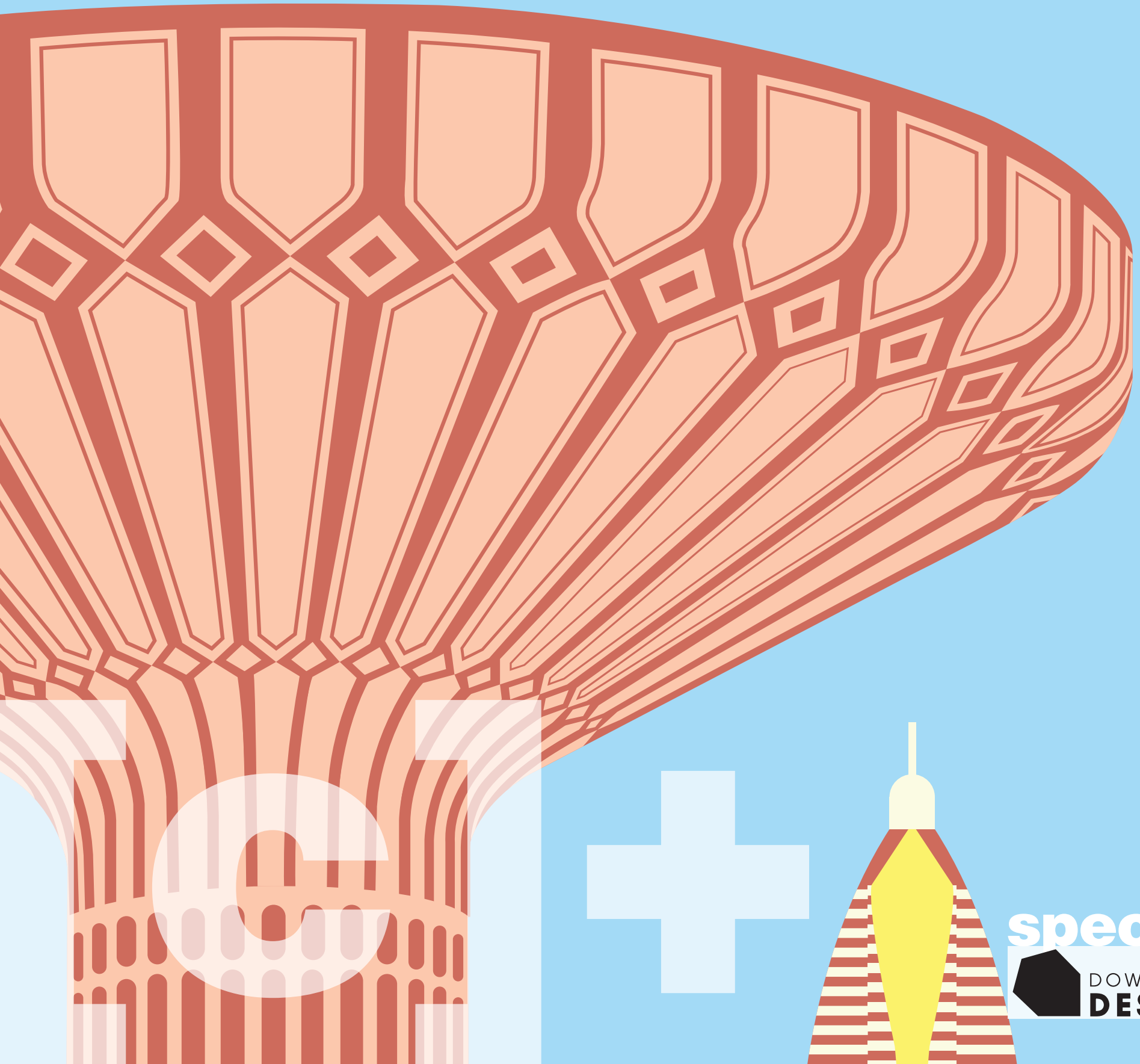


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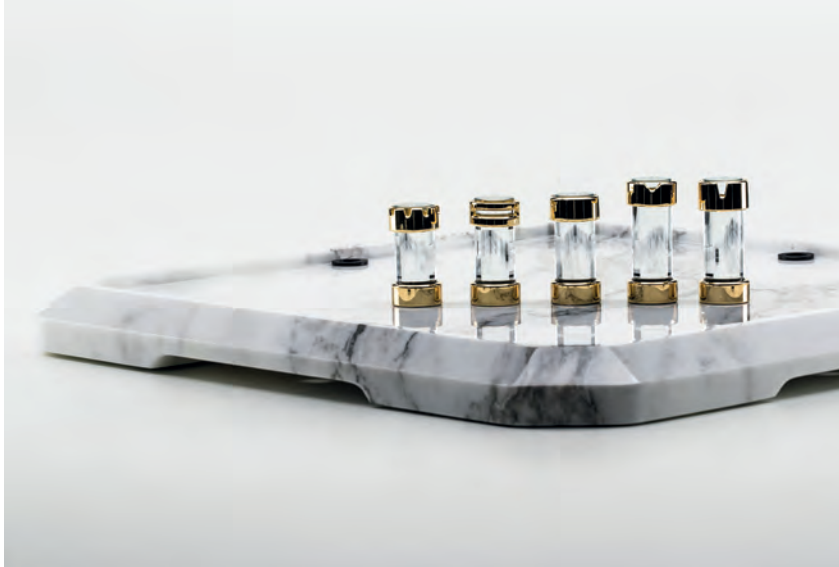
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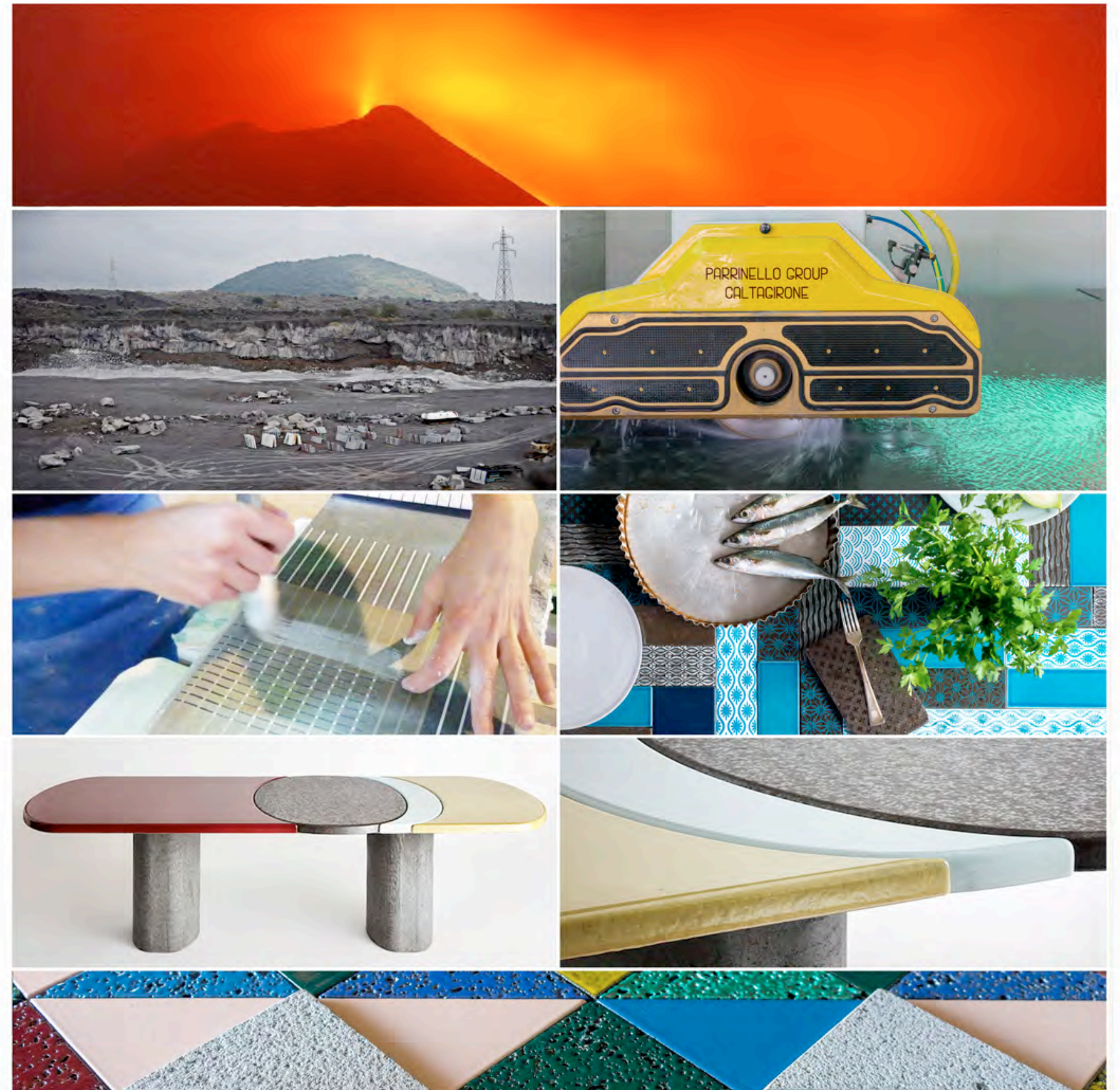
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[editorial] افتتاحية

Ivan Parati
Editorial Director Compasses Plus



Sustaining Design

Cplus current issue focuses on the most interesting events of Dubai Design Week 2018, that marks the design district and the Emirate with more than 230 events this year. The challenges in making design a thriving industry within a country that is actually importing 80% of goods on sale are evident: design is intrinsically embedded in a context where manufacturing and creativity are bond by a common faith and they drag each other in a virtuous cycle. Dubai Design Week and its director, William Knight, are addressing clear strategies that highlight the role of being here, now, together for a sustainable future that will last beyond universal and local exhibitions. This will involve resident talents and manufacturers whom helped to build the past and the present of a nation that, despite being temporary guests, we all admire and we feel our own. Does this mean that UAE, the gulf region and the MENASA in the wider perspective do not need any more to import foreigner design goods? Not at all, with the quantity of hospitality and residential projects on their way to completion, the numbers of units that are being handed over at a rate of hundred per day, the inner manufacturing sector will never meet the requirements. Still the local production force will account for a long time as a tiny drop in the ocean of western and Asian furniture that regularly hits the Emirates market. Part of the plan is to encourage the establishment of local branches of global brands and high profile manufacturer, strengthening relationships with other countries at institutional and commercial level. Year by year the involvement of resident talents and foreigner companies into several contributions is growing organically showing that milestones are being reached and despite we are talking about a four years old localized initiative the impact is going to reflect on a whole economic sector of the United Arab Emirates. This trend is evident from the yearly increased space dedicated to the commercial fair Downtown Design and its prime location along the canal, highlighting its special role among the other initiatives at the Dubai Design Week. The events are not only happening at the Dubai Design District (d3) but across the whole Emirate therefore do not forget to download the brand new app, literally leading you hand-in-hand to your desired destinations, making wayfinding an obsolete and redundant typology of design prop.

While wandering around the many installations present in Dubai Design District (d3), you can find a group of structure that is different from any other, the Abwab pavilions. These exhibitions are definitely catalyzing the roles of MENASA emerging designers towards a brilliant future and if you are thinking to enter this market these young talents are the right focal lens to magnify your success. Taken from five cities across the region, these designers, architects and artists are fostering the latest trends in term of material and cultural research and you are going to hear the echoes of their names towards further achievements.

Just few steps away you will find the Global Grad Show, catering some of the most incredible academic multidisciplinary works from all over the globe,it is going back to his original location within d3 premises to get closer to its true audience. These are the growing wannabe designer community, aiming at a career that was once considered cool hobby for the rich but now is in need of new, more pragmatic inputs based on requirements that science alone could hardly address beyond labs' white rooms. Here comes the role of the UAE ever-evolving educational scene, made of excellences that sometimes do not make it to newspaper headlines but definitely sustain our life. Once more, we all need to address global values if we want to aim at prosperity, and sustainability is a big concern in the region. Grab-as-you-go Short-term investment no longer pays off, we all need to have a life, save resources and eventually make money in a responsible way. People Planet Profit, the sustainability initiative that Compasses have the honor to collaborate is also there at the earth of d3. The happening that I'm Co-curating alongside with one of our precious contributor, Massimo Imparato, father of the initiative, constitute one of the cultural highlight of the whole festival with a program of several appointments with a concentration on the 15th November where a series of panels and keynote will take place on the main stage at building 4. Do not forget to visit us and you can get a glimpse of what to expect from the website www.uaemodern.org

If you need more excuses to enjoy this Dubai Design Week, just walk around and see, you will not be disappointed.

[compasses] plus

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Ivan Parati

Director of Dubai Design Week, William Knight, says: "Dubai Design Week 2018 will build on the success of the previous editions of the event, with an outstanding array of installations, exhibitions and activations, and the diversity of talent represented is the strongest yet. Dubai's design community will take centre stage, alongside regional collaborations and preeminent international profiles."

Not even two years had passed since he took position, leading the most important design initiative in the Middle East and we realized that everything was about to change for good. Since he came, he wiped off the legacy of a decade of flamboyant excesses with his tranquil British understatement. A bit of a political mediator and a bit of a businessperson, he has helped United Kingdom in just less than two decades to regain influence on the global design scene that was unseen since the contribution of the Arts and Craft movement. He is now busy rewriting the plot of Dubai's design history bringing Dubai Design Week from being a small, collateral, home grown, four years old initiative to an international catalyser of talents under the spots of general and specialized media attracting large crowds from every corner of the world. William Knight is an experienced design promoter and campaigner. He played a key role in establishing London as a world-class design destination from joining the UK Design Council's government relations team in 1999. As Deputy Director of the London Design Festival (2004-2012), he was a key player in establishing and growing what is now one of the world's most influential design events. In 2012, he was appointed Show Director, Design Trade Events at the UK's leading events and publishing companies, Media 10 Ltd. As part of his portfolio, he led two of London's highest profile annual design events: 100% Design and Clerkenwell Design Week. William's experience of developing and enhancing design events, both commercial and cultural, is well suited to his current role as Director of Dubai Design Week; where he has responsibility for programming, working with stakeholders and raising the profile of this rapidly growing event in the city, across the region and around the world.

It is a reality that until few decades ago the United

Kingdom was neither a final destination nor a breeding ground for design's talent with other well-established manufacturing countries such as Italy, Germany and France leading the European and the global scene. The design taste was still very much related to traditional handicrafts with reference to cottage style and Victorian flowery wallpapers. On the other hand leading architectural practices and forward thinking initiatives at urban scale were already defining London as the headquarter of multinational firms. Upon legacies of utopian visions led by Archigram group, addressing social, political and environmental instances of a science-fiction-society many others, more pragmatic but equally innovative engineering and architectural practices sprouted and gained relevance at a global scale. Why the same advancement where not achieved in the design field? Does this relate somehow to the fact that England was not a fine manufacturing country? Still excellences in cars and motorbikes making where luxury brand with little interest in applying innovative concepts. The answers could be many, as many are the factors that determine the commercial and critic's success of creative enterprises all over the world, once they need to confront with an ever-changing global layout.

First, you need to change the perception of design domain in the contemporary industrialized world, not anymore as "applied arts" dealing with the skin of engineered objects, but rather as a thriving force behind the spring of new ideas, that wants to change the world for the better.

Design is an intellectual practice that links material culture to behavioural science and trespasses the boundaries of political and legal implications and that happens at every scale it is practiced, from the smaller one of graphic design to the biggest one of urban planning.

Second, you need specific education to breed creative minds in solving the issues of tomorrow, dealing with epochal changes in the social, the environmental and the financial balance of the globe. This is achieved by supporting the creative and artistic potential with an integrated palette of skills connecting science and humanities.

Third, you need a business environment that can

absorb the creative force you are producing. That means that local industry needs to be there, ready to catch opportunities to take a leap into a global market. A design environment without manufacturing facilities is simply not possible since it strictly relates to making, the culture of doing things, manually, mechanically and digitally.

Forth, you need policies, important to encourage the development of a sector and it is government responsibility to facilitate and create conditions to make previous points happen. Other policies should equally address sustainable development goals to conceive a strategy that could successfully last longer.

All of the above points where clearly addressed to determine the success of British design and we can witness that Dubai and the UAE are following a similar direction. William Knight is linking all of the above-mentioned points, starting from the perception of design, not anymore as pure aesthetical subsidiary of architecture, arts and engineering. He is promoting an event that is equally displaying experiences at every different scale and purpose. He and his team are crafting an experience that interests anyone in the field, from the student and the researcher to the procurement department manager and the urban planner.

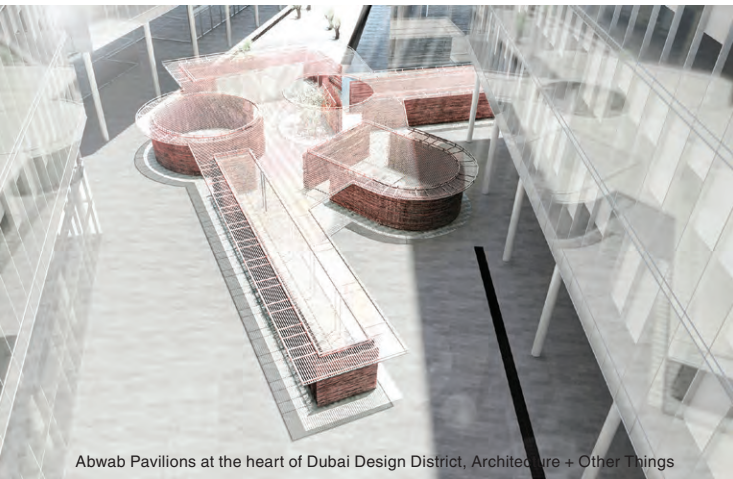
Therefore, well done William! We are sure that under your guidance the event will continue to achieve higher goals and Dubai design scene will rapidly evolve, surging to global acclaim as deserved.

Design Directions



Yara Dakkak

TC+ Tales from The Arab Cities. Abwab Pavilions



Abwab Pavilions at the heart of Dubai Design District, Architecture + Other Things

Coming through this year for its fourth edition – the Abwab Pavilions, located at the heart of Dubai Design District (d3), will host an assemblage of design experiences, derived from the cultural backgrounds of five cities, in the MENASA (Middle East, North Africa and South Asia) region; Amman, Beirut, Dubai, Eastern Provinces of KSA, and Kuwait City. Every two designers from each place are invited to work hand in hand to exhibit their works in these pavilions, curated solely for this function. Along the years, approximately 150 designers have showcased their work in this exhibition.

The Theme

This annually remodeled exhibition derives its name from the Arabic word (أبواب) which translates into “Doors”, as it creates an opening for designers to express their innovative ideas through the display of their work. This year’s theme, “Between the Lines”, revolves around the concept of Storytelling, as this region’s culture sprouted from within the roots of storytelling through “Hakawaty” or “Rawy”, personalities of great talent that once played a central role in society, gathering large crowds, telling tales, folklores, and even sagas in local public areas, such as traditional cafés. A tale will be told through each design exhibited, embracing uniqueness and various approaches in design.

Many different approaches could be taken to project this theme, either metaphorically or physically, however, designers are encouraged to attempt

implementing different elements into the pavilions, such as sound. “They can be lines of territory, topography, meaning, and those in drawings or text,” Abwab’s organizers stated. “In an exploration of regional tradition, visitors will experience the impact of storytelling as an instrument to reveal and conceal a city’s record.”

The Design

Moving forward to the typically eye-catching design of the Pavilions, designed by *Architecture + Other Things*, a collaborative, multidisciplinary design platform headed by *Faysal Tabbarah*, *Nada Taryam* and *Khawla Al Hashimi*.

This year’s composition takes a bigger leap into the concept of sustainability, as they consider sustainability a mandatory approach in architecture and design that must be implemented in one way or another. They wish to bring to the people’s attention how sustainability is being met in the UAE through innovative approaches, involving methods of planning and materiality. This could be seen reflected in some of their well-known projects, such as Earth, and Atavistic Shelters. Their methodology revolves around approaching design as a holistic condition, and using technology in producing work at multiple scales and within multiple disciplines that reflect original and unorthodox solutions.

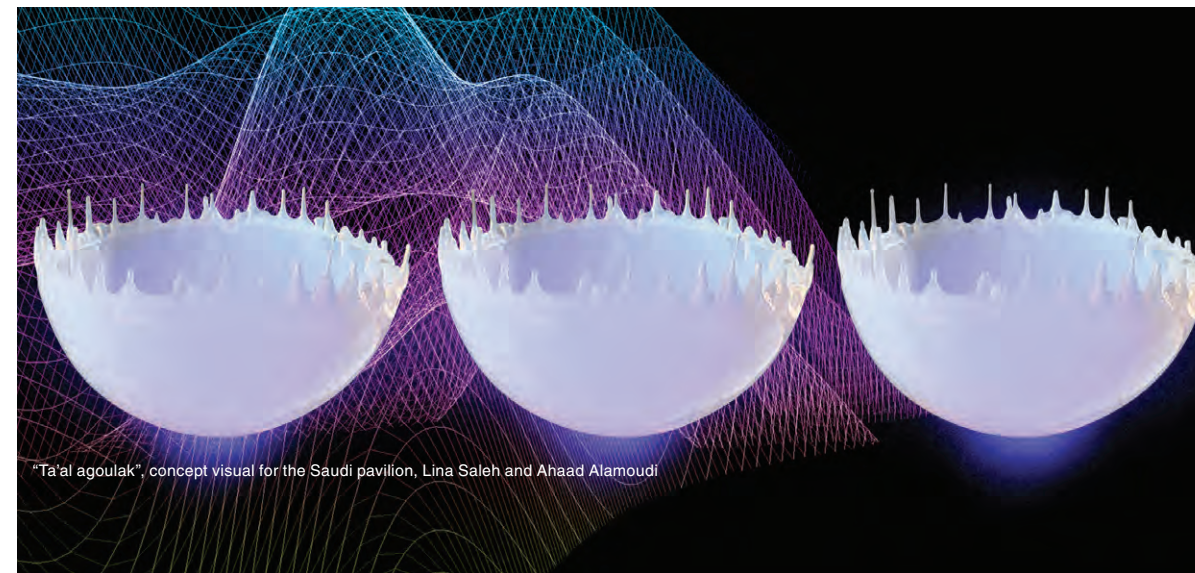
Concocted from natural materials, the five Pavilions are made up of fallen vernacular tree branches such as, twigs and timber, amalgamated with locally recycled, and dyed, paper pulp extracted from



Shelter 0, Architecture + Other Things, is the iconic work of the firm that exemplify the sustainable approach of their practice | Farah Amin Photography



Abwab Pavilions at the heart of Dubai Design District, Architecture + Other Things



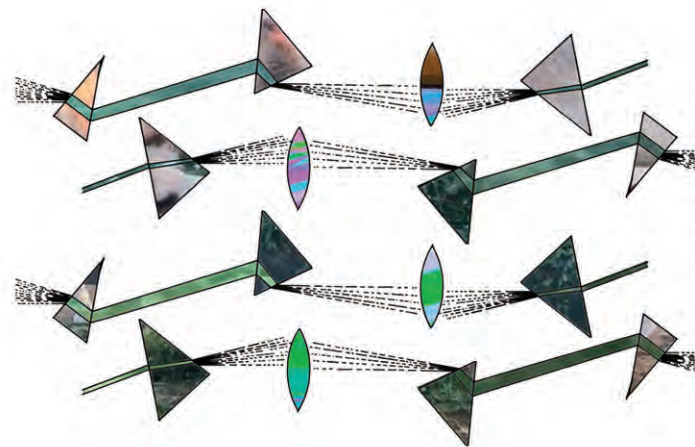
“Ta’al agoulak”, concept visual for the Saudi pavilion, Lina Saleh and Ahaad Alamoudi



"Desert Cast", Jassim Al Nashmi, Kawther Al Saffar and Ricardas Blazukas



"Desert Cast", Jassim Al Nashmi, Kawther Al Saffar and Ricardas Blazukas



"Thulathi: Threefold", concept visual for the Dubai Pavilion, Hind bin Demaitan and Hamzt Wasi

newspapers. The concept of temporality – relating to the fact that the exhibition is temporary - influences the use of these materials.

"Where do the twigs go?" a simple, but consequential question in the conceptualization process of this design. The materials used display the potential second life of materials, and create an imagery in the minds of visitors of how this composition will act over time, until it gets recycled or composted, and put into another use across other industries and purposes. *Almost Natural* is the title of their current agenda, where they focus on the possibilities that could be created once alternative models of sustainable design have been explored. Therefore, their extensive contribution in this year's Abwab Pavilions fits their agenda perfectly, and gives them an opportunity to showcase their vision.

This design shows how something could be repurposed multiple times, even if it's temporary; as waste reduction is a global approach that needs to be highlighted and implemented in all industries, until it takes over completely.

The Five Pavilions

As the visitors enter the exhibition, they are free to navigate through the five pavilions holding regional exhibits.

The Amman Pavilion, will feature the work of Basel Naouri, a Berlin-based, Jordanian architect and designer, and Hashem Joucka, a multidisciplinary designer and material researcher, who expertise in digital fabrication. Their work, titled "duwar" - meaning roundabout in Arabic – acts as a portal into the multilayered city of Amman and its people. Inside the pavilion, you are transported into an eccentric environment that offers you a glimpse inside the urban streets of Amman. This was achieved through the use of photographic stills with digital fabrication, arrayed in sequence to form a circular succession of visuals, with the aid of soundscapes.

David Habchy, and Tamara Barrage, both will be taking over the Beirut Pavilion. Habchy, is a Lebanese visual artist, working in the fields of illustration, animation, and printmaking, based in Beirut. Whereas, Barrage is a Lebanese artist and designer, immersed in the exploration of materiality, well known for her interest in that. They are focusing on the use of language as the main material of their work. "euhhh", "halla2", "enno", and "fa" are all local Lebanese words that are used in the daily lives of the people as fillers in the process

of translating thoughts into speech. The design of the pavilion focuses on allowing the visitors to explore their city through specially curated sculptural items, molded by recorded conversations, and textured through sonic elements.

The Dubai Pavilion, supported by Tashkeel, features artist, designer, and curator, Hind bin Demaitan, who focuses on video composing and is the founder of her own creative agency Hamzt Wasi. Saeed Al Madani, Emirati artist, who specializes in printmaking, teamed up with the first. The concept of their pavilion, titled "Thulathi: Threefold" revolves around the intersection of time. A composition represents the past, present, and future of the city of Dubai, through integrating an abundance of visuals with a layered soundscape, in order to construct a submerged composition. On the outside of the pavilion, visitors get to experience the visual part of it through the triangular 'parasite' that can be opened from each corner to reveal the video projections and figures, however, the sonic part of it can only be revealed from the inside.

Lina Saleh, a Saudi-Italian, designer, is teamed up with Ahaad Alamoudi, a Saudi designer, to work on the Eastern Provinces of KSA pavilion. "Ta'al agoulak" gives the people a glimpse into the past and present worlds of Saudi Arabia. This is achieved through handmade concave-shaped silicon objects, treated with auditory landscapes - consisting of a poetic-piece. The circular concave form of the vessels represents time and the indentations and dips seen represent the marks life leaves on our skin through the experiences we go through. However, it highlights the endurance and adaptability of the concave form, as a metaphor. The Kuwait City pavilion (supported by Ithra) consists of Jassim Al Nashmi, who is a designer, architect, and artist, Kawther Al Saffar, who is a product designer, and Ricardas Blazukas, who is an independent architect, artist and designer. Their work, titled "Desert Cast", attempts to explore Kuwait's style that had been heavily inspired by Classicism. The usage of locally available materials, and fabrication methods, such as gypsum molding, sand-casting, and foam, allows them to achieve a local 'maker' identity through the creation of new forms.

The abwab pavilion acts as a gateway for visitors to experience the corners and crevices of different communities through Storytelling. Let us all gather to listen what type of tales the pavilions will have to recount, something interesting no doubt about it.



Beirut Pavilion Concept Visual, David Habchy and Tamara Barrage

Yara Dakkak

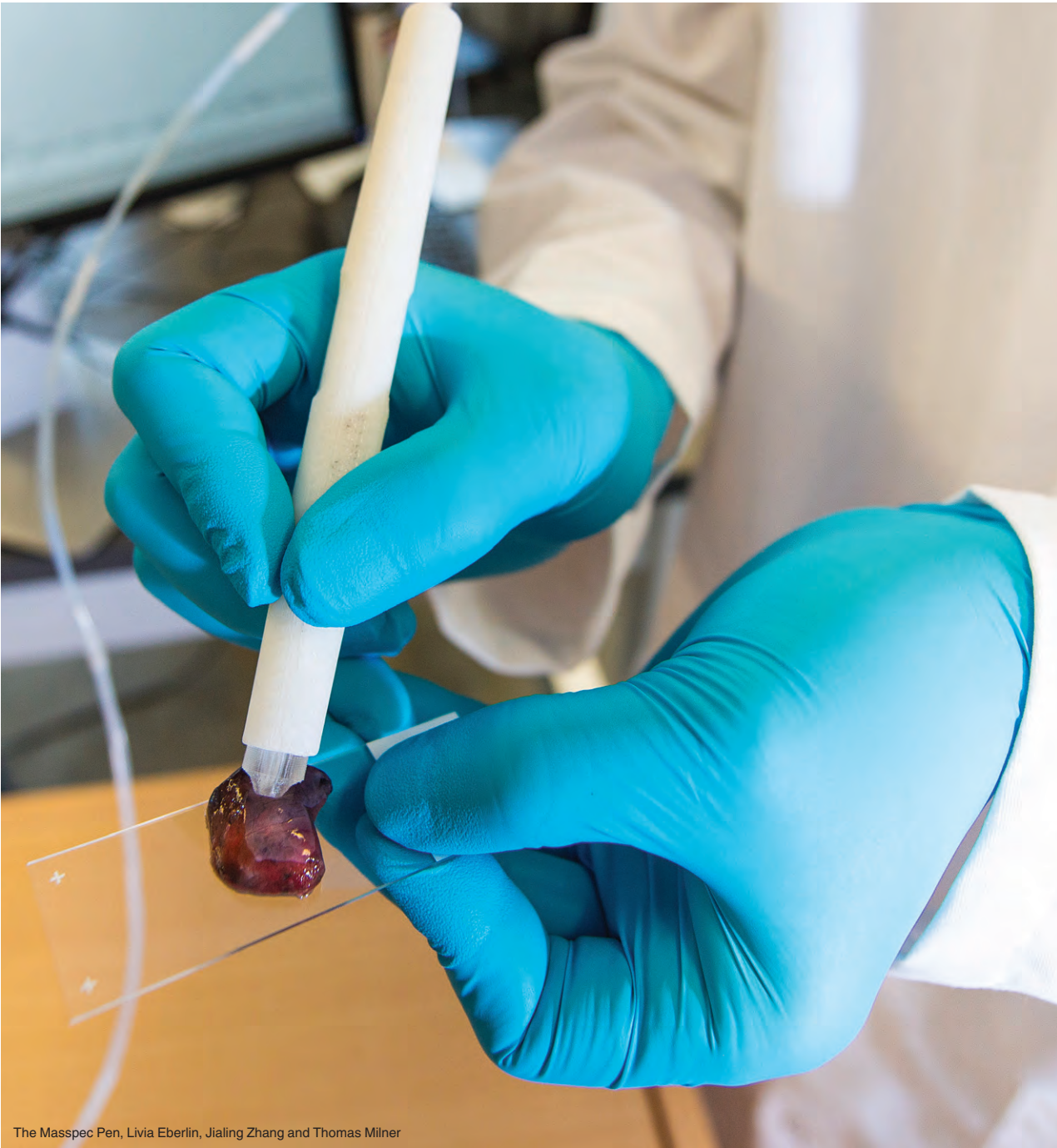


Upgraded Skills at The Grad Show

This year, the Global Grad Show – in its fourth edition, will be hosting the ideas and works of promising design graduates of 61 nationalities. 100 universities, including Harvard, MIT, and RCA, are going to introduce us with 150 creative inventions that will be displayed throughout the exhibition. Curated by renowned author and designer Brendan McGetrick, and held in partnership with Investment Corporation of Dubai, the show provides the creative minds of the future with a platform to showcase their abilities and resolutions to global issues. They're welcome to reflect their simple or complex solutions in any way and form, whether it's virtual or tangible. "Global Grad Show is not only a showcase of ideas from the brightest young minds around the world, it's a celebration of creativity and optimism." McGetrick explains. "Graduates today are faced with daunting truths such as climate change, automation, and mass migration. Each of these projects offers a restorative solution; an idea of how to make human-scale changes with the hope of bettering humankind as a whole."

The show is considered one of Design Week's most successful concepts, and a main key event of it. Here's some projects that are going to be displayed:

The MasSpec Pen
Designed by Livia Eberlin, Jialing Zhang, and Thomas Milner, from The University of Texas at Austin, The MasSpec Pen introduces a new handheld device that is able to spot cancerous tissue cells in a matter of 10 seconds. To do this, the device tip touches a tissue sample, where diagnostic molecules are analyzed using a mass spectrometer. These molecules serve as a fingerprint to distinguish cancerous from normal tissue.



The MasSpec Pen, Livia Eberlin, Jialing Zhang and Thomas Milner



Jelly Drops, Lewis Hornby

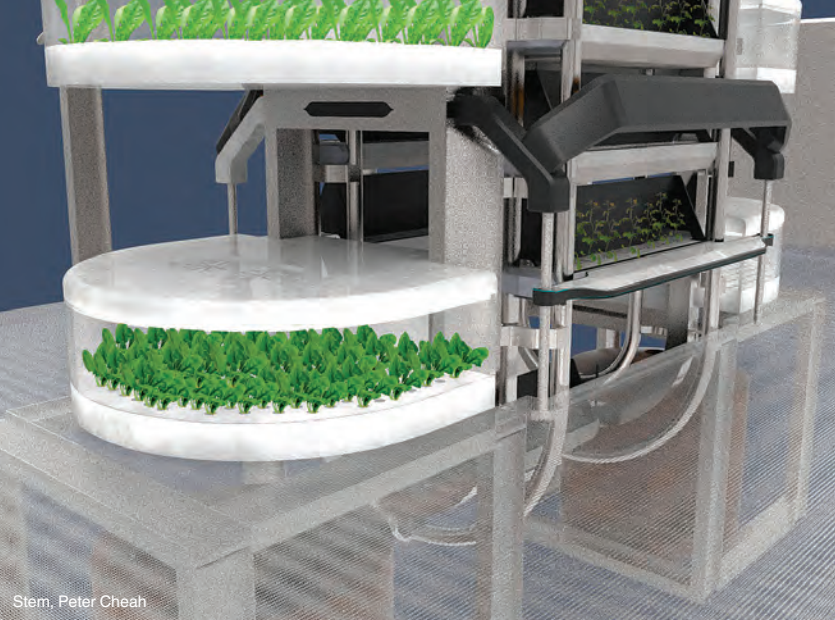
Jelly Drops
Studies have proved that dehydration could be fatal for people with dementia. Jelly Drops, curated by Lewis Hornby from the Royal College of Art, are made of 90% water and are super hydrating. They disguise themselves as treats, which makes them an exciting and encouraging item to eat by people suffering from dementia. Their solid format increases hydration as it gives the kidneys a better chance to absorb the water. Thus, increasing quality of life, reducing reliance on others and improving social interactions between carers and residents.

Stem
This product was designed by Peter Cheah, from. It was inspired by the decline in bee populations globally. Stem is a combination of vertical farming, hydroponics and automation to create a new way of artificial pollination to produce food without the need for bees. This product will help in pollinating plants, even if natural insect pollination is no longer effective.

Aquair
Designed by Wei Yee Ong Hsin-Ju Lin, Shih-Min Chang, and Marco Villlela, the Aquair is a new system that provides us with fresh drinking water. Inspired by water shortages in rural farming areas, the low-cost Aquair collects water by stretching a waterproof, mesh fabric across a collapsible bamboo structure to maximize the airflow. The design is reliant on a fan and small centrifuge that use gravity (in the form of 30-kilogram weight) to draw collected water vapor down a tube and into a bucket. Aquair can be assembled by hand, while locally sourced rocks and bamboo can be used to complete the system.



Stem, Peter Cheah



Stem, Peter Cheah



Aquair, Wei Yee Ong Hsin-Ju Lin, Shih-Min Chang, and Marco Villlela



FingerReader, The Augmented Human Lab

FingerReader

FingerReader was developed by The Augmented Human Lab, it allows users to simply point at objects and subsequently hear the result spoken to them through a headset. It's mainly going to make a noticeable impact on the lives of the visually impaired community, as it'll help them to independently access information such as ordering food off a menu at a restaurant, deciding what to purchase at a supermarket, counting money, and even reading the newspaper.

Rehber

With eight million Hajj pilgrims expected by 2030, this device helps families locate and reunite with their loved ones – especially the elderly and children - should they get separated. The system conceived by Hamza Oza consists of a wearable device and a supporting service and operates without relying on smartphones or mobile networks. Each device has a range of 1 – 5 km depending on operating conditions and is not dependent on Bluetooth or WiFi.

I-Architecture

Inspired by housing shortages in large metropolises, I-Architecture by Tzoulia (Julia) Baltasvia is an online, open-source library of parts that can be combined in multiple ways to design different housing typologies according to the user's needs. The associated construction system enables a rapid deployment of mass housing prototypes with limited professional assistance.

We live in a time where the possibilities are endless, and to every issue we come across, there's probably over a million solutions to it. However, it takes high ambition, and a strong drive to reach one. The grad show, owned and managed by the Art Dubai Group, is the place to be for shining some light on this generation's innovative minds, and helping them move forward with their productions and designs.



FingerReader, The Augmented Human Lab



Rehber, Hamza Oza

I-Architecture by Tzoulia (Julia) Baltasvia



Massimo Imparato

mas paints

بيئة
bee'ah

Rights of Future Generations

"We are connected to future generations through present decisions, but can we imagine future generations as bearers of rights in the present? How do we negotiate with a generation that is yet to exist? What does it mean to articulate this intergenerational relationship in terms of rights discourse - in terms of rights to cities, to memories, to traditions, and histories? Already expressed in various traditions of indigenous thought and now emerging as one of the most radical proposals within international law, the rights of future generations is a concept that has the potential to fundamentally reshape the way we think about the design of our societies and our environment - with profound implications for architecture, heritage, planning, and preservation practices. Using Sharjah as its primary field of research, this event brings together an emerging generation of architects, urban designers, planners, scholars and artists from across North Africa, the Middle East, South Asia and their diaspora. It responds to the unique challenges and opportunities faced by our generation in terms of emancipatory struggles, institution building, and historical archives, in such a way as to foreground their future possibilities. It aims to use the occasion of the exhibition to establish a series of conceptual, practical, and legal legacies that will resonate through architectural discourse both within and beyond the Arabic speaking world." [Adrian Lahoud]

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FOUR DOTS STUDIO

From the Vernacular to the Transient Country

There is a thread that intertwines the narratives of the three participations of the National Pavilion of the United Arab Emirates (NPUAE) at the Architectural Exhibition, La Biennale di Venezia. The UAE have taken over the responsibility to re-construct a foundation for the country's legacy and to "reflect on the untold stories of the UAE, to contextualize those stories to regional and international discourse, and to identify contemporary developments in architectural discourse within the UAE". For doing so, from the debut in 2014 with the exhibition "Lest we Forget, Structures of Memory in the UAE" curated by Michele Bambling the NPUAE marked its presence in Venice with stories that aimed at unveiling aspects of the recent achievements that had fallen in oblivion for too long for having been overwhelmed by the constant flow of change. The first NPUAE had focused on architectural achievements by questioning on "how public and residential architecture, built within a rapidly expanding urban context, shaped the newly established federation and prepared the foundation for its emergence on a global stage" showcasing the buildings and public works of which most of those who have lived in the UAE have had a direct experience – from the Dubai World Trade Center, to the Cultural Foundation and National Library and Zayed Sports Stadium in Abu Dhabi, to the Blue Souk in Sharjah. It is in fact also through the production of first-of-its-kind buildings and infrastructures that the newborn nation has established the symbolic framework where to self-represent and to thrive. To bring to the world attention this very first representation of "a nation is born" was also a way to show the importance played by emerging education, healthcare and mobility systems, new residential typologies and commercial buildings in shaping the country and projecting it into the future. In 2016 it was time for telling the story of a process that highly influenced the process of modernization of the country: that of the sha'bī (popular) house. "Transformations: The Emirati National House" curated by Yasser Elsheshtawy, highlighted the unprecedented move to provide publicly funded single homes environments that transformed a still predominantly nomadic population into a settled down community, where traditional courtyard typologies allowed for incremental additions to the initial built up area in order to adapt the homes to the changing needs of the family over the years. "Lifescapes Beyond Bigness", curated by Khaled

Alawadi for the 16th architectural exhibition La Biennale di Venezia has built along this narrative by emphasizing on the human scale and the relationship "between the physicality of architecture and places, and the dynamic choreography of everyday life". A study of urban structures and natural landscapes, that unveils the poetics of daily rituals embedded in the "neighborhoods, urban blocks, streets and alleyways, squares and public spaces, mountains and agrarian settings". The NPUAE at the architectural exhibitions La Biennale di Venezia are cutting edge representations of the commitment to the study and the contextualization of UAE environmental, socio-cultural and economic transformation that a rising number of scholars, associations and public institutions have developed in the last decade. An important body of research work has been dedicated to the period comprised between the 1950s and the 1980s, a phase rich in experimentation that has seen the application of late forms of modernity that were still capable to cope organically with the harshness of climate, the expectations of society, the constraints of culture, the pulling of economical drivers; achievements that were too soon overwhelmed by the speeding up of processes that transformed the UAE in a transient country.

From Recognition to Proposition

It is time to transform the efforts put in the construction of a narrative encompassing both the country's material and immaterial legacy into drivers of a vision for the future, and to shift from the recognition framework into a proposition set of tools for advancing the quality of Emirates natural and man-made environments, by mean of sustainable strategies that can help to strengthen the bond of the community with places and to improve its relationship with nature. To date, two main ways have been adopted in the UAE to forecast the future and to draw actions to lead the community across the transition. The first was that of working on **innovation and creativity** as platforms able to anticipate the future; the second, that of **contextualizing the future transformations** into broader regulating frameworks. Iconic events and initiatives including the construction of outstanding buildings venues and destinations, events such as EXPO Dubai 2020 and programs such as Dubai Smart City, share an aptitude to the first approach. Advance planning - the Abu Dhabi Plan 2030 – cultural platforms such as the Sharjah Architectural

Triennial, conservation platforms for the listing of buildings as those promoted by the TCA Abu Dhabi and Dubai Municipality pertain to the second. The country development nurtures itself with the two approaches and we need to make the best out of them both by transforming their controversial relationship into an opportunity. This can be done by carrying on a twofold strategy: on one hand, to identify a common ground of values and a common set of targets on which to establish a shared vision for the future; on the other, to start an investigation over the key topics with the highest impact on the future of the UAE. Following this rationale, UAE Modern has decided to shift from the goal it was originally established for - to spread awareness on the legacy of the achievements of modern architecture of the period comprised between the 1950° and the 1980° – to the broader subject of sustainability, seen as the binding value that will help bridging past and future through design innovation. Together with Dubai Design Week for the second year consecutively, UAE Modern in partnership with MAS Paints have produced the custom conference for the Dubai Design Week main stage programme, hosted the atrium of building 4, Dubai Design District (d3) – the hub of Dubai Design Week. The DXBDW 2018 programme revolves heavily on the aspirations to establish Dubai as a benchmark city. People Planet Profits is a sustainability-focused conference due to host knowledge exchange by global experts including panel discussions and a keynote. The conference builds upon the awareness of the impact of the smart use in the public sphere of emerging technologies such as automation, data and connectivity, energy and resources, interfaces and visualization, materials; it also looks forward to the implications of such changes on society, natural and man-made environments.

The Panels
Super Interaction: interconnected transport and infrastructures
There are many unanswered questions regarding the transportation systems of the future. New big-scale mobility solutions are currently being advanced and promoted as those that will characterize the 21st century. The Hyperloop high-speed service, for instance, proposes a much faster move of people and goods within a low-pressure tube. The Sky-Tram could potentially move people and cargo along elevated tracks without being impacted by crowded roads and other cities' infrastructures. The use of personal transportation including bikes, scooters, rollerblades, skate and hover boards, could spread to overcome most of local transportation vehicles. Autonomous, self-driven (shared) vehicles have the potential not only to transform the way to move, but also to re-shape our urban spaces: a drastic decrease in the number of privately owned vehicles would offer a huge availability of space and unprecedented chances for urban retrofit. The panel will investigate on these open questions thanks to the contribution of international experts who are involved in projects that impact, or are impacted by, new transportation systems, their integration and interconnection at local and global scales.

Circular Economies: adoption and adaptation
It is not an easy task that of drawing the shadow-line along the evolution of humankind that identifies the

transition from a time of balanced contribution among the living species to the thrive of the planet to that of domination of humans above natural kingdom. The forging of the term Anthropocene came across to labeling an age when the influence of our species on the transformation of the environment is for the first time prevailing on all other issues. A rising awareness on the obsolescence of development models based upon the sequence extracting, processing, producing, using and disposing is calling for an urgent change of approach, where any single phase of a process can generate value that counterbalance the drawbacks that the operational chain produces. The principle of preserving and enhancing natural capital, that of optimizing resources yields by circulating products, components and materials, and that of fostering system effectiveness are at the base of Circular Economy, that is widely recognized as the next target to tackle with the most impacting processes and to adopt scalable solution for their integration. The above challenges will be discussed by professionals that are contributing in their fields of expertise to rebuild financial, manufacturing, human, social or natural capital towards the target of creating a circular economy.

Society in Motion: Community, Resilience, Place
The speeding up of processes, the impact on our lives of new technologies and the increase of people's migration have a direct influence on the type of relationship that communities establish with the places where they live. The panel aims at highlighting the role played by the multifaceted framework of social, cultural and environmental aspects that contribute to shape places identity and at fostering the actions that contribute to preserve and project them into the future. All invited speakers were curators of a national pavilion at the 16th architectural exhibition at the Biennale di Venezia, and their interpretations of the "Free Space" are relevant to the target of developing human centered strategies for fostering the bond between communities, places and territories. They will share narratives of places that, although marginalized from the mainstream, contain the seeds of the alliance between communities and places that can now be disseminated to become a founding value for the next generation of human spaces.

Architectural Education from the Perspective of the Future
Will architects exist in 2025? The question was raised by the launch of "RIBA Building Futures' The Future for Architects Report" in 2011. The radical change in the professions of architecture that the study predicted was supported by analysis of the new demands of global economy and the impact of economic recession, to then highlight how these factors will contribute to transforming business practice. More than disappearing, the professions of architecture are likely undergoing epochal transformation of role and shape within society, to which education and professional training and can heavily contribute. This transition could offer fantastic chance to give professionals in the field of architecture, advanced tools to lead in the market and to contribute – much more than in the present and in the past – to shaping better human environments. The many open questions, ranging from specialized vs comprehensive education, the relationship between education and professional practice, the role of research, new technologies, artificial intelligence, will be debated in a discussion among experts that are currently involved with roles of high responsibility in architectural education.



Image courtesy of EXPO DUBAI 2020 and Naton Pavilion United Arab Emirates La Biennale Venice

Delegates and moderators



Khaled Alawadi
Assistant Professor of Sustainable Urbanism at the Masdar Institute in Abu Dhabi, part of Khalifa University of Science and Technology
The first UAE national scholar to specialize in the design of sustainable cities, he founded the MSc. in Sustainable Critical Infrastructure program. He is a trained architect, planner and urban designer whose research is devoted to urban design, housing and urbanism, especially the relationships between the built environment and sustainable development. Dr. Alawadi recently served as Visiting Assistant Professor at MIT's Center for Advanced Urbanism, and previously worked as an architect for Dubai Municipality and as an Assistant Professor at UAE University. He holds a Ph.D. in Community and Regional Planning from the University of Texas at Austin.



Mario Cucinella
Founder MC A, SOS, BGF
Italian architect Mario Cucinella is amongst the most important architects practicing in Europe today with multiple award-winning international design projects. Not only is Cucinella's work lauded for design excellence but he is an undisputed global leader in sustainable practices ranging from individual residences to urban master plans. The impact and significance of his work – both social and environmental – achieved in his role as an architect, educator and in service have been recognized world-wide and most recently (2016) by the Royal Institute of British Architects (RIBA) who bestowed upon him the prestigious International Fellowship. In 2017 the American Institute of Architects (AIA) awarded him the prestigious Honorary Fellowship. For the 2018 Venice Biennale, Mario Cucinella will be the curator of the Italian Pavilion. Spanning 30 years of practice, Cucinella's extraordinary work sits in the foreground of a very formative education and internship period. From 1987 to 1992 he worked with world-reknonwened Renzo Piano (Pritzker Award 1998) in the Renzo Piano Building Workshop first in Genoa and then Paris. He founded Mario Cucinella Architects (MCA) in Paris in 1992 and later in Bologna in 1999 where he continues to operate today with a staff of 55 architects, engineers and sustainability experts.



George Katodrytis
Professor and Head of the Department of Architecture
American University of Sharjah
George Katodrytis is an architect involved in practice, teaching and research. He studied and taught at the Architectural Association in London. He published widely on contemporary architecture, urbanism, cultural theory and digital media. The work addresses the 'city', especially as it is evolving in the 21st century. He employs digital technology and scripting as tools for establishing new formal and performative language. He is the co-editor of the 2015 Architectural Design issue 'UAE and the Gulf: Architecture and Urbanism Now' and co-curator of the Dubai exhibition at the '2017 Seoul Biennale of Architecture and Urbanism'.



Adrian Lahoud
Dean of the School of Architecture
Royal College of Arts, UK
Adrian Lahoud is Dean of the School of Architecture at the Royal College of Art London. Prior to his current role, he was Director of the MA at the Centre for Research Architecture Goldsmiths University and a research fellow in the Forensic Architecture ERC project, Studio master in the Projective Cities MPhil in Architecture and Urban Design at the Architectural Association and Director of the March Urban Design, Bartlett UCL. His PhD titled The Problem of Scale: The City, the Territory, the Planetary sets out a theory of scale drawn from architectural practice in the context of emancipatory struggles. Recent exhibits include Climate Crimes at The Future Starts Here V&A Museum, London, The Shape of the Eclipse at Let's Talk about the Weather: Art and Ecology in a Time of Crisis, Guangdong Times Museum, Guangzhou & Sursock Museum Beirut, Secular Cosmologies in After Belonging Triennial of Architecture Oslo, and Floating Bodies at Forensis: The Architecture of Public Truth Haus der Kulturen der Welt Berlin. He has also contributed to Haus der Kulturen der Welt's Anthropocene Curriculum and Technosphere projects. He was President of the Jury on the Saradar Collection architectural competition and is the inaugural curator of the Sharjah Architecture Triennial to be held in November 2019.



Laura Lee
Professor of Architecture
Architect, FAIA, Hon FRAIA
Laura Lee is a registered architect and Professor of Architecture most notably at Carnegie Mellon University where she served as Head of the School. She has also taught and consulted throughout North America and globally in Antwerp, Barcelona, Copenhagen, Dublin, Doha, Gdansk, Istanbul, Milan, Rome and Zurich. Laura is an international voice for integrated design education, policy, practice as well as research and innovation. Her work focuses on the development and implementation of collaborative programs between the academy, government, industry and the profession. Laura was a "Thinker in Residence" in Australia, a program inviting global experts and leaders in their field to generate actionable and visionary recommendations for the government. Focused on the value of design and the impact of the built environment on the quality of life, Laura published an "Integrated Design Strategy for South Australia - Building the Future." Two of her key recommendations were adopted: a Commission for Integrated Design, the first of its kind in Australia and an Integrated Design Strategy for the City of Adelaide as a design-led vision based on a model of Intelligent Investment for design, planning and development.



Jarvis Liu
Co-Founder and Chief Technical Officer
MiniWiz
Jarvis is responsible for upcycling material innovation, technology and machine development at Miniwiz. Through his education and career, Jarvis has focused on sustainable design involving designing buildings that meet the world's desperate need to reduce the human impact on ecological systems. As a one-time student of Arthur's, the pair quickly realized they shared a deep frustration at the existing systems established Miniwiz together in 2005 to explore truly circular practices and solutions. Jarvis got into engineering and developing recycled materials driving by the thrill of taking ideas, refining them, and making them real. With extensive and broad experience in new tech innovations, Jarvis oversees Miniwiz's pioneering work, leading teams of designers and engineers on client projects across various Miniwiz's broad solutions. oday, under Jarvis's supervision Miniwiz has successfully secured some of our most valuable patents for Miniwiz's unique post-consumer materials
Currently, Laura consults, lectures and practices internationally and serves as an accreditation chair, advisor and consultant for numerous academic institutions, companies, governments and professional organisations. She is the recipient of many awards, grants and honours.



Federico Parolotto
Co-Founder and Senior Partner
MIC – Mobility in Chain
Federico is involved as transport planner in major urban planning projects worldwide, as consultant for client ranging for international public bodies to world class design firms to technology industry and transport operators. Since 2013 Federico collaborates with Urban Standards for AUDI research team on groundbreaking driverless car and piloted parking.He was a speaker in international events including "Connect Ideas Maximize Impact" In Stuttgart", "Metropolis and Mobile Life" in Toronto, "City by Numbers: Big Data and the Urban Future" at the Pratt University, at the Barcelona Smart City event and at the Urban Form in Moscow. He lectured in several international universities including Strelka Institute in Moscow. His essays were published in "Ecological Urbanism" and in "Ecological Urban Architecture: Qualitative Approaches to sustainability". He co-authored "City thinking – Creativity, Mobility and Urban Quality" in 2015. In 2016 he was visiting professor at IAAC Institute of Advanced Architecture in Barcelona. Since 2014 he is the curator for the "TheCitPlan" essay for the architectural magazine The Plan investigating the city evolution.



Constantin Victor Spiridonidis
Professor of Architecture
Canadian University Dubai
Constantin Spiridonidis is Architect (Univ. of Thessaloniki) Urban Planner (Univ. Paris VIII), Dr. in Architecture and Urban Design (Univ. of Thessaloniki). He is a Tenured Professor in School of Architecture of Aristotle University of Thessaloniki, Greece and Professor in School of Architecture of the Canadian University of Dubai. His research interests are centered on design theory, architecture and urban design, architectural education and design pedagogy. He has a long experience in the management of academic educational programs investigating different educational environments as to their priorities, values and principles and the ways all these are expressed and represented in educational strategies, pedagogical approaches and teaching methodologies. He has an extended participation in and contribution to international organizations in Europe and USA, decision-making institutions, policy-making bodies and capacity building mechanisms to enhance the quality of architectural education and assure learning outcomes corresponding to the contemporary profile of an architect in a fast-changing world. He is a distinguished scholar with a broad record of publications aiming to disseminate innovative views on architectural education, to encourage and support changes in curricula structures and contents, to reconsider educational objectives, pedagogical methods and teaching strategies, to inspire new logics, new conceptions and new practices in design education respecting local identities and attitudes without losing touch with the international trends and dynamics.



Hashem Stietiya
Head of Environmental Consulting at Bee'ah
Dr. Hashem Stietiya is the Head of Environmental Consulting at Bee'ah. Over his 18 years of experience, as an environmental consultant and a university professor, Dr. Stietiya has worked in more than 12 countries in the Middle East and North Africa. His core areas of expertise include Environmental Contamination, Air Emissions Monitoring, and Groundwater Vulnerability Assessment. His rich expertise also extends to Environmental Auditing, HSSE Regulations in MENA, Environmental Impact Assessments, Environmental Monitoring Plans etc. He has lent his expertise to major projects such as Soil Survey Classification and Land Use Specification (2001 – 2005), Industrial Water Vulnerability Assessment for global beverage plants in the Middle East (2010-2013), HSSE Regulatory Program for Middle East (2010-2014), Relative Accuracy Test Audits for oil and gas companies (2014-2016), Marine Remediation of Drilling Slurry Spillage in Arabian Gulf seawater (2014), and others. Hashem Stietiya holds a PhD Degree in Environmental Soil Chemistry from Louisiana State University. He has written and co-authored numerous books & articles on environmental topics including soil atlas, nano particles, sludge/metals, soil remediation etc. In 2012, the University of Jordan honoured him with the 'Distinguished Researchers Award'.



Steven Velegrinis
Director of Operations and Head of Masterplanning
AECOM Middle East and Africa
Steven's work has focussed on the multi-disciplinary intersections between urban planning and landscape architecture and he has led design teams since 2003. Over the past 23 years he has practiced in Australia, Southeast Asia and the Gulf. His recent work has included future-mobility urban design projects such as the Dubai Expo, Dubai Design District Masterplan, Qatar Science and Technology Park Masterplan, Bogacay Creek Masterplan in Antalya, The Mount Masterplan in Muscat, Le Marais Masterplan in Rabat, Morocco and the Hatta Tourism Masterplan. Steven has also led the site design and landscape architecture of a series of hospitality projects including the Chedi, Ras Al Hadd, La Ville Hotel and City Walk Residential in Dubai, Kempinski The Wave Muscat and Hakkasan Restaurant in Emirates Towers Dubai. He remains involved in the development of the profession through his speaking engagements and research initiatives which have included speaking at the Harvard Graduate School of Design, Cambridge University and Universite Paris Sorbonne.



Hala Younes
Curator, Lebanese Pavilio 16th Architectural Exhibition, Biennale di Venezia
Hala Younes is an architect, geographer and educator. Her professional practice focuses on history and cultural landscape as design initiators. HALA acquired her terminal degree in architecture from Paris in 1993 and a Master in Geography and Planning from Paris IV La Sorbonne University in 1997. She is currently an Assistant Professor of architecture and landscape design at the Lebanese American University in Beirut, and she has also taught at the Lebanese University, the American University of Beirut, the Ecole Nationale Supérieure d'Architecture in Marne la Vallée in France and Ecole de Design, UQAM Canada. As educator, Hala Younes leads design studios and courses dealing with the relation between architecture and landscape. She is also an architect, practicing in France and Lebanon since 1994 with a focus on history and cultural landscape as design initiators. Among her built projects, Hilton Hotel in central Beirut and Al Mantara Cultural Centre in Chatine, Mount Lebanon, have received particular recognition and have been published in local and regional press. In addition to teaching and practice she is keen on raising awareness on territorial challenges in Lebanon. In 2012, she created in Beirut the video and sound installation Waterfront. In 2018, she has been the curator of the first Lebanese Pavilion at the 16th International Architecture Exhibition, la Biennale di Venezia.



Samantha Cotterell
Director of Design and Overlay
Expo 2020 Dubai
Samantha is a professional architect, master planner and urbanist with 23 years' experience on large scale international projects including 16 years in Design Leadership roles for the development and delivery of Major Sport Events worldwide. Samantha has held key roles as Overlays Expert, Development Strategist and Delivery Specialist on projects including Dubai Expo 2020, Doha 2020 Olympic Bid, Doha 2011 Asian Football Cup, Athens 2004 Olympic Games, Doha 2006 Asian Games, Delhi 2010 Commonwealth Games and the Qatar Sports Venue Master Plan. She was Design Director and co-author of bid files including the Doha 2020 Olympic Bid, the winning bid file for the Qatar 2011 Asian Football Cup and the winning bid file for the 2010 World Indoor Championships in Athletics. Samantha is the founder of DESIGNSPORT, a Sport Design Advisory Consultancy providing design services to government and private clients involved in the design, development and delivery of major sporting events and infrastructure worldwide including the winning architectural design competitions for the National Stadium of Addis Ababa, Ethiopia and the Qatar 2022 FIFA World Cup Stadium 'Al Thumama'.



Chuloh Jung
Director, Ajman University Innovation Center
Dr. Chuloh Jung is an innovative professor with many experiences of government-funded R/D since 2000. He had obtained B.Arch and Ph.D. from Yeonsei University in Seoul, Korea and M.Arch and M.Des.S. from Graduate School of Design, Harvard University in Cambridge, Massachusetts. He had joined Ajman University on 2013 and participated in an initiative team for Ajman University Science Park. Since his Ph.D. was about how to apply ubiquitous computing on residential environments, he became one of the national board members of U-City (Smart City) in Korea and head of two government-funded interdisciplinary R/D teams like Smart Home Industrialization Center in Kookmin University in Seoul, Korea.



Habiba Al Marashi
Chairperson at Emirates Environmental Group
Mrs. Habiba Al Marashi is the Chairperson of the Emirates Environmental Group, President of the Arabia CSR Network, Vice Chair and Founding Member of the Emirates Green Building Council, Former Board Member of the UNGC and Former President of UNGC GCC Network. The Emirates Environmental Group (EEG) is a professional working group devoted to protecting the environment through the means of education, action programs and community involvement. EEG was formed in September 1991 and has since grown considerably in terms of its programmes and membership. EEG is composed of students, individuals, families, corporate members, federal and local government agencies, universities, colleges and schools, as well as reputed regional and international institutions. EEG is the first environmental NGO in the world to be ISO 14001 certified. EEG is viewed as one of the most prestigious environmental groups within the Middle East and prides itself on its environmental achievements.



Massimo Imparato
Curator
Director, SOS School of Sustainability
Architect and educator with over twenty years of professional practice in the creative industries, and over fifteen years of academic experience at the undergraduate and postgraduate levels in Italy and the Middle East, that now converge in the new role of director of SOS School of Sustainability
Massimo was trained as an architect with Giancarlo De Carlo, with whom he collaborated at the ILA&UD, the International Laboratory of Architecture and Urban Design. In the same years he founded StudioBau, an architects' collective where he developed award-winning projects, including the design for transformable furniture selected for the Compasso d'Oro. Massimo taught studio courses at the Polytechnic of Milan, at the University of Trento, the Florence Institute of Design and the Academia di Mendrisio; in 2012 he was appointed Visiting Professor at the American University of Sharjah, and then he joined as a full-time faculty the Canadian University Dubai. In the Middle East he established an important professional and academic network of institutional and industrial leaders in research and innovation. His curatorial project UAE Modern gathers local and international experts to share experiences and exchange knowledge on design innovation for sustainable environments.



Monica Mazzolani
Co-Curator
Managing Partner at MTA, Giancarlo De Carlo Association
Monica Mazzolani trained as architect under the guidance of Giancarlo De Carlo, founding member of the TeamX, President of the ILA&UD, Director of the Magazine Spazio and Society, Riba Gold Medal in 1993; first as student and then as partner of his architectural firm. In 2006 she founded MTA, while carrying on in parallel "De Carlo & associated" the firm committed to the completion of works unfinished at the time of De Carlo's death. Their research and architectural practice encompass the intervention on buildings subject to conservation constraints and their adaptation to new uses; the Conservation programs for buildings and complexes of the Modern Movement; Master Planning, Landscape Design, and buildings for education, commerce and residential.



Ivan Parati
Co-Curator
AU Faculty; Associate Editor, Compasses Magazine
Ivan approach focuses on a strong multidisciplinary and crossbreed process that connects diverse industries towards new unexpected opportunities. Ivan is currently teaching at Ajman University, focusing his research on modularity, geometric tessellation and digital fabrication, keen on technology but aware of its potential threat to contemporary society. He belongs since a decade to the cultural scene of the Emirates, enabling through caravan, a design collective founded with his wife Emanuela Corti, a dialogue among the local industry and the creative community with workshops, installations, exhibitions, and researches. He is one of the founders of Witsense, the Start-Up whose brainchild Sensewear, a collection of smart-garments with anti-stress functionalities, has been internationally recognized with design awards and prizes. Ivan recently joined Compasses, the architecture and design magazine with international vocation focusing on the Gulf scene, keen on strengthening the local presence of the magazine, promoting a model still new to the region where essays and projects' reviews contribute towards specific themed issues.



Alessandro Cece

Ajman University homes innovation



From left
"Smart Arm" by bio-engineering students is incubated at AU's innovation Center
Architecture and Design students get access to cutting edge digital fabrication facilities
Aqua Green team working on the Solar Decathlon sustainable project
Interior Design senior student's graduation project
Architectural Engineering senior student's graduation project

The Ajman University was founded in 1988 as the first private institution of higher education in the United Arab Emirates and the Gulf region. Ranked among the top 1000 universities worldwide and one of the top 150 young universities is now being recognized as an emerging institution for its young dynamic environment. Since opening in 1988, AU has graduated more than 36,000 students who hail from 104 nations encouraging networking amongst the alumni through chapters spread out around the globe.

This dynamism towards the future challenges and opportunities is exemplified by the admirable AU's Innovation Center, the epicenter of campus and community partnerships. Acting also as incubator for new start-ups, promoting partnerships between young generations and the market, made it possible projects like "Smart Arm," a device created by three bio-engineering students, able to provide an affordable and intelligent solution for people who have lost hands to war or disease.

It is in this exciting environment that the Architectural Engineering and Interior Design Departments act. They are part of the College of Engineering, as in the long tradition of the Middle-East area, but stand out for their recognized attitude towards the Design process in the most general way. Consistent with the University and College mission, the Departments has been established to provide high-quality education, focusing on teaching students the fundamental principles of the architectural and interior design, and their applications to solving real-world problems. They place special emphasis on developing the technical as well as generic skills of students so that they are well qualified for gainful employment in their area of specialization and can effectively contribute to the technological advances of the community.

At the Department the Architectural Engineering program is a five-year course designed to equip students with a sound knowledge and understanding of building design, landscape design, structure, construction, history of architecture, heritage conservation as well as many other related subjects. The main goals of the curriculum, amongst the others, are to enable students to demonstrate basic philosophy and ideology of architecture; coordinate environmental studies in design proposals,

comprehend and apply the knowledge of social and cultural studies in design proposals, comprehend and apply the knowledge of architectural practice and management, conceptualize, conceive and coordinated design in the realm of contemporary issues and challenges of built environment, communicate, demonstrate and implement the architectural solutions clearly and work independently as well as in teams across technical or professional activities. The program has been recently validated from Unesco – UIA (International Union of Architects), a recognition that no other program gained so far in the Gulf Region and only other two programs in the Middle East can pride themselves of. A recent addition to this program is the Master of Science in Urban Design that is currently open for new students' enrollment.

The Interior Design program designed to develop and enhance students' artistic abilities, knowledge and skills to be able to design, supervise, and implement interior design projects. It aims to produce graduates who have the ability of critical thinking and life-long learning and efficient team member in multi-professional groups. Together with a foundation in basic skills and the ability to apply those skills in their design process and presentation, data collection, analysis, design and evaluation of interior design projects including technical details. Utilize up-to-date technology in the field of interior design, and also to recognize environmental factors and cultural, traditional and heritage aspects.

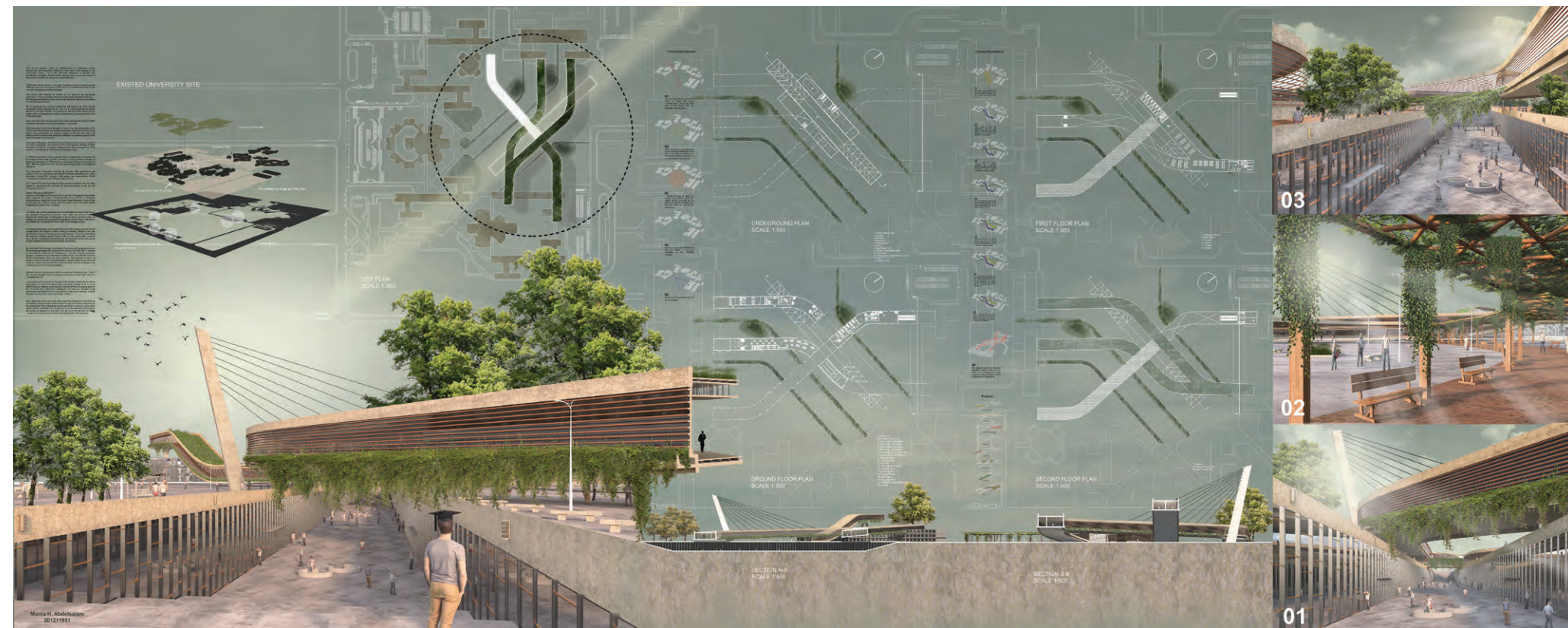
The two Departments apart from sharing similar goals and doctrine actively work in common research projects like the 2018 Solar Decathlon Solar World Competition held at the Mohammed Bin Rashid Al Maktoum Solar Park in Dubai. Together with other 18 international educational institutions, the Departments created a team of architecture and interior design students from various different stages of study. The team designed and built a low environmental impact and low energy consumption solar home, which is environmentally suitable. The home is being built with the possibility of the house working fully on solar energy and the adaptation to suit the climatic conditions especially with high temperatures, humidity and dust. In addition to the use of recycling technology used in water



The Master of Science
in Urban Design
is currently open
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and modern methods to reduce consumption with the provision of innovative engineering and contemporary solutions which suit the needs of individuals. Other departments of the College of Engineering are having an active role in the initiative taking the total number of students and faculties involved to more than sixty.

As highlighted in the Solar Decathlon Competition the theme of Housing whether at the urban scale or architectural one till the development of interior architectures, the Ajman University Departments of Architecture and Interior Design are focusing on finding innovative solutions of living the space which is able to satisfy the contemporary behavior of living and projected to the next future.



The Sicilian tailor of lava stones

Rosario Parrinello, Sicilian DOC of Caltagirone, the only producer and founder of Made a Mano manufacture, has been defined in many ways, Master of Art, Poet, Tailor, but still today he defines himself Artisan and guardian of the Caltagirone traditions.



The company Made a Mano of Rosario Parrinello, is the progression of a path, started his work 45 years ago in Caltagirone, a city with 4,000 years of history in ceramics, Unesco heritage and a forge of artists and craftsmen, who over time, have made a unique city famous in the Ceramics. For everyone, Rosario CEO and AD of Made a Mano, unique creator since 1995 has been working in ceramics for 45 years and 30 years pioneer in enameled lava stone, many times creating unique decorations known for its craftsmanship and modernity, realizes works and unique projects appreciated all over the world, alone or in cooperation with designer and architect. Today Rosario, begins slowly, to pass the baton to the new generation of Parrinello's the sons Nico, Fausto and Alessandro, creating the Parrinello Group "a Family Company" that will have the commitment to follow the artisan traditions of the state of the art, while using the new robots for the processing of Etna's lava stone, coming from Etna Volcano located a few kilometers from the production and processing plant. In fact, from the choice of the blocks selected in the quarry, to the cut with diamond wire, to finish in slabs to cut to size, all the steps are checked and made with in-house

experience, once the sawed slabs arrive in to the factory, all process shaping, décor, coloring, glaze and kiln at 1.000° are made it in the house. The most important moment for Rosario is the previous discussion with the client, the final step is instruct and transfer, all acquired information, drawing manual or digital to the laboratories. Today, in addition to other classic stone processing machines, a latest-generation "robot" can be used directly from our design office, in real time combined with the operator and is able to work lava stone slabs in various shape sizes and thicknesses. To complete, the workmanship of enameling and decoration, that remain the key to success, the brushes, where the humans, the craftsman and his experience can never be replaced. The personalized kilns and the alchemy of temperatures represent another mystery of his final success. The final products shown in the catalog, their colors, the refined and used minimalism, are a reference to the aesthetic and refined tradition, from the "lapis" birth of enamelled ceramics to today, with influences of Phoenicians, Greeks, Romans, Arabs, Normans, antecedent civilizations that have many times dominated Caltagirone and

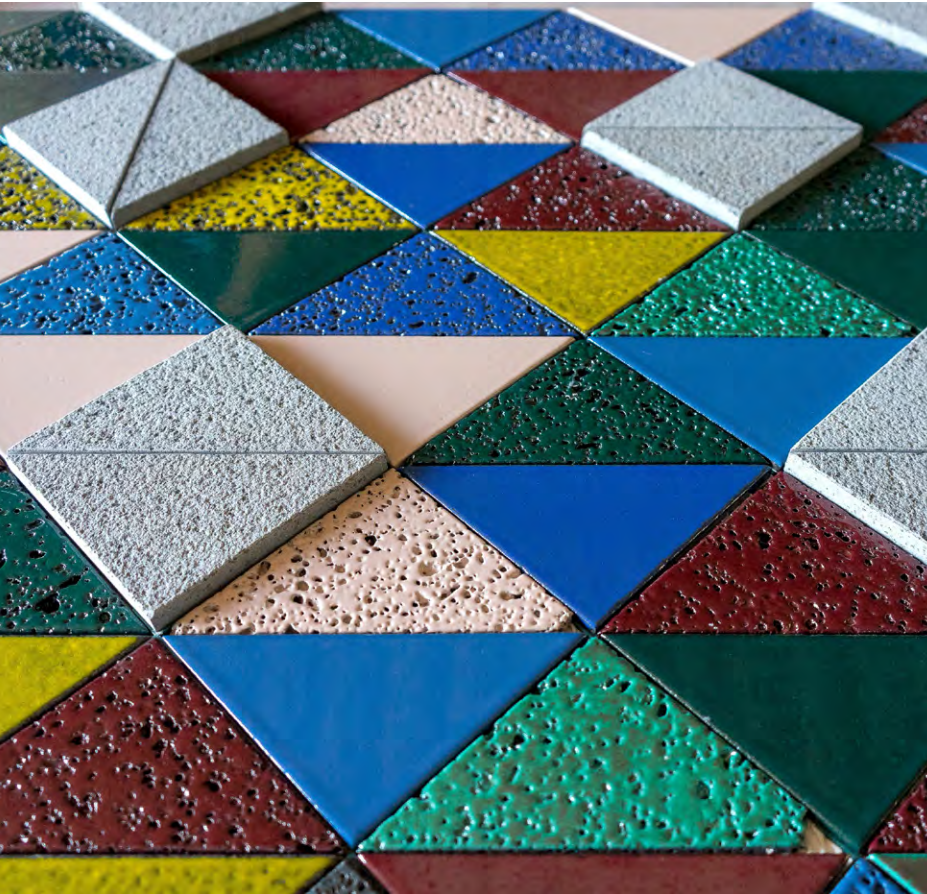


left a trace of their permanence in the patterns. The SERIES in the exclusive of Made a Mano catalog are duly covered by Copyright (SIAE) and are the result of a research into tradition combined with the artistic experience of Rosario. From this, Madeamano®™ products© can range from the kitchen tops to the table, to floor or cladding to a monumental art. This year 2018 we open a few important cooperation, MINACCILO Cucine in the creation of NATURAL SKIN with lava stone tops with enamelled copper elements, COIN CASA in Italy with furniture items, MOVENPICK in Dubai with few important wall cladding, , FLAMINGO ROOM by TASHAS in Dubai with his pink tables, HARVEY NICHOLS in Doha with his cladding wall, FICO in Bologna an EATALY in various part of the world for wall cladding, the restoration of ex GOLD by D&G in Milan and furthermore private villas swimming pool and tables and restaurant for resort in Maldives, in London the South Kensington Club with Monumental work and tiles applied inside and in the swimming pool with salt water, and to complete this year, our last work is a new Cruise ship, which will work during all year from the Bahamas to the Mediterranean.



Rosario and its family companies are based in Caltagirone, are proud to say they don't have a partner and no factories or laboratories outside the Sicilian territory. The clay from Sicily and the Etna lava stone, (soon be LEED certificated) are in compliance with international standards, all our raw materials, the colors and all products used in enameling, are in the respect of human health and the planet, in which we live, and of the Mother Earth that hosts us. Today Rosario Parrinello can declare without being contradicted, that Made a Mano with its staff of specialists has become a reference point for world design. Present in several showrooms in the most important cities of the world, with constant presence in events, exhibitions and trade fairs, but above all to keep pace with the times, always accepting new proposals which can arrive from all over the world.

made a mano
Rosario Parrinello



Fusiontables by Elba Decor

To play pool at home

In these modern times space is becoming an expensive commodity and a real interior design challenge. Middle East towers are on that point the ideal place to showcase and highlight this trend.

Having a pool table at home means often a sort of luxury dream not affordable for the most of us. Fusiontables's design collection could probably invite pure pool players and contemporary design fans to be reconciled to play pool at home again.

We at Saluc, are producing the most used competition billiard balls for several decades under the trade mark ARAMITH major tournament supplier all over the world.

We launched 8 years ago a very modern pool table able to move up and down to reach the correct pool or dining table conventional levels. Our design team managed to hide totally a real slate pool table of more than 300kg into a 11cm deep minimalistic dining table frame in various metal colors, wood sorts and « cherry on the cake » the table is equipped by Iwan Simonis high quality cloth available in more than 25 colors.

The powder coated steel legs and frame are sleek enough to cover up its traditional pool tracks, the extending nylon pockets are just invisible as long as you don't play and the art-of-state veneered wood cover gives you a nice elegance feeling.

After the most eye-catching and exclusive model named «Veuve Clicquot limited edition», a Yellow black tagged model designed to celebrate the famous Veuve Clicquot champagne brand as a iconic symbol of the meeting between two passionate pioneers, Fusiontables is featuring this year a new brand model with ceramic surfaces under the name «Rock Reverso» However you don't like the yellow high gloss cover or Stone cover, you could enjoy mat black, white lacquered or even oak, walnut natural, smooth and sober finishings.

In USA, Europe and Emirates Fusiontables go further in development with a full new range of wood legs tables and a new Vintage industrial styled model featuring reclaimed oak planks.

With its collection Fusiontables will definitely satisfy your taste for amazing minimalistic contemporary interiors made of highgloss white pieces or loft industrial tones or even natural zen chalet touch and your urge to live precious moments with your friends or family.

So turn off your TV or computer to turn back to pure and relaxing sensations.

Saluc Sa based in Belgium are part of Iwan Simonis group world leader in manufacturing of competition pool clothes. Fusiontables is distributed in Emirates by Elba Decor company.



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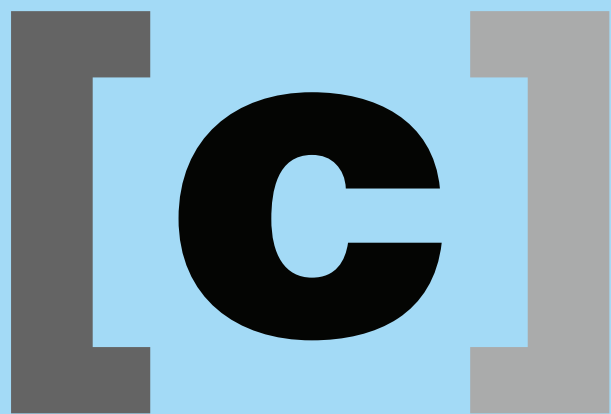
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