

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.

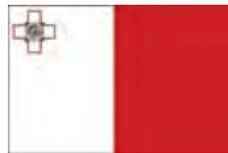
AP Valletta is the product of the convergence of several tasks which were commissioned over the years contributing to the multitude of disciplines required to achieve the goals envisioned by the client.

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 25 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.



Operational Programme I - Cohesion Policy 2007-2013
Investing in Competitiveness for a Better Quality of Life
Schemes part-financed by the European Union
European Regional Development Fund [ERDF]
Co-financing rate: EU Funds; National Funds; Private Funds
Investing in your future

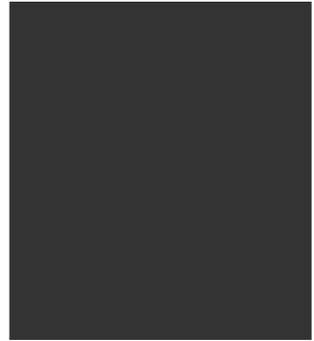


Table of Contents

AP Valletta Team	07	HOSPITALITY	75
		Phoenicia Hotel	
		Q-Bar	
		Xara Palace	
AP in VALLETTA	15		
URBAN LANDSCAPES	19	INFRASTRUCTURE	83
Dock1 Landscaping		Farsons Brewery	
Valletta Entrance Project		Barrakka Lift	
Valletta Waterfront		Amsterdam Bridge	
OFFICES	33		
Farrugia Investments		AP LONDON	91
Malta Maritime Centre (now EASO)		Stanhope Gardens	
Malta Stock Exchange		I.D.E.	
		Smokvica Development	
CULTURE	41	FOUR SAPPERS CREATIVE CLUSTER	101
St. John's Co Cathedral Museum		fablabvalletta	
Manoel Theatre		AP+	
Shelter for 12th Century Churches		Events & Exhibitions	
RESIDENTIAL - NEW BUILD	51	PROPERTY VALUATION SERVICES	125
Madliena Villa			
Kappara Villa		PROJECTS CATALOGUE	129
Grannie Nellie			
RESIDENTIAL - RESTORATION	59	AWARDS	139
The Coach House			
Villa Castro		CONTACT	142
Dining Pavilion			
RETAIL	67		
Camilleri Paris Mode			
Marks & Spencer			
Allcom			



**AP VALLETTA
TEAM**



DAVID DRAGO



is an executive director of AP. He studied Architecture at the University of Malta and at the Louisiana State University, USA. He has been responsible for some of the largest and most complex projects entrusted to the office, including the Valletta Waterfront and the Dock1 landscaping project.

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.

EMILIE VAN LOOK



is an architect at AP. She read for a MA in Architecture at Sint Lucas University in Brussels, Belgium. She previously worked in Dar es Salaam in Tanzania where she acquired vast experience in large scale building projects with local and international consultant teams.

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.

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.

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.

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.

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.

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.

INES DIAZ MORILLA



is an architect at AP. She read for a MA in Architecture at University of San Pablo in Madrid, Spain. Also, she holds a Post-Graduate Master in Sustainable Design. Before joining AP in 2015, she worked for international firms in Hangzhou, China and Dublin, Ireland.

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.

CHARLOTTE ERMENAUT



is an architect at AP. She read for a MA in Architecture at the Ecole Nationale d'Architecture Paris-Val-de-Seine, France. She worked in New Zealand and London and joined AP in 2016. She is currently involved in the St. John's Co-Cathedral Museum extension project.

GABRIELLA GALEA



is an architect at AP. She read for a BE&A (Hons) in Architecture at University of Malta and she is currently involved in the St. John's Co-Cathedral Museum extension project.

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 Witwatersrand, South Africa. He has a vast amount of experience and, before joining AP in 2002, he worked for Arup U.K.

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.

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.

DAVINIA GALEA



is director of management at AP. She read for a BA in Music and History of Art at the University of Malta and an MA in Arts and Cultural Management from the University of Sussex, U.K. She was previously Executive Director of the Arts Council Malta and is a visiting lecturer at the University of Malta.

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.

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.

JUSTIN SCHEMBRI



is an architect at AP. He read for a BE&A (Hons) in Architecture at the University of Malta where he was part of the team that brought the European Architecture Students' Assembly (EASA) to Malta in 2015. He is currently project-managing the St. John's Co-Cathedral extension project.

JULIAN BEECH



is an architectural and structural engineering assistant at AP. He studied Civil Engineering at the University of Manchester, U.K. and has vast experience as an Autocad Technician. Before joining AP he worked for international companies in the U.K. and Germany.

KARL GENOVESE



is a structural engineer at AP. He read for a BE&A (Hons) in Architecture and Civil Engineering at the University of Malta. He is responsible for the structural design of a vast range of projects.

LARA RUNCO



is a structural engineer at AP. She read for a BE&A (Hons) in Architecture and Civil Engineering at the University of Malta. She focuses on structural design and implementation of construction quality control for a variety of both large and small scale 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.

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.

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.

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 Vice President of the Chamber of Architects. She is also a registered Energy Performance of Buildings Assessor, as well as a Member of the Building Regulation Board.

KAROLINA KANIA



is an architect at AP. She read for a MSc. in Architecture and Urbanism at Delft University of Technology, Netherlands. Before joining AP Valletta, she worked for internationally recognised firms, among others Renzo Piano Building Workshop and Atelier Jean Nouvel.

MATTHIAS PLAETH



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.

NEIL NAVARRO



is IT and facility manager at AP. After completing his Architecture studies at the University of Malta he qualified as Microsoft Certified System Engineer and Cisco Certified Network Associate.

SIMONE ZAMMIT



is an architectural assistant at AP. She attended a course in Architect's Assistant and Draughtsmanship at the Technical Institute Naxxar in Malta and she has enormous experience in the preparation of technical drawings.

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.

FABRIZIO COLMEGNA



is an architect at AP. He read for an MSc in Architecture at Politecnico di Milano, Italy. He previously worked for internationally recognised firm Jamie Fobert Architects, responsible among others of the interior design for Fondaco dei Tedeschi (Venice, Italy) in collaboration with OMA.

NIGEL BALDACCHINO



is an architect at AP. He read for a BE&A (Hons) in Architecture and Civil Engineering at the University of Malta. He focuses on conceptual design for both residential and commercial projects.

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.

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.

VANESSA FARRUGIA



is interior architect at AP. She read for a BE&A (Hons) in Architecture and Civil Engineering at University of Malta. She is currently working on a number of residential projects which she handles from preliminary design stage through to the construction and finishes stages.

RIET EECKHOUT



is a director of AP London. She worked as Design Director for Dr. Ken Yeang and has concluded a PhD within the invitational programme at the University of Melbourne (RMIT) Australia. She is a guest speaker and teacher at a number of international universities and conferences.

EPHRAIM JORIS



is a director of AP London and co-Director at the Faculty of Architecture at KU Leuven University. He has lectured at several universities such as RMIT University, Syracuse University, Westminster University, Brighton University and Piet Zwart Institute.

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.

MILAN NORO



is executive director at fablabvalletta. He read for a BA in Sports at University of Niš, Serbia, followed by an MBA in Business Management at the University of Sheffield, U.K.

JOE GALEA



is a co-founder of fablabvalletta. He read for a BE&A from the University of Malta followed by a Masters in Advanced Architecture at IaaC UPC Barcelona, Spain. He is specialized in advanced geometries and logics, interactive design, prototyping and fabrication.

SEAN BUTTIGIEG



is a co-founder of fablabvalletta. He read for a BE&A from the University of Malta and for an MA.Arch from the Staedelschule in Frankfurt. His main research focus dealt with material behaviour and computational design.



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 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, Charline Fournot, Chris Briffa, Chris Micallef, Christian Daesh, Christine Kronke, Clare Brincat, Costantino Spiteri, Daine Pranaityte, David Cassar, David Buhagiar, 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,

Emma Hogg, Emma Marie Magro, Enrico Gentile, Erica Mulvihill, Erik Venekamp, Erika Bondin Micalizzi, Fabio Bonazzi Bonaca, 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, Ira Miodragovic, Iria Santomé Martinez, Irina Kuznetsova, Irina Tanase, Isabel Moleró Casado, Ivana Krvavica, Ivana Spiteri Staines, Josephine Magro, Julian Drago, Julian Vassallo, Jurien van der Rakt, Justin Mizzi, Justin Spiteri, 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,

Luella Lee Galea, Luis Rodriguez Lopez, Luke Sciberras, Maddalena Secat, Maité 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, Nina Hatting, Nyal Xuereb, Nunzia Martiello, Paola Agius, Paula Curmi, Pavel Tsolov, Peter Brincat, Peter Valentino, Priyatosh Dey, Reuben Lautier, Rita Mannanova, Robert Percy, Robert Xuereb Archer, Roberta Tabone, Roman Schoggl, Ruben Formosa, Rune Bo Jakobsen, 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, Tom Van Malderen, Vanja Larberg, Victoria Aimone, Vladislav Kostadnov, William-Au-Yeng, Zoe Rousseau.

**AP IN
VALLETTA**



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

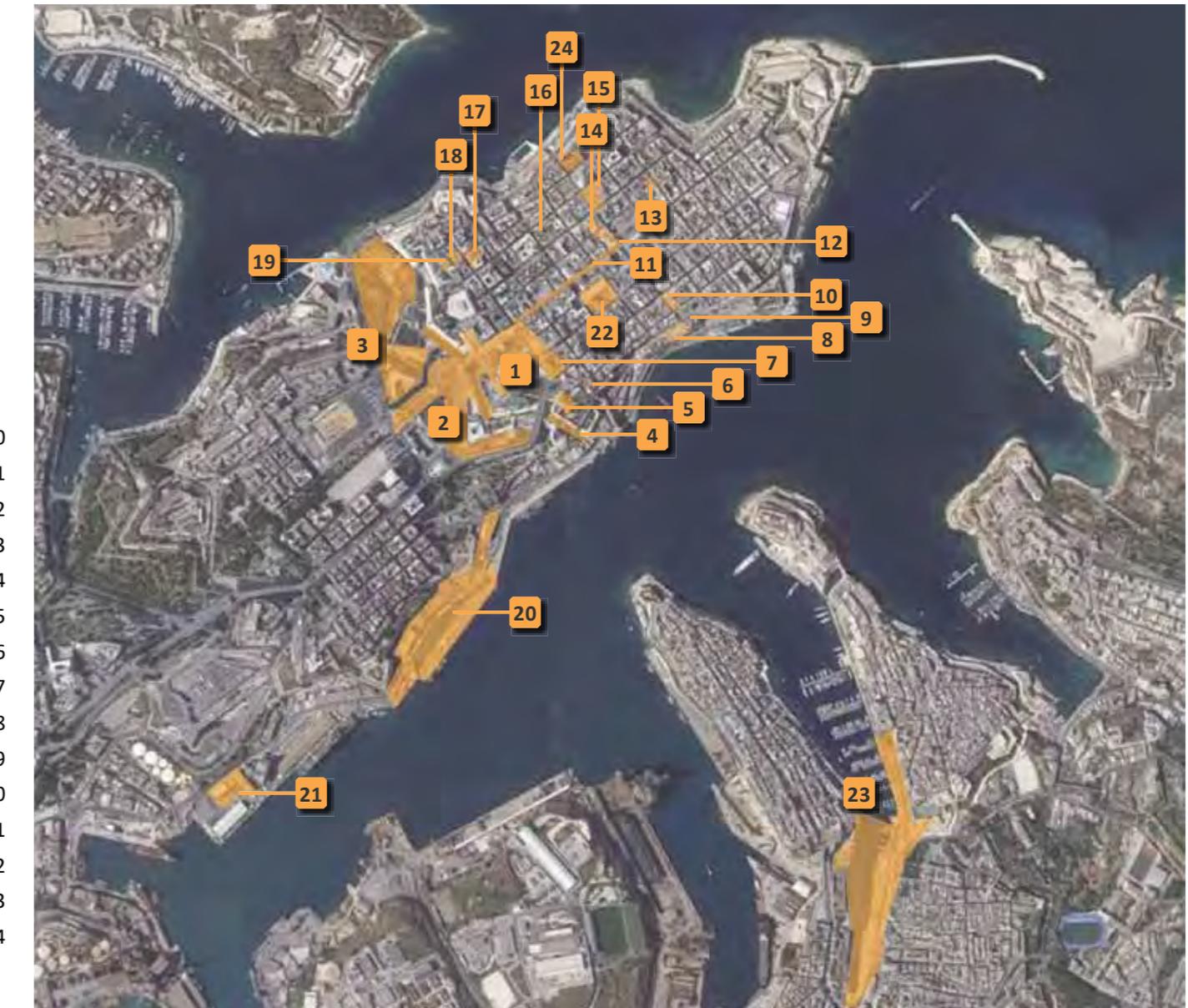
Co-Cathedral and the restoration of St. Paul's Anglican Cathedral, as well as research projects such as Novelletta, presented at the London Festival of Architecture and at La Galerie d'Architecture in Paris, a continuous, cyclical and open-ended urban proposition for the city. As a practice we are also 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 choose to become 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





**URBAN
LANDSCAPES**





DOCK1

Client
Grand Harbour Regeneration Corporation

Location
Cospicua, Malta

Project dates
2009-2015

Project value
€ 8.5 million

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

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 piazza, 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.

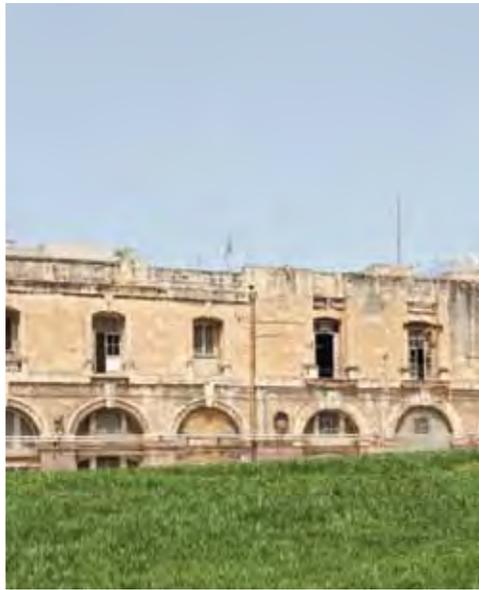
Below the belvedere is storage space for local maritime activity, and by the water's edge a landing platform and waiting area for the various ferries servicing the area.

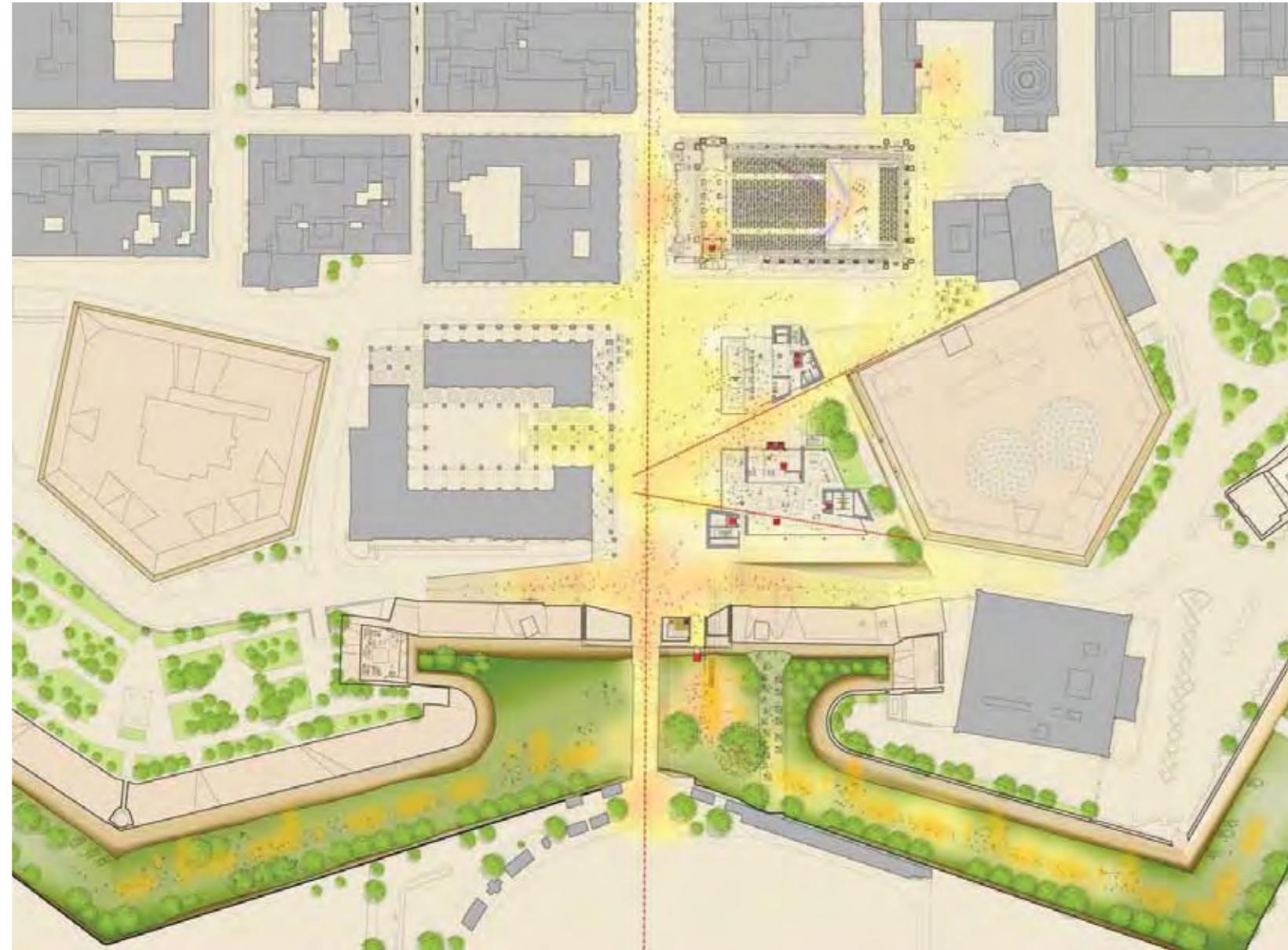
Further along the waterfront, a yellow steel framed pavilion with planters at its base creates a natural creeper-canopy over diners.

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 Treatment 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 ENTRANCE PROJECT

Client
Government of Malta

Role
Associate Architect with Renzo Piano Building Workshop

Location
Valletta, Malta

Project dates
2008-2014

Project value
€ 62 million

Photo credits
Luis Rodriguez Lopez

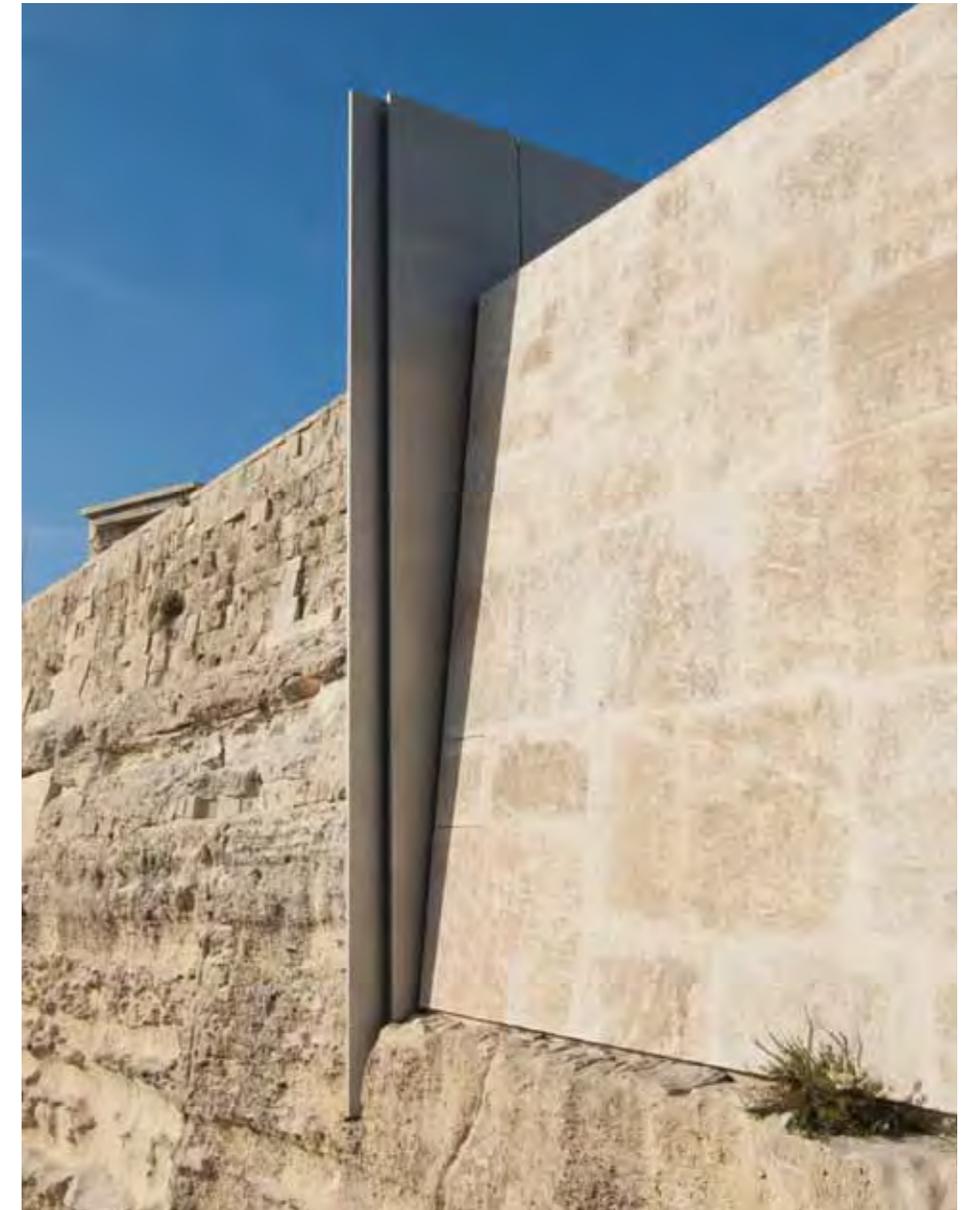
CITY GATE

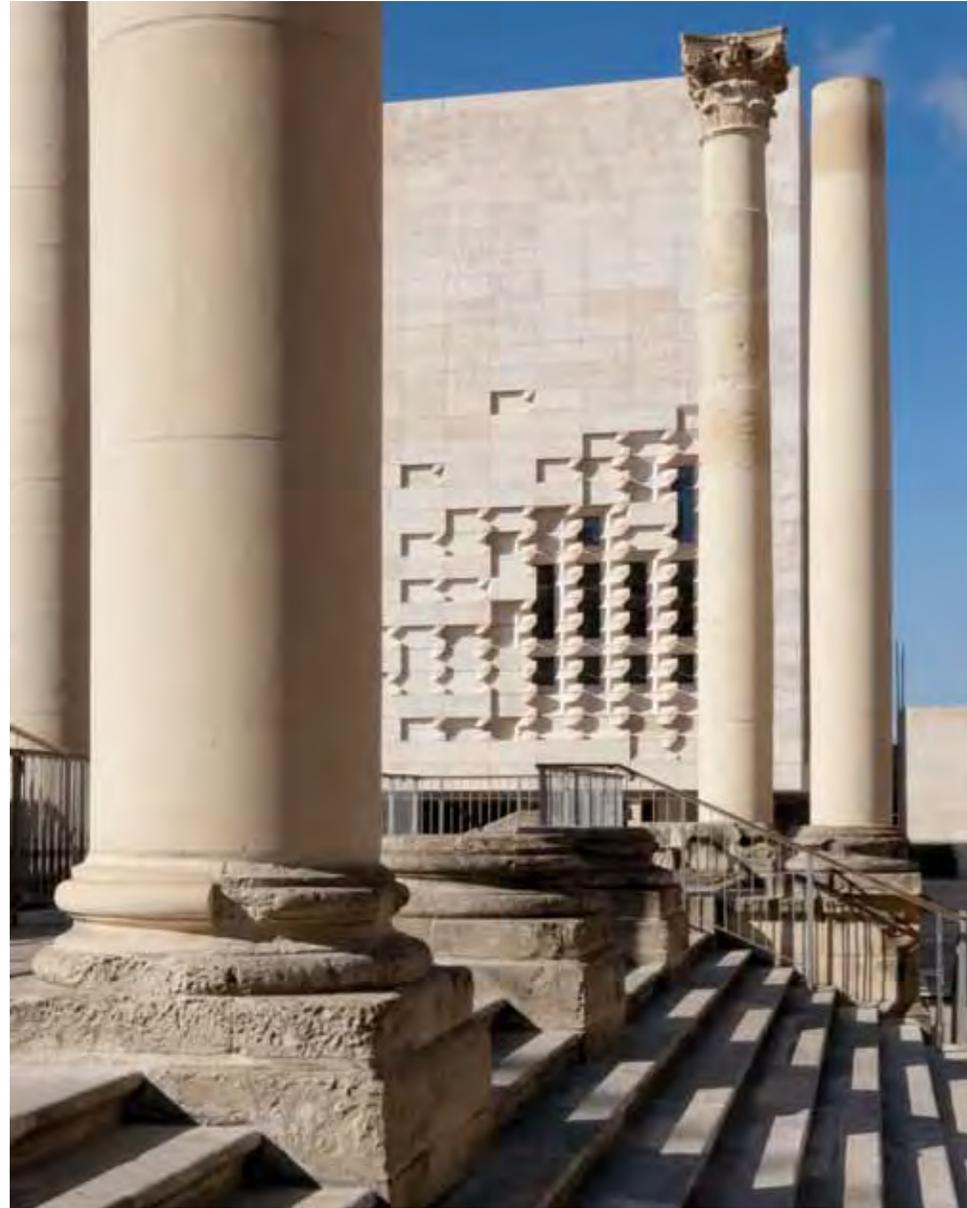
The bridge which leads people in through the city gate and into Freedom Square, has throughout its history undergone successive enlargements, losing its original functionality as a mechanism which allows people to experience crossing over into the city. Renzo Piano's project restores the bridge to its 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.

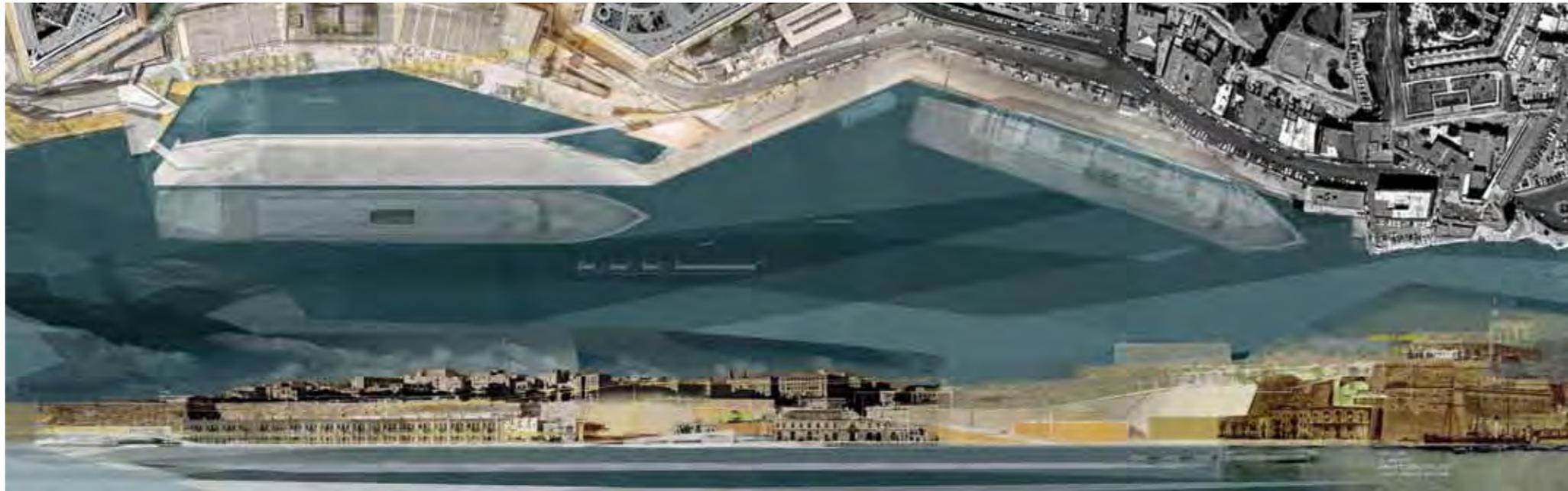
The project preserves all the existing stone work and reuses some of the still existing scattered fragments to complete and embellish the ruin. A light skin supports a surrounding alignment of steel masts and columns. These carry removable walls, lighting systems, acoustic and sound equipment. When the 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.





VALLETTA WATERFRONT

Client
VISET (Malta) plc

Location
Valletta, Malta

Project dates
1999 - 2006

Project value
€ 30.5 million

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

World Architecture Community 4th Cycle Winners, 2009.

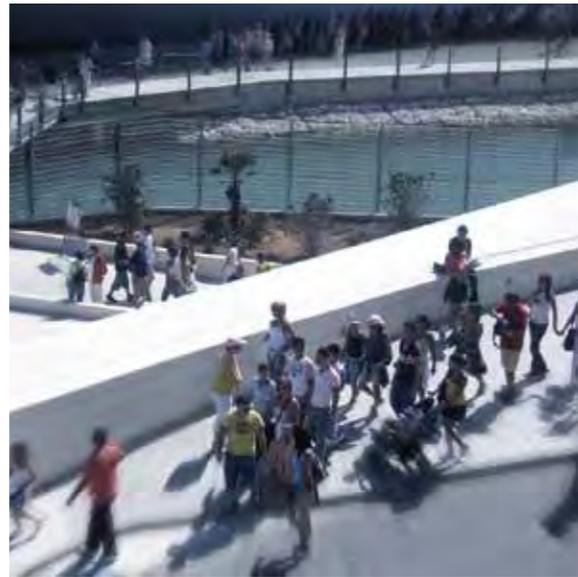
European Union Prize for Cultural Heritage, Europa Nostra Awards, Medal, 2006.

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 sea, 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.





OFFICES





FARRUGIA INVESTMENTS OFFICES

Client
Farrugia Investments Ltd.

Location
Valletta, Malta

Project dates
2009 - 2011

Project value
€ 1.1 million

Awards
Nominated for the Mies van der Rohe Award 2012.

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

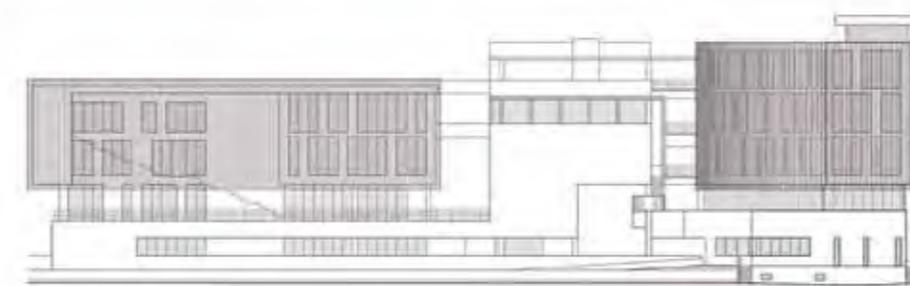
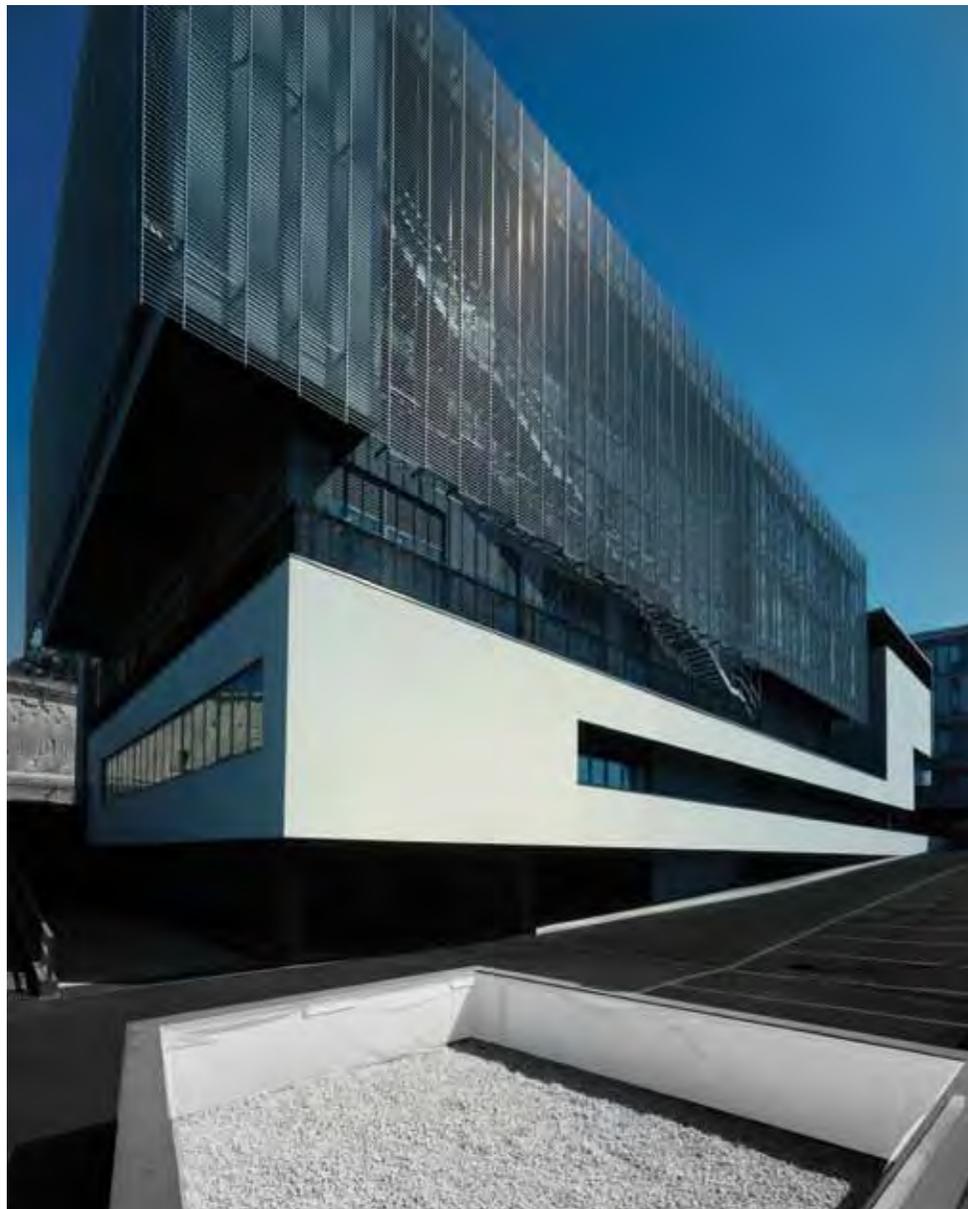
Photo credits
David Pisani

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.

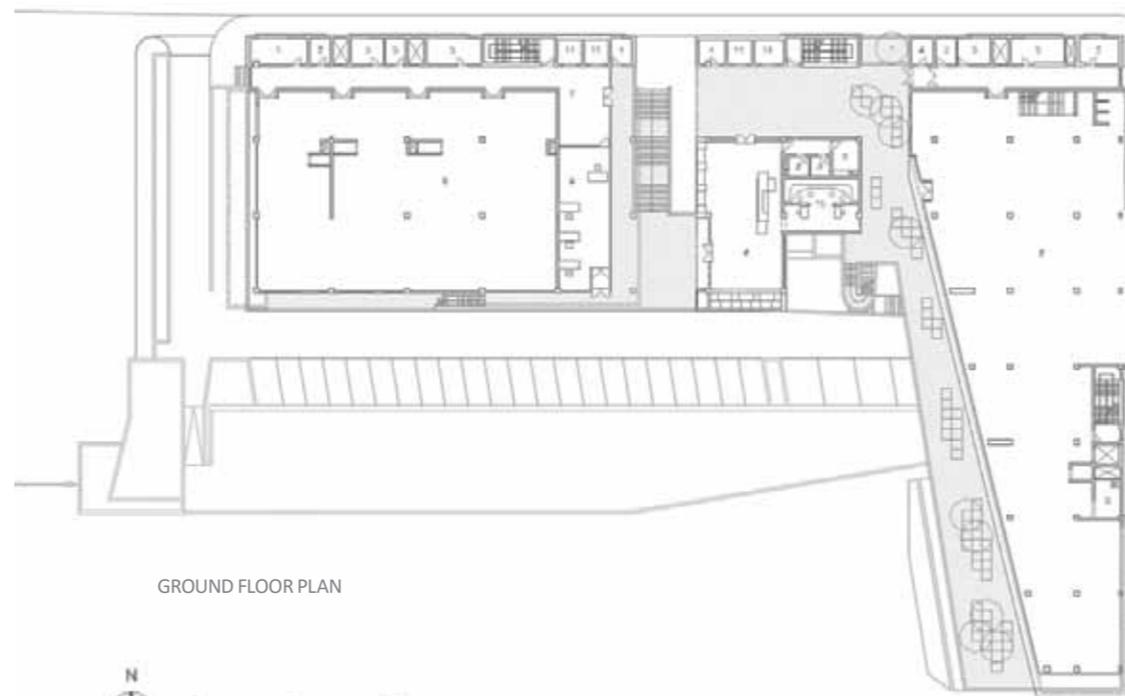
The brief centered on three major elements. The first was the creation of an office space which would include all the qualities necessary for a contemporary working space; light, clarity, comfort and ease of access. The second was the creation of a high end, luxury residential space which would be located 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 EASO)

Client

Malta Maritime Authority, VISET (Malta) plc.

Location

Marsa, Malta

Project dates

2001 - 2007

Project value

€ 7.0 million

Award

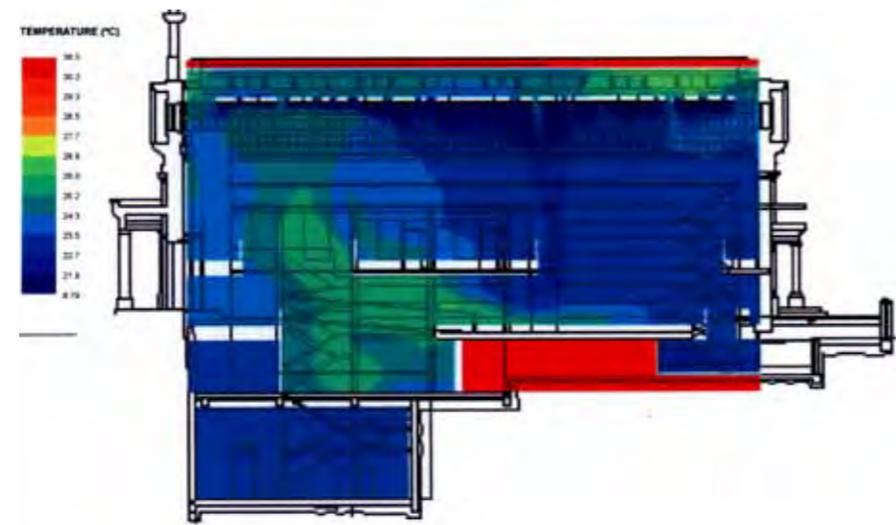
The European Center for Architecture Art Design and Urban Studies, Europe 40 Under 40 Award, 2009.

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.





THE MALTA STOCK EXCHANGE

Client
Malta Stock Exchange

Location
Valletta, Malta

Project dates
1994 - 2003

Project value
€ 4.6 million

Award
Nominated for the Mies van der Rohe Award, 2003.

Photo credits
David Pisani

The Malta Stock Exchange nowadays operates from a nineteenth century garrison chapel.

Sitting on the very edge of a tunnel-ridden bastion, the building originally consisted of a single large void roofed over with a timber-trussed structure. The intervention primarily consisted of two parallel office wings running along the interior length of the building and terminating in circulation towers. These arms are constructed utilising a visible steel post and lintel structure with glass partitions, whilst open office spaces bridge across, below the restored timber trussed roof.

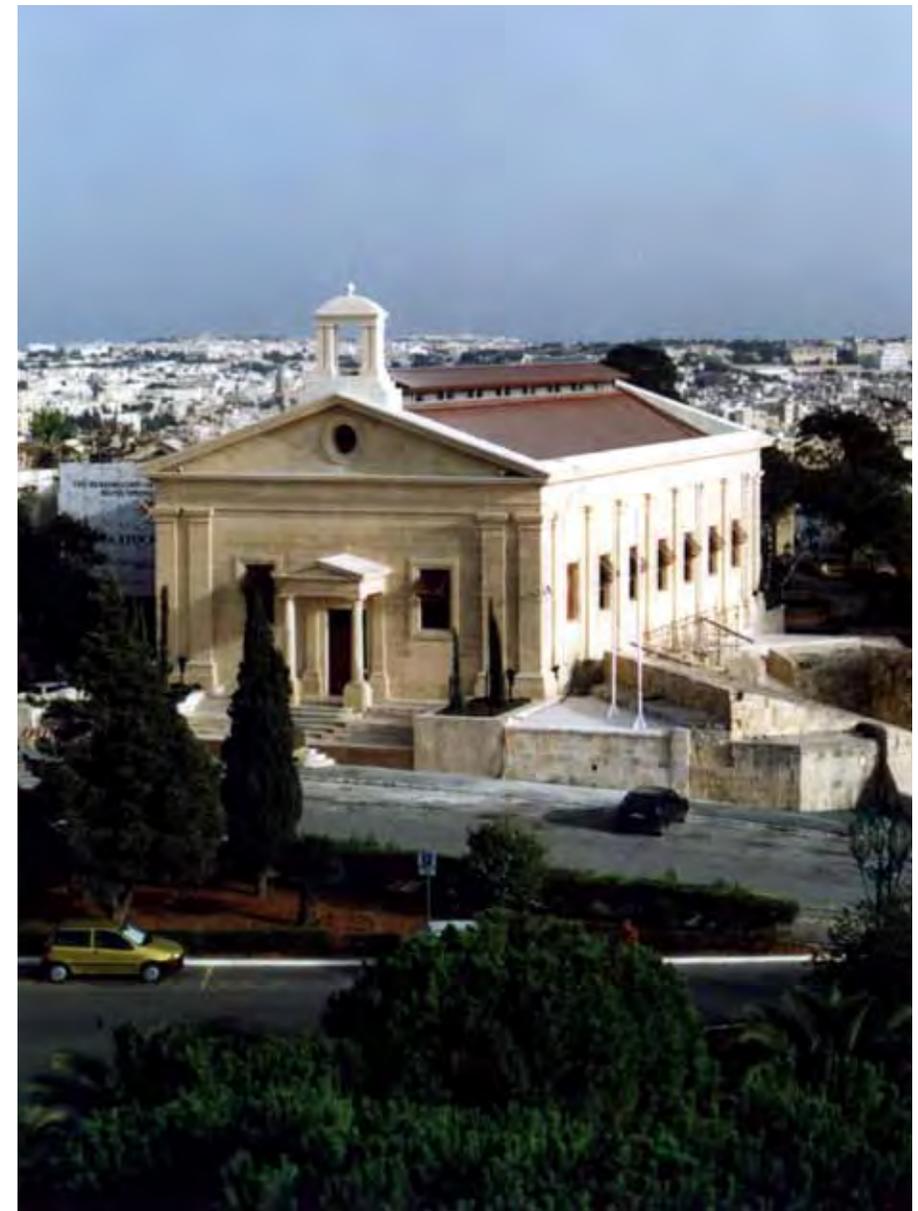
Extensive work was carried out to the timber roof. The restoration included re-modeling of the timber heads with steel shoes, strengthening of the bottom tensile members with the addition of steel ties and a complete rebuilding of the roof structure.

A distinction is created between the original masonry walls and the inserted structure. The steel bracing at the end of each wing is

visible and indicates the possibility that the structure may be removed at any time leaving the whole of the original fabric intact.

As a result of the insertion of a steel light-weight ridge housing an innovative cooling system, a drop of approximately seven degrees Celsius has been achieved in the internal environment without the use of conventional air-conditioning systems. The effect is one of natural coolness and provides a welcome relief from the hot stifling heat that characterises Valletta throughout the summer months.

Viewed from outside, apart from the changes to the roof, there is little to suggest that the old garrison chapel, a major component of the buildings and palaces that constitute Castille Place, now contains an inserted steel and glass building providing six floors of useful office space.







ST. JOHN'S CO CATHEDRAL MUSEUM

Client
Saint John's Co Cathedral Foundation

Location
Valletta, Malta

Project dates
2012 - ongoing

Project value
n.a.

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.

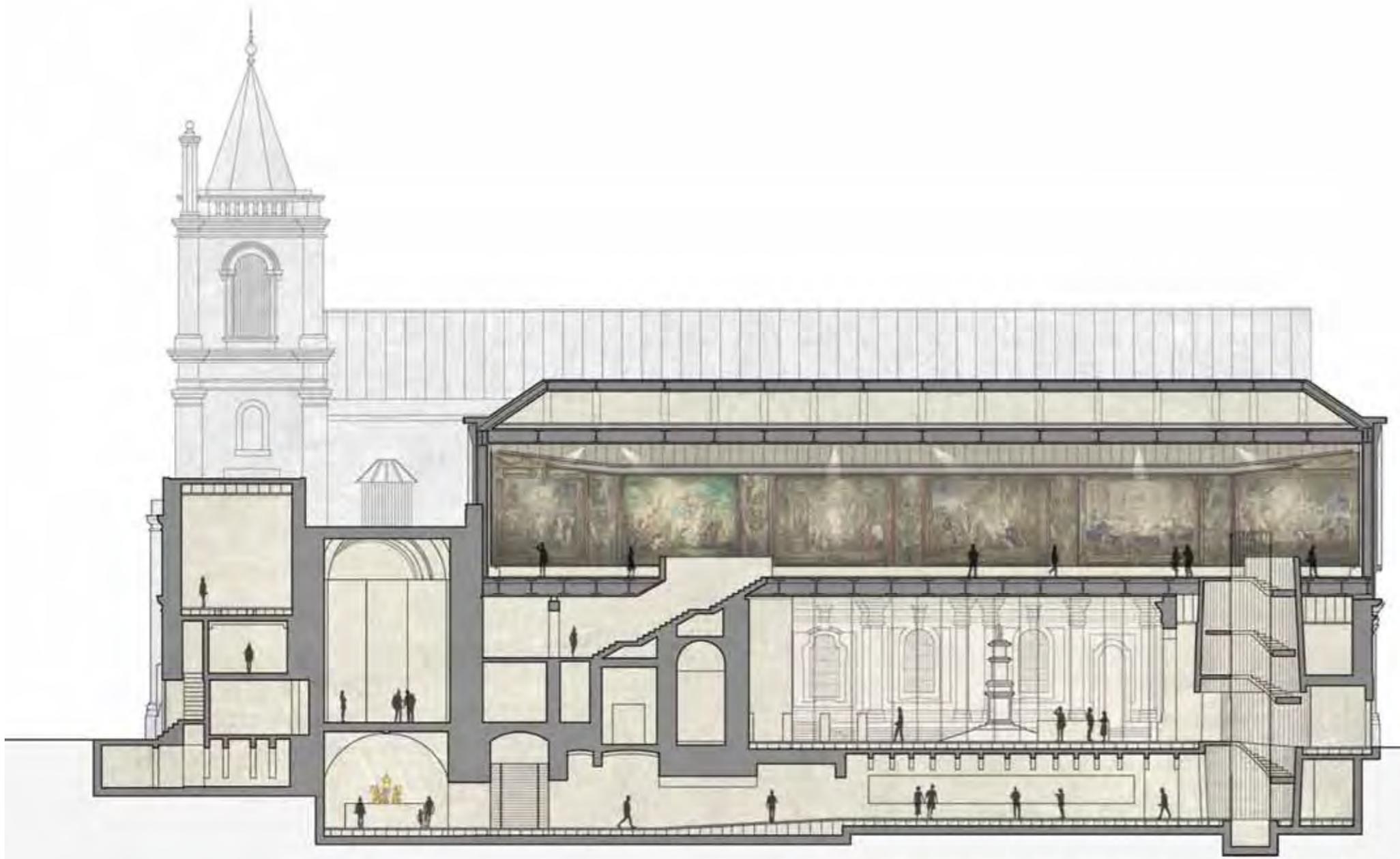
The twenty-nine tapestries were hung in the Cathedral every year on the feast of St John, but centuries of handling, inappropriate storage and harmful lighting and climate conditions had left their toll on these rich but delicate images made from silk and silver and gold thread.

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 Carapecchia), 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

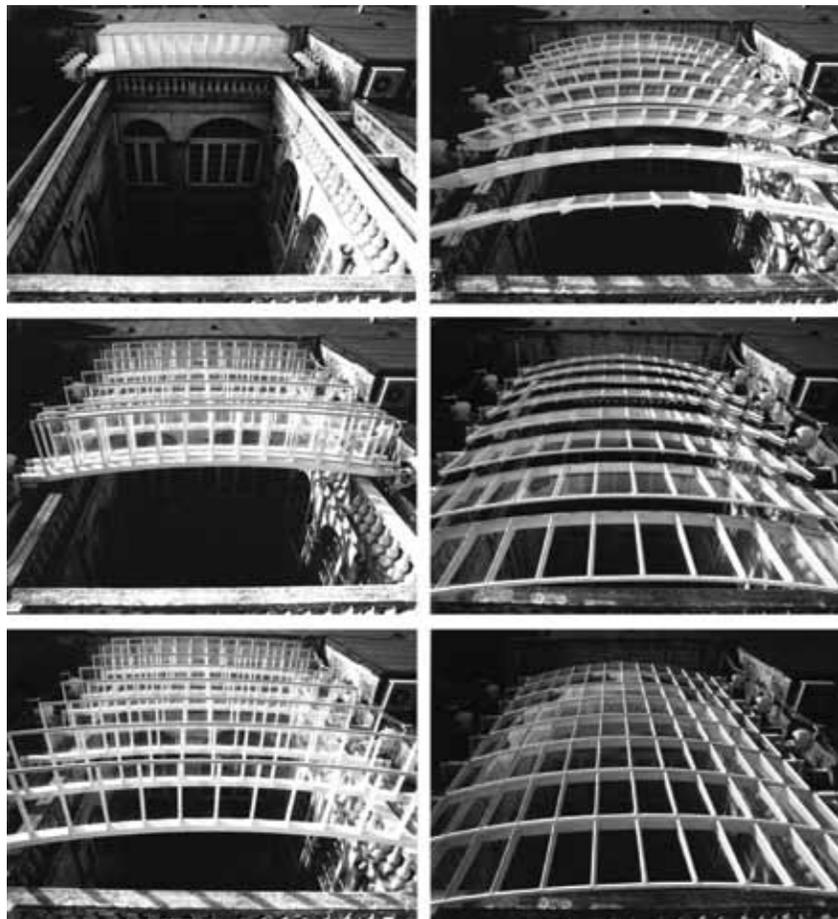
lacking in space, museographic relevance and environment control.

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.





MANOEL THEATRE

Client

Manoel Theatre Management Committee

Location

Valletta, Malta

Project dates

1993 - ongoing

Project value

n.a.

Photo credits

David Pisani

The Manoel Theatre and its annexes are situated in the heart of Valletta. The annexes, which consist of a series of eighteenth-century houses abutting the theatre party walls, were acquired at various stages of its history with a view to using them to house activities associated with the theatre function.

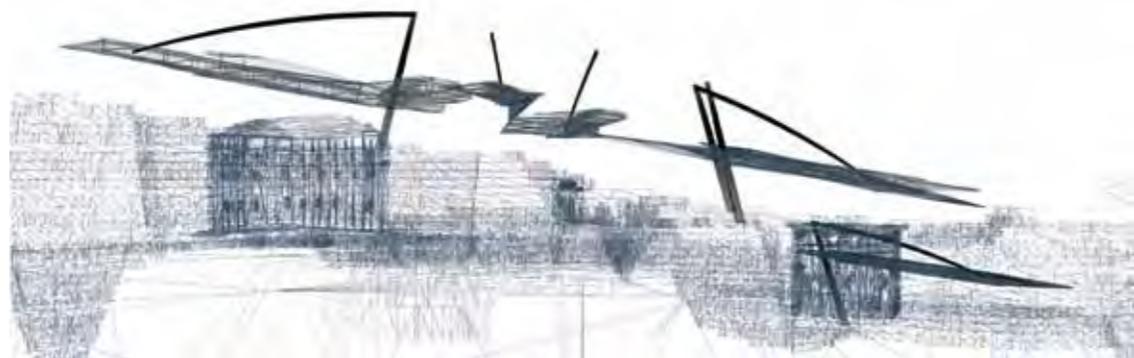
These premises, however, were poorly organised with large portions of the available space left vacant. The theatre administration, aware of the important commercial value of these property assets, commissioned AP Valletta to conduct an analysis of the use of its premises to reorganise effectively the spaces in such a way as to render them more attractive, efficient and economically viable.

The projects tackled included the creation of a theatre museum, the reallocation and redesign of the bar and ticket booking offices, the creation and fitting out of a specialized book and record shop as well as three studio apartments for visiting artists. The central courtyard of Casa Bonici, the large eighteenth

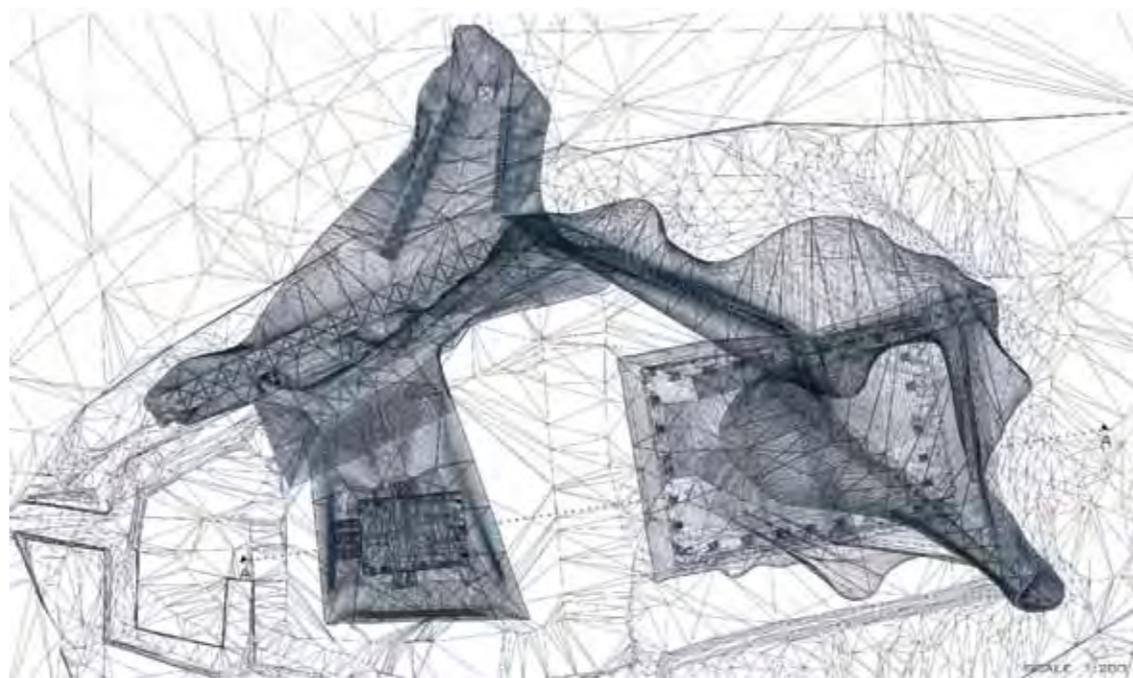
century house on the corner, constitutes the heart of the rehabilitation scheme, providing an outdoor connecting space between the bookshop and booking offices on one side of the bar, and the theatre and theatre museum on the other.

To enhance the use of this space during periods of inclement weather, the courtyard was fitted with a retractable transparent roof, which, in the mild spring and autumn seasons is fully retracted while in winter is shifted into a closed position to provide protection from rain and cold winds. In summer the fins are placed at 45 degrees and covered in canvas to provide shade whilst allowing cool breezes to be directed into the building. In its fully retracted position, the roof disappears completely, restoring the courtyard to its pristine image.





ELEVATION



SITE PLAN

SHELTER FOR 12TH CENTURY CHURCHES

Client
Delegation of the European Commission
in Ethiopia

Location
Lalibela, Ethiopia

Project dates
1999

Project value
n.a.

Awards
International competition, honourable
mention

AP Valletta in collaboration with Adams Kara Taylor (London) Brian Ford and Associates and Franck Franjou (Paris) was amongst the eight firms selected to participate in the international competition for the design of a temporary shelter for five twelfth century churches in Lalibela, Ethiopia. The project was conceived as a semi-translucent 'cloud' floating above the sacred site in such a way as to preserve the continuity between the monument and the landscape out of which it was carved.

"Architecture Project proposed a lightweight construction to create a temporary roof over the site. In deference to the tellurian aura of these ancient monuments, the form of the shelters accentuates the way that this troglodyte architecture blends in with the landscape. A 3D aluminium structure carrying a white fiberglass canopy, the ephemeral roof looks more like a cloud than a clearly defined object. It differs from a textile hood in that its multiple layers offer improved diffusion of daylight and better insulation against cold at night. The guardian clouds are tied to steel masts anchored in massifs of reinforced concrete."

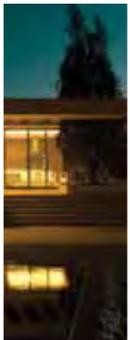
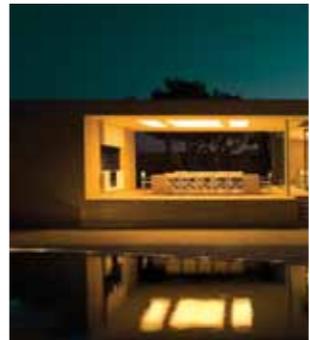
(L'Architecture d'Aujourd'hui, #340, May/June 2002).

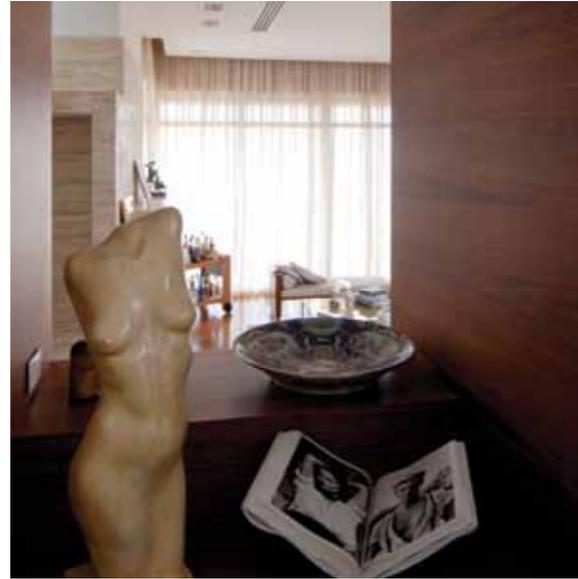




RESIDENTIAL

**NEW
BUILD**





MADLIENA VILLA

Client
Private

Location
Madliena, Malta

Project dates
2004-2012

Project value
n.a.

Photo credits
Luis Rodriguez Lopez

This villa is perched on the ridge of a hill that looks out towards the sea. It was designed to satisfy the clients' yearning for space and freedom, to create the possibility of wandering through a succession of spaces that spring as though spontaneously from the lie of the land. These spaces fuse inextricably with the surrounding countryside and the rubble walls and fields that create the traditional terraced parcelling of the plot. Strict physical boundaries are eliminated and the blurring of inside and outside is achieved by the introduction of large glazed and louvered openings that all but disappear into the physical fabric of the walls.

The articulation of spaces stemming from the brief is enriched by the introduction of a number of intriguing and quirky spatial elements: an intimate inglenook, a pebble drum, concealed steps, a dog's passage, spiral passages, floor windows. All these details emulate the infinite variety of Nature, to whose comforting presence this abode is

dedicated. The weather itself, manifested by the sky over the horizon which is omnipresent in this outward looking structure, plunges the building into its changing moods, sudden flashes of light and subtle gradation of colour. The experience of the landscape is changed by this new insertion into the countryside. The building, in turn, exploits its surroundings, responds to it, blends with it and yet still stands out in contrast, a tiny tribute to man's taming of the earth.





KAPPARA VILLA

Client
Private

Location
Kappara, Malta

Project dates
1998 - 2002

Project value
n.a.

Photo credits
David Pisani

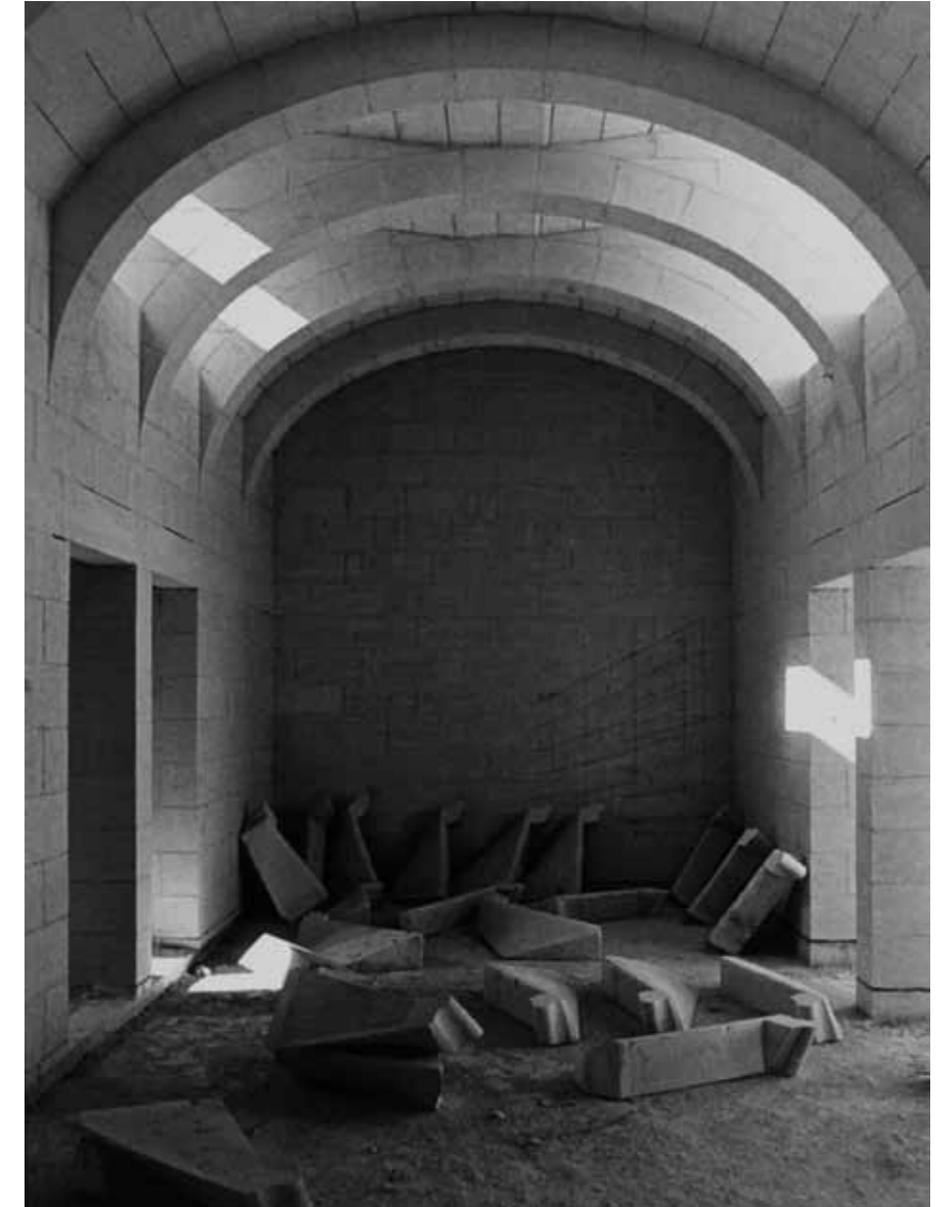
Ancient texts often describe the authors' admiration for techniques, used by contemporary builders and craftsmen, aimed at creating the perception of integrity through a carefully crafted joining of a multiplicity of parts. Often, the impression of natural cohesion was described as an essential ingredient for a building to resemble a work of Nature (and that therefore had no (chronological) timescale attached to it). Lamartine, on his visit to Malta, noted that the Maltese built landscape.

"Looks as if it had been built not stone by stone with cement and sand but as if it had been carved alive and upright out of living rock and set down on earth like a block that had come from its bosom and as enduring as the earth itself" (Lamartine 1835: p.77).

This house was built entirely of stone. The floors, walls and ceilings exploit the easily worked local limestone for its structural properties as well as for its symbolic and aes-

thetic qualities. The plan itself is dictated by a structural order requiring that vaulted spaces balance each other while buttresses are exploited to house the secondary, 'servant' spaces such as the staircases, pantry, guest bathrooms etc. The result is a giant order aqueduct-like structure that runs like a longitudinal spine through the building, becoming two stories high on the inner courtyard side of the house and containing the main entrance and wardrobe on the main façade. The volumes and shell-like ribbed vaults are perfectly modelled as a result of zenithal lighting provided by clerestory windows in the main spaces.

As a result of the use of traditional stone technologies to span the main spaces of the house, the building reads as though carved 'ex uno lapide', all of a piece, true to the centuries old practices that defined the form and spirit of vernacular architecture.





GRANNIE NELLIE

Client
Private

Location
San Pawl tat-Targa, Malta

Project dates
1996 - 2000

Project value
n.a.

Found in a mature garden surrounded by pine trees, Grannie Nellie House was designed and built for an elderly lady and her nurse. Using a plan typology based on a repetitive system of parallel stone arches and vaults, all the rooms have been grouped into two parallel spaces of equal width roofed by closely spaced stone arches in the traditional manner. Whereas in vernacular architecture the segment on both sides of the apex would be in-filled with the same stone to support a flat roof or floor above, the arches in this house support parallel stone vaults. While clearly reminiscent of vernacular building, the resulting interior volumes have an even stronger directional character and dignity, over and above that expected in what is otherwise a very simple dwelling.

Another big deviation from the traditional type is in the use of deep, hollow service walls to support the vaults and separate the main volumes. Built from the same stone, these service spines vary in width, according to what they enclose: wardrobes and storage spaces, or bathrooms and stairways.

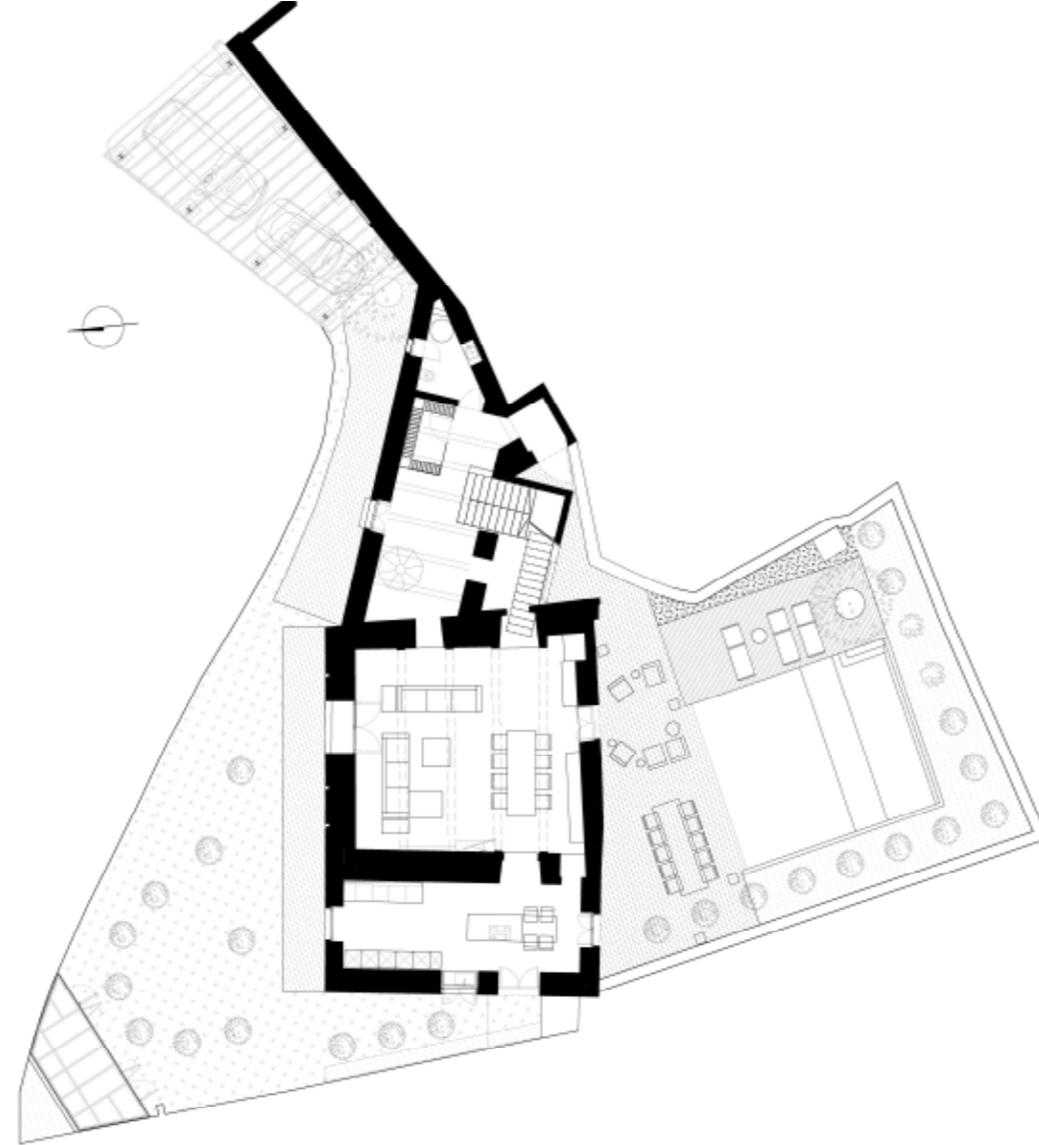




RESIDENTIAL

RESTORATION





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

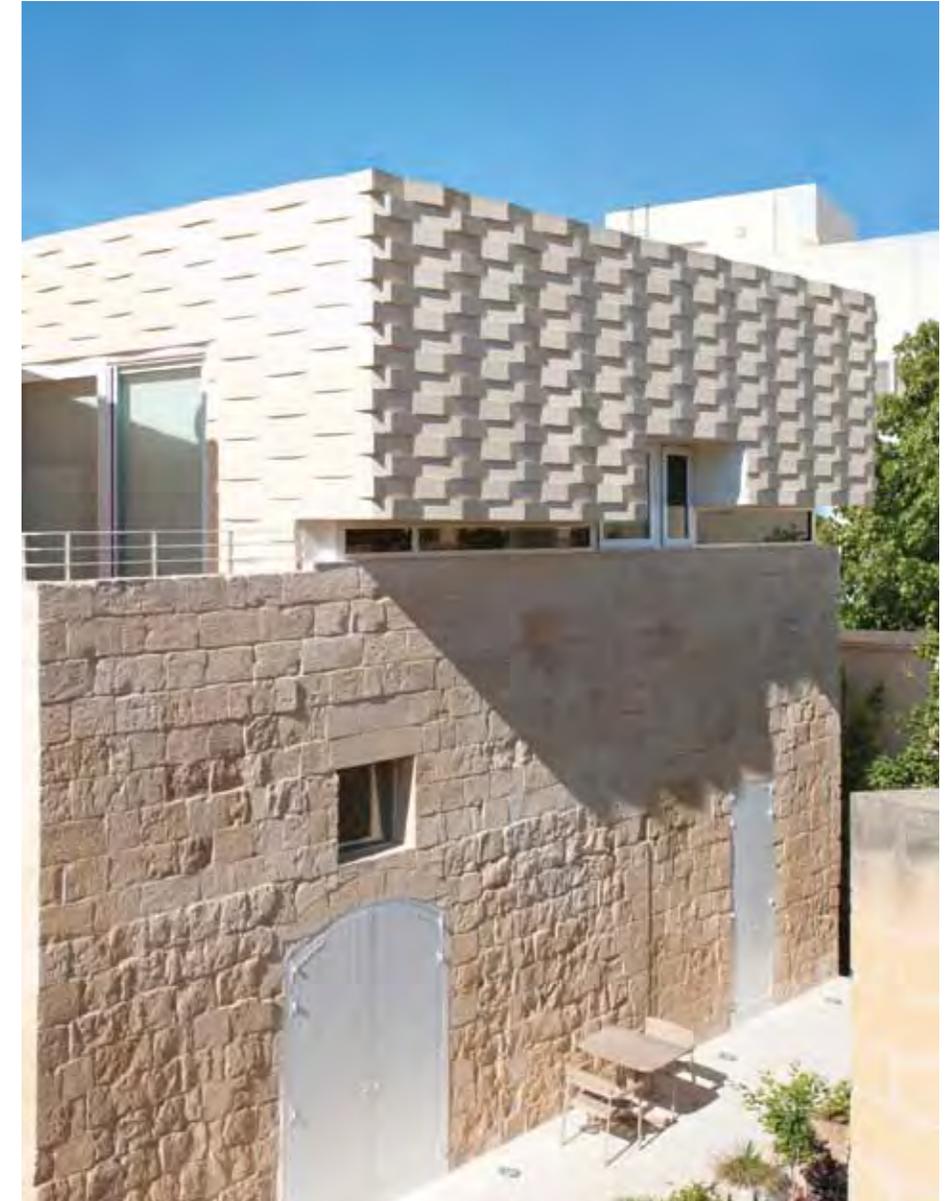
Winner, Din L Art Helwa Architectural
Heritage Awards, 2017, cat. C

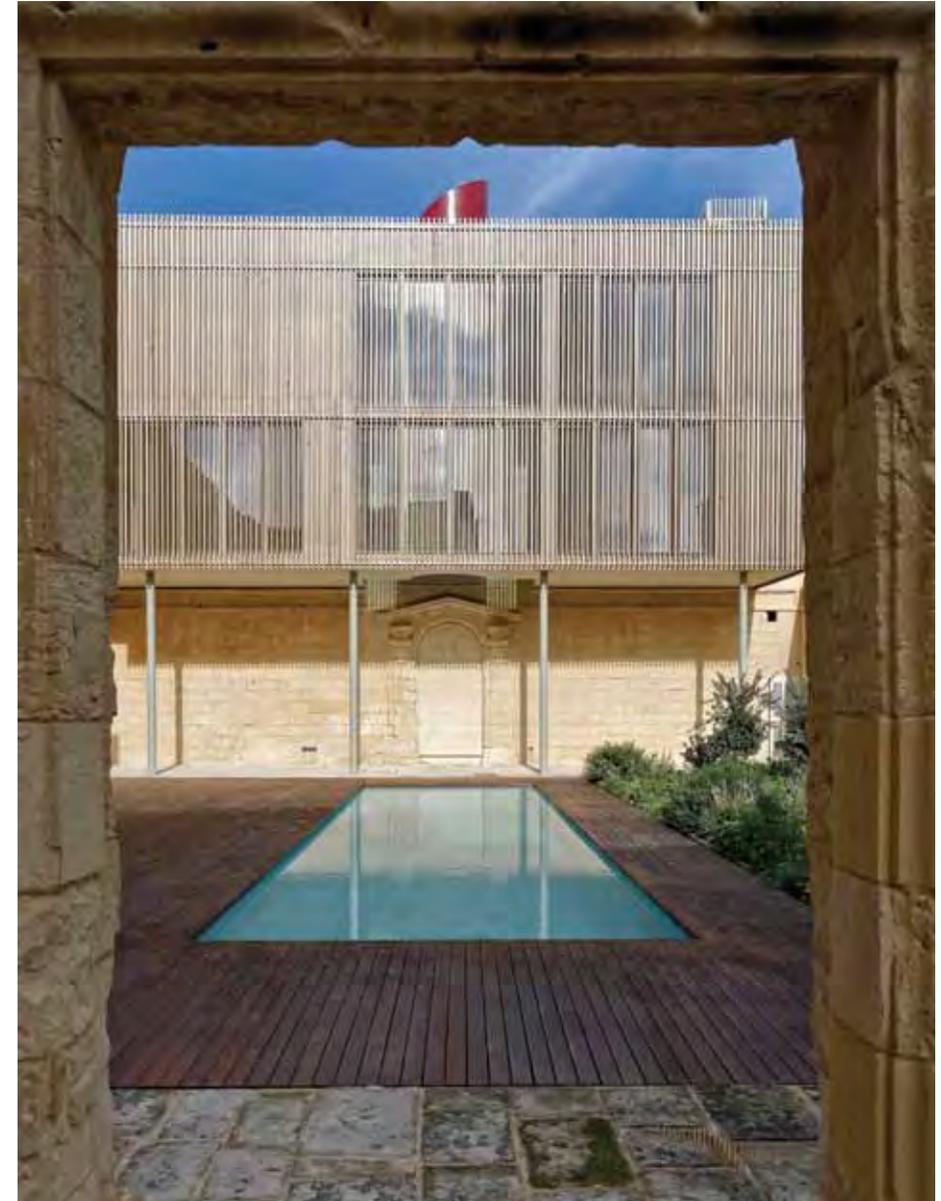
Silver Medal, Din L Art Helwa, 2017, overall
categories

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 dilapi-

dated 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.





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;

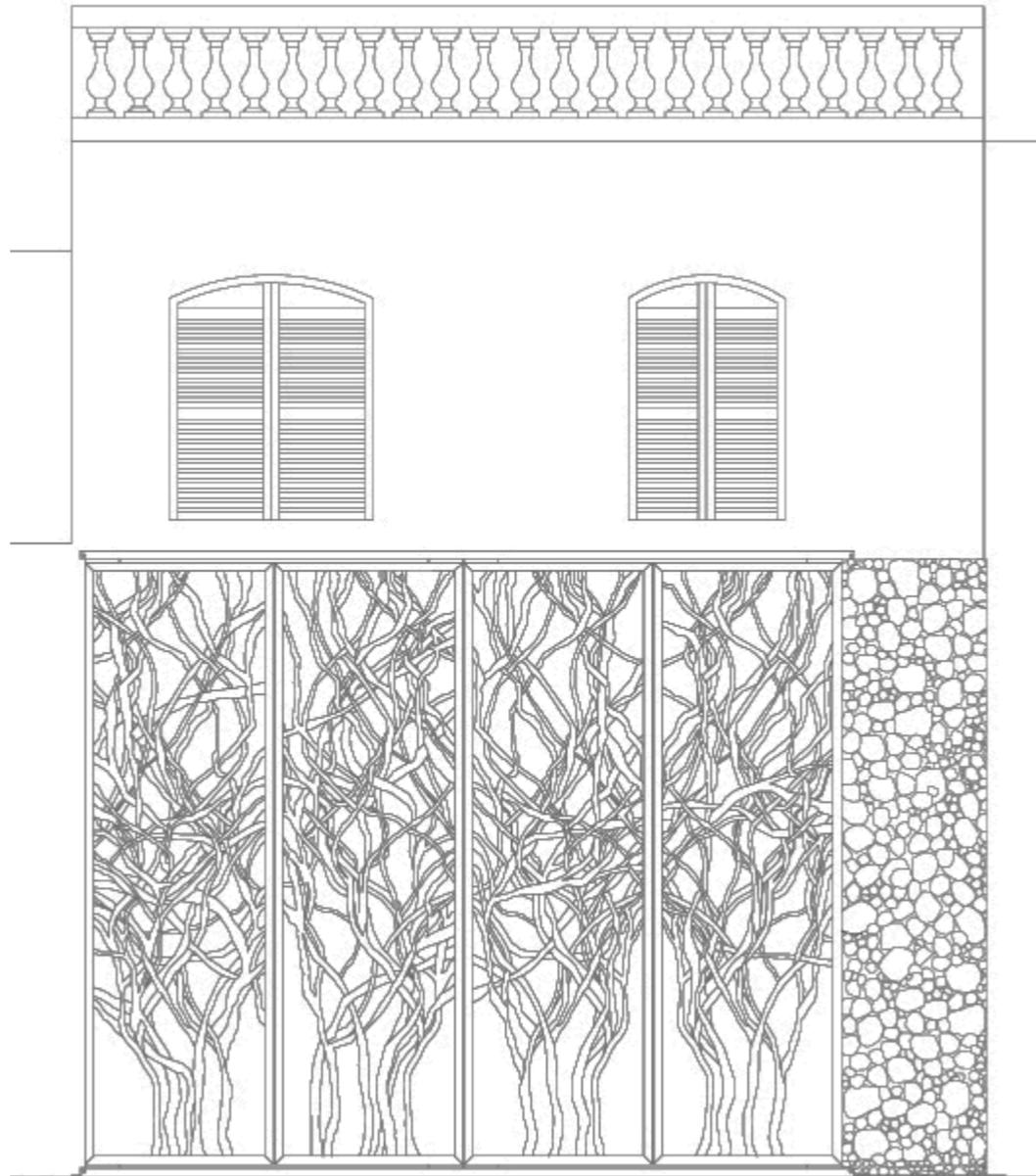
Shortlisted for the Barbara Cappochin
International Architecture Prize 2017.

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.



DINING PAVILION

Client
Private

Location
Zejtun, Malta

Project dates
2005 - 2007

Project value
n.a.

Award
2008, AJ Small Project Award, Shortlisted

Photo Credits
Alberto Favaro and David Pisani

This pavilion-like structure, that houses an extension to the existing kitchen in an eighteenth century house, is made of aluminium and glass. It is aligned with a colonnade of slender steel columns that support a fabric awning providing shade for outdoor dining. Because of its contrasting materials and construction technology, the extension, that is designed like an over-scale porch, does not conflict with the stone walls of the existing house and, together with the canvas canopy, creates a light and airy screen to the back of the house.

In order to accentuate the ephemeral qualities of this addition in the garden, the shading device that was built to protect the south east façade of the extension was designed as a screen that is operable to allow maximum vision of the garden during periods of inclement weather, and maximum shade during the hot season. The screen belongs as much to the garden as to the kitchen. In view of this, it was decided to create a vegetal surface, made from hemp and flax, which has a strong tradition in the long history of rope mak-

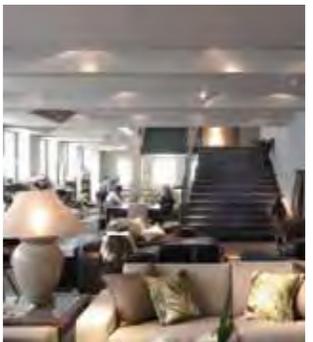
ing for sea vessels. This material withstands harsh external environmental conditions; it is environmentally friendly, visually rich and engages the senses of touch and smell.

The forms that have been created in collaboration with French artist Aude Franjou also play on the natural qualities of the material. The technique adopted for the sculpture is a variation of a tapestry weaving tradition and involves twisting a flax strand around a heart of hemp, the desired curvature of the branch being derived from the tension applied by hand during the process. It is then woven onto a folding steel frame. Like trees growing out of the ground and spreading their tentacle-like branches over the glass surfaces of the kitchen walls, this contemporary sculpture creates a dialogue between the garden and the kitchen, belonging as it does to both the mineral and the vegetal world.





RETAIL





CAMILLERI PARIS MODE

Client
Camilleri Paris Mode

Location
Rabat, Malta

Project dates
2007 - 2009

Project Value
n.a.

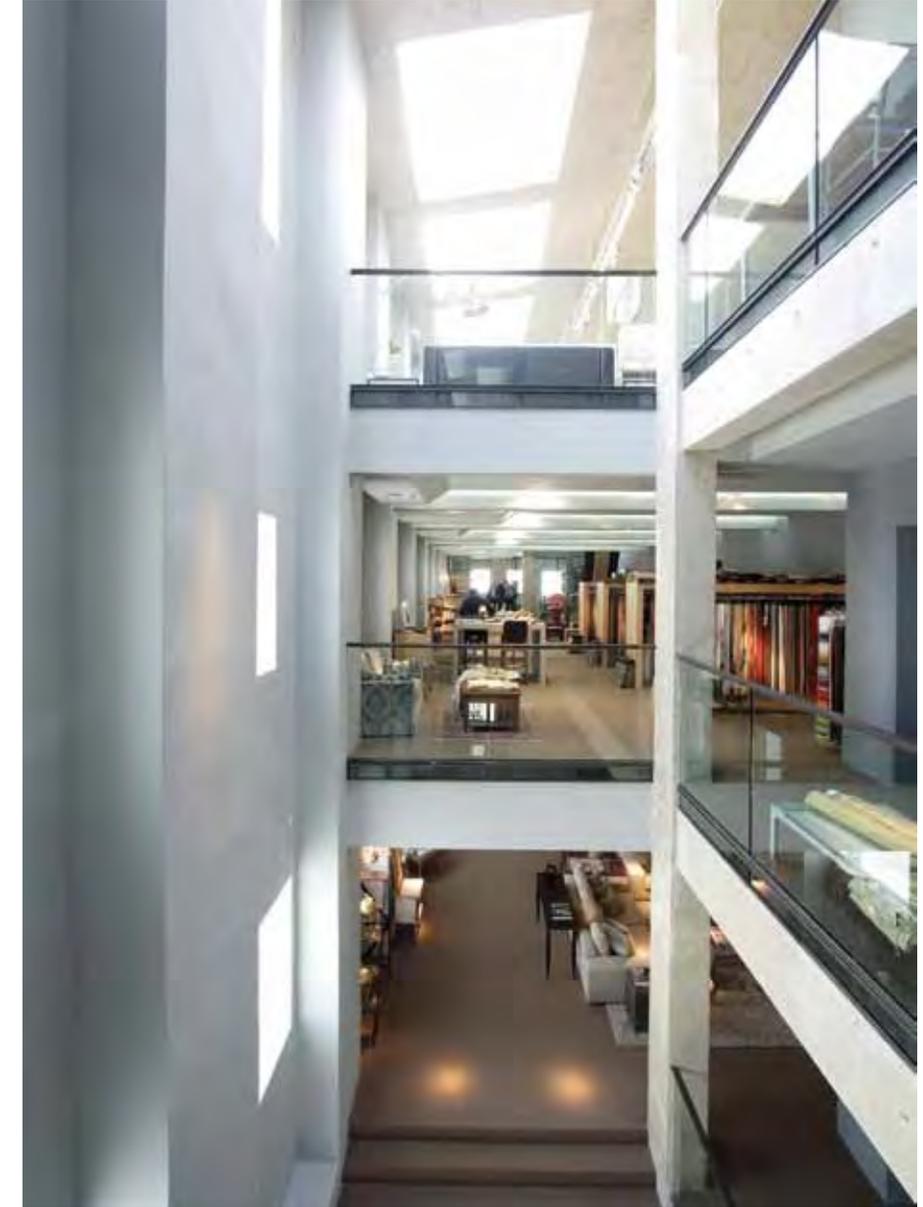
Photo credits
David Pisani

The project brief for the design for a concept lifestyle and home decoration outlet emphasized the need for a space which was interactive, functional and which put forward the idea of constant activity. The client wanted a space that was more than just a showroom, they wanted a unique, flexible space, and in fact referred to it as a 'workshop'. Above all, the owners wanted a space that would exploit all possibilities to display their products.

The idea of visual connectivity and areas for product showcasing was the main priority for the design team. This kind of combination was achieved through various design devices. The first was to use light as an element which would connect the various areas of the space with each other. In this respect, the lighting interventions were used to fuse all parts of the building, with their unique uses, into one uniform workshop. In addition to this, the idea of playing with void and solid spaces was

used in the design of the space. It was the intention of the designers to create a space which actually guided its visitor through it.

For this reason, upon entering, the visitor is immediately thrust into an area which runs through the height of every floor, allowing them to take in the whole scope of the interior of the building and an intense presence of natural light floods in through the skylight. Next a series of wide staircases, designed as such to create an imposing sensation, leads the visitors through the different floors creating an interesting journey through the various spaces. Design features such as recessed windows, sunken areas and intermediate staircase landings, create unique display areas which increase the sense of variety throughout the space. The offices are situated on each of the floors, and overhang onto the different levels to create a layering affect.





MARKS & SPENCER

Client
Supermarkets (1960) Ltd

Photo credits
David Pisani

Location
Valletta, Malta

Project dates
1996 - 2004

Project Value
n.a.

Award
Nominated for the Mies van der Rohe Award,
2005

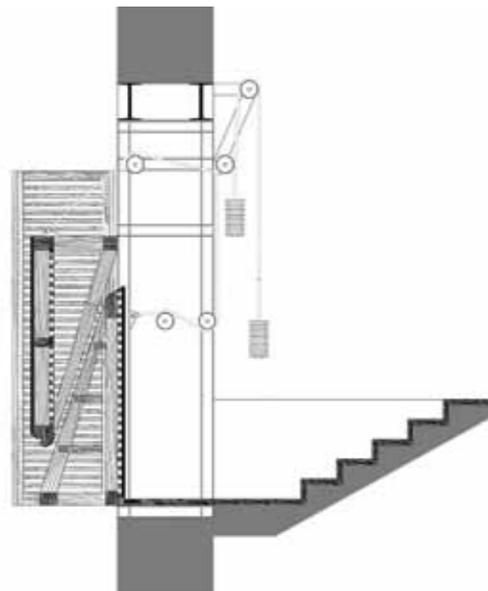
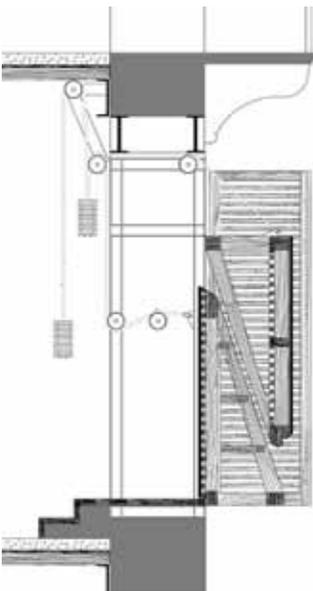
Marks and Spencer acquired premises across Strait Street, a block away from the main commercial thoroughfare of Valletta, in order to expand its already existing retail outlet on the main square of the town. It was envisaged that the new building was to be linked to the existing shop by means of a bridge that spans this narrow street which has been for many years neglected and left undeveloped.

ries of mechanical winches and pistons which lower the floor, raise the roof and unfold the sides. It is kept closed at all other times, thus resolving the unsuitability of permanent bridges spanning across the street.

The project was made possible thanks to the narrowness of the street (Strait Street measuring 3.6m in width) which allows the traditional proportion of the Maltese balcony (0.9m wide and 2.7m high) to be re-established while spanning across the street when it is in an open position.

Together with café located at ground level in its shade, and the retail outlet itself, the bridge has helped revitalize a run-down area of the capital city.

The bridge, made of a traditional wooden and steel construction, unfolds mechanically during shopping hours to allow access from one shop to the other and is operated with a se-





ALLCOM

Client
Allcom plc.

Location
St. Julian's, Malta

Project dates
1999 - 2000

Project Value
€ 200.000

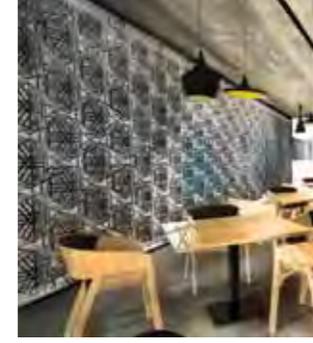
Photo credits
David Pisani

The project for the design of the Allcom Shop in St Julians, a trendy touristic town that evolved on the traces set out by the original fishing village and the later Victorian summer residential spa, owes its genesis to the concept that publicity can serve as a vehicle to lift the urban space of the town to the level of art. With this in mind, the outer skin of the shop is the 'page' on which the text guiding the users' choices will be written. Excessive and disorganized 'text' was avoided at all costs, since this would create chaos and visual noise, with consequent detrimental effects on the potential attraction of an important market. The generation of a semantically rich, but grammatically correct, communication was therefore of paramount importance in the design of the outlet. But the message had to, at all costs, be 'loud and clear'.

The space available is designed as a giant billboard, or simply as a unique, deep shop window, one which is not only visible to passers-by at ground level, but also pedestrians using the first floor passages and bridge.

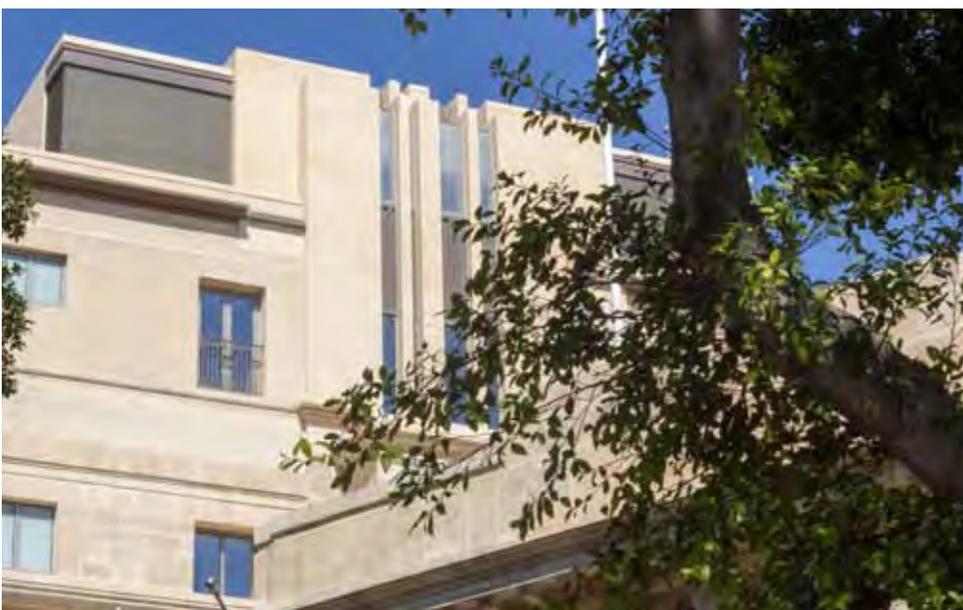
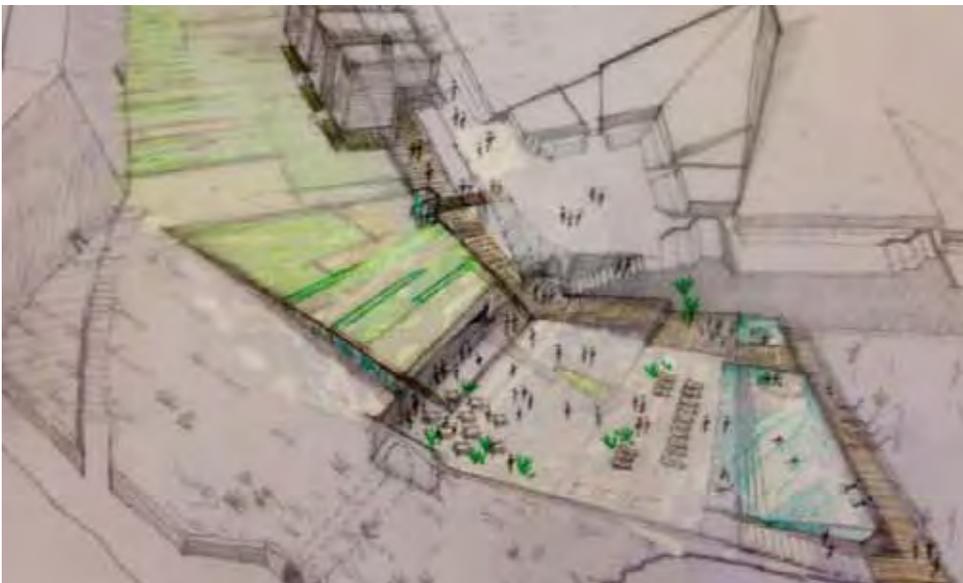
A two dimensional surface wraps around the space, forming a screen on which images are projected. The latter engulf the whole space and are read both from a distance and from close up. Customers, and their shadows, interact with these images, becoming part of and participating with them.





HOSPITALITY





PHOENICIA HOTEL

Client
Phoenicia Hotel - Campbell Gray Hotels

Location
Floriana, Malta

Project dates
2008 - ongoing

Project value
€12-15 million

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

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.

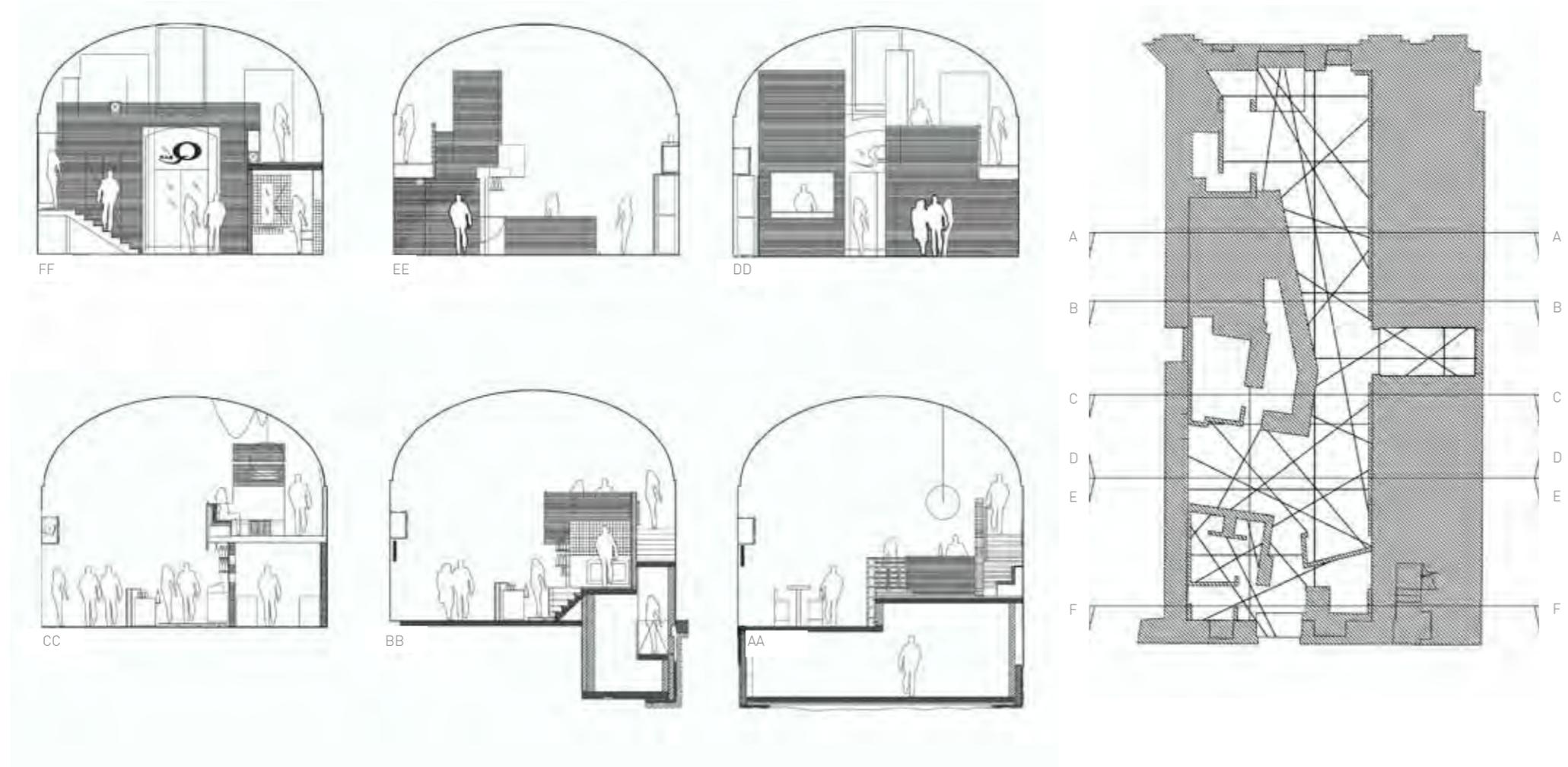
The brief aimed at the insertion of this 1930s hotel within the rehabilitation project for the area spanning between City Gate, the ex-bus terminus and Floriana ex-parade ground. It included the restoration of the facades, the renewal of the back-of-house, the provision of new terraces on the roof of 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.





Q-BAR

Client
DEJA Co. Ltd.

Location
Valletta Waterfront, Malta

Project dates
2006 - 2007

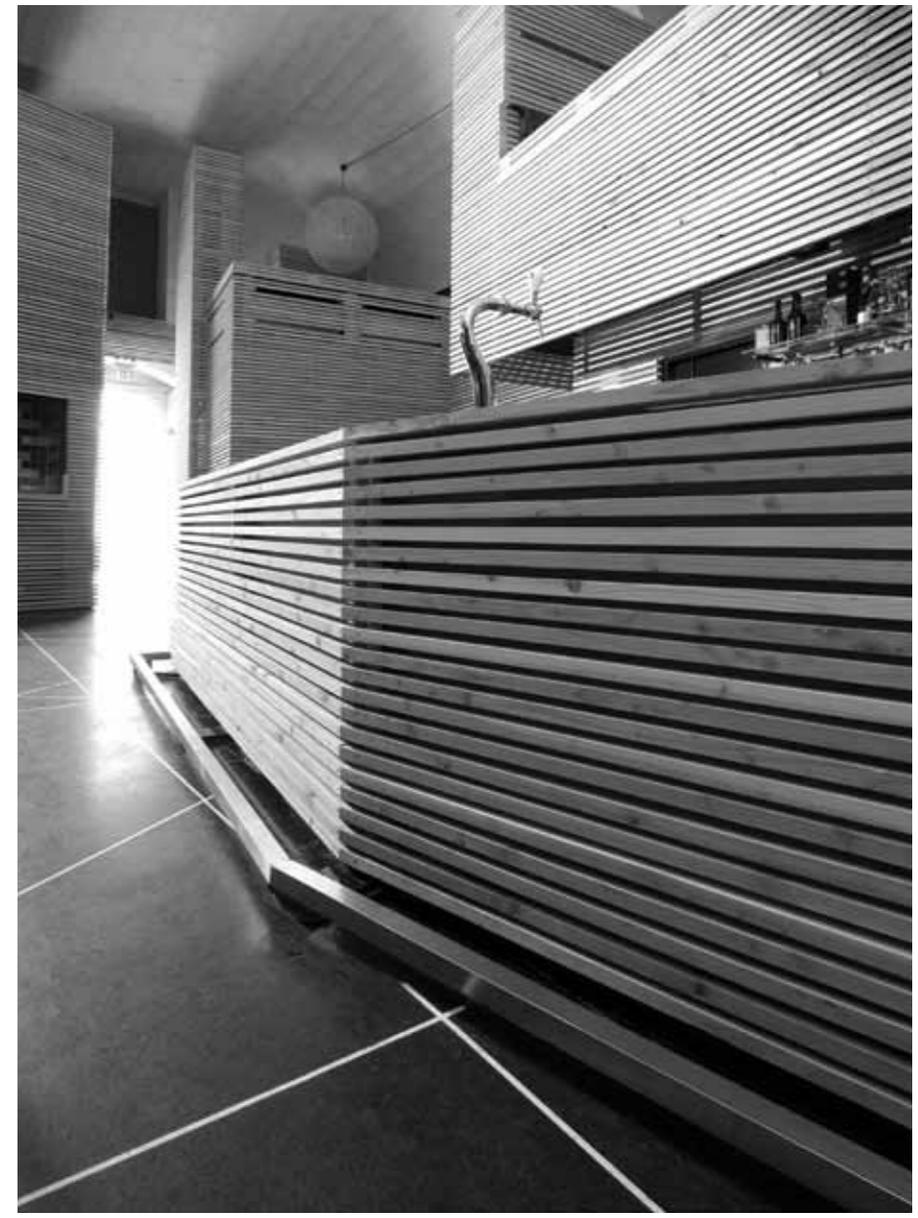
Project value
n.a.

Inspired by the original warehouse use of the mid-eighteenth century Baroque Vaults at Pinto Stores on the Valletta Waterfront, the concept of the “Q-bar” became the stacking of crates into sculptural tower-like volumes which would sculpt, in a sense, the interior of the space. By night, the timber battened structures light up and together with the inner layer of multi-coloured tiles and the floor pattern of intersecting lines, a city-like scenography is achieved.

The wooden structures, which add various horizontal layers at different levels, serve to modulate the volume within the bar interior and also house its essential services. The composition of the timber volumes guide the visitor through the space, while the lighting of the space provides a new sense of mass with every new ambience it creates. The definition of specific areas within the bar is vague and open to interpretation and the dominating timber structure and texture prevail over the use of the specific areas. For example, the upper seating area is seen as an extension

of the main bar which is located beneath it, while the disk jockey stand is a specific function housed within a timber crate-like structure.

It is the play on colour and texture that allows the visitor to follow the workings of the space rather than the conventional layout of a bar with its traditional eating area, chill-out lounge or disc jockey stand. The visitor is lead through the space, disappearing behind the timber towers and reappearing on the dance floor. The fragmentation of space and volume allows the visitor to interact in different ways with the vault or the original unique volume, creating space within a space and with spaces at different heights.





XARA PALACE

Client
Xara Palace Hotel

Location
Mdina, Malta

Project dates
1995 - 1997

Project value
n.a.

Photo credits
David Pisani

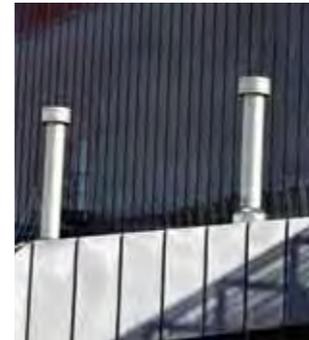


The project for the restoration of an historic building in the heart of the Siculo-Norman fortified hill-top city of Mdina, deals primarily with the refurbishment of the building to create a charming hotel with seventeen suites overlooking the Maltese landscape.

During the total renovation of the premises various archaeological studies were undertaken in collaboration with the Museums Department.



INFRASTRUCTURE





FARSONS NEW BREWHOUSE

Client
Simonds Farsons Cisk plc

Location
Mriehel, Malta

Project dates
2006 - 2013

Project value
€4.5 million

Award
World Architecture Festival
Singapore shortlisted, 2013

Photo credits
Kurt Arrigo

With the exception of wineries, architectural patronage within the food and drink industry is generally small in comparison to other manufacturing works. Recent years have however seen the wine industry worldwide recognise the significance of good design in communicating the philosophy and status and, of equal importance, the regional character of the vintners and as a consequence, of their wines. Since its formation 80 years ago, Simonds Farsons Cisk has similarly sought to communicate its aspirations and corporate character through its architecture. In the spirit of the early industrial architecture and the grand European breweries, its Mriehel factory building represents even today a significant milestone in Maltese Industrial art-deco architecture, instantly recognisable and a notable geographical landmark. The building however has outlived the brewing equipment it houses. Installed during construction in the early 1950s and still in use to this day, the plant suffers the stresses of the modern day process and continuing market growth. Rapid technological developments also dictated the construction of a new state-of-the-art brewhall in order that the company

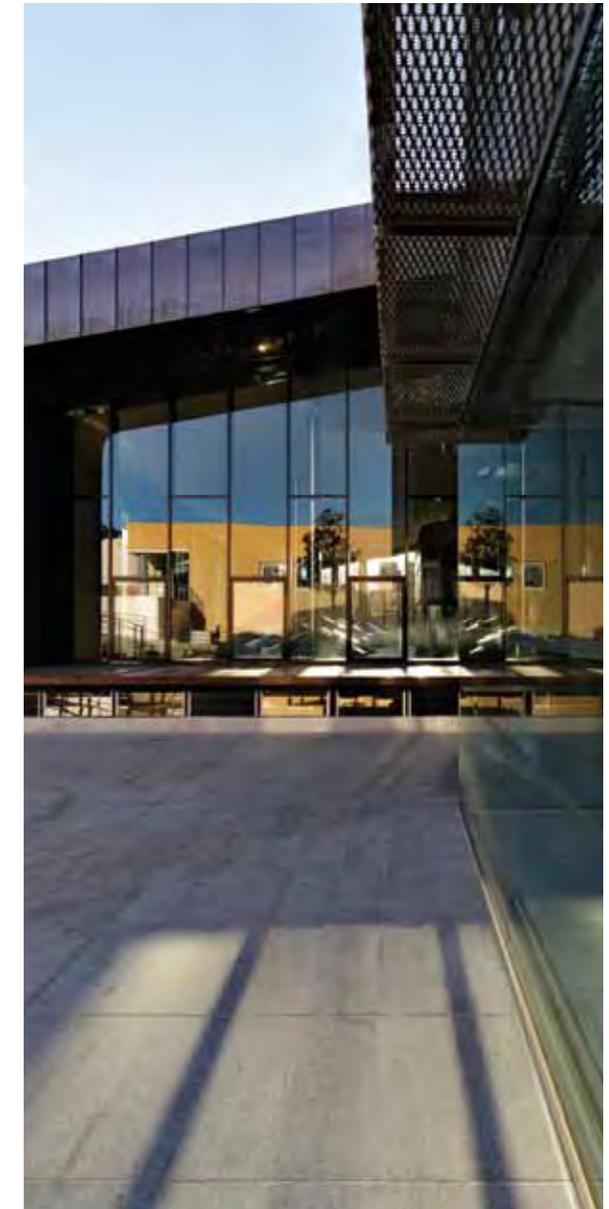
maintains its high quality standards, meets production demands and exploits new export opportunities.

The new Farsons brewhall builds on the company's traditional values ("All the best from Farsons") and mission (to produce best quality beverages for local and foreign consumption). It also partially restores the psychological and moral connection between an increasingly mechanised brewing process and its agricultural origins. Brewing is expressed as a personalised craft rather than an anonymous industrial process, and beer becomes once again a wholly natural produce of an agricultural endeavour, irrespective of the scale of the operation.

Similar to wines, beers are the product of their environment, and the project provides a work environment suited to the brewing of Farsons' renowned products. The whole building could be considered no more than a container for the brewing process, housing its plant and equipment, iconic brewing tuns, and all necessary stores, silos and fermentation vessels. The container is wrapped in an

unassuming straightforward multilayered industrial skin, a protective shell accommodating the various building services while simultaneously assisting the environmental control of the interiors. Cooling is assisted through natural ventilation with the brewhall itself becoming a tangible expression of this strategy.

The brewhall responds to its setting and orientation, as well as its celebratory and representational role as a new icon for the company, projecting Farsons' image into the future and reinforcing the company's status as one of Malta's most important enterprises, one that takes its social and economic role seriously and values the public's respect for it and its products.





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.



AMSTERDAM BRIDGE

International design competition

Competition Organiser
AC_CA Architectural Competitions Amsterdam

Location
Amstel River, Amsterdam

Project dates
2012

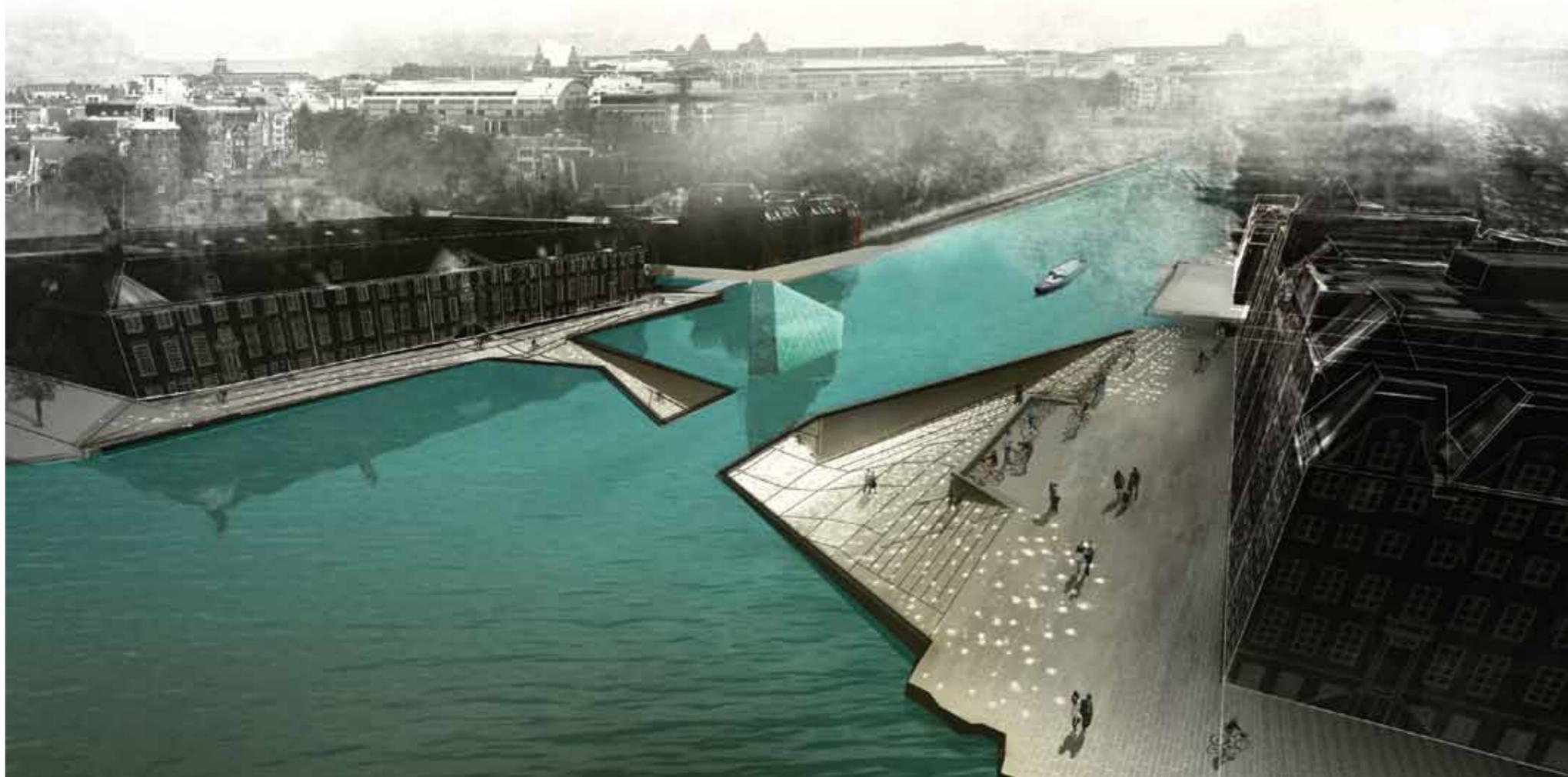
Proud and austere, the well-proportioned façade of the former Amstelhof faces one of the longer uninterrupted water paths in Amsterdam. However, there is weak pedestrian accessibility. The entrance to Hermitage Amsterdam is hardly recognisable from the canal side, leading through a former service access into the beautiful inner courtyard of the museum.

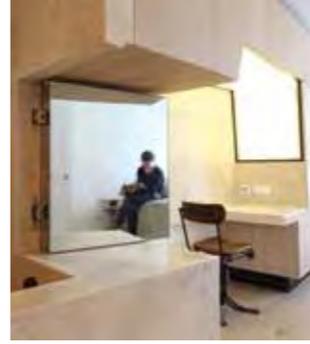
A new approach to the museum and its garden was proposed that is directly connected to the opposite bank of the Amstel, opening up towards the town in a novel way and offering renewed opportunity for interaction. This can be achieved without the need to interrupt the river visually with yet another structure that spans across it. Instead, one can pass gently through it by creating a passage that allows pedestrians and cyclists to cross the river uninterrupted whilst retaining the historical façade and leaving its context unaffected.

One of the qualities of conventional bridges is the panoramic view they offer from their middle. This should not be missed, but it

can take on a totally new dimension. As one crosses the canal, the viewpoint café, emerging from the centre of the river, enables the short stop to permit one to admire the view which can be enjoyed in any weather condition and at any time. This little island is a beacon, a lighthouse, pointing to the Hermitage from afar. It is reached through a passageway beneath the river that connects it to the bridge.

The bike workshop is tucked away, its roof, a bicycle parking area extending the bank across the Hermitage to form a lookout onto the new landscape in front of the private Six Collection. Around the workshop, steps and ramps stream downwards, extending into the centre of the museum and its garden, providing seating and forming the setting for social gatherings level with the river while shipping flow is left uninterrupted.





**AP
LONDON**



In 2007, AP's architects Ephraim Joris and Riet Eeckhout co-founded AP London, and have since moved to Antwerp where they both lecture at KU Leuven University. The projects carried out by the international offspring of AP Valletta reflect the multifaceted and experimental spirit of the practice. This international agency is conceived as a laboratory for ideas and development of different areas of research, focused on innovative and experimental projects, from small-scale to masterplanning.



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.





I.D.E. INSTANT DOMESTIC ENCLOSURE

Client
Liquid Earth

Location
Sagada, The Philippines

Project dates
2012 - ongoing

Awards
Shortlisted for W.A.F. 2014 Future Projects
- Experimental category, Singapore.

The IDE project forms part of a larger commission; the preparation of a masterplan and designing of a sustainable resort in the mountain province of Sagada, central Luzon, one of the main islands of the Philippines archipelago. The resort will be located at the top of a mountain range and will overlook the surrounding valleys that house small villages. The delicate nature of the surroundings, both environmental and social, dictated and informed all of the architectural decisions. With tourism to the area increasing, the local communities endeavoured to develop their land to better accommodate the growing interest. Yet because of the nature of the site, conservation laws all but rule out conventional development. It is the local culture and environment that attracts

tourism to the area. Low impact architecture is necessary to contribute function while respecting the local aesthetic. In addition, all structures will be required to sustain and improve the current environmental and social conditions. To do so AP applied utilised indigenous building principles and construction methodologies, lacing them together with contemporary materials and ideals. The IDE is a tent-like enclosure, designed to modularly populate, individually or in clusters, this sensitive area. Based on the Philippines vernacular Nipa Huts, the IDE is raised off the ground using tensile structures (bathroom/lounge-area/double-bedroom) around a central interior fireplace. The light aerodynamic structure uses a pitched roof as both a chimney and natural ventilation sys-

tem, cooling and heating according to climatic needs. The lightweight floors of the IDE contains the necessary infrastructure; electricity source, water storage, boiler, ventilation intake and sanitary pipework.

The delicate site parameters conditioned the IDE's design into being the least intrusive, and the most sustainable possible. Research and design development made it apparent that the IDE had clear potential. Designed to be very lightweight in structure, IDE is rapidly deployable, and creates spacious enclosures that can serve as encampments. It is easily transportable to remote areas via a large number of routes and is suitable for situations such as natural disaster, or conflict.





SMOKVICA DEVELOPMENT

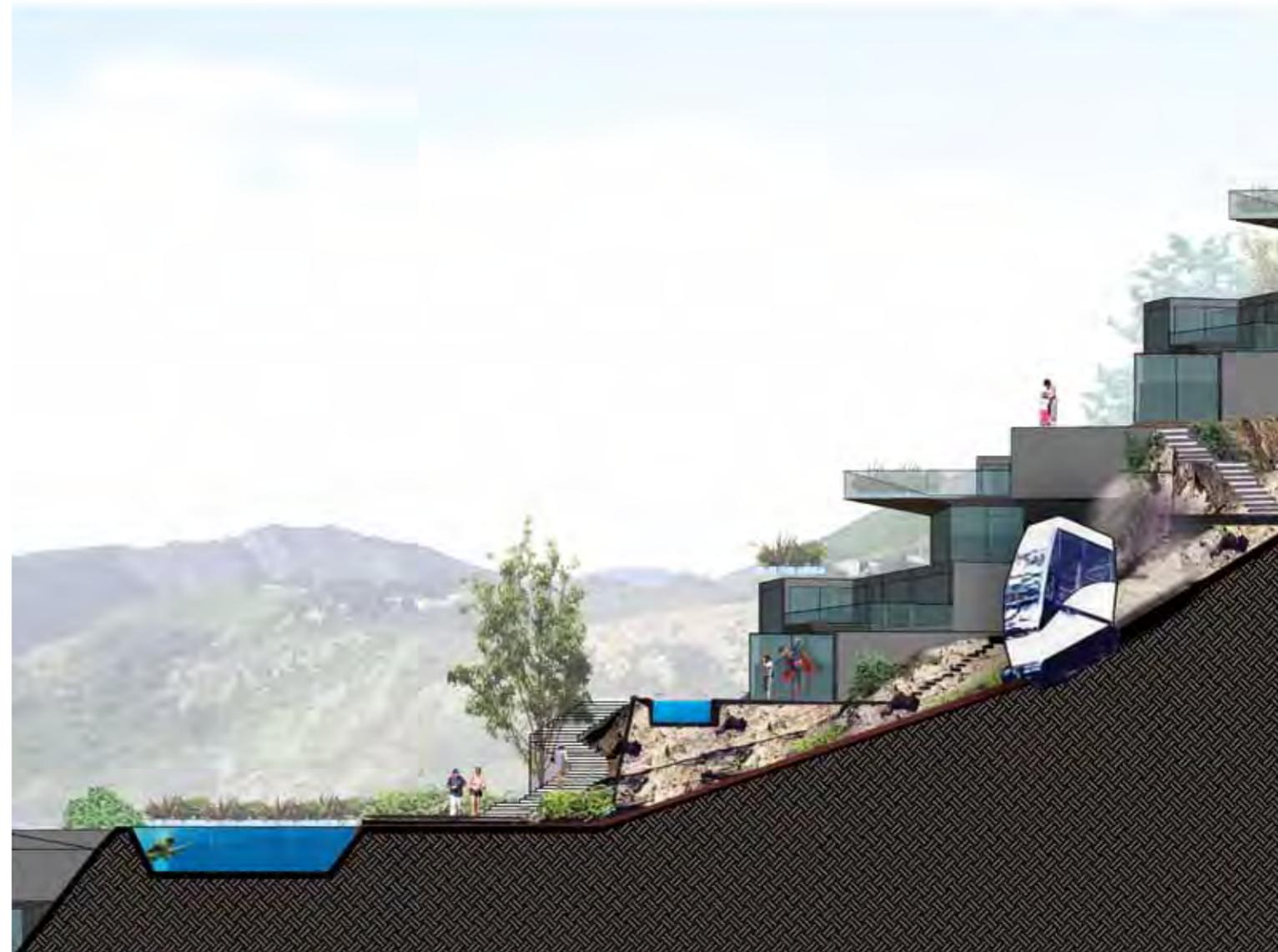
Client
VAS Invest Montenegro

Location
Montenegro

Project dates
2007-2008

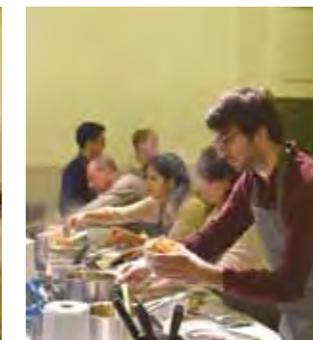
Project Value
€ 110 million

This project on the Adriatic coast of Montenegro encompasses a cascading densely wooded site with its own stretch of sea-shore. The mix will include a 5-star hotel, several villa typologies, apartment residences, health and sport facilities, and a yacht marina set in a stunning natural setting. The maximum amount of site area possible will be retained in its natural state, with the actual development being concentrated on zones of higher density following the contours of the landscape.





**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.



Photo Credits: Franziska von Stenglin



fablabvalletta is an educational outreach component of MIT's Center for Bits and Atoms (CBA), an extension of its research into digital fabrication and computation. A Fab Lab is a technical prototyping platform for innovation and invention, providing stimulus for local entrepreneurship. A Fab Lab is also a platform for learning and innovation: where one can play, create, learn, mentor and invent. To be a Fab Lab means to connect to a global community of learners, educators, technologists, researchers, makers and innovators - a knowledge-sharing network that spans thirty countries and 24 time zones. Because all Fab Labs share common tools and processes, the programme is building a global network, a distributed laboratory for research and invention. In 2015, Malta joined the FabLab international network with a Lab in Valletta - now included on www.fablabs.io.

The Valletta hub is 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 is also the result of a collaboration with the M. Demajo Group.



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.

AP+

AP+ provides a platform to market AP’s skills and experience in culture and the broader creative arts and in particular in Industrial Design, Publishing, Education, Brand Development, Online Marketing and Art and Design Event Management.

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

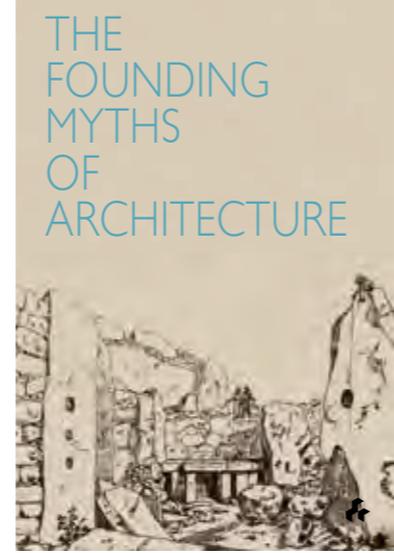
2010 NOVELLETTA EXHIBITION DESIGN WEEK LONDON

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.



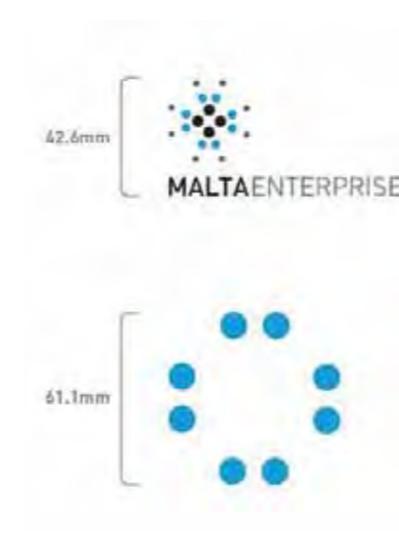
2010 THE FOUNDING MYTHS OF ARCHITECTURE

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 MANUAL 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





HOMO MELITENSIS

Event

'Homo Melitensis' - Malta Pavilion at the Venice Art Biennale 2017
Curators: Bettina Hutschek, Raphael Vella

Client

Arts Council Malta

Role

Exhibition Design

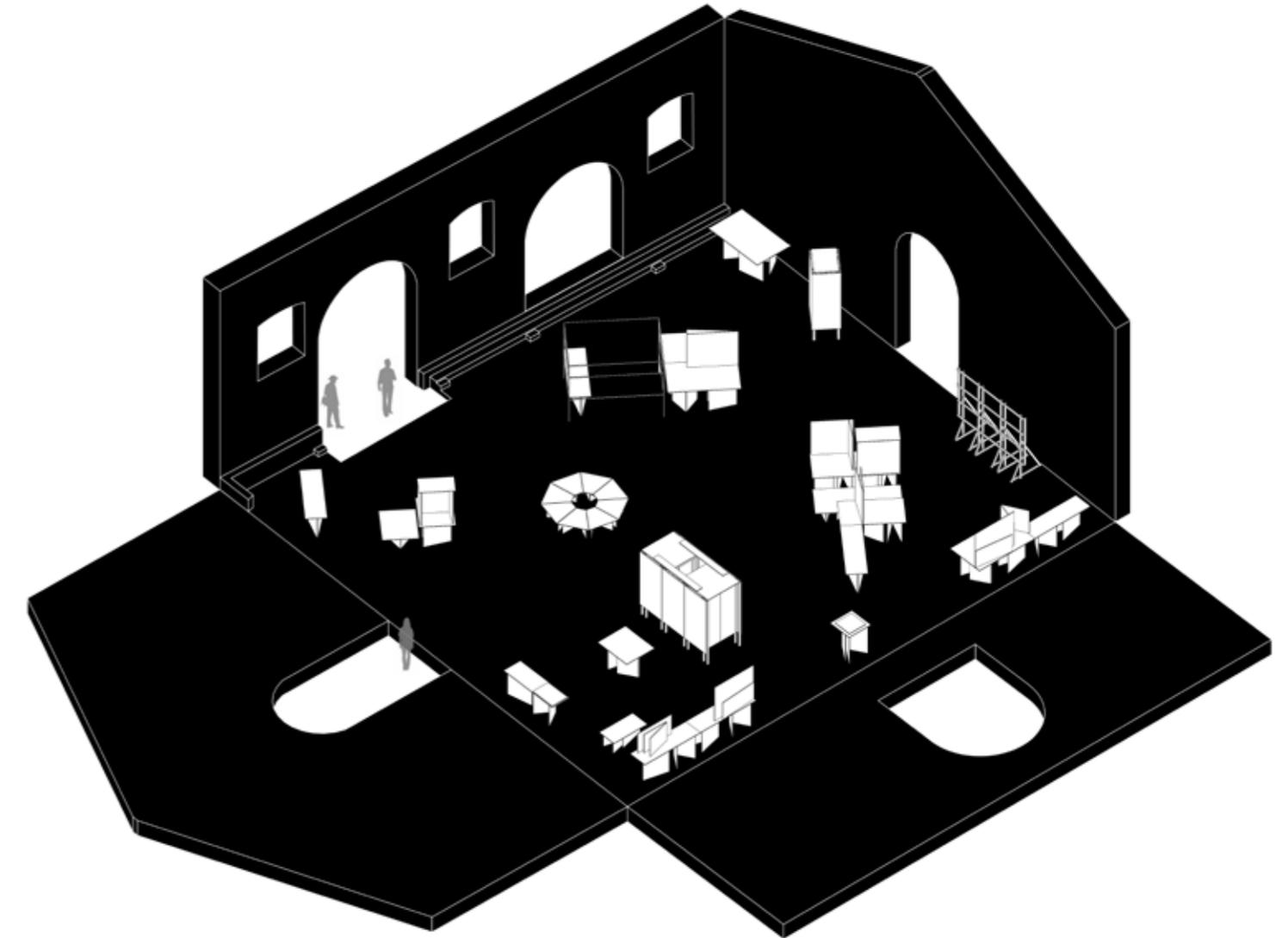
Location

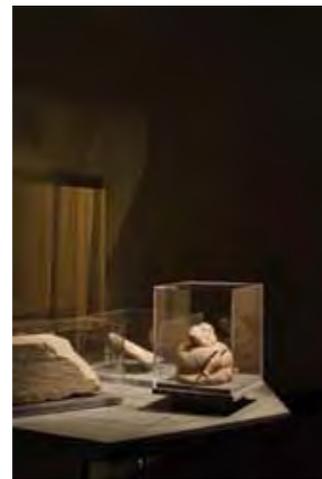
Arsenale della Biennale, Venice

Dates

May - November 2017

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. Moving between the cluster arrangements, underneath banners and firework structures, behind the curtain of a box and in front of a billboard, the audience is encouraged to engage with the works in the non-hierarchical, a-chronological world of the 19 Chapters of Homo Melitensis. The Malta Pavilion was included in the Top 5 Exhibitions of The Guardian.





MALTA LAND OF SEA

Event

'Malta Land of Sea' exhibition
Curator: Sandro De Bono

Client

Paul Dujardin, Artistic Director BOZAR

Role

Exhibition Design

Location

BOZAR, Brussels

Dates

February - May 2017

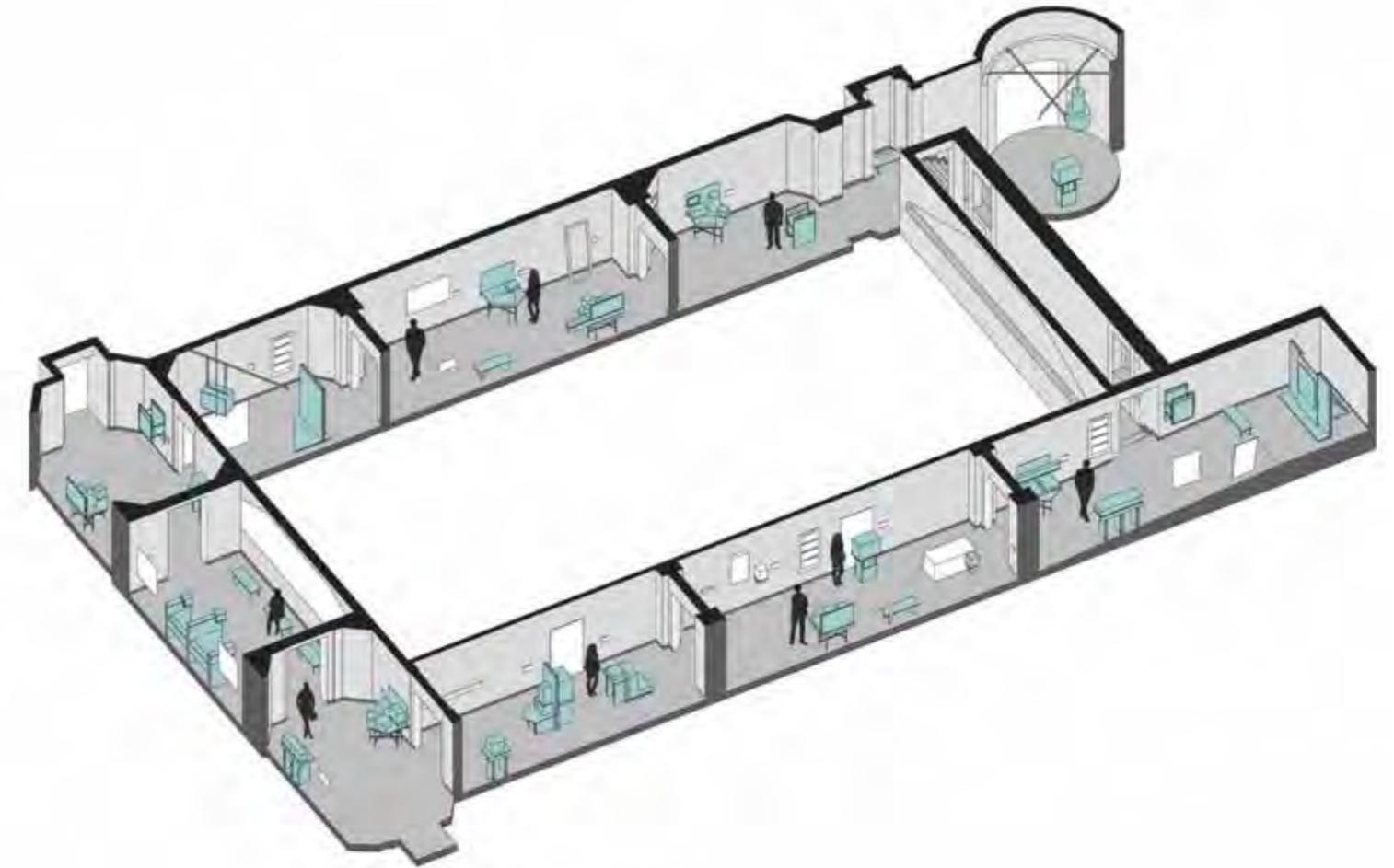
Budget

€ 50.000

"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.





THE RABBIT-DUCK ILLUSION

Event
 TIME SPACE EXISTENCE
 Collateral Event of Venice Biennale of Architecture 2016

Location
 Palazzo Mora, Venice

Dates
 May - November 2016

Collaborators
 Aaron Bezzina, Alex Attard, Aude Franjou, Madeleine Gera

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. It is, especially, the locus of thought that technologies of brain scanning today can turn into a springboard to new architectural creations.





YEAR 2225 - a triptych

Event

TIME SPACE EXISTENCE
Collateral Event of Venice Biennale of
Architecture 2014

Location

Palazzo Mora, Venice

Dates

June - November 2014

Collaborators

Bettina Hutschek, Francis Ghersci, Kyveli
Anastasiadi, and Darren Tanti

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 Barakka Lift in Valletta, the double-helix staircase of St. Barbara Bastion and the Super-Furniture of Stanhope Gardens in London.

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.





IN PURSUIT OF DREAMS

Event
Sappers Street Party,
Malta Design Week

Location
Valletta, Malta

Date
April, 2014

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.





REASONABLE DREAMS

Event
Reasonable Dreams

Location
La Galerie d'Architecture, Paris

Date
December, 2013 - January 2014

A thread between reality and fiction, utopian pasts and possible futures, theories and realisations: AP Valletta 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. Conceived by AP, 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.





In the picture

OPEN at the Exchange Building, Chamber of Commerce in Valletta, Malta (2002)

OPEN

Event
Travelling exhibition

Location
Ljubljana (Slovenia) - Milan (Italy) - Valletta (Malta)

Date
2001-2002

Small in size yet large in scope and ambition, AP Valletta are breaking new ground in marrying global technologies and expertise with local responses to place and climate. Both in the very high standards they set themselves and in the way they operate. AP Valletta therefore offer an especially appropriate model of practice for architects working in equally restricted circumstances, whether in the developed or developing world. Their progress into the future will bear close watching.

Constantly open to new ideas, methods and technologies, the four partners, Konrad Buhagiar, David Drago, David Felice, Alberto Miceli Farrugia, who founded the Valletta based practice, refuse to limit themselves to any single architectural style or ideology. Each project is treated on its own merits, involving a fresh examination of the programme going well beyond normal procedures. Often, the very nature of the building type being looked at is called into question, opening up new approaches and solutions. Add this to the partners' own different personalities and open-mindedness, a talented and constantly changing workforce of young architects drawn from all over Europe, and you have an uncertain but highly potent mixture. Rather than forcing new assistants to 'fit in', as most designing partnership do, creative responsibility is readily given to newcomers whenever it is warranted. Unusually for a single

practice, therefore, it is difficult to predict from one project to another what the next design might actually look like'... the agenda of the office accommodates a new direction every time a new member joins the team'.

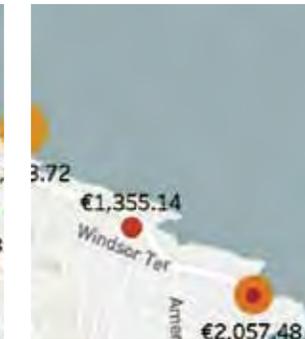
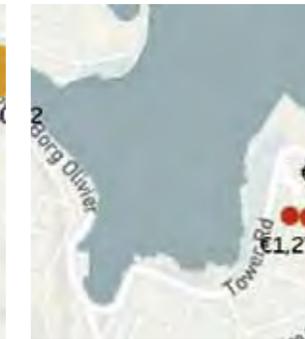
At first glance, the wide range of projects shown here may therefore appear to have little in common. A number of recognisable themes do nevertheless reoccur. A sensitive response to place and climate, rooted in a deep appreciation of the special character. Malta's own history and ecology is apparent in all AP's work. A clear articulation between public, private and semi-private spaces also typifies the residential projects, such as The Mews housing cluster in Kappara. On a smaller scale, the single villas, such as the House for Grannie Nellie at San Pawl tat-Targa, have an equivalent spatial schema, and are divided into 'served' and 'servant' after the manner of Lois Kahn. The rehabilitation projects at the Manoel Theatre and the Garrison Church, both in Valletta, and the Kenuna Tower on Gozo Island, all demonstrate a wilfully stark contrast between old and new materials and technologies, sharpened by meticulous attention to detail. The first two of these projects, together with the folding bridge linking Marks and Spencer's premises across one of Valletta's historic narrow streets, feature motor-driven, moving parts, which can be adjusted to changes of use and climate as needed.

Most of these projects, with the notable exception of the Kenuna Tower, with its 'anarchic' structural interventions, are designed using relatively familiar spatial and structural concepts. By contrast, the shop for Allcom at Bay Street, St Julians, the International Sea Passenger Terminal at Valletta Grand Harbour, and the competition entry for the Shelter for five Churches at Lalibela, Ethiopia, are all based on radically new approaches, and are in tune with avant-garde developments elsewhere in the world. The first two designs, which are otherwise vastly different in scale and kind, dissolve any conventional boundaries between floor, wall and roof, or between inside and outside space, creating a fluid continuum between ground place, spaces and surfaces. Equally novel, the 'floating', cloud-like forms of the lightweight, hi-tech roof covering the 12th Century underground churches at Lalibela, are designed to capture cooling winds and to shelter rock-cut structures beneath while obtruding as little as possible into the landscape.

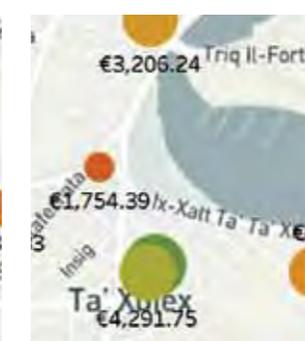
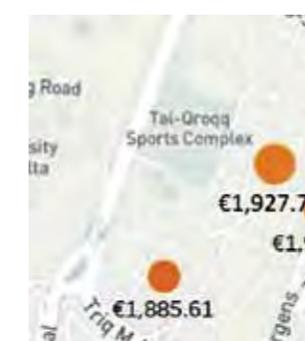
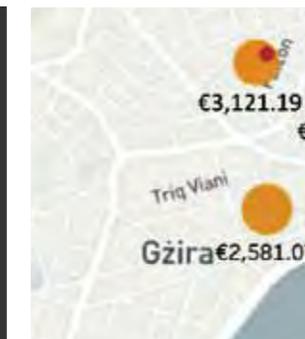
If there is any 'house-style' which unites all these diverse projects, however, it is a methodological one. In addition to 'open', words like 'process', 'craft', 'rigour', 'research', 'experiment', and 'laboratory' characterise AP's work methods and values. The very name of the practice, Architecture Project, suggests an ongoing experiment in itself, the outcome of which is as yet unknown. In this respect, young as it is, AP Valletta has much in

common with some of the best known cutting edge practices in Europe, such as Foster and Partners and Renzo Piano Building Workshop, who operate in much the same way. 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 subcontractors for the job, wherever they may be. Regular consulting engineers at the top of their field include the London-based firms of Brian Ford, experts on low energy design, and Adams Kara Taylor, experts in advanced structural design.

Chris Abel is an architectural theorist, critic and educator. This text was written in 2002 for the launch of AP's exhibition in Slovenia.



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.



PLACE LALLA YEDDOUNA

Client
Government of the Kingdom of Morocco

Location
Fez, Morocco

Project dates
2007

Key Relevance
Master planning



RIVER ISLAND

Client
Confidential

Location
Malaysia

Project dates
2014 - 2015

Key Relevance
Master planning, Landscaping



ENTERTAINMENT CENTRE

Client
Private

Location
Moscow, Russia

Project dates
2004

Key Relevance
Architectural Design, Masterplanning



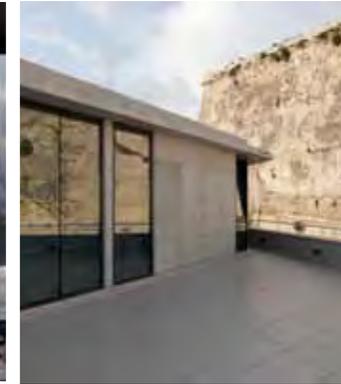
MAMOTCV

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

L'ILOT DE LUXEMBOURG

Client
City of Luxembourg

Location
Luxembourg

Project dates
2001

Key Relevance
Master planning,
International Competition



TIGNE POINT

Client
Midi plc - aOM

Location
Sliema, Malta

Project dates
2001 - 2014

Key Relevance
Master planning



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



CORPORATE VILLAGE

Client
Malta Enterprise

Location
Mriehel, Malta

Project dates
2008 - 2011

Key Relevance
Master planning



XLENDI WATERFRONT

Client
Ministry of Gozo, Malta

Location
Xlendi, Malta

Project dates
2013

Key Relevance
Master planning, Competition (1st prize)



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

ST. PAUL'S PRO-CATHEDRAL

Client
St. Paul's Pro -Cathedral Committee

Location
Valletta, Malta

Project dates
2017-ongoing

Key Relevance
Restoration



RESTORATION

INTERIOR DESIGN



SEAFRONT APARTMENT

Client
Private

Location
Malta

Project dates
2008-2009

Key Relevance
Interior Design

ST. BARBARA BASTIONS

Client
Private

Location
Valletta, Malta

Project dates
2001-2005

Key Relevance
Restoration, Interior Design



POOL PAVILION

Client
Private

Location
Malta

Project dates
2003-2006

Key Relevance
New Building



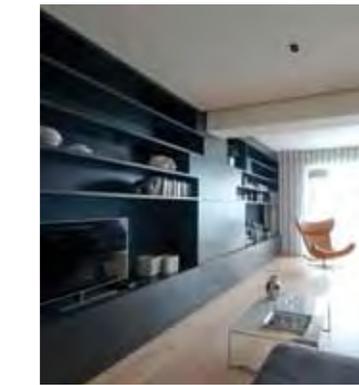
TOWER APARTMENT

Client
Private

Location
Sliema, Malta

Project dates
2011

Key Relevance
Interior Design



VILLA BOLOGNA

Client
Private

Location
Attard, Malta

Project dates
2012

Key Relevance
Restoration

RESIDENTIAL

VILLA CAGLIARES

Client
Dr Ray Gatt & Dr Kathleen Gatt

Location
Zejtun, Malta

Project dates
2001-2006

Key Relevance
Restoration



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



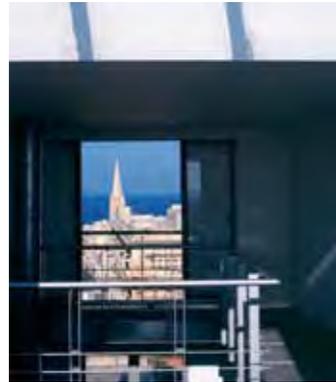
WINDMILL STR.

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



AL BALEED SPA RESORT

Client
Private

Location
Al Baleed Lagoon, Oman

Project dates
2006

Key Relevance
New building, Architectural and Interior Design



HOSPITALITY

THE EARTH BUILDING

Client
Pape Nature Park

Location
Latvia

Project dates
2018

Key Relevance
Masterplanning, International Competition (Shorlisted)



REZEVIC RESIDENTIAL

Client
Private

Location
Croatia

Project dates
n/a

Key Relevance
Master planning, Residential Development



INFRASTRUCTURE



KENUNA TOWER

Client
GO plc (formerly Maltacom plc)

Location
Nadur, Gozo

Project dates
1999 - 2000

Key Relevance
Restoration, Architectural Design

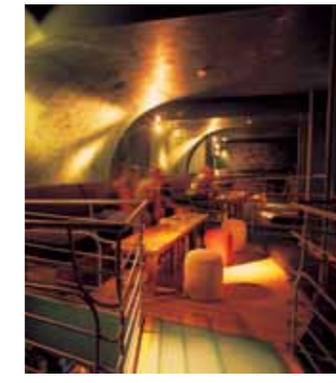
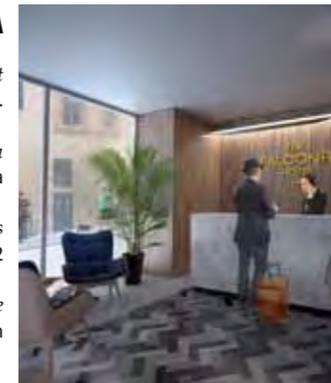
HOTEL FALCONERIA

Client
La Toc Hotels Ltd.

Location
Valletta, Malta

Project dates
2012

Key Relevance
Brand Identity, Interior Design



THE BAR

Client
Private

Location
Balluta Bay, St Julians, Malta

Project dates
2001 - 2002

Key Relevance
Interior Design

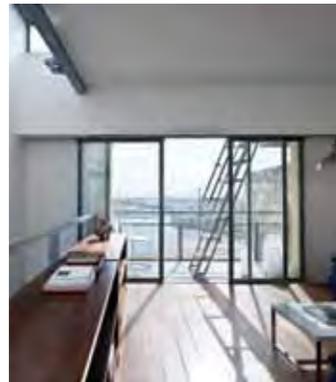
ST. URSULA STR.

Client
Adrian Gatt

Location
Valletta, Malta

Project dates
2003-04, 2008-09

Key relevance
Restoration, Interior Design



GO TECH CENTRE

Client
GO plc.

Location
Zejtun, Malta

Project dates
2014 - ongoing

Key Relevance
New building, Masterplanning



TERENGGANU BRIDGE

Client
ECER

Location
Terengganu (Malaysia)

Project dates
2012

Key Relevance
Architectural Design, International Competition



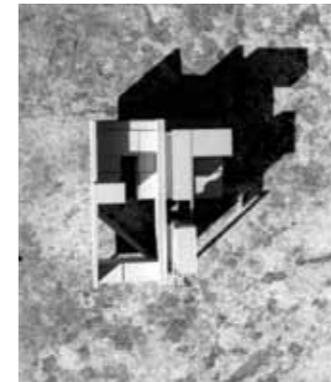
FORT ST. ANGELO

Client
Sovereign Military Order of Malta

Location
Vittoriosa, Malta

Project dates
2001

Key Relevance
Restoration, Masterplanning



CHOP HOUSE

Client
Kitchen Concept

Location
Sliema, Malta

Project dates
2008 - 2010

Key Relevance
Interior Design



TALL BUILDINGS



U2 STUDIO

Client
Dublin Docklands Development Authority

Location
Dublin, Ireland

Project dates
2003

Key Relevance
New building, International competition (Shortlisted)

TOOLS, TRADES & TRADITIONS

Client
Infinitely Xara

Location
Mdina, Malta

Project dates
2013 - 2014

Key Relevance
Restoration, Interior Design



CULTURE



MUSEUM OF MODERN ART

Client
Public

Location
Warsaw, Poland

Project dates
2006

Key Relevance
Architectural Design, Masterplanning
International Competition

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)



FORT MANOEL

Client
Midi PLC - aoM

Location
Manoel Island, Malta

Project dates
2001-2011

Key Relevance
Restoration



WANDS BUSINESS CENTRE

Client
Wands Ltd.

Location
Malta

Project dates
2011

Key Relevance
New Building, Competition



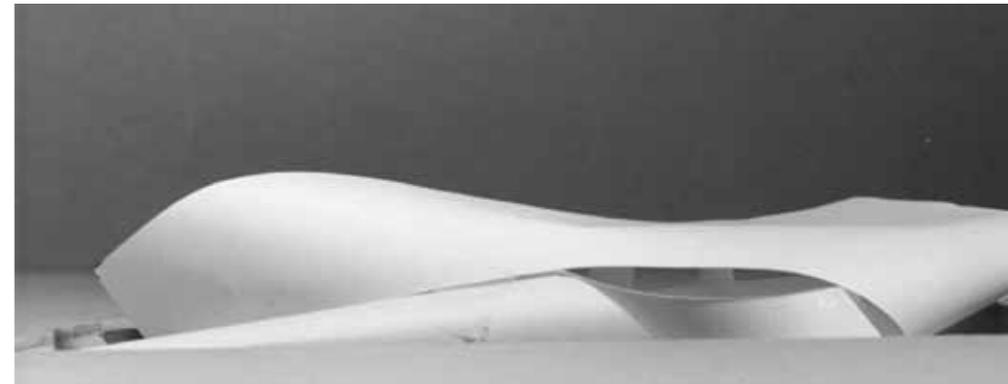
TIGNE TOWER

Client
Midi plc. - aoM

Location
Sliema, Malta

Project dates
2011

Key Relevance
Master planning



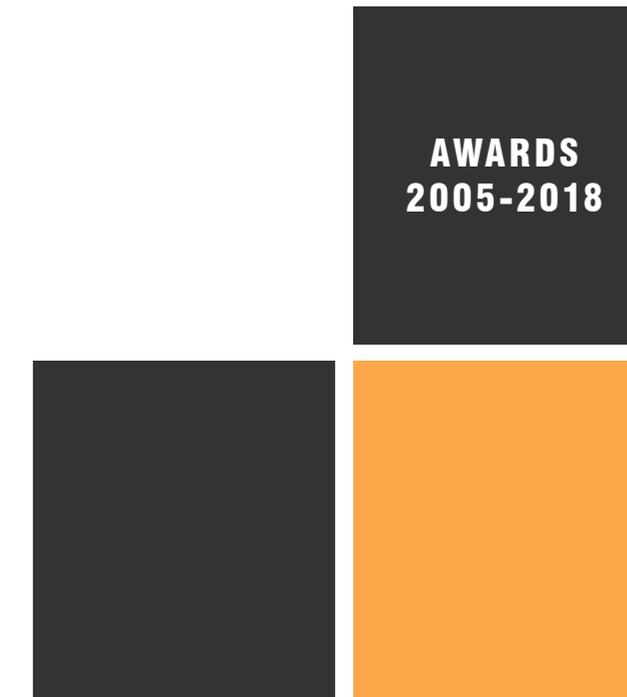
ROSTOCK UNIVERSITY LIBRARY

Client
University of Rostock

Location
Rostock, Germany

Project dates
2001

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



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

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 Rotthier 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

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

2018



www.apvalletta.eu