

## IT'S DESIGN DAYS DUBAI 2013

2nd edition. 4 days. 29 galleries. 6 continents represented. 9 Middle Eastern exhibits. 15 new galleries. 609 pieces on display. 135 designers represented. 8 public workshops. 6 public talks. 1 purpose-built exhibition centre. 12,000 expected visitors.

Are you ready?

Drip by Antony  
Hall for Gazelli  
Art House



If you didn't manage to make it last year, perhaps you heard the hype on the tail end and missed it, or simply weren't switched on to how momentous an event this really was, then now's your chance. Design Days Dubai, the biggest design event in the region returns, offering local aesthetes, fledgling collectors and curious cultural adventurers a unique view on the world through original, collectable design. Not only are these pieces beautiful, representing an investment in the designer and the future value of your collection, but they are functional – you can sit, stand, sleep, reflect, swing, lean on or be illuminated by these pieces – they can be as much a part of the furniture of your life as anything else you invite into your world and grow to love. From the words of those readers who, at our invitation, came to witness the inaugural event in 2012, their eyes were opened to what was possible, breaking apart the limitations of their own imagination - giving them a whole new perspective on the art of living. Here, *Bazaar Interiors* editor Rue Kothari talks to Fair Director Cyril Zammit about a bigger, better and diversely different Design Days Dubai, in 2013:

**HBI:** How do you feel the inaugural DDD went?

**CZ:** It was the first design fair in the region, and I felt it added a great new cultural feature to the art scene of Dubai.

**HBI:** What were the highlights for you?

**CZ:** Offering the opportunity for a new dimension to design in the Middle East. We suddenly brought exquisite and limited edition pieces that are a new form of art and not just a functional object or furniture.

**HBI:** What have you improved on this year?

**CZ:** The line-up of galleries with a stronger presence from the Middle East, but also an unprecedented selection of design galleries from six continents. No other design fair offers such a diverse choice and we are only in our second year.

**HBI:** Can you reveal any surprises on the agenda for DDD 2013?

**CZ:** Specific installations by great designers such as Humans Since 1982 (Sweden), Analogia (Italy), Jihoon Ha (Korea). Plus, there are several premieres for Dubai, from Galeria Mexicana de Diseno (a brand new series made especially for DDD), Diane de Polignac and also the presence of design from India with pieces by Gunjan Gupta.

**HBI:** How many galleries will be participating?

**CZ:** 29, which is seven more than last year, nine of them from the Middle East, four of which are from Dubai.

**HBI:** There are so many different territories and talents represented at DDD this year, why is this diversity important?

**CZ:** In a world that has become standardized, we showcase the power of creativity through the galleries exhibiting in Dubai; using new or recycled material and pushing the boundaries of craftsmanship.

**HBI:** How does DDD reflect the cultural demands of the region?

**CZ:** Our fair is unique and differentiates itself from its peers because 80 per cent of the show is composed of contemporary design. It corresponds to the mindset of our forward-thinking region when you look at our urban skyline and interiors. We expose the classic icons of the 20th century and a great selection of modern design.

**HBI:** In what way does the work of international designers complement the work of local designers?

**CZ:** It creates a dialogue and a link between the different roots or origins of designers. The Middle East is working on redefining its design identity. When it comes to our industry compared to international design, it will help to develop relationships between local and international talents. Last year, we were pleased to see that the New York-based R20th Century gallery sealed a co-operation with South African gallery Southern Guild and Carwan from Beirut, following their meeting in Dubai. I am confident that soon design from the Middle East will play a significant role worldwide.

**HBI:** How do you hope pieces from culturally distinct countries like Taiwan and Brazil, will inspire and influence us here?

**CZ:** They will surprise visitors because of their nature. The design work presented from these two countries uses existing material, giving them a new purpose. For this reason we have created the Design Days Dubai Lab with two live performances featuring designers producing design on-site,

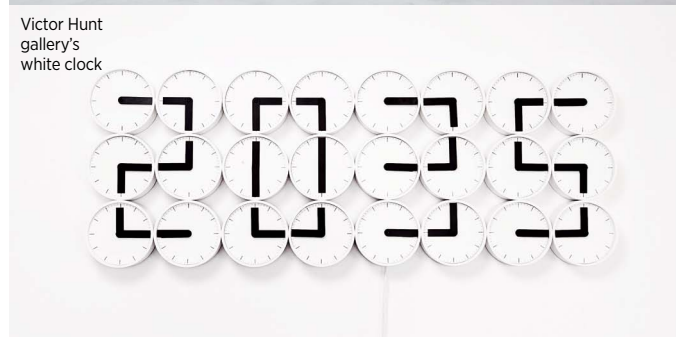
## DESIGN DAYS DUBAI



Dodai by Peter  
Marigold for Sara  
Myerscough Gallery



Jihoon Ha Jari's  
piece for Seoul's  
Space Croft



Victor Hunt  
gallery's  
white clock

that is made of recycled material.

**HBI:** Do you think we need to learn the language of design in order to interpret all these vastly different styles, or do you think that design is a narrative that crosses boundaries?

**CZ:** Design is a universal language, and comes in so many forms that everyone can find a technique, element or item that they can admire. For first-timers to design, we will have design professionals on-hand for personal tours of the space, to give advice on the galleries, the designers and their works and to fill in the gaps of any knowledge of the craft.

**HBI:** Did you personally visit all these galleries around the world – and how did you edit your list of preferred exhibitors?

**CZ:** Yes, mainly. I make a point of doing this because it is important to create a proper dialogue with the gallery owners, to see their environment and their collection, and to establish a relationship based on trust. We finalise our list so that we can offer a diverse choice, and make sure that the price range available in Dubai would speak to a larger audience, but always keeping in mind that we only showcase limited edition pieces.

**HBI:** What do you hope to get out of this year's event specifically?

**CZ:** We hope DDD is viewed as an event open to the world; that displays a different selection than its competitors; a fair of discovery in the image of its host city.

**HBI:** What are your hopes for DDD within the global arena of design fairs?

**CZ:** We are very proud that in just the second edition of DDD we are able to be categorized alongside some of the most well-established and highly-regarded design fairs in Europe and America. Dubai has joined an elite group of cities which have both an art and a design fair of world-class quality. We hope to expand on our presence on the global platform, with two main aims; to introduce more people to accessible and beautiful design; and to help forge relationships, both from a DDD perspective with participating galleries and design professionals as part of the public programme, but also the bond between galleries and designers – to really utilize Dubai's reputation as a melting pot of creativity. ■

[designdaysdubai.ae](http://designdaysdubai.ae)





Studio Besau Marguerre's 'Iridescent Copper' mirror, for Stilwerk Limited Edition Design Gallery

*With modern techniques applied to traditional materials, the real worth of the design piece lies in its craftsmanship*



Murano floor lamps, by Salviati for Mariam Al Nassar Gallery



Drip, by David Clarke for Gallery SO



Willowlamp's Mandala Study light installation for Southern Guild

**WHAT'S NEW**  
**COLLECT & COVET**

*From 500 exceptional pieces, we edit our favourite objects to lust after at Design Days Dubai 2013*

Compiled by PRATYUSH SARUP



Helidon Xhixha's coffee table and arm chairs, La Galerie Nationale

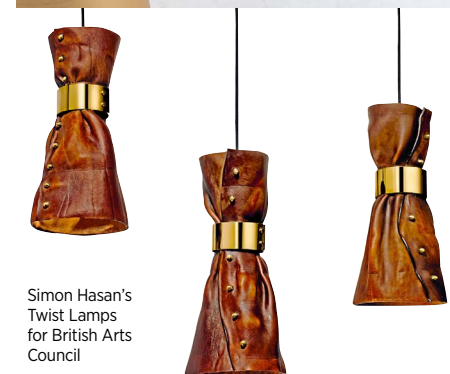


Loredana Bonora's Chakra chair for Erastudio Apartment Gallery

*From established designers to lesser known names with future potential, invest in the design piece you fall in love with*



Ha Ji-hoon's side tables for Korea's\_croft.



Simon Hasan's Twist Lamps for British Arts Council



Cheick Diallo's Sansa Armchair for Perimeter Art&Design



David Kracov's wall sculpture for Twentytwentyone gallery



The Two Prong Bench by Rick Owens for Salon 94 with R+R



Taher Asad-Bakhtiari's 'Kilim' for Carwan Gallery



The Crackle Installation by Peter Collis for Majlis Gallery



'Always/ Never' lighting installation by United Visual Artists for Gazelli Art House



Salima Thakker's Modular Bracelet, for Galerie Sofie Lachaert

*Cultural and regional iconography finds new voice with many designers adapting motifs to create bold design pieces*



Agave table by Fabrica México for Galería Mexicana de Diseño



## HOW TO COMMISSION

## A DESIGN CLASSIC

*Commissioning a bespoke piece from a respected designer guarantees exclusivity, and more often than not, an investment opportunity. But how to go about it? GARETH ROBERTS opens the hand-crafted door to the rarefied world of the commission*

The ubiquitous rise of the modern design classic seems unstoppable, it's nowadays impossible to walk into an art gallery or boutique hotel without tripping over a reproduction Barcelona chair. Mies van der Rohe's sublime classic is to modern art galleries what Marcel Breuer's Wassily chair was to investment banks in the 1980s.

While Breuer most likely conjured up his tubular design while riding around the Bauhaus on his Adler cycle, the rest of us seek inspiration from more available sources; magazines, galleries, design fairs and if *Mad Men* is anything to go by, TV. Exclusivity has usurped luxury in the modern retail market and the last word in exclusivity is bespoke design - an object that elevates its owner from consumer to collector.

The notion of exclusivity is of course magnified if the buyer has been personally involved in the creative process. By commissioning a bespoke item you are automatically operating beyond the realm of conformity.

Although there are parallels, the commissioning of design compared to fine art appears to be an altogether more collaborative process. Artists are less likely to compromise on style and technique, whereas designers recognise the need to create something that embodies and interacts with the clients' lifestyle.

Rana Sadik, a Palestinian cultural entrepreneur and collector, details the importance of communication, not just with the designers but of the galleries who represent them. "Commissioning is not always done on a one-to-one basis with a designer. I find the input of the gallerist can add an extra dimension. Communication, in terms of language, can sometimes be a barrier for me. A gallerist can certainly be instrumental in improving dialogue between myself and the designer."

Sadik, who is based in Kuwait and has

commissioned numerous large scale installations suggests that talking to gallery owners is a good first step before you embark on a commission. "Many ideas get lost in translation and sometimes even drawings can be misinterpreted. Working with a gallerist I found that I could capitalise on their experience of not only aesthetics, but also budgets, dimensions and the day-to-day practicality of living with large scale design pieces."

For many people their first contact with a designer's work will be through a gallery experience or a design fair. Tapping into the intellectual know-how of gallery owners can help, not only in making informed decisions about the designer but on more practical matters such as cost, build-time and materials. As a client, Sadik is also keen to keep her enthusiasm in check. "Imagination can sometimes run wild, and if things were left just up to me and a designer, my house would be completely packed to the rafters."

Space can play multiple roles in driving a commission. Hisham Samawi, the Dubai-based founder of the Ayaam Gallery was left with considerable negative space as a result of the unusually high ceilings of his penthouse apartment. Searching for something extraordinary, Samawi met with the Netherlands-based design outfit StudioDrift at last year's Design Days Dubai fair.

The resulting collaboration and commission was the sublime 'Flylight,' a highly intricate vortex of halogen lights and glass tubes. This was, says its designer Lonneke Gordin, designed to emulate the dissimulation of birds in flight.

"Flylight is based on the behaviour of birds. Those flocking patterns are caused by the fact that no bird wants to be at the front of the group or to the side, so they are constantly challenging each other for best position. Flylight brings a lot of energy to a space because it is constantly

changing, moving and surprising."

Samawi suggests a stand-back-and-wait policy is best adopted in the early stages of a commission so as to avoid crowding the designers own ideas, to see what develops. "You have to respect the fact that the designer knows what he is doing and although you are part of the creative process the initial stages can yield some unexpected and wonderful results. You also have to accept that it's not in the interest of the designer to produce something you're not happy with."

Many however, are happy to let the designer take greater control of the creative process. "I think the limit of my interference is in identifying the need and the space. I prefer not to interfere with the artist's creative process or identity. I often feel the best pieces are the result of the artist's experience and freedom. I have been surprised on a couple of occasions, had I seen a drawing or maquet, I would probably have rejected the idea immediately."

Samawi worked closely with StudioDrift at every stage. "By the end I really felt that there was something unique about the design, there was a part of me in there and nothing like this existed anywhere else in the world. The value that this adds is difficult to quantify."

While not all commissions may be as large and as complex as Flylight, Samawi was keen to point out there is a certain responsibility when creating unique designs, the fragility or rarity of the material can often require substantial aftercare and this is something the client needs to be aware of early on.

"Many people offer service contracts and support when you commission something that clearly requires specialist aftercare, it's important you do your due diligence, you need to know what to expect. Although Flylight was built for a specific space in a specific apartment, it's not something I would leave behind if I were to sell. There is a responsibility to this thing of beauty." ■



## ESTABLISHED VS EMERGING ESTABLISHED: CARPENTERS WORKSHOP GALLERY

*As industrious as their name suggests, the CWG continues its uncompromising war against mediocrity and in less than a decade has carved itself a place in the design pantheon*

Born in 2005 amid the inauspicious surroundings of Chelsea Gas Works in London, the Carpenters Workshop Gallery was hewn from the imaginations of Parisian entrepreneurs Loic Gaillard and Julien Lombrail, both scions of families immersed in the art business.

Early success in promoting extraordinary and dynamic pieces led to them branching out to Mayfair and to their own home territory of the 4th arrondissement in Paris. This branching out was, says Lombrail, part of the original vision. "Our initial idea revolved around developing functional sculptures and to work with artists and designers that best encapsulated our philosophies. We knew we wanted to have more than one location, we needed to be in different cities."

Lombrail suggests that a lot of the early success was drawn from the emotional aspect of their work, the collaboration between the gallery and the designer was far more intuitive than

normal, there was also a determination that the sheer craftsmanship of the work should be of the highest possible quality. "We believe that a lot of our collectors are drawn to our pieces not only because of the aesthetic quality but because the finishing is of the very highest level, there is a beauty in such craftsmanship and if this is the reason we're doing well then so be it."

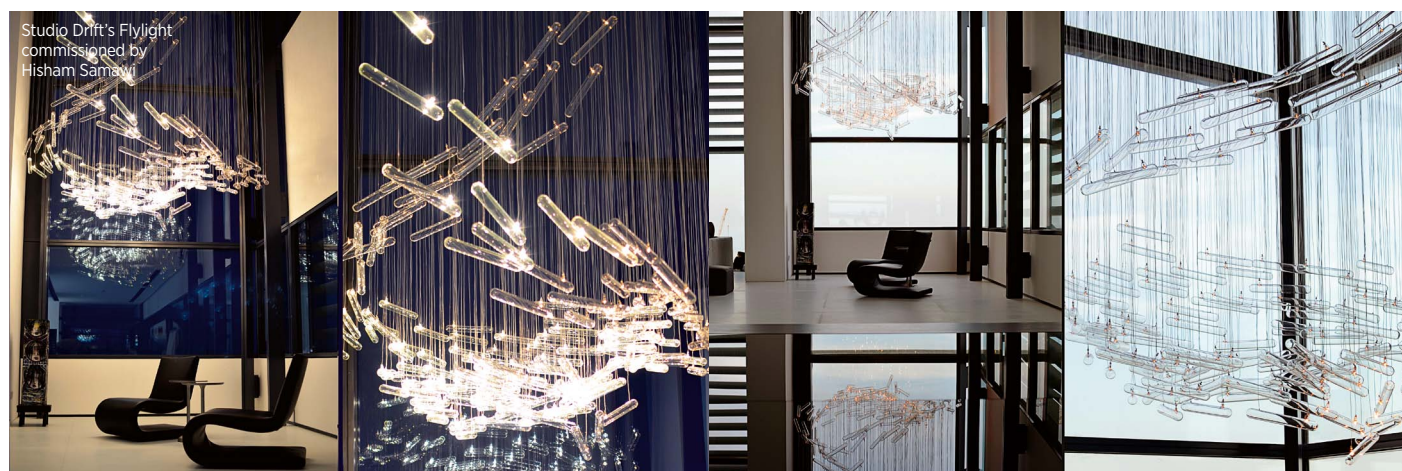
While it may seem obvious that if you work with great designers then you'll get great results there must be, says Gaillard, a far more considered approach to the collaboration. "We work with designers who studied in the best design schools, the School of Eindhoven for instance in Netherlands or with designers we met through pure serendipity. Andrea Branzi, Wendell Castle, Robert Stadler. CWG was already known to these guys and they were keen to work with us because they knew we had a very open approach. There is a very human aspect to the way we approach the creative process"

There is a breathless verve to the way CWG conduct business but it's also a testament to how

the collaborative process can yield results beyond the ordinary. The gallery is expected to have a considerable impact at this year's much anticipated Design Days Dubai with signature pieces drawn from designers such as Sebastian Brajkovic, Frederik Molenschot, Johanna Grawunder and Campana brothers.

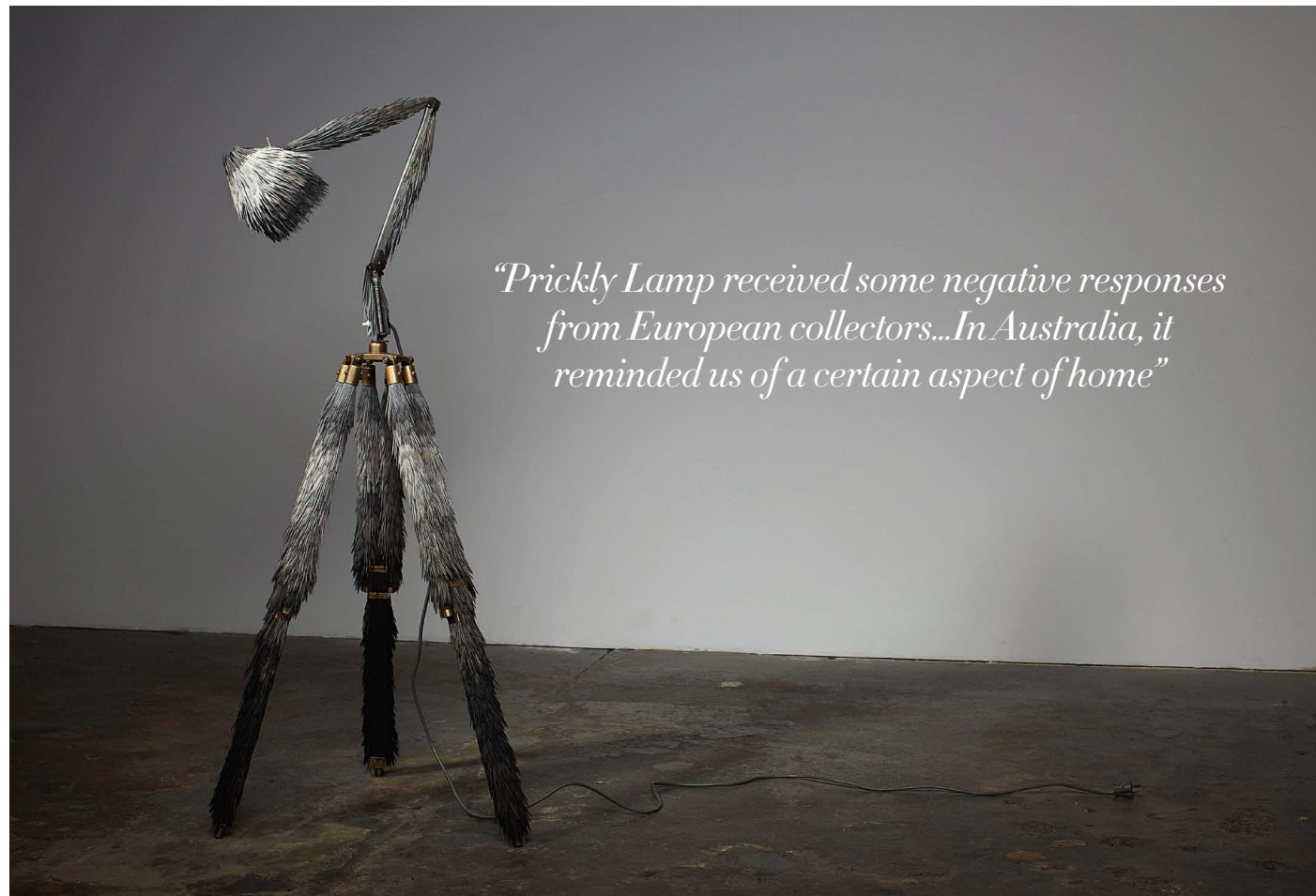
As for the international market, beyond the rarefied districts of London and Paris, Lombrail maintains that international fairs are basically an extension and sounding-board for any gallery. "Design fairs are important to us, we recognize intrinsically the importance of being able to display the work of our designers to a world-wide audience. For us location is unimportant, intelligent design works everywhere." ■

*Cwg Paris Marais, 54 Rue De La Verrerie 75004 Paris +331 42 78 80 92 Paris@Carpentersworkshopgallery.Com Cwg 3 Albemarle Street W1s4he London By appointment only +44 20 3051 5939 london@carpentersworkshopgallery.com*



Studio Drift's Flylight commissioned by Hisham Samawi





*“Prickly Lamp received some negative responses from European collectors...In Australia, it reminded us of a certain aspect of home”*

## EMERGING: BROACHED COMMISSIONS

*Launched in 2011, this Melbourne gallery is already making waves with its reimagining of Australian heritage through a series of clever and sometimes provocative design requisitions*

With barely two years in its slipstream, new gallery Broached Commissions is emerging as one of Australia's most intriguing design propositions. By initiating limited edition collections themed around key periods in Australia's history, Broached Creative Director Lou Weis has kick-started a conversation on how design can interpret the past. Following an early career in film and TV production Weis studied English literature in a bid to understand the history of storytelling.

Having worked for a series of international arts festivals for more than five years his focus gradually began to shift towards product design. “My process has remained the same throughout my career: form a narrative on paper, a screenplay of sorts, then build a creative team around it and be the support and guide mechanism for the realisation of the work,” says Weis.

While this approach seems to have been integral to the gallery's development, finding the designers who could interpret it and vice versa seems to have played an equally vital role. “The

great thing about having a story at the centre of each collection is that the story explains who we should work with. For example, the roughness and scarce resources of the colonial period made the brutal simplicity of Max Lamb's stone work absolutely perfect.”

“Getting designers together in a room discussing each other's work can quickly descend into a matter of likes and dislikes. However, as creative director of Broached, I ensure that the focus of group critique is always based around the relationship that the design has to the narrative.”

While setting up the gallery Weis travelled extensively, notably around Europe and North America, researching design galleries showing limited edition work, and cites this time as vital in understanding a gallery's success - mainly attention to detail, the importance of erudition in design and exhibition design. However he was often dismayed at the lack context. “I felt that there was rarely an attempt to bring all the designers together to discuss an issue that affected all of them - some momentous historical event for instance.”

History will decide if this year's Design Days

Dubai is a momentous event but it will be Broached Commissions first foray into the Gulf market. Having witnessed the impact of some of the gallery's designs outside his own continent Weis saw how some designs were lost on collectors further afield. “Prickly Lamp by Lucy McRae received some very negative responses from European collectors, who saw it as ugly. However, in Australia where we live with large hairy spiders in the urban environment and bristly mammals roam freely, the Prickly Lamp reminded us of a certain aspect of home.”

“We believe there are interesting subtle relationships that each culture has to plants, materials, colours, forms and patterns. It is the job of our limited edition pieces to hone in on the distinct physical cultural habits of these different cultures.” ■

*Broached Commissions was founded by creative director Lou Weis and Vincent Aiello design industry entrepreneur and co-owner of Euroluce Australia and is based at Level 7, 388 Bourke Street Melbourne.*

## MICRO GUIDE GALLERY LISTING & EVENTS

### ART FACTUM GALLERY, LEBANON

Dedicated to bringing the biggest and best names in industrial design to the region, the gallery also collaborates with local design talent to create investment-worthy industrial design pieces. [artfactumgallery.com](http://artfactumgallery.com)

### BASED UPON, U.K

A studio of artists and designers creating highly acclaimed, large-scale artworks, architectural surfaces, and sculptural furniture, Based Upon creates finely detailed bespoke furniture and interior installations. [basedupon.com](http://basedupon.com)

### BRITISH CRAFTS COUNCIL, UK

Promoting high-quality British contemporary craft nationally and internationally, the British Crafts Council is bringing some high-watt design icons like Simon Hasan and Rolf Sachs to Dubai. [britishcraftscouncil.org](http://britishcraftscouncil.org)

### BROACHED COMMISSIONS, AUSTRALIA

The Melbourne-based gallery specialises in limited edition design pieces that fuse the depth of history with cutting-edge design to create new work that embodies a distinctly Australian spirit. [broachedcommissions.com](http://broachedcommissions.com)

### CARPENTERS WORKSHOP GALLERY, UK & FRANCE

Known for its discovery of bold and iconic design-art, this much revered gallery takes a young, fresh and dynamic approach showcasing exceptional works by both emerging and established designers. [carpentersworkshopgallery.com](http://carpentersworkshopgallery.com)

### CARWAN GALLERY, LEBANON

This active Beirut gallery features the work of cutting-edge international and regional designers in contemporary limited-edition furniture, lighting, and objets d'art. [carwangallery.com](http://carwangallery.com)

### +COLETIVO AMOR DE MADRE, BRAZIL

Home to contemporary experimental design-art with a strong modernist influence, the gallery aims to create a dialogue between the industrial and post-industrial movements with the artistic community. [coletivoamordemadre.com](http://coletivoamordemadre.com)

### CONTEMPORARY ART PLATFORM, KUWAIT

The non-profit organisation and cultural center focuses on contemporary and new media arts and will showcase 'The Seven Stages of the Heart' - an exclusive Bojka series in collaboration with WysemNochi. [capkuwait.com](http://capkuwait.com)

### \_CROFT, KOREA

Focused on design and art education \_croft aim to bridge the gap between contemporary craft and design communities, fostering opportunities for designers to work beyond the boundary of their genre. [spacecroft.com](http://spacecroft.com)

### ERASTUDIO APARTMENT-GALLERY, ITALY

A design gallery for architectural and design works by the most important names of the Italian and international architectural scene, this gallery is the go-to place in Italy for design collectibles. [erastudio.it](http://erastudio.it)

### GALERÍA MEXICANA DE DISEÑO, MEXICO

This powerhouse Mexican gallery held a closed-competition, selecting Fabrica México to showcase their stellar pieces, heavy with Mexican iconography, at this year's show. [galeriamexicana.mx](http://galeriamexicana.mx)

### GALERIE DIANE DE POLIGNAC, FRANCE

Specializing in design and modern art with a keen interest

in exploring post-war art, the gallery also proposes private brokerage services specialising in modern art. [dianedepolignac.com](http://dianedepolignac.com)

### GALERIE SOFIE LACHAERT, BELGIUM

The object as art or art as an object? Questioning function and representation, the gallery's carefully selected objects communicate with space, interior and the human body. [lachaert.com](http://lachaert.com)

### GALLERY SEOMI, KOREA

Seomi introduces contemporary design movements with work that reflects the new constructionism and new organicism of Korea, widely regarded as the new modern classics. [galleryseomi.com](http://galleryseomi.com)

### GAZELLI ART HOUSE, UK

A commercial art organisation dedicated to the creation of contemporary art and delivering the message of the finest international artists to a wide audience of both new and established collectors. [gazelliarthouse.com](http://gazelliarthouse.com)

### INDUSTRY GALLERY, USA

As the show's only American gallery focused exclusively on 21st century design, the gallery holds exhibitions of work by a broad spectrum of luminary designers from all over the world. [industrygallerydc.com](http://industrygallerydc.com)

### J+A GALLERY, UAE

Established to promote design objects from the early 20th century, the gallery presents a selection of rare industrial and mid-century design objects and salvaged goods from Germany and Central Europe. [ja-gallery.com](http://ja-gallery.com)

### LA GALERIE NATIONALE, UAE & FRANCE

The gallery offers collectors, connoisseurs and lovers of design-art an opportunity to acquire original vintage furniture and 20th century classics by investment-worthy designers. [galerie-nationale.com](http://galerie-nationale.com)

### MAJLIS GALLERY, UAE

The gallery's vision is to bring to Dubai artists of international repute and support them in their exploration and interpretation of the Middle East into visual forms, creating limited-edition design pieces. [themajlisgallery.com](http://themajlisgallery.com)

### MARIAM AL NASSAR 20TH CENTURY DECORATIVE ARTS, KUWAIT

The gallery started with the aim of bringing stylish and high quality 20th century design to the Gulf, as it believes people should have the opportunity to add beauty to their lives with avant-garde design. [mariamalnassar.com](http://mariamalnassar.com)

### NAKKASH GALLERY, UAE

At the forefront of interior design for three decades, this stylish local gallery is known for its iconic and limited-edition pieces sourced from all corners of the globe. [nakkashgallery.com](http://nakkashgallery.com)

### PERIMETER ART & DESIGN GALLERY, UK

From commissioning the first furniture piece ever made for a gallery by architect Kengo Kuma, to showing unique furniture from Zaha Hadid and the Campana Brothers, this gallery is famed for its A-list line-up. [perimeter-artanddesign.com](http://perimeter-artanddesign.com)

### R 20TH CENTURY, USA

Representing historical and contemporary design from the United States, South America, Europe and Asia, the gallery specialises in unique contemporary and rare vintage works by leading designers. [r20thcentury.com](http://r20thcentury.com)

### SALON 94 WITH R+R, USA

From producing special artist projects in a non-traditional home setting to representing emerging and established artists including fashion designer Rick Owens, Salon94 has fast grown to earn the respect of design lovers and investors alike. [salon94.com](http://salon94.com)

### SARAH MYERSCOUGH FINE ART, U.K

The gallery's objective is to present collectors with a comprehensive selection of world class design and craft in wood that reveals the material's diversity, skill and exceptionally high level of artistry. [sarahmyerscough.com](http://sarahmyerscough.com)

### SOUTHERN GUILD, SOUTH AFRICA

Showcasing works from the most respected designers and artists from South Africa, this gallery encourages collaboration aimed to stimulate and provoke the design industry in their region. [southernguild.co.za](http://southernguild.co.za)

### STILWERK LIMITED EDITION DESIGN GALLERY, GERMANY

Limited editions, prototypes and design-art-furniture, the gallery specialises in limited edition pieces from successful designers, architects and artists working at the interface between art and design. [stilwerk-designgallery.com](http://stilwerk-designgallery.com)

### TWENTYTWENTYONE GALLERY, LEBANON

Specialising in furniture, lighting, objects and accessories from the 20th century, the gallery also offers a collection of contemporary paintings, photographs and sculptures. Contact Jacques Ouais +961 1 216 854

### VICTOR HUNT DESIGNER DEALER, BELGIUM

Based in Brussels but with a strong international network and online presence, Victor Hunt searches for and invests in prototype, limited and designer editions from the most remarkable emerging designers. [www.victor-hunt.com](http://www.victor-hunt.com)

## DEBUTING AT DESIGN DAYS DUBAI 2013

1. Art Factum Gallery
2. Broached Commissions
3. Galería Mexicana de Diseño
4. J+A Gallery

## PROGRAM HIGHLIGHTS

**The Crafts Council, UK** Presenting a daily showing of 'The Craft Council' films documenting the evolution of the British design scene and all that makes the distinct British design ethos great.

**Jens Praet** The leading Belgian designer and recycling exponent, will lead a workshop teaching participants to craft their design pieces from shredded left-over paper.

**Max Lamb** The designer and professor will revive his famous 'D.I.Y Chair' project, guiding participants towards creating their own design pieces through the basic building materials.

**Rue Kothari** Harper's Bazaar Interiors editor will moderate a discussion on 'Future Classics', examining the makings of a design piece with sound artistic, cultural and investment value.

**Azusa Murakami and Alexander Groves** The designers will convert construction waste into a furniture collection in front of a live audience, suggesting innovative uses for construction waste.

**Khalid Shafar** The Emirati designer's live performance using cultured pearls to create an armchair, will highlight the region's great pearling history in a contemporary setting.

*As a Design Days Dubai off-site presentation, award-winning New York-based designer and architect, Antonio Pio Saracino will transform Bloomingdale's Home, Dubai Mall into a work of art with his interactive installation design 'City Within'. Part of the lifestyle store's 'Celebrate the World' campaign, this collaboration will mark his first trip to the region. The Italian-born super architect will also unveil two new pieces, the Star Chair and Coffee Table for the discerning regional design investors.*