

المصممون

THE DESIGNERS NETWORK

مجلة التصميم السعودية الأولى



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first saudi design magazine

19

ما هي مجلة التصميم السعودية؟

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What is Design Magazine?

Design Magazine is a humble attempt to integrate creativity into the firm fabric of society and to open the flood gates of humanity's innovative power, and indulge in the discovery of self-expression.



Original Painting:
Chancellor Pierre Seguier on Horseback,
Leading His Horse is the Young Louis XIV,
Charles Le Brun, c. 1670

Cover by
Photography by
Clickers
Graphics by
Safi Jamalalil

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DESIGN WARS

حروب التصميم

شهدنا منذ مطلع العام 2011 م على الاضطرابات السياسية الحاصلة في مختلف أنحاء العالم العربي. كما استعرضنا أمام القنوات الإخبارية كيف أن شعوب الدول العربية تقاوم من أجل حقها في حياة أفضل. وكل ذلك مستوحاً من حقيقة واحدة هي أن الثورات قد حصلت بدون قائد بل هي ثورات شعبية بحتة وقد أثبتت أنها فعالة لأنها توحى لنا بأن التغيير يمكن أن يحدث بالرغم من أنه في صميم جميع القضايا هناك مكان ما للواسطة والكثير من الفساد. وتساهم كل هذه الأحداث في تغيير مجرى التاريخ كما تؤثر في الفن والتصميم في آن واحد.

وفي هذا العدد من مجلة ديزاين، نعالج بشجاعة ملحمة التغييرات التي طرأت على الفن والتصميم والتي تسببت بها هذه الثورات إما بشكل مباشر أو غير مباشر نتيجة اللاوعي. كما تسألنا كيف يتأثر الفن والتصوير الفوتوغرافي والأزياء ووسائل الإعلام الاجتماعية بهذه الثورات والحروب التي تجري في الشرق الأوسط. وعليه، سيذهلكم ما اكتشفناه وعرضناه خلال هذا العدد. فالتصاميم الشجاعة والتصريحات الجريئة الصادرة عن المحترفين المبدعين الذين استوحوا أعمالهم من تلك الثورات كفيلة بتحريك رغبتنا فهي مرتبطة بالناس في مختلف مجالات الحياة.

نشهد حالياً أوقاتاً مماثلة لتلك التي شهدناها أسلافنا في العصور الوسطى، حيث ارتفعت الأجور، وتراجعت المجتمعات، وسيطر الحكام على شعوبهم بالقوة، وشاعت ظاهرة التعلم داخل البيوت الدينية، كما تدرعت الأجيال وقيمت جاهلة حتى بزوغ فجر التغيير الاجتماعي نتيجة الثورات والحروب، مما سيؤدي في النهاية إلى عصر النهضة.

دموع الحزن تذرف عن كل أرواح الشهداء الذين لقوا حتفهم وكانوا الفداء حتى يحظى هذا الجيل بفرصة العيش في الحقبة القادمة لعصر النهضة الثاني. وعن نفسي أدعو لتكريمهم من خلال أعمالنا الفنية وتصاميمنا ومشاريعنا التي تعكس شجاعتهم.

Since the beginning of the year 2011 we have witnessed political unrest across the Arab world. We watched in front of news channels as Arab nations fought for their rights to lead a better life. The fact that the revolutions have been leaderless and effective inspired most of us to believe that change could happen, even if at the heart of all the issues there's a wasta somewhere and a lot of corruption.

These events are changing the course of history and making an impact in art and design. In this issue of design magazine we bravely address the epic changes in art and design caused by these revolutions directly or as a sub-conscious result. We asked how art, photography, fashion and social media have been effected by these revolutions and wars in the Middle East. What we discovered and presented in this issue will shock you. The brave designs and bold statements of creative professionals therein, push our desires and are relatable to people in any and all fields.

Currently, times are similar to those of the Middle Ages, where wages rose, society regressed, lords ruled by force, learning occurred within religious houses and generations grew up ignorant until dawning social change resulted from revolutions and war, eventually leading to the Renaissance.

Tears of sadness are shed for all those souls who died so this generation can be fortunate to live in the coming times of the second Renaissance. I call to honor them by letting our designs and projects reflect their bravery.

خلود عطار
المؤسسة / التوجيه الإبداعي

KHOLOUD ATTAR
founder/creative director



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WRITING IN THIS ISSUE

What are your vices and virtues ?



Wed Khashoggi
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Clickers Photography was founded in 2009 by two dynamic young Saudi females, Wed Khashoggi and Rawan Al-Turki. They're love for art and photography brought these two shutterbugs together and fashion has been the inspiration in all their work. What makes Clickers Photography so unique is the realness in their work.

The images are raw and capture the subject's identity, whether it's true or imaginary. And as artists themselves, both Wed and Rawan don't compromise when it comes to processing their pictures, they keep it as real as possible with very little to no retouching. Clickers Photography is based in Jeddah, Saudi Arabia.



Adnan Z. Manjal
Business Developer at Progress Art
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"My virtues would have to be: passion, determination and critical thinking. As for my vice, I would say that bloody shisha I have once a week with friends."



Sarah Basaad
Fashion consultant/ Stylist
Virtue & Vice
Rational & Irrational
Extrovert & Introvert
High & Low



Dhahi Al-Ali
Email: dhahi@dhahi.com

Diala Demashkieh
Freelance Writer
diala@bu.edu.

I'm impatient, I always think I'm right and I have difficulty with time management, because I try to take on too many tasks in one day.

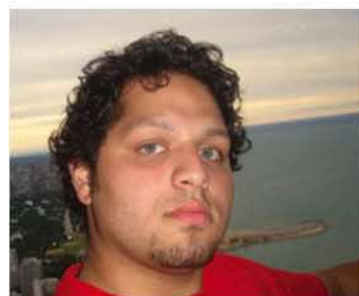
My virtues are honesty, confidence, trustworthiness, passion and drive, being active in my social setting and environment and friendliness.



Taha Kutbi
Freelance Writer
tahakutbi@gmail.com

"My vice: Traffic! I don't really deal well with traffic, so road rage is a habit I'm trying to work on eliminating. In my defense, driving in Jeddah isn't exactly a stroll in the park!

My virtue: I do try to keep things light hearted. So, maybe that counts as a virtue? I'm not sure, but I figured there's no harm in smiling at a stranger in a supermarket, mall or even a coffee shop. Smiles are free. I say free smiles for all. So perhaps it does count as a virtue?!?"



Dara Al Sayyed
MD/Interior Architect,
Dee Interiors
dara.alsayyed@deeinteriors.com

My vices: "Chocolate treats that I indulge myself with every once in a while, emotional involvement with jobs that leads to hurtful experiences, the craze for 100% perfection that leaves me unsatisfied most of the time.

My virtues: "Total commitment towards my responsibilities, the strive to get the best results from the available resources, and the belief that 'nothing is impossible.'



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ISSUE CONCEPT

15



History Repeats Itself

EVENTS

23



Covered Events

Upcoming Events

PEOPLE

35



Profile: Art & War
JYBC

Emerging Talent: STITCH II

REVIEWS

49



Architecture: Belly Building
Graphics: Ali's Eyes
Fashion: The Fashion Army
Interior: The Fight for The Planet
Advertising: Developing Media for Social Good
Photography: Art Can Change the World
Product: Raven Armoury
Art: The Core of a Caricature
Multimedia: Black Comedy
Sound: Voice It Out
Culinary: Pink Camel



-CLUB

89

d- Location: Museum on the Seam
d- Book: Design Anarchy
d- Movie: Women Without Men
d- Website: Fluorescent Monkey
d- YouTube: Mutasleya - Notamusing
d- Sound: Jeddah's Own Wasted Land
d- Product: Styleislam

سترة

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Dear Design Magazine Time,
I have been following the magazine for a while now and Mashallah it's great and we love it. From the kind of paper you use to print the magazine to the quality of the content and I can tell you it feels great to touch, read, and really feel the idea of the design it self.

Thank you for your time :)
Anas Al-Amoudi
Attawazun group

Dear Mr. Anas,
Thank you for your kind comments and words of encouragement. We, the team at Design Magazine, truly appreciate your support and we hope to continue to break barriers and supersede expectations.
Please keep your comments coming.

Hello,
I love Design Magazine, but I never know where to find it. Is there a way I can subscribe to the magazine to make sure I get it regularly. I don't want to miss an issue.

Thanks,
Sara Ali Abdullah

Hi Sara,
Thanks for your email. In the last few pages of every issue, we list the places where you can pick up your complimentary copy of Design Magazine. Additionally, in order to ensure the delivery of your copy, you can subscribe to the magazine by emailing info@d-magazine.net or call +966 2 6822810



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”التاريخ يُعيد نفسه

History Repeats Itself

Graphics by Safi Jamalalil



TUNISIA تونس

This canvas depicts the dramatic struggle of survival and is a powerful testimony to the suffering of humanity. The royal frigate “Medusa” left a French port for Senegal, with a mission to take possession of the West African colony of Senegal. Under the command of Hugues Duroy de Chaumareys, fighting eventually broke out over the safest position on the raft as all but the edges of the raft were frequently submerged.

As cannibalism began to occur, those who death spared threw themselves ravenously on the dead bodies, cut them up and ate them. At the time of the painting, cannibalism was taboo, hence it is alluded to by the man holding the dead body close.

We chose this painting to symbolize the scene that ignited the revolution of Tunisia.

Mohamed Bouazizi spent his entire life on a dusty, narrow street, in a tiny, three-room house with a concrete patio where his mother hung the laundry and the red chilies to dry. At 26, Bouazizi's work as a fruit vendor had earned him just enough to provide for his mother, uncle and five brothers and sisters at home. He dreamed about owning a van. On the morning of Dec. 17, 2011 when other vendors say a police officer tried to confiscate Bouazizi's fruit, and then slapped him in the face for trying to take back his apples, he became the hero, now the martyred hero, where he burned himself in front of a governmental building that led to the toppling of the 23-year dictatorship.

This canvas calls us to celebrate the freedom of commerce.



The Raft of the Medusa, Theodore Gericault, 1819

تصوّر لوحة الفنان جيريكو المسماة «طوف ميدوزا» والتي عرضت في باريس عام 1819 الصراع الدراماتيكي للمقاء، كما تعتبر شهادة قوية لترجم نضال البشرية ونجسذ معاناتها. وفكي اللوحة قصة البارحة الملكية «ميدوزا» التي أبحرت من مرفأ فرنسي متوجهة نحو السنغال في مهمة تهدف إلى الاستيلاء على مستعمرة تقع غرب السنغال. وعندما اندلع القتال على متن البارحة بدأت تغرق تدريجيًا. وكان جيريكو يهدف من وراء لوحته هذه تسجيل تلك التغيرات التي

يرسبها الموت على الإنسان، حيث بدأ أكلة لحوم البشر بالظهور على متن السفينة يأكلون جثث الموتى. وفي ذلك الوقت الذي رسمت فيه هذه اللوحة، كان أكلة لحوم البشر أمرًا محرمًا وغير مألوف، وبالتالي رمز جيريكو إليه في لوحته من خلال صورة الرجل الذي يحمل جثة هامدة ويحتضنها. وقد اخترنا هذه اللوحة لترمز إلى المشهد الذي أشعل نار الثورة في تونس.



Chancellor Pierre Segulier on Horseback, Leading His Horse is the Young Louis XIV, Charles Le Brun, c. 1670

ليبيا

Pierre Séguier (1588-1672), Chancellor of France, the number two administrator, was one of the great patrons, collectors and scholars of his time. Le Brun depicts the Chancellor on horseback with eight pages surrounding him: a theatrical presentation whose measured harmony and interplay of posture are reminiscent of the ballet. This monumental equestrian portrait portrays neither a warrior nor a conquering hero, but rather the pomp and grandeur of an enlightened man of state.

In parallel, Gaddafi exhibits his pomp and grandeur through his hubris, at the cost of millions of innocent Libyan lives. Nonetheless, lauded by an amass of female bodyguards, and Eastern European nurses, Gaddafi continues to smolder his own, while slithering away from NATO attacks.

Parading to us...we see him, we really do. It's a different time, but the same era. Rulers still cling to power, demos demand to be heard, cannibalism still lurks in our present. History....always, repeats itself.

كان بيير سيجييه (1588-1672)، مستشاراً لفرنسا واحد أعظم قادتها. يصور لوبرن من خلال لوحته القائد على ظهر جواده محاطاً بشبان وصيفاته وأني اللوحة على شكل عرض مسرحي يقيس الانسجام والتفاعل بين المواقف ويذكرنا برانصات الباليه. ولا تصور لوحة الفروسية الأثرية هذه إماماً من الأبطال المحاربين أو المنتصرين بل تجسد مظاهر الأنبة والعظمة للرجل النور والمنطق في الدولة. في موازاة ذلك، يمارس القذافي المهاء والعظمة من خلال الغطرسة، وذلك على حساب الملايين من الأرواح البريئة الليبية. ومع ذلك، أشك مجبوعة من حراسه الإناث والممرضات أن القذافي لا يزال يمارس ضغطه وطغيانه بعيداً عن هجمات حلف شمال الأطلسي. يترأى لنا بأنه زمن مختلف ولكن في الحقيقة وكأنه العصر نفسه. فلا يزال الحكام ينسبون بالسلطة، ولا يزال العامة يطالبون أن تسمع أصواتهم ولا يزال أكلة لحوم البشر يترصون في حاضرنا. ولا يزال التاريخ دائماً يعيد نفسه.





SYRIA سُورِيَا

This artwork visually delineates the fight of one's conviction and the fate of those who staunchly remain true to themselves. The artist depicts a noblewoman Theodosia Morozova on her way to exile while holding her hand up in resistance while tacitly condemning the Tsar's oppressive anti-reformist regime and inflammatory protest against dictatorship. Around 1651 patriarch nikon had modified a number of Russian Orthodox rites bringing them into line with the practice of Greek Orthodox.

A resistance movement of "old believers" was formed, whereby thousands of old believers who held firm to their convictions met their end in Siberia or at the stake. "If you think you are wise by this world's standard's, you will have to become a fool so you can become wise by god's standards" requested. They command respect even the tzars couldn't rebuff them.

We chose this painting to represent Syria's revolution, because of the similarity of the regimes stifling anti-reformist demonstrations through aggressive measures. Media censorship and aggressive protest crackdowns have led thousands of brave Syrians to remain true to themselves by sacrificing themselves for their convictions. We celebrate freedom of expression.

يصور هذا العمل الفني المعركة الدائرة بسبب إحدى المعتقدات الدينية ويجسد مصير أولئك الذين ما زالوا ثابتين على قناعاتهم وأوفياء لأنفسهم. نرى في لوحة الفنان سوريكوف امرأة نبيلة مقيمة إلى النفي وهي ترفع يدها عاليًا في حركة مقاومة، بينما هي ضيقًا تدين نظام القيصرة الغاشم المناهض للإصلاح وتفتح على الظلم والديكتاتورية. وقد عدل البطريك نيكولس وقتها عدد من الطقوس الأرثوذكسية الروسية للتلاءم والممارسة الأرثوذكسية اليونانية.

اخترنا هذه اللوحة لتمثيل الثورة في سوريا وذلك بسبب التشابه في الأنظمة الخائفة والنظام المناهض للإصلاح الذي يمارس تدابير عدوانية صارمة ويفرض الرقابة الإعلامية. وقد أدت حملات الاحتجاج العنيفة إلى إستهلاك الآلاف من السوريين الشجعان الذين اختاروا أن يبقوا أوفياء لذاتهم عن طريق التضحية بأنفسهم من أجل قناعاتهم. فلنحتفل بحرية التعبير



The Boyarina Morozova, Vassily Surikov, 1887



Liberty Leading the People, Eugene Delacroix, 1830

مصر EGYPT

Eugene Delacroix painted *Liberty Leading the People*, which commemorates the July Revolution of 1830 toppling Charles X of France. Liberty is personified by a woman as she leads the people forward over the bodies of the fallen.

After police brutality led to the death of Khaled Mohamed Saeed, Hosni Mubarak's almost three decade rule came to classical Phoenix ending. Social media quickly spread through cyber networks with campaigns such as "We are all Khalid Said," igniting street warriors to take action. "Kefaya," became the catch-phrase on the street, and suddenly it was cool to camp in Tahrir Square. The people have been heard!

Egypt, historically, femininely depicted, transformed into what contemporary historians might claim to be a "demos".

رست أوجين ديلاكروا هذه اللوحة على أثر إنتفاضة يوليو 1830 التي كانت الفصل الأخير في الثورة الفرنسية، والتي شهدت على إسقاط حكم الملك شارل العاشر. فبعد هذه الإنتفاضة فقط سيتمكن كل طبقات الشعب من دخول البرلمان... ومن خلال هذه اللوحة نرى أن الحرية معترعها بإمرأة، أما الشعب فهو ممثل بثلاث شخصيات تنتمي كلها إلى الطبقة الشعبية وهذا لأن هؤلاء هم الذين كانوا محرومين من حق التمثيل في البرلمان. وفي الأسفل هناك الأموات ونوتهم المصابين (منتصف الطريق بين الموت والحياة) ثم الأحياء... ثم الحرية، وفي القمة هناك العلم بكل ما يثيره في النفس من شعور بالحماسة والفخر والإنتماء.. فبعد موت خالد محمد سعيد الشاب المصري الذي تم تعذيبه حتى الموت على أيدي عناصر من الشرطة المصرية، أطيح حكم الزعيم العربي حسني مبارك بعد ولاية دامت لأكثر من ثلاثة عقود. سرعان ما خُوِّل هذا السقوط إلى ثورة شعبية شارك فيها كل أبناء الوطن... كما أنها ثورة سلمية من نوع جديد انطلقت عن طريق الروابط الاجتماعية و عبر الانترنت من خلال الفيس بوك والتويتر وقت حملة بعنوان «كلنا خالد سعيد» وأصبحت عبارة «كفاية» هي الراية المرفوعة في ميدان التحرير. وارتفع صوت الشعب عالمياً، ومن هنا أصبحت مصر ما يمكن أن يطلق عليه المؤرخون المعاصرون بالثال.

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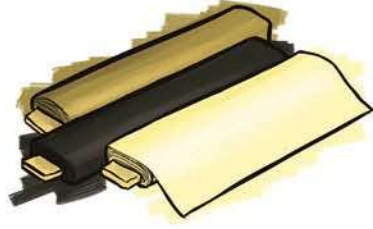
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Nouri

August, Jeddah

What do a pink tarboush and a mustache have in common? They are the new feminine icons of sartorial savvy. Self-taught, gun-metal and poodle obsessed Nour Kelani, brings her industry experience, avant-garde style, and detail orientated precision to her thobe and abaya label Nouri.

"The pink tarboush relates to my Syrian heritage. Historically, not just anyone wore a tarboush, signifying power it was only for basha's and people of high rank. The moustache also signifies power, people used to swear on their mustaches so I wanted to combine these ele-

ments of strength and beauty to the collection," she describes. One look at the collection and it doesn't take much to know that Nouri was created for fun-loving gun toting divas!

Thimbles, poodles and handguns...oh my!

For Nour, inspiration lurks where you least expect. Nouri's 2011 Ramadan collection was envisioned through a kaleidoscope of influences, "Each thobe has a muse. Peter Pan, Tinkerbell and kisses inspired the abaya with the thimble-clad shoulder detail. While I did follow some trends,

like sequins and fringes, which are really in, all creations are inspired by something in particular. Another was inspired by the matruska stacking dolls, while another was inspired by Marie Antoinette so I named it 'let them wear thobes.'"

So where does one go from poodles and pistols? I'm not sure, but wherever it may be, we are certainly in for something sexy from Nouri – I'm thinking along the lines of chandeliers and popcorn, perhaps? But, only October 2011 will tell us for sure.



Mokhtar Chahine ©

Stay updated with Nouri's facebook fanpage: and for enquiries email:
nouricreations@gmail.com
mobile: +966558411187

Melted Minutes, features a transparent plastic dial, created with an amusing 'melted' visual effect. Its quirky appearance makes it a must for anyone whom likes to take a slightly surreal approach to time-keeping.



The Swatch Portrait watch plays host to a solid black plastic dial adorned with a stylized sketch of Jeremy Scott printed upon the glass. A stunning silver picture frame case guard further indicates the distinctive and desirable nature of this timepiece.

A fabulous blast of colour and ultra-cool kitsch, the Swatch Punk boasts an in-your-face solid green dial with black hands and is contrasted by silicone strap with printed leopard patterns and six bold yellow loops, which wraps twice around the wrist. Leopard patterns also feature on the plastic case for the watch, in order to make a truly fierce fashion statement.

Fashion Designer Jermey Scott joins forces with Swatch

Creating a second collection for the most style concious wrists



Scott's witty concept for the Double Vision Swatch offers twice the amount of fun. Boasting two red and white twirl-effect dials fixed on one black plastic strap - with the words 'Xray Vision' printed above them - this design is destined to keep everyone's eyes firmly focused upon it. The Double Vision Swatch comes specially packaged with distinctive double watch cases, upon which 'Xray Vision' is boldly emblazoned.



Century Events Volume 2

A Night Out Done Right

Jeddah

By Taha Kutbi
Photography by Lama Basri

On the evening of September 14 2011, the Italian Cultural Club provided the venue for what promised to be a great night out in Jeddah, Saudi Arabia. Hosted by Century Events, and with the hype of a little less than a week building up to the show, my expectations were high. However, my expectations were pleasantly underscoring what Century had in store for us in the 2nd volume of their annual spectacular. Things kicked to a belly-achingly roaring start with the talents of the emphatically funny Thamer Al-Hazmi, swiftly followed by another hilarious comedian Omar Ramzi, then Rap prodigies Slow Moe & Big Sean, Rock outfit Disturb the Balance ft. AZ and Ahmed Badr, Jeddah dance crew, the astonishing Khawater Al Dalam and of course, DJ Hassan Ghazzawi.

From Thamer Al-Hazmy's hilarious anecdotes and already infamous taunts, Slow Moe & Big Sean's insane breadth of talent and command of their own brand of hip hop canon and vocabulary to the sometimes mind boggling Khwater Al-Dalam, the show proved a resounding success. And when surrounded with 1000 other enthusiastic guests present, the soiree' was one to remember. Check out the performances on youtube.com courtesy of Century Events.

As always, keep the music and comedy alive!



Ramadan Bazaar at Andalucia

Jeddah, August

Andalucia was bustling and alight for a special bazaar one Ramadan night! The quintessential location for spiritual nurturing post iftar, Andalucia brought local Jeddah entrepreneurs to share in the Holy month festivities and display the best of what they have to offer. Among the participants were:

Yola - children dresses - gifts
Contact number : 0505623235

Gardenia - polo abayas
Contact number : 0532733377

Vanilla - biscuits (pastries)
Contact number : 0567777169

Stuff for da stuff - fashion , accessories
Contact number : 0501116761

Primo - casual
Contact number : 0504597835

For more information contact Andalucia.

V&A Announces Rachid Koraïch as Winner of The Jameel Prize 2011

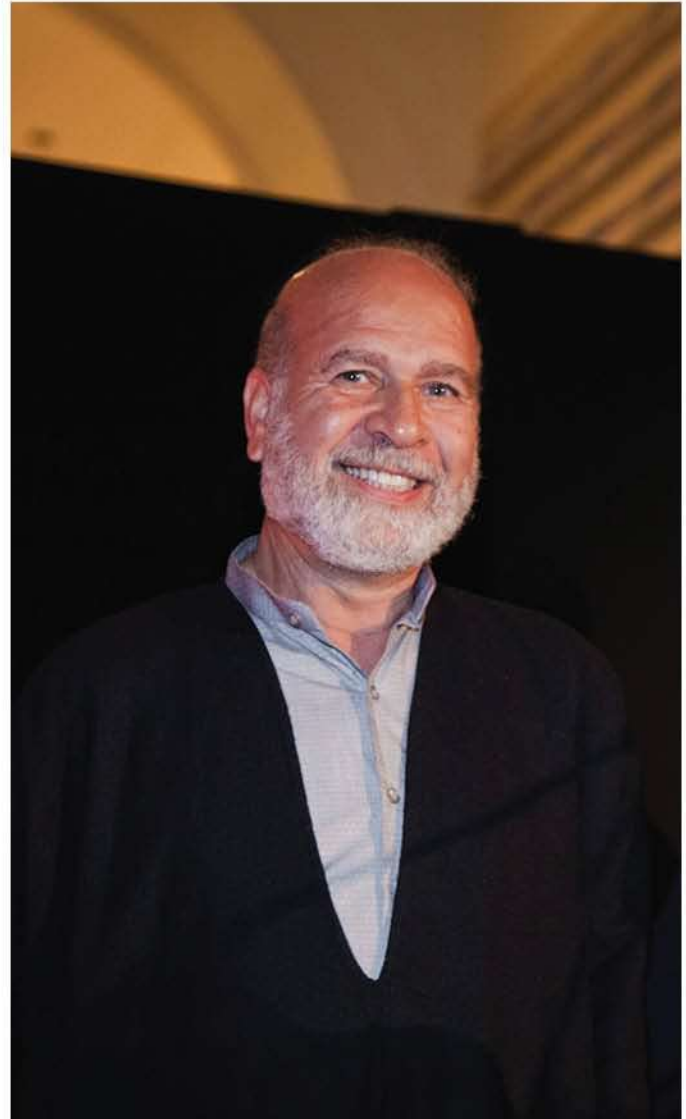
September 12th, V&A Museum, London

Algerian born Rachid Koraïchi won the £25,000 Jameel Prize for a selection of embroidered cloth banners from a series entitled *Les Maîtres invisibles* (The Invisible Masters), 2008.

Awarded every two years, the Jameel Prize is an international art prize for contemporary artists and designers inspired by Islamic traditions of craft and design.

The Prize aims to raise awareness of the thriving interaction between contemporary practice and the rich artistic heritage of Islam, and to contribute to a broader debate about Islamic culture.

An exhibition of work by the winner and nine other short-listed artists and designers runs until 25 September. The exhibition will then embark on an international tour travelling to venues across the United States and Europe including the Institut du Monde Arabe, Paris in winter 2011/12; the Casa Árabe, Madrid in spring/summer 2012; the Museum of Fine Arts, Houston in autumn 2012; and Cantor Arts Center, Stanford University in winter 2012/13.





Your Friends and Neighbors Jowhara Al Saud, Athr Gallery Jeddah, September 20th

"Your Friends and Neighbors," Jowhara Al Saud, Athr Gallery, Jeddah, September 20th

For her first solo show in Saudi Arabia, photographer Jowhara Al Saud presents work from her series 'Out of Line', a body of work that began as an exploration of censorship and its effects on visual communication.

Photographs of intimate social images of family and friends, manually manipulated through fastidious etchings on negatives, reveal figures depleted of all facial features. Yet, in spite of the absence of identifiable features, the images appear intimate and inviting, even charming and carefree, while still demonstrating the complex cultural constraints that govern the depiction of people in Saudi Arabia.

The result is a succession of collective family portraits of the viewer at large, achieved through a process of identification and appropriation. So much is revealed by what is concealed.

For further enquiries contact Athr Gallery:
02.284.5009. ext.304
www.jowharaalsaud.com.



This colorful summer exhibition gets its name directly from the gallery, XVA. In physics, XVA means Position Velocity Acceleration and this aptly conveys the approach taken by our artists in the conception and production of their work. The exhibition features work by Hussein Al-Mohasen, Nelda Gilliam, Suzanne Kanatsiz, Carolin Kropff, Loredana Mantello and Behrang Samadzadeh.

XVA Gallery, DIFC, Dubai

Position Velocity Acceleration, Until the 18th September, Dubai



Yeh Hai, India Darling!

18th September - 31st October at DIFC & 21st September - 31st October at Bastakiya

Yeh Hai, India Darling! is a group show curated by Pia Camilla Copper. The works in this eclectic collection of contemporary Indian art reflect the struggles of an ancient civilization to come to terms with industrialization, urbanization and modernity. The artists use their individual approaches ranging from the surreal and humorous to the analytical and conceptual. The exhibition at the DIFC location features Indian artists Pradeep Mishra, Bibhu Patnaik, Riya Chatterjee, Mahesh Baliga, Debarchan Rout and Sudip Dutta, the exhibition at the Bastakiya location features Indian artists Maruti Shelke and Ajay Sharma.

http://www.xvagallery.com/exhibitions/Yeh_Hai_India_Darling.html

GV7 DIFC, P.O. Box 37304, Dubai, UAE,
+971 4 358 5117, www.xvagallery.com



DAMMAM INTERNATIONAL ARTS & DESIGN WEEK



18 - 23 January 2012
Princess Jawaher Center - Dammam / KSA
Main Courtyard & Two Multipurpose Halls

To designers, business owners and creative individuals looking to promote their products in the increasingly important markets of Saudi Arabia, the GCC and the Middle East:

We are glad to announce that registration has now started for DAMMAM INTERNATIONAL ARTS & DESIGN WEEK (18 to 23 January 2012). This unique design-focused event will be the first of its kind in the Eastern Province and in KSA and will be a great opportunity for designers to build an

audience for their products and sell directly to the public.

For more information kindly check out the website: www.dammamdesign.com (or click on image below): and if you decide to be part of this event make sure to fill out the on-line registration form and submit it for our review as this is a juried event.



Apply Now: Most Competitive Youth Award, Create & Inspire,

submissions accepted until December 2011

For the second year now, Edge of Arabia have collaborated with the Saudi Arabian General Investment Authority to develop, create, and promote the Arts & Creativity Category (Create & Inspire) of the 'Most Competitive Youth Awards' being launched in September 2011.

This unique competition encourages youth to engage, and creatively apply their artistic talents. To enter the competition, Saudi Nationals and Saudi Residents aged 16 to 24 will be invited to create an artwork, design, photograph, or film inspired by the theme of Hajj or pilgrimage.

Applicants can submit their ideas in the following media:

- An Artwork (for example a painting, drawing, collage, or digital artwork)
- A piece of graphic design (for example an illustration, advert, or poster)
- A Photograph (or series of photographs)
- A Film (for example a video diary, documentary or animation)

Edge of Arabia is looking for young people with creative talent, the ability to inspire others and good commu-

nication skills. Applicants with the most original and imaginative entries will be asked for interview in December 2011 and winners will be announced at a gala event at the Global Competitiveness Forum 2012.

Prizes

- 10 winners will be invited on a cultural journey of a lifetime to the United Kingdom in 2012. The prize includes a special exhibition of winners work at the British Museum.
- Winners will travel to the UK and exhibit their work in The British Museum's Addis Gallery, in association with Hajj: Journey to the Heart of Islam, a major exhibition the Museum is opening on 26th January 2012.
- Winners will also take part in an expedition around the UK, collaborating with professional artists, designers, film makers and museum curators to develop the key skills of leadership, communications and creativity.

To apply, visit:

www.mcyonline.com



VA Club

Jeddah, September



Once upon a time a VA club came to life.

We've forever dreamed, each on his own, that one day, we would find a cozy place, where most art lovers can gather, share their knowledge, experiences, and teach those eager to learn in a fun and lighthearted way. Thuraya Batterjee and Samira El-Fique, have teamed up and together have created a venue dedicated to art, "the VA club."

Classes include: mixed media, drama, digital art, collage, water-based colors, paper crafts, paper mush and leathers.

To sign up and get involved, contact the VA club for a schedule of classes and programs on offer:

Email:

samira.Vaclub@gmail.com

Read the VA blog:

<http://vaclub.tumblr.com/>

Or check out the Facebook fanpage "Visual Art Club"



Bassim Al-Sharqi, Lam Art Gallery Centria Mall, Riyadh



Saudi artist Bassim Al-Sharqi is considered to be the Pioneer of Saudi Pop Art. He adopts local culture and interprets them in a Technicolor manner through a silk screen medium. In his latest work, Bassi takes into consideration the spirit of graphic and printing structure and converts it into a functional visual relation in the re-production of the familiar and known in homogeneous and familiar and adjacent shapes. Pictures appear out of the

picture transitioning from concealment to openness, which references the limits and borders of text as functional tools.

If you love pop art, this is an exhibition not to be missed!

Call +966 12939394,
email: info@lamartgallery.com
www.facebook.com/lamartgallery
www.twitter.com/lamartgallery



THE STATE: SOCIAL / ANTISOCIAL?

The Third Line & Traffic Gallery

Dubai, September 21st - October 20, 2011



Banksy - Paparazzi Rat, 2004

Arwa Abouon, Abbas Akhavan, James Clar, Fouad ElKoury, Amir H. Fallah, Rami Farook, Joana Hadjithomas and Khalil Joreige. Hassan Hajjaj, Susan Hefuna, Laleh Khorramian, Huda Lutfi, Farhad Moshiri, Youssef Nabil, Slavs and Tatars, Mahmoud Bakhschi, Banksy, James lar, Nada Dada, Tracey Emin, Shepard Fairey, Rami Farook, Abdunasser Gharem, Damien Hirst, Hayv Kahraman, Ahmed Mater, Shaikha Al Mazrou, Aman Mojadidi, Hesam Rahmanian, Anahita Razmi



Joana Hadjithomas and Khalil Joreige - Rounds (Barmeh), Film still, 2001



The Bruce High Quality Foundation, UBIK, Ayman Yossri aka Daydban

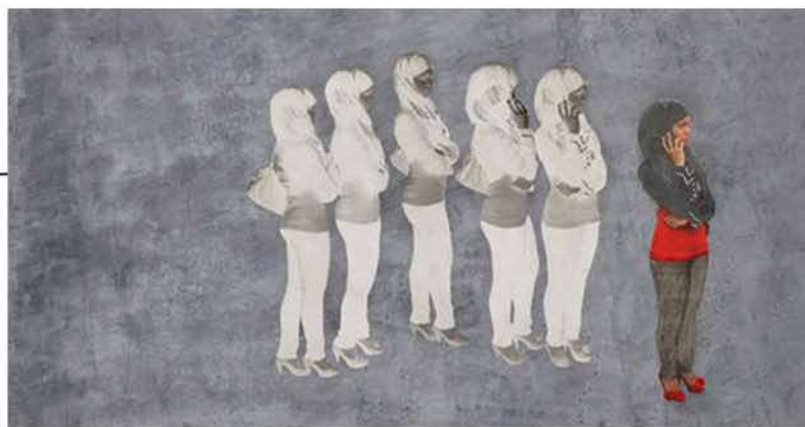
Sept 21, 7:30 - 9:30pm

The Third Line invites guest curator Rami Farook to continue a conversation about the state of the world today. Comprising of works from The Third Line, Traffic and The Farook Collection and exhibiting at the two spaces, the show attempts to question and discuss the state of the contemporary environment through artistic representations depicting social behavior, ecology and psychology.

SOCIAL / ANTISOCIAL? is inspired by, and a continuation from, previous shows at Traffic also under the heading of 'THE STATE'.

This exhibition resumes a dialogue explored earlier through: THE STATE (2010), the inaugural exhibition, which questioned the socio-political state post September 11; and UPPERS & DOWNERS (2011) which ran a commentary on the global condition, from an economic perspective, with the city of Dubai as a focal point. This third installment of investigation aims to move beyond mere presentation and aspires to act as a forum on socialization and the current state of people and behavior.

SOCIAL / ANTISOCIAL? takes the viewer on a journey of self discovery with the artworks at its starting point, contemplation as its road, and self revelation as its ultimate destination - defining society as individuals and equally as a collective.



Performance by Bunty 8 pm, Traffic

Bunty is Kassia Zermon, part of Brighton-based collective Beatabet. Using just her voice, fx pedals and a mash of real and made-up languages she whispers, beatboxes, claps, stamps and produces frenzied harmonies to create her music live from scratch. Each show is different relying vastly on improvisation - flitting deftly from beautifully serene choral soundscapes and psyche folk to stomping funkadelia and Arabian disco.

The Third Line, Al Quoz 3, PO Box 72036, Dubai, UAE,
T: +9714 3411 367, www.thethirdline.com

Traffic
179 Umm Suqeim Rd, PO Box 6716 Dubai, UAE,
T: +9714 347 0209, www.viatraffic.org



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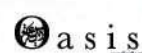
 For more information art@thecourtyard.co



Location **The Courtyard**
Prince Sultan St.

All Art works are for sale

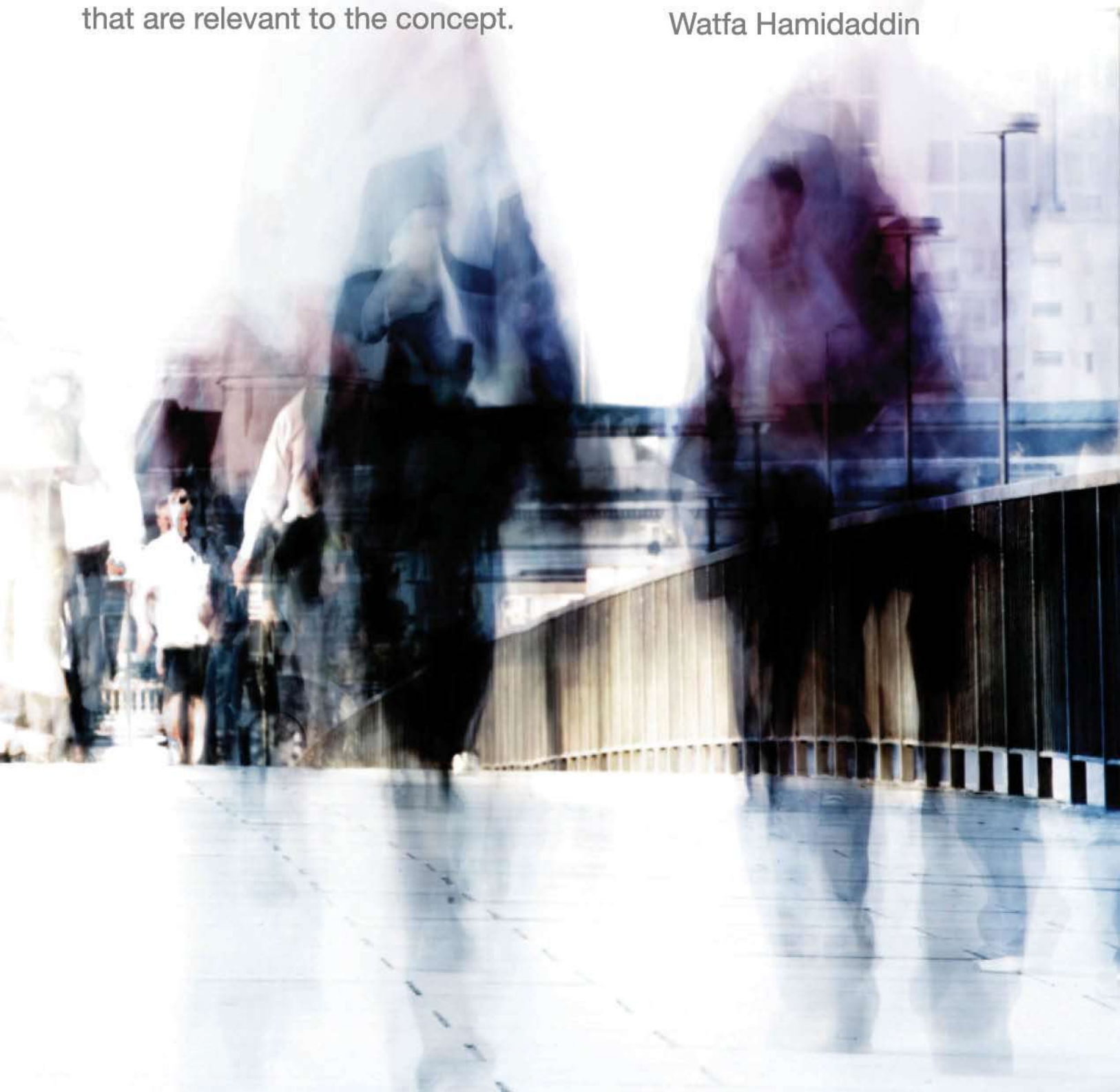
Partnering With :



Art is made with the intention of stimulating thoughts and emotions. This exhibition aims to promote the concept that we are all obligated to act to benefit the society as a whole, by promoting ethics and values, highlighting social issues and providing solutions, or showcasing artistic documentation of activities revolving around this concept. This exhibition includes all art mediums, mentioned above that are relevant to the concept.

Featured Artists:

Abrar Hamidaddin
Adil Khiyami
Ahmed Muqaddam
Amani Attiah
Basmah Felemban
Husam Alsayed
Michael Bou Nichle
Nora Almazrooa
Salwa Zahid
Sarah Abdali
Talal Altukhaes
Thamer Alhassan
Watfa Hamidaddin





ART & WAR

Contemporary Artists
from Iraq

By Adnan Z. Manjal



Ahmed Alsoudani Untitled (2008) acrylic and charcoal on canvas

الفن والحرب : فنانون معاصرون من العراق

ليس جديداً في التاريخ أن ترى فنانين يرسمون عن الحرب والكفاح من أجل الإنسانية ، ولكن عندما يتم تقديم ذلك بطريقة فريدة شغوفة وشخصية جداً ، يصبح الأمر جديراً بالاهتمام. منذ حرب الخليج الأولى ، كان الفنانون العراقيون واستمر نضالهم بعد حرب الخليج الثانية ولكن البيئة المحيطة قد تغيرت تغيراً دراماتيكياً.

أحمد السوداني و حليم الكريم وإياد القاضي هم بعضاً من الفنانين العراقيين المعاصرين المفضلين لدي اليوم. فقد استطاعوا المضي في الحياة بعد حرب الخليج الأولى بانتقالهم الى أماكن أفضل من أجل حياة أفضل، وهم يروون قصصهم المذهلة عبر الفن.

"Reflecting on his own experiences in Iraq, one can feel the disturbing emotions and visions produced on his canvases"

Artists painting about war and struggle for humanity is nothing new in history, but when it is presented in a unique, impassionate and very personal manner it becomes worthwhile. Since the first Gulf War, Iraqi artists have been struggling, and since the second Gulf War, the struggle maintained, but the environment changed drastically. Ahmed Alsoudani, Halim Al-Karim and Ayad Alkadhi are some of my favorite contemporary Iraqi artists today; they survived the first Gulf War by moving on to better places for a better life, and telling their astounding stories through art.

AHMED ALSOUDANI

Born and raised in Iraq, when he was a teenager Ahmed Alsoudani left to Syria after the first Gulf war escaping the unjust and inhumane situation his family experienced during Saddam Hussein's rule. He eventually claimed asylum in the US and graduated from Yale University School of Art, and now calls Berlin his new home. Through his expressive and often grotesque- in-the-most-beautiful-way paintings, Alsoudani approaches the subject of war, torture and torment along with death, destruction and despair, which are still part of Iraq's everyday life today. Reflecting on his own experiences in Iraq, one

أحمد السوداني

ولد وترعرع في العراق، وعندما كان مراهقاً، غادر أحمد السوداني إلى سوريا بعد حرب الخليج الأولى هرباً من حالة الظلم وانعدام الإنسانية التي تعرضت لها عائلته خلال حكم صدام حسين وطلب اللجوء إلى الولايات المتحدة ثم تخرج من مدرسة الفن التابعة لجامعة يال، وهو اليوم يعتبر برلين وطنه الجديد. فمن خلال رسوماته العبثية والمذهلة في الغالب ذات الأسلوب المتناثر (الغريزك) المتمثل بأجمل طريقة، قارب السوداني موضوع الحرب والتعذيب والمعاناة، المواقب للموت والدمار واليأس والذي لا يزال جزءاً من حياة العراق اليومية. فمن خلال عكسه لتجارب الشخصية في العراق، يمكن للمرء أن يشعر بالرؤى والعواطف المضطربة المتجسدة على أقمشة لوحاته.

can feel the disturbing emotions and visions produced on his canvases. Often using materials such as oil, acrylic, charcoal and pastels and painting over his drawings, Alsoudani habitually calls his paintings "untitled" (so as to not set any pre-dispositions in the spectator's mind). He particularly shies away from painting figures, rather the vivid concept of violence and horror in his paintings are reflected in an anguished and very abstract, leaving the viewer with an uncomfortable feeling, yet totally mesmerized by the beauty and colors in the paintings.

Alsoudani's work is often inspired by great artists of the past

such as Francisco Goya and George Grosz.

In my last visit to Dubai, I encountered a beautiful Alsoudani painting at the Barjeel Art Foundation, staring for a long moment; it stirred different and sometimes contrary emotions; focusing on his astounding technique, following his chaotic lines and getting lost in the depth of his colors to experience a kind of awful beauty in horror, the kind that Francis Bacon and Willem de Kooning often projected. It is no mystery why Alsoudani is one of the most coveted Middle Eastern contemporary artists today.



Ahmed Alsoudani Untitled (2008) charcoal, acrylic and pastel on paper



Halim Al-Karim - Untitled from Urban Witnesses series (2002) Photograph on Lambda Print

HALIM AL-KARIM

During the first Gulf war, Iraqi artist Halim Al-Karim underwent a horrific experience, escaping from the Saddam Hussien regime he took to hiding in a hole in the desert covered by a pile of rocks for almost three years. During this dreadful time, Al-Karim was visited by a Bedouin woman, who brought him food and water. Since then, he graduated from the Baghdad Academy of Fine Arts and immigrated to the US, and is now living between Colorado and Dubai.

This unimaginably tough stage has had a profound effect on his life, which is directly reflected in his art. His often blurred images frequently challenge the viewer suggesting to look not at what they represent but rather to take a deeper look at what they mean, they also imply an uncertainty of context, time and place, this technique became the hallmark of his work. The current turbulent times Iraq is facing still are objectified in his work; one can see struggle and pain, and sometimes deceit in his photographic works, commenting not only on the overwhelming effects of violence in his homeland, but also on its many manifestations

“His often blurred images frequently challenge the viewer suggesting to look not at what they represent but rather to take a deeper look at what they mean”

- physical, emotional and psychological. The dream-like effects his work possess are meant to portray a visual translation of his inner emotions. The contradictory elements of emotional and psychological struggle and beauty in his work are always harmoniously presented together, giving the viewer a bit of time to reconcile with the tension in Al-Karim's artwork.

Halim Al-Karim's first solo exhibition took place in Amman, Jordan in 1992, and since then he has exhibited all over the Middle East, Europe and the US. The Middle Eastern art world is paying close attention to his work.



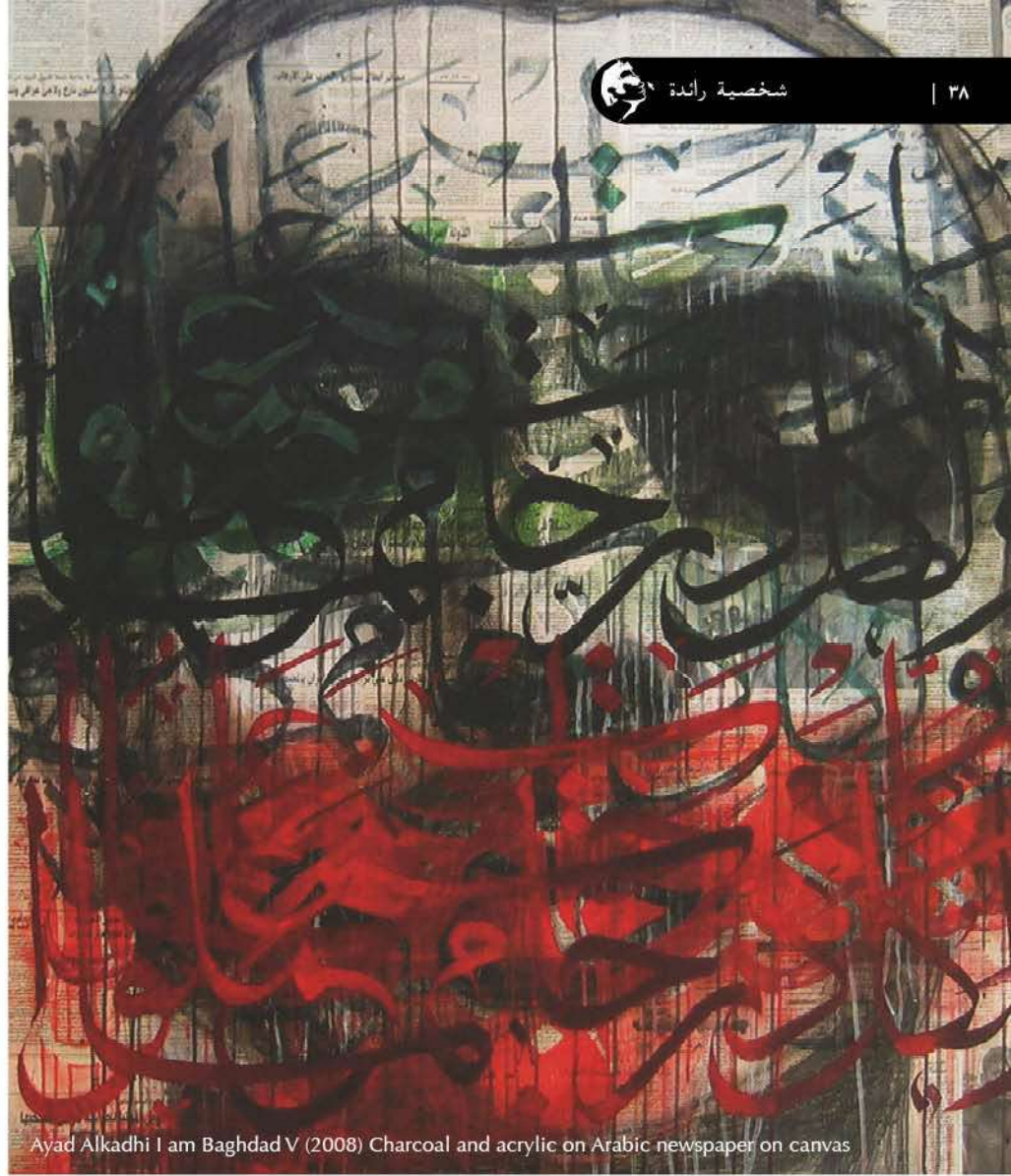
حليم الكريم

خلال حرب الخليج الأولى تعرض الفنان العراقي حليم الكريم الى تجربة مرعبة، حيث اضطر الى الاختباء لمحوالي ثلاث سنوات في حفرة في الصحراء تغطيها كومة من الحجارة هرباً من نظام صدام حسين . خلال هذه الفترة الرهيبة كانت تزور امرأة بدوية تحمل له الطعام والماء. وبعد ذلك تخرج من أكاديمية بغداد للفنون الجميلة وهاجر الى الولايات المتحدة وهو يعيش اليوم متنقلاً بين كولورادو وديبي . كان لهذه الرحلة القاسية التي تفوق الخيال تأثيراً بالغاً في حياته والذي انعكس مباشرة على فنه. ذلك أن لوحاته الضبابية كثيراً ما تمثل تحدياً للمشاهد حيث توحى له بالنظر ليس الى ما تعرضه ولكن تدفعه الى النظر بعين الى ما تعنيه هذه اللوحة ، كما أنها تتضمن غموضاً في السياق والزمان والمكان، وقد أصبحت هذه التقنية سمة مميزة في اعماله. فالأوقات المضطربة الحالية التي واجهها في العراق لا تزال مجسدة في لوحاته، حيث يمكن للمرء أن يلحظ في اعماله الفوتوغرافية (التصويرية) الكفاح والألم و أحياناً الجميلة، معلقاً ليس فقط على تأثيرات العنف البالغة في وطنه ولكن ايضاً على العديد من سماته الفيزيائية والعاطفية والنفسية.

Halim Al Karim Untitled I from the Kings Harrem Series (2008) photograph lambda print

Iraqi born artist Ayad Alkadhi has been making waves lately with his politically charged artworks, stylized in complex Arabic calligraphy forms. His artwork represents the current social, political and religious issues of Iraq and the recent Arab Spring sweeping the Middle East. Alkadhi spent his childhood between England, UAE and Baghdad, and after the first Gulf War he left Baghdad for a better future in Jordan and eventually settling in New York where he is based now.

The conflict of self-identity and stereotypical associations are often depicted in his artwork; a clash of culture, religion and identity all at once, this becomes more obvious and personal when he incorporates his self-portrait with Arabic newspapers. Using this medium and integrating it with Arabic calligraphy connects the artist with his traditions and cultural heritage while at the same time engaging it with cutting edge expressions of his existence as



Ayad Alkadhi I am Baghdad V (2008) Charcoal and acrylic on Arabic newspaper on canvas



a US citizen and observer of the current waves of change in his homeland and the region. His work has caused quite the controversy, for its raw and at the same time subliminal messages; one can feel the heartache in his "Widow Nation" series of Iraqi women holding portraits of their dead husbands and sons, and the struggle for belonging and identity in his "Held by a Thread" series. Alkadhi has exhibited his work all over the US, Europe and the UAE. And while he has been painting since 1996, one cannot ignore the relevance of his older work and most current.



Ayad Alkadhi - Held By A Thread Series (2009)

إياد القاضي

أحدث الفنان العراقي المولد إياد القاضي مؤخراً نوعاً من التوجعات من خلال أعماله الفنية ذات المدلول والعبق السياسي، والمقدمة بأسلوب يحمل شكل الخط العربي المركب.

تعكس أعماله الفنية المسائل الاجتماعية والسياسية والدينية الحالية في العراق وقضية الريح العربي الذي يكتسح الشرق الأوسط مؤخراً. أمضى القاضي طفولته متنقلاً بين انكلترا و الامارات العربية المتحدة وبغداد، وبعد حرب الخليج الأولى ترك بغداد للبحث عن مستقبل أفضل في الاردن واستقر مؤخراً في نيويورك الذي يعتبر مقراً الآن. فغالباً ما يرسم في أعماله الفنية الصراع بين هوية الذات والتجمعات المقولبة، فيظهر صداماً للثقافة والدين والهوية كلهم في مجموعة واحدة، ويصبح هذا أكثر وضوحاً وشخصياً عندما يجسد صورته الخاصة عبر قصاصات الجرائد العربية. فاستعمل هذا الأسلوب ودمجه مع الخط العربي، يربط الفنان بترائه وإرثه الثقافي كما يصله في الوقت نفسه مع أجداد الأفكار والآراء المتطورة كمواطن في الولايات المتحدة ومراقب لموجات التغيير الحالية في وطنه الأم والمنطقة.



JEDDAH YOUNG BUSINESS COMMITTEE

An entrepreneur's hub

By Afra Naushad

Entrepreneurs around the world have revolutionized the way businesses function at various levels in each country.

Entrepreneurs around the world have revolutionized the way businesses function at various levels in each country. One-third of new entrepreneurs are younger than age 30, with more than 60% of 18-29 year-olds wanting to start their own businesses, according to a study by Tulgan (1999).

With business ventures in Saudi Arabia demonstrating the powerful trend of young entrepreneurship in recent years, a non-profit organization was founded three and a half years ago by volunteer entrepreneurs who felt the need for a sub-community that could bring them all together in sharing their thoughts, ideas, experiences, success and failure stories.

Hence, Jeddah Youth Business Committee (JYBC) was instituted under the aegis of the Chambers of Commerce, with a prime focus on supporting the emerging entrepreneurial industry in Saudi Arabia. "Most of us had resigned and quit jobs to start our own businesses. We just wanted to encourage [oth-

ers] as well," said Ayman Jamal, the current president of JYBC.

The mission of the JYBC iterates the 4E's: to encourage, educate, empower, and enterprise – in aim to foster and promote entrepreneurial activity, and therefore, in turn, contribute to the advancement of national economies. Entrepreneurial undertakings by large have played an indispensable role in shaping new innovative business models, economic growth, competitiveness and social phenomenon's where more often than not, the majority of business enterprises are being executed and managed by younger and younger members of the population.

"China and India are great examples of entrepreneurial economies. Their economies have developed faster because their focus is on developing and empowering entrepreneurs," said Ayman.

In addition to organizing monthly interactive leader-

ship programs and seminars led by prominent foreign speakers and leading business people, some of whom in the past have been Sheikh Saleh Turki and Saleh Kamel, JYBC has aligned with NCB, Nessma and KAUST, among others, for training programs as part of fulfilling the education objectives set by the JYBC for aspiring entrepreneurs.

Intilaqat, the first directory of entrepreneurs in Saudi Arabia will be released this October by JYBC, with the interest of overriding the challenges of marketing and business promotions that young capitalists face. The goal is to encourage existing government and private sectors to allocate at least 5% of their business transactions into their developing projects.

JYBC also hopes to introduce an interactive digital platform to enhance communicative methods in terms of ideas and business products with their website, in addition to their highly trafficked Facebook presence.



رحلات شباب الأعمال



ديوانية شباب الأعمال

The committee services three divisions of entrepreneurial leadership: industry, trade and services. With legal obstacles, labor issues and other hiccups associated with starting industrial companies, the majority of initiatives favored by young entrepreneurs are trade and services, and food and fashion sectors. Addressing some of the major issues entrepreneurs face, due to lack of mentorship, entrepreneurial-based education and support, the JYBC has developed a two-year apprenticeship program, which matches business aspirants with corporate advisor.

"We understand the program requires a lot of patience and commitment from the mentor, since some of them are not comfortable in letting their trade secrets out. In the west it's fairly easy. But I think it's a learning process; communication and behavior changes are required," said Ayman. STITCH- an emerging designers showcase event, organized bi-monthly by Design Magazine and Sawani department store is an example of one of their successful collaboration projects.

The JYBC expo will be organized the forthcoming mid-October, and will provide the largest entrepreneurial platform in the Kingdom for the more than 300 participants over the course of 3 days. In addition, the event will provide a special training program on marketing and communication, allowing participants to gain practical know-how skills of the trade in selling, expanding networks and promoting their businesses.

"We want to send this message early to the youth of Saudi Arabia- 'Don't wait for a job or if you need to, quit your job and start your own business'. Just seeing young people start their dream businesses and guiding and helping them is self-fulfilling. The more you give, the more you get," enthused Ayman. Entrepreneurs with a sense of social responsibility.

Intilaqat, the first entrepreneur directory of it's kind in Saudi Arabia



معرض شباب الأعمال



ملتقى شباب الأعمال



خطاب الأمير فيصل في معرض شباب الأعمال



STITCH II

wears the spirit of Ramadan

BY: Afra Naushad

The second rotation of STITCH in collaboration with JYBC, Sawani and DESIGN magazine ushered the Ramadan season with entire collections of thobes, abayas and jewelry inspired, tailored and designed specifically for the Holy month. With a consistent effort promoting local artists and designers, most of the collections at STITCH 2 were abound in an excess of abaya-therapy!

إنطلقت الدورة الثانية من معرض ستيتش بالتعاون مع لجنة شباب الأعمال بجدة، ومجموعة السواني ومجلة ديزاين السعودية لتقديم المجموعة الخاصة بشهر رمضان والتي تضم مجموعة كاملة من الأنواع والعباءات والجوهرات المستوحاة من روح الشهر الفضيل والمصممة والمنفذة خصيصاً للتماشي مع شعائر هذا الشهر الكريم مع جهد متواصل إلى دعم المصممين والفنانين السعوديين. وقد تميّزت معظم مجموعات معرض ستيتش الثاني بتوفر مجموعة كبيرة ومتنوعة تضم عبايات من مختلف التصاميم.



View of the Launch Event





Rawan Azhar who displayed her abaya collection said, "I have a passion for abayas which is the traditional costume of the country. I used to design new abayas for myself, my sisters and friends every week and that habit led me through the door entering the world of design."

Rawan feels that the collection exhibited at STITCH 2 is the best she has produced in terms of design value. She also explains that her use of color schemes, design concept and materials is what makes her designs unique compared to others. "STITCH has helped me socialize and expand my horizons into the world of Saudi designers," she added.

Wejain Nabih Sirwi began designing abayas in 2007 when she started observing the hijab. Following a fashion show she organized at her house she found a growing, loyal customer base that eventually led her to venture into the fashion business. She later undertook a fashion design course to mend her design and business skills. Wejain likes to incorporate western elements for their simplicity and eastern designs in her collections to lend a more luxurious feel.

"STITCH has helped me socialize and expand my horizons into the world of Saudi designers" Said Rawan Azhar

Wejain likes to incorporate western elements for their simplicity and eastern designs in her collections to lend a more luxurious feel.

Qabila Apparel, a design house that produces quality graphic art on casual wear and accessories sources local Arab artists and designers to create home-grown design concepts.

Balquis Al Rashed, chief designer at Qabila, says that she was influenced by the local vernacular and diversities found in the societal fabric of Beirut where she grew up.

Most of Qabila's designs are rooted in middle-eastern culture and entertainment borrowing from western contemporary pop-art. "I collect narratives and stories along with photographic documentations and visual junk from all sorts of sources.

My aesthetics are very much drawn from the local constructions of the city," she says.

"We want to see how consumers react to the designs. STITCH is a great place to test the waters and educate our team about regional tastes before we produce large quantities when we start selling Gulf-wide at the end of September," said Ghassan Alosbah, founder of Qabila apparel.



Hanaa Alfassi - One of the Stitch Designers

Rana Al Dabbagh displayed a Ramadan-inspired thobe, abaya and prayer bead collection. The thobes and abayas are practical and traditional, yet trendy, imbued with the season's colors and made from materials compatible with summer.

Rana says she grew up in a house-hold where clothes were especially tailored by her mother. Later, Rana quite naturally started designing thobes and abayas for family and friends. She then obtained a Master's degree in Fine Arts from the University of East London, in 1999 and attended several courses in fashion design and technol-

ogy from Central Saint Martin's College of Art and Design, in the UK. "My expectations from STITCH are gaining national exposure, in the absence of a show room and advertisement of my products," she said.

Mariam Polding, designer of MeeM accessories displayed her collection of personalized astrological charm bracelets, necklaces and subhas. The jewelry line offers a customized service for a very competitive price, with charms ranging from SAR 150 up to completed sets of SAR 150. The line incorporates top grade semi-precious stones, 925 sterling silver with 18 carat Italian

Qabila Apparel Shirt



gold-plate. "MeeM is also the perfect gift, because anyone can personalize the charms to reflect any aspect of a friend's character. The charms are in both English and Arabic, which is truly a reflection of me as it represents my mixed Saudi-British heritage. Moreover everyone seems drawn to the mysticism of the Zodiac in one way or another," said Mariam.

Having been sketching designs for the past four years, Mariam felt that it was the perfect time to officially launch her jewelry line. MeeM was launched in Kuwait in May and is now available in Jeddah at Sawani, S*uce boutique in Dubai, and soon to other select boutiques.

"I am so thankful for the support of my family and friends, especially my husband, my Mother, Nasiba Hafiz, and Sofana Dahlan and Yolanda Perez from Tashkeil," she added.



Muna Abu Sulaiman - Guest of honor at the STITCH launch event

Maha Showail, designer of Boutique Hewayati displayed abayas, prayer gowns and jelabiyyas. Showail undertook various training courses in design and business management, and participated in many bazaars in Jeddah, Madinah and Riyadh to strengthen her design capabilities.

"STITCH has brought Saudi designers together in one place to display their products. Such an event is beneficial to the designers in getting to know each other as well as to the people in learning about the unique products that the designers are producing," said Showail.

Lotfia Momena displayed a range of baby-wear that included a line of bibs and head-covers for babies zero to 5 months. "There's a lot of embroidering, crystals, and beads so they look more stylish," she says. Momena sees STITCH as an opportunity to gain a wider customer-base and popularize her line of baby-wear.

Raja Saleh Alfassi who studied fashion designing at Manahil Academy in Riyadh, showcased her sobha jewelry collection and a range of abayas. She has previously showcased her jewelry line at Saks Fifth Avenue and at an international exhibition in Riyadh.

Her abaya collection has a diverse range of funky, sporty and casual abayas. Raja plans to incorporate eco-friendly materials in her abaya line in the future.

Her customized sobha jewelry derives inspiration from the ornamental designs of India and China.

Made from semi-precious and precious stones sourced from Brazil, the accessories double as both tasbeeh and bracelets. She also has a range of jewelry for men and the collection starts from SR.250 up to SR.3000. "I am happy to exhibit at Sawani knowing that my designs will be appreciated by the customers who shop here," she said.

STITCH has brought Saudi designers together in one place to display their products.



Muna Sirag - Sayidaty Editor

Suad Al Zamil began abaya-designing after having to incessantly buy abayas for her daughter each month. She then started operating her boutique SUE from home four years ago. Suad showcased her line in simple cotton jalabiyyas and abayas.

"I give great care for details, materials and finishing. My line is very practical yet very feminine," she said.

Hind Khalid, a buyer at Sawani said, "We are very happy with the outcome of the second event and we have had very good feedback."

Hind has been using her fashion expertise to give the designers feedback on stitching, fabrics, finishing and pricing to enhance and enrich the over-all experience of the exhibiting designers at STITCH.

Aspiring designers keep "stitching" away...We are eagerly awaiting season 3!!!



Abdullah Kurdi / Photopia chatting with Tamer Tayeb / Vanilla

Check out all the talent on display in Sawani Red Sea Mall, 3rd floor towards the back.

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كوني أنيقة .. ببساطة

العماري للأقمشة

al ammari textiles

أناقتي نسيج إختياري





Belly Building

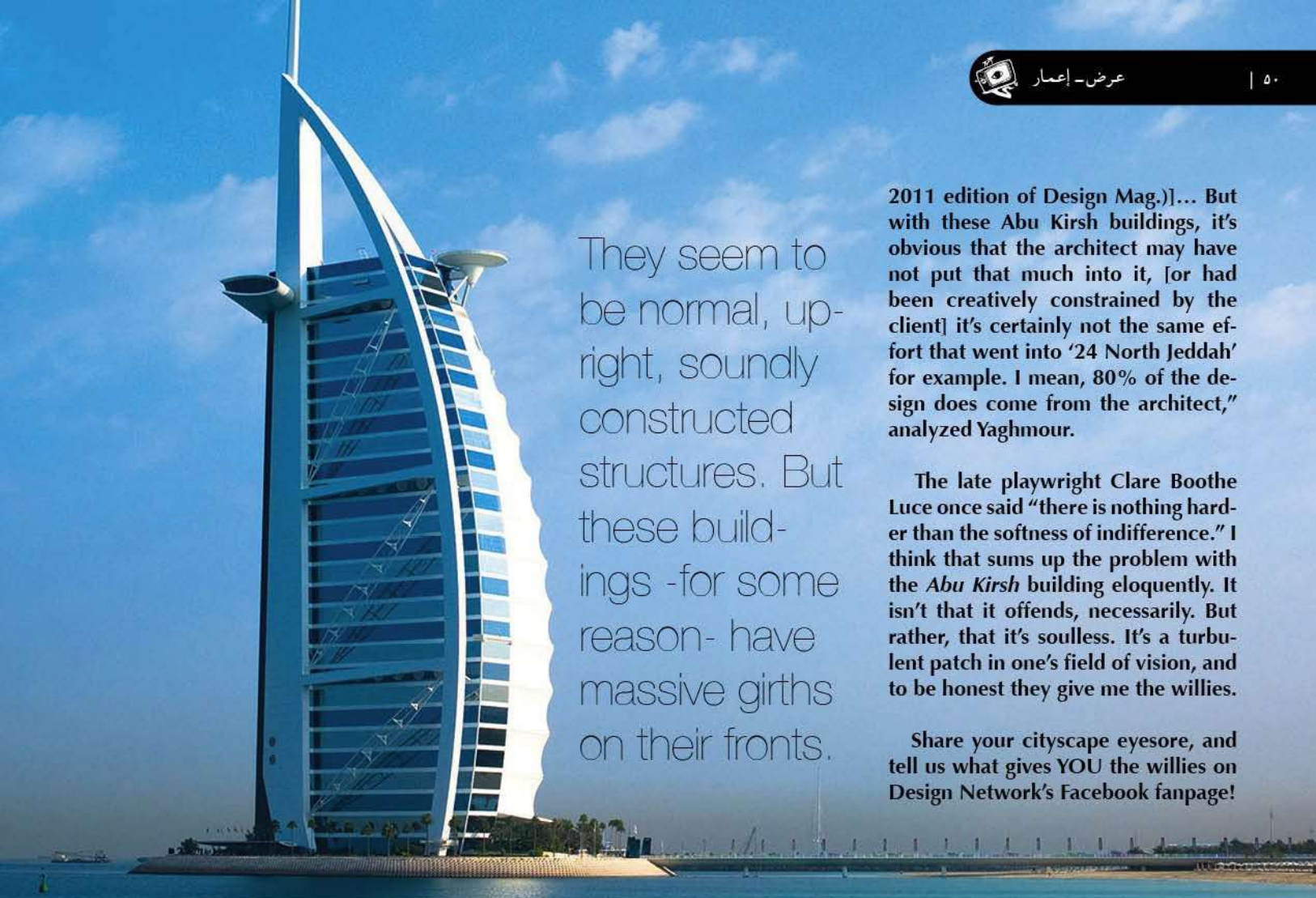
By Taha Kutbi

Perhaps finding the term “Kirsh” (Arabic for pronounced belly) in an article about architecture might strike you as odd, please bare with me, because it highlights the direction of so called “modern architecture” in cities like Riyadh and Jeddah. It seems that a curious trend, or creature –if you will- is creeping up on the skylines of both mentioned cities. It’s big. It isn’t subtle, and at least to me it’s an eyesore. Anyone for a grass roots kindling of gaudy 1980’s post-modernism?

I live by a principal: that if I pick up on a nuance, I believe that others have, or possibly will pick up on the like. With that in mind, I’d like to coin a term for a “contemporary” façade scheme (emphasis on the sarcastic quotation marks) that I call the “Abu Kirsh” building. They seem to be normal, upright, soundly constructed structures. But these buildings –for some reason- have massive girths on their fronts. As I’m told by architect Jameel Yaghmour (of Jeddah-based Yaghmour Property Development) that:

“Any decent structure should do the following: A- Be recognizable (and distinguishable) by 4 or 5 lines or simple gestures





They seem to be normal, upright, soundly constructed structures. But these buildings - for some reason - have massive girths on their fronts.

2011 edition of Design Mag.))... But with these Abu Kirsh buildings, it's obvious that the architect may have not put that much into it, [or had been creatively constrained by the client] it's certainly not the same effort that went into '24 North Jeddah' for example. I mean, 80% of the design does come from the architect," analyzed Yaghmour.

The late playwright Clare Boothe Luce once said "there is nothing harder than the softness of indifference." I think that sums up the problem with the Abu Kirsh building eloquently. It isn't that it offends, necessarily. But rather, that it's soulless. It's a turbulent patch in one's field of vision, and to be honest they give me the willies.

Share your cityscape eyesore, and tell us what gives YOU the willies on Design Network's Facebook fanpage!

on a simple piece of paper. B- Evoke some sort of reaction (or at least earn a second glance from anyone passing by). C- Marry function and form, where the latter would follow function. I would at least suggest perhaps adding some sort of structural feature that might influence the function and aesthetic of the project in an interesting way, like sharper cues. I think that for what clients put up, they should at least get some variety."

With many of these buildings, it seems that aside from their bases, they look generically identical. As far as what they evoke, well I say they evoke indifference. There is an apparent lack of imagination and courage on the part of the architects and the clients to collaborate in way that would produce thoughtful designs, worthy of being true icons by merit of creative design and innovation.

"Well, as an architect, you would want something to feel like it belongs in the context of the nature and heritage of a place, [much the same way the 'Ali & Othman Hafiz Mosque' in Jeddah does (featured in the Jul-Aug.





ALI'S EYES

By: Kelly Vargas



Tall tree leaves whisper among one another, energized by a gentle summer breeze accompanied by songbirds and chattering neighbors' little girls.

My thoughts, far away from the misery, suffering, and destructive horrors of war.



BARACK OBAMA



KING ABDULLAH BIN ABDULAZIZ



MAHATMA GANDHI



DIEGO MARADONA

Ali Alsumayin, born and raised in Saudi Arabia, is currently working as a designer and photographer in Dubai.

Ali works with black and white as well as color, employing wonderful contrasts of light with which he continually experiments.



SADDAM HUSSEIN

لأطفال أبرياء. يقدم علي صوراً رائعة تغرق في ضوء ذهبي لتنقل روعة الحياة البرية ضمن مناظر طبيعية مذهلة ومريحة. تلفت الظلال الغريبة، الداكنة الأرجوانية والمرجانية في لوحة "إلى الشمس" الاهتمام، في حين يجد البرء نفسه صغيراً جداً أمام صور الأبنية المعمارية الداخلية والخارجية الضخمة. وهك صورة أخرى لزوجين يجلسان أمام مسجد تحبس الأنفاس بفضل التناسق الواضح بين ألوان ملابس الشخصيتين ولون سماء السماء، وقد انطوى الزمان في شريط يسجل الشوارع المزدهمة بالمارّة والسيارات. أنت الأعمال الفنية الرقمية المتمثلة في "شخصيات عامة بسيطة" محدودة لتجسد بطريقة هزلية تسع شخصيات كان لها في ماضى عظيم التأثير والنفوذ. وللسياسة حصة أيضاً في أعمال علي إذ يقدم أعمالاً تجسد قضايا خطيرة وتنقل روح الدعابة التي يتمتع بها هذا الشاب.

ولد علي سليمان في المملكة العربية السعودية، وهو يعمل حالياً كمصمم ومصور في دبي. يعمل علي مع اللونين الأبيض والأسود وغيرهما من الألوان، مستعملاً انعكاسات ضوئية رائعة لطالما أقام عليها التجارب والاختبارات. بعد خبرة طويلة امتدت على مدى أكثر من عقد من الزمن، نظم علي عدداً من المعارض على الصعيدين المحلي والدولي أشرفت على تغطيتها منابر إعلامية عديدة منها العربية والسبي إن إن.

نفذ علي ملصقات حملات شهر رمضان وعدداً من الصور الخلابية ضمن الحملة الإعلانية الخاصة بكأس العالم. تنوع التزاماته التجارية لا سيما وأنه استلم مرات عدة تنفيذ شعارات وصور لعدد من محطات الإذاعة والتلفزة ودور الأزياء. وإذ يتمتع علي برؤية واسعة، تراه ينفذ صوراً متنوعة.

تتنوع ضروب الإبداع في أعمال علي إذ تضم بورتريهات (صور شخصية) لأطفال سعداء وأخرى



LARRY KING



With over a decade of experience Ali has exhibited both locally and internationally. Media platforms including Alarabiya and CNN have both featured his work. Ali produced posters for the Ramadam campaign and also a very eye catching image to advertise the World Cup. His commercial assignments are numerous having been commissioned many times to produce logos and shots for radio, TV, and fashion. With a wide spectrum of vision, Ali produces images ranging from one extreme to the other.

The mastery of his work varies, magical portraits of happy,

innocent children. Beautiful, detailed wildlife shots bathed in golden light capturing spectacular, relaxing landscapes. Exotic, dusky, purple and coral shades depicted in the image, 'To the Sun' draws in the observer, while images of grandiose architectural exteriors and interiors dwarf the viewer in comparison. A couple seated before a Mosque, the color of their clothing marrying perfectly with the evening sky, and time lapsed videos capture busy streets bustling with pedestrians and vehicles. Digital art projects as portrayed in 'Simple Public Figures' are minimalistic and com-

ically feature nine influential personalities from recent times. Other political works are also available, Ali's sense of humor always seeping through serious issues.

Images of goofing with friends and colleagues relate to a photographer able to encourage a sense of ease and fun from his subjects. Abstract work by Ali has a vast range such as the composition titled 'Fans' with four broken fans symbolically attached to a dilapidating exterior wall. 'Sufism'— an abstract/surreal image capturing the movement of a dancer pirouetting, resembles a clockwork figurine inside a jewelry box. Ali frequently



depicts elderly subjects, demonstrating compassion and interest in everyday life. Raw images of the rugged fishermen of Dubai allow the viewer a glimpse into the harsh world of hard-working, weather-beaten men. Although the compositions appear unwelcoming, these scenes are natural, spontaneous and real. 'Iranian Sailor III' is a well composed symbolic shot capturing the union between the cross-legged Captains' aged and experienced hand steering his vessel.

Ali allows us to see different aspects of life that we would not

normally experience. An almost amusing group of images of Pakistani porters as they conduct their daily work portraying their strength and resilience carrying incredibly large or heavy loads. They apparently have the ability to fall asleep anywhere with a great shot of a porter napping astride a load of boxes. Other images in Istanbul of suited elderly men "crashed out" in a park, shoes tucked under their heads as if compensating for pillows after a long day.

A poignant image shot in Lebanon of an elderly man squat-

ting amidst a pile of rubble. An expression of shock, disbelief and weary confusion draws attention. God willing peace may return to Lebanon and other troubled lands. Man has inhabited the earth for thousands upon thousands of years and still we fight wars with weapons and violence. Perhaps now that our brains have evolved we can instead use communication and dialogue to resolve our differences, thus, slowly and carefully, yet, surely attain positive change for the benefit of all mankind.

Ali allows us to see different aspects of life that we would not normally experience

Ali Alsumayin is a photographer who is definitely 'going places' and presently working on a new project in Morocco. Insight through his work may be gained from the following addresses:

www.alsumayin.com

<http://alijabbar.deviantart.com>

www.behance.net/Alijabbar



THE FASHION ARMY



عرض - محلات

| ٥٦

< Abaya & Belt - Nouri
Metallic Bag - Zilla @ LifeBeaj
Clogs - Belle Sigerson Morrison @ 3640 Shoes
Gray studded sued shoes- Gianfranco lorenzo
Black Fringed heel - christian louboutin

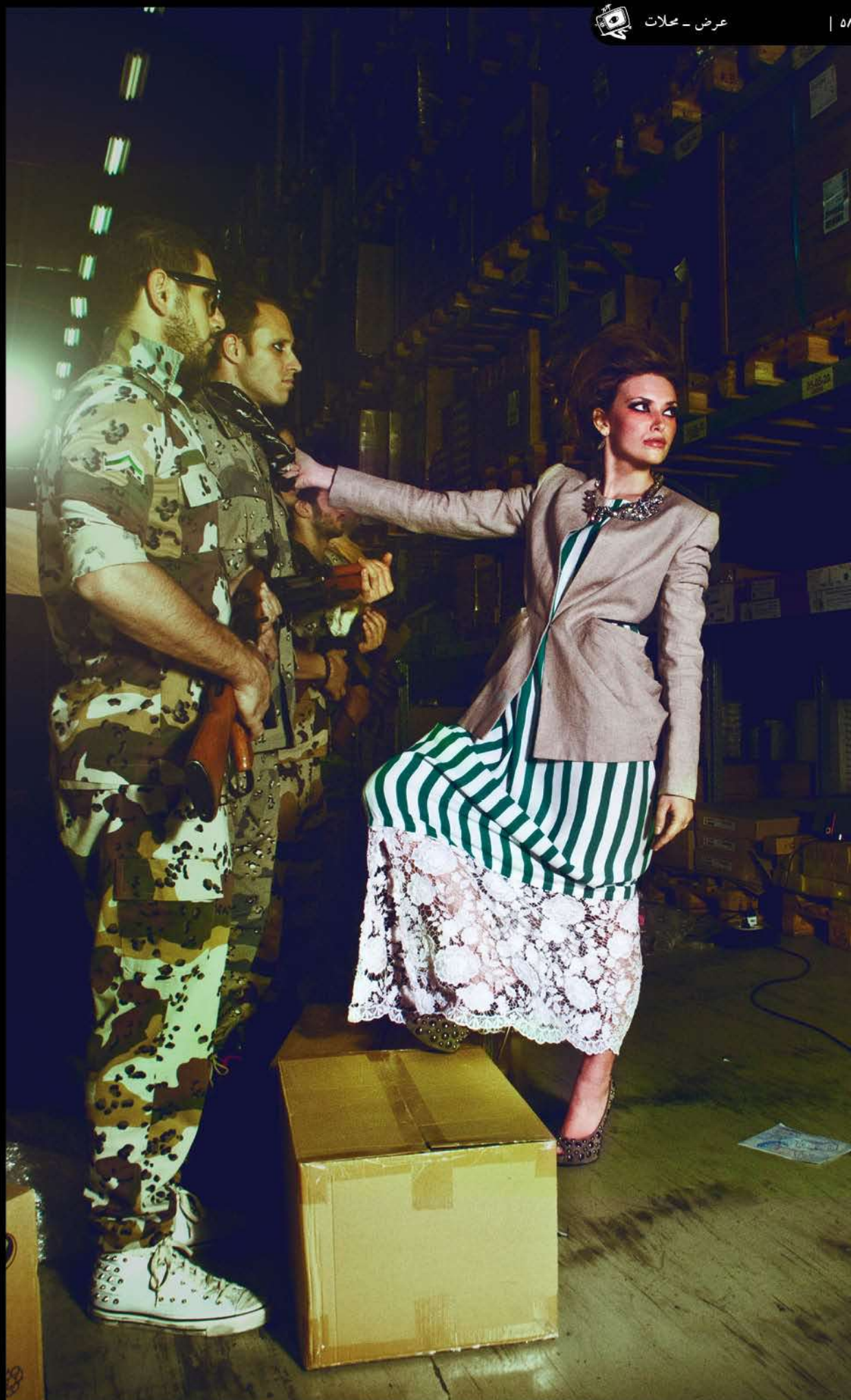
^ Shoulder patched navy blue dress - SOTRA
Black skull printed scarf- McQueen @ 3640
Neckless - Frank Garry @ Tiffany&Co
Black and gold multi strap shoes - Emilio pucci @3640
Brown Leather golden studded - Bionda Castana @ 3640
Black leather Skull shoes- Alexander McQueen @ 3640
Leather men's Bag- Neil Barrett @ Sid

Grey Bags - Coach
Black Bag- Cole Haan
Beige Clog - Coach
v





Dress - Razan alazzouni @ Tifa boutique
Jacket- Nonoo Newyork @ Tifa
Neckless- Shourouk bijoux @ 3640
Emerald Earrings - Dilo's Accesories
Studed mens shoes: Forfex @ Life
Black skull scarf- Mcqueen @3640







from left to right

Jacket- Sid COMME DES GARCONS
cap hoodie white shirt- Juun J @Sid
Army short: Comme des Garçons SHIRT @ Sid
shoes: Forfex @ Life
Studded waist bag: Life

2nd model

Cap- Life
Horse printed tshirt- Life
khaki pants- Sid WOOD WOOD
Wooden watch- WE WOOD @ Life
White bootie- Sid KRISVANASSCH
peace beaded neckless- Mayka by Soraya
White bootie- Sid

3rd Female model

moonstar earrings & Ring - Dilo's Accessories
gray sequinned top- Shivadiya Munich @ Basics
Scull gray jeans- Philip Plein @ Basics
Black Skull shoes- Slexander McQueen @ 3640

4th model

MoonStar neckless- @ Dilo's Accessories
White angel wing shoes- Adidas Originals by Jeremy
Scott @ Life

5th model

Orange sleeved Shirt- Gitman Bros Vintage @ Life
Tshirt- Life
Chained Neckless- UNDER COVER
Pants- WOOD WOOD
Orange shoes- Adidas Originals by Jeremy Scott @ Life

model no. 6

Shirt- Comme des Garçons SHIRT @ Sid
Pants- Sid NEIL BARRETT
Black Boot- Sid KRISVANASSCHE





05-02-20

05-01-20

Golden lamp- Philipe Starck

Female model
one Vintage @ Tifa boutique
Black tshirt- Baily 44 @ Tifa boutique
Metallic leather pants- Nicole Miller @ Tifa boutique
Golden wooden Bangles @ 3640
Golden Studed Hoops @ 3640
Ring- Dilo's accessories
Shoes- Gianfranco Lorenzo

Male model behind the lamp
Black cap- life
Black squinnes skull T-shirt- YEAR ZERO @ Life

Male model with gun
Coat- Sid NEIL BARRETT
Beaj with orange skulled scarf- Mcqueen @3640
Skull shoes- Mcqueen @ 3640

Male model above
Green Cardigan - Ambre Baboze Tifa boutiqe
Tshirt- Billionaire Boys Club @ Life
Neon Sunglasses- Matthew Williamson for Linda Farrow @ Life
Watch- WE WOOD @ Life
Leather bag- Neill Barrett @ Sid
Bordo leather Boots- Cole Haan

Male model below
Black hoodie- Sid THOM KROM
Khakis pants- Sid WOOD WOOD
Golden bracelete- Sid GORAN KLIN
White boots- Sid KRISVANASSCHE



بدأ في الغرب تطبيق أساسيات المحافظة على البيئة في مجال التصميم الداخلي منذ زمن ، غير أن الوعي بضرورة تطبيقها لم ينتشر في المملكة العربية السعودية إلا مؤخراً. حيث أن بلدنا يمر بفترة تطور سريعة أصبحت فيها صناعة التصميم حاجة لا يمكن الاستغناء عنها. وعلى الرغم من أن المصممين يبذلون جهودهم في سبيل المحافظة على النابع، فإن نقص الوعي يحدث نكسة هائلة، إذ تنشب النزاعات من خلال التعامل مع الزبائن والخيارات المتاحة في السوق. فخلال مرحلة اختيار المواد لمشروع ما، يحاول الزبائن التفكير اقتصادياً والتوفير مثلاً عبر اختيار الإطارات العادية للنوافذ، عوضاً عن إطارات النوافذ العازلة للحرارة والزجاج المزود باللون (الذي قد يكون أغلى ثمناً). على الرغم من أنه يبدو الخيار المنطقي، يشمل العامة في إدراك حقيقة كون النوافذ ذات الزجاج العازل تساهم على المدى الطويل في توفير كونها تساهم في تقليص الحاجة الى التكييف مما يؤدي بالنال الى خفض فاتورة الكهرباء.

The Fight for the Planet

By: Dara Al Sayyed

During the Industrial Revolution and the Technological Revolution, people used the resources around them to the fullest, until they realized that they had ended up abusing natural resources. They then went into the era of salvation: our current time when everyone's a buzz about the planet's well-being. The 3 R's which then became the 5 R's is one example of human effort to recuperate the remnants of what seemed to be a doomed Earth.

The question is:
how does "design" fit
into all of this mess?

Constantly varying trends change the functions of our lives, and design must shift to accommodate those changes. So in our era of salvation, design must also play a hand in the trend of the era. When designers finally arrived at how they can have a hand in this movement, they named it the "Hannover Principles", also known as the Bill of Rights of the Planet. In this model of design principles, they relied on sustainability and energy conservation as cornerstones of design.

The sustainable design movement started some time ago in the west, but it only recently has started having a practical impact on Saudi Arabia. Our country is going through a fast-paced development period where the designer industry is becoming indispensable. Although

designers are putting forth effort to help conserve resources, lack of awareness is creating a huge setback.

The conflict arises in dealing with clients and availability in the market. During the material selection phase of a project, clients try to think economically and save by – for example – getting regular window frames and glass instead of heat insulated window frames and tinted double glazed glass (which would be more expensive).

Although it might seem like the logical choice to make, what the public fails to realize is that the insu-

lated windows would actually save in the longer run by decreasing the need for air conditioning, which in turn lessens the electricity bills. Yet another example of how spending money would actually save money is light bulbs. There are two light bulbs: more costly and less costly. The ones that cost less use up more electricity and have a shorter life span. On the other hand, the ones that cost more use less electricity and last longer (energy saving and LED).

Another tweak in designs that would make them more sustainable is installing a grey water tank system. Grey water tanks are tanks that are supplied by kitchen and shower or bath waters. The water in this tank can then be used for irrigation. This system preserves water by reusing it instead of letting it go to waste by getting mixed with drainage water. Installing such a system and changing the plumbing is costly, but every halala spent in such a project is put to good use.

Furthermore, if exterior walls were built out of hollow red brick, the building would be heat insulated. Heat insulation is extremely important in Saudi Arabia because of its hot weather. Although hollow red brick is more expensive than the commonly-used cement, the insulation it provides lessens energy wastage by reducing the need for air-conditioning. Hence, once again, spending on materials saves money on the longer run.

The vicious cycle of Saudi Arabia's design industry being stuck in the pre-Hannover Principle era goes like this: There is not enough awareness, therefore clients do not realize the importance of sustainable design and go for the regular materials to cut costs. Hence, the demand for eco-friendly material and sustainable design is decreased in the market, and the suppliers do not work on importing materials that would suit sustainable design. Since the required materials aren't widely available in the local market, designers end up unable to carry through their du-

ties to the planet. This particular design war is rather frustrating for those working to achieve the goal of not only introducing but also establishing sustainable design in Saudi Arabia. There are many noted efforts, like those of the Saudi Environmental Society (SENS) and many private designers. Alas, these efforts are met with obstacles that make it almost impossible to follow through with the task.

5 EVERYDAY TIPS

1. Install low-flow faucet aerators and water-saving shower heads.

2. Use dimmer/switches wherever possible to avoid excess wattage consumption.

3. Replace incandescent light bulbs with energy efficient CFL bulbs and halogen spotlights with longer lasting and more efficient LED spotlights.

4. Place lamps so that the light is reflected off two walls, for example in the corner of a room.

5. Some synthetic fabrics are also potentially harmful to your health, so using natural fabric is better for you and the environment.

6. Traditional furniture uses a lot of highly toxic chemicals in the glues that go into the production of the furniture. Look for the Greenguard label when you're buying furniture.

خمسة نصائح لكل يوم

1- ركب حنفية مياة قليلة التدفق ورشاش الاستحمام الوفير للمياة.

2- استخدم المفاتيح الكهربائية قدر الامكان من اجل تفادي الإنراط في إستهلاك الطاقة.

3- استبدل المصابيح المتوهجة والمصابيح الموفرة للطاقة وأضواء الهالوجين بتلك التي تدوم أطول و ذات فاعلية أكبر والمعروفة بمصباح ضوء كاشف ثنائي الصمام.

4- ضع المصابيح بطريقة ينعكس فيها النور على جدارين، ضعه مثلاً في زاوية الغرفة.

5- هناك العديد من الانسجة الصناعية التي قد تؤذي صحتك. وبالتالي فإن استخدام الانسجة الطبيعية هي افضل لك ولبيئتك.

6- لتصنيع المفروشات التقليدية يتم استخدام الكثير من المواد الكيميائية السامة في الغراء الذي يدخل في انتاج المفروشات. فتش عن علامة حماية البيئة عندما تشتري أثاث منزلك.



Developing Media for Social Good

When our friend Muna Abu Sulayman told us that a Government Minister needed help developing a media campaign, we immediately thought of the endless Government commercials we had seen! Boring! Traditional! Repetitive! In fact, many were completely out of touch with reality and a sad waste of money. I told her we weren't interested. Then she said it was for the Minister of Labor.

That changed everything. We met His Excellency and were delighted to hear his ambitious plan to significantly reduce unemployment. We were hooked. His Excellency had a clear and realistic role for media. Now you may think that a clear objective to a media campaign is a basic starting point, but you haven't worked with Government entities. Unfortunately, many Officials either: a) don't have a clear objective for what media is supposed to do for them; b) have many conflicting

objectives; or c) have objectives that change based on their mood. The Minister of Labor was a breath of fresh air. He wanted to use media to kill the destructive stereotypes, which were causing hundreds of thousands of Saudis to choose unemployment rather than make an honest living. Therefore the first step of an effective media campaign was completed: ensure the objective is crystal clear.

The second step was to gather extensive data from research conducted with unemployed youth. We were worried that the Minister would pressure us into rushing this important stage. Many we worked with previously would sacrifice this important step to save costs and time. But the Minister's FMCG (fast moving consumer goods) background in fact pushed us to go deeper in our research understanding and uncover the core

mindsets causing unemployment. We discovered through hundreds of 1on1 interviews, focus groups, and Facebook discussions, 3 main destructive mindsets:

CURRENT MINDSETS WE WANT TO CHANGE

1. Companies, that believe Saudi workers are lazy, unreliable, and unproductive, which has led them to proactively seek expat labor, while ignoring locals.

2. Unemployed members of society whom believe that there is no hope in starting at the bottom and working oneself up the corporate ladder through hard work and constant learning.

3. Society at large, and the belief that certain jobs are 'beneath' Saudis.

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لن يحقق التوظيف سوى تعاوننا البناء، ولن نقطف ثماره إلا بدعم مجتمعنا والتزام شركائنا، وهمة ومثابرة شبابنا الطموح، وقصة نجاح عبدالرحمن تشهد على ثمار هذا التعاون، فقد بدأ حياته المهنية كعامل تخطيط في وقف الملك عبدالعزيز براتب متواضع وتخطى جميع التحديات، وفي مدة لم تتجاوز ٤ سنوات أصبح مشرفاً إدارياً في جامعة الملك عبدالله يتول بخمسة أضعاف الراتب.

لنتعاون للتوظيف

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شاركونا قصص نجاحكم



وزارة العمل
المملكة العربية السعودية

The third step was translating such insights into a media campaign, which would shatter these negative mindsets. The Minister requested we maximize the credibility of the campaign, "Keep it real," he said. So we put together a very specific creative brief with: a) the campaign objective; b) current mindset; c) desired mindset; d) how to change current to desired mindset; e) timings; f) budget; and, g) team members, their roles, and responsibilities.

On the fourth step we locked ourselves in a room, made sure we had an endless supply of Red Bull and pizza, and watched the creative sparks fly.

The result was 9 storyboards: 3 for each negative mindset. They were strong. We were all confident they would make an impact on our society. But too many times on previous campaigns we had reached this final stage and the

decision maker would change the objective and/or the budget. Not this time. The Minister made a timely decision, approved the campaign and they were created and produced over the summer, then launched during Ramadan 2011. All within 2 months and what we call the "60 day train."

The response has been outstanding thus far. But it is very early to tell if it has made the desired impact. Another pitfall that decision makers unfortunately make in both the public and private sectors, is to spend generously in producing the campaign, but to become stingy when it comes time for media spending.

So why are we sharing this story? Because we need your help! We need you to visit www.Tawteen.mol.gov.sa and give us your feedback. We need you to suggest success stories of people

climbing up the corporate ladder through hard work, discipline, and a continuous desire to improve. We need you to spread the word. And lastly, we need your ideas on what to do next.



لن يحقق التوطين سوى تعاوننا البناء، ولن نقطع ثماره إلا بدعم مجتمعنا والتزام شركائنا، وهمة ومثابرة شبابنا الطموح، وقصة نجاح صالح صالح تشهد على ثمار هذا التعاون، فقد بدأ حياته المهنية كعامل مستودعات في متاجر نكست براتب ٢٠٤٠٠ ريال وفي مدة لم تتجاوز ٨ سنوات أصبح مدير العمليات في شركة الشايح الدولية براتب ٢٤٠٠٠ ريال.

لنتعاون للتوطين

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شاركونا قصص نجاحكم



وزارة العمل

المملكة العربية السعودية



Art Can Change the World

By: Mariam Polding

Graffiti art takes on a new social contract across the globe. Traveling to the warzones, slums, and favelas around the world, winner of the 2011 Ted Prize, French guerilla artist, JR, shoots portraits with his 28mm lens, revealing the unguarded and real face of those who would otherwise go unseen.

These images, are then blown-up and pasted on urban surfaces, bridges, buildings, trains, in effort to confront and engage audiences where they least expect it.

Traveling to the conflict zones of Palestine, coined Face to Face, Israelis and Palestinians were asked to make a face that would express their commitment to a solution. These "house sized" posters, which depicted lawyers, doctors, farmers and laborers from all walks of life, were then pasted on both sides of the separation barrier between Israel and the Occupied Territories.

Using art to turn the world inside out, JR has ventured into areas with no trace of a gallery or conception of an art exhibition. "When you go in these developing societies, women are the pillars of the society, but men are still holding the street. So we aspired to make a project where men pay tribute to women called women are heroes...which took me around the world."

To hear the inspirational adventure, check out www.ted.com, and search for 2011 Ted Prize winner, and check out www.insideoutproject.net





تدخل إلى هذه المجتمعات النامية، نجد أن النساء تشكل عامود الحياة الأساسي فيما لا يزال الرجال متمسكين بالشارع. لذلك استوحينا فكرة تنفيذ مشروع يسمى النساء هن الأبطال وفيه يمجّد الرجال النساء، وسعيًا مني لتنفيذ هذا المشروع جلت العالم بأسره. للاستماع إلى هذه المغامرة المهمة زوروا الموقع التالي www.ted.com وابحثوا عن الفائز بجائزة تيد 2011، وزوروا أيضاً الموقع الإلكتروني التالي

www.insideoutproject.net

زار جاي آرمناطق الصراع في فلسطين، وصاغ لوحة أطلق عليها «وجهًا لوجه»، تجسد طلب الفلسطينيين والإسرائيليين التعبير عن التزامهم التوصل إلى حل. وبعد ذلك إلى عرض هذه الصور العملاقة التي ضمت وجوهًا لمحاميين وأطباء ومزارعين من كافة مجالات الحياة على جهتي الجدار الفاصل ما بين إسرائيل والأراضي المحتلة. رغبةً منه في استخدام الفن لتغيير العالم، غامر ودخل إلى مناطق لا أثر فيها لصالات العرض أو لفكرة المعارض الفنية. وعن فته يتحدث جاي آرفائلاً: «عندما

ياخذ فن الكتابة والرسم على الجدران حيزاً واسعاً في المجتمعات حول العالم. بعد أن جال فنان الشوارع الفرنسي جاي آرمناطق التي تشهد حروباً والأحياء الفقيرة حول العالم، وبعد أن حاز على جائزة تيد للعام 2011، التقط بواسطة عدسة آلة تصويره البالغة 28 ملم صوراً تكشف وجه العالم الخفي العنوي والحقيقي. ثم عمل على تكبير هذه الصور ولصقها في المدن على الجسور والمباني، والقطارات وذلك بجهد منه لتعرض على الناس في أماكن التي لا يتوقعون رؤيتها فيها.





Raven Armoury



By: Roger Harrison

Simon Fearnhamm, a solid looking citizen with blacksmith's forearms and given to in stout boots.

His two colleagues, the even more substantial and fearsome looking Mark Tyler, who looks born to wield a mediaeval broadsword, and Colin Heggs are rare people.

Together they produce one of the very few surviving makers of some of man's oldest technology, the edged weapon.





Nothing leaves his workshop that is not of fighting standard and “with an edge that you can shave with.”

The Raven Armoury is the UK's preeminent sword-maker, produce edged weapons of supreme quality and artistry, all entirely by hand.

Such are the levels of skills that irreplaceable historical swords (for example that of Shah Jehan of Taj Mahal repute) are entrusted to their care for cleaning and restoration. They have also worked with the Royal Armouries, National Museum of Arms and Armour.

Knights, potentates and warriors through history have valued their swords highly, even after the development of ballistic weapons. Their symbolic value as weapons lives on as ceremonial swords in military communities everywhere, as symbols of justice and power and on flags and coats of arms. Ceremonial swords may only be used for ceremonies, but Fearnhamm is very committed to the idea that nothing leaves his workshop that is not of fighting standard and “with an edge that you can shave with.”

Handling with great care a sample of one of the dozen or so glorious and silver mounted swords he recently made for the Jordanian Royal Guard, he is absolutely right. Fearnhamm normally makes swords and knives – and even battle-axes – to individual order. He typically defines mass production as, “more than one.”





Their workshop – in essence a couple of rustic outhouses in the yard of an disused farm – confirm both the simplicity of the technology and the need for tremendous skill in the production of the armoury's blades. Dominating the main workshop is the forge and anvil. There are almost no power tools at all – a simple pillar drill and a hand held grinder comprise almost the entire inventory.

"That's it," said Fearnhamm pointing at the rude facilities. "Just add hands." The hands and eyes of the trio are the truly valuable precision tools that produce their swords and knives. Occasionally the workshop is asked to produce a museum copy of a piece. In one of their display cabinets stands a mighty broadsword that is pockmarked and stained from lying for centuries underground. It is in reality an exact replica, aged and marked like the original right down to the rust. "We restored and effectively rebuilt a helm (the steel headgear of a knight) once – the client couldn't see what was original and what we had done," Fearnhamm smiled.



The mention of Damascus steel, the folded and forged steel of legend yet very real even today, prompted a thought. The legend says that Richard the Lion-Heart bragged to Saladin about the strength and power of his broadsword compared with the less substantial Arab scimitar. Saladin tossed a silk handkerchief into the air. "But can it do this?" With a slash of his scimitar he sliced the silk in two. Would it really be possible for an Arab scimitar to slice through a silken



سيمون فيرنهام، صاحب النظرة الناقبة ومساعد الحداك والذي ينتعل الحذاء السميكة. وزملائه الأكثر صلابة ذوي الظهر الخفيف مارك تايلر الرجل الذي يتمتع بالقوة والذي ولد ليستخدم سيف القرون الوسطى بمرعاة ، وكولين هيغز يشكلون معاً ثلاثاً نادراً. تعاون الثلاثة لاختراع منتج عاش أكثر من أي منتج اخترعه البشر عبر التاريخ ألا وهو السلاح الحاد (السيف).

يعتبر رايفين أرموري في بريطانيا أحد أبرز صنّاع السيوف، وقد صنع يدوياً أسلحة حادة عالية الجودة متناهية الدقة والاحتراف. هذه هي بحق مستويات المهارات التي صنعت السيوف الفريدة ولا يمكن تعويضها تاريخياً (ومن هنا على سبيل المثال سيف الشاة جهان، شاة ناج محل الشهير) والتي يمكن أن يعتمد المرء عليها نظراً للاهتمام الفائق والرعاية الكبيرة التي أولاه أصحاب هذه السيوف لتنظيفها وصيانتها. ولقد تعاملوا مع عدة متاحف منها متحف «رويال أرموريز»، المتحف الوطني للأسلحة والدرعات.



kerchief thrown into the air? Fearnham thought for a moment. "If the silk were not very fine, then yes, I think it would." There may well be some truth in the legend of Saladin's sword after all.

Pick up one of Simon Fearnham's scimitars, run your eye along the line of light kissing the blade, feel the prick of the edge and you instinctively know the truth of the legend of Saladin.

See more at:
www.raven-armoury.co.uk





"The hands and eyes of
the trio are the truly valuable
precision tools that produce
their swords and knives."
said Fearnhamm



ناجي العلي

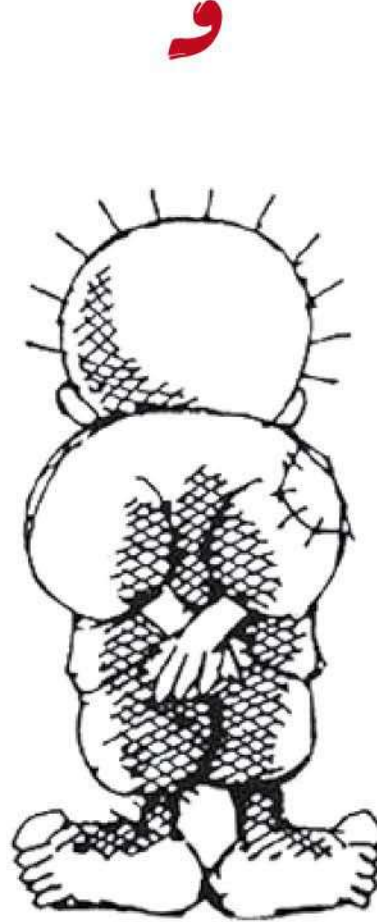
لا شك أن أكثر الرموز الكاريكاتورية شهرة وأكثرها شغفاً بتحرير فلسطين هو حنظلة الذي ابتدعه أحد أبرز العاملين في مجال الرسوم المتحركة في العالم العربي ناجي العلي.

تميزت رسوم ناجي العلي بالجرأة الشجاعة والسخرية المؤثرة، وقد استوحى العلي هذه الرسوم من تجربته الخاصة كطفل فلسطيني لاجئ لتظهر في ما بعد في آرائه السياسية التي غالباً ما ضمنها الكثير من النقد للأنظمة العربية.

ولد حنظلة في سن العشر سنوات لبقى ابن عشر سنوات لا يكبر ولا يتغير. عند بلوغه سن العاشرة غادرت بلادي، ولن يكبر ويتجاوز حنظلة سن العاشرة حتى يعود إلى فلسطين. وحتى ذلك الحين لن تنطبق أحكام الطبيعة عليه، سيبقى حالة استثنائية ولن يعود كائناً طبيعياً إلا حين يعود إلى فلسطين.

ليس الطفل حنظلة في الحقيقة إلا تجسيداً لشخصيتي وللمجموعة التي عاشت وتخلت ظروف الحياة التي ألت بنا. لقد قدمت هذه الشخصية للقراء وقد اسميته حنظلة ليكون رمزاً للمرارة. بادئ الأمر قدمت شخصية حنظلة للقراء كطفل فلسطيني ومع نمو وعيه، ملك هذا الطفل نظرة وطنية وإنسانية واسعة.

لمزيد من المعلومات عن حياة ناجي العلي وأعماله يرجى زيارة الموقع الإلكتروني التالي
www.najialali.com



The Core of a Caricature

By: Mariam Polding

Perhaps one of the most iconic caricatures for the liberation of Palestine is Hanthala, created by one of the most prominent cartoonists in the Arab world, Naji al-Ali.



Incredibly bold, and sprinkled with poignant sarcasm, al-Ali's cartoons were drawn from his experience as a Palestinian refugee since childhood and reflected his political stance, which was often critical of Arab regimes. But what is it about the success of a caricature that is able to send a message of clarity and humor, where words too often fail? Caricatures peel back the many layers of rhetoric and untruths revealing a vulnerable core we are often too scared to face. According to Naji al-Ali "In my opinion, caricatures preach hope, revolution and the birth of a new person." And so, Hanthala was born.



Al-Ali on Hanthala...

Hanthala is not a fat spoilt comfortable child, he is bare footed like the other bare feet from the refugee camps. He is an icon that protects me from wrong and disarray and despite his looks he has a pure heart with a conscience that smells like musk and unbar and for his sake I am ready to kill anyone who intends to harm him. His hands are clasped behind his back as a sign of rejection during a phase that this region is undergoing with 'solutions' offered by the US and 'the system'. I made the shape of his hands after the October war when I smelt the scent of developments in Kissinger's briefcase.

Hanthala was born at the age of ten and will always remain ten. At that age I left my country and only when Hanthala returns to Palestine will he grow up and exceed the age of ten. The rules of nature do not apply on him. He is an exception and things will only be natural in his case when he returns to Palestine. The child is a symbolic representation of myself and the group who lives and endures the situation we are all in. I offered him to the readers and called him Hanthala as a symbol of bitterness. In the beginning I offered him as a Palestinian child and with the development of his awareness he had a patri-

otic and a human outlook.

To learn more about the life and work of Naji al-Ali, visit:

www.najialali.com





BLACK COMEDY

in a Saudi Monopoly

by: clareeish



The vast spacious desert of Saudi land has become the mirage of its youth. What might look bland and deserted is actually given as gifts to the privileged by the government.

The Saudi, lucky enough to own land or a house in Saudi has achieved what 90% of Saudi's couldn't. This statistic is the subject comically dissected in the new movie, Monopoly.

The drama documentary has received great admiration among Saudi youth, even though the black comedy genre is a new concept generated by the local Saudi film industry and tailored for Saudi consumption. Monopoly, was created by a group of daring young men, and is directed by Bader al Hamood, with the script idea presented by Abdulmajeed al Kinani, and stars Mohammed Algahtani and Faisal al Ghamdi.





لقد أصبحت الصحراء الشاسعة التي تحتل جزءاً واسعاً من الأراضي السعودية كالوهم والسراب للشباب السعودي. فالأرض التي تبدو قاحلة ومهجورة أصبحت تُهب من قبل الحكومة كهدايا لأصحاب الامتيازات. فالسعودي المحظوظ لاقتناء قطعة أرض أو منزل يكون قد حقق ما عجز عنه 90% من أقرانه السعوديين. وقد سُرحَت هذه الإحصائية بشكل هزلي في الفيلم الجديد (مونوبولي)...

قد حظي هذا الفيلم الوثائقي الدرامي بالكثير من الإعجاب من قبل الشباب السعودي، على الرغم من أن هذا النوع من الكوميديا السوداء لا يزال يشكل مفهوماً جديداً في صناعة السينما السعودية المحلية والمصمم للجمهور السعودي. تم تأليف «مونوبولي» من قبل مجموعة جريئة من الشباب؛ وهومن تصوير وإخراج بدر الحمود وسيناريو عبد المجيد الكنانة وتثيل محمد القحطاني وفيصل الغامدي. على الرغم من أن بدر الحمود قد عمل مسبقاً على إخراج سبعة أفلام قصيرة، وإعلانات تلفزيونية مختلفة، وفازت بالعديد من الجوائز في المسابقات السينمائية السعودية، بالإضافة إلى مهرجان الخليج السينمائي 2008، فقد كان فيلمه الأخير «مونوبولي»... هو الشرارة التي أطلقتته إلى عالم الشهرة والنجومية. فقد تسبب هذا الفيلم بضجة كبيرة من حوله لأنه ببساطة يناقش أزمة السكن في السعودية وما يعانيه معظم الشباب السعودي من عدم القدرة على إقتناء منزل وتكوين أسرة.

يتأرجح المشاهد وهو على وشك البكاء، بين مشاعر الحزن والتفاؤل، حيث أن الفيلم يأخذك تارة نحو الأعماق المظلمة في صناعة الإسكان الفاسدة في المملكة العربية السعودية، ثم يرفعك طوراً نحو بعض الحلول المتفائلة والمبدعة المحتملة لمعالجة الأزمة والتصدي للنقد.

المجد لفريق العمل الذي أجز هذا الفيلم الوثائقي، فشجاعتهم هذه للتعبير عن رأيهم حول أزمة السكن الحالية وقدرتهم الفنية والسينمائية التي مارسوها لإنجاز هذا العمل هي وراء النجاح الساحق الذي حققه الفيلم. فالفهم الشعبي هو الذي ساق الفيلم إلى انتشار مبكر جداً ونجاح فاق توقعات الجماهير بما يتعلق بالإنتاج السعودي. كما شجع هذا النجاح المخرجين الآخرين، والأفلام ذات الميزانية المنخفضة والأفكار المجردة التي تنتظر الإنتاج أن تخطو حذوة هذا الفيلم.

لا ينبغي نفويت هذا الفيلم، فمن السهل الوصول إليه ومشاهدته على موقع اليوتيوب بمجرد طباعة اسم بدر الحمود - فقد حصد فيلم «مونوبولي» عدد مشاهدين واسع التقدير كما شاهدناه عبر العديد من مواقع وسائل الإعلام الاجتماعية. وقد حوّل بدر الحمود التراجيديا بنجاح إلى كوميديا حتى ولو كانت كوميديا سوداء.

Though Bader al Hamood has worked on seven short films, various TV commercials, won awards in Saudi film competitions, in addition to the 2008 Gulf Film Festival, it was his latest film, Monoploy, that shot him to viral stardom. The film created a buzz around it simply because it picks at a scab that most Saudi youth are wounded by, housing.

On the verge of tears, the viewer is viscerates between sadness and optimism, while the film swings you towards the dark depths of the corrupt housing industry in Saudi Arabia, and jerks you back to potential optimistic and creative solutions to address the crisis.

Kudos to the team behind the documentary. Their bravery for voicing their opinion against the current housing crisis, and for their technical and cinematographic ability which they exercised in doing so. Monopoly raises audience expectations for Saudi productions and encourages other film directors, low budget films and abstract ideas waiting for production to follow suit.

This film is not to be missed on youtube you can find it if you search : Bader Al Hamood - Monopoly. The number of viewers and appreciation this film has received is vast as seen in many social media sites. Bader Al Hamood has successfully turned tragedy into comedy even if its black comedy.





Voice It Out

By Taha Kutbi
Graphics by Dhahi Al Ali



It might seem like an obvious statement, but art and politics have always gone hand-in-hand. As is the case with all art, music is and always will be an accommodating catalyst to change (no matter how idealist the statement may be).

And so long as politics is around, so will there be the moral obligation of art and its Diasporas of artists to counter the balances. The events of the "Arab Spring" have been traumatic for some, life altering for others and unforgettable for everyone in between. Yet, despite the toll the revolutions have taken on Tunisia, Egypt and Syria among others, one blanket theme was prevalent: renewal, improvement and reinvention.

Once the protests in Tunisia began to constitute into something more substantial than outrage, the protestors turned to their own cultural vocabulary. They turned to words woven into the very fabric of their collective experience as a society. Words reaching back from their collective communal memory: "Kifaya!" (enough!).

Themes formed by literary giants like Riyadh Al-Sinbati and performed by the prime musical icons of the 20th Century in the Middle East, the likes of Lebanese artist Fairouz (The Neighbor to the Moon) the late Egyptian icon Umm Kalthoum (The Planet of the East) and have served as a foundation from where protestors could vent off their outrage. With songs like reproach ('Itab) by Fairouz, society tied those themes to their own experiences and trials in their own capacity.

As the rhythms began to set in, the consoling sound of a voice as commanding as that of Umm Kalthoum or Fairouz would ease the listener, simultaneously asking questions of content vs. renewal or reinforcing vs. reinventing. Thus forming a membrane from which free-minded ideas and attitudes could be reinvigorated and derived.

They turned to words woven into the very fabric of their collective experience as a society.

Words reaching back from their collective communal memory

عندما بدأت الاحتجاجات في تونس تشكل أمراً واقعياً أكثر من كونها حالة غضب، لجأ المحتجون إلى مفرداتهم الثقافية الخاصة بهم. فقد تحولت إلى عبارات مبهوكة من نسيج تجاربهم الجماعية كمجتمع واحد. عبارات تعود إلى ذاكرتهم الاجتماعية المشتركة مثل "كفاية".

وقد استخدمت عبارات ألفها أدباء عمالقة مثل رياض السنباطي وقام بأدائها نجوم الموسيقى في القرن العشرين في الشرق الأوسط مثل الطرية اللبنانية العملاقة فيروز وكوكب الشرق الراحلة أم كلثوم. هذه العبارات اعتمدها المحتجون كأساس ينفثون فيه عن غضبهم. فعبارة أغاني العتاب التي تؤديها فيروز، ربط المجتمع هذه الموضوعات بتجاربه الخاصة وأمورهم الشخصية.

فبمجرد ما تبدأ الألحان، تقوم نبرة المواساة المتجسدة في صوت أم كلثوم أو فيروز، بإراحة السامع الغاضب والذي يطرح أسئلة حول المضمون مقابل التجديد أو الدعم مقابل إعادة الابتكار.





The times since the mid-forties were trying for many of the countries now entrenched in revolution, as the link between the people and the politicians grew ever fainter, frustration with the political status quo became more and more contagious, so too did the daring of Tunisians, Egyptians, Libyans among countless others.

Once again, the people turned to their communal vocabulary, and new faces began to emerge. Contemporaries like Lebanese New-Arabic-Pop artists Zeid Hamdan and the wings, Maryam Saleh an Egyptian artist produced by Hamdan and the Alternative-New Age Lebanese band The Scrambled Eggs.

In songs like "Hkini (Ft. The Wings)" and "2 Balls Blues" a listener can find the same smooth, savvy sample of effortlessly relentless sound. Though Umm Kalthoum and Fairouz's genre might not fit under the same heading as The Wings or The Scrambled Eggs, there still is a whiff, a faint trace of influence left behind from the past's icons. There, in that infinite body of words, similes, sounds, rhythms and trials lies the very spirit of the revolutions' core message: "grace and dignity are as inalienable to us as our names are." Or as The Scrambled Eggs nicely put it "Its only if you don't complain things will be the same."

That very fabric where each one of us constitutes a strand attached to countless others, leading to an endless horizon of experiences, both past and present. There lies a connection so vivid and powerful, it has united countless numbers under one banner:

My voice will not be silenced, and no it can't be bought, For I stand for a truth good sir, and I'll tell you what I want. And you've got to go!

نال المعاصرون من فناني البوب اللبنانيين العرب مثل زيد حمدان وفرقة الموسيقى الأجنحة، والفنانة المصرية مريم صالح التي ينتج حمدان أعمالها و فرقة the scrambled eggs إعجاب السامعين. فمن خلال أغنية "إحكييني" لفرقة زيد حمدان والأجنحة وأغنية 2 balles blues يلمس المستمع صوتاً ناعماً، ذكياً فاسياً ولكن بشكل سلس.

صحيح أنه لا يمكن إدراج أم كلثوم وفيروز ضمن الخانة عينها التي تضم فرقتي الأجنحة و Scrambled eggs، إلا أن النفحة لا تزال واحدة حيث لا يزال الأثر الفني الذي اعتاد رموز الماضي على تركه موجوداً. وفعلاً، ما إن يتمعن المستمع وينصت جيداً للألحان يلاحظ بين ثنايا تلك الكلمات والمقارنات، والأصوات، والإيقاعات والتجارب رسالة روح الثورات الأساسية ألا وهي: "الفضيلة والكرامة التي تعتبر كالاسم الذي يحمله كل واحد منا لا حيث لا يمكن المساس بهما"، أو كما يغني أعضاء فرقة Scrambled Eggs "إن لم تشكك لبقيت الأمور على حالها". ضمن هذا النسيج الذي يشكل فيه كل فرد منا جزءاً متصلاً بأجزاء أخرى لا تعد ولا تحصى، ننطلق نحو أفق لا متناهي من التجارب، منها الماضي ومنها الحاضر، كما يضم نوعاً من التواصل الشرق والغرب يمكن من خلاله جمع عددٍ كبير من الأفراد تحت راية واحدة:

"لن يخفت صوتي، لن أبيع صوتي"

من أجل الحقيقة، سأقف سيدي في الصدارة، سأخبرك عما أريد، فما عليك إلا الانطلاق نحو العمل!

Though Umm Kalthoum and Fairouz's genre might not fit under the same heading as The Wings or The Scrambled Eggs, there still is a whiff, a faint trace of influence left behind from the past's icons.





Pink Camel
Pastry Boutique



By Taha Kutbi

Enter the macaron: a delicious little morsel of a drop cookie made primarily out of almond paste or coconut, sugar, eggs and sometimes flour. With its crispy outer skin and moist inside, the possible flavors and colors are bound only by one's imagination. Yet every macaron, I am told is like a fingerprint, no two are identical, and appropriately, no two pastry chefs are quite the same either, each chef an artisan in their own right.



Saudi entrepreneur and pastry chef Mayada Badr lends her take to the macaron (or “heaven in a bite” as she puts it) in her own unique, savvy and aesthetically pleasing way. She is the force behind the soon to open enterprise “Pink Camel.” The unique name came about by a game of random word play, and granted, it isn’t exactly what one might think a bakery’s name might sound like, but Pink Camel is more than merely a simple bakery or cake shop. It is a pastry boutique.

The essential concept behind Pink Camel is that of simple decadence (even though my description might sound like an oxymoron, it is a really apt description). “We are a place of indulgence whether it be with our colorful and flavorful freshly baked French macarons, or our unique “gourmet” home décor collec-

tions.” Pink Camel is all about inspired design, aesthetic that is pleasing to the palate and the eye and of course, incomparable quality. Providing an intelligent twist on every day things, like tea sets or even jewelry. Mayada studied design management at the Parsons School of Art and Design in Paris and later went on to study the art of pastry making at the renowned culinary school Le Cordon Bleu in Paris.

Because of her strong foundations in design and gastronomical preparation and presentation, Mayada is a hands-on entrepreneur. And as such, has taken it upon her self to help “develop Saudi taste buds in a fun way... There is a boom in the [gastronomical] education process, we want to add to the process of pastry indulgence [and appreciation].”



Once you taste the macarons, it becomes crystal clear, Pink Camel offers patrons with something far more substantial than cookie dough with some gaudy icing on it, but rather a sophisticated, reasonably sweet dessert that is thoughtfully conjured, skillfully constructed and elegantly presented.

The flavors offered are more than an indication to the strength of the brand: crème brûlée, raspberry, cotton candy (their signature treat), oreo cookie, nuttella spread, rose and lemon, along with seasonally and regionally themed flavors like date, halawa tahinia, Arabic coffee with cardamom, ginger bread, Vimto and Qamar Al-deen (the latter two are both popular Ramadan drinks) just to mention a few. "Pastries can be born here," Badr said. I think it might surprise some to find out just how great local pastries, made by local businesses can genuinely be, given the talent and creative wealth Jeddah has at the moment.

It is clear that Badr wants to offer more to the patron than merely a box of delicious macarons in a handsome little rectangular box, but rather she wants to inspire, intrigue and compel us all to be a little bit more adventurous, and have some fun on the way.

The Pink Camel pastry boutique and concept store is opening its doors to patrons in October 2011 in Jeddah, K.S.A.

If you would like to get a taste of what Pink Camel has to offer, you can try their "Candied Apple" apple pie at the 1600 steak restaurant here in Jeddah (with whom they have a collaboration) or place your orders via email to: order@pink-camel.com

To find out more about Pink Camel, check out their facebook page, twitter page or website.



تُعد الطاهية وسيدة الأعمال السعودية - ميادة بدر- الماكرون (أو الجنية في لقمة كما تسميها) بطريقة فريدة، ذكية، جميلة ومُرضية. وبفضل هذه القدرة الفريدة، باتت ميادة بدر القوة الكامنة وراء الإطلاق القريب جداً لمشروع «بينك كاميل».

درست ميادة إدارة التصميم في مدرسة باريسون للفن والتصميم في باريس ثم التحقت لاحقاً بمدرسة الطبخ الشهيرة «لو كوردون بلو» في باريس حيث تعلمت فن إعداد الحلويات. وبفضل الخبرة الواسعة والعرفة التي ملكتها ميادة في مجال إعداد وتقديم المأكولات باتت اليوم مرجعاً يلجأ إليه الكثير طلباً للخبرة والعرفة.

تفتح أفران ومحال بينك كاميل أبوابها أمام الزبائن في تشرين الأول / أكتوبر 2011 في جدة، المملكة العربية السعودية. قد ترغب بتذوق المأكولات التي يقدمها بينك كاميل، لذلك أنصحك أن نجرب «لمبس التفاح، فطيرة التفاح التي تقدمها مطاعم الستيك في جدة البالغ عددها 1600 مطعم (والتي تتعاون ميادة بدر معها جميعاً) أو أن تطلبها إلى منزلك عبر البريد الإلكتروني order@pink-camel.com

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mmm...

D-Location: Museum on the Seam

متحف على خط التماس

Respect the Dead, Respect the Living Spread Tolerance Through Art for All.

While the Israeli government approved a Jewish group's plan to build the Museum of Tolerance, over a centuries-old Muslim graveyard in Jerusalem - showing little respect for the dead - the Museum on the Seam, also in Jerusalem, spreads tolerance through art and inspires the living.

The Museum on the Seam, is one of the few art museums in Israel that attempts to aggressively convince Arab and Muslim artists to show in its galleries. "When I approached artists in the Muslim world in the past, the response was disappointing," said Raphie Etgar, the museum's curator and artistic director.

Despite many boycotts by Arab artists, the Museum on the Seam succeeded in bringing in works from seven artists of Middle Eastern origin for its current 28-artist exhibition, West End. The participating Arab artists are: Ahmed Mater, Saudi Arabia; Mounir Fatmi, Morocco, Moataz Nasr, Egypt;



Museum on the Seam- facade



Ahmed Mater, Saudi Arabia, "Including Evolution of Man", 2010. Courtesy of the artist



Moataz Nasr, Egypt, "Towers of Love", 2011. Courtesy of Galleria Continua, San Gimignano/ Beijing Le Moulin.



Sara Rahbar, Iran/USA, "Rescue Me from who I Am and what I am Becoming", 2011 Courtesy of the artist and Carbon, Dubai



Sara Rahbar, Iran; Adel Abidin, Iraq; and, Leila Pazooki, Iran. Moroccan artist Mounir Fatmi, who has shown in Israel twice before, emphasizes that "Even if I have some Arab friends who are artists (who) do not agree with me, I believe we should not deprive the audience (of) our work because of political postures from our countries."

The museum, established in 1999, sits on the edge of the ultra-Orthodox Jewish Mea Shearim quarter, opposite an Arab neighborhood, Sheikh Jarrah, and is a non-governmental supported entity.

To support the non-profit museum, and check out some inspiring artwork that will make you think and sometimes cry, visit: www.mots.org.il



James Clar, USA, Terminator Terrorist/Terrorist Terminator, 2011.
Courtesy of the artist and Farook Collection



Andrei Molodkin , Russia, Yes, 2007.
Courtesy of the artist and Kashya Hilbrand Gallery, Zurich



Christian Phillip Muller , Switzerland, Launch vehicles, 2008.
Courtesy of Galerie Christian nagel, Koln\Berlin\ Antwerpen

D-Book: Design Anarchy

تصميم الفوضى

There is a constant assault on our senses – and there is NO escape. Just in case you had forgotten or weren't aware – Design Anarchy missile launches this point back home!

Undeniably, "too much of everything" is the thesis behind Design Anarchy. Too much TV, too much consumerism, commercialism, too much visual nonsense camouflaged with appealing sound bites, too much obesity, too much stupidity, too much consumption, too much ignorance, too much too much too much!

Design Anarchy is brought to you by the creators of the hugely successful magazine, Adbusters. You know the spirit of a magazine with a slogan like "advertising is the disease that knows no bounds." With mostly shocking visuals and controversial topics the magazine has amassed a following with a diligent team holding strong to their manifesto "We are a global network of culture jammers and creative's working to change the way information flows, the way corporations wield power,

and the way meaning is produced in our society."

Design Anarchy deconstructs the pretty little cherry on top cupcakes of information we are spoon fed daily, to reveal a not so appetizing and somewhat expiry dated core. Strong and graphic images will reveal the truth, open your eyes and disgust your soul. This book is not for the faint hearted!

To check out the magazine and order the book, visit:

www.adbusters.org/magazine



World War
Will Be Fought
Inside Your Head



FLUORESCENT
Monkey®

D-Website: Fluorescent Monkey

By Diala Demashkieh

Are you facing a problem in your daily life that you wish could be solved with the click of a button, or possibly the click of a few buttons? Well, meet "Fluorescent Monkey," the newest firm in web and mobile application development. "Fluorescent Monkey," launched only six months ago, is made up of a group of five young university graduates, who aim at developing applications for the web and mobile in order to facilitate people's lives in Saudi Arabia and across the region. Their ideas come out of the basic needs of the market, and after a vast amount of research and discussion, the idea turned into a "virtual" reality.

The firm caters to all types of people, whether male, female, young, old, tech-savvy or old school. Although the products are initially

aimed at the Middle East, a marketing campaign is set to be launched in the United States, as well as in Europe, in order to broaden the company's clientele. Ramzi S. Samara and Hassan Wafai, who are both partners, agreed that they did not place any limitations on what type of clients they would serve. "We receive anyone who has an idea and wishes to expose it."

Although the clients and users of these applications have to be somewhat familiar with the Internet and mobile device, Samara believes that "in today's era, our generation is very quick at learning how to use a website or other form of technology."

"Fluorescent Monkey" is not the first of its kind; there exist many other web and mobile

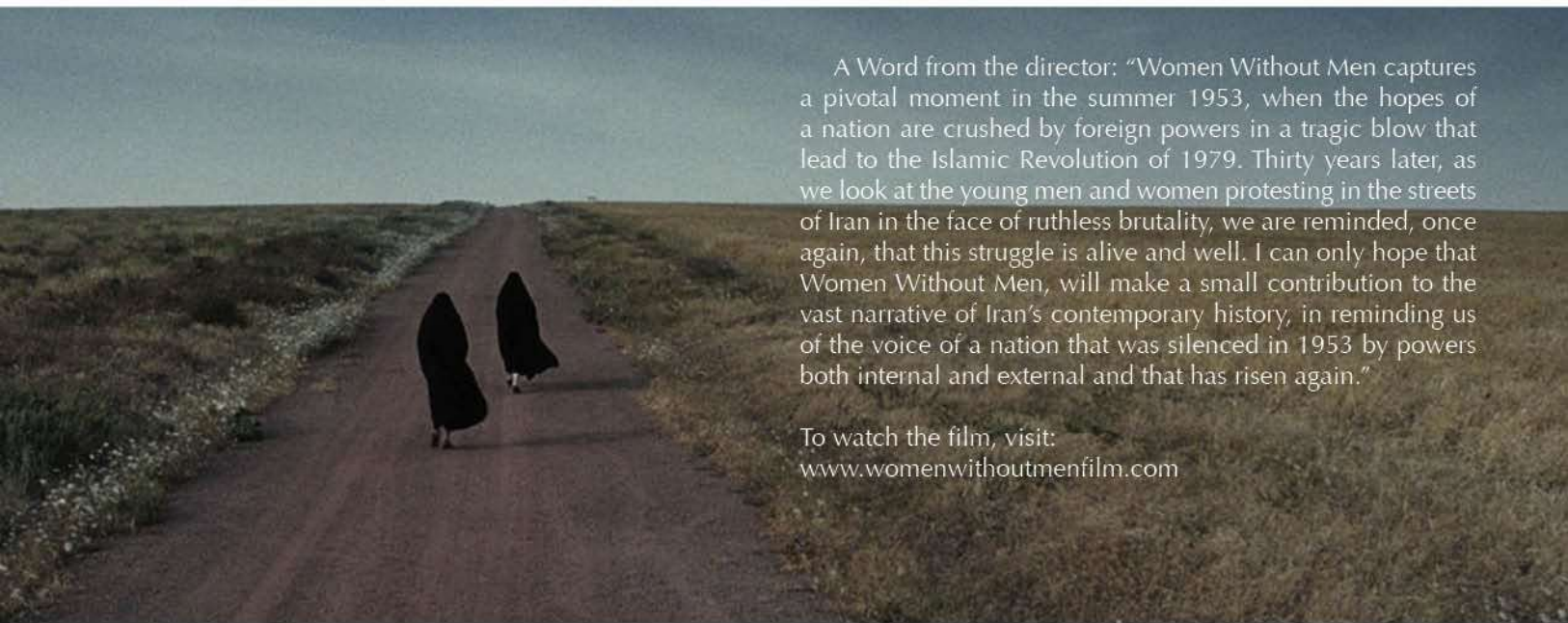


D-Movie: Women Without Men

نساء من دون رجال

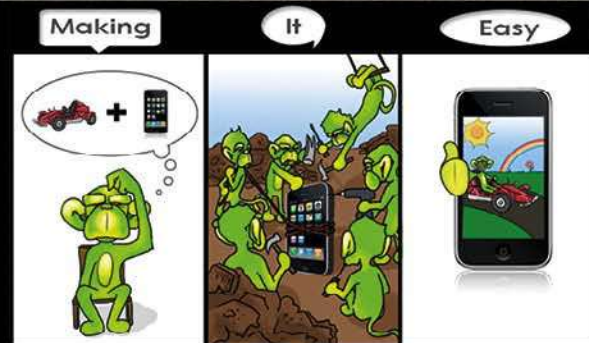


Acclaimed photographer Shirin Neshat makes her directorial debut *Women Without Men* reflects on the pivotal moment in history that directly led to the Islamic revolution and the Iran we know today. An adaptation of Shahrnush Parsipur's magical realist novel, Iranian artist, Shirin Neshat's, first feature length film. The story chronicles the intertwining lives of four Iranian women during the summer of 1953; a cataclysmic moment in Iranian history when an American led, British backed coup d'état brought down the democratically elected Prime Minister, Mohammad Mossadegh, and reinstalled the Shah to power.



A Word from the director: "Women Without Men captures a pivotal moment in the summer 1953, when the hopes of a nation are crushed by foreign powers in a tragic blow that lead to the Islamic Revolution of 1979. Thirty years later, as we look at the young men and women protesting in the streets of Iran in the face of ruthless brutality, we are reminded, once again, that this struggle is alive and well. I can only hope that Women Without Men, will make a small contribution to the vast narrative of Iran's contemporary history, in reminding us of the voice of a nation that was silenced in 1953 by powers both internal and external and that has risen again."

To watch the film, visit:
www.womenwithoutmenfilm.com



application developers, but what makes this company stand out is its uniqueness and originality. This is quite obvious just from the name of the company. Also, they manufacture good quality products at competitive prices. Not only will you be satisfied with your product, but you will save quite a bit of money too if you assign these young men to make your idea a reality. The process is quite simple, and in fact in a society that likes to spend a great amount of time perfecting their products, this firm manages to do everything up to par in a reasonably short time frame. Way to keep your customers happy!

"The 'app' industry is a highly competitive industry; it is more of a race of whoever gets there first," Samara stated. In recent years,

Saudi society has seen a boom in the technology industry, but not all of their problems have been solved, which is what this firm aims to do," says Samara.

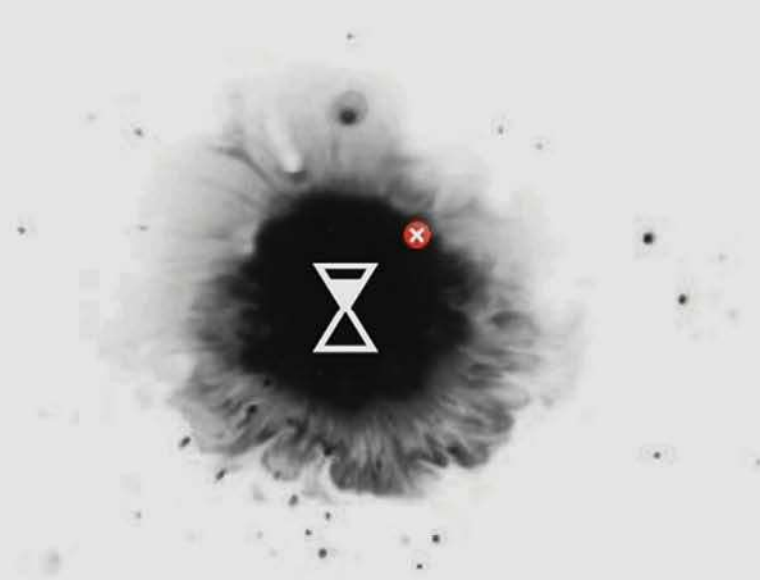
If you would like to learn more about "Fluorescent Monkey's" ideas and future products, you can visit their website at www.fluorescent-monkey.com or their Facebook page. Also, if you are an interested client, you can contact any one of the partners by locating their details on their website.

D-Tube: Not Amusing مونتسليه
(the temporary pointer to an everlasting alternative)

By Serene Feteih

Why not amusing?

Over the years numerous efforts have been made to influence decision making and alter behavior be it for negative or positive outcomes. Comedy has always been highly effective in making children enjoy learning more, but people tend to grow up in a world where they are "de-childrenized" through an unjust system of social living. This unjust system declares creativity unfit for growth, thereby systematically also disabling gifted individuals from reaching the proper soil in which to grow their creativity.



لو افترضنا جدلا بأننا حقا في آخر الزمان...ولكن تغيير الحال
من شرار الخلق إلى خيار الخلق....(بقدرة القدير ثم فعل الجمهور الغفير)

هل ستقوم الساعة ؟

Not amusing is not targeted toward a broader audience, the message is far from the corporate creativity rubbish that has been written. The goal of not amusing is to establish an awareness that serves as a platform for new action against the corporate empire and its army of puppets and puppeteers who as they say in Arabic (عاثوا في الأرض مفسدين).

In essence one of the main goals of the show is for the people to not need the show and to convince people that a problem exists and they must accept that they have to fix it. Viewers should decide, with their full mental capacity, to turn away from reactionary emotional movements and take the necessary steps to be part of the solution instead of being part of an ever growing problematic and failing system.

There will come a time when the show on YouTube will end, but the shows life cycle will continue and become an underlying tone for social behavior. The behavior would be to distance people away from the media bombardment in order to enable them to reevaluate the system and their roles in it, with the hope that they will buy into the proposal given to them in the end.

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لقد ارتفعت درجة حرارة الماء والصفدع إلى 80 درجة ومازال الصفدع مرتاحا



D-Sound: Jeddah's Own Wasted Land

Stirring The Supple Highlands

By Taha Kutbi

As far as modern musical driving forces go, Rock -with all of it's many sub genres like new age, indie, and metal - has been a major reinventing agent in the human/musical experience. Through the rebellion of it's inherent youth (and by youth I mean that of spirit) and collective messages -of change, questioning, searching, finding, freedom and some times revolt- we find that its impact on the masses was that of enrichment. Though some environments have been kinder to musical experimentation than others, one thing remains certain: rock lends each one of us a sound track to life.

Since 2005 when Jeddah based Saudi melodic metal outfit "Wasted Land" officially came to being by founders Ayman Al-Ghamdi, Emad Mualad and Sultan Al-Ghamdi (after 6 years of simply riffing and jamming for the sake of secluded expression), and later joined by Tameem Hilmi, the Jeddah rock scene has witnessed the arrival of honest, true-to-claim music. It was the last thing the main stream expected to come out of Jeddah. As such, the band has faced some resistance, and has had to deal with some guff as a result of being true to what they do.

Their tunes are hard and consistently melodious -after all, this is a metal band- but for some reason, the band was locally stereotyped and labeled as being a cry to satanic brain washing. When asked about the source of their lyrical material, Ayman Al-Ghamdi replied, "the themes in our music are mainly derived from Irish and Scottish folk songs about wars and mythology, but some of our songs are about personal struggle." [hmm... personal struggle. Remind you of anyone? Perhaps every musician to ever pick up an instrument?] The lyrics are by fellow vocalist Ahmed Shawli of "Grieving Age," thus showcasing the essentially collective relationship between all musicians.

When separately asked about some key words that depict the group, both Hilmi and Al-Ghamdi touched upon nearly the same points: relieving tension; breaking the mold; trying to forge something new, but what resonated most of all was the message they wanted to get across to critics of their music.

"We don't send any messages through our lyrics, we rather do it through our actions. We are ourselves. Some of us are Fathers, we are all responsible employees and family members. We are you."



D-Product: Styleislam

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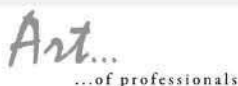
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Future Center
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AUD (Dubai)
AUC (Cairo)
VCU (Doha)
AUB (Beirut)

Galleries معارض

Jeddah
Al Alamiya
Athar
Atelier Jeddah
Roshan Core of Modern Art
Riyadh
Art of Heritage
Hewar art gallery
Khobar
Acoustic Tea Lounge & Gallery
Angoud
Dubai
XVA
Art Space
The Empty Quarter
Ebdaa
Four Seasons Ramesh
Opera Art Connection
Cuadro
Traffic
Doha
Third Line
Waqif Art Center

Hotels فنادق

The Westin
Hilton Jeddah (VIP & SPA)
Park Hyatt
Intercontinental Jeddah
Intercontinental Al khobar
Marriott Jeddah
Four seasons Riyadh & Cairo
Atlantis Dubai

Health Centers مراكز صحية

Bouthaina
Dentalia Clinics
Gold Gym – Al Hamra Branch
Jole Dam Ladies Center (Khobar)
Kai Gym
La Perle Dental Spa
Spa lounge
Ultimate Power Gym

Banks بنوك

NCB –Tahlia Branch
Samba – Ladies Branch Malek road

Retail Stores محلات

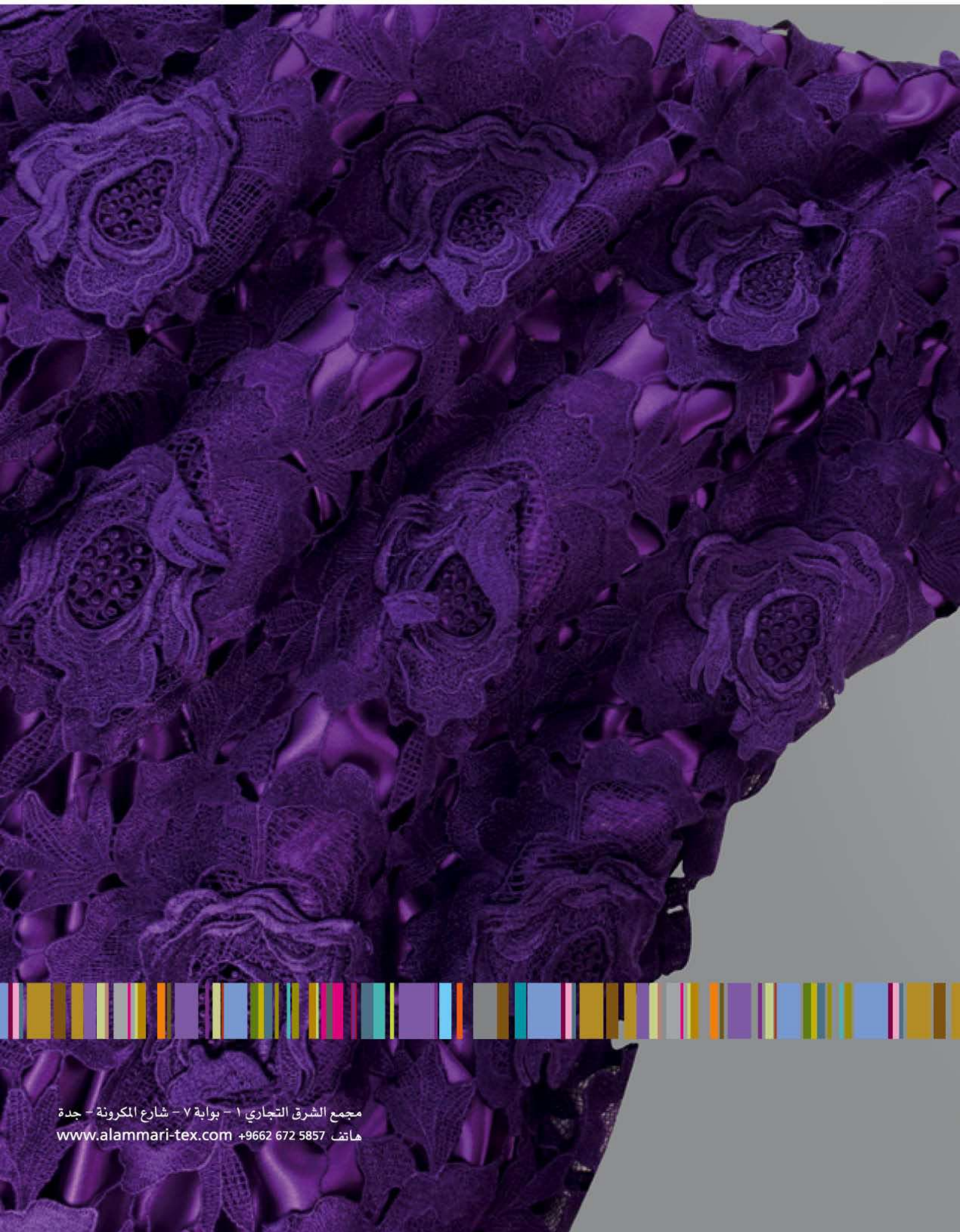
Absent
Al Bader Opticals (Jeddah – Riyadh – Khobar)
Alwan
AD Design
Batal Design
Bridges
Bo Concept
Boteique Masqat (Oman)
Cities (Riyadh)
Dactylifera
DNA (Riyadh)
Edible Arrangements
First Print (Riyadh)
Features art for photography (Riyadh)
International Mattrecss (Khobar)
Libra Boutique
Lospazio
Lomar (Jeddah – Riyadh – Khobar)
MAS
Moda Car
Modacor (Khobar)
Nawal Al Maimani Boutique
Nour Asultan (Khobar)
N/V
Omar Azure
Open Sky (Khobar)
Style Islam (Madinah)
Sindi
Tsamem
Toby
THESHOP
The Wedding Shop
Jungle Blue
Jeddah 3N

Malls أسواق

Al- Andalus Mall
Basket of Cookies – Latifo
Al Rashid Mall (Khobar)
I Machine – Le Caffé – Glamour
Al Rashid Mega Mall (Madinah) – Latifo
Ana Special Mall
Al Mohra – Little Blossoms –
I love Hishma – FashFlare – Vaniti
Aziz Mall – Latifo
Basateen Mall
Noon – Paper Moon – Food Court
Centria mall (Riyadh) – Cities
Jarir mall (Khobar) – Champions
Jeddah mall – CCDK
Lu Chateau - Carrol Boys
Mall Of Arabia
Basket of Cookies – Café Larica
Othaim Mall (Riyadh) – Latifo
Panorama Mall (Riyadh) – Champions
Rad sea Mall
Champions – Crunchies – Café Larica
– Coffee Republic – Esquires Coffee –
Kalimah – Musalli Jewellery – Noon – Virgin
Mega Store- StyleIslam
Roshana Mall
Crepe' cafe – Garra Rufa – Virgin Mega
Store
Serafi Mall
Athr – Kai gym
Stars Avenue Mall
Argenterie – Bert's – Crepe' cafe –
Champions – Deera Café – Lovesac –
Pomellato

Coffee shops & Restaurants مقاهي ومطاعم

Al-Andalusia
Black Rose
Blue Diamond
Casper and Gambini
Cappuccino
Campioni
Chai&Ba
Coffee Republic
Cilantro
Circle 22 (Khobar)
Classical Cafe' (Khobar)
Crunchy Square
Crusty
Cup Of Cake (Khobar)
Dunkin Donuts
Fratelli
Havana Cafe (Riyadh)
Helen's
il Gusto
Juicy Burger
Lenotre
Mayrig
Tasty (Khobar)
Theatro
The coffee been & Tea leaf
Toasted
New York Cab Pizza
Pastel (Khobar)
Portafino
Pie Sweet Pie
Rossopomodoro
Salad boutique
Shake licious
Uromshe
Venue Cafe - V2
White



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