



iyad naja forms metal and concrete calligraphy stools for dubai design week

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images courtesy of iyad naja

in response to the diversity of dubai's emerging design scene, [o'de rose](#) — a local boutique offering clothing, accessories, decor and artworks — explores the reinvention of the table/stool. during the inaugural edition of [dubai design week](#), from october 26 – 31, 2015, the shop hosts an exhibition of contemporary furniture that riffs on the theme through a use of innovative materials, manufacturing methods and mélange between heritage and contemporary.



iyad naja sculpts arabic calligraphy using metal and unites it with concrete bases

for the exhibition, beirut-based creative iyad naja brings a series of stools that interweave traditional motifs with modern material technologies. naja uses mediums like concrete and metal, typically deemed as architectural and heavy elements, to uncharacteristically convey a harmonious and organic quality. for the first set of stools, a composition of overlapping arabic calligraphy is sculpted into sinuous rings and interwoven into rounded concrete bases. three metallic variations — gold, black and rosegold — illustrate an abstracted and graphic interpretation of calligraphic forms, with spaces carved out from the metal sheet. These apertures pierce the skin of each stool, revealing multiple layers and characters, while allowing light to subtly pass through.



a composition of overlapping arabic calligraphy is sculpted into sinuous rings

for a second series, 'kintsu-k', naja works with the same two materials to form a more minimalist variation on the theme. sculpted metallic sheets wrap around the exterior façades of solid concrete sitting surfaces, forming unique geometries that both sharply contrast the two mediums and marry them together. the shimmering gold, deep black and pinkish champagne-colored hues both surround the stools in sections, or form a base on which they sit, offering a diverse range of amalgamated textures and tones.



three metallic variations illustrate an abstracted and graphic interpretation of calligraphic forms



spaces are carved out from the rosegold-colored metal sheet



traditional motifs are abstracted and graphically reinterpreted on the crown of each stool



calligraphic forms and sculptural sections are interwoven into the concrete stool series



sculpted metallic sheets wrap around the exterior façades



the series offers a mélange between heritage and contemporary



apertures pierce the skin of each stool, revealing multiple layers and characters



detail of the black metal calligraphy that meets the concrete bases