

Wallpaper*

APRIL 2014

*THE STUFF THAT REFINES YOU

UK £4.99
US \$10.00
AUS \$ 11.00
CDN \$ 10.00
DKK 80.00
F € 9.00
D € 11.00
NL € 9.00
I € 9.50
J ¥ 1780
SGP \$ 18.20
E € 9.00
SEK 80.00
CHF 16.00
AED 46.00

Global Interiors

A continent-crossing catch-up with the best new international design and architecture from...

FRANCE

USA

JAPAN

SOUTH AFRICA

UAE

SPAIN

+

GERMANY

A special 48-page report

SOUTH AFRICA
Leading lights and a curvaceous beach house in the Western Cape

JAPAN
Timeless design and a cutting-edge history lesson

SPAIN
Chirpy ceramics and a concrete reading room in Córdoba

USA
Home comforts and inside Richard Meier's Model Museum

UAE
Light-bulb moments and bright ideas at Dubai's design hub

FRANCE
Class-A rugs and a plum pavilion for oenophiles





LATIFA SAEED'S 'PLEATED CHAIR' IS ONE OF THE PIECES FROM THE TASHKEEL CENTRE TO BE SHOWN AT THE DESIGN DAYS DUBAI FAIR

Gulf club

With a brief to promote UAE materials and techniques, Tashkeel is Dubai's dynamic design hub

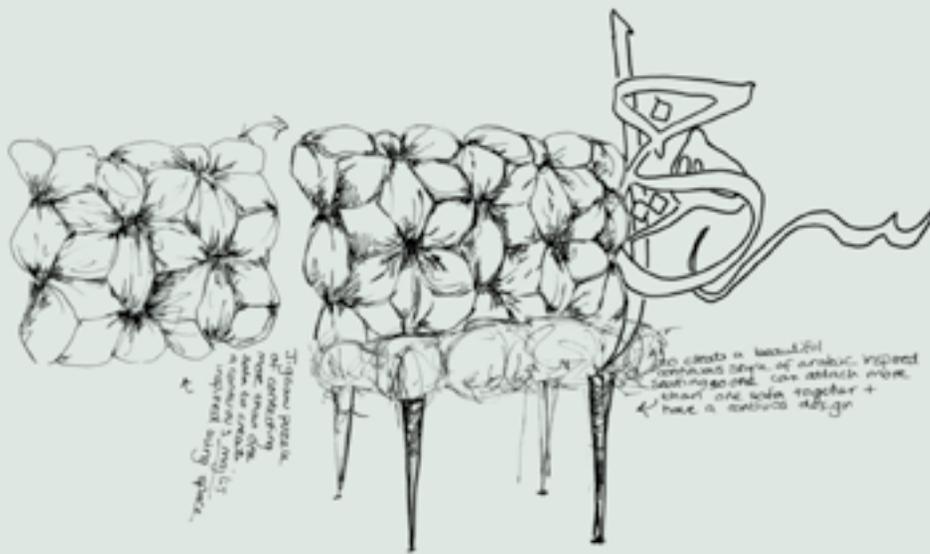
Tucked away in the back streets of Nad Al Sheba, one of Dubai's sleepy suburbs situated on the outskirts of the city, sits an unassuming cluster of buildings. It is home to a forward-thinking arts institution, dedicated to encouraging a new generation of visual artists in the Emirates. This is Tashkeel: the only studio site in the city that offers a variety of facilities essential to the production of art – from digital labs, 3D workshops and darkrooms to printmaking and textile studios – otherwise confined to colleges of art and design. Tashkeel also houses a public gallery and reference library, and it wouldn't be an overstatement to say that, since its inception five years ago, this centre has become a hub of local established and up-and-coming artists

and designers. This is all thanks to the vision of Sheikha Lateefa bint Maktoum bin Rashid Al Maktoum, a member of the ruling family and a notable artist, whose work was shown at the UAE Pavilion of the Venice Biennale in 2011.

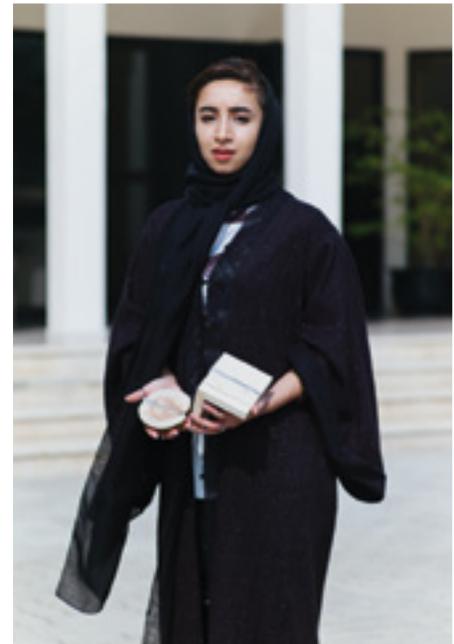
Tashkeel was launched after Sheikha Lateefa realised that there was a need for an independent resource committed to developing the capabilities of local artists, as well as facilitating cross-cultural dialogue between creatives from all backgrounds, through residencies, exhibitions, seminars and screenings. As part of Tashkeel's commitment to nurturing local talent, the centre has commissioned three young Emirati designers to create bespoke pieces for

the third instalment of the region's leading design fair – Design Days Dubai (DDD), taking place this March. According to Anabelle de Gersigny, Tashkeel's strategy and partnership development manager, this project is part of a long-term initiative, which 'highlights the skills of talented designers living in the UAE, uniting them with regional artisans, to develop a range of designs based on an aesthetic that is intrinsically from and for the UAE'.

Latifa Saeed, one of the selected designers, has been involved in Tashkeel's programmes since its inception, and was invited to create a furniture piece for the Dubai fair – after Sheikha Lateefa happened to see a photo of a headboard created by the designer that was >>



LEFT, SAEED'S TECHNIQUE FOR THE PADDED CHAIR INVOLVES BRAIDING WITH LINEN TUBES
BELOW, ZEINAB AL HASHEMI WITH PROTOTYPES FOR A PREVIOUS PROJECT



posted on her Instagram account. The artist explains that the design of her commissioned piece, titled 'Pleated Chair', grew out of her quest for the perfect headboard.

'Unable to find one in the market that was comfortable and child-friendly, I created my own. After a process of experimentation, I effectively reimagined the classic buttoned headboard, and developed the technique of braiding linen cushion tubes and gathering them into clusters to create an undulating padded surface of an organic pattern,' says Saeed, who holds a bachelor's degree in arts and sciences from the Dubai-based Zayed University.

Another artist participating in DDD with a Tashkeel commission is Zeinab Al Hashemi, who specialises in conceptual art and site-specific installations. Al Hashemi will be using her knowledge of contemporary techniques for her project titled 'Sa'nam'. The piece will be 'a malleable and multifunctional sand carpet, made up of geometric shapes filled with sand and stitched out of camel leather'. It will be a portable type of seating for both outdoor and indoor use.

The third project, titled 'Murmur' is a conceptual piece by Salem Al Mansoori – an interdisciplinary designer with a background in computational engineering. Made from polyamide and acrylic, it is a collection of synthesised objects, designed, says Al Mansoori, to inspire dialogue and create an ambience of warmth.

Tashkeel's collaboration with DDD is its first commercial venture, with works created under the project being solely available

Design Days Dubai

The region's first design fair, DDD returns this March for its biggest edition yet

The brainchild of Cyril Zammit, DDD will see a total of 34 galleries from 20 different countries taking part, including newcomers such as Algeria, Pakistan and China. Now in its third year, the prestigious fair has quickly established itself as a meeting point for regional and international buyers and collectors interested in contemporary design. Held in a 3,500 sq m tent at the foot of the world's tallest tower, Burj Khalifa, the fair will host exhibitors such as Carwan Gallery from Lebanon, London- and Paris-based Carpenters Workshop Gallery, Croft from Seoul and Dubai-based FN Designs. Design Days Dubai, 17 - 21 March 2014, www.designdaysdubai.ae. See Wallpaper's report on the fair, including local and international designers, at Wallpaper.com ✪

through the arts centre. Cyril Zammit, director of DDD, is pleased to see such an initiative supporting the role of the UAE as a producer, rather than just a buyer. 'Production seems to be a paradoxical challenge here, as the UAE is probably the best-equipped country in the Gulf when it comes to industry. We can produce and provide everything, from porcelain and plastic to wood and high-end camel leather, but the challenge is that there aren't enough artisans to work with artists to produce a designer collection,' says Zammit. But he remains optimistic. 'We initiated some dialogue between the necessary authorities and the industry, and I'm confident that the nation's vision for excellence will match the requirements of product design,' he says.

Gersigny points out that because design is still relatively new in the region, many designers still face difficulties in being able to make the leap to practising full time. 'Here in the UAE, they are disguised as journalists, architects or marketing executives. At Tashkeel, we see our support as key to the acceptance that design is a profession that is self-sustainable and even profitable. We're also bringing awareness to the wider public, through our international residency programmes and professional fellowships.'

Gersigny is hopeful about the direction in which things are heading, saying there is a huge potential for growth. Eventually, she'd like to see 'fewer slick spaces and more arenas for discourse, innovation and freedom of thought – more mess and more grit with unprecedented and dynamic output'. ✪
www.tashkeel.org