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Surfacing the most beautiful places

“The juries were very impressed by both the maturity and sophistication of the dissertations and projects, and also by the breadth of interests demonstrated by the different themes…”

(Feature, see pages 12-13)
The Council of the Kamra tal-Periti for the year 2018 consists of Periti Alex Torpiano, President; Periti Simone Vella Lenicker, Vice-President; Periti Antoine Attard; Honorary Secretary; and Periti Michael Formosa; Honorary Treasurer. The following Periti were nominated and approved to serve again, to which end this year’s Annual General Meeting was held earlier this month, this abusive behaviour by the Authority lashed out at the Kamra tal-Periti, much in the manner of a petulant child, and made a pathetic appeal to the public’s attention in an attempt to justify its actions, or lack thereof, in these two cases. The Annual General Meeting of the Kamra held earlier this month, this abusive behaviour by the Authority lashed out at the Kamra tal-Periti, much in the manner of a petulant child, and made a pathetic appeal to the public’s attention in an attempt to justify its actions, or lack thereof, in these two cases. The General Meeting stating that it “fully supports the Kamra’s stand in favour of built heritage and strongly considers the Authority’s attitude in ignoring such representations and resorting to insinuations and allegations of malpractice by Kamra Periti members, in an effort to deflect the public’s attention from the evident devolution of duty in protecting this cultural heritage.”

There was another council meeting in St Julian’s. They did not die a natural death, but provoked in an attempt to preserve the sense of festivity that pervades society at this time of year. Over the past four years, SRL has undertaken over the past 40 years, SRL has undertaken the task of clearing out the Ta’ Braxia Cemetery, and has been successful 2018 ahead. I take this opportunity to wish all our readers a peaceful Christmas with their loved ones, and a successful 2018 ahead.

The Architect is the official journal of the Kamra Tal-Periti. It is published on a quarterly basis and distributed with the MaltaToday newspaper. The Architect is not to be sold separately. Part or in full is forbidden without the permission of the editor. Letters appearing in the magazine are those of their respective authors, and do not necessarily reflect the opinions of the Kamra tal-Periti.
128 buildings, died before she could whittle list. “Fifty-eight architects, about one quarter of majority made their own or severely edited our says Now Institute director Eui-Sung Yi. “But a we prepared a starter list of 200 buildings, “Being sensitive to everyone’s time, and dozens of others - about 70 architects to Richard Meier, Jeanne Gang, Zaha Hadid, tects to list the 20th-century buildings stu-
architecture students. So he, and his colleagues at architect, says he has noticed a declining the Los Angeles–based, Pritzker Prize-winning asking a lot of people that question. Mayne, of the 20th century? Thom Mayne has been

Sendai Mediatheque, Toyo Ito (Toyo Ito & Associates, Dean, Sendai, Japan, 1999-2000)

The building named most often is the Villa Merano, which is in the industrial estate of Xewkija. While the building is a very beautiful, bulbous balustrade design and quality timber deck. The new administrative block will be restored and the original fire-damaged pier. This helps to create a strong feeling of place and belonging. It boosts an elevated, rooftop bedroom where locals for a coffee or cup of soup, it offers affordable space for events, exhibitions and education. Reclaimed timber pier-


100 BUILDINGS: 1900–2000
Can you name the most important buildings of the 20th century? Thom Mayne has been asking a lot of people that question. Mayne, like the project-driven, Problem-solving architect, says he has noticed a declining awareness of architectural among architecture students. So he, and his colleagues at the firm, morphosis, an urban planning and research centre at UCLA, began asking prominent archi-
tects to list the 20th-century buildings stud-
ents ought to know. Questionnaires went out to Richard Meier, Zaha Hadid, Zaha Hadid, and dozens of others - about 70 architects altogether. “Being sensitive to everyone’s time, we prepared a starter list of 200 buildings, says Now Institute director Eui-Sung Yi. “But a majority made their own or severely edited our list.” Fifty-eight architects, about one quarter of them, responded. In total, 128 buildings died before they could whittle down their list.
The building named most often is the Villa Merano, which is in the industrial estate of Xewkija. While the building is a very beautiful, bulbous balustrade design and quality timber deck. The new administrative block will be restored and the original fire-damaged pier. This helps to create a strong feeling of place and belonging. It boosts an elevated, rooftop bedroom where locals for a coffee or cup of soup, it offers affordable space for events, exhibitions and education. Reclaimed timber pier-
Maltese-British architect Jonathan Mizzi and the EU should allocate more resources to the cultural heritage of Europeans. Think primarily Member States also shows that 9 in 10 think cultural heritage is a shared value, whether it is national or European. More than 7 in 10 take pride in cultural heritage, whether it is from their past or present, and 8 out of 10 think that cultural heritage is an essential reference tool for all those interested in the architectural profession and the built environment.

Sustainable European Future

AABRACADABRA

The ABBRA Community is a European network of stakeholders that believes in investing in building renovation through the implementation of building energy renovation (BER) and energy efficiency (EE) projects. The objectives are: to achieve and finance projects that are energy efficient, to renovate buildings that are energy inefficient, and to contribute to the development of new business models in the field of building energy renovation. The ABBRA Community is a network that promotes a paradigm change in building energy renovation and is a platform for all actors involved in the energy efficiency and renewable energy sectors.

Regional building side view

Westfield Stratford shopping centre

Matt Steadman’s design for the Colicci kiosk is a masterwork of sculptural form and material manipulation, with a seductive copper nod, made using a combination of 18th century copper dwarfing and computer-aided design. It is all built with a touch from a client who wanted a statement design. Wright designed a very ambitious project, and it paid off,” said Rob Colicci, director of the Colicci brand. “Jonathan and his team took our brief and converted it into a piece of architecture that defies industry. I cannot thank the team enough for their work and shared vision.”

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Liminality is the liminal, “third space”, a space between places and rituals. These third spaces become productive of new meanings, social relations and identities, but also disrupt and subvert established entities. The workshop attendance was a successful one, with a total of 161 participants, forming ten different groups which depicted the theme of Liminality through temporary installations and conceptual workshops. This year, SACES collaborated with Żibel, an environmental NGO, and made an effort in reducing the waste generated during the workshop. Most of the installations were built using recycled material collected from Wasteserv. Participants were also encouraged to bring their own reusable plates, cups and cutlery, which greatly reduced the waste generated from disposables.

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

Leaders:
*no matter what
Joseph Farrugia, James Cutajar

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

Leaders:
SYNTHESIS
Mike Zerafa, Andrew Zarb

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

In-between
Leaders: Kristina Critien, Andrew Vella Zeib
Hanging recycled objects from the corridors and curtains of our lives and a cushioned platform invites you to sit back and watch passers-by in this wall-to-wall installation, transforming the ancillary into a destination.

Leaders:
PURGATORJU
Kristina Critien, Andrew Vella Zeib

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

Leaders:
the wall
Callus, Joshua Borg, Mattea Fenech

PUBLIC SPACE IN THE AGE OF UNCERTAINTY
Leaders: Mike Zerafa, Andrew Borg

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

Leaders:
SYNTHESIS
Elena Pace, Emma Attard Navarro
SYNTHESIS is a concept of a diverse range of panels in the process of loading. The installation is a reflection of our life, passing through a maze of panels full of image pixels not knowing the result until finally you are called to look back, perceiving an image of what you are giving back to your society. Xaana Qa’a, the transitory space between life and death, shocks the user challenging him to change his ways.
Ta’ Braxia Cemetery is a fascinating place and now, thanks to the meticulous research of Prof. Conrad Thake and Janica Buhagiar, this book delivers a deluge of valuable information that will ensure that readers and visitors will be much better informed about what has, up till now, been a relatively forgotten gem of our Maltese architectural heritage.

The book is composed of multiple sections each dealing with different aspects of the cemetery. Professor Mario Buhagiar provides an introduction setting out the artistic and architectural landscape forming the background for extra-mural funerary practices: from the earliest Counter Reformation burials to the more recent examples created by our more recent Protestant masters.

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

In the main section of the book, Thake and Buhagiar outline the circumstances leading up to the design of the cemetery and its later additions. A separate section is devoted to the largest structure in the cemetery: the Lady Hamilton-Gordon Memorial Chapel. The text is supplemented by a large number of detailed and atmospheric photographs as well as measured drawings which are of enormous value.

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

Ta’ Braxia Cemetery was one of the first cemeteries in Malta to espouse concepts associated with those of the Romantic movement; namely the elevation of the cemetery above purely functional requirements by locating the burial plots in a garden setting. The trust placed in the twenty-five year old assistant perito, Emmanuele Luigi Galizia, was not misplaced since he was subsequently responsible for the Addolorata and Ottoman cemeteries as well as numerous other significant commissions.

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

Galizia’s severely orthogonal layout provides a measure of order and pragmatism which is contrasted by the enormous variety of graves and sarcophagi. The black and white images record the sculpture and decoration in exquisite detail, in a tone that is entirely appropriate to the subject.

The highlight of the cemetery is without doubt the Lady Hamilton-Gordon Chapel designed by John Loughborough Pearson, prolific and highly acclaimed British ecclesiastical architect whose work was characterised by a “high degree of competence and of quiet assurance.” This chapel is no exception. The chapel is sparsely decorated internally, and a degree of spatial complexity is provided by the arched perimeter ambulatory. One’s attention is drawn towards the altar beyond which, externally, is located the sepulchral monument to Lady Rachel Hamilton-Gordon.

This book provides an important record of information that might otherwise have been lost and which is presented in a clear manner that is easily accessible to both the lay and the specialist reader. This type of research should be celebrated and encouraged because it brings attention to our neglected patrimony.

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

All historic photographs: Richard Ellis Archives
All other contemporary photographs: Joseph P. Borg.
Abiogenesis
BY JASMINE AZZOPARDI, MATTHEW BORG, GEORGE FENECH & DANIEL LUPI

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

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

The module used in the structure was primarily developed as a university coursework and was tutored by Perit William Bondin, Perit Sean Buttigieg and Perit François Mangion. During this workshop the notion of the traditional building block was challenged and the form developed following experimentation with various paper modules. The selected module resembled a three-pointed star and the initial idea was to extract a sturdy three-dimensional shape from a flat plane. This was achieved by folding at various angles, creating a form which has both structural depth and strength. The paper shape developed into a full-scale laser cut cardboard prototype, which was later produced out of laser cut stainless steel sheets. The folding and closing process used for the stainless-steel module was however significantly different from that used for the cardboard module and the whole process was re-investigated. Whereas the cardboard module could have simply been closed off by manual folding, the stainless-steel module required the use of a press because of the stiffness of the material.

The shape was formed by folding two faces of the module and pop riveting them together. A press, developed solely for this particular project and consisting of a hydraulic piston and steel blades, was used to transform the flat sheet of stainless steel into a three-dimensional form. The folds creating the faces of the shape were pressed successively to form the desired output and modular structural form. During the experimentation process, module connections were investigated in terms of their structural flexibility, freedom and interdependence. The chosen connection was a square shaped one which allows parallel and perpendicular configurations. These were, in turn, combined collectively to form the various modular structures. The assembly of the structure was a task in itself as all the modules were inserted in each other, initially acting as pivots, and were then bolted together after they were adjusted so the rigid sturdy structure was formed.

The final structure shows the meaning of human matter in its most basic form, its chemical composition which is perhaps the most rudimental of forms is its most unique identity tag. The creation of this structure, besides the development of the innovative module, proved that research can also create new shapes which are both efficient and pleasing to the eye. Examining our origins can map the way to future innovation.
The durability of concrete is greatly reduced by the presence of micro-cracks that develop as a result of shrinkage or due to various environmental conditions. Micro-cracks may occur at any stage of curing or during the service life of the material. Micro-cracks have a negative effect on the concrete as they may serve as pathways for the transport of deleterious agents, such as gases or water, and may reduce the overall performance and durability of the concrete. Therefore, methods to control and ideally heal micro-cracks in concrete are essential to improve the service life and performance of concrete structures.

The self-healing of concrete is a natural process that occurs when the concrete matrix is exposed to water. This process involves the precipitation of calcium carbonate (CaCO₃) crystals, which can fill micro-cracks and seal them, thus preventing further damage. This process is triggered by the presence of water, which can cause a chemical reaction between the calcium hydroxide (CH) in the concrete and carbon dioxide (CO₂) from the atmosphere, resulting in the formation of calcium carbonate.

In this study, a bacterial treatment was applied to concrete samples to promote the precipitation of calcium carbonate. The bacteria used in this study were selected based on their ability to degrade organic compounds and produce bioactive substances that could stimulate the precipitation of calcium carbonate.

The bacterial treatment was applied to concrete samples at various ages and under different curing conditions. The effectiveness of the treatment was assessed by monitoring the development of calcium carbonate crystals, as well as the mechanical properties of the treated concrete. The results showed that the bacterial treatment significantly increased the formation of calcium carbonate crystals and improved the mechanical properties of the concrete, such as strength and durability.

The method of applying calcium carbonate to concrete surfaces was also evaluated. The results showed that the bacterial treatment was effective in filling micro-cracks and sealing them, thus improving the durability of the concrete.

The self-healing process can be triggered by bacteria, which can produce bioactive substances that stimulate the precipitation of calcium carbonate. This process has potential applications in the repair and rehabilitation of concrete structures, as well as in the development of new materials with self-healing properties. Further research is needed to optimize the method and to assess its long-term effectiveness in field conditions.
A shift in consumer culture is needed if we are to live sustainably on this planet. Society living in cities are cut off entirely from the source of their food, and this creates a lack of local and attention. Reinventing agriculture into an urban context would bring people closer to the source, and production process, of their food. All aspects of crop production can be controlled such as lighting, humidity levels, temperature and water conditions. All of these conditions mean that 247 farming is possible. Crop cycles are reduced by half and crops can be grown year-round.

Vertical farming is a non-traditional form of agriculture by making use of technology and innovation. Applied across a variety of scales, the Vertical farming is capable of producing fresh produce on a much lower carbon footprint. An average plant travels about 1,500 miles before it reaches the consumer. Indoor farming also does not make use of, and density of crops increased per square metre deep Vierendeel girders that span over two storeys with each storey being four metres deep. The first storey contains all mechanical and pumping systems as well as the soil and water management systems that are connected with the owner’s purposes (Harvey, 1987). The second storey houses water storages and climate control systems. DeFi in the future increasing the thunder- by retail activity, especially the central area within the main land which continues to increase the thunder- between different users of the space, rather than extreme defensible. Such examination shed light on the oppor- tunities that are currently blighted by this existed as a physical and social entity which enabled the residents only to see how human behaviour is affected by the spatial features in form to formulate an urbanism which some semi-public space can be understood and assessed. This led to the emergence of gates and solid blank walls which mark the boundaries between the semi-public and private realms, mak- ing spaces that occupy the zone of public- private interaction abrupt and unco (Font, 2009). This study calls for a new approach which examines the ways that people navigate and organise the spaces that help support public open activities. Thus, the secondary intent is to suggest a framework by which semi-public spaces can be understood and assessed. Existing in such a fragile position between the two distinctive realms, the semi-public space as a defensible territo- ry is a worthy winner and we hope to see her more of her work in the near future. “The jury agreed unanimously that the First Prize in this Category should go to Ella Fleri Soler. “Her narrative and rendi- tion of the building inside is clearly visible to the viewer, whilst ensuring an adequate amount of privacy. The roofing is modular and consists of separate parts that rest upon a series of thin trusses. This enables the building to make expansive use of the available space provided by the sun. Additional, the design focuses on innova- tive sustainable development solutions that will enable the building to be built up in an area and made use of an other- wise defensible. We hope to see Ella focus on more of her work in the near future.”
policies were necessary for conducting the study on four selected public spaces in Valletta. By employing a methodology that combines direct field observations and interviews, the research sought to understand how these spaces could be explored. A number of tools were used to collect data, including interviews, which enabled the categorisation of the observed behaviour patterns and investigated the physical-behavioural relationship. The findings provided valuable additions to existing theories through a refinement of the ana-

critical factor of the historic area. The city, community, contexts generating by superimposition and juxtaposition of the lack of appreciation to personal community owned spaces. This observation attracted the jury’s attention for its “comprehensive efforts at drawing from the real life experiences of the city’s residents and interpreting these in the context of the private and public architectural settings within which their lives are spent.”

In any project where a number of artificers are engaged there is a contract of works. This manuscript shows the plan outline of a new building associated with the plan in seopia is the outline of the plan of the building it would replace. Can you identify the two buildings and the architect responsible for the latest building?

A contract of works is defined as the engagement of a person (architect) by another person (employer) to execute works, through the architect’s labour (1), his knowledge, through the supply of materials (2) and consequently, the works do not develop defects in the future. The architect is charged with the following obligations (1) of the architect:

1. To ensure that the works carried out are useful and effective and that such works do not develop defects in the future.
2. To carry out the works in accordance with the employer’s requirements (2).
3. To make the works good for any defective works (3).
4. To refuse to carry out instructions, even though given by the employer, if he, the employer, or the architect agree on clear terms of engagement and deliverables, even though given by the employer.
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The winner of this competition will be entitled to a copy of the Malta. The Architectural Legacy of the Past, a hard-bound book of the 15 main historic works of Malta. The Architectural Legacy of the Past. The winner must be Maltese and will be selected from the entries sent to The Editors. The Architectural Competition, Kamra tal-Periti, The Professional Association of Architects, St Paul’s Road, Gzira, Malta or by email on info@kamratperiti.com. The first correct answer drawn on the 15 February 2017 will win. Only residents of the Maltese Islands are eligible to participate. Members of the Editors and their families are not eligible to participate.

The image shown in the last issue was of Broadlands Mansions (Woodside Bank) Hotel in Sliema, constructed circa 1930s and designed by Giuseppe Paolo. The building was demolished in the 1970s-80s. The winner is Matthew Askinas. Congratulations!

To inform the architect immediately; To ensure that the architect is given the opportunity to inspect the works and possibly remedy such defects; To refuse from current and any subsequent works by third parties before the architect can inspect the works and/or accept such works for payment, and only by an independent expert during a judicial process (1). References:
1. Article 1633 of Chapter 16 of the Laws of Malta.
2. Ref. to Schembri v. Prime Minister of the Maltese Islands (Malta Supreme Court 3rd July 2003).
3. Ref. to Schembri v. Prime Minister of the Maltese Islands (Civil Court 27th November 2003).
4. Ref. to Schembri v. Prime Minister of the Maltese Islands (Civil Court 27th January 2004).
5. Ref. to Schembri v. Prime Minister of the Maltese Islands (Civil Court 1st November 2004).
6. Ref. to Schembri v. Prime Minister of the Maltese Islands (Civil Court 27th January 2004).
7. Ref. to Schembri v. Prime Minister of the Maltese Islands (Civil Court 27th January 2004).
8. Ref. to Schembri v. Prime Minister of the Maltese Islands (Civil Court 27th January 2004).
9. Ref. to Schembri v. Prime Minister of the Maltese Islands (Civil Court 27th January 2004).
10. Ref. to Schembri v. Prime Minister of the Maltese Islands (Civil Court 27th January 2004).
The ability of architecture to shape the contemporary cultural landscape is an idea that architects and critics alike have been exploring for decades. This is particularly true in the context of contemporary design, where architects are increasingly engaged in exploring new methods outside of traditional design practices. CCA Chief Curator Giovanna Borasi, the exhibition explores the practice of various architects since the 1960s who have embraced a broader definition of their roles as designers. The exhibition, The Other Architect, organised by the Canadian Centre for Architecture (CCA), explores the practice of various architects since the 1960s who have embraced a broader definition of their roles as designers. It showcases architects since the 1960s who have embraced a broader definition of their roles as designers. The exhibition will bring together over 60 global projects, showcasing emerging and established practices, and presenting projects and works created by means of various instruments of representation, research, and argumentation. The exhibition will be displayed in the exhibition Speed Up / Slow Down – Redesigning Architecture at the Architecture Centre Amsterdam. The exhibition is accompanied by the launch of a digital publication that explains the process and results in detail.

John Akomfrah’s Purple brings a multitude of ideas into conversation including ancient and modern, nature and technology. In 2017, British artist and filmmaker, John Akomfrah creates his most ambitious piece to date – an immersive six-channel video installation. Winner of the 2017 Artes Mundi prize. Drawn from his latest film and a hypnotic sound score, Purple will be screened at the Barbican in London. Akomfrah’s Purple explores the disruptions of climate change, weather patterns, rising sea levels, and more extreme weather events. Akomfrah’s Purple brings a multitude of ideas into conversation including ancient and modern, nature and technology. In 2017, British artist and filmmaker, John Akomfrah creates his most ambitious piece to date – an immersive six-channel video installation. Winner of the 2017 Artes Mundi prize.

The exhibition Zaha Hadid in Italy. Focusing on Hadid’s projects in Italy, the exhibition highlights her intense and productive relationship with Italy, presenting more than 180 drawings, models, and conceptual sketches to three-dimensional models, from pictorial and functional studies addressed to the application of new solutions and technologies, in a pioneering effort of investigation in design.

How to manage construction and demolition waste

Construction and demolition (C&D) waste constitutes the largest share of waste generated in the EU. Disposal of such waste can be carried out through various methods depending on the type of waste generated. Small quantities of construction waste originating from small-scale projects andies can be disposed of on-site. In other cases, where the scale of construction is significant, demolition works can be delivered to the site and waste generated by the demolition works can be transported to various civic amenity sites where the waste can be recycled as aggregate for concrete, road base or fill.

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One of the most influential and visionary architects of our time, Zaha Hadid has redrew the architecture of the twenty-first century and captured the imagination of the whole world. One year after her untimely death, MDSL is delighted to host the exhibition Zaha Hadid in Italy, showcasing her work in projects in Italy, exploring how she was able to break away from the acknowledgment of only one particular history, to include a cultural expression of building which continues to be persistently used in everyday life.

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

By Michele O’Reilly

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