skills. The proportion of respondents who mention each of these top three concerns is very similar to the last survey. However, more architects report two other concerns than did in the 2014 survey; the proportion who are held back by a lack of knowledge of the local market has increased, while many more say they are unable to find work in another country this year. If we compare architects who have worked in another country with those who have not, practical and language concerns are significantly less important amongst those who have already worked in another country.

The peak age for retirement is expected to be at age 65 to 69; 35% of architects say they expect to retire at this age. 14% expect to retire at age 60 to 64, but just 6% expect to retire at an age younger than 60. 18% said they will 'never' retire. The likelihood of respondents continuing to work as an architect until they retire remains virtually unchanged from the last survey.

Sole Principals and Partners & Directors report longer working hours than salaried architects in private practice, who in turn report longer hours than those in the public sector. Partners/Directors work on average 49 hours per week, and Sole Principals 47 hours. Salaried architects in private practice work, on average, 43 hours per week. The average working week in the public sector is 40 hours. A working week in excess of 50 hours is reported by Sole Principals in Germany, Malta, Belgium, Austria, Cyprus, and Slovakia; and by Partners & Directors in Czech Republic, Lithuania, Malta and Germany. Private practice salaried staff in Belgium also average over 50 hours per week.

The number of hours of CPD undertaken per year by architects is higher this year (average of 24 hours) compared with the 2014 survey (20 hours). Both figures are below the average number of hours recorded in 2012. The average number of hours of CPD undertaken varies considerably between countries, ranging from zero (Turkey, France, Czech Republic) to 100 (Bulgaria). Half the countries surveyed report averages of between 15 and 35 hours per year. The personal expenditure on CPD activities also varies considerably. The average spend is €300, but in Austria and Denmark the spend is €1000 or more. Personal expenditure on CPD is higher than in the 2014 survey but the same as in 2012. Partners and Directors report the highest average number of hours spent undertaking CPD; and they also report the highest personal spend on CPD of any of the main employment groups.

The full study can be viewed at www.ace-cae.eu.



Liminality



The most awaited annual SACES workshop this year took place at Targa Battery in Mosta in November, and was once again sponsored by the Planning Authority. The chosen theme was: Liminality - a guide to exploring the in-between, which perfectly fit the chosen location.

Liminality is this liminal, "third space", a space in-between places and rituals. These third spaces become productive of new meanings, social relations and identities, but also disrupt and subvert established entities.

The workshop attendance was a successful

one, with a total of 161 participants, forming ten different groups which depicted the theme of Liminality through temporary installations and conceptual workshops. This year, SACES collaborated with Žibel, an environmental NGO, and made an effort in reducing the waste generated during

this workshop. Most of the installations were built using recycled material collected from Wasteserv. Participants were also encouraged to bring their own reusable plates, cups and cutlery, which greatly reduced the waste generated from disposables.



*no matter what

Leaders: Debbie Cassar, Stephan Borg

A period of transition that does not matter requires self-awareness and space for reflection. The installation challenged the dynamic tension that exists between the first experience and its alternative; where illumination lights the structure from the inside exposing a pathway of solitude and the latter where outside light controlled by visitors establishes a pattern within the black box boundaries.



PURGATORJU

Leaders: Kristina Critien, Andrew Vella Zarb

Hanging recycled objects form the corridors and curtains of our lives and a cushioned platform invites you to sit back and watch passers-by in this wall-to-wall installation, transforming the ancillary into a destination.



Störungs Frequenz

Leaders: Adam Micallef, Martin Grech

Störungs Frequenz (Disturbance Frequency) was a workshop designed to explore the different aspects of emotions transmitted during intermediate passageways. Contrasting spaces explored were tabula rasa, the uncomfortable but curious, and the enjoyable but confusing.



backlash

Leaders: Joseph Farrugia, James Cutajar

Inspired by the Rube Goldberg machine, backlash inclined users to look into the spectrum of processes that can occupy routine. This was achieved through a set of playful objects which motivate exploration of a space in an unconventional circuit.



In-Between

Leaders: Jean Ebejer, Isaac Buttigieg

Instead of constructing something, this workshop played around on the concept of mindfulness and awareness. It was a workshop of the in-between in the in-between, a coming together of students for activities between other activities. Activities included yoga exercises, meditation sessions, a guest talk with Emma Hogg from A Life I Choose, and an experimental gig by Cosmicomics.



ziffa

Leaders: Martina Callus, Joshua Borg, Matteo Fenech

This workshop tested the theme of Liminality through experimenting with the unpredictability of wind. The workshop was based on an Aeolian harp which is a musical instrument played by the wind, and this inspired the participants to create a structure that would produce this effect.

public space in the age

of uncertainty

Leaders: Mike Zerafa, Andrew Borg Wirth

This workshop focused on the study of the postmodern context that we live in and how that affects the local architecture which we dwell in. The aim was to provoke a discussion, which was informed by site visits, popular culture and reference to academics.



option.n/a

Leaders: Stefan Borg, David Mifsud

With the present being in a constant liminal state between the past and the future, through this installation one could experience journeys to an uncertain future, or an unfamiliar past, using different senses.



somnia

Leaders: Julia Attard, Elena Gauci

This workshop consisted of an exploration of sleep paralysis as a liminal state, a state between sleep and consciousness when a person is unable to move upon falling asleep or waking up. The participants aimed to translate this theme into an installation that would allow people to experience and further understand what goes on during an episode of sleep paralysis, and thus insert them into an in-between state.



SYNTHESIS

Leaders: Elena Pace, Emma Attard Navarro

SYNTHESIS as a concept is a disarray of rendering pixels in the process of loading. The installation is a reflection of our life; passing through a maze of panels full of image pixels not knowing the result until finally you are called to look back, perceiving an image of what you are giving back to your society. 'Kaxxa Qata', the transitory space between life and death, shocks the user challenging him to change his ways.

TA' BRAXIA CEMETERY

A REVIEW BY CHRIS GRECH, RIBA

Ta' Braxia Cemetery is a fascinating place and now thanks to the meticulous research of Prof. Conrad Thake and Janica Buhagiar this book delivers a deluge of valuable information that will ensure that readers and visitors will be much better informed about what has, up till now, been a relatively forgotten gem of our Maltese architectural heritage.

The book is composed of multiple sections each dealing with different aspects of the cemetery.

Professor Mario Buhagiar provides an introduction setting out the artistic and architectural landscape forming the background for extra-mural funerary practices: from the earliest Counter Reformation burials to the more recent examples created by our more recent Protestant masters.

It would be naïve to think that the sepulchral threshold between the Catholic and Protestant faiths was entirely unobstructed. As the Reverend Canon Simon Godfrey states with great eloquence in the foreword: "the local Roman Catholic Church brooked no competition for eternity, believers of other denominations and faiths were consigned to the margins of 'Heavenly Society'".

In the main section of the book, Thake and Buhagiar outline the circumstances leading up to the design of the cemetery and its later additions. A separate section is devoted to the largest structure in the cemetery: the Lady Hamilton-Gordon Memorial Chapel.

The text is supplemented by a large number of detailed and atmospheric photographs as well as measured drawings which are all of enormous value.

As one might imagine with a project of this nature where provision was to be made from public funds to accommodate the needs of a non-Catholic minority, there was resistance to the project. The authors explain this resistance but fortunately do not get bogged down in the detail.

Ta' Braxia Cemetery was one of the first cemeteries in

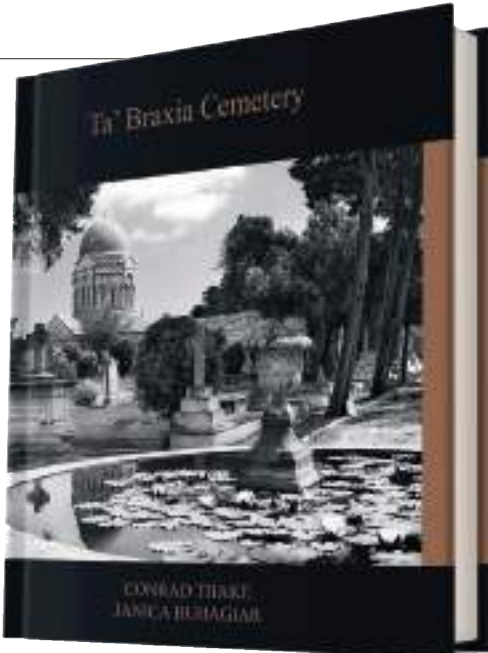
Malta to espouse concepts associated with those of the Romantic movement: namely the elevation of the cemetery above purely functional requirements by locating the burial plots in a garden setting.

The trust placed in the twenty-five year old assistant perito, Emmanuele Luigi Galizia, was not misplaced since he was subsequently responsible for the Addolorata and Ottoman cemeteries as well as numerous other significant commissions.

The initial design, commenced in 1855, comprised two interconnected walled enclosures with decorative gates, a fountain and a keeper's lodge. The cemetery was consecrated in 1857.

Galizia's severely orthogonal layout provides a measure of order and pragmatism which is contrasted by the enormous variety of graves and sarcophagi.

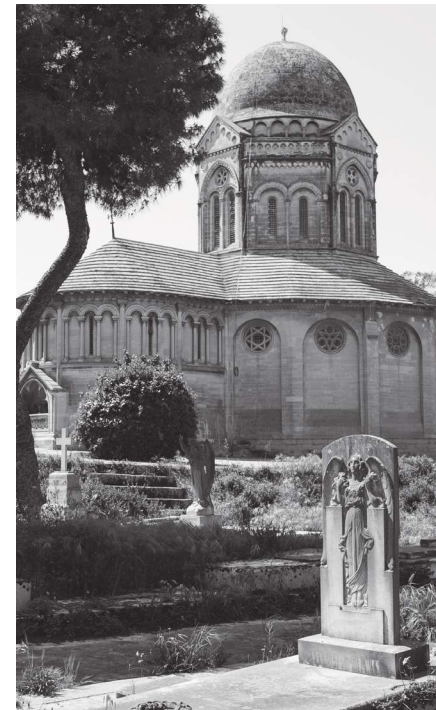
The black and white images record the sculpture and



decoration in exquisite detail, in a tone that is entirely appropriate to the subject.

The highlight of the cemetery is without doubt the Lady Hamilton-Gordon Chapel designed by John Loughborough Pearson, a prolific and highly acclaimed British ecclesiastic architect whose work was characterised by a "high degree of competence and of quiet assurance." This chapel is no exception.

The chapel is sparsely decorated inter-



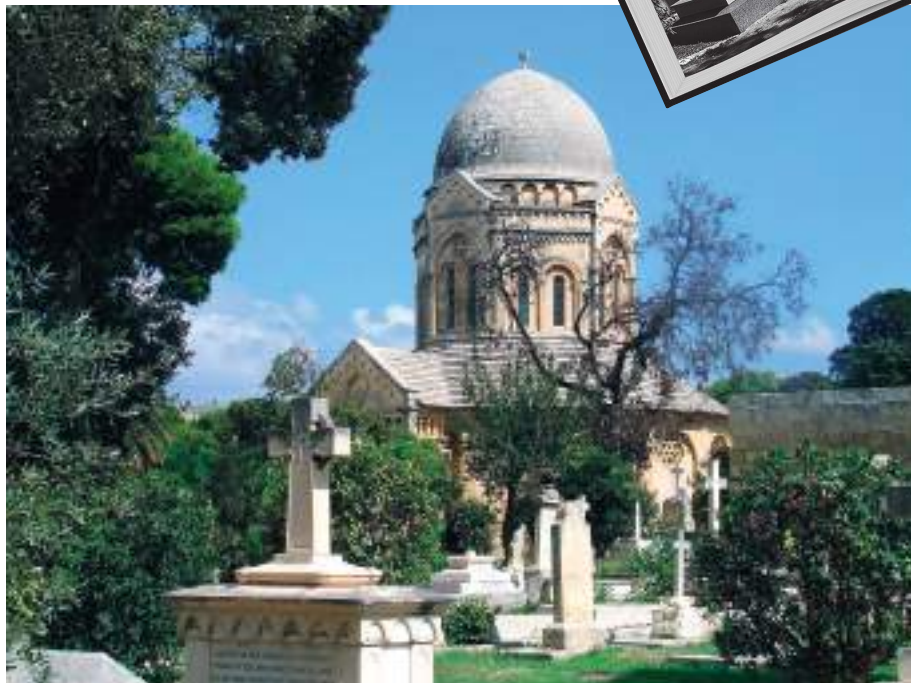
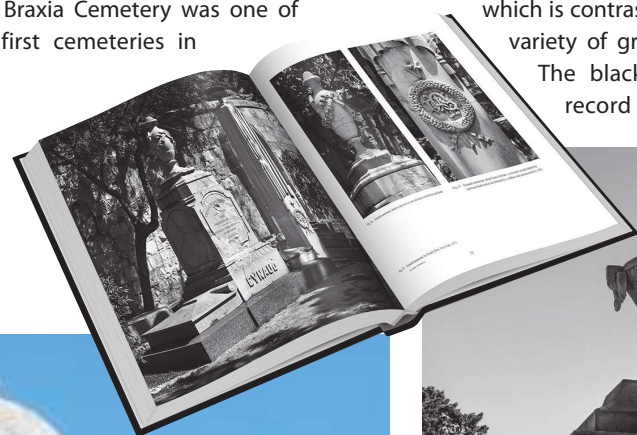
nally, and a degree of spatial complexity is provided by the arcaded perimeter ambulatory. One's attention is drawn towards the altar beyond which, externally, is located the sepulchral monument to Lady Rachel Hamilton-Gordon.

This book provides an important record of information that might otherwise have been lost and which is presented in a clear manner that is easily accessible to both the lay and the specialist reader. This type of research should be

celebrated and encouraged because it brings attention to our neglected patrimony.

The book is available for purchase online at www.bdlbooks.com, or via email to the authors on cthake@go.net.mt. Members of the Kamra tal-Periti can benefit from a discount by sending an email to info@ktpmalta.org.

All historic photographs: Richard Ellis Archives
All other contemporary photographs: Joseph P. Borg



Abiogenesis

BY JASMINE AZZOPARDI, MATTHEW BORG, GEORGE FENECH & DANIEL LUPI

Abiogenesis is a steel installation consisting of modular shapes. The structure was commissioned as part of the exhibit “Human Matter - A Collective Art Exhibition” held at the Malta Society of Arts, Valletta, curated by Elyse Tonna, Joe Phillippe Abela and Roderick Camilleri.

The concept of Abiogenesis was conceived from the idea of the basic cell structure of a human being: The notion of human beings and their power is extracted through the evaluation of their purest and simplest constituents. Through this study, the values of symmetry, control and balance were investigated and are reflected in the equally proportional modules, both individually and collectively as an architectural installation.

The module used in the structure was primarily developed as a university coursework and was tutored by Perit William Bondin, Perit Sean Buttigieg and Perit François Mangion. During this workshop the notion of the traditional building block was challenged and the form developed following experimentation with various paper modules. The selected module resembled a three-pointed star and the initial idea was to extract a sturdy three-dimensional shape from a flat plane. This was achieved by folding at various angles, creating a form



Flat cardboard prototype which has both structural depth and strength. The paper shape developed into a full-scale laser cut cardboard prototype, which was later produced out of laser cut stainless steel sheets. The folding and closing process used for the stainless-steel module was however significantly different from that used for the cardboard module and the whole process was re-investigated. Whereas the cardboard module could have simply been closed off by manual folding, the stainless steel module required the use of a press because of the stiffness of the material.



Initial Assembly

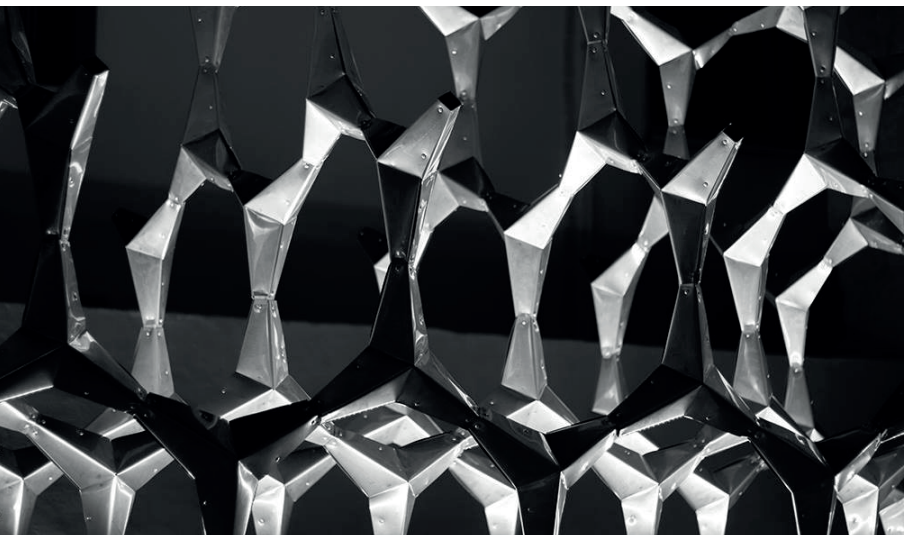
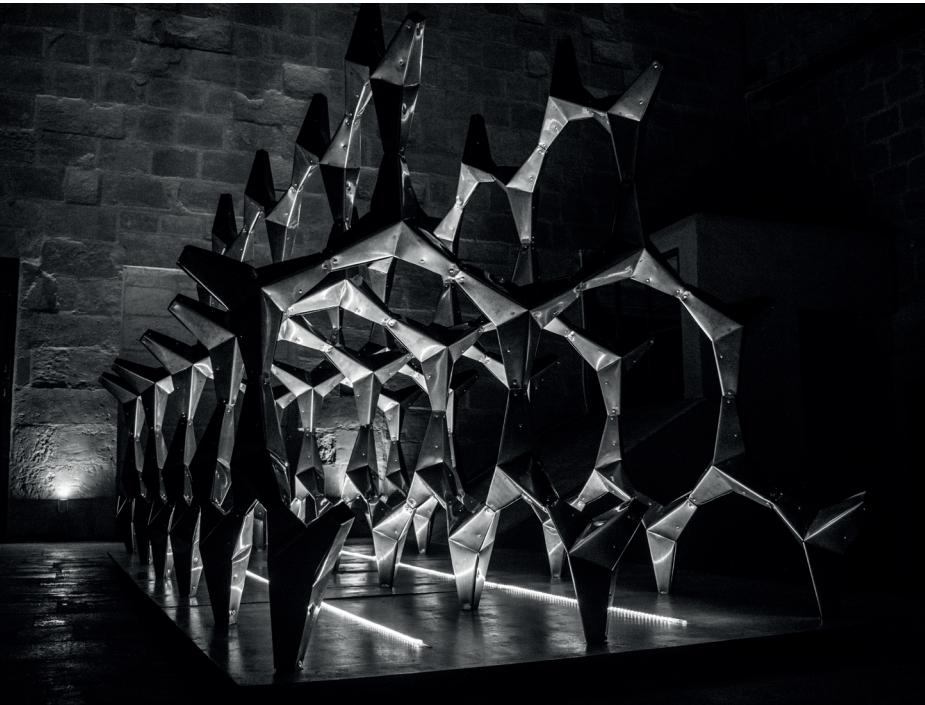
The shape was formed by folding two faces of the module and pop riveting them together. A press, developed solely for this particular project and consisting of a hydraulic piston and steel blades, was used to transform the flat sheet of stainless steel into a three-dimensional form. The folds creating the faces of the shape were pressed successively to form the desired output and modular structural form. During the experimentation process, module connections were investigated in terms of their structural flexibility, freedom and interdependence. The chosen connection was a square shaped one which allows parallel and perpendicular configurations. These were, in turn, combined collectively to

form the various modular structures. The assembly of the structure was a task in itself as all the modules were inserted in each other, initially acting as pivots, and were then bolted together after they were adjusted so the rigid sturdy structure was formed.

The final structure shows the meaning of human matter in its most basic form, its chemical composition which is perhaps the most rudimental of forms is its most unique identity tag. The creation of this structure, besides the development of the innovative module, proved that research can also create new shapes which are both efficient and pleasing to the eye. Examining our origins can map the way to future innovation.



Cardboard prototype



Awarding Excellence

KTP – SACES AWARDS 2017

This year, World Architecture Day and World Habitat Day fell on the 2nd October, while European Engineers Day was commemorated on the 5th October. In order to celebrate these dates, and for the first time ever, the *Kamra tal-Periti* in collaboration with SACES (Society of Architecture and Civil Engineering Students) (SACES), organised an Award Scheme for fresh graduands who finished their M.Arch. and M.Eng. studies last July, and who graduated from the Faculty for the Built Environment of the University of Malta in November.

The Award scheme focused on the best Dissertations in the M.Arch. and in the M.Eng. programmes, and the best Final Projects from both cohorts. An exhibition of the participating entries was set up, and the jurors began their work to assess the project entries and to evaluate the dissertations. The objective of this first phase was to identify a short-list of authors of Final Projects and of Dissertations, who would then be invited to give a detailed presentation of their work. Four graduates were short-listed for each programme, and for both Final Project and Dissertations categories.

BEST M.ENG. DISSERTATION USE OF BACTERIA FOR CONCRETE CRACK HEALING BY CHRISTINE MARIA FARRUGIA

The durability of concrete is greatly reduced by the presence of micro-cracks that develop within the material. Micro-cracks may develop due to various processes and can occur at any time of curing or during the service life of the material. Micro-cracks have a negative effect on the concrete as they allow ingress of liquids or gases into the concrete matrix contributing to further deterioration. Therefore, the crack must be controlled and ideally healed in as short a time as possible.

Under certain conditions, these micro-cracks can heal naturally through autogenous healing. This involves the precipitation of calcium carbonate inside the crack in the

egories. The presentation of the short-listed Dissertations was held on the evening of the 5th October, whilst the presentation of the short-listed Final Projects was held on the evening of the 6th October.

THE SHORT-LIST FOR THE DISSERTATIONS WAS AS FOLLOWS:

For the M.Eng. cohort: David Borg, Yasmin Dingli, Christine Farrugia and Tiziana Agius.

For the M.Arch. cohort: Chelsea Sciortino, Nicholas Inguanez, Luke Fenech and Steve Cassar.

THE SHORT-LIST FOR THE FINAL PROJECTS WAS AS FOLLOWS:

For the M.Eng. cohort: Andrew Pillow, Benjamin Vassallo, Jean Vella and Riana Zammit.

For the M.Arch cohort: Maurizio Ascione, Ella Fleri Soler, Nicholas Inguanez and Steven Xuereb.

The jurors, namely Periti Keith Cole, David Felice, Simon Grech, Philip Grech, Stephen Grech, Luke Lapira, Danica Mifsud, Ivan Muscat, Petra Sapiano, Anton Valentino,

presence of water. However, autogenous healing is only possible in small cracks and takes a long time to occur. Cracks may also heal through a natural microbial process involving deposition of calcium carbonate. This biological repair technique that utilises bacteria can be artificially induced, indeed it occurs naturally in the presence of certain nutrients that include a nitrogen source essential for bacterial growth and replication. The calcium carbonate (CaCO₃) deposition by bacteria allows filling of cracks in concrete and plugging of pores to reduce absorption. As opposed to autogenous healing, this process occurs rapidly and can therefore seal cracks a lot quicker and avoid further damage occurring. Bio-deposition methods as opposed to conventional surface treatments and crack healing methods are alternative and eco-friendly techniques which are currently being investigated at

and Amber Wismayer, had a difficult task in selecting the winning projects and dissertations, but nevertheless, a choice had to be made. The winners were Christine Farrugia for the best M.Eng. Dissertation, Luke Fenech for the best M.Arch. Dissertation, Jean Vella for the best M.Eng. Final Project, and Ella Fleri Soler for the best M.Arch. Final Project. In addition, the jury looking at the M.Arch. Final Projects recommended that a Special Commendation be given to Nicholas Inguanez for his project, and given that he also had the distinction of being short-listed for both the Dissertation and Final Project categories, the *Kamra tal-Periti* endorsed this recommendation.

In his opening address at the Awards Ceremony, Prof Alex Torpiano, President of the *Kamra tal-Periti*, congratulated all the short-listed graduates for their excellent presentations and noted that the juries were very impressed by both the maturity and sophistication of the dissertations and projects, and also by the breadth of interests demonstrated by the different themes. They were especially pleased to note the multidisciplinary approach to the final projects.



FIGURE 1 - Stereoscopic microscopy images of the surface of cement paste specimens showing CaCO₃ precipitation on the surface. (L) Control - no bacterial treatment (R) treated with one bacterial strain

the University of Malta. The microbial process is borrowed from nature and produces no pollution, and has no damaging effects on the natural environment. Therefore, it serves as an alternative method to conven-

“Even if you are not named as a winner this evening, please be very proud of your achievements,” he said.

The Awards were organised as part of a wider design awards scheme that the *Kamra tal-Periti* intends to launch shortly. The *Kamra* wishes to initiate a scheme whereby periti honour their peers, by highlighting those projects in architecture and civil engineering which the professional community agrees are worthy of being highlighted as models of what we wish our profession to represent, namely quality and competence.

The scheme will be called the Emanuele Luigi Galizia Awards, in honour of a professional whose work bridged between the classical and the modern concept of the profession, and who was not only an architect whose works we greatly admire today, but also an important and renowned civil engineer. More details will be announced in the coming weeks.

In this article, *the Architect* has taken a closer look at each of the awarded projects and dissertations, including a short note from the jurors for each category.

tional treatments on concrete in an effort to counteract the adverse impacts of these methods on our natural environment. The new technique provides a viable and inexpensive alternative. Different methods exist

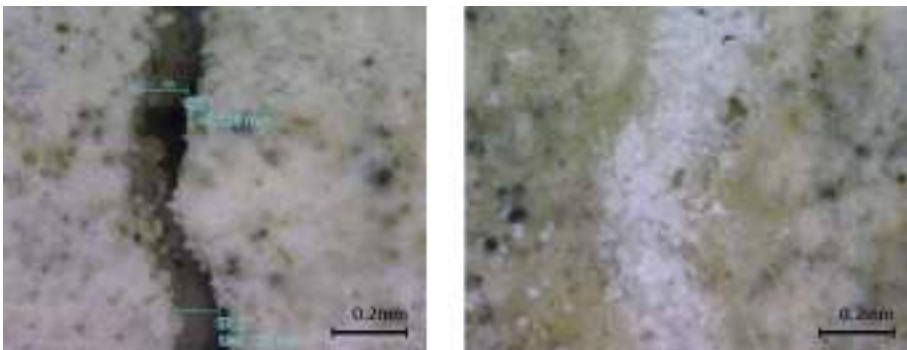


FIGURE 2 - Sample showing an untreated crack before treatment and the same crack after being treated with one bacterial strain exhibiting crack healing.

for the application of bacteria to heal micro-cracks which vary from surface treatment to encapsulation. The choice of bacteria is also crucial since these must be adapted to the prevailing environmental conditions to which the concrete is exposed.

The aim of the research was to assess the potential of using different bacterial strains for the self-healing of cracks in concrete and to study the effects of this treatment on the absorption properties of the concrete. The specific objectives of this study were to cultivate different bacterial strains and determine the types and concentration of nutrients needed to induce optimum growth,

to characterise the carbonate precipitates obtained through the microbial process. Carbonate deposition on pre-cracked concrete samples was also measured combined with testing the crack healing capacity of this process.

Through these studies, it was confirmed that microbial deposition of calcium carbonate could be induced successfully on concrete. Furthermore, the characterisation of the precipitates confirmed that the crystals precipitated on these samples were Calcium carbonate (CaCO₃) crystals. It was also noted that samples exposed to more than one round of microbial treatment exhibited

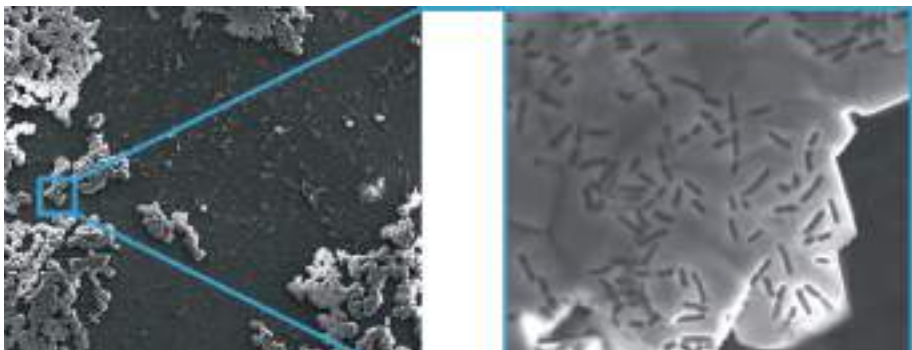


FIGURE 3 – SEM image for a sample treated with one bacterial strain showing carbonate crystals on its surface. The magnified section shows bacteria encased in a precipitate of calcium carbonate.

a greater and more even coating of carbonate crystals on the surface. This proves that repeated cycles of treatment are effective in increasing the amount of CaCO₃ deposition and therefore, increasing its crack healing capacity.

The jury awarded the First Prize in this Category to Christine, stating that “apart from investigating a very innovative subject which could have a practical use, the author had gone through all the stages of a well-researched study, by indicating a good grasp of the subject under study and the material properties, and by carrying out an exhaustive number of tests to confirm the

validity of the proposed solution, the characterisation of the resulting precipitate, and the influence of the proposed treatment on the crack healing and absorption characteristics of mortar samples. The thoroughness of the research, the clarity of the logical sequence of laboratory tests carried out, and the explanation, in relatively simple terms, of the chemical processes involved, were also related very well during the presentation.”

Acknowledgement: ERDF (Malta) for the financing of the testing equipment through the project: “Developing an Interdisciplinary Material Testing and Rapid Prototyping R&D Facility (Ref. no. 012)”.

BEST M.ARCH. FINAL PROJECT PIETA PROJECTIONS: CATALYSING RETERRITORIALISATION BY ELLA FLERI SOLER

This project is rooted in a theoretical exploration of space which is channelled towards the experimental development of a segment of the Pieta peninsula, and is conceived as a platform for the unravelling of the archetypal ways in which we look at space, seeking to bring movement to the way we act on it. Pieta Projections pushes architecture to live and move in new ways.

The notion of exploring space through territory brings a fluidity to the research: the outlook fostered is not limited to the physical demarcations of our buildings and infrastructures – but is projected towards the observable interactions and interrelations born within that environment. The static architectural plan is exceeded by the desire to read the site as one experiences it: as the pedestrian drowned in the noise and drift of pass-

ing traffic, as the office worker lunching in alleys wedged between rooftops, as the hospital grounds bathing in sea breezes and distant laughter of playing school children. Territory introduces another dimension to the architectural lens: the space becomes readable through its events: past, present, and those to be potentially unfolded.

As explored through territory the Pieta peninsula delivers a site once uncategorised by function: the hills of days gone by once rolled into the sea; today, they are overcome by a situation of multiple contesting spaces and programs. On a rather small footprint we encounter a hospital, a school, office blocks and residences, heavy vehicular roads, seafront promenades and a marina. There is little room for transgression, and everyone and everything operates within their little parcels of defined boundaries. Within this condition, the events and fragments of public domain within the site are restricted to a territorialisation which is difficult to escape. We witness a use of



space – strongly categorised by function – as opposed to an appropriation of it. The thesis therefore puts a design process to the test, seeking to understand the effects of exceeding such territories – of deterritorialising – and works towards catalysing a reterritorialisation.

Territories bleed, fold and reassemble across the site. Boundaries are traversed, opening up to new affordances of space and program. Past and present decode to project the potential urban quality of the site – a reterritorialisation is born, and the story unravels.



Applied across a variety of scales, the experimentation forms a new landscape through a series of studied architectonics. The mechanics of the thesis weave through the site: puncturing, shifting, reconnecting and multiplying - as opposed to wiping it clean to make way for development. Surgical design moves

are studied in terms of their effects, and the potential collision of worlds and perspectives across the site becomes tangible.

A pedestrian platform projects across the road, reconnecting the site to the sea. Boundaries liquefy and territories across the site open to varying degrees



of appropriation. Program and function become multiple. The public domain is not demarcated: it traverses - across school grounds and a library; gardens spill over from residences; cafés, studios and terraces puncture office blocks; people walk down onto the sea.

Buildings, programs and typologies as we know them are dissolved: fronts of buildings are put into contest with backs, insides are interrelated with outsides. A site of categorisation is translated to a place for vibrations, exchanges and

interactions. Theory is driven to practice: reterritorialisation transcends redevelopment, and with it an architecture of new meaning is born.

The jury agreed unanimously that the First Prize in this Category should go to Ella Fleri Soler. "Her narrative and rendition were fantastic, the quality of her drawings very high and the project well founded in terms of research, and design discipline but also well grounded. She is a worthy winner and we hope to see more of her work in the near future."

BEST M.ENG. FINAL PROJECT URBAN FARM BY JEAN VELLA

The United Nations predicts that 80% of the world's population will be living in cities by 2050, and that the total number of people inhabiting the planet by then would increase to 9 billion. Providing food to such a large population becomes critical to the success of civilisation. Climate change is also a continuous threat to both the environment we directly live in, and the practices that humanity has gotten used to in order to achieve its success; traditional agriculture is one of them. Agriculture is considered to be the stepping stone that led to the birth of civilisation. It is currently one of the largest contributors to the phenomenon of global warming, and also one of the most sensitive to changes in climatic conditions.

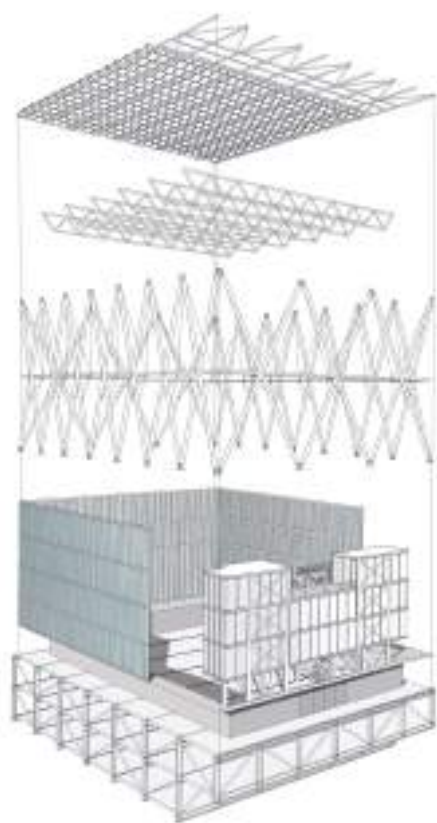
Vertical farming is a non-traditional farming method that makes use of verticality in order to maximise land use. It also exploits the benefits of indoor conditions whereby all aspects of the growing procedure can be controlled such as lighting, humidity levels, temperature and water conditions. All of

these conditions mean that 24/7 farming is possible; crop cycles are reduced by half and density of crops increased per square metre, compared with traditional farming. Indoor farming also does not make use of, pesticides, soil or farm machinery. All of this means that produce is healthier and has a much lower carbon footprint. An average meal in western societies is estimated to travel about 1,500 miles before it reaches the table. The introduction of farming in urban contexts also means that produce is closer to the place it is consumed, resulting in drastically reduced carbon mileage. This yields fresher food and minimises spoilage during travel.

A shift in consumer culture is needed if we are to live sustainably on this planet. Societies living in cities are cut off entirely from the source of their food, and this creates a scenario of neglect and alienation. Reintroducing agriculture into an urban context would bring people closer to the source, and production process, of their food, thus allowing for more sustainable and informed choices to be made on the type of food consumed and its entire life-

cycle. This project aims to develop a fully functional Urban Vertical Farm, so as to introduce the concept of the future of food production and consumption. All of this aims to build towards the overarching concept; that of making a shift into a sustainable civilisation that is well adapted to living within the means of the planet.

The Urban Farm aims to make use of the dead space situated above a trenched highway in the middle of Santa Venera, by turning it into an urban growing facility capable of producing fresh produce on a commercial scale. This project takes on a completely sustainable approach to modern agriculture by making use of technologies such as hydroponics, tailor-made grow lights and vertical growing systems. The structure itself consists of a system of four metre deep Vierendeel girders that span over the 28m wide trench. The girders span over two storeys with each storey being four metres deep. The first storey contains all mechanical and pumping systems as well as facilities for food packaging and distribution. The second storey houses water storage and climate control systems.



Above the girders rests a diagrid system of columns which carry both vertical and lateral loads. The main building envelope is made of translucent channel-glass elements which enable ample sunlight to filter through and also allows for the structure and inner-workings of the building to be clearly visible to the viewer, whilst ensuring

an adequate amount of privacy. The roofing system is made up of transparent solar panels that rest upon a series of Warren trusses. This enables the building to make expansive use of renewable energy provided by the sun.

The jury selected this project due to the "innovative nature of its structural design,

which successfully combined form and function with interesting structural elements. Additionally, the design focused on innovative sustainable development solutions through the construction of an urban farm in a built up area and made use of an otherwise dead space above a main arterial road in an innovative manner whilst respecting

the surrounding environment. The resulting structure would positively affect its surroundings which are currently blighted by the road. Sustainable design is essential in all current and future structural designs and this was integrated through the right choice of materials and a detailed structural analysis."

BEST M.ARCH. DISSERTATION ANALYSING SPATIAL BEHAVIOUR IN SEMI-PRIVATE SPACES ADJOINING RESIDENTIAL BUILDINGS IN VALLETTA BY LUKE FENECH

The semi-public space is a dynamic platform of intimacy and enclosure where multiple users with long-term and short-term interest in the space, engage in a wide range of focused and unfocused interactions regulated by sensitive boundaries which determine a fine line between triggering feelings of intrusion and long-term cooperative efforts. It is a place of movement where the interests of the owner, the obligations of the user and the intrigue of the passer-by co-exist at the highest concern.

Despite being so dynamic, the semi-public space is not as clearly defined as are the private and the public (Drieënhuizen and Leferink, 2014). Many authors who referred to the semi-public space in their writings, described it by notions that do not pertain to its specific physical and social characteristics. These definitions are oftentimes formulated by means of recognisable territories which underline the notion of "what is mine and what is yours?" (Patterson, 2011, p. 2). The semi-public space is commonly defined as POSPD (Public Open Space in Private Development), forming part of privatised residential areas where access is often conditional on behaving in ways that are compliant with the owners' purposes (Harvey, 1973).



Resident in The Terrace watching over the street in the front porch in an inconspicuous manner.



A resident cleaning a part in front of her house where she leaves personal belongings outside on Il-Parapett.

Due to this, the identity of the space remains anonymous, superficial and generalised (Drieënhuizen and Leferink, 2014). This study stresses that unless the semi-public space is understood as a physical and social entity then one cannot have the proper mindset to assess it, let alone organise and plan it. Thus, the primary intent of this study was to investigate existing theoretical indicators that suggest how human behaviour is affected by the space's physical features in order to formulate a framework by which semi-public spaces can be understood and assessed.

Existing in such a fragile position between two distinctive realms, the semi-public space demands not only a tool to help organise it but also a model by which the manner people negotiate their interests within it, can be understood. The study suggests an alternative understanding to Oscar Newman's 'Defensible Space Theory' by which planners concentrate on categorising the recognisable territories extending beyond the privacy of the building. This traditional model labelled

the semi-public space as a defensible territorial space which enabled the residents only to assume responsibility of the space and in the process, exclude any undesirables from it. This led to the emergence of gates and solid blank walls which mark the borderline between the private and public realms, making spaces that occupy the zone of public-private interaction abrupt and uncivil (Ford, 2000). This study calls for a new approach which entails examining how people understand space themselves, "relating to collective identity and public life" (Patterson, 2011, p. 2). Thus, the secondary intent is to suggest a discipline that is based on the negotiability between different users of the space, rather than extreme defensibility.

Such examination shed light on the opportunity to evaluate alternative semi-public spaces that can help support public open spaces in the local context (Pomeroy, 2012). Valletta, the European Capital of Culture for 2018, aims to integrate all the communities within socially fragmented neighbourhoods



Pedestrian peeking into an opening on the façade adjoining Il-Parapett.

and to generate spaces that soften the urban fabric and spur community life. However, there are some pressing issues. The City has become a controlled landscape dominated by retail activity, especially the central area which continues to increase the thunderstorm between the current coming from the south and the current coming from the north. Semi-public spaces adjoining residential buildings have the potential to become an imperative step in contribution to the existing infrastructure which would extend over to the doorstep of the local communities and catch up more residential areas in Valletta, not just the central zones (Grima, Interview).

The study involved the formulation of an analytical framework, consisting of theoretical

principles that were necessary for conducting the study on four selected semi-public spaces in Valletta. By employing a methodology that combines direct field observations and interviews, the two main research objectives could be explored. A number of tools were used to distil the physical properties of each site, enable the categorisation of the observed behavioural patterns and investigate the physical-behavioural relationship. The findings provided valuable additions to existing theories through a refinement of the ana-



Resident watching over The Terrace in an exposed manner.

lytical framework. In addition, the research revealed new indicators which contribute to the formulation of a framework specific to

the semi-public space. The interviews introduced additional intangible aspects related to the residents’ opinion of the space and emerged new prospects regarding the contribution of this research to the vision of Valletta including the residents’ fear of displacement which escalates with the rapid renewal of the city, community conflicts generated by aggressive appropriation of the space and the lack of aspiration to personalise community shared spaces. This dissertation attracted the jury’s attention for its “comprehensive efforts

at drawing from the real life experiences of the city’s residents and interpreting these in the context of the private and public architectural settings within which their lives are conducted. Since each dissertation which follows an established rigorous research methodology contributes substantially towards the enhancement of the lives of successive generations, the jury commends and encourages further scientific research into the effect and influence of local private and public spaces on the lives of citizens.”

SPECIAL COMMENDATION
M.ARCH. FINAL PROJECT
REGROWING THE WATERFRONT: THE INTEGRATED FOOD MARKET
BY NICHOLAS INGUANEZ

Threats to Malta’s heritage continue to pop up from time to time with regards the Msida/ Pieta historic waterfront. The author of this project saw a potential in what remains of the row of historic houses which once lined the seafront as an active civic belt, but are now not only in a dilapidated state of disrepair, but furthermore have started to be erased from the locality’s collective memory. The vision for the waterfront takes into account the current problems of this highly urbanised site to look into an aspiration of high urban quality, bringing together a spectrum of age groups to enjoy and make use of the Pieta waterfront as a place for recreation, consumption and social exchange. This sees a character framework for urban regeneration which is outward-looking in providing a holistic civic infrastructure for further regeneration which follows the same example. This project proposed a food market to fit within this wider strategy, whereby the programme of the marketplace is reinvented through a decentralised typology of heritage buildings that contribute holistically to the character of the historic area.



Msida Waterfront Streetscape showing contemporary expression of the new build unified with the heritage buildings.

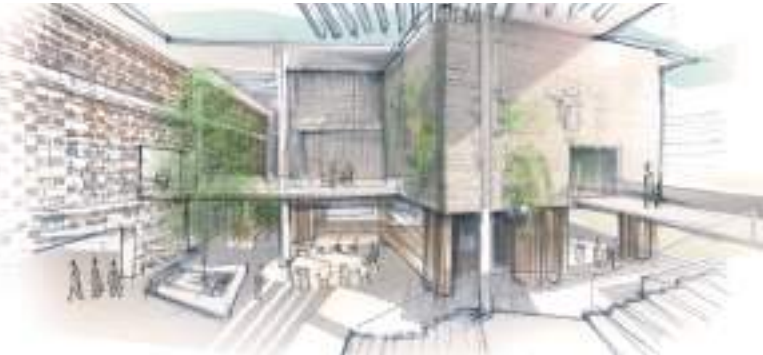
The design intent centred around different heritage values which were identified and analysed prior to opting for an architectural solution. First is the historic value, where an understanding of the historic evolution of the place was essential in designing a new response to these layers of history, some of which have been lost or changed completely. From archival research that was carried out it was evident that a portion of the waterfront, which is today a construction site in progress, contained four pre-19th century seafront houses which today no longer stand. This was the site chosen the proposal, which posed an interesting challenge of conservation of domestic places of everyday social memory. The loss within the fabric led to the analysis of the streetscape value, through solid-void analysis, and different options for reconstruction were explored through superimposition and juxtaposition



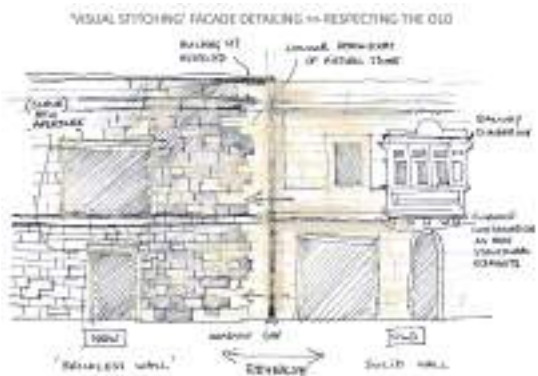
Synthesis of the old and new buildings of the food market integrated within the wider cultural landscape.

of the old and new. The final design of the façade is based upon a ‘visual-stitching’ concept of blending the contemporary facade to conform with the old, whilst effectively still being a product of its time. The solidity of the stone masonry walls, typical of local construction, was reversed to a brickless wall concept which reinstates visual links and provides a degree of visual interest along the front, whilst sensitively conforming to the streetscape in both alignment, proportion and colour. This was designed as a contemporary screen using recycled concrete cladding. The notion of memory also came into play and hence, it was important that the new buildings designed would acknowledge the scarring of the landscape left as a result of the unsympathetic development of the waterfront. Hence this would dictate the architecture of the food market building which was to be developed as an ensemble of four separate volumes (recalling the four lost properties) placed within a larger void and as such, importance was given to the experience of the user of the in-between space between such structures. This in-between space was designed to provide a holistic experience of the food market on different levels - from food production to retail to workshop spaces to consumption. This is the programme devised for the new market buildings which would work hand in-hand with the surviving historic houses along the front by reusing them as decentralised hubs within the wider quasi food district. A minimalist methodology has been applied to the old houses where the priority was the safeguarding of their internal authenticity. Hence, the solution was to design a lightweight extension to these properties at the back that will increase the living space for the upper residences at first floor level, whilst serving as energy retrofits to cater for the commercial food outlets at ground floor level. Programmatically, as well as aesthetically, the architecture is designed to sensitively unify the heritage properties with the contemporary market building.

The jury felt that “the manner in which this project was tackled, especially the screened façade and the creation of shared space it enabled, was of the highest order. His delivery was also very good and the quality of drawings very high.”



The Food market ensemble marks a point of arrival and distribution, creating new visual links and connections from St Luke's to the Pieta waterfront.



Visual Stitching Detail

Contract of works

BY DR IAN J STAFRACE

A contract of works is defined as the engagement of a person (artificer) by another person (employer) for the execution of works, through the artificer’s labour or skill, or also, if so agreed, through the supply of materials (1). As a general rule, it is imperative that the employer and the artificer agree on clear terms of engagement and deliverables and hence avoid disputes as to the level of the engagement agreed to. This is even more important in those cases where a number of artificers are engaged to execute works concurrently or supplementary to each other, and in such cases where specific skills are contracted.

The main obligations (2) of the artificer are:

- To ensure that the works carried out are useful and effective and that such works do not develop defects in the future;
- To carry out the works in accordance with recognised methods of practice

- (skond is-sengha u l-arti);
- To answer for damages sustained by the employer for defective works;
- To refuse to carry out works if not capable of executing;
- To refuse to carry out works he is not sure of, or does not have the necessary experience or skill to execute;
- To refuse to carry out instructions, even those given by the employer, if he knows, or can anticipate, that such would lead to defective works;
- To make good for any defective works carried out.

The fact that the employer pays for the services rendered, in full or on account, does not, automatically exonerate the artificer from the guarantee against defects.

The artificer cannot simply abandon the works he has been contracted to execute, even if he feels that he cannot execute the works. In such cases, the artificer must make good for the damages sustained by the employer (3). Furthermore,

if the works are not completed, the artificer cannot expect to receive payment, if full or in part, especially, if the level of execution is still such as to render the works irrelevant or useless (4).

The employer always has the option to demand the specific execution of the works contracted or to, unilaterally, terminate the engagement. In either case, the artificer will remain answerable for any damages sustained by the employer. On the other hand, if the employer decides to terminate the engagement unilaterally, and without just cause, the artificer has the right to claim payment which may include potential profits that he would have made from the contract. Furthermore, a contract of work is not inherited and immediately terminates upon the death of the artificer. This, without prejudice to the rights of the heirs of the artificer to receive payment for the works carried out.

If the employer notes defective work, he must:

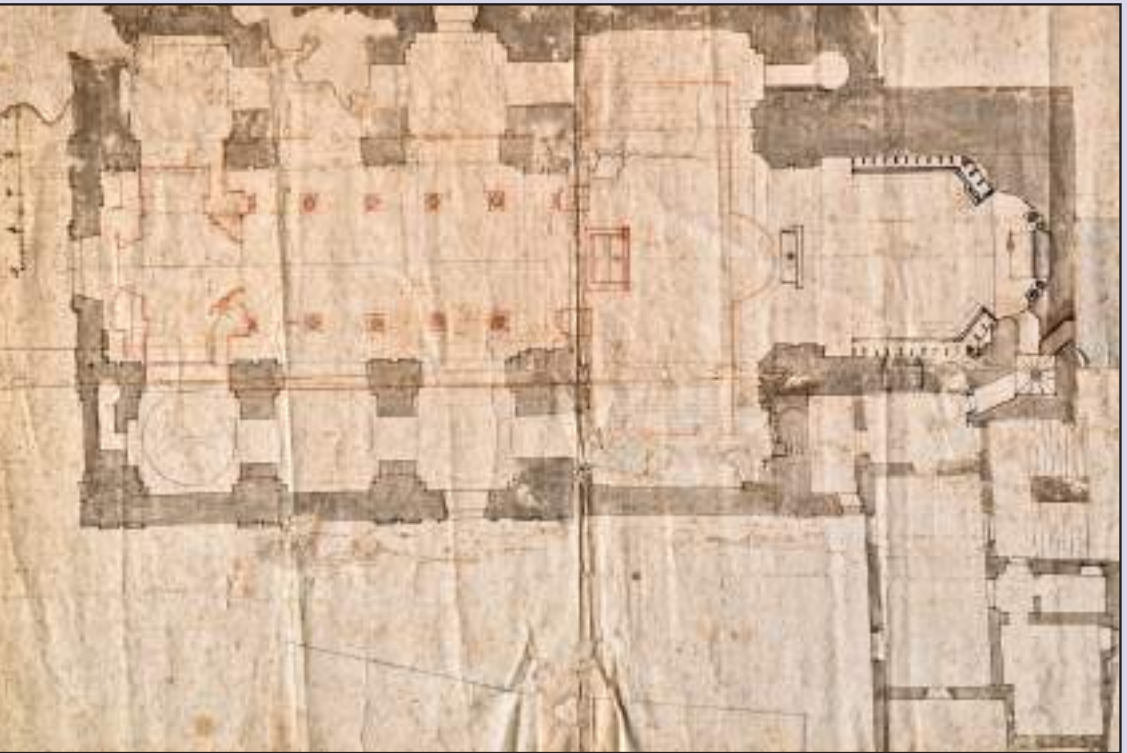
- Inform the artificer immediately;
- Ensure that the artificer is given the opportunity to inspect the works and possibly remedy such defects;
- Refrain from carrying out any subsequent works by third parties before the defects can be verified by the artificer responsible for such works, and possibly, by an independent expert during a judicial process (5).

References:

1. Article 1633 of Chapter 16 of the Laws of Malta
2. Refer to Darmanin vs. Agius (Court of Appeal 6th October 2004); also refer to Camilleri Marble Works Limited vs. Bowd (Court of Appeal 20th January 2003); Drettur Xogholijiet vs. Azzopardi (Civil Court 3rd July 2003)
3. Refer Cassar vs. Cusimano (Civil Court 27th November 2017)
4. Refer Schembri vs. Cutajar (Court of Appeal 2nd October 2009)
5. Refer to Steel Projects Limited vs. Vella (Civil Court 1st November 2017)

This manuscript shows the plan outline of a newly proposed building. Delineated within the plan in sepia colour is the outline of the plan of the building it would replace. Can you identify the two buildings and the architect responsible for the latest building?

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 15 February 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. The image shown in the last issue was of Broadlands Mansions (Meadowbank Hotel) in Sliema, constructed circa 1930s and designed by Giuseppe Psaila. The building was demolished in the late 1970s/80s. The winner is Matthew Axiak. Congratulations!





NOW TO 07 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



NOW TO 07 JANUARY 2018; HET NIEUWE INSTITUUT, ROTTERDAM, NETHERLANDS

THE OTHER ARCHITECT

The exhibition The Other Architect, organised by the Canadian Centre for Architecture (CCA), explores the practice of various architects since the 1960s who have embraced a broader definition of their roles as designers. It showcases architecture's potential to identify the urgent issues of our time, featuring 22 case studies that illustrate how international and often multidisciplinary groups invented and adopted new methods outside of traditional design practices. Curated by CCA Chief Curator Giovanna Borasi, the exhibition explores how various groups pushed beyond traditional architectural practice to develop architecture as a field of energetic, critical, and radical research, outside the established domains of academia and the usual dynamics of editorial and institutional activities, pursuing collaborative strategies, new tools and experimental attitudes. Their ingenuity showed the ability of architecture to shape the contemporary cultural agenda, a lesson that remains critically relevant today. www.theotherarchitect.hetnieuweinstituut.nl/en

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



NOW 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

NOW TO 11 FEBRUARY 2018; RIBA, LONDON, UK

ABACUS, CAPITAL, BASE

The RIBA has commissioned emerging London-based architects APPARATA (Nicholas Lobo Brennan & Astrid Smitham) to design a site-specific installation in the entrance to the RIBA's landmark building at 66 Portland Place. In this installation, APPARATA reframes an understanding of classical architecture, charting its restrictions and opportunities through the use of contemporary materials and construction technologies. The installation expresses the practice's belief that classical architecture is a progressive force, associated with leaps in human knowledge, the escape from ignorance

and superstition, and the birth of democracy. Today there are few contemporary architects we could identify as working in a classical style. But challenging architectural definitions allows us to move away from the acknowledgment of only one particular history, to include a cultural expression of building which continues to be persistently used in everyday life.



www.architecture.com

NOW TO 18 FEBRUARY 2018; ARCHITECTUUR CENTRUM AMSTERDAM, NETHERLANDS

SPEED UP / SLOW DOWN – REDESIGNING AMSTERDAM

Last year, The Architecture Centre Amsterdam brought together more than 60 professionals for an ambitious range of design studios. Under the motto 'Speed Up Slow Down', they investigated in teams the challenges, limitations and possibilities of six hotspots in Amsterdam. The result is on display in the exhibition Speed Up / Slow Down – Redesigning Amsterdam at the Architecture Centre Amsterdam. The exhibition is accompanied by the launch of a digital publication that explains the process and results in detail. www.arcam.nl/en/

NOW TO 05 MARCH 2018; BAUHAUS-ARCHIV, BERLIN, GERMANY

NEW BAUHAUS CHICAGO: EXPERIMENT PHOTOGRAPHY AND FILM

Eighty years ago László Moholy-Nagy founded the New Bauhaus in Chicago, thus providing American photography with a decisive creative impulse. The Bauhaus-Archiv photography collection's holdings related to the New Bauhaus and to the Institute of Design, which grew out of it and still exists today, are unique outside of the US, and this anniversary has provided an occasion for presenting them. Photographs, films, publications and documents from the legendary school of photography, whose teachers included György Kepes, Harry Callahan, Aaron Siskind and Arthur Siegel, bring this exuberantly experimental workshop atmosphere back to life. A richly illustrated catalogue will be published to accompany the exhibition. www.bauhaus.de



How to manage construction and demolition waste

Construction and demolition (C&D) waste constitutes the largest share of waste generated on the Maltese Islands. Disposal of such waste can be carried out through various methods depending on the source and quantity of C&D waste.

Small quantities of construction waste originating from households due to refurbishment works can be delivered to the various Civic Amenity sites.

C&D waste generated in large quantities by households or businesses cannot be taken to Civic Amenity Sites but needs to be deposited in permitted, spent quarries. Delivery needs to be carried out by vehicles registered with the Environment and Resources Authority (ERA). Rehabilitated quarries help to restore the landscape, reduce unsightly views from the countryside and lead to more land being made available for agricultural and recreational purposes.

Minimisation of C&D waste can take place by changing wasteful practices and promoting reusing mechanisms, where technically possible.

The Don't Waste Waste campaign asked Perit Ruben Paul Borg for his take on what the industry can do about C&D waste:

1. During the course of your work how do you implement the principles of reduction, reuse and recycling of waste generated?

The main portion of C&D waste consists of excavated material. Excavated coral-line limestone of sufficient quality can be recycled as aggregate for concrete, asphalt mixtures and civil engineering works. Where prior investigation indicates that the globigerina limestone is consistent and of sufficient quality, alternative excavation techniques can be considered for the extraction of large blocks for further processing off-site. These practices can significantly reduce the volume of C&D waste generated and support



resource conservation. However, consideration to the size of the project, impact on the project construction management plan and other constraints has to be factored in.

Where possible, separation of C&D waste and the planned deconstruction of buildings can promote and facilitate recycling. Furthermore, design-for-deconstruction promotes the reuse of building elements and recycling oriented deconstruction at the end of life of structures.

2. In your opinion how can operators in this industry be incentivised to practice the 3Rs more?

Through the Building Industry Consultative Council (BICC) Committee for C&D Waste, priority areas are being identified to encourage C&D waste reduction, reuse and recycling. This is achieved through policy, training and development of guidelines. New national standards are being prepared through a technical committee led by the Malta Consumer and Competition Affairs

Authority (MCCAA), addressing recycling oriented deconstruction and demolition and recycled aggregate.

3. How do you see the sustainable management of construction and demolition waste developing in the coming years?

The disposal of waste generated from Malta's expanding construction industry presents a significant challenge in view of the limited space available for disposal. Incentives to support and promote the reduction and recycling of waste generated help to reduce waste disposal. Transforming waste into a resource leads to lower demand on natural limestone resources. This needs to be supported through technological solutions in recycling, ongoing research such as the recycling of waste limestone in concrete at the University of Malta and adequate guidelines and standards currently being developed for Malta.

For information on Civic Amenity Sites call Wasteserv on 80072200 and visit dontwastewaste.gov.mt for more information and useful tips. Do your bit!

The Art of Weaving- A True Technical Innovation Developed for the Most Demanding Public Areas

BY MICHELE O'REILLY



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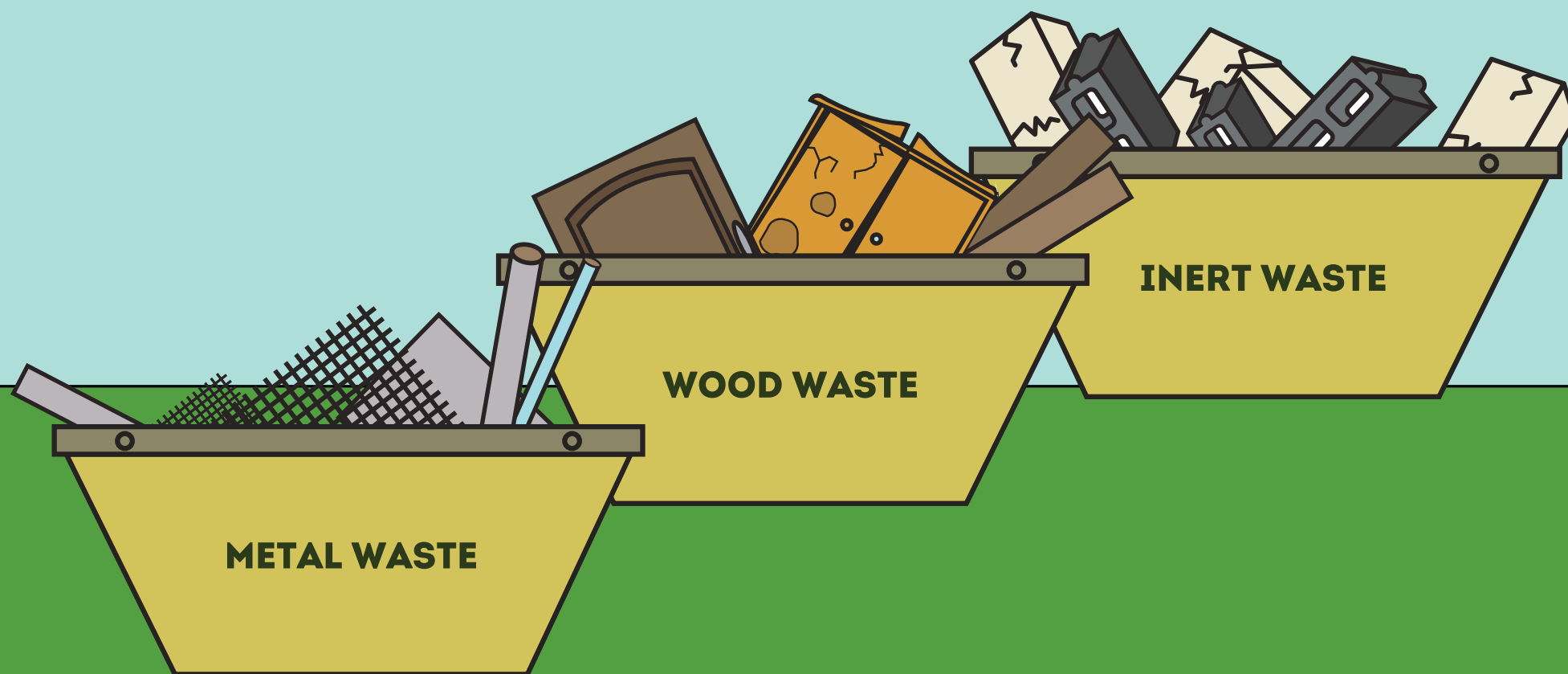
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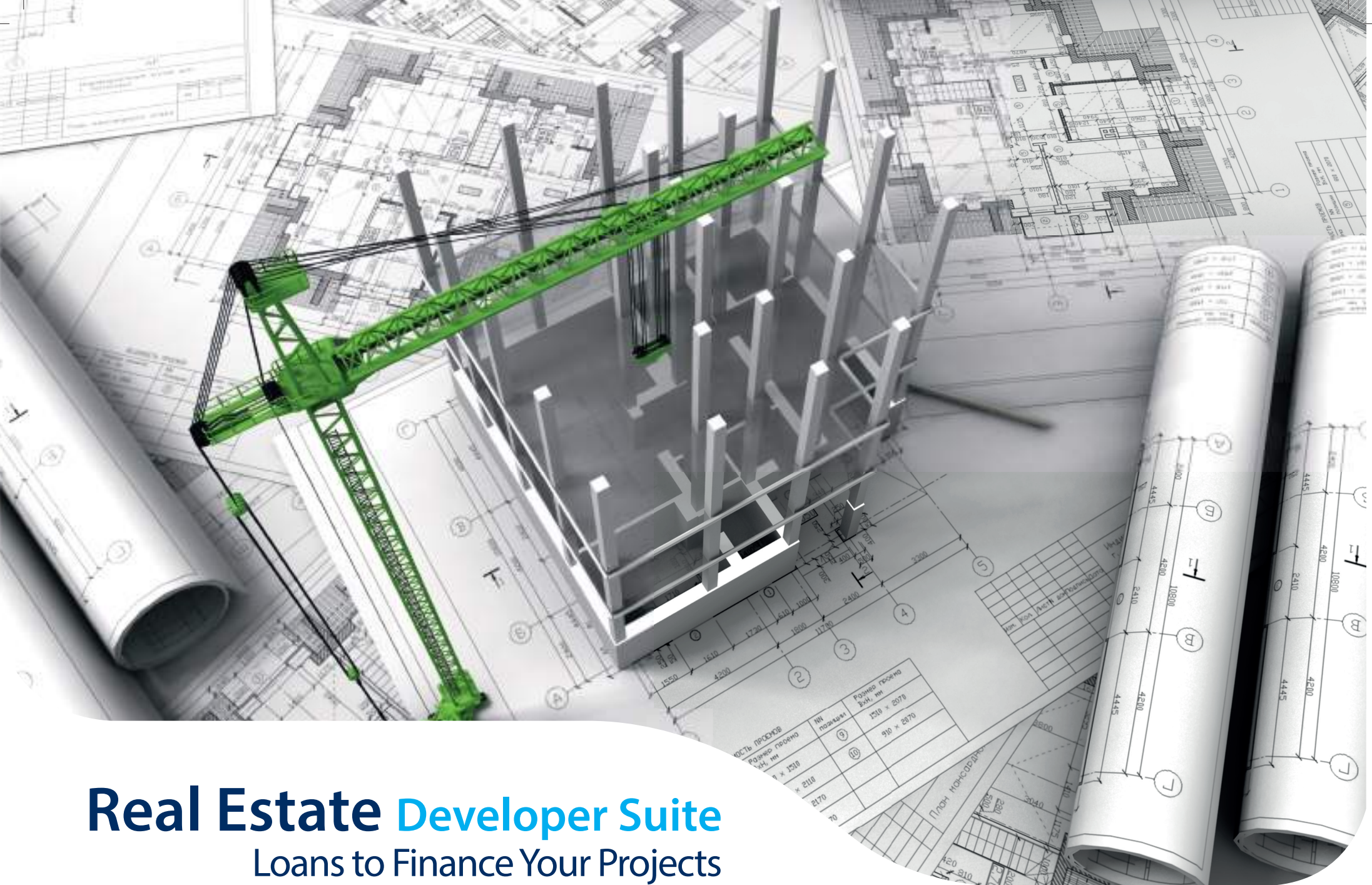
A hand holds a blue HSBC Premier Mastercard over a black contactless payment terminal. The card features the HSBC logo, 'Premier | Credit', 'World', and the Mastercard logo. The card number '22 0012 3456 7899' and the name 'ALIA BORG' are visible. The background is a blurred indoor setting with a table and glass.

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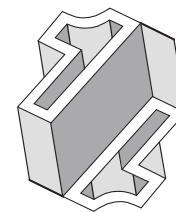
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