

# INTERNI

THE MAGAZINE OF INTERIORS  
AND CONTEMPORARY DESIGN

N° 2 JANUARY-FEBRUARY  
GENNAIO-FEBBRAIO 2019

MENSILE ITALIA / MONTHLY ITALY € 10

DISTRIBUTION 10 JANUARY/GENNAIO 2019

AT € 19,50 - BE € 18,50 - CH Chf 19,80 - DE € 23

DK kr 165 - E € 17 - F € 18 - MC, Côte D'Azur € 18,10

UK £ 19,50 - PT € 17 - SE kr 170 - US \$ 30

Poste Italiane SpA - Sped. in A.P.D.L. 353/03  
art.1, comma1, DCB Verona

GRUPPO  MONDADORI

**MILLENNIAL  
DESIGN**

INTERNATIONAL ENGLISH ISSUE

# LookINg AROUND

## EVENTS

Dubai is going through a period of rapid urban growth and deep cultural ferment. After the fourth iteration of Dubai Design Week it is ready to become the **creative capital of the Middle East**

## THE BIG CHALLENGE

1. SCREENSHOT FROM THE VIDEO BY HAND OF THE BIL YAD SERIES, LAMMEH.
2. LE REFUGE BY MARC ANGE. DUBAI DOWNTOWN EDITIONS.
3. THE DUBAI DESIGN DISTRICT AT SUNSET.
4. ALYA AL EGHFELI WITH HER HOST LAMP DESIGNED FOR TANWEEN.



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As we know, design festivals have become a global phenomenon. But the fact that an event like Dubai Design Week can also reach that status is still rather surprising. In the true sense of the terms: the number of installations and showrooms, but also the spirit of an emerging identity. Dubai is an open-air worksite at the moment. A city that is expanding in area and height, without a precise master plan, but with the logic of clusters: big blocks made by various developers, without a preset style. Dizzying real estate expansion that looks to Expo 2020 as the point of arrival and departure for a New Dubai, a place of services and non-stop entertainment, without distinctions of



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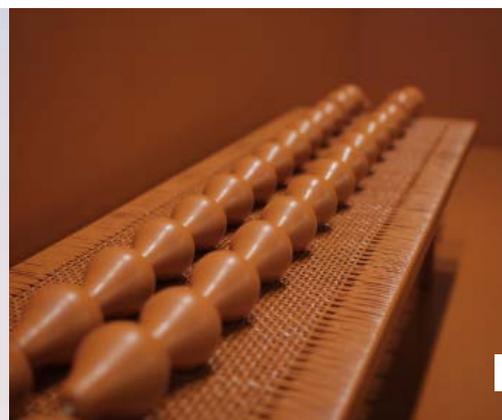
style, religion, schedules and colors. Dubai Design Week takes its place in this context, with a system of trailblazing official and collateral events. The location of the event is the D3 (Dubai Design District), a set of buildings based on the Dubai Plan 2021, applying the principles of the smart city

with a high level of digital connection. A place to experience, not just in interiors but also in its outdoor facilities. William Knight, director of the design week, explains: "We have worked to transform D3 into a public place where people can spend time outdoors. Not just design showrooms, but also shops and spaces for leisure time. The number of visitors has grown to a level of 75,000." This idea has generated Dubai Design Week, coordinated by Rawan Kashkoush, with site-specific installations, talks and projects by university students from around the world, and Downtown Design, with its tailor-made part in Downtown Editions, helmed by Rue Kothari. In the Dubai

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Design District, supported by Dubai Culture & Arts Authority (DCAA), with Audi Middle East as the main partner, the program of Dubai Design Week 2018 (from 12 to 17 November) offered 250 events with over 120 participating companies, including exhibitions, installations, prizes, competitions and workshops. A wide-ranging overview on future design was contributed by the Global Grad Show: in partnership for the first time with Investment Corporation of Dubai, the initiative involved over 100 international universities, including MIT and Harvard, in a focus on mechanisms and ideas to accelerate change and improve quality of life. Downtown Design, the commercial side of the event, has grown and now welcomes 175 brands, involving 40 local designers, above all in the Downtown

system of printed publications and a range of different events ([www.lammeh.me](http://www.lammeh.me)). After the Louvre in Abu Dhabi, contemporary art has also approached Dubai with a collection in a non-governmental institutional setting: the Art Jameel Foundation, located on the Jeddah waterfront, in 10,000 square meters designed by the English firm Serie Architects, has hosted contemporary artists investigating East-West relations ([www.artjameel.org/centres/visit/](http://www.artjameel.org/centres/visit/)). The voyage continues to a few kilometers away, in the emirate of Sharjah, where the Ministry of Graphic Design has become the location of the Graphic Design Biennial. The building remodeled by T.ZED (a former bank) hosts



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1. JAMEEL ARTS CENTRE, VIEW OF THE PENINSULAR SITE AND SURROUNDING WATERFRONT PROMENADE. PROJECT BY SERIE ARCHITECTS, PHOTO BY RORY GARDINER. 2. A WORK BY AYAH AL BITAR, DOWNTOWN EDITIONS. 3. FIKRA GRAPHIC DESIGN BIENNIAL - MINISTRY OF GRAPHIC DESIGN - IN THE CENTER OF SHARJAH. PHOTO BY OBAID ALBUDOOR. 4. THE AUDI INNOVATION HUB AT DUBAI DESIGN WEEK (DXBDW).



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Editions section on limited-edition and bespoke design, using materials from eastern regions. Brands like Meridiani, Herman Miller, Marset, Matteo Brioni, Arper, Artemide, Baxter, Cappellini, Cassina were joined by Alshaya Enterprise, Tanween, Albal/Lasvit, Ayah Al Bitar. "We take inspiration from the model of Milan," says the curator Rue Kothari, "and we keep growing each year, with the aim of becoming the creative capital of the Middle East." In the area of contaminations between languages of multimedia, art and design, Lammeh is a collective of artists to celebrate the Middle East, bringing together the experiences of all the players involved in the region's

development at the moment. The multimedia platform gathers the results of these experiments, becoming a sort of contemporary experiential catalogue, ready to become a true magazine with a

exhibitions of contemporary art and graphic design. A curious mixture of artworks that connect western lettering with Arabic, through the slow evolution of the characters. ■ Carlo Biasia



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# LookINg AROUND

## EVENTS

1. MARIO CUCINELLA DURING HIS SPEECH, PRESENTING "ARCIPELAGO ITALIA. PROJECTS FOR THE FUTURE OF THE COUNTRY'S INTERIOR TERRITORIES", CURATORIAL PROJECT FOR THE ITALIAN PAVILION AT THE 16TH INTERNATIONAL ARCHITECTURE EXHIBITION OF THE VENICE BIENNALE



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2. "PANEL: SOCIETY IN MOTION - COMMUNITIES, RESILIENCE, PLACE" WITH MASSIMO IMPARATO, CURATOR OF THE UAE MODERN EVENT, KHALED ALAWADI, CURATOR UAE PAVILION, HALA YOUNES, CURATOR LEBANESE PAVILION, AND MARIO CUCINELLA, CURATOR ITALIAN PAVILION AT THE 16TH ARCHITECTURAL EXHIBITION BIENNALE DI VENEZIA.



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3. ALL THE SPEAKERS OF UAE MODERN 2018 EDITION.

# PEOPLE, PLANET, PROFITS

The international conference organized by UAE Modern during Design Week in Dubai approaches the major themes of innovation, mobility and sustainability

*"We are connected to future generations through the decisions of the present, but can we imagine future generations as having rights in the present? How can we negotiate with a generation that doesn't yet exist? How can we initiate an intergenerational dialogue in terms of urban rights, memory, tradition and history?"*

Adrian Lahoud, Dean of Architecture at the Royal College of Art, London

These are just some of the questions that emerged during "People, Planet, Profits," the second cycle of the conference organized by UAE Modern during Design Week in Dubai. Subdivided into four parts, the research conference coordinated by Massimo Imparato, Monica Mazzolani and Ivan Parati was a moment of international

and trans-disciplinary reflection on increasingly timely themes like Super Interaction (connected transport and infrastructure), Circular Economies (strategies of adaptation), Societies in Movement and Architectural Education in a future perspective.

Sponsored by MAS Paints and hosted in Building 4 of d3 (Dubai Design District), the symposium included contributions of various protagonists from different geographic and disciplinary contexts, sharing the desire to spread knowledge

through the legacy of the past, the values of the present and the challenges of the future. Khaled Alawadi, curator of Lifescapes Beyond Bigness at the Venice

Architecture Biennale, responded with a narrative that emphasized the different scales of the contemporary city, between "the physicality of architecture and places and the choreography of everyday life." Mario Cucinella, curator of the Italian Pavilion,

underlined the importance of the urban space of the peripheries, of territories struck by natural disasters, rail yards, mobility.

The program of Dubai Design Week 2018 and People Planet Profits confirms the aspirations of

Dubai to become a place of knowledge and interdisciplinary cultural exchange; a capital of design, a capital of culture, a cornerstone of the Middle East. The road leads to Dubai! ■ Carlo Biasia

