

**WE
DESIGN
BEIRUT**

**THREADS
OF LIFE**

ABROYAN FACTORY

Abroyan Factory is an old abandoned textile factory, covering 14000 square meters built in three stages between the forties and the seventies. Anchored in the themes of legacy, revival, continuity and healing, the Craft's hub will serve as an homage to Lebanon's illustrious craftsmanship heritage, highlighting the artisans' dynamic movements and the transformative power of their craft, bridging past and present to inspire the future.





THREADS OF LIFE

Textile is a living, breathing language; one that records our most intimate histories. Threads of Life invites you to encounter textile not only as a craft but as an animate presence, fragile yet enduring. Every weave and stitch carries memory: of ancestors' hands, of cultural traditions, of moments of rupture and repair. In Lebanon, these fibers also carry the scars of 50 years of war, frays that speak of absence, patches that testify to endurance, and patterns that quietly echo survival. Here fragility is not weakness but vitality.

The rhythmic labor of weaving and stitching becomes a meditation on breath, pulse and time. Threads interlaced, mirroring the collective of artisans that brings the textile to life; weaving, dyeing, stitching, beading. By presenting textile as a vessel of memory, a witness of identity, and a living practice, this exhibition honors fabric as more than material. It is life itself, scarred yet enduring, soft yet unyielding, forever in motion.

"The act of sewing is a process of emotional repair."
— Louise Bourgeois

Participants

Ahmed Amer
Ajialouna
Bokja
Hassladriss
Inaash
Salim Azzam
Sarah's Bag
Vanina

AHMED AMER

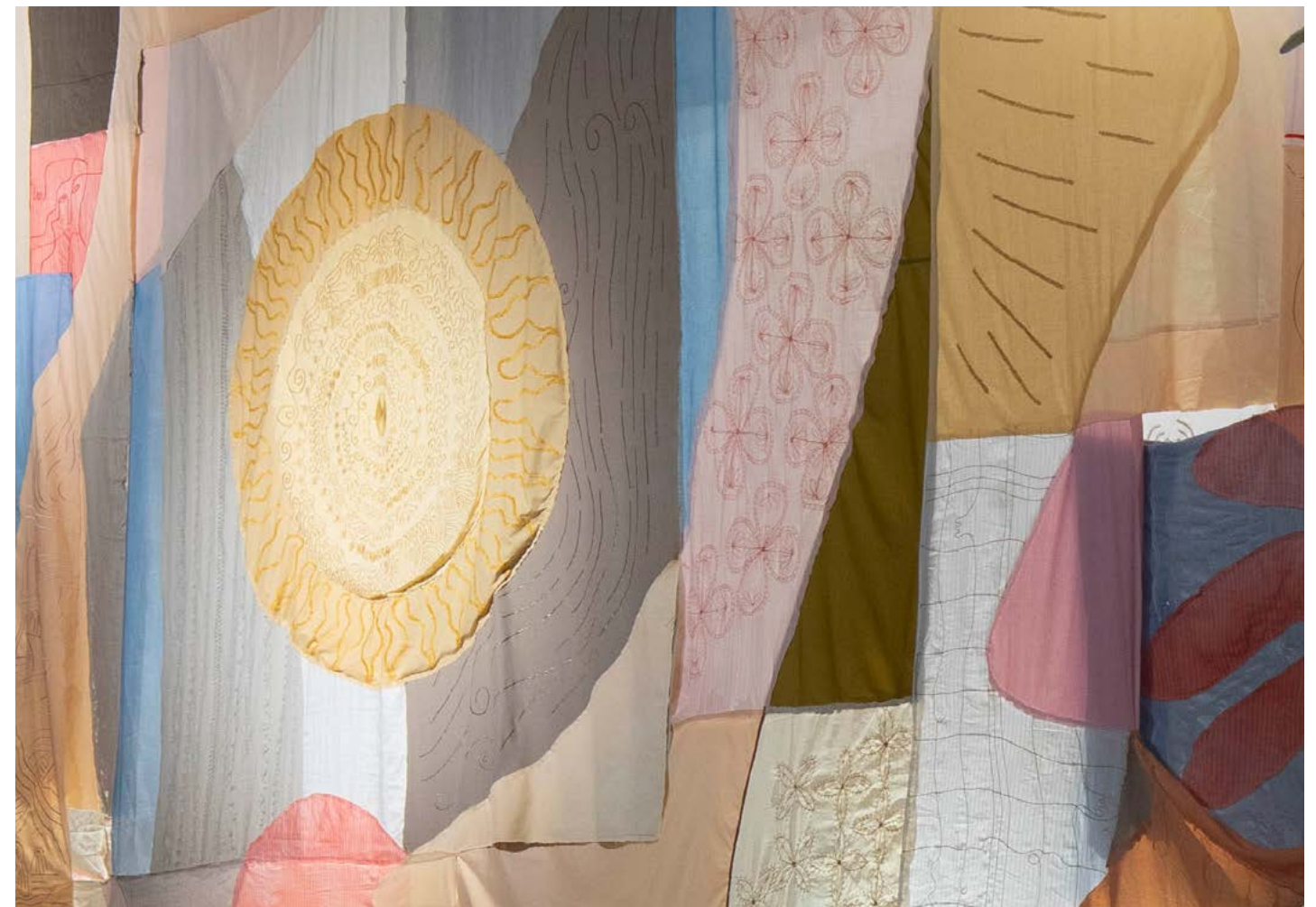
Textured Love

Artisans Ahmad Shoukeir, Ayman Helwani, Ibrahim Ali, Borhan Ashour, Patile Tachjian and Anas Mahfouz.

Materials & Techniques Aghabani, Levantine embroidery, hand guided machine embroidery, straight stitch, rope stitch, patchwork, fabric dyeing, couching embroidery and satin stitch embroidery.

This textile mural is composed of layered panels of deadstock fabrics, dyed, patched, and stitched into a collective composition. Each frame carries a unique Levantine or Aghabani embroidery motif, fusing traditional craftsmanship with my personal artistic language shaped through Beirut. Individually, the frames embody values, moments, and phases, symbols of memory, resilience, and transformation. Together, they form a single, large-scale drawing that breathes with revival, hope, comfort, and belonging.

The act of dyeing discarded fabrics gives them new life, while connecting the panels reflects community and multicultural dialogue. The work highlights harmony between creative and industrial practices, emphasizing collaboration, communication, and the process of making. At its heart, it pays homage to the artisans whose hands guide the threads, shedding light on the layered emotional phases of my journey with Beirut. By bridging heritage with contemporary expression, the mural becomes both a revival of tradition and a celebration of collective creativity.



AJIALOUNA

Generations Woven Together

Design and Curation Mrs. Balkis Al Amin Zaatari

Design Assistant Mrs. Nada Hibri Sidani

Drawings Mrs. Rajaa Dabous, Mrs. Zeina Jizi, Mrs. Samar Kuzbari

Drawings of Children Ajyal Saida School Students: Jude Mallah, Habiba Bedairi, Sanaa Oujeil, Leya El Sinn, Karim El Sheriff

Crochet Mrs. Fadia Al Zamili

Embroidery & Fabric Mrs. Nuha Ghazawi

Tailoring Mrs. Nahed Bakri

Materials and techniques used Crochet, Appliqué, Embroidery, Woolen thread tied, Drawing and Painting, Fillings.

This artwork is a dialogue between generations, merging children's imagination with women's craftsmanship. It began with joyful drawings by underprivileged school children supported by Ajialouna's educational programs. Ajialouna — meaning “our future generations” — is committed to nurturing potential and fostering hope.

These artworks were then interpreted by women artisans in Ajialouna's atelier, who transformed them into textiles using embroidery, crochet, sewing, and hand-stitching. Each technique adds a layer of care: embroidery highlights [Details](#), crochet brings depth, sewing unifies the whole.

The result is both tribute and testimony — to the children who dream of tomorrow, and the women whose hands shape resilience. *Generations Woven Together* celebrates education, empowerment, and the beauty born when creativity is shared across ages.



BOKJA

It's A Matter Of Perspective

Materials & Techniques Fabric manipulation, assemblage, embroidery & painting techniques.

It's A Matter Of Perspective invites us to shift our gaze, to look up, down, and around and to welcome a multiplicity of viewpoints and interpretations of the world we inhabit. At its heart stands a breathing body, wrapped in layers of materiality and stories, where fabric becomes a vessel for memory, gesture and exchange.

We invite you to gather around it, to pause, and to engage with the many perspectives woven together through touch, craft, and collaboration.

The embroidered crochet pieces were conceived and realized by women artisans we met through Ruwaad, a non-profit community development organization working with disenfranchised communities through education, youth volunteerism, and grassroots.



HASSIDRISS

The Supper Club



A curated journey that spirals around a recurrent ritual, exposing the characteristics that have always defined the human archetypes.

Embroiderers Ramez M., Maher R., Marwa Sh., Dounia H., Slava H., Hussein H., Hussein A., Hassan J., Khalil K., Manik Sh. Yazan R., Sidra, Salam, Burhan.

Sewists Abbas Z., Nouri I., Shahrazad Z., Nour B., Houriiyye H.

Digital File Design Sara A.

Visual Installation Hand-beading, hand threading, embroidery, padding, fabric emboss, hand dyeing.

Material Cotton, linen, raw silk, tulle, silk thread, glass beads, metal threads, hand-cut sequin, audio installation and scent integration.

Total hours 2,445 hours



INAASH

A Nation in Stitches

Embroidery Duration 8 months each

Size 3.5 × 1 meter each

INAASH presents six hand-embroidered thobes crafted over eight months by Palestinian refugee women in Lebanon. Each dress pays homage to a specific city in Palestine, preserving centuries-old motifs through meticulous stitchwork. More than garments, they are living archives — acts of resistance, resilience, and cultural memory, sewn thread by thread into enduring symbols of identity and dignity.

Al Quds

Embroiderer Abir Salem
Camp Ain Al Helwe – Saida

Al Khalil

Embroiderer Majida Yassine
Camp Rachidieh – Tyre

Beit Lahm

Embroiderer Salwa Khoder
Camp Ain Al Helwe – Saida

Yafa (Jaffa) & Beit Dajan

Embroiderer Iman Farhat
Camp Ain Al Helwe – Saida

Bir Al-Sab'

Embroiderer Lina Abdallah
Camp Rachidieh – Tyre

Ghazza

Embroiderer Nassim Al Ahmad
Camp Rachidieh – Tyre



SALIM AZZAM

An Embroidered Dream

This is where all dreams begin. Salim Azzam creates an immersive performance installation for We Design Beirut which brings you the timeless embroidery traditions of Mount Lebanon. This powerful revival of craft traditions passed from mothers to daughters is reimaged here in collaboration with the beautiful vocals of Lynn Adib. Salim brings a touching performance inspired by lullabies, embroidered bedsheets and dreams, a harmony of song and the sounds of craft which takes place under cascading drapes of silk, in an enchanting invitation to be reminded to dream again.

Forty women artisans from Salim Azzam bring their needle sounds to be woven into Lynn Adib's singing, composed by Wassim Bou Malham's in soul-stirring music. The synchronized hand movements of the artisans create a moment of togetherness in this living lullaby, celebrating the extraordinary skill and dedication of Mount Lebanon's craftswomen.

You are invited to dream in the lullabies and traditions that have nurtured communities for generations. This installation and performance will be accompanied by a small exhibition of exquisite archival pieces embroidered by the women of Mount Lebanon.

DESIGN AND CURATION Salim Azzam in collaboration with Lynn Adib & Wassim Bou Malham.

ARTISANS 40 artisans from Salim Azzam

MATERIALS AND TECHNIQUES USED Embroidery (Needles, threads, scissors, hoops), fabrics, sound and music.



SARAH'S BAG

In Her Hands

This installation by Sarah's Bag delves into the quiet beauty of Lebanon's fading handicraft traditions, seen through the intimate, feminine world of the bridal jihaz — the trousseau prepared for a bride's new life.

For generations, women gathered in homes and village workshops to crochet, embroider, and weave, devoting time, mastery, and quiet love to pieces that would journey with a young bride into marriage. Each linen, lace, and delicate garment was more than an object; it held care, patience and identity.

While tracing these endangered techniques, we uncovered not only craft, but whispered histories — stories of hope and heartbreak, of changing social worlds and evolving economies. A private language of women emerged, passed from hand to hand, stitch to stitch. These objects form a collective feminine memory: practical yet poetic, intimate yet technically refined.

At the center stands a cascading column of crocheted and hand-finished heirlooms — one of the most iconic crafts of the trousseau — spilling downward like an unrolled archive, evoking the gatherings of women in their weaving circles. Around it, eight dying crafts unfold with eight stories, revealing the lives and worlds that shaped women's work.

The piece moves beyond nostalgia, reframing these forgotten crafts as design: inventive, rigorous, and deeply tied to women's agency, cultural continuity, and creative heritage.



VANINA

Jawharunā

Jawharunā is a spatial installation inspired by the scents of Beirut and Lebanon - ephemeral, invisible, yet inseparable from memory. Entirely biodegradable and handcrafted from materials drawn from the land, it celebrates the multiplicity of Lebanon, where differences blend and are woven into a common essence.

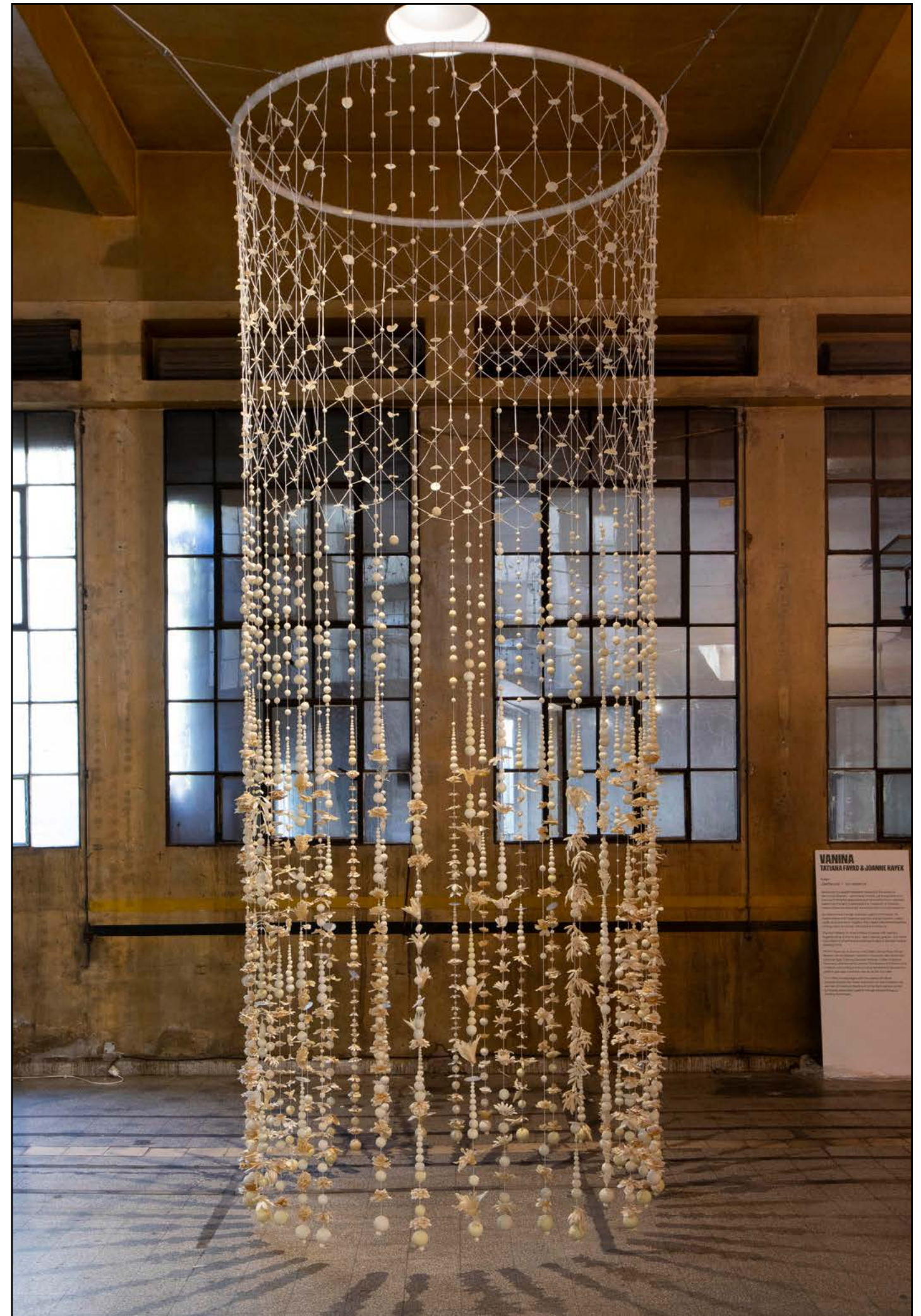
As visitors move through and brush against the threads, the beads release their fragrance: jasmine, orange blossom, zaatar, cedar, olive, and more. Together they create a shared atmosphere, inviting a slow encounter with place and presence.

The work reflects on what it means to weave with memory. It gathers what is momentary - scent, texture, gesture - and offers it as a trace of what the land continues to give, in its most modest, passing forms.

MATERIAL The materials used include the essences of Jasmine, Anise, Zaatar , Damask Rose, Orange Blossom, Almond Blossom, Cyclamen, Chamomile, Wild Fennel, Na'Na' or Mint, Lebanese Sage, Tuberose, Gardenia, Marjoram, Cedar of Lebanon, Rosemary, Lebanese Myrtle, Licorice, Olive Blossom, and Madonna Lily. These are combined with binding and structural components including glycerin, gelatine, agar agar, cornstarch, olive oil, lye, salt and water.

CRAFT/TECHNIQUE The process begins with the creation of natural mixtures shaped into matter that is then carved, moulded, cast, and hand-formed into beads and forms. Each piece is carried by threads and woven together through macramé knotting techniques.

DIMENSIONS The installation consists of 7,044 individual handcrafted pieces, ranging in size from 8 mm to 8 cm in diameter.
Assembled work: Height: 524cm Diameter: 180cm



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