POWER

FEATURING R I C H A R D

AMALE ANDRAOS,

ALEXANDRE

DE BETAK,

MOS ARCHITECTS,
BERNARD KHOURY

ROBIN MIDDLETON

PHYLLIS LAMBERT

GCC, ZAHAHADID

VALERIA NAPOLEONE,

EYAL WEIZMAN,

AND MUCH

MORE...

MAGAZINE FOR ARCHITECTURAL ENTERTAINMENT ISSUE 21

OFFICES!

ELLE BATHROOMS!

BRUTALISM!

POWER

GENERATION:
FAMILY, BURO
KORAY DUMAN,
C H A R L A P
HYMAN &
HERRERO, EZE
ERIBO, FOAM,
HUSBAND WIFE,
ONLY IF, SPACE
EXPLORATION,
AND YOUNG
PROJECTS

NEW

227P-EEP1 N22I

Fall Winter 2016/17

USD 20.00

POWER

OFFICES!

BATHROOMS!

BRUTALISM

MAGAZINE FOR ARCHITECTURAL **ENTERTAINMENT ISSUE 21**

FEATURING

RICHARD ROGERS, AMALE

ANDRAOS, ALEXANDRE DE

BETAK, MOS ARCHITECTS,

BERNARD KHOURY, ROBIN

MIDDLETON, PHYLLIS LAMBERT,

GCC, ZAHA HADID,

VALERIA NAPOLEONE,

EYAL WEIZMAN,

AND MUCH

MORE...

NEW POWER

GENERATION:

FAMILY, BURO

KORAY DUMAN

CHARLA

HYMAN &

HERRERO, EZE

ERIBO. FOAM.

HUSBAND WIFE,

ONLY OF SPACE

EXPLORATION,

AND YOUNG

PROJECTS

227P-EEPL NZZI

Fall Winter 2016/17

```
「AL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECA
       L BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BR
        BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECA
    LL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BR
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
N ART WORLD DOMINATED BY MEN, ITALIAN COLLECTOR VALERIA NAPOLEONE IS INVESTED IN A FUTURE
Y FEMALE IN AN ART WORLD DOMINATED BY MEN, ITALIAN COLLECTOR VALERIA NAPOLEONE IS INVESTED IN A
 IS DEFIANTLY FEMALE IN AN ART WORLD DOMINATED BY MEN, ITALIAN COLLECTOR VALERIA NAPOLEON
N A FUTURE THAT IS DEFIANTLY FEMALE IN AN ART WORLD DOMINATED BY MEN, ITALIAN COLLECTOR VA
PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO
         IO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO PO
   GOLD SOLID GOLD
D SOLID GOLD SOLID.
ID GOLD SOLID GOLD.
D SOLID GOLD SOLID.
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
M THE TOP FLOOR OF HIS BEIRUT PENTHOUSE, LEBANESE ARCHITECT BERNARD KHOURY NEVER LOSES
RULY ENERGY OF HIS BELOVED HOMETOWN FROM THE TOP FLOOR OF HIS BEIRUT PENTHOUSE, LEBANE
ARD KHOURY NEVER LOSES SIGHT OF THE UNRULY ENERGY OF HIS BELOVED HOMETOWN FROM THE TOP FLOO
EIRUT PENTHOUSE. LEBANESE ARCHITECT BERNARD KHOURY NEVER LOSES SIGHT OF THE UNRULY ENERG
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORT
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
     PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT
FECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERF
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
DBIN MIDDLETON'S REMARKABLE EAST VILLAGE ABODE, AN ABUNDANCE OF ARCHITECTURAL RICHES AWAITS II
DLETON'S REMARKABLE EAST VILLAGE ABODE, AN ABUNDANCE OF ARCHITECTURAL RICHES AWAITS IN ROBIN N
N'S REMARKABLE EAST VILLAGE ABODE, AN ABUNDANCE OF ARCHITECTURAL RICHES AWAITS IN ROBIN MI
ARKABLE EAST VILLAGE ABODE. AN ABUNDANCE OF ARCHITECTURAL RICHES AWAITS IN ROBIN MIDDLETON'S F
       PORTFOLIO POWER POWER PORTFOLIO POWER POWER PORTFOLIO POWER POWER PORTFOLIO POWER 
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
「AL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECA
RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL E
 CALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BR
ECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECAL
 CALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BRUTAL RECALL BR
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
N ART WORLD DOMINATED BY MEN, ITALIAN COLLECTOR VALERIA NAPOLEONE IS INVESTED IN A FUTURE THAT I
Y FEMALE IN AN ART WORLD DOMINATED BY MEN, ITALIAN COLLECTOR VALERIA NAPOLEONE IS INVESTED IN A
IS DEFIANTLY FEMALE IN AN ART WORLD DOMINATED BY MEN, ITALIAN COLLECTOR VALERIA NAPOLEONE IS IN
N A FUTURE THAT IS DEFIANTLY FEMALE IN AN ART WORLD DOMINATED BY MEN, ITALIAN COLLECTOR VALERIA N
PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTF
ORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO PO
ID GOLD SOLID GOLD.
LD SOLID GOLD SOLID.
ID GOLD SOLID GOLD.
D SOLID GOLD SOLID.
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
M THE TOP FLOOR OF HIS BEIRUT PENTHOUSE, LEBANESE ARCHITECT BERNARD KHOURY NEVER LOSES
RULY ENERGY OF HIS BELOVED HOMETOWN FROM THE TOP FLOOR OF HIS BEIRUT PENTHOUSE. LEBANESE ARCH
ARD KHOURY NEVER LOSES SIGHT OF THE UNRULY ENERGY OF HIS BELOVED HOMETOWN FROM THE TOP FLOOI
EIRUT PENTHOUSE. LEBANESE ARCHITECT BERNARD KHOURY NEVER LOSES SIGHT OF THE UNRULY ENERGY OF
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTI
RFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PER
ESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECE
 RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PE
     T RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECESS PERFECT RECE
       PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER
       PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWE
OBIN MIDDLETON'S REMARKABLE EAST VILLAGE ABODE, AN ABUNDANCE OF CULTURAL RICHES AWAITS IN
```

ARKABLE EAST VILLAGE ABODE, AN ABUNDANCE OF CULTURAL RICHES AWAITS IN ROBIN MIDDLETON'S REMAR I VILLAGE ABODE, AN ABUNDANCE OF CULTURAL RICHES AWAITS IN ROBIN MIDDLETON'S REMARKABLE EAST V WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTF WER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTFOLIO POWER PORTF

ON'S REMARKABLE EAST VILLAGE ABODE. AN ABUNDANCE OF CULTURAL RICHES AWAITS IN ROBIN MIDDLET

SOLID GOLD

ARTIST COLLECTIVE GCC FINDS OUT WHAT POTENTATES' DREAMS ARE MADE OF

What do the King of Saudi Arabia, the Emir of Kuwait, the President of the United Arab Emirates, the Sultan of Brunei, the President of Turkmenistan, and the President of Equatorial Guinea have in common? They are all on the extraordinary client roster of French architect Xavier Cartron, palace designer to

potentates and oligarchs the world over. Cartron designs other types of buildings too, from hotels in Cameroon to mega-mansions in Moscow and the suburbs of Kuwait City, not to mention a nightclub in Malabo, the capital of Equatorial Guinea. We first came across his work while researching the provenance of things that are usually taken for granted in the Gulf, like palace architecture, summit decoration, and conference-table design. Such miscellanea of power — seemingly dull and ubiquitous objects, images, and information — have always been at the heart of the things that we as a collective are interested in. A staged photograph of a head of state, the extremely ubiquitous ceremony of an official ribbon cutting, or the obscure rituals and protocols of international

summits might all seem trivial, especially when compared to the obvious significance of the politics behind the event. But this detritus, these disposable props of power, these pseudo-events all deserve a second viewing and further investigation. People in the region live under regimes where access to power is strictly limited and transparency is rare, so the officially distributed images of power in action or leaders' public appearances are the only tangible connections between rulers and the ruled. The first artwork that GCC did as a collective was a 1:12-scale version of a gargantuan hexagonal table that was tocols of international first to admit that arch first to admit that arch cartron, who is in his early 50s, granted us a brief phone interview during which he explained that he never intended to design palaces. In the early 1990s, he began working at Saudi Oger, a multibillion-dollar Riyadh-based construction company that is entirely owned by the family of assassinated Lebanese Prime Minister Rafik Hariri. While designing palaces for the company, Cartron used his connections in the region to start his own

offshoot business. He currently runs two offices,

one outside Paris in Fontenay-sous-Bois, and the other in Abu Dhabi. Cartron says his 43 employees — 30 in France, 13 in the UAE — are capable of designing anything, from customized curtains

used at a summit of the actual GCC — the Gulf Cooperation Council. Aesthetically, it belongs to the same school of advanced architectural pastiche to which Cartron subscribes, a kind of vernacular of Gulf officialdom, where European historical references and "Islamic" motifs meet the elephantine proportions of Abu Dhabi mega hotels — a rare kind of dowdy, maximalist restraint.

and tableware to 100,000-square-foot lobbies. He is also a big believer in scale. Of his design for a particularly imposing palace lobby currently under construction in Abu Dhabi, he says, "300 feet by 300 feet! The ceiling of the tallest cupola is 180 feet high! We designed it so that you can read all the patterns as if they were at the same scale as something close to you — from eye level to the highest point in the ceiling. You need to have a lot of experience to be able to imagine that." Cartron is also the first to admit that architecture is inherently

political, and that it's always been this way. "If it weren't, we wouldn't have Versailles — and that's my favorite building!"

THE GCC COLLECTIVE WAS
FOUNDED IN 2013 IN DUBAI
AND BRINGS TOGETHER A
DIVERSE GROUP OF ARTISTS
CONSISTING OF KHALID
AL GHARABALLI, NANU AL-HAMAD,
ABDULLAH AL-MUTAIRI, FATIMA
AL QADIRI, MONIRA AL QADIRI,
AZIZ ALQATAMI, BARRAK ALZAID,
AND AMAL KHALAF.

















