

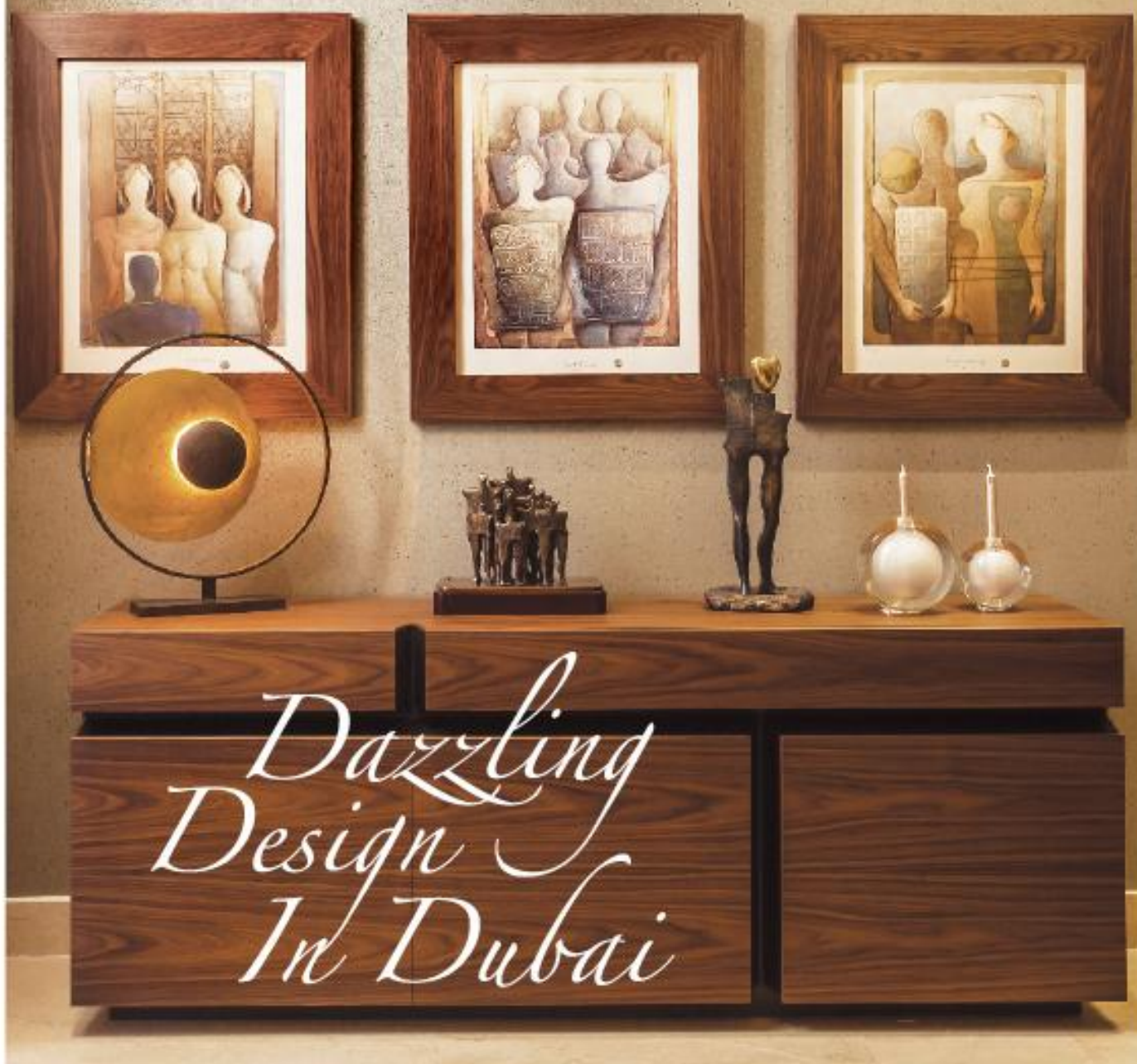
HOMIE

THE ART OF LIVING

APRIL 2016

FIRST IMPRESSION COUNT

10 Magnificent Foyers



*Dazzling
Design
In Dubai*

DESIGN DAYS DUBAI

By Serene Kanaan

A CREATIVE JOURNEY



Nakkash Gallery



Binome

AljoudLootah.
Unfolding Unity Stool

Naqsh Collective

Squad Design Square One
by Tarek El Kassouf

studio muju

Now in its fifth edition, Design Days Dubai (DDD), which took place from March 14-18, is the Middle East and South Asia's only collectible design fair, presenting over 250 limited edition modern and contemporary design pieces from over 30 of the world's established and emerging galleries and design talent, alongside a public program of special projects, talks, workshops and guided tours allowing visitors to discover and engage with design.

DDD is a much-loved annual event by UAE residents and regional visitors and has made its name in the global design industry by providing this kind of

accessibility to design figureheads and by serving as a forum for the exchange of ideas to both stimulate dialogue and promote the UAE's increasing influence as the regional capital of design. The fair director, Cyril Zammit, said, "Our non-commercial program is a formidable chance to meet, interact and learn from the experts. French maison Van Cleef&Arpels also offers workshops with its experts at its booth and, every evening, the Audi Lounge will host an intimate discussion around innovation under the Audi Innovation Talks Series."

DDD first launched in 2012 with 22 galleries from 13 countries. Now, five years later, with a 57 percent growth in the number of exhibitors, representation

from the Middle East makes up nearly half of the exhibitors and the fair has proven itself to be a strong launch platform for a young and creative generation of designers not just from the region but from around the world making it the world's most diverse fair. The economic impact of Art Dubai and Design Days has on the city is significant: an independent study finds that \$35 million was brought into Dubai between March 18 to 25, 2015 due to Art Dubai and Design Days Dubai alone.

DDD is a journey through intricate workmanships, to creative thinking and efficient designs. For the third year in a row, Jordanian based Naqsh Collective has joined the fair with a mesmerizing



Naqsh Collective



Cities- Dubai And Riyadh



WASL



Shanghai Design



Fadi Sarriddine Design Studio - The Division Belt 2



Hawini. L'Ouvert et L'Horizon.



Aisha Al Sowaidi Midkhan

masterpiece. Titled "Existence," the 2x6-meter work of art blends two elements: modern Corian composed of acrylic polymer and alumina trihydrate, with traditional brass. Using the language of embroidery where every group of stitches is referred to as a unit, sisters Nisreen and Nermeen Abu Dail created the line "Wihdeh," which stems from their strong belief in the spirit of unity to not only shed light on the beauty of unification but to bring together the delights of their culture. The surfaces are intricately engraved, and enhanced with brass fillings to create minimal structures with a sculptural sense. The use of these two materials allows the presence of cultural elements in non-traditional patterns and presentations. Through

creative traditional design, fine machine productions and delicate hand finishing, Naqsh Collective integrates the beauty of our rich culture, art, architecture and heritage in a minimal modern look where it can fit perfectly in our lives today, to be enjoyed yet again through its shapes, meanings and compositions.

As a returning exhibitor, Naqsh Collective was challenged to come back with a signature piece that is recognized as its work yet different from previously exhibited pieces. The dramatic size, composition and approach of the embroidery in "Existence" says Nermeen, was challenging and daring. Inspired by a photo of the Lake Tiberius, the sisters wanted to take the composition and

elaborate on the celebration of cultures coming together. Nermeen states that "in the journey of life, people have an effect on one another resembled here by the embroidery that is engraved in nature. It is not just history but is rather taken from generation to another just like the embroidery in which is seen overlapping among many cultures." The boat seen in the photo is tweaked to resemble the Emirati boat that merges the cultures together. "Not only in the history that is retold," adds Nisreen, "but also in nature just like the mountains in the background which testify the existence of people on it."

The intricate workmanship of Amman Kalo earned him several awards last year. As a researcher, designer and architect,

REGULARS



Ammar Kalo Stratum



Gallery S Bensiman



Barcelona Design Gallery Thesaurus I console by Amarist Studio



Carpenters Workshop Gallery Strong Chair Atelier Van Lieshout



UK crafts council

Amman Kalo mostly interrogates the between relationship of digital technology and traditional craft. His work blends conventional material processes with advanced digital fabrication methods where his area of research includes developing design/fabrication workflows that utilize the inextricable links between materials, fabrication tools and form-making. All the designs for KALO products from inception to 3D modeling, machine programming, assembly and hand finishing are done by Ammar Kalo himself during the prototyping phase to ensure the highest level of design integration and quality. The STRATUM chair, which Kalo received a Silver A'Design Award at Milan Design Week 2015, is a piece that is organically

modeled and explores textures in various ways, and also ways of joining wood together. Kalo likes to avoid corners, which is reflected in his work through curving edges and corners to make the eye follow the curvature. He likes to work with organic forms and not have hard edges where the table top morphs into the legs. All pieces are made using natural wood with certain forms that give a sensual nature to them. By combining wood with textures, he manages to create a rich combination where the grains match to create a new type of texture.

Bulbol in Arabic, Spinning Top in English, Lattoo in French, Laktu in Pakistani. This Coalesce Design Studio wooden stool is based on the concept of a spinning top.

The stool is titled "Hiraeth," a Welsh word with no direct translation in English, which means a search for a feeling that is indescribable, a yearning for a past that you never want to forget. "That's the feeling that our spinning Lattoo seats will evoke. We wanted to make a product that reminds you of your childhood, takes you back. It is an identifiable product, a spinning top, that brings collective nostalgia," explained Salman Jawed, the managing partner and principal architect of the firm. As a multi-disciplined-multi faceted team driven by the aim to push past tradition in order to deliver cutting-edge designs, they are the typical out-of-the-box thinkers venturing beyond innovation, into a place where pushing boundaries has become a standard. The



JCT Gallery FLOWER by Aurelia



Tanween by Tashkeel exhibitor Zuleika Penniman



Iwan Maktabi

five Pakistani designers at the Coalesce Design Studio work together to explore the lattoo, a familiar childhood object. Each has his own interpretation: traditional, contemporary, whimsical, deconstructed and futuristic. Each Lattoo is a dialogue between different materials, forms, space, and motion. The firm is the only one of its kind to do product design in Pakistan, and Salman Jawed is hoping that by taking their work internationally, they will pave the way for future Pakistani designers to bring out their talents and showcase their work internationally as well.

Khaled Shafar is a Dubai-based designer. His installation at the fair, FORMA with Nakkash Gallery, used two-dimensional surfaces joined together to create its three-



Winning piece Urban Commissions 2.0 by Hiryal Kumar

dimensional form. Here, he used the 'igal, the Gulf men's round black head piece that holds the hats in its place, as a circular boundary to the red flat discs, juxtaposed with the female images in the background.

BearWoven by Nadia-Anne Ricketts of the UK Crafts Council are textiles that use sound graphs as their pattern using silk, wool and metallic yarns. Sounds graphs are taken from "Fly Me to the Moon" by Frank Sinatra, "Take Five" by Dave Brubeck.

Aljoed Lootah's Double Square collection is based on the Islamic eight-pointed geometric star. Lootah takes the pattern that is comprised of two rotated squares, and combines it with the delicate

and elegant Carrara marble to produce arabesque pieces that create complex shadows due to the layering of the squares and the seemingly curved marble.

Aisha Al-Sowaidi is a multidisciplinary designer based in Doha, Qatar. Her designs are an expression towards a fast developing world where she incorporates old experiences and behaviors with contemporary design in daily-used objects. Al Sowaidi reinterprets the midkhan, also known as mubkharah, according to its usage and showcases her series of three different forms for the clothes and the hair. These midkhans are small in size and have a protective head to keep the charcoal away from the hair and clothes as well as to direct the

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VCU-Qatar/Marcelis



Coletiva



Crafts Council Juliette Bigley



Van Cleef & Arpels Emergent Designer Prize Glow by Ranim

incense, serving as a personal domestic tool to complete a personal daily chore.

The premise of **Fadi Sarioeddine Design Studio's** booth is space and function. A tale of loose elements put together in a composition to serve a purpose without compromising on form. In an effort to make use of wasted space and scrap material, the booth essentially revolves around upcycled objects splattered across walls and expanding through neglected spaces. Sarioeddine runs his eponymous design studio in Dubai providing various services that range from furniture and concept design to interiors and architecture, where he brings his rich architectural experience to his furniture by combining form and function, giving

life to practical and charming objects. "We design furniture in an architectural way. A lot of our furniture tries to blend between story-telling and being functional...transporting materials out of their context and bringing them into a new context." Sarioeddine's experimental design approach challenges the fundamentals of traditional design; on the one hand he examines the use of unconventional materials by taking them out of their natural setting and applying them as a new medium thus giving them a new identity. On the other, he cleverly dubs functions and compartments to an otherwise basic object. Sarioeddine likes to create dynamic furniture that users can interact with by constantly upgrading them based on their needs and moods.

Squad Design- Lebanon

"Just as the rhythm and repetition of motifs in mosques the patterned tiles lining the courtyards of old Damascene homes and the musharabieh all come back to a singular shape," says architect and designer Tarek Elkassouf, "so too does 'Square One'." Elkassouf's work, which is considered to be functional-sculptural pieces, is inspired by geometric patterns and is often spliced with futuristic parametric design. This project tries to go back to "Square One" in a search for the essence of Arabic patterns by proposing a three-dimensional interpretation of its geometry that results in multi-functional furniture products. "Square One" can be used as a table or a stool and can be continually rearranged,



Alma De Luce. Erxoval. Cabinet



Georges Amatory Studio (Beirut)



Victor Hunt Down Lights Series By Sabine Marcelis



King Abdulaziz Centre for World Culture (Saudi Arabia) Move Over Kaons - Onyx Balloon



Dutch Creative Industries

allowing its owners to reinvent a space in a seemingly infinite number of ways.

Interior Landscape is a collection by Aurelia at **J.C.T Haute Couture Interiors**. As the name describes, the collection is based on unique pieces of furniture inspired by the beauty of landscapes and nature, "a poetry inspired by nature," as Aurelia put it. The furniture is like jewelry, made from 3D carved marble with metal.

Gallery S. Bensimon was born out of the dedication to capture the beautiful and the rare. Situated in the heart of Paris, this light and calm space gives contemporary artists, crafts-people and designers total freedom to express themselves. The result is a collection of beautiful furniture and objects

produced in a sustainable way, with an emphasis on natural materials and sensitive expertise. Given this freedom, design creates a dialogue between tradition and innovation; the human hand tracing the lines of a contemporary poetry with technology and craftsmanship working together to generate mutual communication, restoring meaning and veracity to the object.

MONOGRAM, an Emirati design firm, designed Arabic letters as modern architectural sculptures to symbolize the fast growing multidimensional Emirati culture, and the need for the Arabic language to keep pace with this fast moving contemporary culture. As language is considered the backbone of any culture, this sculpture portrays the Arabic conjunction

word "wa" - meaning "and" that represents the link between our traditional culture and our contemporary life. From an architectural point of view, Monogram explores ways to transform the letter into a three-dimensional visual language that reflects the United Arab Emirates, a culture that is urban, daring and multidimensional. The designers explored the inner and outer space of the letter in search of finding new dimensions that explain its formation, while maintaining its basic skeletal shape. The sculpture casts a clear silhouette of the letter "waw" in AlThuluth font as if it has been drawn on paper by a calligraphy pen, while the three-dimensional object itself forms an abstract modern architectural sculpture that tells the story of the letters' escape from paper "hadand." **[1]**