RISING TALENT AWARDS LEBANON
MAISON&OBJET PARIS
SEPTEMBER 2018
For September 2018, the Rising Talents Awards honour Lebanon

With the success of the previous editions, the Rising Talents Awards have become a major event for the worldwide design community. Organized every year by MAISON&OBJET, the event is an illustration of the fair’s ambition to be a leading platform for promoting young designers by giving them a chance to exhibit their work for an audience of international professionals.

After the United Kingdom and Italy, it is now Lebanon’s turn to present its talents during the upcoming edition held at the Parc des Expositions - Paris Nord Villepinte, from 7 to 11 September, 2018. Bridging the gap between East and West, the choice to honour a country with a booming creative scene confirms MAISON&OBJET’s effort to keep pushing the boundaries of creation. The event is placed under the patronage of Rabih Kayrouz, whose fashion label has immensely contributed to the worldwide popularity of the Lebanese style over the years.

The works of the Lebanese Rising Talents will also be present during the Paris Design Week at the Gallery S. Bensimon who will host the Joy Mardini Gallery from Beirut.

Seven Jury Members

The seven personalities who have been invited to sit on the Selection Jury are all figures who contribute one way or another to the revival of the Lebanese design scene. In Paris, Aline Asmar d’Amman has recently gained a lot of attention when her architecture studio Culture in Architecture was commissioned for the renovation of Hôtel de Crillon.
Hala Mubarak is very familiar with the local design community, as she is the brain behind the first Beirut Design Fair held last year, as is Joy Mardini, who has been running her own design gallery in Beirut. As for Marc Baroud, he is an experienced designer, known, among other reasons, for having established and chaired the Design Department at the Lebanese Academy of Fine Arts, while Cherine Magrabi founded Lebanese design platform House of Today. Lastly, Maria Ziadeh and Nadine Fares Kahil, the editor-in-chief of Curve magazine. If design is currently booming in Lebanon, it is because design as a discipline was only introduced very recently in the country, when designers like Nada Debs, Karen Chekerdjian or Karim Chaya returned to their home country in the late 90s. Usually educated abroad and fluent in several languages, this first generation of Lebanese designers has found success in a context that is very specific and unique to Lebanon – a melting pot of languages and religions. As Marc Baroud puts it: “The essential characteristic of design in Lebanon is the multiplicity of its influences. There is no cultural standard, no industrial heritage, and therefore no ‘ideology’ on function, whether formalized or otherwise. It is a great liberty, which is very exciting.”

« The essential characteristic of design in Lebanon is the multiplicity of its influences. »
Unconstrained by the weight of industrial tradition, designers have however been able to rely on an immense wealth of artisanal crafts, for which Hala Mubarak has immense respect: "Ancestral crafts that have been passed on through generations giving life to contemporary designs have put the Lebanese creative community in the spotlight. Refined aesthetics, clean lines and a taste for noble materials are the main features that have allowed Lebanese design to start forming an identity."

Carlo Massoud, Marc Dibeh, Carla Baz, Anastasia Nysten, Caramel Studio and Paola Sakr: these are the names who have been chosen by the members of the Rising Talents Awards Jury to represent the future of Lebanese design. A new generation that have followed in their elders’ footsteps by putting their international experience to the service of local, usually little-known manufacturing techniques. Encouraged by a network of very vocal galleries and trade events, this capacity for bold initiatives is praised by Cherine Magrabi: "This new generation shares one common trait: optimism. At a time when Lebanon is facing grim prospects and facing challenges to solve its problems, these young designers produce pieces that express happiness. From their offices in Beirut, they share their hope to overcome the clichés that the rest of the world has imposed on the country."
The six designers use this enthusiasm to bring new energy to Lebanon’s creative scene, as each of them contributes his or her own vision to the furniture industry. Jury member Joy Mardini explains: "Whether in terms of craft, material use or technical innovation, it is clear that Lebanese design is not static." In fact, all specialists agree in acknowledging the wind of creativity that began sweeping across the country after the war ended, including Aline Asmar d’Amman, who wants to make something very clear: “The Lebanese feel a sense of urgency to live their lives and celebrate the mundane, they have a certain culture of pleasure and objects that tell stories.”

This joyful and very contemporary spirit inspired by the elegance of tradition has not gone undetected by Nadine Fares Kahil and Maria Ziadeh: "They put more consideration into how they present their work, but we believe that the legacy of the past will endure."
Karl Chucri and Rami Boushdid met when they were both studying interior design at the Lebanese Academy of Fine Arts in Beirut. After earning their Master’s – from IED Madrid for Karl and Politecnico di Milano for Rami –, they met again in Lebanon and decided to establish Studio Caramel in 2016. Their personal experiences in various architecture firms have certainly become an influence in their approach to furniture design. Working on commission, they often create pieces that are shaped by a specific context, but never compromise on the furniture’s capacity to ‘fill a room’.
The *Mirage* music box as well as their *Indolente* armchair suggest a nostalgia of the 50s and a style that associates a taste for vintage details and historical references. A quality that has earned them an article in *Wallpaper*®, thanks to their *Baron* bar cart, created for the namesake restaurant designed by FaR Architects.

M&O: What do you find inspiring in the 1950s?

SC: It is not just the wonderful furniture, but also the general atmosphere of the time, with allusions to means of transport, visual culture, typography and creations of the time. It is usually very thoughtful. Exploring elaborate details and bold materials, our duo converges to create innovative and unusual combinations.

M&O: Why did you choose Europe to complete your academic background?

RB: I wanted to immerse myself in an environment where design would be part of my daily life, whether through architecture, culture or any other form of expression. Design is gaining ground every day in Lebanon, but I felt that it was not enough for my education. I wanted to learn as much as possible about a field that would become an integral part of my life, and I am convinced that Europe has helped me a lot in that regard.

KC: It just seemed like it was the natural thing to do. After I had completed my training in Lebanon, which gave me a solid technical and methodological foundation, I felt I had to familiarise myself with different teaching styles in order to further my education. I found European schools put more emphasis on broader, more mass-market aspects of interior design, and not just on a high-end exclusive market for the happy few.

MAISON & OBJET: How does your duo work?

STUDIO CARAMEL: Working together means we can use our individual strengths to achieve our goals, but it is also a chance to never stop learning from each other. As a result, we are now capable of predicting each other’s reactions and opinions about an idea even before we talk to each other. The fact that we are always open to debate on a variety of topics and ideas allows us to reach a result that perfectly matches both of our visions.
« Exploring elaborate details and bold materials, our duo converges to create innovative and unusual combinations. »
PAOLA SAKR

www.paolasakr.design

Officially, Paola Sakr is a designer, at least that is what the product design degree she earned in 2016 from the Lebanese Academy of Fine Arts says. But actually, her expressions encompass a much broader field of disciplines, from photography to art. This capacity for multidisciplinary creation have allowed her to satisfy her taste for innovation and her curiosity – the source of every one of her projects. Each one has its own story: Impermanence, a series of vases, is a testament to a pile of concrete cylinders she found one day on the edge of a construction site, while the Morning Ritual collection recycles coffee grounds and old newspapers into useful objects.
In a sense, her approach is consistent with the original function of product design: finding a solution to a specific problem, or – in Paola’s own words – establishing a “collaboration with the world”. From Beirut to Dubai, several design festivals have already given her a stage to spotlight her experiments.

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« There is still so much potential to explore in new materials, potential to develop products that could find applications even in luxury markets. »

PAOLA SAKR
Half-French, half-Lebanese, Carla Baz started studying at ESAG Penninghen in Paris, before she went on to earn a Master’s in Product Design for the Luxury Industry in 2010 from ECAL Lausanne, where she met many designers, including Fernando Campana and Ronan Bouroullec. In London, she completed her training by joining Zaha Hadid Architects and subsequently decided to start her solo career, an initiative that was soon rewarded by the Boghossian Foundation.
Moved by the elegant lines of her furniture – reminiscent of her stint in fashion working at Burberry and Vivienne Westwood –, the Foundation presented her with the Design Prize in 2013. Calling on the expertise of Lebanon’s most experienced artisans, her furniture reveals the beauty of fine materials, as exemplified by her Hay bench, handcrafted from solid oak and incorporating traditional cane weaving techniques. More recently, Bonadea has produced her Borgia candelabra, made from solid brass, hand-brushed and hand-polished.

MAISON&OBJET: What do you think is so special about Lebanese crafts?

CARLA BAZ: Craftsmen are the heart of our culture, probably because the Levant has long been known for its elaborate expertise. Using glassblowing, pottery, woodwork, weaving or embroidery, Lebanese artisans were able to sell attractive products on the largest ports around the Mediterranean. By the 20th century, this versatility was expressed through a wide variety of talents. Today, highly experienced artisans have inherited this expertise passed down through generations and continue to preserve these crafts.

M&O: Among the designers you have met, is there one in particular that left a strong impression?

GB: My experience with Zaha Hadid was the most stimulating, because she forced me out of my comfort zone, pushing me to broaden my horizon and my understanding of things. That being said, my time at ECAL is still a great help today. Working with so many designers on industrial projects was a real challenge, because it gave us a chance to experience a real-life work environment and taught us the importance of adjusting our creativity. I really enjoyed the time I spent at the school, especially when I was working with Pierre Charpin, a man I deeply admire and respect.

M&O: How much does your French side influence you?

GB: I am a pure product of French education. I am very much influenced by the French aesthetics and my whole approach consists in exploring possible ways to find connections between the Lebanese crafts and the decorative arts. I am very fond of artisanal techniques, but the final product and the visual result remain a fundamental part of my creative process.
« Today, highly experienced artisans have inherited this expertise passed down through generations and continue to preserve these crafts. »

CARLA BAZ
Born in Ottawa, Canada, to a Finnish father and a Lebanese mother, Anastasia Nysten grew up in Finland, France and Lebanon. And she chose Lebanon to pursue her degree in Industrial Design at the Lebanese Academy of Fine Arts, and later to start her career with Karen Chekerdjian. After three years in London, where she worked with Michael Anastassiades, she established her own studio in 2015. Today, working from Beirut and Dubai, Anastasia expresses her multicultural background through her designs, both for furniture and interiors.
Her latest renovation project will soon be unveiled in Helsinki, and her Troll chair has earned her a Talent Award at the first Beirut Design Fair in 2017. The piece combined Scandinavian comfort with a bold look – one of the characteristic features of her work, which systematically pushes formal research beyond the classics, but always makes use of natural materials.
« I am very excited about this experience! This event will unquestionably turn the limelight on us and our country. »

ANASTASIA NYSTEN
After studying at the École Nationale Supérieure de Paris Val De Seine, Marc Dibeh chose to return to Beirut to pursue a Master’s in Product Design at the Lebanese Academy of Fine Arts. After a three-year experience working alongside Marc Baroud, he went on to establish his own studio in 2009. Today, the two men still regularly collaborate, most notably on Dibeh’s Wires series, which took him to DesignMiami in 2013. Featured in institutions like Gallery S. Bensimon in Paris or Seeds London Gallery, his work skilfully plays on the notion of narrative, as exemplified by the five mirrors from his Please, Don’t Tell Mom range, specially designed for the Art Factum Gallery after he broke one there by mistake.
More recently, an exhibition entitled *Jungle Protocol*, held during the House of Today's Design Biennial, inspired him to create a very dramatic rattan umbrella system he called *Somewhere Under the Leaves*, an evocation of a safe haven in the jungle. All of these ideas, Marc Dibeh consistently materializes with his very own stylistic approach.

**MAISON&OBJET**: What did you learn from your collaboration with Marc Baroud?

**MARC DIBEH**: Though we are both very stubborn, we still manage to agree, and when that happens, the creative process becomes a magical time. Marc Baroud and I both have very different approaches. I need to tell a story, however trivial it may be, so I can start imagining a product. While he needs to understand or create a material, or sometimes even a technical part, before he can move on to a product. And as is usual, when there is mutual respect, unity is strength.

**M&O**: How important have trade fairs been in your career?

**MD**: Being based in Beirut, the Lebanese scene is my playground. But it is a small market, so exhibiting in international shows pushes me out of my comfort zone and helps me think bigger and differently in the face of the unknown – a new audience that knows nothing about me, people who have their own language and customs. This confrontation allows the narrator to observe and gain insight into the dynamics of the audience; it is a chance to learn from the people so we can research a clearer identity and develop a more universal language to tell our stories.

**M&O**: Why is storytelling so important to you?

**MD**: It is just something I like to do. Bill Clinton said, "Everyone has a story to tell but not everyone knows how to tell it." Well, I know how to tell it. Behind each story there are people, relationships and memories. It is like packing a whole world into a single object. My creations tell stories about different aspects of my life, situations I have encountered or some of my personality traits, such as my clumsiness. I think the fact that I like making fun of myself can sometimes give my approach an edge, and if we are being realistic, it is not like I will be saving the world anytime soon, so I might as well make people smile.
« Behind each story there are people, relationships and memories. It is like packing a whole world into a single object. »

MARC DIBEH
After he graduated from the Lebanese Academy of Fine Arts and ECAL Lausanne, Carlo Massoud moved to New York to learn the ropes. He joined Nasser Nakib Architect to oversee bespoke furniture design for the firm’s high-end residential projects. His solo career began in 2014, when he showed his *Dolls* project at the Carwan Gallery, a thinly veiled allusion to the frictions over the chador.
MAISON&OBJET : How does your experience in architecture influence your work as a designer?

CARLO MASSOUD : It was not until later on that I realized the significance of my education. It shows in two completely opposite ways. The first is very rational. It has taught me to respond to strict lines – sometimes straight, sometimes curved –, and channel my research by putting a premium on materials. I find inspiration in details designed by great architects, as well as images, everyday objects and considerations about ergonomics. The second is unrestrained and is contradictory with the first. It allows me to wander off the beaten paths, to let my imagination run wild. The research becomes a topic/a surprise/a discovery and completely frees form from any constraints. I need to juggle both or find the middle ground between both to give my designs life.

M&O : What do you like about installations as a medium?

GP : In a country like ours, where there is virtually no industry, design lives by virtue of local craftsmen making small-batch productions, sold in galleries or by word of mouth. As a result, design creates exclusive, unique and expensive pieces. This approach is entirely separate/independent from industrial design, it is an opportunity to make our imagination and our own vision of the object a reality. The product takes on a new life, it becomes a sculpture. It becomes an object of desire.

M&O : How can design serve a social or political cause?

GP : By evoking emotions associated with a specific political or social context, design becomes political. My work deals with issues such as religion, women’s rights or the destruction of our local heritage, and I translate these ideas into objects or installations that allow me to engage with the public.

An artistic approach characteristic of his work, with projects that fluctuate between functional design and art installation, usually incorporating a social and political comment. For instance, African fertility dolls inspired his Autopsy project, a collection of stools he designed with his sister Mary-Lynn Massoud, the Otto du Plessis foundry and the South African Imiso ceramicist Andile Dyalvane. Other creations, such as Boule and Capture, have also led him to explore new manufacturing processes for brass pieces.
« In a country like ours, where there is virtually no industry, design lives by virtue of local craftsmen making small-batch productions, sold in galleries or by word of mouth. »

CARLO MASSOUD

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Since 1995, MAISON&OBJET has been the world’s foremost event for professionals of the lifestyle, interior and design industries. Every edition brings together some 3,000 brands and more than 90,000 unique visitors – of which 50% hail from outside France.

Promoting new contacts and emerging talents, MAISON&OBJET presents twice a year the latest sources of inspiration by shedding insight into current and future trends. As a result, the event has become an effective catalyst for brand development and business growth.

Launched in September 2016, the digital platform MOM (MAISON&OBJET AND MORE) offers a comprehensive overview of the latest news and products by exhibiting labels, manufacturers, artisans, craftspeople and designers. A never-ending source of inspiration, it also provides a tool for visitors to establish a direct conversation with thousands of brands all year round.

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