

THE LAST GUARDIAN

"ECHOING THE SPIRIT OF SHADY ABDEL SALAM'S VISION"



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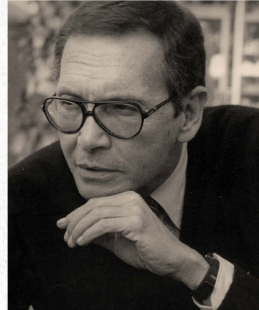
THE LAST GUARDIAN —

“

THE COLLECTION DRAWS ITS SPIRIT FROM THE MUMMY AND THE CHARACTER OF WANIS – A MAN OF PURE HEART, BURDENED WITH QUESTIONS, ANGER, AND DUTY. WITHIN HIM LIVES A QUIET STRUGGLE BETWEEN HERITAGE AND SELF, PAST AND PRESENT. HIS JOURNEY REFLECTS THE ETERNAL CONFLICT BETWEEN PROTECTING ONE’S LEGACY AND CARRYING ITS WEIGHT

FROM THIS EMOTIONAL LANDSCAPE, THE ELEMENT OF THE COLLECTION WAS BORN – A SYMBOL OF LAYERED IDENTITY AND HIDDEN EMOTION. IT MIRRORS THE RICHNESS OF THE LAND ITSELF, WHERE THE SANDS CONCEAL COUNTLESS TREASURES: TEMPLES, ARTIFACTS, TRADITIONS, AND STORIES THAT FORM THE SOUL OF AN ANCIENT CIVILIZATION

Shady Abdel Salam was an Egyptian film director, screenwriter and costume/ set designer (15 March 1930 – 8 October 1986)



Snippets from “The Mummy” capture the essence of “Wanis” the main character. Through him unfolds a quiet struggle between heritage, duty, and the burden of protecting his family’s legacy. Shady Abdel Salam’s portrayal reveals these layers : from the depth of Wanis’s personality to the thoughtful design of his costume. His dark abaya, enveloping him in shadow, mirrors the weight of his inner conflict and the darkness surrounding his world. Yet beneath it, a glimpse of white fabric emerges –a symbol of the purity of his soul and the quiet kindness that endures within him

THE LAST GUARDIAN —

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ECHOING SHADY ABDEL SALAM'S CINEMATIC VISION, EACH FORM SEEKS TO PRESERVE MEMORY — TO GUARD WHAT MUST NOT BE FORGOTTEN — TRANSFORMING METAL AND MOVEMENT INTO A SILENT TRIBUTE TO HERITAGE, CONTINUITY, AND TIMELESS BEAUTY.

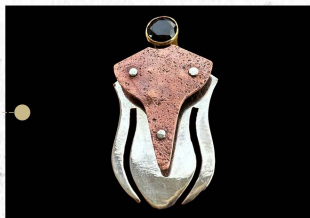
01
THE FRONT RADIANCE



02
THE ELEMENT



03
THE CLASP



01 THE FRONT RADIANCE

THE FRONT OF THE NECKLACE WAS SHAPED IN BRIGHT, POLISHED WHITE COPPER, REFLECTING THE PURITY AND CLARITY WITHIN WANIS'S HEART. ITS LUMINOUS SURFACE SYMBOLIZES THE INNER LIGHT THROUGH WHICH HE PROTECTS, GATHERS, AND PRESERVES HIS HERITAGE - A BRILLIANCE BORN NOT OF ORNAMENT, BUT OF TRUTH

THIS PART ALSO MIRRORS THE WAY WANIS'S DARK ABAYA FRAMES A GLIMPSE OF WHITE FABRIC BENEATH, A SYMBOL OF THE PURITY OF HIS SOUL AND THE QUIET KINDNESS THAT ENDURES WITHIN HIM. IN CERTAIN SCENES, WHEN HE FINALLY RELEASES THE WEIGHT OF HIS STRUGGLES, SHADI ABDEL SALAM DRESSES HIM ENTIRELY IN WHITE, ALLOWING HIS INNER LIGHT AND HUMANITY TO EMERGE UNSHADED BY CONFLICT



Geometry development stages of the main element "THE FRONT RADIANCE"



Snippet from the mummy showing Wanis in his dark cloak framing the glimpse of the white fabric beneath



01

THE FRONT RADIANCE

THE FRONT RADIANCE OF THE PIECE IS CRAFTED FROM WHITE COPPER, CHOSEN FOR BOTH ITS VISUAL HARMONY AND MATERIAL STRENGTH. ITS SUBTLE YELLOWISH HUE ECHOES THE COLOUR PALETTE OF THE MUMMY – THE WARM TONES OF SAND, LIGHT, AND THE TIMELESS EGYPTIAN LANDSCAPE CAPTURED IN SHADY ABDEL SALAM'S VISION. BEYOND ITS AESTHETIC RESONANCE, WHITE COPPER WAS SELECTED FOR ITS DURABILITY AND RESISTANCE TO SCRATCHING AND EXTERNAL FACTORS. THE SURFACE WAS CAREFULLY POLISHED TO ACHIEVE A SOFT, REFLECTIVE SHINE, ENHANCING THE PIECE'S LUMINOUS PRESENCE AND SYMBOLIC CONNECTION TO LIGHT AND HERITAGE.

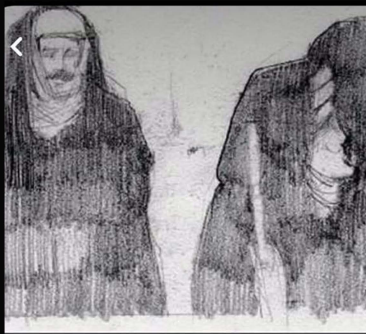
WHITE
COPPER



02 THE — HIDDEN SILVER LAYER

THROUGHOUT THE FILM, WANIS OFTEN APPEARS WITHOUT HIS BLACK CLOAK – AS IF SEEKING FREEDOM FROM CONSTRAINT, LONGING FOR CLARITY AND PEACE WITHIN.

THIS IDEA IS CAPTURED IN THE NECKLACE THROUGH A CONCEALED SILVER LAYER, AGED WITH PATINA TO ECHO THE TEXTURE OF HIS CLOAK. IT CAN BE OPENED OR CLOSED, REVEALING ANOTHER FACE – A QUIET METAPHOR FOR THE FREEDOM TO SHED WHAT ONCE CONFINED HIM.



Snippets from "The Mummy"

Sketches by Shady Abdel Salam



02 THE — HIDDEN SILVER LAYER

THIS LAYER IS CONCEALED AT THE BACK OF THE NECKLACE AND CAN BE OPENED, AS ILLUSTRATED ABOVE, REVEALING A NEW FORM BENEATH. THROUGH THIS MOVEMENT, THE NECKLACE TRANSFORMS — ADOPTING A DIFFERENT SHAPE AND APPEARANCE. SILVER TREATED WITH BLACK PATINA TO REFLECT THE BLACK CLOAK OF "WANIS"

SILVER

+

BLACK PATINA



Image showing the back of the Necklace and the hidden layer



03

THE REVIT TECHNIQUE

THE CONNECTION

THE ENTIRE NECKLACE WAS ASSEMBLED BY HAND USING THE RIVET TECHNIQUE – EACH CONNECTION FORGED THROUGH GENTLE HAMMERING, WITHOUT ANY EXTERNAL INTERVENTION SUCH AS SOLDERING THAT COULD ALTER THE RAW MATERIALS. THIS PURE, UNTOUCHED PROCESS REFLECTS THE VERY ESSENCE OF WHAT WANIS SOUGHT TO PROTECT – PRESERVING HERITAGE AS IT IS, UNCORRUPTED AND TRUE TO ITS ORIGIN.

“ EACH ELEMENT WAS HAND-JOINED WITH RIVET TECHNIQUE AND COPPER TUBES, ADDING A GENTLE WARMTH TO THE WHITE COPPER. THIS HARMONY OF METALS MIRRORS WANIS’S QUIET EMOTIONS REMINDING US THAT EVEN STRENGTH CARRIES FEELING

03

THE CONNECTION

THE REVIT TECHNIQUE

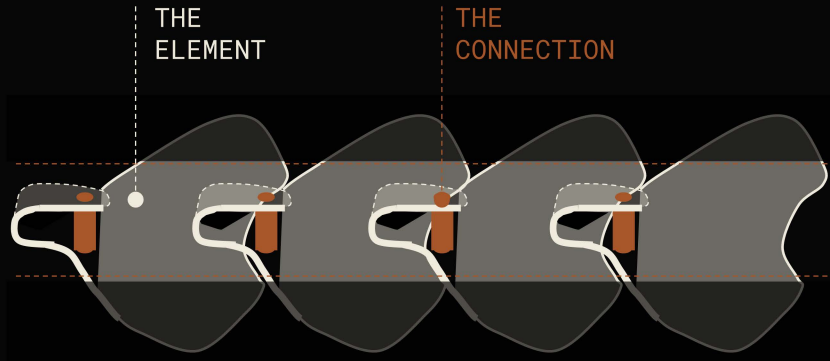
THE PIECE WAS ASSEMBLED USING THE REVIT TECHNIQUE WITH MINIMAL INTERVENTION, PRESERVING THE NATURAL CHARACTERISTICS OF EACH MATERIAL. ITS SMOOTH, CURVED FORM WAS CAREFULLY CRAFTED TO REST GRACEFULLY ON THE WEARER'S NECK, ENHANCING COMFORT WHILE MAINTAINING THE INTEGRITY AND AUTHENTICITY OF THE DESIGN



THE
CONNECTION
RED COPPER

THE
ELEMENT

WHITE COPPER



THE
ELEMENT

THE
CONNECTION



Shady Abdel Salam used a monochrome palette, reserving colour and contrast only to express deep emotion or a meaningful CONNECTION, as how red copper was used in the CONNECTIONS that hold all the elements together to reflect this idea



04

TEXTURES OF TIME

ACROSS THE NECKLACE, THE SURFACES SHIFT - FROM ROUGH TO POLISHED, FROM MUTED TO RADIANT. THIS CONTRAST REFLECTS THE DIVERSITY CARRIED WITHIN IT: LAYERS OF CULTURES, TRADITIONS, AND HISTORIES INTERTWINED THROUGH TIME. EACH TEXTURE TELLS A STORY, ECHOING THE TIMELESS RICHNESS OF A HERITAGE THAT CONTINUES TO EVOLVE.

+ 01

ROUGH



+ 02

MATT



+ 03

POLISHED



05 THE CLASP

AT THE BACK OF THE NECKLACE LIES THE SPIRIT OF WANIS – PURE YET CONFLICTED, SEEKING FREEDOM WHILE PROTECTING WHAT MUST ENDURE. IT GATHERS ALL THE ELEMENTS TOGETHER, JUST AS HE HOLDS HIS HERITAGE CLOSE. LIKE THE ANCIENT SCARAB, IT STANDS AS A SYMBOL OF PROTECTION AND ETERNAL RENEWAL.



06 THE CLASP EARRINGS

THIS PIECE WAS NOT ONLY DESIGNED AS THE CLASP THAT HOLDS ALL THE ELEMENTS OF THE NECKLACE PIECE TOGETHER. BUT ALSO, WAS DESIGNED AS EARRINGGS



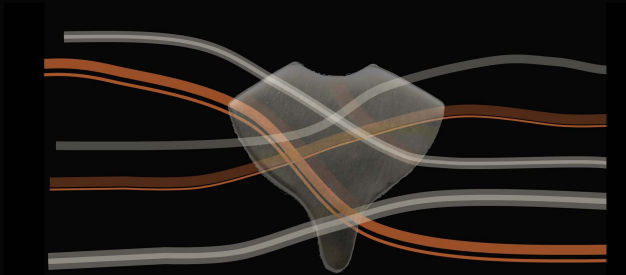
07

THE INLAY — PEICE

INSPIRED BY THE CINEMATIC FRAMES OF THE MUMMY, THIS SILVER PIECE ECHOES THE GENTLE DUNES OF THE DESERT — SOFT LAYERS SHAPED BY LIGHT AND SHADOW, HOLDING WITHIN THEM HIDDEN TREASURES TO BE PROTECTED. RED AND YELLOW COPPER LINES FLOW ACROSS ITS SURFACE LIKE TRACES OF SAND AND SUN, REVEALING HARMONY BETWEEN STRENGTH AND STILLNESS.

THE PIECE IS FORMED IN SILVER, WITH DELICATE RED AND YELLOW COPPER WIRES CAREFULLY INLAID INTO ITS SURFACE, THEN REFINED AND POLISHED TO REVEAL A SEAMLESS FUSION OF METALS. THE INLAY PIECE COULD BE A PART OF THE NECKLACE AS A PENDANT/ A BROOCH/ ERRINGS

THE INLAY — PIECE

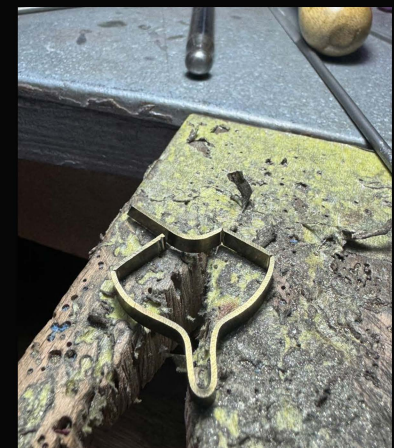


Red and yellow copper lines abstracted from the lines of landscapes and sand dunes in the scenes



Scenes from The Mummy where Shady AbdelSalam captures and focuses the lines of the desert scape and sand dunes

THE INLAY PROCESS



08
THE INLAY — PENDANT



09

THE INLAY — BROOCH



10

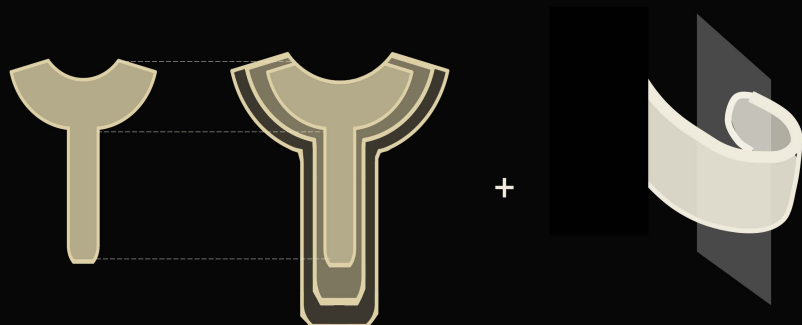
THE INLAY — EARRINGS



11

THE CUFFLINK

THIS PIECE WAS HAND-CARVED IN WAX TO REVEAL ITS INNER LAYERS, THEN TREATED WITH A PATINA TO EVOKE AN ANTIQUE CHARACTER – CARRYING THE WARMTH OF TIME AND THE SCENT OF HISTORY. THE SUBTLE SHINE THAT GRACES ITS SURFACE SYMBOLIZES THE CLARITY AND RENEWAL OF THE PRESENT – A SILENT DIALOGUE BETWEEN WHAT ENDURES AND WHAT TRANSFORMS. THE ELEMENT CURVES GRACEFULLY AROUND THE CUFF, GATHERING IT IN A MOTION THAT RECALLS THE FLOW OF TIME AND ITS CONTINUITY – A GESTURE THAT BRIDGES ERAS AND HOLDS HERITAGE WITHIN THE EMBRACE OF MODERNITY.



Layering the
main element

Curving the end to
adapt for use

SILVER



THE END



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