

AP Valletta's vision is to create an Architecture that is a place-maker, a container of meaning, a catalyst for the creation of kinship, a fabricator of myth and a producer of narratives.

AP Valletta is the product of the convergence of several tasks which were commissioned over the years contributing to the multitude of disciplines required to achieve the goals envisioned by the client.

Each project tackled, whether architectural, design or planning related, contains a collection of ideas, some tried and tested, others new and unprompted, whose unorthodox overlap and unsettling combination is what brings the product to life. Projects are driven through varying facets of architecture, interior and space, tracing trajectories that are derived from specific areas of research and expertise, be it that of the architect, the engineer, the critic, the educator, the artist, the writer or the anthropologist. Although solutions may seem simple, the origins of each project are complex, articulated and unstable, the only certain

conclusion that emerges from this research is the ineffable quality of Architecture. We have the undiminished ambition to evoke, in varying ways, a common sense of architecture as a generator of real life, not only the backdrop to events, big or small, historical or routine. Architecture and design, for us, are more than space, setting, context and form.

AP Valletta has over 30 years of experience and has continuously been expanding its field of activity. The practice can provide a wide range of services including Architecture Design, Urban Design and Master Planning, Restoration Theory and Practice, Sustainable Architecture, Structural and Civil Engineering services, Interior Design, Strategic Real Estate Consultancy, Graphic Design, Education and Publishing.

Our organisational structure is purposely flexible, capable of addressing the specific criteria of any individual project and drawing on the talent and skills of its extended team, consisting of a multi-national and multi-disciplinary community of 50 people including Architects & Civil Engineers, Structural Engineers, Interior Designers, Restoration Architects, Valuation Specialists, PA (Planning Authority) liaison, specialists in Contract Administration, Built Environment History & Heritage Management, and Environmental Design as well as a team of administrative and support staff.

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FROM ARCHITECTURE PROJECT TO AP VALLETTA

Over the years, we had the opportunity to design and execute a substantial number of projects in the city of Valletta, a UNESCO world heritage site since 1980. AP Valletta is synonymous with the city's major cultural projects which have contributed to the twentieth and twenty first century development of the city and include the legacy of the 2018 European Capital of Culture. These projects are testimony to our inherent dedication to heritage and ongoing ambition to bring clients, sites, concepts and construction together in a sustainable environment.

In 1991, we started with the name, Architecture Project, a manifesto in the Modernist tradition declaring the urgent need for a project to give new energy to Maltese architecture. At that moment in history, though, Modernism was on its last legs and the isolation of the island started to become a thing of the past. So, while Architecture Project, or AP, began to contribute to the awareness of Architecture which began to flourish again on the island, the context of the original mission was transformed irreversibly. AP has always been prepared for change, and has remained, as a result, fresh and catchy, albeit more ambiguous. Having specialised in restoration and historic contexts from the onset, the lessons of the past have been relentlessly absorbed by this philosophy and continuity is the essence of the practice.

While working in an aggressive construction industry that constantly provokes change in order to remain buoyant, AP bears daily witness not only to the ceaseless birth of new structures and the death of old ones, but, above all, to the survival of that which has intrinsic value and contributes to the well-being of

society, by forming part of its heritage and creating its identity. We see our mission as similar to that of the alchemist whose erstwhile research was aimed at converting lead into gold. Like any other human activity, the ingredients of Architecture are often restrictive and mundane, but our goal is to combine them in such a way that the end result is lifted out of the basic sphere, provides continuity with the valuable Architecture of the past and is invested with the quality of timelessness.

This is best reflected in the relationship that the practice has maintained with its city, Valletta, for more than twenty years. At this time, we are looking forward to continuing our story and to connect the 'Architecture Project' or 'AP' name directly with the city. The name requires something memorable and inspiring that is capable of creating memories in the future. Our story helps construct such memories.

As a practice we have a strong link with Valletta as we have maintained and developed its very fabric though a series of projects like the Barrakka Lift, the new museum at St John's

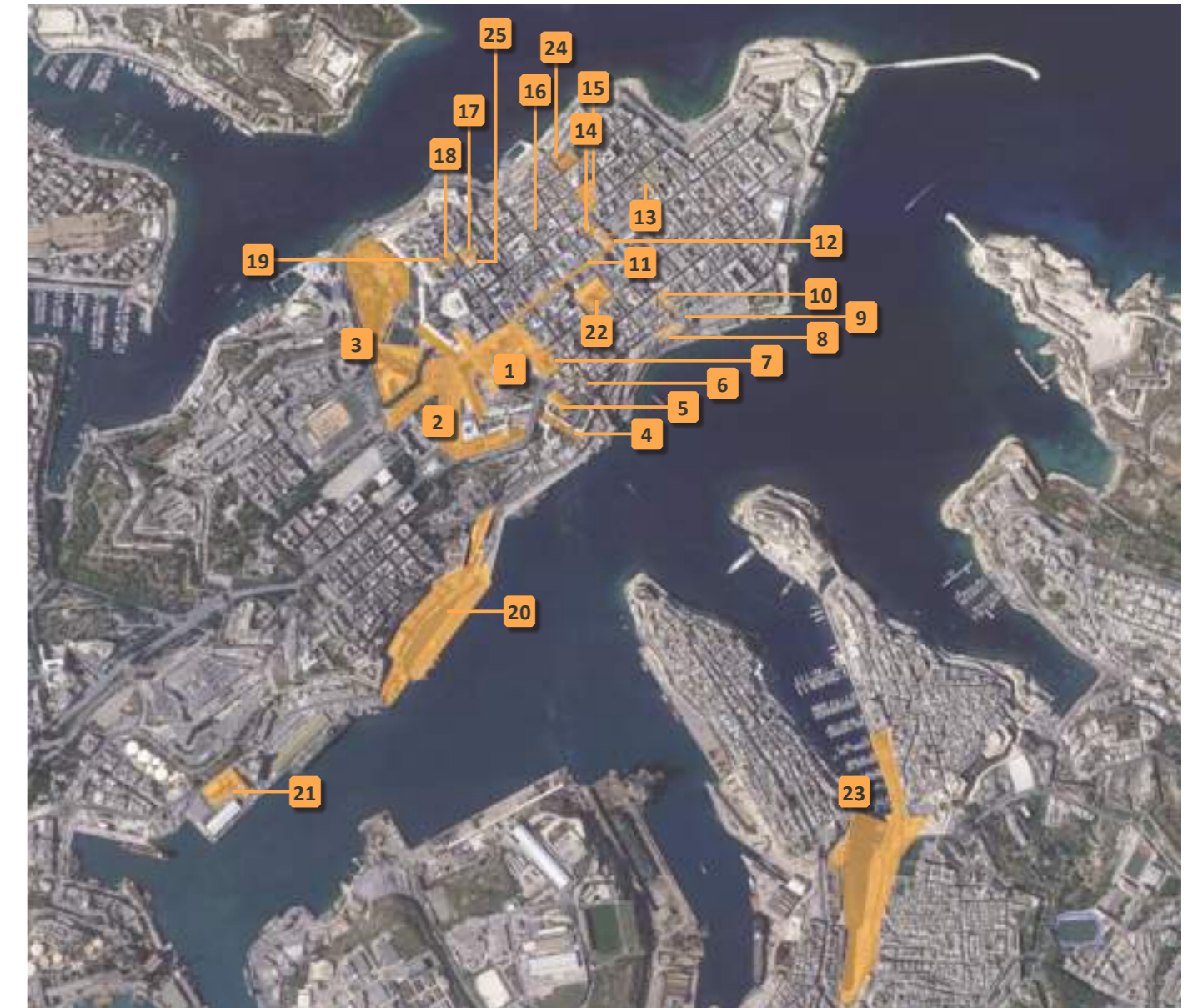
Co-Cathedral and the restoration of St. Paul's Anglican Cathedral, as well as research projects such as Novelletta, presented at the London Festival of Architecture and at La Galerie d'Architecture in Paris, a continuous, cyclical and open-ended urban proposition for the city. As a practice we are also physically linked to our city as we live, breathe and work in Valletta in a seventeenth-century building that we are currently transforming into a creative cluster, bringing architecture and design, food and digital fabrication, together.

'The idea of Valletta' becomes a central tenet of the story of Architecture Project. Valletta as a Renaissance city, is an important example of the Architect's role in designing the 'Ideal City' – a city concerned with lasting beauty and functionality, to be enjoyed by all. As a practice we are eager to persevere in this endeavour to (re)develop the model of a *renaissance city* into a *model city of the future*, with Valletta as a laboratory for new ideas.

It is fitting then that we now are AP Valletta.

LEGEND

- City Gate, Parliament Building and Opera House (with RPBW) 1
- Bus Terminus 2
- Phoenicia Hotel 3
- Barrakka Lift 4
- Malta Stock Exchange 5
- St. Ursula Street Apartment 6
- Office of the Prime Minister 7
- Corporate Offices 8
- Residence at St Barbara's Bastions 9
- Corporate Offices 10
- Republic Street Paving 11
- Café Cordina 12
- Mamo TCV Offices 13
- Marks & Spencer Outlet 14
- Manoel Theatre 15
- Ganado Advocates 16
- Casa Valdina 17
- AP Valletta Cluster 18
- Windmill Street Apartment 19
- Valletta Waterfront 20
- Malta Maritime Authority Centre (now EASO) 21
- St. John's Co Cathedral Museum 22
- Dock1 23
- St. Paul's Pro-Cathedral 24
- Museum of Literature 25



Our organisational structure is purposely flexible, capable of addressing the specific criteria of any individual project and drawing on the talent and skills of its extended team, consisting of a multi-national and multidisciplinary community.

AP VALLETTA
TEAM



DAVID FELICE



is an executive director of AP. He has delivered papers in various conferences and has lectured in various fora. He was the Chairman of the Valletta 2018 Foundation, which delivered Valletta's successful bid for the title of European Capital of Culture 2018.

KONRAD BUHAGIAR



is an executive director of AP and has been responsible for numerous restoration and rehabilitation works in historic buildings and urban sites. He has lectured in Malta and several countries abroad, published numerous historical and academic articles.

REINHOLD M. KARNER



is Chairman of the Board of Governance of AP Valletta and an international business advisor aiming for robust and sustainable entrepreneurial success. He is based in Malta, Austria and London and has 40 years of experience as a multiple awarded serial entrepreneur, coach, mentor and management consultant.

DANICA MIFSUD



is a design director at AP. She studied Architecture at the University of Malta and read for a MSc. in Structural Engineer at University of Guildford, U.K. She joined AP in 2006 and she led various projects such as the Farsons Brewery and the Phoenicia hotel.

DANIEL RUIZ LOLO



Daniel Ruiz is BIM Manager and Environmental Design Co-ordinator at AP. He studied Architecture at University of Alcalá, Spain. He holds a postgraduate Master in Sustainable Design Certification and Bioclimatic Architecture at University of Barcelona, Spain.

DANIEL XUEREB



is an architect at AP. He read for an MA in architecture from the University of Malta with a focus on the adaptive reuse of industrial landscapes. Before joining AP, he gained experience working for other architecture firms in Malta.

ALEJANDRA DOS RAMOS



is an interior architect at AP. She read for a MSc. in Architecture from the University José Antonio Páez in Valencia, Venezuela, followed by a Post-Graduate Master in Project Household Research at the University of Buenos Aires, Argentina.

ANNEMARIE CUTAJAR



has been taking care of office administration at AP since 1999. She studied at St. Joseph's School and at Giovanni Curmi Higher Secondary School in Malta, where she obtained an A-Level degree in languages.

ANNEMARIE MAGRI



is an architect at AP. She graduated in Architecture and Civil Engineering at the University of Malta and read for a MSc. in Environmental Design in Sheffield University, UK. Before joining AP, she gained experience in multidisciplinary environments in Malta, United Kingdom and Africa.

EDWARD CUSCHIERI



is a design director at AP. He studied at the Kent Institute of Art & Design, U.K., and before joining AP he worked with design firms in London and Milan. He has a vast amount of experience in both architecture and interior design.

EMILIO SACCO



is a design director at AP. He read for a BE&A (Hons) in Architecture at University of Greenwich, Kent, U.K. He handled some of the most important and interesting projects entrusted to the practice, like the Valletta Waterfront and the new City Gate and Parliament Building.

ELENA BAJADA



is an architect at AP. tecture and Conservation Studies at the University of Malta.

CARLO TABONE



runs the printshop at AP and assists the IT manager. He obtained a certificate in Autocad software course at MCAST and a Computer Technican certificate at ICE Malta. He is currently following an MCSA Windows Server course.

CHARLENE JO DARMANIN



is an architect and restoration expert at AP. She studied at the University of Malta where she read for a MSc. in Conservation Technology for Masonry Buildings. She is involved in the most important restoration projects entrusted to the office, like the St. Paul's Pro Cathedral.

CHARLES SCIBERRAS



is a structural engineer at AP. He studied at University of Malta and University of Surrey, U.K. where he read for a MSc. in Structural Engineering. He joined AP in 2004 and he is responsible for the structural design of a number of projects, both residential and commercial.

ELENA ZAMMIT



is an architect at AP. She read for an M.Arch. in Architecture and Conservation Studies at the University of Malta. After an internship, she joined AP again in 2019.

ERICA GIUSTA



is director of innovation at AP. She joined in 2015 as marketing and communications coordinator, after her MA in Architecture at Politecnico di Torino, Italy and a Post-Graduate Master in Marketing & Communications at the Sole24Ore Business School in Milan, Italy.

FRANCESCO GERBAUDI



is interior architect at AP. He studied Architecture at I.U.A.V. in Venice, Italy, and collaborated with well-known firms like Antonio Citterio and Patricia Viel. He co-founded the architectural practice QuotaZero. He also lectures at I.E.D. (European Institute of Design) in Venice.

GUGLIELMO AVALLONE



is an architect at AP. He read for an MSc and a Post-Graduate MSc in Architecture at the Federico II University in Naples. Before joining AP, he worked for internationally recognised architectural firms. He has also contributed to different architecture publications and exhibitions in Italy.

GUILLAUME DREYFUSS



is an expert in the identification, assessment and presentation of values associated with heritage assets, as well as in the preparation of restoration, maintenance, and management strategies. He read for a MA in Built Environment, Sustainable Heritage from University College London, U.K.

JACQUES BORG BARTHET



is director of practice at AP. He read for a BA (Hons) in Architecture at the University of Malta and an MA in Urban Design at Oxford, U.K. He started his career at AP's affiliated company aoM where he had a key role in the realisation of a large scale development project and joining AP in 2010.

MARIKA SPOTO



is media and communication manager at AP. After a Bachelor's Degree in Interpreting and Communication at IULM University in Milan, she read for a MA in Translation and Communication also at IULM University in Milan.

MARIO PACE



is a structural engineer at AP. He read for an MA in engineering and management at the University of Malta. Before joining AP he gained experience in other architectural firms in Malta working on residential and commercial projects.

MATTHEW VELLA CRITIEN



is a property valuer at AP. He read for a Masters degree in Real Estate Management and Development at the Heriot-Watt University in Edinburgh. Before joining AP, Matthew worked for several years as a property valuer in The Netherlands.

JOSEPH CALLEJA



is structural design director at AP. He read for a BSc (Civ Eng) (Hons) at the University of Malta and a Post-Graduate in Structural Engineering at the University of Witswatersrand, South Africa. He has a vast amount of experience and, before joining AP in 2002, he worked for Arup U.K.

JULIAN VASSALLO



is an architect at AP. He read for an MA in Architecture at the University of Malta. As a photographer, he has collaborated with AP for a number of photo-shoots. His private photography work was exhibited at Blitz in 2019 in conjunction with the publication of his book 'First Photographs'.

JURGEN VASSALLO



is a structural engineer at AP. He read for a MSc in General Structures at the Imperial College in London, where he was awarded for best concrete design project in a mixed-use reinforced concrete tower building.

MATTHIAS PLAETHN



is architectural technologist at AP. He read for a BE&A (Hons) in Architecture and Civil Engineering at University of Hannover, Germany. He joined AP in 1996 where he is expert in architectural detailing and site supervision.

MICHAEL COOPER



is an architect at AP. He studied at De Monfort University in Leicester, UK. Before joining AP he has worked mainly in the UK specialising in Sport & Leisure projects and complex fast track commercial projects for numerous clients.

NIGEL DE GAETANO



is a construction engineer at AP. He graduated at MCAST and recently completed a course in Architect's Assistant and Draughtsmanship at the Technical Institute in Malta.

KRISTINA KALNINA



is an architect at AP. She read for a BA in Architectural Technology and Construction Management at the University College of Northern Denmark. She works mainly on interior design projects but she is also involved in residential and commercial projects.

LUELLA GALEA



is an architect at AP. She read for a BE&A (Hons.) in Architecture and Engineering at the University of Malta and gained experience in various areas including design development, preparation of drawings and documentation for PA and preparation of construction drawings.

LUIS RODRIGUEZ LOPEZ



is an architect and photographer at AP. He read for an MSc. in Architecture Design and Engineering at Granada's Higher Technical School of Architecture and a PGDip in Fine Art Photography at the University of Granada, Spain. Before joining AP in 2013, he gained experience as an architect in Spain and Belgium.

POLYANNA GALVAO



is an intern architect at AP. She read for a Master of Architecture in Resilient and Sustainable Strategies at KULeuven, in Belgium and BA in Architecture and Urban Planning at Federal University of Paraiba, Brazil.

RITA MANNANOVA



is an architect at AP. She read for a MSc. in Architecture and Urban Design at the Technical University of Riga, Latvia and joined AP in 2015, working on a number of large scale projects including the new GO Technical Centre.

RORY APAP BROWN



is interior design director at AP. He read for a BE&A (Hons) in Interior Architecture in Edinburgh with a University medal for merit. Before joining AP in 2008, he worked in London focusing on branded interiors. Rory is a founding member of MIDA (Malta Interior Design Association).

ROSANNE ASCIAK

is a design director at AP. She read for a BE&A (Hons) in Architecture and Civil Engineering at the University of Malta and has been involved in some of the most important projects entrusted to the office, including the award-winning Barakka Lift in Valletta.



RUTH AGIUS

takes care of AP's housekeeping within the AP Valletta facilities.



SANDIE GALEA

is administration manager at AP. She studied at Sacred Heart College in Malta and spent a year at Luther College in the US. Before joining AP in 1993, she studied Hotel Management at the Institute of Tourism Studies in Malta.



TANIA MANGION

is an architect at AP. She read for an MSc Architecture in Resilient and Sustainable Strategies at KULeuven, in Belgium. She gained experience locally and in Portugal as an architect and researcher, designing with low impact techniques and materials whilst carrying out participatory design and construction projects.



TOM VAN MALDEREN

is director of management at AP. After obtaining a Master's in architecture at KULeuven Brussels he started his career working for Lucien Kroll in Belgium, France, and Holland. In 2001 he joined AP as a design director.



SARAH JANE BILOCCA

is an architect at AP. She read for a BE&A (Hons) in Architecture and Civil Engineering and she is currently studying Conservation Technology for Masonry Buildings at the University of Malta.



SERGIO SAMMUT

Sergio is a valuer at AP. He read for an MA in Architectural Design at the University of Malta. Before joining AP he gained experience in property valuations and planning in Malta.



SHAUN VELLA

is a structural engineer at AP. He read for an MA in Structural Engineering at the University of Malta. Before joining AP he worked on residential design projects with particular focus on structural solutions.



SIMONE VELLA LENICKER

is planning & valuations design director at AP. She read for a BE&A (Hons) in Architecture at the University of Malta. She is currently President of the Chamber of Architects in Malta. She is also a registered Energy Performance of Buildings Assessor, as well as a Member of the Building Regulation Board.



SUSANNAH FARRUGIA

is an architectural assistant at AP. She read for a MA in Architecture at the University of Malta. She has been Vice President of SACES (Society for Architecture and Civil Engineering Students) until December 2017.



STEPHANIE BORG BARBARA

is accounts officer at AP. She read for a BA in Business Administration at the European University Malta Centre. Before joining AP, she gained vast experience as an accountant working for local and international established companies.



PAST TEAM

Alberto Miceli-Farrugia (director at AP until 2017) Adrian Mamo, Alberto Dominguez, Alberto Favaro, Alexandra Mittelstadt, Alexia Rausi, Alexia Mercieca, Alessandra Gallo, Amadeo Mifsud, André Mangion, Andrea Cesaroni, Andrew Scicluna, Ann Dingli, Anna Graba, Anna Horvarth, Anna Maria Gallo, Anthea Ellul, Antoine Mallia, Antonella Delrio, Antonio Gioffre, Agustín Antonio Pérez Marugán, Arjaan Speelman, Arnita Dzelme, Britta Daugaard, Carmen Fuster Benitez, Carmen Ligorio, Caterina Murri, Céline Théry, Cesar Marquez, Charline Fournot, Charlotte Ermenault, Chris Briffa, Chris Micallef, Christian Daesh, Christine Kronke, Clare Brincat, Costantino Spiteri, Daine Pranaityte, David Cassar, David Buhagiar, David Drago (director at AP until 2020), Daniel Borg, Daniel Darmanin, Daniel Pace, Daniel Scerri, Dawn Fearne, Debby de Domenico, Donatella Ciappara, Dorita Scicluna, Domenico Gioffre, Doris Rainer, Drazen Krvavica, Edwin Larkens, Elaine

Stefania Farrugia, Elaine Bonavia, Elena Littau, Elisa Andretti, Ella Miceli-Farrugia, Elyes Hasni, Emily Van Look, Emma Hogg, Emma Marie Magro, Emre Ungor, Enrico Gentile, Ephraim Joris, Erica Mulvihill, Erik Venekamp, Erika Bondin Micalizzi, Fabio Bonazzi Bonaca, Fabrizio colmegna, Federica Caliò, Ferial Lejri, Flavio Dell’Aquila, Frances Phillips, Francesca Cremona, Francesco Lanzalaco, Franz Zahra, Gabriel Pop, George Manev, Giovanni Giardina, Greta Caruana Smith, Heleen Sijsen, Herman Calleja, Idoia Mendez, Ines Diaz Morilla, Ira Miodragovic, Iria Santomé Martinez, Irina Kuznetsova, Irina Tanase, Isabel Molerero Casado, Ivana Krvavica, Ivana Vujic, James Hatton, Jan Klein, Javi Molina, Jelena Stambolic, Jelena Tomic, Jeffrey Scerri, Jens Bruenslow, Jesmond Camilleri, Jesus Roman Rios, Jevon Vella, Jing Yao Xu, Joanna Eismont, Joanna Spiteri Staines, Johannes Buch, Josephine Magro, Julian Beech, Julian Drago, Julian Vassallo, Jurien van der Rakt, Justin Mizzi,

Justin Spiteri, Kane Borg, Karl Chetcuti, Karol Grygolec, Keesje Avis, Kenneth Rausi, Kevin Micallef, Kira Sciberras, Lara Camilleri, Lara Muscat, Laura Gazzola, Lea Schroeder, Lena Janssen, Lidia Garcia, Lisa Aquilina, Lisa Maria Enzehofer, Livia Tani, Ludo Marrink, Luca Caruso, Lucia Calleja, Luella Lee Galea, Luke Sciberras, Maddalena Secat, Maïté Thibaut de Maisières, Majka Mikulska, Manatosh Dey, Maria Mercieca, Maria Mifsud, Marie Louise Musumeci, Marielle Merlino, Marion Trobolet, Marlene Scheuringer, Mark Beattie, Martina Abela, Matthew Mercieca, Matthew Micallef, Matthias Hammargren, Melanie Vella Croker, Mehul Patel, Michael Dillon, Michael Lanfranco, Michael Pace, Michael Trapani Galea, Mona Ismael, Mohammed Elaida, Monica Daza, Monica Xiao, Monika Kubica, Monique Calleja, Nadine Formosa, Nathalie Wong, Nicola Buhagiar, Nicole Holthause, Nicolo Bencini, Nigel Baldacchino, Nina Hatting, Nina Romanova, Nyal Xuereb,

Nunzia Martiello, Paola Agius, Paula Curmi, Pavel Tsolov, Peter Brincat, Peter Valentino, Priyatosh Dey, Reuben Lautier, Robert Percy, Robert Xuereb Archer, Roberta Tabone, Roman Schoggl, Ruben Formosa, Rune Bo Jakobsen, Ruta Bone, Sam Felice, Samuel Bonello, Sandra Mifsud, Santiago Sánchez Lindell, Sarah Calleja, Sebastian Tanti Burlo, Sebastiano Nassini, Sean Mallia, Simon Grech, Simona Barzacchi, Simone Sponselee, Susana Carrero Garcia, Sinzo Aurelien, Stephanie Sophie Matthai, Tabitha Mifsud, Tanja Panajotovic, Theo Kirn, Therese Debono, Thomas Fourcat, Tiziana Dolfi, Vanja Larberg, Victoria Aimone, Vladislav Kostadnov, William-Au-Yeng, Zoe Rousseau.



WATERFRONTS





SAN LUCJAN

Client
private

Location
Birżebbuġa, Malta

Project dates
2021 - 2022

The proposal for the regeneration of the former oil storage facility of San Lucjan, in Birżebbuġa, aimed at preserving this important part of Maltese industrial heritage, while repurposing it as a driver for social and economic rehabilitation of the entire region.

For this reason, the retention and repurposing of the oil tanks, historically dominating the landscape, was at the core of the design approach. A mix of commercial uses and public spaces was proposed in order to generate a new vibrant urban centre while transforming its industrial heritage in a sustainable manner. The structure of the tanks were re-imagined as sport and cultural facilities as well as commercial and innovation hubs. Moreover, all structural and architectural interventions were meant to act as case studies for the use of alternative and, when possible, local materials, and of innovative construction methods and production of energy.

Our proposal also envisaged the removal of two minor administrative buildings, currently blocking the access to the seaside, and of other temporary structures and concrete

platforms, in order to reconnect the entire site with its waterfront. Also, the resulting space would have created an opportunity for a new open, green and flexible landscaped public space.

In an effort to transform the San Lucjan area from a symbol of extractive economic models to the catalyst of social and economic regeneration, the proposed masterplan focused on repurposing rather than demolishing, and on generating a space celebrating the industrial past while testing new economic models aiming at circularity and innovation – from both a social and an economic perspective.





DOCK1

Client
Grand Harbour Regeneration Corporation

Location
Cospicua, Malta

Project dates
2009-2015

Awards
Winner, cat. A, Din L Art Helwa Architectural Heritage Award 2015.

Silver Medal, overall categories, Din L Art Helwa Architectural Heritage Award 2015.

Shortlisted, Cat. Landscape Projects, The Plan Award 2016.

Photo credits
Luis Rodriguez Lopez
Charles Sciberras

The Cottonera Regeneration project, by the Government of Malta and supported by funds from the European Union, aims at improving the Three Cities area and its waterfront, with Dock 1 to be considered a critical nodal-link in achieving sustainable regeneration of the whole area.

In 2008 the Maltese government adopted the landscaping phase of AP's masterplan for the area. Until the landscaping project was implemented, the waterfront was walled off to the public – the big closed red gate at Misraħ Gavino Gulia marked the disuse of the dock. For any regeneration to commence, both physically and socially, the removal of barriers to the waterfront was of the utmost importance. This social emphasis of urban regeneration is at the core of this landscaping project. The Creek once again unites, rather than divides, the residential quarters of the Three Cities, through a continuous 2.5km long promenade, linking Senglea's and Vittoriosa's waterfronts with gardens and public spaces, retaining the industrial heritage element of the dockyard. The landscaping of the waterfront and public spaces around it can be viewed as a series of nodes (space of urban-gravitas). Misraħ Gavino Gulia is retained as an open pi-

azza, with the removal of the gate and wall and it now extends to the water's edge. Its landside perimeter is lined with shops and bars, turning the space into an established town-centre and gateway for visitors and locals to access either side of the waterfront.

Each node is linked through the waterfront and street level promenade; a series of lawned dunes, rising and disappearing into laid paths, creating tiny pockets of public yet personal spaces, with the use of designed public-furniture; steel strapped wooden beam benches; concrete cubed seating and tables; all elements recalling the dockyard's long industrial identity.

Triq ix-Xatt ta' Bormla runs the path to the Cospicua waterfront and Piazza Paolino Vassallo. Unlike the more traditional function of Misraħ Gavino Gulia, this plaza with the old Rialto Cinema, Socjeta' Filarmonika San Ġorġ (band/social-club), and other bars, is an opportune space to host social and cultural events, becoming a prime public cultural space, appealing to the locals as well as other visitors. From here you could go either of three ways: across the new connecting bridge, spanning 45 metres

over the creek into Senglea, entering a stepped plaza, which again is set to be activated as an open cultural space (the Senglea side is part of another phase of the regeneration plan); continue through the dunes along the Cospicua waterfront; or ascend, past the Phytoremediation Tanks (see below), towards the belvedere, from where you obtain uninterrupted views of Dock1, facing Senglea.

Below the belvedere is storage space for local maritime activity, and by the water's edge a landing platform and waiting area for the various ferries servicing the area.

Further along the waterfront, a yellow steel framed pavilion with planters at its base creates a natural creeper-canopy over diners.

The promenade continues towards the Birgu Waterfront, via Xatt ir-Risq, past Vault no.0 and a new public convenience, arriving at the Freedom Monument and the steps of the church of St. Lawrence. Vault no.0 houses NEPTUME, which forms part of the sustainable aspect of the landscaping project. NEPTUME (No-Discharge Energy-Efficient Prototype for the Treat-

ment of Urban Municipal Effluent) is a research project done in collaboration between AP, the Biology Department at the University of Malta, Argotti Botanical Gardens and the Water Services Corporation (WSC), which consists of a wastewater treatment plant that purifies municipal waste from local sources. This filtered wastewater is now fit for use as irrigation for the surrounding vegetation and landscape.

The Dock1 landscaping project has been in the making for a long time. Through dialogue with the local councils, local businesses, traders and NGOs, the project reads, as it should, as a reactive design sensitive to the needs of a community and place, that for decades has suffered a decline in prosperity.





VALLETTA WATERFRONT

Client
VISET (Malta) plc

Location
Valletta, Malta

Project dates
1999 - 2006

Awards
Philippe Rotthier European Prize for
Architecture, Catalogue Listing 2011.

World Architecture Community 4th Cycle
Winners, 2009.

European Union Prize for Cultural Heritage,
Europa Nostra Awards, Medal, 2006.

Din l-Art Helwa Prize for Architectural
Heritage (DLH) 2005, 1st Prize.

Environment Planning Awards (MEPA),
Award for Conservation 2005.

Photo credits
David Pisani





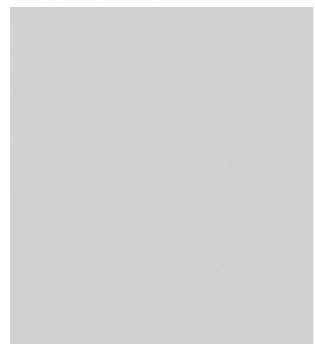
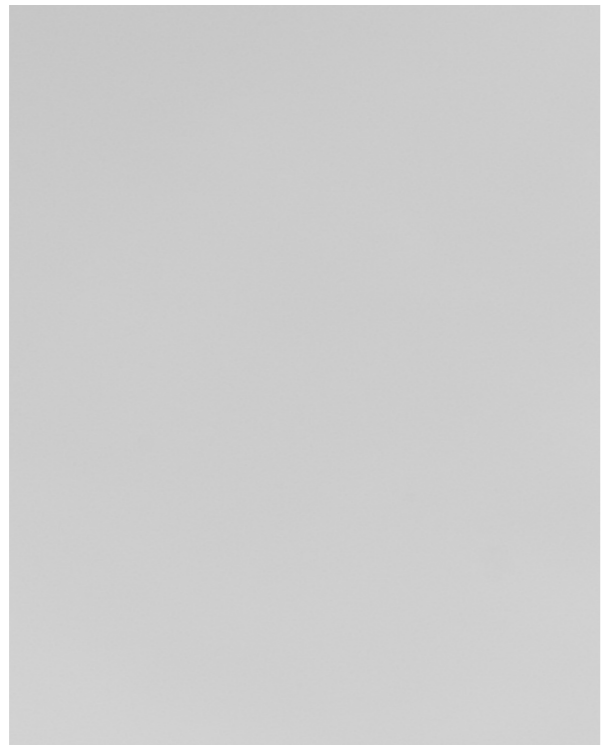
The insertion of a new cruise passenger at the foot of the Baroque Pinto Stores, develops on the *genus loci* of Valletta adding yet another layer to the rich historic stratification of the Grand Harbour. It will have implications on the organization of commercial activities in the town, and contribute to the creation of a new image of the entrance to the harbour. The project for the construction of a sea passenger terminal aims at reviving the traditional activity of the area which is that of the 'gate' to the islands and area of exchange of materials and ideas.

Pinto Stores was selected as an ideal location for the terminal since it constitutes an important part of the historic waterfront, providing an exceptionally beautiful setting. The strength of this waterfront lies in the unique views it offers on entering the Grand Harbour. As opposed to arrival by plane, the traditional approach by sea involves closer contact with the urban environment, the importance of Pinto Stores as a final destination encouraging the pedestrianisation of the entire waterfront.

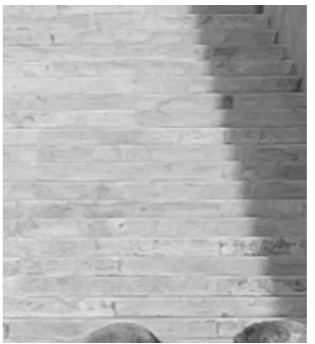
The lines of the various flows of people in transit provided the core dimensions of the project. This network of connections was then translated into areas, and subsequently into volumes required by the programme. The site is perceived as a "buildscape", which comes into contact with the water at various stages, depending on the type of flow that is cutting through it. The bridges are conceived as a continuation of the landscape, and not as an article itself. In fact all buildings, pedestrian walkways, bridges and quays follow this continuity concept.

A "stone carpet" is laid over the landscaping, buildings and the bridges, and is cut at various points depending on level differences: ramping above the water and alongside the water. The stone surface covering the steel structure allows its structural counterpart to be exposed at various points not as a separate element, but rather as one whose accent highlights the extensive urban surface.





URBAN
LANDSCAPES



SMART CITY MALTA

Client
Smart City Malta

Location
Smart City, Malta

Project dates
Ongoing

The development is part of a masterplan for the development of Smart City in Malta. The area has been conceived as a whole, an integrated settlement which will encompass everyday living, work and leisure.

The contribution of the masterplan to the cultural, social and economic development of this region cannot be underestimated. The masterplan reaches out to the surrounding communities in the vicinity of the development and serves as an anchor by providing a range of typologies and public shared space for the local community.

The Villae Urbanae also consider and integrate themselves with other large-scale facilities being planned for the same area within Smart City. A network of pedestrian streets is introduced for the day-to-day needs of the residential and working community. On an urban scale, these streets will act as a buffer-zone between the more public-oriented areas and the quieter residential enclave of the Villae Urbanae.

The villas are set within the single most rel-

evant urban initiative taking place south of the Grand Harbour of Valletta in Malta and of which it forms a part of.





ESKI SAHAR (TASHKENT)

Client
Confidential

Location
Tashkent, Uzbekistan

Project dates
2020

AP Valletta was invited to take part to the international competition aiming at designing the future of Tashkent. Its present (and future) cannot be a recreation (or more precisely, a re-enactment) of its past. That is the challenge - to conjure a present that has not yet been discovered.

In an effort to blend old and new, and to provide new spaces for exchanges on the borders between the two, new public spaces emerge and green areas connect them, while sensitive regeneration of the mahalla's streets through restoration and upgrading of existing structures preserves the original spirit of the place.

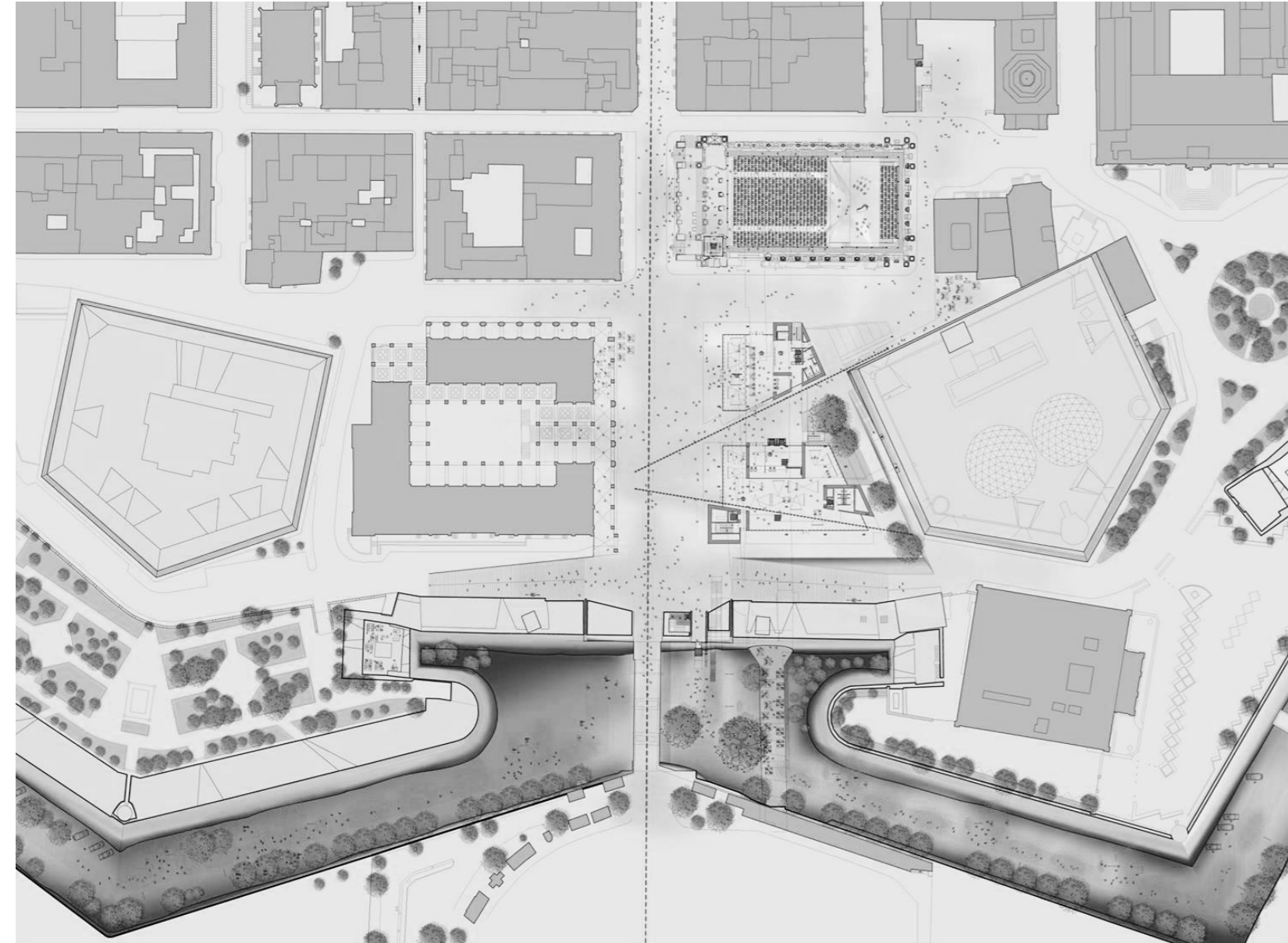
We imagine the Tashkent of tomorrow through the re-interpretation of its environments of exchange, as:

- a place with a high degree of social cohesion;
- a platform for cultural dialogue;
- a place for green, ecological and environmental regeneration;
- a hub for technological innovation;
- a place whose attractiveness will generate an engine of economic growth.

The economic benefits derived from regeneration are closely linked to the concept of livability, which is about creating places in which people will want to live and work. This brings investment and the development of skilled and higher paid work opportunities. This is dependent on the social, cultural and environmental improvement and wider processes of neighborhood renewal.

A successful regeneration programme will stem from the community that inhabits the location. It is the major stakeholder. If the regeneration programme works from a local perspective, it will automatically create attractiveness and visitors will flow in a natural manner.





VALLETTA ENTRANCE PROJECT

Client
Government of Malta

Role
Associate Architect with Renzo Piano Building Workshop

Location
Valletta, Malta

Project dates
2008-2014

Photo credits
Luis Rodriguez Lopez

CITY GATE

The bridge which leads people in through the city gate and into Freedom Square, has throughout its history undergone successive enlargements, losing its original functionality as a mechanism which allows people to experience crossing over into the city. Renzo Piano's project restores the bridge to its original dimensions of Dingli's gate of 1633, allowing the view of the ditch to become more visible, and creating a sense of leading people into the city.

The new design aims at retrieving the original expression of depth and strength that the bastion walls embody, whilst simultaneously compressing movement during the crossing. The gate is now open to the sky. The road crossing above has been demolished and two large and gently sloped stairs, reminiscent of the dramatic staircases flanking the gate

before the creation of Freedom Square, lead from both St James' and St John's Cavaliers down to Republic Street. The gate and ditch are connected through a redesigned stair, whilst a panoramic elevator will provide the experience of the depth of the ditch, leading to the protected gardens below.

The structure of the gate is made out of massive stone elements, monumentally shaped and flanked by high, framing blades of steel, the latter underlining the fracture between the past and the present.





OPEN AIR THEATRE

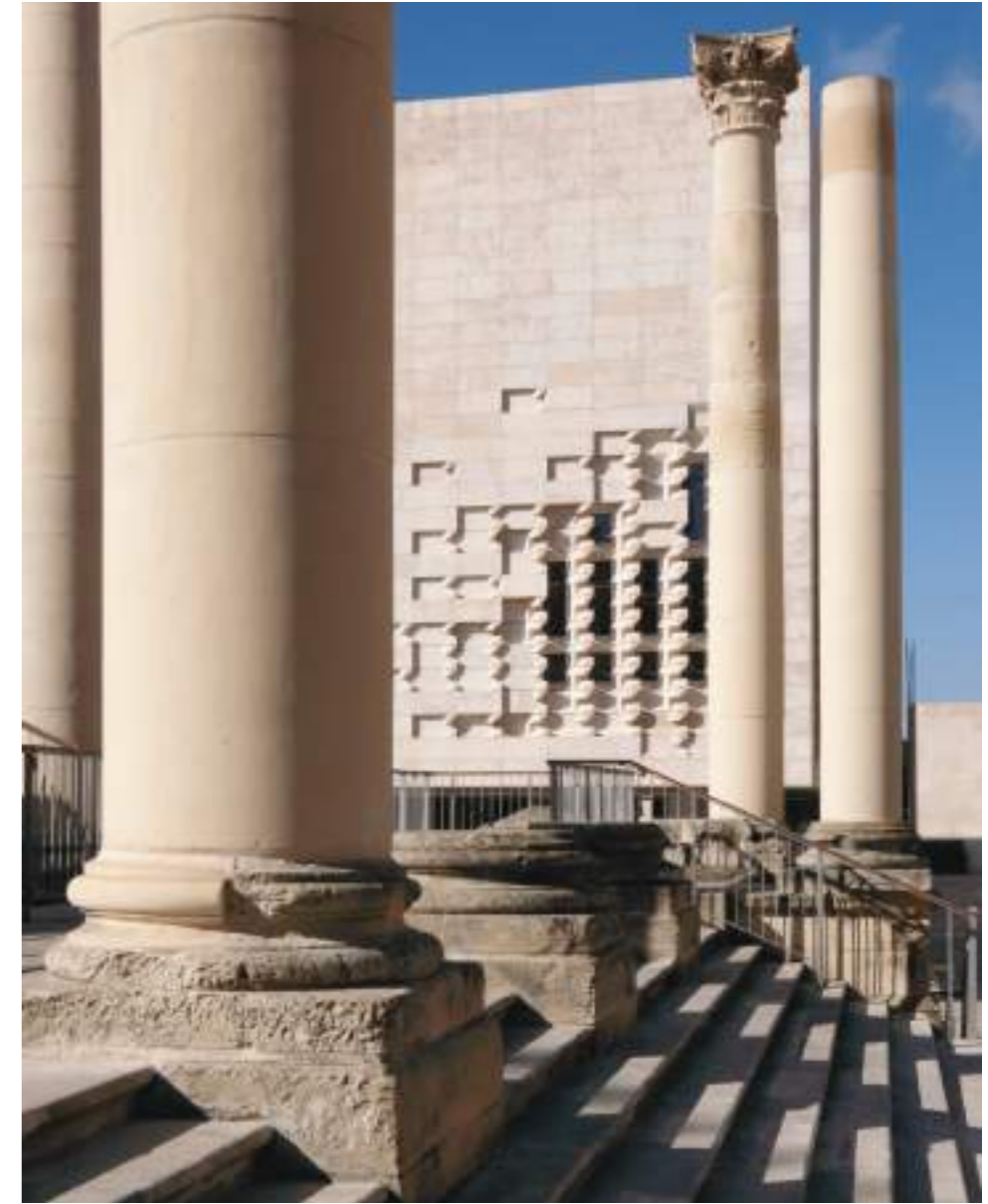
Since a modern opera of conventional size would not be accommodated within the current Opera House site, considering today's requirements for rehearsal, back stage facilities and accessibility, the renovation sees the Opera House ruins act as a framework for a place where outdoor artistic performances may be held.

The project preserves all the existing stone work and reuses some of the still existing scattered fragments to complete and embellish the ruin. A light skin supports a surrounding alignment of steel masts and columns. These carry removable walls, lighting systems, acoustic and sound equipment. When the theatre is not in use, the place works as an open piazza with a shallow stepped seating deck, totally accessible and offering the view towards the Auberge de Castille, the Churches of Santa Caterina and Our Lady of Victories as well as Saint James Cavalier. The new open air theatre caters for an audience of about 1000 spectators.

HOUSE OF PARLIAMENT

The proposal to locate the new Parliament building, the primary democratic institution of the Republic of Malta, on the site which was known as Freedom Square and served mainly as a car park, stemmed from the desire to create a vibrant urbanity at the entrance to the city. The new Parliament distances itself from St James Cavalier, allowing the building to retrieve its structural character. The new building has been constructed out of two seemingly massive volumes of stone, supported by stilts that recede from the facade to create an impression of suspension in air. The East block houses mainly the chamber and the Speaker's office; the West block contains all administrative offices for parliamentary representatives, including Ministers, the Prime Minister and the Leader of the Opposition. Both volumes are separated by a central courtyard, which is the main entrance to the building. This court is shaped in a way to allow views through it from the street of St John's Cavalier.

The old railway tunnel is connected to a sunken garden, making this structure amenable for public use while preserving its authenticity and legibility. The Parliament building does not resort to a conventional cooling system, but seeks to make use of heat exchange through pumps, as well as passive cooling for temperature control.





OFFICES





AP CLUSTER AND HASTINGS AREA REGENERATION

Client
IPHL

Location
Valletta, Malta

Project dates
2017 - 2022

AP has positioned itself as part of a creative cluster in Sappers Street Valletta. The idea of bringing together creative enterprises next to each other is to stimulate them as drivers for urban regeneration, innovation and branding. The idea is to develop and grow within the context of Valletta as a creative city after Valletta 2018 European Capital of Culture based on connecting or catalysing cultural enterprises as a value chain.

The restoration process demanded great care for the delicate historic elements. The masonry structure required the replacement of several deteriorated stone blocks, to reintroduce the structural integrity of the building envelope and the visual legibility of the decorative elements.

The six storeys building will surround a central courtyard, a key element of the building. Bringing natural light in, the courtyard has been developed as a communal yet private area, harmonising the elements of solid and void of the space. Openness and transparency mould both the working and the recreational areas. The elegant combination of materials

such as wood, travertine and concrete will ensure the quality and lightness to the space.

The ground floor is designed to be a shared space for all the tenants of the creative cluster. The kitchen and lounge area will serve as a welcoming and networking space, where people can take time to relax and build relationships, promoting cooperation and cultural exchange amongst the different creative entities and their guests.

Four Sappers is an opportunity to create a unique hub entirely dedicated to the cultivation of new ideas in Valletta. The cluster is designed to be fully integrated in its urban surrounding and historical context.

The project is part of a masterplan proposal which comprises the extension of Hastings gardens while introducing an underground car park facility, allowing for the introduction of a new green, pedestrian and public area in Valletta. Culture and sustainability are at the heart of the proposal. Culture enables and drives economic, social and environmental sustainability.





FARRUGIA INVESTMENTS OFFICES

Client
Farrugia Investments Ltd.

Location
Valletta, Malta

Project dates
2009 - 2011

Awards
Nominated for the Mies van der Rohe Award 2012.

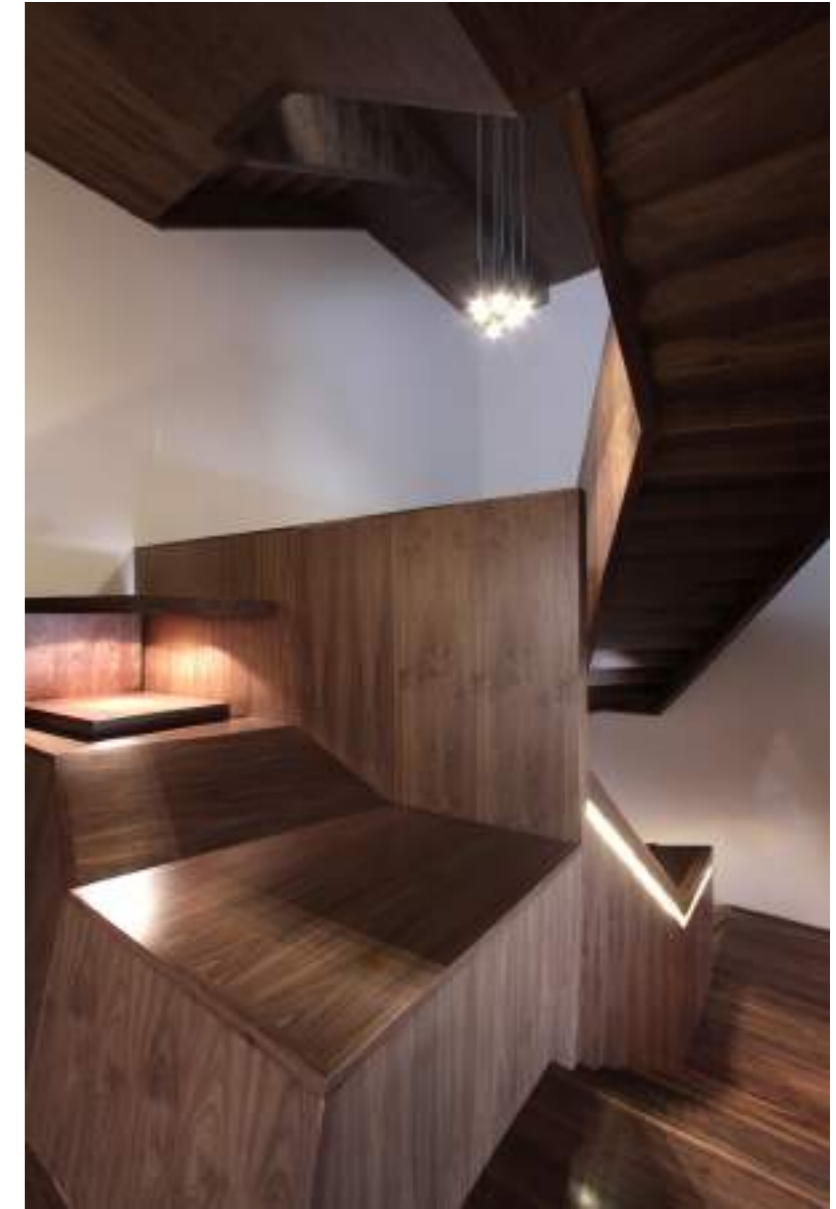
Winner at the INSIDE, World Festival of Interiors in Barcelona, 2011.

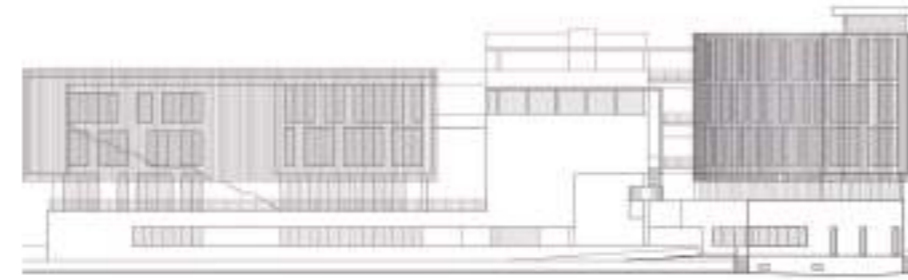
Photo credits
David Pisani

The outstanding views of the Grand Harbour, which penetrate every room of this prestigious old property at St. Barbara's Bastion, determined the neutral materiality and tones that are the basis of this rehabilitation project.

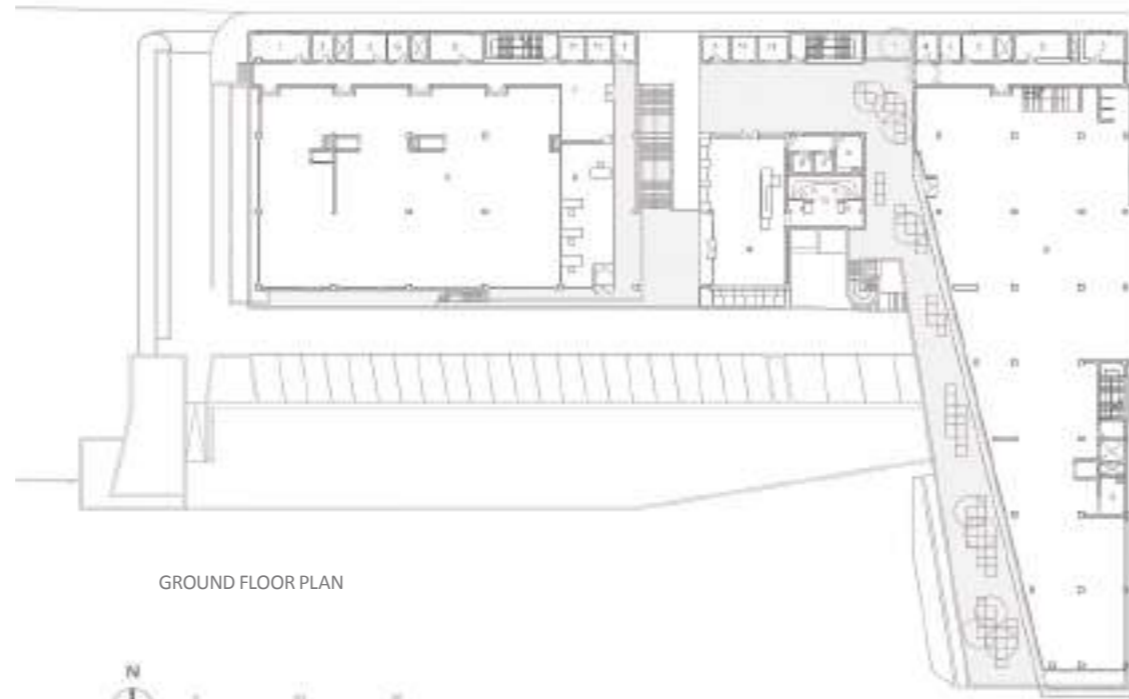
The brief centered on three major elements. The first was the creation of an office space which would include all the qualities necessary for a contemporary working space; light, clarity, comfort and ease of access. The second was the creation of a high end, luxury residential space which would be located on the uppermost level of the building. The third task required providing separate entrances to accommodate for these two functions of the building. Planning regulations require that access to premises with different uses is via separate entrances, and therefore the refurbishment of the building needed to address this issue.

This logistical requirement, together with the client's wish to achieve added-value through a bold formal statement, was the catalyst for the design of the 'double-helix' stair structure which is conceived as one sculptural mass combining two separate staircases leading to both office and residential levels independently. The design is a re-interpretation of the helical structure, yet its dark, almost eerie atmospheric quality is the real unique quality of this architectural element. The lighting in the space is minimal and unobtrusive and its dimness merely guides the visitor through the space rather than actually filling the area with light. Moreover, the source of light is hidden so that the resulting glow creates a sensation of walking through a giant tree bark, or cavernous passageway, where natural light has all but been cut out.





ELEVATION



GROUND FLOOR PLAN



MALTA MARITIME CENTRE (now EUAA)

Client
Malta Maritime Authority, VISET (Malta) plc.

Location
Marsa, Malta

Project dates
2001 - 2007

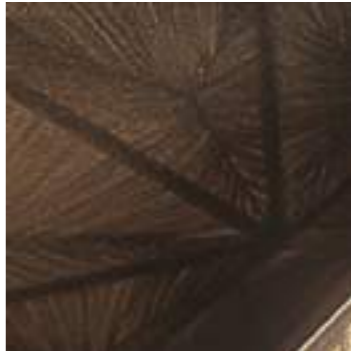
Award
The European Center for Architecture Art Design and Urban Studies, Europe 40 Under 40 Award, 2009.

Photo credits
David Pisani

The project involves the construction of an office complex to house both the offices of the Malta Maritime Authority and those of other maritime related entities. The building responds to the harsh environment created by the busy thoroughfare of Pinto Road by having its entrance facing the harbour thereby opening itself up to natural light of its south facing orientation. A spine of service spaces placed just behind this north facing street façade further enhances this detachment. Louvered screens on the south facades protect the glazed surfaces from the summer sun whilst allowing the rays at a lower incidence to penetrate in winter. The overall form of the building reflects the building program with a central block housing the main entrance and principal functions, acting as a distributor to the two wings.



CULTURE





GRANDE MAXXI MUSEUM

Client
MAXXI Museum

Location
Rome, Italy

Project dates
2022

Collaborators
GreenLab UK, Landscaping
and Sustainability Strategies.

Our proposal's intention is to build a functional, sustainable and visually congruent constellation of built and green landmarks around the MAXXI museum, with landscape taking on a consistent and central narrative role throughout the scheme.

The main new building's massing has been sculpted to curate views towards the MAXXI as visitors approach along Via Masaccio from the west. Its round-edged cantilever lifts to create sight-lines directly to the museum's main facade, the vocabulary of these curves echoing the character of its series of bended ribbons in plan. Throughout the proposal, new architecture looks to create connections with the composition of the MAXXI. A large canopy built to power and shelter the activities held in Building A run along the same axis as the museum's linear atrium, pulling towards the MAXXI itself as it runs parallel with the street.

Drawing from the massing of the wider context of Flaminio, as well as from the direct requirements of its programmatic brief, our design for Building A is conceived as a solid,

monolithic base that houses two storage domains.

Tucked behind the existing restaurant pavilion, Building A straddles the museum's two entry points to the north and south, which currently join together via an entrance piazza beneath the museum's main cantilevered facade. Our proposal converts this space into a green-lined thoroughfare, where pedestrian passage flows through a new space for outdoor exhibitions. A landscaped public staircase then leads visitors up to the roof garden, which acts as another platform for sculpture and installations. In choreographing this external route, the landscape brings staff, visitors and students to Building A's roof garden without the need to enter the building itself, creating an unencumbered, intuitively accessed new plane of green public realm.





MUSEUM OF LITERATURE

Client
National Book Council

Role
Architects and Structural Engineers

Location
Valletta, Malta

Project dates
Ongoing

The need for flexibility led to the design of modular and movable furniture units, customisable according to the client's needs. A natural palette of colours, defined by the use of organic materials, allows for all the design elements to blend naturally with the environment, letting the architecture of the space speak for itself.

The building counts 4 mixed-use storeys, including a basement level and a rooftop area. The basement has been conceived as a space dedicated to book launches and events, equipped with a kitchen area too. Hosting a bookshop, a small reception and a dining area, the ground floor has been designed as a welcoming, calming and informal space in symbiosis with the street and the internal courtyard.

The design principle behind the bookshop revolved around the will to reconnect people through books. In parallel with the main goal of promoting interaction, the insertion of private pockets for more intimate reading will create the perfect balance between quiet and comfort.

Going up, the first floor will accommodate both an interactive and movable exhibition space and offices for the Museum's administration –which will be spread over a mezzanine level too. The offices are designed as objects themselves: juxtaposed into the space, functional and easily adaptable to changing conditions. Finally, heading to the open rooftop area, it will be possible to admire an astonishing and unique view on Valletta.

To complement the extremely decadent and fragile beauty of the original fabric, a semi-transparent glass structure has been designed to run on the building internal facade from ground floor all the way up to roof level, becoming the heart of the project as well as a landmark.

This regeneration project stems from the need of giving to locals and visitors a space where to reconnect and recharge through books and literature, delve into Maltese literature's history and discover an oasis for intellectual stimulus and spiritual wellbeing even during the most hectic days.





ST GILLES MUSEUM

Client

Groupement de commandes SAT / Ville de Saint-Gilles

Location

St. Gilles du Gard, France

Project dates

1993 - completed

Role

Lead Architects and Structural Engineers

Collaborator

FLUOR Architects

The abbey of St. Gilles is a true architectural gem, inscribed on the UNESCO World Heritage List and part of the trail of the way of St. James. The museum is part of a major regeneration project of the area which aims at reinforcing the link between its different points of attraction: the square, the cloister and the abbey. The proposal aims at guiding the visitors to the abbey's façade and creating a surprise effect thanks to the new museum's façade, with the intention to spark curiosity towards the new contemporary building.

The architectural language developed for the museum takes into account the delicacy of the historical context – rising upon the cellar of the monks, envisaging the use of natural materials such as light and durable wood for its main volume.

A delicate balance between old and new is established in the way the contemporary additions connects with the precious pre-existing structures, in effort to revitalise the area while enhancing its cultural heritage.





ST. JOHN'S CO CATHEDRAL MUSEUM

Client
Saint John's Co Cathedral Foundation

Location
Valletta, Malta

Project dates
2012 - ongoing

Awards
Shortlisted for AR MIPIM Future Projects Awards,
2018, culture category

When Isabella, Infanta of Spain and Portugal, and the Governor of the Netherlands, collaborated in the early 1620s with Peter Paul Rubens to design a set of tapestries that would describe the Triumph of the Eucharist, this was conceived primarily as a marketing tool to counter the onslaught of the Reformation and was the start of a fascinating story.

The set of monumental tapestries was presented by the Infanta to the Monasterio de las Descalzas Reales where they decorated the convent church on important occasions. More than half a century later, Ramon Perellos y Roccaful commissioned a full set of these tapestries as a gift to the Co-Cathedral of St John on his election as Grand Master to the Order, a tradition that held sway for the two and a half centuries during which the Order of St John of Jerusalem governed the island of Malta. His intention was to outshine the gifts of all previous Grand Masters, and to add a soft and sumptuous touch to the interior of the church whose walls, vault and floor had been, over the previous decades, covered with polychrome marble sepulchral slabs, gilded sculptural decoration, and

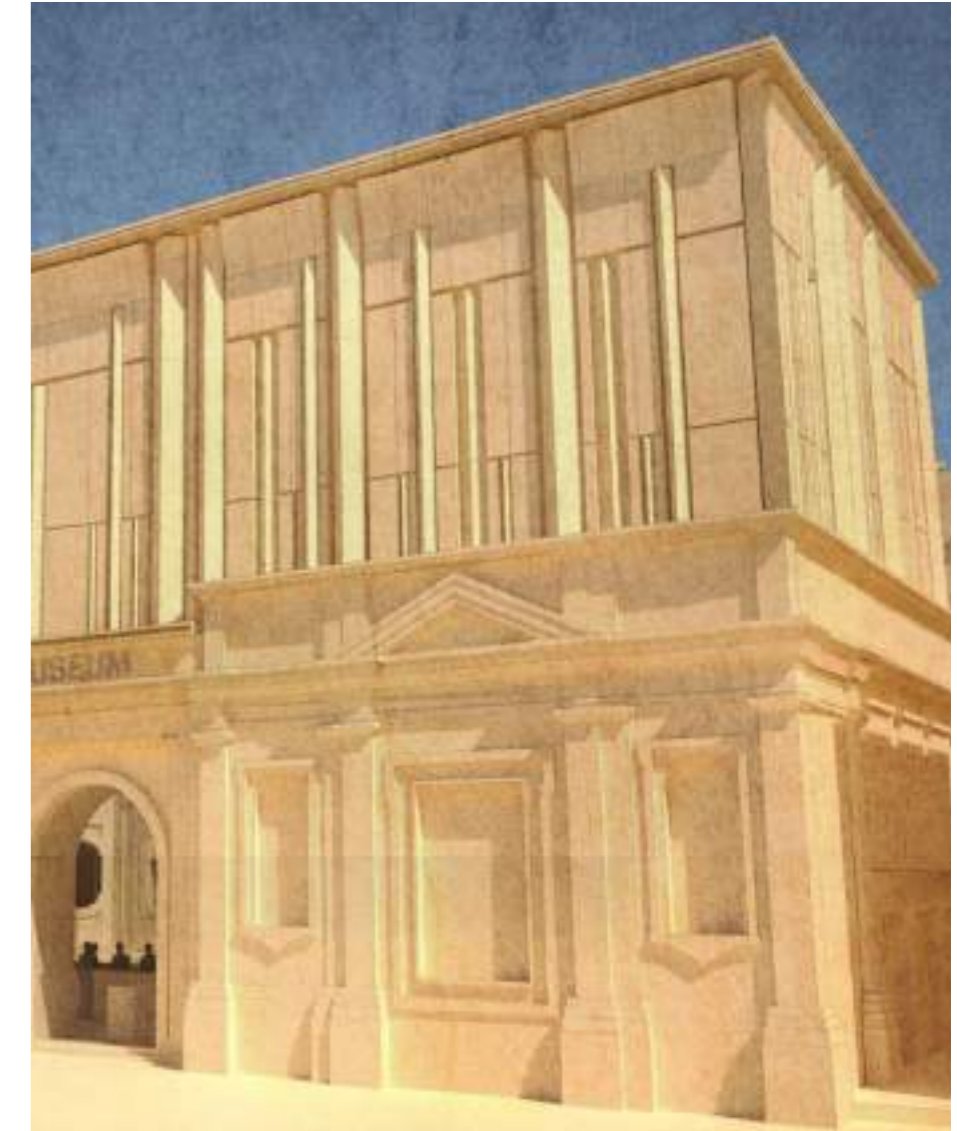
paintings by artists of the calibre of Mattia Preti and Caravaggio.

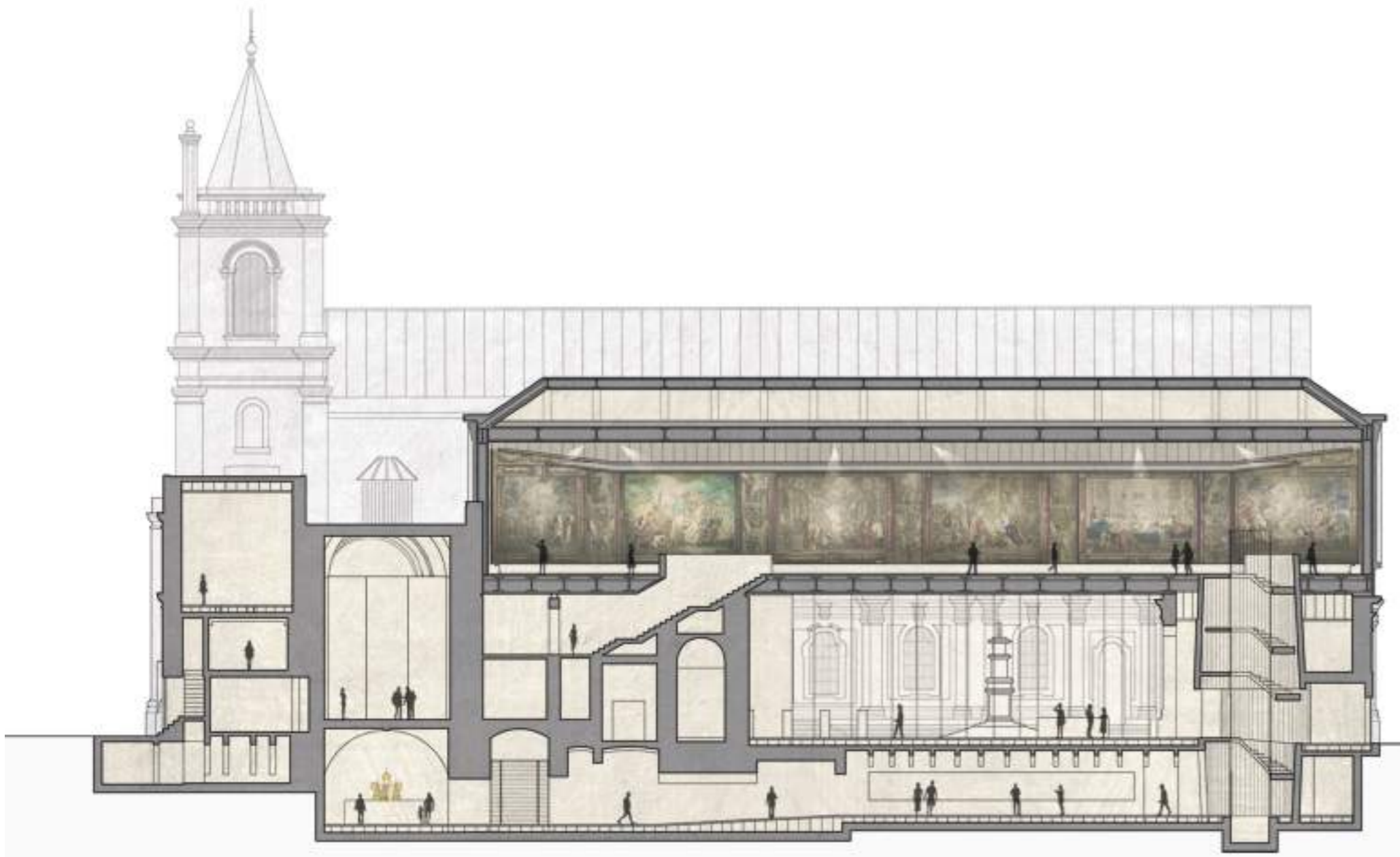
The twenty-nine tapestries were hung in the Cathedral every year on the feast of St John, but centuries of handling, inappropriate storage and harmful lighting and climate conditions had left their toll on these rich but delicate images made from silk and silver and gold thread.

Today, they constitute the only full set of designs by Rubens in the world, and are considered one of the greatest artefacts of the Baroque age.

During the last decade this unique set has been undergoing extensive restoration in Michelin, near Brussels, their town of origin. The Cathedral Museum currently exhibits only six of the tapestries resulting in the loss of the grand narrative that celebrates the glory of the Roman Catholic Church.

AP Valletta was commissioned, in 2012, to design the rehabilitation and extension of the current museum. Besides restoring and





reusing the neglected and underutilised historical spaces annexed to the Cathedral (including a sixteenth century crypt below the oratory that houses the Beheading of St John by Caravaggio and an eighteenth century wing designed by Romano Carapeccchia), the project intends to design a beautiful stone box to house this precious set of tapestries. The blank walls, a requirement springing from the need to shut out all harmful natural light in the hall, measure 50m in length and 12m in height and are articulated with the classical, albeit forgotten, use of the niche and rotated pilaster. The latter have reducing dimensions and proportions to create a melodic relief, the shadows of which also form a false perspective that gives the illusion of depth and transparency. The end effect is that of a monumental reliquary containing the mystical narrative describing the principle mystery of the Catholic faith.

Access to the Tapestry Hall is through a circular stone staircase supported by what looks like a giant stone bell. Both this structure and the asymmetrical dome that roofs over the space containing the Cappella Ardente are the product of the marriage between traditional stone stereotomy construction techniques and contemporary parametric design methods. The project was initiated by the St John's Museum Foundation for the purpose of providing a contemporary, state-of-the-art environment for the precious collections that are housed by the current premises. These are lacking in space, museographic relevance and environment control.

It also aims at reviewing and updating the interface of the building with the public areas around, particularly the façades on Merchants' Street and St. Lucy Street, providing access for all, reorganising the circulation within the museum, improving the internal climate control to cater for the requirements of the collections and revising and updating the exhibition material to provide for an improved educational and enjoyable experience for visitors.

The Foundation is also keen to ensure the continuing relevance of these artefacts from the past in today's world. To this end the project also includes the setting up of a Caravaggio Centre in the spaces adjacent to the Oratory that houses the Caravaggio's Beheading of St John. The Centre will contain the St Jerome also by Caravaggio and is designed to house temporary exhibitions, artists' residencies, conferences and lectures inspired by the contribution of this great artist to the history of Art.

Like all the multifarious additions to the Cathedral complex that have added layer upon layer of spiritually charged spaces to the premises, this new extension is conceived to work hand in hand with the precious objects belonging to the treasury of the church in order to create a contemporary yet timeless experience for the visitor.





ST PAUL'S ANGLICAN PRO CATHEDRAL

Client
St. Paul's Church Chaplaincy Council

Location
Valletta, Malta

Project dates
2017 - Ongoing

Project value
7 million euro

The Church Chaplaincy Council has entrusted AP with the restoration of this monument in 2017.

There is no building in Malta more symbolic of the presence of the British on the island than St Paul's pro-Cathedral. Its elegant steeple is the most iconic element on the Valletta skyline, a lofty needle piercing the Mediterranean sky.

The Church was commissioned by the Dowager Queen Adelaide who laid the foundation stone on 20 March 1839 on the site of the Auberge d'Allemagne.

Damaged during WWII, restoration works were carried out based on the original designs of William Scamp. They incorporated a new pulpit dedicated to Sir Winston Churchill and a new Chancery that was inaugurated in 1949 in the presence of Princess Elisabeth.

Since then, the Cathedral has stood silently, a heroic testimony to the combined contribution of the Maltese and the British to great events of the last century.

AP Valletta has started transitioning towards H-BIM (Heritage Building Information Modelling). H-BIM allows the structured integration of both geometric and non-geometric information into a single model, therefore allowing better project coordination and collaboration with stakeholders, efficient workflows, 3D visualizations, and improved project outcomes.

The 3D model of St Pauls Co-Cathedral allows for a thorough and dynamic recording of the findings and interventions, thus permitting a critical comparison and analysis of the iterative creative process over time and inform the approach required for the strategies implemented.



RESIDENTIAL



NEW
BUILD





VILLA KAFFIS

Client
Private

Location
Swieqi, Malta

Project dates
ongoing

Project value
n.a.

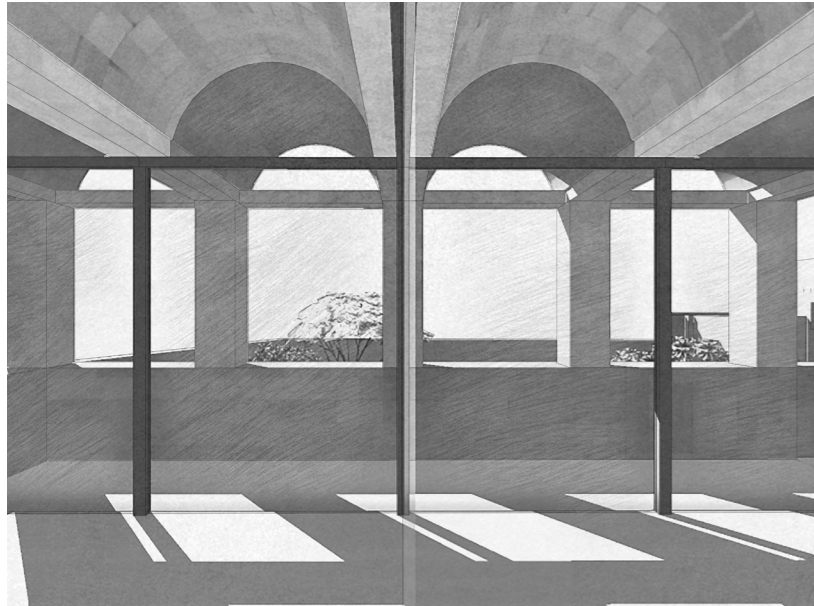
Villa Kaffis lies on the top of a hill in the quiet residential neighbourhood of Victoria Gardens. The façade alongside the street is discreet, refined and solid, and gives nothing away of what lies behind. The outer fabric of the Villa, composed of traditional Maltese limestone walls with minimum apertures so as to preserve the privacy of the owners, is a pleasant foil to the busier elevations of the houses all around.

On entering, a travertine pathway, which borders around the house, leads to heart of the Villa. Here, in the main garden and pool area, the building surprisingly opens up like a seashell, revealing itself and the spaces it contains so that the volume of the house is finally perceived in its entirety. In contrast to the façades overlooking the public street elevations, the inner façade is characterized by large openings looking onto the Villa's

garden and external terraces and framing a spectacular panoramic view of the Mediterranean Sea and the surrounding landscape. The modulation of light is one of the key elements for the design of the spaces of Villa Kaffis. Skylights and openings have been conceived to offer, on the interior, a multitude of atmospheres throughout the day that change with the movement of the sun, while the facades facing South are sculpted to exploit the shadows and give the impression of a large scale curtain drawn open onto the surrounding countryside and the sea beyond.

A playful yet sophisticated combination of materials – limestone, wood and concrete, balances the vernacular and the modern soul of the Villa, creating a subtle contrast between the voids and volumes, opacity and transparency, the organic and the manmade.





DIMORA TARXIEN

Client
Private

Location
Tarxien, Malta

Project dates
ongoing

Project value
n.a.

This elegant townhouse, located on the main square at the heart of the Urban Conservation Area of the village of Tarxien, is the subject of a project of extension and rehabilitation.

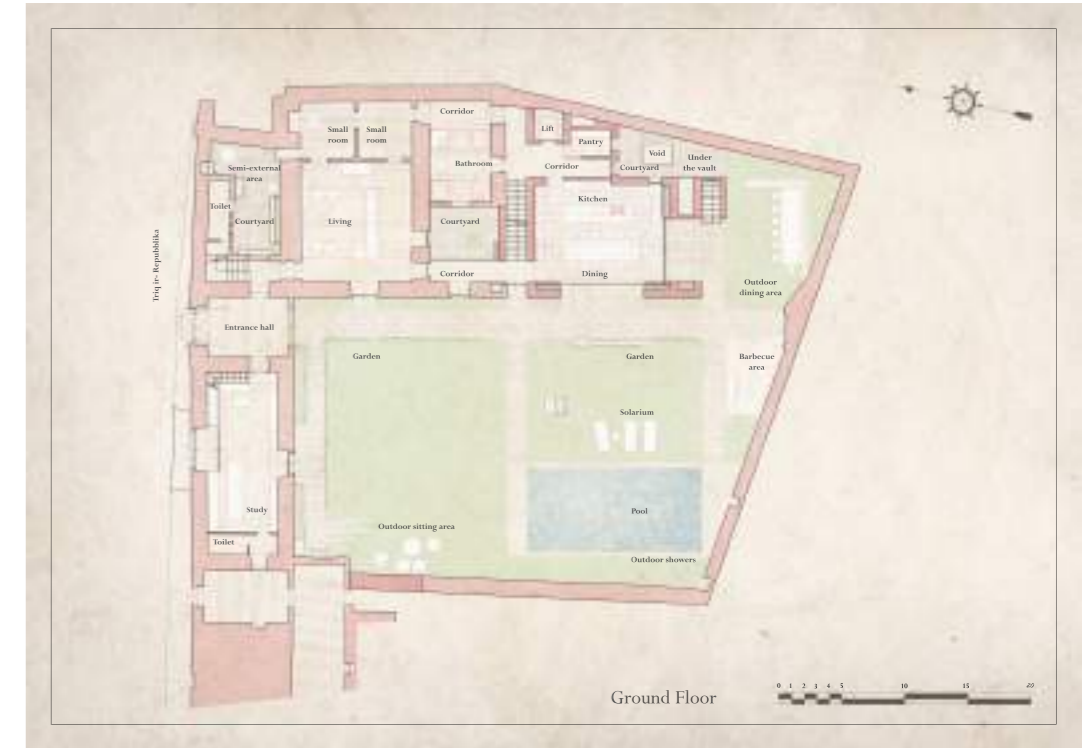
The beauty of the house lies in its succession of noble spaces and the gorgeous view of the dome and bell towers that dominate the house and its garden.

Characterised by a vernacular Maltese floor plan, the house is planned around a large citrus grove at the back. The façade overlooking the main road is rich with classical mouldings and a commanding central seventeenth century portal.

The design concept aspires to find a clever balance between the conservation of the traditional plan and the owner's need for an extension of the building and to provide additional space. Our proposal envisages the extension of the original structure at ground floor level and the addition of a new arched volume lightly juxtaposed on the volume below. Four high barrel vaults in local stone will outline the rooms of the first floor. The

insertion of two external stone staircases will allow for the direct connection of the garden to the green rooftop, thus reinterpreting the traditional Mediterranean farmhouse typology.

One of the challenges of the project lies in combining historical preservation of the fabric with sustainability goals, envisaging the insertion of hidden solar panels on the roof, a new green roof, and a natural ventilation system as in the traditional Mediterranean houses.





RESIDENTIAL

RESTORATION
AND
EXTENSION





VALLETTA TOWNHOUSE

Client
Private

Location
Valletta, Malta

Project dates
2018-2021

Photo credits
Andrew Mizzi

This is the story of a Palazzo in Valletta. Among its stunning ruins there are many hidden 'treasures', buried in dust and trash. Thanks to its new owners, the building will finally get the chance to rise from its own ashes.

The manner in which the abundance of natural-light pours in through the courtyard and penetrates the different levels, is a warming feature of the home, and serves to welcome as if it were an old occupant. Following the introduction of the skylight, the courtyard apertures were made redundant and consequently eliminated, thus reverting the original qualities of the building to be restored. This allows unobstructed vistas diagonally and across the courtyard, as well as for better air circulation.

The play of light and shadow moulds the space recalling Antonello Da Messina's paintings. The 3 storey Palazzo also comprises a new mezzanine and an extension on the roof. The roof terrace includes an out-door barbecue area along with a concealed jacuzzi. The structure has been traditionally crafted from local stone

and timber and carved with unorthodox proportions reflecting its contemporary nature.

Though solid in nature, it is punctuated with timber louvres such that an intimate relationship is built between the interior and the exterior. This adaptation is accentuated by means of a playful use of rusticated course lines, which are further enhanced by the corresponding alignment of the timber louvred screens.





VILLA CASTRO

Client
Private

Location
Naxxar, Malta

Project dates
2008-2016

Project value
n.a.

Awards
Shortlisted for World Architecture Festival
2017, New & Old Category;

Shortlisted for the Barbara Cappochin
International Architecture Prize 2017.

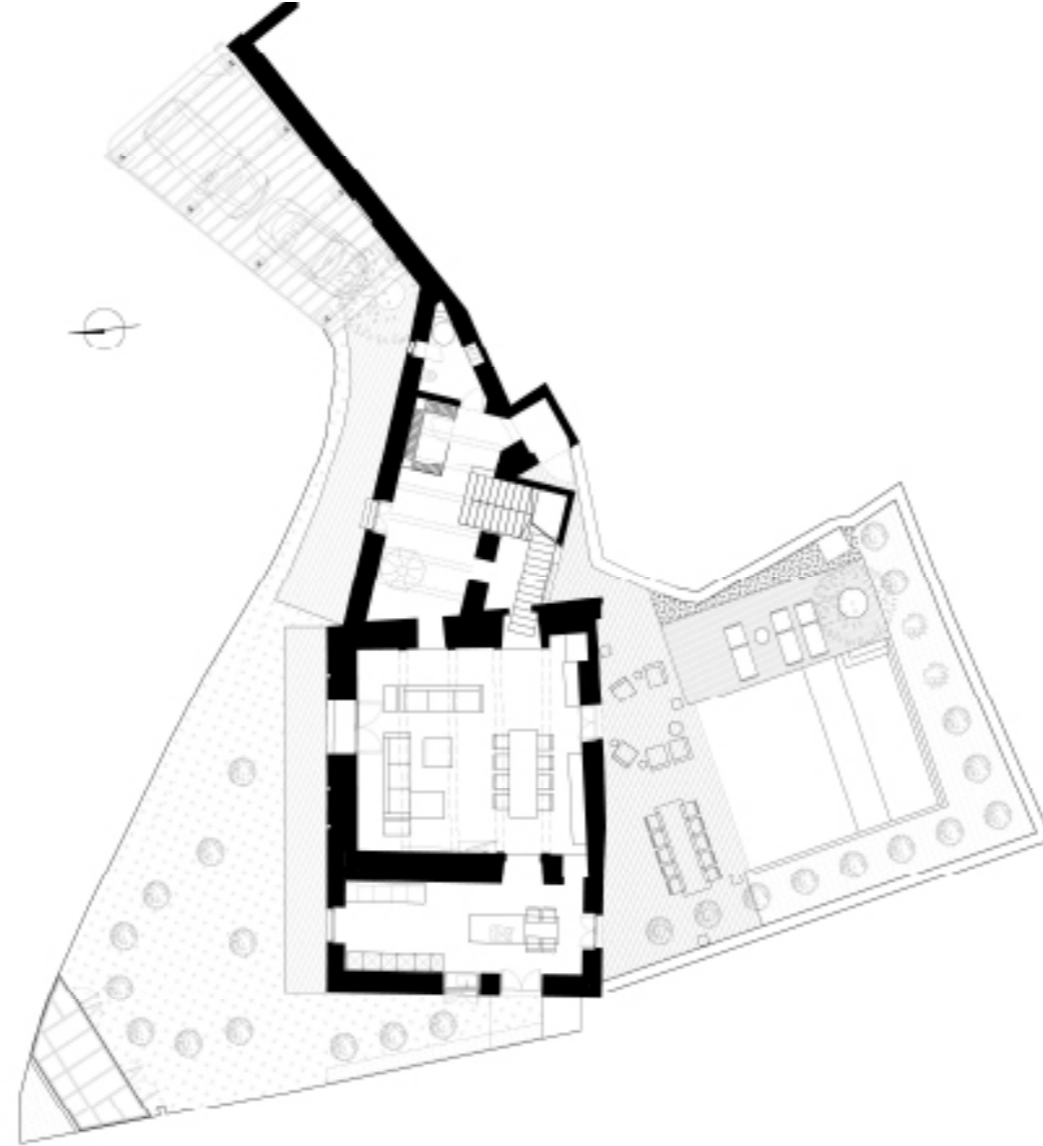
Photo credits
Julian Vassallo and Alex Attard

Built in the early eighteenth century on the edge of the historic core of Naxxar, Villa Castro required extensive restoration works in order to re-establish its original architectural proportions and to be revitalised as a family home. The existing spaces were organised accordingly and new necessary elements were introduced using a contemporary language. All the extensions were defined and positioned to compliment and coexist with the existing building as much as possible. These new volumes have been treated in a way to allow maximum light inside while retaining a monolithic appearance from the outside, thanks to dense wooden screens. The composition, based on the contrast of materiality, also plays with time. In fact, the screens made from American

cedar will acquire over time a natural protective patina of silvery grey blending in with the limestone surfaces of the old house. Like all projects involving the rehabilitation and extension of old structures, time is an important element of which the building is made, both time past and time that is still to unravel.

The garden, unfortunately mutilated, was most likely organised according to the ideals of classical space composition witnessed by the orthogonal disposition of paths that define square planted areas.





THE COACH HOUSE

Client
Private

Location
Balzan, Malta

Project dates
2011-2017

Project value
n.a.

Photo credits
Julian Vassallo and Cyril Sancereau

Awards

Shortlisted for Premju E. L. Galizia, 2018, Architectural quality category

Shortlisted for World Architecture Festival, Amsterdam, 2018, New into Old category

Winner, Din L Art Helwa Architectural Heritage Awards, 2017, cat. C

Silver Medal, Din L Art Helwa, 2017, overall categories

The Coach House is located in the historical heart of the town of Balzan. The property is on the edge of the Urban Conservation Area, a situation which has unfortunately led to the drastic modification of the original context as a result of the immediate proximity of recent, mostly insensitive, developments. There is little historical information available about the property, which is thought to have always served as a service building connected to the adjacent Palazzo Bosio. The palazzo was built in the 18th century for Vincenzo Bosio, Commandator of the Knights, as his own residential quarter. The Coach House refers to an outer set of buildings in immediate adjacency with the palazzo, probably predating the construction of the main palazzo. The programme of the project is organised around the need to preserve the functional nature of the pre-existing building while accommodating the requests of the new owners. The programme also responded to the pressures on the site from both adjacent development and the historical connection with Palazzo Bosio. The original property was in a dilapidated state,

with most apertures missing, stone walls without any mortar joints, and severe biological growth due to the humid environment resulting from the lack of use and maintenance. In order to turn what used to be a one storey service building into a home, an extension was designed and grafted on the perimeter wall of the pre-existing structure.

The well-defined approach to the project was, first of all, the restoration of the fabric of this humble yet historic, valuable property. All extensions and their structural interventions were carried out in a way to ensure the protection of the existing building and the reversibility of new additions wherever possible. The volume of the main extension in fact sits exactly on the perimeter of the pre-existing building. A new staircase, an independent sculptural structure which is self-supporting and constructed from solid steel plates, was built as a connection between the old and new and their different levels.



RESIDENTIAL



INTERIOR
DESIGN





SATIS HOUSE

Client
Private

Location
Sliema, Malta

Project dates
2020 - 2021

Project value
n.a.

This penthouse in Sliema guards the spirits of the old dimora and its inhabitants while having been readapted to accommodate the owner's needs. The two storeys house had stood empty for more than a decade after the mother of the owners passed away. In order to allow the brothers to eventually come back home, the house was turned into apartments while keeping the original facade.

The penthouse preserves and readapts original elements of the house, such as the iconic 'concertina' doors which now form the bedroom wardrobes and en suite bathroom door. The main volume of penthouse consists of an open plan space which hosts a studio and living area on one side and a kitchen and dining area on the other.

The 'L' shape volume allows for the two areas to benefit from a double exposure, with light coming in from the terrace and from the balcony on the other side.

The bold kitchen unit complements the natural and rustic feel of the ceiling and the ter-

razzo flooring, as well as projecting the space into a contemporary dimension. The golden kitchen cabinets, evoking a Versailles nostalgia, host a built-in fridge and provides for extra storage space.

A personal selection of objects and furniture from the old house and some new additions animate the soft yet distinct character of the flats.





XWIEKI PALACE

Client
Private

Location
Xwieki, Malta

Project dates
2022

Project value
n.a.

Located on a hilltop in the Maltese countryside, Xwieki Palace used to be a British military construction erected before 1904.

The design principle guiding the project lies in the adaptation of a defensive space into a space made for connection and interaction, providing the military building with a new architectural language which is the one of Maltese rural area.

This will be possible thanks to a series of interventions which will change the circulation and sense of space of the building. The demolition and reconstruction of the staircase will be indeed a centre focus of the project. The new staircase will be moved in the centre of the house, connecting the volumes on the ground and first floors. Thanks to the insertion of new apertures around the perimeter of the main structure natural light as well as visually connected to the surroundings will bring softness to the volumes. Moreover, they will prompt the visual interaction between indoor and outdoor spaces.

As the site is located in a ODZ area, indigenous species populating the landscape of the property will be preserved. The collaboration with a landscape designer will be crucial to ensure the garden speak as a third element with its own language interacting with the two structures.

A new pool pavilion, will reinterpret the previous green house and turn it into a semi external space in the corner. The structure will be completely rebuilt as new.

The aim of the owner is for the property to function and provide for its own energy independently. The installation of solar panels on the roof has therefore been envisaged. Circularity will be also ensured through the reuse of elements found in loco.





STANHOPE GARDENS

Client
Private

Location
London, United Kingdom

Project dates
2013

Project Value
n.a.

Awards

Shortlisted; INSIDE: World Festival of Interiors, Singapore, 2014.

Shortlisted; Living Spaces, Simon Architecture Prize - Fundació Mies van der Rohe, 2016.

Photo credits
Sakiko Kohashi

The brief posed by the client was for the renovation of a third-floor apartment within a Grade II listed Victorian building, and its transformation into a high-end four-bedroom home in London.

The restoration and re-application of traditional decorative elements such as cornices, mantelpieces and skirting was necessary to respect the historic context of the building. At the same time, the introduction of a contemporary SUPER-FURNITURE component complements, as well as breaks away from, the very same historical background.

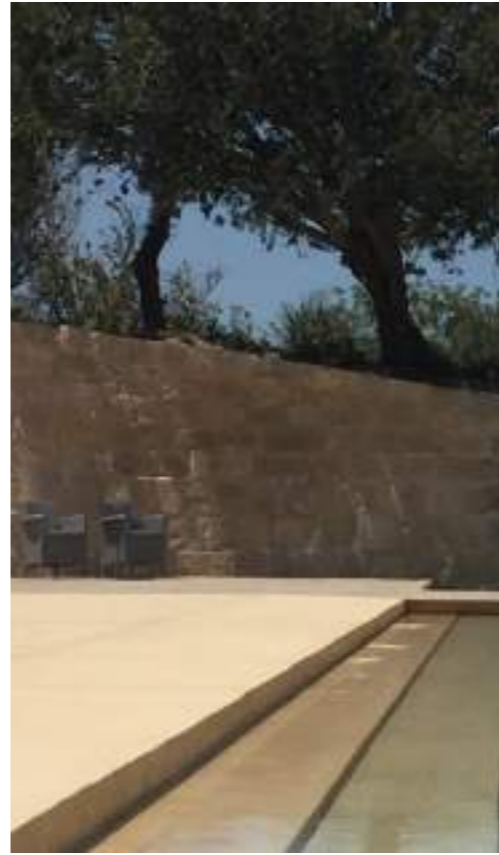
The intervention is openly distinctive from the sombre nature of the apartment's Victorian tradition. Superficially attaching itself to the interior, the SUPER-FURNITURE houses the kitchen, bedroom and bathroom, suggesting an almost temporary installation of

the spaces it creates and the objects it contains. These constant dialogues between old and new are the key principles in the overall design.

The form of the SUPER-FURNITURE drew on the forces of the existing interior and space, all the while looking to break the "formal-architectural language". In everyday life, a given form allows us to set up connections between the objects and the language with which we communicate.

The SUPER-FURNITURE breaks such connections. Here, a kitchen does not have to look like a kitchen, it allows users entering the space to reconfigure the perception of a kitchen and create new connections, discovering new meaning and perhaps unimaginable spaces.





LEISURE &
HOSPITALITY





DRAGONARA PALACE

Client
n.a

Location
St Julians, Malta

Project dates
2021

Project value
n.a

The project brief intended to explore the potential of the site on which the Dragonara Casino lies whilst also proposing new uses that could be introduced to complement the current facilities.

The architectural articulation of the exterior became iconic with the growing leisure industry and with the regeneration of St Julian's area as the prime hub for the business. This proposal focuses on 4 main strategic principles and conceptual parameters:

1. to reinstate the architectural prominence of the Dragonara Palace by preserving and restoring the building as an architectural landmark and icon that is synonymous with the brand;
2. to redesign the approach to the Dragonara Palace as an experience through a landscaped route and the recreation of a forecourt at the entrance of the Palace;
3. to reinstate the aspect and proportions of the Dragonara Palace by reinstating the open central courtyard of the Palace and repairing its connections to the surrounding grounds and the sea; and

4. to create a new business concept by injecting new and varied revenue streams through the introduction of new uses into the site.

A new proposed underground volume at two ends of the Palace's main axis provides an extension to the casino with internal links to the Palace through the restored central Palace courtyard. A pool lido and spa are located at the tip of the promontory. Tourism accommodation is sunken into the periphery of the Palace with each of the guestrooms having access to courtyards and set behind the Palace boundary wall which provides focused yet sheltered sea views for the rooms through strategic incisions made in the wall.

A restaurant set within the upper volume of the Palace makes use of the scenic rooftop of the Palace. The masterplan proposal echoes the austere and classical architectural language of the Palace while projecting it into a contemporary yet timeless dimension allowing the Palace to rise above the promontory, reinstating it to its former glory.





PHOENICIA HOTEL

Client
Phoenicia Hotel - Campbell Gray Hotels

Location
Floriana, Malta

Project dates
2008 - ongoing

Awards
Winner of Premju E. L. Galizia Award, 2018,
Urban Regeneration

Photo credits
Julian Vassallo

The Phoenicia Hotel is located at the doorstep of Valletta. In its heyday, it was considered the foremost hotel on the Island, being the first five star hotel to be built in Malta. Today, with the inception of the Valletta rehabilitation exercise, the renovated facility will act as a prestigious front garden to the new face of the city.

The brief aimed at the insertion of this 1930s hotel within the rehabilitation project for the area spanning between City Gate, the ex-bus terminus and Floriana ex-parade ground. It included the restoration of the facades, the renewal of the back-of-house, the provision of new terraces on the roof of a new wing housing the spa and the requalification of the surrounding gardens and pool area, creating a contemporary experience paying tribute to both the art deco structure and the 16th century fortifications.

The extension of the stair towers on the facades and the creation of a copper cornice to unify the 90's additions, whose frontispieces and roof structures were replaced with sky suites, form part of an overall Masterplan that envisages the requalification of the hotel's grounds. This includes a new pool area that

restores the legibility of the hotel's original architecture while drawing the curtain back on the greater city context. An infinity edge blurs the boundary between the pool and the sea beyond, and shallow steps running along the whole length of the pool create the effect of a beach at the foot of the bastions.

New structures are invisible, enhancing the massive scale of the surrounding bastions.





PHOENICIA SPA

Client
Phoenicia Hotel - Campbell Gray Hotels

Location
Floriana, Malta

Project dates
2018 -2020

Awards
Winner of 2021 Din L-Art Helwa Prize for Architecture Heritage, Category A - Major regeneration Project and Overall best project - Judge Maurice Curran Prize

Photo credits
Julian Vassallo

The concept behind the design of the new wing of the Phoenicia Hotel hosting a spa is rooted into the memory of ancient roman baths and their positive benefits, both on the body and the spirit.

Designed to be a meditative and soothing space, the volume of the spa is developed around the 16th century fortifications, recalling the atmosphere and the setting of thermal baths. The fortifications, as well as the surrounding bastions, are always visible: from the suspended treatment rooms and fitness area, as well as from the pool and lounge area.

Planned to allow further use of the old colonial stables within the historic ditch, the circulation guides the visitor along a spring of water which leads to the relaxing pool area, arrival of the thermal journey.

The architectural language of the new wing stems from the re-interpretation of the Art Deco style of the main building, and it results in a clean repetition of patterns and a distinct linearity, gently promoting the contemporary nature of the intervention. Structurally, the complex takes on some inconceivable

challenges as the presence of large historic ruins was discovered during construction.

A neutral, pastel and natural palette, resonating throughout the materiality of the Spa, creates a homogenous sculptural effect enhancing its emergence from a fortified pre-existent base and projects the space into a timeless dimension. The reintroduction of the hotel's historic and exposed turrets led to the articulation of a new and unique aesthetic language for the spa, in dialectic exchange between old and new.

The design considerations were combined with sustainability principles, of which the most tangible outcome is the installation of a green roof on the extension, providing the structure with an alternative cooling system and therefore making it very energy efficient.





RURAL HOTEL

Client
private

Location
Malta

Project dates
Ongoing

Project value
n.a

The client's brief called for the design of a new hotel in a rural area overlooking the coastline.

The design approach aims at providing a building that respects and enhances the beauty of the site while exploring a contemporary language representing rural architecture. In fact, the landscape and the surrounding area are crucial elements in the design development process. The analysis started from the study of the elements of classic urban Maltese buildings.

The two-storey elevated hotel aims to provide public space at ground floor level. Everything is designed in order to complement the surroundings and to maximise the camouflage of the new structure into the landscape. For it to happen, we minimised the massing of the volumes as much as possible and opted for a system of layering of the façade, which will combine a layer of reflecting glass panels with a layer of bamboo/timber panels to provide shading. The final result is a new hotel volume appearing like one single elevated element, therefore minimising building height.

The abundance of textures and patterns will also contribute to reconnect the hotel to its

natural surroundings. Environmental consciousness and preservation are the heart of the design proposal, in an effort to pay respect to the beauty of the natural site.





GHANA INNOVATION FARM

Client
Manni Group

Location
Ghana

Project dates
2021

“End hunger, achieve food security and improved nutrition and promote sustainable agriculture”.

UN Sustainability Goals - no. 2

In line with the United Nation 2030 Global Goals, the brief envisaged the design of a cultural and innovative hub to address the challenges of food supply chain.

Our proposal is based on an environmental-compensation-oriented approach in order to: reduce the need for electricity of the cold stores and storage spaces and compensate the ecological footprint of the hub.

The proposal also envisages the combination of traditional building techniques, such as the rammed earth building process, to new technologies and innovative materials. Moreover, the reuse of dislocated earth mass would allow for the repurpose of construction wastes.

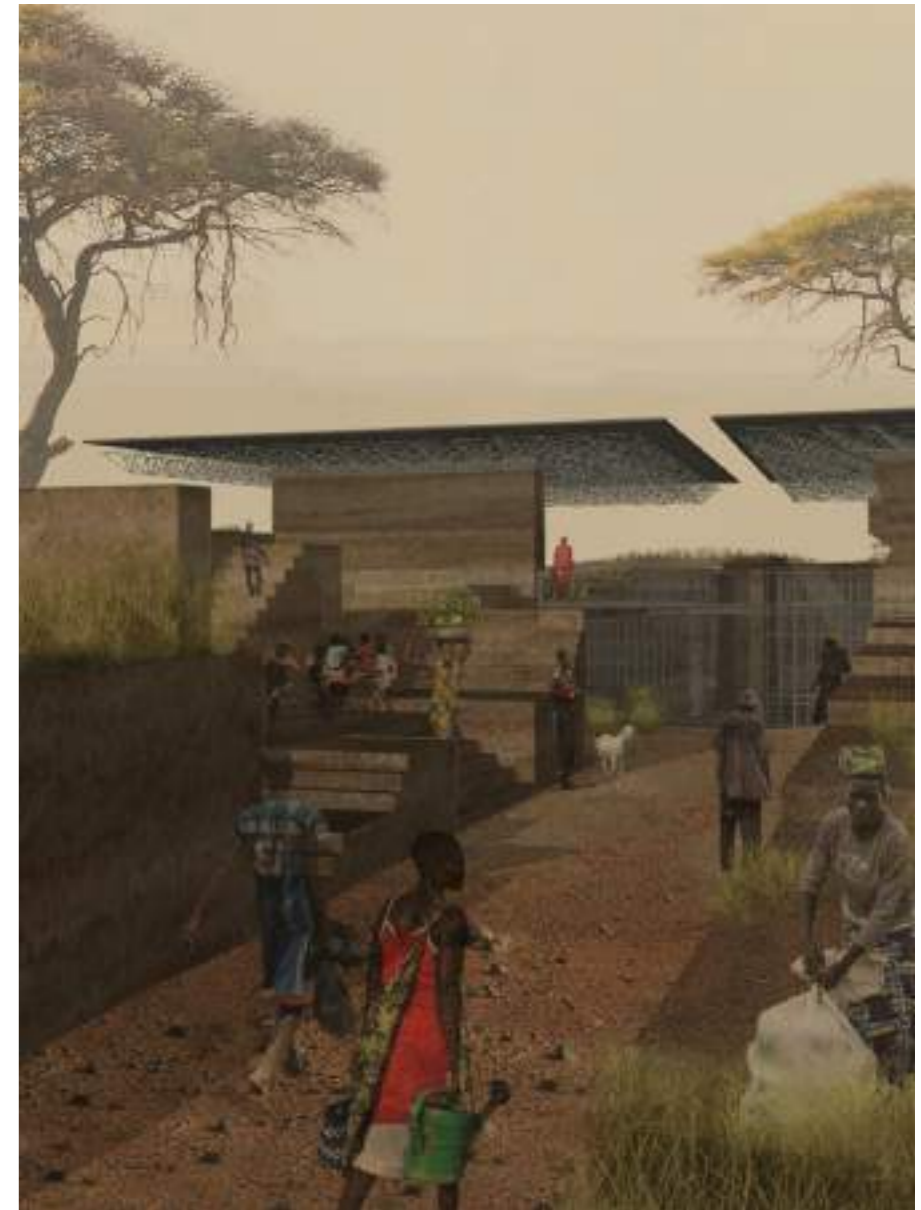
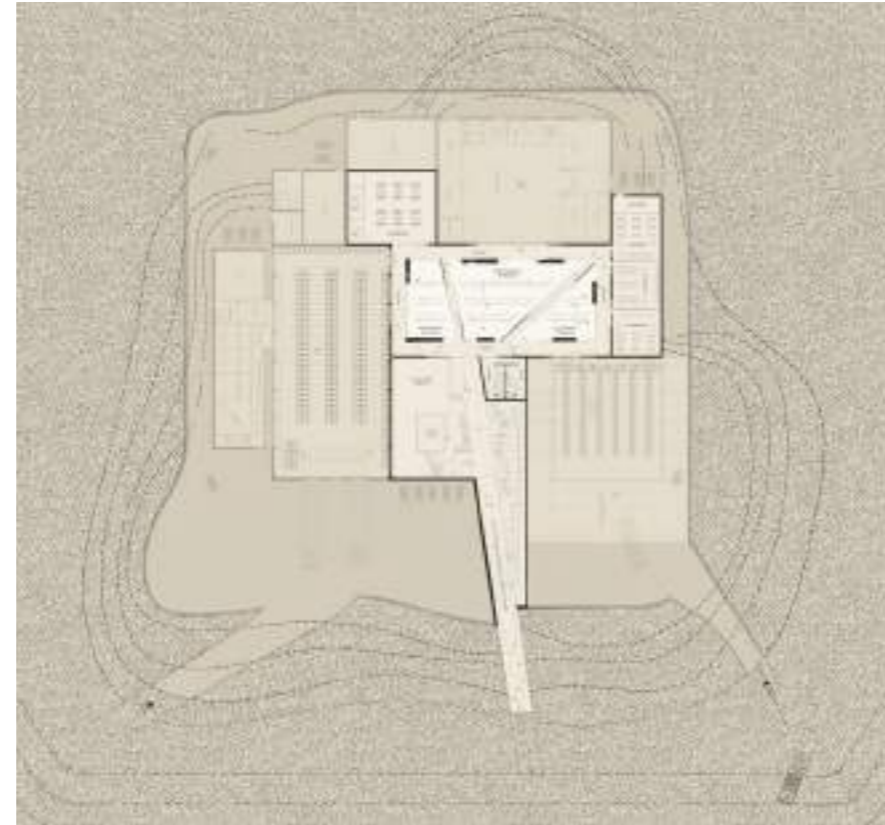
The distribution of the programme is also inspired by the layout of the traditional Ashanti houses: in-ward looking structures focused around the central open courtyard intended as a flexible space for events, gatherings, rituals and exchanges. The organisation of the

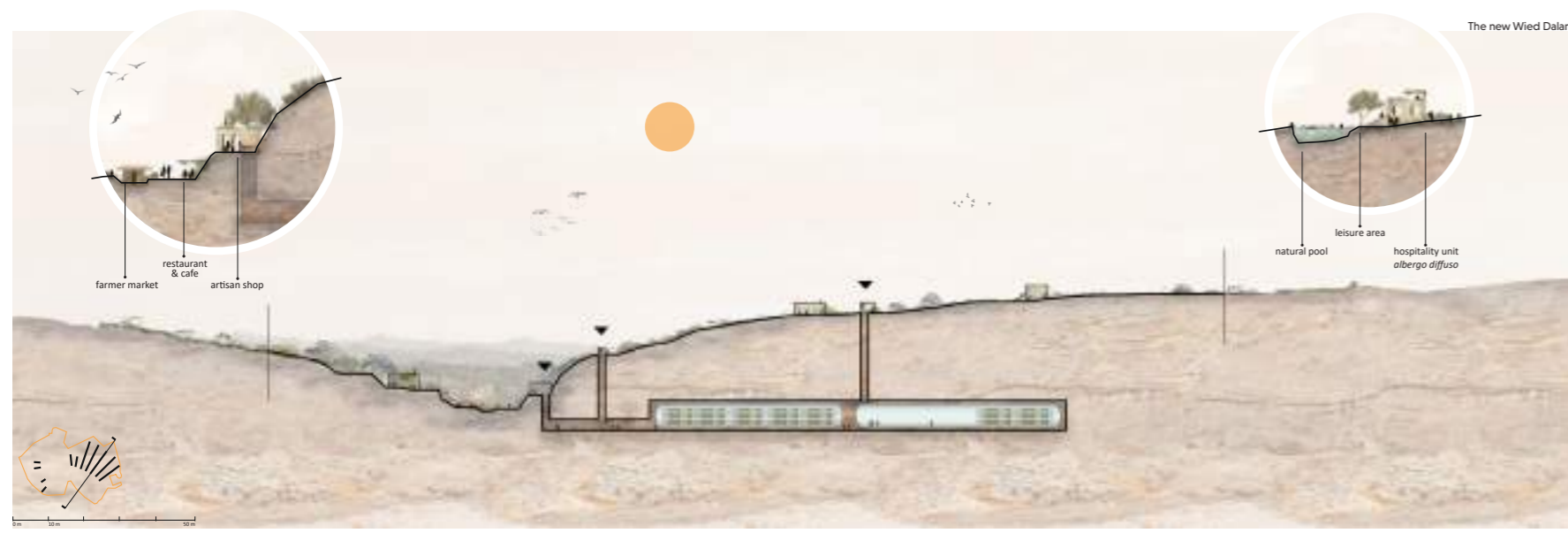
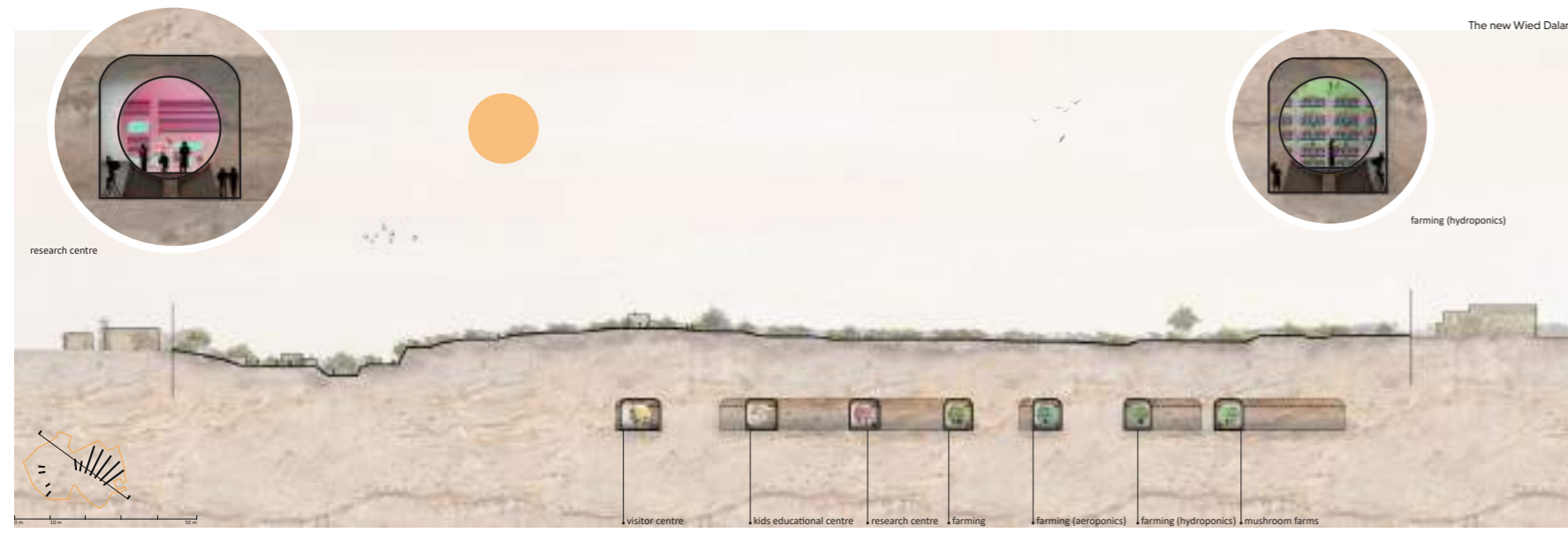
programme indeed revolves around a central space, as flexible as possible, covered and comfortable, where people will find opportunities for interactions.

The centrality of spaces for ‘exchanges’, both cultural and commercials, are historically part of Ghanaian villages, as is obvious for example in the rural centres of the Afram Plains region’s markets. In the proposal, both commercial and cultural exchanges are seen as a transformative experience for people and environments alike.

Providing the local communities with an opportunity to participate in the transformative process of this land, in order to allow them to actively contribute to it and appropriate it – both culturally and economically is a priority of this proposal. Through participatory design methods inspired by the vernacular.

Each wall is symbolically representative of the location the soil was harvested from, but also (and perhaps more importantly), of the people who rammed it. The wall is therefore not solely as a compressive structural element, but also a mural expressing the narrative of the earth and the people that built it.





WIED DALAM

Client
Confidential

Location
Birżebbuġa, Malta

Project dates
2020 - Ongoing

Project value
n.a

Our proposal envisages the area above which the Wied Dalam oil tanks are located as an area designated to become a park, linked to the surrounding natural and archeological attractions, defined by two main layers: the untouched natural landscape and the underground fuel storing facilities, currently being decommissioned and in need of repurposing and radical re-imagination.

while offering new public and educational attractions to the community.

The tunnel was built in 1970 for one of South Korea's first major highways, and it closed in 2002. In 2017, an indoor farming company rented the tunnel from the government and transformed it into a 'smart farm.'

As a potential solution to the havoc wreaked on crops by the extreme weather linked to climate change, and to shortages of land and workers as the country ages, we propose the installation of high-tech farm. Inside the tunnel, fruits and vegetables would grow hydroponically in vertically stacked layers, illuminated by neon-pink LEDs instead of sunlight.

The proposal comprises the promotion of an alternative and sustainable economic model





AVICENNE HOSPITAL EXTENSION

Client
Assistance Publique Hôpitaux de Paris

Location
Bobigny, Paris

Project dates
2020 - ongoing

Project value
€ 1.5 million

Associates Architect
BA – Bruno Michel
BET Engineering

The project responds to the need to improve the vertical and horizontal circulation of the hospital. For this reason, we designed a new elevator tower containing additional bed mounts. Also, the interior spaces at level 5 were reorganized to allow a better flow.

The stainless steel pattern of the tower brings a contemporary aspect to the existing 1950s historical building.

The design also allows for transparency and indoor vision at night thanks to the openwork panels on one of the facades of the extension.





THE BARRAKKA LIFT

Client

Grand Harbour Regeneration Corporation plc

Location

Valletta, Malta

Project dates

2009 - 2013

Project value

€ 2 million

Photo credits

Luis Rodriguez Lopez and Sean Mallia

Awards

Nominated for the European Union Prize for Contemporary Architecture - Mies van der Rohe Award 2015.

Shortlisted and nominated for the Phillippe Rotthier European Prize for Architecture 2014.

Winner at the INSIDE: World Festival of Interiors in Singapore 2013, Transport category; shortlisted for the World Architecture Festival 2013.

This twenty storey high panoramic lift is located on the edge of Malta's historic fortified capital city of Valletta. The sixteenth century fortified walls of the town that once served to keep enemy ships at bay are now subject to a conservation order and provide a stunning new access into the town for the large number of residents and visitors travelling from the water's edge over the powerful landward enceinte of fortifications and into the heart of the city. The recent restoration of Baroque waterside warehouses into a thriving cruise ship terminal prompted the re-activation of a lift that had been built to connect the harbour with the town in 1905 during Valletta's heyday as a trading port. The old lift, that contained two lift cabins each with a capacity of 12 passengers, was abandoned and eventually dismantled in the 1980s.

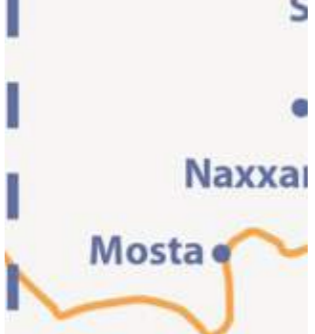
Today, the heavy demands of accessibility to the town require a much larger footprint than previously, and therefore the renewed connection has a larger visual impact, whereas, on the engineering level, rigour was needed as attachment to the historic walls was not possible.

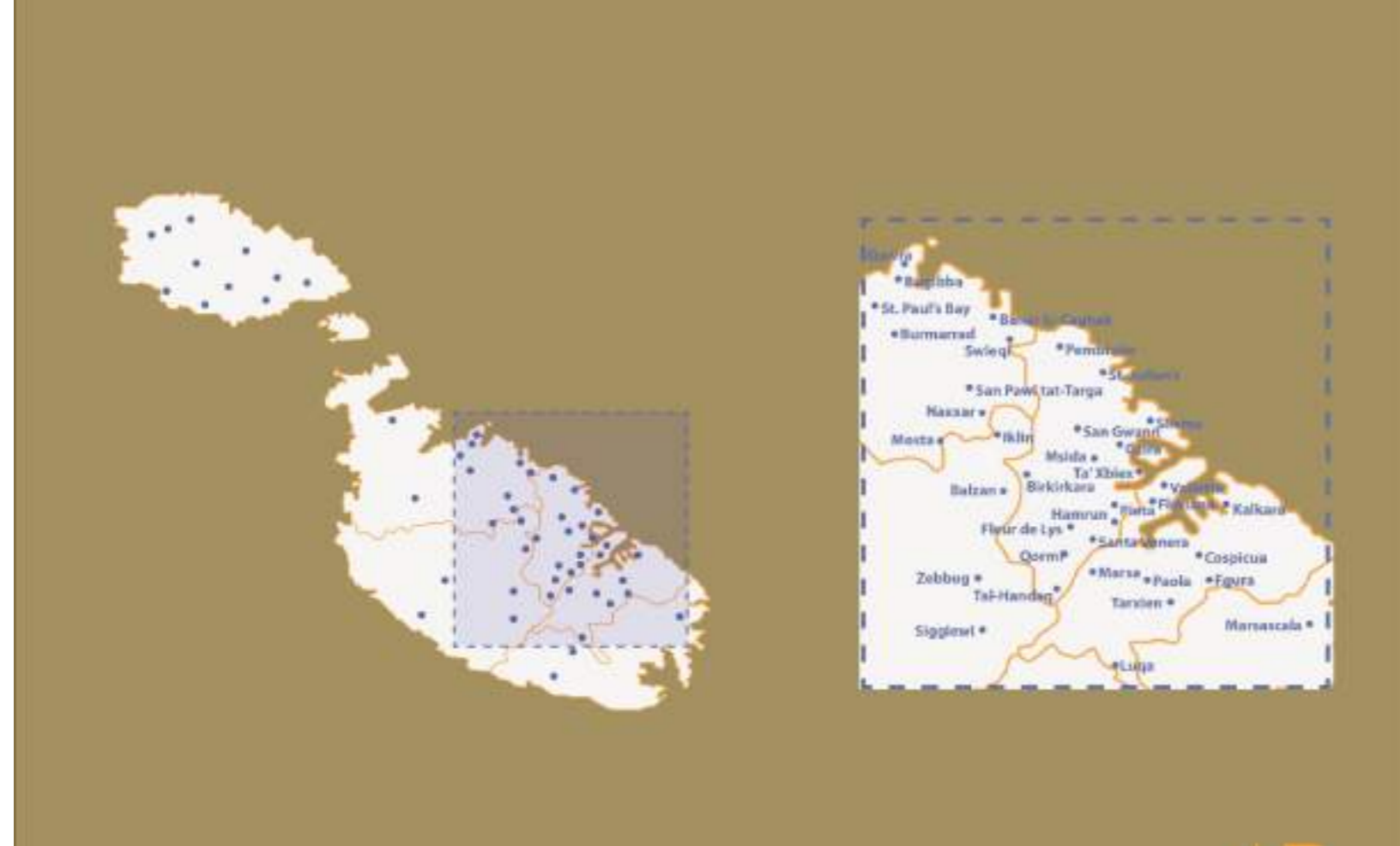
The geometric qualities of the plan echo the angular forms of the bastion walls and the corrugated edges of the aluminium skin help modulate light as it hits the structure, emphasising its verticality. The mesh masks the glazed lift carriages, recalling the forms of the original cage lifts, whilst providing shade to passengers as they travel between the city and the Mediterranean Sea.





PROPERTY VALUATION SERVICES





AP Valletta has, since its inception in 1991, acquired vast experience in the field of property valuation. Over recent years, AP Valletta has continued to develop its skills, knowledge and experience in this area as a natural reaction to an identifiable increase in the requirements of our clients and their consultants in this regard, stemming also from the performance of the property market and new regulatory requirements introduced within the local legislative framework. AP Valletta has kept abreast of developments by actively participating in CPD programmes in this field organised both locally and overseas, the last of which being the TEGoVA Conference about “New European Valuation Standard and Automated Valuation Models” of 2017 and two CPD courses organised by the Kamra tal-Periti, titled “Valuations Course for Accredited Valuers” and “Impact of the Rent Laws Act X of 2009 on Valuations,” held in June/July 2012.

AP Valletta has also participated in a number of conferences on this matter, the collation of statistical information, and the presentation in property fora of original papers such as “Bubble? What bubble? - Buildings in a ‘controlled’ environment” at a conference organised by Deloitte in 2005, and “The

Economics of Design - Adding Quality and Value to the Built Environment” and “Setting the platform for World Class projects in Malta” during the “Real Estate Forum” organised by EMCS Conferences in 2008 and 2009 respectively. In 2011, AP Valletta delivered a CPD course to members of the Malta Institute of Accountants entitled “What’s it worth?” which had the aim of introducing the concept of property portfolio valuations to accountants and auditors.

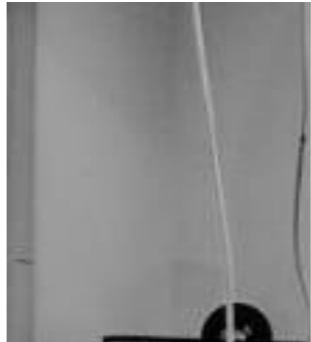
Over the last five years, AP Valletta has valued property, both moveable and immovable, and for diverse building types, for its client portfolio. These include:

- Local and foreign banks, for properties held as security, for a total approximate value of over €800 million;
- Local companies or groups of companies, for revaluation and other purposes, for a total approximate value of over €375 million;
- Individual interests for a total approximate value of over €100 million.

AP Valletta has also been engaged as a consultant with the aim of assisting various entities in the compilation of feasibility studies for the development of a number of medium to large scale projects. Such consultancy, over the last five years, included the valuation of property in its original state, as well as assessment of its potential development according to a specific range of development models leading to a commentary and recommendations on the feasibility of the project and its impact on the original property value.

Over the past couple of years, AP Valletta has also provided Project Monitoring Services in relation to bank financed projects.

Since 2012, AP Valletta is local correspondent for the World Bank Group, contributing to the ‘Doing Business’ project as research partner. The study offers an insight into regulatory issues faced by policy makers, challenges they had to overcome, and the impact of their initiative. The 2017 report has seen Malta moving up the ranking to 76th place, from 80th place in 2016.



FOUR
SAPPERS
CREATIVE
CLUSTER



AP Valletta has positioned itself as part of a creative cluster in Sappers Street Valletta. The idea of bringing together creative enterprises next to each other is to stimulate them as drivers for urban regeneration, innovation and branding. The idea is to develop and grow within the context of Valletta as a creative city after Valletta 2018 European Capital of Culture based on connective or catalysing cultural enterprises as a value chain. Currently, AP Valletta and fablabvalletta form part of a growing creative community who share interest in novel ideas and collaborate on exhibitions and events.

The building which houses the offices of AP Valletta is situated on St. Michael's Bastion, part of the landward enceinte of the fifteenth century fortified town of Valletta and overlooks the entrance to Marsamxett Harbour. A tunnel underlying the building along its length connects Sappers Street to the fortified ditch that surrounds the town.

The original sixteenth century fabric of the building was considerably tampered with during the nineteenth century, and, during the Crimean War, when Malta served as headquarters for the Allies, an unrealised project for a military hospital on the bastion incorporated this building to serve as the entrance wing. In spite of this, the building is the only one to retain its original aspect, most of the surrounding area having been redeveloped in the nineteenth century in the eclectic style of the period. The layout of the office is centered around the main open-plan working space on the second floor which, together with a mezzanine

level introduced in the high 'piano nobile' when the firm moved to the new premises, accommodates approximately more than fifty work stations. This area also incorporates the main conference room which participates visually with the activity of the office while providing the necessary privacy when the need arises. Several rooms at intermediate levels provide quiet areas, or allow the more messy and noisy activities, such as 3D printing and model making, to be segregated from the main work areas. These are grouped around the ground floor courtyards that belong to the first phase of the building of Valletta, and have a separate entrance from Sappers Lane.



**2015
FABLAB VALLETTA**

In 2015, Malta joined the FabLab international network with a Lab in Valletta. The Valletta hub was conceived as part of the AP Valletta Creative Cluster, providing 3D printing, laser cutting, prototyping and fabrication services to support experimental research. fablabvalletta also offers the possibility of creating custom software for specific applications and it behaves as an organic bridge between traditional trades and technologies and enabling the creation of augmented products. This network enhances the products and services offered to clients through better analysis, visualisation and faster iteration. fablabvalletta has been nominated for Best Creative Enterprise at the national arts awards Il-Premju għall-Arti, and for the MCA eBusiness Awards 2018.

fablabvalletta was also the result of a collaboration with the M. Demajo Group.



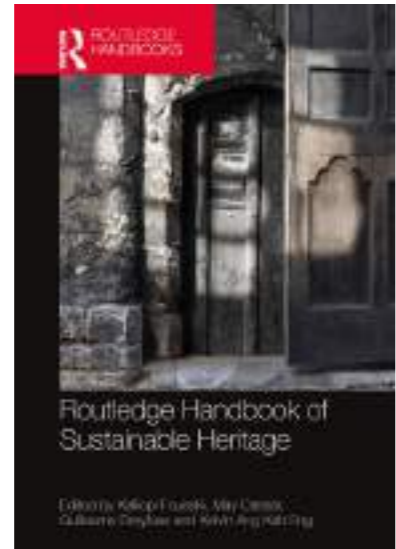
**2021
BUILDING FUTURES**

In an effort to identify tangible solutions to the climate change emergency, the Malta Chamber of Commerce and AP Valletta agree to collaborate on a proposal for an extensive research project which will explore how design, together with research, educational and economic measures can shape the future of the built and unbuilt environment in Malta. 'Building Futures' combines AP's knowledge and vast experience with research and design projects with the Chamber's commitment to develop a concrete vision for truly sustainable economic growth. This research project would focus on typologies of space representative of the challenges Malta has to face from a cultural, economic, social and environmental point of view, taking a multidisciplinary approach, bringing together designers, data analysts and economists in a collective effort to re-imagine the current systems. AP also took care of the branding.



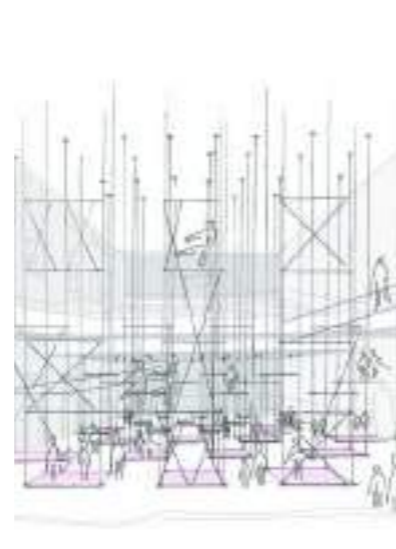
**2022
ROUTLEDGE PUBLICATION -
SUSTAINABLE HERITAGE**

Edited and published in collaboration with UCL Institute for sustainable heritage, this handbook presents cross-disciplinary perspectives and insights on sustainable heritage, touching upon data science in heritage, climate change and environmental challenges, indigenous heritage, contested heritage and resilience across a diverse range of global heritage sites. This book fills a lacuna in the literature by offering scientific approaches to sustainable heritage, as well as multicultural perspectives by exploring sustainable heritage in a range of different geographical contexts and scales. The themes covered revolve around heritage values and heritage risk; participatory approaches to heritage; dissonant heritage; socio-environmental challenges to heritage; sustainable heritage-led transformation and new cross-disciplinary methods for heritage research.



**2020
SPATIAL INVESTIGATION FOR
POST PANDEMIC PERFORMANCE**

Due to the current COVID-19 pandemic, the performing arts world has come to a complete halt, causing performers, event organisers and anyone involved in the performative arts sector to re-think the way they operate. This unexpected turn of events has prompted us, as an architecture and design practice, to propose a research project in collaboration with the Arts Council Malta. So we ask Quid tum (what next)? What can architectural thinking offer to performative arts, one of the most endangered artistic sectors by the current health emergency? How can architecture contribute to the development of new spaces, and the impact that they will have on communities? These are the key questions driving the ongoing research.



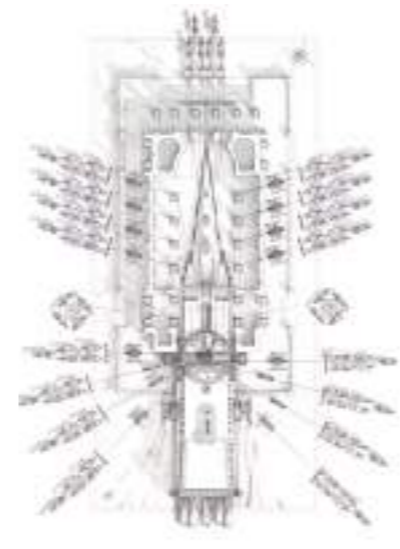
**2020
CAR - SPACE - BY - CAR -
SPACE**

An international group of architects, architectural critics, academics, and historians were invited to speak at a conference entitled The Founding Myths of Architecture, held in Malta. Co-organised by AP Valletta and Rencontres Orient-Occident, in collaboration with Heritage Malta, the conference presented a series of talks inspired by the mythology of architecture. Complementing this conference, AP+ is currently completing a publication that brings together and discusses the work of some of the most influential and intriguing figures in the history of architecture to explore the significance of the art form in relation to the history of mankind, returning to the authentic roots from which modern architectural design has sprung.



**2020
ACIES MENTIS**

Acies mentis is an architectural exercise exploring the relationship between Architecture and storytelling. Through the marriage of function and fiction architecture is indeed able to create new narratives for spaces and the communities inhabiting them. In this case, a drawing of St Paul's Anglican Cathedral and Steeple was re-interpreted and re-imagined on the basis of a fictional dystopian scenario: In a new world harmony without the need for religion, the temples of fallen gods are re-purposed. In this post-dystopian moment when humanity is extinct and Nature takes over, animals rule the planet and are here depicted in the act of dragging the steeple of Valletta's St. Paul's Cathedral to its new, unassuming location inside the Church. The drawing was submitted to the 2020 edition of the international Architecture Drawing Prize.



**2018
PLAYSPACE**

PLAYSPACE consists of a game which prompts children to consider the spaces they inhabit through architecture props and stories. It encourages play and imagination, inviting young participants to create new and fantastical scenarios for the realm of tarmac. The children responded in a very positive way, relishing the opportunity to play in the square, unhindered by cars and to collaborate together to give physical form to their imaginative ideas. The launch of this playful, creative, open street workshop, in which the lead actors were the children, was a great opportunity to increase citizen awareness regarding the question of public space, and its function.



**2022
VALLETTA, UNE PROMESSE DE LA
NUIT**

The publication retraces 20 year-long collaboration and friendship between light designer Franck Franjou, architecture firm AP Valletta and photographer Guillaume Dreyfuss. It explores a series of dichotomies such as night and day, light and shade, permanence and temporality, with the aim of articulating a view of how light affects and moulds the city of Valletta. A series of drawings, photos and texts take the reader on an immersive, and suggestive, urban promenade.



**2022
POP-UP BOOKSHOP**

AP+ have produced a book entitled A Printed Thing to commemorate their twenty-first anniversary. A Printed Thing is the attempt of an architectural firm to express itself and to describe its vision without using conventional architects' tools of communication such as plans, drawings and models etc. The book consists of a collection of essays by colleagues and friends of AP, whose work "wraps itself round the work of centuries". The essays were collected spontaneously and independent of any specific theme chosen a priori. Although accompanied by illustrations ranging from conceptual drawings to installations, from antique maps to photography of AP's built work, it is the words that become here the architects' matchless ally, even if these words merely serve to support and describe the firm's passion for architecture and creativity.



**2022
PROPWATCH**

A proptech tool which combines market data with information technology is being proposed under the name PropWatch. Such a tool aims to compile and analyse market data in an accurate and in-depth manner whilst publish the outcomes frequently, allowing quality market data to be publicly available. It is our firm belief that, by basing such data on actual transactions of both residential and commercial property, this will lead to improved market and investors' confidence thereby attracting more local and foreign property investors. A tool such as PropWatch would give answer to the need for more transparency, and it is the Chamber's believe that such a tool is essential in today's increasingly challenging market environment. The Chamber supports this initiative and considers that AP Valletta, with its experience and knowledge in this sector, is well placed to take this project forward successfully.



**2008
PHDC SYMPOSIUM**

Public, commercial and global research interest in the delivery of ‘zero carbon’ buildings has never been higher and the adverse energy and environmental impact of conventional air-conditioning has clearly been demonstrated. Passive and Hybrid Dwindraught Cooling, in different forms, is now technically viable in many parts of the world. This has been established through a combination of research projects supported by the European Commission and built examples around the world, including the Malta Stock Exchange in Valletta. The PHDC project was a promotion and dissemination activity supported by the EU aimed at increasing the acceptance of these technologies among clients and professionals. The project included a series of symposia in Europe, China and India and the creation of a Design Sourcebook and a Simplified Performance Assessment Tool for the design of PHDC systems.

**2008
MILAN FURNITURE FAIR**

-Interface- is a collaborative design research led by AP Valletta and Canterbury School of Architecture – Interiors presented during the Milan Furniture Fair through an installation holding information on their ongoing research in design practice. The installation presents research in spatial design and design education. The subject of the interior is explored through three main domains; first, the experience of space through intuition, emotions, and direct corporeal knowledge, second, the integration of the interior into a socio-cultural context, defining the interior as a place of intersecting social events and third, the substantiation of these aspects into real conditions, real as both propositional as well as actual.

**2009
DAR L-EWROPA PUBLICATION**

The European Commission Representation in Malta, engaged AP+ to produce a publication about Dar L-Ewropa, the premises they occupy in the city of Valletta, a UNESCO World Heritage Site since 1980. The publication supports and raises awareness about the European project and its presence in the heart of Valletta. This project’s tasks included content generation; editorial management, design and layout and production coordination. The format for the publication was hard bound, containing 121 pages and measuring 220mmx170mm, in colour.



DAR L-EWROPA
Europe in the heart of Valletta

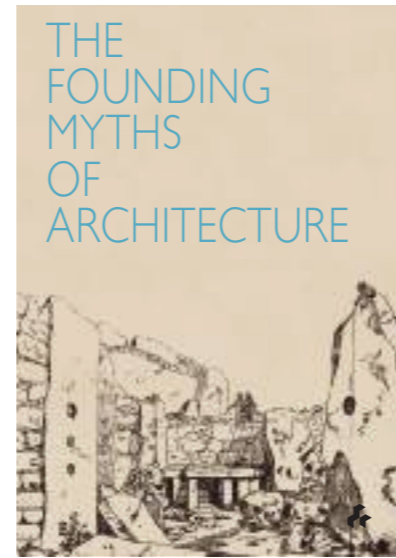
**2010
NOVELLETTA EXHIBITION
DESIGN WEEK LONDON**

The theme for Novelletta had originally been conceived as a printed manifesto for a publication. For the London Festival of Architecture, AP+ developed it into a fully-fledged exhibition, a three-dimensional experience in line with AP’s ambitions, activities and theoretical, academic and educational interests. The exhibits, tangible manifestations of the concept born four years ago, feature projects which AP Valletta has worked on in connection with the city over the past decade, including the Marks & Spencer bridge, the Maritime Authority Trade Centre, Q-Bar, and the Barrakka Lift, amongst others.



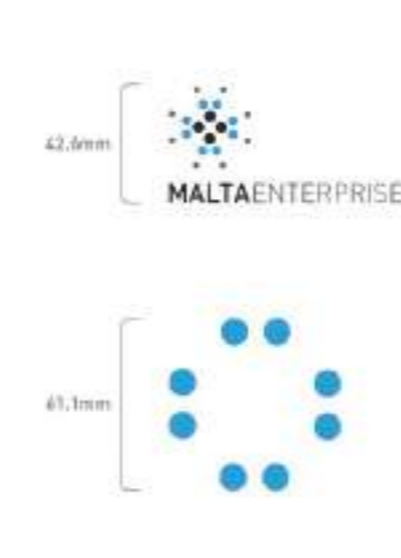
**2010
THE FOUNDING MYTHS OF
ARCHITECTURE**

An international group of architects, architectural critics, academics, and historians were invited to speak at a conference entitled The Founding Myths of Architecture, held in Malta. Co-organised by AP Valletta and Rencontres Orient-Occident, in collaboration with Heritage Malta, the conference presented a series of talks inspired by the mythology of architecture. Complementing this conference, AP+ is currently completing a publication that brings together and discusses the work of some of the most influential and intriguing figures in the history of architecture to explore the significance of the art form in relation to the history of mankind, returning to the authentic roots from which modern architectural design has sprung.



**2011
MALTA ENTERPRISE LOGO AND
BRAND MANUEL DESIGN**

Malta Enterprise, the national development agency responsible for promoting and facilitating international investment in the Maltese Islands commissioned AP+ to design their new logo and provide guidance on developing communications that are aligned with Malta Enterprise’s brand strategy. The manual provides details on how to use the proprietary logo in a way that is consistent with their image, values and direction. The logo includes a proprietary interpretation of the Maltese Cross making it immediately identifiable with Malta. Spheres of different sizes signify opportunities of different scales.



**2011
INTERNATIONAL SYMPOSIUM, &
EXHIBITION: TOWARDS FRUGALITY**

A symposium and subsequent workshop led participants down a route to a new culture, driven by a design-led revolution in the fields of architecture and design. Some of the world’s top architects and creative thinkers shared their vision for a new world order, and illustrated innovative approaches to the challenges of a world running out of limited resources. The event was organised by AP+ and Abbate & Vigevano Architects (Italy). AP+ also held an exhibition which showcased the results of the two-day workshop which followed the symposium. The Towards Frugality Workshop 2011 set participants the task of creating concepts for temporary emergency housing for the Hal Far Refugee Open Centre in Malta.



**2012
ZIGUZAJG**

AP+ was asked to design a temporary event space for a children’s festival, based on Claire Azzopardi’s De Molizz anthology for children. St. George’s Square in Valletta was temporarily reshaped to include a walkthrough experience, a performance space, a festival shop and a play area. The installation was conceived to be assembled within 2 days whilst reassuring that the majority of materials adopted could be reused or recycled.



**2012
A PRINTED THING**

AP+ have produced a book entitled A Printed Thing to commemorate their twenty-first anniversary. A Printed Thing is the attempt of an architectural firm to express itself and to describe its vision without using conventional architects’ tools of communication such as plans, drawings and models etc. The book consists of a collection of essays by colleagues and friends of AP, whose work “wraps itself round the work of centuries”. The essays were collected spontaneously and independent of any specific theme chosen a priori. Although accompanied by illustrations ranging from conceptual drawings to installations, from antique maps to photography of AP’s built work, it is the words that become here the architects’ matchless ally, even if these words merely serve to support and describe the firm’s passion for architecture and creativity.



**2012
CITY GATE - A DIARY OF DEMOLITION**

AP+ commissioned German performance and video artist Bettina Hutschek to film the demolition of Valletta’s City Gate. The experimental documentary explores the formation of space not only through building, but also through removal. The documentary aims at understanding the interactions created and modified, at the various stages of the project, between the building, the public and the city. It shows, from various angles, the successive removal of the gate, and provides a subjecting approach to city memory and oblivion that establishes a historic link between Valletta’s past and future. The project deals with the changing function and identity of the city of Valletta on its way into the 21st century by documenting and capturing this valuable moment of transition of Maltese and urban heritage



**2022
VALLETTA, A TALE OF LIGHT AND SHADE**

According to Marcel Proust, the successful artist releases and reuses these stored memories as a basis of his art. In a similar manner, this exhibition intends to take the visitor on a journey through our own personal memoir: a series of architectural projects articulated by the dynamicity of chiaroscuro; tangible through the architectonic features during the day, awash with artificial light at night and captured in the moment by the photo. Retracing the 20 year-long collaboration and friendship between light designer Franck Franjou, architecture firm AP Valletta and photographer Guillaume Dreyfuss, the exhibition explores a series of dichotomies such as night and day, light and shade, permanence and temporality, with the aim of articulating a view of how light affects and moulds the city of Valletta.



**2017
VALLETTA, UNE PROMESSE DE LA NUIT**

This exhibition hosted by Zumtobel in Paris and curated by Franck Franjou and AP Valletta showcases the story of twenty years of projects and architectural lighting made by the light designer Franck Franjou. It is also the celebration of a collaboration of more than 20 and with the architectural office AP Valletta, with which Franck Franjou collaborated during his activity in the island and with the director of research and photographer Guillaume Dreyfuss, with him sharing Zumtobel's exhibition space. In fact, Franjou's drawings and Dreyfuss' photos explore the dialogue that the lighting has with the night place and the projects represented. The real protagonist of the drawings and photos remains the light in the context of the nighttime environment.



**2008
HOMO MELITENSIS**

The Pavilion explores perceptions about identity, nationhood, 'national' characteristics and territorial constructs, and aims to guide viewers on an imaginative journey through popular and multidisciplinary perceptions about Maltese identity. The exhibition design provides a homogeneous and neutral background to exhibit over 220 objects of different natures within the large historic Arsenale building with its striking bricks and trusses. Large parts of the structures were composed of pre-fabricated triangular shaped foldable elements and addressed the demand for an economic production, compact shipping volumes and short installation time. The Malta Pavilion was included in the Top 5 Exhibitions of The Guardian.



**2017
MALTA LAND OF SEA**

"Malta: Land of Sea" presents the country as an age-old crossroad and interprets the cultural landscape as a space of land and sea. AP Valletta designed an exhibition experience that brought together almost seventy extraordinary objects. The existing corridor-like spaces were transformed into a passageway of curiosities, specific architectural elements were designed to support the curator's re-engineered chronology, to dislocate and reconnect heritage objects with purposely commissioned interactive sound and text installations. The octagonal exhibition tables and the mirrors provide visitors with multiple viewpoints and connections between objects, allowing the shifting compositions to stand for new stories and connect to the present in a variety of ways. 'Malta. Land of Sea' enables the visitors to experience in first person that there are no fixed boundaries on this island.



**2016
THE RABBIT-DUCK ILLUSION**

AP's installation, conceived as "cabinet of curiosities" recollecting objects and images from AP's 25-years-old memory, allows for a viewing – not of architecture projects – but 'the coming-into-being' of multiple social narratives particular to its projects. We report on the transformational capacities implicit to architectural practice where each project evolves from and towards the construction of a social space. It emphasises the need for the architect to become a modern-day alchemist who must search for the secret of turning lead into gold. Experimental processes on the theme of 'The Severed Head' are emphasised to encourage interaction by the viewer, while unpacking artistic representations of severed heads connected in one way or the other to the buildings that the practice has been involved with over the years. The head is icon, artefact, symbol, metaphor and religious object.



**2014
YEAR 2225 - A TRIPTYCH**

AP's multi-disciplinary piece, Year 2225 - a triptych explores the investigation of space through various forms of expression, such as painting and film. The piece revolves around the transitory moments of architecture, around the ephemeral moments between the erecting and demolishing of a building; when the building is utilised; not in its intended manner, but rather in the most unorthodox of ways. With this in mind AP Valletta commissioned and curated a series of films and paintings to portray three realised projects. The films record the existence of lives that unfold in the shadow of these constructions which, invariably, hail from the past: chance encounters, missed opportunities, routine displacements. The small oil paintings, on the other hand, are designed to become objects stemming from the life of the buildings that they depict, extending it into domestic interiors and depositories of memory.



**2014
IN PURSUIT OF DREAMS**

Revolving around the transitory moments of architecture, not only those moments when a building is erected or demolished, but also ephemeral moments when the building gets utilised, perhaps not in predetermined ways, but in a more unorthodox fashion by the user, or the public in general. The narratives generated by works of architecture are recorded through film, writing and photography, endowing the built form with new, ever-changing identities. Even as virtual futures disappear into actual pasts, nothing counts more than the pursuit of a dream. AP Valletta invited such dreamers; each from different backgrounds, to come together in their individual pursuits and display their dreams collectively during the Sappers Street Party. A motley crew of culinary revolutionists, musical salvagers, film voyeurists, and design do-ists occupied Sappers Str. for one evening, making their intangible tangible.



**2013
REASONABLE DREAMS**

A thread between reality and fiction, utopian pasts and possible futures, theories and realisations: AP presented a curated exploration of Valletta's rich architectural spirit. Reasonable Dreams represents the identification of an architectural firm with the visions and inspirations that fed the most influential architectural projects in Valletta. The exhibition is a thoughtful journey through the city's transformation, linking past and future seamlessly around three main axes: historical dreams, realised dreams, and the fragmentation of time-space through artistic dreams. Changes to the urban fabric of Valletta as a capital city are revealed through an empathy with the origins of planned and realised capital projects that have contributed to the transformation of Valletta from its Renaissance beginnings to its current revival through projects such as the City Gate project in collaboration with the Renzo Piano Building Workshop, or the Barrakka Lift by AP.



**2010
NOVELLETTA**

Entitled Novelletta - Hysterical Symptoms of a CITY in Old Age formed part of the LFA 2010's International Architectural Showcase. Presented by a number of foreign embassies and cultural institutions, and organised in collaboration with the British Council and the Architecture Foundation for the LFA 2010. The Maltese showcase was located at the Building Centre on Store Street in London. AP Valletta developed the theme for Novelletta back in 2006, when it was conceived as a printed manifesto. Later developed it into a fully fledged exhibition, a three-dimensional experience in line with AP's ambitions, activities and theoretical, academic and educational interests. The exhibits, feature projects which AP Valletta has worked on in connection with the city over the past decade, including the Marks & Spencer bridge, the Maritime Authority Trade Centre, Q-Bar, and the Barrakka Lift, amongst others.



**2001
OPEN**

This travelling exhibition (Ljubljana, Milan, Valletta) retraces AP Valletta's ethos throughout an excursus of its projects. A number of recognisable themes do nevertheless reoccur. A sensitive response to place and climate, rooted in a deep appreciation of the special character. Malta's own history and ecology is apparent in all AP's work. A clear articulation between public, private and semi-private spaces also typifies the residential projects. Despite being based in a tiny island state, AP Valletta also recognises no limits to the geographical or practical scope of their work and take full advantage of the Internet and other universal, computer based technologies to reach out and collaborate with the best consultants and sub-contractors for the job, wherever they may be.





PROJECTS
CATALOGUE



PLACE LALLA YEDDOUNA

Client
Government of the Kingdom of Morocco

Location
Fez, Morocco

Project dates
2007

Key Relevance
Master planning



ENTERTAINMENT CENTRE

Client
Private

Location
Moscow, Russia

Project dates
2004

Key Relevance
Architectural Design, Masterplanning



TIGNE POINT

Client
Midi plc - aoM

Location
Sliema, Malta

Project dates
2001 - 2014

Key Relevance
Master planning



RIVER ISLAND

Client
Confidential

Location
Malaysia

Project dates
2014 - 2015

Key Relevance
Master planning, Landscaping



L'ÎLOT DE LUXEMBOURG

Client
City of Luxembourg

Location
Luxembourg

Project dates
2001

Key Relevance
Master planning,
International Competition



URBAN LANDSCAPES



XLENDI WATERFRONT

Client
Ministry of Gozo, Malta

Location
Xlendi, Malta

Project dates
2013

Key Relevance
Master planning, Competition (1st prize)

BERLIN BRANDENBURG 2070 COMPETITION

Client
Berlin Brnadenburg

Location
Berlin, Germany

Project dates
2019

Key Relevance
Master planning, Competition



CORPORATE VILLAGE

Client
Malta Enterprise

Location
Mriehel, Malta

Project dates
2008 - 2011

Key Relevance
Master planning



HSBC CONTACT CENTRE

Client
HSBC
Location
Swatar, Malta
Project dates
2021
Key relevance
Interior Design



STOCK EXCHANGE

Client
Malta Stock Exchange
Location
Valletta, Malta
Project dates
1994 - 2003
Key Relevance
Restoration, Interior Design



GO SHOPS

Client
GO plc.
Location
Various locations, Malta
Project dates
2015 - ongoing
Key Relevance
Interior Design



CREEK

Client
Creek Development
Location
Msida, Malta
Project dates
2014 - 2015
Key Relevance
Interior Design

GANADO ADVOCATES

Client
Ganado Advocates
Location
Valletta, Malta
Project dates
2008 - 2013
Key Relevance
Restoration, Interior Design



MELITA CABLE

Client
Melita
Location
Madliena, Malta
Project dates
2001-2017
Key Relevance
Masterplanning, Architectural and
Engineering Design, Project Management

ALLCOM

Client
Allcom plc.
Location
St. Julian's, Malta
Project dates
1999 - 2000
Project Value
€ 200.000



MAMOTCV

Client
Private
Location
Valletta, Malta
Project dates
2008 - 2009
Key relevance
Restoration, Interior Design



WILHELMSSEN

Client
Wilhelmsen Company
Location
Valletta Waterfront
Project dates
2015
Key Relevance
Interior Design



CAMILLERI PARIS MODE

Client
Camilleri Paris Mode
Location
Rabat, Malta
Project dates
2007 - 2009
Project Value
n.a.



MARKS & SPENCER

Client
Supermarkets (1960) Ltd
Location
Valletta, Malta
Project dates
1996 - 2004
Awards
Nominated for the Mies van der Rohe
Award, 2005



RESIDENTIAL

ST. BARBARA BASTIONS

Client
Private

Location
Valletta, Malta

Project dates
2001-2005

Key Relevance
Restoration, Interior Design



MADLIENA VILLA

Client
Private

Location
Madliena, Malta

Project dates
2004-2012

Project value
n.a.



GRANNIE NELLIE

Client
Private

Location
San Pawl tat-Targa, Malta

Project dates
1996 - 2000

Project value
n.a.



VILLA CAGLIARES

Client
Dr Ray Gatt & Dr Kathleen Gatt

Location
Zejtun, Malta

Project dates
2001-2006

Key Relevance
Restoration



VILLA BOLOGNA

Client
Private

Location
Attard, Malta

Project dates
2012

Key Relevance
Restoration



KAPPARA VILLA

Client
Private

Location
Kappara, Malta

Project dates
1998 - 2002

Project value
n.a.



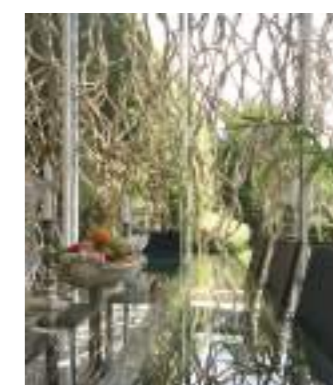
DINING PAVILION

Client
Private

Location
Zejtun, Malta

Project dates
2005 - 2007

Project value
n.a.



INTERIOR DESIGN



SEAFRONT APARTMENT

Client
Private

Location
Malta

Project dates
2008-2009

Key Relevance
Interior Design

POOL PAVILION

Client
Private

Location
Malta

Project dates
2003-2006

Key Relevance
New Building



TOWER APARTMENT

Client
Private

Location
Sliema, Malta

Project dates
2011

Key Relevance
Interior Design



CASA PERELLOS

Client
Private

Location
Malta

Project dates
2001 - 2005

Key Relevance
New Building
Restoration, Extension



VASSALLO HOUSE

Client
Private

Location
Valletta, Malta

Project dates
2012-2014

Key Relevance
Restoration

REZEVIC RESIDENTIAL

Client
Private

Location
Croatia

Project dates
n/a

Key Relevance
Master planning, Residential Development



ST. URSULA STR.

Client
Adrian Gatt

Location
Valletta, Malta

Project dates
2003-04, 2008-09

Key relevance
Restoration, Interior Design



WINDMILL STR.

Client
Private

Location
Valletta, Malta

Project dates
1997 - 2003

Key Relevance
Restoration, Interior Design



THE MEWS

Client
L. Farrugia & Sons Ltd.

Location
Kappara, Malta

Project dates
1994-1998

Key Relevance
New building



INFRASTRUCTURE



KENUNA TOWER

Client
GO plc (formerly Maltacom plc)

Location
Nadur, Gozo

Project dates
1999 - 2000

Key Relevance
Restoration, Architectural Design



GO TECH CENTRE

Client
GO plc.

Location
Zejtun, Malta

Project dates
2014 - ongoing

Key Relevance
New building, Masterplanning



AL BALEED SPA RESORT

Client
Private

Location
Al Baleed Lagoon, Oman

Project dates
2006

Key Relevance
New building, Architectural and Interior Design



FARSONS BREWERY

Client
Sismond Farsons Cisk plc

Location
Mriehel, Malta

Project dates
2006 - 2013

Project Value
4.5 million euro

THE BARRAKKA LIFT

Client
GHRC

Location
Valletta, Malta

Project dates
2009-2013

Key relevance
Architecture and structural



TERENGGANU BRIDGE

Client
ECER

Location
Terengganu (Malaysia)

Project dates
2012

Key Relevance
Architectural Design, International Competition

AMSTERDAM BRIDGE

International design competition

Competition Organiser
AC_CA Architectural Competitions
Amsterdam

Location
Amstel River, Amsterdam

Project dates
2012



HOSPITALITY

HOTEL FALCONERIA

Client
La Toc Hotels Ltd.

Location
Valletta, Malta

Project dates
2012

Key Relevance



FORT ST. ANGELO

Client
Sovereign Military Order of Malta

Location
Vittoriosa, Malta

Project dates
2001

Key Relevance
Restoration, Masterplanning



THE EARTH BUILDING

Client
Pape Nature Park

Location
Latvia

Project dates
2018

Key Relevance
Masterplanning, International
Competition (Shorlisted)



CHOP HOUSE

Client
Kitchen Concept

Location
Sliema, Malta

Project dates
2008 - 2010

Key Relevance
Interior Design

Q-BAR

Client
DEJA Co. Ltd.

Location
Valletta Waterfront, Malta

Project dates
2006 - 2007

Key Relevance
Architecture, Interior Design



XARA PALACE

Client
Xara Palace Hotel

Location
Mdina, Malta

Project dates
1995 - 1997

Key Relevance
Restoration, Interior Design

I.D.E. INSTANT DOMESTIC ENCLOSURE

Client
Liquid Earth

Location
Sagada, The Philippines

Project dates
2012



THE BAR

Client
Private

Location
Balluta Bay, St Julians, Malta

Project dates
2001 - 2002

Key Relevance
Interior Design

CULTURE



MUSEUM OF MODERN ART

Client
Public

Location
Warsaw, Poland

Project dates
2006

Key Relevance
Architectural Design, Masterplanning
International Competition



LALIBELA

Client
Delegation of European Commission

Location
Lalibela, Ethiopia

Project dates
1999-2000

Key Relevance
Concept design

TOOLS, TRADES & TRADITIONS

Client
Infinitely Xara

Location
Mdina, Malta

Project dates
2013 - 2014

Key Relevance
Restoration, Interior Design



FORT MANOEL

Client
Midi PLC - aoM

Location
Manoel Island, Malta

Project dates
2001-2011

Key Relevance
Restoration



MANOEL THEATRE

Client
Manoel Theatre

Location
Valletta, Malta

Project dates
1996- 2022



ROSTOCK UNIVERSITY LIBRARY

Client
University of Rostock

Location
Rostock, Germany

Project dates
2001

Key Relevance
Architectural Design, Masterplanning
International Competition (3rd Prize)



CENTRAL PUBLIC LIBRARY

Client
The National Book Council

Location
Floriana, Malta

Project dates
2021

Key Relevance
Concept design

TALL BUILDINGS



U2 STUDIO

Client
Dublin Docklands Development Authority

Location
Dublin, Ireland

Project dates
2003

Key Relevance
New building, International competition (Shortlisted)

BUSINESS CAMPUS

Client
Corporate multinational firm

Location
Malta

Project dates
2014

Key Relevance
New building
Competition by invitation (1st prize)



SPLIT TOWER

Client
Split Municipality, Croatia

Location
Split, Croatia

Project dates
2005

Key Relevance
New Building, International competition
(1st prize)



WANDS BUSINESS CENTRE

Client
Wands Ltd.

Location
Malta

Project dates
2011

Key Relevance
New Building, Competition



TIGNE TOWER

Client
Midi plc. - aoM

Location
Sliema, Malta

Project dates
2011

Key Relevance
Master planning



AWARDS

2022 Din I-Art Helwa Prize for Architectural Heritage, Prix d’Honneur, The Restoration of The Manoel Theatre Facade.
MASP Architecture Awards, Restoration Category, The Restoration of Teatru Manoel
MASP Awards, President Awards, Konrad Buhagiar

2021 Din I-Art Helwa Prize for Architectural Heritage, Prix d’Honneur; Din I-Art Helwa Overall best project, Judge Maurice Curran Prize, The Phoenicia Spa.

2019 Mies van der Rohe Awards Barcelona, Restoration and Rehabilitation, Nominated for the Phoenicia Hotel.

2018 AR MIPIM Future Projects Awards, Cannes, Culture Category, Shortlisting for St. John’s co-cathedral museum extension
Premju E. L. Galizia, Urban Regeneration Award for the Phoenicia Hotel
Premju E. L. Galizia, Architectural Quality Category shortlisted for the Coach House
World Architecture Festival, Amsterdam, New into Old, Shortlisting for the Coach House
E&Y Entrepreneur of the Year, Malta, Shortlisting for AP Valletta

2017 World Architecture Festival, Berlin, New into Old, Shortlisting, Villa Castro
Barbara Cappochin International Biennial Architecture Prize, Shortlisting, Villa Castro
Din I-Art Helwa Prize for Architectural Heritage, Cat. C Prix d’Honneur, overall categories Silver Medal, Coach House

2016 Transport Malta Award, European Mobility Week 2016, Lija Urban Design
Simon Prize for Architecture, Mies Van der Rohe Foundation, Private Spaces Category, Shortlisted, Stanhope Gardens
The Plan Awards, Landscape Architecture Category, Shortlisted, Dock N. 1

2015 Din I-Art Helwa Prize for Architectural Heritage, Cat. A Prix d’Honneur, overall categories Silver Medal, Dock N.1

2014 INSIDE: World Festival of Interiors in Singapore, Residential Category, shortlisted, Stanhope Gardens
World Architecture Festival, Singapore, Experimental Category shortlisted, IDE
Nominated for the Phillippe Rothier European Prize for Architecture 2014, Barrakka Lift
Din I-Art Helwa Prize for Architectural Heritage, Prix d’Honneur, Ganado Advocates Offices, Valletta

2013 INSIDE: World Festival of Interiors in Singapore, Transport Category Winner, Barrakka Lift
Din I-Art Helwa Prize for Architectural Heritage, Prix d’Honneur, Nymphaea and Gate at Villa Bologna
World Architecture Festival, Singapore, shortlisting, Farsons Brewery and Barrakka Lift

2012 Urban Land Institute (ULI), Global Award for Excellence, Valletta Waterfront
Nominated for Mies van der Rohe Award, St Barbara Bastions project

2011 INSIDE: World Festival of Interiors in Barcelona, Creative Re-Use Category Winner, St Barbara Bastions projet
Philippe Rottier European Prize for Architecture, Catalogue Listing, Valletta Waterfront and Cruise Passenger Terminal
HSBC European Business Awards, Country Representative, Architecture Project

2010 Best Smart City Europe Project, Fifth Real Estate Awards, Milan, Corporate Village

2009 World Architecture Community 4th Cycle Winners, Cruise Passenger Terminal
The European Center for Architecture, Art, Design and Urban Studies, Europe 40 under 40 Award, Malta Maritime Authority Offices
World Architecture Festival in Barcelona, shortlisting, Cat. Future Projects, Corporate Village

2008 Din I-Art Helwa Prize for Architectural Heritage, Prix d’Honneur, Villa Cagliares
AJ Small Projects Awards, shortlisting, Dining Pavilion

2006 European Union Prize for Cultural Heritage, Europa Nostra Awards, Medal, Valletta Waterfront Project

2005 Din I-Art Helwa Prize for Architectural Heritage, 1st prize, Valletta Waterfront Project
Din I-Art Helwa Prize for Architectural Heritage, Diploma, Casa Perellos
Malta Environment and Planning Authority Award for Conservation, Valletta Waterfront Project
Nominated for Mies van der Rohe Award, M&S Store in Valletta

Contact Information



4 sappers street
valletta VLT 1320
malta
t. +356 21 243 981

info@apvalletta.eu
www.apvalletta.eu
facebook: /APValletta
twitter: @APValletta
instagram: @AP_Valletta



www.apvalletta.eu