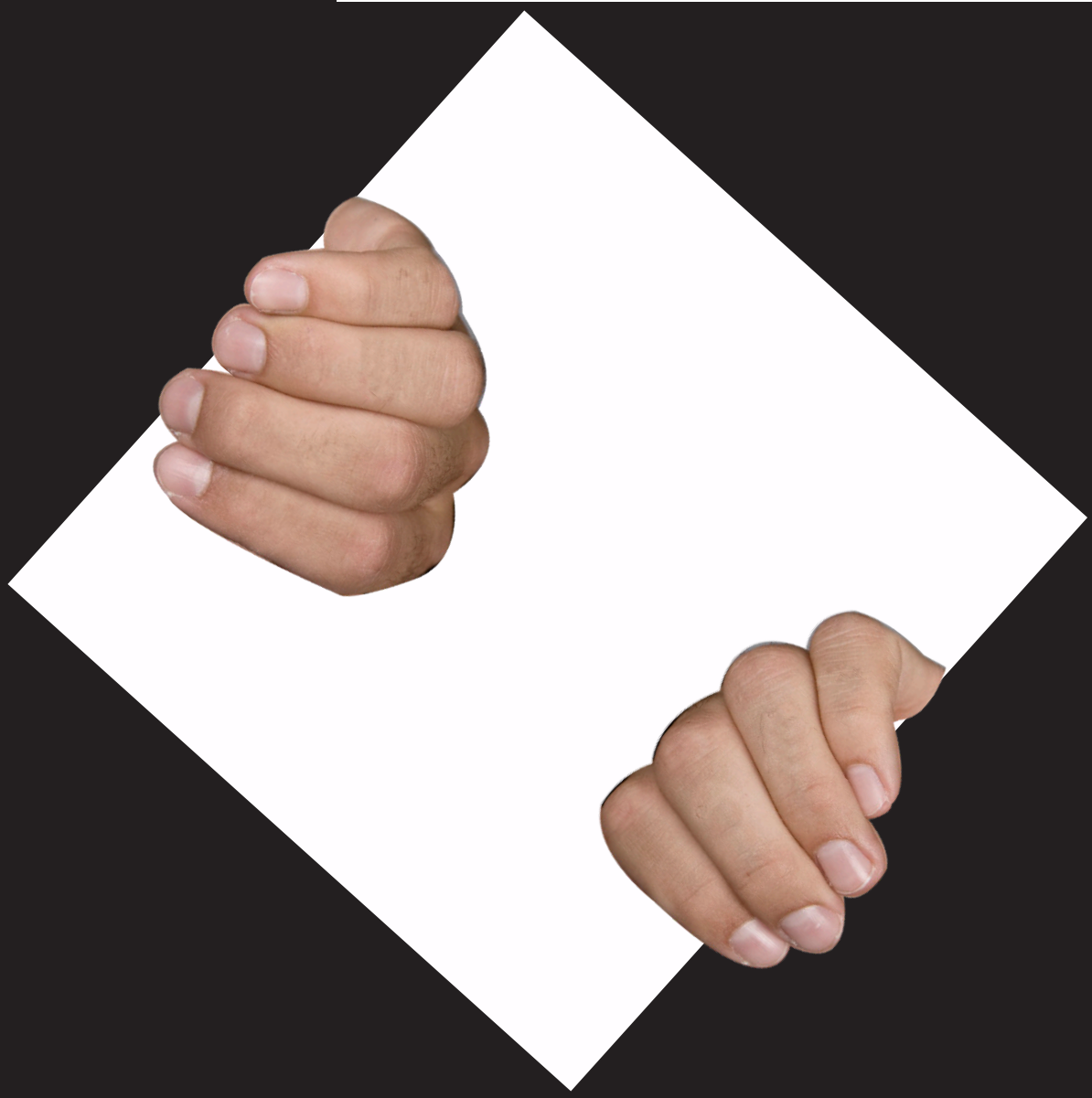


contents ;

ISSUE 0

EVENTS

09 EVENT COVERAGE

13 UPCOMING EVENTS

17 AWARDS AND COMPETITIONS

REVIEWS AND TUTORIALS

21 PHOTOGRAPHY
A FEAST FOR THE EYES

26 GRAPHIC DESIGN
YOUR BOX MY BOX

29 ARCHTIECTURE
ZERO ARCHITECTURE

33 ADVERTISING
DO WE REALLY NEED TO PIXALIZE

37 ART
AROUND THE ROUNDABOUT

41 PRODUCT DESIGN
JEWELRY DESIGN

43 INTERIOR DESIGN
THE ENVIRONMENTAL ISSUE

45 SOUND DESIGN
THE SOUND OF RELIGION

47 INTERACTIVE DESIGN
ARE YOU ONE OF US

49 CULNIARLY ARTS
DEFINING CONSSIUER

PEOPLE

51 PROFILE
AHMAD ANAGWI

55 JOBS AND TAININGS

57 COMING TALENTS

editorial note

for subscription, comments or feed back
please contact
tel : + 966 2 6986529
fax : + 966 2 6986407
info@saudidesigners.com

ahlan

i'm not into design.

i'm into bringing my experiences of the world and reflecting them through design. design magazine is my plan to raid jeddah with design aesthetics. It is no longer a secret affair. jeddah city's nooks and crannies are filled with talent. everywhere you go, voila, budding artist…

we started this magazine with the idea that we want to give every designer in jeddah a chance to be involved in the design network, to interact with other designers and to be exposed for the talented people they are. i have met many designers and seen many designs that deserve recognition and my intentions are to give them that chance. each one of you plays an important role into establishing jeddah's design society, which will eventually lead to jeddah being in the international circuit of design.

the attitude we want to start this magazine with, a virgin state of mind, where design does not exist. it all starts at ground zero.

designers in jeddah are experiencing design separately. to make things easier, and more efficient, we have design magazine which will be your resource and database for who and what is happening in jeddah in the field of design. design magazine's team is filled with fresh enthusiasm and dedication which is guaranteed to make your experiences of jeddah energetic and inspiring. every designer has their box, a box that symbolizes restriction, whether it is budget, time, guidelines or social acceptance. as a first issue theme we encourage designers to confront their box and deal with it, either step out of it, think out of it, acquire balance with it, confront it, question it or even eat it. what are you doing with your box? many efforts were put into this magazine to start and there were many occasions to call it quits after the many road blocks, but it was our love for her, our love for jeddah that kept us dedicated. jeddah, the city whose faults we refuse to acknowledge, is a seashore that holds many design jewels. we think it's time that those designs start to come out and ornament this beautiful city. its people wonder where all the inspiration has gone; they need to gather and witness and be part of the rise of its architecture, its sounds and its designs.

let us all rise now.

CONTRIBUTION

Create a DESIGN! Ladies and gentlemen, here's your chance to be on next issue's cover! Send in your artwork, theme based on "Education". Pull up your socks, grab those tools, and design awaaay! Don't miss out!

DISCLOSURE

design magazine is published six times a year by fikra , a company registered at the jeddah chamber of commerce. reproduction without permission is strictly prohibited. all contents of this publication, including but not limited to all texts, visual display, images and data (content) is the property of design magazine, its content suppliers and licensors, and is protected by saudi arabian and international laws. the compilation of all content in this magazine, including but not limited to the collection, arrangement, assembly and coordination of content is the exclusive property of design magazine and is protected by saudi arabia and international copyright laws. the content in this magazine may be viewed as information gathering resource. any other use, including but not limited to, the publication, reproduction, modification, distribution, transmission, republication, display, creation of derivative works, or performance of the content, or any other use of the written content for commercial reasons, is strictly prohibited without the express written consent of design magazine owners. if you wish to use content or artwork from design magazine, please email
kholoud@saudidesigners.com
kholoudattar@gmail.com

[الفاميلية

KHOLOUD ATTAR
founder & creative director

FAJR AL-BASRI
art director

AHMAD ANGAWI
creative advisor

NESSREEN TAMANO
editor-in-chief

SALLY EYD
journalist

ABDULLAH KURASHI
writer

FAHAD AYYAD
photographer

CONTRIBUTORS

MA'AN BAJNAID
architect

YASSER ALI REDA
art director, memac oglidy

SARA BATTERJEE
interior design, focal design

ANWAR IDRISS
connoisseur, idriss trading co.

BRANKO SVENSEK
engineer

we would like to thank the supporters of this magazine and the following: abdulrahman attar, naila attar, shaheenaz sabban, lina bangash, mazen madani, the team at design umbrella, assem sabban, helmy al-sagaff, maha khalawi, sara linda eyd, hani taleb, sonja svensek, abdulrahman al-shafei, baraa hussamy, ahmad salim, hassan zainy, bandar ayyad, jalal alharkaeh, khaled a., marwa awad, ann hapsan, mr. lin, bahir omar, muhammad al-hajjaj, diego roma, tarek shihab, hussien attar, deema schneider and you.

PUBLISHER

FIKRA PUBLISHING HOUSE

design

The process of Birth

Aspects of Arabic Type

The difference between Arabic and Latin alphabets are two of the most widely used alphabets around the world. They stem from the same origin (the phonician alphabet) they differ consideraby visually and typographically -pen and inverse direction

What a box !! how can I break our sophisticated perfectly formed letterforms to fuse it with another compete type of letterforms which both are very diverse while keeping the respect and value of .each system

A fusion between English and Arabic. Shall we make it in Arabic read as an english word? are we more english than arabic? or shall we make it read in arabic with Englsih essence in it to represent our unescapable influnce of globalization to our local heritage. Still we can't put aside our pride in our local lang where is the balance in ourselves .....and our influnced selves

- Zero is the integer preceding one, how can nothing be something? Dividing by zero allows you to prove, mathmematically, anything in the universe. The two letters which all the letters are born are nothing less than the capital letters O I, I wonder if it is connected to the - .zero,one binary code of the digital world

Somewhere along the design I lost the beauty of Arabic calligraphy and focused .....on the modernity of the word

...learn to live in your mind there is no walls there

designaholic

the zero concept >>

in islamic tradition, the development of point of line, of light to movement and of the dot to the alphabet is the story of creation itself. it is also the basis of the story of the creation of design magazine. this principle of point–to–line, of non-matter–to–matter can also be applied to arabic numbers where the point represents zero, the incarnation of nothingness or non-matter, an amalgam of being and not being. while allah looked at the dot, the point began to drip, becoming ink, and then letters. from that, each article and word in the magazine is inspired.

the point about zero is that we do not need use it in our daily life. no one actually goes out to buy zero, rather, we are forced to use it by the needs of cultivated modes of thinking. we look dimensionally at the zero as a mode of thinking for this issue, zero being the starting point that is represented as the box that limits us. we want to start from this zero box; we identified this box and expanded, stretched out from it. to guide you through this magazine and process of thinking, we created a guide towards a simple understanding of the zero dot:

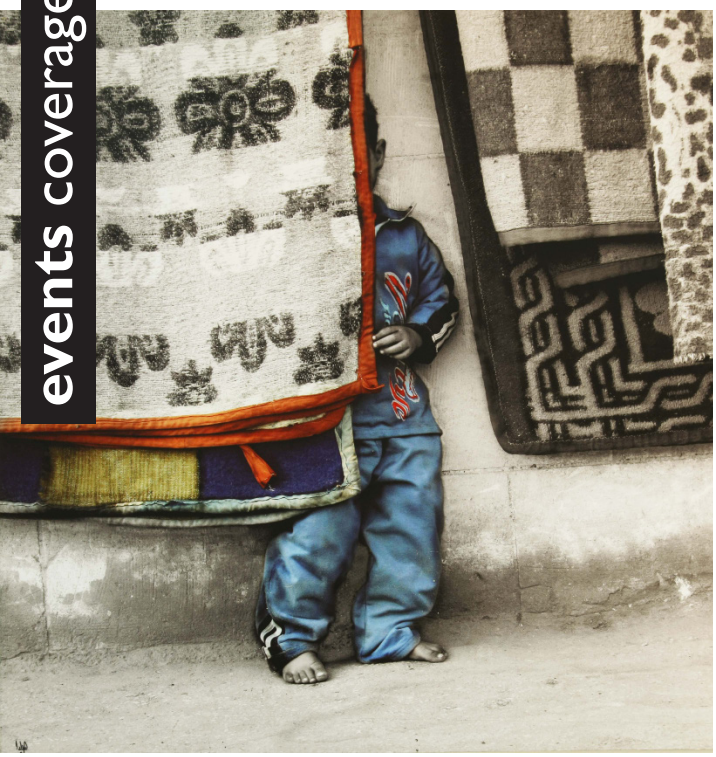
: the colon is nothing used for directing attention to specific text and matter.

... the ellipsis indicates a rhetorical pause that is also used in the middle of a sentence to indicate an omission of words that are thought to be understood or redundant information.

. it marks the ending of a thought or statement.

design
PRINTS

٠١ Hilda Ismail Blogs March 2008 Jamjoom Center



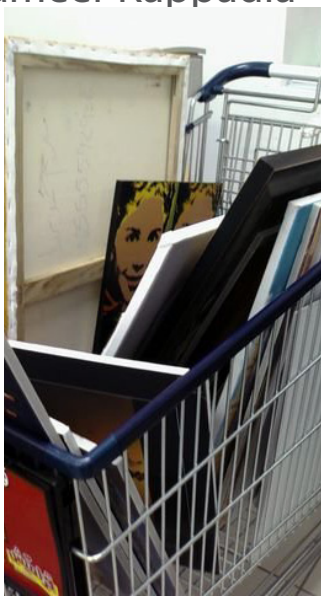
Poet and photographer Hilda Ismail delighted us with captivating photographs in an exhibit entitled "Blogs". Ismail, who passionately photographs as a hobby, displayed intense black and white photos with elements of the colours of light. The exhibition was in collaboration with a Center for Kids with Autism.

٠٢ FAINAK.COM

A social networking website created for its users to interact with others and to be aware of what is happening in their community. Through event coverage and brief articles, members discover events and activities that suit their interests, or read about events that have already taken place. Fainak.com occasionally organizes and hosts local events, usually to encourage local talents to improve their skills and help them reach their goals.

٠٥ Waterman Art Affaire – Sameer Kappadia February 9 – 15, 2008 Serafi Megamall

130 photographs, paintings and pieces of artwork, mostly by members of the Jeddah Urban Artists, were on display for a week. Waterman Pens provided the space and the opportunity for these artists to show their creative work to the public. However, the treatment of the art post-exhibition was appalling and disappointing: paintings & photographs were dumped into trolleys, grossly mishandled and damaged, representing their appreciation of art, or, more accurately, their lack of it.



٠٦ . HEjazz March 4, 2008

Dr. Sami Angawi's residence was abuzz with music resonating from local HEjazz and modern jazz musical instruments by the Chris Byars quartet for the second instalment of the Jazz Al-HEjazz concert. The Saudi HEjazz musicians and the American jazz band took turns jamming and ended the night with a freestyle fusion of west and Arabic tunes

٠٣

Freej In The House: From Zero to Hero

January 2008 Massina House Art Gallery

Mohammed Hareb, creator of the UAE-based animation Freej, paid a visit to Jeddah to exhibit and to speak of his entrepreneurial experience early this year. Attendees were inspired by his determination and originality. Freej delves into many issues in the UAE through humorous characters that others in the Gulf countries relate to.

٠٤

Why Not Saudiyaat? March 4, 2008

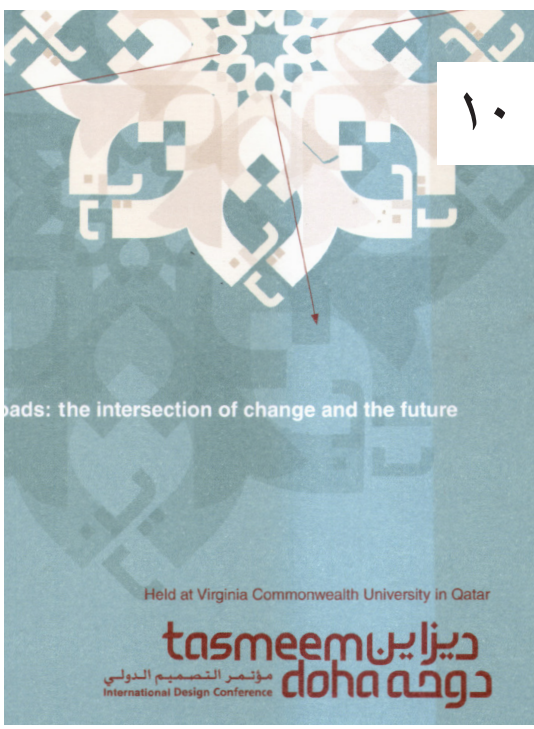
Better Homes

Young, creative Saudi artists were given a chance to display their work through Better Homes' event themed Why Not Saudiyaat?, sponsored by HRH Princess Haifa Al-Faisal and Sanaa Bin Laden. Although aimed at supporting female artists and designers, this exhibition also featured male participants. The exhibit included photography, paintings, graphic design, interior design, fashion design and wedding arrangements.

٠٨

Tasmeem Doha Design Conference 2008

March 3 – 6, 2008



The conference seized the opportunity to address challenges that designers all over the world encounter. This year's conference titled "Design at the Crossroads: The Intersection of Change and the Future" focused on allowing us to experience an exhilarating structure of international design where philosophical ideas of innovation were generated. Present were an extraordinary international group of designers, and representing Saudi Arabia was the passionate and talented design and cultural advisor Ms Sonia Ashour, who took the audience by storm.

٠٧

Saudi Building & Interiors Exhibition

2008 April 13 – 17, 2008

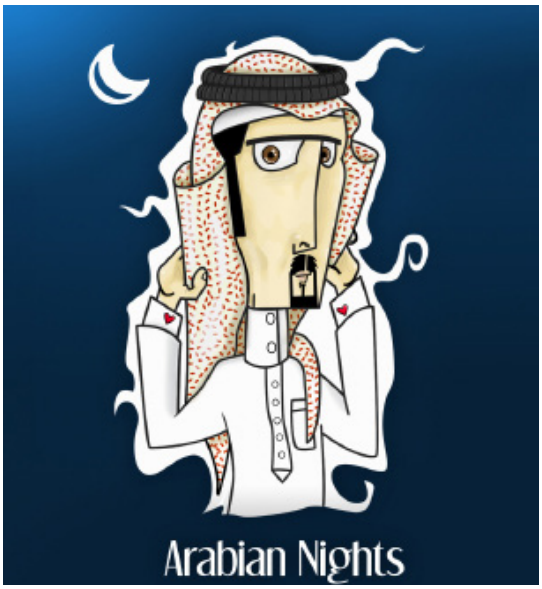
Jeddah International Exhibition and Convention Center

Jeddah played hostess to the Kingdom's 17th edition of this international event. Engineers, architects, consultants and designers were present, as well as hotel managers, bank directors and businessmen, as it catered to a much wider range of audience. The exhibit covered a gamut of different sectors, and paid special attention to Saudi Arabia's construction boom. Categories included Environmental Conversation, Waste Management, Building Materials & Hardware, Construction Equipment & Tools, Interior Design and Landscape Design.

1st Arabian Caricature Festival
April 9 – 18, 2008 Serafi Megamall

٠٩

The First Arabian Caricature Festival, organized and hosted by Priority Option, gave the public a chance to familiarize themselves with the local artists and their artwork, and was an expression of today's issues portrayed in magazines and newspapers.



Interior Design Competition
April 9, 2008 KAU Interior Design

١٠

The Interior Design Department of King Abdulaziz University (KAU) held a competition for female students to see who could come up with the most creative design for campus studios. It was a chance for the students to gain experience by performing every task from creative design to primitive handwork.

The Jeddah Chamber of Commerce brought world-renowned photographer Peter Sanders to share his inspiring artwork with the Saudi community in an exhibition dubbed "In the Shade of the Tree". The gallery exhibited photographs depicting Islam across the globe. The poignant messages behind his photographs have touched millions. Having engrossed himself with taking photographs of British pop stars of the 1960s, Sanders embarked on a spiritual journey which led him to India, and then finally, to accepting Islam in the 1970s.

"I have devoted the last 35 years to capturing an aspect of Islamic civilization all too often ignored in an age of upheaval and change," writes Sanders about his passion for capturing the Islamic world on lens. "In my travels throughout the Islamic world, I have found a beauty and spiritual depth in the people and places I have visited."

peter sanders

MAY

1 2 3 4 5 6 7 8 9 10 **11** 12

The innocence of color Exhibition
(all artwork on display will be produced and will support the disabled children's association)
location: Arts & skills center in Riyadh

13 14 15 16 17 18 19 **20** 21

The Saudi International Jewelry & Watches Expo
May 20 – 23, 2008
Dhahran International Exhibitions
www.dhahran-expo.com

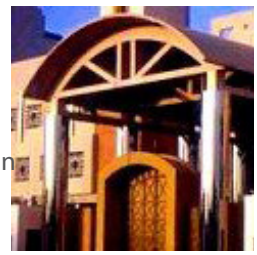
22 23 24 **25** 26 27 28 29 30

31

Intensive Filmmaking Workshop
Elements of Screenwriting, Acting and Directing
May 25 – June 5, 2008
Jeddah
0555453357
hihakeem@gmail.com

JUNE

1 2 3 4 5 6 7 8 9 10 11 12



Design Students Exhibition
Graphic Design & Interior Design
June 2008
Dar Al Hekma College

13 14 15 16 17 18 19 20 21

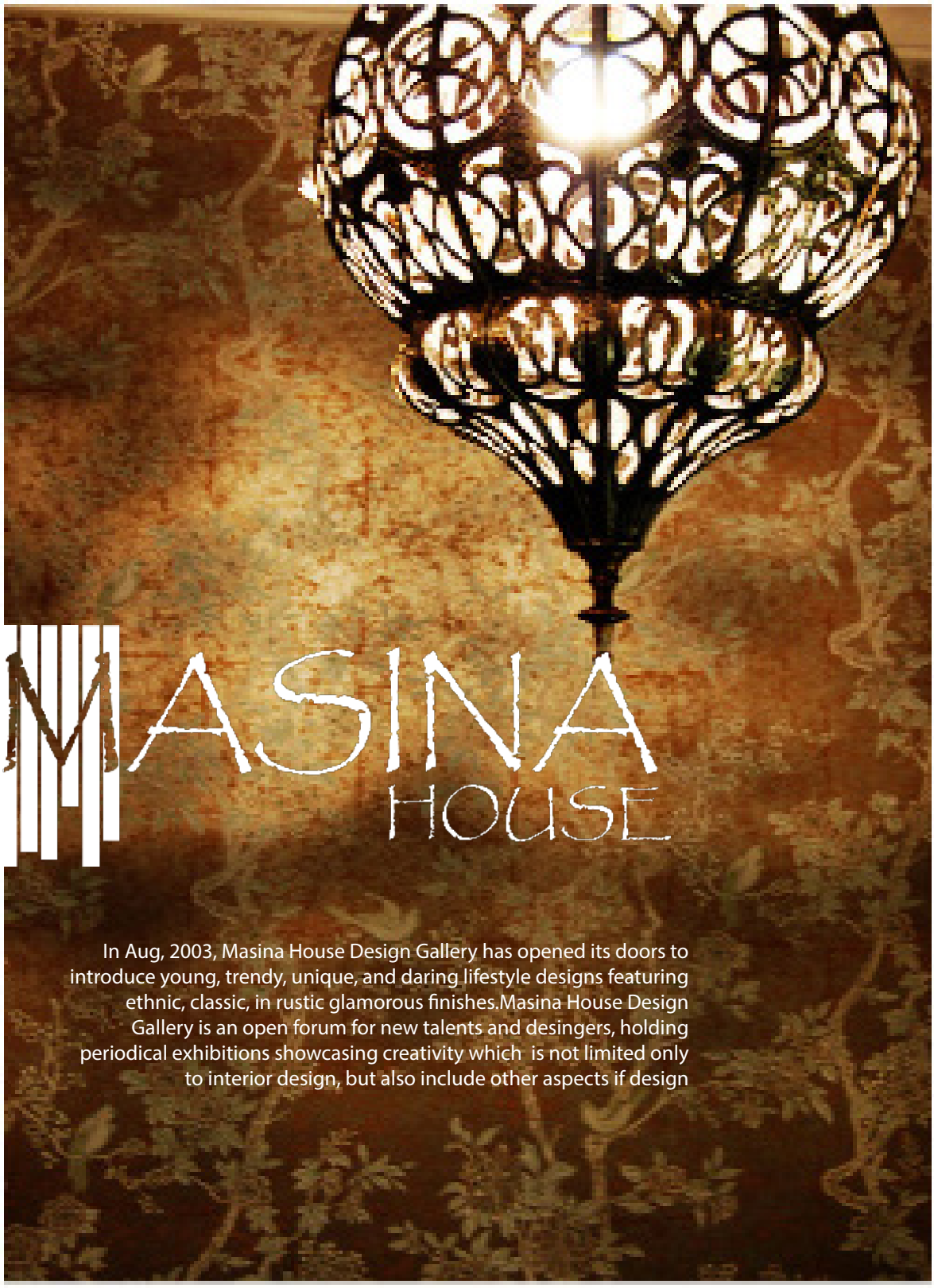
e "Artalive" June 18th, 2008
The BMG Foundation Exhibition will feature selected artwork of three winners from the three major regions of the Kingdom. The art will be chosen by a panel of artists and judges from Saudi Arabia as well as officials from Sotheby's. A winner will be chosen from each region, and sold at a Charity Auction taking place at the GCC Polo Cup.
Further information on the winners will be posted on the website www.bmgfoundation.com
You can also contact +966-553-637-714

22 23 24 25 26 27 28 29 20

traffic launches the Middle East's first annual design comption in its continued efforts to encourage, promote and nurture the emerging design scene. The traffic awards, which will be announced at a special event that will take place at traffic in June 2008, with the winning designs going into production and sold exclusively at the traffic design gallery. The winner of the third category will have their design built at a high-profile location in Business Bay Dubai

for more information visit www.viatraffic.org

31


MASINA
HOUSE
In Aug, 2003, Masina House Design Gallery has opened its doors to introduce young, trendy, unique, and daring lifestyle designs featuring ethnic, classic, in rustic glamorous finishes.Masina House Design Gallery is an open forum for new talents and desingers, holding periodical exhibitions showcasing creativity which is not limited only to interior design, but also include other aspects if design

Für Elise

A card is a means of expressing emotion.
No one expressed emotion more
beautifully than Ludwig van Beethoven
when he wrote his timeless classic
"Für Elise".
By providing you with the finest
invitations and stationery, like
Beethoven, immortalise your unique
moments in life.

Wedding Invitations ■ Invites ■ Stationery ■ Gift Wraps

Tel : 966 2 6635523 Location : Amir Abdullah Street www.furelise.biz

Art Exposure

Sponsored by WHAT'S UP JEDDAH

We are calling for all the artists and talented people to expose their work throughout the media and the society and have the chance to express how talented they are in their field. For the chance to win SAR 5000 s.r

Description:
We announce that the start of the competition and voting will restart again on 1st of May 2008.

What will happen now?
1.Participation to the competition will be open from now until 1st of May 2008.
2.Starting from 1st May 2008 voting for participant will start until 15th May 2008.
3.After calculating votes top 5 artists which got most votes their work will be reviewed by an artist committee panel
4.which will decide who will win.
5.Artist who already participated with there work have the choice to still have the same work they provided or change for other work.
6.Any of the participant who wish to withdraw from the competition have to send us an email to artist@whatsupksa.net to state their withdrawal

Contact Info
Email:
artist@whatsupksa.net
Website:
www.whatsupksa.net

Art filed :

- Animation
- Architecture
- Body Art
- Bookplate Designers
- Calligraphy
- Ceramics
- Drawing and Sketching
- Fashion Design
- Furniture Design
- Graffiti
- Graphic Design
- Holography's
- Illustration
- Industrial Design
- Landscape Architecture
- Painting
- Performing Arts
- Photography
- Printmaking
- Sculpture
- Textiles
- Video Artists

Al Mahabba Awards is an annual event that seeks to promote and reward artistic expressions of love for the Prophet Mohammed (SAW), providing a platform for scholars, artists, authority figures and the general public to come together in celebrating their lover for the Messenger, may Allah's peace and blessings be upon him.

www.mahabba.tv

جوائز المحبة

AL MAHABBA AWARDS

ARCHITECTURE

The art and science of erecting buildings that are suitable for an intended purpose and aesthetically pleasing.

SOUND

in its most primitive form, music evokes elements of earth, air, fire and water.

INTERACTIVE

a media form that stimulates visitor involvement, elicits an active response to objects or concepts, and facilitates learning.

PRODUCT

art and science involved in the creation of products concerned with aesthetic appearance and functional efficiency.

ART

The product of creative human activity where materials are shaped to convey an idea, emotion or visually interesting form.

INTERIOR
taking possession of a space by personalizing it.
ADVERTISING
a form of mass communication designed to promote the sale of a product or service, or a message, on behalf of an institution.
GRAPHIC
a visual interpretation of social phenomena.
CULINARILY
the skilful preparation of meals that are as pleasing to the palate as to the eye with the understanding of the science of food.
PHOTOGRAPHY
painting with light.

PHOTOGRAPHY

THE BOX

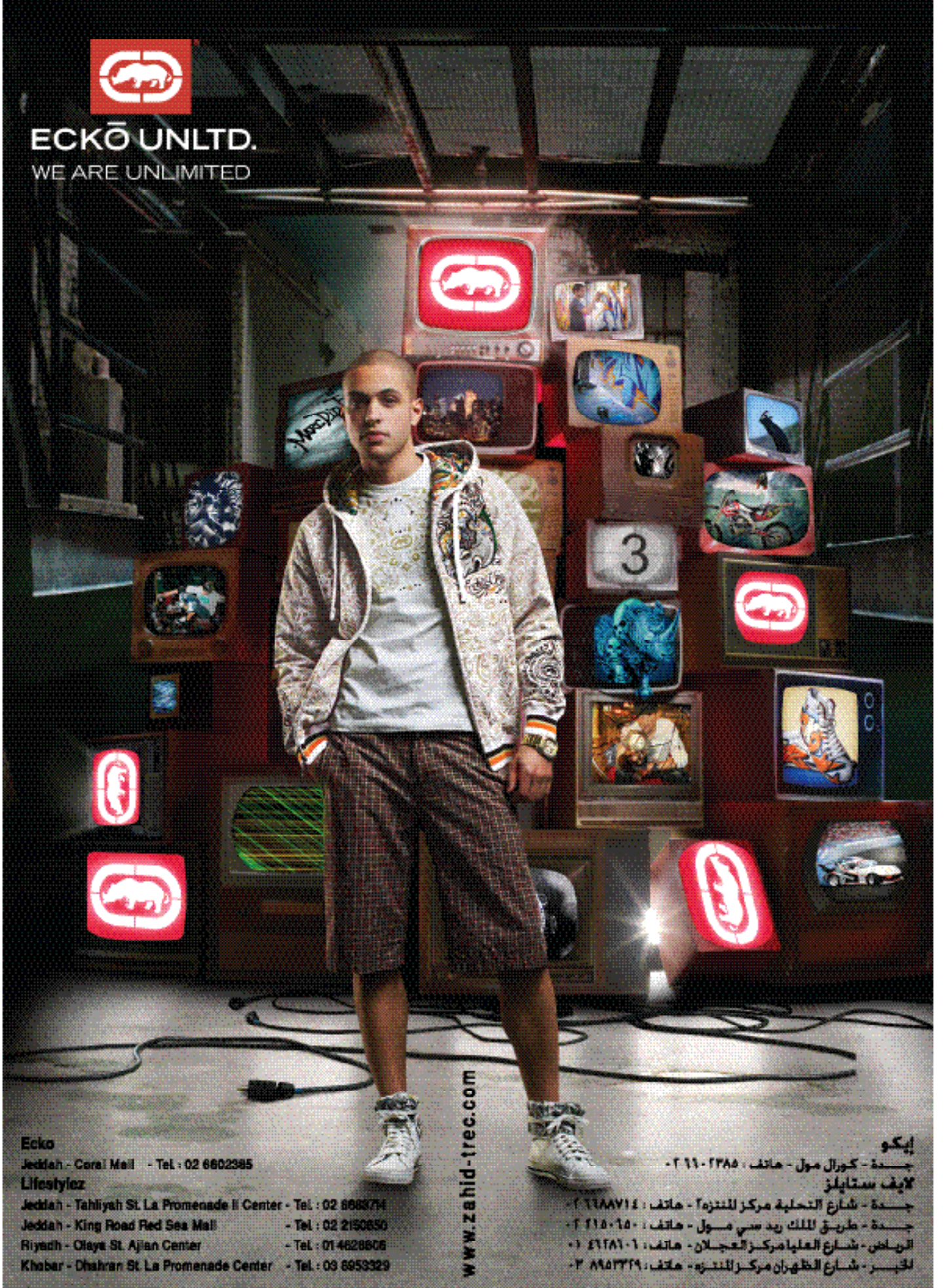
N A PHOTO OF WHAT YOU CHOSE TO DO WITH YOUR BOX

ur Box

Your box tells the s
inspires you, what r
deal with all of the
Point Zero. Start so
before it owns you
deconstruct it, inje
profound implicati
finished product a

design.it.urself@sa

GRAPHIC



Ecko
Jeddah - Coral Mall - Tel : 02 6602385

Lifestylez
Jeddah - Tahliyah St. La Promenade II Center - Tel : 02 6683714
Jeddah - King Road Red Sea Mall - Tel : 02 2150650
Riyadh - Olaya St. Ajlan Center - Tel : 01 4628606
Khober - Dhahran St. La Promenade Center - Tel : 03 6953329

إيكو
جدة - كورال مول - هاتف : ٢٦٦٠٢٣٨٥ -

لايف ستايلز
جدة - شارع التحلية مركز المنتزه٢ - هاتف : ٦٦٨٨٧١٤ ٢ -
جدة - طريق الملك ريد سي مول - هاتف : ٢١٥٠٦٥٠ ٢ -
الرياض - شارع العليا مركز العجلان - هاتف : ٤٦٢٨٦٠٦ ١ -
الخبر - شارع الظهران مركز المنتزه - هاتف : ٨٩٥٣٣٢٩ ٣ -

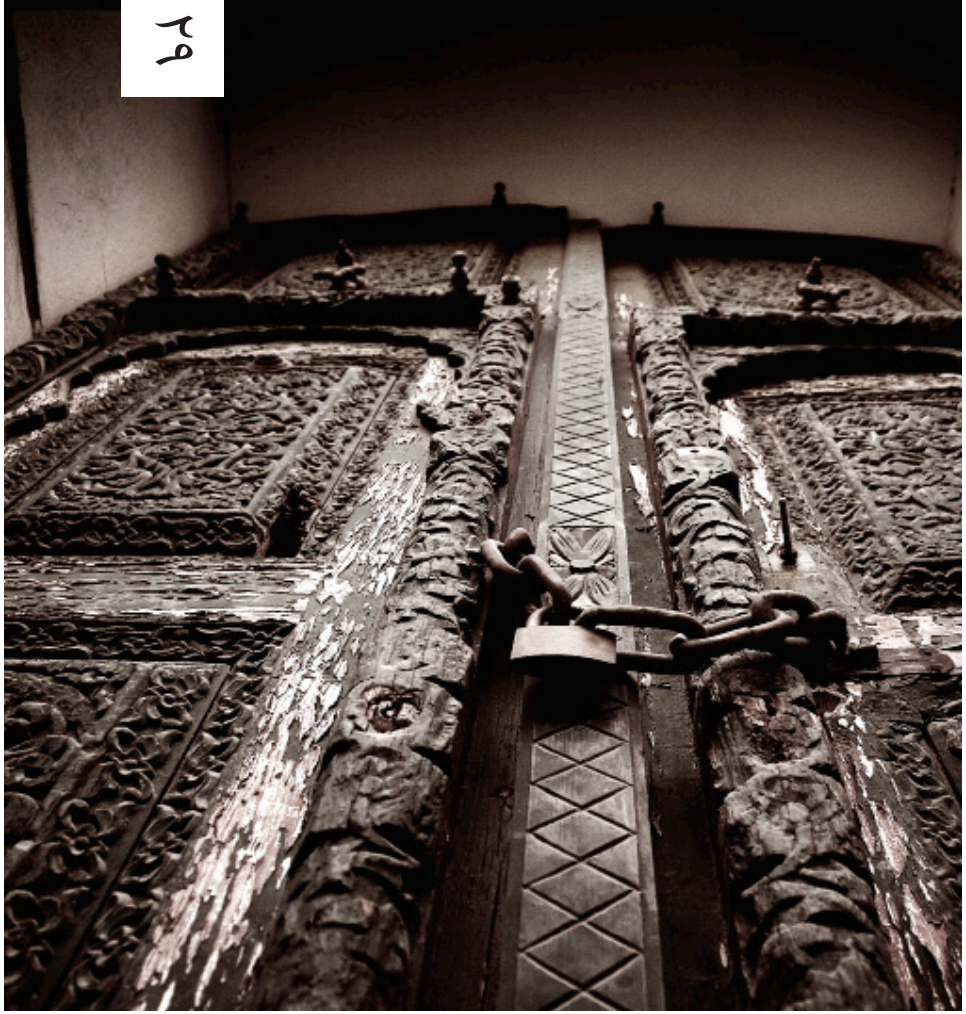
ARCHITECTURE

(an intro to the mind)

Architecture is a significant characterization of a nation's civilization. The [play] timeline of the development of Jeddah indicates such a slow motion in innovation and creativity that it is not quite qualified to compete with its past architecture, and consequently, stand out on the map of great cities. [link] For our contemporary movement, the following is a question to form an understanding:

Is [zero] a point of beginning, or a mark of failure?

In a catalogue of reasons and marks of failure of present architecture, there is a simultaneously weak and unrecognized [movement] to shape the city architecture which has not been up to the heights of [magnificence]. A basic observation marks this [so-called] failure. Like the reflection of [Al-Tahliya] street, there is a lack of beauty, a lack of landmarks, a lack of might, and worst of all, a lack of central relationship with its people. The appreciation of architecture as frozen music is lost to the eye. Excitement in the street is lost. The Ugly Building is a verity; it will remain eternally, for all time.



>> ZERO ARCHITECTURE }

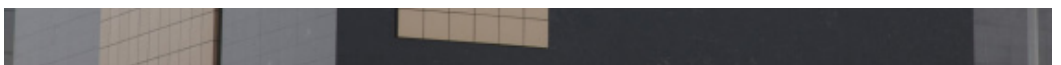
This is not an invitation to borrow or to copy from the past.
It is an invitation to understand that these old masters produced a tried-and-tested system of architecture that reflects time, needs, materials and environmental compositions that justifies its label as an amazing period of architecture. Let's learn from the past.

: That is the invitation.

That is the invitation.
This box might symbolize history; anything outside of it stands for the future. Withdrawing out of the box from inside the standard architectural institution is a needed journey. We need to stretch ourselves out of this box. Prior to that, we need to live our box, to understand the angels of this box, why we want to leave this box.

It is dangerous; a city that brought people together once is separating people away from each other.

I believe that the time from the watch of beauty has been broken since the late 80s as evident in [Madina Road], but "even a broken watch is correct twice a day."* Is it because we couldn't defeat our past that we decide to escape into chaos?
What's more, how many houses were designed by architects in Jeddah? Who has the answer for this query? From where did we learn to live this way? Each room is a house on its own, and then there are five small houses within a single house! We cannot afford to live this way anymore. We can no longer ignore the re-emergence of these monsters looming over the horizon: [economic and social factors] Therefore, one might ask, is architecture about contradiction? Not at all. But then why is this city about contradiction? Between the old 70s – 80s architecture and present time, are the people, designers, architects, politicians. Moreover, the public has its own opinion on architecture; they fall in love with the past. Even the remark "I don't know" is an opinion on architecture.

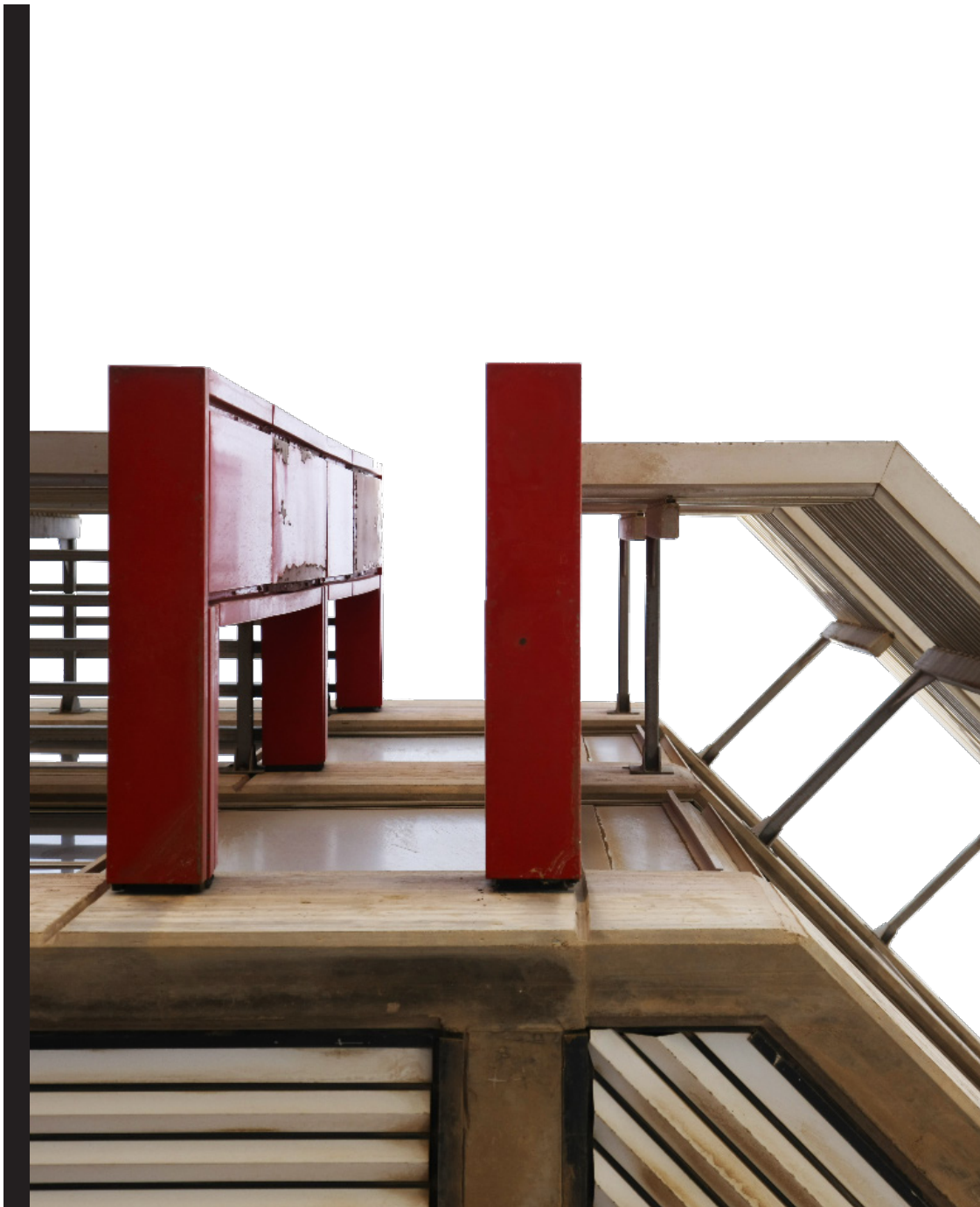


Is all of this about the [box] we have contained our minds in?

Why do people want to go back? What is this fear of the future?

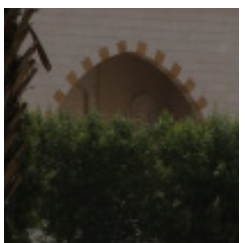
It is all about the [need] for something called [change], the nature of [development]. This is a great profession, but with few great professionals. There is a new [eye] and a new [ear] to mark a new [era]. The senses have evolved into another staged level of communication. Not unlike the classic telephone ring tone which was, for years [riiiing riiiing], until it evolved to rapper 50 Cent demanding you to answer your phone. Changing our life is changing our perceptions: the way we think, the way we live, and ultimately, interacting with the surrounding environment. Architects have lost their way to architecture. They need to get back on track.

The irony is that the opponent and the ally is the same in the battle of architecture. It is the Public. We architects need to seduce and to educate this Public. Let's not forget that great architects exist because of great clients. There is a need for the comeback of these great clients. We need to receive the expression of strength in architecture to bring back our might. Yet we have to admit that people have lost faith in architects, faith that should have been developed. It's imperative that we, the new generation, win back this faith.



So who is that so-called [the architect] anyhow?

Let us agree that an architect identical to a theatrical producer with a vision: a mind that experiences foresight, that defines solutions in order to create functional art through the understanding nature of human and environment, that "lives in the distant future" with a set of instructions and moral leadership characteristics that guides one to step into the unknown. The journey with the architect will always be mysterious. It takes one through a path of darkness, yet the destination is enlightenment. It is a journey inside the mind that starts with imagination, and ends with a destination that is reality. Because of this relationship, with notion and manifestation in mind, we no longer want to merely step forward, rather we are eager to [march forward].



This is not a glorification of a profession, nor is it a criticism of professionals. This is a call for a dialogue. The possibility of real dialogue on the meaning of architecture has once again begun. Jeddah has become a battleground for architects with values leaning towards the future, and public opinion versus architects pressured by the drive of commercial development. We are missing the moment of genius thinking of an architect that can re-express the soul of a city. Let us not forget that Jeddah is an amazing city. Here is where the [zero] becomes a value. We are thankful, grateful and gratified with all architects who have shaped our city. It is time to mark the value of the [zero] as an extraordinary beginning. There is no more failure. Subsequently, as a generation of architects, there are fewer fighters amongst us. We do not enjoy being the victim anymore.

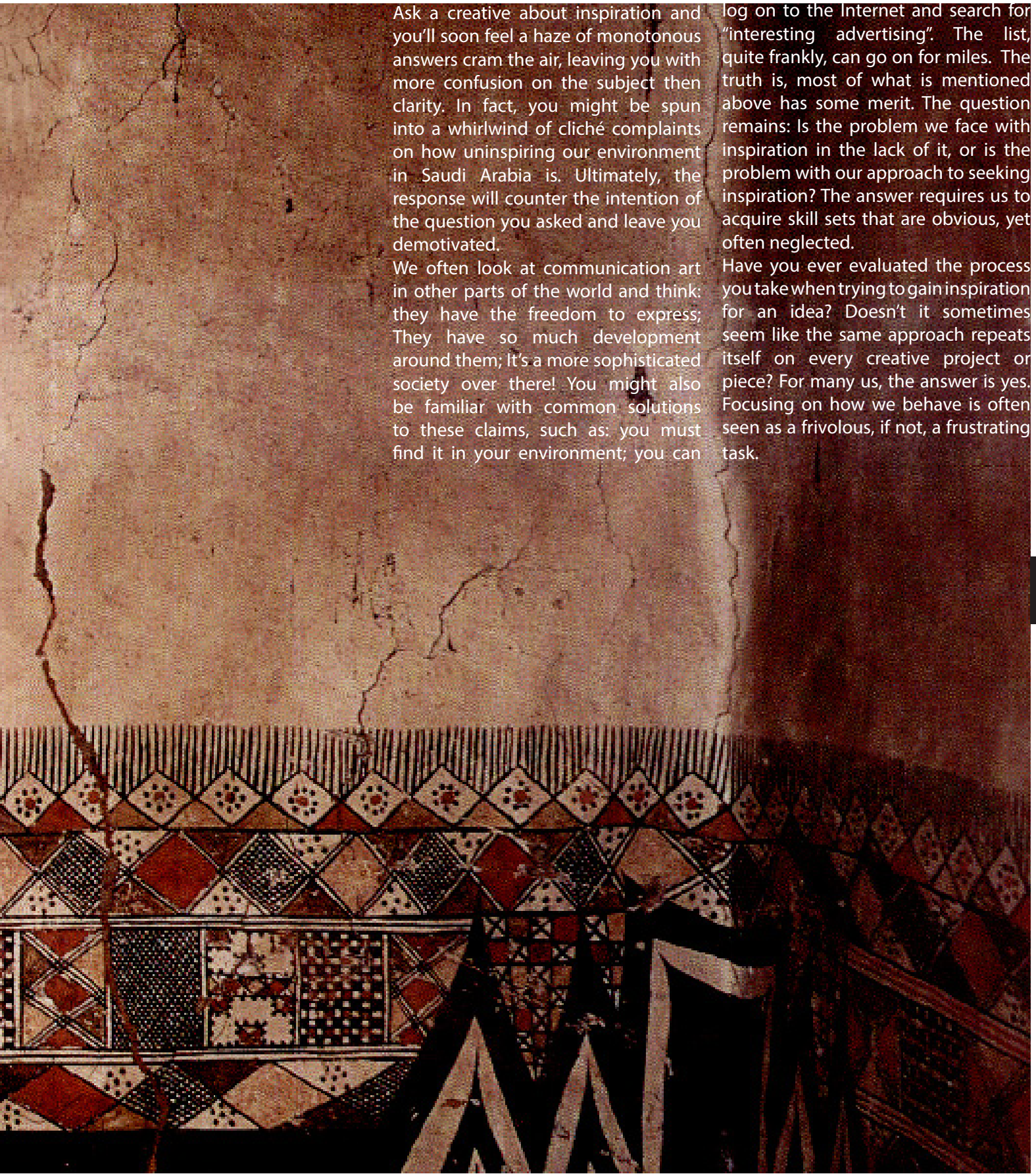
Granted, it shall be a difficult re-birth of the city. But it is a notion of forward-thinking and service to the city. This is the promise.

It is all about understanding the moment of design in order to design a moment of understanding.
MAXIMUS: You ask me what I want. I too want to stand up to the Emperor as you did.
PROXIMO: Then listen to me. Learn from me. I wasn't the best because I killed quickly. I was the best because the crowd loved me. Win the crowd. You will win your freedom.
MAXIMUS: I will win the crowd. I will give them something they have never seen before.
Gladiator (2000)

ADVERTISING

WHY CLOSE YOUR LIDS ON AN OPEN BOX?

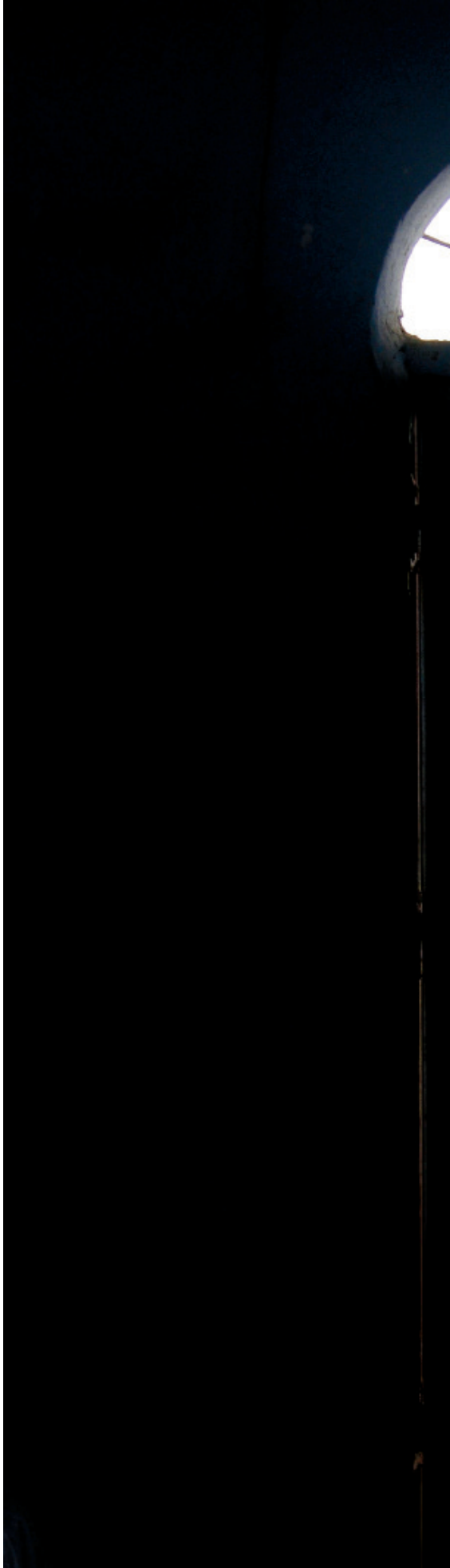
Yasser Ali Reza
Snr. Art Director, Memac Ogilvy, Jeddah.



Ask a creative about inspiration and you'll soon feel a haze of monotonous answers cram the air, leaving you with more confusion on the subject then clarity. In fact, you might be spun into a whirlwind of cliché complaints on how uninspiring our environment in Saudi Arabia is. Ultimately, the response will counter the intention of the question you asked and leave you demotivated.

We often look at communication art in other parts of the world and think: they have the freedom to express; They have so much development around them; It's a more sophisticated society over there! You might also be familiar with common solutions to these claims, such as: you must find it in your environment; you can log on to the Internet and search for "interesting advertising". The list, quite frankly, can go on for miles. The truth is, most of what is mentioned above has some merit. The question remains: Is the problem we face with inspiration in the lack of it, or is the problem with our approach to seeking inspiration? The answer requires us to acquire skill sets that are obvious, yet often neglected.

Have you ever evaluated the process you take when trying to gain inspiration for an idea? Doesn't it sometimes seem like the same approach repeats itself on every creative project or piece? For many us, the answer is yes. Focusing on how we behave is often seen as a frivolous, if not, a frustrating task.



We've found a comfortable approach to creating that one great sketch of our garden tree and stuck to that process on every single project, not realizing that the approach to sketching an existing tree is not the same as creating an imaginary one. To create something from scratch, we need to find new ways of inspiring ourselves. Thus, we always look at things we feel comfortable with. Unfortunately, comfort won't always bestow on us profound inspiration. What often happens in Saudi Arabia with creative individuals in the communications industry (designers, art directors, creative directors, copywriters) is that they tend to adopt a foreign idea – trying to localize it, or they might come up with an idea that speaks the obvious about the culture. Sure, hiring more local talent would help, but the reality on the ground would require a little more than a change in passport details. The problem persists with creative talents from all backgrounds. Both above approaches, in my opinion, lack one fundamental point: INSIGHT.

If we, creative individuals, aim to dig into an insight about our environment we can most certainly rejuvenate the process of creating inspirational ideas each time. No one says that the design skills you learned at your college in London or Jeddah aren't valid, but how you use those skill sets in one environment will most likely have to adapt, along with yourself, to another environment.

Sadly, most of what I've come across during my eight years with Saudi Arabian media is a bunch of designs filled with short cuts on PhotoShop, cliché definitions of what is "truly Saudi," and imported ideas from abroad translated into Arabic. This frustrating situation pushes me to ask: When will we ever set a trend?

As I believe in presenting a proactive solution to any problem addressed, here are my personal and basic take on inspiration and the four steps to acquiring it:

Step 1: Re-evaluate the way you look at your environment. If Jeddah looks like a big dump of uninteresting colors, try looking at it as an authentic splash of earth tones buried with age and experience. Your point of view on life has to constantly evolve in order to continue cracking creative ideas.

Step 2: Yes. Your own culture does have a lot to offer, contrary to your belief. I often ask my interior design friends who study all sorts of cultures for technique and inspiration: Why don't you guys take a field trip to Assir? Did you ever notice their take on color theory and patterns? I've even had a discussion with the editor of this magazine on how we can utilize the concept of Al mamnou3at (the forbidden) to say something interesting in our advertising; of course, we should not cross any political or religious boundaries. But we most certainly can push the envelope on cultural perceptions.

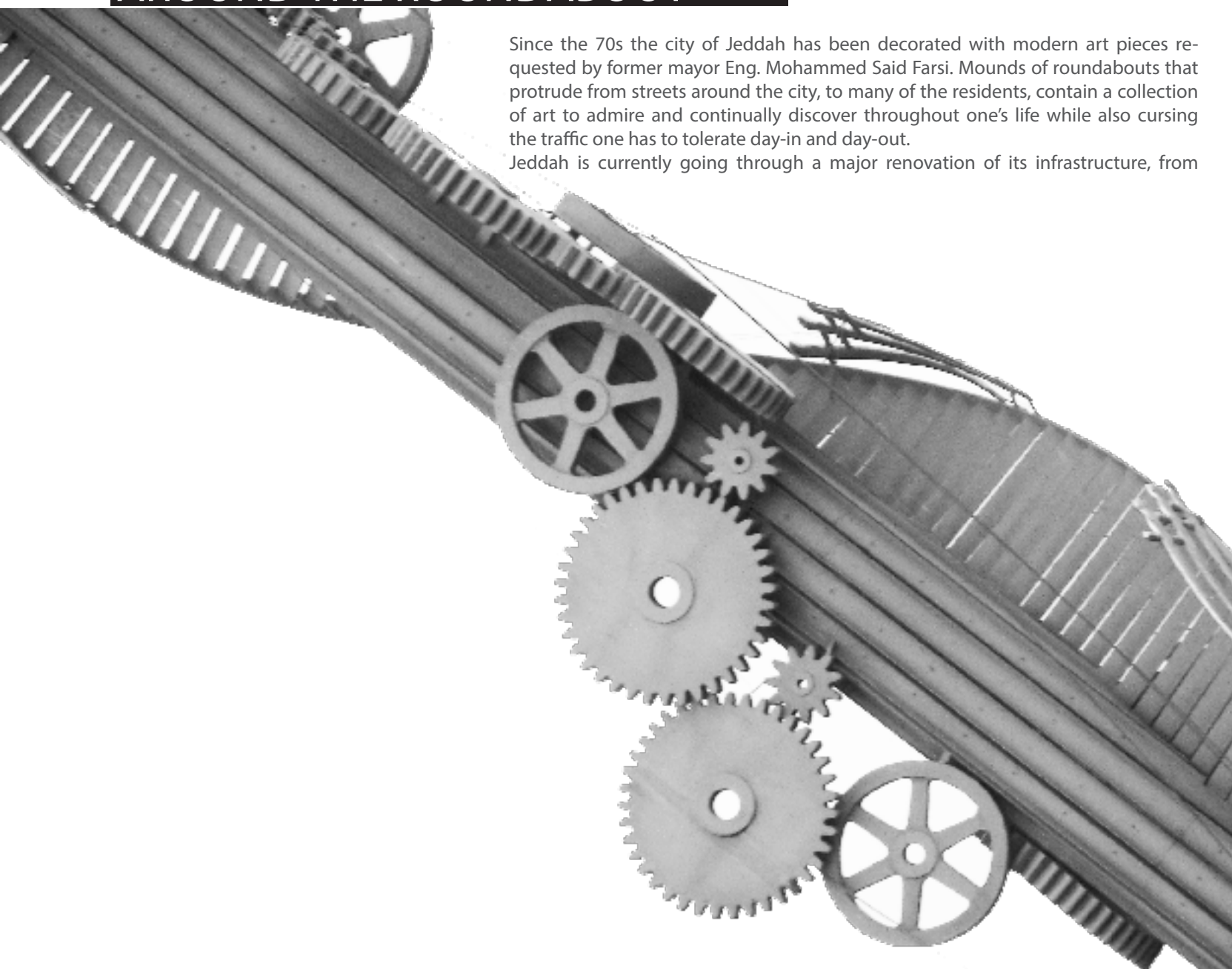
Step 3: Become insightful by gaining insight. Walk around and notice the details. Monitor people's behavior, especially those of whom you might never mix with. You'll be surprised how important it is for you to understand shopping habits of individuals from different social classes or ethnicities when you create a communication project.

Step 4: Be positive at all times and don't complain about what you lack, unless your aim is to create miserable work- but even that requires a form of morbid inspiration.

In closing, and I hope to have inspired you to rethink the concept of inspiration by now, you should really relax and focus on the objective of your piece. Give yourself a moment to absorb the reasons behind executing the project and then go for it with full attention. It's worked for me, I'm sure it can work for you.

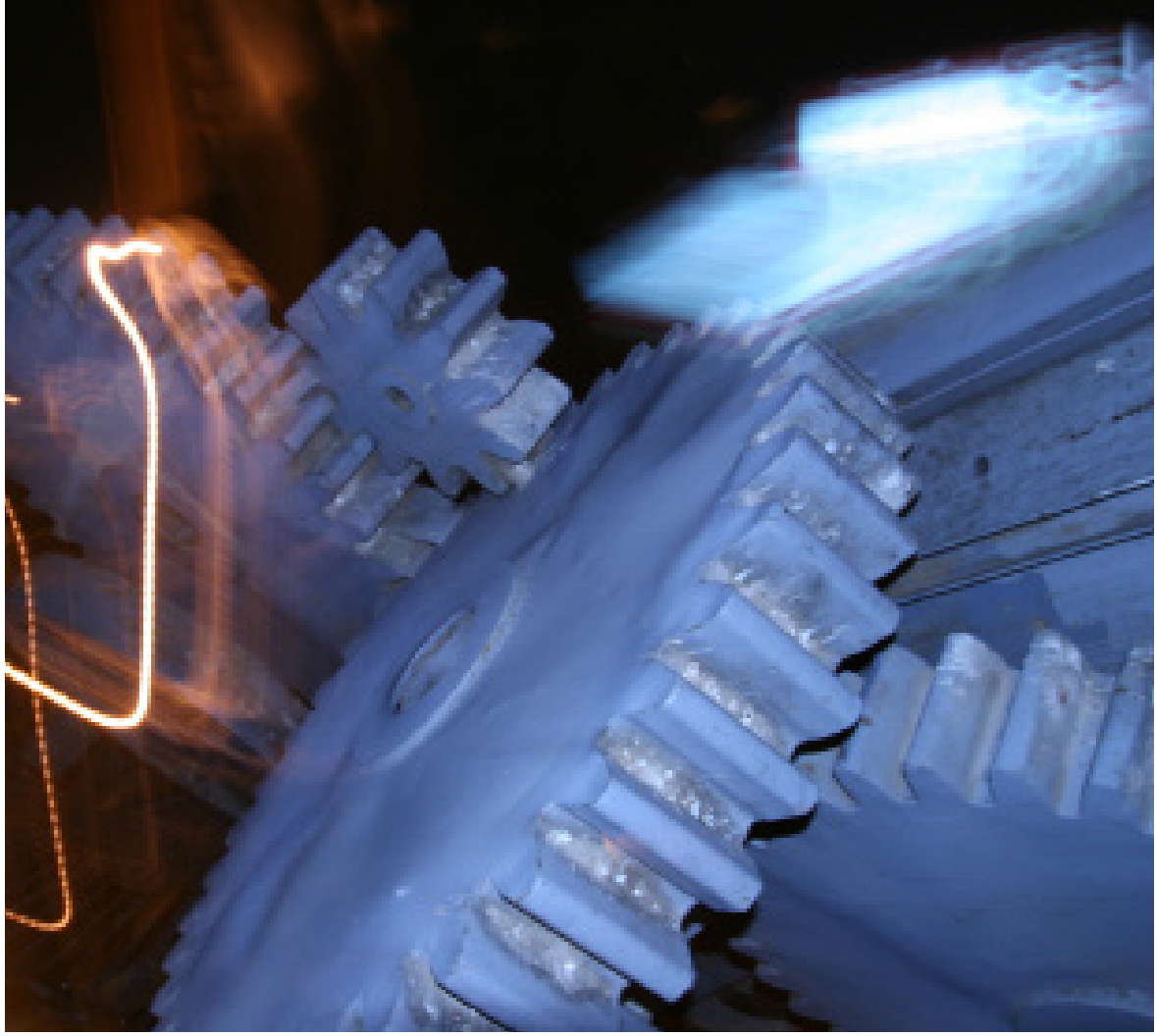
ART

AROUND THE ROUNDABOUT



Since the 70s the city of Jeddah has been decorated with modern art pieces requested by former mayor Eng. Mohammed Said Farsi. Mounds of roundabouts that protrude from streets around the city, to many of the residents, contain a collection of art to admire and continually discover throughout one's life while also cursing the traffic one has to tolerate day-in and day-out.

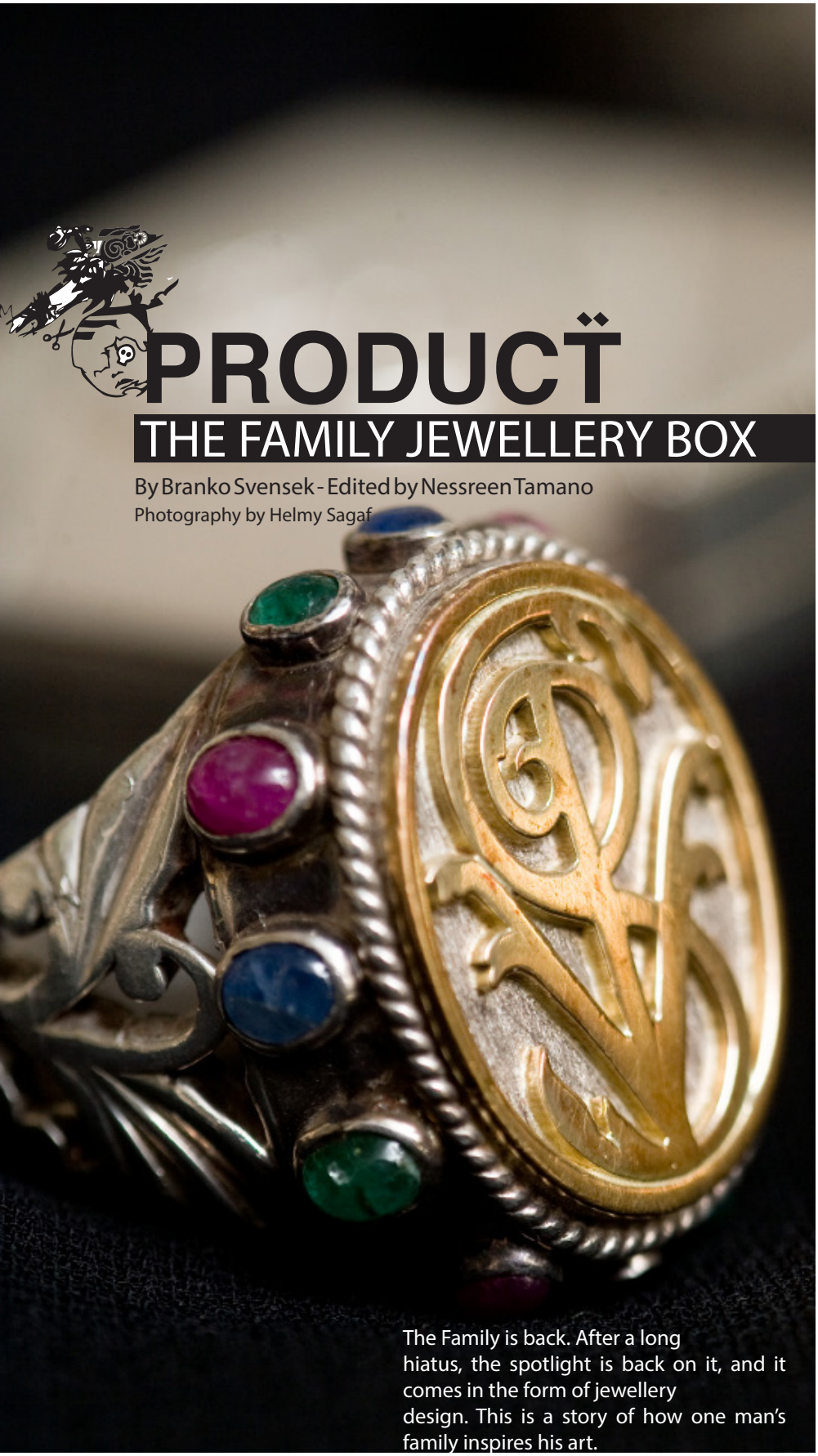
Jeddah is currently going through a major renovation of its infrastructure, from



roundabouts removed to create normal intersections to overpasses running across the width of the city. Unfortunately, the massive reconstruction is threatening the safety of the monuments which many in Jeddah have grown accustomed to. I believe the public art throughout Jeddah is not only something to look at while passing by, but is the history and description of what Jeddah was and has become. For example, the heaps of scrap metal around the King Fahd/Tahlia St intersection was a creation by Spanish architect Julio Lafuente - creator of many well-known pieces like the globe and bicycle roundabouts - who wanted to show that even debris, like those from the components of a Turkish condenser for drinking water (used between 1905 and 1946 before the water desalination plant was established), can be turned into art instead of being discarded as junk.

The Municipality aims to take better care of Jeddah's monuments while adding a few more to Jeddah's collection. One such piece is a roundabout on Tahlia st. containing a fountain that tells the time. The 7 million S.R. project will have two motorized lines shooting the fountains water 6 meters high while moving to tell the minutes and hours. The minutes hand, according to the Municipality of Jeddah, will rise with every 5 seconds passed.

Jeddah has had quite a few facelifts and will still continue changing. So I urge every painter, photographer and writer residing in the city to take advantage of the changing scenery by documenting the process through their own unique methods, to show future generations of what will someday be the old Jeddah scene.



PRODUCT

THE FAMILY JEWELLERY BOX

By Branko Svensek - Edited by Nessreen Tamano
Photography by Helmy Sagaf

The Family is back. After a long hiatus, the spotlight is back on it, and it comes in the form of jewellery design. This is a story of how one man's family inspires his art.

I am not a jewelry designer by profession. What I do is I make gifts for my family. This is my hobby.

I draw inspiration from my love for my wife Viviana, and then later, for our two daughters Sabina and Sonja. We all share a fascination for design, art and jewelry. The ones I make are designed especially for them. Many years ago, I designed a logo of our initials SVB, which eventually became the family crest and is visible in most, if not all, of the pieces.

I don't believe in putting monetary value on anything that was made with such love. Because of this, I don't sell the pieces I've made. There is no price for the sentimental value of anything; it is something that remains after the person who made it has left the world. There is always a story behind a piece, how and why it was made, what were the events that transpired while it was being made.
I have a ring that has the family crest on it, and on the inside, there is a hidden message, an inscription that would only be revealed after I'm gone. My daughters know how to open it with a tiny screw. But they should definitely not be opened while I'm still around.

The design process is long. I get ideas from dreams, sometimes from my thoughts. Once the idea is established, I make some draft sketches. These take long, about 3 or 4 days, sometimes weeks, months or maybe even a whole year. From this sketch I produce a prototype, after which I make the first model.

The materials I use are available in Jeddah as much as it is all over the world. I like to use materials that last long. I work with silver, brass, copper and cold. I also use steel and aluminum, but not frequently as they don't last for very long.
Cutting the metal is painstaking procedure. Sometimes it's easy to cut through the metal. Most of the time, even after the first model, so many changes and adjustments need to be made. For

instance, one of the rings already had the stones set, and I still had to make some modifications. I had to adjust the stone settings as well as everything else about it to adjust it to the correct size. I use many different precious stones; turquoise, emeralds, rubies, sapphires, lapis lazuli, onyx, and diamonds. However, I don't mix the stones with the diamonds. These are all available here as much as anywhere in the world, but most of the ones I've used were imported from Burma, Thailand, Tanzania, So My daughter Sonja gives me feedback once the piece of jewelry is done. Sometimes she comes back to me with a new idea for a modification, and I make some changes. Sometimes, when I'm not satisfied still, I change it back to my original idea. By now, you may have noticed the skull emblem present in most of the pieces, almost as much as the family crest. This skull symbolizes Death, how it is all around us. I incorporate it into the pieces as a reminder that life is very short, and that we should do things that are worth our while. It's not a negative symbol, rather, it's there to encourage us to make most of the time we have left. Everything in this world is temporary; try to do as much good as you can, and prepare yourself for the afterlife. It's a reminder to keep people grounded no matter home they possess.

svb_designs@hotmail.com

INTERIOR

THE WAY TARZAN DESIGNED

By Sara Baterjee - Edited by Sally A. Eyd

So we're thinking jungle, caves, nature, environment. Yes, that's how Tarzan designed his airy, bright, spacious, feng-shui'ed residence in his jungle. Which also leads us to our next question- is that what they mean when they say environmental design? What's with the hype of it? Is it really about Tarzan?

"Environmental Design doesn't mean we should live in caves or wooden cabins. It just means we should make use of natural primary energy sources, such as wind, water, and solar power, to reduce our dependency on mechanical generated energy, " says Sara A. Batterjee, expert in Commercial Interior Design and Environmental Design of Buildings Consultant. Green Design, Eco-Design, Energy Efficient Design, Climate-Sensitive Design- call it what you may, is basically about designing and being conscious towards the environment.

To get more technical on the subject, it all depends on how the form, fabric, and systems of a building are arranged and integrated to maximize the benefits of ambient sources and sinks of energy for cooling, lighting and ventilation in order to reduce the consumption of conventional fuels and the emission of greenhouse gases. We're not thinking banana leaves, coconut shells, bamboo, or palm leaves for windows. It's obviously more modern- however, those modern materials can be categorized into the newly-recycled materials and others.

"I'm not against modern materials at all, actually there are plenty of new re-cycled materials that are very durable, and look really nice," adds Ms. Batterjee.

Clearly, it is evident that we are making quite a bold statement and heading the other way. In a simpler picture, we are going back to the past and linking it with the future by making use of what nature has to offer. "Global warning, first of all is strongly the reason. Secondly, we're making use of renewable resources and respecting the earth we live in," states Sara, when asked about the importance of environmental design on the whole.

When it comes to our personal lifestyle, we're not thinking of how the ozone layer is faring every time we spray our hair-spray to get our funky look going, or how many trees are cut down whenever we carelessly shove a bunch of paper down the trash. "You don't have to change much of your personal lifestyle. It is a matter of being con-scious and aware of your daily habits and choices in general," concludes Sara.

Tips on how you can make your home environmentally friendly:

In your kitchen:
Good ol' freezer: Models with a freezer on top use up to 25% less energy compared to side-by-side refrigerator/ freezer models

In your bathroom:
Go dual: Replace your toilet if it's been installed before 1992. Older toilets use as much as 5 gallons per flush (GPF) whilst newer ones use 1.6 GPF or less. A dual-flush model gives you an option between either a half or full-flush. Flush sparingly!

Your flooring:
Use natural linoleum which is made primarily from linseed oil, pine resin, sawdust, cork dust, limestone and jute. It is an all-natural alternative to resilient flooring. It's also naturally anti-static and antibacterial.

And your ventilation:
Check your filters! Make sure you change cooling filters on a monthly basis to allow better air flow.

Organizations you can contact:

Got lotsa paper or paper-based products you'd like to get rid of? Call the Saudi Company for Paper Recycling and they'll come to wherever you are and collect it for free.
Contact: 02-6363535
You can also check out the FB group "Recycle your Jeddah". E-mail them at info@recycleyourcity.org

As a collaboration of designers and artisans, Studio One exploded onto interior Design scene in July of ٢٠٠٣ . The retail showroom is a window to the work of creative living and decoration. The Studio One look is the fusion of contemporary styles and the richness of ancient history, Drawing from Oriental inspirations and classic refrences, a new modern vocabulary of design and decoration is inspiring a new generation of clients who choose a personal expression of their taste. Visit the shop in King Abdullah St. for a trip into different cultures and eras of design.

STUDIO ONE

info@studio١.com.sa

INTERACTIVE

if this were a web interface you would automatically click on the white circle assuming it would take you to another page. that assumption would only come if you were part of the digital generation. to design an interactive webpage requires the understanding of the way this generation perceives information.

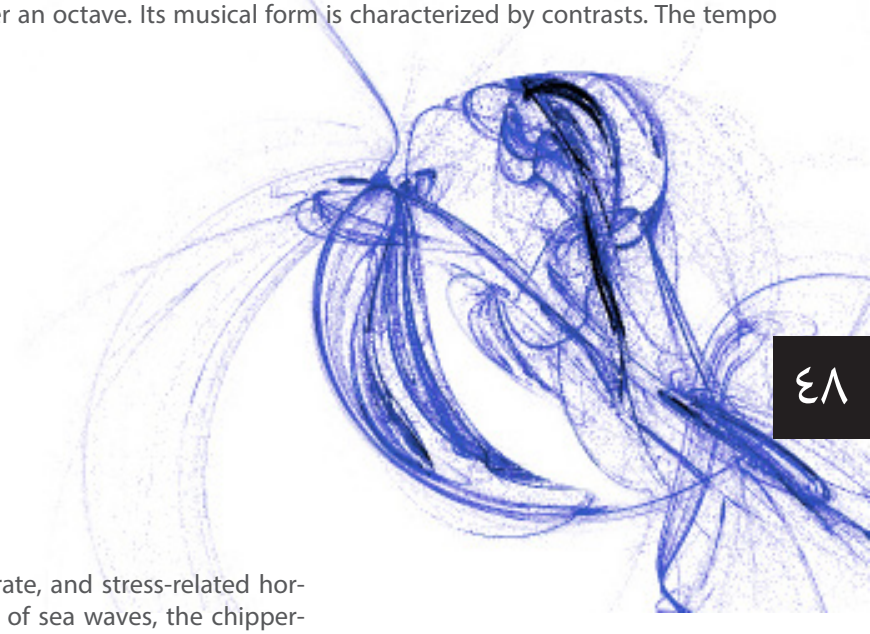
أشهد أن لا إله إلا الله محمد رسول الله

SOUND

THE SOUND OF RELIGION

By Sally A. Eyd

Adhan, or the Islamic call to prayer, is the sound we are familiar with. We recognize and acknowledge when it is being recited by the muezzin from a minaret summoning all Muslims for prayers, ringing out in mosques five times a day. The depth of the sound of the Adhan, apart from being an important yet familiar call to us, is a sound that contributes to communication and conveys information with semantic and emotional elements. These elements indicate the involvement of the central nervous system through the process of integration, and interpretation together with peripheral auditory processing. The Adhan is described as "someone" calling you. It is a call for God. It is the sound of resonant male voices that penetrate schools, homes and streets. The magical sound of the Adhan evokes mysterious, overwhelming feelings in a believer. It is not only full of meaning, but also full of character. The beauty of the sound, and form of the Adhan can be analyzed in depth due to its meaning, and the statement that it makes. Each phrase is followed by a long pause and repeated. "Allahu Akbar" is said four times. It is an emotional call to stand up, and say- Yes, there is no God but Allah and He is the Greatest. During the first statement, each phrase is limited in its tonal range, which is less melismatic and shorter. Upon repetition, phrases may possess a tonal range of over an octave. Its musical form is characterized by contrasts. The tempo is slow.



أذآن

Studies suggest that sound influences blood-pressure, heart-rate, and stress-related hormones. Things as simple as the blowing of the wind, rippling of sea waves, the chippering of birds are more than audible sounds. They have the ability to interact with emotions and moods of a human as well as create feelings. The perception of sound is a process carried out in everyday life situations and contributes in the way reality is perceived by us. It is a function of frequency, amplitude, and phase. The psychology of sound, is also termed Psychoacoustics. It has its own distinct element of pitch, intensity and tibre.
"Kotodama" or the spirit of words, is how the Japanese refer to the sound of words. It is believed that the simple act of speaking words has the power to change the world, seeing how words have a great influence on the way we think and feel. Research also shows when positive words are used, everything goes more smoothly. Words express the soul, and in turn the condition of our soul is very likely to have an enormous impact on the water which makes upto 70% of our body. In an experiment conducted by creative and visionary Japanese researcher, Dr. Masaru Emoto, looks at the untapped world of water. Using high speed photography, Dr. Emoto discovered that crystals formed in frozen water reveal changes when certain concentrated thoughts are directed towards them. The experiment shows that water exposed to loving words showed brilliant, complex, and colorful snowflake patterns, whereas water exposed to negative thoughts formed incomplete, asymmetrical patterns with dull colors. It is also a widespread rumor among Muslims that Niel Armstrong heard the Adhan when he stepped over the moon, and then he embraced Islam. Armstrong himself refuted the rumor.

CULINARY

DEFINING THE CONNOISSEUR

Anwar Idirees

A person or expert who is especially competent to appreciate a field and pass critical judgements in art, particularly one of the fine arts such as painting, photography, food, music, etc, or in matters of taste.

A discerning judge of the best in any field. E.g. A connoisseur of horses

Modern connoisseurship must be seen along with museums, art galleries and «the cult of originality». Connoisseurs evaluate works of art on the basis of aesthetic conclusions. Judgment informed by intuition is essential, but it must be grounded in a thorough understanding of the work itself. On the basis of empirical evidence, refinement of perception about technique and form, and a disciplined method of analysis, the responsibility of the connoisseur is to attribute authorship, validate authenticity and appraise quality. These findings can be collected and organized into a catalogue of the work of a single artist

During the 18th century, however, the term was often used as a synonym for a still vaguer man of taste or a pretended critic. In 1760, Oliver Goldsmith says, [Painting is now become the sole object of fashionable care; the title of connoisseur in that art is at present the safest passport into every fashionable Society; a well timed shrug, an admiring attitude and one or two exotic tones of exclamation are sufficient qualifications for men of low circumstances to curry favor.]
In 1890, Giovanni Morelli wrote, [art connoisseurs say of art historians that they write about what they do not understand; art historians, on their side, disparage the connoisseurs, and only look upon them as the drudges who collect materials for them, but who personally have not the slightest knowledge of the physiology of art.] In his Meaning in the Visual Arts (1955), Erwin Panofsky explains the difference between a connoisseur and an art historian: [The connoisseur might be defined as a laconic art historian, and the art historian as a loquacious connoisseur.]

The term connoisseur is also used in connection with fine food. In the past 20 years, dining has been the only entertainment available for both families and singles in Saudi Arabia. We have numerous restaurants in every nook and cranny: international franchise fast food restaurants such as Hardees, KFC and Pizza Hut; casual dining restaurants like Applebee's and Chili's, and a self-service casual dining restaurant, Fuddruckers. Considering that in Jeddah, the bustling social scene revolves around restaurants and cafes, we could use a little expert opinion from food connoisseurs to decide on where and what we'd like to indulge in for the day. Hanging out in restaurants has become such a popular sub-culture; we no longer tolerate mediocre table settings, we now demand the satisfaction of all 5 senses: smell, touch, sound, sight, taste. Recent years have rightly seen Australia's hospitality and tourism industries become the focus of increased international attention. The Connoisseur Club program has been designed to promote this development and encourage the individual dining and travel explorations of its members. As a Connoisseur, defined by the 'La Rousse' dictionary as "master of taste", members are invited to genuinely experience the role of a restaurant reviewer and become an important contributing voice in the recognition of Australia and New Zealand's talented chefs. Participation in the Connoisseur Program also provides members with many benefits. Members are entitled to various concessions and entitlements at a wide range of distinguished restaurants, accommodation and attractions throughout Australia.

profile of the month

Ahmad Angawi
The Angawi Initiative

Profile >>
Ahmad Angawi 26 years old- Product of Jeddah.
Studied in prat institute - New York

Every artist lives in a box. This box is where the world and their society put them. It is made of issues and restrictions of various textures: copyrights, creative space, clients, social norms, pricing, identity, and all things taboo. There is much debate as to which came first, the box, or the restrictions? But who cares? What matters is what the artist does with the box. Flip it, toss it, decorate it, accept it, keep it aside, overlook it, think outside of it, balance it, forget it.

Ahmad Angawi, 26, has decided to embrace the box. He has one foot in and the other foot out. From his hair to his fashion sense, he emits a hip, young, indie, ultra-modern, x-generationist aura. It's a pleasant surprise to meet someone who can be this modern, and at the same time deeply-rooted to his origins, his culture, and his religion.
Angawi credits his family for these values. His father Dr. Sami Angawi, president of Amar Center for Architecture, is an architect, and his mother Mrs. Amira Mashat, is an interior designer. Coming from a family of artists and designers, it's not hard to see where he gets the artistic genes. "I was virtually brainwashed into design," he jokes.
Much of this influence is evident in his work. As a young student in Jeddah, he recalls his teachers' disbelief upon seeing his class table carved with all kinds of designs. One of his very first pieces of art was an ornament for couples: he carved the couple's initials into separate blocks of wood that, when put together, became a unified piece of art. He also made name souvenirs which were simultaneously English on one side and Arabic on the other. As a product designer, he aims to fuse modern ideas with traditional ones. His first piece (Sijada) was designed when he was a freshman at Brooklyn's Pratt Institute in 2002.

“A lot of my work is influenced by what goes on around me, my current situation and how it affects me,” he says. “Taking into consideration my tight schedule, and my duty as a Muslim to pray, I came up with this idea of a bag where I can put my books and at the same time, when the flap is unfolded, use as a prayer mat.”

To better understand his line of work, he talks to us about the product design industry. “Product design is really all about problem solving,” he says. “It is a generic term for the creation of an object that originates from ideas in the form of drawings, sketches, prototypes or models, through a process that extends to the object’s production, logistics and marketing.” “Designers need to be in line with and meet people’s needs. They should clearly identify the relationships between the past, present and future, and the potential effects of political, social and emotional influences within their environment.”

Design as a Statement

"Designers might look at an object and alter the overall perception of it in creating something new. Technological development in logistics and information systems brings global neighbours closer to each other and enables them to communicate and exchange cultural values through many vehicles of expression."

One of his designs, East Meets West, accurately exemplifies this statement. It demonstrates the archetypal concept of Mezan, a concept synonymous to those of sustainable design, eco design and environmental design, which asserts that we need not look further than our own faith, culture, society and lifestyle for any idea or creation that benefits us as humans, as well as nature.

Hybrid Designs

"A hybrid product is formed when two or more objects are merged to create something new while retaining a visible reference to its past form. Hybridizing questions the relevance of an object, and ultimately, signifies an element of progressive thought that challenges the basic truth and reason behind the product.

"Through this approach, we experience new ways of conveying functionality, ethics and meanings. It shows how influential the actual design process can be as opposed to the constant need for completely new objects. Design reveals its character through artistic expression. Sometimes you have to look at things in a different way in order to appreciate them."

Coming from a part of the world that has always been considered by the west as exclusive and painfully traditional hasn't stopped this artist from doing what he's always loved doing. He sees the advantages of being a product designer in this region.

"Jeddah is a great place to be a product designer. To start off, there is a market. There is a need to use products from this region. We want to use products that are tailored to our customs and needs, and that would better serve our purpose. The products that surround us give us a certain lifestyle, whether or not we are conscious of it.

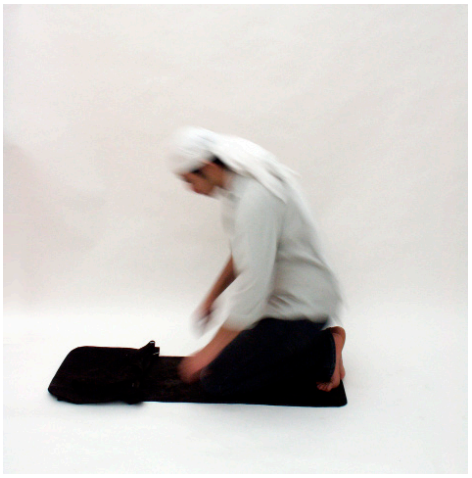
"Every product comes with a particular habit of use, and that habit rose from a specific need rooted in the culture of the user."

On the life-long dilemma between mass production and individual art, he says: "It's really like taking the elevator or the stairs, you know. Both can take you up. One is powered by electricity and requires minimal effort. The other requires some effort on your part, but will also help develop some muscles. It's very subjective."

Although he has nothing against the corporate world, he is hoping to push other designers to be more original and individual, to follow their intuition, and to put their soul into their art.

"Since most companies and industries move production around the world to amass revenues for mass-produced design and handcrafted items, a fair balance in socio-political and economic issues needs to be addressed.

The solution could lie in the way we work, and in increasing our awareness of different approaches to problem-solving within this issue of design morality."



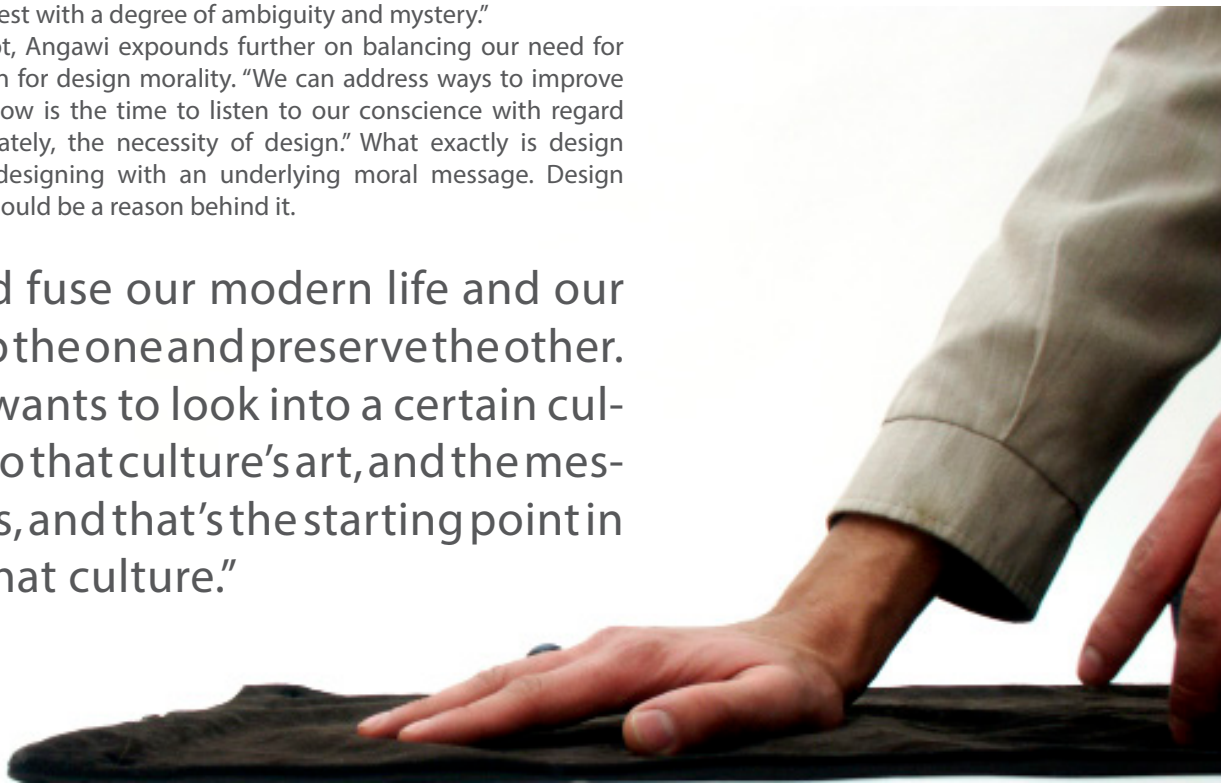
سجادة

· SIJADA ·

"Some designers and organizations work effectively with talented craftsmen who specialize in developing products that are created in mutually beneficial economies. Traditional, ornamental methods could be re-launched into product design with a fresh new perspective to create interest with a degree of ambiguity and mystery."
Reasserting the Mezan concept, Angawi expounds further on balancing our need for new products, and our concern for design morality. "We can address ways to improve and create design methods. Now is the time to listen to our conscience with regard to design morality and, ultimately, the necessity of design." What exactly is design morality? It's the process of designing with an underlying moral message. Design shouldn't be mindless. There should be a reason behind it.

"I hope we could fuse our modern life and our heritage, develop the one and preserve the other. When someone wants to look into a certain culture, they look into that culture's art, and the message it puts across, and that's the starting point in understanding that culture."

galwooz@yahoo.com
www.AhmadAngawi.com



01

DAR AL-HEKMA COLLEGE
Excellence, Vision and Intellect

Employment Opportunities

Dar Al-Hekma College is a rapidly growing private college for women located in Jeddah, Saudi Arabia. The curriculum is formed on the American model and the medium of instruction is English.

We are currently seeking competent applicants to fill the following positions in the Graphic Design Department for the Academic Year 2007-2008:

Graphic Design
Multimedia
Animation
Photography

Required Qualifications:
- Possession of a Master Degree in Graphic Design, Visual Communication, Animation or related field.
- Bachelor Degree can be considered if professional experience exists in the related fields.

Email your CV to Human Resources at recruitment@daralhekma.edu.sa and to Graphic Design Department at dschneider@dah.edu.sa

02

TAMM
Communications

Job postings
Junior design
(female/Saudi/10 yrs exp)
Mac operator
(male/Philippine/6 yrs exp)
account planner
(male / 10 yrs exp)

Contact hr@tamm.com.sa
www.tamm.com.sa

03

Focal Design
Commercial interior Design

Saudi Design office in
Jeddah is looking for :

INTERIOR DESIGNER

Qualifications:

-Bachelor degree in interior design or architecture

-Three to five years of experience

- Good knowledge in Auto cad and 3D prespectives

Contact:

Jeddah 16656 Postal code 21474
email : sarab@thefocaldesign.com
fax: +966 2 6986529
Tel: +966 2 6986529

Bandar Ayyad

Profile >>
Bandar Ayyad, 27 years old- Product of Jeddah.
Graduated from North Carolina State in 2003.
Majored in Computer Engineering
Day Job- ARAMCO
His Passion- Painting & Sculpting
Inspired by Craig Mullins, Ian McCaig, AshleyWood & Alex Ross
Fave Styles- Surrealism + Sci- Fi

Bandar>s Words of Wisdom

"Go with how you feel. Don>t let anybody restrict you. Get out of your comfort zone. Go beyond it, that way you create a brand new style in itself!"

Hot, hip and happening. Bandar Ayyad's passion for art is what completes him. When he's not working on his paintings, he's doodling around, and voila, he works his magic!

"When a certain something suddenly strikes my attention, I focus on it and it naturally expands from there", says Bandar. An excellent example of this is his work titled "Roof Top".

"Roof Top" was inspired through small sketches in his little notebook that he carries around and sketches in whenever he has a minute available.. The notebook consists of sketches of different people in different poses as per he gets inspired. When Bandar finds something intriguing, he scans it and starts working on it in Photoshop.
Not only has Bandar mastered both the Sci-Fi and Surrealism styles, a summer college course in Clay Sculpting made him embrace the art, hence making it part of his passion today.
"Not a lot of people understand what I do which makes it discouraging. Nevertheless, I am satisfied. It>s more than a hobby to me,» says Bandar when asked about difficulties he faces as an artist in Jeddah.
Something else he'd like to point out is that art has no set standard, and creativity has no limits. He also does not believe in hiding his techniques since how no matter how much you follow a technique, your style shines through.

" I think people are comfortable sticking to a certain genre, in other words creating what everybody knows and what they have seen. For them, experimenting with other styles and influences means they have to suffer through having to defend their creations when they step into unchartered territory. And that's just the easy way out."

To see more of Bandar's work, you can check his stuff out on Deviant Art.
D.A. Username: VIIEGA

٠١ book club

The author, who remains anonymous, expounds on the many idiosyncracies of the self and the society. A book that is largely inspirational and reflective, it utilizes Arabic words heavy with profound implications that fuels the reader's mind and senses. It draws the reader into the continual discourse with oneself and leaves one fascinated with the incessant wordplay. The book gives the reader a sense of ownership, as if it was written by the very person reading it. Get your copies from Athr, Serafi Megamall, Tahlia St.

٠٢ movie club

The everlasting magic of movies is what the classic "Cinema Paradiso" is all about. A movie about movies. Cinema Paradiso is a drama filled with love, growing up, leaving home, loss and success. Set in Italy, the movie covers various topics that everyone can relate to. The film revolves around Toto's heart-warming character, his love affair with film, and the story of a very special friendship. If you consider yourself a movie lover, you will definitely appreciate the movie. Cinema Paradiso was released in 1988, and to date is regarded as one of the best foreign language films.

٠٣ music club

CD- Sound of Ruby

Sound of Ruby's latest album- "Shedding Skin" grabs our attention because of its spectacular sounds seeing how it is a mix between blues, Arabic beats, and a touch of rock. The local punk, grunge & rock band, established 12 years ago continue to create, produce and direct their own music. Look out for their upcoming album to be released in about 2 months, as well as a performance here in Jeddah in the near future. www.myspace.com/soundofruby

٠٤

Gundan City
Japanese Antique Toys

It feels like "jackpot", if Grendizer, Juohmaru and Gundam meant anything to you growing up. This is your childhood fantasy come true. Located in the Al Ruwais district opposite the International Medical Center lies a tiny store full of big robots! "Gundan City" came into existence about a year and a half ago, and is Paradise on earth for robot lovers in Jeddah . Do not be fooled by size or looks. One step into this magical world of Japanese robots transfers you immediately into the world of Grendizer, Al Rajil Al Hadidi and Juohmaru. You will not only find Gundam action figures in all sizes which are a craze among the younger generations. You will also find Grendizer which is the number one selling product all over the Middle East, and a collectors delight. When it comes to price, the average price of newly released items ranges from S.R.100- 2000. As for collectors items, they naturally go up in price by almost 1000% since how they have been out of production for around 30 years now, and are difficult to get a hold of.

If you're a comic lover and a collector- this definitely is your location of the month!

DIY...(do it yourself)

Use books like "The Idiot's Guide to Magazine Publishing" or "Magazine Publishing for Dummies" as reference.

Hire all your artsy friends & have them bring relatives in for brainstorming.

Bribe your employees with yummy food.

Make sure it's a team that has no idea what they are doing and tell them that they have to work overtime to make up for their in-competence.

Pretend that money doesn't matter. "I am not sacrificing any aspect of the magazine's quality." Then avoid eye contact with employees when they ask for a raise.

Establish a routine to wake up your friends for early meetings. Give them wake-up calls and don't hang up until you hear the toilet flush.

Give tips and advice to others on how to create a magazine, so it appears that you know how to create one yourself.

Define employee rights. Be kind to them. Provide hamster wheels for their cages so they can exercise their rights.

As a motivational tool, threaten to publish incriminating photos of members of your team. (insert photo here)

Learn to appreciate creative excuses your employees come up with when they can't meet your deadlines. I got arrested for taking pictures for your magazine

anti smoking...

where you go for art

Serafi Megamall.
Store ١٠٨
Tahliah Street,
Jeddah,
Saudi Arabia
Tel: +٩٦٦٢٢٨٤٤٩٢٤