



AJ

30.10.08

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*Green building standards  
in the Gulf – p35*

Rykwert, Scott Brown,  
Livingstone and Coates  
*An architecture dream  
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# ABU DHABI

*An essential guide to the emirate's staggering development:  
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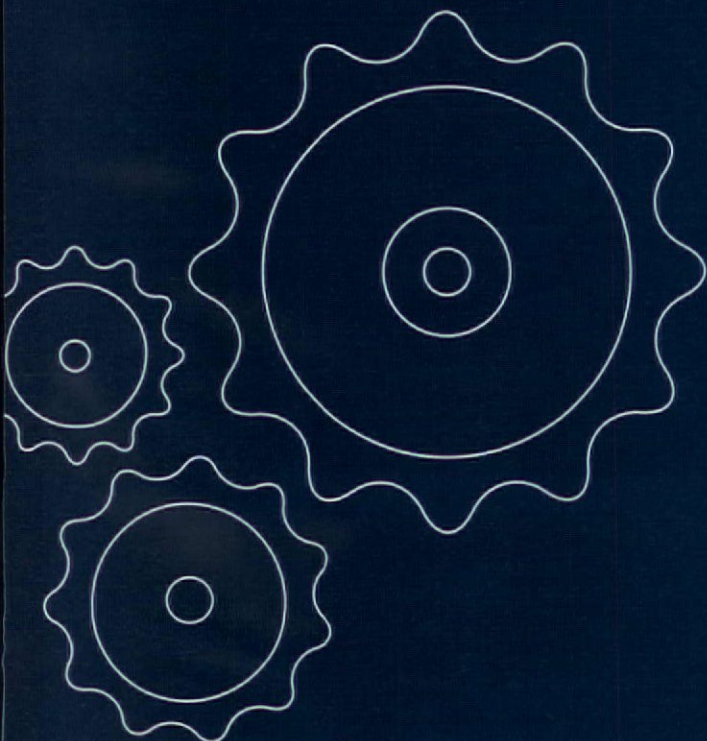
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# News

**This image** The  
Design Museum  
in Shad Thames  
**Right** The 1960s  
Commonwealth  
Institute



## DESIGN MUSEUM PLANS COMMONWEALTH MOVE

After 20 years, the Design Museum could leave its Shad Thames home

The AJ has uncovered top-secret plans to move the Design Museum from its existing home close to Tower Bridge in London to the revamped Commonwealth Institute.

The museum is in detailed talks with developer Chelsfield Partners about a proposed relocation across the capital to the Grade II\*-listed 1960s icon in Holland Park, west London.

It remains unclear how the museum will fit into yet-to-be-seen plans for the site, currently being drawn up by Rem Koolhaas' practice Office for Metropolitan Architecture. Koolhaas, who saw off the likes of Rafael Moneo, Caruso St John,

Rafael Viñoly and Eric Parry to land the prestigious job back in March, is reported to be delighted by the move (AJ 20.03.08).

A spokesman for the Design Museum admitted negotiations were underway but refused to reveal future timescales or the scale of the development. He said: '[We are] in discussions with Chelsfield Partners regarding the proposed move to the Commonwealth Institute. However, these discussions are in very early stages, and we are not currently in a position to make any announcements.'

The proposed relocation to the tent-like institute building has

been welcomed by RMJM – the practice founded by the building's designer Robert Matthew, which still holds the original drawings.

Paul Stallan, RMJM's European design director, said: 'The Design Museum moving to the Commonwealth Institute might just work.'

'The institute building, in its previous life, supported progressive exhibitions where the primary objective of advancing education was paramount. However, significant investment would be required to bring the building up to modern venue standard.'

'There is no doubt in my mind that showcasing contemporary

design within such a great example of 1960s British Modern style would be exciting,' he added.

It is not the first time the Design Museum has considered moving from its purpose-built space in Shad Thames – the 1989 conversion of a post-war warehouse by Conran Roche (now Conran & Partners).

Back in 2006, former museum director Alice Rawsthorn approached the Tate Modern with a view to building a larger facility behind the London gallery, but the deal fell through following Rawsthorn's departure.

It is unclear what will become of the current museum if the move goes ahead. *Richard Waite*



# SAFETY FEARS CLOSE EVELINA ATRIUM

Loose bolt is latest 'malfunction' at Hopkins' Evelina Hospital

The atrium of Hopkins' award-winning Evelina Children's Hospital in Southwark, London, was closed off this month after a 'loose' bolt fell from the roof.

The incident comes just one month after the AJ revealed that 'non-compliant' glass used in the building's 'exemplar' four-storey atrium needed to be replaced (AJ 18.09.08) due to defective rubber seals.

Guy's and St Thomas' NHS Foundation Trust insisted that the latest 'malfunction' did not damage to the building – shortlisted for the Stirling Prize in 2006 – and that nobody had been injured.

A spokesman said: 'A bolt came loose from the glazed wall structure in the atrium of the Evelina Hospital [and] although the bolt did not cause any harm or damage, we took the decision to immediately close the atrium as a precautionary measure. [We] brought in specialist abseilers to check that all other similar bolts are secure.'

Engineering consultancy Buro Happold was also brought in to carry out a 'thorough safety evaluation of the atrium'. A spokesman said: 'We will take the opportunity while the atrium is closed to carry out essential

maintenance before it is re-opened for staff, patient and visitor use.'

Meanwhile, the hospital's Starslide helter-skelter, designed by artist Liliane Lijn, has been indefinitely boarded off due to health and safety concerns.

Lijn told the AJ: [It appears] some kids have got friction burns, possibly because they have not been dressed appropriately or they may have tried to brake using bare arms or legs.'

She added: 'It is always easier to close something down than to maintain and remedy problems that might arise from its use.'

*Richard Waite*

## THIS WEEK ON THE WEB

### BROWNE RESIGNS FROM FOSTER BOARD

Former BP chief executive John Browne has resigned from the board of Foster + Partners, the AJ can reveal. According to sources, the 60-year-old, officially known as Lord Browne of Madingley, left back in May after having 'not really ever started' his role as a non-executive director. Browne was to be appointed to the board in September last year.

### FIVE FIRMS FIGHT FOR AFFORDABLE HOUSING PROJECT

Maccleanor Lavington and Make are among a shortlist of five practices vying to design an affordable housing project on the 1.2ha Greyhound Opening site in Norwich. Letts Wheeler Architects, Riches Hawley Mikhail and ShedKM are also shortlisted.

### ARCHITECT SOUGHT FOR HIGH-PROFILE BRIDGE BRIEF

A competition has been launched to find an architect to design a new £1.5 million foot and cycle bridge over the River Soar in Leicester. It is hoped the bridge will connect the Abbey Meadows area of the city to the proposed Leicester Science Park and the National Space Centre.

### SHEPPARD ROBSON SUBMITS PLANS FOR WAINGELS COLLEGE

Sheppard Robson has submitted a planning application for the £29 million Waingels College in Woodley, Wokingham, which incorporate a cross-laminated timber structural system that will reduce its carbon emissions by 60 per cent. Subject to planning, the project will start next year and complete in October 2011.

Read all of these news stories in full and see images at

[WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)



**TAHA'S TOWER WINS GO-AHEAD** Amin Taha Architects has won the green light for this 120m-tall skyscraper at Vauxhall Cross in Lambeth, London. The 38-storey tower features a pair of triple-height 'sky gardens', which may be the first built in the UK.





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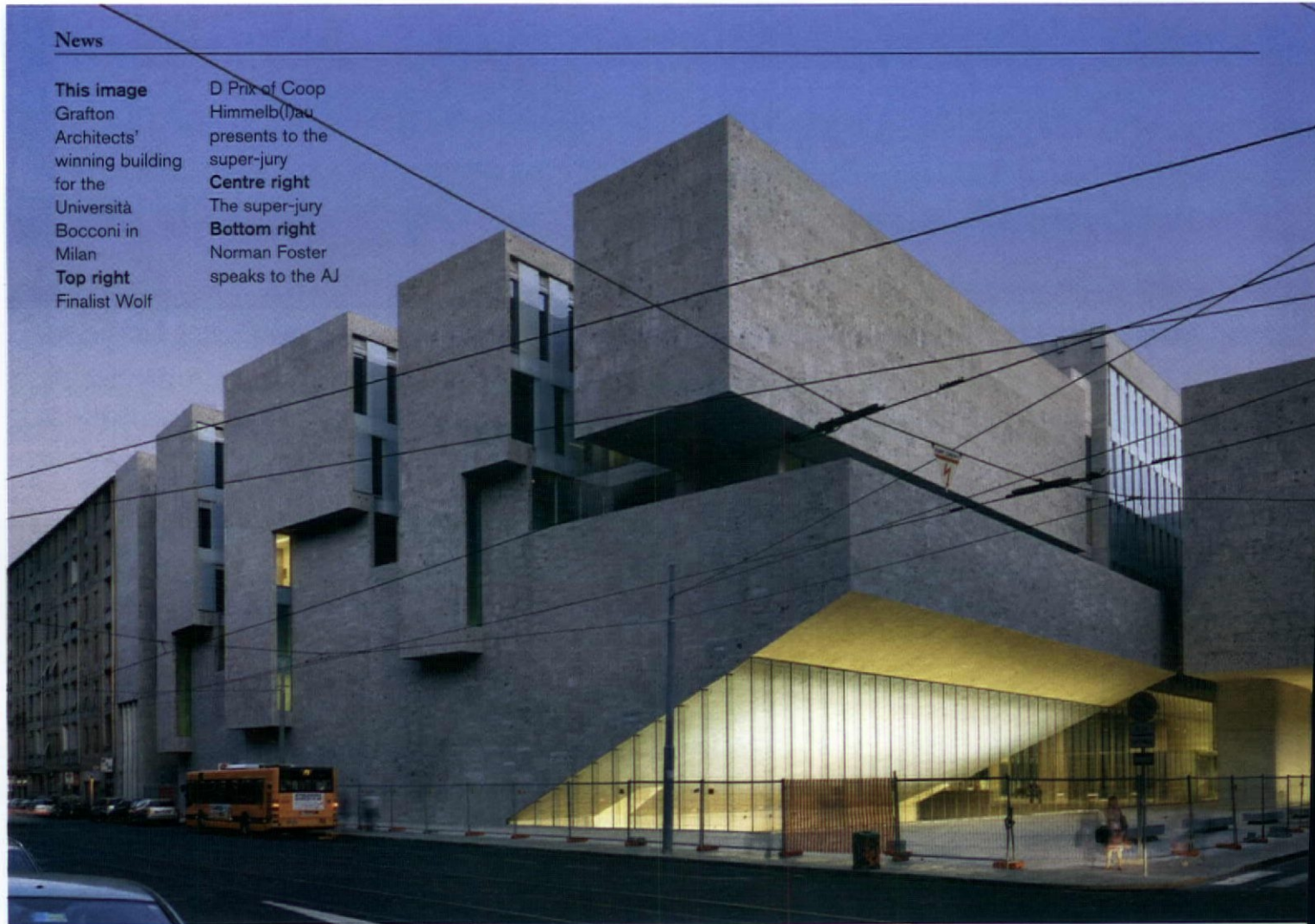


**BUILDING VALUE SINCE 1906**



**This image**  
Grafton  
Architects'  
winning building  
for the  
Università  
Bocconi in  
Milan  
**Top right**  
Finalist Wolf

D Prix of Coop  
Himmelb(l)au  
presents to the  
super-jury  
**Centre right**  
The super-jury  
**Bottom right**  
Norman Foster  
speaks to the AJ



# GRAFTON WINS AT WAF

Grafton Architects scoops the World Building of the Year award at the first ever World Architecture Festival. *Richard Vaughan* reports from the red carpet

Grafton Architects landed the first ever World Building of the Year Award last week, at the inaugural World Architecture Festival (WAF) in Barcelona.

The Dublin-based practice's building for the Università Bocconi in Milan saw off more than 700 projects from 63 countries to finally scoop the world's best building gong.

The entries consisted of buildings that were new, restored, rehabilitated or converted, and completed between 1 January 2007 and 20 June 2008.

The winner was announced on Friday night at WAF, a three-day festival of architecture showcasing the world's best projects – at the centre of which were the awards.

A 'super-jury' – which included Cecil Balmond, Ricky Burdett, Charles Jencks, Süha Özkan and was chaired by Robert Stern – chose the winner after listening to the 17 finalists' presentations.

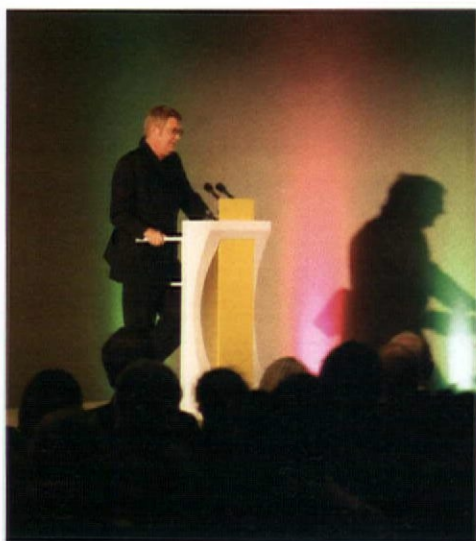
Stern said: 'The jury felt the winning project resonated with Milan as well as the 1960s and '70s, which was a Brutalist period that was dismissed. But now

there is a generation that can look at it afresh.

'It's really a building that is embedded in that place, in Milan, in that culture. We talked about Italian Realism, Neo-Realism of the post-war era, and of Antonioni – who was an architect himself – and it goes back to Futurism with the tram going by. It seems locked into the place. To me, that's the highest compliment you can give.'

WAF, directed by *Architectural Review* editor Paul Finch, gave architects from around the world the chance to showcase their





JAMES BOLTON



JAMES BOLTON

## NORMAN FOSTER ON WAF

Norman Foster is, unsurprisingly, a man in high demand during his stay in Barcelona for the World Architecture Festival (WAF). Before I manage to chat to him, he has already spoken to Spanish, German, Italian and Colombian press, with CNN to follow me.

Foster was chair of WAF's 'super-jury' until he had to withdraw after his Smithsonian Institute revamp in Washington DC came first in the 'new and old' category on the second day.

The sheer scale and ambition of the WAF awards, he tells me, is what he finds so fascinating.

'I think it's extraordinary that you have this range of entries from 63 countries, more than 700 entries,' says Foster. 'Plus, the way in which it has been whittled down, from the big picture to the 220-odd, down to the final shortlist of 17, down to the one. It's a daunting task because you want to give the award to more than one project.'

It is the wealth of talent from a host of unexpected sources that he finds the most exciting part of

the festival. 'I got a tremendous kick from looking around the exhibition,' he says.

Although the quality on display is undeniable, the event is still accompanied with the background murmur of an imminent global recession. The event, I suggest, could not have come at a worse time.

'I disagree. It's a good time to hold the event,' says Foster. 'It's not the most comfortable time, and it is certainly the most challenging, but the best projects come from the most challenging circumstances.'

'All I'm saying is, there is another side to the coin. Of course in an economic crunch there aren't as many opportunities, but that is cyclical.'

'We all know that the most interesting schemes don't come out of the megabucks times, but out of really tight constraints. Quality is about an attitude of mind, and in that sense it will be survival of the fittest. That's as much about intellectual rigour as all the other senses an architect needs,' he adds.

projects. Despite the global financial crisis, attendees were upbeat about WAF's message.

Hanif Kara, principal of Adams Kara Taylor, said: 'It reaffirmed the idea that design shouldn't disappear just because we are entering an economic downturn. It showed me the values of good design, and that we shouldn't just be focusing on the bottom line.'

Allford Hall Monaghan Morris partner Simon Allford agreed. 'Now is a good time to reflect,' he said. 'There were lots of snappy presentations and seminars giving an excellent cross section of the best things happening in the world. It was MIPIM without the bloodshed and hangover – all in all much more enjoyable and easier on the liver.'

See more WAF images at [www.worldarchitecturefestival.com](http://www.worldarchitecturefestival.com)



JAMES BOLTON

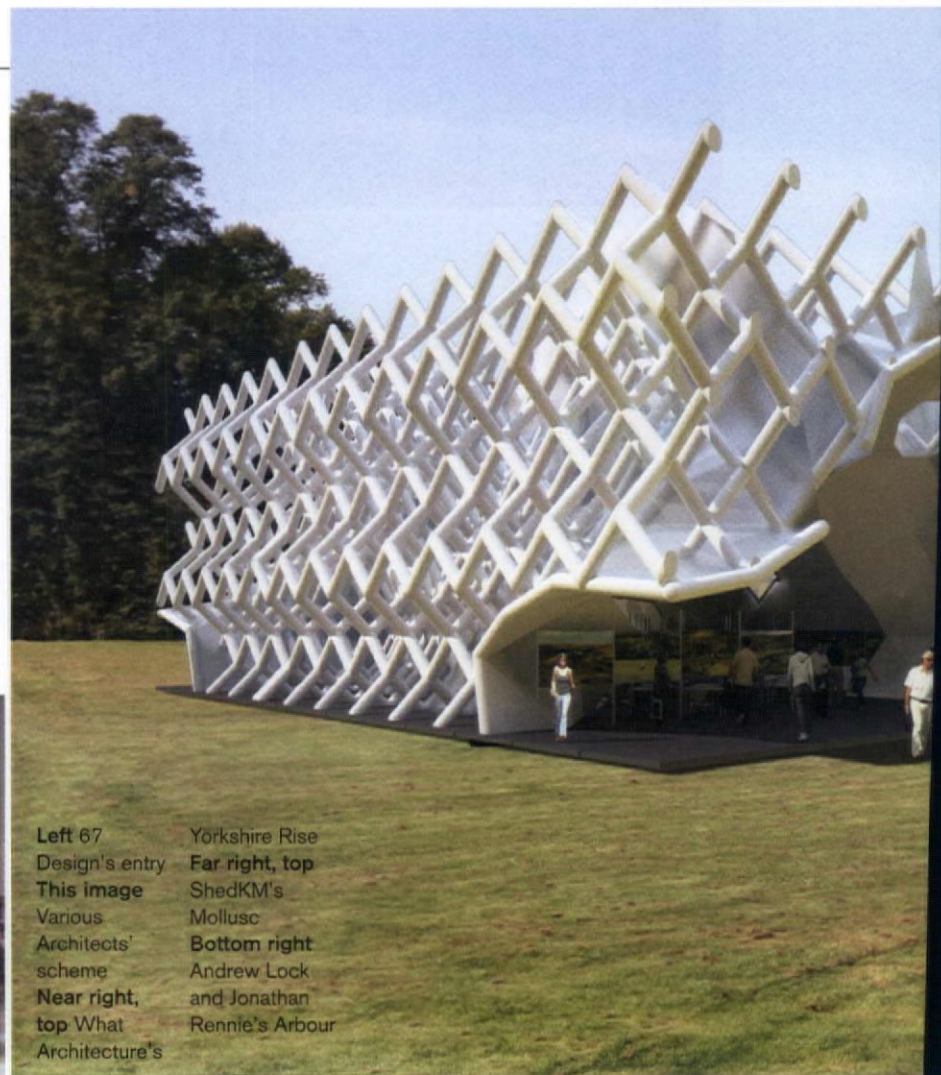


## PAVILION BATTLE BEGINS

Oslo-based Various Architects has been named on the shortlist for a competition to design a new £650,000 portable pavilion for regional development agency Yorkshire Forward.

The practice is up against Liverpool's ShedKM, Bristol firm 67 Design, London-based What Architecture, and joint entrants Andrew Lock and Jonathan Rennie.

Nearly 90 practices entered the RIBA-organised contest to 'develop an inspirational and demountable structure'. *Richard Waite*



**Left** 67 Design's entry  
**This image** Various Architects' scheme  
**Near right, top** What Architecture's Yorkshire Rise  
**Far right, top** ShedKM's Mollusc  
**Bottom right** Andrew Lock and Jonathan Rennie's Arbour

## SPENCE ESCAPES LEGAL ROW

Council omits Stephen Spence from legal claim over failed Margate scheme

Stephen Spence of Spence Associates will not be dragged into a costly legal battle alongside Norwegian co-designer Snøhetta over the failed Turner Contemporary art centre in Margate.

The London-based architect has surprisingly been omitted from the High Court writ issued by Kent County Council to recover £5.8 million in 'wasted' design costs following the collapse of the gallery scheme in February 2006.

The authority blames Snøhetta for the spiralling budget on the ambitious seafront project, up

from £7,399,000 – as stated on its 2001 competition-winning entry – to at least £25 million by the time the plug was pulled.

Snøhetta co-founder Kjetil Thorsen confirmed that Spence, who has been cited as a joint designer throughout the long-running saga, would not be involved. He said: 'We are the primary lead consultants and Stephen Spence won't have legal proceedings brought against him.'

He added: 'I have to say, we're very surprised that it has gone to court. It's a strange case. But we're confident [of winning].'

Meanwhile, Spence admitted

he had not been 'put on notice with regards to proceedings', but was still planning to meet up with Snøhetta's lawyers in the next fortnight.

The council has made a twin-pronged attack on the Norwegian firm. It alleges that Snøhetta should have told the authority on 8 December 2003 that the original proposal for a concrete structure, clad in wood, could not be built. The council also claims that, in February 2004, Snøhetta omitted to advise it of the 'correct' extra costs of changing the pebble-shaped gallery to an all-steel structure. *Richard Waite*





# PUBLIC REALM COMPETITION

Architecture Foundation and First Base seek designs for Elephant and Castle

The Architecture Foundation and developer First Base have launched a contest to design a piece of public realm in Elephant and Castle, south London.

The site is adjacent to First Base's proposed Printworks development on Amelia Street, designed by Glenn Howells Architects.

Entrants will be asked to submit three A1 boards illustrating their proposals and a 10-page report.

A shortlist of four or five entries will be drawn up and invited to interview by a jury that includes *Evening Standard* architecture critic Rowan Moore, Southwark

councillor Caroline Pidgeon and Witherford Watson Mann partner Stephen Witherford.

First Base managing director Elliot Lipton said: 'The results of this competition will help to shape the future vision of Amelia Street and its immediate neighbourhood. In responding to this brief, we are looking for exceptional, intelligent and creative designs.'

Pidgeon added: 'I hope that the competition will not only help to enhance the local area, but also knit the new development together with the existing landscape around Amelia Street.'

A public exhibition of the

shortlisted entries will be placed on display and an extended article of the entries will feature in a future edition of the *AJ*.

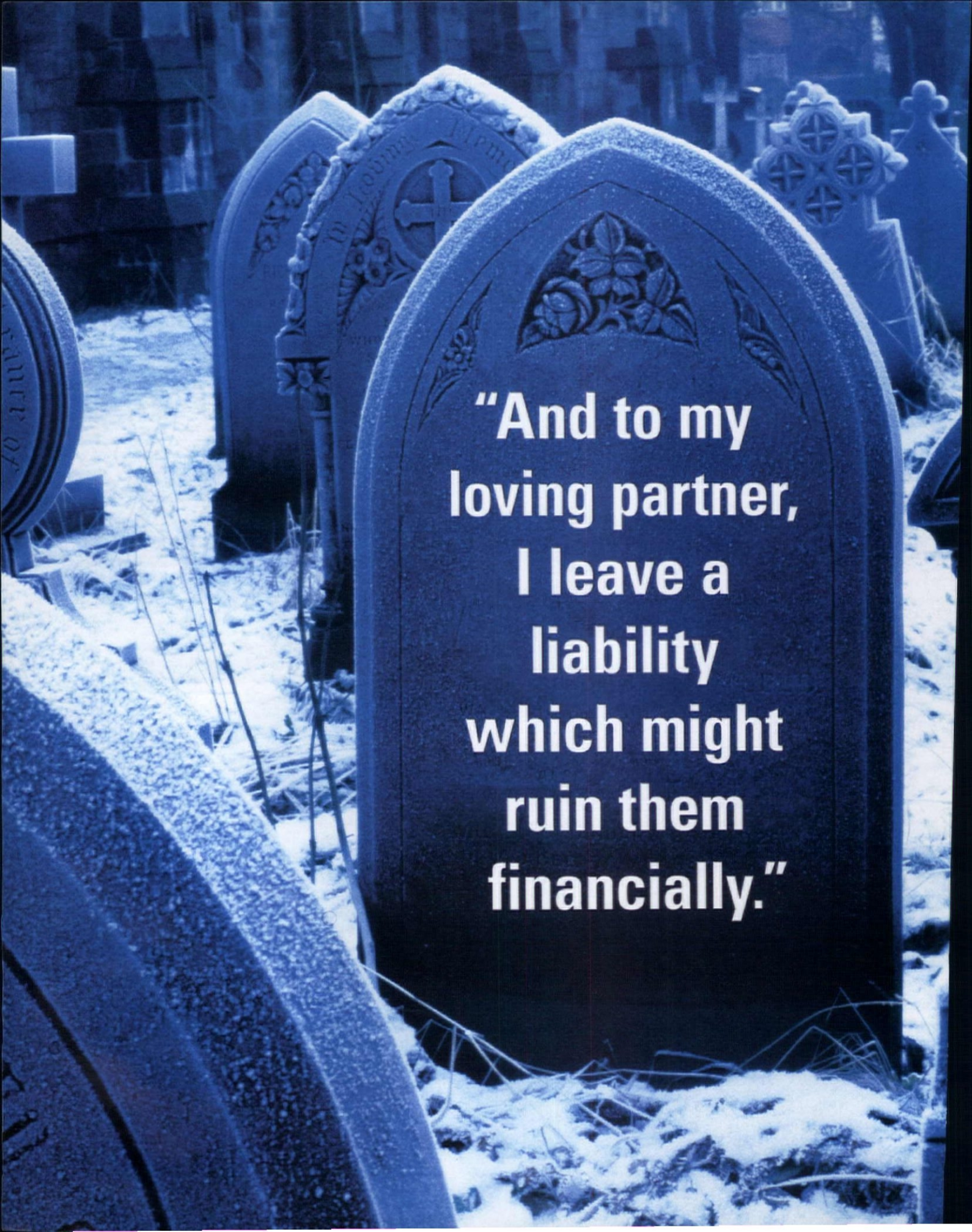
Each shortlisted entrant will be paid an honorarium of £1,000, and the winner awarded a prize of £2,000 as well as being paid a fee of £8,000 to carry out the work.

The deadline for entries is 12 December 2008. The shortlist will be announced at the end of this year, with a winner selected by January 2009.

Entry forms can be downloaded from [www.architecturefoundation.org.uk](http://www.architecturefoundation.org.uk).


*Richard Vaughan*





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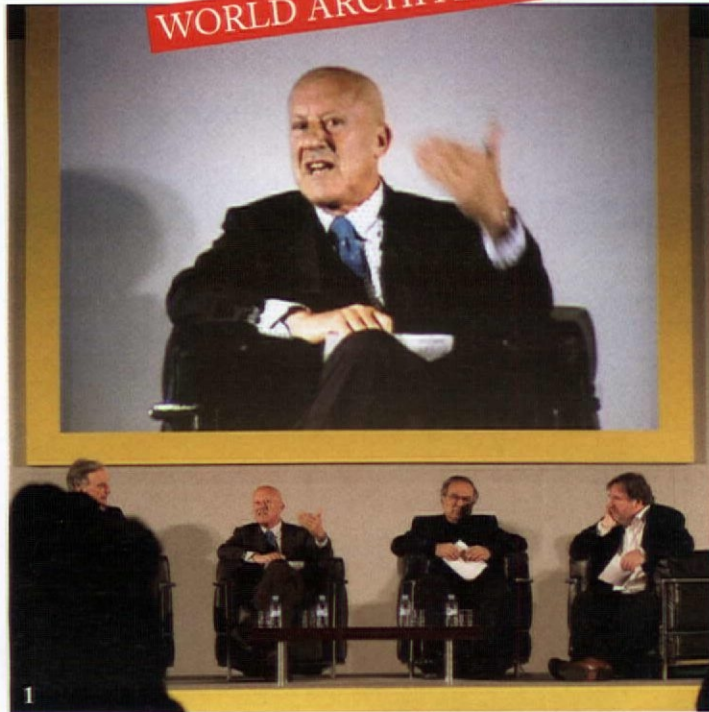
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# Astragal

## WORLD ARCHITECTURE FESTIVAL



### IN PICTURES

Astragal hobnobbed with the biggest names in architecture at the World Architecture Festival (WAF) in Barcelona last week. Pictured above: **Norman Foster** in debate with **Charles Jencks**, **Süha Özkan** and **Paul Finch** (1); inflatable product pods (2); the International Student Charrette exhibition (3); an audience listens to presentations (4); **Will Alsop** receives his fans (5); a delegate gets lost in the exhibition maze (6).

### ANTI-SCATOLOGICAL ARCHITECTURE

**Terry Farrell** questioned the continence of his peers and their clients during a seminar at WAF. 'There is an irresponsibility in trying to build a 175-storey-high building in an energy crisis,' he said. 'It is a boy's world and there



is an obsession with sexual attributes – the tallest buildings, buildings with a hole in the middle, all doing giant poos next to our heritage.'

### DON'T FOSTER A GRUDGE

Astragal was utterly unaware that while he enjoyed an exquisite dinner within Mies van der Rohe's Barcelona pavilion, **Norman Foster** was having a 'don't you know who I am?' moment outside. Being slightly more creamy than the cream of the architectural crop, Lord Foster had his driver take him to the dinner, rather than board the provided coach with everyone else. As a result, Norm



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encountered a rather over-zealous doorman. 'Sorry, sir,' he said. 'Private party tonight...'

### LIKE A LEAD BALLOON

WAF showed off its design prowess with its inflatable product pods (2). But panic arose

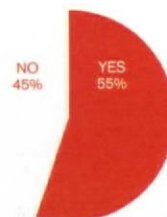
when one of the pods had a Hindenburg moment, albeit without the flames or any of the drama. Astragal was chatting away, only to be interrupted by a ripping, fart-like noise as the pod began to deflate. Astragal was sure heard someone say 'Oh the humanity!' but perhaps they were just critiquing a **Will Alsop** building.

### THIS WEEK'S ONLINE POLL

Will the economic downturn improve the quality of architecture?

Next week's question: Is the Commonwealth Institute the best venue for the Design Museum?

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# Leader & Comment

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## Leader Emerging markets are an opportunity and a contextual challenge for architects, writes *Kieran Long*

The reality of global practice is palpable in this week's issue. The World Architecture Festival (see pages 8-9) brought together 2,000 practitioners from all over the world last week, for three days of debate, judging and networking in an astonishing display of architecture from around the world.

The festival offered a fantastically diverse slice of global architecture, where the well-published mixed with the obscure. I chaired the jury for the office category of the festival awards, and the winner was Sabbagh Arquitectos, a practice from Chile that I had never heard of, its body of work more or less invisible in the pages of international architecture magazines. Yet here they were, beautifully presenting a fresh and contextual

piece of High-Tech Modernism, inflected for a tough area of Santiago de Chile. It confirms Chile as one of the most exciting architectural cultures in the world.

If it was a thrill to discover the work of this new practice, it was equally worrying to see the standard of buildings from other emerging architects. Our conversation on the jury was substantially about whether it is ever possible to make a contextual piece of architecture in locations like Shenzhen, Dubai or Abu Dhabi.

The AJ's focus this week is on one of those emerging markets that can, with reasonable certainty, be said to be recession-proof. Despite reports that demand for property is slowing in Abu Dhabi, its ambition makes it one of the places where astonishing statistics

come thick and fast. We are committed to bringing you the most useful information about emerging markets, so you can see past the generic Western reaction of astonishment to observe the architectural opportunities in these markets, as well as those for your career or business.

Our in-depth essay by Adrian Hornsby of the Dynamic City Foundation (an expert in economic and urban development who wrote our essay on Beijing in AJ 31.07.08), outlines the political, urban and architectural context that you may face in Abu Dhabi. We have also added a layer of specific information that should help you decide whether this is a place in which you could live or do business (see pages 21-33). [kieran.long@emap.com](mailto:kieran.long@emap.com)

## Obituary David Parkes, an original co-founder of PRP Architects, is remembered by his former colleague *Peter Phippen*

David Parkes, who died last Thursday (23 October) at the age of 77, was far from today's popular conception of a successful architect. He was totally committed to working closely with clients, sociologists, quantity surveyors and engineers. His analytical and critical faculties helped many younger architects to satisfy their own creative abilities, while his diplomacy and determination to resolve conflicts meant he was universally respected.

Trained at the Royal West of England Academy in Bristol, David imbibed an architectural philosophy based on analysis, the integration of design and construction, teamwork and a deep sense of social responsibility. He completed his training at Birmingham, a school where students participated in 'live' projects, and soon

involved his fellow students in the design of three houses, effectively founding Phippen Randall Parkes, now PRP Architects.

In 1960, at the Ministry of Housing and Local Government, David worked closely with sociologists and others to design the first sheltered housing scheme built in the UK, which used the CLASP industrialised building system developed by Nottinghamshire County Council. At RMJM in 1963, David worked on the development of CLASP for York University. It is one of the success stories of industrialised building, being completed on time and within budget.

Meeting Michael Baily, then shipping correspondent of *The Times*, resulted in The

### David had clear ideas that the state should set housing-design standards

Ryde at Hatfield, Hertfordshire, a group of courtyard houses that are now Grade II listed. In this, PRP's first major project, David's role was crucial, and he became a future resident.

Joining PRP full time in 1972, and working on housing projects, he quickly demonstrated his skills in working with others, always encouraging and helping them

to give their best and ready to take the consequences if things went wrong. He was always the diplomat and statesman, both within the practice and outside it. His skill at resolving disputes at late-evening directors' meetings was legendary.

David's desire to raise housing standards led to his long-term membership of Design for Homes and the RIBA Housing Group, and he served on the National House-Building Council's advisory group. He had clear ideas that the state should set and maintain housing-design standards and that the failure to do so in post-Thatcher years was a major abdication of responsibility. He set out his views clearly in the essay 'No Research, No Development' in the Housing Design Awards Report for 2005. In his retirement, he continued to campaign for higher standards in housing and the need for feedback to achieve it.

The profession has lost a unique personality. David will be sorely missed by past and present PRP directors and many others at PRP and elsewhere.

*Peter Phippen is an original co-founder of PRP Architects*  
[comment@architectsjournal.co.uk](mailto:comment@architectsjournal.co.uk)





# Álvaro Siza's work is worth revisiting: it is both a challenge and an invitation, writes Patrick Lynch

Although we're approaching the end of my year's tenure as a columnist at the AJ, I'm going to break my habit of never writing more than twice about the same architect.

Álvaro Siza's charismatic houses teach us that character in architecture is paramount. The mysterious yellow house that he built for his brother, Antonio Carlos, groups a series of

reminiscent of architecture as an art of memory, it is not an impersonation of tradition. You sense the freedom of someone searching for solutions to old and new problems.

Siza always surprises, but it is the shock of recognition that reminds me of beautiful music or poetry. He seems to begin with analogues, and then deforms them until their

free for future appropriation. This sense of 'just enough' is not Renaissance architect Alberti's notion of *'conchitas'*, whereby nothing can be added or taken away from a perfectly proportioned whole – but is not its opposite either. Architecture oscillates between an impulse towards the generic and the specific, and Siza's buildings manage to be both at once. In this they are house-like and city-like; body-like and worldly; utopian and ideal.

You can see this ambivalence best in Siza's art galleries, where the art of architecture recovers its maternal instinct for the creation of settings. Other artists are invited and challenged to complete the gallery spaces. The monotony of the 'white cube' tradition is enlivened by rooms arranged around internal streets and gardens, which are open to imagination and misuse. His galleries redefine the relationship between artist and curator, and re-establish the role of architecture as a prompt for things yet unseen, but perhaps foreknown.

## Siza always surprises, but the shock of recognition reminds me of music

enfilade rooms around a wedge-shaped courtyard. Each room is evolved so that the various forms appear like features in a face. From behind a yellow wall, trees and bushes spill over like bushy eyebrows, in ragged contrast to the aquiline features of the house. The house is almost a self-portrait of the architect, squinting and bearded.

Passages divide family members from each other, enabling escape. Steps echo with footsteps – they seem to run through the rooms, each of which looks on to the shared courtyard. Filled with shadows and plants, this is a melancholic centre, reminding inhabitants of absent loved ones and of the loss that lurks within happiness. The house is sensitive to the longing to leave that is at the heart of a loving family; all families eventually fragment, and the house seems to be telling us that the centre cannot hold.

Siza is the complete architect, working at almost every scale from ashtray to city quarter. Character is the primary quality of his spaces, although what he fashions is an ambiguous, even ambivalent character. He stops just short of caricature. While his work is mimetic, even

essence is disguised but can be still be sensed. His work is a challenge as much as an invitation; he awakens possibilities in you. Almost clairvoyant, he is sensitive to resonances in places and makes you aware of them too.

Siza refers to a sense of incompleteness in his strategy at the new town of Évora, Portugal (AJ 16.10.08), where space is left



Álvaro Siza's Galician Centre for Contemporary Art in Santiago de Compostela, Spain



Sam Jacob. What if Francis Bacon had brought Modernism to the masses?

There are a number of theories as to why Britain missed out on Modernism with a capital 'M'. Some say it was because our industrial revolution happened early; others cite a culture of political moderation; more point to the power of a class system that simply could not permit the revolutionary utopian ambition of Modernist ideology.

Whatever the reason, the Modernist buildings that did turn up on this side of the channel were somewhat anaemic, as if Modernism's radicalism had been confiscated at customs. These buildings appear to be a fashionable set for another fashionable set. Like British Cubism, they are sadly polite, disconnected from the joyful, ugly, dangerous and rude experimentalism that was happening on the continent.

We can see a prime example of British Modernism in a feature called 'The 1930 look in British

decoration' in the August 1930 issue of *The Studio* magazine (pictured). The pictures show some listless tubular steel tables and a few inert rugs that are determinedly unrevolutionary. Rather than devices that might emancipate the proletariat, they look more like a handy spot for Bertie Wooster to park a gin and tonic.

But hold on. Before reaching for *Le Corbusier: Oeuvre Complete* for a fix of the hard stuff, there is something that makes you double take. These are the works of Francis Bacon. Yes, that Francis Bacon, the one who gives you a chilling view on the modern soul everytime you stand in the middle of the Tate.

'Extremely bad copies of Le Corbusier' was Bacon's verdict on his work, and he was right. At best, it rehashes the tropes he'd seen in Berlin and Paris in the 1920s. But, taking a look around, bad copying of continental design doesn't necessarily hold everyone back. It's interesting to wonder what might have happened if Bacon's design business had taken off. What if the London of the 1930s had been as flush as it is now, with design fairs swarming with trigger-fingered bloggers, or laced with shiny design magazines staffed by hip young gunslingers? Perhaps Bacon would have had his own TV show.

Bacon's failed career as a Modernist sheds light on his later work. Perhaps through his attempts at creating utopian design, or his struggles with industrial technique as an aesthetic, he found something

different. In searching for the utopia at the heart of Modernist design, he instead found something horrific. It's exactly this horror that we see in *Crucifixion*, exhibited just three years later in 1933, where a ghostly figure emerges from a gloomy black space, framed by what resembles a chrome-tubed coat stand on first glance, but one that's mutating into an X-ray industrial-psyche object.

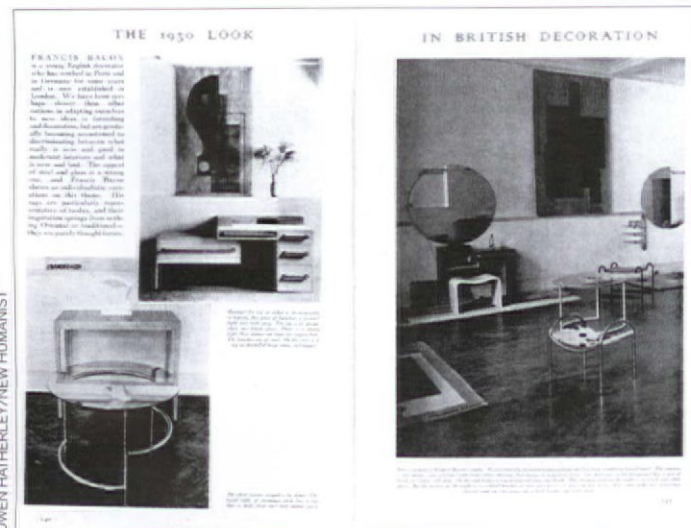
Perhaps what we see in Bacon is an articulation of central Modernist concerns, but with an opposite intention. The objects and figures we see isolated in abstracted space might well be versions of the drawings made by Corb and Mies. All these images talk about the relationship of the body to space, but for Bacon space doesn't liberate the figure in light and space. Instead the figure is distorted, dissolved, and recombined to accentuate its lumpy, moist, palpitating bodiliness, as though the isolation and abstraction of space has turned flesh in on itself.

In Bacon, just as with JG Ballard, we see examples of a peculiar British-variant Modernism, one fascinated with dystopia rather than utopia. It is a variation that feels the full force of the distortion and alienation exerted by the base conditions of industrialisation – the manner in which industrialisation abstracts meaning from the landscapes we occupy and sucks the humanity from our bone marrow.

So be careful next time you approach that polite British designer you know. Deep down, below that timid, eager-to-please exterior and that care taken to maintain the status quo, might lurk the full destructive violence of Modernity.

The Francis Bacon show is at Tate Britain until 4 January 2009

Bacon's Modernist designs, as featured in *The Studio* magazine, 1930





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# ABU DHABI

*Christine Murray* introduces the AJ's series of in-depth guides to international markets for architects, starting with recession-proof Abu Dhabi, the emirate that will quadruple the size of its capital by 2030

If you aren't already working in the Middle East, Russia or North Africa, with the current economic climate in the UK, you've probably thought about it. With this in mind, we created the AJ Emerging Markets Series, designed to bring you essential information on a monthly basis about cities and countries that are currently undergoing tremendous development.

Both an AJ travel guide and an urban development study, this series of special reports will offer critical snapshots of growing economies, including in-depth business analysis and practical information – from how to find work to the price of a pint. We'll also be speaking to UK practices abroad about the kind of work they're doing and the advice they have for architects seeking work there.

First up is Abu Dhabi, an emirate and a capital city in the United Arab Emirates (UAE) that, despite this week's Gulf market wobbles, remains little affected by the credit

crunch. Abu Dhabi boasts nearly 10 per cent of the world's oil reserves and is currently investing its billions of dirhams of surplus revenue in building new cities, cultural centres and tourist destinations – a building boom primarily funded by the ruling family of sheikhs, including Sheikh Khalifa bin Zayed Al Nahyan, president of the UAE and owner of some of the biggest developers in town.

As you consider pursuing work abroad, we hope the Emerging Markets Series will prove a useful resource for your practice and your career. One thing we learned from the architects we interviewed is that, when you're looking for work in a new market, a little local knowledge goes a long way.

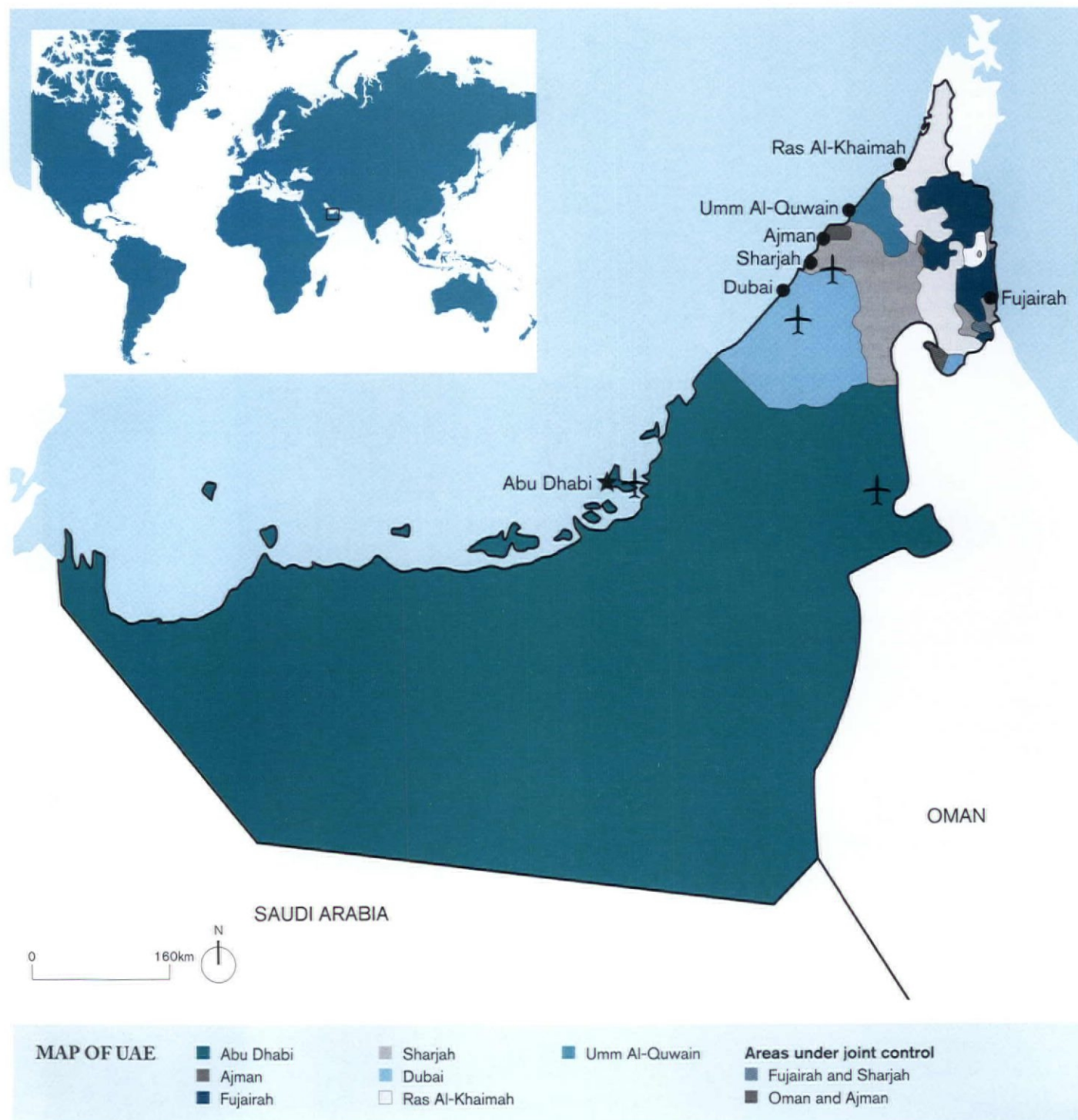
Christine Murray is the AJ's deputy editor and editor of the Emerging Markets Series

The next instalment in the Emerging Markets Series, published in AJ 04.12.08, will look at Dubai



# THE INDEX

Bite-sized economic and socio-political data on Abu Dhabi and the United Arab Emirates



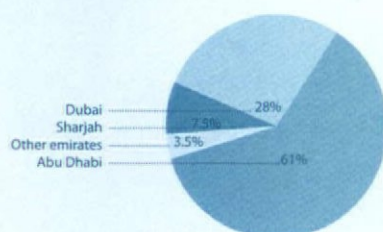


### What is the UAE?

The United Arab Emirates (UAE) is an independent sovereign state founded in 1971. Located in the Persian Gulf, the federation comprises seven emirates – Abu Dhabi, Dubai, Sharjah, Ajman, Umm Al-Quwain, Ras Al-Khaimah and Fujairah – each with its own ruling family of sheikhs. The ruler of Abu Dhabi, Sheikh Khalifa bin Zayed Al Nahyan, is also the de facto president of the UAE.

**Population of the UAE** 4.5 million, of which just 20 per cent are Emirati nationals

### UAE GDP by emirate



### About Abu Dhabi

Abu Dhabi is the largest of the emirates, constituting roughly 90 per cent of the UAE's land mass, with 94 per cent of the federation's oil reserves. Abu Dhabi City is the capital of the UAE.

### Abu Dhabi City

The city is mostly located on Abu Dhabi Island, which is roughly the size of Manhattan. Current plans for the expansion of the city, laid out by the government in *Plan Abu Dhabi 2030* see it more than quadrupling in size, spreading out extensively to both the mainland and neighbouring islands, including Saadiyat Island and Al Reem Island.

**Ruler** Sheikh Khalifa bin Zayed Al Nahyan

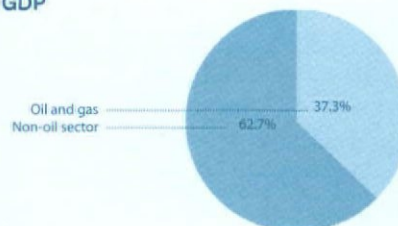
**Area** 93 per cent desert; 5 per cent green (including 1.2 per cent land use for agriculture); 2 per cent salt flats. 200 offshore islands and 700 km of coastline

**Population of Abu Dhabi** 1.6 million

**Estimated population in 2025** 2.11 million

**Population of Abu Dhabi City** 630,000

### GDP



### Economy

Before the discovery of oil in 1958, Abu Dhabi's main industries were pearl diving, fishing and dhow trading in coastal areas, with the inland farming of dates. Oil revenue now accounts for more than one third of the GDP. Abu Dhabi tops the list for GDP per capita in the world, which hit over £40,000 in 2006. *Source: MEED*

**GDP of Abu Dhabi** £110 billion

**Real GDP growth** 8.3 per cent

**Inflation** 8 per cent

**Sheikh Khalifa's personal fortune** An estimated £15 billion

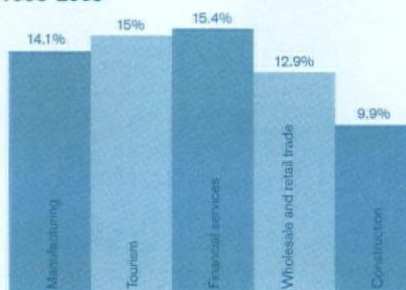
### Oil and gas

94 per cent of the UAE's oil reserves are in Abu Dhabi, and 9.2 per cent of the world's proven oil reserves (98.7 billion barrels). Abu Dhabi produces 2.5 million barrels a day and holds 4 per cent of the world's proven gas reserves.

### Non-oil GDP

After oil, Abu Dhabi's second-largest industry sector is the construction market at 7 per cent. Other sectors include tourism, financial services, manufacturing, wholesale and retail trade. *Source: IMF and Middle East Association*

### Growth of sectors, annual average rate, 1995-2005

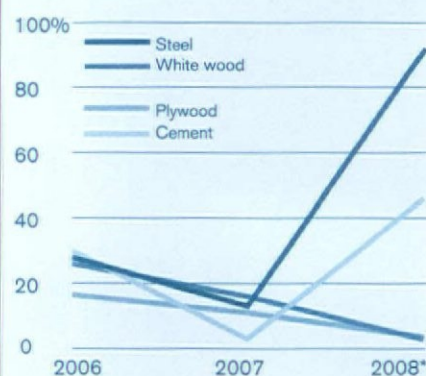


### Real estate

50 per cent of all investment in the UAE is in real estate.

**Total value of real estate under development in Abu Dhabi** £160 billion  
*Source: ADTA (Abu Dhabi Tourism Authority)*

### Annual change in building material costs



\*estimate

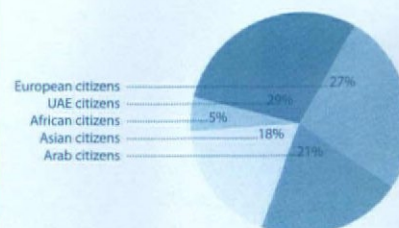
*Source: Department of Planning and Economy, Statistical Division*

### Tourism

The Abu Dhabi government is investing an estimated £13-17 million to promote the emirate as a luxury tourist destination. According to the Abu Dhabi Tourism Authority (ADTA), Abu Dhabi expects to attract three million visitors per year by 2015. British nationals currently account for 35 per cent of foreign tourists. *Source: UAE Yearbook 2008*

### Hotel guests in 2006

*Source: ADTA and UAE Yearbook 2008*





# THE SHEIKHS MEAN BUSINESS

Abu Dhabi's sheikhs are like CEOs restructuring a country – diversifying revenue streams (oil and tourism), taking on new staff (immigration) and tunnelling money into development (architecture and urban design).

A special report by *Adrian Hornsby*

Wandering the streets, there is little to suggest that Abu Dhabi is the richest city on earth. In fact, it is surprisingly shabby. There is much ageing concrete and browning mirrored glass. Many of the buildings are featureless, though a number incorporate blocky geometric motifs into their facades, less reminiscent of Islamic intricacies than of factory carpets from the 1970s. Plumbed-in palms articulate the boulevards, with the occasional one dead, like a blown bulb on a line of street lamps.

Behind wide roads are smaller streets, with

most part, you'd never conceive that a squall of high-end world architecture was about to break across the coastline.

Abu Dhabi built its first paved road in 1961 – three years after striking oil, at a time when the city was no more than a fort and a scrabble of pearl-fishing huts. Abu Dhabi Island (roughly the size of Manhattan) was developed over the following decades by ruler Sheikh Zayed bin Sultan Al Nahyan, and bears the marks of both the car-town planning era and Zayed's personal love for

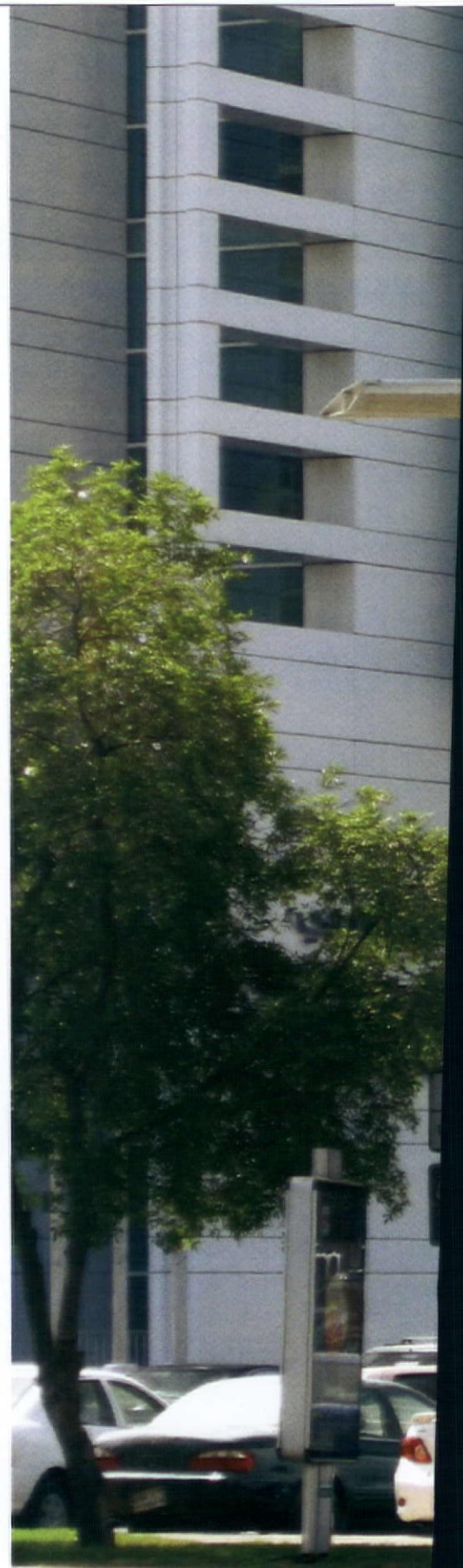
*You'd never know a squall of high-end world architecture is about to break across the coastline*

tatty stores and rubbish piled in steel carts. Rare openings lead into Pakistani markets crammed with bolts of fabric, rice sacks and baskets of squashed shoes. Kaftans hang from nails in the wall. In a corner café, a few men sit on plastic chairs, smoking hookahs and watching the TV on top of the Coke fridge. The native Emiratis are mostly aloof from the urban humdrum. They are just too fabulously wealthy. You see them occasionally – in the lobbies of marbled hotels, or crossing the street in their cotton ghutras, gliding like white wands in the blinding sun.

There is some construction, but it's not as intense as one might have expected. For the

England and all things green. The island-city became the capital of the freshly founded United Arab Emirates (UAE) in 1971.

Over the years, a gentle programme drew nomadic Bedouins from the desert into low-density Emirati villages, where they were provided for with schools, mosques and mansions. Oil revenues continued to welter as the extent of the reserves became apparent: over 100 billion barrels, an income of tens of billions of dollars a year for well over a century. With everyone now generously housed and driving Chryslers, enormous surpluses mounted up, which were mostly invested abroad – what else to do with them? >>







A familiar sight in Abu Dhabi: a portrait of the late UAE president, Sheikh Zayed, with son Sheikh Khalifa, current president, and Sheikh Mohammed, crown prince of Abu Dhabi

ADRIAN HORNSEY



Right Saadiyat Island and its seven planned districts (see case study, page 30)



Then in 2004, Zayed died, and his son, Sheikh Khalifa bin Zayed Al Nahyan, acceded to his position as ruler of Abu Dhabi and president of the UAE. It was at this point that, as Joe Tabet, head of architecture at Atkins Abu Dhabi, puts it: 'Everything went whoosh.'

Gerard Evenden, senior partner at Foster + Partners, remembers going to Abu Dhabi three years ago to find an unassuming little town with a few people saying: 'This is going to be big – bigger than Dubai, bigger than anything else.' The next day, Evenden found himself driving a 4 x 4 across the desert to reach the site where Foster's colossal Abu

passenger-per-year airport terminal by KPF Architects. Bundled together, the WTC, Masdar City and the airport represent less than 10 per cent of the new build envisaged under the Urban Planning Council's *Plan Abu Dhabi 2030* (see case study, right).

#### ABU DHABI 2030 MASTERPLAN

*Plan Abu Dhabi 2030* is an astonishing document. Architects in Abu Dhabi live with it on their desks, occasionally stroking its pages – which promise tens of thousands of hectares of new build – and cracking their fingers. If anything, there is too much work.

*Dhabi 2030* sets the framework (use, density, parking, height, etc). Beyond that, the most common brief is 'build me an icon; here is the budget'. Architects out there talk rapidly about what they are working on, with the sense that they are at the vanguard of a new mode of urbanism. The bigger the project, the more groundbreaking the expectations. These are exemplified by the Masdar initiative to build an environmentally sustainable city in a barren landscape that naturally sustains no life.

Evenden insists: 'It's just as viable to be green in the desert as anywhere else – in fact, more so, because you have the solar resource.' Desalination and cooling are the environmentally heavy elements, but these simply mean architects have to 'work harder'. Passive design techniques come to the fore, and Foster's designs make extensive use of traditional Middle Eastern walled-city configurations to maintain comfort with minimal air conditioning. Solar-thermal water heating and the reuse of grey water for irrigation are key elements, and salt by-products from desalination may be used for smelting aluminium. Bolting on the photovoltaics comes last.

Beyond technical targets for the architecture, the core aim of Masdar is to become a 'Silicon Valley for renewables'. Even before Foster became involved, Abu Dhabi was in negotiation with MIT (Massachusetts Institute of Technology) and Imperial >>

*'This is going to be big – bigger than Dubai, bigger than anything else'*

Dhabi World Trade Centre (WTC) is now under construction. The WTC (see case study, page 29) is the flagship project in the 10km Al Raha corridor of coastal expansion, slated to comprise over half a million square metres of office and retail space, plus a string of 25-storey residential towers and 2,000 hotel rooms.

A few kilometres away from the WTC, Foster's Masdar City (see case study, page 29) is also under construction, set to complete in 2016. The six million square metre, zero-carbon, zero-waste, mostly solar-powered eco-development is going up next to a 20-million-

Yet while the scale is epochal, in contrast to the pandemonium that is Dubai, the detail of the masterplan is meticulous and considered. Infrastructure is thoughtfully planned and, in all cases, precedes programmatic development. Density levels are judiciously aligned to public-transport options. The coastlines of Abu Dhabi's natural island formation are cleverly exploited. A distaste for 'undifferentiated urban sprawl' and a strong pedestrian focus permeate all aspects of the plan, as does an ambitious environmental theme.

For firms working in the city, *Plan Abu*

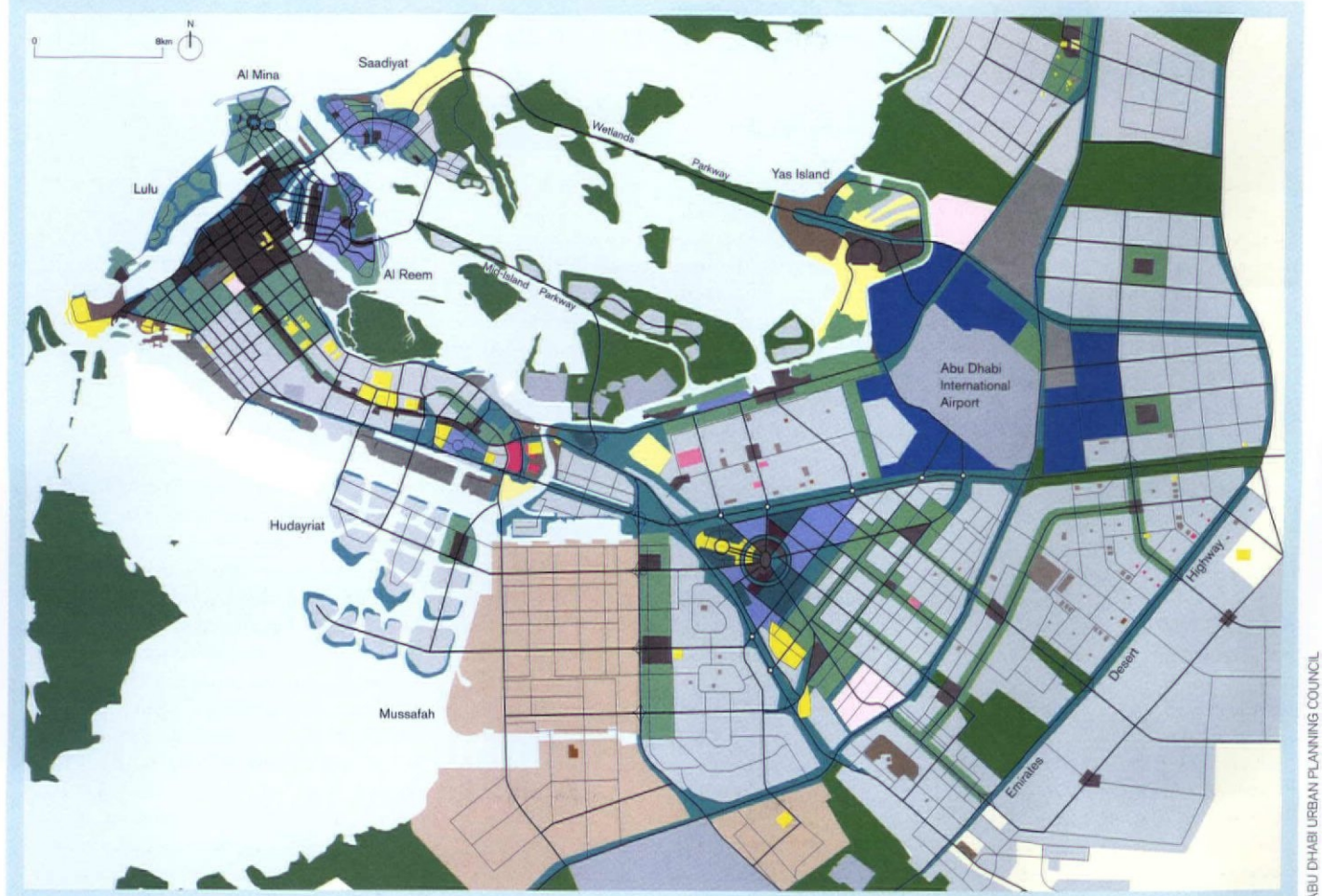


### PLAN ABU DHABI 2030

Published in 2007, this masterplan divides Abu Dhabi into districts and defines uses, densities and building heights. The scale of development planned is staggering – the New Central Business District will comprise 2.5 million square metres of new office space. Other districts include the Capital District for government and health institutions; Lulu Island, a 400ha man-made 'city sanctuary'; and the Cultural District on Saadiyat Island (see case study, page 30). *Plan Abu Dhabi 2030* was written under the supervision of Crown Prince Mohammed bin Zayed Al Nahyan, heir to the UAE presidency. In a place where the state is in control of all the land, as well as a major investor in each new district, it becomes increasingly unclear which part of this globalised Abu Dhabi is in any way private.

### LAND-USE FRAMEWORK (DETAIL)

Commerce	Civic/institutional	Residential
<ul style="list-style-type: none"> <li>Mixed use               <ul style="list-style-type: none"> <li>– retail area</li> </ul> </li> <li>Mixed use               <ul style="list-style-type: none"> <li>– office area</li> </ul> </li> <li>Mixed use               <ul style="list-style-type: none"> <li>– hotel/resort</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>National institution</li> <li>Embassies/ diplomatic</li> <li>Healthcare</li> <li>University/college</li> <li>Cultural</li> </ul>	<ul style="list-style-type: none"> <li>High-density</li> <li>Medium-density</li> <li>Low-density</li> <li>Palace</li> </ul>
Employment	Open space/ recreation	Other
<ul style="list-style-type: none"> <li>Industrial</li> <li>High-tech/ business park</li> </ul>	<ul style="list-style-type: none"> <li>Parks/developed open space</li> <li>Environment reserve/national park</li> <li>Recreation</li> </ul>	<ul style="list-style-type: none"> <li>Utility/infrastructure</li> <li>Government reserve</li> <li>Desert</li> </ul>
Community		
<ul style="list-style-type: none"> <li>Religious</li> <li>School</li> </ul>		







*'At Foster + Partners, our greatest projects are coming out of Abu Dhabi'*



PHOTOGRAPHS BY ADRIAN HORNSEY

College London about a Masdar research centre focusing on environmental breakthroughs in new energy technologies. This evidences a 'depth of thought' that, for Evenden, makes Masdar categorically unique. 'If you tried to do these things in the UK, people would stop you,' he says. In Abu Dhabi they produce £9 billion up front, and have columns coming out of the ground one year later. Evenden is unequivocal: 'For Foster + Partners, our greatest projects are coming out of Abu Dhabi.'

#### DEVELOPMENT FRENZY

Since the release of *Plan Abu Dhabi 2030* in September 2007, land prices have tripled. Plots are traded nine or 10 times before any work starts – and when it does, sometimes it is merely the developer trucking a single pile of sand back and forth to create the semblance of activity while waiting to sell at an inflated price. Homes pass through multiple owners before becoming anything more real than a sophisticated rendering. New develop-

ers open 'almost daily', according to Miles Payne of property consultant Strutt & Parker, while development consultants like Atkins have been ballooning at growth rates of 40-50 per cent a year – the 400-strong Atkins Abu Dhabi office is looking to take on 180 more staff before 2009. 'It's like the oil,' says Atkins' Tabet as he bounces on his chair. 'It's boiling! It's bubbling up!'

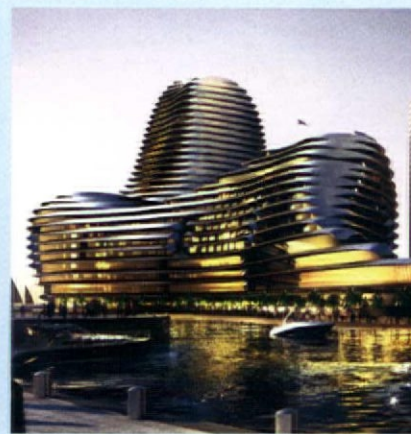
Once developers have given the nod, the design and build process is swift. 'Incentive is to get the scheme on site as quickly as possible because the rate of inflation is so high,' says Tony Morris, Middle East commercial director at engineering consultant Hilson Moran. 'The sooner they can get their contracts fixed, the more they limit their risk exposure.' Hilson Moran is currently working on Gensler's Tameer Towers scheme – a £62 million, 560,000m<sup>2</sup> development comprising one 300m-high commercial tower and four residential towers of 25-50 storeys. Morris says developments also move along because of fewer planning restrictions.

'If they work to the 2030 masterplan, they'll have a certain gross and mix of use to achieve, but overall the process is much faster.'

#### BOOM TO BUST?

The leading role taken by speculators in the Gulf's construction boom (comprising an estimated £1.2 trillion of projects) has provoked much meta-speculation as to how sustainable this pace of development can possibly be. Lynton Jones, who set up the Dubai International Financial Exchange in 2003, describes the simple process as: 'You create buildings to be able to sell them.' But the production of architecture isn't itself an economy, nor can it single-handedly create a city. The boom may stimulate enough activity to fuel itself for a while – construction workers flood in, as do consultants and lawyers, who all need maids and taxi drivers and so on – but, at some point, people do actually have to come, and do things as quotidian as work in the new offices, and





### ABU DHABI WORLD TRADE CENTRE, FOSTER + PARTNERS

The Abu Dhabi World Trade Centre (WTC) by Foster + Partners is the signature element of the Al Raha development, an 11 km stretch of shoreline along mainland Abu Dhabi that will form a new waterfront city for 120,000 residents. Developed by ALDAR Properties, which owns 30 million square metres of land in the emirate, Al Raha is an extended free zone, where foreign businesses can base their operations and enjoy tax exemption as well as 100 per cent ownership (companies based in Abu Dhabi outside of the free zones are obliged to be 51 per cent or more owned by an Emirati national). Foster designed the WTC using environmental software, with curves and indents designed to minimise solar gain.



### MASDAR CITY, FOSTER + PARTNERS

Located 17 km south-east of Abu Dhabi City, Masdar is a six million square metre sustainable micro-city, designed by Foster + Partners with developer Abu Dhabi Future Energy Company (ADFE), wholly owned by the government of Abu Dhabi. Based on the principles of a walled city, yet acting as a high-tech global centre for renewable energy and environmental initiatives, the development is set to be zero-carbon and zero-waste. One key objective of Masdar is to position Abu Dhabi as a world-class research and development hub for new energy technologies, while ensuring that the emirate maintains a strong position in world energy markets.

live in the new homes.

Beyond raw property play, there is a genuine case for the Gulf wanting and needing a global metropolis. The UAE is strategically located as a hub – a seven-hour flight from Europe, and 10 hours from the Far East. Moreover, it is within a three-hour flight of some two billion potential workers, who are currently languishing in stifling and underproductive environments (much of the Middle East, Pakistan, Sudan and so on), and see the UAE as an opportunity to get away from turbulence at home, and enter the globalised economy.

For these people and their business talents, Abu Dhabi represents a liberal, pro-growth, stable and eminently tax-efficient place to work. Already the UAE is astonishingly international, with Emiratis accounting for less than one fifth of the population and under 10 per cent of private-sector jobs. The rest is made up of Arabs from neighbouring states, high-salary expats and schools of cheap labour (from emerging economies such as

India), who man the construction teams, cook, clean, drive and massage – a demographic assemblage characterised by architect Rem Koolhaas of Office for Metropolitan Architecture (OMA) as 'the pampered and the pamperers'. Leveraging their output, Abu Dhabi has ambitions to become a financial centre, a trade hub, a conference nucleus, a manufacturing base, and even an international media voice. It is almost a miniature 19th-century America, calling out to enterprising workers of the East to partake in its structured abundance – an abundance not of fertile land, but of thoughtfully crafted urban and business environments.

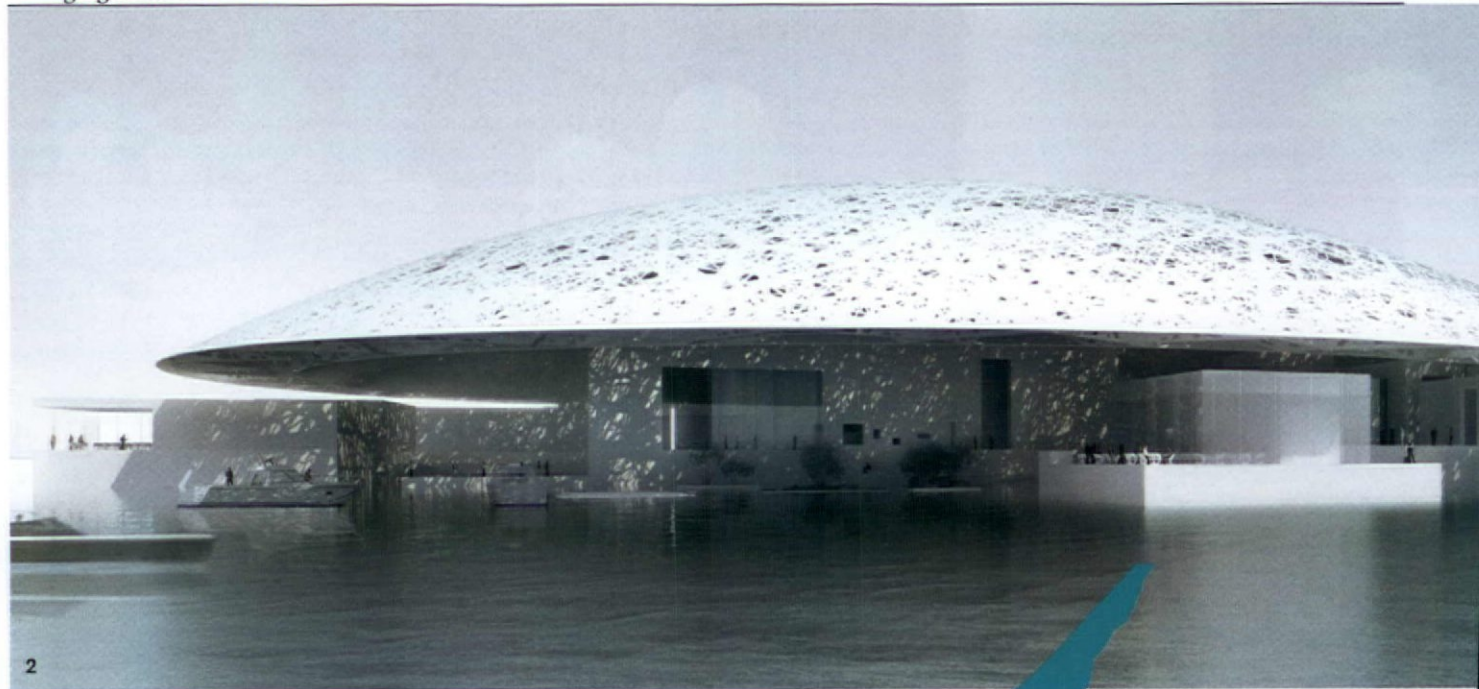
### BUILDING IN A VACUUM

Abu Dhabi may have been spurred into action by its youthful new leadership, but a further spike on the rowel is its undeniable rivalry with Dubai. It is worth remembering that, in spite of the enormity of their projects, the two emirates are quite literally neighbouring family businesses. This creates an environment

that Tabet describes as 'healthy competition', with lines of cousins operating under a 'my-building-is-better-than-your-building' logic. The more cynical Reinier de Graaf, partner at OMA – which designed the masterplan for Waterfront City, a speculative 1.5 million-inhabitant city on the borders of the two emirates – sees the Abu Dhabi-Dubai relationship as simple envy, adding: 'It's as basic as I describe it to you.'

Nowhere is this one-upmanship more apparent than in Abu Dhabi's £17 billion plans for Saadiyat Island (see case study, page 30), set to be a superlative new capital for world culture. This large, low-lying island, 500m off the coast of Abu Dhabi Island, is the location for a £125 million Guggenheim by Frank Gehry (twice the budget of Bilbao); a £67 million Louvre by Jean Nouvel (part of a £800 million deal with the French Minister for Culture, including £320 million for the use of the word 'Louvre'); a 6,300-seat Performing Arts Centre by Zaha Hadid; a Maritime Museum by Tadao Ando; and >>





2

## SAADIYAT ISLAND

Arabic for 'Happiness Island', Saadiyat Island is located just 500m off Abu Dhabi Island. The £17 billion masterplan, designed by EDAW with government developer TDIC, includes services and housing for 150,000 people and divides the 27km<sup>2</sup> island into seven districts (see map, page 27). The Cultural District will include the Louvre Abu Dhabi by Jean Nouvel, Guggenheim Abu Dhabi by Frank Gehry, Performing Arts Centre by Zaha Hadid, Maritime Museum by Tadao Ando and the Sheikh Zayed National Museum by Foster + Partners. Saadiyat Island is due to complete in 2018.

1

2

3

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- 1 Frank Gehry's Guggenheim
- 2 Jean Nouvel's Louvre
- 3 Zaha Hadid's Performing Arts Centre
- 4 Tadao Ando's Maritime Museum

the Sheikh Zayed National Museum by Foster + Partners. Alongside these projects will be 19 cultural pavilions, based on the Venice Biennale concept. The island's further development includes hotels, resorts, golf courses and luxury housing. This 'constellation of cultural attractions' will be a lodestone for global tourism, and the new pearl of the Arabian coast.

The same oxymorons that apply to speculative financial developments reappear in the culture sector, in that the sheikhs are building in a vacuum in order to create demand. At present, there is no art to hang in the Louvre Abu Dhabi, nor an orchestra to play in Hadid's anfractuous halls. Ironically the design, which resembles a complicated sports sneaker, is described by Hadid as a 'growing organism', gathering in complexity to achieve performance spaces 'which spring from the structure like fruits on a vine'. In reality the desert whence it springs offers no fruits nor vines, either literally or artistically. It yields nothing but oil.

## CASHING IN ON ABU DHABI

As huge as the sums involved in these projects seem to architects, they are comparatively reasonable to oilmen. Sheikh Khalifa could, if he chose, buy dozens of Gehry Guggenheims a year. Indeed, against Abu Dhabi's reserves, both of cash and oil, creating a global metropolis is distinctly affordable. And after decades of return-driven global equity investing, Abu Dhabi has a keen business sense, and is by no means uncritically bankrolling its development.

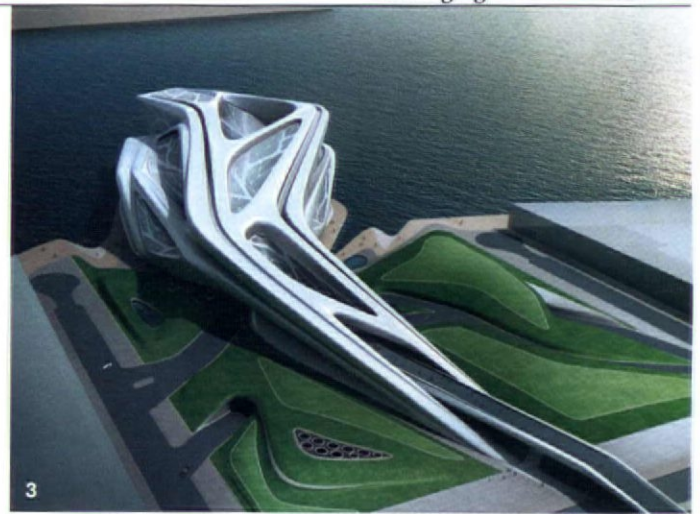
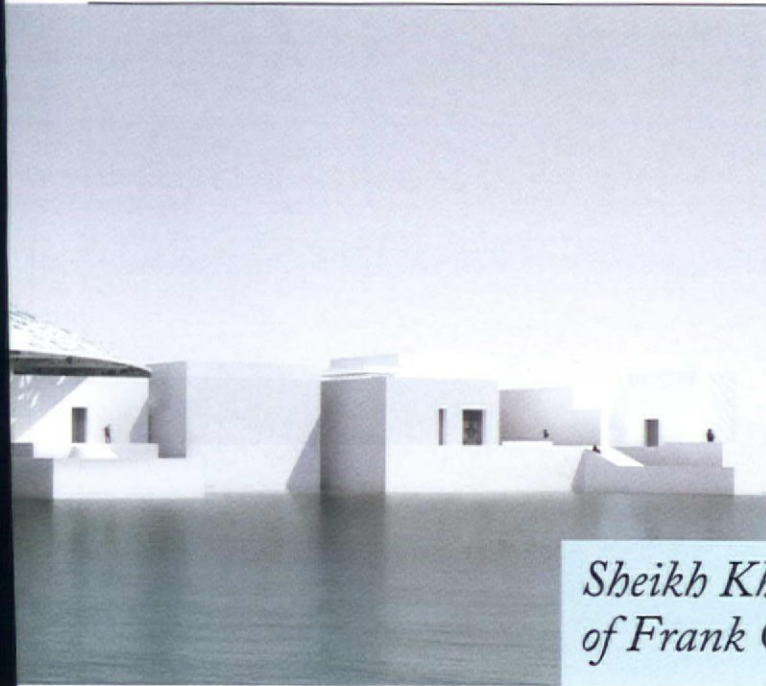
For all the apparent excess of Abu Dhabi, there is an underlying congruency to its actions, much akin to a company operating in alignment with its core aims. All projects are justified on a commercial basis: the cultural centres are evaluated against projected tourism revenues, and environmental measures are all subjected to rigorous financial discipline. The drive toward specifically cultural tourism is explained by Barry Lord, cultural consultant for Saadiyat Island: 'Cultural tourists are wealthier, older, more

educated, and they spend more. From an economic view, this makes sense.'

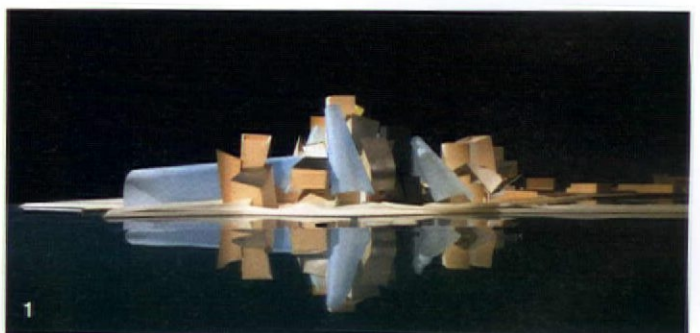
What the wealth of Abu Dhabi facilitates is a next level of ambition in terms of real estate investment and coordination – not a leap into loss-making, or what in the West would be called 'government spending'. The private sector is a co-investor on the terms and according to the plans of the state. As Marcos Rosello, associate director of PRP Architects International states: 'The government is heavily involved in design and procurement, as they hold the final decision.' (PRP is currently working on a 250-room courtyard hotel for Marriott, which includes 29,750m<sup>2</sup> of offices over 10 levels.)

This peculiar hybrid of government intervention and for-profit initiative infiltrates every level of project work in Abu Dhabi, leading to what de Graaf describes as 'the complete merger between business and politics'. Jones interprets the position of an Emirati sheikh as something akin to a CEO – restructuring a company with the aim of





*Sheikh Khalifa could, if he chose, buy dozens of Frank Gehry Guggenheims a year*



diversifying revenue streams, reinvesting profits in capacity, taking on new staff (immigration), tunnelling money into research and development (educational and scientific institutions) etc. The conflation of public and private interests and activities allows for strong partnerships, and for the seamless acceleration of processes.

Yet the more corporate and joined-up the Abu Dhabi approach appears, the more it instigates a sense of nausea. The 2030 masterplan is almost too smooth, with its noiseless allocation of uses, and its solicitously programmed environments. The deliberate way that the cultural areas are separated out from the government and business areas forecloses the dynamic possibility of creative spaces scattered throughout the city. What would London be like if you gathered up the Tate, the Royal Opera House, the National Gallery, the British Museum et al, and dumped them out on the Isle of Dogs? Lord's observation, in particular, provokes a repulsively neutered vision of moneyed

geriatrics shuffling through air-conditioned galleries, sipping desalinated water, eating antibiotics and hydroponic tomatoes.

#### THE INSTANT MIDDLE EAST

So much of what urbanists dislike about 'Abu Dhabi: Instant Global Metropolis' is that it is a pure piece of urban design. This says little for our belief in urban designers. By contrast, and unsurprisingly, the architects and planners who are actively involved in Abu Dhabi tend to be imbued with an almost messianic enthusiasm. The levels of money and support available, and the bareness of the desert on which they draw, create singular conditions and facilitate otherwise impossible projects.

Abu Dhabi has answers – at least on paper – to almost any question asked of it. However, one intractable crease remains: a globally unresolved East/West divide. By the standards of the region, the UAE is extremely liberal and westernised. At the same time, it is an inveterately Arab city. Questions are already mounting regarding the display of nudes in

the Saadiyat Island galleries, and on a social level, the potential for collision between sober Middle Eastern decorum and buccaneering Westerners – tourists and professionals alike – is considerable. July's sex-on-the-beach incident in Dubai – where two British expats were imprisoned for indecent behaviour and drunkenness in public – may offer a foretaste of incipient clashes. And it goes both ways. I was surprised to find a book entitled *The International Jew: The World's Foremost Problem* on display in the Abu Dhabi Co-operative Supermarket.

Should the US invade Iran or the situation in Israel flare up, things in Abu Dhabi could become, in the words of de Graaf, 'very, very tricky'. At the same time, friction between cultures, and indeed among the farrago of nationalities that comes with an 85 per cent immigrant population, is perhaps Abu Dhabi's most promising spark. In an otherwise generated city, diversity may be the one thing that can't be bought or sold off-plan. ■



# WORKING IN ABU DHABI

What's life like for architects in the richest city in the world?

## MOVING TO ABU DHABI

### CURRENCY

£1 = roughly six dirhams (AED)



### CLIMATE

The lowest winter temperatures are in January, ranging from 13 to 25°C. Summer temperatures peak in August, with an average of 35°C. It rarely rains in Abu Dhabi, except occasionally between January and March.

### LANGUAGE

The official language of Abu Dhabi is Arabic, but English is the language of business and most people speak it. Contractors will normally have a translator to speak to workers on site, who are mostly immigrants from outside the UAE.

\*\*\*&\*\*\*!

### GETTING A VISA

**Tourist visa** As a British citizen, you'll get a free tourist visa upon arrival. Valid for 60 days, it can be extended for 30 days for 500 AED (£78).

**Working visa** You'll need an offer of employment. According to Stephen Embley, director at Aukett Fitzroy Robinson, your employer will usually fill in forms and pay fees (£1,000-1,500). You'll need proof of your qualifications and to undertake a medical exam, including a chest X-ray and an AIDS test. Visas can take 1-2 months.



### WORKING LIFE

Sunday-Thursday, 8am-6pm, 45-hour week. Some companies work 5.5 or six days per week.

### SALARY EXPECTATIONS

According to Jason Armes, managing director of recruitment firm Hays UAE, salaries tend to be 20 per cent higher than in the UK, and this takes into account the fact that there is no income tax.



**Part 1 and Part 2** £18,000-35,000  
**Architect** £31,200-46,800  
**Project architect** £40,000-74,400  
**Director** £74,400-102,000

### BENEFITS

According to José Sirera, managing director of Gensler's UAE office: 'One flight home per year is required by UAE law, and 22 days holiday and bank holidays. Medical insurance is also a requirement.' Accommodation is not usually covered, and recent shortages have resulted in rental increases of up to 50 per cent.



#### State holidays

**New Year** 1 January  
**Hijri New Year's Day\*** 29 December 2008  
**Prophet Mohammed's Birthday\*** 9 March 2009  
**Israa and Miaraj Night\*** 20 July 2009  
**Ramadan begins\*** 21 August 2009  
**Eid Al Fitr\*** 20-23 September 2009  
**UAE National Day** 2-3 December  
**Arafat (Haj) Day\*** 7 December, 2009  
**Eid Al Adha\*** 8-11 December 2008  
\*Holiday follows Islamic calendar

### PRACTICES WORKING IN ABU DHABI

Aedas; SMC Alsop; Aukett Fitzroy Robinson; Austin-Smith:Lord; Atkins; Benoy; Dexter Moren; Fletcher Priest; Foster + Partners; Gensler; KPF Architects; Hilson Moran; HKS; HOK; Mangera Yvars; Office for Metropolitan Architecture; Pascall + Watson; PRP Architects International; RMJM; SOM; Zaha Hadid Architects

### LIFESTYLE FOR WOMEN

For the most part, women can live as they do back home, but are expected to dress more modestly. Exposing too much flesh, especially



shoulders, cleavage and legs, is considered offensive and attracts unwanted attention.

### LIFESTYLE FOR MEN

'You have to be sensitive to the local religion and customs,' says Tony Morris, Middle East commercial director for Hilson Moran. 'You shouldn't go out there completely cold. Speak to people who have lived there and try to understand it.'



### MALE : FEMALE RATIO

Two men : one woman

### LEGAL ISSUES

- No public eating, drinking or smoking during Ramadan, the Islamic month of fasting. During this time, food is served in hotels in screened areas.
- Zero tolerance for drink driving. Public drunkenness and drinking are also illegal, as is serving alcohol to Muslims. Alcohol is served in all major hotels and bars.
- Zero tolerance for possession of illegal drugs, including some prescription medication listed as illegal by the Ministry of Health's Drug Control Department.





## SETTING UP A PRACTICE

### DO I NEED A LOCAL OFFICE?

There's no need to have a big design office in the Middle East,' says Morris. 'But a local office shows a commitment to the region. If a practice is serious, trying to establish a base out there is the best way to promote your seriousness.'

### OPENING A BRANCH OFFICE

Setting up a branch in the UAE isn't easy, and can take six months or more, requiring lawyers, sponsors, bank accounts, office space, etc. All companies run by foreign nationals must be 51 per cent owned by an Emirati national, unless they locate their office in one of the designated free zones – which means paying a premium on office rent. Outside the free zones, practices must seek out an Emirati sponsor, who will take a fee for their involvement. An architect at HOK stressed the importance of selecting the right sponsor. 'A good sponsor will smooth relationships and assist the architect in getting paid.'



### HOW DO UK FIRMS GET THEIR FIRST JOB IN ABU DHABI?

Referrals from clients, joint ventures with local companies or through competitions.



### WHO EMPLOYS THE ARCHITECT?

The architect is most often employed by the developer and design-and-build contractors. The developer is also often the client.

### PROCUREMENT

According to Marcos Rosello, assistant director of PRP Architects International: 'The architect is appointed as the single lead consultant, appoints all subconsultants and is responsible for the whole project, from start to finish. The design team is responsible for all tendering.'

## WHAT IS THE MOST STANDARD CONTRACT USED?

The most standard contract is based on the FIDIC (International Federation of Consulting Engineers) Client-Consultant Model Services Agreement. [www.fidic.org](http://www.fidic.org)



## HOW INVOLVED IS THE GOVERNMENT?

The government is heavily involved, from funding to procurement, and it formally reviews and approves every project, which can take months. Projects are usually submitted at the schematic design stage.

## FIVE RECRUITMENT AGENCIES

**Clarendon Parker** [www.clarendonparker.com](http://www.clarendonparker.com)  
**Monster Gulf** [www.monstergulf.com](http://www.monstergulf.com)  
**SOS** [www.sos.ac](http://www.sos.ac)  
**Nadia** [www.nadia-me.com](http://www.nadia-me.com)  
**Hays UAE** [www.hays.ac](http://www.hays.ac)

## MAJOR DEVELOPERS IN ABU DHABI

**Abu Dhabi Commercial Properties**  
[www.adcb.com/adcp](http://www.adcb.com/adcp)  
**Abu Dhabi Investment Authority**  
[www.adia.ae](http://www.adia.ae)  
**Abu Dhabi Investment House**  
[www.adih.ae](http://www.adih.ae)  
**Aldar Properties** [www.aldar.com](http://www.aldar.com)  
**Damac Properties** [www.damacproperties.com](http://www.damacproperties.com)  
**Hines Interests** [www.hines.com](http://www.hines.com)  
**Manazel Real Estate** [www.manazel-re.com](http://www.manazel-re.com)  
**Mubadala Development Company**  
[www.mubadala.ae](http://www.mubadala.ae)  
**Tameer Holding Investment**  
[www.tameer.net](http://www.tameer.net)  
**Tourism Development and Investment Company** [www.tdic.ae](http://www.tdic.ae)  
**Urban Planning Council** [www.upc.gov.ae](http://www.upc.gov.ae)



## COST OF LIVING

**Coffee** 10 AED (£1.70)



**Three-star hotel room** 350 AED (£60)



**One-bed flat rental (central)**  
 10,000 AED per month (£1,694)

**10-minute taxi ride** Five AED (£0.85)



**Dinner for two (with wine)**  
 400 AED (£68)

**Cinema ticket** 30 AED (£5)



**Tank of petrol** 90 AED (£15)



**Pint of beer** 30 AED (£5)

**Doctor's visit** 100-250 AED (£17-42)



**School per child**  
 10,000-60,000 AED  
 per year (£1,693-10,157)

## TAX

There is no income tax, but there are taxes on accommodation, cars and driving. A haraam (forbidden tax) of 30 per cent is added to alcohol and pork products.





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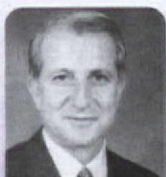
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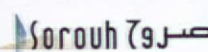
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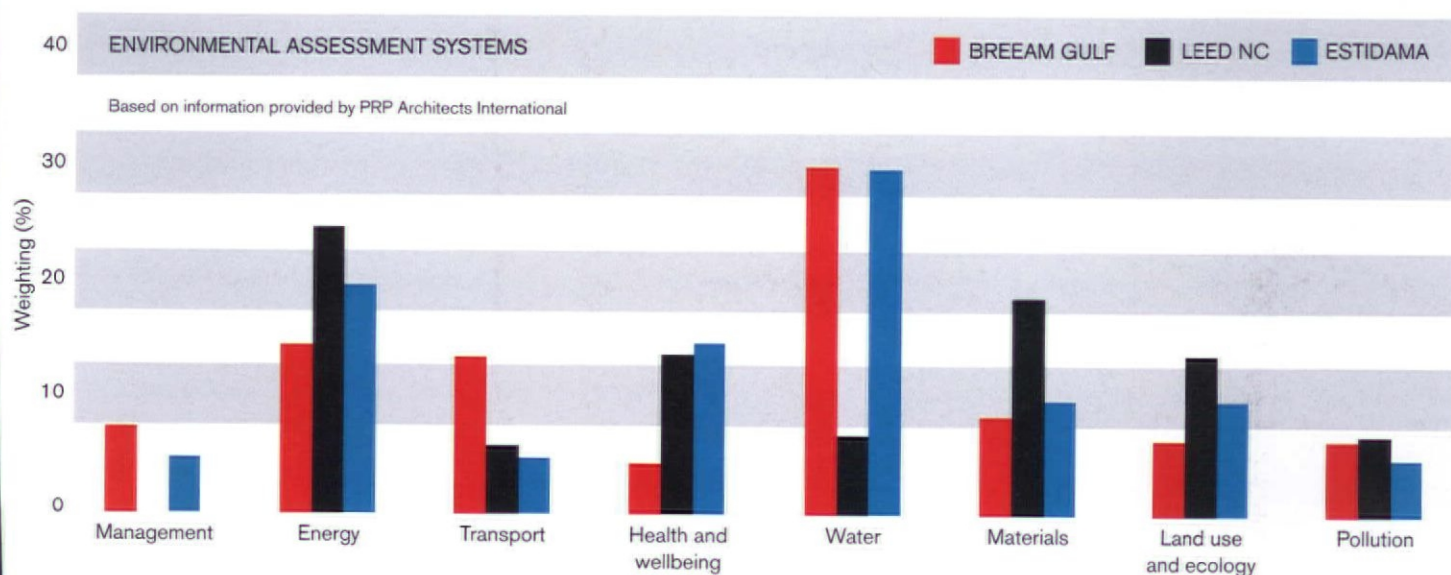
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## ENVIRONMENTAL ASSESSMENT

# GREENING THE GULF

*Hattie Hartman* examines three environmental rating systems tailored for the challenge of green building in the United Arab Emirates

Until recently, the US Green Building Council's (USGBC) LEED certification was the only environmental assessment system recognised in the United Arab Emirates (UAE). But in May this year, the Estidama (Arabic for sustainability) system was rolled out by the Abu Dhabi Urban Planning Council. And earlier this week, BRE Global launched BREEAM Gulf, a regional adaptation of the UK standard.

If you are designing buildings for the UAE, a working knowledge of all three standards is essential. Water usage, for example, is the region's biggest environmental issue. In Estidama and BREEAM Gulf, water comprises 30 per cent of its environmental weighting; for BREEAM UK it's just 6 per cent.

Construction in the UAE has, until recently, been synonymous with energy-hungry buildings. Yet Nick Lander, head of sustainability at Atkins Dubai, says the sustainability agenda has 'exploded' in the last six months. 'Two years ago, it was not even on the radar.'

At property fair Cityscape 2007 last October, the government of Abu Dhabi unveiled Masdar (*see page 29*), a zero-carbon city masterplanned by Foster + Partners.

Sheikh Mohammed bin Rashid Al Maktoum, ruler of Dubai, followed with his own commitment to green building, seeking to improve environmental performance both in the Dubai municipality and its extensive business-friendly free zones. Dubai's municipal building regulations are currently being redrafted by multi-disciplinary consultancy WSP, with the first changes likely to come into effect in mid 2009. According to Tim Armstrong, technical director at WSP, the intention is to coordinate disparate existing regulations in line with best practice, 'without bringing development to a halt'. A tighter second tier of regulations is planned for 2011. Some free zones have adopted LEED Silver or Gold as a minimum standard for development.

If the increase in the number of LEED APs (accredited professionals who manage a building's LEED certification process) working in the region is any indication, the market has undergone a stepchange. In 2006, the Emirates Green Building Council (Emirates GBC) was founded, and its secretary, Mario Seneviratne, also director of Dubai-based consultancy Green Technologies, says almost 1,000 engineers, architects and other construction professionals in the UAE have trained as LEED APs in the last year. >>



## ASSESSMENT METHOD 1 BREEAM GULF

BREEAM Gulf is an adaptation of the UK environmental assessment method that addresses the region's climate, regulations and construction practices. Developed over the past three years, it targets UK design teams who know BREEAM and specify UK and European materials. The BRE's Mark Standen says: 'There are two major inflows of construction expertise and products into the Gulf: one from Europe and one from North America. Choosing between BREEAM or LEED depends on what consultants are used to dealing with, which standards they apply and which supply chains they use.'

The environmental weightings of the nine BREEAM categories (see chart below) have been adjusted, primarily to emphasise water

conservation. Most potable water in the Gulf is provided through the desalination of sea water, a process which Standen estimates is 10 times more energy intensive than providing a litre of water in the UK. Guidelines will tackle desalination as well as waste-water treatment.

The BREEAM Ecology category has been revised to address marine reclamation of coastal areas, in particular the creation of new islands for mixed-use developments. It will consider the impact on both the construction site and areas from which infill material is sourced.

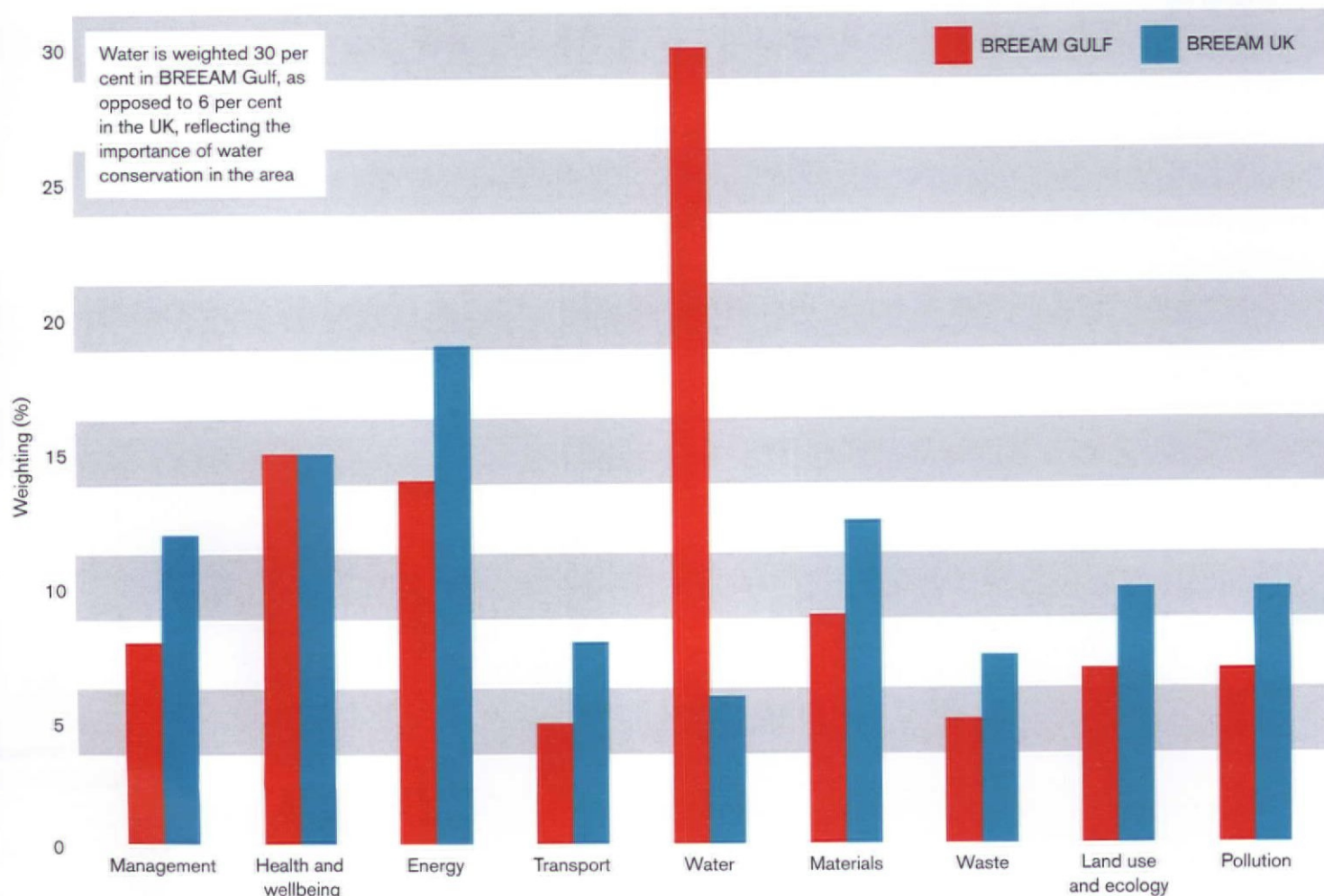
References to CIBSE (Chartered Institution of Building Services Engineers) guidelines for indoor air quality, such as ventilation rates and lighting levels, have been broadened to

include ASHRAE (American Society of Heating, Refrigerating and Air-Conditioning Engineers). Aspects of the UK's Considerate Constructors Scheme have also been adapted for local practice. In a move towards universality, BREEAM Gulf replaces the descriptive word rating, from Outstanding to Pass, with a five-star rating system. (Stars will also be introduced in the UK alongside the existing ratings.)

The Emirates GBC will promote BREEAM Gulf as well as LEED. Arup's Jeff Willis says: 'Both rating systems are doing the right thing, which is to reduce energy loads in buildings.'

BREEAM Gulf workshops will be held in Dubai on 15, 16 and 17 December.

[www.breeam.org](http://www.breeam.org)





## ASSESSMENT METHOD 2 LEED FOR NEW CONSTRUCTION

'If a client wants a plaque on the wall, the only rating system we have at the moment is LEED, so most of our market is crying out for it,' says Emirates GBC's Mario Seneviratne, who is a certified LEED faculty member in Dubai.

North American tenants, who occupy a significant amount of Dubai's new high-end office space, favour LEED, according to Cosmo De Piro of Hopkins' Dubai office. 'Leasing agents see a high LEED rating as a positive selling point,' he adds.

The first LEED-registered building in the Gulf was the Abu Dhabi US Embassy in 2003. Today, the number of LEED registrations in the UAE has climbed to 267, yet only three of these buildings have worked their way through the process of actually achieving LEED certification. These are Green Technologies' Wafi City District Cooling Plant, and two buildings in Dubai's TechnoPark, the Metito Headquarters and the Pacific Controls Building, which is certified LEED Platinum.

The Emirates GBC saw the need for a rating system adapted to the Gulf and took initial steps towards drafting its own version, but set that aside when the USGBC opted to develop international credits specific to different regions within LEED. Arup's Jeff Willis, chair of the Emirates GBC technical committee, which has provided regional input to the USGBC for the next iteration of LEED, says that LEED 2009 will have four additional 'regional credits' specific to the UAE. One of the most important changes is likely to be the introduction of a 20 per cent reduction of potable water used within buildings. If this is not met, a building cannot receive accreditation no matter how many points are achieved in other categories.

Many projects are aiming for LEED Gold, roughly equivalent to BREEAM Very Good. 'With attention to massing and solar screening, air conditioning and lighting loads, and particularly water consumption, LEED Gold is easily achievable,' says Andrew Mellor of PRP Architects International, which opened an Abu Dhabi office earlier this year.

LEED has spearheaded the green-building movement in the Gulf, addressing issues such as the elimination of air-conditioning refrigerants, which contain ozone-depleting CFCs (chlorofluorocarbons). [www.usgbc.org/leed](http://www.usgbc.org/leed) >>

## Dubai Trade Centre District Hopkins Dubai

**Client** Dubai World Trade Centre

**Site size** 200,000m<sup>2</sup>

**Built area** 570,000m<sup>2</sup>

**Programme** Four hotels, 200,000m<sup>2</sup> of office space and 2,000m<sup>2</sup> of retail space, with underground parking

**Completion date** Offices late 2009, remainder of project late 2010

**Environmental rating** Targeting LEED Gold

**Sustainable features** 50 per cent green roofs (a first in Dubai); external sunshading; use of grey water for toilet flushing and plant irrigation; client involvement in environmental functions of buildings

### LEED: POINTS REQUIRED FOR DIFFERENT CERTIFICATION LEVELS

Certified	26-32
-----------	-------

Silver	33-38
--------	-------

Gold	39-51
------	-------

Platinum	52-69
----------	-------

Total	69 points
-------	-----------





## ASSESSMENT METHOD 3 ESTIDAMA

Abu Dhabi is developing its own system, Estidama, in which ratings are awarded as pearls instead of stars (pearl fishing is a native industry in Abu Dhabi). Estidama guidelines are divided into three major 'frameworks': new buildings, communities and existing buildings.

The thrust of all the guidelines is performance. Estidama guidelines for new buildings are currently in draft form, and the guidelines for new communities have recently been finalised. All three are intended to be ready in late 2009. Estidama planning manager Holley Chant notes that the system is not intended to supercede LEED or BREEAM Gulf, as many Dubai developers accustomed to LEED are already using

it for projects in Abu Dhabi.

Starting in November, Estidama's building guidelines will be piloted on live projects in charrette-style workshops with local developers familiar with all the environmental rating systems. 'The intention is knowledge transfer about the most advanced sustainable construction methods available internationally, as they relate to Estidama,' says Chant. The response from Abu Dhabi developers has been extremely positive. The pilot is intended to eliminate inconsistencies in the guidelines and test ideas for possible incentives, including renewables, which would encourage developers to go for a four or five Estidama pearl rating. The workshops are funded entirely by the Abu

Dhabi Urban Planning Council and are therefore free, unlike BREEAM and LEED training.

The people behind Abu Dhabi's zero-carbon Masdar City were also part of the task force that created the Urban Planning Council. Founded in 2007, the council now employs over 80 people and has already received enquiries about Estidama from Dubai and Qatar. It could eventually be used throughout the region.

Mazin Al Hakim, managing director of PRP Architects International, says that Abu Dhabi ruler Sheikh Khalifa bin Zayed Al Nahyan 'is genuinely interested in the environment. Abu Dhabi is taking its time to do things right'.

[www.estidama.org](http://www.estidama.org) ■

### The Park, Abu Dhabi PRP Architects International

**Client** The Real Estate Group

**Site size** 5,000m<sup>2</sup>

**Built area** 90,500m<sup>2</sup>

**Programme** 250-room courtyard hotel for Marriott with 29,750m<sup>2</sup> of offices

**Completion** Mid 2011

**Environmental rating** Target: four Estidama pearls

**Sustainable features** Grey-water and chiller-condensate recycling. Use of locally manufactured recycled plastic for external screen



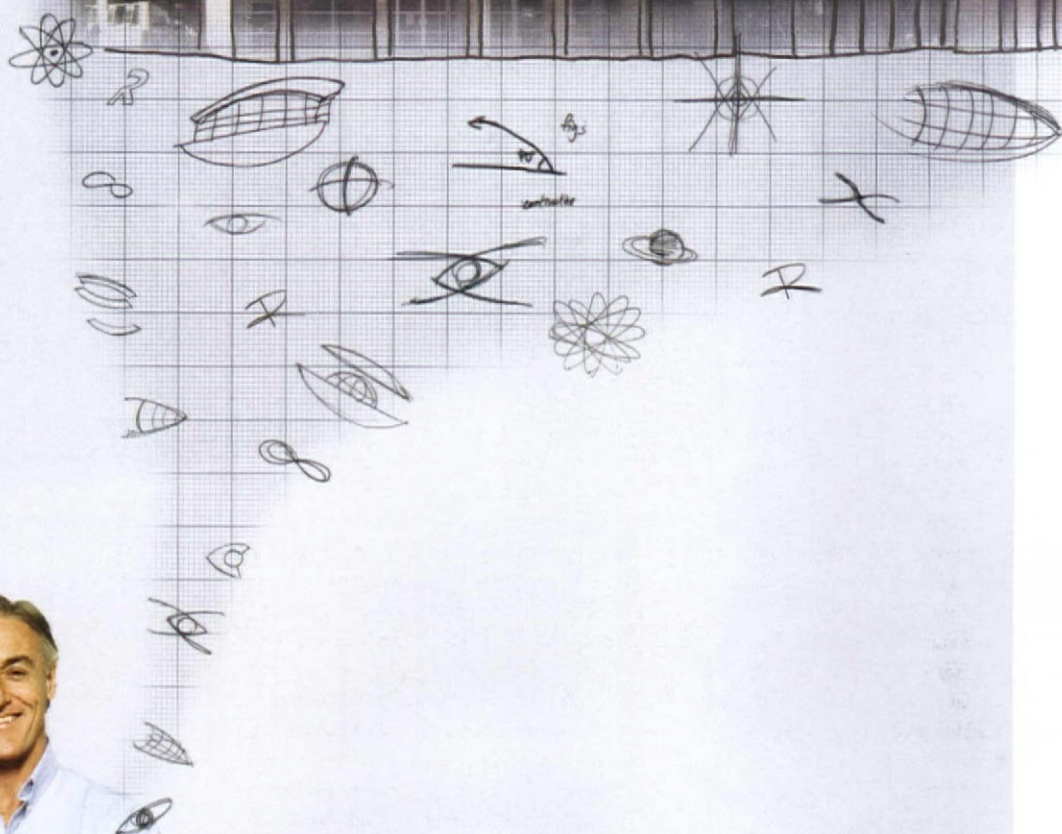
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For details and entry forms, visit [www.architectsjournal.co.uk/events/smallprojects](http://www.architectsjournal.co.uk/events/smallprojects)



In this section // *Architecture and Design in the Bacon Era* // *Supercrit preview: Léon Krier's Poundbury* // *Critic's Choice* // *Back Issues* // *5 Things To Do*

# The Critics

Left to right Joseph Rykwert, Denise Scott Brown, Joe Kerr (chair), Ken Livingstone and Nigel Coates discuss – among other things – sex, Francis Bacon and economic deregulation



JACK GOFFE

DEBATE

## *Sex, Bacon and London alleyways*

*Exploring the links between Bacon's paintings and London's architecture was always going to be a challenge, but this all-star panel pulled no punches, says **Kester Rattenbury***

Architecture and Design in the Bacon Era: Back to the City. 22 October at Tate Britain, Clore Auditorium, Millbank SW1P 4RG. Chaired by Joe Kerr with Nigel Coates, Joseph Rykwert, Denise Scott Brown and Ken Livingstone

Gorblimey, that Joe Kerr's a glutton for punishment. Somehow this charming Royal College of Art (RCA) critical historian and London bus driver (working out of the

Tottenham garage) has gained a reputation as a person who can chair impossible debates. And now he has to do them all the time.

Last week's debate at Tate Britain was the

second in a series chaired by Kerr bringing together architecture and the work of painter Francis Bacon. Snappily titled 'Architecture and Design in the Bacon Era: Back to the >>



City', with its preposterously diverse and eminent panel and its utterly mad brief was, apparently, a doddle. At least, it was compared to its predecessor – 'Architecture and Design in the Bacon Era: Texture', which featured Zaha Hadid, Mark Cousins, Tony Fretton and Patrick Hodgkinson, who managed to discuss Brutalism in 'surprising depth', according to artist and Architecture Foundation trustee Brian Clarke.

This debate was, on paper, an even more impossible prospect. It invited the panel – eminent architecture critic and historian Joseph Rykwert, iconoclastic architect, planner, sociologist and writer Denise Scott Brown, undaunted bad boy and RCA head Nigel Coates and ex-London Mayor Ken Livingstone – to attempt to stitch together, live and in a short period of time, some kind of thesis linking the current Bacon show at Tate Britain to an analysis of London.

Nigel Coates opened with a short lecture setting the debate, and did a fair job, showing gritty photos of 1940s to '80s London, linking the tension and anxiety of Bacon's paintings with the real darkness and claustrophobia of his era, and at the same time evoking the wasteland thrill of such conditions. Coates added that punk pioneer Malcolm McLaren said that during Thatcherism, London's cracks were papered over, and it lost its eroticism.

A pretty good attempt, except I was constantly wondering where Rykwert or Livingstone came in. Heroic Kerr took up the challenge, asking Rykwert if such nostalgia was dangerous. He replied, 'Yes, very dangerous,' adding that London was now 'cleaner and more prosperous' thanks to Livingstone – and then shut up. I thought the whole thing had stalled.

But Kerr is a damn good chair, and somehow, it started to work. Anecdotes about people's experiences of London in the 1950s were in danger of derailing any chance of debate, but Kerr managed to link them into the growth of multiculturalism. Lots of these anecdotes were great anyway. Scott Brown said the '50s were the first time she'd found other 'females who didn't wear lipstick, but nevertheless were females'. She, too, started to pull the debate together, talking American sociologist Herbert Gans with Rykwert, criticising middle-class planners for thinking the working class wanted what they wanted, and citing good socio-economic reasons for

the failure of the Smithsons' 'streets in the sky' approach to mass housing.

It was Livingstone, though, who did the real keystone job, launching into the attempt of town planner Patrick Abercrombie's 1943 plan to reduce London from its pre-war super-density of eight million people to five million. When Livingstone was running the Greater London Council in the 1980s, the organisation realised that this was a desperate mistake; the population has been growing since 1989.

Livingstone also questioned Coates' views on urban eroticism: 'It wasn't just gay sex – we couldn't afford flats, everyone was having sex down alleys. Thank God they didn't have CCTV.' London's current multiculturalism contrasts with the 1950s, when you could travel on a tube through central London at night, alone in your carriage. Bacon, Livingstone said, would have been more at home in today's London than that of the post-war era.

Kerr and Livingstone went on to explain the unpredictability of these big sea changes in cities. 'What made it happen?' asked Scott

*'We couldn't afford flats, everyone was having sex down alleys'*

Brown, of London's regrowth. 'Sadly, Mrs Thatcher,' conceded Livingstone, adding an unexpected bonus of financial deregulation was the blasting away of the old boys' club governing the City of London. 'But hasn't an old Etonian just taken your job?' asked Coates.

Against the odds, the debate had many lucid, even brilliant, patches. And a cogent argument emerged: a consensus that, while nostalgia for any kind of ideal past was sophistic, perverse and possibly stupid, the process of cleaning up cities and making them prosperous had to be 'loose'. But there wasn't enough time to develop a major argument between experts. The event was like gathering the very best, most expensive ingredients and then using them to make delicious but nutrition-lite *vol-au-vents*.

It was astonishing material, and getting the debate going was a miracle performed by people of the highest calibre. Pulling it off on the night was a fabulous trick. But are great tricks really what we want the very best of our cultural elite to be doing? ■

**Resume:** Joe Kerr's glitzy panel eventually brings home the Bacon

EXP Research Centre for Experimental Practice  
Supercrit #6: Poundbury  
presented by Leon Krier  
with invited critics Charles Jencks, Michael

Supercrit #6, to be held on 31 October, will tackle the Poundbury housing development



On Friday 31st October 2008, 10:00-12:30, R  
Supercrits are organised in collabor

#### CRIT

*In advance of next week's  
Supercrit on Léon Krier's  
Poundbury, Samantha  
Hardingham tells the  
story of the series*

Supercrit #6. 31 October, 10am-12.30pm, doors close at 9.50am. Room M421, University of Westminster, 35 Marylebone Road, London NW1

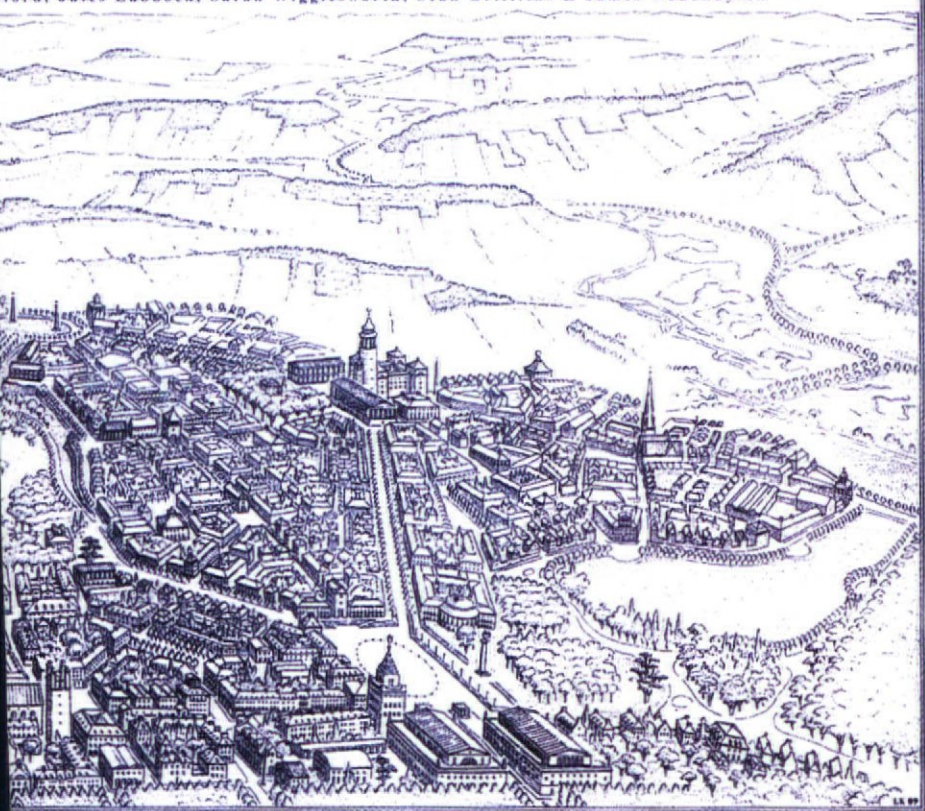
The Supercrit takes the most familiar form of studio and teaching discussion – the crit – and puts forward some of architecture's most seminal projects as subject matter. The raw material gleaned from the debate is then built upon and transformed into a book aimed at both the student and the expert.

Rowan Moore's parting shot before leaving his role as director of the Architecture Foundation was to suggest that the sixth





Iford, Jules Lubbock, Sarah Wigglesworth, Sean Griffiths &amp; James Woudhuysen

421, Dept. of Architecture, University of Westminster, 35 Marylebone Road, London NW1 5LS  
with the Architecture Foundation and media partner The Architects' Journal

Supercrit should tackle one of the profession's bogeymen: Prince Charles and Léon Krier's Poundbury housing estate in Dorset.

The focus on Krier's Poundbury has disrupted the interpretation of experimentation that has defined the Supercrit subjects so far: Price, Robert Venturi and Denise Scott Brown, Rogers, Bernard Tschumi and Rem Koolhaas. But that is what Supercrits are for. They are supposed to look at projects that have 'changed the weather', as *Architectural Review* editor Paul Finch put it. Price, Finch and I cooked up the first one as a one-off event to help launch EXP, then a fledgling research group at the University of Westminster.

The subject of Supercrit #1, Cedric Price, died before the event took place, to our great and lasting distress. The Supercrit continued as scheduled, forming part of a three-day celebration of his life, but the event itself could never have captured the imaginative essence of Price's own unpredictable talks. At Supercrit #3, on the Pompidou Centre in Paris, David Greene took the 'crit' literally and

pushed Richard Rogers to craft some shrewd responses to his vexed questioning.

Poundbury remains a taboo in this country for cultural reasons, despite its role now as a global model for developers and for other, much larger housing developments in Britain. Krier has been forthcoming (via refreshingly slow-moving fax correspondence) in his willingness to stand up in front of his critics – a heady mix of champions and sceptics including Charles Jencks, Michael Wilford, Sarah Wigglesworth, Sean Griffiths and James Woudhuysen.

Krier's original masterplan will be presented at Supercrit #6 on 31 October, and what will undoubtedly come to light are the differences or similarities between the design principles of his urban vision and what we can now experience for ourselves on a visit to the town. Maybe the event will remind us why it is taboo. Maybe it will explode the myth. The thing about crits is that you never know what's going to happen.

**Resume:** Hear ye, hear ye! See the Supercrit panel grill the Town Krier!



## Critic's Choice

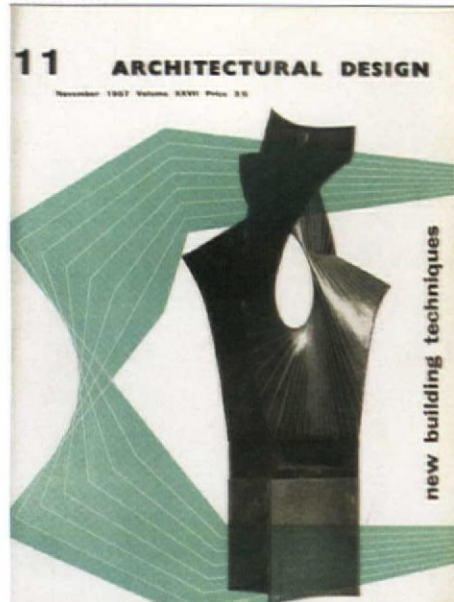
A new RIBA show unearths the photographer behind some well-known shots, says **Andrew Mead**

Among the items in the RIBA's new show on photographer John Maltby (*until 25 November at 66 Portland Place, London W1*) is a funny letter sent from a publicity person hoping to place a product: 'I enclose a giant packet of Persil which I hope will be useful to you when dressing kitchen interiors. It may save you the inconvenience of buying a packet when the need arises.' There's no Persil on view in the photos in the RIBA's Gallery Two, but Maltby was a pragmatist who had to make a living and he was happy to work for companies – one longstanding client was window manufacturer Crittall – as well as architects. In a career that began with photographing Odeon cinemas in the 1930s, Maltby went on to anticipate *Hello!* magazine with shots of celebs 'at home' for *Modern Woman*.

Like other '30s photographers, Maltby sometimes felt obliged to add extra dynamism by tilting the camera diagonally. I don't think his heart was in it – his approach is steadier, with drama coming more from the contrast of light and dark, as in a scene of Crittall's factory with sparks flying all around. Maltby's subjects included Berthold Lubetkin's Highpoint Two penthouse in Highgate, London (*pictured below*), and Alison and Peter Smithson's Hunstanton School, Norfolk, but he was keener to promote the buildings than himself. There are some famous photos here, but only now do we discover who took them.





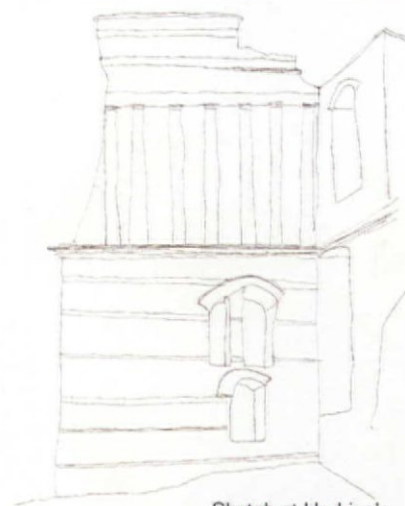
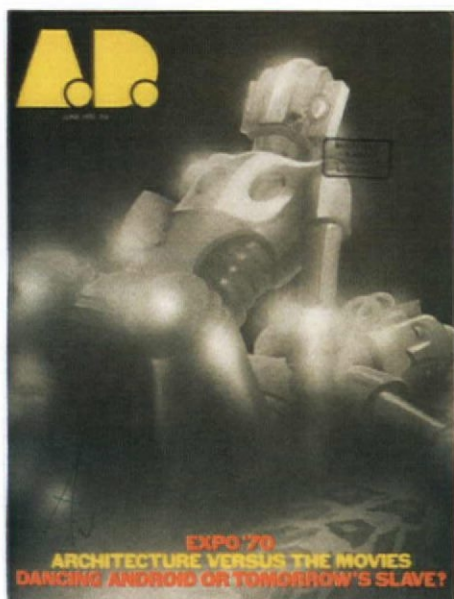


## Back Issues Front covers are a useful barometer of a magazine's shifting focus, says Steve Parnell

The cover of any magazine is the face readers judge it by. Covers express the growing pains, mood swings and love pangs of the magazine, its editors and publishers.

Unlike mainstream magazines, whose pornographic wallpapers vie for attention from newsagents' racks, architecture magazines are predominantly subscription-based. This means that their covers can be more artistically self-indulgent. Like most trade magazines of the time, *Architectural Design* sported an advert on its cover until July 1952, when it switched to a greyscale photograph on a plain colour background. Theo Crosby became the magazine's technical editor in 1953 and designed beautiful abstract covers, sometimes including the odd word to describe the theme *du jour* but rarely featuring photography or even buildings. In March 1961, Mies van der Rohe's cigar-less profile dominated the cover. This was the first time the face of the magazine was that of an architectural hero, 46 years after *Photoplay* magazine essentially started the modern celebrity phenomenon by putting movie stars on its cover.

In May 1968, *Architectural Design* became simply *AD*. Designer Adrian George overhauled the magazine's logo and the new version first appeared in June 1970 above two androids apparently having sex (pictured centre left). This logo was used for the next 30 years. It reminds me of *Star Wars*' R2-D2 chasing another robot. February 1972's cover consists entirely of Peter Murray's human-scale version of the logo, built in driftwood. During the 'book business model' of the 1970s, where the magazine almost completely eschewed advertising, the covers became as wacky as the times and were interspersed with portraits of Cedric Price, Archigram, Buckminster Fuller, the Smithsons, Alvin Boyarsky, Aldo van Eyck and Chairman Mao. But its 'little magazine' days were numbered and, in 1976, the late Andreas Papadakis bought it and began turning it into a glossy marketing machine for his Post-Modern and Deconstruction habit.



Sketch at Hadrian's Villa by Raphael Pennekamp, 2007

## 5 THINGS TO DO THIS WEEK

**1 Raphael Pennekamp: Seeing and Drawing**  
Student Raphael Pennekamp died in a car accident this Easter aged 28. See sketches (pictured above) from his Part 2 studies at London Metropolitan University.

5-15 November. Department of Architecture, London Metropolitan University, 40-44 Holloway Road, London N7 8JL. [www.asd-realttime.org](http://www.asd-realttime.org)

**2 George Ferguson: Brick is Back**  
Book tickets for ex-RIBA president George Ferguson's 'Brick is Back' lecture. 18 November. RIBA, 66 Portland Place, London, W1B 1AD. [www.architecture.com](http://www.architecture.com)

**3 Gerhard Richter: 4900 Colours, Version II**  
Head to the Serpentine to see the paintings behind German artist Gerhard Richter's stained glass window in Cologne Cathedral. Until 16 November. Serpentine Gallery, Kensington Gardens, London W2 3XA. [www.serpentinegallery.org](http://www.serpentinegallery.org)

**4 Supermarket Pop: Art & Consumerism**  
See work from David Hockney and Andy Warhol in Wolverhampton. Until 28 February 2009. Wolverhampton Art Gallery, Lichfield Street, Wolverhampton WV1 1DU. [www.wolverhamptonart.org.uk](http://www.wolverhamptonart.org.uk)

**5 David Shrigley**  
Deadpan illustrator David Shrigley comes to Gateshead's quayside. Until 9 November. Baltic Centre for Contemporary Art, Gateshead Quays, South Shore Road, Gateshead NE8 3BA. [www.balticmill.com](http://www.balticmill.com)



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To find out about categories, eligibility and how to enter, visit [www.mipimarfutureprojects.com](http://www.mipimarfutureprojects.com) or contact Leah Stoker on 020 7728 5293 or [leah.stoker@emap.com](mailto:leah.stoker@emap.com)

Entries close 21 November 2008.

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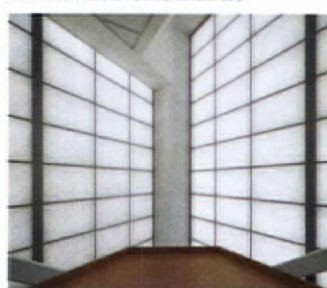
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Claxton Blinds is one of the leading commercial window-blind companies in the UK, specialising in interior window projects for any requirement. Some notable projects from Claxton Blinds include Tower 42, the Canary Wharf Tower and the Citigroup Tower. For more information, visit [www.claxton-blinds.com](http://www.claxton-blinds.com)

## STOAKES SYSTEMS



### AJ ENQUIRY 202

The devil is in the detail, the detail is in the corner, the corner is in Blackburn Sixth Form College. The new St Paul's Centre is designed by DLA Architecture, and this stunning building is a major showcase for Kalwall translucent cladding and its unique diffused daylight ambience. To see further examples of Kalwall go to [www.stoakes.co.uk](http://www.stoakes.co.uk)

## LEADERFLUSH SHAPLAND



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The designer range of flush-doors and door-sets from Leaderflush Shapland gives complete design freedom with numerous wood-veneer, PVC, paint and metal finishes available. The most popular options include four frame types and 13 vision-panel designs – all of which have already been fire-tested and certified.

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## FULLFLOW



### AJ ENQUIRY 205

Roof drainage specialist Fullflow has won the contract to design a combined syphonic and gravity drainage system on Glasgow's new Riverside Museum by Zaha Hadid. The unusual design of the building requires a flexible drainage system that can overcome the challenges of draining the geometrically complex roof design.

## KINNARPS



### AJ ENQUIRY 206

Two new products from furniture solutions specialist Kinnarps, Fellow II and Foldex, have been designed to offer a more flexible approach to work surfaces for training and conferences. Fellow II is a foldable desk with a stylish steel leg assembly that is easy to fold and store and flexible enough for any classroom, break, conference or training area.

## SAS INTERNATIONAL



### AJ ENQUIRY 207

SAS International's new website, [www.sasint.co.uk](http://www.sasint.co.uk), is now live. The site has been designed to provide the definitive online guide for specifiers and customers across SAS International's product portfolio. The new website should prove to be the ideal one-stop resource centre, allowing access to product details and up-to-date news and solutions.

## GEZE



### AJ ENQUIRY 208

The UK's leading manufacturer of door and window-control systems, Geze UK, is uniting 18th-century architecture with the latest door technology to make access easier for the congregation of St Andrew's Church in Penrith. Geze UK was approached to supply an unobtrusive door solution for the historic Cumbrian church.



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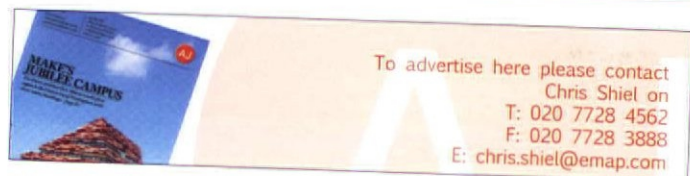


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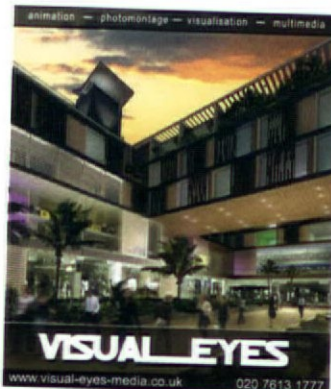


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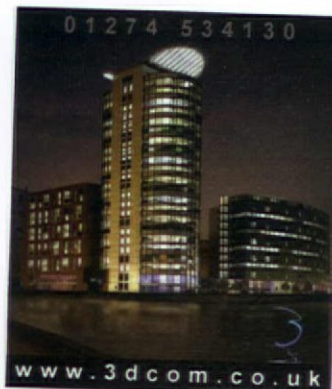


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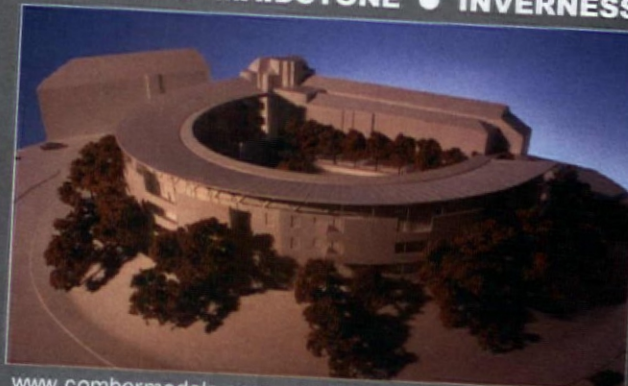

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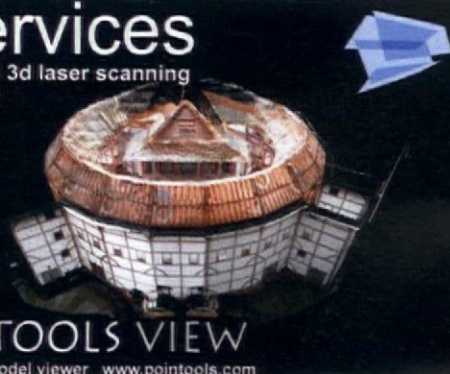
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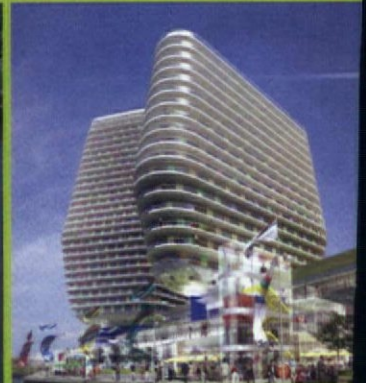
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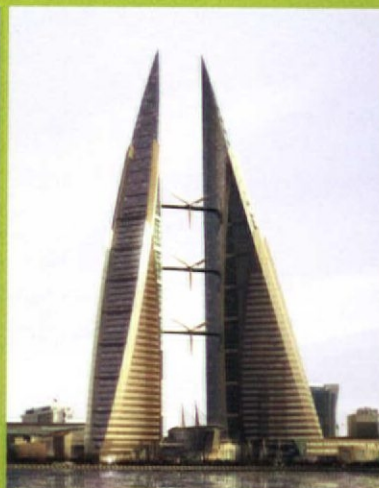
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# Ian Martin. How I won first prize in the London quadrant lottery

**MONDAY.** It's an ill wind that blows nobody a job. My friend Loaf, in his capacity as Cadbury's Creme Egg Mayor of London, has just handed me an amazing commission. 'Rework south London. All of it. In the style of John Betjeman...'

It's part of his four-year plan to 'literate' the capital into distinct quadrants. The East End is to be redesigned as *The Complete Dickens*, featuring lots of characters. And bankruptcies. And poor houses. The Olympic site is exempt, obviously. No such thing as a Dickensian Olympics has ever taken place, so far. 'We enjoyed *Great Expectations* of course,' says Loaf, in Latin, 'but now we are obliged to plough through *Hard Times*.' Oh yeah, the Olympics, I'd forgotten. Let's hope they don't make a 'complete Dickens' of that. His giant egg suit gives a little shrug.

Meanwhile, the built environment of north London will be nudged gently into Shakespearian tragedy with some cathartic social housing and moveable trees. Loaf says he's inclined to leave west London as it is, tightening the conservation regime to keep that 'terrific, fizzing Martin Amis feel'.

None of these quadrants has my budget though – enough to sink a small nationalised bank. I feel giddy with power. If we're going the full Betjeman, *can we bring back rationing, illicit sex, horse-drawn milk carts, telephone kiosks with big buttons and smoking on the top decks of buses?*

Loaf considers for a second. 'Look, let's just keep it Betjemanesque, OK? I have no intention of alienating the gay community. Or the formidable cancer-fun-run women. Betjeman is simply a developmental theme. I have a Vision of the Future, chum, and it is to

make south London the most dynamic, the most dazzling residential heritage zone in the whole of Cadbury's Europe.'

Within that massive comedy egg there's a demonstrably strong intellect at work.

**TUESDAY.** Redesign Yorkshire, expanding the borders slightly so *it's less full of itself*.

**WEDNESDAY.** Sketch out some preliminary ideas for my Bath Drawing Board Museum.

I say 'sketch', though a) I'm using beta software developed by rocket scientists, and b) the heavy lifting's being done by my nanofuturologist friend Beansy, who illegally downloaded Vectormatique 2.0 for me.

'I didn't realise *Classical pastiche involved so much repetition*,' he says. 'We'll have this banged out by lunchtime. Not rocket science, is it?'

We're soon done, and I email the drawings to a little workshop off Farringdon Road where they print it out on genuine antique paper. Oh shit, I've forgotten the design statement. No problem, says Beansy, and navigates to Reactionist, a random polemic generator.

After a couple of goes we get: 'Architecture has entered a new virtual realm of discourse, stripped of the practical and pedagogical contexts that once defined its disciplinary core. That's why it is vital to remember and honour the Paraffin Lamp...' I change the last bit to Drawing Board and email it over for parchmenting.

**THURSDAY.** Lunch with my noble friend Richard, who whines on and on about

how nobody listens to him any more. I tune out after a while. *No wonder everyone's calling him Mopey Dick.*

**FRIDAY.** Draft my initial Five-Point Plan for the Betjemanisation of South London.

1. Comprehensive audit of apsidal chancels, Nonconformist spirelets and schools by E R Robson in the style of Norman Shaw.
2. River idealisation scheme to allow the waters of the Wandle to flow more lugubriously.
3. Replace 'workers' flats in fields of soya beans, towering up like silver pencils' with 'obedient, cheerful Cockney slums in terraced rows, their lavatories without'.
4. Restore faded Victorian grandeur of buildings now operating as nightclubs by revoking their nightclub licences.
5. Reach out to underclass with cultural education project, e.g. *correct deployment of teddy bear is under arm of young poet, not amid cellophane pilings at ghastly roadside shrine.*

**SATURDAY.** Bump into Andrew Lloyd Webber at a Baroque fundraiser. Result. He's on board with Project Betjeman and has agreed to *stimulate interest in Evensong among south Londoners, via the telly.*

**SUNDAY.** In the recliner when Charles rings. He's also fully behind the Betj-Up. Suddenly realise this project appeals to all the wrong people. Now *I've talked myself into a depression. Go to pub to see if I can spend my way out of one.*





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