

COMMERCIAL

Interior design

The essential guide for Middle East interior design professionals

An ITP Business Publication

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Seoul ART

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INDEX KSA



INDEX interiors and design exhibition, has launched its first Saudi Arabian expo which is held at the Jeddah Centre for Forums and Events from May 29-31.

The show has six sectors; furniture, interiors, kitchen & bathroom, lighting, outdoor living and textiles. The launch signals the growth of the interiors sector and demand for design and fit out services in KSA following the Kingdom's highest recorded annual economic growth since 2004-2005 and a Government social investment package valued at more than US\$130bn in 2011.

A report by INDEX with Ventures Middle East last year said the spend on interiors in the Kingdom across commercial, hospitality, residential and retail segments is set to reach more than US\$2.16bn for the full year, led by US\$359m spend on commercial interiors and US\$383m on residential interior fit-out.

In addition, residential furniture sales in KSA, estimated at US\$1.7bn in 2011, is forecast to grow by more than 10% a year over the next four years, reaching US\$2.5bn by the end of 2015, with commercial furniture sales in KSA during 2011 estimated to be worth an additional US\$216m.

Three months out from the Jeddah show opening, 90% of exhibition space at INDEX KSA 2012 has been booked, with more than 120 exhibitors confirmed from 25 countries across Europe, the Middle East, North & South America and Asia.

To have 90% of exhibition space booked for the launch edition of a show in a new market, three months before opening is almost unprecedented. It is a great time for interior designers to get involved in the event and a strong indicator of the incredible appetite in the Kingdom.

JENNY EAGLE, EDITOR
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Big pine cone chair by Jaehyo Lee at Croft Gallery, Seoul, featured at Design Days Dubai.



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INDEX 2012 to review later opening hours

COMMITTEE MEETING MEMBERS DISCUSS 'DRAGON'S-DEN' STYLE PANEL TO ALLOW EMERGING DESIGNERS TO PITCH FOR CASH

UAE: Members of the INDEX 2012 steering committee met recently to discuss changes they can make to the show including later opening times, high profile guest speakers, a VIP invite-only night and business 'speed dating'.

Several organisers from dmg :: events, including INDEX founder Bernard Walsh, Mike Allsopp senior VP and Naomi Barton, event director, met with volunteers Rob Canning, retail area manager, BoConcept MENA, Pallavi Dean, design consultant, Caroline Vesey, senior interior designer, Richard Wagner, architect, director events, AIA (American Institute of Architects) ME and Sinmar Al Said, managing partner, Internal Line Interior Design.

The tradeshow will partner with Architonic this year, a sourcing

website for designers and suppliers to distribute promotional bags to visitors and plans to open its Student Challenge to the GCC not just the UAE.

Other suggestions include setting up a young furniture designers section or a 'Dragons Den'-style programme where youngsters starting out in the business can pitch for investment from large firms.

Dean said she wants to see products integrated into their own sections rather than all the exhibitors put together according to their country of origin such as the Chinese Pavilion, because it makes it easier to look round.

Talking about hiring big name guest speakers, Canning said BoConcept has launched a collection with designer Karim Rashid. He said visitors to INDEX would pay to

see a big name if they talked about problem-solving, trends and challenges in the industry.

"People see INDEX as a networking event and a chance for professionals to discuss business opportunities but dmg needs to turn it into something that inspires interior designers. We want to use it as a launch pad to make news announcements about our collections and products," he said.

Last year, INDEX opened the first day of the show on a Saturday for end users.

"We want to satisfy everyone but we don't want to turn it into a souk," said Walsh.

Barton agreed and said she wanted to 'push the business side of the fair because if too many consumers come people will not take it seriously as an industry fair'.

With this in mind it will continue to provide VIP parking for guests and will consider changing the opening times from 4pm-10pm so that people who can't get away during working hours have a chance to come to the show.

Also, as the first day of the show is Monday, the consumer day will be the last day of the week this year, on a Thursday.

"I want to visit the show to look for price points and for products to fill my repertoire," added Vesey. "I want to see things I have never seen before. A national Government directory would be useful so you can see which products come from which countries."

Other suggestions were VIP tours, showroom openings and a VIP event by invite-only. The group will meet again in a month's time.



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GAJ bids farewell to Isabel Pintado

KEVIN MCLACHLAN APPOINTED AS HEAD OF INTERIOR DESIGN AS HIS PREDECESSOR LEAVES THE COMPANY AFTER SEVEN YEARS

UAE: Isabel Pintado, who headed GAJ interior design for seven years, is leaving to join LW Design Dubai.

Pintado joined the practice in 2005 after GAJ's managing partner and principal Brian Johnson asked her to come and help with expanding and developing what was a small interior design team.

One of her greatest achievements was helping the company to achieve its award winning status with Commercial Interior Design magazine with its titles of 'Interior Design Firm of the Year 2011' and 'Interior Designer of the Year' in 2010 and 2011 (Pallavi Dean and Elie Choucair respectively) and she herself won the title in 2009.

The interior design team has also been recognised with four other Highly Commended titles and won the award for Outdoor Design of the Year in 2009 with The Address, Jnan Amar Marrakech, Morocco.

"These seven years at GAJ have been the most important in my career," said Pintado.

"Brian believed in me, trusted my judgment and supported my suggestions and design style.

GAJ's trust allowed me to be involved in projects of varied scales, from small offices, private villas, various majlis, spas to large hotels. For this as well as for many personal reasons GAJ and all their staff will always have a place in my heart."

Pintado will be replaced by Kevin McLachlan, who previously worked with LW Design and RMJM. He also ran his own practice Thinkspace.

He has designed over 100 restaurant, hotel and leisure interiors, including some of Dubai's landmarks, such as Madinat Jumeriah and Abu Dhabi's ADNEC Capital Gate.

He also brings experience from working with some of the world's best known hotel brands such as Hyatt, Kempinski, Rotana, Jumeirah, Millennium Copthorne, Radisson and Le Meridien.

"The move to GAJ has been an exciting change of direction for me, when I saw the set up here and the quality of work along with the strength of the interior design team, I knew this was a great opportunity," said McLachlan.

"Hats off to Isabel who has done a tremendous job in bringing together a great team of designers and building a fantastic reputation and substantial client base.

"I have brought several members of my team with me; Alexander Cruz interior designer, Jess Ryan Tayo, interior design visualiser and Richy Don Naceno, interior designer, and in doing so we can further strengthen the interior design division at GAJ in all areas of retail, F&B and hospitality."

Within the Middle East, Johnson and his team at GAJ are best known for the design of the award-winning Dubai Creek Golf & Yacht Clubs and it has received international awards for The Arabian Courtyard, Residence and Spa at The One & Only Royal Mirage Hotel and the Bab al Shams Hotel. The team is currently working on the Millenium, Muscat.



First annual Danube Student Interior Design Awards announced

PARTNERSHIP WITH APID TO COINCIDE WITH WORLD INTERIORS DAY MAY 26, 2012

UAE: Danube building material company has partnered with APID (Association of Professional Interior Designers) to launch the first Student Interior Design Competition.

The awards, to coincide with World Interiors Day 2012, are open to all students in the GCC and there are two categories; for individuals and teams of up to four people. "It's always been a long term goal of mine to sponsor a design award such as this," said Rizwan Sajan, chairman, Danube.

"The idea was to get involved in a project that recognises young interior designers as they are the future of the economy going forward. Most people think Danube is a construction building material company but we are also a big interior product supply company covering wallpaper, carpeting, curtains, tiles, chandeliers and furniture. By sponsoring this event, we want to bring Danube into the limelight and recognise upcoming talent."

The first category is to design a reception lounge for a small private museum housing a collection of Middle Eastern contemporary art. The second category is to design

a display cabinet for a rotating exhibition of a museum's small and fragile artefacts.

APID member, Robert Reid, professor, American University of Sharjah (AUS), said 15 colleges have signed up to the competition so far. The deadline to register your interest is now and completed entries must be uploaded onto www.competition.apid.ae by May 8.

"The Middle East is an emerging design hub and we want people to see APID as a platform for interior design students, the community and industry professionals, sharing ideas and talent across the globe," said Farida Al Awadhi, president, APID and MD, Cinmar Design.

"The competition is an invaluable opportunity for students to demonstrate their creativity to the industry at large. It will raise awareness of the significant role interior designers play in society, creating a space that can have an overall affect on people's health, wellbeing and lifestyle."

The winner will be announced at a gala event in the last week of May to commemorate World Interiors Day 2012 on May 26.



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DESIGN PRINCIPAL P. MARTIN DUFRESNE, U+A ARCHITECTS, INSTALLS A LASVIT GLASS ART INSTALLATION IN CAPITAL GATE'S MAIN LOBBY, ABU DHABI



Capital Gate main lobby glass art installation by Lasvit



Capital Gate main lobby glass art installation by Lasvit



UAE: Design principal P. Martin Dufresne celebrates his fifth anniversary at U+A Architects in Dubai this year. The company opened an office in the UAE in 2007 and carries out the architecture and interior design of many large developments in the region including residential, commercial and shopping malls.

Its latest project is the interiors of the ground floor lobby at Capital Gate in Abu Dhabi.

Dufresne was the first person to draw up the architectural concept for the design in 2006 and last year was asked by ADNEC to design the interiors of the lobby. "Having conceived the tower it was imperative that I should take on the challenge," he said.

"My first consideration was that the interior design needed to adhere to the tower's architectural concept, which is essentially inspired by a ship's hull splitting waves.

"The sea and maritime transportation bear an essential role in the development of the UAE and I wanted to celebrate this in its design. Similarly when it was time to conceptualise the lobby space, I needed to stay with this notion. Consequently the space itself was conceived with an under-water theme in mind."

Dufresne said fluidity and dynamism complemented this idea throughout the space. He did this through a large installation, such as the morphed beverage bar and curved bench.

He also wanted to introduce a visual focus point as guests enter the lobby. This was achieved by placing a huge glass art installation in the middle of the double height space. Designed and manufactured by Lasvit, the installation, named 'the wave', is a stunning response to the overall concept of the interior and is now the centrepiece of the lobby.

"The Capital Gate lobby is one of my favourite project's to date. Unlike so many rushed projects in the region, this one was executed with an evident sense of pride. Everyone involved dedicated their efforts to deliver a unique design that reflects this mind-set. This is quite a refreshing occurrence in this region," he added.

Talking about the industry in the current climate across the Middle East, Dufresne said that during the construction boom, most trades were flooded with designers and builders that jumped onboard to make a quick buck.

"Quality of construction suffered at the expense of the developers, which in most cases did not have the necessary experience to remedy the attitude," he explained. "Now though, we find ourselves struggling to find work but when work does find its way to our tables, we take notice that most of the survivors of the crisis are still with us due to their good practices and the dedication to their trades.

"We could now dare say that our region compares more suitably to construction ethics of the west. Let's hope this will last and guarantee better quality of construction."

He added in response to the construction industry's downturn designers need to adjust their approach towards clients, claiming that companies need to be more flexible in terms of their services if they want to continue ensuring satisfaction from the 'ever more demanding clients'.

"We must also be very creative and consider alternative methods in regards to our own business and how we run the office. This is an important notion for the new designer. He/she must embrace the demands to ensure competitiveness in this difficult market," he said.



Capital Gate main lobby glass art installation by Lasvit

Barr + Wray steams ahead with annual results

TWO CONTRACT WINS FOR THE SUPPLY, INSTALLATION AND COMMISSIONING OF WET AREAS IN THE SPAS AT JUMEIRAH AT ETIHAD TOWERS AND ROCCO FORTE HOTEL, BOTH ABU DHABI

UAE: Barr + Wray has increased turnover by 17% for the second year in a row. The company has completed work on major projects in the Middle East which has contributed to strong results for 2011.

The news comes in the wake of the firm's increasing presence overseas, with business driven from the company's divisions in Dubai and Hong Kong, both of which have expanded significantly in the last year. Overseas markets, particularly those in the Middle East and Far East, now account for about 35% of the group turnover.

Launched in 1959 as a distributor of pump and filter products, Barr + Wray has established itself as a UK supplier of spas, swimming

pools and water treatment services and designed and installed spas in more than 40 countries worldwide. Clients include hotel groups such as Mandarin Oriental, Four Seasons and the Jumeirah Group.

Among its latest projects are the spas at Jumeirah at Etihad Towers and Rocco Forte Hotel, Abu Dhabi.

"Barr + Wray collaborated with Al Farida Investments and Rocco Forte to set up a 2,000m² spa in its new Abu Dhabi property, the first in the UAE," said Peter Rietveld, managing director, Barr + Wray.

"For the Talise Spa at Jumeirah, Etihad Towers we were appointed by EDP International, a specialised spa interior design company, and later contracted to the interior fit-out

company Decovision in Abu Dhabi."

The Rocco Forte collection is a mixed use development that includes a 281-room hotel. The company was asked to carry out the delivery, supply, installation, testing and commissioning of facilities such as custom-made hammam steam rooms and scrub rooms, sauna for female and male areas, experience showers and steam showers and Hydro Vichy showers.

The Talise venue has 13 treatment suites, hammam and Rasul. Barr + Wray was awarded the delivery, supply and installation of a custom-made sauna and steam room, steam showers, scrub table, mud bath, spa baths and water features.

"The spa concept of the Rocco

Forte is described as "fresh, crisp and edgy" and the interior design combines minimalistic and futuristic features with an Arabian twist," said Rietveld.

"It comprises of seven treatment rooms, a double spa room, spa suite and hydrotherapy room. The hammam has a traditional feel and includes a steam room, experience showers and heated scrub rooms.

"The main challenges with any wet area spa installation are the preparation of the floor, drainage locations and ventilation. The ventilation of an area using humid air and essences must be perfectly engineered so as to preserve the climate while maintaining an appropriate fog within the room.



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CID ROUNDS UP WHAT'S HAPPENING ON THE WEBSITE, TWITTER AND BLOGOSPHERE

FIVE MOST READ STORIES ON THE WEBSITE



- 1 25 essential iPad apps for interior design students
- 2 Top 5: Middle East residential towers
- 3 La Chance to showcase 10 international designers
- 4 Middle East shoppers demand better malls says architect
- 5 First pool and spa show to take place in UAE

COMMENTS OF THE MONTH

“Some years ago the BBC (I think) screened a programme where someone abseiled down a building, stopping from time to time to have conversations through windows with the occupants. It was a fascinating programme, and a great snapshot of social history.”

A Kelly on 'Top 5: Classic concrete towers'

“I don't agree with Mr Angawi's decision on giving up and leaving the country, as a reputable architect and social figure, I believe he can do more and he must have some sort of influence over the decision makers to control the attitude of those rich developers (his work is being recognised by the King himself, Ex-US president, etc...)”

Riad Bleibel on 'Arabian Nightmare'

“Kevin, Best of luck with the new role, Ben.”

Ben Corrigan, Bluehaus, on GAJ appoints new head of interior design Kevin McLachlan

BLOGS OF THE MONTH



EMI INTERIOR DESIGN

Erica Islas is an interior designer based in Culver City, California. She was recently invited with 18 bloggers to test out the Delta Faucet Brizo collection, designed by fashion designer Jason Wu and met him at New York Fashion Week. “It was an amazing educational and inspiring trip. The amount of research that goes into each product design and the innovative technology details blew me away,” she said.

www.emiinteriordesign.blogspot.com



DESIGN DAYS DUBAI

If you didn't manage to catch the fair at Downtown Dubai last month, the organisers of Design Days Dubai have set up a blog featuring pictures from the event and details about all of the exhibitors. The blog was set up 40 days before the show opened with a foreword by its director Cyril Zammit with information about the programme of events and an indepth look at each of the designers who took part.

www.designdaysdubai.ae/blogs/

TOP TWEETS

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Off to Moroccan Moussem de TanTan tomorrow- world's largest gathering of nomads & recognised by UNESCO. I've wanted 2 go for 10 yrs! #travel

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The Ka'abah images from Indonesia were both inspiring and enlightening #artdubai

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SPOTLIGHT ON THE RIMINI CONVENTION CENTRE AND AMERICAN BLACK CHERRY

Designed by German architects GMP Studio, the newly opened Rimini Convention Centre is one of the largest convention centres in Italy.

It is also one of the most eco-sustainable buildings in the country with spectacular timber flooring made from American black cherry. Spread over 38,000m² the EURO€117 million (including land costs) centre has three separate entrances to two different conference and exhibition spaces seating 9,300.

“The Rimini Convention Centre,” integrates into an important urban context that is the object of an overall redevelopment project,” said Volkwin Marg, architect, GMP.

Amongst the 15 most important contemporary architecture firms in the world, GMP

Studio also designed Rimini Fairgrounds and will be coordinating this with a music auditorium and landscape design for the area.

The Convention Centre is a functional modular design of the conference and exhibition spaces that make it possible to host numerous different events simultaneously.

The first space is laid out on two floors including the large 4,000m² entrance foyer that looks out over the sea.

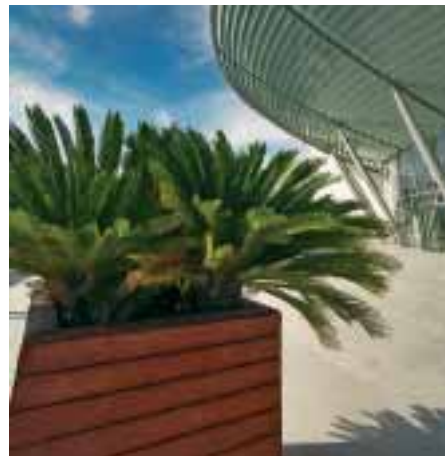
A striking ‘oyster-shell’ amphitheatre is located on the first floor, offering fixed seating for 1,600 with the option of dividing into two 800-seat auditoriums.

The shell shape reflects the location, references to the sea, the entrepreneurial heritage of the Rimini area and elicits Renaissance

architecture, which is always a strong presence in Volkwin Marg’s concepts.

The second space is located immediately behind the first and is connected via the foyer and contains the main conference hall with 4,700 seats. This can also be divided using soundproof moveable partitions to create up to eight autonomous rooms plus a range of other smaller conference rooms and break-out areas.

The real organic beauty of the centre is to be found inside with the clean and contemporary American black cherry flooring. After dismissing an original idea of using ‘industrial’ flooring made from recycled wood, architect Marg chose a different route that adopted a timber that was warmer, more refined and more eye-catching. Composed of 2x2x30cm slats



assembled together into 20x30cm tiles, the flooring was installed by hand throughout over 40 rooms in the Convention Centre.

"Initially, the architects were looking for a product that was easy to source but still had unique characteristics," said Maurizio Bernardi, of Adria Legno Service (San Clemente/ Rimini), the company that planned, prepared and finally installed the floors.

"We stepped in with the idea of obtaining the best raw materials available on the market, respecting cost and quality requirements, to find a product that was 'pseudo-cheap' but of great visual impact.

"Through our relationship with Imola Legno, currently Italy's number one timber distributor, we obtained the 10 containers of American

black cherry necessary for supplying the 7,500m² of finished flooring. The challenge was to transfer to the finished flooring, both the warm colours of the wood grain and the irregular nuances of American black cherry.

"We had to transform a 'simple' wood floor into a bona fide architectural element, where American black cherry complements and plays counterpoint to the final building. The resulting floor is 'cheap and chic'."

In the large 'oyster-shell' amphitheatre, a more elaborate installation process was used, starting from the basic slats.

"We had to resolve big problems of differences in height between the prefabricated structural elements of the shell and the finished floor," added Bernardi.

"The amphitheatre was not designed to suit the moveable partition that divides the hemisphere into two halves. So in addition to the processing necessary to get the perfect curvature of the flooring, we also had to resolve the problem – probably the most complicated of all – of ensuring a tight fit between the partition and the floor.

"To do this, we first did a topographical study and then worked out a solution for realigning the levels. The solution was to produce steel frame members that were contoured and welded, using a numerically controlled process, so that the exact heights could be guaranteed for the different tiers. These frame members were then fixed to the load bearing under-structure inside the shell to provide anchors for the installation of the horizontal and vertical elements."

The steps were another challenge, with over 400 intermediate risers. These had to be perfectly in line with the rest of the interior, and like the rest of the flooring, were perfected using a cutting edge CAD-CAM process. The result is stunning.

"We essentially created a cabinet with a surface of over 2,000m²," said Bernardi. "The architectural complexity and aesthetic harmony perfectly reflects the desires of the architect and represents a faithful execution of design in the final building. And here the American black cherry best expresses itself - for me it represents the most significant overall architectural element."

Alongside the use of sustainable timber, the building includes a raft of other green building measures including a rainwater harvesting system to irrigate the landscape areas, installation of energy efficient condensation boilers and lighting controls and widespread use of eco-building materials.

The redevelopment of the area also saw the creation of a 'green spoke' pedestrian and bicycle route, from the Convention Centre, to the historical centre of Rimini and the marina.

THE RIMINI CONVENTION CENTRE

Client: Società Palazzo dei Congressi

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Developer: Cofely

Structural Design: Studio Favero e Milan

Landscaping: Studio Land

Utilities: Studio TI



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Jeffrey Forsbrey



Matteo Bulletti



Paul Zawadzki



Philipp Dahm



Jean-Pierre Alfano

Design that's 'Plane' to see

SEVEN EXHIBITORS FROM AIRCRAFT INTERIORS MIDDLE EAST 2012 DISCUSS THE AESTHETICS AND UPCOMING TRENDS OF INDUSTRIAL DESIGN IN AEROPLANES

Designing the interior of an aircraft cabin is not as straightforward as people might think.

It has to take into consideration weight restrictions, colour schemes that don't clash and incorporate the latest technology to keep up with the times.

Eads Sogerma manufactures first and business class seats including the Ultimate Sleeper Suite which opens out into a full bed and the Ultimate 17 First Class Suite, C180. Other products include Evolys, Solstys Premium Business Class and Equinox.

Jeffrey Forsbrey, VP sales and marketing, said the company has its own seat design team, and in the past has worked with Pierre Jean Design Studio, which is based in Paris and specialises in both commercial and private aircrafts and yachts and Acumen Design in the UK.

"We try to work with our own in-house design team and that of the airline company. For us it's all about the quality of the product but the challenges we face always remain the same; number one is the weight restriction, then we look to be innovative, and design a product that creates a feeling of luxury and comfort," he said.

"A second challenge is the reliability of the product. Once we have designed something and put it out to market we need to avoid any issues with repairs and spare parts because for us it's all about the quality of the product."

A concept can take 24 months from start to finish and the firm tailors specific requests through

its Blue Sky Programme where everything is custom-made.

EADS (European Aeronautic Defence and Space Company) includes Airbus, Eurocopter, helicopter supplier and Astrium space programmes such as Cassidian, which makes aerial, land, naval and civilian security systems.

"Our internal design team is not very big, we have about eight industrial designers based in France, but we can bring in key designers from outside or work with an airline's marketing team to define a product," said Forsbrey.

"We used to work with leather then swung back to fabrics but now we can produce seats from anything, from silk to wood to suede. They come in a plethora of colours from orange to purple, grey, gold or red. It's amazing when you see how a product and marketing can evolve designs to suit the cabins and we are happy to work with their vision."

Eads Sogerma seats can be found in airline planes including Gulf Air, Qatar Airways, Etihad and is in discussions with Emirates.

"There is a change taking place now where there is a requirement to meet market expectations. In business class this includes fully flat seats which turn into beds because people on overnight flights want to sleep. More people are travelling than ever before and a lot of airlines are changing their product requirements to meet the needs of overnight business class passengers and customer expectations," Forsbrey added.

Matteo Bulletti is the owner of Delta Interior Design, based in

Sirone, Italy. The company has been operating for 12 years and specialises in business aircraft interior design and refurbishment.

"The challenges we find today are clients wanting to change from a classic interiors to something more modern looking. Italian design is minimalistic by nature and the older generation prefer dark browns and beige but the owners of modern jets are getting younger and there is more space in the interior which allows us to be more creative," he said.

"There is no one school that teaches students about the constraints of interior design in an aircraft. We work with IED, the Istituto Europeo di Design, which is the International Higher Educational Network in design, fashion, visual communication and management of creative industries. It offers undergraduate courses, advanced courses and Masters. Graduates need to be informed about regulations and certification problems because everything is about safety, that is the number one priority. Safety and weight reduction to make everything as light as possible. The aviation industry is quite different from any other type of furniture production. It is similar to yachts because of the weight and space of the design but not the same as cars and cruise liners. It is a completely different marketplace. It's common to find someone who works in rail and transportation design but not many who specialise in aviation."

According to Bulletti, aesthetics on an aeroplane covers everything

from the carpets, to the colour, the appearance and quality of the fabric and the curtains, doors and window blinds.

"A designer has to think about longevity and how many times a person will walk on a carpet in an aircraft. Some customers are allergic to wool or dust so we tend to use more natural fibres such as nettle wool, hemp and jute (a vegetable fibre that can be spun into coarse, strong threads). Sometimes we mix silk and wool together. In the past, the cabins of private jets were made from wood or veneer, now there are requests for a composition of wood to create different textures and an adjustable lighting system to create various moods," he added.

"The latest trend on the market is manufacturing a carpet that looks like wool but is a nylon combination increasing the durability of the material. We produce light-weight carpets made of recycled yarns because weight saving is an important issue for the airlines as it is cost saving, increases durability, decreases the weight and is sustainable," said Zawadzki.

"About 50% of our customers want a blue carpet, but the big carriers are working with design studios to develop colours and we are translating that through our products. Each airline is completely different in what they want. It depends on the market they want to appeal to."

Anker is the sole supplier of

everything on that carpet. We advise customers on what they have to change to get the best product design and practicality to always have a nice looking cabin."

Philipp Dahm, MD, Rohi, added the fabric for a low cost airline looks different to a premium one, which invest more in maintenance and cleaning. A low cost carrier has less time for grounding.

"We launch a collection every year at the Aircraft Interiors Expo in Hamburg," he said. "We can provide a collection which gives the client a first impression and they take it as the basis for further development and get back to us with their feedback. One trend is for cheap low cost products while the other is to offer a more

for commercial and business jets and recently won a contract with The Boeing Company to install a modular lavatory system (MLS) for its 737 next generation family of airplanes and 737 MAX.

"We are not afraid to think big and are investing in new products to offer a one-stop shop for customers. We recently launched the Essence Inserts Collection, a line of kitchen equipment for the galleys in the aircraft cabin, including beverage makers, ovens and water heater," he said.

According to Gerrit Baron, regional sales manager, interior systems, B/E Aerospace, Airbus has selected the company to supply its galley inserts for the new A350 XWB aircraft and deliveries will commence in 2013.

"Commercial aircraft galleys have remained virtually unchanged for the last 40 years. It is usually the ugliest area of the plane and for the first time we have come up with aircraft kitchen equipment that integrates everything, trying to make it look like something you might have at home. We are trying to make the galley inserts more aesthetically pleasing and to offer a better experience for customers," he said.

Jean-Pierre Alfano, creative director, AirJet Designs in Toulouse, France, has a team of three French and Italian designers and said the main challenges of industrial design for aeroplanes is meeting airworthiness constraints with innovation and creativity.

"We recently finished designing a VIP A319 for a private individual in China. The design process for that project was fascinating because we brought Italian and French styling onto the table while our client was inspired by Chinese views and aesthetics," he said.

"I rediscovered the importance and power of symbolism and accessories and understood very often there is more than meets the eye in a design choice." 

“People who travel a lot look for something that sets a certain mood in the design of the interiors, a more homely feel, similar to lounges in hotels.”

"We not only work on what you see but what you feel, for example foam that reduces vibration in the seats, an acoustic installation that blocks out engine noise, noise cancelling headphones and a PC software that can monitor frequencies and turbulence."

Delta has worked with architect Dante Benini and is about to partner with Michela Reverberi, an Italian interior designer known for her work on superyacht interiors, including the Quinta Essentia.

Paul Zawadzki, is the regional sales manager for Anker Aircraft Carpets in Germany. Since the early 1960s, the company has made carpeting for aeroplanes distinguished by their minimum weight and robustness. It has been working with Rohi for three years, which produces fabrics for seat covers and curtains.

Emirates and delivers carpets to Lufthansa German Airlines, Air New Zealand and Croatia Airlines.

Zawadzki said some airline companies have changed the way they operate and now want dual suppliers for interiors, which is why it partnered with Rohi.

"The biggest challenges are budget restrictions. Some cabin carpets are expensive and will last longer. If you buy a cheaper carpet then you are replacing it more often," he added.

"We have to produce a material that is a high quality product which is durable and looks brand new every time. The colour has to take into consideration the number of people walking on it which will become dirty over time so we look at matching different colours to disguise stains. If you get the wrong colour you will see

premium fabric to differentiate from the competition. Our studio is based in Munich where we have an in-house team of eight textile designers. Our fabrics are value for money, attractive for the passenger, durable and easy to maintain. We won the Red Dot Award for product design 2010."

Dahm said people who travel a lot look for something that sets a certain mood in the design of the interiors, a more homely feel, similar to lounges in hotels.

"In future we will see more of a 'chameleon effect' with a multitude of colours and a 'flipflop' fabric which will look like the product is made from silk when it is wool."

Ifor Cole, aftermarket account manager, B/E Aerospace Middle East, is based at Dubai Airport Freezone. It manufactures aircraft passenger cabin interior products



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A journey of self discovery

UNDERLINING DUBAI'S STRATEGIC POSITION AS A BRIDGE BETWEEN EUROPE AND ASIA, DESIGN DAYS DUBAI SAW 22 GALLERIES FROM COUNTRIES SUCH AS KOREA, BRAZIL, LEBANON AND THE UAE, DISPLAY COLLECTIBLE AND LIMITED-EDITION FURNITURE AND OBJECTS OF EXCEPTIONAL QUALITY, RANGING FROM PROTOTYPES TO 20TH CENTURY CLASSICS

Design Days Dubai highlights:

- Arabic Lettering & Arabesque in Product Design by Huda Smitshuijzen AbiFarès & Lara Assouad Khoury (Khatt Foundation)
- Styrofoam Carving by artist Kwangho Lee
- ‘What Design can do for the Future?’ by Li Edelkoort world renowned trend forecaster, who writes trend books two years ahead, to be used as design tools by strategists, designers and marketers of international brands
- Camel Leather Weaving in cooperation with Al Khaznah Tannery by Kwangho Lee
- Mentorship Programme by Lebanese interior designer/architect, Nada Debs, founder of ‘East and East’, in Beirut
- Seminar: The Design Market: Discovering, Collecting & Investing by architect and interior designer Rabih Hage; an insight into the trend of rising prices in the 20th century design market and the limited edition phenomenon
- Furniture-making using Emarati Talli & street materials by: Brazilian designers Leo Capote & Amaury
- Discussion Panel: “Teaching Design” by Peter di Sabatino (AUS), Constantin Boym (VCU Qatar), Alexis Georgeacopoulos (ECAL) & Nabyl Chenaf (AUD)
- “Sit in Shade” UAE Student Competition 2012 by tasmena, Design Days Dubai Education team & Brazilian designers; Leo Capote, Amaury, Pedro Bernardes & Hugo França from Coletivo Amor de Madre Gallery
- Live performances mischer*traxler (Gradient Mashrabiya): Mashrabiya are delicate wooden screens found in Middle Eastern architecture. Carwan Gallery (Beirut), Studio mischer*traxler (Austria) teamed up with a Lebanese woodworker to redefine the constructive system of the Mashrabiya
- Studio Drift’s Shylight: The Shylight is a lamp hung from the ceiling and hidden in a cocoon; It shows people how flowers attract bees. For example; when the lamp is switched on, ‘the flower’ falls out of its ‘cocoon’, opens its petals and floats downwards, it then closes again and goes back into its cocoon when the lamp is switched off.



Design Days Dubai is the first fair in the Middle East and South Asia region dedicated to collectible and limited-edition design. It featured more than 400 rare design masterpieces and was a huge hit with interior designers and architects alike.

From Dominic Harris’s Ice Angel, an interactive work that gives visitors electronic wings to artist Najla El Zein’s ‘6302 spoons’ at smogallery (Beirut) and a chandelier using Dandelion seed heads by Lonneke Gordijn & Ralph Nauta at Carpenters Workshop (UK/France) there was enough to entice everyone.

Other highlights included; The Fragmented Clock by Nada Debs for Carwan Gallery (Beirut) and Return to Nature, a chair made from pine cones by artist Jaehyo Lee for Croft in Korea.

“The open format of Design Days Dubai helped make design accessible and more understandable, even to those who are completely new to design,” said Salem Al-Qassimi, founder Fikra Design Studio. “By offering direct access to designers, collectors, and gallerists it encouraged people to have conversations and ask questions, allowing for a discussion and debate. Thanks to this event, it taught people about the future of design in the UAE as well as the wider Middle East.”

The event was organised in partnership with Dubai Culture & Arts Authority (Dubai Culture), The Address Hotels + Resorts, and design patrons Audi and Van Cleef & Arpels. It also coincided with the contemporary art fair Art Dubai, and was an integral part of Art Week.

•Lidewij Edelkoort is a trend forecaster who owns her own company called Trend Union. She travels the world studying socio-cultural trends sharing this information with her clients. She creates trend books two years ahead that are design tools used by strategists, designers and marketers at international brands including Armani and Prada.

•She advised Coca-Cola how Sprite should communicate with emerging youth archetypes; defining how western perceptions of Japanese culture can benefit Nissan to improve sales and build their identity abroad; explaining how technology, design and services will be affected by newly formed social networks among consumers under 20 years of age for Time Warner Cable; forecasting new consumer archetypes for Esprit as far as 2068; and proposing business development ideas for Lacoste's expansion into new fields of interest outside of fashion.

•TIME magazine has named her as one of the world's 25 Most Influential People in Fashion and Icon Magazine named her as one of the 30 Most Influential People in Design. In 2011, she launched an interactive online trend forum called Trend Tablet.



Local by Design represents a group of people in the UAE who are committed to sustainable design that reflects the long standing traditions and practices of the region. It is made up of four business partners; marketing consultant Rebecca McIlwraith, designer Mira Ghanem of Empire Interior Design, Sougha, a social enterprise initiated and owned by Khalifa Fund for Enterprise Development and Jean-Marie Gigante, GM, Al Khaznah Tannery.

Its first project was to design the hospitality lounge at Design Days Dubai, using a modern interpretation of the Emirati majlis concept, and locally sourced materials taken from Sougha and Al Khaznah Tannery.

Designer Ghanem took the recognisable patterns, colours and functionality of the Emirati majlis, and imagined them in a new light using shades of white, black, gold and beige, camel leather and camel hair; courtesy of Al Khaznah Tannery owned by the General Holding Corporation, Abu Dhabi.

The space also had traditional Sadou and palm leave weaves supplied by Sougha, which markets and sells products on behalf of over 100 Emirati artisans across the UAE to preserve Emirati heritage and improve the livelihood of local crafts.

Other items in the room were inspired by Emirati culture, and included a table made of repurposed dhow wood, Sougha lampshades and light fixtures inspired by the gargour, traditional Emirati fishing nets and a curtain made from Telli – a form of embroidery using coloured twisted threads.



Each day of the fair were workshops that gave local designers an opportunity to integrate with some of the world's designers such as The Khatt Foundation in its Arabic lettering and product design and Korean designer, Kwangho Lee, who demonstrated camel leather weaving.

Other features included a creative weather station by French designer Mathieu Lehanneur named "Tomorrow is another Day" and Dutch design studio, Drift, with its exhibition Shylight based on lamps that open and close like a flower to attract bees.

Mark Marin of Mark Marin Design said the overall standard at Design Days Dubai was surprisingly high with a lot of interesting work which broke new ground for Dubai.

"The highlights were seeing original classic pieces of design by the great architects Mies van der Rohe and Oscar Neimeyer - both chaises," he said.

"The 70s marble 'Eros' table series by Italian architect Angelo Mangiarotti and pieces by Ron Arad. Gallery Nilufar also stood out with some beautifully crafted pieces including a sinuous bed and tables in timber by Irish craftsman Joseph Walsh."

"We wanted to spark the curiosity of our visitors and support emerging designers through a rich programme that covered the fundamentals of visual art, with mentoring and the transmission of on-the-job skills from leading names in the business," said Cyril Zammit, fair director, Design Days Dubai.

The fair was held at an Emaar pavilion, Downtown Dubai (March 18-21). 



PALLAVI DEAN, DESIGN DIRECTOR PALLAVI DEAN INTERIORS

Design Days Dubai is a superb addition to the burgeoning art scene in the region. I think the lines between furniture and art are blurred – investing in a bespoke piece of furniture, is on par with buying a sought-after painting.

As an interior designer, I spend a lot of time scouring through furniture websites, design blogs and exhibitions - to have something of this caliber on your doorstep where you get a real feel for the product, is simply brilliant. For me, the highlight of the show was watching creativity in motion. The Gradient Mashrabiya workshop by Mischer'traxler was fascinating – as it put the process of design on display. I also loved the quirky furniture by +Coletivo Amor De Madre – the pieces are definitely making their way into my next project.

I think the show had something for everyone – collectors, artists, designers and basically anyone who is interested in design. Looking forward to next year already – I hope they scale it up.

SUSANNE HERBECK, SENIOR INTERIOR DESIGNER, INTERIOR MOTIVES UAE

Design Days Dubai is a great concept which has been missing in Dubai up until now. In Europe there are many exhibitions similar to this where people come together and meet the design community. It is an exciting hub to bring not just the local community together but artists, interior designers and architects to hold discussions and find out what is new on the market.

As an interior designer I found the event inspiring and I bumped into many professionals from the industry, such as Mark Marin Design, and chatted to them there. It was a great social networking event. My favourite pieces were 'Swarm' and the Dandelion seed chandelier at Carpenters Workshop and Return to Nature by Croft Gallery.

The event supports the idea of what Dubai wants to be, a place of inspiration and innovation, something for the future and it was a good idea to hold it next to the Burj Khalifa, which in itself shows what is possible in Dubai.

I also liked to see the exhibition from various students. It gives them a great platform to meet and chat to other designers who they would otherwise never get the chance to meet in person.





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Milliken is a leading carpet brand from USA, while brands like Desso, Armstrong, Krono, LG Hausys, Weitzer Parkett, Indelval and Magnum have captivated the imagination of home owners, the world over.

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Tapped in

DELTA FAUCET IS A WELL KNOWN US TAP MANUFACTURER. IT HAS BEEN TRADING IN SAUDI ARABIA FOR MORE THAN 30 YEARS AND RECENTLY OPENED A DUBAI OFFICE. JUDD LORD IS THE DIRECTOR OF INDUSTRIAL DESIGN



Founded by the Masco Corporation in 1954, with the launch of the single-handle taps, Delta Faucet owns the Delta, Brizo and Peerless brands and recently launched Touch2O and Diamond technology.

Judd Lord has been a designer with the company for more than 18 years and was hired as director of industrial design in 2000. He views product design as both an artistic and structural engineering challenge and finds inspiration in different cultures and nature to create what he calls 'functional sculpture'.

A graduate of Purdue University, Indiana, US, Lord earned a Bachelor of Science degree in inventive design engineering and a Master of Arts degree in industrial design. He has won numerous awards, including Platinum, Gold and Silver ADEX Awards from Design Journal, the American Building Product Award from Home magazine, 2000 IDEA and 2003 Catalyst Award from Industrial Designers Society of America and Business Week, as well as several Good Design Awards from The Chicago Athenaeum.

Lord has designed many of Delta's most successful products and was instrumental in laying out the groundwork for the Brizo brand portfolio, personally designing several of the initial marquee product suites.

What are you currently working on?

Our team designs products for all three Delta Faucet Company brands, Delta Faucet, Brizo and Peerless. We're always thinking five steps ahead when it comes to design trends. The team does a fair amount of trend spotting travelling, both domestically and abroad, and we combine our own research with that of a consumer and design intelligence firm with whom we closely work with to identify upcoming trends in the interior design industry. We use these projected trends to help us navigate the design world and develop products that will meet future consumer demands.

In addition to design, we look at many non-plumbing related industries such as using water in smarter and more environmentally responsible ways, furniture, lighting, automotive, surfaces, etc... for inspiration. Another one of these industries we look to for inspiration is fashion. One project we just finished working on for the Brizo brand is the Jason Wu for Brizo collection. Our team worked very closely with Jason to create a stylish powder room suite that merges the signature styles of both brands. It combines sleek Scandinavian design and intricate Baroque detailing. It comes in a Matte Black finish and is paired with Polished Chrome or soft Brushed Nickel. Much like fashion accessories

pull together an outfit, the added pieces in the collection will complete the look of the bathroom.

We also just introduced the Fuse kitchen collection which was inspired by the trend of colour blocking. Color blocking is popular in both fashion and interior design. We believe people want to express themselves through home decor just like they do with their own style. The collection features a split-finish pull-down faucet, which is offered in a combination of a Brilliance Stainless finish with Cracked Pepper (black), Chili Pepper (red) or Snowflake White.

How many people are on your design team?

The industrial design team is based in Indianapolis, Indiana at the Delta Faucet Company corporate headquarters. We currently have four members on our core team: myself, Seth Fritz, Celine Kwok and Tony Spangler.

Fritz has been with the company for eight years and is inspired by Rube Goldberg, an American cartoonist, sculptor, author, engineer and inventor who was best known for his popular cartoons depicting complex gadgets that perform simple tasks in indirect, convoluted ways. Kwok was born and raised in Singapore. She has two degrees, one in graphic design and the second in

1 Addison.

2 Pilar kitchen tap.

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Moody Collection
by Lievore Altherr Molina



DESIGNER Q&A



furniture design. She worked as a graphic designer before coming to the US to pursue a degree in furniture design.

For the last five years, she has been working as an industrial designer at Delta Faucet. Bringing a different cultural viewpoint and design background to the team.

Spangler has been with the firm for 33 years, involved in drafting and literature, to industrial design and R&D. His approach to problem solving is equaled only by his fascination with all things technical. In his free time, he caters to his non-technical side by pursuing outside interests in areas such as glass work, medieval technology and hand tool woodworking.

The team works within Studio i3 where our approach to the research and development process is a little different from other plumbing product manufacturers. We have an in-house team of industrial designers, mechanical, electrical, as well as chemical engineers, marketing and purchasing professionals that acts like a design studio—working together to incubate new product ideas, create designs and develop technologies. The team within Studio i3 engages in more than just the traditional research and development process. Among other things, we are charged with reinventing the company every five years. Our team name—Studio i3—reflects how we turn ideas into reality for the end user.

We imagine, innovate and inspire. I helped design this space in the hope that it would encourage creativity and foster collaboration amongst all of the teams involved in the product development process.

To encourage collaboration, communication and teamwork, there are no hard or structured walls or doors between offices, and all the office furniture is on wheels, making it easy to move products, concept sketches, models, etc. where they're needed to make the product development process as efficient as possible.

Where do you get your inspiration from?

In addition to staying abreast of current and upcoming industry trends, I challenge myself to find inspiration in the world around me.

For instance, our team travels to different places throughout the world to immerse ourselves in a variety of architecture, art, nature, culture and fashion. From the silhouette of a model on the runway to the timeless beauty of lighthouses, inspiration can be found everywhere. For example: The Brizo Virage bath collection was inspired by Old World wrought ironwork.

Drawing inspiration from lighthouses, the Brizo Baliza features a unique architecture and simple, elegant lines. And, the handle of the Brizo Venuto kitchen faucet was inspired by the hair sticks worn in women's hair in Asia.



Nature is definitely a great place to look for inspiration as well. Biomimicry is the examination of nature to emulate, or draw inspiration from to solve human problems. The design of the Delta Linden kitchen and Linden bath collection were inspired by the strong, graceful presence of the Linden tree in nature, while Brizo's Floriano was inspired by an emerging flower in springtime and Belo found its cues from a graceful swan.

What challenges do you face?

It can take years for a design to go from conception to completion. Our recent collaboration with Jason Wu was a reminder to us that design, whether rooted in garments or interiors, follows

3
Studio i3.

4
Fuse.

5
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6



7



8



9

the same path from start to finish.

After developing the initial design, we go through many iterations of prototyping to get the design to its desired final form. We then work with the engineering teams to revise and tweak the model to get the concept to a point where it is manufacturable. After we've finalised the design and manufactured a model, each product goes through rigorous internal testing before being launched. Understanding the time and effort that goes into the development of a product, we are constantly challenging ourselves to create timeless fixtures. Each design needs to be just as relevant to the consumer five years from now as it is today.

Even if someone from the engineering team says it can't be done, we will go

back to the drawing board and work with them to find a way to make it possible.

For example, we wanted the entire Brizo Virage faucet to twist and turn. When we first brought the design idea to the engineering team, they told us it wouldn't be possible to construct the faucet the way we wanted it.

After working closely with them, we were able to come up with a concept that could be brought to life, staying true to the original design intent. If you look at each fixture and accessory within the collection, you will notice that every aspect of the collection is twisting and turning.

Another challenge we face is to meet the needs of a wide audience with a singular design.

As one of the largest US manufacturers of residential and commercial faucets, our products are used across the globe. To that point, we are challenged to design products that are on-trend, but aren't specific to a particular niche. Delta Faucet, for instance, has a range of product collections that can fit under the umbrellas of traditional, transitional and contemporary design. To bridge any gaps within these categories, we've introduced a variety of finishes that can make a modern structure a little warmer. This is evident with the expansion of the

Venetian Bronze finish, especially the Vero collection.

What next?

Our team is challenged with reinventing Delta Faucet Company every five years, which means we need to be forward-thinking and constantly keep our ideas fresh and creative. That's where the research and forecasting comes into play, as it is crucial if we want to continue to meet the ever-evolving needs of the design community and plumbing industry.

One of the products we are launching this year is the Brizo Vuelo kitchen collection. Inspired by a gliding swan, The high-arc spout of the waterfall and pull-down model dips gracefully and is accented with the soft curve of the handle. Brizo debuts the Cocoa Bronze split finish in the kitchen on the Vuelo collection by pairing the rich, dark hue with the warm glow of the Brilliance Stainless finish. The new finish adds a modern twist to the design, transforming the faucet into a bold statement piece.

In response to the positive reception of Brizo touch-activated technology, all models in the collection will be available with optional SmartTouch Technology, which lets people start and stop the flow of water with a tap on the faucet spout or handle. **CD**

Tony Spangler.

Seth Fritz.

Celine Kwok.

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Lars Waldenstrom joined forces with Morten Hansen, CEO, and Jesper Godsk, creative partner, in 1999 to found LW Design Group as an interior design consultancy.

The newly-formed design firm's first major hospitality project was Abu Dhabi's Rotana Beach Hotel in 2000, followed by Emirates Golf Club, which opened the doors to other projects in the region and cemented its reputation for creating contemporary, elegant commercial interiors.

Projects include; the Buddha Bar, Dubai, DXB Terminal 3, The Address Montgomerie, Grosvenor House, Dubai and Centro Hotel, Al Barsha.

Colin Doyle, managing partner, joined LWD from RMJM in 2003 to head up an architectural division and Finn Theilgaard, managing partner, established the engineering arm of LWD in 2006.

Waldenstrom has since retired and what began as the vision of three men now has a staff of over 80 people based in Design House in Dubai Media City and an architectural office that has been operating in Auckland since 2007.

Timepiece

AS LWD CELEBRATES MORE THAN A DECADE IN DESIGN IT COMPLETES THE REFURBISHMENT OF ONE OF BEIRUT'S OLDEST HOTELS, WHICH SAW ITS 50TH ANNIVERSARY LAST YEAR

1



One of the firm's latest projects was to refurbish the existing all day dining restaurant in one of Beirut's most famous landmark hotels, the Phoenicia Intercontinental, which was built by Lebanese businessman Najib Salha, who founded La Société des Grands Hotels du Liban.

Designed by the American architect, Edward Durell Stone (an early proponent of modern architecture in the US), with Levantine influences in its high ceilings, sweeping staircases and palatial pillars, the hotel opened in December 1961.

It had 600 rooms and suites, shops, a few restaurants and a swimming pool

with a bar. A second, taller tower was added to the hotel later on.

In the mid-70s it was abandoned for nearly 25 years until the late 1990s, when Mazen and Marwan Salha, members of the board of directors of La Société des Grands Hotels du Liban, decided to restore the hotel.

- 1 Oversized white fretwork pendants.
- 2 The souk-like interiors.
- 3 Walnut timber tones create warmth.
- 4 The F&B stations.





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5



6

At this point, a third tower was added to the building.

It reopened in March, 2000, following a huge restoration project (and another one when it was closed for three months for repairs after the 2005 bombing assassination of Rafik Hariri in the street out front) and saw a US\$50million revamp last year that coincided with its 50-year anniversary.

According to Gina Munro, restaurant concept designer, LWD, the brief was to redesign the existing all day dining restaurant Mosaic.

"We needed to ensure the new design would still be fitting and compliment the rest of the hotel, in order to achieve this, our concept was to reflect the culturally rich destination of Lebanon within the design," she said.

Intramuro interior contracting, from Beirut was appointed to implement the entire fit out.

"The Phoenixia Intercontinental is one of the most famous hotels in Beirut because it is one of the oldest that stood the test of time during the war," said Munro. "As such, all the locals



7



8

really enjoy the lobby lounge as a venue throughout the day to relax. Many outside guests visit the hotel to indulge in the atmosphere and people watch. It has a very old world feel to it. We had to totally strip out the existing restaurant and give it a complete redesign to complement the existing hotel areas, and it was therefore not just a straight forward refurbishment."

Munro said the team was inspired by bold ornamental Arabic accessories and

jewels. "Beaded rod screens became a strong yet subtle design element, showcasing local culture in a contemporary yet timeless space. A play with light and pattern was achieved by using oversized white fretwork pendants, creating decorative ceiling shadows which created a canopy affect above the guests during their dining experience," she said.

"Guests are welcomed into the space by an impressive set of bronze doors with a geometric mashrabia design.

5 High dining tables for a more casual feel.

6 Mosaic entrance.

7 A play with light and patterns.

8 Beaded rod screens.

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10



11

To achieve a sophisticated end result, finishes were selected and combined to enhance the richness of the design concept with the likes of light stone surfaces which are accented by elegant mother-of-pearl mosaic details. Walnut timber tones creating warmth are complimented by a subtle sea mist green in textured linen and plush leather upholsteries with embroidered Arabic motifs adding a further layer of luxury.”

She added that there are various seating groups that frame the F&B counters including booth tables encircled by padded walls for intimate dining, high tables for a more casual feel and the main dining area is adjacent to the terrace with ocean views and infused by natural day light.

“The F&B stations appear as decorative loose furniture items, fully integrating the front and back of house kitchen system, developed entirely by our kitchen designer,” said Munro.

“The design is intended to lead guests on a journey of discovery as they meander through the food counters as if they were walking through the retail environment of a souk. The food takes centre stage with an abundance of cuisines on multiple layered displays.

“The restaurant has a relaxed yet sophisticated atmosphere encouraging guests to visit anytime of the day, as the place to see and be seen.”

Munro said there weren’t many ‘challenges’ to speak of, however because the project was based in Beirut the team

held interactive workshops with the Phoenicia Hotel project manager, Pascal Carrion, its chef Edwin Kats and LWD’s own in-house kitchen designer, David Chambers, who is based in Dubai.

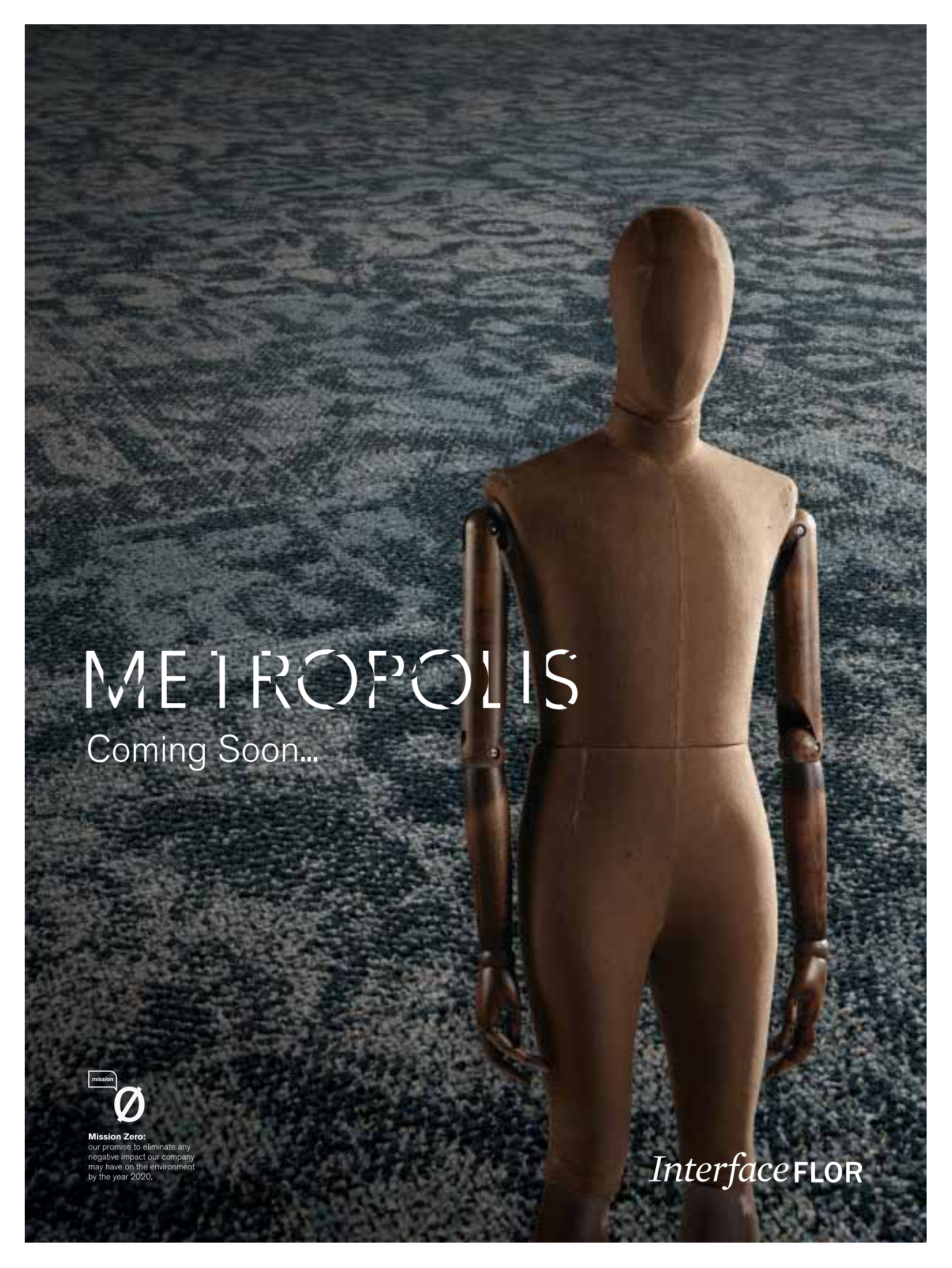
“We are very happy with the overall outcome of the design. It was interesting to work with the head chef and carefully develop the integration of the various islands located throughout the extensive area, which became an important design component.” Munro added.

LWD is currently working on 10 new restaurants both locally and internationally including Amador, at the Rotana Kahlifa Park, in Abu Dhabi which opened recently headed up by its Michelin star head chef Juan Amador which is a tapas style restaurant and bar. 

9
The adjacent terrace with ocean views.

10
Booth tables encircled by padded walls.

11
The lights create decorative ceiling shadows.



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Poland-based Robert Majkut Design studio has designed the interiors of PKO Bank Polski, a private banking project offered to a select group of clients. This is the bank's first such branch, and opened in December 2011.

"The task we were given was in many ways special. We were invited to co-operate with the largest bank in Poland, one of the oldest financial institutions in this part of Europe, at the moment when it began to reconsider its corporate image. The Polish market is extraordinary, because in a relatively short period of time some deep changes have been introduced in the banking sector. To face the competition in this field, PKO Bank Polski decided to change its branch's image starting from its private banking facilities," said Robert Majkut, owner and designer, Robert Majkut Design studio.

Majkut said as a starting point, the client provided the design team with a previously elaborated set of visual identification for private banking services. The logo focused on a black, white and gold colour variation, which would distinguish this sector from retail banking.

Although the colour range specified was sleek and elegant, the interior could have been rather dramatic: a strong, graphic contrast of black and white is made more difficult by the presence of gold.

Majkut said the design team's job at the very beginning was to pick the right balance of these colours and find the key to use gold in a modern way. The customer service area, because of its specific character, is dominated by an elegant combination of black and gold, merely broken with white, but in the back-office area the leading colour is white. The meeting room walls are also embellished with warm gold, connected by a black reception hall and corridor.

He added the team wanted to achieve a distinct yet balanced effect with the colour scheme. The set of contrasting black and white was extended by using multiple shades, intensities, different textures and materials. This is balanced by the presence of gold, which is treated as an internal colour. Besides the gilded wall in the reception area

Gold Rush

PRIVATE BANKING TAKES A LUXURIOUS TWIST IN BLACK, WHITE AND GOLD INTERIORS. DEVINA DIVECHA REPORTS



2

where it appears in the foreground, gold is used as one of the layers – for example, in the transition from the black-dominated reception to a meeting room, lined with gold wallpaper.

“White and black form an interesting frame for the golden accents that we used in an extraordinary way,” added Majkut. “The interior of this bank is a kind of narrative in which the recipient and his perception are inscribed.

“This is a conceptual project, where each zone is designed to produce a certain effect,” he said.

The patterns on all surfaces are designed to direct the attention of visitors and focus it on the first point of contact – an oval reception counter with the background of gold relief on the wall. It is organised as an open space where guests can move freely and is connected seamlessly with other rooms – the corridor leads to the offices and the large lounge room.

According to the designer, the reception is designed as an elegant waiting room where the island-placed furniture gives an opportunity to have less

formal meetings. Together these three comfortable, open areas form the zone available to customers.

The spacious lounge serves as another waiting room for customers. Along with the reception, it is open and kept in elegant dark hues. The reception leads to the conference room, and further along the corridor to the meeting rooms and director’s office.

“The dynamics of the patterns and high intensity of colours present in the reception are definitely mitigated in the zone of meeting rooms. Arranged symmetrically, and of more subdued colours, they give a sense of comfort and privacy,” said Majkut. These are small, intimate spaces, yet very well-equipped to fulfil all the requirements necessary to organise meetings of customers with their advisers. The rooms are appropriately muffled and fitted with advanced lighting and multimedia control systems. In a similar way, the director’s office and the conference room were created.

A zone unavailable to the customers is the back-office area designed as a

high-quality space. A different colour dominates this section: the leading shade is white, combined with broken hues of beige, grey, black and yellow. An open-space office was introduced, and the openness and spaciousness of the area was even further emphasised by subdued colours and glass walls.

“All the rooms in this branch are created according to a consistent aesthetic concept, developed to adapt to the functionality of each space. In all areas we dealt with a homogeneous set of colours, but used them in different variants,” he said.

In a high-powered interior, the selection of appropriate finishing materials is crucial, which the design studio took care of in every detail. Many highlights, signage, furniture finishes were designed for the purpose of this facility.

“In addition to the colours, the graphic material contained an inspiring ornament – a delicate grid of sinusoidal lines, a checkered pattern which resembled the prints on banknote paper,” said Majkut. The grid theme was created by making a bi-dimensional

1

Meeting rooms are lined with gold wallpaper.

2

The gilded wall in the reception area.



pattern spatial after projecting it on the tri-dimensional model of the interior. To achieve this effect, special software for parametric design was used.

"We established with the customer how such an institution should be organised: the whole space was divided into three functional areas which have different degrees of accessibility for customers," he said.

After the layout of the rooms was fixed, the whole interior was treated by the software programme as a 3D block. "The ornamental grid was transposed on the surfaces from a certain perspective, as the image or light is projected with the projector on three-dimensional objects. In this way a two-dimensional pattern was completely converted and became a three-dimensional model for us to realise on each of the surfaces in a different way," added Majkut.

The sinusoidal lines were sand-blasted on the glass walls; on the floor the converted pattern took the form of a special imprint on the carpet; and on the ceiling, a grid was created from metal profiles.



The pièce de résistance of this project is found in the wall behind the reception counter according to the team.

The spaces between the grid lines became a relief – the designers gave it an additional dimension, creating a spectacular wall of gold rhombuses. All the lines in the room come together in an abstract point invisible to the visitor, creating an optical game which becomes clear from a certain angle. The decorative leading motif of a fine

grid is repeated in a modified form as a line pattern of flooring and ceilings, as subtle sandblasting on glass walls, as a motif of upholstery on the wall coverings, or reflected in the transcription of the pattern into the geometry of each of the columns.

The deadline for the design was one of the studio's biggest challenges. "Definitely the available time was the most significant obstacle while working on this project.

- 3** Meeting room.
- 4** The corridor.
- 5** The bank signage.
- 6** Intimate spaces.



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Time pressure was huge – we had very little time to develop the designs in detail, taking into consideration the complexity of the concept and the highest standard of quality that the project had to meet,” he added.

Moreover, the vast majority of elements in this branch were designed specifically for the interior and matched to its geometry. The patterns on the walls, ceilings and floors were created as a whole, so the difficulty of co-ordinating the production was huge, according to the designer.

The brief was, in a way, another challenge. “The high contrast of white and black, and the dominance of black and the presence of gold could have easily led to exaggeration or kitsch. But I think we managed to avoid those traps and found the right way to play with this set of colours in the interior,” said Majkut.

“Of course we couldn’t avoid the obstacles that came from the architecture of the building. Rather low ceilings, the complexity of the installation runs, and a large number of control systems made in this adaptation meant nothing was

obvious and easy. Yet, our architects are outstanding experts, and with support from the technological side we managed to cope with all these problems,” he added.

The conceptual work lasted six weeks and implementation took three months. “After five months of the decision to initiate this project, the branch was already open to customers, which was a big success for us.”

Since this project was not the first private banking design for Robert Majkut Design studio, the design team had previous experiences to fall back on. Majkut said in addition to the design brief, the team was inspired by its own idea of what the place should be; in terms of how it should work and what impression it should produce.

“I am quite sure that the project would have never been realised, if from the very beginning our vision didn’t respond to the customer’s expectations. In the history of PKO Bank Polski, this project is a real breakthrough, and we are pleased that we were able to participate in the creation and realisation of

such a bold and modern concept. What is most important, from the moment the branch opened, it gained the warm acceptance of clients, who highly appreciated the changes which elevated the standards of service in such a profound way,” said Majkut.

In existence for 15 years, Robert Majkut Design Studio aims to create ageless designs with its projects. “Although the projects created by us are different in terms of style, they can be clearly identified as modern – which does not mean rooted in the here-and-now. Instead, it means that we propose to have an element of versatility.

“We are seeking to create a durable solution which refers to a relatively large time span when it comes to the history of architecture and design.

Our goal is some kind of timelessness, which, as we believe, makes the space immune to devaluation and keeps it attractive and functional, despite the lapse of time. To that regard, PKO Bank Polski Private Banking is a project of which we can be proud of in every way,” added Majkut.

7
Grid lines on the carpet and ceiling.

8
A bold and modern concept.



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WITH THE KNOCK-ON EFFECT OF THE FINANCIAL CRISIS IN SPAIN AND ITALY, TURKEY HAS SEEN A RISE IN CERAMIC EXPORTS TO IRAQ AND AZERBAIJAN. JENNY EAGLE VISITS UNICERA INTERNATIONAL CERAMIC BATHROOM & KITCHEN FAIR IN ISTANBUL TO SEE WHAT TRENDS ARE HAPPENING IN THE MARKETPLACE

Unicera International Ceramic, Bathroom and Kitchen Fair celebrates its 25th anniversary next year and has entered the digital domain launching a website (www.turkishceramicsfair.com) for professionals who want to view local products but don't have time to travel.

The tradeshow is organised by TÜYAP Exhibition Group in collaboration with the Turkish Ceramics Federation and TIMDER (Sanitaryware and Construction Material Producers Association). "The world is changing in an unexpected way and what we had on offer here

four years ago is totally different today. As our target market changes we have set up a virtual fair to set ourselves apart from the competition," said Bahadır Kayan, president, Turkish Ceramics and VP sales building materials Kale.

The Turkish Ceramics promotion group was formed in 1997 under the Ministry of Economy alongside the Central Anatolian Exporters Union and Turkish Ceramics Federation, to promote Turkish ceramics globally by raising the profile of regional companies, to differentiate themselves from the competition and to build strong brands

so as not to compete on a price basis. Kayan said the industry has seen an 11% increase in exports since 2010 and sanitaryware has increased 14%.

"Logistically we have certain advantages trading with Iraq such as border controls, language, understanding the culture, similar taste and we have seen a change in the market there which continues to rebuild its infrastructure after the war," he added. "We are the leaders in two markets compared to the EU which is Iraq and Azerbaijan."

Kayan said the association does not foresee an immediate increase in

1
TÜYAP Fair and Congress Centre, Istanbul, Turkey.



2



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5

the consumption of ceramics in Dubai because it still has excess stock in units still for flats, villas and office spaces.

"The Middle East market is rather glossier than the European market in terms of product taste. This year we were able to see many products referring to this point. With the digital technology in hand many brands are also offering three-dimensional surfaces in glossy versions. The trend for imitating marbles and natural stones and wood is still valid as well," said Kayan.

"Iraq hasn't got any production of ceramics currently, and this makes the market very attractive if you put the huge demand for new housing next to it. Turkey, being a long time trade partner to Iraq and having developed early commercial relationships, is able to serve

the market best. The Iraqi market is almost a geographical self extension of the Turkish market in a way. The logistical infrastructure is working properly, Turkish contractors are able to build in Iraq in an increasing volume as well.

"Iranian ceramics has a weaker perception in the market due to the advanced level of fashion, quality understanding and design of the Turkish ceramics."

Süreyya Çağlar, vice chairman sales and marketing, Seramiksan agreed and said the ceramic sector has gone through a serious change and development recently, parallel to the general course of the economy.

"We have seen a change in production capabilities including the introduction of new technology and giving

consumers more options at more affordable prices. Due to the financial climate the ceramic production problems in Spain and Italy, have allowed Turkey to come to the forefront and Turkish manufacturers need to improve their branding and use it as an opportunity to differentiate themselves in offering specialised products. It seems inevitable that manufacturers that do not make this differentiation will face problems in the future. Selling products by trying to beat the competition with their prices will be a thing of the past as consumer needs become a priority. Manufacturers need to reach their customers through their distributors and showrooms instead of selling direct to retail shops." This year, the tradeshow saw a growing trend for manufacturers to employ a

2
Lily by VitrA.

3
Masalim (My Fairytale).

4
Korçan's exhibition.

5
Seranit Stand.



6



7

celebrity or high-profile designer to endorse a product. Seranit has hired actress Penelope Cruz to be the face of its new “Serra” brand of ceramics and had an exhibition at the fair by famous designer Bahar Korçan and local artist, Emine Gönüllü. Kale has also partnered with one of Turkey’s most accomplished designers, Zeynep Fadilloğlu, to create a set design for its commercials with products from its Ottoman Collection.

Fadilloğlu formed her own design studio in 1995 and was awarded Andrew Martin Interior Design Award 2002 and modern designer of the year by the Design and Decoration Awards 2005. She has worked all over the world, mostly in London, Kuwait, Doha, Berlin, Paris, Mumbai, New Delhi, St Tropez, New York and Istanbul.

“The Ottoman Collection is Çanakkale Seramik’s interpretation of the Ottoman architecture and interior design concept. Adapted to modern-day bathrooms, this collection offers ceramic tiles, bathroom furniture and sanitaryware,” said Ihsan Karagoz, chief marketing officer, Kale.

“It includes the Birun Series, combining marble textures with gold and the Enderun Series, which takes its name from the drawing room located in the inner section of the Ottoman Palace where the Sultan received envoys and viziers, and its colours from emerald, sapphire and ruby. The Enderun Series provides bathrooms with caftan motifs, tulips and cintemani (Chinese cloud) figures.”

Seranit is one of the first granite ceramic factories in Turkey. Founded in 1993 with a production capacity of 500,000m² it has now grown to 8.5 million m² with an investment in 2006 and produces more than 20% of the granite ceramics in Turkey.

The company also plans to make a EURO 90 million Euro investment, thanks to its association with Sinpas REIT (a publicly traded investment partnership that invests in real estate and real estate development projects), that will allow Seranit to produce 45 million m² by the end of 2012.

Hamdi Altunalan, CEO, Seranit said the Turkish ceramic sector needs to accelerate its research and develop-

ment (R&D) and production and development (P&D) investments instead of copying designs to reach its status in the world market. She drew attention to the importance of renewing plants, complying with modern technology and making sure the most important resource is ‘human’ and producing quality over quantity.

Talking about Serra’s brand image, investing in a commercial with actress Cruz, Ece Ceylan Baba, CEO design and marketing, said most of Seranit’s export destinations are in Europe and as it is competing with top countries in the world of design, it was only logical to partner with a well-known Spanish actress to promote itself across the European market. It opened a showroom in Rome in 2010 and now plans to open one in Milan. Its other showrooms are in the Philippines, Spain and Qatar.

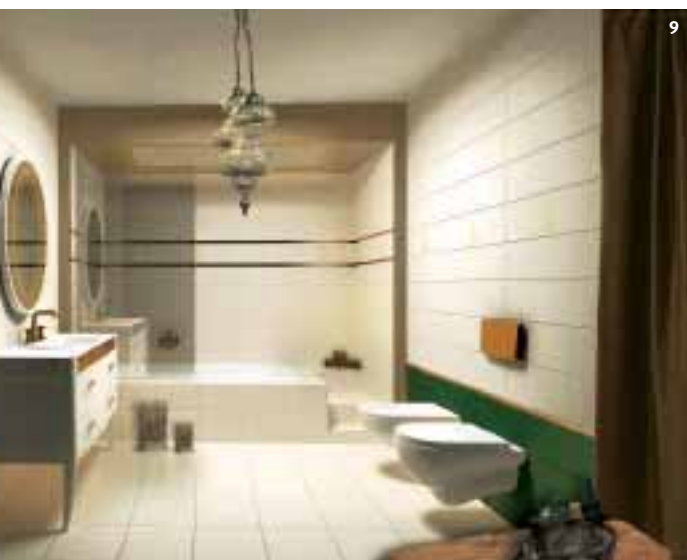
“To make Serra a world brand, we worked with very successful designers from Turkey, Italy and Spain, and we prepared a product range consisting of six series that will appeal to everyone,” she said. “We’re on the stage with a

6

Seranit supports local artists.

7

Ana Kabuk, by local artist, Emine Gönüllü who exhibited at the Seranit stand.



product range addressing all tastes from minimalist designs to colourful works, and three dimensional designs to plain white."

Next to the Seranit stand the company showcased work called Benim Masalım (My Fairytale) by the designer it currently works with, Turkish fashion designer Bahar Korcan and gave artist, Emine Gonullu an exhibition space called Umot (Hope) at the show.

"At Unicera, we continue our journey with the arts and support regional art and artists. For example, "My Fairytale" and "Hope" collections were created in partnership with fashion designer Bahar Korcan for the Serra brand, which we believe will bring a greater depth to the ceramic sector incorporating



new technology and a unique design. We're also breaking exciting ground by collaborating with local artist Emine Gönüllü presenting her abstract ceramic exhibition covering the last seven years' of her work," Baba added.

VitrA, has partnered with Mimar Sinan Fine Arts University (MSGSÜ), the oldest school of architecture in Turkey to provide a series of ceramic art workshops. It also plans to sponsor the inaugural Design Biennial with Eren Holding, Koray Group of Companies, and Vestel, organised by Istanbul Foundation for Culture and Arts (IKSV), (October 13-December 12), in Istanbul.

"MSGSÜ-VitrA Ceramic Art Studio brings together university students and ceramic artists to expand their knowl-

edge of the industry. It will invite two foreign and two Turkish artists to the programme each year and Norwegian ceramic artist, Ole Lislerud is the first one to visit the studio from April 16-30," said Itir Avuncan, brand communication manager, VitrA.

Istanbul Design Biennial will adopt the theme "Imperfection" (Kusurluluk) and explore relevant fields from architecture, industrial design, fashion, and new media design.

"Istanbul Design Biennial will be an exemplary organisation introducing cultural productions to our country from an international platform, and bringing different tendencies and practices from all around the world to Istanbul," said Bülent Eczacıbaşı chairman IKSV. 

8
Seranit.

9
Enderun by Sarayl
Serisi, Kale.

10
Seranit.

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CID SPEAKS TO SEVERAL EGYPTIAN DESIGNERS ABOUT THE REVOLUTION AND WHAT IMPACT IT HAD ON THE INTERIOR DESIGN INDUSTRY

The Egyptian revolution forced designers to reassess their perspective on interior projects as well as how they target their clients. Previously, the Egyptian design field focused on a small market of the wealthy minority that could afford to appreciate the value of good design. Now, they understand that good design is one that should address the spectrum of users and break the status quo of the privileged and underprivileged.

"The market for design has definitely taken a hit and the demand for expensive homes and products has trickled down to become even more niche than before," said Fady El-Sadek, architect and managing partner, Centre of Design & Development (CDD).

"Designers that aim to thrive in the new Egyptian environment must create intelligent and affordable products and solutions that address more of the publicly accessible realm than before."

A revolution was beyond everyone's dreams according to Amira Selim, design director, AVA Living, Cairo.

She said the main concern for so long had been getting through each day, with its endless struggles of traffic, bureaucracy and corruption, regardless of wealth or level of education. That there was a glimmer of hope that things may completely change was astounding.

"We had all become fully resigned to the fact that this was the way things are and must be in our country. The predominant mood was one of despair, helplessness and low self esteem," added Selim. "And then voila... a revolution. For me, the January 25 revolution was one of hope. It awakened a dormant belief in fellow citizens of this country, that in fact we can unite and achieve great things; we do not have to crush, persecute, rob or cheat each other. There is room for us all. The mentality of abundance replaced that of scarcity, mistrust and ill will. Emigration, was no longer the most logical option for educated, hard-working Egyptians that

do not want to waste time raising their children in unhealthy environments physically, morally, socially and politically. We have the opportunity and the duty to create a better future for our children, who can be raised here."

Selim said since then, the period of uncertainty that followed the initial 18 day euphoria has taken its toll on everyone, especially those working in the field of design.

"Investors have all but put a halt on new developments, adopting a wait-and-see attitude to reassess the market in light of the dramatic changes going on. The pace of ongoing projects has slowed down considerably. The real estate market came to an almost complete halt for nearly a full year, with very few sales to speak of," she added.

"Design firms have been asked to stretch out projects over longer periods of time, reschedule payments for their services or stop working on projects all together. This led to layoffs in some cases, with most firms trying to stay afloat through seeking work in Gulf countries, such as KSA and Qatar.

"Since the first anniversary of the revolution, things have begun to pick up. A CityScape exhibition in February attracted a lot of attention and somehow jump-started the stalled market. We have been receiving phone calls, emails to reopen on-hold projects. The market as a whole seems to be back in business, albeit not at full potential."

Rina Antoon, interior designer, said during the past year people were less likely to spend a lot of money on things they can live without, and hiring an interior designer was one of them.

"Everyone was uncertain about what was coming ahead and felt they should save money aside. When work picked up a bit, clients were eager to spend as minimum as they can, which made me think more towards local materials. On the other hand, you feel you have to encourage and support the local craftsmanship," she said.

"Surviving the crisis was a challenge. It pushed every professional affected to be more creative and come up with fresh new ideas to be able to compete."

Ahmed Refai, GM, Archimedia Egypt said consumer confidence dropped but one year-in post revolution, it has seen consumer habits evolve.

"Clients need entertainment in their lives, making home entertainment purchases their primary choice. And, as the market is picking up, the need for home automation is returning to the discussion table. During the past 12 months, we tried to drive business in Egypt through greater deals and by strengthening our relationship with designers and contractors," he said.

Karim El Hayawan, Design Point agreed and said the Egyptian revolution anticipated a freedom of expression and national pride. 'What better ingredient for a new design manifesto'.

"Design is all about 'how it feels and how it works'. This manifesto serves those who are willing to adopt and capture cultural, ideological and emotional whirlpools and encourage the use of local materials and production," he said.

Alaa Mahmoud, CEO, Aura - Better Living by Design, said many interior designers were inspired at first with the revolution, and this was obvious in the design pitches they did in 2011.

"We had this strange energy and extra confidence that was reflected in our design approaches and concepts. There was a problem in the beginning in the supply of material and furniture, people started to hold on the orders and play on stock until the picture was clearer, on the other hand, residential clients started to decrease their budgets for both materials and furniture," he said. "A lot of the big projects were cancelled, or put on hold, some of them until now. Clients who decided to move on with projects, were slow, and asked for a lot of design variations and value engineering to reduce costs, which made the design cycle even slower."



1
Private residence
Egypt.

Nihal Zaki is positioning Egyptian interior design on the international scene as a force to be reckoned with.

As a graduate of InChbald School of Design, London in 1999, her work has been published twice (2007 and 2010) in Andrew Martin's International Interior Design Review, a yearly catalogue that picks and features the best 50 international designers. She is famed for her cool and contemporary interiors with critically acclaimed residential and commercial projects including Helene Boutique in Cairo's first mall, Kyoto Restaurant, Sharm el Sheikh and Wabi Sabi restaurant, Cairo, amongst others.

She recently forayed into the world of event design with her stylings to add more glitz to ByGanz's infamous Monhara 3al Nasia, el Shagara Lounge in Ramadan and the 'Nostalgia' and 'Swag' series of events at Cairo's most exclusive hotspot Tamarai.

Taking this one step further, she styled 'Nostalgia' series and 'Almaz' Ramadan lounge for Turquaz Beach/Marassi, on the north coast of Egypt in the summer of 2011.

Nihal Zaki Interiors recently launched its own furniture line, a tailored, custom-made mixture of classic-reproduction and modern pieces, which debuted at Cairo's boutique Villa Baboushka.

"I love all my projects but my favourite is el Shagara Ramadan Lounge. I was commissioned to do this project by ByGanz events on behalf of Emaar Egypt," said Zaki.

"This lounge was an outdoor space on the banks of the Nile and my clients wanted to transform it into a posh yet modern Ramadani Lounge in two weeks. Our design was pretty simple yet quite successful, we came up with the most basic oriental Mashrabeya concept and instilled it with a dramatic yet modern white effect.

"Having done that, we mixed it with huge Louis XVI crystal chandeliers to enhance that posh touch our clients are famous for. Not just that, a big screen was installed with moving visuals of the same chandeliers to enhance the general mood. And the final dramatic touch was adding a mini tent at the entrance whereby a fortune teller was placed greeting our guests every night

and offering free readings. El Shagara wasn't just about a beautifully designed garden by the Nile, it was more about a lifestyle Egyptians are famous for."

The designer is currently working on a 2000m² private family residence which is an eclectic mix of different themes; for example, the main reception is a modern neoclassical mix with Gesso work in the ceiling, the dining room is an empire-based theme with bronze inlaid neoclassical statues in the walls. The entrance vestibule is similar to an Italian taverna with intersecting vaults painted in off-white earthy colours and the first floor is built in an Art Nouveau themed living area with Mucha paintings framed on the walls.

"The best part is the music room, a Gaudi inspired room with intricate Gesso curved ceiling, vivid colours and lots of mosaics," added Zaki.

"The most interesting area is the indoor swimming pool with a skylight ceiling and state-of-the-art lighting system where at night the ceiling turns into little blue led light stars."

As an interior design firm, Zaki said clients expect perfection on all levels.



2
A private residence.

3
Nostalgia event,
Tamarai Club, Cairo.

4
Tropical House, north
coast, Egypt.

5
Helene Boutique,
Cairo.

For instance, when she is working on a design for a residence the team has to be 100% sure that once the design is approved it can easily be implemented.

“When designing a marble inlaid flooring for a reception area it is a must that the marble required is available and at large quantities. When choosing fabrics it is necessary that it doesn't conflict with the paint effects on the walls,” she said.

“When working on styling an event for clubs or party organisers the pressure is tremendous as we are usually required to deliver our design and production within very short notice (two to four weeks) everything must be perfect on the launch date; a small delay from a supplier could result in catastrophe.

“Furthermore, following the Egyptian revolution on January 25, 2011, raw material prices increased, imported products decreased and supply in general became scarce. The variety in choice of raw materials, furniture, lighting, fabrics etc became less and less.

“We have managed to beat that as a team at Nihal Zaki Interiors by working harder, hiring better craftsmen, en-



couraging young designers and relying on Egyptian raw materials. The result was miraculous and our services and delivery standards are currently at their highest level since 2002.”

Talking about where she gets her inspiration from the designer never uses design magazines or blogs. “I hate being influenced by a certain style and

I prefer different means of inspiration such as nature, fabrics, paints, materials, music, art directors (Nicola Formichetti Vogue Homme Japan fashion editor),” she said. “I love fashion and interesting photographers such as Kimiko Yoshida. My advice is search for your passion and use it as an infinite source of inspiration for your interiors.” 

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THE SIXTH EDITION OF ART DUBAI SAW 75 GALLERY EXHIBITIONS, A SIX DAY GLOBAL ART FORUM, 10 COMMISSIONED ART PROJECTS AND OVER 70 MUSEUM GROUPS

Dubai's art scene has seen many developments in 2011 and early 2012. The gallery community continues to expand in areas such as DIFC where Cube and Rira Art opened this year, while Al Serkal Avenue, Al Quoz, saw the launch of Etamad and Lawrie-Shabibi as well as non-commercial space Satellite.

Al Serkal Avenue's status as a contemporary art destination has grown, with the opening of the Salsali Private Museum in September 2011 and six galleries and creative venues last month including La Galerie Nationale, Grey Noise, Faye Barakat, Showcase Gallery, Lammtara Pictures and FN Designs.

Art Week is the umbrella initiative that includes Sikka Art Fair (March 15-25), Design Days Dubai (March 18-21), Art Dubai (March 21-24) and a range of contemporary art and design events, museum shows, gallery exhibitions and artist's projects.

"Art Dubai is testament to the increased maturity, depth and breadth of the Middle East's contemporary art landscape, with participants and guests from the four corners of the globe

coming to join in the discussion around making, acquiring, understanding and enjoying contemporary art," said Antonia Carver, fair director, Art Dubai.

"Providing a platform for new talent, celebrating established artists, debating the latest developments in the industry and integrating art into the fabric of the region are among Art Dubai's key cornerstones," she added.

Highlights of the event saw the fourth Abraaj Capital Art Prize 2012, with the winning artists; Taysir Batniji from Palestine, Wael Shawky from Egypt, Risham Syed from Pakistan, Joana Hadjithomas & Khalil Joreige and Raed Yassin from Lebanon, who displayed their work in one exhibition, with selected guest curator, Nat Muller from The Netherlands.

"The Abraaj Capital Art Prize is a key initiative in the Abraaj Sustainability and Stakeholder Engagement Track (ASSET). To empower talented artists with the resources to realise ambitious projects which take their practice to a new level of recognition is our core mission," said Frederic Sicre, partner, Abraaj Capital.

"As the Abraaj Capital Art Collection grows year upon year, we are proud to

watch it diversify and see our previous winners attain further success on a global platform."

The awards are given on the basis of proposals rather than completed works. The artworks then become part of the Abraaj Capital Art Collection and are loaned to prestigious international institutions such as the Venice Biennale (Nadia Kaabi-Linke, Jananne Al-Ani), Sydney Biennial (Jananne Al-Ani), La Triennale, Paris (Joana Hadjithomas & Khalil Joreige) and Modern Art Oxford (Shezad Dawood).

Curator, Muller titled the exhibition, 'Special Imprints', focusing on the preoccupations the five projects share with narrating the past and the difficulties of representing something tangible of a moment in time. The artist and performer Yassin created a series of vases called China, a response to the Lebanese civil war and its aftermath. Syed focused on the traces of cultural inheritance in her native Pakistan; with The Seven Seas, she branched out to the broader MENASA region, charting Victorian trade routes on quilts. Shawky built a body of work on the *launch of*

1

Kamrooz Aram.

2

Butterflies of Aisha
Bibi, Almagul
Menlibayeva.





3



5



4



7



6

PARTICIPATING GALLERIES

Art Dubai 2012 features 75 galleries from 32 countries and showcased more than 500 international artists. The 2012 gallery selection featured new names including: Arndt (Berlin), Rodolphe Janssen (Brussels), Lombard Freid Projects (NYC), GalerieMirchandani + Steinruecke (Mumbai), The Pace Gallery (NY, London, Beijing), GaleriePerrotin (Paris) and Platform China (Beijing). Galleries returning from 2011 include Athr Gallery (Jeddah), Chantal Crousel (Paris), Experimenter (Kolkata), Goodman (Johannesburg, Capetown), Grey Noise (Lahore), Marianne Boesky Gallery (NY), Sfeir-Semler (Hamburg, Beirut) and The Third Line (Dubai).

the Crusades, and *A Glimpse of Clean History* is a development of this.

Hadjithomas and Joreige put together a project called '*A letter can always reach its destination*', commenting on the number of spam emails people receive today. Personal history and memory was demonstrated by Batniji in his work, *My Brother*, a series of hand carvings from photographs on paper.

Other highlights of the fair included; projects by Yto Barrada and Zid Zids, James Clar, and artists-in-residence Dubai participants; Fayçal Bagriche, Magdi Mostafa, and Deniz Üster.

3 Global Art Forum.

4 Adip Dutta.

5 Loft, Galerie Nathalie.

6 Opening ceremony.

7 Oraib Tukan.



8



9

The expanded Global Art Forum, which ran over six days, moved from the Arab Museum of Modern Art, part of Qatar Museum Authority, Doha from March 18-19, to Dubai from March 21-24. This year's theme was 'The medium of the media', chaired by Shumon Basar, delving into the relationship of news and the art world. Speakers included novelist and artist, Douglas Coupland; Al Jazeera presenter, Ghida Fakhry Khane; Michael Govan, CEO, LA Contemporary Museum of Art and active local arts commentator Sultan Suood Al Qassemi, director, Barjeel Art Foundation, among others.

8 Art Dubai was held in partnership with Abraaj Capital and sponsored by Cartier at Madinat Jumeirah. The next

9 event for recognising artists from the region is Sharjah Biennial 

WOLFPAKISTAN.



ARTISTS-IN-RESIDENCE (A.I.R)

In 2012, Art Dubai, Delina Foundation, Dubai Culture & Arts Authority and Tashkeel launched an annual residency programme for artists and curators to be based in Dubai in the lead-up to and during the fair. It included six three-month artist's residencies plus a curator's residency, international. Artists Fayçal Baghrich, Magdi Mostafa and Deniz Üster were commissioned to make performative or site-specific work for Art Dubai Projects. Alongside UAE-based artists Hadeyah Badri, Zeinab Al Hashimi and Nasir Nasrallah, they were invited to make work for Open Studios exhibitions that ran as part of SIKKA during Art Week.

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WALLCOVERING SUPPLIERS YOU SHOULD KNOW

From classic to contemporary, sophisticated to playful, wallpaper is back in a big way. Advances in technology mean the choices of colour and design are enormous. Patterns are sophisticated, yet they form part of a wallpaper system that coordinates colours, textures and fabrics. In these modern times, wallpaper is all about making a statement – a statement that's no longer reserved for the smallest rooms of the house.

Bold patterns, interesting textures, metallics and paintable papers are hot for 2012, but feature walls remain the key trend.

"We're definitely seeing lots of splashes of wallpaper, but they're still used primarily on feature walls," said Wendy Elers of Wendy Elers Colour & Design. "That's where people can have some fun without going overboard."

"They can individualise their space more through the use of wallpaper. And they can be quite graphic, quite bold. The colours are strong that are coming through, and the patterns are really big and bold."

Botanicals are still popular, with flowers and plant patterns. From large sophisticated silhouettes to dainty flowers which offer consumers pure glamour or classic sophistication.

While floral femininity remains a strong trend for the season, a moody ambience and masculine persuasions are coming through.

When wallpaper first started coming in it was very floral because women were the ones who were choosing them. Now, there are designs that are more masculine, like bricks, tiles and geometrical shapes.

The combination of geometric patterns and vivid colours typi-

cally generates a strong energy, creating a sense of vibrancy without being too overpowering.

Stripes are a hot option, both in bold or softly elegant tones. Grey is a prominent colour, reminiscent of days gone by, but nowadays it is juxtaposed with contemporary hues such as orange, turquoise, mustard green and salsa red. Textures continue to be a trend, with flock papers in fashion. Flocking is a process where small fibres are applied to an adhesive-coated surface, making the paper look and feel like velvet.

Typically, flock wallpapers carry large floral or damask designs. Textures are ideal for walls that aren't suitable enough to be painted on.

Besides flocking, texture is finding its way onto wallpaper in other ways. For example, grasscloth is sustainable, manufactured using natural fibres of jute, reed and

arrowroot, these nature-inspired papers add warmth and texture to a room, whether in a formal or informal setting, in traditional or contemporary styles.

Grasscloth was originally a product of the 60s and 70s, but today's versions have a broader, fresher look with a more sophisticated range of colours.

Another reminder of the past is paintable papers, which hark back to the days of Anaglypta. Successful in its time, these uncoloured, embossed wallpapers have again surged in popularity.

Metallic wallpapers add decadence to an interior's colour scheme, generating an opulent ambience with colour accents in golds, rose gold, coppers, rich bronzes, and silver.

With new trends hitting the market, *Commercial Interior Design* speaks to the wallcovering suppliers you should know.

Goodrich Global

Photo by Goodrich, Trendy, Carpet Tiles

By David Yeo, General Manager UAE

Tell us about your company?

Goodrich Global provides the perfect finishing touch to every interior. We have grown to become Southeast Asia's leading supplier of interior Wall-coverings with 75% market share. The business has since expanded into categories in Carpet, Fabric and Flooring. With 30 regional offices and galleries located in eight countries including Singapore (Headquarters), China, Hong Kong, India, Indonesia, Malaysia, Thailand and UAE, Goodrich had also developed environmentally friendly interior furnishings that cater to residential, commercial and hospitality projects. Goodrich has won numerous accolades for its brand, product innovations and management.

Goodrich is driven by the vision that every living space is an expression of a unique cover story and believes in ensuring that every dream design comes to life.

Our growing association with fashion, lifestyle and green product offerings has made Goodrich, a trusted and reliable brand to be working with. Goodrich is well placed to meet all your interior furnishing needs, globally.

What is your best selling product?

Hospitality Collections, mainly from RJF brand.

What are the latest trends in wallcovering?

We would use Styles instead of providing a fixed trend as after all, wallcovering reflects your own unique personality in your living space. MODERN CLASSIC: Ornate, opulent and timelessly regal old world charms; CONTEMPORARY: The quintessential sleek 'n chic mod-style; FLORAL: Flourish with garden-hued blossoms; GEOMETRIC: Unconventional patterns in bold shapes and solid colours; RESORT: Blending the rustic aesthetics with modern elegance; STRIPES: A streamlined approach, through thick or thin; TRIBAL: Exciting, bold animal and textured prints; ETHNIC: The East meets West

What's new?

Goodrich UAE is working on some hospital projects in Abu Dhabi and hotel projects in Dubai, we have increased the residential collection in stock from three collections to eight collections from 1st to 2nd quarter of 2012.

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Photo by Omexco, Simone Micheli, Wallcovering



Photo by RJF, Spirographics, Wallcovering



Ohpopsi

Mizu

By Paul Galvin, Managing Director

Tell us about your company?

Ohpopsi ID produces bespoke wall-coverings and floors for commercial interiors and exteriors.

We offer a range of products that we believe opens up a world of creative opportunities for interior designers. Since our products can incorporate any design at any size, the scope for visual impact, personalisation and branding is huge.

What sets you apart?

We have a strong culture of innovation and an exciting but functional diverse product portfolio.

Our wallpaper products are user-friendly and enviro-friendly (FSC/Greenguard-approved).

Our WallFresco product was patented in Italy and gives a stunning, hand-painted effect.

Our FloorFresco product is a high-specification, luxury resin floor, encapsulating any design.

Any news?

The big news is that on April 1 this year we opened our new office in Dubai Media City.

We would welcome meeting customers who wish to see our products in situ and talk in more detail about our range of services.

Also, recently completed projects in Dubai include Jebel Ali Golf Resort & Spa and the brand-new Football Centre complex.

Current wallcovering trends?

Our products are aimed specifically at those designers or clients who seek unique design solutions.

We have witnessed a shift towards such requirements and recently completed a project for a US hotel chain, which included locally-themed, stylised wallcoverings for rooms, reception and communal areas.

Any challenges?

Having overcome the challenges of setting up a new business in Dubai, we look forward to forging strong relationships with interior designers in the Middle East.

Our goal is for Ohpopsi ID to be widely regarded as a company offering high-quality, innovative products, backed up with excellent service levels.

How do we contact you?

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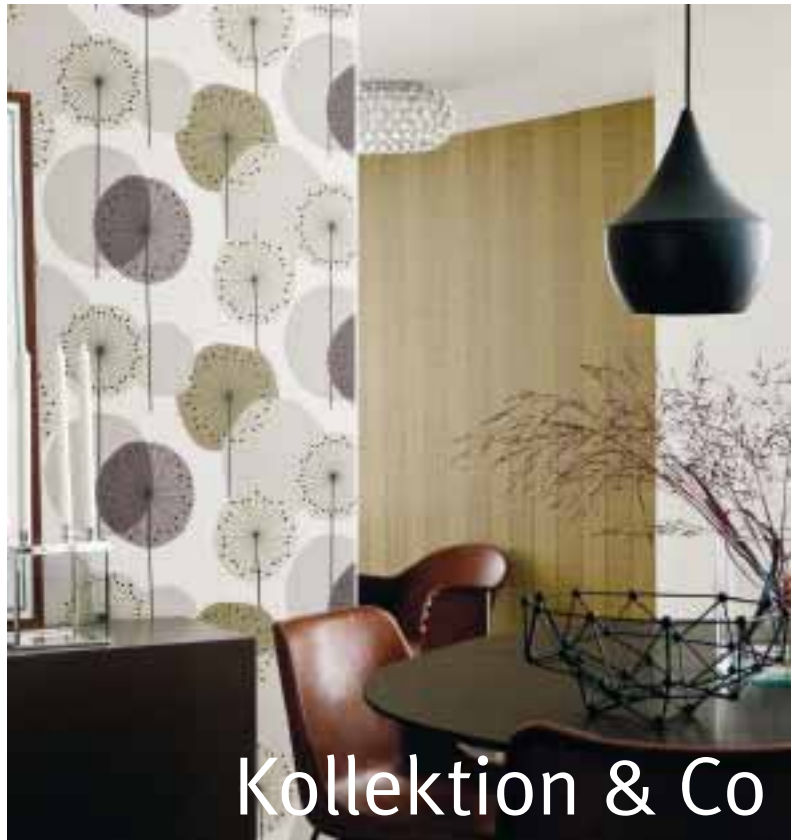


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SUPPLIERS YOU SHOULD KNOW



Kollektion & Co



By Lars Narfeldt, Founder

Tell us about your company?

Kollektion & Co is a distributor experience offering a variety of elegant and functional Scandinavian design products with superior quality, exceptional grace and timeless appeal. We carefully select our brands, products and partners, looking for distinctive, sophisticated and durable solutions that blend form and functionality. Our portfolio includes ECO Boråstapeter, Mr Perswall, Design House Stockholm, Muuto, SagaForm, &tradition, String, Oddbirds, Ruben Lighting and MinusTio.

What is your best selling product?

ECO Exclusive and Revival collections, Mr Perswall Fashion and Communication collections and Borastapeter Vintage and Karlsund collections.

What are the current trends?

The latest trends are yesterday captured in a contemporary way. Still very much retro but with a modern feeling added. A little more grown up, a little more style conscious. We see inspiration in shabby chic and the minimalistic industrial trend. Lace patterns and abraded white are matched with raw materials

like concrete and metal, again with a retro combination. Our collections are designed for those interested in décor and design who consider wallpaper as a prominent feature in the room.

Recent developments?

We are launching Danish design brand & tradition in the Middle East this spring and looking forward to a more contract oriented collection from both Muuto and Design House Stockholm. Mr. Perswall has launched its Fashion collection with wallpapers for fashion retailers in the Middle East. We are opening our own Scandinavian design stores named D.tales throughout the Gulf with the first opening in DIFC this spring. D.tales will turn houses into homes. And beings into personalities. Offering design with a history. And brands with a story. Providing details to your home. And details to your life. Adding soul to both. And character to you.

How do we contact you?

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New on the market

BOCONCEPT

Karim Rashid has designed a complete dining collection with BoConcept from cups, rug and lamps to a dining table, chairs and sideboard. The collection was designed in honour of the formative years of Rashid's career, when he studied

design in Ottawa, Canada. It brings a complete dining room set into BoConcept stores around the world. The collection is the result of a close co-operation between two global design brands that both started out in small northern towns and share a passion for

beautiful design with a high level of functionality and accessibility. It is a collection that reflects urban, contemporary living.

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PRODUCTS



LILINDO

Lilindo Utama lighting is a custom lighting manufacturer providing lamps and contract lights for hotels, resorts, restaurants and private houses.

It comes in a range of materials including sea-shell, coconut, pebbles, bamboo, rattan, wood and grass creating unusual surfaces for lighting, counter tops, furniture or architectural fixture.

Angelo Bellini has recently designed a hand-woven aluminium wire lamp which was installed in an 18th century restored Castle Barn in Berkshire UK (pictured).

The lamp is made in aluminum coated in a copper colour. Aluminum is 100% recyclable, sustainable, and versatile; three key qualities for any material being used in green buildings.

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BUBBLE

Bubble, designed exclusively for Planika by the renowned Serge Atallah, is perfect not only for outdoor areas, but also for traditional and modern indoor spaces. The device fits perfectly into the most luxurious areas, from exclusive private residences to the most renowned commercial facilities. It is portable and clean, leaves no smoke or ash and does not require any special installation. Thanks to the improved construction of the glossy white base, the eye-catching Bubble can now be used in swimming pools, as a modern, floating decoration. Due to special construction of the burner and advanced technology Planika's Bubble fireplace is absolutely safe and user-friendly. This makes it perfect for everyone who wants to have their indoor and outdoor living spaces decorated in an original, unconventional way.

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AQUABLEND SQX

The Aquablend SQX is the next generation of product within Enware's Aquablend TMV range supplied by Aquazone, a member of the Sanipex Group.

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Knit one, pearl one

BY AGATA OLEKSIK

I was born in the industrial city of Silesia, Poland, in 1978 and received a Bachelor degree in cultural studies from Adam Mickiewicz University in Poznan, also Poland.

After 22 years in this grey world, I emigrated to New York and became a sculptor. I spend thousands of hours with my hands in motion, creating and intertwining my art and work. Loop after loop, hour after hour, I crochet. For me, life, crochet, and art are inseparable.

In my search for artistic expression I've come to realise that the intensity and passion of my motivation is itself a statement of my artistic beliefs. This invested energy creates an emotional field that exists beyond the five senses - it communicates directly with the viewer and inspires him/her to pause and to be in the moment. It makes a person stop walking, stop staring at the ground, and focus on my crocheted work. My work is never finished - the continuous response of the viewers is the art. My work is simply an instrument for their expressions. It proves all things are interconnected.

My crocheted art installations, performances, and actions comment on the economic and social reality of New York's diverse communities. In the spirit of interconnectedness I aim to introduce my creations to an ever-expanding audience. My trademark is my camouflage motif. The omnipresence of explicit messages crocheted into objects, are statements revealing my position as a female artist in an art world that is inclined to have sexist opinions. These text-based pieces replicate actual missives sent to me by SMS text messaging, immortalising details of former relationships. The viewer thus becomes a witness to my personal history as I continue my exploration of modern day concerns, touching upon the themes of privacy, technology and communication.

My practice has the striking quality of presenting a double-edged approach whereby the initial impact is colourful, enchanting and

almost cartoon-like and yet under this camouflaged skin lies a complex and subversive metaphor for the world as I see it.

The performative nature of my work is an essential element within my practice, from the time-consuming and laborious act of crocheting on immense scales to active and impromptu positioning of objects in the street as well as the use of participating performers who, dressed in crocheted suits, are a part of my environment. This notion of performance instigates an interaction between myself and the viewer who inadvertently take part in my work either by discovering my objects or by ultimately being positioned within the artistic context.

If you want to know more about me, stare at the camouflage crochet, follow the neon threads, imagine the hands working loop after loop, and think about the sculpture unraveling. I want the viewer to love my art and feel anxious because he/she knows that my work is ephemeral. I want them to enjoy the beauty of an art form that is always changing, being destroyed, and reformed as a new work.

I am the recipient of the Ruth Mellon Award for sculpture in 2004, In Situ Artaq award (France) in 2011, and a grant in 2011 from the Lower Manhattan Cultural Council (LMCC) for performance in a public space.

My first UK solo exhibition was at Tony's Gallery in London from January til March 2012. Later this year, I will participate in the Smithsonian American Art Museum exhibition, 40 under 40: Craft Feature, which will showcase my entire crocheted studio apartment. I am also interested in exhibiting in the Middle East with various galleries and INDEX Dubai.

I was recently listed in the Artinfo article See the Women Who Shook Up the Art World in 2011 and has been listed in Complex Magazine as one of "The 25 most important artists of 2011".

Artist Agata Oleksiak www.agataolek.com





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