

THE DESIGNERS NETWORK
Saudi's first design magazine

DESIGN





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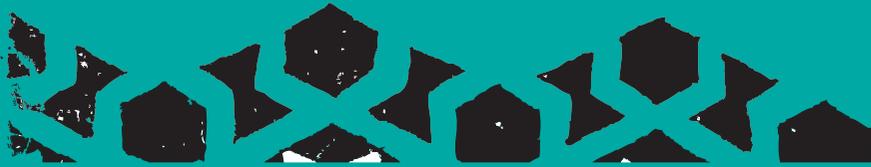
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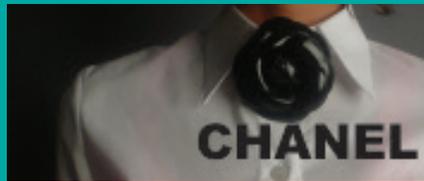
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art



photography



graphic



retail



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Interactive



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DESIGN IS BORN

Design is a response to social change; it is not the private domain of the "best of us" in the high and mighty industrialized world. It is, however, the birth right of the "rest of us." The sooner we understand this, the sooner high standards of design will be acceptable to all.

The purpose of design is to instill structure and soul into our naturally chaotic environment. Each of our design projects are driven by our experiences as designers; thus, resulting in the evolution of our craft.

We start by disciplining ourselves to certain guidelines and we then spend the rest of our lives trying to de-discipline ourselves from these guidelines in order to achieve originality. These personal designs that we produce collectively become a reflection of the society. As a result,

the question arises: what kind of society do these designs represent now? During these months of summer, we celebrate the final outcome of our designs - the drip from our final work throughout the year. We

are graduating from one form of ourselves to another and watching our designs be born from nothing to becoming. Congratulations, you reflected your society.

الفاميلية



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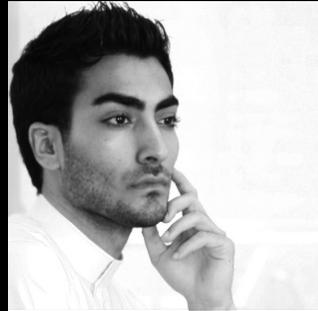
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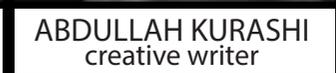
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Create a DESIGN! Ladies and gentlemen, here's your chance to be on next issue's cover! Send in your artwork, pull up your socks, grab those tools and design awaaaay! Don't miss out!

we would like to thank all the supporters of this magazine and the following:

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ع

cover page designed by
Jawad Alshamali



Art has always been running in my family. My dad (Abdulghani Alshamali) used to paint passionately, my mom's (Maha Habbab) beautiful crochet is something I grew up seeing, Jihad's (my oldest brother) sculptures and poetry have always brought about that sweetness of art and Rima's (oldest sister) sense of fashion Tamara's (youngest sister) sense of humor and caricatures have been inspirational. Yet, the person who inspired me the most and has consistently been pushing me towards designing, is my partner and brother Ameer. Since I was 13 years old, I used to sit beside him for hours trying to learn what designing is all about. Gradually, I developed my own style and taste that brought me to a point where I could analyze and criticize his work. Although it was pretty tough to get him to execute my ideas, he would eventually like them. We have built a kind of trust between us, that none of us has done any design in which the other brother was not involved. Simply, our designs are inseparable, including the cover picture, where he took the shot of my back and gave me his advice.

At school, I had always been encouraged to produce art, which was mainly Arabic Calligraphy. Although I did not take it seriously in the beginning, I won a few national prizes in Arabic calligraphy, thanks to my teacher and renowned calligrapher Abdulrahman Amjad. However, even those who believed in my talent never supported the idea of me studying art, except Ameer. On the other hand, those very people are the ones who taught me to stand up for what I believe in, and so I did.

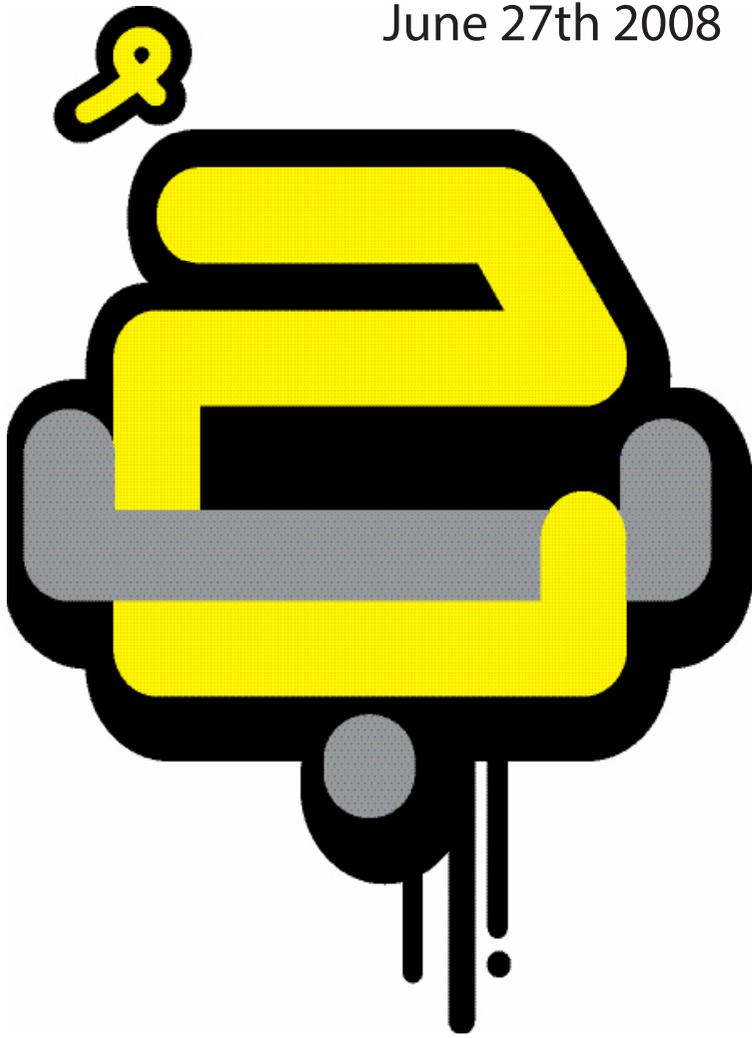
The statement I am making through "Passion Drips" is that: no matter how stressed and lonely you feel in a time that nobody understands you; you isolate yourself, no matter how many times you turn your back to your passions and desires in order to conform to surrounding expectations. In the mean time, your personal passion keeps on oozing to get your real identity exposed. Passion never dies, passion drips.

Studying "Creative Advertising" at The American University in Dubai. Hope to work in creative advertising for the rest of my life.

"big words are only little letters, if he just gives them a chance"

Tshirt line launch in LIFE

June 27th 2008



The idea of arabizing t-shirts by adding arabic calligraphy and imagery creates a friction which in its self is a representation of the hybrid identity of arab youth today which is often in conflict with its global influences and its own tradition and identity. The word 7ob has both an innocent and rebellious connotation within modern arab society. This double meaning is the framework for the brand and the designs.

The designs on 7ob t-shirts are often bold and carry diverse styles and themes ranging from: social commentary and frustration to sense of humor, nostalgia and other visual and abstract imagery. Many of the designs use slang words and street sayings using traditional arabic calligraphy styles, which creates a sense of irony. The imagery used are often mundane things from everyday life that are often taken for granted, however when taken out of its original context and put on the t-shirts, they create a new meaning and sometimes strong messages. The designs often have open ended meanings which represent different things to different viewers.



The brand 7ob is a brand that is all about attitude. It is more than a t-shirt, its a point of view and a platform for design and identity.



Egg-stravaganza

June 1, 2008 - June 5, 2008

Reda Gallery Palestine St

By Sally A. Eyd

"All women should have a hobby where they can find peace. They should feel a sense of accomplishment in their lives," encourages Farha Saeed, artist behind The Decorated Egg Gallery. Farha Saeed, wife of the Indian Consul in Jeddah, has honored us with a gallery presenting visually stunning egg art. Forget the typical painted eggs you might have seen during Easter; Farha's grandeur egg creations are carved and decorated by hand, using various materials from pearls, beads, brocade, velvet, satin and rhinestone chains.

Farha's eight years of mastering the various styling techniques have certainly paid-off. Walking into Reda Gallery absolutely takes you into another world, a world carved, painted and decorated in beauty. Once you step into the main showroom, it consumes your entire being. At one point, the hundred glass display cases instantly transport you to the Victorian era. At another point, you'll voyage into a spiritual realm with pieces that are influenced by Islamic calligraphy and simple, yet extremely intricate, patterns carved on eggs.

All kinds of interesting eggs from Ostrich, Emu, Rhea, Goose, Duck and Chicken are displayed in this gallery. Behind the scenes, Farha works when inspired and inserts all her energy into her craft. An intricate pattern is often her muse to carving and styling each egg with dedication and detail. In her mind, each egg develops a persona that she titles with a name that is as exciting as her creations. The distinctive designs are many, such as "Aristocracy" a bold Queen Anne cut on Goose Egg-shell decorated with grey faux pearls mounted on a silver stand to "Object D'Art" a double surprise Ostrich Egg with two compartments which also serves as a ring holder, lined with pink brocade, decorated with decoupage flowers, and a golden rhinestone chain- to "Majestic Bald Eagle" an Emu Egg elaborately carved to produce a very elegant majestic bald eagle. The Gallery has been correctly described by guests as the most unique, eye-catching event of the season, and is certainly "EGG-cellent!"





event coverage

Ehtefaliya Art Festival

June 1, 2008 - June 5, 2008

Venue Executive Club
Tujjar Jeddah, Tahlia St

إحتفالية
EHTIFALIYA

طُبُوكُ،،،، عَزْفُ مَرَامِيرٍ،،،، وَمَوَاوِيكُ سَعْدٍ....

بَهْجَةٌ،،،، وَيَوْمُ زِينَةٍ،،،، وَأَكَالِيكُ وَرْدٍ....

لَحْظَةٌ عِنَاقٍ،،،، مَقَامُ تَلَاقِي،،،،

مَطْلَعُ شَمْسٍ وَأَقْمَارٍ....

امْرَأَةٌ تَحْكِي،،،، رَجُلٌ يَسْتَمِعُ،،،،

وَأَطْفَالٌ يَضْحَكُونَ وَيَلْعَبُونَ....

فَتَبَسَّمَ ضَاحِكًا،،،،

فَعَنَّتْ لَهُ الْغَوَانِي بِالشُّجُونِ....

أَلْوَاخُ فَرَحٍ،،،، وَكَأَنهَا مَوَاكِبُ الْكَوَاكِبِ،،،،

فِي عُرْسِ احْتِفَالٍ،،،، وَإِفْتِحَارٍ.

فَنَانٌ،،،، عَرَائِيسُ أَفْكَارِهِ صَبَاحُ الْوَجْوهِ....

عَلَى رِيشتِهِ،،،، أَلْحَانُ رَقِصِ الْوَانِ جَمَالِيَّةٍ،،،،

فَلَبِسَتْ اللُّوْحَاتُ زِينَتَهَا،،،،

وَوَضَعَتْ حُلَّتَهَا الْإِبْدَاعِيَّةَ،،،،

حَيَاةً إِلَى حَيَاةٍ،،،، تَرُدُّ إِلَى عَيْنَيْكَ خَلَوتَهَا،،،،

This art festival was organized by Ro'iya Art Consultancy, a Jeddah-based art advisory and consultation service company specializing in the selection, acquisition and installation of artwork in corporate, residential and hospitality environments. The art exhibition featured 18 artists whose paintings were selected to reflect the theme - Celebrations. For more information, visit the Ro'iya website.





Photographic Fine Art Exhibition

April 29, 2008 - May 8, 2008

Photography By Samia Studio - Al Rawdah Dist, Jeddah

Photographer Samia El Moslimany hosted an open house, exhibition and sale of her fine art photography of Arabian People and Landscapes as well as whimsical illustrations of Arabian Fairy Tale Children. Invitees toured the photography and production studios, giving them a rare opportunity to observe Samia's highly skilled and talented photographic and videographic artists at work. "Most people are totally unaware of the immense effort and incredibly gifted people that work behind the scenes to create our trademark classic photographic works of art," said Samia El-Mosimany, the studio owner. "This is a chance for my clients to gain a deeper understanding of the entire process."



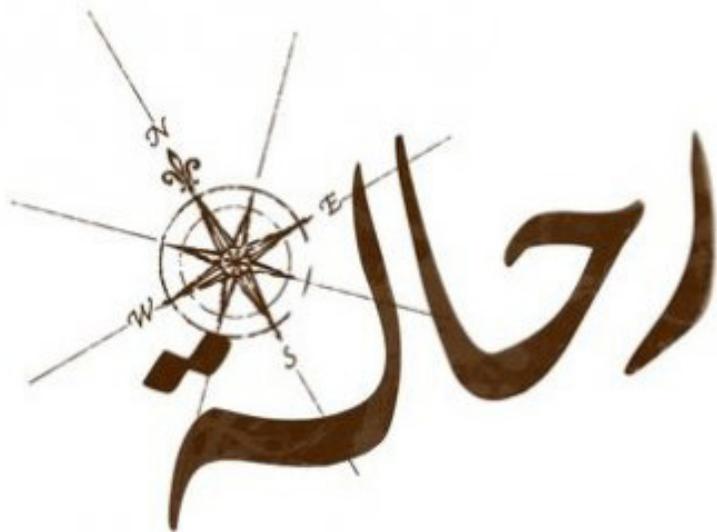
www.photographybysamia.com

Rahalah Art Exhibition

June 1, 2008 - June 3, 2008

Jeddah International Exhibition & Convention Center
Madinah Rd, Jeddah

Rahalah is an organization that focuses on finding employment solutions, turning artistic hobbies into jobs, and ultimately making these jobs productive. Last month's exhibition showcased young artists and talents and gave them a chance to interpret the Najdi region and culture in their own design or style. Booths were provided for each individual, and awards were given to the winners - SR 75,000 for 1st place; SR 50,000 for 2nd place; and SR 25,000 for 3rd place.



www.rahalah-sa.com

event coverage



Photographs of Morocco

Motion Boutique, Roshana Mall
Tahliah St, Jeddah

May 2008 - June 5, 2008

contact number :02-263 48 85

Motion Boutique hosted a photography exhibit featuring an exotic blend of vibrant colors and traditional Moroccan architecture. The photographs were by Rania Razek and Maissa Shaheen



Living Brands Lecture: Elements of Eccentric Marketing

May 26, 2008

Jeddah Chamber of Commerce

The lecture was given by brand manager and author of Eccentric Marketing, Said Baaghil. He talked about how brands work under the models of eccentric marketing. The lecture illustrated the importance of brands and their direct relationship with the target audience. On the topic, Said says " I have experienced and used all marketing applications to realize that the world has changed from the way our fore fathers conduct business marketing. Eccentric marketing is about market innovation, a living brand with emotional relation to the target audience".



"treat your brand
like you would treat yourself"

contact number + 966 5151 111 205 - www.askbaaghil.com

Dolly's Summer Collection 2008

May 27, 2008

Motion , Roshan Mall
Tahlia St.



The fashion event featured designs by Dalia Darwish. Dolly is a fashion brand that carries seasonal collections designed for women including tops, accessories, bags and trendy Ramadan Thobes. The Dolly design concept is all about creating exclusive pieces by adding a personal touch and combining old styles with new ones. Dolly's new Thobes collection is displayed annually during



contact number : 02-263 48 85



Royal Art Exhibition

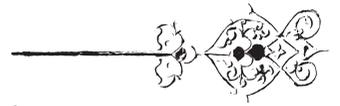
May 2008 - June 5, 2008

Dar Al Hekma College
Auditorium



image by Lujain Baeshen

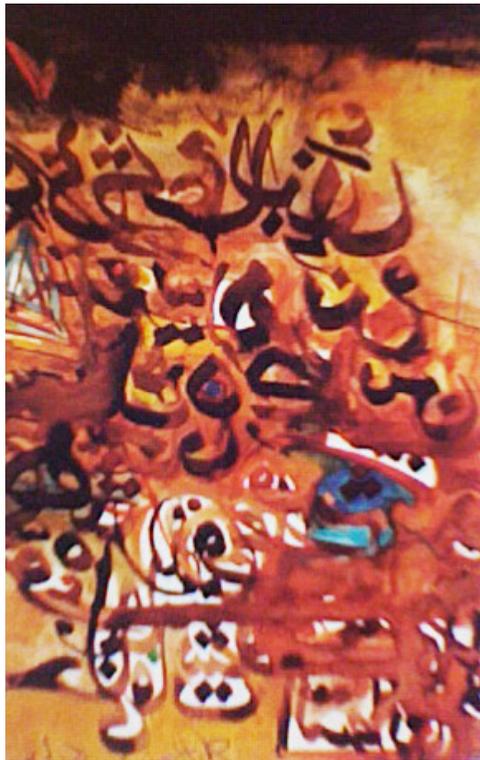
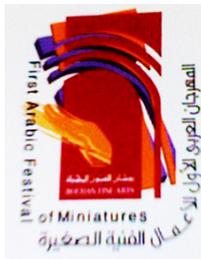
The theme of the exhibition “We are all Responsible”, was dedicated to serving and developing society to the maximum. It was under the patronage of HRH Prince Khaled Bin Faisal, and featured professional photographers, high school students, Dar Al Hekma students, and Alumni.



First Arabic Festival of Miniatures

June 24th, 2008

Abraqa Al Raqama
Tujjar Jeddah, Tahlia St



Munamnamat Islamiyyeh, is the idea behind this festival. To remember how our Muslim ancestors preceded us as being the first to choose miniatures to represent their artwork. The concept is to re-live the past and experience today's world. The festival is under the patronage of HRH Prince Khaled Bin Faisal, Prince of Art. This event is a collaboration of 200 artists from the Arab world, both from within and outside the Kingdom.



Beyond Fifty

Alalamyia gallery

May 19- May 29, 2008

The theme of the exhibition "We are all Responsible", was dedicated to serving and developing society. It was under the patronage of HRH Prince Khaled Bin Faisal, and featured professional photographers, high school students, Dar Al Hekma students, and Alumni."

July

ICON5: The Illustration Conference will be held in New York City at the historic Roosevelt Hotel in midtown Manhattan. July 2-5 new york <http://www.theillustrationconference.org/>



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Mashhor Arabia- Event Management
Saturday, July 19, 2008
5:30pm - 10:00pm
Palestine St. Jeddah, Saudi Arabia
mashhorarabia@gmail.com

Do you have a hobby you'd like to display?
We are arranging an exhibition for creative artists with creative talents



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Filmmaking Seminar
July 22, 2008 - July 25, 2008
Jeddah Chamber of Commerce
www.mfacademy.com

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Business Perspectives for Creative Leaders
July 27-August 1.
<http://www.aiga.org/content.cfm/business-perspectives>

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Summer in Abu Dhabi
26 Jun - 18 Aug 2008
<http://www.summerinabudhabi.com>
Abu Dhabi National Exhibition

International Universal Design Expo 2008. The exhibition and the forum take place in Taipei, Taiwan Eslite Xinyi Store from August 28 to 31, 2008.



international universal design expo 2008

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Second Workshop Sicily Lab 08
Antonino Saggio, editor of the book series IT Tevolution in Architecture, and the group nITro, offer the Second Workshop in Gioiosa Marea, Sicily, from August 31 to September 7, 2008.

Young Visual Arts Entrepreneur Award

The British Council is launching its International Young Visual Arts Entrepreneur Award - IYVAE

We are looking for young Saudi artists who already run businesses in the visual arts sector. Candidates should be 25 – 35 years old and with entrepreneurial skills and background.

The deadline for receiving applications is 16 July 2008

<http://www.britishcouncil.org/me-saudi-arabia-iyva.htm>





BREAK INTO MTV



BREAK 

www.breakmtv.com

A competition open to all young talented directors, film makers, art students and video artists to express themselves through a 30 sec spot. The winning spot will be shown on MTV channels worldwide.

Theme: Explore your imagination! Be radical, bold and inventive!

Technique: We are completely open.

MTV Logo: The spot should feature the MTV logo. Download it from the website.

Deadline: 1st September 2008.

{The Architecture of Greatness}

An In-depth interview with

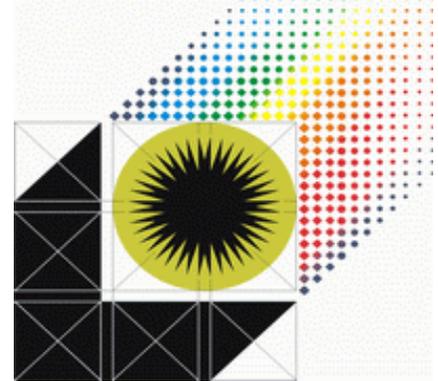
Arch Zuhair Fayeze

By Yasser Alireza

The glare of the sun, the suffocating heat and humidity of Jeddah at high noon advise one to be sane and away from the outdoors. Still, as I wiped the sweat off my face and shaded my forehead with my hand to get a clear view, I was brought to awe at a structure that would soon stand as a monument to architecture in the Kingdom I live in. Underneath poles, exposed blocks of cement and shields of plywood were the foundations of the new Zuhair Fayeze Partnership (ZFP) office, but I am not about to review this building; nor will I take you through the marvels of its construction process. The story I will share is of a journey through the life of a role model; a man who has set the foundation for any designer to feel she or he can succeed to accomplish great milestones and build a creative business empire. After twelve enthralling years of experience in the United States, Architect and Engineer Zuhair Hamed Fayeze set his eyes on an ambitious future in Saudi Arabia.

'It was 1975 and opportunity was knocking on his door. A wise man would seize that opportunity to start building his ambition: The largest and most respected architectural firm in the Middle East. Fayeze did exactly that.'

The country, at the time, was booming with projects. Fayeze, in retrospect, was qualified with two undergraduate degrees, a masters, a doctorate in progress, and three years of practical experience from two US firms. Arch. Zuhair Fayeze took his first project, a home. The rest is history constantly in the making.



Today, Arch. Zuhair Fayeze's dream is realized, but not without obstacles. I was determined on this - not so friendly - summer afternoon to cut through cranes and poles, enter the finished part of his office and find out what any aspiring entrepreneur in the fields of architecture or design would be dying to know: how did he do it? Once, I entered his fully furnished office, I began to assume the answers, some of which I was right to realize, others completely surprised me...

THE AXIS OF FASCINATION ARCHES TOWARDS THE AXIS OF EXECUTION:

Once in his office, I was greeted by the cool comfort of its vast interior space and the warm handshake and regal approach of Arch. Zuhair Fayeze himself. Fayeze began by inspecting the cleanliness of his spectacles, adjusting his already perfect posture and offer precise hand gestures with every point he made. It was hard not to pay attention to his vividly told story about where it all began. As Fayeze spoke, I was immediately taken to a corner of his childhood home, where I would see a small boy collecting planks of wood from fruit crates with a twinkle of excitement in his eye and an ambition to build something out of raw material. This boy would break the fruit crate into pieces, saw them into the shape he liked and, "Bang, bang, bang with the hammer I would go. Soon enough, those pieces of wood transform into tables, chairs and small houses." Fayeze expressed as we discussed the birth of his life's passion, architecture. "Of course, my family were not too thrilled with the loud noises, so I found an empty room at the far corner of our house to use as my work area." Clearly, I was no longer worried about getting regular answers to predictable warm up questions. Every statement he made was engaging and insightful. I soon asked him about his one true role model,

"My inspiration came from the great master builders of historic Islamic empires."

During the Ottoman Empire, the Master Builder, Sinan Basha would handle projects from France to China while he was based in Istanbul, Turkey. This points to the fact that he was, not only a master builder, but also a genius at leadership and management in a period of time when there were no advanced methods of communication, like we have today." The hint was obvious: lack of technology is not an excuse. He continued to describe how people today needed to remind themselves of



key qualities. He states, "Will, skill, principles, attention to detail and determination are basically what we need to build success. If a man Like Sinan can do it so can we." I was now interested in how he began realizing his passion. What was it like to actually live his dream of being an architect? "Well, it was a dream that was almost overlooked. During my last year of studying structural engineering at the University of Colorado in Denver, I decided to take a design course in architecture for non-architects. All of a sudden, my childhood came back to me and so did the passion to design and build. While I graduated as an Engineer, I made it a point to acquire a second degree in architecture and a masters in urban design, with the help of the dean of college of Arch At C.U.Denver; he was my second most inspirational person."

While Fayez was preparing for his doctorate, he journeyed back to Saudi Arabia. An economic boom was on the rise at which the opportunity to build wide scale housing projects was high. Luckily, Housing was his focus, and still is his passion. Fayez started to sign on vast projects that required him to create living spaces for large groups of people, "The Challenge is always how to build a housing community for people, who essentially do not have a say in how their individual homes will look or feel like. How do you meet a criteria that is acceptable to all?" Fayez had the know-how to build things right. His insistence on quality would be one of the most important factors in elevating his success against other architects in the Kingdom at that time, "You can't charge cheap and get quality, though. Never sell yourself short. Clients are observant. When you give them a detailed drawing and use the best material they will respect your craft; therefore, do business with you."

THE TOOLS OF THE TRADE GO BEYOND IDEAS, MODELS AND DRAWING UTENSILS:

Arch. Zuhair Fayez's aura of success can easily engulf anyone who actually takes the time to ask him the right questions. One cannot resist the desire to act on ambition and find ways to succeed professionally. I was learning from him, even before he spoke. This, already articulate individual, was more than ready to explain to me the ins and outs of starting out successfully.



ARCHITECTURE

it regressed. The rise and fall of empires is an explanation as to why we are now having to rebuild and re-identify what Islamic architecture can be in the modern era. Studying the masters of the past would build the foundation for our new understanding. Nonetheless, one must note, that historical knowledge and talent aren't enough to build your own legacy as an architect." After digging and reading between the lines, the rest of the team and I at Design Magazine and I found that Arch. Zuhair pointed out five fundamental rules to achieving success as a professional business owner, let alone a professional architect.



1. Discipline and dedication:

whilst both can be viewed as two separate steps. Essentially, as Fayeze would explain, the two go hand in hand. "While I was working in the states, I noticed the employees arrived half an hour before time everyday, without fail. They would prep themselves, drink their coffee, go over their agendas and once the clock struck eight, it was diligent dedicated work for the next eight hours if not more." He would go on to explain, "This kind of attitude and dedication builds discipline. It's also why students in at the petroleum university, for example, rarely struggle getting jobs. Everyone knows that their life on campus revolves around discipline and dedication to their work. This is also a principle I focused on when establishing Dar Al-Hekma Collage." We would soon stumble upon ample examples, which are the unfortunate norm in companies across Saudi Arabia - undisciplined groups of people that seem to be blocking out the dedicated few. The result - lower productivity, slower growth on a micro/macro scale and, more importantly, a lack of trust in an institution's ability to deliver.

2. Faith and focus:

"What made the previous Islamic Empires thrive was a focus on their objectives which were routed in a solid faith." Of course once those empires started to loose focus and faith, their reign soon ended. "This example," he would add, "applies to any organization. When leaders of a firm or company lose focus on their objectives and start to get tempted with what strays them away from their fundamental rules of ethics, that organization soon finds itself tumbling down towards failure."

3. Management and leadership skills:

Like the example given of the Master Builder Sinan, "leadership is a must in any organization. Even as individuals, we need to how learn how we can acquire leadership and management skills. Talent alone will not earn you success." Naturally, I asked him if his organization provided management and leadership training, "I emphasize on providing extensive training courses in such matters. How can I promote an employee to a higher level of responsibility when he or she cannot manage projects or people? Even as an entrepreneur in this business, you have to be able to market yourself, sell your work, bring in business and deal with different contractors. Without management and leadership skills, none of that will be possible." He goes on to say that most of such skills can be learnt on the field as one gets their practical experience. The point of being on the ground helps build this discipline, "From my first project I was on the ground with the construction workers, going everywhere to find the best material, even when it was not available here. I wanted to make sure every detail was to my satisfaction."

4. Principles of inspiration, quality and following standards:

"One must find inspiration to build strong, successful work. One must also inspire his team in order to get the best out of them, especially when it comes to creating quality work. Every designer must be adamant about quality." I personally, found this point to be true. In my own experience within the communications industry, when leaders of departments or projects don't constantly seek ways to inspire their team, the interest in the project deteriorates. With the enthusiasm to create work, comes a set of rules and standards one must follow. "Unfortunately, there are not enough architects in our country that follow building codes and standards. I'm not surprised at this, because the majority of university instructors, here in the kingdom, don't teach their students enough quality. They haven't had practical experience to do so., because they were not allowed to do so" What's even more alarming is that most of these instructors have PHD's. Then again, a PHD in this country seems to be in abundance and not a good indicator of abilities. He goes on to explain, "It's not your degree that counts; it's what you do with it. I've given lectures in over thirty universities throughout the United States. Seldom did I find people with a PHD in Architecture - unless, they specialized in research or architectural history or the like." Ultimately, Arch. Zuhair Fayeze makes it a point to follow internationally set standards. "At ZFP, we've devised a book defining those standards and everyone is responsible for following them." ZFP has been awarded ISO 9001, defined as the «Model for quality assurance in design, development, production, installation and servicing.»*

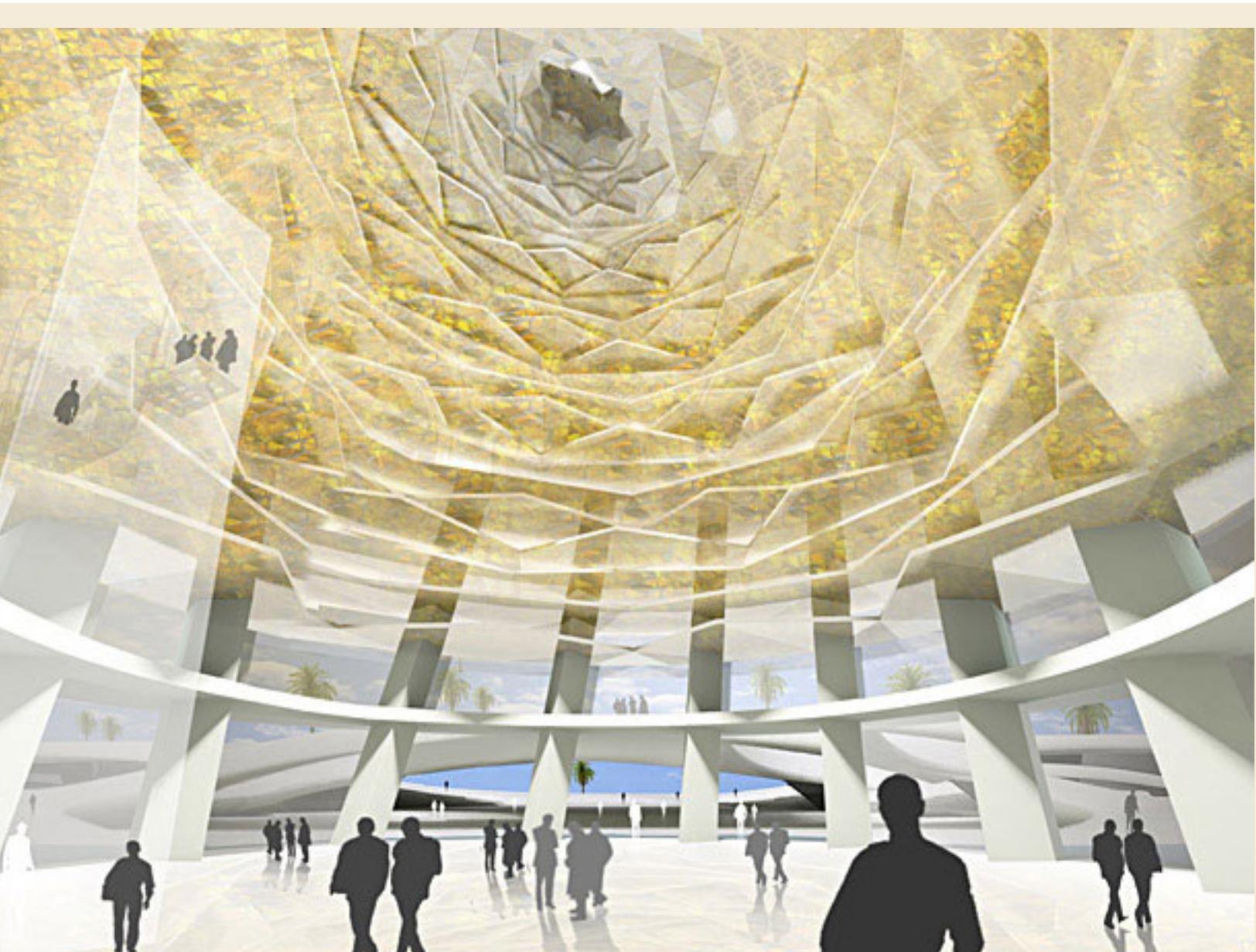
5. Creating Specialized Sections:

"In the past, master builders handled everything from design to planning and actual construction. These days, each part of an organization presents a specialized unit. That has proven to be pivotal in the success of a project." Why? "Assigning specialized departments to work on specific parts of the project encourages focus on each part, attention to detail; thus, a successful and complete result comes to life." Arch. Zuhair Fayeze's Architecture business is split into five key departments: Architectural - Planning - Interior Design - Landscaping - Project management. Each one completes and relies on the other. Furthering these five rules, Fayeze has given a lecture on The Five Parts to Innovative Work. The lecture covers the five points mentioned and uses the example of the old master builder as a point of reference. These five parts altogether create what he calls, "The Master Firm."

THE MONUMENTS THAT GRACE OUR LAND:

Amidst our discussions of how the masters of the past tackled issues of space, lighting and ventilation, I asked Arch. Zuhair Fayeze about his own projects. What does he, as an architect focus on? What was his favorite design? Does he still, in a large thirty three-year-old organization with over 2500 employees, find time to get involved in the design process? When it comes to his signature or mark on each design, Fayeze had this to say, "My signature in every design is the study of human behavior. All my designs and my architects' designs must incorporate an understanding of human behavior. During my doctorate studies, I spent two semesters learning nothing but the whys and hows of human beings." The logic rung true in my mind, since, most of us have to live, work and spend hours occupying the spaces we dwell in. he goes on to use an example, "you can't build a tiny window..." he gestures a small box shape with his hands, "... on a large wall. And say: it makes sense. Some level of logic and visual acceptance have to factor, especially if you want the people walking into your designed space to accept it."

The point about human behavior led to how human beings feel comfortable in an occupied space. Thus, he went on to say, "Lighting, ventilation and space are all key focuses in any design my designers or I create. Once again, if you go back to historical examples in old Arabian and Islamic architecture, you'll find that natural lighting relied on reflections and candles at night. In terms of ventilation, every room in a house was kept cool without an air condition, which also requires an understanding of space and material." Arch. Zuhair Fayeze talks about never giving a visual dead end. "I strongly believe in giving the eye a tour first." From the moment you enter a building, you can see in all directions, immediately knowing where to go." An example of such structures is the King Khalid University in Abha that will accommodate 55,000 students. He describes it as having, "beautiful environmental harmony." He continued to emphasize, "We took advantage of the good climate that exists there to provide natural ventilation throughout the campus area." Parts of the university are already open. However, the entire project will take, approximately, three years to finish.



When it comes to his favorite project, Arch. Zuhair Fayeze enthusiastically responded, "My house, of course!" Second to that, "Armco Mosque in the Eastern province. Of course, like all dream projects, this one came with a few obstacles. The initial design had a courtyard that had to be removed to make space for added worshippers." Fayeze also wanted a specific stain glassmaker for the calligraphy on the windows, but had to settle with another option. Fayeze stressed a crucial point about working on this project, "We had to fight to get what we wanted and there were a few compromises in the end." In other words, passion and persistence will help you pull through in the end. "All in all, The Armco mosque was a magnificent modern structure that I am very proud of. Its beauty is in its simplicity." He added that many of his projects were equally enjoyable, especially when he was able to design them the way he wanted to – not always a luxury, but most certainly a perk for an experienced professional.

It goes without saying that Arch. Zuhair Fayeze still involves himself in his firm's projects. Although, he does not get involved as much as he use to or would like to, but the passion can still be seen clearly in his tone, mannerisms and his new office that will be complete by the end of the year. An example of one important milestone project he personally worked on from scratch was, the Armco Oil Museum. He was the only local amongst a list of internationally acclaimed architects to enter a competition to design the museum. "The limitations were many, especially when it came to presentation. The only item that could be submitted was a sheets of drawing of depicting the design." With this drawing, he won the competition. The Oil Museum marked the beginning of many important projects to follow.

THE NOT SO PERFECT PICTURE:

For every successful individual comes a list of obstacles. Aside from the common issues of dealing with client demands, Arch. Zuhair Fayeze furiously points out the problem with copying ideas and the pride that some copycats take in such cases, "I've never seen a place like this, where people, not only copy your ideas, but are proud to let you know about it. I've had an incident with a client, earlier in my career, come up to me and admit how much he loved my designs by showing me his copy of my work." As a listener to this story, I could not help but join in on my own expression of bewilderment.

Another, more crucial problem he sees is, Environmental planning. The examples he gave were extensive, from the poorly managed roads, to the lack of recycling centers to the "monstrous buildings blocking the Cornich." He stated the problem as, "One that requires joint social responsibility. We can't just wait for the government to change the way things are. We have to work to improve our habits and principles. So start from an early age with your children. Teach them to recycle." As far as the cities aesthetic goes, "Architects should think of their city as a symphony with varying notes that, together, create a harmonious piece." With all this, Fayeze remains an optimist, believing in a bright future; but he is also a realist, "that bright future can never come if we don't move and get ourselves act."

MAKING A DIFFERENCE IS FUNDAMENTAL TO CHANGE:

A successful businessman and mentor, such as Arch. Zuhair Fayeze, often finds himself at a point where he needs to share his knowledge, build a community and "act on change." Earlier this year, Arch. Zuhair Fayeze began expanding the reach of learning for aspiring female architects by instituting, along with UC Denver, a study abroad program for Dar Al-Hekma College.

"The process was natural. As a member of the board for the school of architecture at UC Denver, my job is to provide them with global exposure. They were very active in wanting to extend their architecture programs abroad. As they viewed all the Kingdome's universities with architecture pro-

grams, I introduced them to our interior design program at Dar Al-Hekma. They had one look at the students' work and were impressed to see that, as interior designers, their work rivaled that of the architecture students from other universities. As one of the founders and board members at Dar Al-Hekma College, part of my mission was to create opportunities for development at the college." Dar Al-Hekma's architecture department and semester abroad program will commence in the fall of 2009.

PERSPECTIVE:

Two words played in my mind as I walked out of our interview session: dedication and commitment. Successful individuals, such as Arch. Zuhair Fayeze, spend their lives constantly evolving, learning and educating. One cannot question an individual who has truly worked hard for every bit of credit gained. The lesson I've walked a way with is: To earn credit requires respect; respect is acquired with wisdom; gaining wisdom takes experience; experience can only be gained with patience, practice, persistence and time.



GRAPHIC

20
08

Graduating Student Showcase



Graphic Design
Exhibition Featuring the Graduates of Spring 2008.

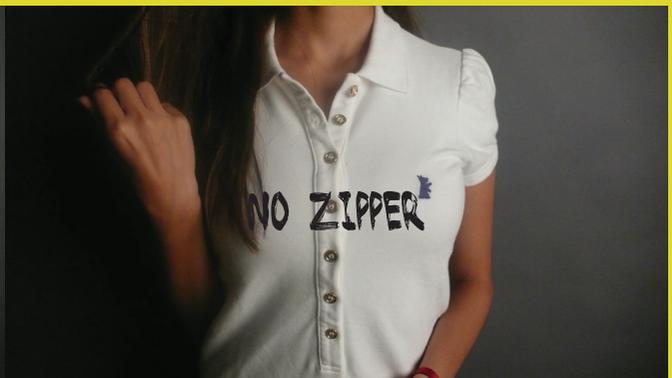
for additional information:
gdes_exhibition@dah.edu.sa

A reflection of transition in the world of graphic design into a higher level with flair and pizzazz. Dar Al-Hekma College has, once again, created the opportunity to house Jeddah's Fifth Senior Student's Exhibition for the Spring Semester 2007- 2008. The Graphic Design Program still remains the first and only program of its kind in the Kingdom.

S H I F T

aram gabani

My graduation project is: Insight to a shopaholic's psychic .Welcome to this exclusive world, the world of high heels, limited edition bags and living on the Edge – the edge of bankruptcy. Welcome to always wanting to score the latest, the right-off-the-runway, the trendiest and the most expensive. Welcome to a world of owning a closet full of things that we don't need. Have you ever blown all your money on a pair of jean, said sorry I am late because I didn't know what to wear"? Is your reading material limited to Vogue, In Style and Bazaar Do you always have nothing to wear? have you ever sacrificed eating in order to shop?



lama asad

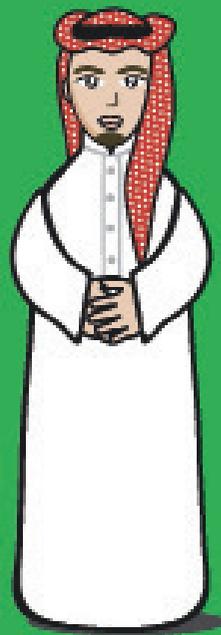
My graduation project is: The social issues we put up with
Presented as illustrated postcards



Going out
During Winter



Wedding &
Important Events

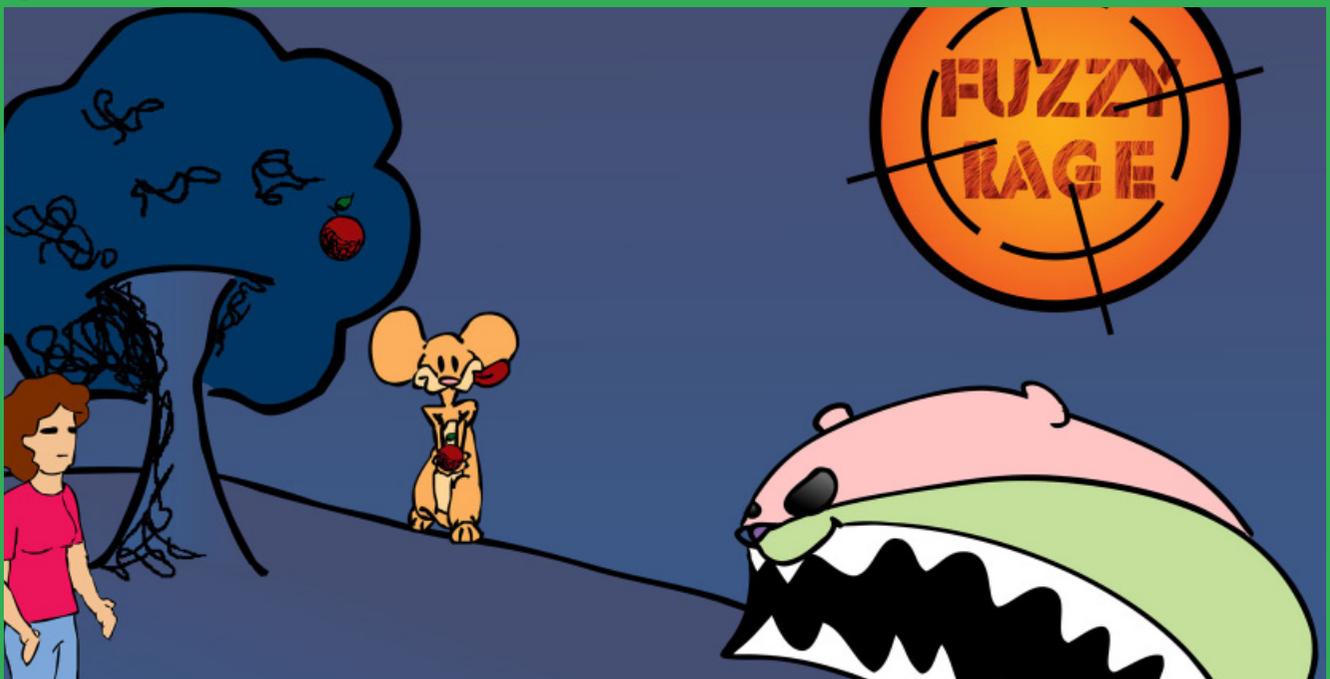


Going to Work



Out With Friends

ghaida zahran

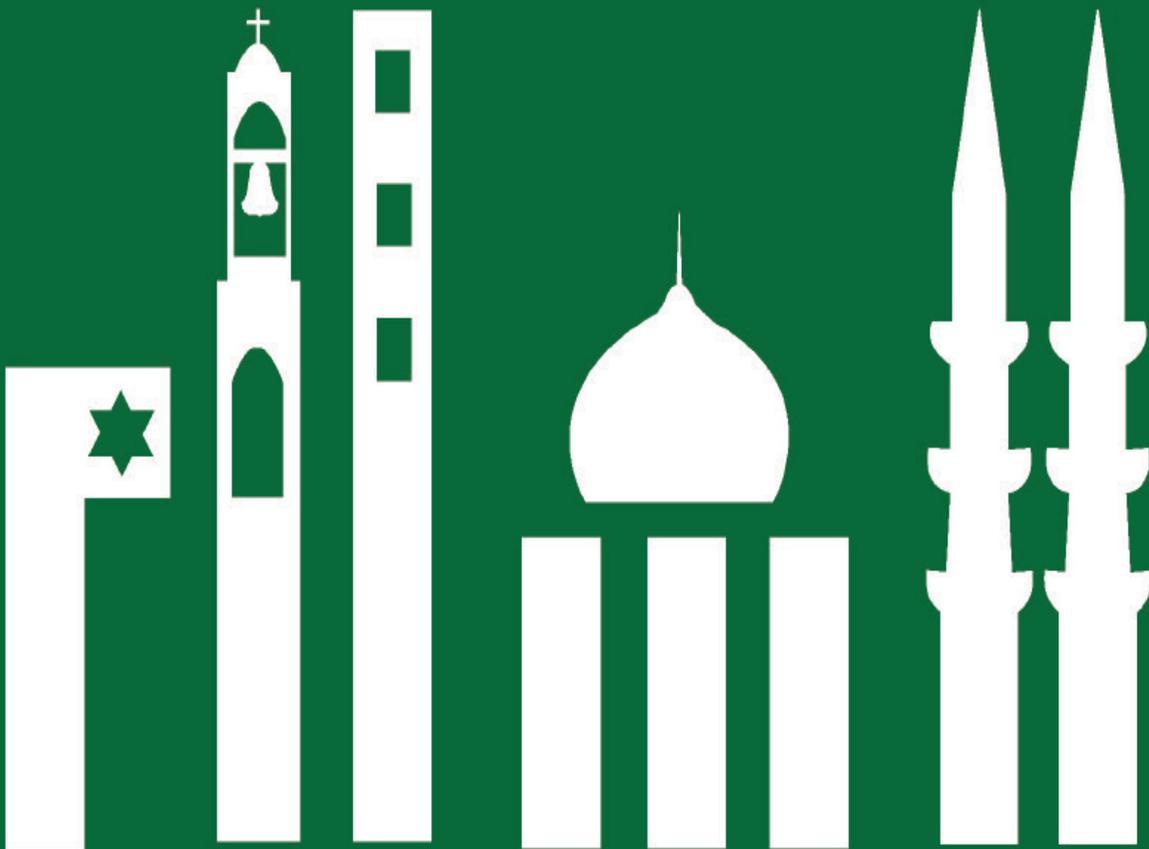


lama ajeena

My graduation project is: It's all in the way you view it, I combine concepts of aesthetics, simplicity and creative content. Simply, my starting point is where people have ended.

QED is able.

It's all in the way you view it.



Say(o Muslims) "we believe in All'ah and that which has been sent down to us and to Abraham, Ismael, Isaac, Jacob and to Al-Asbat(the offspring of the twelve sons of Jacob and that which has been given to Moses and Jesus and that which has been given to the prophet from their Lord, we make no distinction between any of them and to Him we have submitted (in Islam).

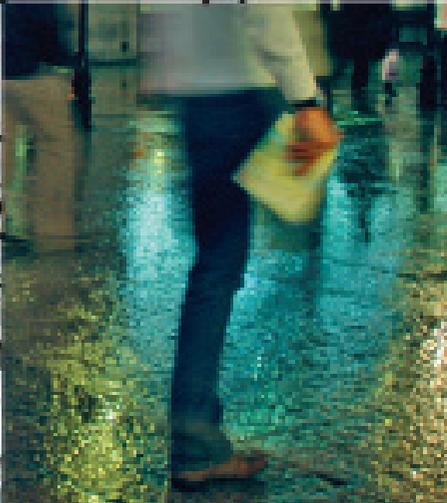
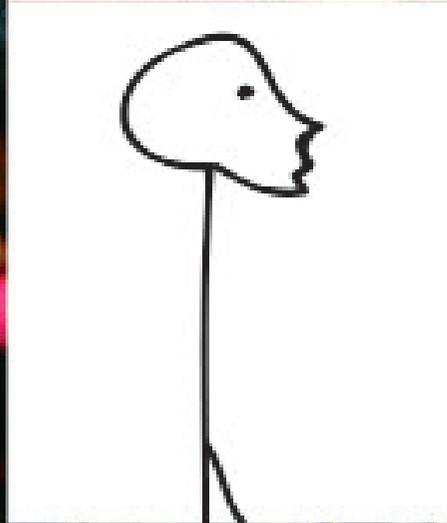
salma enani

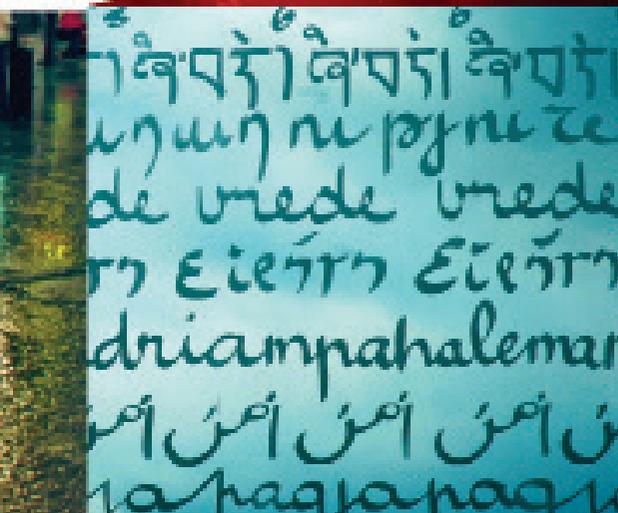
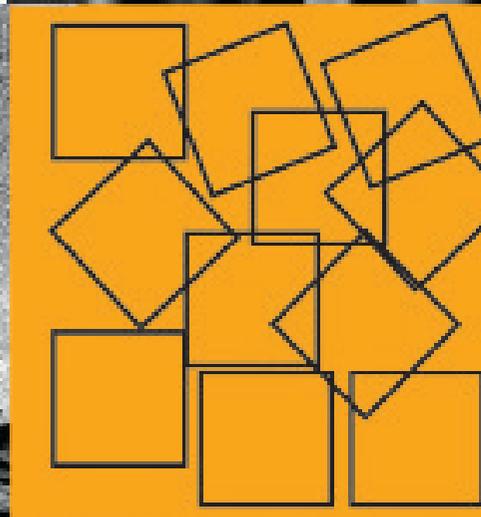
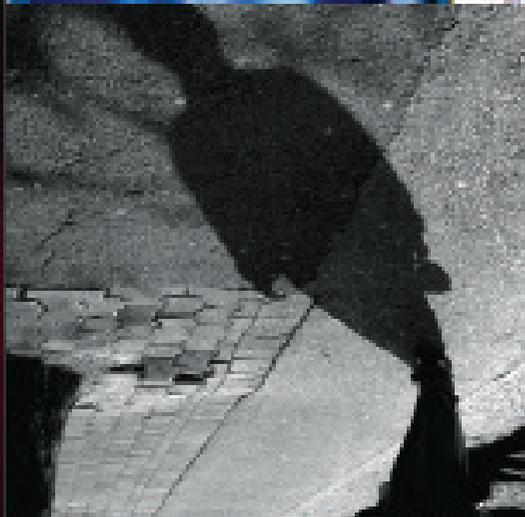
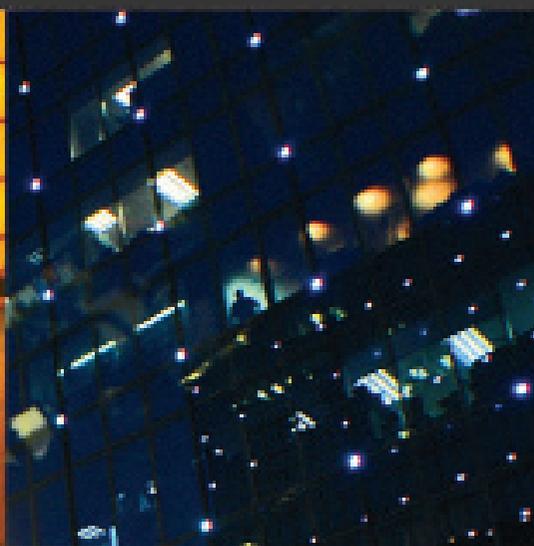
Visualizing Dreams Through Photography

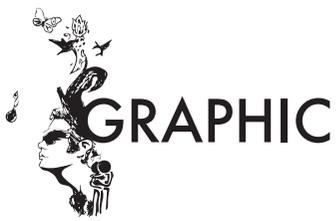
Dreams are build ups of a sequence of images experienced by the brain while asleep. The technicalities of the human brain which produces images that we call dreams, made all scientists wonder what a dream is. Not only is a dream a reflection of thoughts, feelings and memories. It can also be an inspiration.

I was so surprised that I could really put some of my dreams into visuals. My fears, desires, instincts, the longing for peace and for security, and the hope for success and eternal happiness, nostalgia to childhood, so many things that everyone see in their own dreams. It made me so eager to learn more about other people's dreams. I found out that perhaps they were similar and at the same time different. To me I feel that a human being's mind in a dream reaches a higher level where reality blends with imagination. When I was thinking about my project, I tried to go back to the main source of my visual creativity, dreams.

Dreams expand my photographic visions. I think dreams may be what makes one photographer different from another...







asma farsi

Name of the photograph: Me, Them & Him
Me: the photographer
Them: Tourists
HIM: the homeless



Awakening Your Senses

In my thesis, the aim is to get your senses more involved with your surroundings. The birth of this idea came to me after visiting photography exhibitions. Powerful shots speak for themselves but what if you can re-live the whole situation, let you see, smell and feel still pictures. A room has been made to experiment this theory on one picture. The sound, the feel and the smell of the surroundings were presented. There was a moment when I was standing at Piccadilly Circus and was happy to enjoy the view of people laughing and having fun. Suddenly, my eyes spotted this homeless. He was sitting there but really he wasn't there. His eye look was empty, while his body language that said that the man was fearing something. At that moment, all the joy and the happy thoughts I had vanished, I even stopped hearing the sounds, as if someone just put everything on mute. I felt his sadness and my heart broke. I have seen many homeless people and I empathize with them. Some times, to be honest I fear them but I don't know why this man, in particular, I really felt. I captured this moment to never forget him. Like a reminder to always help, pray and really think more about the needy people, moreover, to think less of what I want and don't really need in this life.

Surroundings According to senses:

Smell: The smells were a mix of fast food, car gas and the smell of people.

Sound: People talk, walk and traffic.

Touch: a cool breeze



BLEECKER PAVENT TOTE NO.12362

الرياض: مركز ستيفوريا ٢٤٢٤ ٢٤٢٤ / مركز الملكة ٢٤٢٤ ٢٤٢٤ / مركز الفيصلية ٢٤٢٤ ٢٤٢٤ (٠١)
جدة: مركز الشاهة ٢٤٢٤ ٢٤٢٤ / مركز النخلة ٢٤٢٤ ٢٤٢٤ / رده صبي مؤلف ٢٤٢٤ ٢٤٢٤ (٠٧)
المنيرة: مركز التراث ٢٤٢٤ ٢٤٢٤ (٠٣)

الرحمة

" God Gives with Gentleness what

H_talal1@hotmail.com

The messenger Mohammad (peace be upon him) said:
" God is Kind and likes Kindness. He bestows upon
Kindness that which He does not bestow upon harshness,
or on anything else other than kindness and tenderness ".

hind talal

My graduation project is: To change the world and try to make a difference, because design is not just "a business."
As a graphic designer, design goes to the heart of what it means to be human. What that means is the ability to use our creativity to express our opinions.
As a graphic designer, I can try to make a difference in the world. Our Prophet Mohammad (peace be upon him) was misunderstood by lots of people. I feel that it is my duty to correct the misunderstanding by showing beautiful quotes by him, and spread the love and passion that he brought to the world. I am not an authority on Islamic studies. I am just a reader who has fallen in love with these quotes.

الغظّة

He will never give with Harshness *

A green recycling symbol, consisting of three chasing arrows forming a triangle, is centered on a black background. Inside the triangle is a clear plastic bottle with a blue cap, shown from a top-down perspective. The bottle is partially filled with water, and the water level is visible. The recycling symbol is rendered in a vibrant green color.

GRAPHIC

alaa samarkandi

YOU MUST TEACH IT MANNERS YOURSELF



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L A Y L A

H O M E & W A R D R O B E

By Sally A. Eyd

“Quality survives time. Whatever the taste, design or style - one should ensure quality is produced,” Layla Mousa on her approach to her passion- design. With a trendy vibe befitting her chicness, spirited and well-established Interior Designer- Layla Mousa believes quality should be the base of everything, especially when it comes to the criteria she lives by to produce her designs. The Interior Designer and home and wardrobe store from Jeddah gives her all to her work, whether it means travelling to the most exotic faraway place to find the perfect antique, which will enrich her store- Layla Home & Wardrobe, to spending endless

hours in her office buried in creating her fabulous pieces of hand-painted prints depicting either Arabesque styles or ancient culture. Her works are also reminiscent of an era much like those of the Sultans and Priests of the Persian and Ottoman Empire. She incorporates her style to work on various objects such as glasses, cups, saucers, pots, sieves and more. When asked about inspiration, Layla had this to say, “Inspiration, for me, comes from my favorite pastime - sleeping at home.” She believes sleeping or being in the state of unconsciousness actually opens ones mind to creative thoughts and ideas. Layla has been part of many events, including three global fairs such as Maison & Objet; the finest example of what the home furnishings industry offers.

She also participated in Biennale de Paris, who present art projects on an international level. Her achievements, she believes, are wholly supported by her rich heritage, which is a mix of Lebanese and Syrian roots weaved with a strong Saudi Arabian essence. “Master your craft, and move between styles,” is what she encourages every individual to do when it comes to success, regardless of the field. Her haven is her starting point - the office, a place filled with upholstery, sketches, fabric, and designs of strong yet simple Arabesque calligraphy. Catchy phrases all over the place add that special touch to her work, along with her faithful helping hands, who she never ceases to credit. Her store, Layla Home & Wardrobe, is an after-thought; this is where she basically plays as she pleases and portrays her personality through her love for art and antique. Seeing how every designer has an aspect they focus on, Layla’s focus is on fabric.



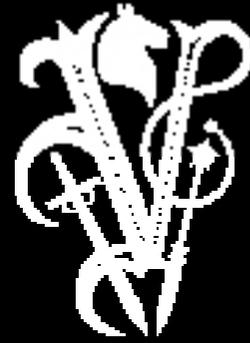
and that is clearly visible in her signature, strong yet simple designs of various curtain lines, bed spreads, women and children’s clothing. Looking even deeper into Layla’s world, the beds she designs with leather appliqué simply command ones attention. Her work on leather-embroidered curtains adds that tangy touch,

“Fabric is very noble, and the more I play with it, the more I get out of it,”

which can only come from her spunky personality. You will also notice character-filled wooden dhows from Kenya used in the most unexpected and creative ways by being placed in an upright position, using its interior as shelves. This display makes a subtle statement about Layla’s vast exposure to culture throughout her store. Her magnificent Baraderies or Indian Garden rooms carry you through an experience out of the Taj Mahal. You will instantly be transported centuries back to the romantic era of the Maharajas, making you fall in love all over again. Especially majestic, is Layla’s personal favorite, a white marble Baradery dating back to the 18th century.

“I like old things, especially fantastic quality. I have learnt even if it’s a style I don’t like, but one of superior quality - I will respect it for that,”

concludes Layla in the midst of yet another creative brainstorm. Interior designers, like Layla Mousa, look beyond beauty. Her message to other aspiring interior designers is: A focus on quality will establish the foundation of a visually bewildering design.



VISIONNAIRE
visionnaire

Spectacular Splendor of Stunning Staging

By Sally A. Eyd

Untitled, is how Visionnaire prefers to portray their works of art. For us- as appreciators, the point is to experience the art. It is not to be explained. We are to accept it or reject it as we see it. The eminence behind the creations, Alessandro La Spada- Designer, together with Samuele Mazza- Creative Director form the design duo at Visionnaire, for the Visionnaire and Grantour collections for Ipe Cavalli. The brains behind the concept believe in sharing the same vision of exciting us with a melting pot of creativity, experimentation, constructive logic and emotions.

Luigi Cavalli, second generation behind the internationally acclaimed Italian company, along with his two children Leopold and Eleonore, make up the Cavalli Trio, which for them, is more than an expanding business. It is life, producing expressive, fascinating, and quality products with its key distinguisher being luxury.

Luxury
fAnCy
attractive
unIque
stylISH

LAVISH
living

A black and white photograph of a chandelier with a tufted seat hanging from it, set against a black background. The chandelier is made of many small, teardrop-shaped crystals. The seat is tufted and has a ruffled edge. The seat is supported by two small, ornate legs.

“Explaining the art work
in words - runs the risk
of cheapening it and
reducing it to a mere
technique,”
which is the shared opinion the
team of five believe in.

visionnaire

Lavish Living Co LTD.



Visionnaire is located on Prince Amir Bin Sultan Street in Jeddah.

VISIONNAIRE

شركة الحياة للتجارة الفن الديكور المحدودة





Excitement is the key element to describe Visionnaire's identity. Feelings, enthusiasm, and passion are the essential ingredients to developing the world of Visionnaire which are weaved with a constant ability to surprise us. Total Black, and Total White are the latest vibrant, inspiring and eclectic collections housed by the authentic leading name in interior design. Dark new-Gothic inspirations, excellence of form, and sophistication of materials tied with the unconscious side of the individual defines the dark mood and Chateaux Style of Total Black, whilst Total White is the exact opposite yet with the same vitality. Keeping new-Gothic still in mind, the Total White collection has an air of mystery to it but in a world of shades of elegant whites. Beauty is the classical interpretation of both balance and harmony. The home philosophy Visionnaire-style leaves you with a continuous feel of glamour and international taste, expressing personalities in a constant movement.



The home philosophy Visionnaire-style leaves you with a continuous feel of glamour and international taste, expressing personalities in a constant movement.

TABOO OR NOT TABOO?

That is the question.

By Nessreen Tamano

[If you can't beat 'em, join 'em]

What's more cliché in Jeddah than seeing images and pictures of women in print ads, magazines, album sleeves and newspapers with the requisite shades of black, blue and red markers on their bodies? How many times have you wondered about the person whose job it is to hunt down these female forms and shade the impropriety out of them?

It has long been considered a non-spoken regulation in the Kingdom of Saudi Arabia that any type of unseemliness be erased, especially within the media industry. In this case, your regular Maxilo marker can do the trick. What happens when advertisers use this regulation to their advantage? Is it now a case of Socratic irony? Or is it simply what happens when residents begin to respect the delicate ecology of their culture's restrictions? If the latter persists, then it must be some sort of revolution. Yasser Alireza, Senior Art Director at Mamac Ogilvy, Jeddah, talks to us about his latest contribution to the fast-paced and wildly controversial advertising industry.

"I remember looking at an album sleeve of Mariah Carey that I bought from Jeddah as a teen. I was fascinated at how parts of her body were marked out. What was even more interesting were the meagre attempts to make it artsy, adding little polka dots over the edited area so that it looked like lit was part of her outfit. That image stuck in mind so much I started sketching semi-nude women and then scribble on their bodies."

From this trivial memory, Alireza was inspired to come up with "Edit Everything But The Lingerie". It is a momentous transition in ads; yet, dangerously borders parody. On the one hand, the series of ads project respect for Saudi Arabia's social limits, whilst embracing its habits to work for the consumer. On the other hand, it teeters between mockery and sarcasm, potentially raising questions about a different kind of rebellion from new generations of local advertisers. Alireza disagrees with point of satire. "Sure," he says, "Some people could and will write it off as offensive, but that is just the nature of our society – being resistant to change. As you know, all new things here are deemed controversial."

Although the ads gain more success for their advertisers by sparking up a healthy debate, leading to more popularity for the campaign, "gimmicks and insights" are not brought in to create fancy works of art alone," he adds. "They are also brought in as a relevant tool to showcase the brand or product via mediums that are recognizable to the consumer. In this case, the marker tool was central to showcasing the lingerie and putting less emphasis on the woman. The ad industry always tries to achieve a seamless campaign by creating exhilarating art that conforms to business and communication objectives."

So, what are the simple unwritten Dos and Don'ts of ads? They're simple:

1. Do your homework

Research is the first step to achieving anything successful. Find out what you can about your target audience. The market in Jeddah is different from the one in Riyadh, for example. The market you live in also has different social categories that are, essentially, separate targets. What is acceptable and what isn't highly depends on how these market segments think.

2. Meet the target

It is never about the art alone, or what the creator thinks alone. Advertisers must make sure that whatever they do or create artistically meets the client's communication objectives for the brand and business.

3. R-E-S-P-E-C-T

Aretha Franklin was on to something. Respect the culture, religion and the market. Don't be bold if you don't understand the lines you want to cross. Don't make a statement without knowing its impact on the society you are communicating to.

4. In case of emergency,

DON'T GO WEST

Fight the urge to turn to "westernize" advertising. This is your chance to be original. Use materials and concepts that cater to you and your market. Try not to "borrow" too much from other cultures. The fundamentals of international advertising are all you need. However, local insight, as I always say, is every advertiser's remedy to mundane ideas.

5. Hit points

There are four key points that achieve strong creative direction: Insight, Innovation, Brand objectives and brand knowledge. If any of these key points are missed, then the ad becomes questionable.



It might be more than a little contradictory to say "Respect your culture" and "Don't be predictable" in the same breath, but it can be done. .

The environment and lifestyle we are surrounded with can set a new stone on a mountaintop, adding an extra rock for a higher peak. The result is a higher climb.

This isn't about being controversial for controversy's sake. It is about being relevant and effective, about maintaining the balance between controversy, shock or surprise and actually selling the product.

So what is this new ad campaign's relationship to the Thin Red Line? I would say it has safely grazed it.



Once Designer, Always Artist

By Edris D. Tamano
Architect / Designer / Visual Artist
Edited by Nesreen Tamano

“Designer. Artist. What’s the difference?” asked my inquisitive ward upon seeing an embossed script on my business card. In our mundane life, we oftentimes talk about design and art when we deal with beautiful things around us, and without much consternation, use the words interchangeably to refer to the same thing; In the days of yore, a statesman used to be both a builder, a planner, a craftsman, and a designer on one hand, and a poet, a composer, a sculptor, and a painter, on the other. Earlier, Rafael, Michelangelo and Da Vinci designed monumental cathedrals and painted vintage ceiling frescoes and murals unsurpassed in grandeur ages hence. In a related context within centuries past, Caius Julius Caesar, after his *veni-vide-vici* spell, designed aqueducts and amphitheaters before mastering the arts of government. Those were masters in their own right, with skills, talents, and experiences tempered by practice.

In this day of specializations owing to the advent of formal education (certified attainment) and civil service eligibility (professionalisms), anyone who attempts to be a know-it-all, jack-of-all-trades ends up as a master-of-none. The academe that made extinct the pedagogues of olden days has laid a systematic approach to the myriad networks of disciplines and has set up the dividing lines. New courses, professions or specialties pop up in almost every academic cycle.

At Fine Arts school, students are taught aesthetic rules of design and composition before they are graduated with diplomas or degrees in arts, architecture, and designs. When they start exhibiting their arts in a group or one-man show, these students are then featured by tabloids as “artist”, with all the inherent euphemisms. We see artists on an empirical note as *homo sapiens* who are emotional, rather passionate, who tend to be subjective in life, relishing the beauty of what they have created, and unmindful of how others interpret the message they impart. To each his own seems to be their unwritten rule in contravention with conventions. Their works are attached to their signatures, even as they wear different –isms, i.e. Dali the Surrealist, Cezanne the Cubist, Manet the Impressionist, and Kandinsky the Expressionist.

Designers, the alter-ego of the artists, border on the practical side of sciences and the ephemeral esthetic nuances. They follow the rules, and often make their own stringent rules for others to follow. When they gain accolades, they are hailed as artists. Some, like Pierre Cardin, Giorgio Armani and Nina Ricci were proud designers, just like architects, landscape architects, environmentalists, and interior planners. Yet movie stars refer to themselves as artists. In the domain of Humanities, sculpture, painting, architecture, music, literature and all other offspring of the Muses are regarded as belonging to the Fine Arts. No matter how much we set them apart in compartments, all belong to one box, one tenet. Art (*ar* or *arte* in Latin) is harmony and harmony begets beauty. In a Far Eastern lingo, *ai* means harmony and harmony is *ar*. Design is the form, the shape, the layout. Borrowing culinary terms, Design is the ingredient whereas art is the taste, smell or flavor. And vice versa. We can differentiate the two entities as long as we know how to assemble them as a whole.

INTERACTIVE KILLING

entertainment



Is the gaming industry entertainment killing our brain cells? Or is killing brain cells entertaining us?

By Nesses Tamano

A sub-culture, rapidly taking over lives of post-x-generations, is often wrongly accused of instigating violence with its superficial display of brutality and carnage. Second only to television and film, gaming is easily blamed for putting ideas of battles and fighting into young minds.

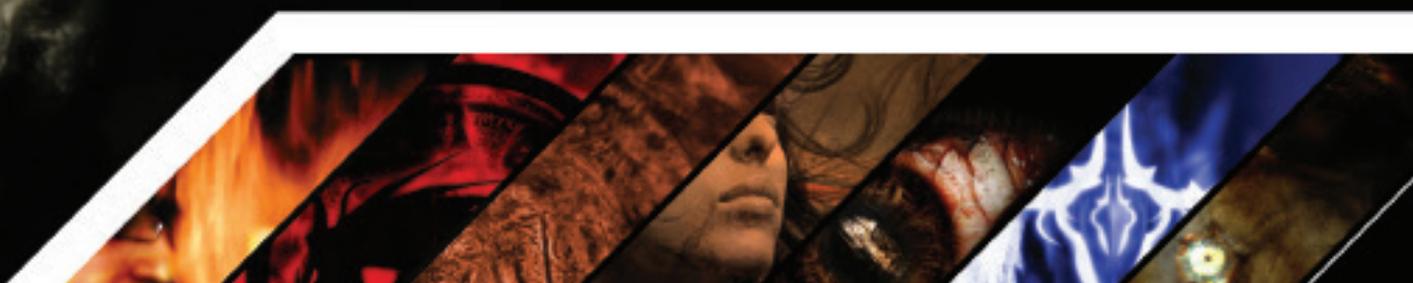
The Claim on the Game:

In an attempt to smash the popular parental belief that gaming promotes time suckage, fervent gamer and game designer, Ameen Essam Roayan, takes us into the psyche of the gaming community.

"It's not fair to put this blame on our industry," says Roayan. "We take measures to inform consumers about the content of each game they purchase. You will find ratings by the ESRB on covers of these games so that guardians and parents of our young consumers have the liberty to choose what is acceptable and what is not." Unfortunately, retail stores selling these games in Saudi Arabia seem to overlook the warning labels, unlike other countries where purchasing by minors is monitored carefully. The begging question becomes: Should retailers be held accountable for selling unsuitable violent content to minors? That is a whole other discussion. The violence on the surface is inconsequential. Once that outer layer is peeled off, we come face to face with tasks that ultimately sharpen underdeveloped problem-solving and strategy-planning skills.

The Psyche of a Game Player:

Playing these games is widely known to incite several emotions from players, such as a sense of accomplishment when one overcomes a level or defeats an enemy, motivation to advance to the next level, and to some others, even hope for an alternate life that can be customized according to one's own preferences.



“When a player enters a game, he creates a character that expands in ability and skill with each level. The exhilaration of manipulating this character to defeat an antagonist within the game impels the player to keep going.”

“Additionally, the player can perform feats that are, in real life, virtually impossible. For instance, I (or my character) can take a motorcycle and ride it down the length of the Empire State Building. A suicide attempt? Yes. But most importantly, an attempt to calculate speed against a whole range of physics and elements.” Taking these emotions into consideration plays a huge role in developing a game.

Creating the Game Culture:

Research comes in first. Game designers spend a lot of time brainstorming, pitching ideas, and researching every aspect of the target market - from their lifestyles to their hobbies to what holds their interests. Game features must relate to the target market so that it appeals to them.

This begs the question, are we ready for a gaming sub-culture? Roayan says we just might be. “What we lack primarily is exposure to this industry.”

He believes the communications industry can play a role, “Marketing is key. Granted, there would be adjustments according to the market. However, basic exposure to the games currently available would open the door to a different kind of pastime - something that would develop skills instead of the popular mindless activity of haunting the streets,” Roayan suggests.

Is it really absurd to suggest that we round up local game designers and have them produce a game that Jeddah gamers can relate to? Not completely absurd, apparently. The research would be so much easier to pull off, as we ourselves are part of the market. It could turn out to be a big hit, with features such as, the wildly popular, Tahliah Street and some Jeddawi lingo. It would be a lot of fun, much like a huge inside joke. At the very least, the thought tempts experiment.



Ameen Roayan

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0503677099



14 forms of FUN



Who knew there were 12 forms of fun? Gamasutra, the gamers magazine, enumerates them for us:



this is...an
imaginary cliff
K

Intellectual Problem Solving

THE CAKE IS A LIEEEEEEEE!

"Finding solutions to problematic situations that require thought."

Competition

PWNED!

"An activity where the goal is to show one's superiority."

Comedy

LOL

"Things that make one want to laugh."

Social Interaction

Hoomans Hoomans & MORE Hoomans

"Doing things with other human beings."

Thrill of Danger

...HALP!

"Exhilaration coming from a dangerous activity."

Physical Activity

KAME HAME HAAA!

"Activities requiring intense physical movements."

Love

I <3 U

"Strong affection toward somebody."

Creation

Fire...I hath it

"To make exist that which didn't."

Discovery

OMG I SEE LAND!

"Finding something that wasn't known before."

Power

OVER 9000!!!!

"Capacity of having a strong effect, of acting with strength."

Application of Skill

!- To lock picking

"Using one's physical abilities in a difficult setting."

Advancement and Completion

Hoocha

"Going forward in, and eventually finishing, an activity."



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Weaving the restoration of culture

By Nessreen Tamano photography by Moggie

Saudi Arabia is often known for its dress code, especially where women are concerned. All around the world, people think of formless black shrouds covering our women from head to toe. The facts in tradition point to the contrary. Beneath that dark exterior lies a myriad of colour and embroidery, each with a story to tell. There must be hundreds of different kinds of traditional Saudi dress, each one with a unique brand and design. These designs did not only represent the tribe of the woman wearing them, they also suggested the kind of lifestyle this woman led.



However, women are in danger of losing this distinction. A woman no longer stands out as someone from a certain background with a notable identity; she is approaching the line where the history of who she has become is withering. The connection between the past and the present is almost lost. In the midst of this worry, there is a glimmer of hope with an organization that devotes itself to rescuing the Saudi woman's identity, let alone the country's over all record of tradition – Mansoojat. The Mansoojat Foundation, a UK-registered charity founded by a group of Saudi women with a passionate interest in the traditional ethnic textiles and costumes of Arabia, explores some of these garments in detail, especially when it comes to the stories behind them. D: How important is it, in this day and age, to attain a dress with a distinctive identity for the woman wearing it? MF: Knowing the history of these dresses helps us better understand these women, who are essentially, our ancestors. We learn through these costumes that they were hard working, creative, talented and deft; they had exquisite taste and were extremely practical. These costumes should inspire

today's women to dress with pride and respect for the values of their fore-grandmothers.

D: What is the significance of individual textile/materials that are used in these dresses? MF: The dresses worn in the major cities of the kingdom are greatly influenced by trade with other countries. You can see the Ottoman influence in the city clothes of Makkah, Madinah and Jeddah. In the Northern region of Hail you can distinctly see the Syrian influence, as the fabrics were imported from Syria and Iraq. The Central and Eastern regions were greatly influenced by the trade with the Indian Subcontinent, and this is reflected in the textiles used for the dresses. D: Would you say there is a balance between function, art and design when it comes to these dresses? MF: Naturally, the dresses worn in the cities are more glamorous and elegant and are often made of very fine fabric such as tulle, velvet, voile, the finest linen, or very finely embroidered cotton. Festive costumes are embroidered with gold and silver thread and sometimes pearls might also be added. This choice of textiles and embroidery is a reflection of these ladies lifestyles. They were not required to do any heavy manual work; mostly they were ladies attended to by servants and their clothing is a reflection of that. On the other hand, the tribal costumes are very different. These costumes are worn by working women; farmers and shepherdesses. The colours reflect the flora (they used plants to dye their fabrics) of the regions, the fabrics used are harder to weather, the hardship of manual labour and the different harsh climatic environments. Also, the embroideries although fine, intricate and diverse, are stitched in a way to embellish the garment as well as to protect it from wear and tear. The tribal dresses take into account the different weather patterns in each region. Using different cuts for different climates does this. For example, mountainous regions have tight fitting dresses. The

For more information, visit www.mansoojat.org.







desert and the coastal areas are warmer; therefore, the dresses are looser and cut wider. Tribal costumes, although different to city dresses, are also very elegant, most colourful, richly embroidered with metal or glass beads and coloured cotton thread. D: How are women in Saudi society taking this re-introduction to the traditional dress? Are you promoting that women start wearing them again? MF: Women in our Saudi society are actually very supportive of our cause and us. We are not suggesting them to turn back the clock. However, we would like to see women attain one or several exact replicas of the originals as a



means to preserve and carry on tradition with their families for generations to come. After all, these dresses represent a beautiful part of our heritage. Every girl should have, as part of her wedding trousseau, a high quality copy of dress style to her liking, of course - there is so much to choose from. This is one of the only ways we can document this beautiful custom and save it from extinction. Although the dresses have evolved into clothing elements that are more convenient to the lifestyle changes of the women wearing them, they still retain their identity. Traditional dresses are being worn to this date, especially on occasions such as the Eid holidays and within family gatherings.

Photo Review : Freedom

By: Kholoud Attar



When we spotted the image Freedom taken by Thamer al Tassan in Deviantart.com we automatically thought to expose it for the hidden gem it is. Through Q&A we hope to analyze the image and give a hint of how to learn to take similar images.

1. What is the underlying concept?

The photo portrays the concept of «Freedom» by counting the days until it is reached. To me, it represents many stages in my life such as breaking free from high school then college.

2. How did you reach to this idea?

I was trying to come up with an idea for a photography challenge with the theme «Broken». I tried different ideas with eggs until they evolved into this concept.

3. What was the camera/lens used to take the shot?

I used the Canon EF-S 18-55mm f/3.5-5.6

4. What do you think is the best way to take a macro shot?

The best way is to shoot with a macro lens of course, use enough lighting, and achieve good focus on the subject.

5. What kind of lighting was used in the image (natural, studio, indoor, other)?

I used two external Canon Speedlite 580EX II flashes. They were pointed to the top where the light was bounced off a wide roll of white paper. This method was used to get soft light on the shells.

6. What identifies a good photograph in your opinion?

Uniqueness. Almost every photographer can take a technically good photo, but those who have a unique vision are the ones who can craft artistically good photos.

7. Were there any external tools used to create the image?

A black marker was used to write inside the shells, along with the studio equipment mentioned above.

8. Did you use any design software to enhance the photograph?

If so, how different were the results?
Yes, I used Photoshop to increase the sharpness and levels. I also added a slight tint of light brown to give the photo a bit of depth. There was not a lot of difference, but Photoshop made the photo look less flat.

THE RISE OF THE SAUDI ROCK BANDS

By Sally A. Eyd

Rock lovers in Jeddah are on a rise. It is great music according to fans, and a lot of people have started to dig into it. Jeddah has officially become home to a great many rock bands, and it doesn't look like any of them are quitting anytime soon. Compozia, a Jeddah based rock group, is one example. The band consists of eight members, including the manager. They are college students who have been through quite a struggle to get to where they are today. Their struggles include exams, societal backlash, and negativity from others. "Passion and having fun is what it's all about, and nothing can stop us!" says Aqeel, lead guitarist of the band. The band, on a whole, strongly believes that nothing will stop them from being heard.

Volume, vigorous vocals, strong massive sounds, drama, solid back beats, and extended guitar solos are what this large genre of music is all about. Stereotypically, people assume this branch of music is intertwined with depression, suicide, and death. The contrary is what this band defends. It's also all about making a change and going against the norms, which include experimenting with every kind of sound possible. As controversial as that may appear for a society resistant to aggressive







“Passion and having fun is what it’s all about, and nothing can stop us”, says Aqeel, lead guitarist.

“Tidal waves are coming strong because you’re trying to make a change”, says Aqeel.



forms of change, Compozia are only an example of a nucleolus about to explode with creative expression. The results just might be scary, yet equally exciting.

A very important view the band holds is that they are not about drugs, dying, and ending misery. Their music has a point to it and a message. The message is an expression of love, and everyday life that involves perceptions, emotions, attitudes, and simply an expression of human behavior on a day-in day-out experience.





COMPOZIA

The text "COMPOZIA" is written in a large, bold, white, distressed font. Above the text, there is a black and white photograph of a violin and a camera. The violin is positioned horizontally, and the camera is placed over its body, partially obscuring it. The camera is a vintage-style SLR with a lens and various controls visible.



FACT:

Rock originated in the 40's and 50's and has evolved ever since. It branched out into several sub-categories such as Folk rock, Psychedelic rock, Latin rock, Punk rock, Instrumental rock, and much more. Today, there are hybrid genres such as Pop punk, Post-grunge, and Rap core/Rap rock.



By Nessreen Tamano

Tired of stereo typical franchise food? Then it's probably time for you to get Toasted. With the rising popularity of wholesome eating paired with the even more rising popularity of corporate culture, came up with Toasted, a sandwich bistro that is probably one of the first of its kind in Jeddah. Toasted introduces to us a sandwich bistro culture that is mostly eat-and-go. We spoke to General Manager Omar Ajam, who asserts their distinction from fast food chains.

{Yes, the service is friendly, but the food is very different. We are more into quality ingredients and gourmet preparations,}

It's best to look at their target market to understand this culture. They mostly cater to professionals in the business world and other fields such as advertising; young professionals who live fast-paced work lives and have very little time for any hassle. The sandwich packages, for example, are very easy to clean up and dispose of, with much consideration to their target market's tendency to have lunch between meetings, presentations or seminars.

Their support for this demographic is clear within Toasted's overall design, starting from the menu design and decor all the way to product packaging and signage. The identity is simple and leans towards minimalism.

When it comes to their food, they boast fresh ingredients. Unlike most sandwich bistros that

display ready-made sandwiches, Toasted prepares your food as you order it. Ajam says a lot of consideration went into the kind of sandwiches they serve, i.e. the kind of vegetables or condiments that go with the specified kind of meat or bread. Some of their most popular menu items include the triple-decker Toasted Club Sandwich, the California Steak which is an experience you should taste yourself, and the Nutella Chocolate Quattro (melted Nutella chocolate with fresh strawberries or bananas), my personal favorite. The Quattro line helps keep the sandwiches hot for about 20 minutes, which makes for a wonderful support for their delivery service. Once again, it is hard to avoid how the interior design of Toasted speaks this corporate language perfectly to the T. The kitchen is behind a see-through glass window that allows cus-

tomers to be part of the kitchen theatre; this is their way of guaranteeing freshness. The modern, space like chairs and the bar-like tables aren't exactly the kind that people would want to linger on for another 2 hours. Ajam says in fact, they do encourage people to come in, order food, eat and go, as most of the target customers already do. It doesn't have space for children either, or a big family. Once again, Toasted is all about coming in, enjoying your fill and get straight back to work.

When asked about expanding their business to target families, Ajam said that it is within consideration, "Until then, we're keeping it corporate-like."

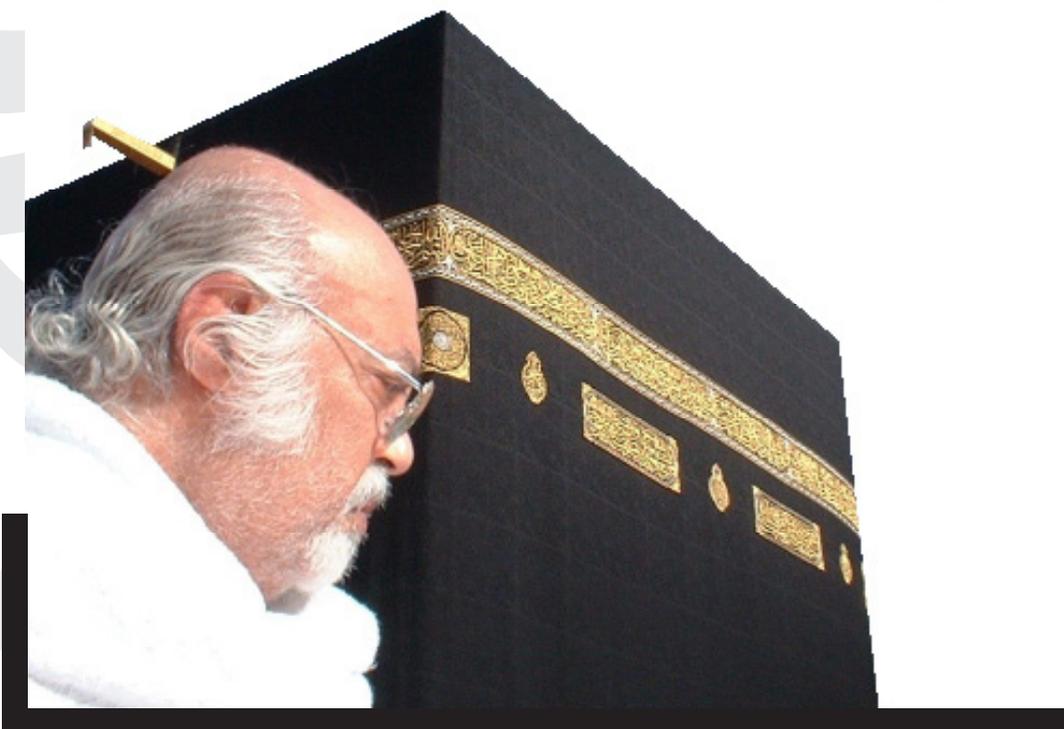


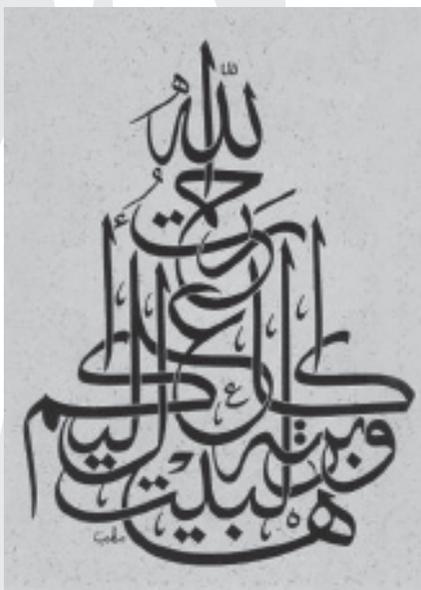
The Spirit in every stroke: Salem Bajunaid

By Sally A. Eyd

Jido Salem, as many know him, blooms with character, wisdom, passion, and tradition. A renowned artist in the region, Salem Bajunaid is not only a public figure and an inspiration to many of today's youth in the region, he is also known for his Islamic calligraphic artwork. His works are displayed in various mosques throughout Jeddah. Prior to discovering calligraphy, his intense passion lay strongly in the art of logo design. Salem believes the art and power of the logo is the first representation of a company and can either make it or break it. "The beauty of a logo comes when you can control each line and stroke, especially when you can draw one without the pen ever leaving the paper." It's easy to see how this principle carries through his calligraphic work as well.

"I never believe I have achieved anything. It is Allah's work through me,"





Calligraphy only recently became a new form of expression for him. Salem considers it an inspiration from Allah, where calligraphic styles come from within him. He also points how this art form is a representation of the Quran with its meanings. Calligraphy is about cursive, long horizontal strokes, long vertical lines and bold, compact circles. Salem's calligraphy is an abundance of ornamental marks. His work is full of great strokes that have a dynamic effect on the artwork in general.

"I never believe I have achieved anything. It is Allah's work through me," says Jido Salem. Without hesitation, Salem expresses his joy and relief that calligraphy has come back to the Arabs, and they, once again are the protectors of the magnificence of the Holy Quran.



Islamic Calligraphy, also known as Arabic Calligraphy, certainly is the art of writing. It was also originally the primary means of preserving the Holy Quran, and is very much revered among Islamic Art today.

In Salem's world of calligraphy, his sketches most times take no more than a couple of hours, since they are Allah's inspiration. However, some of his works take months to gain balance. It is all relative to when he feels each calligraphic piece is complete.

Another well-deserved merit is the fact that Salem Bajunaid gifted a piece of his artwork to HRH King Hussein of Morocco. Extreme uneasiness was expressed in finding another gift to exceed its beauty. Among his upcoming projects will be to start a foundation called Jamaat Al-Khat Al-Arabeeyah Al-Saudiyah, Approximately 10 years old.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

عبد
١٤١٩

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي جَعَلَ مِنَ
النَّارِ سَمُوكًا
وَالَّذِي جَعَلَ
لِلنَّجْمِ كُتُبًا
وَالَّذِي جَعَلَ
لِلْقَمَرِ نُجُومًا
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لِلشَّمْسِ كُرْسِيًّا
مُجِيدًا
وَالَّذِي جَعَلَ
لِلنَّجْمِ كُتُبًا
وَالَّذِي جَعَلَ
لِلْقَمَرِ نُجُومًا
وَالَّذِي جَعَلَ
لِلشَّمْسِ كُرْسِيًّا
مُجِيدًا

Red brain cells wanted.

Account Manager

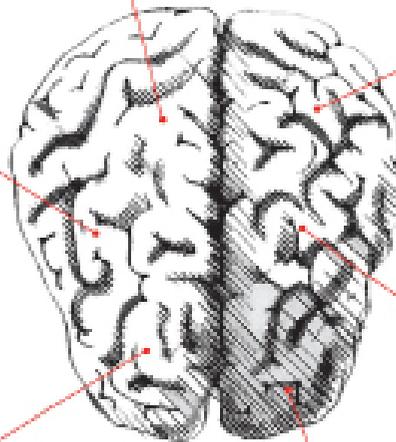
Min. 2-3 years' experience. Excellent project manager and strategic thinker. Can sell the suit off his back.

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Account Director

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The very own insight that cuts through the dark



coming talent



LINA MALAIKA

By Sally A. Eyd



Lina Malaika, 20 years old, Jeddawiya
Currently studies Graphic Design in Dar-Al-Hekma
Her Passion- Fashion Design, Photography, Filmmaking
Her Talent- Designing Abaya's
Inspired by: ugly abaya's..



Lady-full-of-grace with a twist, this is what Lina's abaya's are all about. Yes, Lina's abayas are your traditional cloaks, but with a touch of color and therefore, life. Being the creative person that Lina is, she decided to focus her aesthetic energy on designing one of the most widely used products in Saudi Arabia - the abaya. She is young, driven by creativity, energetic, and full of ideas. Lina's concept is based on one simple cut. Her trade-mark is comfort, intricate patterns and simplicity. Modest and trendy are what her designs are all about. Seeing how Saudi Arabia's climate is hot, Lina believes in choosing fabric that is cool and functional. Lina does not believe in promoting "eye-catching" designs.

"The Abaya should do its job and at the same time have a small element of design to it."

She works around two concepts: One is simple with a chink from the neckline to the bottom. The other has a pattern, which is placed either on the sleeve or around the neckline. Her collection covers an endless choice of patterns to select from. Lina's ambitions do not just stop here. She intends to design women's thobes.

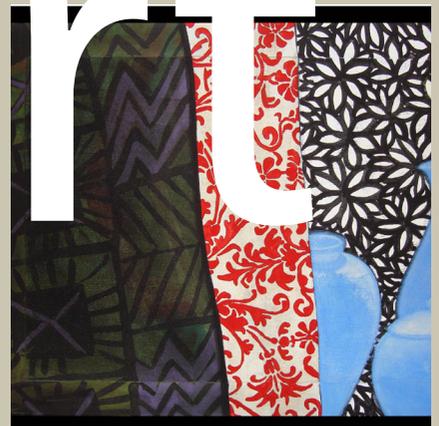


designers of the month

Aura

Of

Art

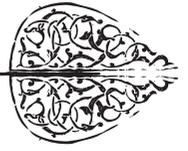


AMNA ALIREZA

By Sally A. Eyd

A nonconformist at heart, Amna Alireza is Jeddah's bohemian rhapsody when it comes to art. Immediately upon welcome, Amna projects a persona that is bright and bold, energetic and down-to-earth. Amna's sanctuary strikes you as monochromatic at first. Suddenly it transforms into a striking scene with splashes of red and green. My visit to Amna Alireza's studio was bound to surprise me with striking hues that are a reflection of her life and her work. Second to her family is her art. Amna focuses her energy to one project at a time, "I give my undivided attention to each project. It becomes like another world I live in, a story where my learning's are the enclosing to the last chapter." She paints because she is passionate about it. "I paint to express myself", says Amna. Each art piece is designed to bring out an undiscovered part of her self from both a technical and emotional perspective. "I'm very curious





about what I haven't achieved yet. People's perceptions and interests rarely dictate my next project, unless the project requested sparks my interest." Amna, a natural-born creative, left Jeddah at the age of eight and traveled to Switzerland for further education. Renowned art school, Ecole des Beaux Art is known to be downright and direct and was where Amna developed her artistic talents. "One thing I credit my university with, is exposure to every form of art and, more importantly, discipline. Without discipline, one cannot master anything." Amna was one of six students who made it through the five-year course, graduating from university amongst sixty-three students. That degree did not come easy. She had to push through high tides to seek this knowledge. When it was time for her to receive an education abroad, her parents did not feel that a major in Fine Arts would amount to anything. "Back then, and to some extent within the present, the field of art is not regarded as an integral part of society's development." She often challenges such critiques with questions like, "Whom do you credit the wonderful pieces that give joy at home from the color of your walls to the vase in the corner? When studying and referencing the history of any great civilization, what do you think historians look at?" The answer is art, literature and any form of creative expression. It's like saying: if art isn't important then neither is the society that neglects it.

Amna believes that developing your own unique and successful style depends on how



Translation, 2007 Acrylic & Mixed Media on Canvas 120 x 90 cm





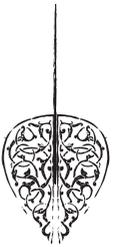
much knowledge you have in all disciplines of art. "As you master different techniques, you begin to understand what you can do differently." Much like in the principles of design, "I believe in producing art that is my own, but is still founded by relevance to the subject matter." After many years abroad, she returned to Jeddah with the resolution to contribute her talent within the evolving art scene of the Middle East. After so many years abroad, Amna returned to Saudi Arabia. As a member of an organization called Mansoojat, Amna found her calling by being able to paint and design items that revive Saudi women's heritage and culture. Her life in this organization has instilled a sense of pride in her, pride that she works to instill in her children. Looking at her current art in depth, Amna has painted pieces that revolve around two styles: one is a combination of animal prints with motifs of her choice that she collects. The second is working with local styles, prints and heritage. She has had several shows displaying both kinds of collections and has had special orders from appreciatists. When it comes to her work, Amna believes in preparation, "I like to plan my paintings, make decisions on what to put before actually executing." Research is also an intricate part of her work, "The more I know about each subject I'm about to paint, the better the result." Technically, her paintings consist of gathering various images,



"I'm very curious about what I haven't achieved yet. People's perceptions and interests rarely dictate my next project, unless the project requested sparks my interest."

“It’s all about expressing the inner you,
and voila- you make your magic happen.”

motifs and selecting what she feels most inspired by. Her designs are created from parts of images that interest her. She likes to create her own canvases and prepares them to work her magic. “The value of a piece of art is connected with how much one appreciates it. One should not debate cost in order to place a value to art,” says Amna when it comes to pricing art in general. Her pet peeve is that artists are not given full credit for their work, especially when they have to exhibit their pieces for the masses. This results in not allowing the art lover to appreciate the artists’ work. The focus shifts to irrelevant details - leading to lesser recognition than deserved. “It’s all about expressing the inner you and... Voila! You make your magic happen.” Amna advises struggling artists to always respect the critique, but don’t let criticism rule one’s work. “The more you work on your paintings, the better able you are at filtering criticism to what benefits you as an artist.”



Nature Calls, 2007 Acrylic & Mixed Media on Canvas 180 x 90 cm

DHAHI ALALI

Photographer&Designer

Opening the aperture on:

Edited by Yasser Alireza

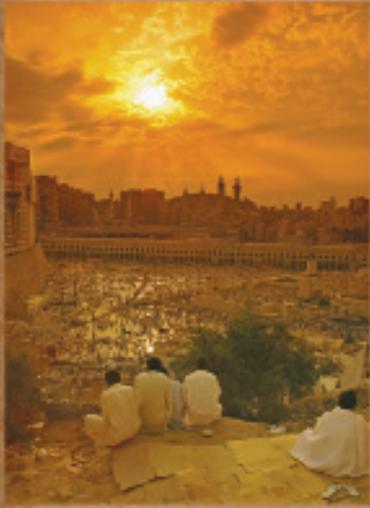
“The human story is an eclectic and complex portrait,” Dhahi begins. Every picture he takes is planned and seen clearly in his head. “The problem with most individuals who hold a camera in their hand is that they think snapping anything in focus makes them a photographer,” expresses Al Ali on the importance of vision in a photographic project. His point about this holds true even with journalistic photographers. “What makes a photograph last is the story it can tell and the ambience it is set in.” He discovered his interest in photography back in the early 90’s. He claims, “A good reputation as a photographer comes with being precise about your subject.”

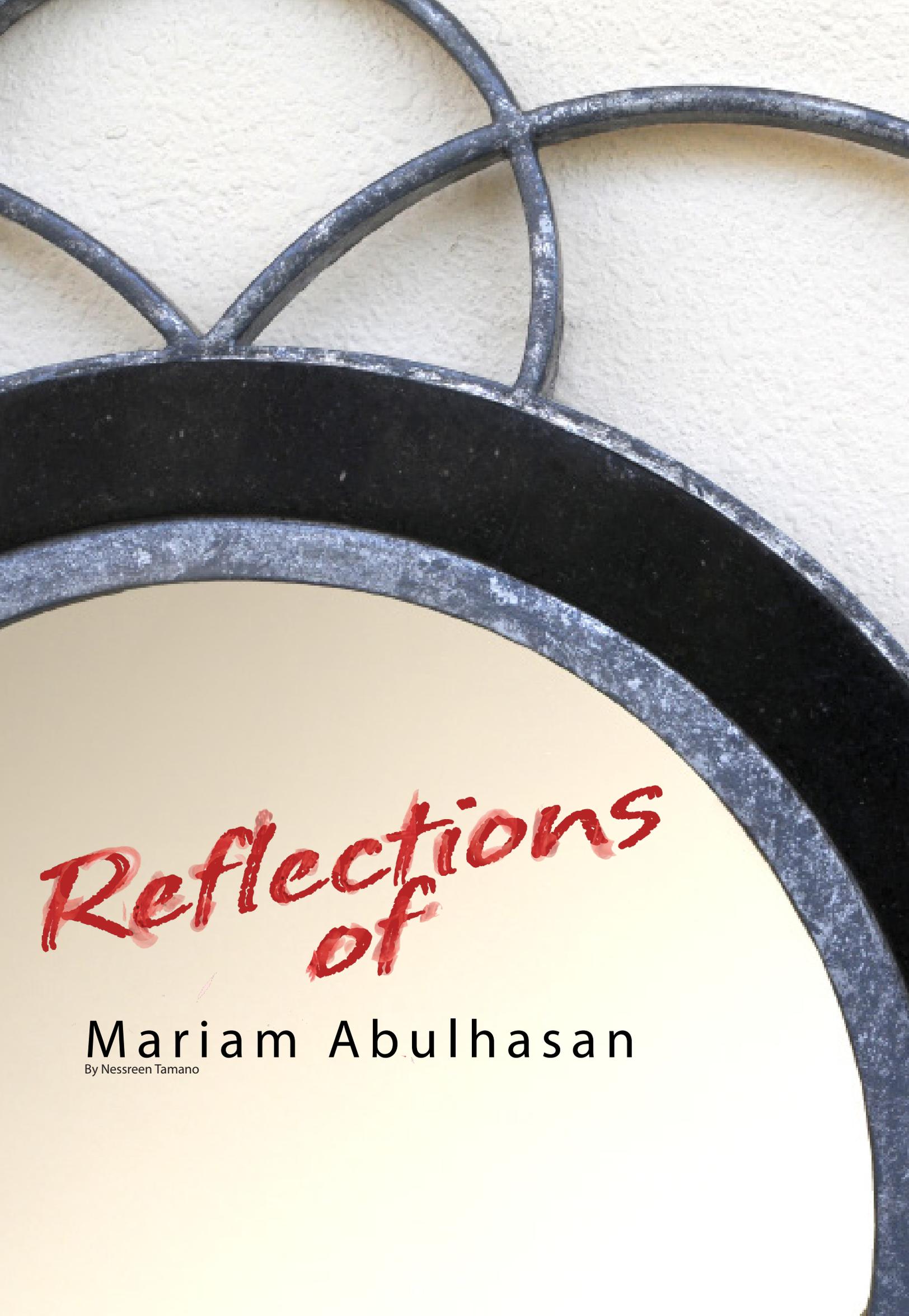
Creatively, “Life and all its colors are the embodiment of my work.” Al Ali feels the need to dig deep beneath the surface of every subject in order to expose the heart of every person photographed. His subjects are often people and places. His pictures range from beautiful sunsets in Makkah to capturing the expression of joyous children and their silence.

Initially a student of Economics, Dhahi Al Ali admits that his passion for the lens swept him to new and more exciting shores. He is now interested in perusing a career as a film director. Dhahi Al Ali currently works as a graphic designer and photographer for Al Alain Productions.



“The human story is an eclectic and complex portrait,” Dhahi begins.





*Reflections
of*

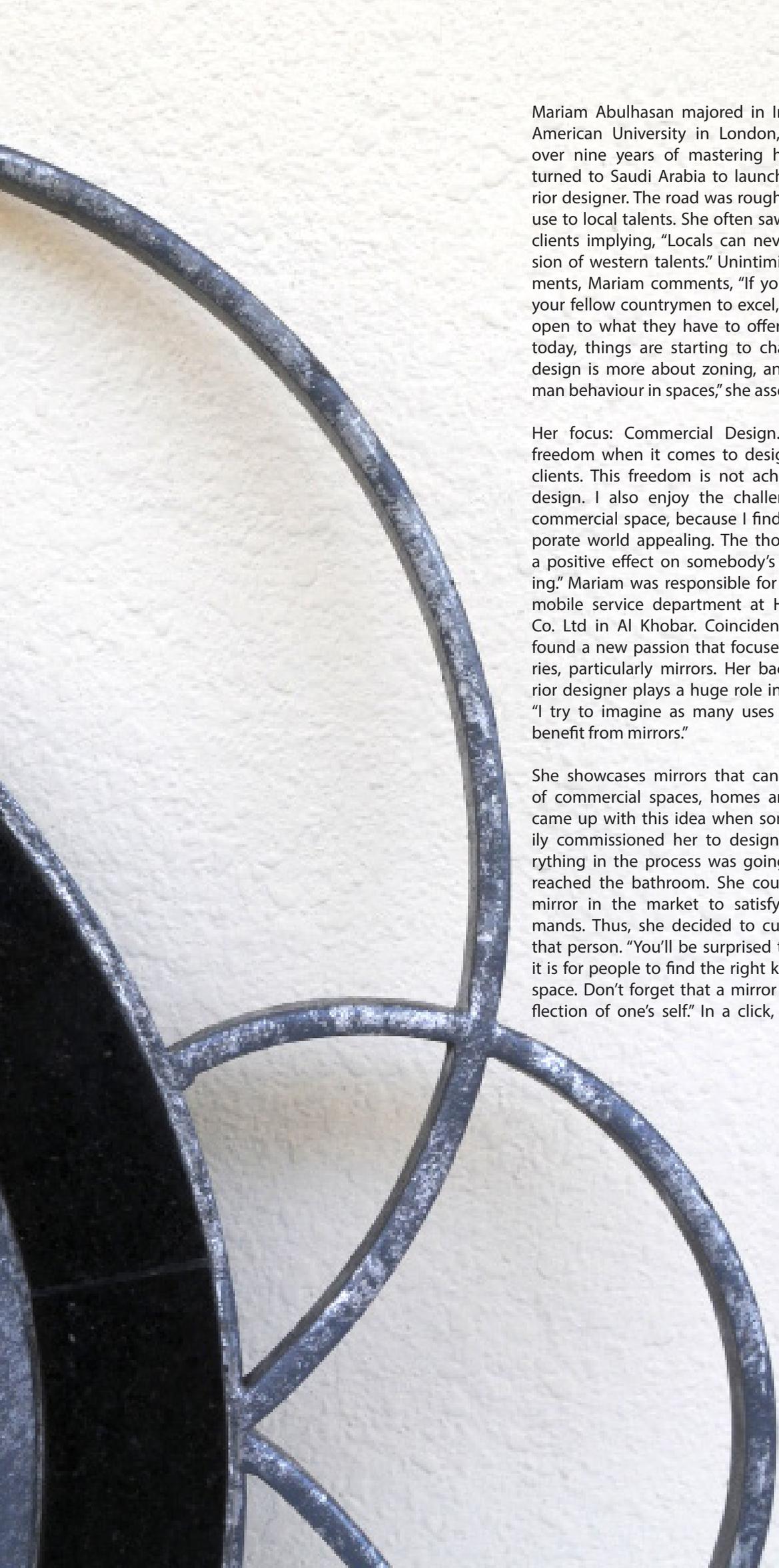
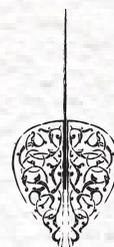
Mariam Abulhasan

By Nessreen Tamano

Mariam Abulhasan majored in Interior Design at the American University in London, Westminster. After over nine years of mastering her craft, Mariam returned to Saudi Arabia to launch a career as an interior designer. The road was rough and clients were not use to local talents. She often saw reactions from local clients implying, "Locals can never achieve the precision of western talents." Unintimidated by these comments, Mariam comments, "If you want to encourage your fellow countrymen to excel, then you need to be open to what they have to offer." She confesses that, today, things are starting to change slowly. "Interior design is more about zoning, and understanding human behaviour in spaces," she asserts.

Her focus: Commercial Design. "I feel a sense of freedom when it comes to designing for commercial clients. This freedom is not achievable in residential design. I also enjoy the challenges of designing a commercial space, because I find the structure of corporate world appealing. The thought that I can have a positive effect on somebody's business is exhilarating." Mariam was responsible for revamping the automobile service department at Haji Husein Alireza & Co. Ltd in Al Khobar. Coincidentally, Mariam has now found a new passion that focuses on interior accessories, particularly mirrors. Her background as an interior designer plays a huge role in planning her pieces. "I try to imagine as many uses and spaces that can benefit from mirrors."

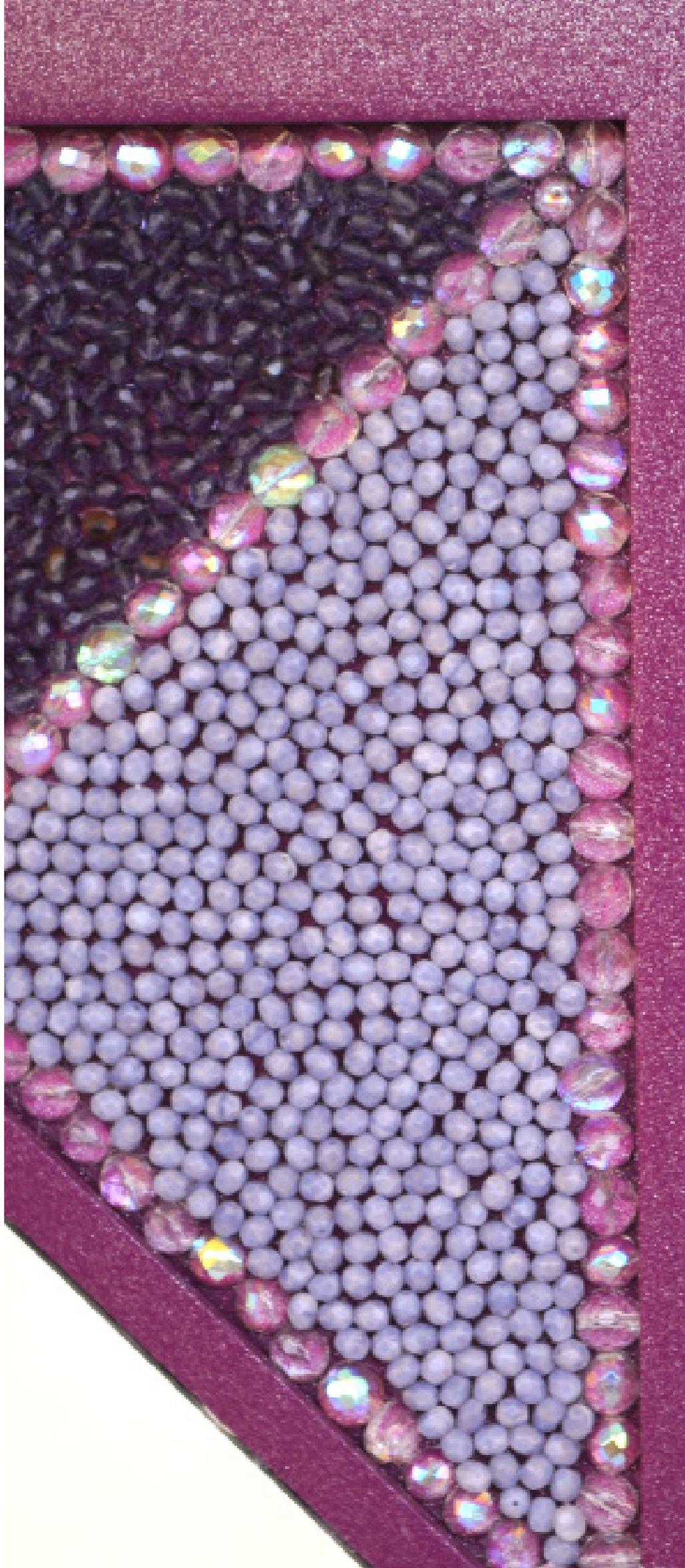
She showcases mirrors that can be used in all sorts of commercial spaces, homes and gardens. She first came up with this idea when someone from her family commissioned her to design a living space. Everything in the process was going smoothly, until she reached the bathroom. She could not find the right mirror in the market to satisfy her customer's demands. Thus, she decided to customize a design for that person. "You'll be surprised to know how difficult it is for people to find the right kind of mirror for their space. Don't forget that a mirror is a reflection – a reflection of one's self." In a click, this incident pushed





Abulhasan to seek a business opportunity by designing her own line of mirrors. Her mirror designs range from art deco to art novo to progressive. "Modern and simple lines guide a lot of my work, even though I might be inspired by very complex and organic elements." She often plays with different mediums and materials. Generally, Mariam avoids wood because she feels that carpentry in Jeddah is relatively weak and lacks proper tools. "I refuse to have imperfect or low-quality products. I believe in the need to set standards for customers so I can establish a relationship of trust." She would rather work with steel, because locally, welders and craftsmen are more perceptive to working with or bending steel. She also uses crystals, broken mirrors, and stones for many of her mirror designs. Her work, at times, follows a very clear line of logic, "But I also like to break the rules slightly. My mirrors are like portrait frames and the person looking through them is like an art piece. Therefore, each mirror must compliment its subject; it's a simple but deep logic." Mariam Abulhasan has a custom line that she created. "I organize my mirror designs into collections. An element of blue must appear at least once in each collection."

Mariam thrives on being ambitious and constantly working, no matter what. According to her, every bit of knowledge and experience she gains only expands her horizons and helps perfect her craft. With that in mind, she hopes to expand her mirror line to interior accessories in the long run.





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BOOK CLUB

THE 5th ILLUSTRATION DESIGN SHOWCASE
B2

Abubakir Omar Balfaqih

The 5th Illustration Design Showcase B2

"Design generally has no rules. But in order to break them, you have to know them," says AbuBakir Omar Balfaqih, author of The 5th Illustration Design Showcase B2. The lack of local books supporting local designs is what brought forth this collection which was a joint effort not only by professionals, but by students as well. The book is a collection of works prepared by some of the region's most talented artists. B2 features works of graphic design, photography and illustration encouraging the reader to examine creativity from varied perspectives.

"We don't lack good designers. We lack good discipline. The world is filled with ambitious designers – if you want to be someone, you have to build credibility,"

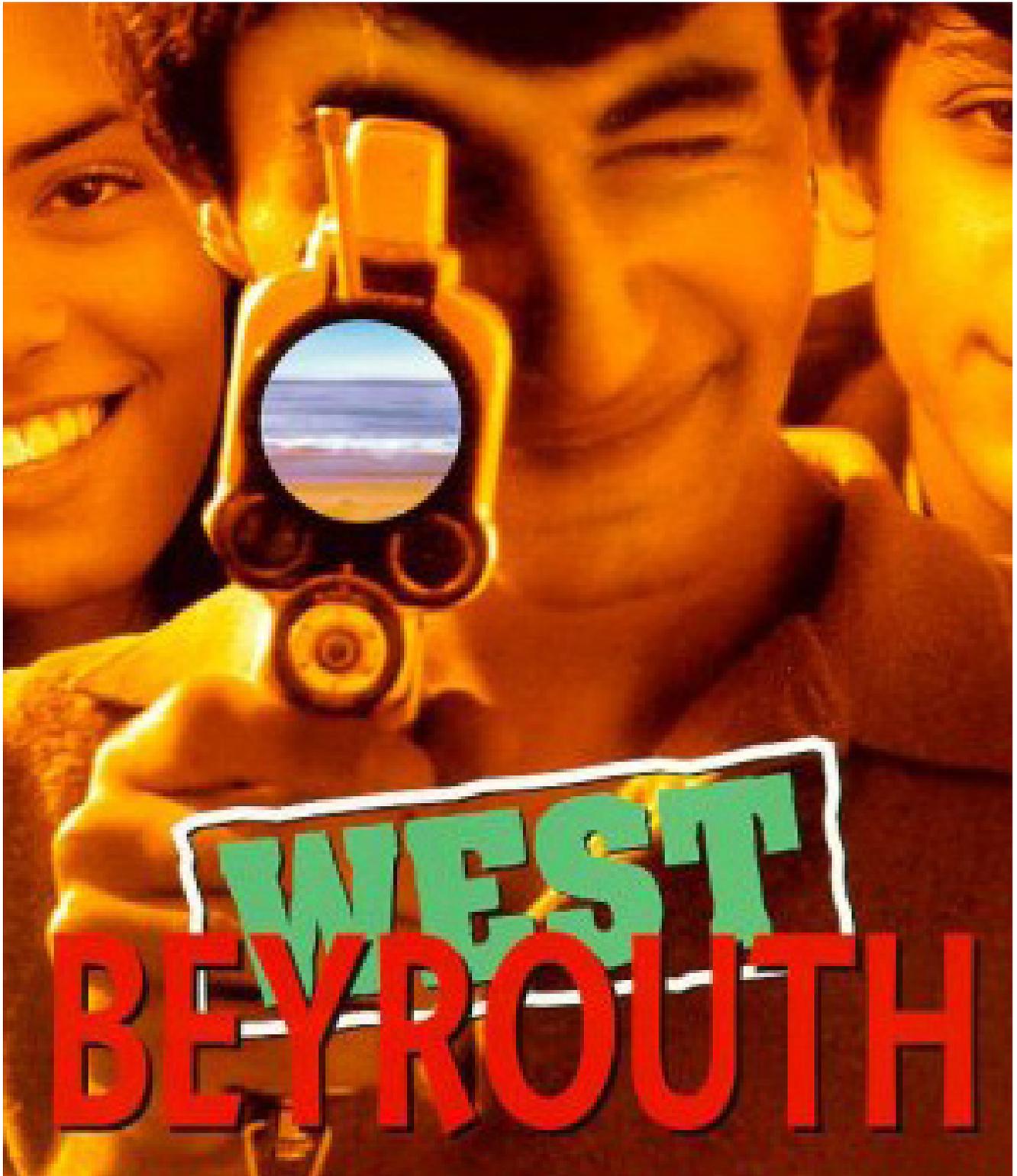
states the author. The concept of having students in each book collection stems from a desire to give them increased exposure. The author also wants to remind professionals, who have forgotten the reasons why they got into the business, of the freedom they use to take as students with exploration.

The 5th Illustration Design Showcase B2 could very well be a designer's haven, compiled and written by local and renowned Brand Consultant, AbuBakir Omar Balfaqih.

Look out for his latest book- GAT (Graphic Advertising Tips), available Fall 2008.



MOVIE



Set in Beirut in 1975, *West Beirut* is a warm and moving memoir which revolves around teens in a war-zone. The movie takes a look at Tareq, Omar and May's struggle to keep their spirits alive through this wretched time where the city is split into a Christian controlled East Beirut and a Muslim militia controlled West Beirut. It is full of observations and perceptions which forces them to grow up faster than they expect due to all the violence they face. The movie is full of energetic curiosity and excitement as the main character sneaks across checkpoints, dodges military patrols and shoots Super 8 movies. Pain, sadness, and Middle Eastern humor is what this movie is all about. *West Beirut* was directed by Ziad Doueiri in 1998 and continues to be a classic.





THE STORY OF NOON

Basateen Mall, Tahliyah Street, Jeddah.

A trend, a concept, a different t-shirt. If you're into groove, color, and public awareness, Noon is the one-stop place for you. Noon, our location of choice or this issue, is the first house of design in the Kingdom to specialize in purely Arabic printed t-shirts. The t-shirts are, not only a feast for your eye, but also carry key messages such as anti-littering, anti-violence, anti-terrorism, and various motivational and socially conscious phrases. Each design speaks the local word and, in other terms, is an insider to "the streets". Noon came into existence due to a joint family effort, where two brothers Ahmed and Mahmoud Hafiz decided that the world needed more exposure to the deeply rich Arabic culture. In collaboration with their cousin Mohammad Zahid, Ahmed and Mahmoud established the business from scratch with a lot of ado, but have now made it to what it is today: a competitive house of fashion with a unique vision. Their future goal of competing with mainstream fashion brands stands very strong. The store has been up and running for one year now. For enthusiastic shoppers, Noon will be opening their second branch in Red Sea Mall by next month.

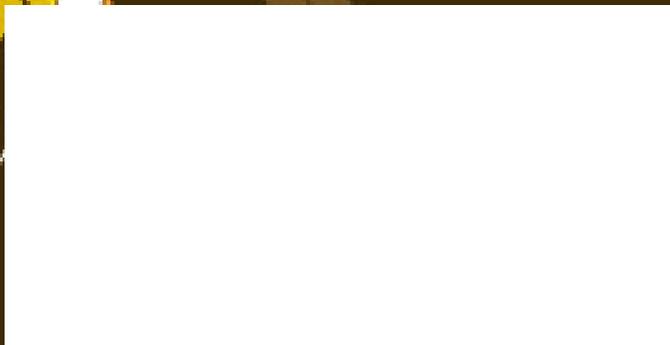




WEBSITE

<http://www.visualdhikr.com>

Founded by two artists, Ruh Al Alam and Abu Ta-Ha, visual dhikr lunched in 2003. The aim of the project was to start developing their own range of contemporary art through art Islamic context. With a mix of traditional and contemporary approaches, the work retains a unique identity that compliments rather than conflicts with traditional Islamic art. Inspired by calligraphy, the work involves the usage of the artist's own Arabic script styles. With a contemporary graphic design influence. The message in his work combines the global concepts of unity, peace and love. A tradition that is deeply rooted in Islamic literature and thought. It aims to encourage the viewer to think, remember and contemplate on their own science of spiritualism and then be inspired to change.



Samir Joubran



Music



A must-hear for all world and classical world music fans, Le Trio Joubran are a unique trio of Palestinian brothers whose heart-stoppingly beautiful oud playing will touch your soul.

Samir, the eldest at 32, is a virtuoso and has already built up an international reputation. He was inspired to form an oud trio after listening to contemporary flamenco and jazz fusion guitarists and wondering, "Why can't the oud sound shiny like that?" He is joined by Wissam, age 23, who was apprenticed to his father and became the first stringed instrument maker from the Arab World to enter the Antonio Stradivari Institute in Italy. Wissam crafted the three brother instruments played by the trio in the Joubran family's tradition, bringing a total of six brothers to the stage!

Adnan, the youngest at 20, is considered a prodigy by his brothers and his full musical talent is just emerging. In unison and in turn, the trio's repertoire of elegant melodies, intricate arabesques and high tempo, percus-

sive playing is simply stunning. Their subtle exploration of the Arab tradition is fused with contemporary influences, from flamenco to popular music. Le Trio Joubran dream of the day when they can be free to just be 'themselves', to just create like normal musicians.

Sadly, the reality is that, because of the devastating daily events back home, they feel that they cannot not be politicised, and they cannot not be Palestinians when they come to the stage. Their music which is exceptionally peaceful, contemplative and meditative, in places fiery and percussive and punctuated with poignant silences.

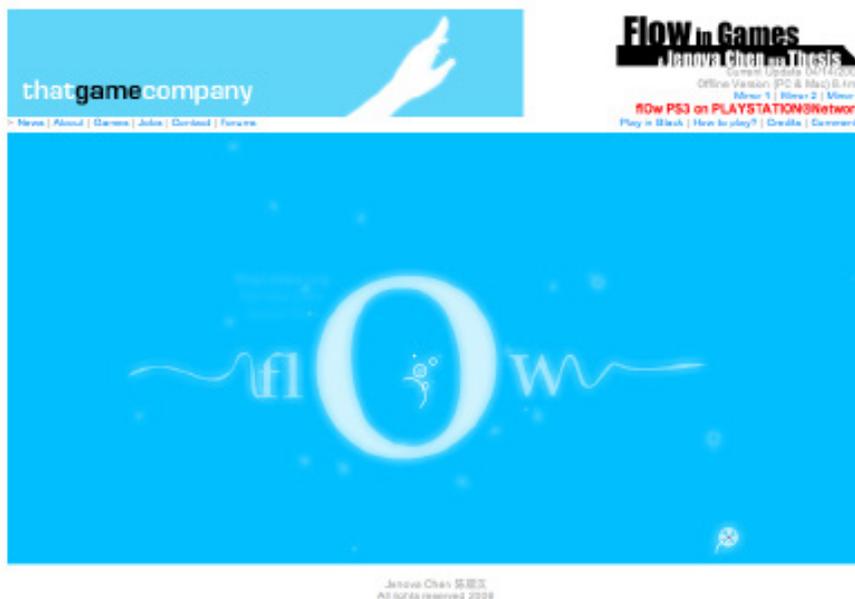
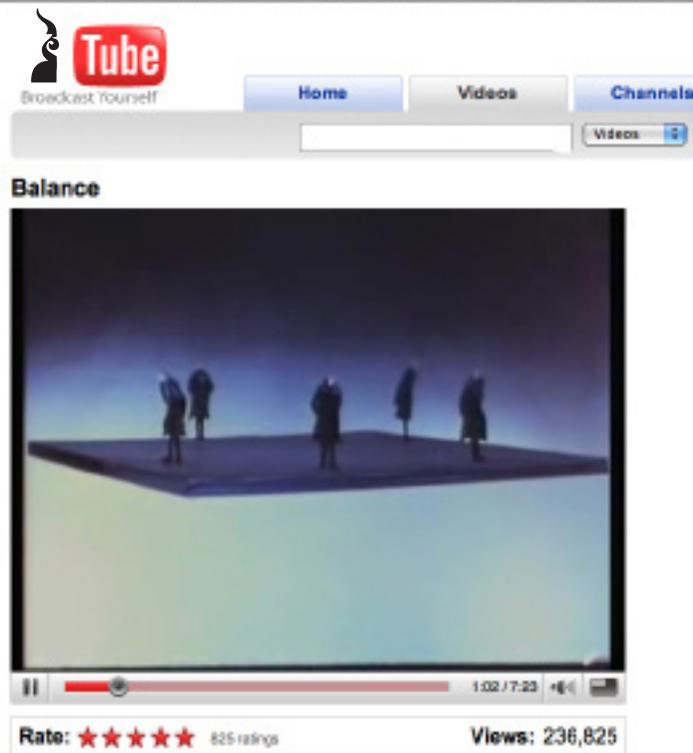
Their first album «Tamaas» released in 2003 by Daqui is a masterpiece, displaying their intimate knowledge of the music, history of their instruments and their wonderful improvisational talent. Celebrating Palestinian culture, Le Trio Joubran bring this message with them to the World.



Balance

Balance is a YouTube video of a short animation done by Wolfgang lauenstein and christoph lauenstein. It won an award for the best short animation in 1990. It has an interesting theory. In the human race and how it interacts with its own. An abstract sense of reality so simply done with a bit of dark humour. We chose it for you this issue to leave you breathless like it left us.

<http://www.youtube.com/watch?v=ZJW3p7uM6Y>



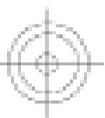
Flow

Warning : Flow is addictive
fOw is a game about piloting an aquatic organism through a surreal biosphere where players consume other organisms, evolve, and advance their organisms to the abyss. As part of Jenova Chen's thesis research, fOw inherits an embedded design of active DDA (dynamic difficulty adjustment), players with differing skill levels can intuitively customize their experiences in the zone and enjoy the game at their own pace. "Addicting" is the most common word its fans use to describe it. During the first two weeks after fOw was released online, it attracted more than 350,000 downloads. Up till today, fOw has attracted more than 4,000,000 downloads.

<http://intihuatani.usc.edu/cloud/flowing/>



How to ensure your prints look good

10. Prepare yourself for surprises.
 9. Learn what the printer does NOT want.
 8. Find printers who are not color-blind.
 7. If the price is too low, there's definitely a trick, If the price is too high, confirm there is a trick
 6. let your artwork bleed.
 5. Be the designer or the printers will be your designer.
 4. Always ask for a mock-up (this does not ensure the final-copy will be the same)
 3. Always ask for samples of the printers work.
Literally stand over their heads as they are printing.
 2. attach all the links or embedd fonts & images.
 1. Use crop-marks or the printers will expose you!
- 



Using cell phone while driving increases the risk of accidents by four times during the brief period of a call.



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