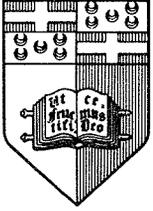


THE UNIVERSITY OF MALTA



G A Z E T T E

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CRE 8th GENERAL ASSEMBLY

The Rector, Professor G.P. Xuereb attended The 8th General Assembly of the Standing Conference of Rectors, Presidents and Vice-Chancellors of European Universities (CRE), which was declared officially open on Sunday, 9th September, 1984, in Athens.

More than 200 members of the association, comprising university heads from some 22 European countries, including Malta, met at the Zappion Palace, at the invitation of the University and Technical University of Athens. About 100 observers representing different ministries, non-member universities or organizations of inter-university cooperation, both national and international, also attended the conference.

The theme of the Assembly was 'Shaping the Future of the University' and the key-note address was given by Professor Hervé Carrier, former Rector of the Gregorian University in Rome. Some twenty speakers led the discussions of the working groups which examined how to shape the objectives of the university, how to define anew the teaching and research, as well as the conclusions that should be drawn for the institution and its autonomy. In other words, how to turn the university into a responsible and critical centre of modern society, at a time of economic and social change.

The CRE, whose membership is drawn from 350 European universities, has concentrated these last five years on the relationship between the university and society, by studying topics such as the university and its region, higher education and employment, and the interaction of the university with industry.

The 8th General Assembly discussed various other activities, together with the role of information and representation which are also characteristic tasks of the CRE. A proposal was put forward as to how the work of the Association should be organized during the next quinquennium, until the 9th General Assembly in 1989.

DIPLOMA COURSES (EVENING)

September 1984 – February 1986

The University is again providing a new series of Diploma Courses. These Courses, which commenced in September 1984, are being held on a three-semester basis and studies are being offered in the following areas:

1. *Languages* – Maltese
English
Italian
2. *Mediterranean Studies*
3. *Philosophy*
4. *Mathematics, Computing and Logic*

Moreover, the University is also providing an opportunity for inter-disciplinary studies in Law and Administration.

LECTURES ORGANISED BY THE EXTENSION STUDIES BOARD

The Extension Studies Board organised the following lectures:

FOURTEEN INTRODUCTORY TALKS ON MARINE ENVIRONMENT

DATE	TOPIC	LECTURER
10th July	Introduction	Mr. V. Axiak
13th July	The Physics and Chemistry of Sea Water – Part I	Mr. V. Axiak
17th July	The Physics and Chemistry of Sea Water – Part II	Mr. V. Axiak
20th July	Birth and development of the Mediterranean Sea	Miss P. Farrugia
24th July	Plankton life – Part I	Mr. V. Axiak
27th July	Plankton life – Part II	Mr. V. Axiak
31st July	Movement and Circulation	Mr. A. Drago
3rd August	Life in the Open Sea	Dr. P.J. Schembri
10th August	Life on the Shore – Part I	Dr. P.J. Schembri
17th August	Life on the Shore – Part II	Mr. E. Lanfranco
24th August	Life on the Sea Bottom – Part I	Dr. P.J. Schembri
31st August	Life on the Sea Bottom – Part II	Mr. E. Lanfranco
4th September	Special Habitats – Part I	Dr. David George
7th September	Special Habitats – Part II	Dr. P.J. Schembri

PUBLIC LECTURES

On Tuesday, 4th September, 1984, Dr. David George, Marine Biologist and President of the British Society of Underwater Photographers, delivered a public lecture on 'Camera beneath the Waves' (Photography of Marine Life) at the Science Lecture Theatre.

On Thursday, 13th September, 1984, Dr. Alexander Borg, Senior Lecturer in Semitic and General Linguistics at the Department of Arabic of Tel-Aviv University delivered a public lecture on: 'Some Interesting Linguistic Parallels between Cypriot Arabic and Maltese' at the Old University, Valletta.

GOEPFERT-HÖLZINGER EXHIBITION

On Monday, 24th September, 1984, an exhibition of architectural drawings carried out by the distinguished German architects Goepfert and Hölzinger was inaugurated at the Aula Magna of the Old University building in Valletta. The Exhibition was held in conjunction with the Embassy of the Federal Republic of Germany.

Mr. Hölzinger was personally present during the opening of the exhibition where he delivered an introductory talk explaining his work. Apart from the exhibition, the distinguished German architect participated in a Seminar for students and the general public held on Thursday, 27th September, 1984 at the Science Lecture Theatre, Msida; and attended a working session in the Department of Architecture having as its main theme the preparation of architectural models.

Mr. Hölzinger was born in 1936 in Bad Nauheim and he studied architecture at the University of Creative Arts in Frankfurt. Since 1957 he has worked as a private architect. In 1963-64 he held the Rome Fellowship, which is awarded annually to a German architect. He serves as a Visiting Professor of the Universities of Fine Arts at Kassel and Frankfurt/Main. For his work he has received several international honours and awards. He is a pioneer in the integration of architecture and art. The Castle Park in Karlsruhe and the Museum of crafts and arts in Frankfurt/Main are amongst his most renowned works.

APPRECIATION

This article, which appeared in *The Times* on 26th October, 1984, was written by Mr. Dominic Cutajar:

The Goepfert-Hölzinger Exhibition

An architecture for a new environment

The Department of Architecture at the University of Malta – in collaboration with the Embassy of the Federal Republic of Germany – held a truly stimulating display of architectural drawings at the Aula Magna of the Old University in Valletta. The exhibits represented a number of architectural ideas realised by the German architect Johannes Peter Hölzinger (b. 1926), cross-fertilised with certain artistic concepts of kinetic artist Herman Goepfert (d. 1982).

The partnership consisted of a novel organic relationship at the innovatory creative stages between the architect and the artist intended to achieve an integration of architecture and the figurative art. The two came together in the fifties but their aesthetic symbiosis began to take a definite shape in the mid-sixties. Hölzinger himself is insistent that such an *integration* did not imply that the architect absorbed the best of the artist, but was very laboriously attained through *a common artistic approach evolved in a particular context*. Thus one was able to appreciate that while the exhibited drawings were all by Hölzinger, the event itself could more justly be described as *Goepfert-Hölzinger Exhibition – Structures for a new environment*.

NOVELTY

François Burckhardt's perceptive introduction to the event describes *Integration* (the new architecture) as basically a regained psychic involvement with the environment which will increase our disposition towards communication. In general terms it can be described as an aesthetic and psychic reaction to the intellectual mediocrity and poverty of sensibility propagated by functional architecture which has spread a blanket of bleak anonymity over so many countries for well above four decades. The novelty of Goepfert and Hölzinger consisted precisely in seizing upon the idea of reintegrating aesthetic elements – most of all in an urban context – as an antidote to the deadening formalism of post-war architecture.

Yet a truly contemporary architecture will not do without recourse to the resources of modern technology, nor can it underrate the sociological implications of the time, especially if like *Integration* it professes to arouse a sensitive response. *Integration* draws from all these sources to create sensitive environmental conditions inspired equally by technology, sociology and formal aesthetics.

It really comes down – as oft it does in architecture – to selecting an appropriate and meaningful vocabulary of forms by working out a system of basic idiom. Goepfert and Hölzinger eventually opted for the freest (but not the simplest) elementary forms. They inten-

ded them to be free from any possible stylistic connotation, although they do occur in nature and in creative design. Their common experience and aesthetic research suggested that basic forms as the angle, the wave, the shell and the spiral – in themselves already pregnant ciphers – could be employed in impressive arrays and multiplication of forms to vary the size, to suggest change, and above all, to orchestrate movement. Once the Goepfert-Hölzinger duo worked out these bare but exciting conceptual modules, Hölzinger found himself equipped with the formal aesthetics to launch in earnest his *Integration* architecture.

LINEAR ORIGINALITY

Burckhardt opines that these elements acting as visual impulses are capable of *recalling a higher visual order in the mind of the observer*. The comment sounds like an attempt to link the underlying formal discipline to the Platonic ideal order. Such mental associations are not strictly necessary to do justice to the neat linear originality which Hölzinger is able to evoke from the humus of creative formal aesthetics devised by himself in close concert with Herman Goepfert.

Hölzinger seems to follow Richard P. Lohse in the belief that the hallmark of authenticity in a given age are those structural forms relevant to the particular period they were created for. It is very likely a theoretical generalisation as artists and architects of necessity remain tied to certain conceptions about space and forms evolved in past centuries. None can really help his upbringing and early training. Thus it is left to the individual artist's consciousness to distil the authentic forms of the time, while it is up to collectivity to recognise and circulate them.

To Hölzinger that process and the accompanying identification has to be apprehended by means of reflection and through the filter of the imagination. Such forms arise more often out of the troubled consciousness of sensitive and artistic personalities, those who have seeped themselves in aesthetic experience, and in the case of architects, of those who are able to transmit the same sensations by concerting them in the extended dimensions of a given landscape.

KINETIC ARTIST

The present writer finds this especially applicable to the works of Hölzinger when he imparts to his creation a rhythmic *moto* – a sensation particularly difficult to create architecturally. In most of his works Hölzinger achieves this feeling helped along by the spatial dynamism inherent in his original modular forms. No doubt the experiences of Goepfert as a kinetic artist lies at the basis of this success which Hölzinger brilliantly exploits in his design for the Evangelical Centre at Friedberg, in the Housing Scheme realised at Bad Nauheim, Hohenweg, and in the Museum for Applied Art at Frankfurt-am-Main.

Here in Malta, Mr. Hölzinger was a guest of the Department of Architecture, and apart from meeting Architecture students, he was taken around by Professor K. Kaldarar and architect Denis De Lucca. As a discerning architect, he could hardly fail to be fascinated by much of our urban environment and was especially touched by the gradual decay of Baroque Valetta. Mr. Hölzinger thought there was room for a 'thinking-laboratory' on the future direction of Maltese architecture with its manifold and complex problems. He offered to participate alongside Maltese architects and students in working out guide-lines and solutions to the intricacies offered by the problems of rehabilitation and functionalism. The idea sounds feasible and recommendable; the chaos and disorientation of current standards might yet be checked by some genuine aesthetic reflection.

STUDENT NUMBERS

(as on 1st October 1984)

	YEAR	MALES	FEMALES	TOTAL
<i>Faculty of Laws</i>				
LL.D.	II	34	17	51
	IV	34	9	43
	Faculty Total	68	26	94
<i>Faculty of Medicine and Surgery</i>				
Intermediate M.D.	I	20	18	38
	II	29	16	45
Final M.D.	I	55	22	77
	II	45	10	55
	III	43	18	61
B.Pharm.	I	19	26	45
	III	17	25	42
	Faculty Total	228	135	363
<i>Faculty of Engineering and Architecture</i>				
B.E. & A.	II	14	—	14
	III	23	3	26
	IV	24	2	26
	V	15	—	15
	VI	17	1	18
B.A.Arch. (Special Course)	II	1	—	1
B.Mech.Eng.	I	27	2	29
	II	25	—	25
	III	9	—	9
	IV	23	—	23
	V	7	—	7
B.Elec.Eng.	I	31	1	32
	II	21	3	24
	III	19	1	20
	IV	14	—	14
	V	7	3	10
	Faculty Total	277	16	293
<i>Faculty of Dental Surgery</i>				
B.Ch.D.	II	12	4	16
	IV	9	—	9
	Faculty Total	21	4	25

Faculty of Education

B.Ed. (1984-89)		32	56	88
(1983-88)		28	49	77
(1982-87)		25	28	53
(1981-86)		24	26	50
(1980-85)		11	11	22
	Faculty Total	120	170	290

Faculty of Management Studies

B.A. Public Administration	I	29	7	36
	II	9	8	17
	III	6	2	8
	IV	11	1	12
	V	11	3	14
B.A. Business Management	I	20	8	28
	II	15	4	19
	III	16	3	19
	IV	12	3	15
	V	11	1	12
B.A. Accountancy	I	13	12	25
	II	25	8	33
	III	24	4	28
	IV	20	3	23
	V	23	1	24
	Faculty Total	245	68	313

Phase-Out Course

M.A.		6	2	8
	Degree Courses Total	965	421	1386

UNIVERSITY GAZETTE

All matter for publication in the next issue of the Gazette should be sent to the Registrar not later than the 31st October, 1984.