

العزيم

THE DESIGNERS NETWORK

شبكة المصممين السعوديين الأولى





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PARIS

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ISSUE

first saudi design magazine

رقم 9

{الفاميلية}

FAMILIA

design

issue no.8

November December 2009

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WHERE CAN I GET MY COPY?

فين ممكن أحصل المجلة؟

Malls

al-andalus mall - latifo
aziz mall - latifo
basateen mall - food court
red sea mall - noon &
kalimah & al-sawani
serafi mall
stars avenue - pomellato -
pianegonda
coal mall
ana special mall - lillies -
ilove hishma

Coffee shops:

berts
chai&ba
coffee bean & tea leaf
cafe blanc
casper and gambibi
cilantro
coffee republic
crust
toasted
portafino
deera cafe
helens
crunchy square
campioni cafe
cast & crew
second cup
al-andalusia cafe
amory restaurant

Galleries:

al Alamia
G-design
venue
athr gallery
Roshan
Waqif art center (qatar)
third line (qatar)
VCU (qatar)
Hewar (riyadh)
XVA gallery (dubai)
Artspace (dubai)
the empty quarter (dubai)
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four seasons ramesh (dubai)
art connection (dubai)
cuadro (dubai)
opera (dubai)
traffic (dubai)

Colleges:

king abdulaziz university
british council
CBA college
dar al-hekma college
kaust
effat college
wall street
AUD (dubai)
AUC (egypt)
modern academy (egypt)

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the westin
park hayatt
rosewood
four seasons (cairo)
intercontinental
atlantis
four seasons (Riyadh)

FIKRA PUBLISHING

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THE NEW SAUDI

{هجري VS ميلادي}

Design would like to celebrate the new year with its reader. Shall we celebrate the HIJRI new year or The MILADI? the rise of such question in most of us is the reflection of a new way of thinking in most of us. This issue is a chance to re-examine some of Saudi's deeply held notions the underlie our lifestyle as Saudis. I hope this new year was a good chance for all of us to ponder back where design was? where it is now? and where it will be heading?.

HAPPY NEW YEAR.

KHOLOUD ATTAR
founder/creative director

We would like to thank all of our supporters for this issue: Abdulrahman Attar, Shahenaz Sabban, Naila Attar, Shahd Attar , suhair gurashi , maan Bajnaid, dima shnieder, nina keredia ahmad nashar, adnan manjal and, al wael, Mai Shihab, Shady Okasha, blog of Alaa al-mizyen and to YOU

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بغداد العليا العام ٢١١٨٧٤٨ باريس شاليري احياء مول ٢٢٩٠٣٢٦ - العليا العام - (٢١٧٨٤٤٠) مكة المكرمة، مجوهرات المعلم مركز مكة
التجاري ٤٣١٢٥٣٤ جدة، مجوهرات المعلم مركز البساتين - ٢١٢٢٣٢٤ سوق جدة الدولي - ٢٢٢٥٩٨٨ سوق خيبراء الدولي ٢٥٤١٢١٢
باريس شاليري (التحلية مول ٢١٢٤٦٨٨ - سلفستان مول - (٢٧٥٨٨٦١) الخبر، مجوهرات المعلم مركز الراشد التجاري ٨٩٩٠٨٢٦
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EVENTS

KASHIDA
FULL STOP
DECO FAIR

WE ARE ALL
DESIGNERS OF
THIS ISSUE

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Dear Chief Editor

OLAAAAAAAAA

anyways keep up the good work
u got urselves gr8 designers and creative
idea and ur always keepin ur local artists
up to date

i wish if u can do a segment abt local
illustrators and animators tht would be
WILD

wish u all the best and luck
cheers

Khalid Erku Kegg

Dear Mr. Khalid

We would like to thank you for your
feedback. We hope to always rise to
your expectations. We can send you all
the previous issues. Just send us your
address on the email. info@d-magazine.
net. And we love the idea of segeent on
illustrators and animators
Design Magazine team

انا نفسي اتعلم فن الجرافيك والتصوير انا مجنونة
التصوير و رسم لو عنكم امكانية انه تعلموا او
تدريوا بليز ارسلولي
Rafif Abdullatif

Dear Rafif

Yhank you for your intrest in design
mahazine.We are glad to inform you that
we will be gaving short design courses.
Which we will announce as soon as
possible
Desifgn Magazine Team

Feedback From Our Readers

Share Your Thoughts
info@d-magazine.net

Dear Chief Editor

salam :D

i finally got my issue! so, i love the idea of
this issue it's great mashallah i love the
!Islamic spirit in it and everything

one thing... i found a lot of low resolution
-blurry images! i even found a whole
blurry ad :S the magazine target audience
is "designers and artists" personally
looking at a low resolution design is very
..disturbing

however,Thank you very much for your
hard work

(: allah ywf8kom ya rb

,cheers

Basmah Felemban

Dear Basmah

Thanks Basmah for the support. we will
def do our best next issue.We are well
aware of the problems and we agree with
you that is very disturbing. We will assure
.you we are doing wht it takes to solve it
Design Magazine team

COACH POPPY

COACH

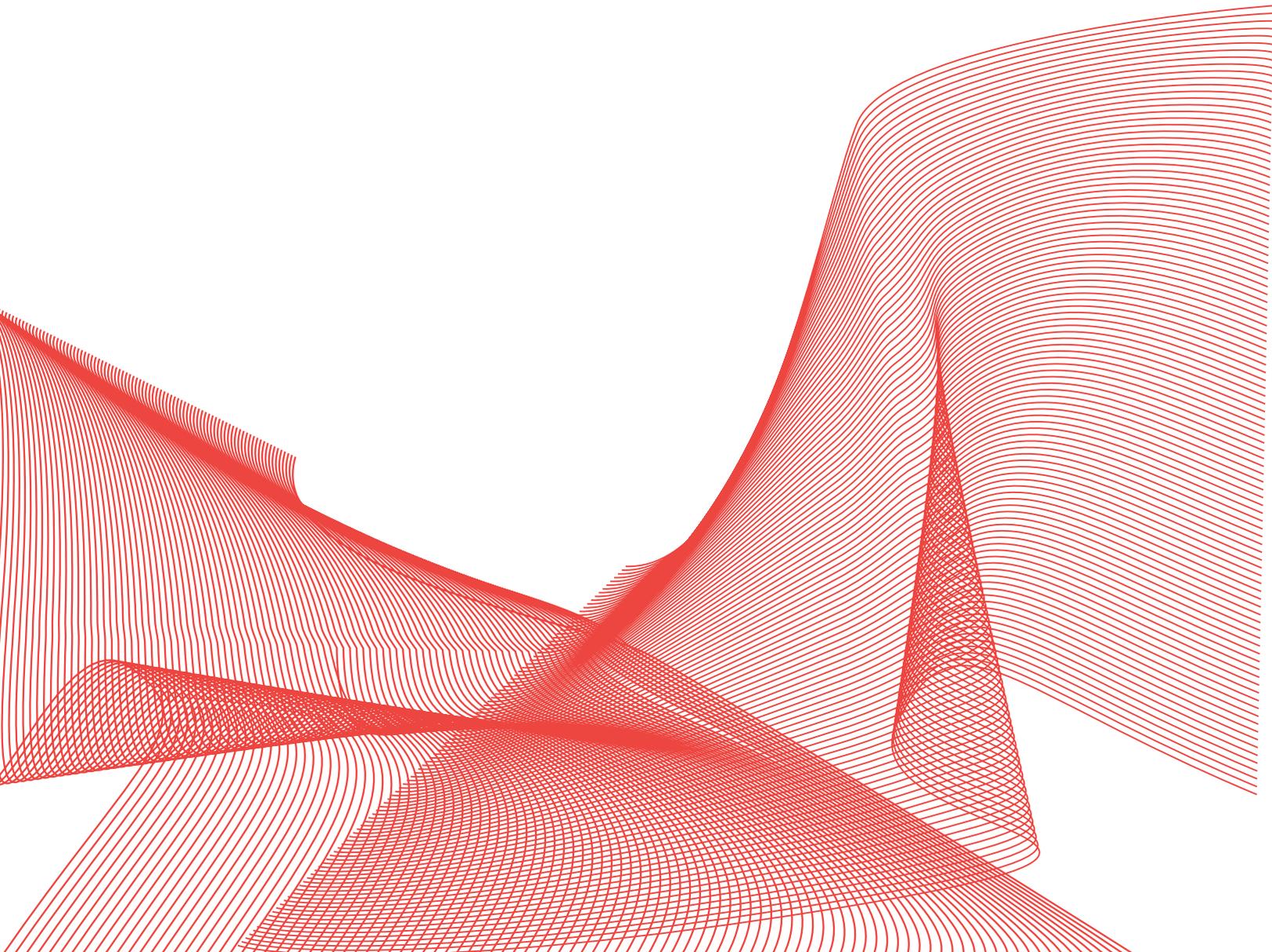
EST. 1941

COACH POPPY
Coach est. 1941
EST. 1941
COACH POPPY
COACH POPPY

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جدة : مركز الخياط ٠٣٥٣ ٢٨٢ (٠٢) / مركز التحلية ٤٧٧٤ ٢٦٣ (٠٢)
رندسي مول ٠٦٦٩ ٢١٥ (٠٢) / مركز ستارز أفينيو ٤٧٠٤ ٢٧٥ (٠٢)
الخير : مركز الراشد ٠٨٢٦ ٨٩٩ (٠٣)

COACH POPPY SEQUIN SPO
TIGHT NO. 13821 ©2016 COACH

THIS IS THE NEW RENES-
SANCE OF **SAUDI MEN**. THE
MIX OF THE OLD AND THE
NEW THE **مركز** AND
THE **TRADITIONAL** THE
TUX AND THE THOBE





Photographer: *Rawaa Bakash*

Location: *Sawani VIP lounge*

Thobe: *Toby By Hatem Alakeel*

Model : *Sultan Bahthela*





Paloma Picasso

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مركز الشيفات : ٠٢ ٤٨٢ - ٢٥٢ | مركز التحليلات : ٠٢ ٤١٣ ٤٦٤٥ | الخبر - مركز التراث : ٠٨١٦ - ٢٨٩٩
دار البيضاء بوليفان : ٠٢ ١٤ ٥٢٢ ٤٤٩٩٩٩



مجمعيات مهنة وبنان المهنة

Saudi Jewelry Association



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LOMAR'S NEW COLLECTION RELEASE

Jeddah 1: Alrawdah street-beside the saudi fransi bank. Jeddah 2: Almalek road-etwal mall
Riyadh: Abdullah salman ben hamdan street. khobar: Alkornesh street-gesebe village.



Jeddah-Riyadh-Khobar
92 000 554

1 KISHAIDEH EXHIBITION

كشيدة
Kashida



The Graphic design exhibition held at Dar al Hekma College takes us by surprise every year to showcase the graduate students work. This year's theme KASHIDA is a Persian word that describes the connection between two Arabic letters. The exhibition is a great chance for agencies to scout out new talents and for ..the girls to show their creativity

2 MAKKAH COMPETITION



المسابقة الإسلامية الأولى لتجميل محطة التطوير
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جاءت فكرة المسابقة الإسلامية الأولى لتجميل مكة المكرمة لنشر الثقافة الفنية عبر أعمال خكي الموروث الإسلامي لعاصمة الثقافة الإسلامية مكة المكرمة أحب البقاع إلى الله، قبلة المسلمين وملقى تكامل الفلسفة الإنسانية على مر العصور، والتي سوف يحظى بشرف المشاركة فيها الفنانين المسلمين من مختلف أنحاء العالم . وذلك من خلال « تصميم لوحات جدارية لعدد (12) موقع متميز لتجميل مدينة مكة المكرمة » تنقسم الجوائز إلى ثلاث فئات على النحو التالي :

م	الجوائز	المواقع	مجموع الجوائز	العدد	القيمة
1	الفئة الأولى	4	30.000	120.000	
2	الفئة الثانية	4	25.000	100.000	
3	الفئة الثالثة	4	20.000	80.000	
	الإجمالي	(ثلاثمائة ألف دولار أمريكي)		300.000	

يقام حفل اعلان الجوائز برعاية صاحب السمو الملكي أمير منطقة مكة المكرمة وبحضور كبار المسؤولين ورجال الاعمال والاعلام والفنانين والشخصيات عامة ونخبة من رعاة المسابقة ومحبي مكة المكرمة .

يصاحب حفل الافتتاح معرض للأعمال الفائزة والتميز التي شاركت في المسابقة . بالتعاون مع وزارة الثقافة والإعلام سوف يتم إقامة معرض متنقل داخل وخارج المملكة للأعمال الفائزة والتميز .

جميع المشاركين في المسابقة يحصلون على شهادات تقدير من أمانة العاصمة المقدسة . توفر إدارة المسابقة للفائزين تذاكر السفر والإقامة الكاملة لمدة (4) أيام



FULL STOP AWARD

Full STOP Advertising



حصلت 6 جوائز ذهبية وفضية وبرونزية من بين إجمالي 16 جائزة
اختيار "فل ستوب" (Full Stop) وكالة العام ضمن "جائزة
عكاظ للإبداع الإعلاني"

جدة- حصلت وكالة "فل ستوب" (Full Stop) الجائزة
البلاتينية، وتم اختيارها "وكالة العام" ضمن جوائز "عكاظ
للإبداع الإعلاني" في أولى دوراتها، وذلك إلى جانب
حصولها على خمس جوائز (ذهبتان وفضيتان وبرونزية)،
عن خمس حملات إعلانية قامت بتنفيذها.
وقد قام صاحب السمو الملكي، الأمير خالد الفيصل، أمير
منطقة مكة المكرمة، بتسليم الجوائز الست لقسورة الخطيب،
مدير عام Full Stop، وذلك خلال الحفل الذي أقيم برعاية
سمو بفندق هيلتون جدة، مؤخراً.
وبهذه المناسبة، أكد الخطيب أن رعاية صاحب السمو الملكي
، الأمير خالد الفيصل لجائزة "عكاظ للإبداع الإعلاني" كان
وراء نجاحها للاحتفاء بالابداع والمبدعين في مجال الإعلان
باعتبارها شريان حياة اقتصاديات الوسائل الإعلامية. وعبر
عن شكره لسمو الكريم لهذه الرعاية.



وأعرب عن سعادته بحصول وكالة (Full Stop) على هذه
الجوائز المتميزة، واختيارها "وكالة العام". وقال: "لا أجد
كلمات تعبر عن سعادتني بحصد ست جوائز دفعة واحدة
(من بين ستة عشر جائزة). إن فوز وكالتنا بهذه الجوائز
بعد منافسة حامية مع عدد من الوكالات العالمية والمحلية
العاملة في السوق السعودية يؤكد المستوى المتميز الذي
يتمتع به العاملون بالوكالة في مختلف أقسام التصميم
والتنفيذ، وقدرتهم على ابتكار الأفكار التي تتناسب مع
مجتمعنا وتساهم في توصيل رسائل المعلنين بأقصر الطرق.
كما ويؤكد ذلك قدرة الوكالات المحلية على العمل طبقاً
لأعلى المستويات العالمية لخدمة سوق الإعلان السعودية
التي تعتبر الأكبر في المنطقة"

وأشار قسورة الخطيب إلى أن وكالة "فل ستوب" أسست قبل
سبع سنوات نتيجة لحاجة السوق السعودية إلى وكالات
محلية تفهم طبيعتها وحاجات عملائها. وقد حرصت
الوكالة على الاستعانة بالكفاءات المحلية الحاصلين على
أعلى الشهادات في التخصصات التي يعملون بها.
وأوضح أن مبادئ العمل بالوكالة تقوم على توفير حلول
إعلانية متكاملة لعملائها تساهم في توصيل رسائلهم
وتحقيق أهدافهم من خلال حملات تميز بالإبداع والتميز
بعد دراسة وافية واحتياجاتهم.

وسبق للوكالة ان نفذت العديد من الحملات الناجحة
مثل "حملة نظام ساهر"، "حملة الرحمة للرفق بالإنسان"
وذلك في إطار حرصها على تثقيف أفراد المجتمع ونشر
ثقافة التسامح والموودة بين أفرادها.



A haven for interior designers and newly weds, The furniture and home accessories exhibition held in alharthi exhibition center was fuming with energy and modernity . The event organised by Sunaidi exhibitions Sunaidi Expo, a new event management company managed by Haya Al-Sunaidi, is organizing the fair. IT was held for 4 days starting 8th Nov- 12 Dec 2009.

“Demand for furniture is growing rapidly and we have never had a décor exhibition in the Kingdom before,” said Al-Sunaidi. The exhibitors, such as Christian Frigo and Bo- Concept and Modassic, came from as around the world, hoping to enter the Saudi market.

An eye catching section in the fair was a personal exhibition for the artist Abdullah idress which caught the on-lookers our of breath with it’s dramatic showcase The Sunaidi expo plan to carry on the fair on yearly basis, keeping us anticipating next year showcase, maybe something with more of local involvement.





Winter Wonderland



Jeddah: Red Sea Mall | Riyadh: AlFaisalia, Al Olaya Gate | Dammam: Al Rashed Mall

at Sawani

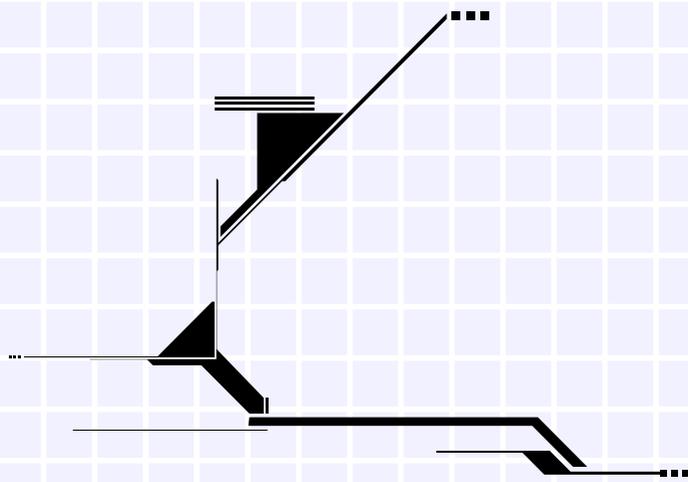


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سوانی



Starting your own **ARCHITECTURAL PRACTICE** guiding principles 10

VISION & LEADERSHIP

Architecture is a profoundly meaningful profession deserving all your passion. If your goal is merely to earn a living then there are 100s of professions where you can do this much easier than architecture. Believe in a higher ideal that is for the betterment of your environment, community and humanity. Believe as fact that architecture and design can change the world and run your practice accordingly. Lead by example There is far too much rhetoric in the Arab world so let your actions speak louder than your words; your leadership and legacy will be judged by what you do not what you say

INNOVATION

When the Andalusians built Al Hambra it was unlike any other architecture before it. By using the cutting edge technology of their time they created the state of the art in architecture of its era. Al Hambra is a timeless piece of architecture with enduring beauty The moral of the above is innovation, not imitation, is the essence of architecture and its most fundamental attribute that needs to be embodied by all architects. Don't imitate

YOUR TEAM

Architecture is a knowledge-based profession. The most important asset in knowledge-based professions is people. Architecture in the 21st Century is too complex and sophisticated for one man or woman to understand every dimension of alone A good architecture firm is like a good hospital with experts in different specializations. Make sure you understand the different areas of expertise you need within the office and hire the best you can afford

CLIENTS

The greatest projects in history result from a great collaboration between a great architect and great client Architects must have the listening skills of a psychologist. Listen to your clients both analytically and with empathy. It doesn't matter how creative you are, your creativity is only a tool to provide the client what they need. If you don't believe this it's unlikely you'll get many of your designs actually built

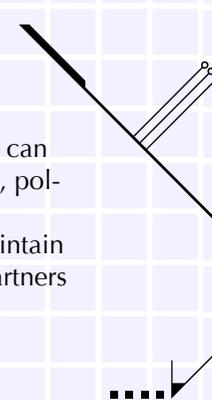
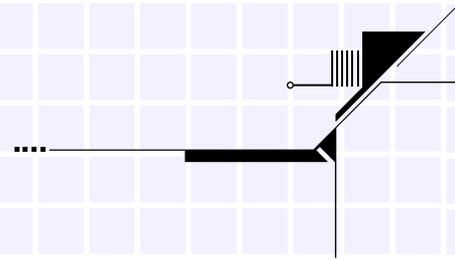
CULTURE

Nurture a culture within your firm that embodies your highest ideals, values and beliefs and foster an environment where each individual can reach his or her full potential and where mutual respect is the default modus operandi. Do not pretend to believe in one thing and treat people another. For example if you believe in 'equality' then don't discriminate according to gender, religion or race

CONTINUOUS LEARNING

TOOLS

Purchase the best tools (i.e. PCs, software etc.) you can afford to create the most sophisticated, informative, polished and professional presentations you can Purchase the best technology you can afford to maintain effective communication between you and your partners ((i.e. video conferencing



ALLIANCES

Today's architectural firms invariably need to partner with other specialists from all over the world to execute a project including engineers, cost consultants, project managers, interior designers, artists (etc.) ... so strive to be a great .partner to work with

Your team's ability to work effectively and creatively within a consortium is one of the most important new skills .needed to succeed as an architectural office today

PUBLIC RELATIONS

Don't run after publicity. If you've done something worthy, .publicity will find you

When being interviewed, know how to explain your .projects simply, effectively and with conviction

Architectural & design magazines are your best friends and the most effective media architectural projects are shared with the world; give them time and know how to write about .your projects for them

ETHICS

While it may sound naïve, however you cannot be a truly significant architect and be in any way involved in corrupt practices. Being a meaningful architect encompasses believing in the noblest ideals; and corruption is the antithesis of .these

Believe in and promote ethical practice no matter how difficult a path that may lead to. The cycle of corruption in the Arab world MUST be broken so become part of the solution .and do not perpetuate this ugly phenomenon

:By

Hisham Malaika

م / هشام ملايكة

HISHAM MALAIKA
Director
Snohetta

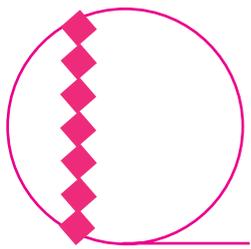
hisham@snohetta.com





Arabic Latin Logo Adaptation

By: Nina Kreidle



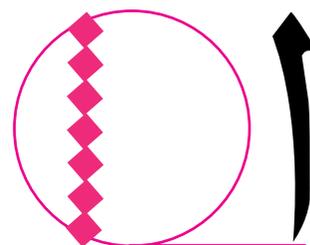
I find it most irritating to look at all those badly done Arabic versions of there Latin counterparts. The lack of attention given to detail that will in some cases even make the Arabic logo stronger than their Latin original. As graphic designers and visual communicators we need to step up and start working harder to strengthen the Arab script visual identity. We can no longer say that the market knows no better... That is an excuse for either our lack of time, ...ability, or effort. Nothing more

In this article we will attempt to highlight only a few points that maybe able to help us achieve this. To do this we have to start from the beginning. So before starting with anything, lets quickly recap a little history of the Arabic ...script and its rules

Some History

Arabic script includes many languages and it is the second most commonly used script after Latin. It includes 28 basic letters, and is the only script that still uses its vocalisation marks as a means to differentiate some words from others. It also includes countries such as Afghanistan, Arab countries, Iran, Pakistan, Tajikistan, Turkmenistan, and Indian regions where the Pashtu language is used

Islamic calligraphy mainly became an art during the Islamic empire, not only because of religious belief, but also due to the weight the calligrapher felt when writing the "word" of God. A calligrapher by the name of 'Ibn Muqla' was the first to perfect Islamic calligraphy by creating proportions and standardising Arabic letters. It was called the "Alif Module



(image of Alif module)

Three elements were needed for the 'Alif Module'
;to work

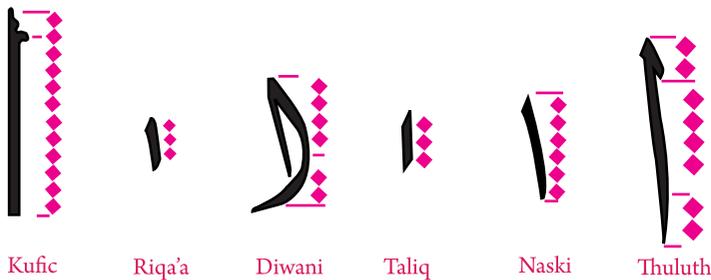
- the rhombic dot (1
- a circle (2
- .the 'Alif (3

The diameter of the circle was determined by the length of the Alif. The width of the Alif was the diameter of the rhombic dot. Based on how many rhombic dots it took to make the Alif length, all the remaining letters fit proportionally in that module. The size of the pen was determined by how the calligrapher cut his reed (the thickness of the pen used), and by the pressure he applied when writing. Each script in Arabic had its own proportions and measurements. Using the rhombic dots you can then draw each letter accurately



image of another letter with rhombic dot and)
(circle. maybe another script also

Islamic calligraphy branches out into two different style; cursive and geometric. The geometric based script is called Kufic. Kufic has several variations and is considered the oldest of the scripts. The six cursive scripts are; Thuluth, Naski, Riqaa, Taliq, Diwani, and Muhaqqaq. There are several other scripts and even more styles of scripts (which are a bit like effects you can add or apply to the script itself). Keep in mind that the rules and the proportions of each of these scripts are different and work only for that specific script



(image of scripts alif)*

Now that we understand only a little of the rules of Arabic calligraphy, we can start to understand how ...to look at Arabic Latin adaptation

*Islamic calligraphy mainly"
became an art during
the Islamic empire, not
only because of religious
belief, but also due to
the weight the calligra-
pher felt when writing the
"word" of God*

GRAPHIC ARTIST



م / نينا كريدية

NINA KREIDIE
Graphic Designer

ninakredie@hotmail.com



As we have mentioned above, Islamic calligraphy has many different scripts, each with its own beauty. For example Thuluth was mainly used for headlines particularly Thuluth Jali. Naski was for body text, Riqaa is a bolder form of script. Diwani was only used for Turkish official documents, etc. So depending on the font's use, for example for a font that is meant for display or geometric, you would want to choose Kufic as your base or measurement. Diwani is usually a suitable to use for Latin script or calligraphic fonts. For body text, .Naski would be more appropriate

Ascender Height

Ascender Height

Loop Height

Tooth Height

Baseline

Descender Height

x Height

Descender Height

Tips

One of the greatest mistake most designers make when Arabizing a Latin logo, is the lack respect that is given to both forms of calligraphic rules. Letters are randomly rotated, and scaled, ignoring all rules and proportions, making the Arabization of the logo poor. In some cases the overall 'feel' or concept behind the logo is ignored, or 'lost in translation'. For example, in some cases no attention is given to the stress of the axis or the counter-part weight. Kerning (as well as the Kashida) and leading are also crucial and must be given proper attention

A few basic crucial points to look into while designing are the following

x-Height

In Arabic there is no X-height. There is a tooth height and a loop height insert image of what is tooth height and loop* height

This part is a little tricky. But based on this you can get all the letters right. After setting your baseline, you then have to determine if you are going to have varying tooth heights, or one height set for all. This can apply also for the loop heights, ascender heights, and descender heights. It is up to the designer to set his/her height based on the Latin, and the Arabic script's measurements. Although the ascender and descender heights vary in arabic, the designer can choose to set some at the same height to help bring it closer to the Latin logo. The choice will also be affected by the font .and script itself, and its rules and proportions insert image 4a and 4b and 4c*

Sada Font

Tooth Height

Sada Font

Loop Height 1

Loop Height 2

Loop Height 1

Tooth Height

Base Line

Descender 1

Descender 2



Serif

There are various styles and types of serifs for Latin fonts. You also have sans serif fonts (fonts without serifs). When Arabizing a Latin logo, carefully keep the serif style, or classification, i.e. Transitional, OldStyle, Modern, Egyptian, Decorative, Sans Serif. You can also take the serif itself and re-apply it, if it works with the Arabic. If it is a sans-serif font, then so should its Arabic counterpart be



(latin serifs) and 5b (arabic serifs)

Counterpart

Also something commonly ignored is how the counterpart of the glyph is working. Remember when Arabizing a Latin font, or designing your own Arabic font you must stick to the basic guidelines and proportions. If the Latin has large counterparts then the Arabic must also have proportionally large counterparts space

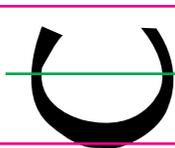


Stress of the axis .4

Another difference that will occur is the direction of the stress of the axis of the letter. For example, by changing the stress of the letter or glyph from vertical for the Latin to diagonal for the Arabic, the designer has given these fonts two sets of different characteristics. Thus making them fundamentally different logos

*

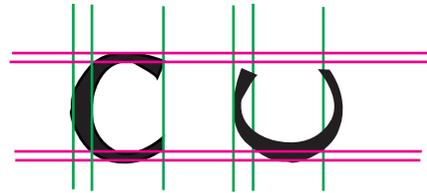
Vertical Stress



Horizontal Stress

Thickness of stroke

This can be at times linked to, or equals to the baseline thickness. Although the stroke thickness can vary within each letter itself, or it can remain the same. So basically the glyph can be thin its vertical sides, but thick at the baseline (or horizontally). It can also be the same thickness all over
insert image 8*

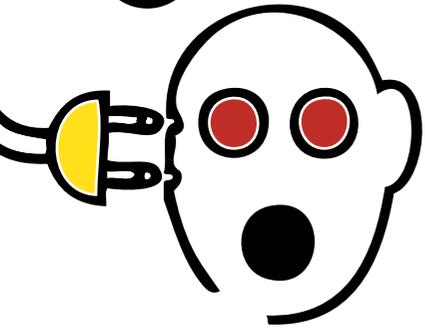


Placement of diacritic dots

The dots placed on the glyphs changing the way they are read, or changing them from one Arabic letter to another. The height of these dots can be standardised, or not. This, the same as the above points depends on the both the original Latin logo as well as the rules of the chosen Arabic script. Also pay attention to the dots shape, and its relation to the character, like the amount of space between it and rest of the glyph's body, or the relation to it to the second dot, etc



Obviously, some cases rules must be bent to suit the logo designed. If these rules are followed too rigidly it can achieve an opposite reaction as well. It is knowing when to bend the rules and how to bend them that is the key. These are only some of the things to keep in mind while working with Arabic type. But this ...should help you get started



dude where's my culture

Last summer, I had the opportunity to visit Macau with my family. Like Hong Kong, Macau is a special administrative region of China, and is famous today for being the Las Vegas of the East with big brands such as the Venetian, MGM to the latest Cirque de Soleil shows bombarding its famous gambling strip (the only place where gambling is legal in China). But not long ago Macau was a Portuguese state; in fact it was the first European settlement in Asia more than 450 years ago

In the 15th century Macau grew rapidly as a major trading center due to the fact that Chinese traders were not allowed by law to leave China. Macau became a hub where Portuguese traders would exchange cotton from Goa, spices from Malacca and Japanese silver for Chinese goods, and with this influx of trade there was a lot of culture exchange influencing people's lives. Macau became a center for Christianity in Asia with many converts from Japan, China and Malacca settling there. The influence of these trade routes was huge in every manner

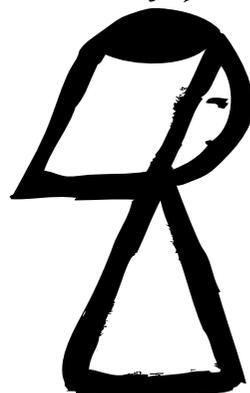
Even today, after handing over Macau to China in 1999, the influence of the Portuguese traders is everywhere to be seen in the cobbled roads, the churches, the architecture, and the food (see pictures attached), taking a stroll in the old town and ignoring the Chinese faces, you would think you are anywhere in the Mediterranean, and just like the old days in Macau, in our modern times the influence of trade/Business / Brands is as powerful and evident as it was in those old days. In fact, in my opinion Brands and Media (including online mediums) are these days the fastest influencers to any culture

A few years ago I was on a business trip to Shanghai and on our first day we tried sampling local food, it wasn't easy. The next day my colleague discovered a Starbucks around the corner from the hotel, the first thing he said when he entered the café was "Finally, this feels like home!" Now this guy is Makkawi through and through (Makawi from Makkah not Macau) so when exactly did Starbucks !!!become his type of comfort food
The influence of brands on people's life style and



غل

فقط ذوق
حكاية



فهم عونا

aspirations is just amazing. Ask a kid in Bombay what's his favorite food, and you wouldn't be surprised if chicken curry didn't even make his list (McDonalds and KFC would definitely be there)! Ask a group of guys in Jeddah to tell us about their dream girls, and they'll all go .. blonde, blue eyes (Hello!!! This is not California)! Throw in four friends in a cafe, one will be on his mobile, and the 2nd will be checking his email and the other two although being one meter apart would be chatting with each other on their BB's!! Where is all of this coming from?!! It's the road to Macau all over .again

Brands and media are spending tons of money influencing behavior across borders. They are setting people's priorities, needs and WANTS. Even Influencing ideologies, Look at themes such as competitiveness, career drive, sexual obsession, independence, social responsibility even homosexuality are on our daily menu. The good, the bad and the ugly are all up for grabs. It's a clear challenge, whoever wants a share of this pie need to do well creating .brands that travel across borders

Brands and Media are the fastest, possibly most effective tools influencing cultures and although some might argue that the power of media is more influencing, brands compared to media sometimes work in a more subtle way but as effective. Remember the financial crisis, the bankers got all the stick but trust me, the marketers should've been equally .blamed

?So where does this leave local culture

Well ... I think there will always be those conservative traditionalists/ or culture romantics who will strive to keep and promote bits and pieces of their local identity and be as true as possible to their routes. On the other hand there will be those yearning to embrace whatever comes their way from across the borders. Then, there are those who live in denial, thinking they can create the right balance, some succeed and some end up shouting "DUDE where's my culture?!" or I guess they'll say "Dude "!!!man ايش أخبارك.. وحشتنا



عودة البطل

للتفافذ والفنون

ADVERTISING



م / عقيل عنقاوي

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Nora Al-Moammar

Business Ethics **2010**



فكر في ثلاث أمور من أين جنت، وأين ستذهب، ومع من سيكون حسابك
بنيامين فراكلز



Outfit -Left

Giles Deacon – Gray blouse shamwa fabric. DNA

Alexis Bttar – silver (Cuff). DNA

Giuseppe Zanotti – Black long leather boots

Outfit -Right

Marni – skin color blouse (light Brown) DNA

The Row – Leather gray pants. DNA

Alexis Bittar –Gold (Cuff) DNA

By the stone – elegant necklace & ear rings. DNA



ما تكون إلا بالواو

ويمكن وصف العولمة أيضًا بأنها
عملية يتم من خلالها تعزيز الترابط
بين شعوب العالم في إطار مجتمع
واحد لكي تتضافر جهودهم معًا
نحو الأفضل.

Outfit

Cyntia Vincent – Gray blazer with gray pants. VIBE

Clu – White cut blouse. VIBE

CC Skye – Gold and silver bracelets. VIBE

Diamond ring – cliché by Raghda

Logan – Gold shoes





لكل رجل عظيم امرأة تدفعه

Outfit
Galline Regine - Black long dress
Barbara Bui - black leather high heels sandals
Jennifer Behr - hair band.VIBE



لا تسرف في التفاؤل فالتفاؤل سطحية... ولا تمضي في
التشاؤم فهو علامة الانحطاط ولكن تتبع ولادة الامل
من رحم المأساة

Outfit

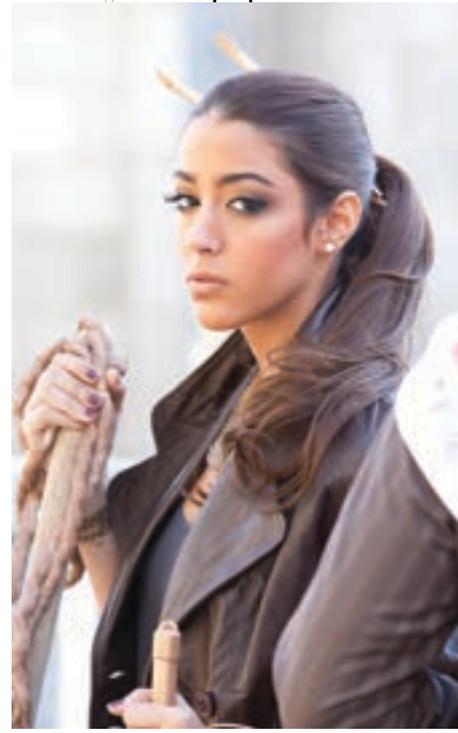
2B -jeans pants with half socks leg. VIBE
Clu - Navy long sleeves blouse. VIBE



طلب الرزق دعاء

Outfit

MIKE & CHRIS – Leather brown jacket. VIBE Seneca Rising – Navy cut. VIBE Malababa- leather necklaces. VIBE Sebago- brown loafers





b Design

Inspired by his mother's boutique Bandar opened his interior design office in Jeddah called b-design. The office is also a showroom for some of his customized furniture pieces. His concept is inspired by the 70's and mixed with middle eastern elements. Armed with degree from Creapole University of fine arts in Paris and Masters in Human Resources and Psychology makes bandar a great listener to clients





*-commitment, fo “
low your vision,
flexibility, learn from
your mistakes, fol-
“low your intuition*

INTERIOR



م / بندر السديري

bandar al sudairi
interior designer

Bandar@bdesign.com



advice to be a successful interior designer

Willingness

Client respect

Open minded to new thoughts

Good vision and creativity

Color coordination – vital

Being cultivated

Willing to cooperate with team work

Frank to customers and honest

.Always updated



Bandar's Top interior Designers

Andrea arbus

Rhulman

kareem Rashid

Sammy khasen

His own house was

inspired by designer

David Trixo



Bandar first got into interior design through his intense love for fashion and fabrics. Bandar believes that keeping an open mind and wide knowledge of all fields is key to making it as an interior designer because it all related. He gives an example how people studying auto manufacturing have to take a course in cosmetics to understand colours. While following his vision and intuition he strives for client satisfaction. And who better can satisfy a client's interior needs than an interior office that not only will offer a design items but will Custom make it for you if you .can't find it

Leaving a design office with its flashy pink minimal lines, entertaining a Turkish painting and bright white lights, it truly felt like a step up for interior design in Saudi

REVIEWS

PHOTOGRAPHY



AHMED KUTBI MAKES PORTIFOLIO

Show Your Best Work, .1 and Keep It Concise

A potential client doesn't want to look through every photo you have ever taken. They're interested in seeing a good range of your skills, and understanding your personal style. Select images that are the absolute pinnacle of your portfolio, and only display 10-20 of each category (e.g. 10 wedding shots, 10 portraits, 10 landscape images). If the visitor likes what they see, make it easy for them to contact you for additional examples

Don't Hide Your Con- .2 tact Details

The aim of any portfolio website is to have clients contact you. To this end, make your personal information readily available. An email link, contact form, or telephone number should be displayed on every page. Be clear on your geographical location, as people may often be looking for someone relatively local

Connect .3

Don't ignore the rise of social media online, and start using mediums such as Flickr, Twitter, and Facebook to connect with others and showcase your photography. Links to these social networks should be displayed on your portfolio site

Regularly Update .4

Your portfolio site should be regularly updated. Aim to change the main



“
I started photography 3 years ago, I wanted to express myself through the camera. I wanted to take photography to another level from just a hobby to a professional level. I decided to build my portfolio online. Having a strong, appealing portfolio is a great way to illustrate my work to potential clients. It can help establish my personality, and showcase the absolute best of my photography. These hints, tips and pointers will assist with creating a really impressive portfolio - one that you're proud to show potential clients
”



PHOTOGRAPHER



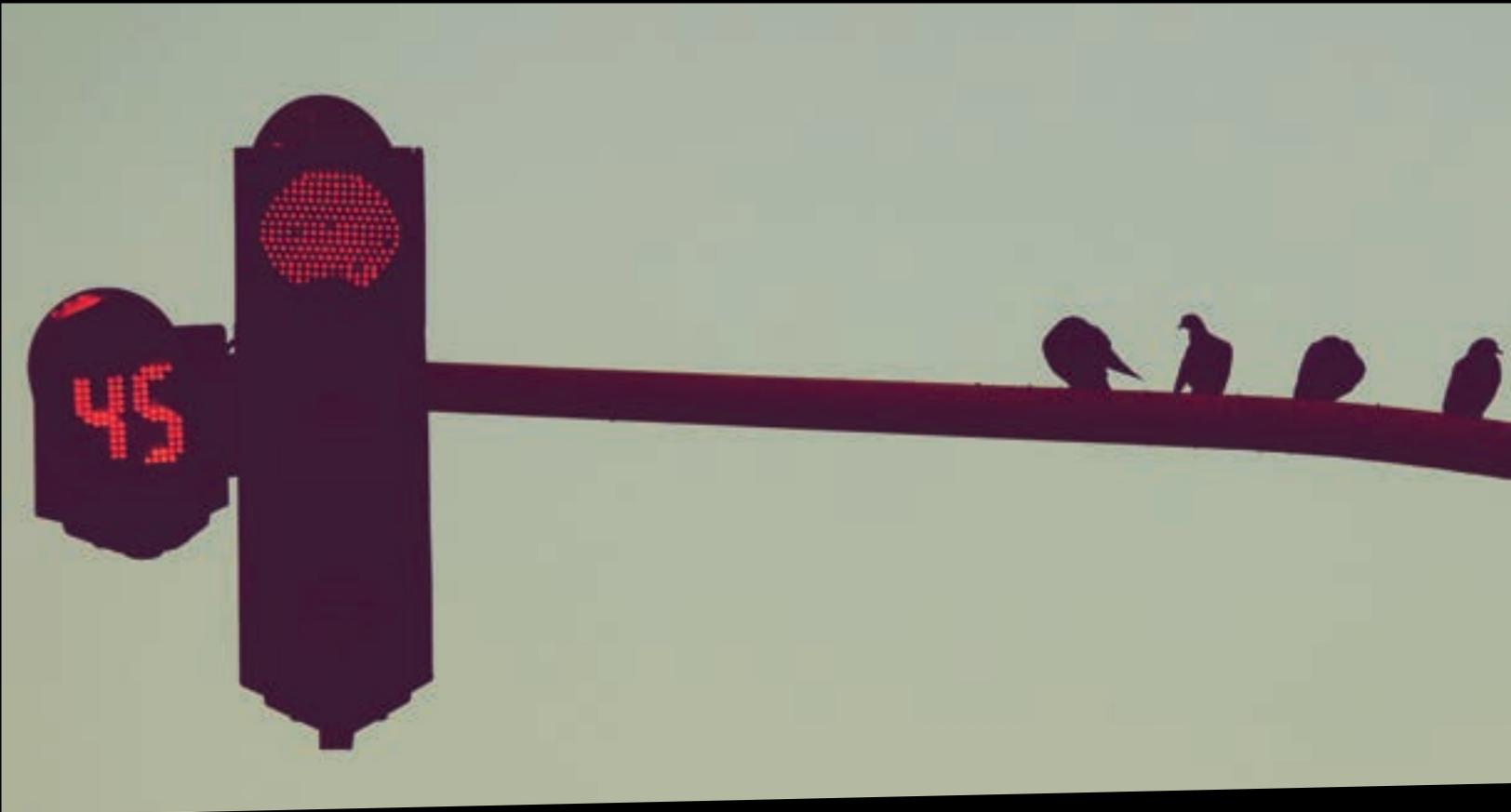
م / أحمد كتبي

Ahmad Kutbi
Photographer

a7maaaaz@hotmail.com



PORT



last piece, your goal is to leave a mark. The viewer made it to the end, .so go for the knock out punch

Put the rest in the middle.⁸ There is no filler in a portfolio, but everything that isn't your absolute best should go in the middle. After the lead off image, gradually decrease in image impact until you get to the middle of the series, and then ramp back up for the strong finish. In other words, the highest impact images should be book ends to the images that establish the tone of your .work

⁹Consider timescale and size Given the expense involved in creating a good print portfolio, it's a worthwhile exercise to consider how many copies you're going to have made early on. This depends on whether you're going to be distributing them or just showing them off.



n
an
.re

FOLIO

images in your portfolio every 3-6 months, as it achieves two things. Firstly, it shows that you're an active and popular photographer and prevents the site becoming "stale". Secondly, as you shoot more, your style and standard will no doubt improve - this needs to be reflected on the site

Convey Personality .5

Your needn't be a simple white background with a slideshow of images. Use it to convey your personality and style to new clients. If you photograph expensive weddings, go for a contemporary and stylish look. If you're a band/music photographer, aim for something a little more dynamic with impact

Start strong.6

Start out with a bang. You want to put your second to best shot up front to catch the viewer's attention. Why the second best? Keep reading

End strong.7

With your last image, you want to reinforce everything that has come before and end with the impression of excellence. This position is where your standout image goes, since it's the last image in the set that the viewer will see. With the



A digital or offset print run of around 100 copies covering maybe 10 projects is a good general starting point, with these projects being updated every year or so

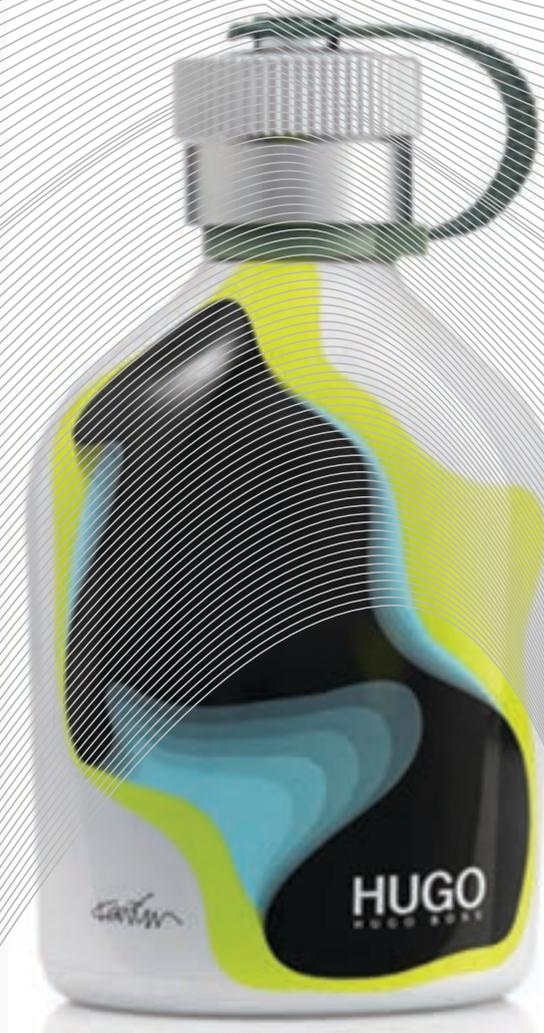
To bind or not to bind 10.

Keeping your folio unbound so you can switch out elements and change their running order is a good idea. This folio should be of a good size, perhaps A3, and can form the basis of your presentations. A bound folio or brochure is a nice reminder to leave with your client. Backing this up with a disc also helps



HUGO

Limited Edition By DESIGNER KARIM RASHID



Consolidating its position at the cutting-edge of trends, HUGO Fragrances has announced plans to feature one of the winning designs from its innovative HUGO Create design contest on a special limited edition of the iconic HUGO by HUGO BOSS fragrance. Selected from over 13,000 entries submitted online at [HYPERLINK "http://www.hugocreate.com" www.hugocreate.com](http://www.hugocreate.com) from across 108 different countries, the chosen design will be used to illustrate the iconic HUGO by HUGO BOSS flacon, a limited number of which will be available to purchase globally

The winning entry was submitted by 39-year-old Marvin Pedro of the Philippines who had merely entered one of the quarterly rounds of the HUGO Create challenge, competing for the chance to win \$500 prize money and have his design published. However, the judging panel was so impressed





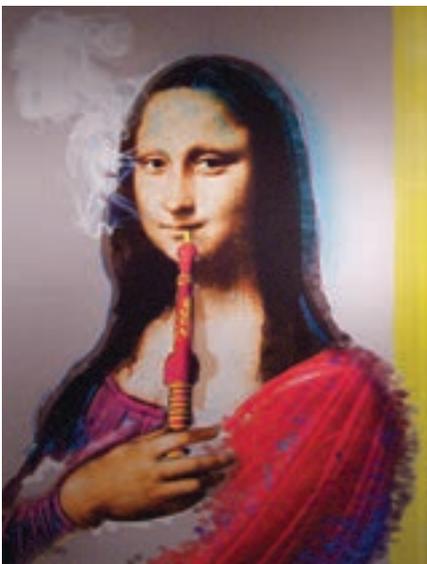
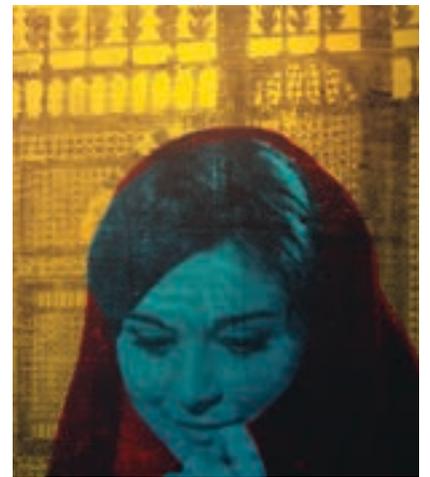
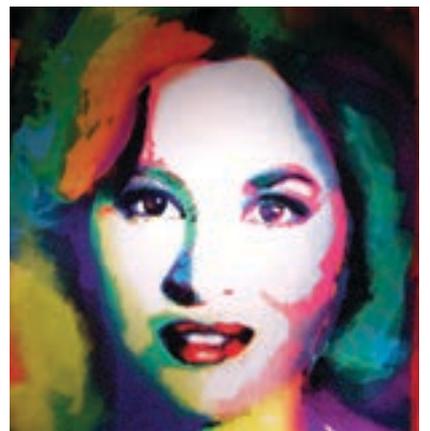
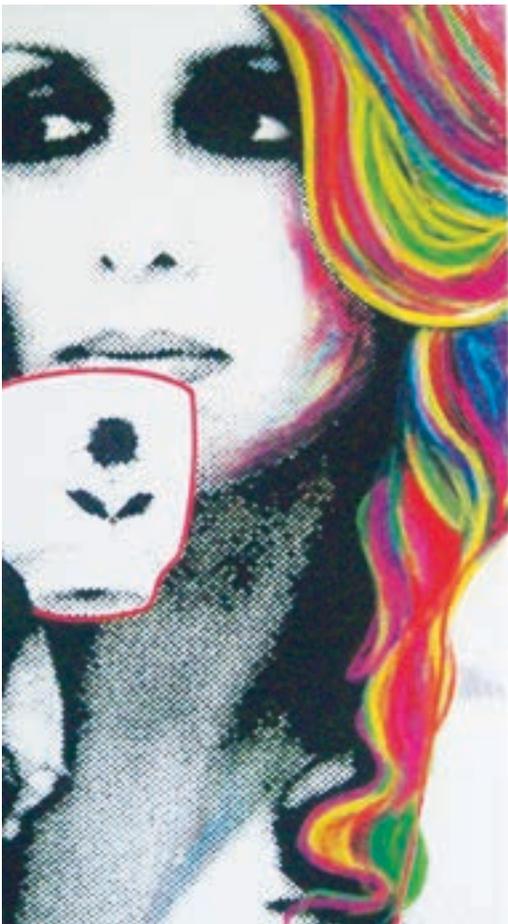
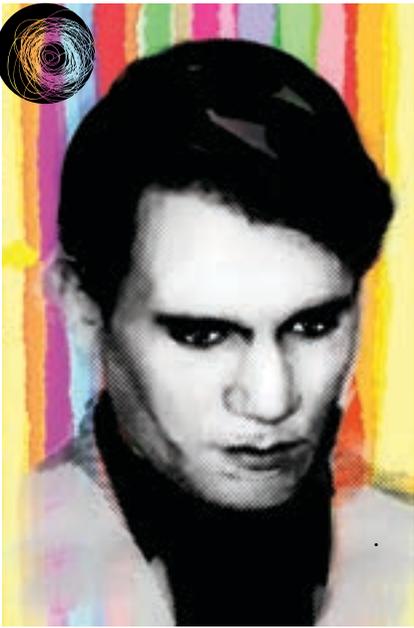
with the iconic simplicity of his design that they decided to translate it into an exclusive collector's pack; a classic example of HUGO featuring one of its core values – creativity – in its own contemporary way. Marvin comments: "I wanted to bring to life the urban environment and I believe this is best captured through the sounds that emanate from a super city. Urban sounds can feel rather chaotic; there is a constant buzz which I chose to represent ".through the use of onomatopoeia

"We love how effectively this design brings to life" the HUGO brand universe." comments Thomas Burkhardt, Global Marketing Director for HUGO Fragrances at Procter & Gamble. "Clean and simple, yet expressive and with a hint of irreverence, it captures the essence of the HUGO by HUGO BOSS fragrance so perfectly we were inspired to ".create this special limited edition

A creative director with a passion for art and design, Pedro is no stranger to the world of illustration and concurs that simplicity was at the forefront of his winning design. Always on the look out for design competitions, he was surprised and delighted to discover his design will feature on the HUGO by HUGO BOSS bottle: "I feel so honoured and blessed. I had no idea so many entries were received from so many countries, and I'm thrilled that my work will be used on the bottle of such an ".iconic fragrance

For more information about the HUGO Create challenge visit [HYPERLINK "http://www.hugocreate.com"](http://www.hugocreate.com) www.hugocreate.com







This page is sponsored by ATHR Gallery

WELCOME TO THE ATHR GALLERY
JEDDAH / CAIRO / BEIRUT / LONDON
PHONE: (+966 2) 2845009
FAX: (+966 2) 2845913
MAIL US : INFO@ATHRART.COM

Concept

*“In the future everybody will be world famous for fifteen minutes”
Andy Warhol-*

Pop Art crossed all boundaries between high and low culture to produce many of the twentieth century iconic images. Although it is possible that everybody would achieve fame for fifteen minutes, Legends of the Arab World depicts icons that have achieved fame for eons to come

Legends of the Arab World is a spectacular exhibition using vibrant colours and mixed techniques to depict 20th century portraits of Arab icons of the voice and the silver screen, iconic figures of the 60s, 70s and 80s, who transcended their time to become symbols of popular heritage and national pride

About the Artists

Ali Sultan

- German national with Iraqi background •
- Grew up, studied and worked in Frankfurt, Germany •
- Graduated from the School of Audio Engineering in 2004 with a •
- major in audio engineering and a minor in graphic design
- Studied Anglistic and Musical Science at the University •
- .of Mainz, Germany

Having worked on print making, silk painting and acrylics as a hobby, he found in digital art a new way of using modern technology to create artwork

Hamad Al-Saab

- Kuwaiti artist with a Saudi background •
- Bachelor of Computer and Information Technology, USA •
- Balances his work as a senior investment auditor with •
- his passion for art

In 2006, Hamad and Ali joined forces working on a pop art exhibition that opened at the Corniche Event Gallery, Kuwait, in May 2007. It was a great success that sealed the relationship and led to a number of exhibitions at home and abroad

Creating a brilliant reflection of Arab culture, Hamad & Ali's recent work shows a stylistic split from the familiar and into a more explorative genre. The pop-art themes which have garnered the artist their early fame are now approached with a new awareness and delightfully gaudy boldness. The colour palate trimmed, the subject matter .sincere, the newest instalments have a story to tell

Bassem Al Sharqi

A renowned artist from Saudi Arabia, Bassem Al Sharqi has an impressive list of exhibitions under his belt. Al-Sharqi's art reflects the vintage style of Pop Art through a mixture of media, such as collage, spray-paint, and silk screening to create novel iconic symbols that represent a new generation of Arabs. Explains Al-Sharqi, "These images are universal; their subjects are more a part of my heritage than the dalla (traditional teapot) which is considered to be a symbol of ".Saudi culture

ARTIST



علي سلطان

ALI SULTAN



حمد الصعب

HAMAD AL SAAB



باسم الشرقي

BASSEM AL SHARQI

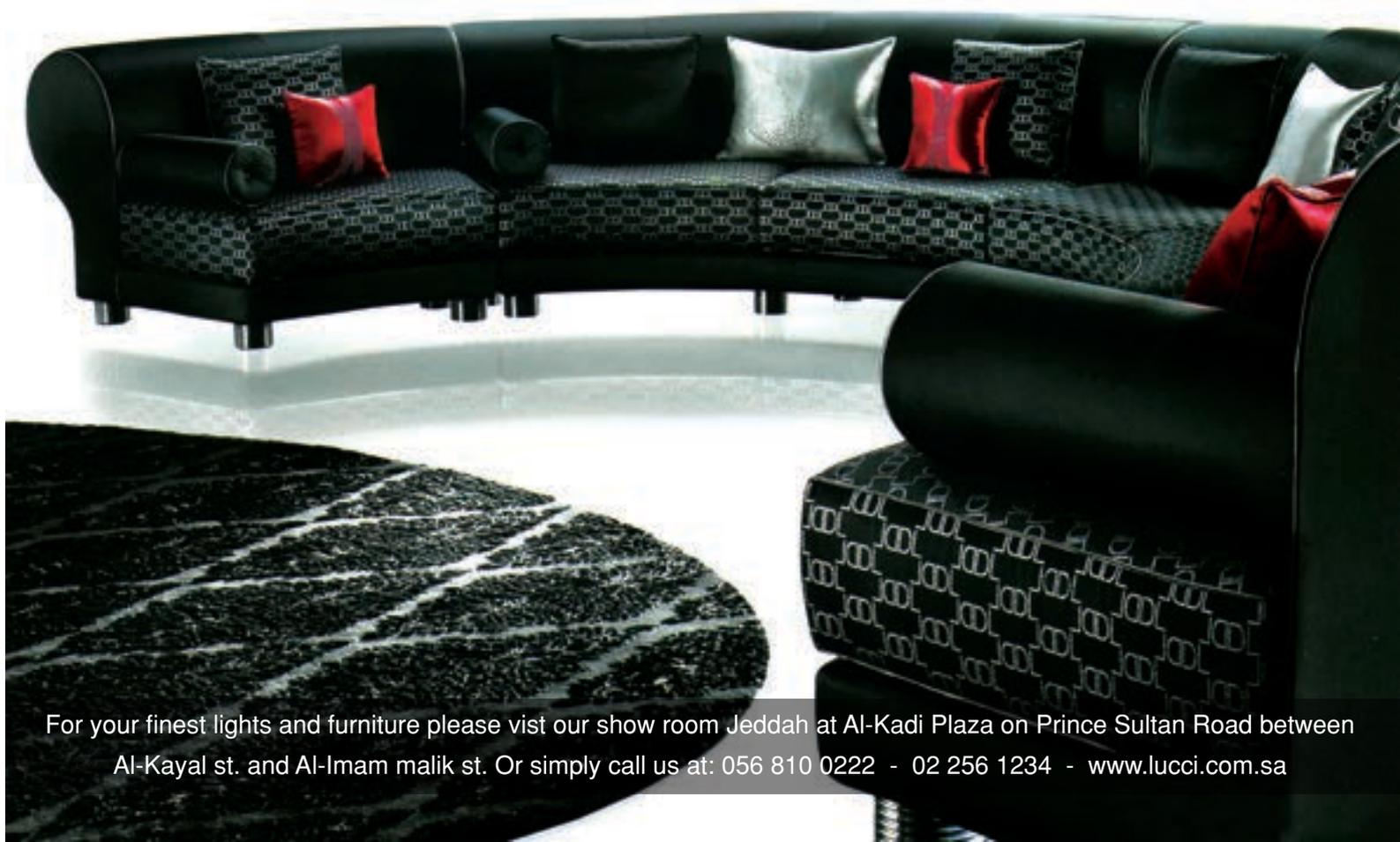


ATHR gallery in Jeddah, KSA

Athr Gallery is a leading contemporary art gallery in Saudi Arabia. A platform dedicated to Saudi and Arab artists, it strives to cultivate a situation that is deeply connected to its place and time. The Gallery fosters dialogue, connection and new understandings of collective meanings and values, while providing a public space in which the exhibitions become an exemplary gesture of the power of subjectivity to the audience at large. The gallery is actively involved in promoting the contemporary art scene in Saudi Arabia professionally as well as academically through each of its participation and endorsement of Edge of Arabia, London and Venice Biennale 2009, and Art Dubai 2009. Furthermore, the Gallery aims at bringing the work of internationally acclaimed contemporary artists from around the world to the art society of Saudi Arabia.

The ultimate vision of Athr is to pioneer and embrace efforts to promote art education and instill art appreciation at all levels of society across the kingdom thus unearthing, developing and exporting untapped creativity and talent.

*These images”
are universal;
their subjects are
more a part of my
heritage than the
dalla (traditional
teapot) which is
considered to be
a symbol of Saudi
“culture*



For your finest lights and furniture please visit our show room Jeddah at Al-Kadi Plaza on Prince Sultan Road between Al-Kayal st. and Al-Imam malik st. Or simply call us at: 056 810 0222 - 02 256 1234 - www.lucci.com.sa



10 Things Graphic Designers Should know before moving to **!WEB**

Most Web designers have their roots from Graphic design and while web design and graphic design share a lot of commonalities, there are still quite big different aspects that present web designers .with different problems, questions, And goals for their web designs .The most essential thing a graphic designer has to know is that a web page is not painting or a drawing but it is a piece of code that people go to regularly seeking to see or read something and therefore it has to be **USABLE** and **ACCESSIBLE**

:Here are some tips graphic designers have to know

- 1 .Web design is never finished and you have always to make it better
"What seemed like a great idea at one moment, might not be later"
- 2 Learn about Web Stander, the process of building the website
(Know your audience, owners, what for, etc www.w3schools.com is a good source to do learn these
- 3 Follow Blogs and website through (twitter, RSS, newsletter, etc ...) to be updated about the last technology in the field of web design.
And always remember that "Just because it was true five minutes ago, doesn't mean it will be true tomorrow
- 4 Make it easy to read (Use Fonts Wisely and methodically + Understand Color Accessibility + Avoid distracting elements on the page
- 5 Make it easy to Navigate
(don't use so many links to get to the info needed)

*Web design “
is never finished
and you have al-
ways to make it
“better*

- 6 Remember that 80 % of the people who enter the website stop at the home page. So making a home page as a plain picture or using flash is a drawback .when we want the user to access the website daily
- 7 Keep it Clean and Simple “Understand that People are Impatient” so try not to use heavy stuff in the web page which take long time to load
- 8 The Developer is not always wrong, you know... so you have to understand few things about web Technology so you can communicate
- 9 .Make sure to do a usability test first
- 10 Always use Analytics Web analytics help improve your web site’s audience response

In the end always keep in mind that
“There is no such thing as perfection”

Zuhair Tariq Sagga

OneThousand Adventures / Founder

<http://www.facebook.com/group.php?gid=27127444906&ref=ts>



أ / زهير سقا

ZUHAIR SAGGA
Web Developer

KNOWN

D.J'S IN

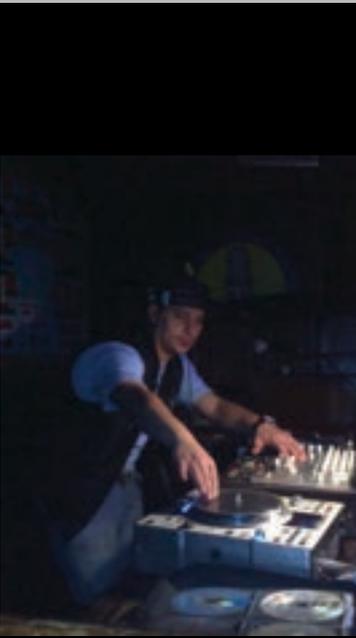
THE

MIDDLE

EAST



DJ Khalil



years expience 10

:Type of Music

House R&B Arabic

:Contact info

aljekar@live.com



DJ Hassan

years expience 4

:Type of Music

House R&B Arabic

:Contact info

hassanjhazzawi@hotmail.com

DJ QKey



years experience 4

:Type of music

House Techno

:Contact info

www.dj-qkey@hotmail.com

DJ Mexico

years experience 7

:Type of music

Hip Hop Arabic House

:Contact info

www.djmexico.net





DJ Fedo

years experience 13

:Type of music

R&B-Hip Hop

:Contact info

www.djfedo.com



DJ Tatum



years experience 1

:Type of music

Arabic House

:Contact info

dj.tatum@hotmail.com

DJ Boudz



years experience 5

:Type of Music

House Techno Minimal

:Contact info

e-afa-amoudi@hotmail.com

DJ Sugar



years experience 5

:Type of Music

Reggae Latin Jazz

:Contact info

amer_newlife@hotmail.com

DJ A.H.M



years experience 7

:Type of music

Hip Hop Techno House

:Contact info

hamode1986@hotmail.com

DJ West

years experience 7

:Type of music

Hip Hop R&B

:Contact info

www.dj_west@hotmail.com





Cappuccino is not something you come across everyday in Saudi. This newly opened Italian franchise Bistro is a new concept to Saudi. With outdoor atmosphere on the Corniche and a setting that transforms you to Europe, Cappuccino's signature is its boat house style sitting on a marina.

While the drinks are non-alcoholic it is in a sense controversial and a first to witness in a conservative Country like Saudi, the seating certainly is not in anyway exceptional rather very minimalist. But this European franchise have managed to evoke a mix between a lounge and a restaurant. That is catching fast with the elite in Jeddah.

Lounge music that you could buy a CD of could be heard in the background of a chilled conversation you can't avoid having there. The attendants friendly and quick to notice an addicted customer to the place. It's also hard not to miss the fountain in the entrance of the Bistro, with its calming water voice.

Set adjacent park Hyatt hotel on Hamra Corniche. The cafe is currently in its soft opening phase, but already appears to be drumming up customers. Instead of focusing on large portions, it brings medium portions but each bite is breath-taking. Cappuccino offers a menu of cocktails and sandwiches that is perfect for late quick lunch. The Ravioli is exceptional that comes with white sauce.

"With outdoor atmosphere on the Corniche and a setting that transforms you to Europe"

Other than their drinks, coffee and desserts are also available which are sure to delight. I tried the shisha, which is not unique for its expensive price considering the market. I also managed to try a cosmopolitan which might be bitter for common taste but it is rare to find a good cranberry mix as this one. Like other Bistros you are served nachos with cheese as greetings. As for value they have managed to set themselves apart also on price, with everything in the menu showing its price in Euro. The foot of the bill should also come as a surprise but truly worth the unique evening.

CAPPUCCINO

GRAND CAFE









Qusai, aka don legends, the first Saudi hip-hop artist member of the group Jeddah legends has launched his second CD with hit song THE JOB. "When design first sat with Qusai it was apparent from his mellow attitude that he was a humble artist not living the wild life of rappers as people might assume. The 32-year-old hip-hop don said that during his long stay in the US he has done it all and tried it all as an underground artist. It was more competitive to stand out from the crowd there, here in the Middle East I'm considered a pioneer so I need to accommodate for the Middle East market. He said firmly "even though other artists said that my music has become mellow, I don't mind, my music is for the audience not for other musicians." Qusai moves on to talk about his song with Gypsy Kings and the great collaboration that came out as a mix of two genres of music that are closer to each other than they are apart. And he also describes his relationship with other people as tight and that's how he would like to keep it, so they can all build the hip-hop industry to new coming artists.

The space of freedom to talk here in the Middle East might be limited, and not all his music is as out there as he wants to. Out of respect to culture and its boundaries, Qusai expresses but yet he confesses to design of hidden tracks that will come out after he leaves this life.

Design had the honor to have a second interview with Qusai. And was glad to see to follow Jeddah legends' success.



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What is Samandal?

Much like the dual Habitats of amphibious creatures, Samandal Comics, thrives between two worlds, the word and the image, the traditional and the experimental. It hopes to reach out across borders and languages with a bit of comic on their mind. The contributors hail from various reaches of the globe. The founders of Samandal Magazine come from Lebanon. Comics in Lebanon, much like in the rest of the world still suffer the post-pubescent scorn associated with all things childish. It's a non-profit organization that aims to lift the stature of comics to that of mature art form capable of trackling more than superheroes. So to all you creative writers and illustrators send your work it will only strengthen SAMANDAL in its courageous battle against the threatening maw of boredom.

www.samandal.net



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CITY OF LIFE: MOVIE

Dubai, December 11, 2009: City of Life, the highly anticipated multilingual feature film shot earlier this year in the United Arab Emirates by director Ali F. Mostafa, will premiere tonight as the Arabian Nights Gala at the Dubai International Film Festival (DIFF). The Arabian Nights Gala film represents an outstanding cinematic achievement from the Arab world.

City of Life is set in Dubai and intertwines the stories of three characters: a privileged Emirati man, a disillusioned Indian taxi driver, and a naïve Romanian flight attendant, living in a complex metropolis where ambition, growth and opportunity are a way of life.

True to Dubai's cosmopolitan makeup, the cast includes Romanian actress Alexandra Maria Lara, Northern Indian actor Sonu Sood, UAE nationals Saoud Al Ka'abi and Habib Ghuloom, British-based Jason Flemyng, Natalie Dormer and Susan George, Canadian-Iraqi rapper The Narcicyst, Egyptian-American comic Ahmed Ahmed, and Mumbai-born Jaaved Jaaferi .

The film's World Premiere is the realization of three years of planning and fundraising for award-winning writer and director Ali F. Mostafa, which culminated in a grueling five week shoot with co-production company Filmworks. Mostafa noted that "Making a film is never an easy journey, but dedicating three years of my life was incredibly fulfilling considering what we have achieved to date. I hope this film helps pave the way for more local and international films to be produced in the region. I would like to share my appreciation towards my fellow producer Tim Smythe and the sponsors for having had the faith in me and the vision to support this emerging industry. I am truly honoured to have been selected for this year's Arabian Gala. There is no better place for City of Life to have its world premiere than in the city of life itself."

Tim Smythe, City of Life's Producer and CEO of Filmworks, stated: "I am proud to be able to contribute to the growth of the film industry and to support talented filmmakers like Ali Mostafa. I am also totally indebted to the wonderful crew put together by Producer Leigh Clarke, who together wrapped a very successful production with

extremely high production values. I hope Ali's efforts will inspire and motivate others and act as a catalyst for a number of UAE films to be screened for an international audience in the future. The UAE has a great deal to offer international production partners and local talent alike, and in the next few years we hope to see more emerging regional artists walk the path that Ali has pioneered." Smythe attributed the realisation of the film to the UAE sponsors and supporters: "These companies took a risk and put their money and support into unknown territory. I believe they showed great confidence and foresight in doing so and hopefully this trend will help nurture future films."

Official sponsors included the Dubai Shopping Festival, Dubai Airports, Dubai Duty Free, Nakheel and the endorsement of the Dubai Culture and Arts Authority. Laila Suhail, Chief Executive Officer of Dubai Events and Promotions Establishment (formerly DSF Office) said: "We are proud to have supported City of Life, and its selection and world premiere at Dubai International Film Festival is an achievement for the Emirati film industry and part of a larger effort to showcase Dubai to the rest of the world. City of Life is all about the diversity and cultural arabesque that Dubai enjoys."

Paul Griffiths, CEO of Dubai Airports : "Dubai Airports is committed to supporting the arts in Dubai, and all the more so when they seek to bring greater awareness and understanding of this dynamic city to a global audience, to which this film aspires. As sole provider of commercial air transport services to the city, Dubai Airports understands it plays an integral part in the life of Dubai's residents and appreciates their continued support. With this in mind, Dubai Airports' sponsorship of City of Life is an expression of our participation in the community and our contribution to enriching the lives of our valued customers."

Road 15a, al quoz, p.o box 37415, dubai, u.a.e. tel. +9714 323 3879 fax. +9714 323 3998 www.cityoflife-film.com

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