

the naval traffic was increased and Malta had a strong economic return, besides England increased its naval presence in the Mediterranean Basin and this pushed the English admiralty to pay more and more attention to the Maltese islands. The XX century is characterized from a continuous decline alternated to brief moments of intense activity during the two world wars; but after the second world war the intense work of the naval sector brusquely stops, the English authority finished and the island fell in a deep economic crisis. Beginning from the years '70 Malta had a slow production recovery thanks to foreign investments especially in the field of the naval constructions. Since 1984 the Chinese government orders the building of merchant ships off-shores. Only some docks are used; the other docks located in the area among Birgù-Bormla-Senglea are leaved to a slow decay. Today the situation is desperate because the original destination is definitively lost an the buildings shows important decay pathology. Also the people that worked here had leaved their houses and now is very difficult to recognize the local tradition.

GUIDE LINES FOR THE REALIZATION OF A OPEN AIR MUSEUM IN MALTA

This work wants to verify the possibility to recovery a big area of the historical centre of the Cottonera applying some principles that, recently, are addressed towards the realization of museums called "open air". This operation typology has been experimented in other existing centres, this is often developed through spontaneous exploitation of some urban fabric peculiarities. In this particular case the presence of some factors (climate, position, historical buildings, ecc.) make us believe that with opportune action a fast development of recovery can be activated. The Cottonera centre is characterized by monumental buildings and from singular points of strong attraction, from the presence of smaller house building that are located in large areas of the neighbourhood. The three agglomerations are still distinguishable: Vittoriosa, Cospicua and Senglea, and they also have a strong historical characterization (Figure 5) Vittoriosa is the more important of the three centres, and its has the most greater concentration of historical buildings, very poor, instead, to Senglea. For this reasons the Malta Government, in the last years, has improved a planning promotion to the recovery and development of the Cottonera area. Vittoriosa, the ancient Birgu, is the most ancient area of Cottonera, it is a start point of this project, for which in 2004 a master plan has been drafted.



Figure5: Map of the tree cities

The plan was born from an existing partner-economic analysis of the situation; it doesn't have the purpose to resolve all the actual problems, but it is set to drive further punctual actions.

The plan develops this principal aspects:

- The maintenance of the historical inheritance.
- The improvement of the quality of the inhabitants life.
- The organization of the road traffic and of the parking spaces.
- The tourist development with particular attention to the younger.
- The increase of the services, the opening of new shops and some information points.
- The economic development produced by the tourism.

In Senglea there are few historical buildings and so it seems meaningless under the tourist aspect. However there is a smaller house building of residential agglomerations that are in good state of maintenance with an interesting preserved urban layout, where traditional characters, of the small urban agglomerations, are maintained.

There is a vernacular architecture built using local resources (materials and techniques) as expression of the traditional culture.

Cospicua district is a part of the city in front of Vittoriosa connected with Bormla. It is a continuous stream of fascinating and suggestive panoramic views that space from Malta to Vittoriosa.

This part of Senglea is inhabited but it seems, at every time of the day as a ghost city: without life, service, shop and of commercial activity.

This area is the ideal ground for the proposition of an open air museum according to the aspects exposed in the preceding paragraphs.

Particularly the proposal is focalized to the part of city in front of Vittoriosa and part of Bormla.

These are united by the presence of the abandoned basin of dry dock (Dock n°1) and the connected abandoned arsenals.

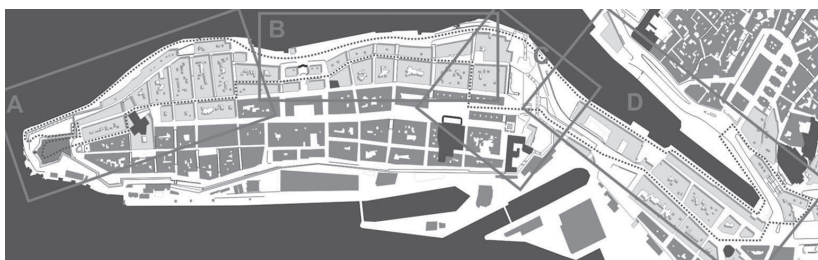


Figure 6 – Four areas of Senglea e Bormla

Four zones are individualized that have different peculiarities where it is possible to use specific criterions of recovery (figure 6) inside a walk; that can call forth strong emotions, step by step, and many different interest. It will be possible also to identify in the local traditions and in the domestic life according to the request of a different type of tourism; this aspect will have as result the increase of the time of permanence of the tourists.

Zone A (figure 7)

This zone includes the extreme part of Senglea characterized by the vision of a singular panorama of Malta. Over the sea, at a brief distance it is possible to see the fortifications of Valletta and the Sant'Angelo's Fort. Crossing the long Triq sea I-Arkati, a walking street goes on along a gallery that makes more suggestive the

panoramic sight toward Vittoriosa (photo 3). There is a stair that goes around the main bastion, across a suggestive underpass (photo 5). On the top of the bastion there is a place characterized by a small garden and by a famous look-out. It is an hexagonal building located at the entrance of the port (photo 6). It is possible to see the docks, Marsa, La Valletta, the entrance of Grand Harbour and Fort St. Angelo. On the top there is a hexagonal building with stone decorations of a pelican, of an ear and of an eye, symbols of the vigilance, to testify the constant attention turned by the knights toward the enemies and from Maltese towards the port activities (photo 7). San Filippo Neri's church, built in 1662.

Zone B (figure 8)

This zone is characterized by the presence of a regular urban fabric organized with streets that are perpendicular to the sea.

The Triq Is sea - Siren is the parallel street to the sea, it is rich of vernacular architectures and is ideal for a spontaneous development of commercial activity of every typologies (from first necessity to the luxury objects sale).

The sea walk, characterized by the presence of street furniture and with large pavement, has great potentiality to be organized as place of stopover of relax and of refreshment.

Ideal the match of these connected activities structurally in a alternate in slopes and descents along the perpendicular staircases to the two streets that offer suggestive landscape foreshortenings (photo 1, 2, 3 and 4).

The building in the photo 5, for its conformation and architectural characteristic, is good to be destined to accommodating facilities.

Zona C (figure 9)

In this area there are some historical buildings as: the machina (photo 1 and 2), the remains fortification, the parish church of Saint Maria of the Victoria and the plaza in front of the descent Triq 31 Tas' Marzu and the buildings located on the dry dock basin of (photo 5). Here it should be necessary few recovery action as the setup of the plaza, the recovery of the Machina and the existing café. This operation could make this area a meeting point.

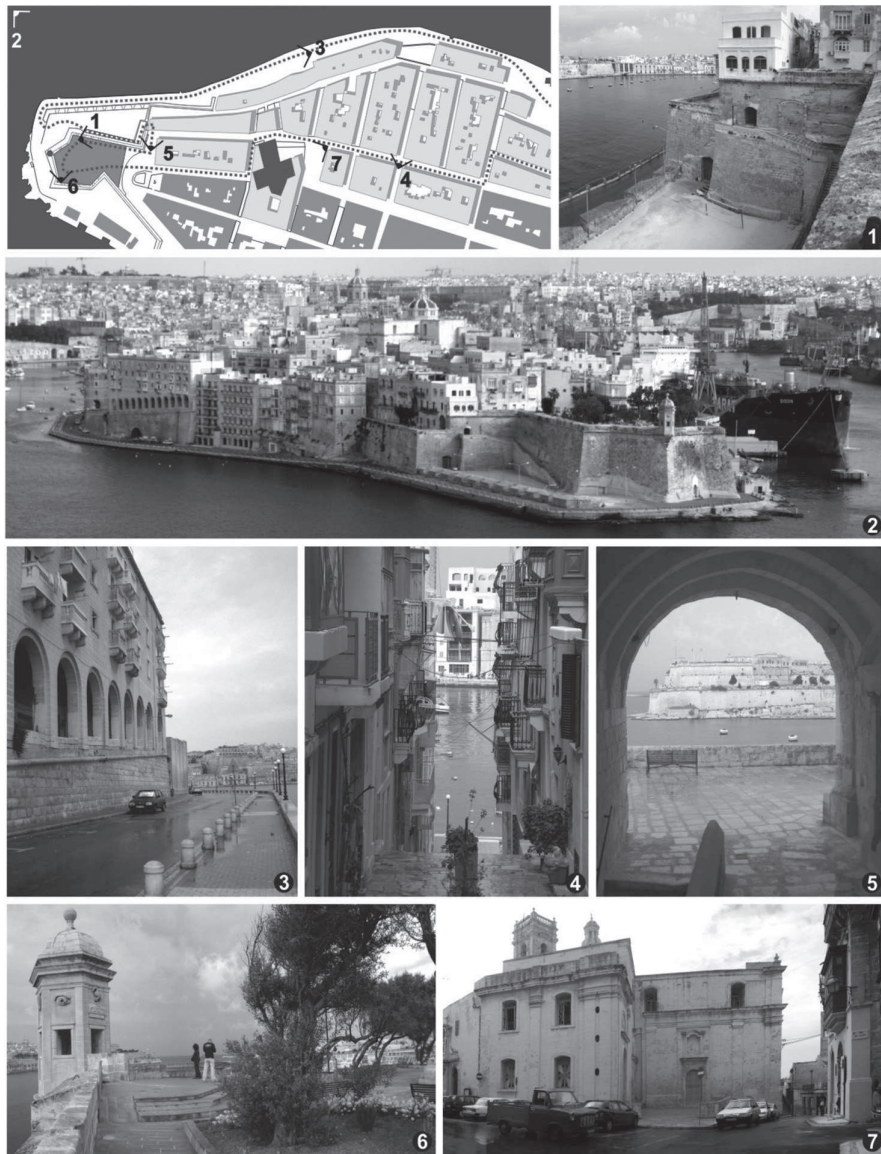


Figure 7 – Zone A Safe Heaven Garden in front of Grand Harbour and Fort St. Angelo



Figure 8 – Zone B 1) 2) 3) 4) foreshortened view of Vittoriosa from the Senglea's streets.
5) 6) foreshortened view of the recovery waterfront.

Zone D (figure 10)

Crossing the Triq San Pawl it is possible to arrive to St Paul's church, built in 1741, that is the background of the typical Maltese hose, characterized by the presence of Bou-windows in wood (photo 1).

Particular attention has been employed, to the recovery of the "Dock n°1" and the near buildings (figure 10 - photo 5 and figures 11 and 12)

We should plan an use for commercial activity, of accommodation facilities and of culture. Particularly it will be organized a museum for the diffusion of the Maltese and Mediterranean maritime heritage, not much known, with research laboratory destined to the researchers and tourists.

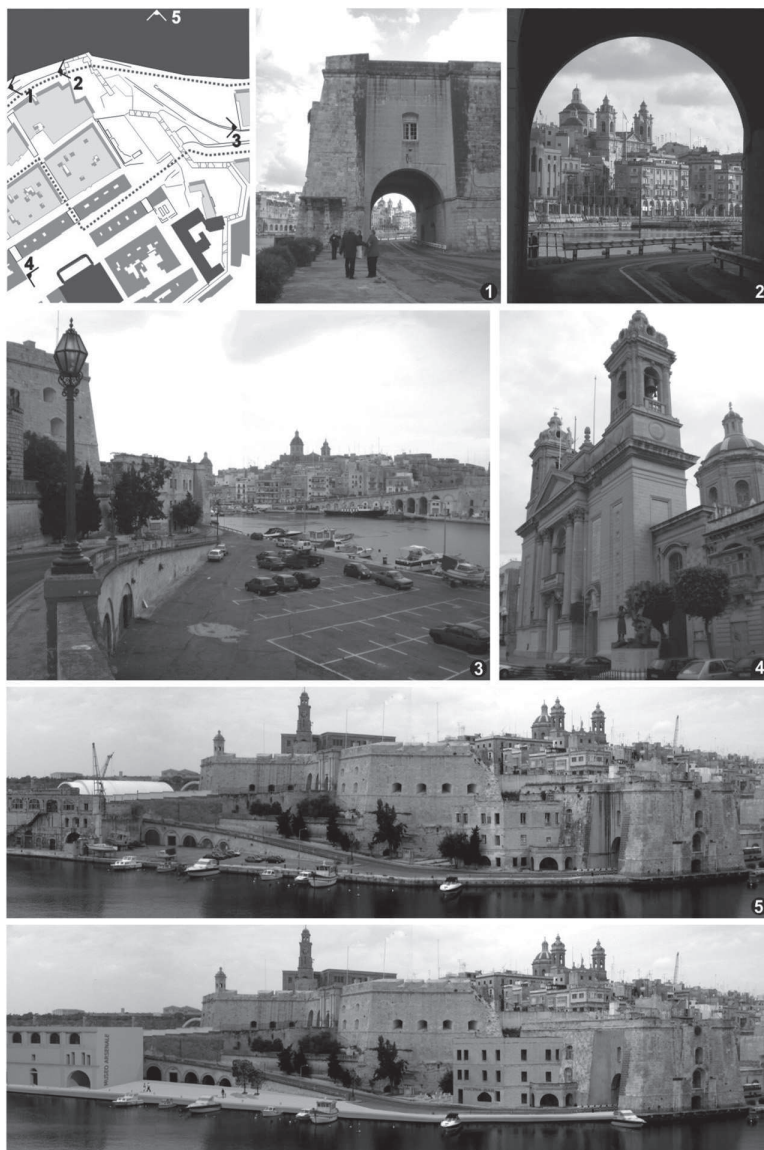


Figure 9 – Zona C. 4) Senglea's Parrish church 5) Actual Situation at and after the recovery.
The Machina is a great building that was used to hoist the ships.

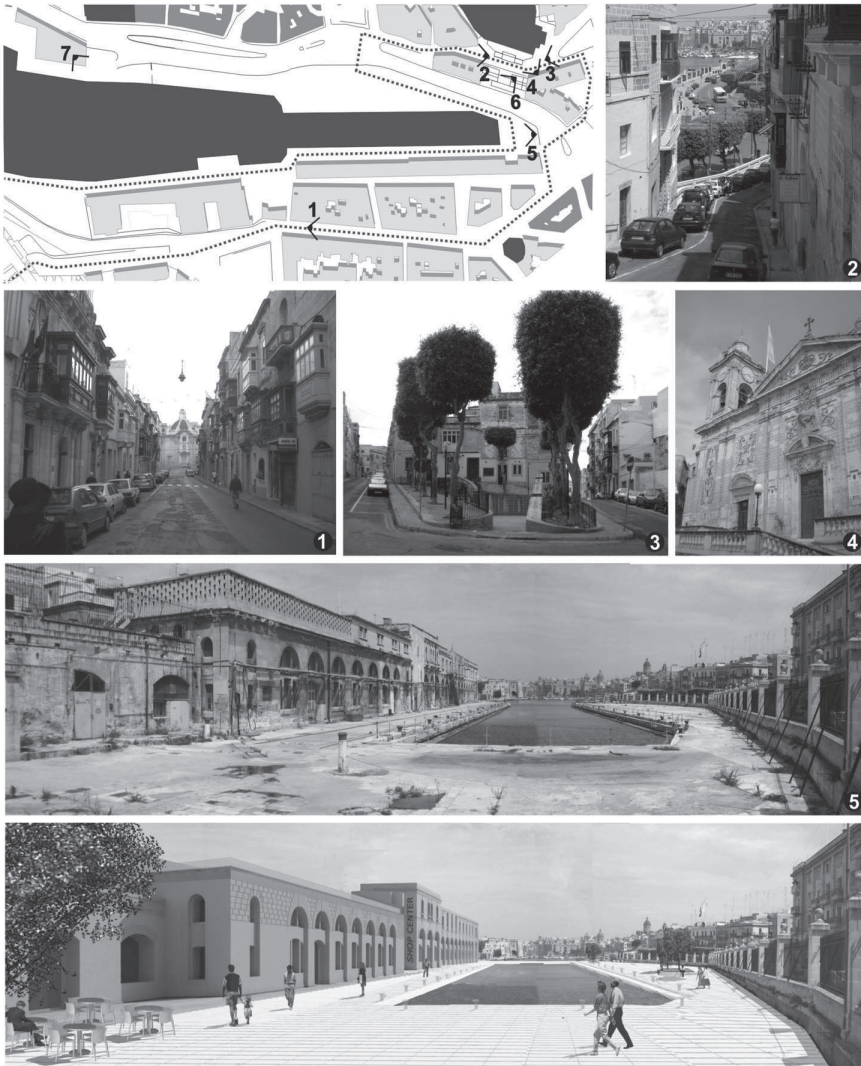


Figure 10 – Area D. 1) Triq San Pawl and the with the same name church , built in 1741. 2) Senglea's basin view 4) Cospicua's parish church

These activities are been individualized as the most adapt for our aims both to a tourist development in the area of Senglea and to the improvement of a best quality of social life for the inhabitants and to the economic development.



Figure 11 - Dock n° 1 at present and after the recovery



Figure 12 – Dry dock basin between Bormla e Senglea: at present and after the recovery

ECONOMIC DEVELOPMENTS

The tourism in Malta is one of the few primary economic resources. The tourists in transit in the month of April of 2008 have recorded a 5,5% increase in comparison to the same month of 2007.

In the same period has been valued an increase of the 7,9% of the tourist expense in comparison to the 2007 same period.

We believe that the transformation of a part of Senglea in museum open air is apt to realize a sensitive growth of the economy for the local people.

The consequential factors becoming from the tourism, linked among, that can determine the aforesaid growth are:

- transformation in tourist place with strong presence and duration of permanence of great number of visitors,
- creation of different commercial services as well as of receptive structures;
- indirect economic advantages determined by the increase of those services of first necessity that would have as effect a sensitive lowering of the expense for the residents if nothing else due to the diminution of the moving.

What has been stated must not be connected only to the above said data percentages but, in the case of Senglea, it assumes greater importance in economic terms the fact that the analyzed zone is almost entirely unknown to the tourism and also little lived by the residents and by the whole Maltese community.

This development could be able to constitute a strong attraction for the local community.

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Figure 13 – Port view

SOME ARCHEOLOGICAL EVIDENCES OF THE CULTURAL RELATIONS BETWEEN EGYPT AND THE MEDITERRANEAN BASIN AROUND THE FIRST MILLENNIUM B.C.

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Abstract

The cultural relations between Egypt and the Mediterranean basin civilizations are deeply rooted in history, and this was clearly attested in some Egyptian archeological evidences during the period of the Egyptian Empire, the nations of the Mediterranean basin tried to guarantee peaceful relations and trade with the Egyptians. Many scenes on the temples of the New kingdom period represent the military activities of Egypt towards the Mediterranean people; some other scenes specially of tombs refer to the friendly relations with them.

The Aegeans and the inhabitants of the Mediterranean islands are one of those people who had peaceful relations with the Egyptians. The tombs in the Theban necropolis during the first millennium B.C. have scenes that represent the Aegean delegates and the inhabitants of the Mediterranean islands giving tributes to the Egyptian kings, the most important examples are those date to the eighteenth dynasty, and specially the time of Tuthmossis III.

After a period of cease after the New kingdom and during the late period, toward the second half of the first millennium B. C., the Greeks could be seen in the tomb scenes in Egypt, at the end of the Pharaonic period and the beginning of the Graeco-Roman period in Egypt. In the tomb of Petosiris who was a contemporary of the last days of the thirteenth dynasty, the second Persian period, and Alexander the great, in his tomb we find the Greek people represented in pure Greek new artistic rules, and some other scenes with mixed artistic conventions are attested in this tomb.

The Egyptian maintained close relations with the Phoenician coast from the beginning of the Egyptian history. During the second millennium B.C. the Syrians were represented in the tomb scenes in the Theban necropolis, with their traditional customs and personal characteristics, they were represented as subjugated people giving tribute to the Egyptian kings, and try to keep peaceful relations with the Egyptians.

In the first millennium B. C. it is noted the fall in the friendly relations between Egypt and the Phoenician coast. In this period there is shortage in information about the relations between Egypt and the Phoenician coast. In general the relations between Egypt and Asia were hostile during this period and until the end of the Egyptian history.

Some archeological evidences refer to the friendly relations between Egypt and the Libyans during the second millennium B. C. There are some scenes in temples or tombs from this period represent the cultural and economic relations between Egypt and Libya.

The Libyans of the first millennium became Egyptianized, so no references could be attested in this period refers to the relation between the Libyans – as foreign people – and the Egyptians.

Key words: Mediterranean basin, Aegean culture, Greek art, Syrians, Libyans

INTRODUCTION

The period of the second and the first millennium B. C. witnessed very intensive activity of Egypt in the Mediterranean basin. Strong relations were maintained with the civilizations of this area, which were linked to the Egyptian empire with peaceful relations at those days. Many archeological evidences could be gathered from Egypt showing those people and their relations with the Egyptians.

The Aegeans and the inhabitants of the Mediterranean islands appeared in scenes in the tombs during the second millennium, and appeared again towards the second half of the first millennium.

The tomb scenes of the New Kingdom showed also the Syrians in their friendly relations to the Egyptians. The Theban necropolis during the eighteenth dynasty has many scenes for the Syrians especially during the time of Tuthmossis III. The Libyans were represented in many tomb and temple scenes in their relations to the Egyptians during the second millennium B.C. These archeological evidences could give an accurate idea about the Egyptian relations with the Mediterranean world in the second and first millennium B. C.

THE GREEKS

The relations between Egypt and the inhabitants of the Mediterranean islands began from the New Kingdom period in Egypt. The Kftiw were represented on the walls of the tombs giving tribute to the Egyptian king.

Some potters were found scattered in different places in Egypt belong to the Aegean culture,¹

ARCHEOLOGICAL EVIDENCES OF THE SECOND MELLENIUM B.C. (THE TOMB SCENES)

Many tombs have scenes represent the Kftyw and the inhabitants of the Mediterranean islands during the New kingdom, these scenes appeared in the tombs of Pumere (TT 39), second prophet of Amun, time of Tuthmossis III² Senmut (TT 71), chief steward, steward of Amun, time of Hatshepsut³, Menkheperresoneb, (TT 86) first prophet of Amun, time of Tuthmossis III⁴. Rekhmere (TT 100) governor of The town and vizier, time of Tuthmossis III and Amenophis II⁵. Amunuser (TT 131), governor of the town and vizier, time of Tuthmossis III⁶.

The scene of the tomb of Rekhmere is the most important of those scenes⁷. It existed on the western part of northern wall of the hall, second register⁸.

The scene represents Rekhmere with his followers receiving the tribute from the foreign countries. The topmost register is devoted to the inhabitants of Punt, the next to the men who represented the culture of the northeastern Mediterranean. Both lay out of the reach of the military forces of Egypt, though both were deeply indebted to her for a profitable exchange and for much more that. Hence these two peoples are in different category from the conquered Nubians and Syrians; and in the lower register where captives are shown⁹

¹ For these examples see Pendlebury, J. 1930, 83-88.

² PM, I, 71-75.

³ PM, I, 139-142.

⁴ PM, I, 175-178.

⁵ PM, I, 206-214.

⁶ PM, I, 245-247.

⁷ Davies, Norman de Garis, 1943.

⁸ in Vercoutter, J. 1956, 82-97. A complete study of the scene with text and translation in; Abd El Latif, S. A., 1987, 107-112.

⁹ Davies, Norman de Garis, 1943, Vol. 1, 18.

The second register represent the Kftyw present to him decorative vases and heads of bull, dog, and lion¹⁰(see fig 3.). The text above the Kftyw says:

lit m Hpww in wrw nw Kftyw iww Hryw-ib nw WAD-Wr m ksw m wAH tp n bAw Hm.f n-sw-bity Mn-xpr-Ra di anx Dt sDm .sn nXtw.f Hr xAswt nbt inw.sn Hr psdw.sn sb-tw rdit n.sn TAw n anx m-mryt wnn Hr mw n Hm.f r rdit mk st bAw.f in mH ib n ity imy-r niwt TAty Rx-mi-Ra Ssp inw nb n xAswt nbt innw n bAw n Hm.f "The arrival in peace of the chiefs of Kftyw land (and) the islands which are within the Great Sea, in respectful obeisance to the might of his majesty, the king of Upper and Lower Egypt, Mn-Kheper-Re –may eternal life be given to him- of whose victories throughout all the lands they have heard with their tribute on their backs, in the hope that the vital breath be given them because of loyalty to His Majesty, and in order that his might should protect them. It was the confidant of the sovereign, the mayor and vizier Rekhmere who received the tribute of all the lands brought to the might of His Majesty"¹¹. The typical products of the country piled up before the scribes such as baskets of Lapis-Lazuli and rings of silver and vases of silver and gold, bowls, daggers, and precious stone¹². The term Kftyw may refer to the Aegeans in general¹³. or the inhabitants of Crete Island as given priority in a close association with an insular culture¹⁴ so represent a Minoan embassy to Egypt and its gifts¹⁵. The scene represent the Aegeans with their traditional costumes, the kilt diggers from backflaps and codpieces in other Egyptian scenes¹⁶ the analysis of the previous scene and text reveals some facts concerning the relation between Egypt, the Kftyw, and the inhabitants of the Mediterranean islands during the time of Tuthmosis III: The time of Tuthmosis III was the real beginning of the relations between Egypt and the islands of the Mediterranean. The Egyptians considered the inhabitants of the Mediterranean islands and the people of Crete as one nation. Those people came to Egypt because of their fear from the military interference of Tuthmosis III in their internal affairs after hearing the news of his victories sDm .sn nXtw.f Hr xAswt nbwt, to gain the friendship of the Egyptian pharaoh, to permit their trade with the costs of Syria which was subjugated by the Egyptians, and to guarantee the peaceful relations and trade with the Egyptians¹⁷. After Tuthmosis the archeological evidence for the relations between Egypt and Aegeans are fewer compared to those of the time of Tuthmosis, when some Aegean potters were found scattered in different sites in Egypt until the time of Tutankhamen.

THE FIRST MELLENIUM B.C.

The relations between Egypt and the Greeks maintained another time during the 26th dynasty, when the Greek came to Egypt in plentiful numbers as mercenaries and merchants. The relations between Egypt and the Greeks flourished during this time when Psamtik the first king of the Saite dynasty employed Greek mercenaries in his efforts to strength and extend his authority, and in addition to military power he strengthened his economic base by developing economic links to the Greeks and Phoenicians¹⁸. Towards the end of the Pharaonic period and the beginning of the Ptolemaic period, there is a very important document which shows to what extent reached the cultural relations between Egypt and the Greeks, this document is the tomb of Petosiris at Tuna el-Gebel, the scenes of this tomb show Greek and

¹⁰ PM, I, 207.

¹¹ Davies, Norman de Garis, 1943, Vol. 1, 20.

¹² For a list of objects see Davies, Norman de Garis, 1943, Vol. 1, 21-22.

¹³ Strange, John, 1976, 606.

¹⁴ For a discussion of the nature of the Kftyw see Davies, Norman de Garis, 1943, Vol. 1, 22-23, and note 31 p. 23.

¹⁵ Davies, Norman de Garis, 1943, Vol. 1, 25.

¹⁶ For a discussion of the Aegean costumes appeared on Egyptian monuments see: Rehak, Paul, 1996, 35-51.

¹⁷ See Abd El Latif, S. A., 1987, 109-116; Vercoutter, J. 1956, 117-118; Kantor, H. J., 1947, 80.

¹⁸ Allan B. Lloyd, 2000, 371.