

industrial designer at the Ljubljana Academy of Fine Arts before moving to London, "I just didn't want to be limited by the body and the constraints of wearability anymore. Furniture and objects have more longevity."

Whatever the scale or purpose, Bohinc's creations look precious and modern, although there are echoes of the art deco, Bauhaus and Memphis design movements.

"I would say my objects are like jewellery for the home in a way, because I use jewel-like materials and techniques," she adds, "I've been exploring the idea of what I call 'ancient modern' - something that looks like it could be thousands of years old, from another civilisation or, equally, it could be from the future and doesn't exist yet, so the design becomes timeless." bohinstudio.com

**THE WRITE STUFF: NADINE KANSO'S
HOBB STOOL AND ANA 02 MIRRORS
MELD CALLIGRAPHY WITH FURNITURE**



NADINE KANSO Dubai

Nadine Kanso's route to jewellery design was circuitous - after graduating from the Lebanese American University she worked in various other creative fields - and the initial impulse behind her jewels was not merely to make something decorative.

In 2006, she was invited to exhibit her photography at the Victoria and Albert Museum as part of a group exhibition entitled *Arabize Me*, which prompted the idea of using jewellery as a badge of honour.

"It was about celebrating the beauty of Arabic calligraphy and being proud of our heritage," Kanso explains, "The jewellery didn't start out as a commercial venture, it was about artistic expression."

Over a decade later, she still doesn't think of herself as a jewellery designer per se, and innovation is the driving force behind her work. "I never think that I can't do something - I like to push myself and learn," adds Kanso, who joined forces with the designer Fadi Sarieddine to present *Khawatir*, a limited-edition furniture collection during [Dubai Design Week](#).

Kanso applied her calligraphy skills to three minimal creations by Sarieddine - a floor mirror, an elegant hand-held mirror and a multi-purpose stool in wood and brass.

Her use of calligraphic motifs is skilful and subtle; looking at the Hobb stool, for example, the word 'love' is not immediately apparent.

Given the sophisticated results of the collaboration, can we expect more product designs from Kanso in the future?

"I'd love to work in lighting, but I'm not a big planner," she adds, "If it happens, it happens.

Life has a way of bringing people together when the timing is right." □ bilarabi.ae