

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.

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DAVID FELICE



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

KONRAD BUHAGIAR



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

REINHOLD M. KARNER



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

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.

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.

JULIAN VASSALLO



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

CHARLENE JO DARMANIN



is a design director 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 ERMENAU



is 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.

TOM VAN MALDEREN



is director of management at AP. After obtaining a Master in Architecture he started his career working for Lucien Kroll in France, Belgium and Holland. He joined AP in 2001 and also lectured at the Canterbury University College of Creative Arts.

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.

DANIEL RUIZ LOLO



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

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.

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.

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.

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.

NIGEL DEGAETANO

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



EMRE ÜNGÖR

is an architect at AP. He read for a BA (Hons) in Architecture at Istanbul Technical University and an MA in Architecture at The Royal Danish Academy of Fine Arts in Copenhagen where he was awarded the UN Sustainability Prize for his thesis project. Before joining AP, he worked for architecture and design firms in Turkey and Denmark.



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.



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



KRISTINA KALNINA

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



JAMES HATTON

is an architectural assistant at AP. He read for a MS in Architecture at the University of Kent and was selected for the prestigious AJ Student Prize in 2021.



MATTHIAS PLAHEHN

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.



RUTH AGIUS

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



GUGLIELMO AVALLONE

is an architect at AP. He read for an MSc and a Post-Graduate MSc in Architecture at the Federico II University in Naples. Before joining AP, he worked as an architectural assistant for internationally recognised architectural firms, such as David Chipperfield Architects in Milan.



RUTA BONE

is an interior architect at AP. She read for a BA (Hons) in Interior Architecture and Design at Middlesex University in London. Before joining AP, she gained experience in Lithuania, and worked with international brands and firms in London and in Shanghai.



NINNA ROMANOVA

is an architectural assistant at AP. She read for a MA in Architecture and Urban Design at Politecnico Milano. While studying at Politecnico, she was selected for the Innovation School programme of the Alta Scuola Politecnica. Before joining AP she also gained experience as architectural assistant in Ukraine.



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.



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 Barrakka Lift in Valletta.



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.



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 IaaCUPC Barcelona, Spain. He is specialized in advanced geometries and logics, interactive design, prototyping and fabrication.



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.



LUIS RODRÍGUEZ LÓPEZ

is an architect and photographer at AP. He read for an MSc. in Architecture Design and Engineering at Granada's Higher Technical School of Architecture and a PGDip in Fine Art Photography at the University of Granada, Spain. As a photographer, he collaborated with The New York Times and Docomomo amongst others.



MARIKA SPOTO

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



LUCIA CALLEJA

is a structural engineer at AP. She recently graduated with a Masters in Structural Engineering from the University of Malta, where she was involved in numerous activities including occupying the roles of President of SACES, editor of the magazine SACES Review.



STEPHANIE MAMO

is an architect at AP. She read for an MSc in Architecture and Design. Before joining AP she has worked on residential and commercial design development and architectural research for urban design projects.



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.



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.



ANNE MARIE MAGRI

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



FEDERICA CALIÓ

Federica Calió is a structural engineer at AP. She read for Master's degree in Building Engineering and Architecture from the University of Catania, Italy, as well as a Master's in Architectural Heritage from the Technical University of Cartagena, Murcia, Spain. Her work focuses on structural interventions on built heritage.



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.



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.



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.



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.



MARIO PACE

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



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.



ELENA ZAMMIT

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



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.



SHAUN VELLA

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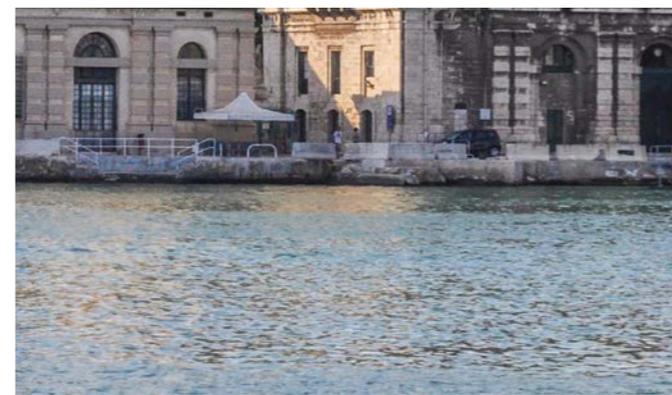
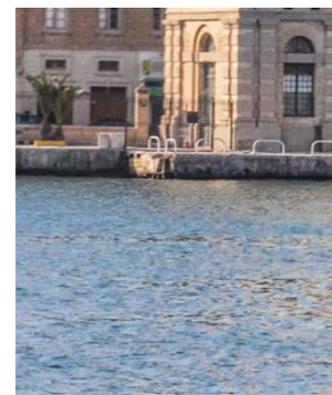
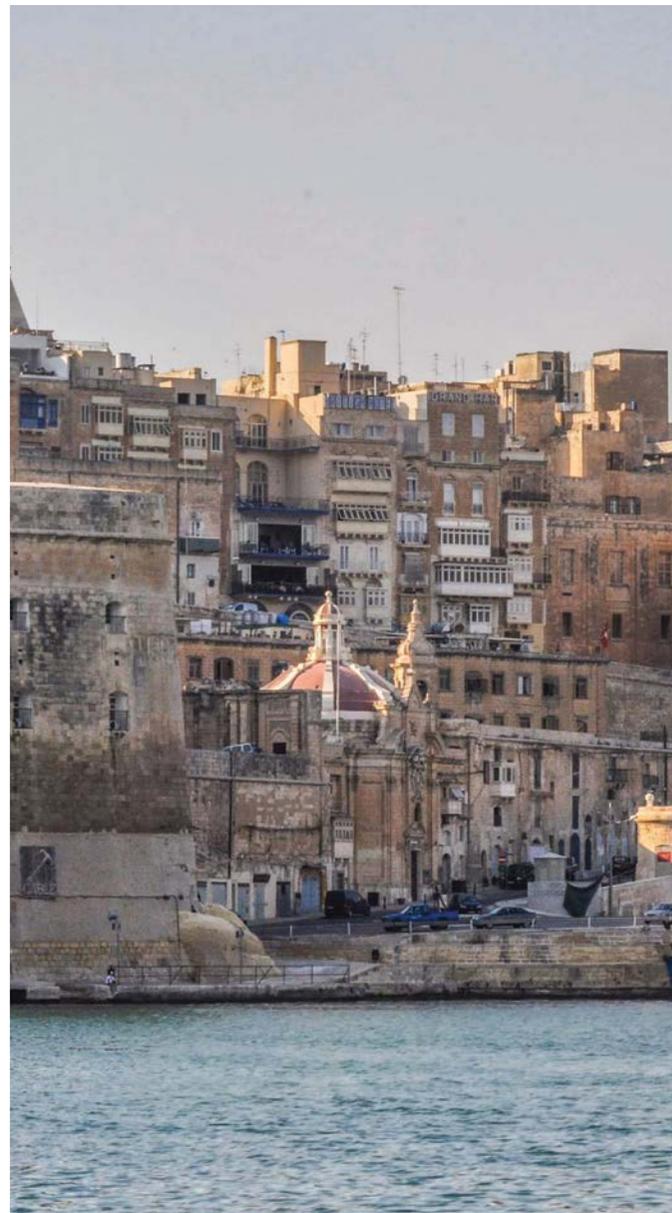
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AP IN
VALLETTA



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.

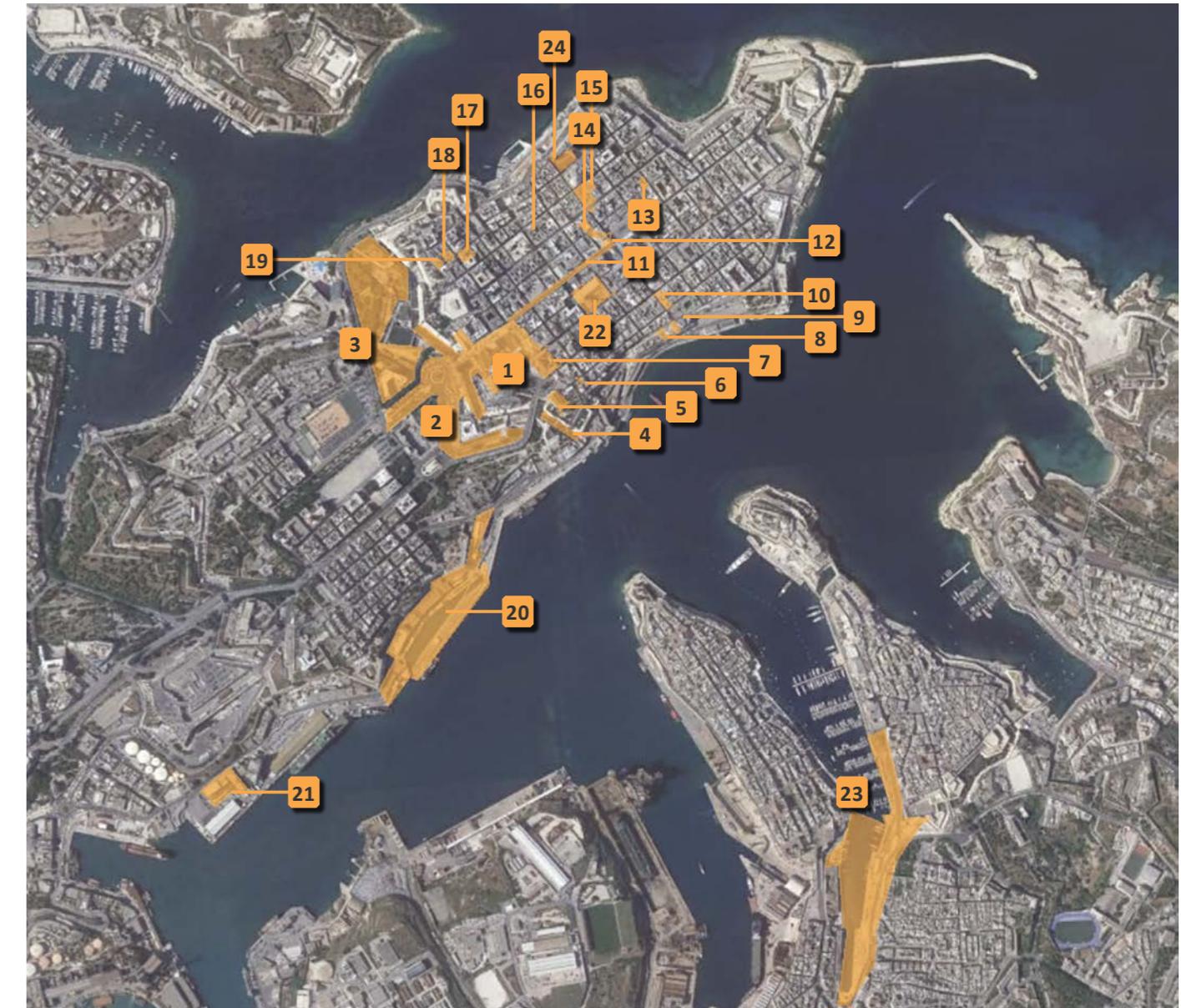
As a practice we have a strong link with Valletta as we have maintained and developed its very fabric through a series of projects like the Barrakka Lift, the new museum at St John's Co-Cathedral and the restoration of St. Paul's Anglican Cathedral,

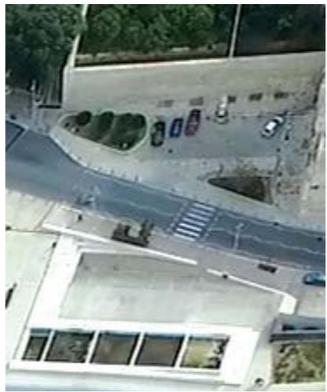
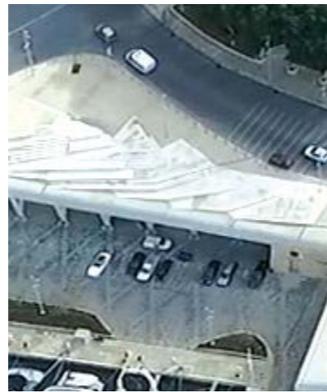
as well as research projects such as Novelletta, presented at the London Festival of Architecture and at La Galerie d'Architecture in Paris, a continuous, cyclical and open-ended urban proposition for the city. As a practice we are also physically linked to our city as we live, breathe and work in Valletta 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





WATERFRONTS
&
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
Charles Sciberras

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

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

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

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

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

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

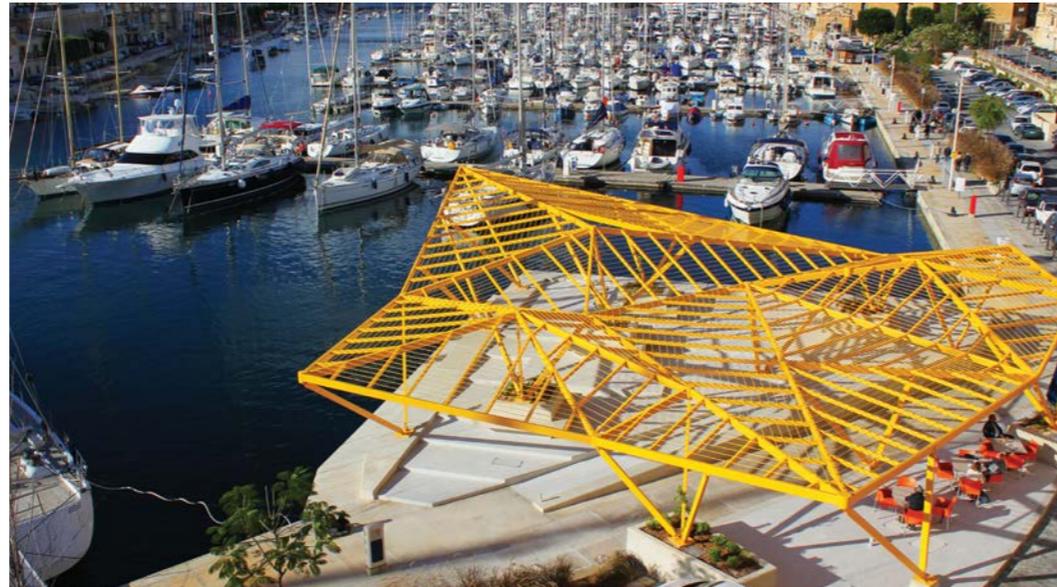
Below the belvedere is storage space for local maritime activity, and by the water's edge a landing platform and waiting area for the various ferries servicing the area.

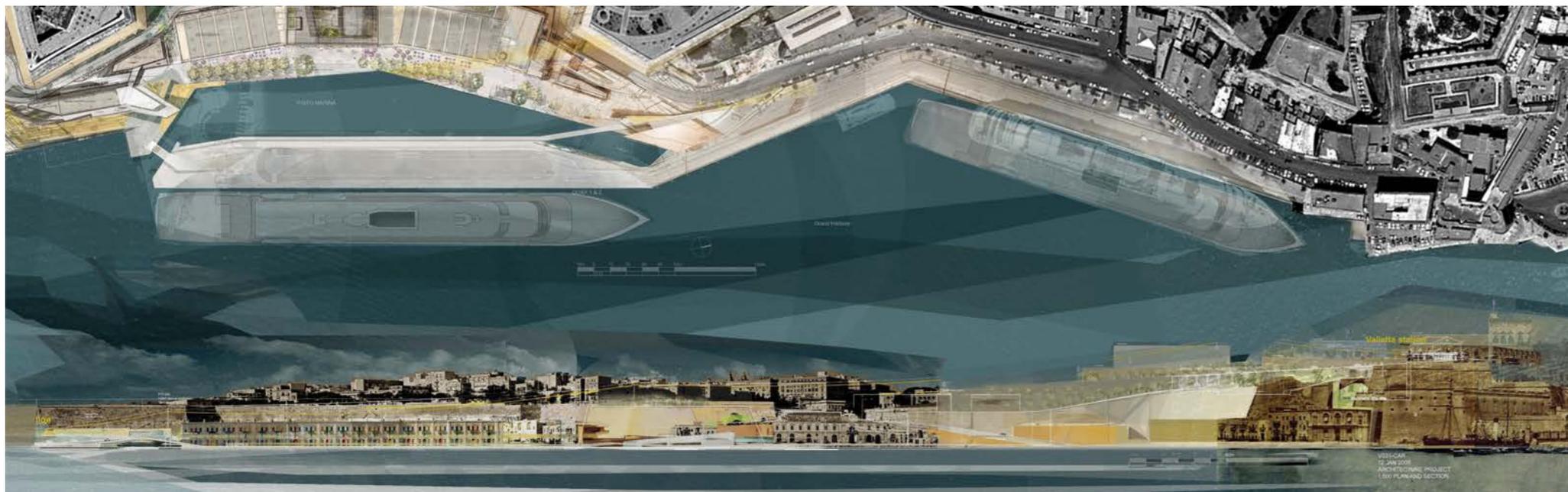
Further along the waterfront, a yellow steel framed pavilion with planters at its base creates a natural creeper-canopy over diners.

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

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

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





VALLETTA WATERFRONT

Client
VISET (Malta) plc

Location
Valletta, Malta

Project dates
1999 - 2006

Project value
€ 30.5 million

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

World Architecture Community 4th Cycle
Winners, 2009.

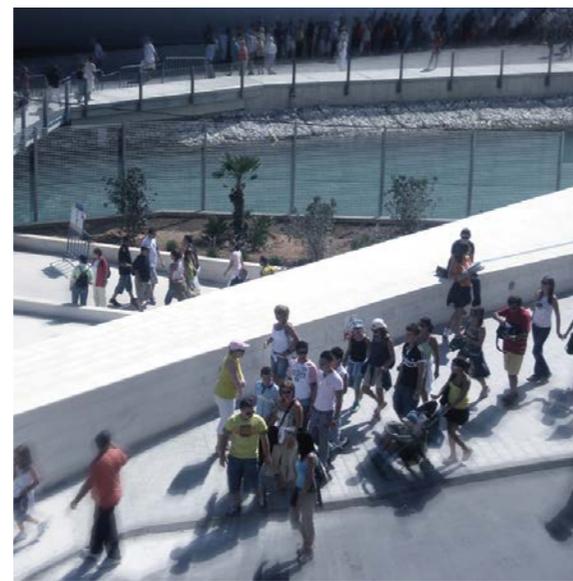
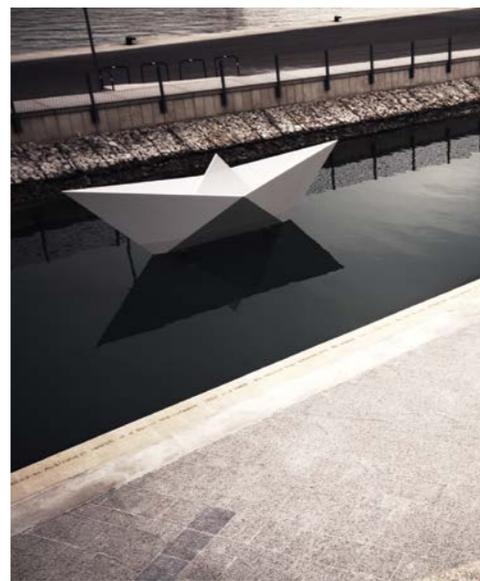
European Union Prize for Cultural
Heritage, Europa Nostra Awards, Medal,
2006.

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

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

Photo credits
David Pisani





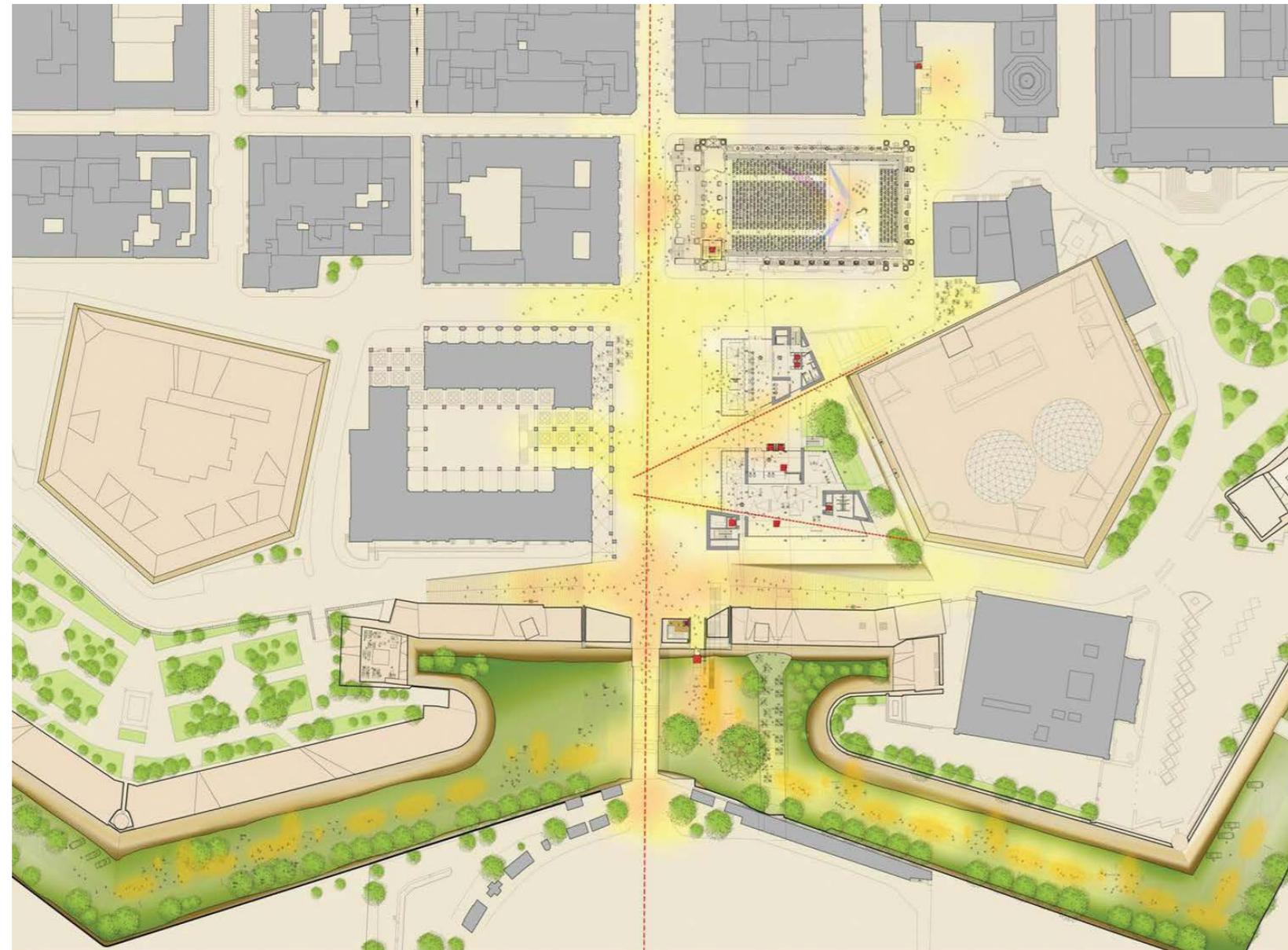
The insertion of a new cruise passenger at the foot of the Baroque Pinto Stores, develops on the *genus loci* of Valletta adding yet another layer to the rich historic stratification of the Grand Harbour. It will have implications on the organization of commercial activities in the town, and contribute 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 plane, the traditional approach by sea involves closer contact with the urban environment, the importance of Pinto Stores as a final destination encouraging the pedestrianisation of the entire waterfront.

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

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





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

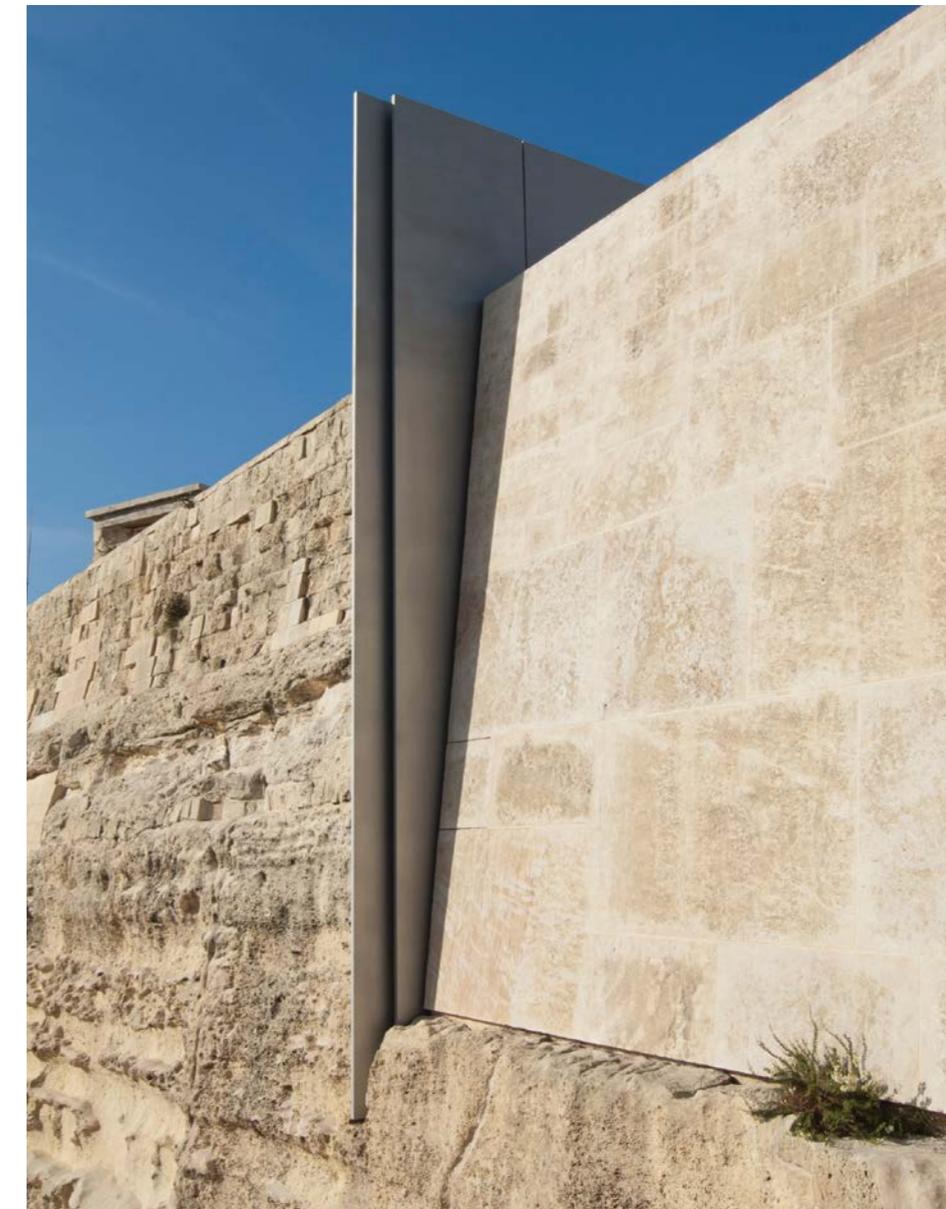
CITY GATE

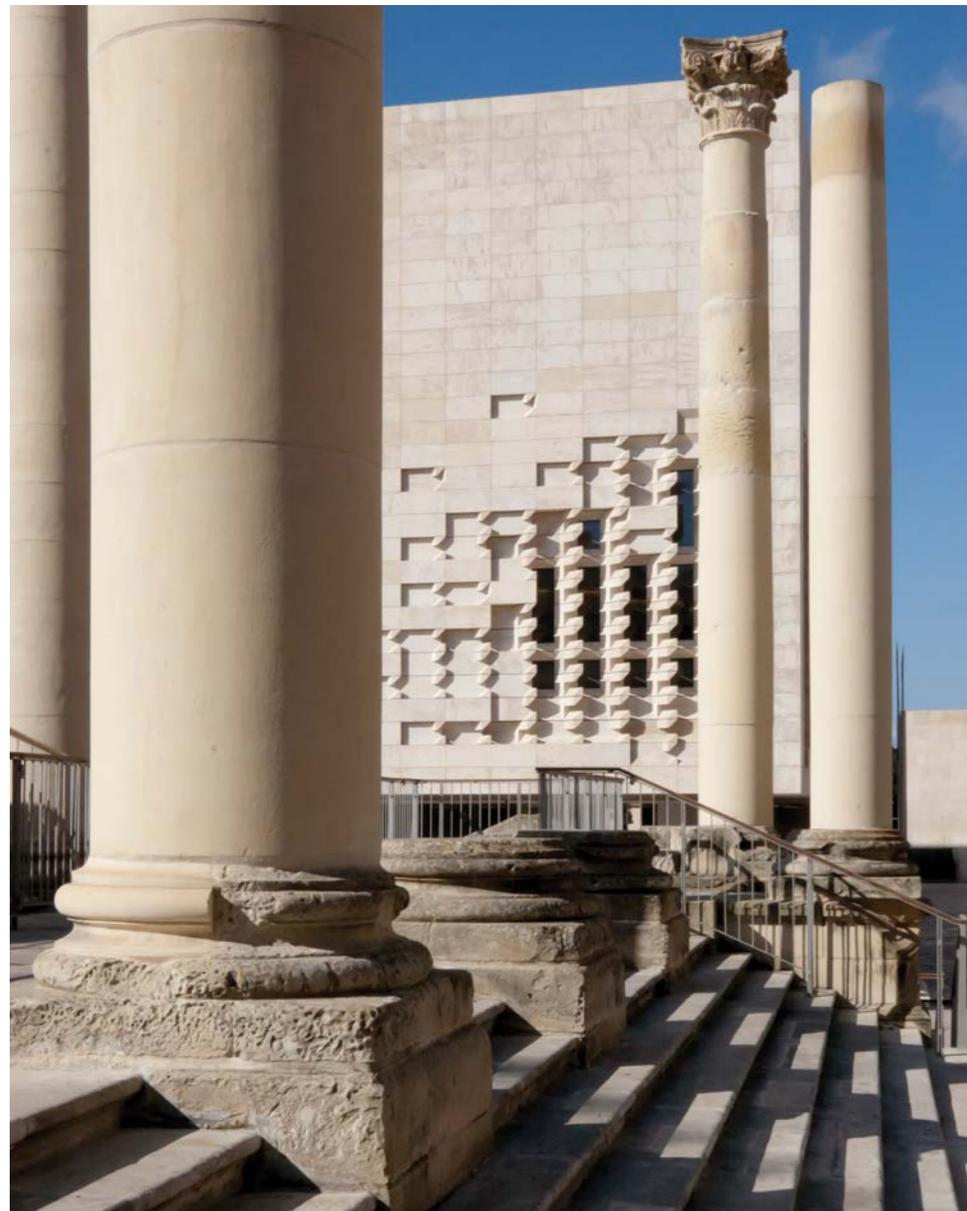
The bridge which leads people in through the city gate and into Freedom Square, has throughout its history undergone successive enlargements, losing its original functionality as a mechanism which allows people to experience crossing over into the city. Renzo Piano's project restores the bridge to its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





Skyparks II

Client
Malta International Airport

Location
Luqa, Malta

Project dates
2019 - ongoing

Project value
n.a.

The new building is conceived as an overlap between the soft forms of the clouds, the air sliced by the passage of a plane's wings, and the gravity that rules all material objects on earth. The vibration of light and shade created by the envelope of a series of fins tempers the surface and creates a sense of lightness while their form and the play of light on their edges, provides the illusion of movement as one drives by on the adjacent access roads.

The design proposal aims at developing a landmark for people arriving at the Malta international Airport site both by road and by plane. The development will include multi-purpose spaces, offices, an elegant yet compact four-star hotel, retail areas, restaurants and cafés. Also, focus of the development process was the improvement of connectivity with the main airport terminal and its future expansion through a green lung with pedestrian priority.

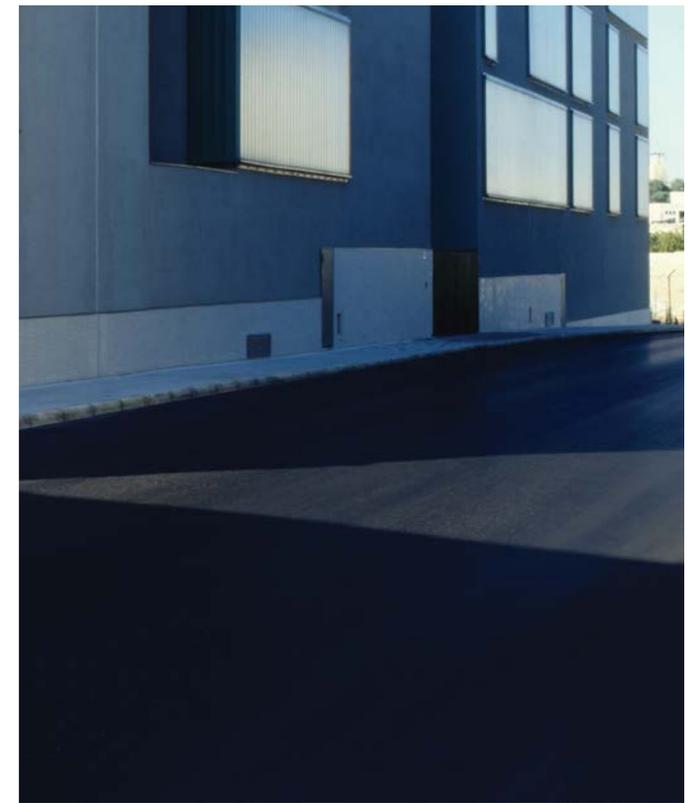
Given current developments in energy legislation and buildings efficiency, the design is, first and foremost, conceived to be environmentally responsive. The concept for Skyparks II takes into account a number of environmental parameters, starting from the orientation of the plot and the resulting sun mapping, in order to distribute the programme in an environmentally efficient way and facilitate the implementation of solar photovoltaic panels and smart building technologies. Also, the concept for Skyparks II, with light on both sides, provides the buildings with access to daylight in all areas and opportunities for natural ventilation.

Another sustainability consideration was the importance of the creation of a sense of place within the Skyparks complex, by articulating the spaces in such a way as to provide a heart for the development that is integrated with the landscape qualities of the existing olive grove.





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.

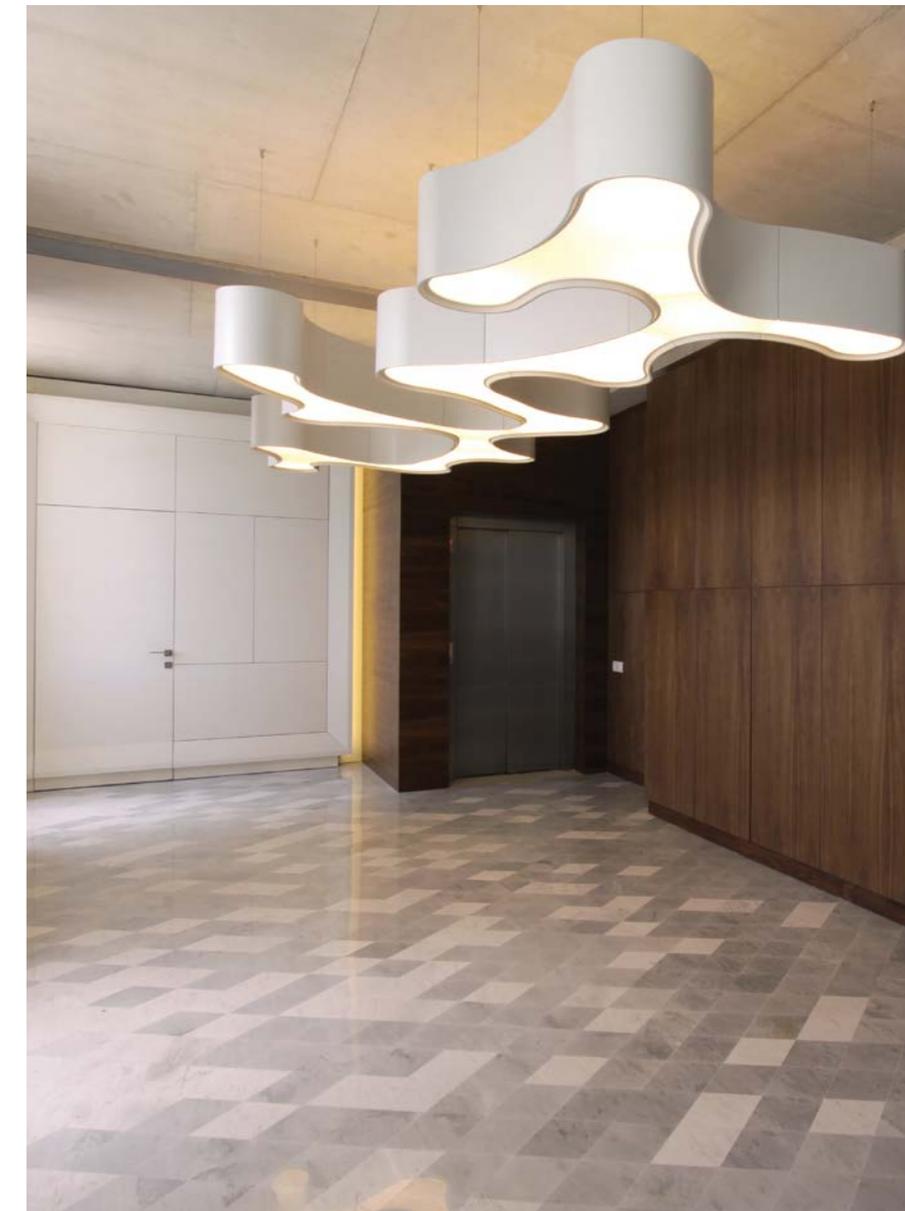
Winner at the INSIDE, World Festival of Interiors in Barcelona, 2011.

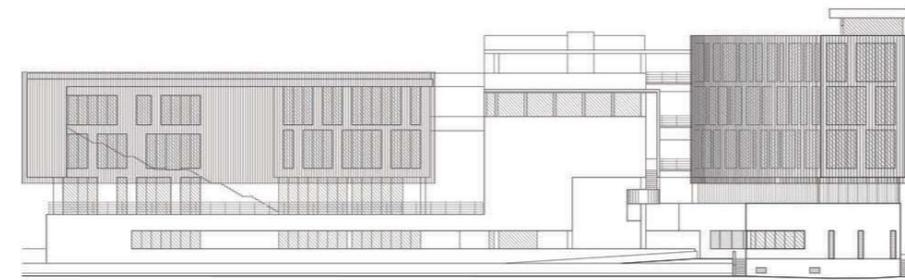
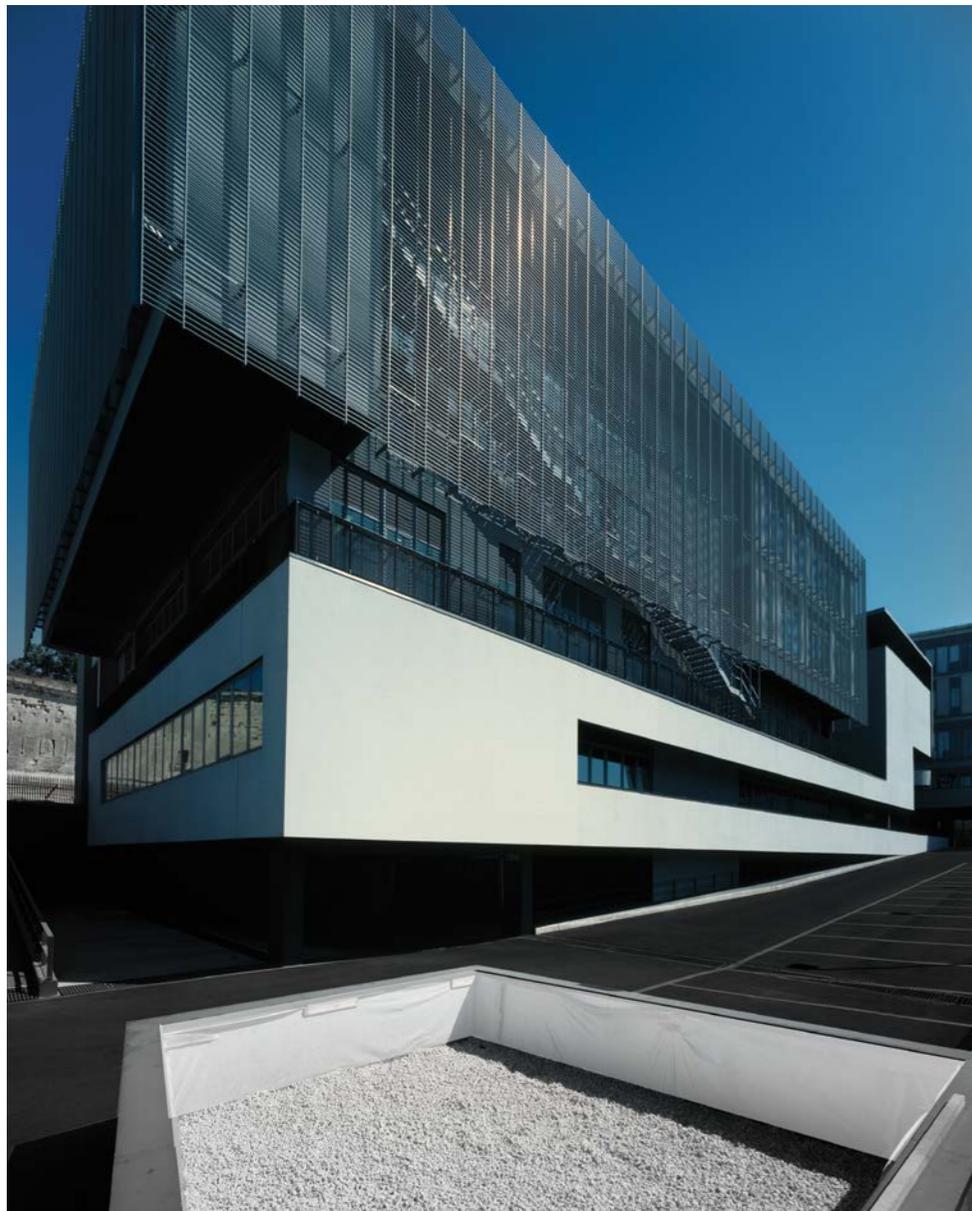
Photo credits
David Pisani

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.

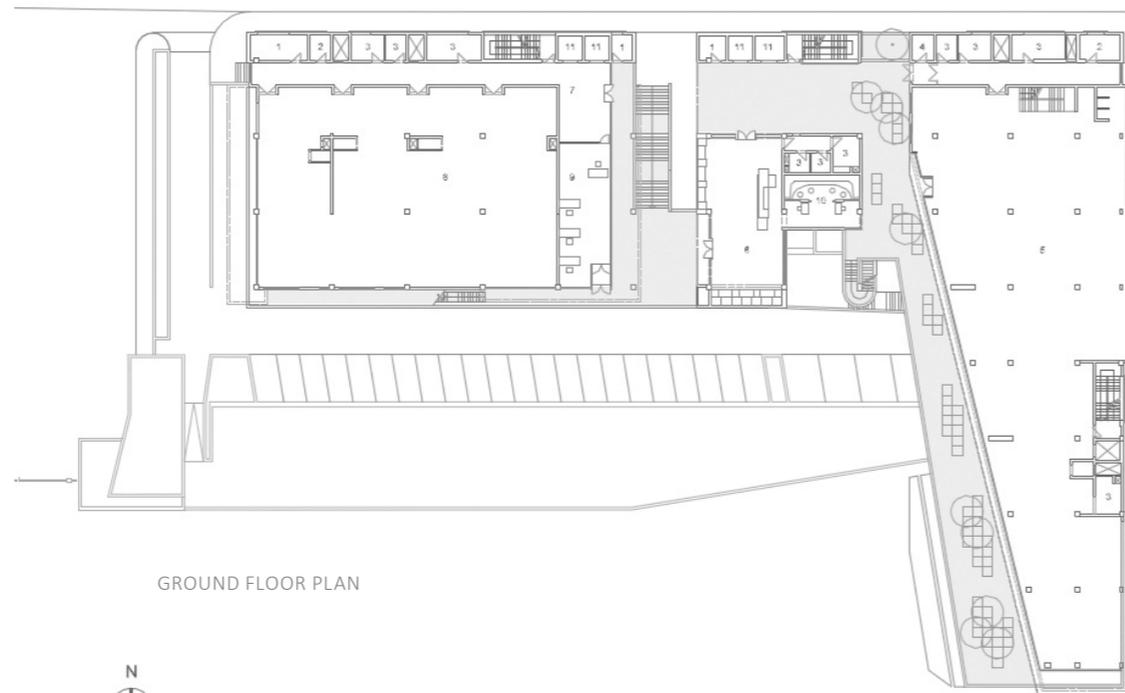
The brief centered on three major elements. The first was the creation of an office space which would include all the qualities necessary for a contemporary working space; light, clarity, comfort and ease of access. The second was the creation of a high end, luxury residential space which would be located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

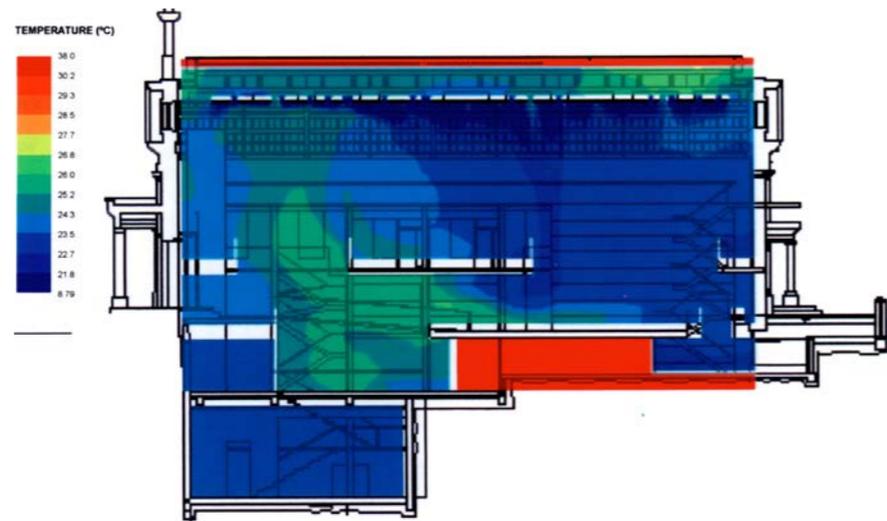
The European Center for Architecture
Art Design and Urban Studies, Europe 40
Under 40 Award, 2009.

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.

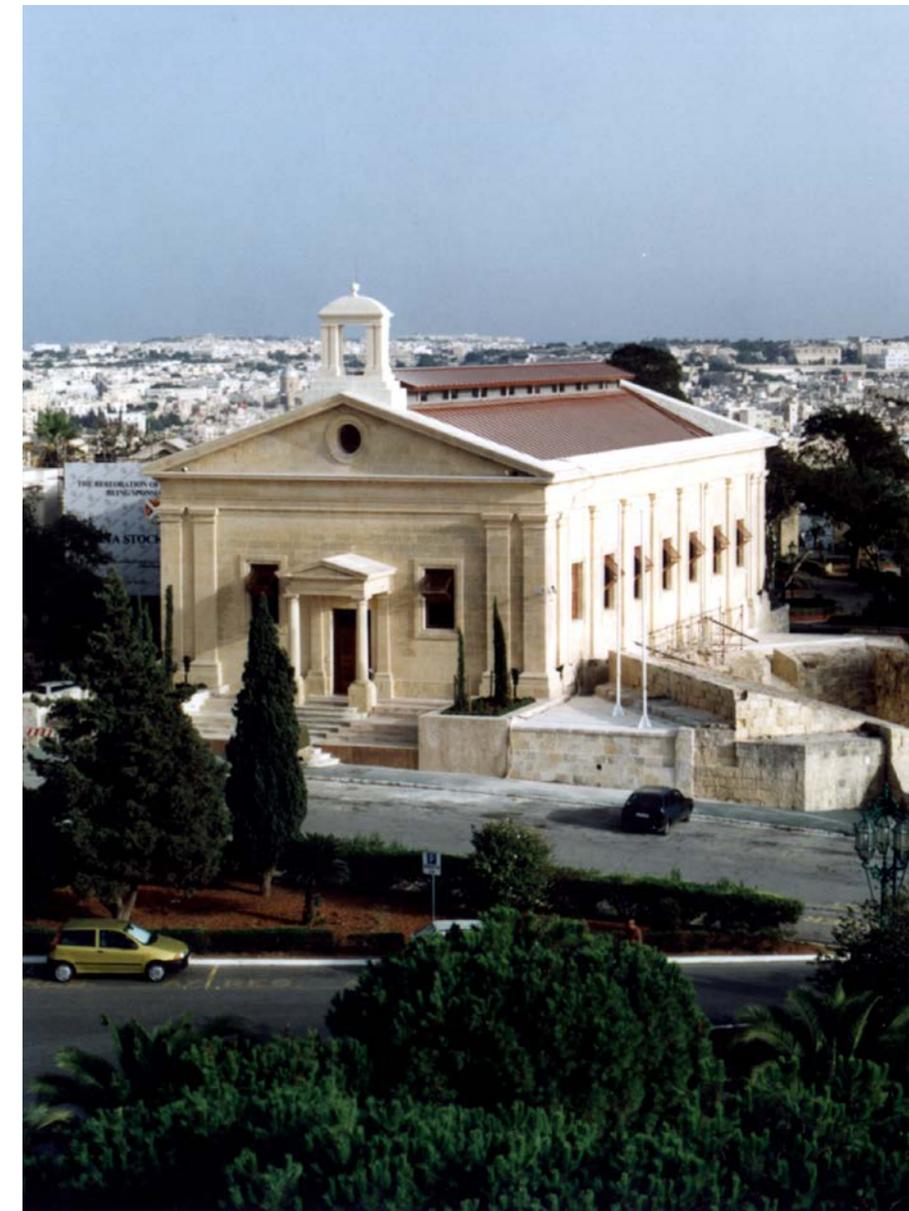
Extensive work was carried out to the timber roof. The restoration included re-modeling of the timber heads with steel shoes, strengthening of the bottom tensile members with the addition of steel ties and a complete rebuilding of the roof structure.

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.

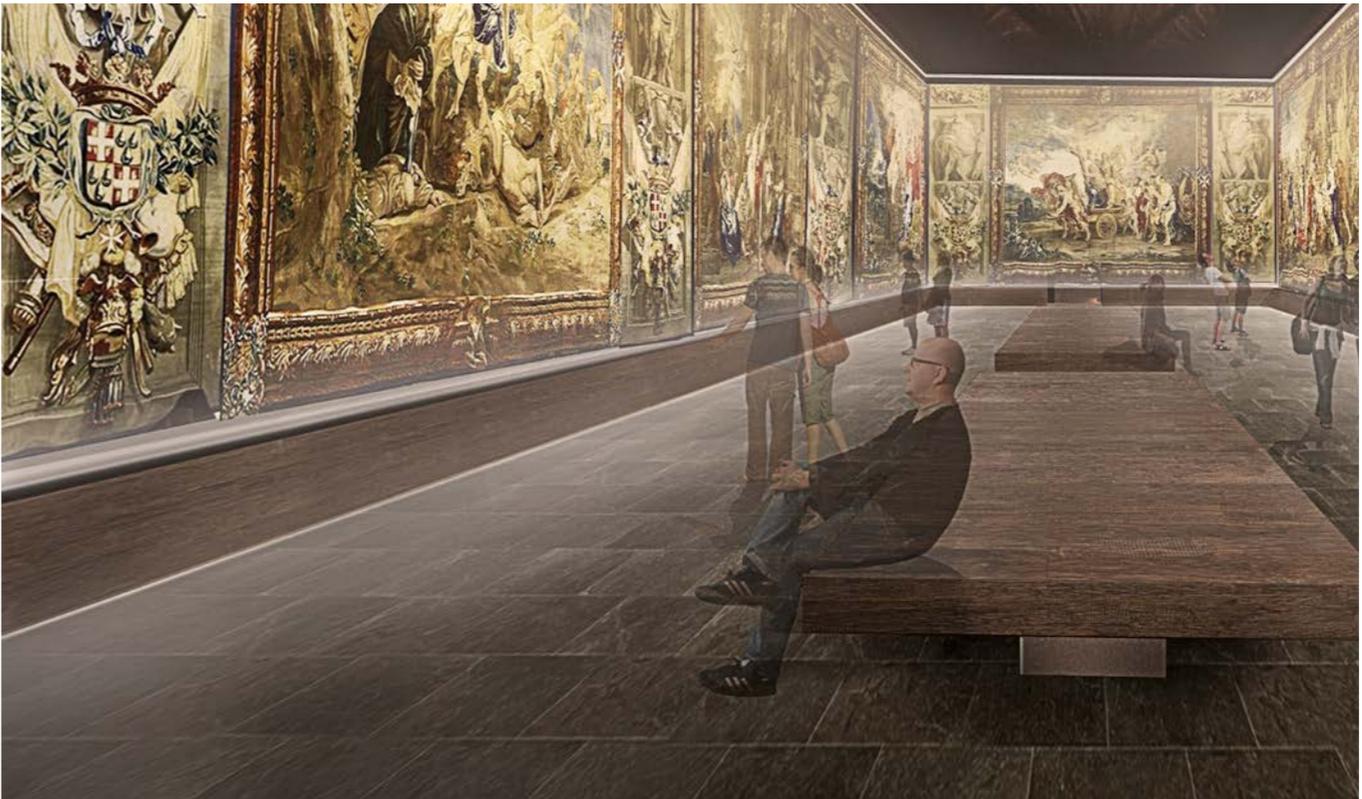
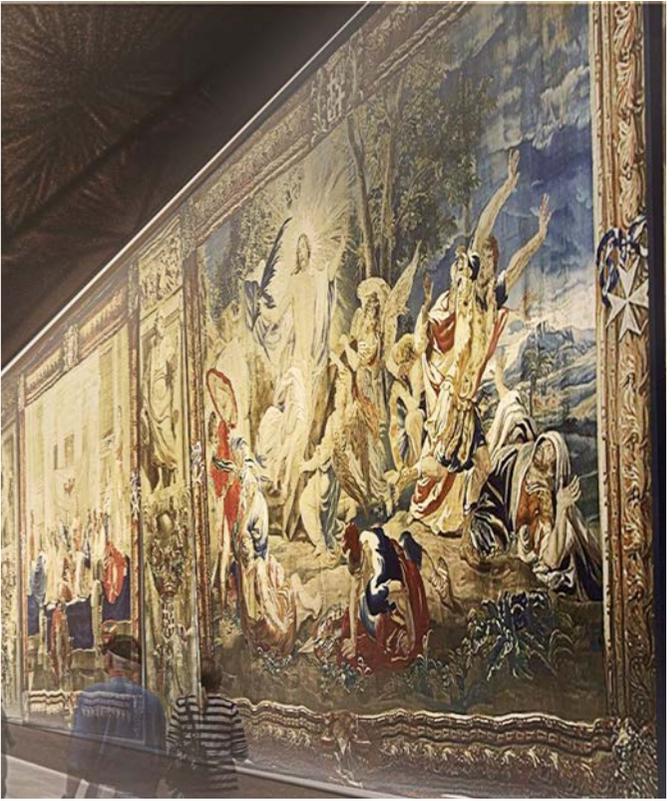
As a result of the insertion of a steel light-weight ridge housing an innovative cooling system, a drop of approximately seven degrees Celsius has been achieved in the internal environment without the use of conventional air-conditioning systems. The effect is one of natural coolness and provides a welcome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





CULTURE





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.

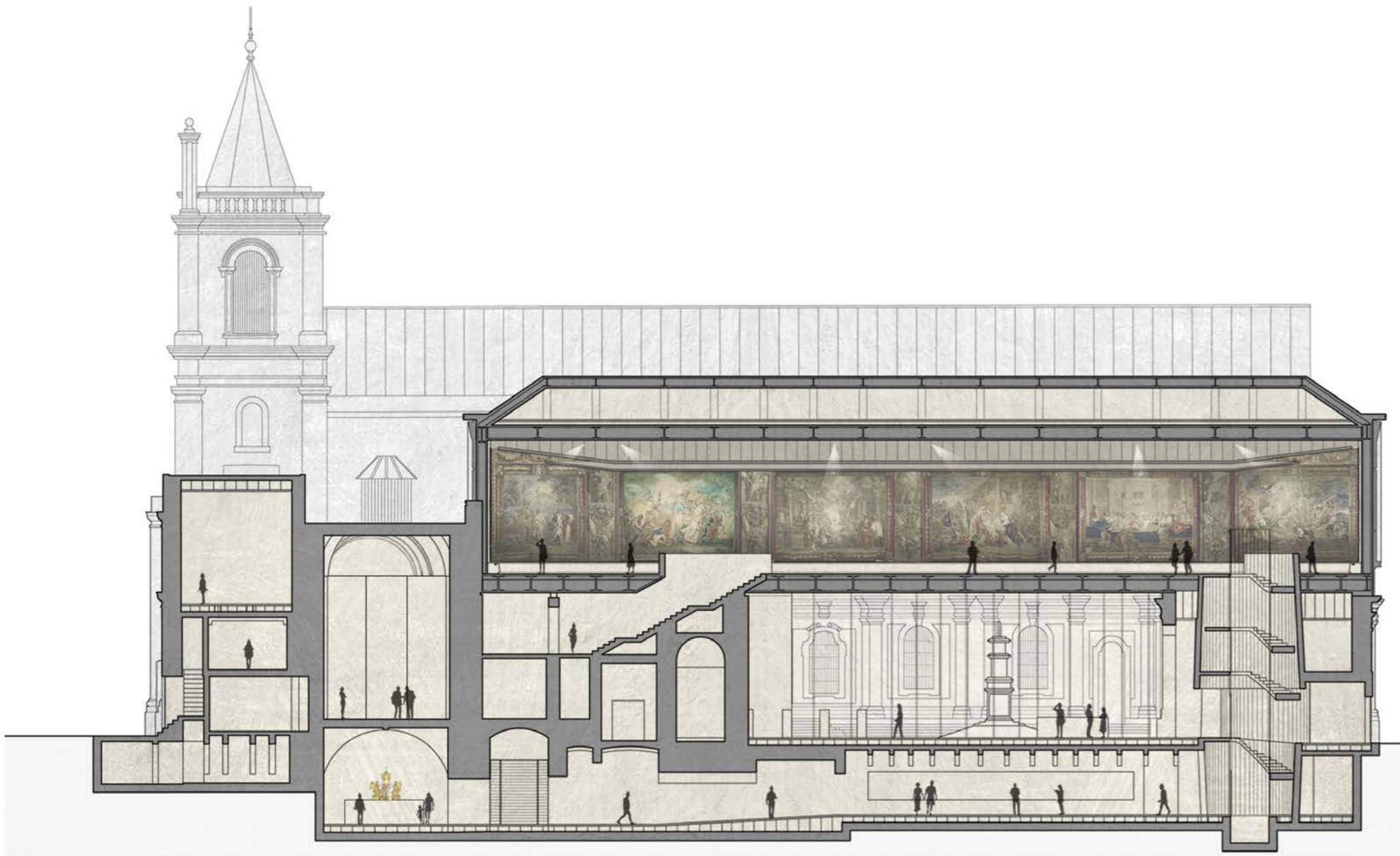
The twenty-nine tapestries were hung in the Cathedral every year on the feast of St John, but centuries of handling, inappropriate storage and harmful lighting and climate conditions had left their toll on these rich but delicate images made from silk and silver and gold thread.

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

Role
Lead Architects and Structural Engineers

Location
Valletta, Malta

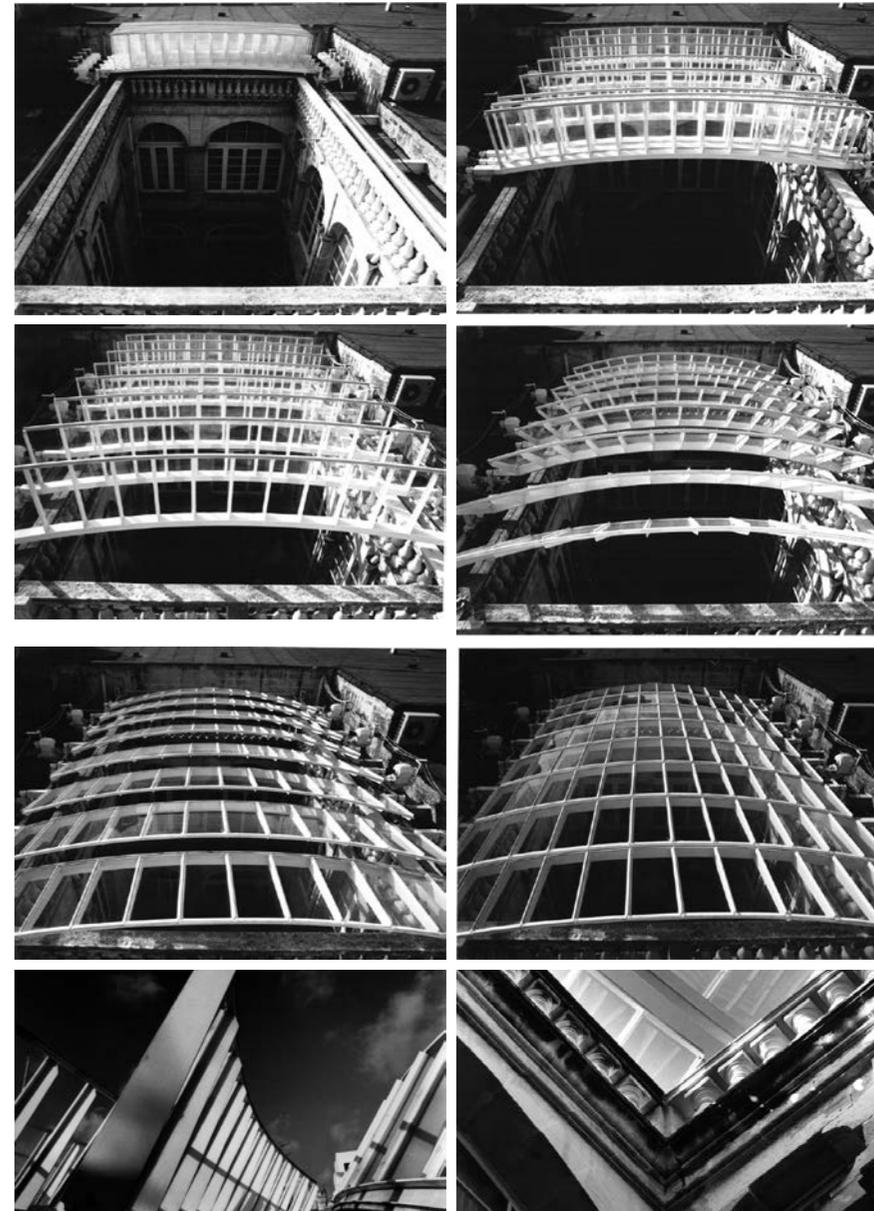
Project dates
1993 - ongoing

Project value
€ 7 million (current phase)

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 18th 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. In the late 1990s, the Theatre embarked on a refurbishment and expansion programme on the basis of master plan formulated by AP, which added a new bar and foyer fitted into the neighbouring courtyard of Palazzo Bonici, covered with an innovative mobile roof. The projects also included the creation of a theatre museum, the reallocation and redesign of the ticket booking offices, the creation and fitting out of a specialized book and record shop as well as three studio apartments for visiting artists, all contributing to generate additional revenue for the theatre. Over the years, AP was also entrusted with a number of restoration interventions and, more recently, with the installation of a new hybrid climate control system in the baroque auditorium, which has been restored to its original layout.

The installation of a new climate control system has ensured the preservation of the Theatre's historical fabric and also allowed to extend the performance season to summer months. As part of this project the seating in the stalls has been changed with the removal of the central aisle and the re-introduction of parterre boxes along the sides. This new seating aims at recreating the intimacy typical of the original 18th century baroque theatre. AP is also currently reorganising the administrative block and the refurbishment of the ticket office as well as public amenities, and the restoration of the main entrance. The theatre has been modified several times to adapt to new performance requirements as well as to reflect various economic and cultural realities. Yet it has managed to preserve most of its initial qualities, thus making it one of the oldest surviving Baroque theatres. Today's project inscribes itself in this historical continuum and strives to maintain the balance between the preservation of the theatre's rich heritage and its necessary transformation to reflect contemporary values. The architectural challenge is now to ensure the successful cohabitation of the monument with its functions as a live performance space.



SHELTER FOR 12TH CENTURY CHURCHES

Client

Delegation of the European Commission in Ethiopia

Location

Lalibela, Ethiopia

Project dates

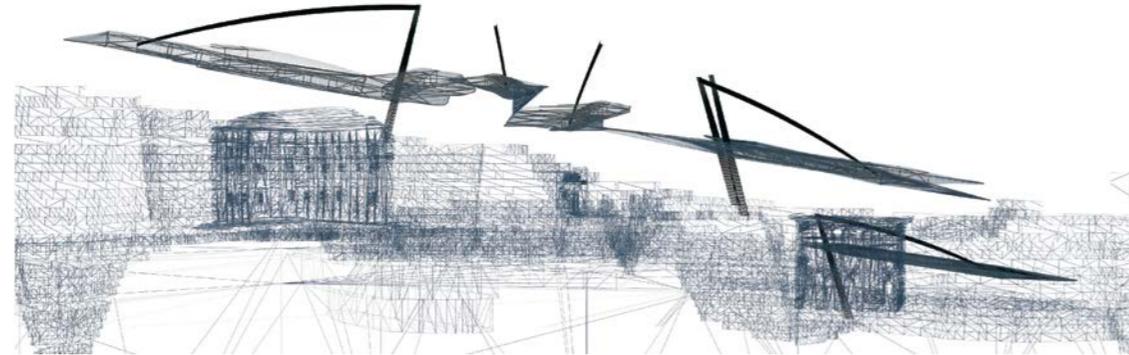
1999

Project value

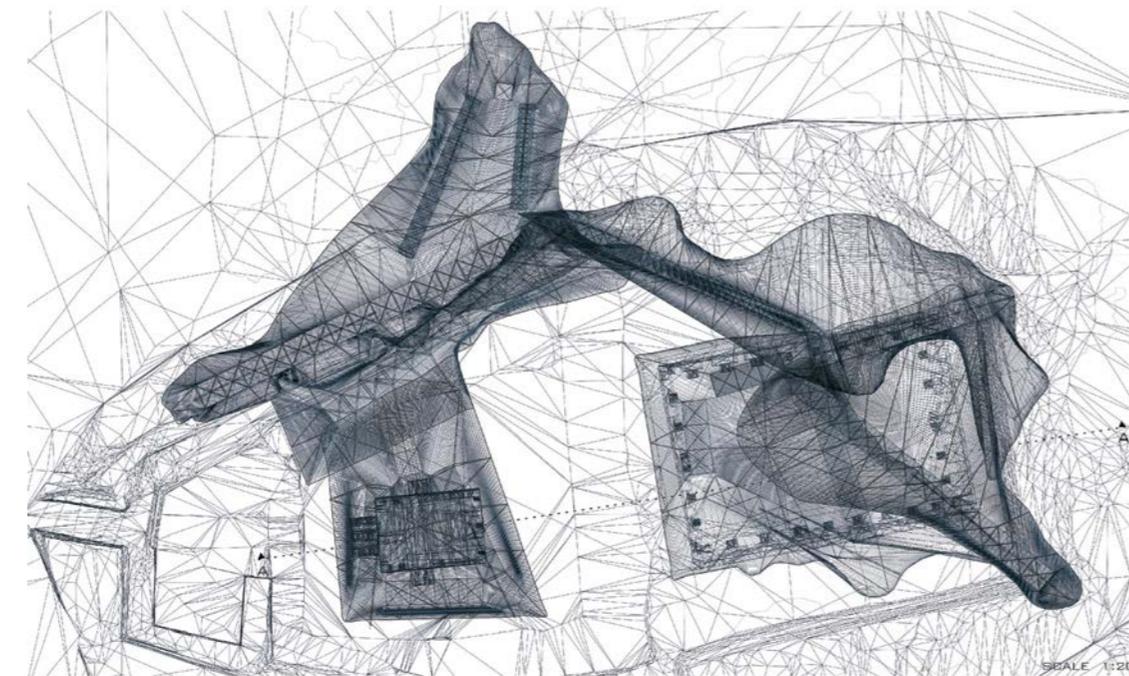
n.a.

Awards

International competition, honourable mention



ELEVATION



SITE PLAN

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).



NEW
BUILD



RESIDENTIAL





VILLAE URBANAE

Client
Smart City Malta

Location
Smart City Malta

Project dates
2019 - Ongoing

Project value
n.a.

“A white house set like a dice in a rock already venerable with the scars of wind and water.”

— Lawrence Durrell, Prospero’s Cell

Villae Urbanae is set within the single most relevant urban initiative taking place south of the Grand Harbour of Valletta in Malta and of which it forms a part of. The contribution of the masterplan to the cultural, social and economic development of this region cannot be underestimated. The masterplan reaches out to the surrounding communities in the vicinity of the development and serves as an anchor by providing a range of typologies and public shared space for the local community.

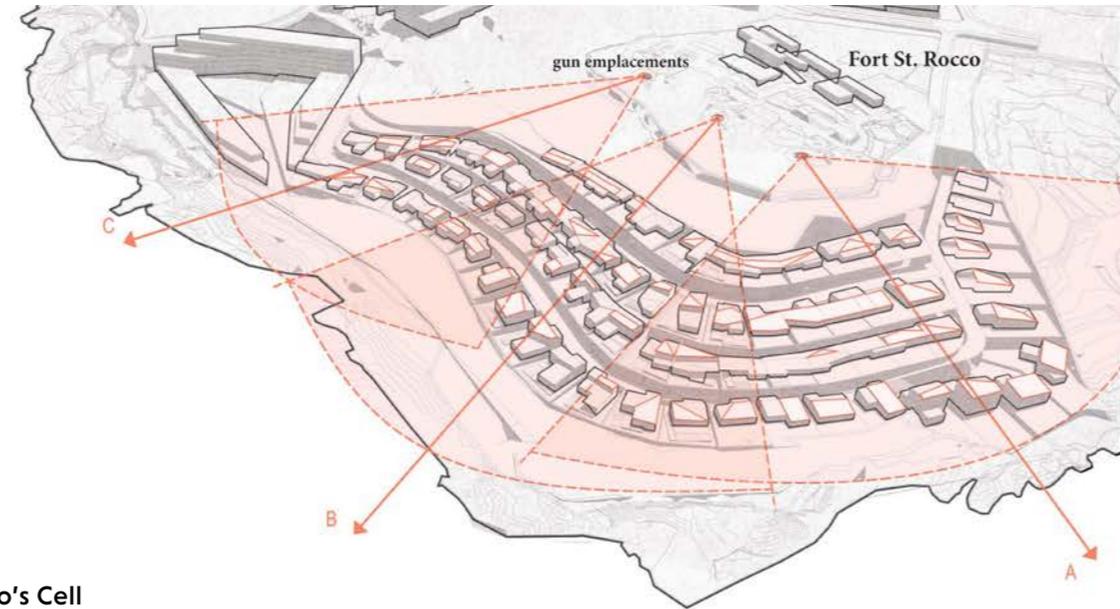
The Villae Urbanae also consider and integrate themselves with other large-scale facilities being planned for the same area. A network of pedestrian streets is introduced for the day-to-day needs of the residential

and working community. On an urban scale, these streets will act as a buffer-zone between the more public-oriented areas and the quieter residential enclave of the Villae Urbanae.

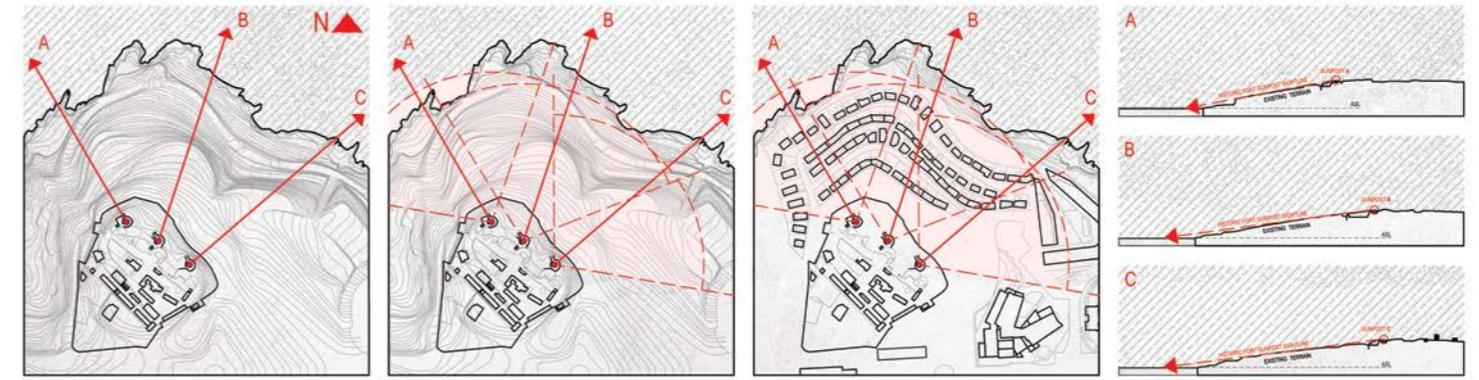
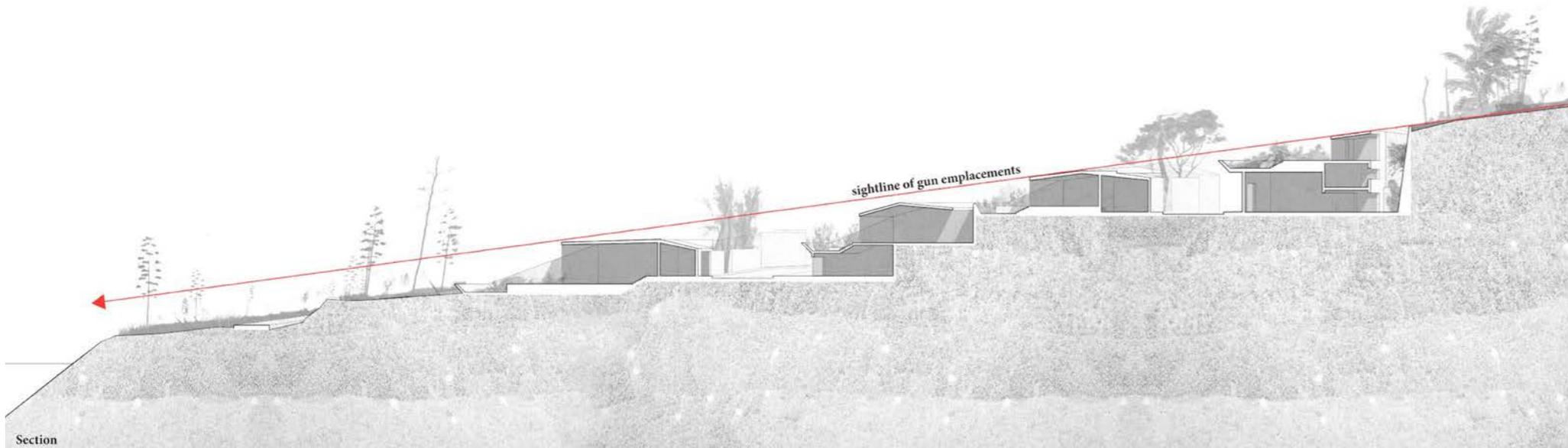
The overall urban intent is to create a gradient of resident-oriented spaces in consonance with the planned surrounding buildings. It accommodates natural light, reserves more space for landscaping, the gradation of noise levels and provides leisurely pedestrian movement.

Once the greatest naval base of the world, Malta has played an important role in the development of military architecture, its magnificent tradition of architectural expression fashioned by the Knights of St John has shaped the Maltese skyline which reflects the role she has played in history.





**'a white house set like a dice on a rock
already venerable with the scars of wind and water'**
—Lawrence Durrell, Prospero's Cell



British 19th century fortifications in Malta included the coastal forts and batteries built to fire at enemy ships approaching the harbour and to prevent an enemy from obtaining a footing on the shore. Fort St. Rocco which commands the promontory overlooking the Villae Urbanae was one of these structures.

Construction of the Fort was completed in 1878. It was occupied mainly by three-gun emplacements on which 38-ton guns were mounted. The Fort was later improved... "Projecting above every other part of the Fort, the keep shows conspicuously on the skyline and forms an excellent mark for ships to fire at. This evil can be modified by removing the upper stone parapet and banquette, which are quite useless, and cutting them down to the level of the roof..."

The reach of these guns, so important in providing defence in the past, is a form of intangible heritage that creates a protective imaginary envelope shaped by its projection that forms a theoretical secondary skyline worthy of preservation.

This is representative of past military technologies and should be preserved not merely as a cultural good of exceptional value, since it thrives and depends on the knowledge of history, passed on to the rest of the

community, as a form of intangible heritage which underpins the identity of the Maltese islands. Intangible heritage exists by virtue of its being recognised by the community that creates, maintains and transmits it. The Villae Urbanae are contained within this envelope and in so doing emphasis its existence.

The islet of Nisida lies to the north of Naples. It was a favoured spot for holidays during the Roman era, as testified by ruins of villas and Cicero's writings of his visit there to the villa of Brutus.

Villas for Cicero functioned as much more than passive backdrops to his activities. They provided a means to nurture his political image both in the real world described in his letters and in literature. The villa or country house of Cicero's days included little farming. The term villa - or villa urbana - then suggested libraries, baths, collections of works of art and rooms for study and entertainment. The gardens were intended to be especially delightful.

On his summer vacations, Cicero often retired to his villa to avoid the great heat of the city of Rome. Its residential quarters were intended to serve the villa's owner and provide comforts similar to those of a city dwelling.

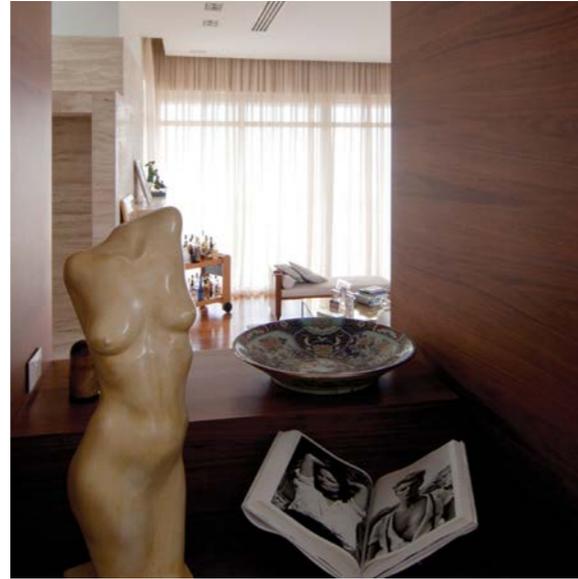
"We are upon a bare promontory...
... with its beautiful clean surface of metamorphic stone covered in olive and ilex. This is become our unregretted home," wrote Lawrence Durrell in Prospero's Cell, his travel memoirs about how together with his family he spent four youthful years on Corfu, an island jewel with beauty to match its fascinating history. Lawrence fished, drank, and lived in the years leading up to World War II, sheltered from the tumult that was engulfing Europe, until finally he could ignore the world no longer. But he never forgot the wonders of Corfu, captured so beautifully in his brilliant memoir.

With his expansive, all-encompassing opening line, somewhere between Calabria and Corfu the blue really begins, Durrell takes us out of ourselves and along with him as he crosses into Greek waters from the heel of Italy and into a new life of light and heat. Reading it on a gloomy winter afternoon in the northern hemisphere is like injecting the grey sky with vivid blues and emeralds.

The Urban Villas project covers a site area of approximately 33000sqm and includes 76 villas with a footprint of 14000sqm and a gross floor area of 22000 sqm. Internal vehicular streets, integrated with

thelandscaping that overwhelms the buildings, cover 11000sqm. The villas are arranged in eleven typologies, all with sea views, with a north-south orientation and front and back gardens. the variety in housing types is a result of the reactive treatment to their unique setting below the abstract membrane that forms above their specific location and that dictates their position, height and volume.

The villas are brought together by indigenous plant species that contain characteristics such as tolerance to sea spray and wind. Hardy trees will provide shade whereas shrubbery adds to the individual personality of each property, to beautify the villa's gardens in terms of colour, scent and texture.



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

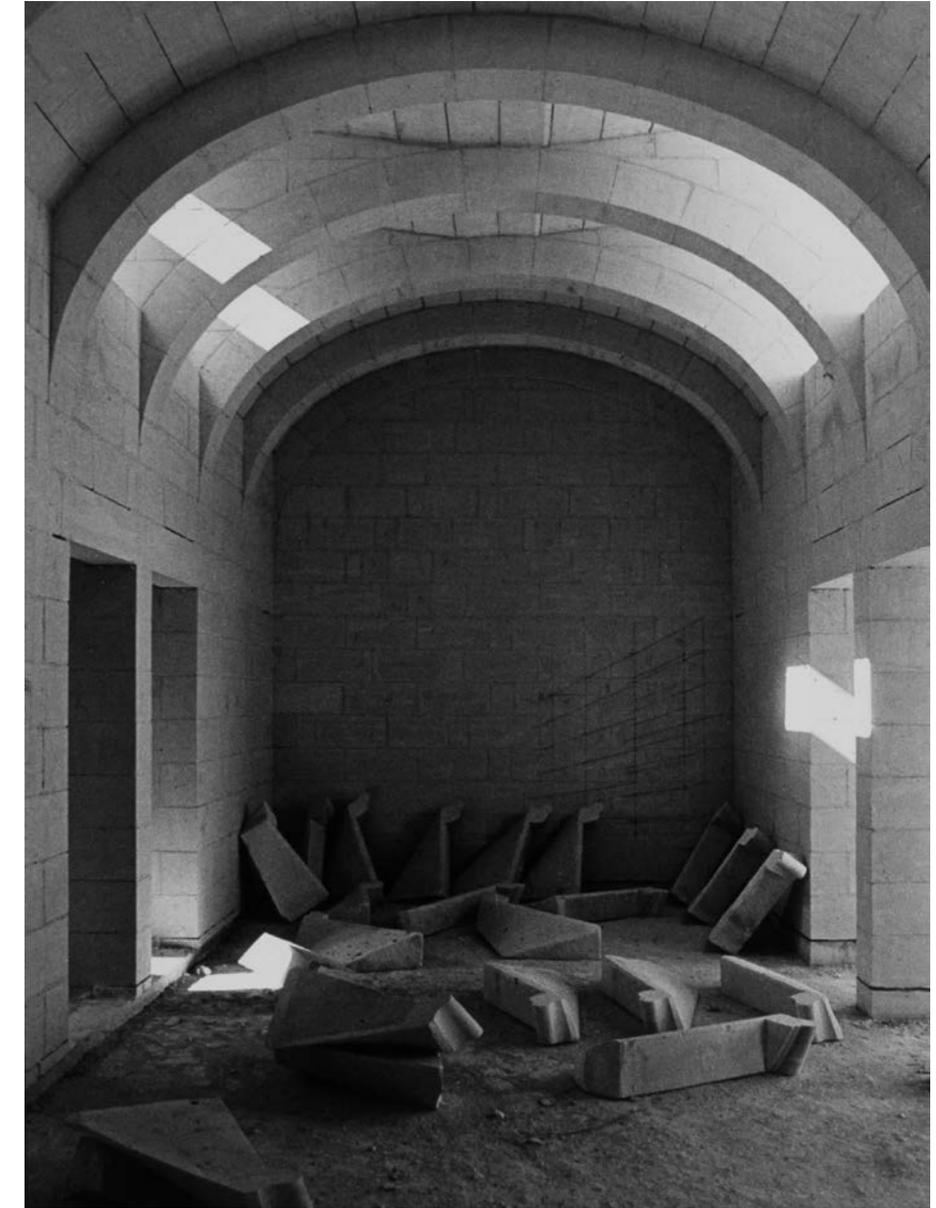
Ancient texts often describe the authors' admiration for techniques, used by contemporary builders and craftsmen, aimed at creating the perception of integrity through a carefully crafted joining of a multiplicity of parts. Often, the impression of natural cohesion was described as an essential ingredient 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

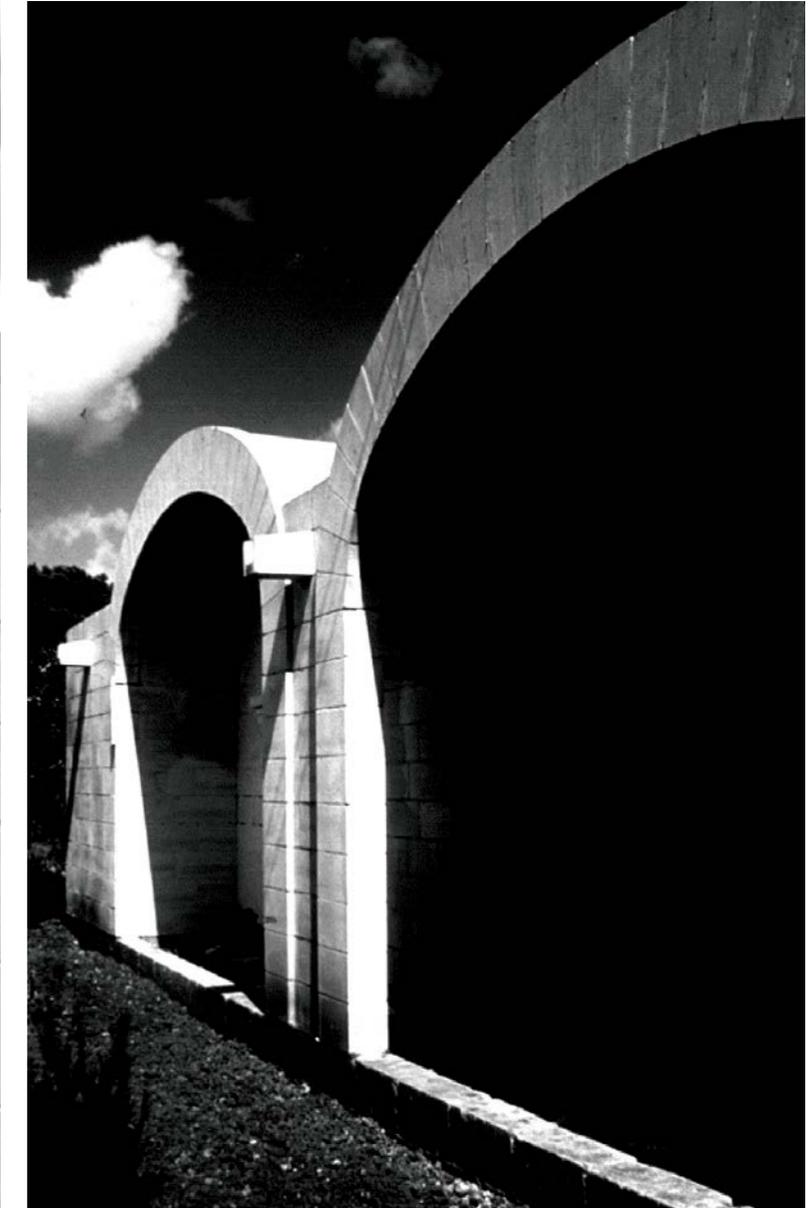
Location
San Pawl tat-Targa, Malta

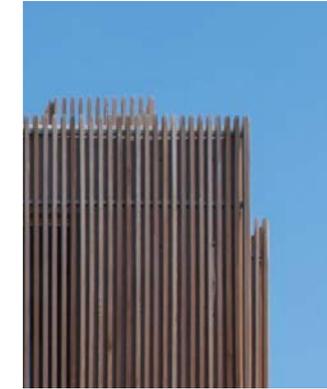
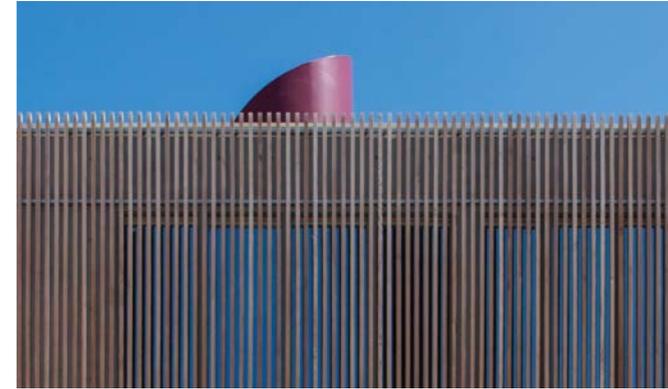
Project dates
1996 - 2000

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.

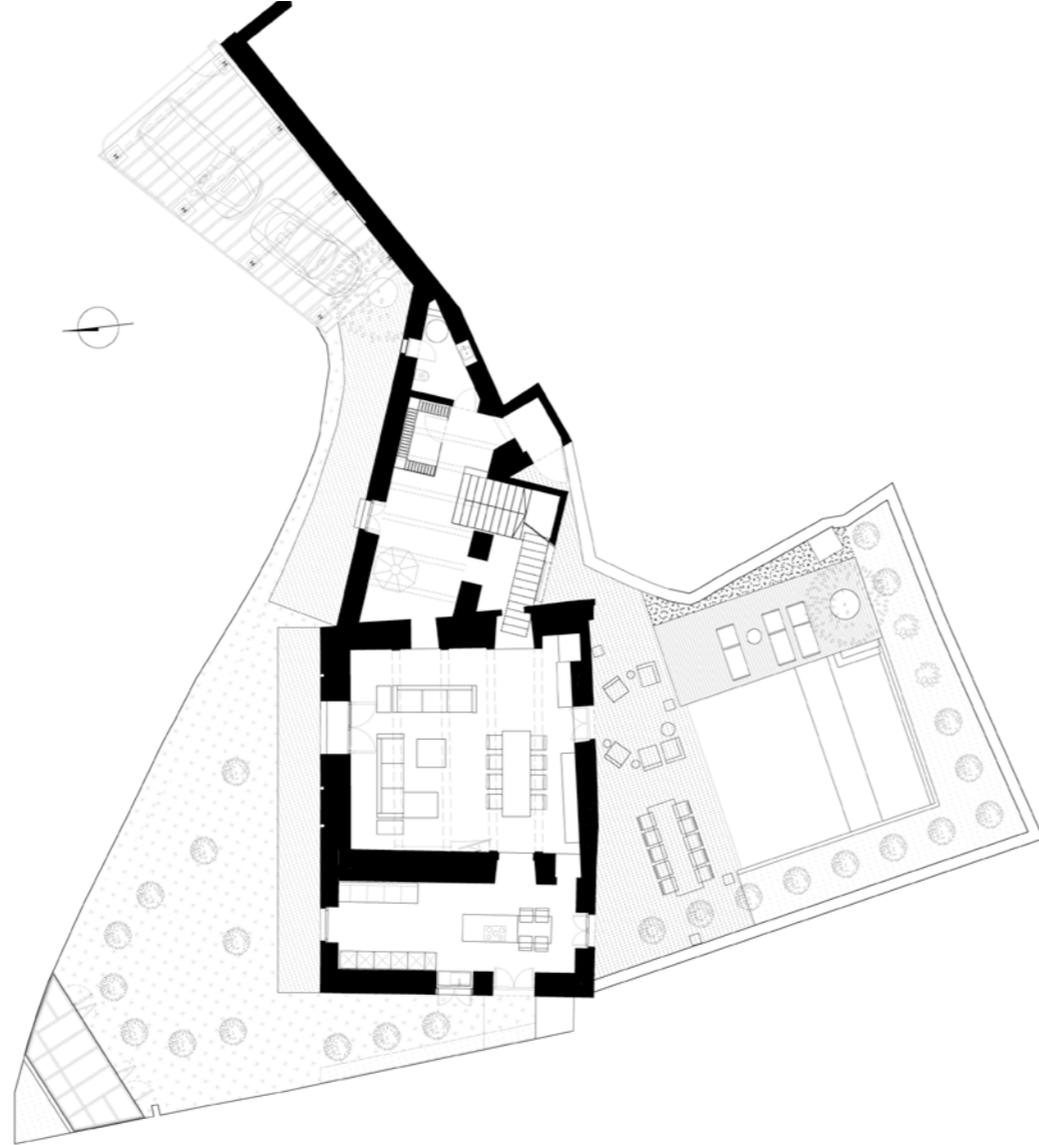




RESIDENTIAL

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

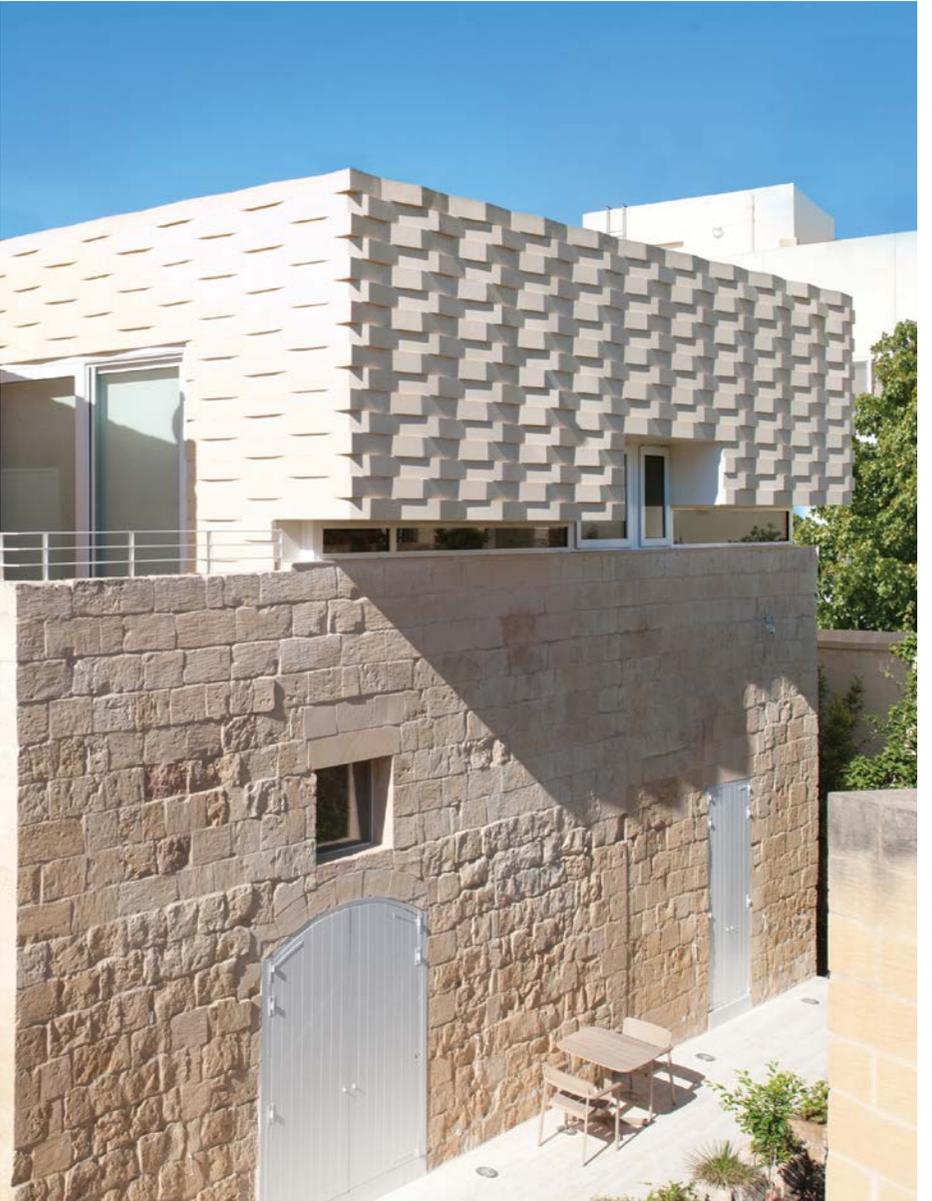
Winner, Din L Art Helwa Architectural Heritage Awards, 2017, cat. C

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

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





VILLA CASTRO

Client

Private

Role

Leading Architects in collaboration with Jens Bruenslow

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.

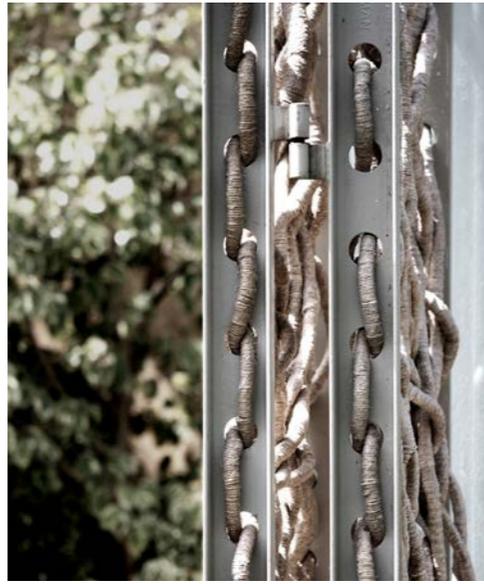
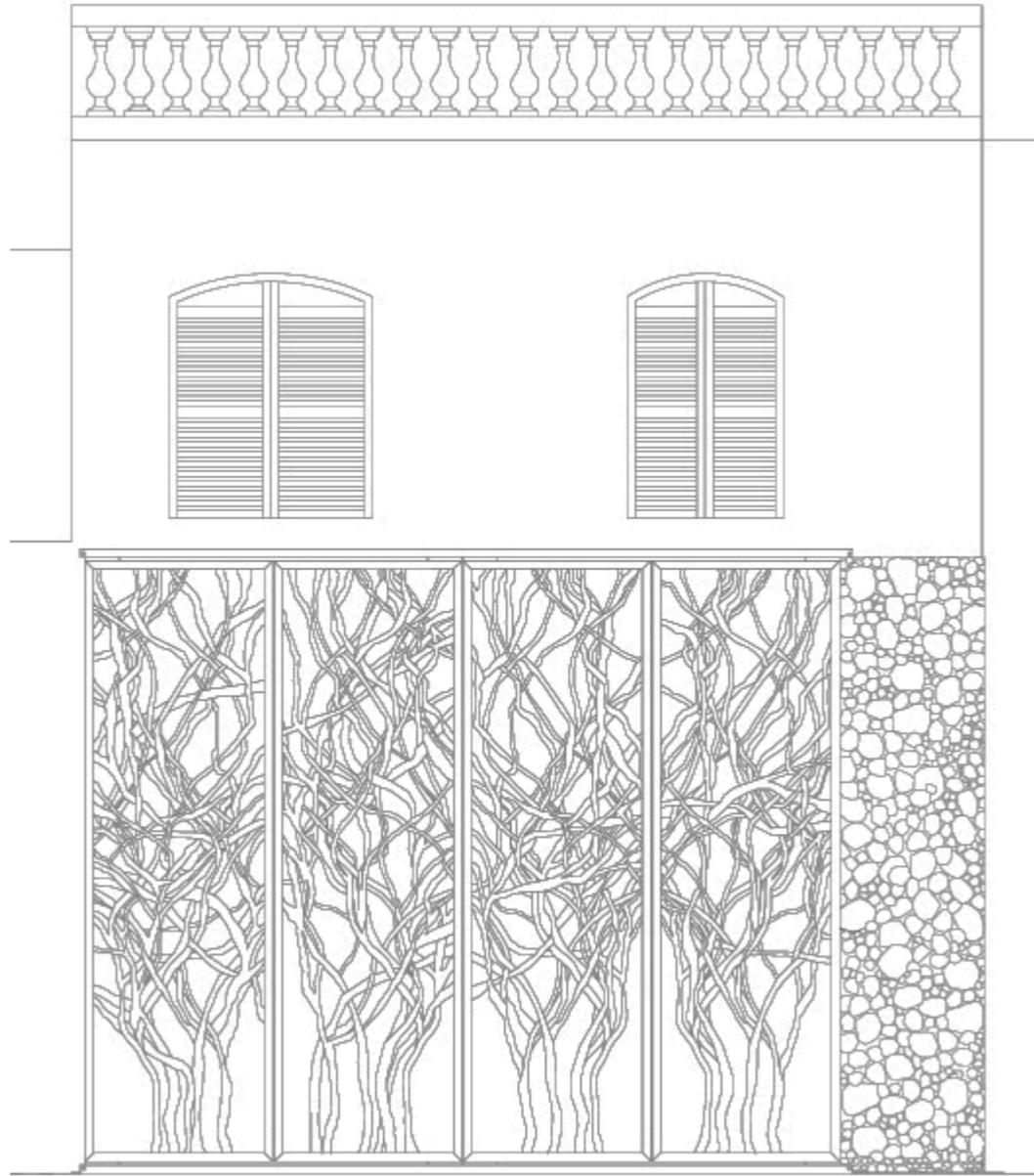
Photo credits

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 making

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.

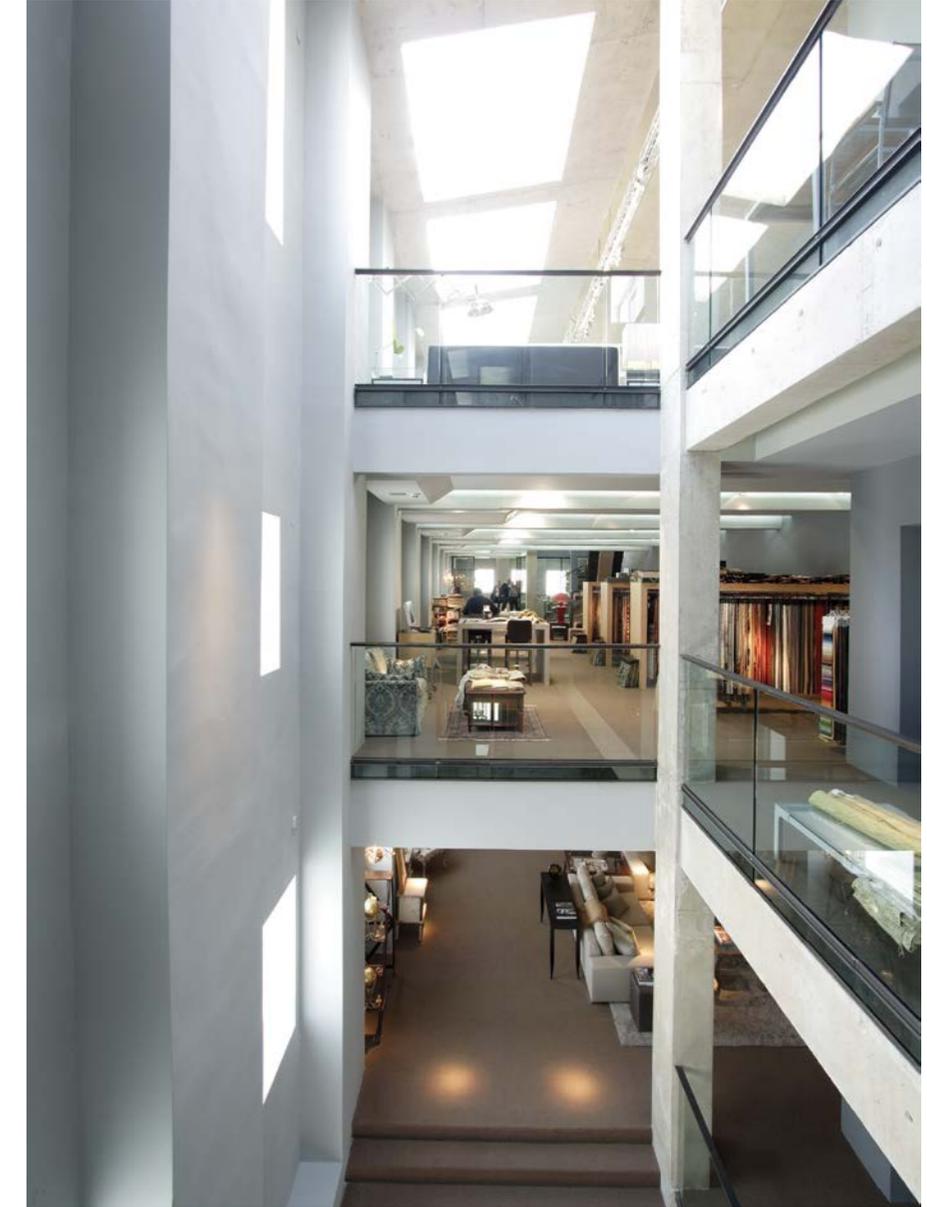
Photo credits
David Pisani

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

Location
Valletta, Malta

Project dates
1996 - 2004

Project Value
n.a.

Award
Nominated for the Mies van der Rohe Award, 2005

Photo credits
David Pisani

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.

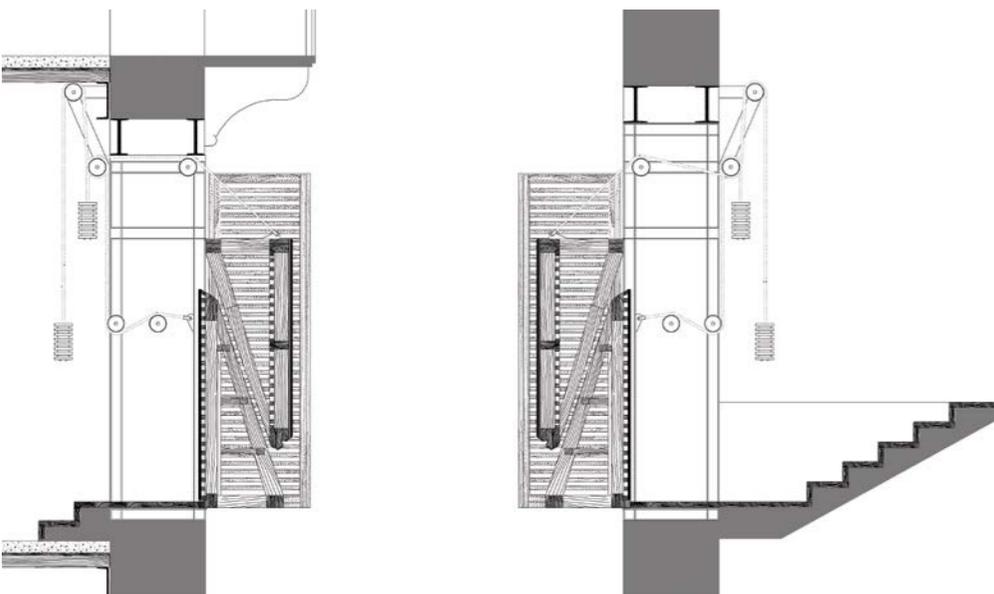
The balcony being an important architectural element in the streetscape of Valletta, it seemed ideal to reinterpret and recreate this external wooden element to contain the connection between the existing shop and its extension. This project for a retractable timber balcony located at first floor level reads as a discreet intervention with minimal structural and visual impact on the existing facade.

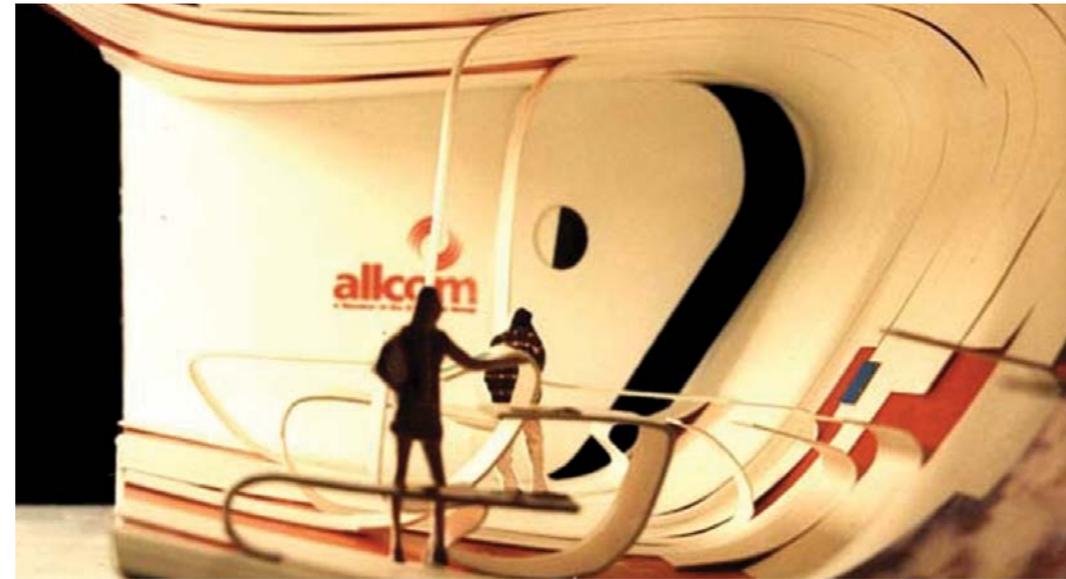
The bridge, made of a traditional wooden and steel construction, unfolds mechanically during shopping hours to allow access from one shop to the other and is operated with

a series 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.





ALLCOM

Client
Allcom plc.

Location
St. Julian's, Malta

Project dates
1999 - 2000

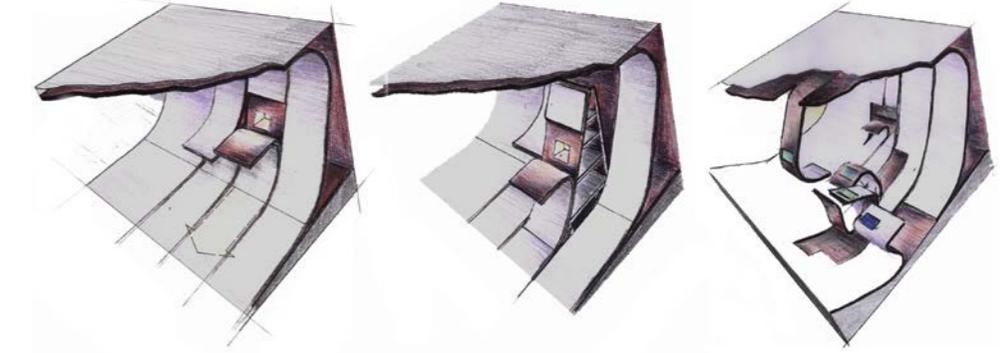
Project Value
€ 200.000

Photo credits
David Pisani

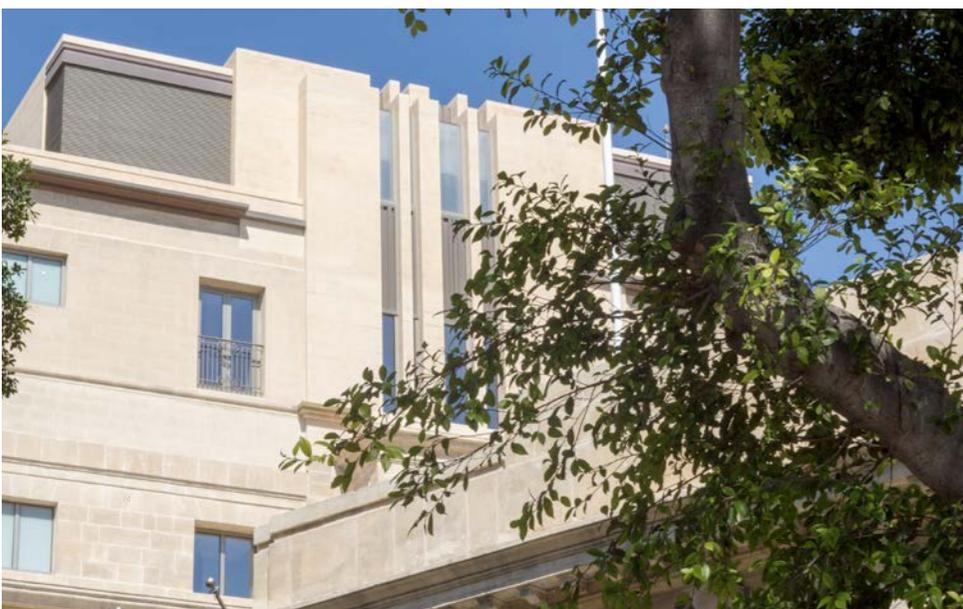
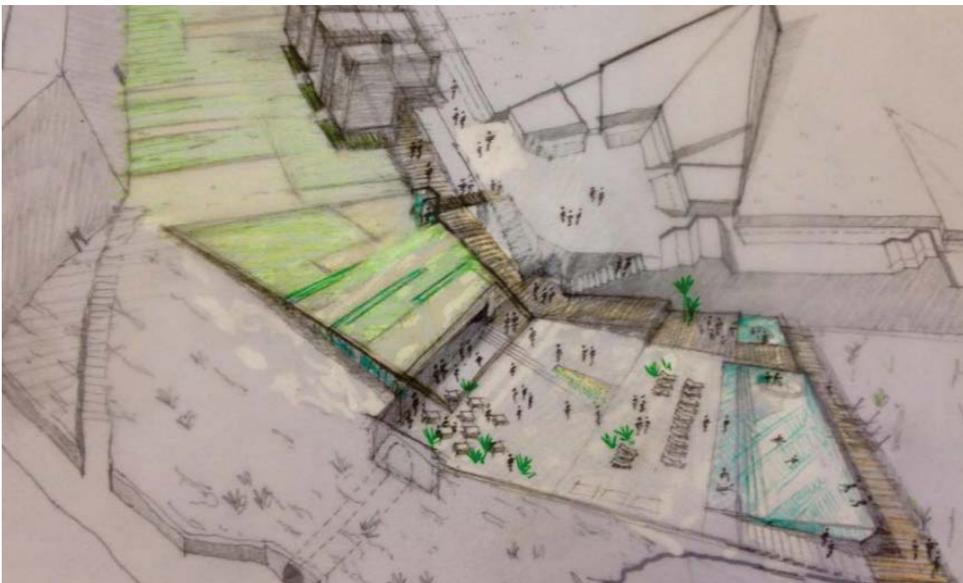
The project for the design of the Allcom Shop in St Julians, a trendy touristic town that evolved on the traces set out by the original fishing village and the later Victorian summer residential spa, owes its genesis to the concept that publicity can serve as a vehicle to lift the urban space of the 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.







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

Nominated for Mies van der Rohe
Award Barcelona, 2019, Restoration and
Rehabilitation

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.

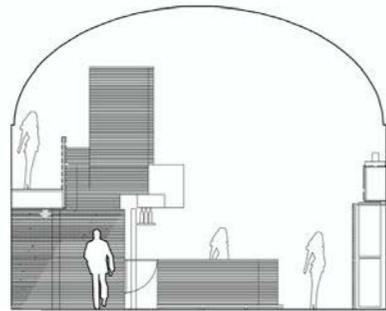
The extension of the stair towers on the facades and the creation of a copper cornice to unify the 90's additions, whose frontispieces and roof structures were replaced with sky suites, form part of an overall Masterplan that envisages the requalification of the hotel's grounds. This includes a new pool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

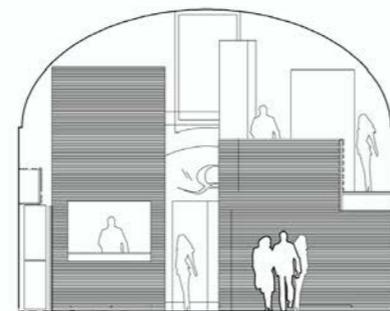




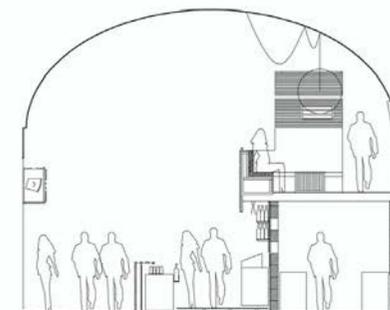
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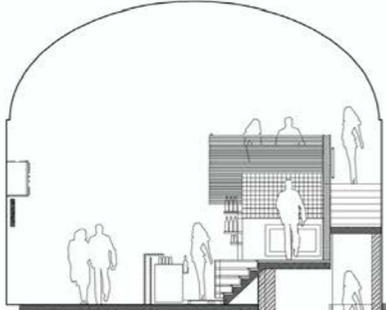
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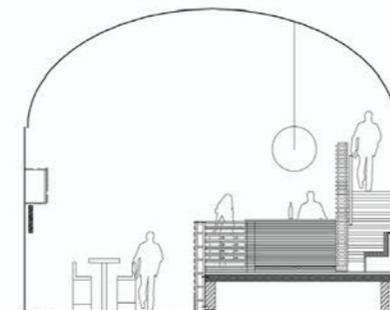
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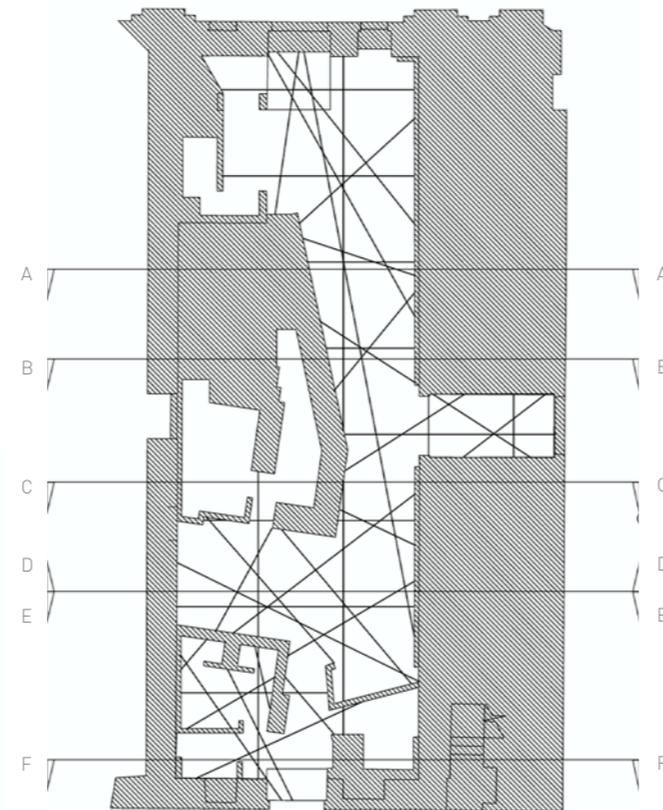
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Q-BAR

Client
DEJA Co. Ltd.

Location
Valletta Waterfront, Malta

Project dates
2006 - 2007

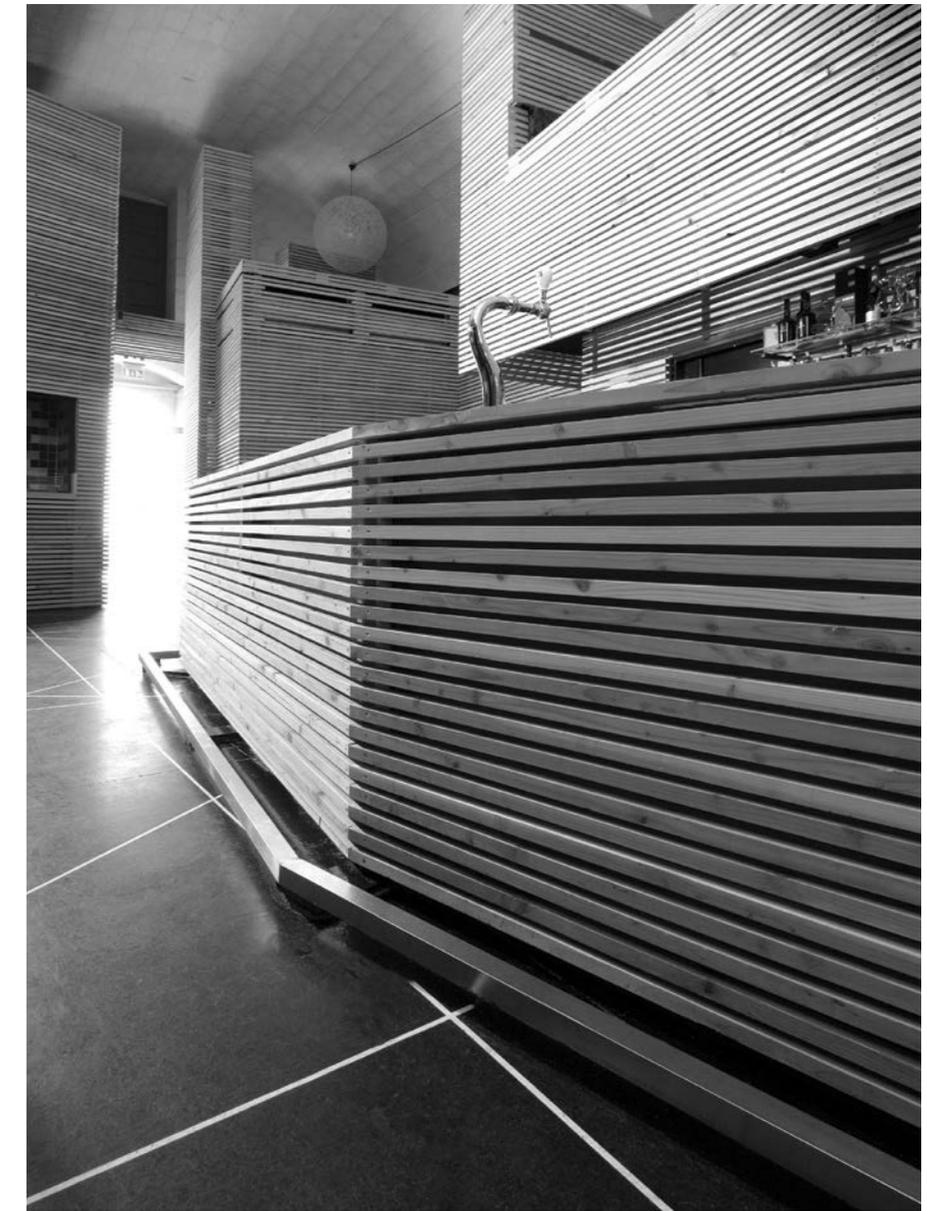
Project value
n.a.

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 battencad 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.

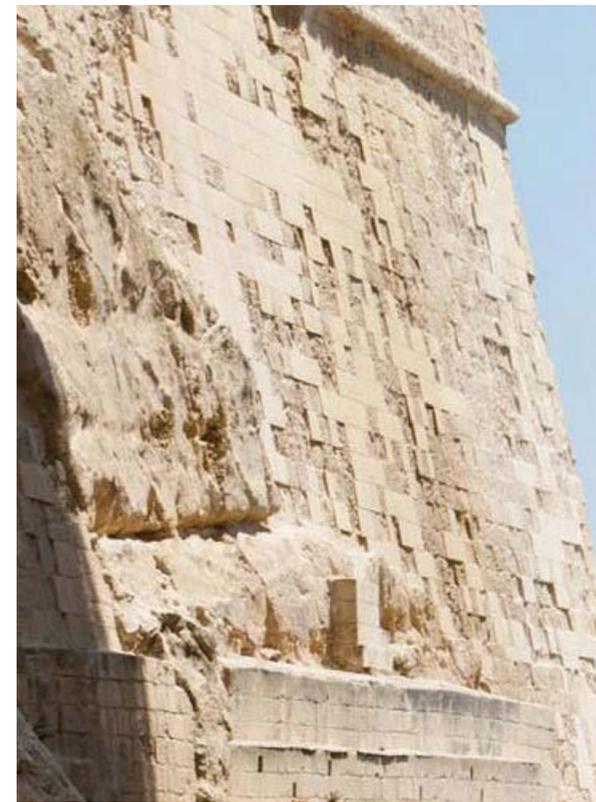
Photo credits
David Pisani



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

Award

World Architecture Festival Singapore shortlisted, 2013

Location

Mriehel, Malta

Photo credits

Kurt Arrigo

Project dates

2006 - 2013

Project value

€4.5 million

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

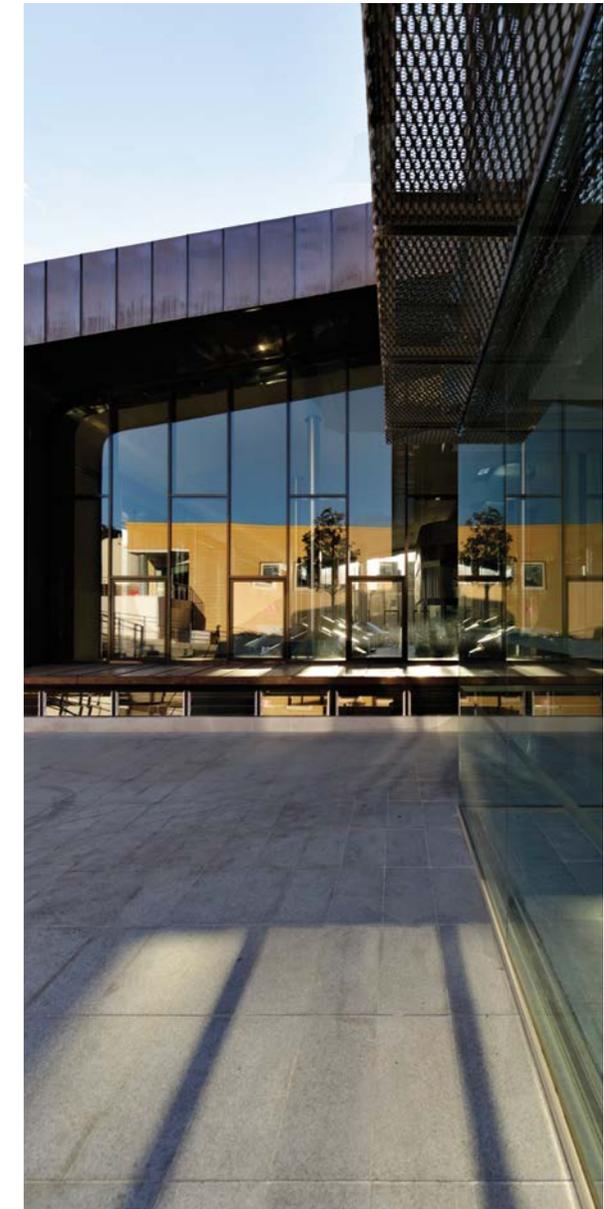
standards, meets production demands and exploits new export opportunities.

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 in-

dustrial 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

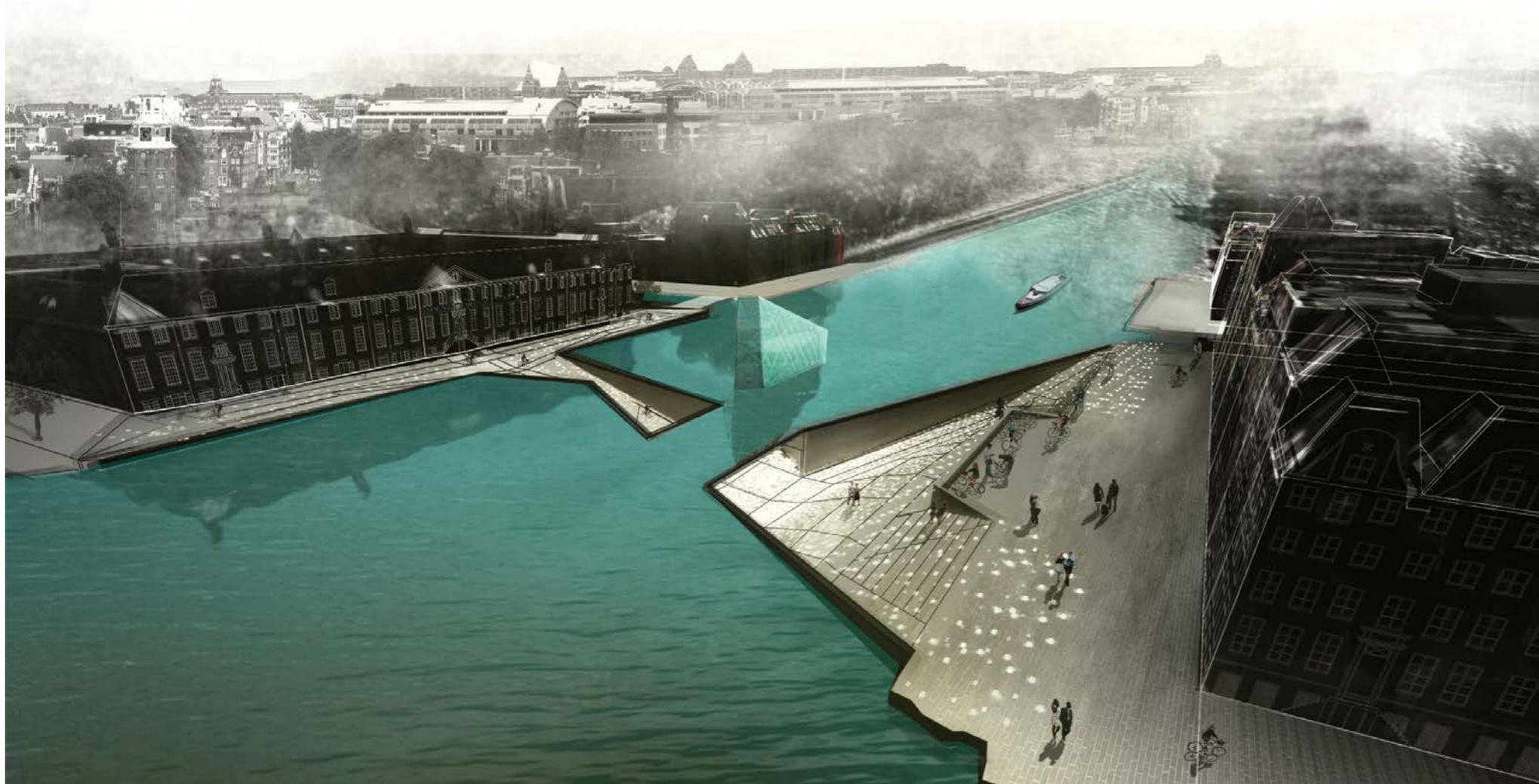
AC_CA Architectural Competitions Amsterdam

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.

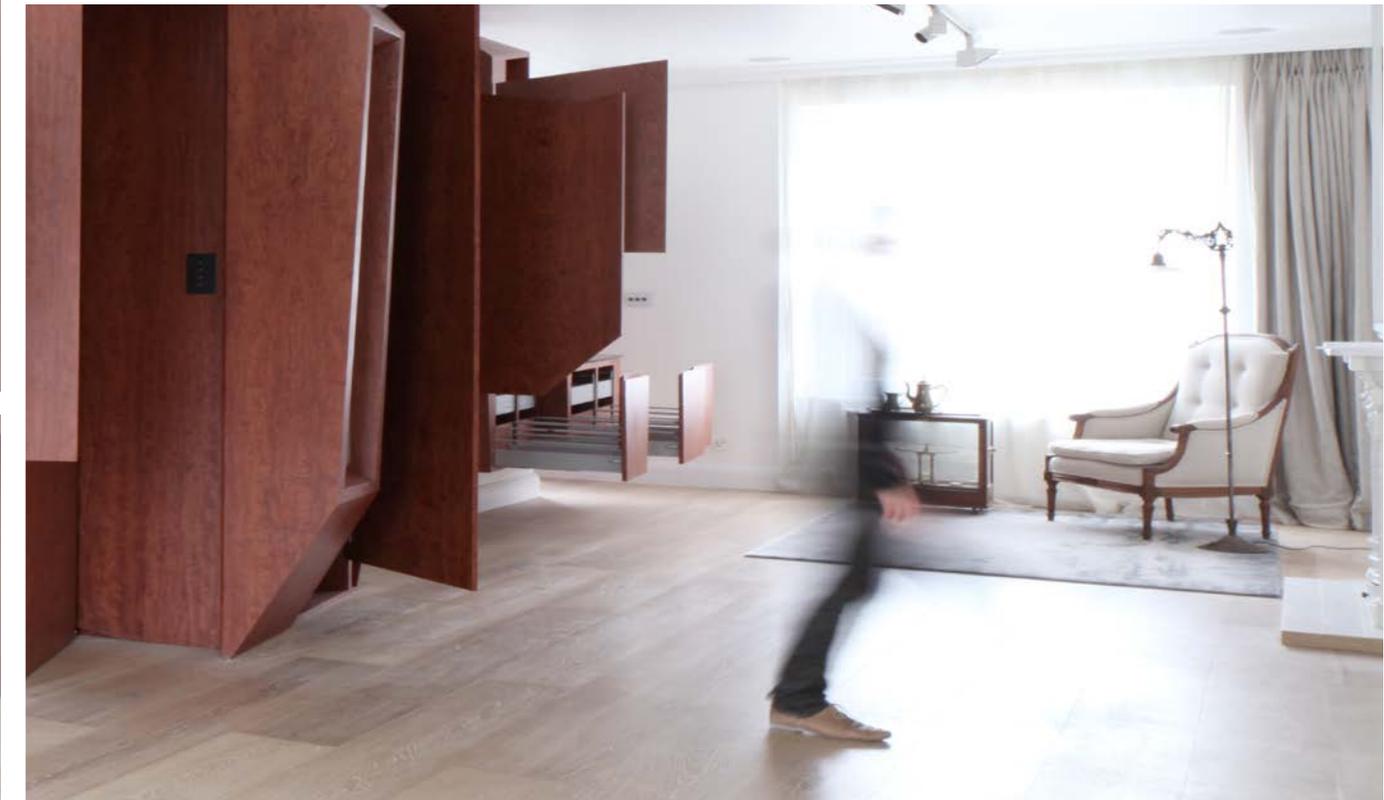
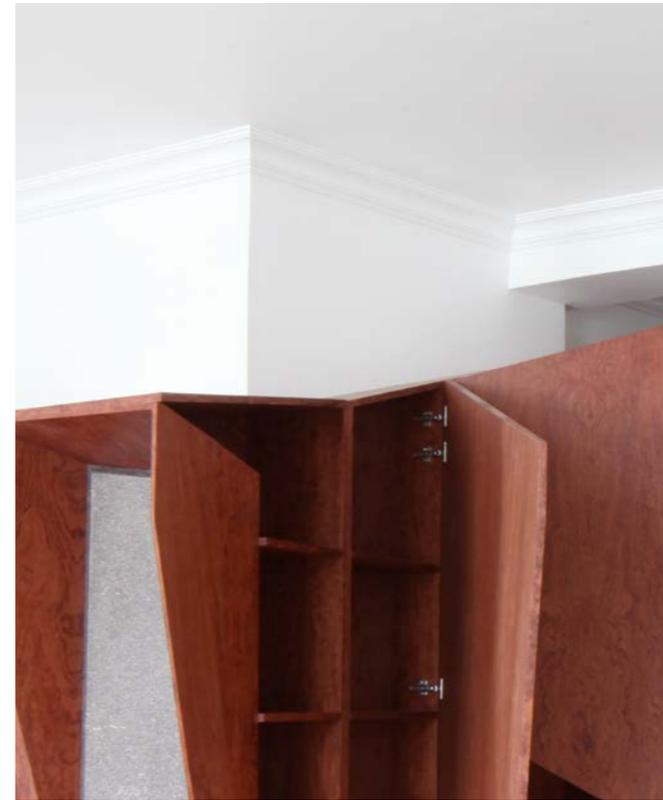
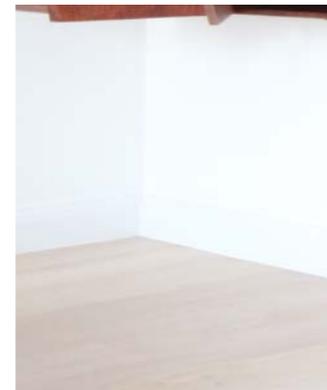
One of the qualities of conventional bridges is the panoramic view they offer from their

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.



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 master planning.





STANHOPE GARDENS

Client

Private

Location

London, United Kingdom

Project dates

2013

Project Value

n.a.

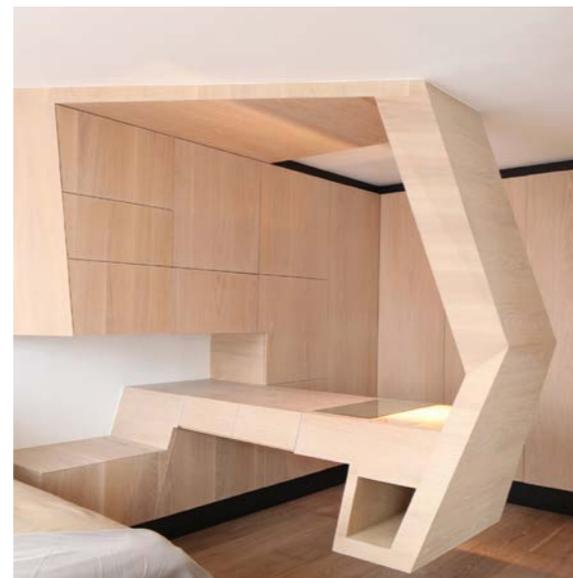
Awards

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 system, 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

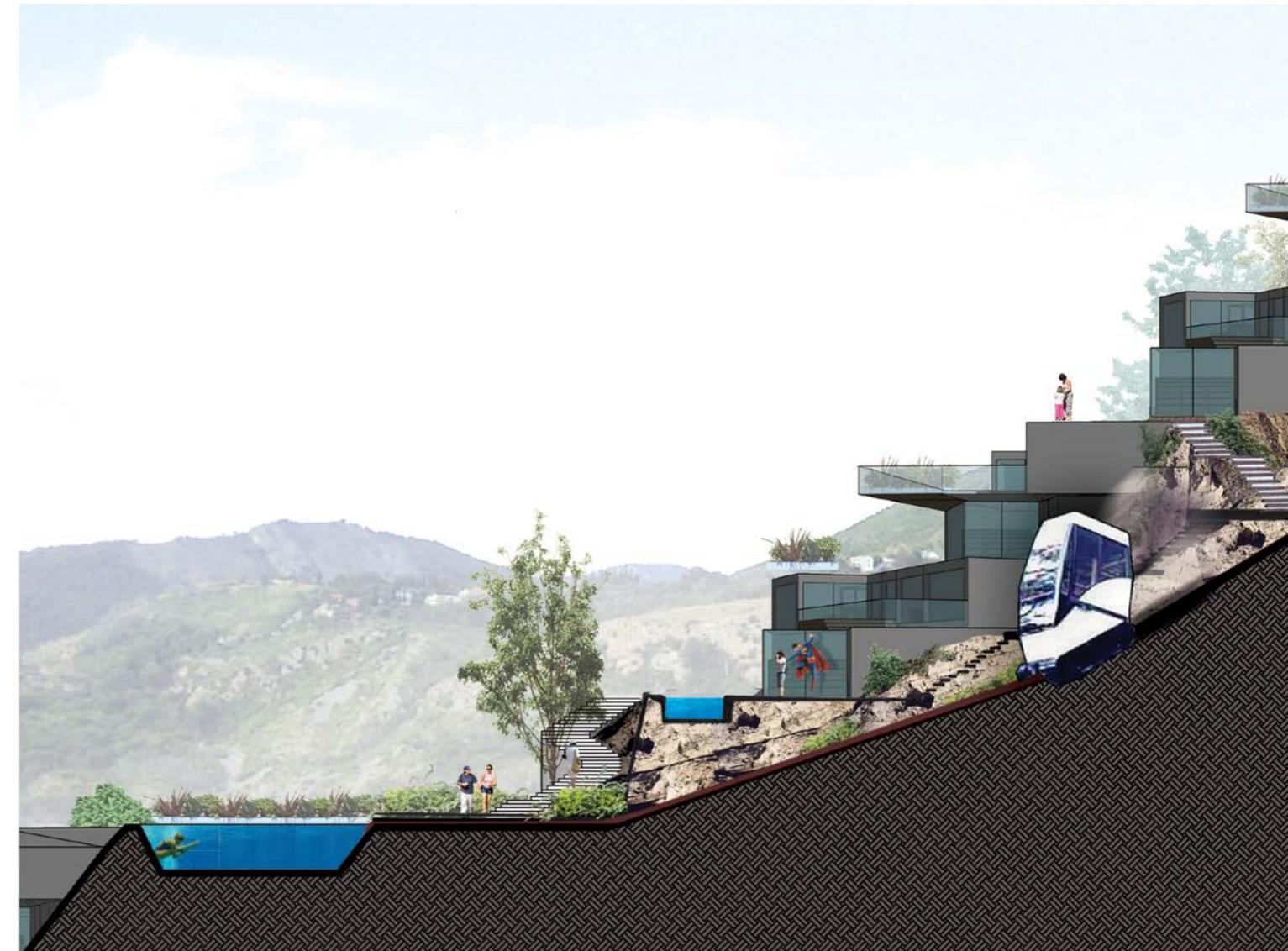
2007-2008

Project Value

€ 110 million



This project on the Adriatic coast of Montenegro encompasses a cascading densely wooded site with its own stretch of seashore. 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.

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.

The building which houses the offices of AP Valletta is situated on St. Michael's Bastion, part of the landward enceinte of the sixteenth 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

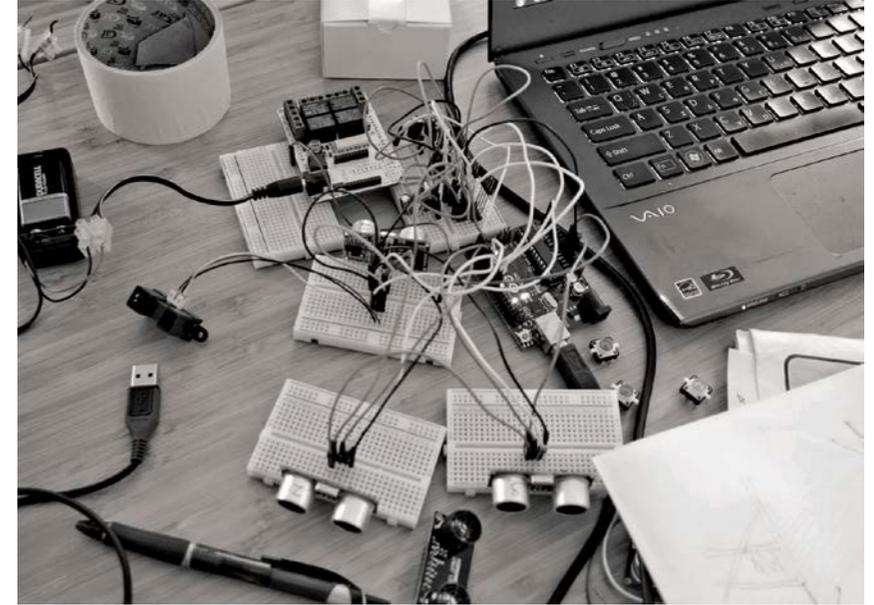


fablabvalletta is an educational outreach component of MIT's Center for Bits and Atoms (CBA), an extension of its research into digital fabrication and computation. A Fab Lab is a technical prototyping platform for innovation and invention, providing stimulus for local entrepreneurship. A Fab Lab is 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**

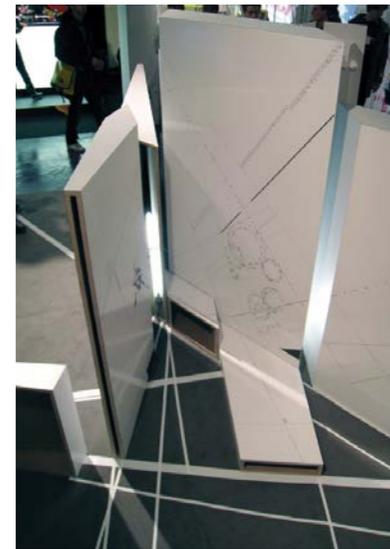
Public, commercial and global research interest in the delivery of ‘zero carbon’ buildings has never been higher and the adverse energy and environmental impact of conventional air-conditioning has clearly been demonstrated. Passive and Hybrid Draught Cooling, in different forms, is now technically viable 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

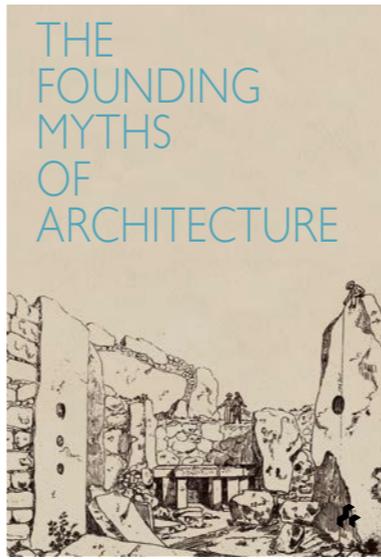
**2010
NOVELLETTA EXHIBITION
DESIGN WEEK LONDON**

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.



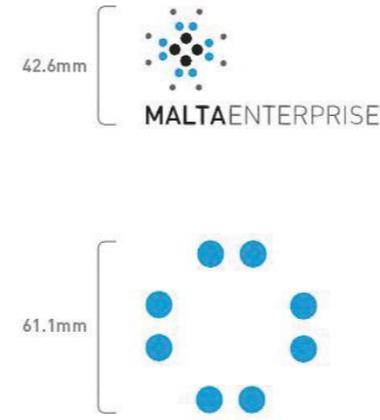
**2010
THE FOUNDING MYTHS OF
ARCHITECTURE**

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 Moliz 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 re-used 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.





PLAYSPACE

Event
PLAYSPACE

Client
Valletta 2018 Foundation

Role
Design Consultants. Project in collaboration with WE LIVE HERE and Invisible Playground.

Location
Siggiewi, Malta

Dates
21st October 2018

Budget
n.a

PLAYSPACE consists of a game which prompts children to consider the spaces they inhabit through architecture props and stories. It encourages play and imagination, inviting young participants to create new and fantastical scenarios for the realm of tarmac. The children responded in a very positive way, relishing the opportunity to play in the square, unhindered by cars and to collaborate together to give physical form to their imaginative ideas.

This workshop is intended as a pioneer for a wider project intended to raise awareness amongst young (and older citizens) as to the importance of public space in local communities. Raising awareness today, allows young citizens to make a difference in





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

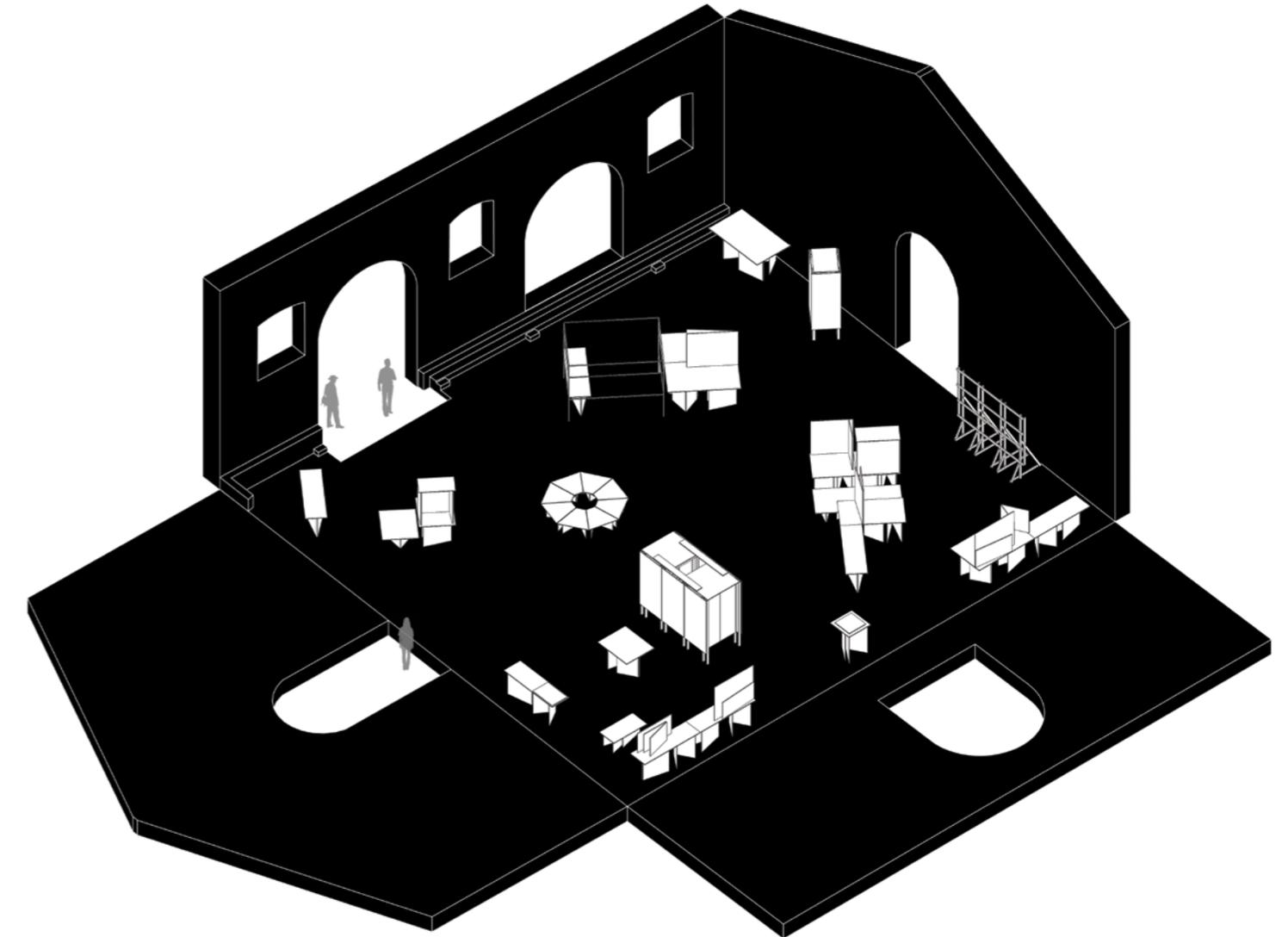
Location

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

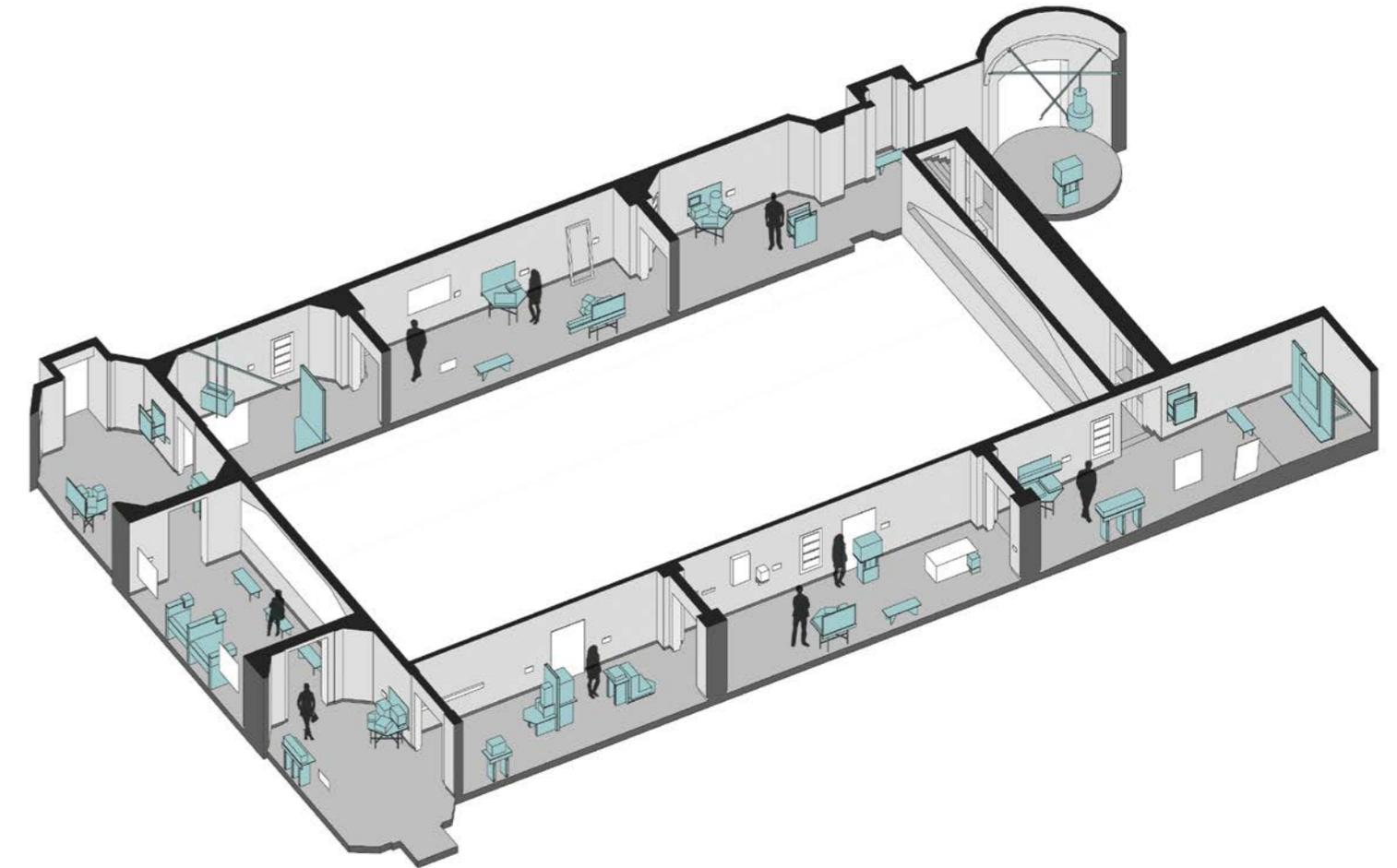
Budget

€ 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 Barrakka 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 dodoists occupied Sappers Str. for one evening, making their intangible tangible.





REASONABLE DREAMS

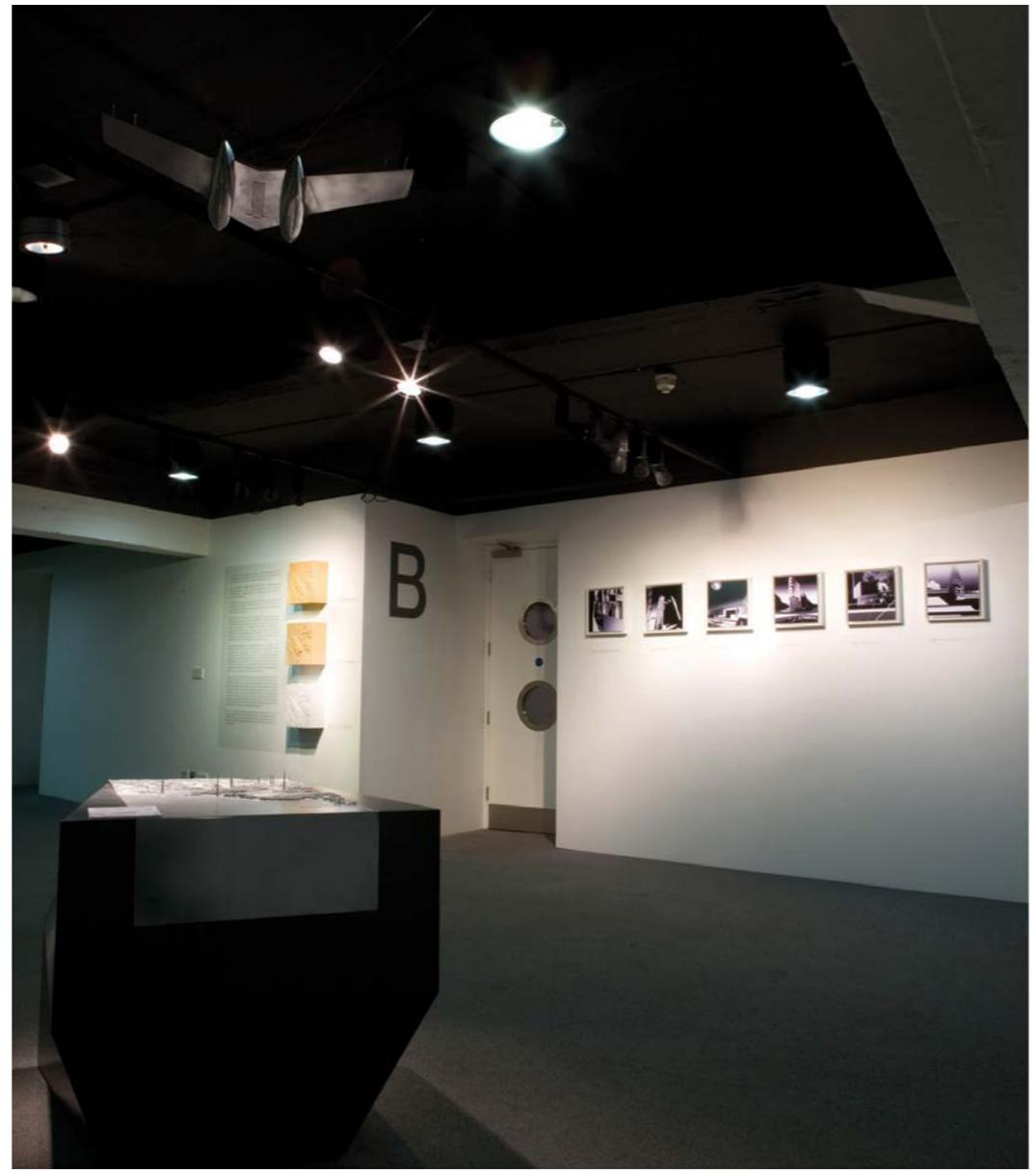
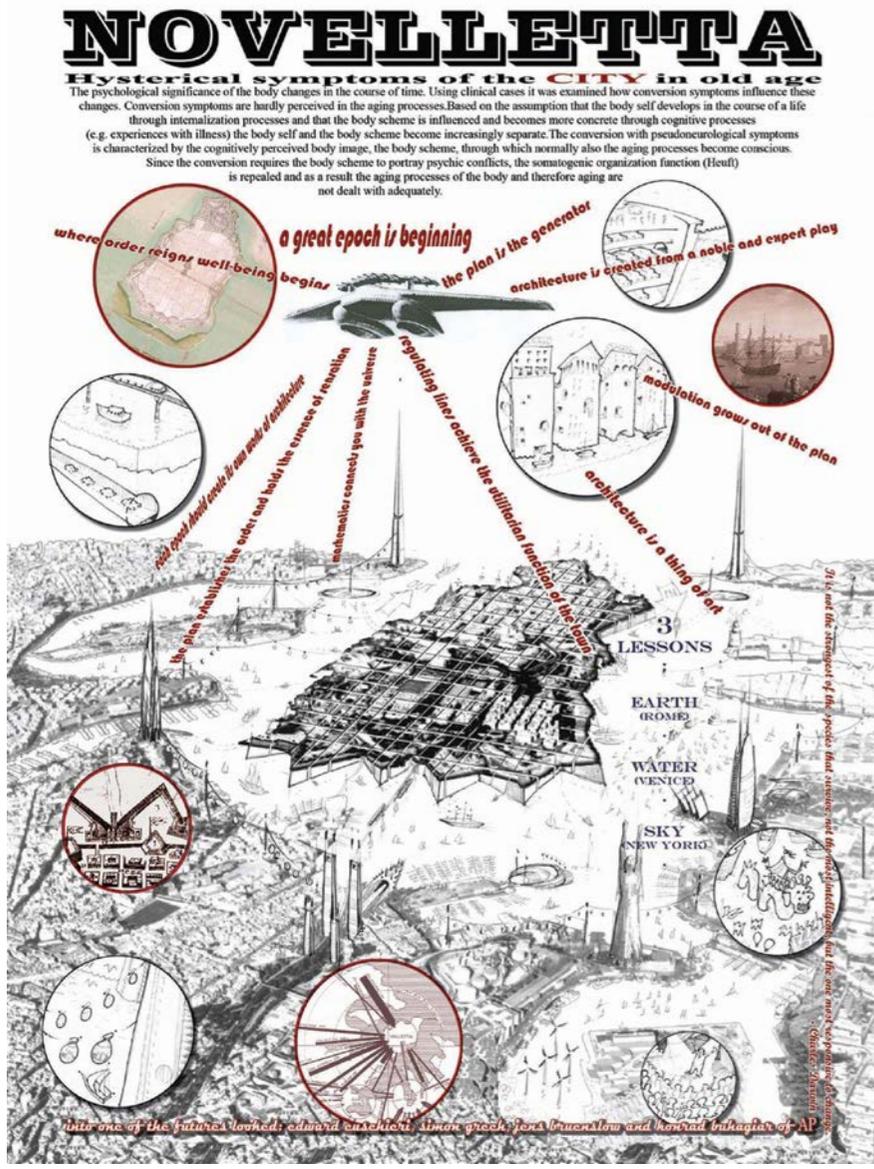
Event
Reasonable Dreams

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.





NOVELLETTA

Event
London Festival of Architecture

Location
Building Centre, London

Date
June - July, 2010

Entitled Novelletta - Hysterical Symptoms of a CITY in Old Age formed part of the LFA 2010's International Architectural Showcase. Presented by a number of foreign embassies and cultural institutions, and organised in collaboration with the British Council and the Architecture Foundation for the LFA 2010. The Maltese showcase was located at the Building Centre on Store Street in London.

AP Valletta developed the theme for Novelletta back in 2006, when it was conceived as a printed manifesto. Later developed it into a fully fledged exhibition, a three-dimensional experience in line with AP's ambitions, activities and theoretical, academic and educational interests. The exhibits, feature projects which AP Valletta has worked on in connection with the city over the past decade, including the Marks & Spencer bridge, the Maritime Authority Trade Centre, Q-Bar, and the Barrakka Lift, amongst others.





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 partnerships 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 plane, 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.

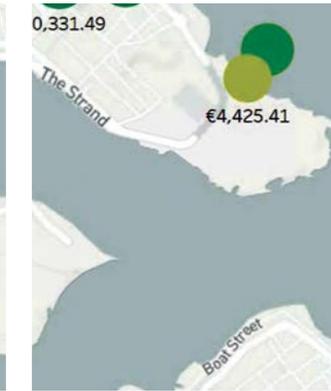
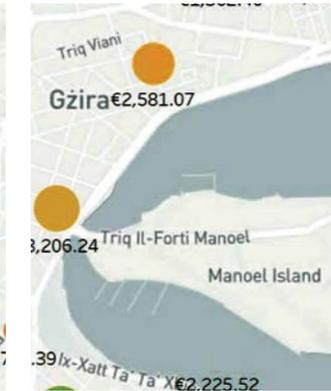
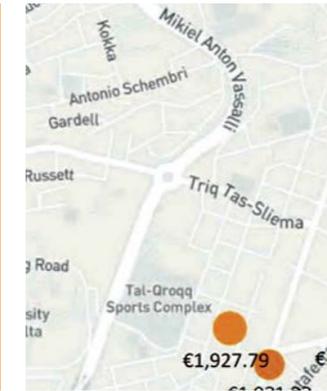
If there is any 'house-style' which unites all these diverse projects, however, it is a methodological one. In addition to 'open', words like 'process', 'craft', 'rigour', 'research', 'experiment', and 'laboratory' characterise AP's work methods and values. The very name of the practice, Architecture 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

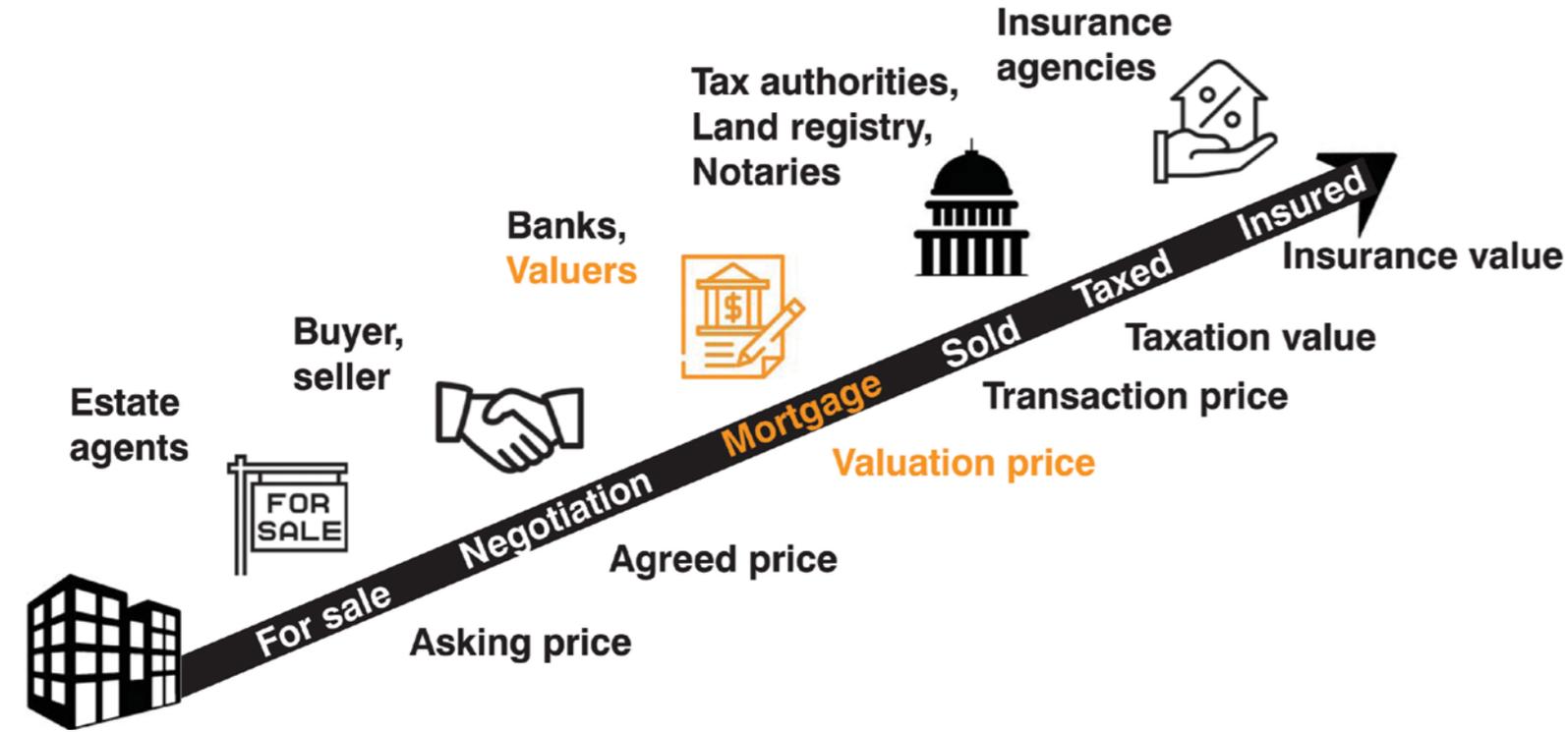
and Renzo Piano Building Workshop, who operate in much the same way. Despite being based in a tiny island state, AP Valletta also recognises no limits to the geographical or practical scope of their work and take full advantage of the Internet and other universal, computer based technologies to reach 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 Kamrat-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:

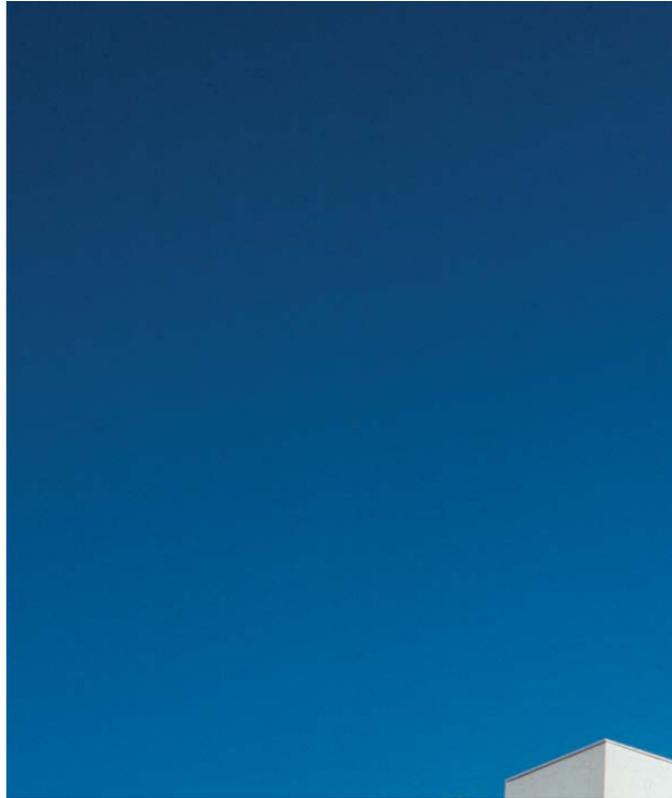
- Local and foreign banks, for properties held as security, for a total approximate value of over €800 million;
- Local companies or groups of companies, for revaluation and other purposes, for a total approximate value of over €375 million;
- Individual interests for a total approximate value of over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

PROJECTS
CATALOGUE



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



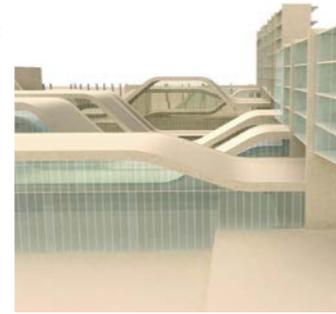
ENTERTAINMENT CENTRE

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'ÎLOT 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

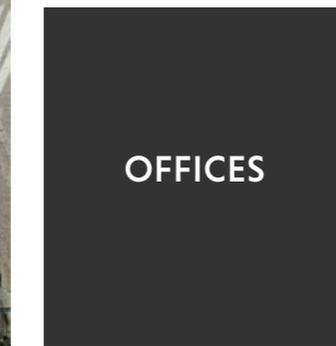
GANADO ADVOCATES

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

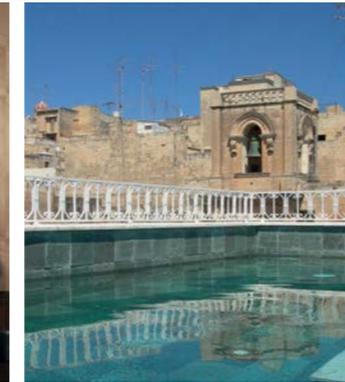
ST. BARBARA BASTIONS

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



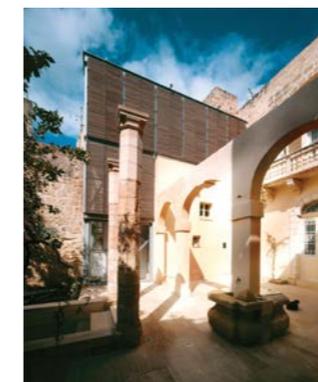
CASA PERELLOS

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



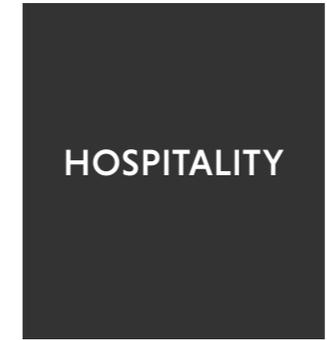
AL BALEED SPA RESORT

Client
Private

Location
Al Baleed Lagoon, Oman

Project dates
2006

Key Relevance
New building, Architectural and Interior Design



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



KENUNA TOWER

Client
GO plc (formerly Maltacom plc)

Location
Nadur, Gozo

Project dates
1999 - 2000

Key Relevance
Restoration, Architectural Design

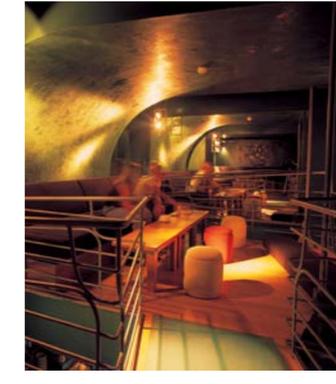
HOTEL FALCONERIA

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



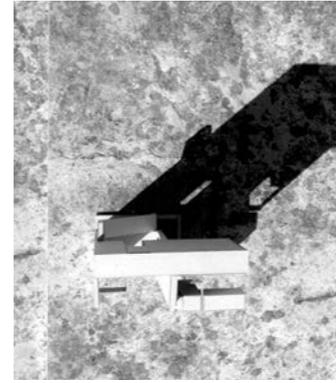
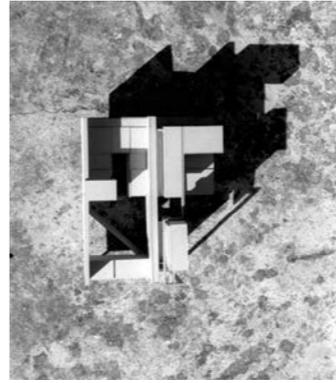
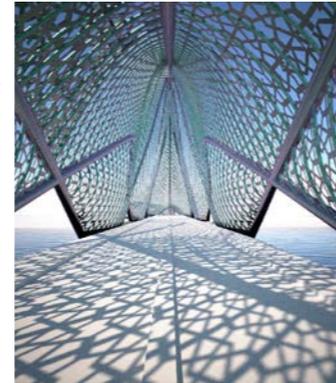
TERENGGANU BRIDGE

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)



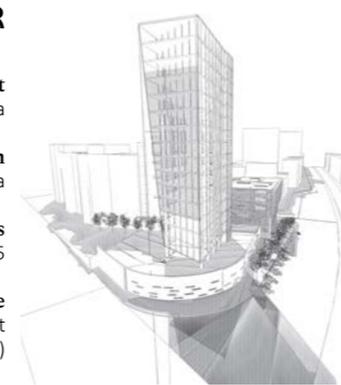
SPLIT TOWER

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



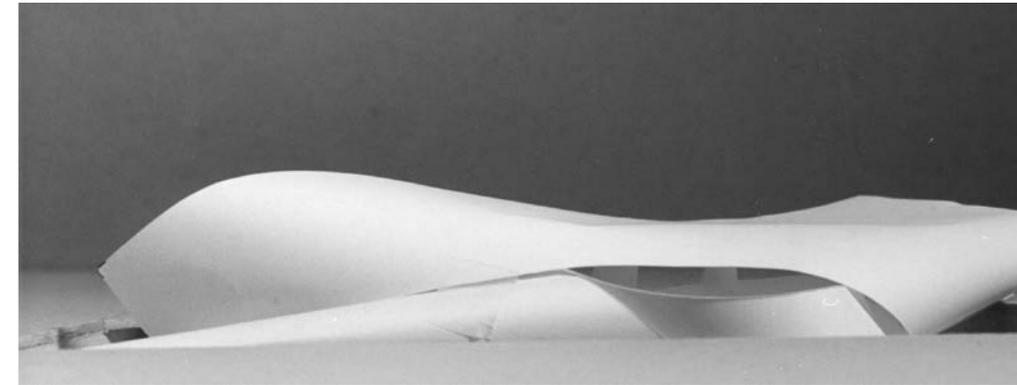
TIGNE TOWER

Client
Midi plc. - aoM

Location
Sliema, Malta

Project dates
2011

Key Relevance
Master planning



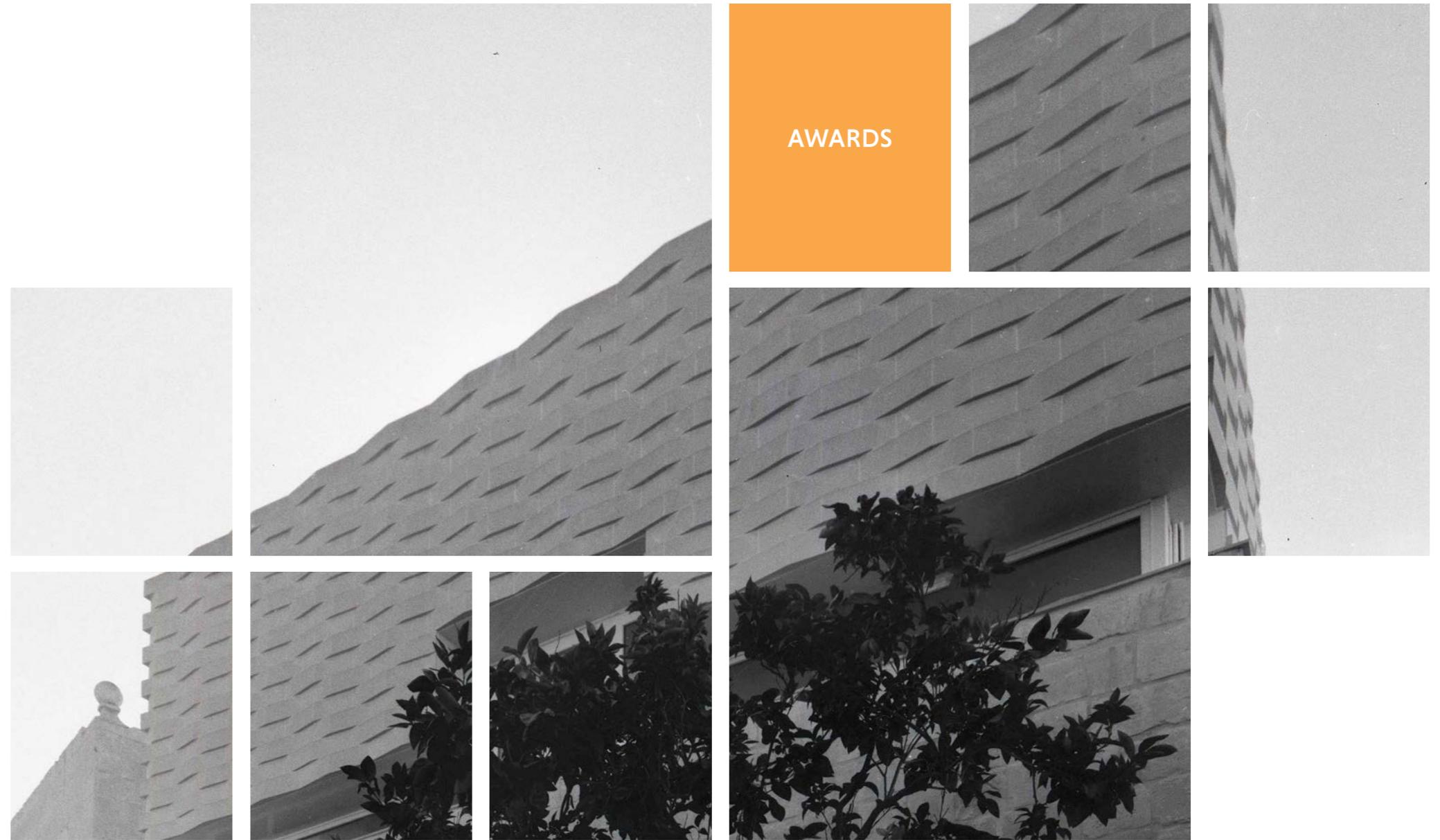
ROSTOCK UNIVERSITY LIBRARY

Client
University of Rostock

Location
Rostock, Germany

Project dates
2001

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



AWARDS

2019 Nominated for Mies van der Rohe Award Barcelona, Restoration and Rehabilitation, Phoenicia Hotel

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

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

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

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

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

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

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

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

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

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

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

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

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

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