YASMEEN W. ABDAL

TABLE OF

EXHIBITIONS

01_KUWAIT PAVILION, VENICE ARCHITECTURE BIENNALE
02_THE ARCHITECTURAL PRINTSCAPE
03_THE ARCHITECTURAL PRINTSCAPE: IN PRINT
04_FUTERSCAPE EXHIBITION

INTERIOR DESIGN: ACADEMIC

05_A HOUSE AND 7 DOORS 06_SOLAR SCOOP 07_DEVIANT ANATOMY

INTERIOR DESIGN: PROFESSIONAL WORK

08_SPUNSPRINKLES FACTORY 09_MAPLE AND ASH

GRAPHICS AND PUBLICATIONS

10_ARABIC GRAPHIC DESIGN NEWSPAPER 11_A EULOGY TO KUWAIT'S FORGOTTEN MODERNITY 12_UM KALTHOOM



KUWAIT PAVILION, VENICE ARCHITECTURE BIENNALE

TEAM SIZE: 2

PROGRAM: train station, architectural narrative

STATUS: installed may 2023, venice

TYPE: exhibition

DESCRIPTION:

Contributing to Kuwait's Pavilion at the Venice Architecture Biennale 2023, Desert Architecture: Diction a Design Methodology is a research driven project that intertwines generational, architectural and linguistic identities to establish a design discourse bridging historical and contemporary Kuwaiti architecture. The study examines Kuwait's architectural history, reviving forgotten elements of its traditional built environment and terminology to define a lost vernacular. By reintroducing these elements within a modern architectural narrative, this project seeks to reconnect contemporary design with Kuwait's architectural heritage.

The three part project begins with a dictionary authored by Yasmeen Abdal; the dictionary introduces a new methodology for designing architecture in Kuwait based on historical language and vernacular architecture, establishing a methodological approach for contemporary design. Developed in collaboration with Architect Qutaiba Buyabes the second part of the project is a design proposal that explores the practical application of the dictionary's principles in architectural practice. The final component of the project is a visual documentation and archival study, filmed by Fatima Al Fulaij in collaboration with Yasmeen Abdal and Qutaiba Buyabes. This study aims to document and catalog the existing traditional architectural elements of the Al-Mubarkiya Historic District, preserving and highlighting Kuwait's architectural heritage.

PERSONAL RESPONSIBILITIES:

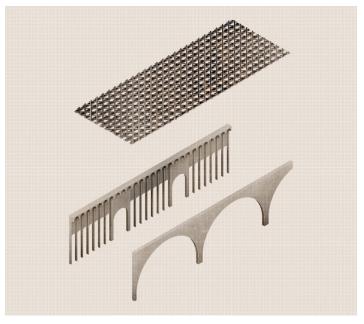
research design concepts & schematic design development architectural visualization model making

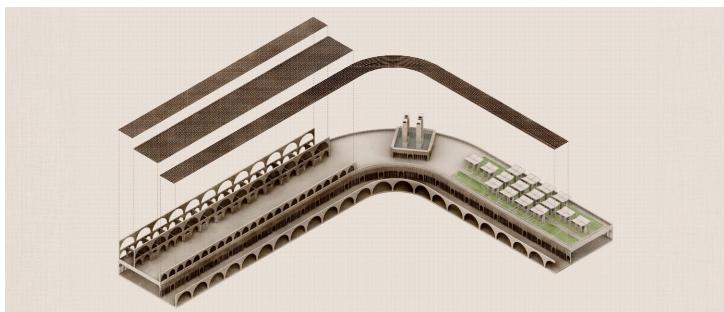


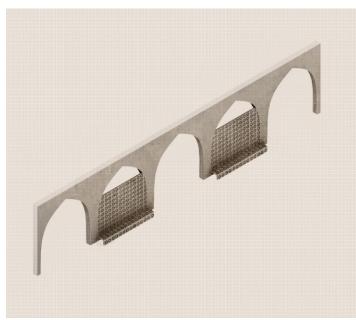
O 7

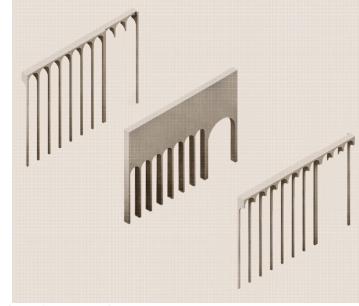
01_DESERT ARCHITECTURE



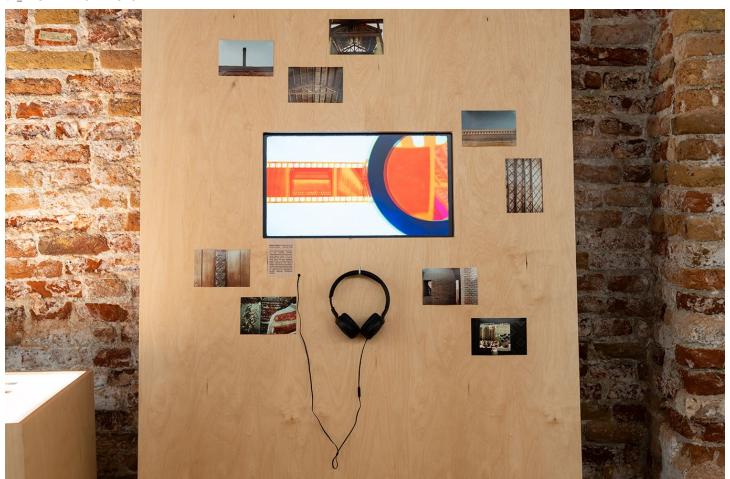


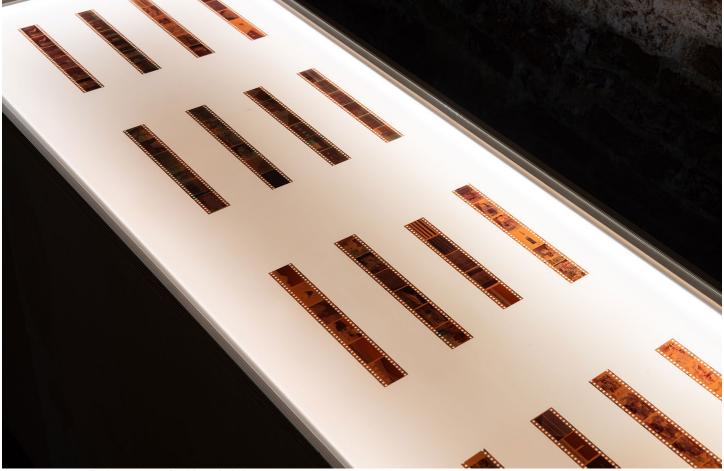






01_DESERT ARCHITECTURE





project display at the venice biennale 2023.

THE ARCHITECTURAL PRINTSCAPE

TEAM SIZE: 1

PROGRAM: architectural narrative

STATUS: installed december 2024, brooklyn ny

TYPE: exhibition

DESCRIPTION:

The Architectural Printscape is the visual language of a cityscape. It is the way we read our cities through surface, material, form, and structure. Spaces are mediums that communicate societal values, preserve memory, and articulate heritage. This study positions the architectural printscape as an essential element for understanding space as narrative communication. Weaving contemporary expressions of cultural identity into space, creates a spatial palimpsest embedded with cultural information.

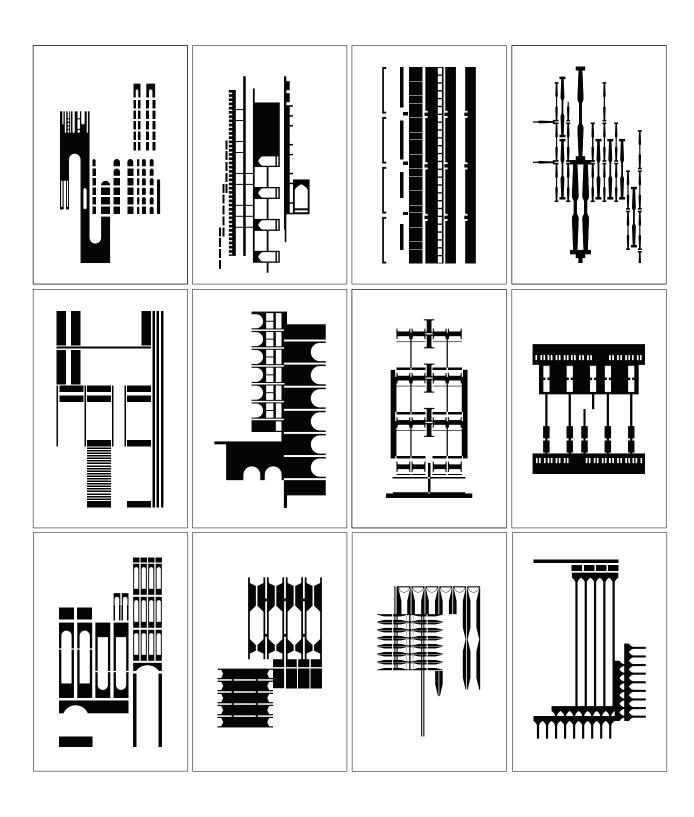
I analyze Kuwait's architectural printscape through three primary lenses: material (building blocks), print (murals), and form (structure). Examined within spatial and temporal contexts, these elements develop a symbolic, nonlinear, palimpsestic narrative. By reinterpreting architecture as a communicative medium—something to be read—I position it as a layered palimpsest embedding the urban environment with social, cultural, and political meaning. Architecture becomes an instrument for expressing historical and future identities. Through the lens of non-places, supermodernity, and identity loss under the homogenizing forces of globalization, I show how the architectural printscape reclaims meaning and resists cultural erasure, furthering the argument of architecture as both a container and driver of cultural narratives. Architecture thus becomes a living documentation—a printscape of our personal, collective, and historical narratives through which we exist.

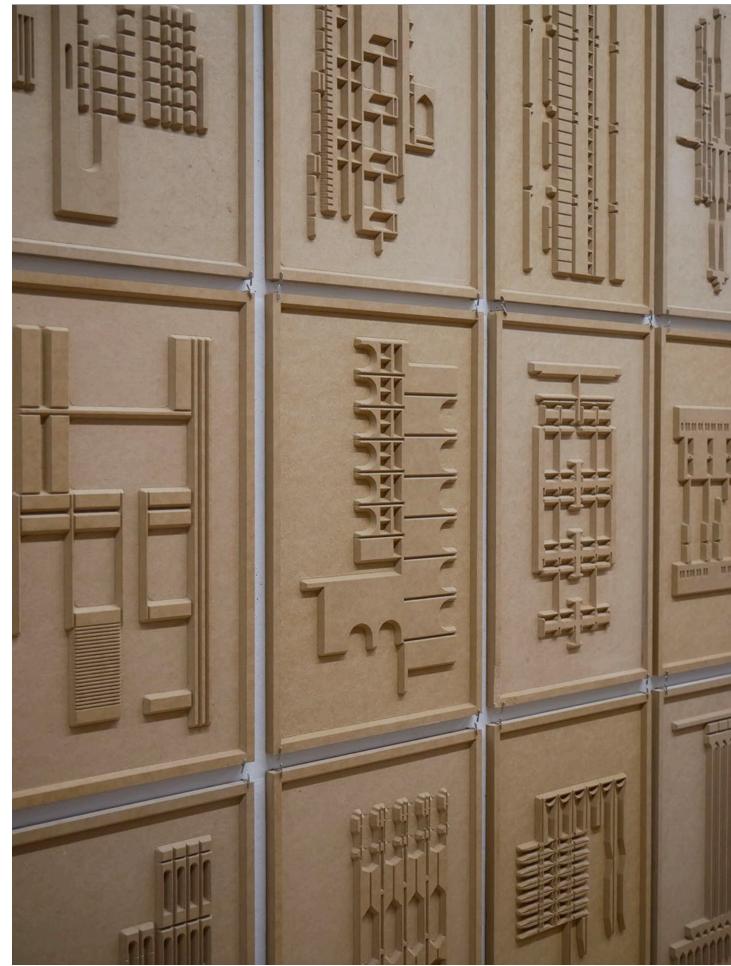
PERSONAL RESPONSIBILITIES:

research & writing design concepts & schematic design development model making publication design type setting exhibition display



U2 location_brooklyn, ny





02_THE ARCHITECTURAL PRINTSCAPE





02_THE ARCHITECTURAL PRINTSCAPE



THE ARCHITECTURAL PRINTSCAPE: IN PRINT

TEAM SIZE: 1

PROGRAM: architectural narrative

STATUS: completed may 2025, printed edition of 16

TYPE: graphics and publications

DESCRIPTION:

This publication brings together the design, writing, and research developed for The Architectural Printscape. Building on the narrative established in my thesis research, the book design reflects the architectural printscape, using archival materials and a palimpsestic structure. It mirrors how cities are read through layered histories and materials. Typography and visual layout function as architectural elements, with scale, alignment, and hierarchy reinforcing the central metaphor of reading architecture through a layered, palimpsestic narrative. The reading experience is thus choreographed to resemble the act of navigating a city: not in a linear or uniform way, but through detours, encounters, and shifts in perspective.

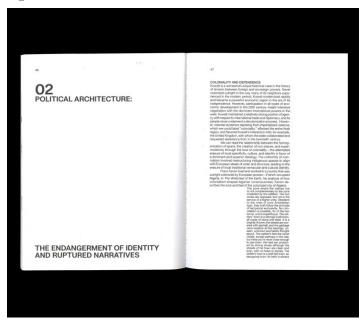
This design strategy reinforces the central metaphor of reading architecture as a layered text, where meaning is not singular or static, but continually rewritten through historical, social, and sensory engagements. The book is not simply a container for research—it is an active participant in the storytelling, embodying the very spatial and temporal complexities it seeks to articulate.

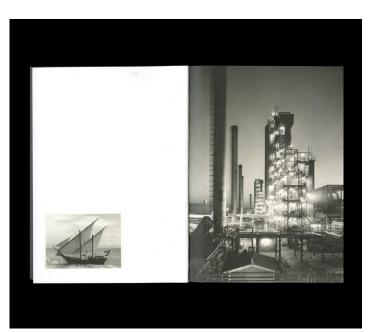
PERSONAL RESPONSIBILITIES:

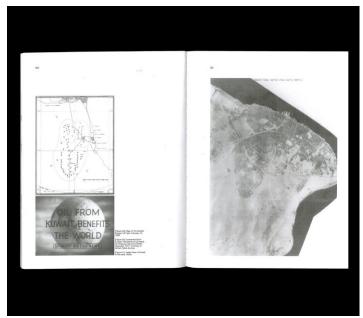
research & writing design concepts & schematic design development typography & layout production & risograph printing type setting cover design

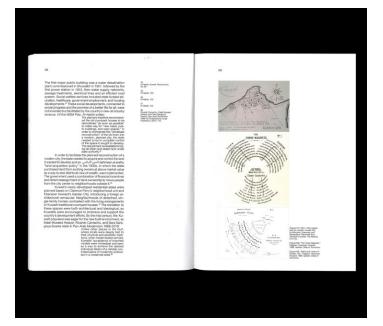


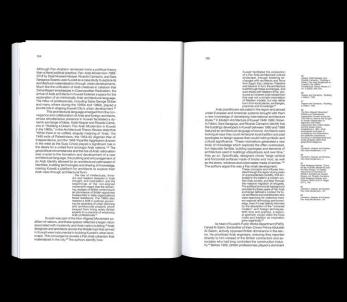
03_THE ARCHITECTURAL PRINTSCAPE: IN PRINT













03_THE ARCHITECTURAL PRINTSCAPE: IN PRINT





samples of publication spreads.

FUTERSCAPE EXHIBITION

TEAM SIZE: 2

PROGRAM: multi-sensory exhibit **STATUS:** installed april 2025, brooklyn ny

TYPE: exhibition design

DESCRIPTION:

Co-curated by Yasmeen Abdal and Professor Jean Brennan, Futurescape is a multi-sensory exhibition and book launch that explores the speculative potential of climate resilient plants through natural dye, scent, and culinary artifacts. Developed in conjunction with the publication Recipes for a Warmer World: Cooking up Plants of the Futurescape as Colors, Scents, and Foods (FRUIT&ROT, 2024), the project invites visitors to engage with the sensory and cultural dimensions of plants likely to thrive in future climate conditions.

The exhibition features dye swatches, herbal scents, and food-based recipes derived from seven selected plant species—accompanied by research artifacts and video interviews that document the creative and scientific processes behind the work. Essays in the 146-page risograph-printed book, written by Pratt faculty Jean Brennan, Cindie Kehlet, Audrey L.M. Lindsey, and herbalist Sarah Elisabeth, reflect on topics such as ethnobotany, the chemistry of color, the colonization of pokeweed, and a speculative hike along the Appalachian Trail.

Futurescape was designed to foreground materiality and storytelling while fostering ecological imagination. The project was published by FRUIT&ROT, printed by Lucky Risograph and Conveyor Studio, and generously supported by the Pratt STEAMplant Initiative.

PERSONAL RESPONSIBILITIES:

design concepts & schematic
design development
exhibition design, layout and planning
assemble, document and review all research artifacts
produced additional materials such as video interviews,
risograph prints and artifacts
exhibition communications, logistics, promotional content
and branding

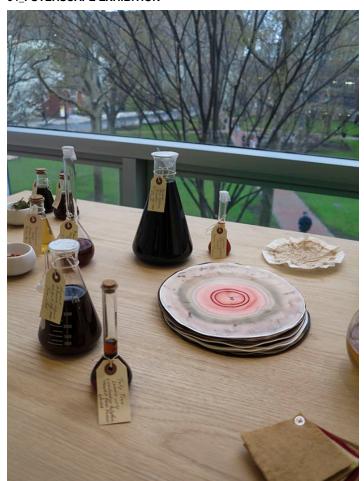


04_FUTERSCAPE EXHIBITION





04_FUTERSCAPE EXHIBITION







A HOUSE AND 7 DOORS

TEAM SIZE: 1

PROGRAM: emergency housing

STATUS: unbuilt, completed december 2020 **TYPE:** interior design: academic project

DESCRIPTION:

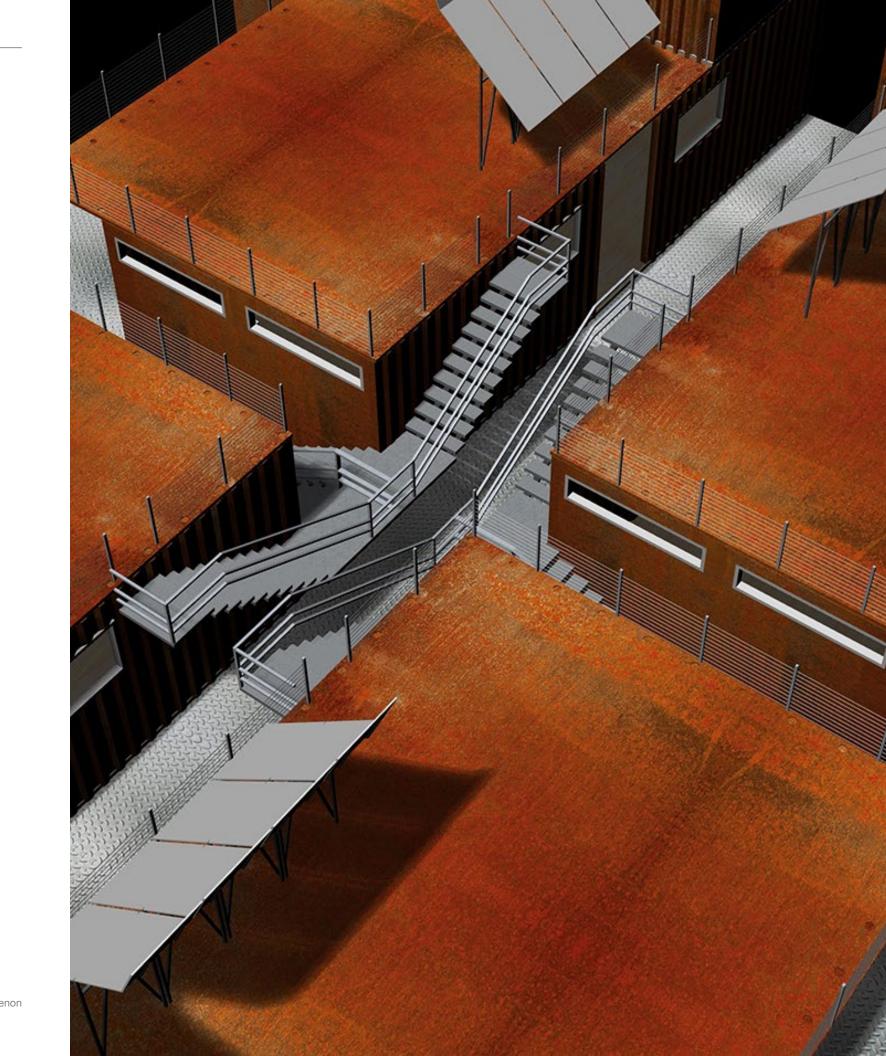
The Syrian refugee crisis stands as the largest displacement crisis of our era, leaving countless individuals stateless and struggling against social stigma. This project re imagines refugee camps as dynamic, self-sustaining communities, drawing inspiration from the fabric of Arab society and the tradition of extended family living.

Using modular extensions, the design fosters a sense of belonging by creating adaptable spaces that evolve with the needs of the residents. Re-purposed containers form essential community facilities such as learning centers, laundry spaces, and cooperative hubs for self-employment. These cooperative spaces empower individuals to produce and sell goods, fostering economic independence within the camp.

More than just shelter, the project envisions a self-adjusting, interconnected network—one where relationships extend beyond mere cohabitation to collaborative growth. Through collective agency, residents shape their environment, transforming temporary settlements into sustainable, evolving communities.

PERSONAL RESPONSIBILITIES:

design concepts & schematic design development construction drawings presentation drawings fabrication drawings architectural visualization



05

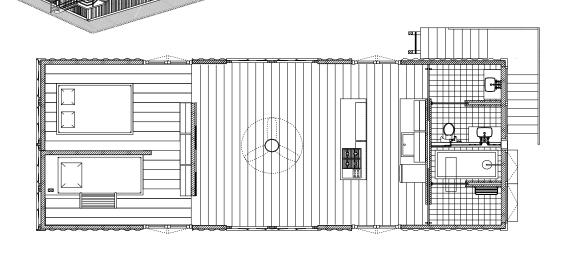
location_beirut, lebenon

UNIT A

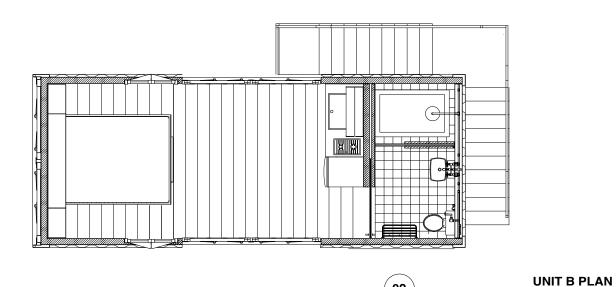
2 X 40' CONTAINERS (2-4 OCCUPANTS) 1 KITCHEN -1 BATHROOM - 2 BEDROOMS - ROOF GARDEN

UNIT B

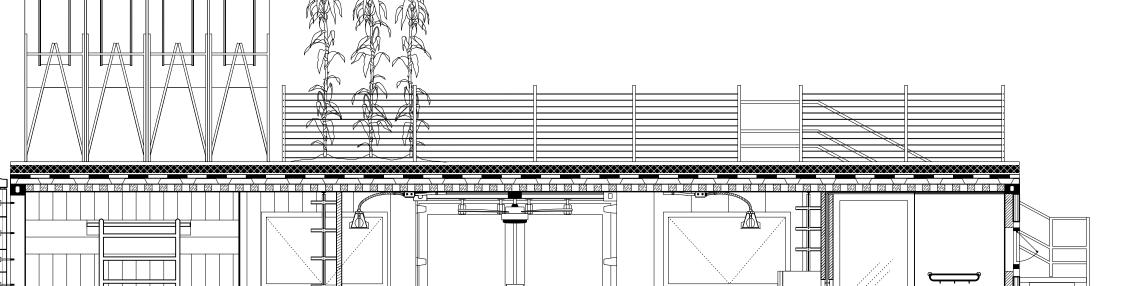
1 X 20' CONTAINER (2 OCCUPANTS) 1 KITCHEN -1 BATHROOM - 1 BED / DINE



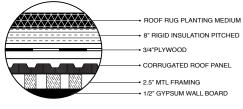
01



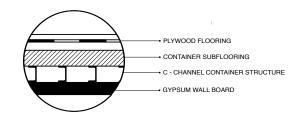
UNIT A 03 STRUCTURAL DETAIL SECTION



UNIT A PLAN

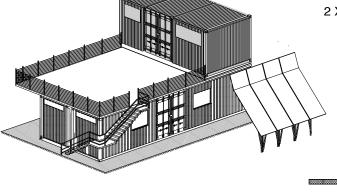


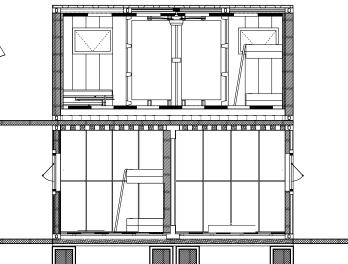
(02)



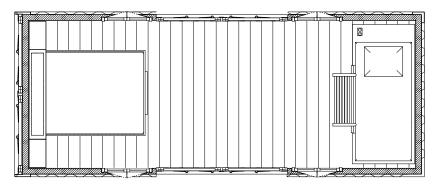
UNIT A + E01

2 X 40' CONTAINER + 1 X 20' CONTAINER (8 OCCUPANTS) 1 KITCHEN -1 BATHROOM - 3 BEDROOMS - 6 BEDS





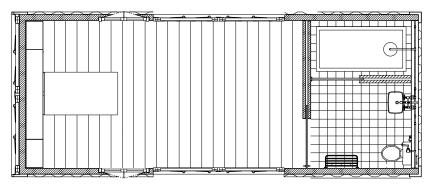
UNIT A + E01 SHORT SECTION



E01

1 X 20' CONTAINER (2-4 OCCUPANTS) 3 BEDS - BUILT IN FEATURES

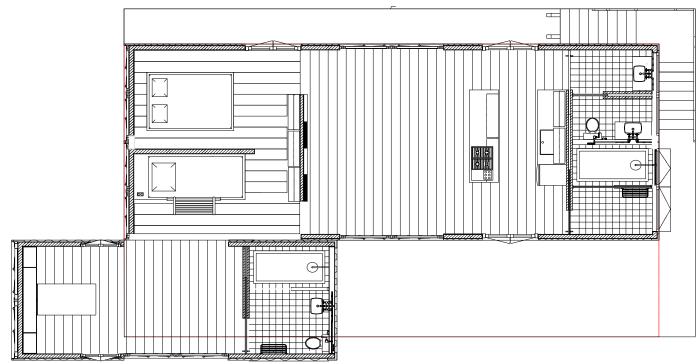
05 E01 PLAN



E02

1 X 20' CONTAINER (2 OCCUPANTS) 1 BED - 1 BATH - BUILT IN FEATURES UNIT A + E01 + E02

2 X 40' CONTAINER + 2 X 20' CONTAINER (10 OCCUPANTS) 1 KITCHEN -2 BATHROOM - 4 BEDROOMS - 7 BEDS



07 UNIT A + E01 + E02 PLAN







INTERIOR PERSPECTIVE

06

E02 PLAN

SOLAR SCOOP

TEAM SIZE: 1
PROGRAM: library

STATUS: unbuilt, completed may 2018 **TYPE:** interior design: academic project

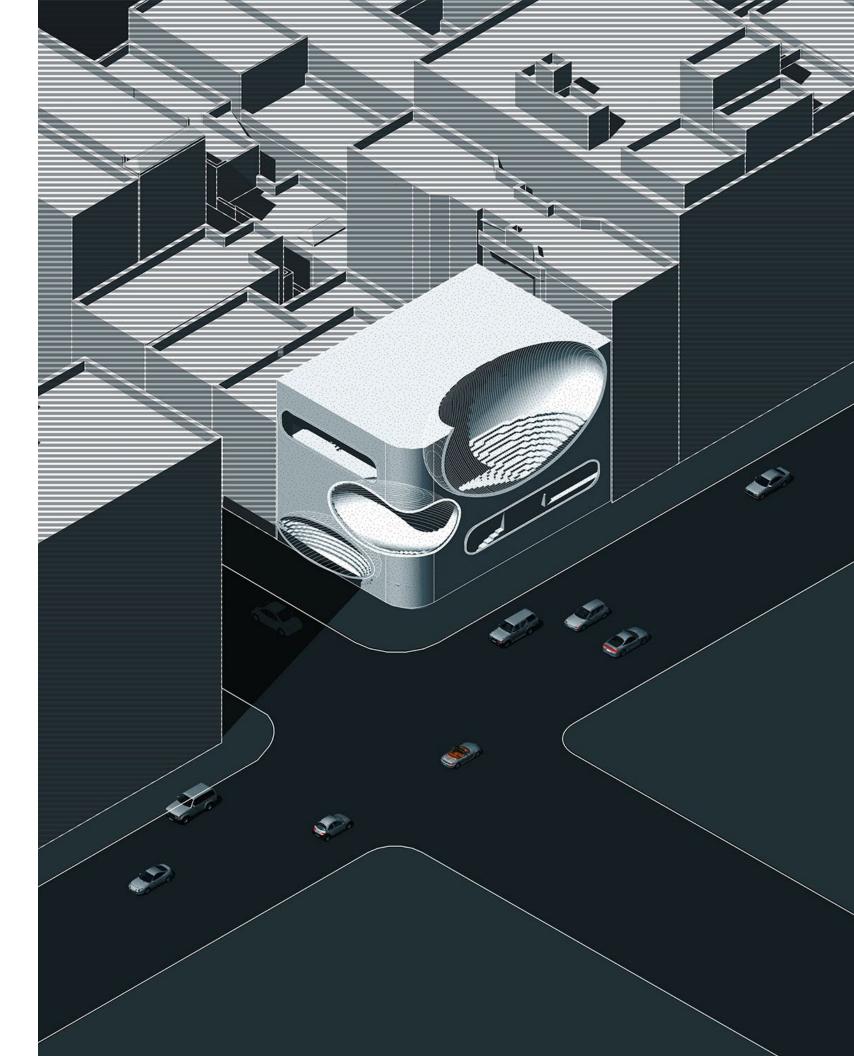
DESCRIPTION:

Situated on a corner site in the Lower East Side, Solar Scoop is a library that explores the interplay between New York City's rigid urban grid and the fluid movement of the sun across the equinoxes.

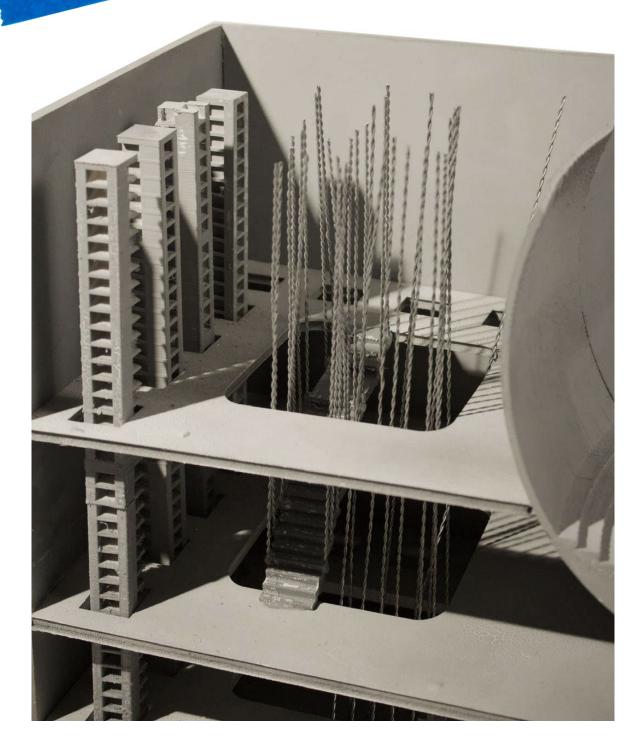
Using a solar carving approach, the design strategically shapes apertures and spaces within the massing, allowing natural light to sculpt the architecture. This method challenges the static nature of the built environment by introducing a dynamic relationship between structure and celestial movement, creating a space where urban infrastructure and natural phenomena converge.

PERSONAL RESPONSIBILITIES:

design concepts & schematic design development construction drawings presentation drawings fabrication drawings architectural visualization

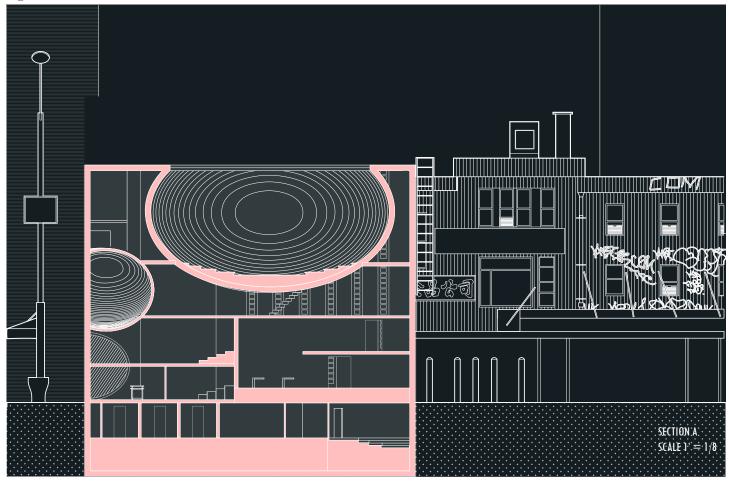


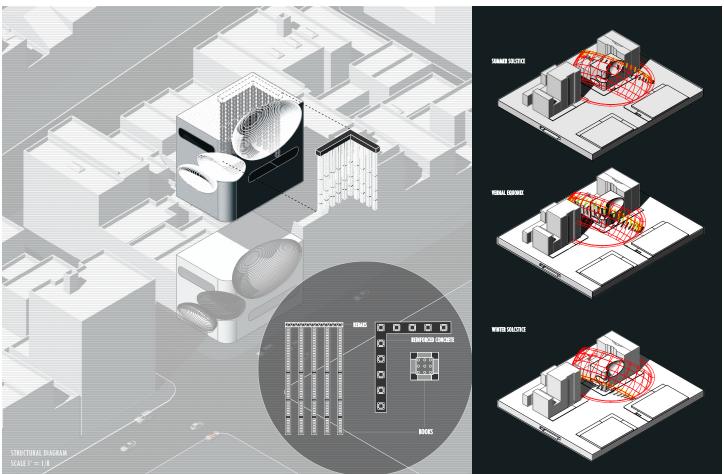
FINAL CONCRETE SECTIONAL MODEL



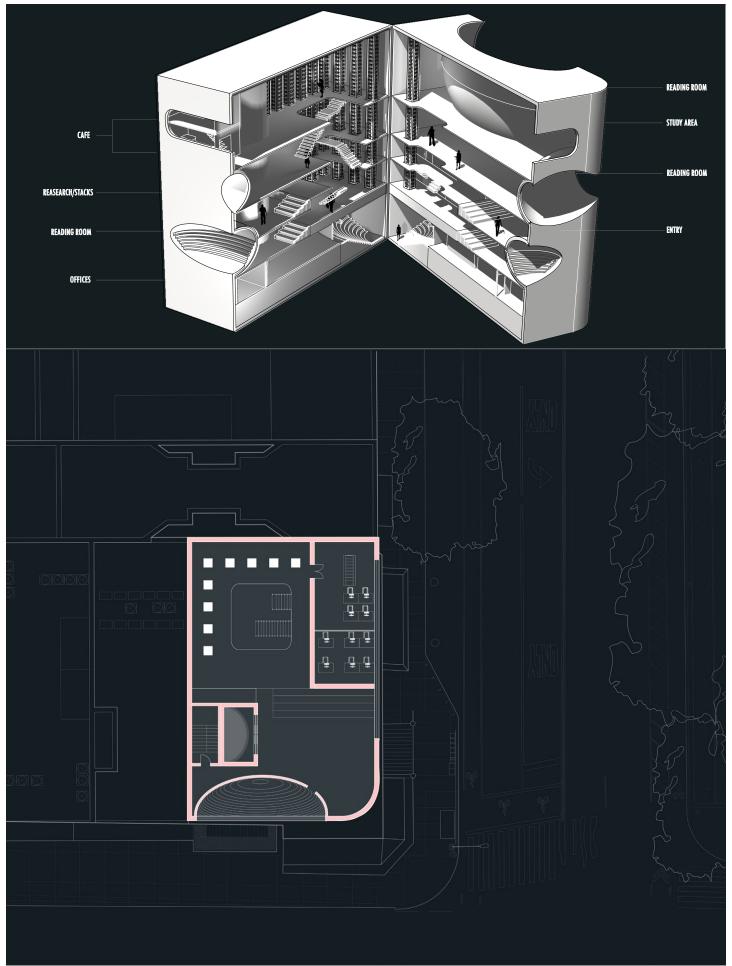


06_SOLAR SCOOP





06_SOLAR SCOOP



DEVIANT ANATOMY

TEAM SIZE: 1

PROGRAM: architectural narrative **STATUS:** unbuilt, completed may 2021 **TYPE:** interior design: academic project

DESCRIPTION:

Deviant Anatomy is a speculative project that challenges the conformity of suburban domesticity by taking the tropes of the suburban landscape and inverting them. Through the unconventional pairing of architectural and programmatic elements, the project explores how spatial design can act as a prop to cultivate new social behaviors.

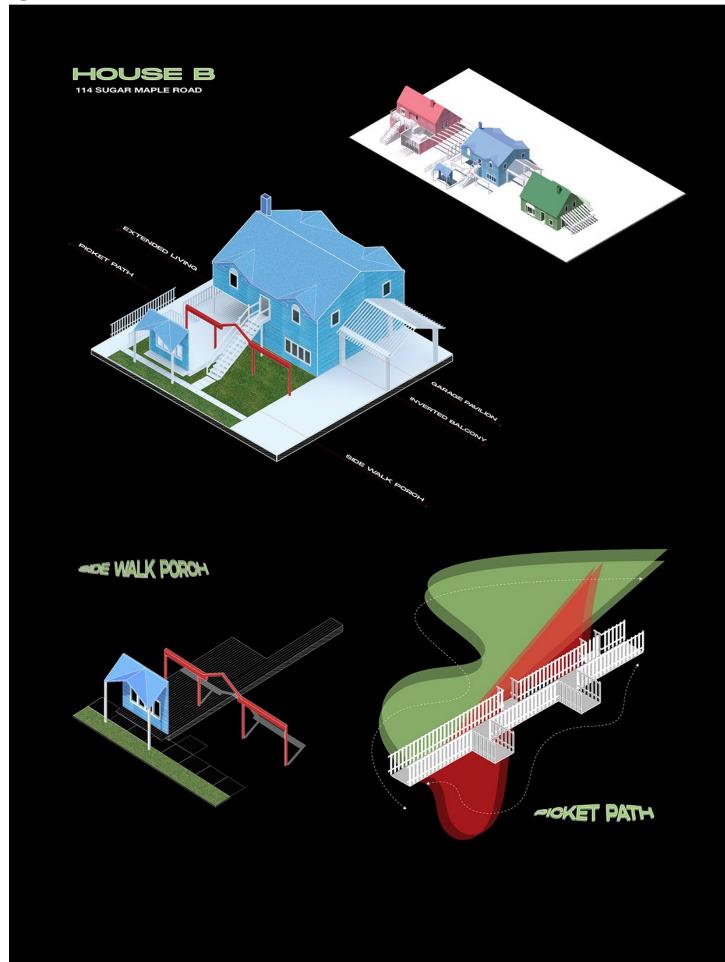
Set within an existing suburban development, the intervention disrupts conventional patterns by reconfiguring familiar programs, spaces, and elements into unexpected juxtapositions. This reassembly creates an uncanny experience, blurring the boundaries between voyeurism and exhibitionism. By shifting programmatic norms, the design introduces a new network of interactions, encouraging aberrant behavior as a counterpoint to the relentless monotony of suburbia. In this landscape of uniformity, Deviant Anatomy re imagines domestic space as a site of subversion, inviting alternative ways of living and engaging with the built environment.

PERSONAL RESPONSIBILITIES:

design concepts & schematic design development construction drawings presentation drawings fabrication drawings architectural visualization



location_levittown, new york

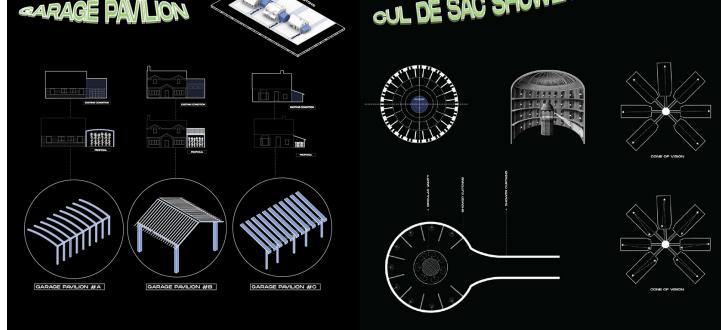


07_DEVIANT ANATOMY











SPUNSPRINKLES FACTORY

TEAM SIZE: 4

PROGRAM: commercial store + portable cart **STATUS:** completed and built, June 2021 **TYPE:** interior design: professional project

STUDIO: the arch lab

DESCRIPTION:

The Spunsprinkles store, inspired by a sugar factory, weaves the brand identity into an experiential space. Every design element reflects the cotton candy-making process, with semi-circles and arches echoing the spinning machine's shapes and movements.

At the core of the design is the main counter, incorporating cotton candy-making pods arranged in a circular configuration. This enhances the interactive experience for children while complementing the machines form. The store also hosts children's events, featuring a small raised stage with an arched logo backdrop that doubles as a photo spot and entertainment hub. Playful geometric forms extend throughout the space, from the custom table designs to the materiality, the design reinforces the brand identity creating a playful and creative space for the occupants.

To bring this in-store magic home, the client envisioned a portable station reflecting Spunsprinkles vibrant experience. Using the brand's material palette, the setup integrates signature blue branding with glossy iridescent accents. Its geometric identity is echoed in elements like an arched logo backdrop and a pill-shaped main counter.

The first cart accommodates two cotton candy machines, while the second is designed for a single machine, ensuring versatility. This project was developed in collaboration with and under the guidance of The Arch Lab team.

PERSONAL RESPONSIBILITIES:

design concepts & schematic design development construction drawings presentation drawings fabrication drawings construction administration architectural visualization



80

08_SPUNSPRINKLES FACTORY



08_SPUNSPRINKLES FACTORY









MAPLE AND ASH

TEAM SIZE: 1

PROGRAM: residential renovation **STATUS:** completed, may 2022

TYPE: interior design: professional project

DESCRIPTION:

Maple and Ash, a residential penthouse in the heart of Kuwait City, was a renovation project designed to create a warm, welcoming space. The palette was rich with durable materials for hosting and comfortable furniture for daily use.

The project centered on two areas: a spacious hosting space and an intimate family room. The floor plan was reorganized to foster multiple intimate social nodes. Instead of walls, the hosting space was defined by three seating zones: the bar area, the lounge and an elevated overlook.

The design prioritized intimate social spaces within an open plan. A custom floor to ceiling metal bookshelf was installed against an existing mirror, becoming a focal point within the space. Opposite the bookshelf, a custom counter top featured a black marble surface with fluted stained oak detailing. The client envisioned subtle influences of the New York hotel bar scene throughout the space.

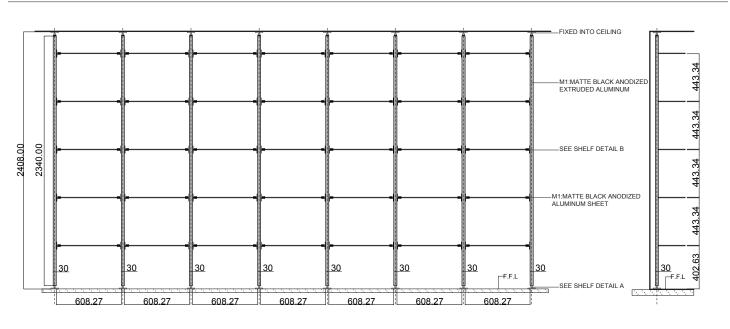
The smaller family room, The Blue Room, was designed around a built-in TV unit. The main wall was clad in oak paneling, stained a deep blue to define the space.

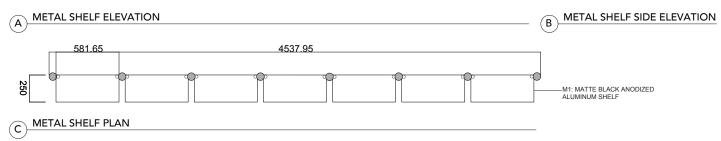
PERSONAL RESPONSIBILITIES:

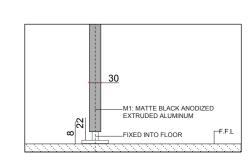
design concepts & schematic design development construction drawings presentation drawings fabrication drawings construction administration architectural visualization



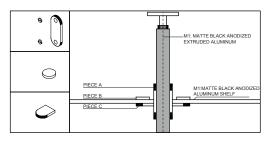
09_MAPLE AND ASH







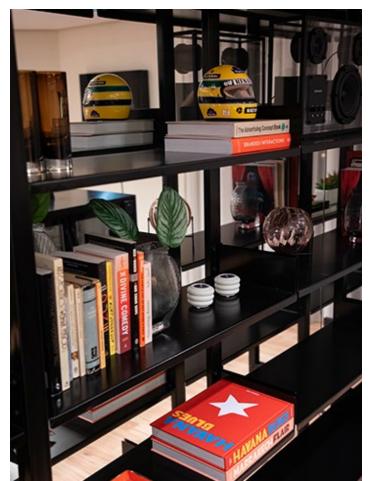
D METAL SHELF DETAIL A



E METAL SHELF DETAIL B





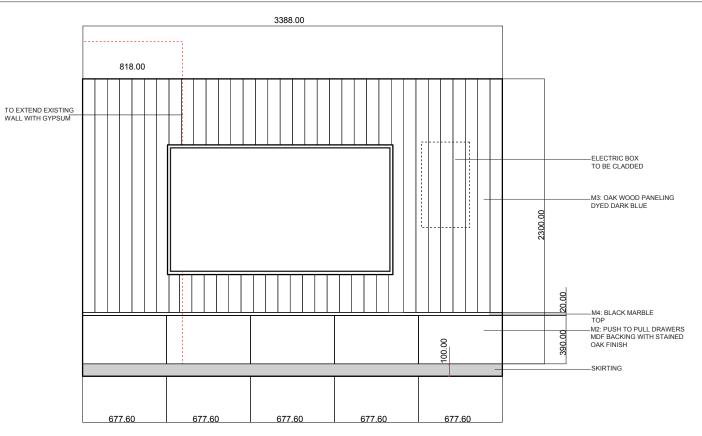




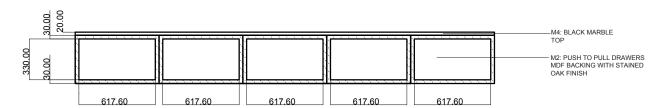
09_MAPLE AND ASH



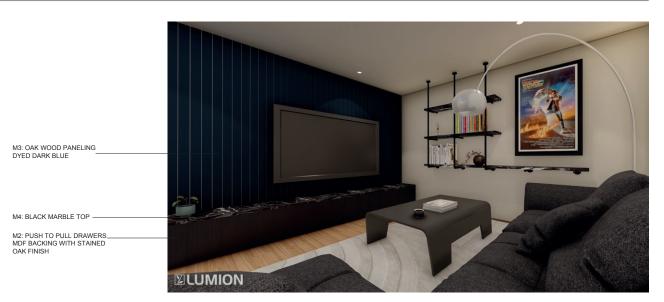
09_MAPLE AND ASH



(A) WALL ELEVATION 01



B DRAWERS SECTION



ARABIC GRAPHIC DESIGN **NEWSPAPER**

TEAM SIZE: 1 PROGRAM: -

STATUS: printed may 2025, edition of 1000

TYPE: graphics and publications

DESCRIPTION:

8-page Newspaper Publication Dimensions: 11.25" × 16.50"

Paper: 30lb newsprint

Printed at: Linco Printing, Long Island City, NY

This newspaper is an index within an index. The publication takes A History of Arab Graphic Design by Bahia Shehab and Haytham Nawar - one of the first comprehensive books on Arabic graphic design—as its foundational reference point. By indexing selected chapters and imagery from the book, the project aims to amplify its significance while continuing the broader narrative of excavating Arab archival histories.

To further contextualize the book and its development, the newspaper includes Histories Neglected by History, an interview between Ghalia Eskrabi and Haytham Nawar. In this conversation, Nawar reflects on the book's conception, the research methodology behind it, and the frameworks the authors employed to shape its narrative.

Bridging past and present, the publication also features a directory of contemporary Arab-based type foundries, each accompanied by a featured typeface. This component serves both as a practical resource and as a platform to promote ongoing typographic innovation across the re-

Presented in both Arabic and English, the publication reflects a dual commitment to cultural specificity and accessibility. It stands as a design artifact that invites continued engagement with the overlooked, fragmented, and evolving histories of Arab graphic design.

PERSONAL RESPONSIBILITIES:

research design concepts & schematic design development typography & layout type setting

بتكليف من دارباين للنشر، ترجمة باسم يسري، تحرير رشا دقاق

جمع وتوثيق بعض المواد، و وغيرها من المهام.قمنا بتغ المتعلقة بالمشروع، ولكننا

فتح المجال أمامنا مر

المعلومات وزيارة الأرشي بأنفسـنا. اسـتغرقت مرح

نستطيع الإضافة على محا **غالية:** يقدم الكتاب أعمـال العديد من

إلى القائمة النهائية للمصممين، ولماذا

ري العاملة التهابية المتعظمين الوسادة دون غيرهم؟ ما الذي يميز الأعمال التي **هيئم:** هذا سؤال وجيه ح

الكتاب زمنيًا، أتضح لنا أر

حسب الأحداث السياسية

والثقافية التي شكلت تار

والتعالية التي بالتالي على تاريخ التصميم يقسم الفنانين المذكورير

-الفنانين الرواد من أمثا

. أجانب كانتوا بعملون في ه

ينهـم مصممون يونانيـور ما الجيل الثاني فيمثله حا

التي ينتمـون إليهـا، وجـب

نقسم أعمالهم حسب

قسمناها حسب الإطار ال

أثناءه لتسليط الضوء على ا المتعلقة بتغير الأحداث

فيمـا يتعلـق بممارسـة فـ ركزنا على مقاربة متعددة اا تعريف للمجال لا يلتزم بق

يخطون بشهره واستهدا كانوا يتمتعون بالشهرة كف أيضًا بالعديد من الأعمال إ جـدًا من الأسماء التي يعر الدين اللباد وعبـد القـادر

أكثر من محال الفنون الح

حين قمنا يتقير

العينين، وغيرهما.

وحسين بيكار في مصر-

وبالتالي فإذا تناولن

هيثم: بعد حوالي عشرين عام قضيتها عملًا في المجال الأكاديمي والبحث وتدريس التصميم الغرافيكي، أصبحت أكثر وعيًا بضرورة معالجة الفجوة المتعلقة بتاريخ التصميم الغرافيكي في الوطن العربي النوميلتي وشريكتي في كتابة هذا الكتاب، بهية شهاب، نفس الفرة حين قامت بتطوير منهج بزنامج التصميم الغرافيكي بالجامعة الأمريكية بالقاهرة بعد انضمامي لبرنامج تدريس التصميم في نفس الجامعة، قررنا سويًا البدء في تنفيذ هذا المشروع.

الوروبية بحته. لم يكن هناك تقريبًا أي ذكر لأعمال تصميم من المنطقة العربية. لذلك حين بدأت في تدريس التصميم الغرافيكي في مصر، بدأت في البحث عن مراجع في المجال، ولكني لم أجد كتبًا كافية في تالزخ التصميم الغرافيكي العربي المعاصر. لاحظت أيضًا خلال قيامي بالتدريس في مدرسة التصميم بجامعة العلوم التطبيقية بهونغ كونغ أن تاريخ التصميم المحلي في دول مثل الصين واليابان وكوريا كان يعاني من نفس المشكلة. واليابان وكوريا كان يعاني من نفس المشكلة. خلال إحدى رحلاتي، قصدت مكتبة لبيع خلال إحدى رحلاتي، قصدت مكتبة لبيع

الكتب بمدينة ساوباولو حيث وصدت مكتبة لبيع الكتب بمدينة ساوباولو حيث وجدت كتابًا ضخمًا -يضم أكثر من ألف صفحة - عن تاريخ فن التصميم الغرافيكي في البرازيل. أدهشتي حفظ البرازيليين لتاريخهم الغني، والذي رغم ذلك لا يرد له ذكر في كتب تاريخ التصميم الغربية. دغمت تجاريي سابقة الذكر شعوري بأن ثمة حاجة ملحة لكتابة تاريخنا من منظونا العرب الخاص كان الشعوب والدين وعاشت

ر الفلا المستقدة الامرائيلية بالفلارة عن تاريخ فن التصميم العربي، كما تطورت أيضًا من وي تجاربي الشخصية التي ذكرتها سابقًا. تبادلنا النقاش حول اهتماماتنا المشتركة، وقررنا الاشتراك في التي التي التي المستركة، وقررنا الاشتراك في كتابة كتاب بغرض تدريسه من خلال أحد مناهج للحصول على منحة بحث لكي يتسنى لنا السفر إلى مختلف الدول العربية من أجل إجراء البحوث الميدانية اللازمة، والبحث في الأرشيقات المختلفة. كان علينا إجراء العديد من المقابلات الشخصية، ومطالعة الأعمال المعنية بموضوع البحث، وزيارة دور نشر وصحف، وغيرها من المهام. بدأنا بالفعل في عام ٢٠٦، واستغرقنا إنهاء مرحلة البحث عامين

هيثم: واجهتنا العديد من المصاعب خلال العمل؛ فبشكل عام لا يعنى الأشخاص في منطقتنا بثقافة التوثيق والأرشفة. لذلك كانت نقطة بداية عملنا

الاطلاع على الأرشيفات الحكومية. يدي الثاني الذي واجهناه هو انتشار

غالبة: كيف تشكلت فكرة هذا المشروع البحثي، وما الدافع الذي كان مرامع

المترسعوري بان تمه حاجه ملحه لكتابه تاريخنا من منظورنا العربي الخاص؛ كوننا شعوب ولدت وعاشت على هذه الأرض غ**الية:** كيف تطور مفهوم المشروع ليصير في النهاية كتابًا عن تاريخ التصميم الغرافيكي في العالم العربي؟ هي**ئم:** تطورت الفكرة من باطن المادة التي كانت تقوم بهية بتدريسها بالجامعة الأمريكية بالقاهرة عن تأريخ في التصوير عالم بالي كما تطوير بالقاهرة

قبل أن نشرع في الكتابة. غالية: في منطقتنا، يشكل العمل على مثل هذا النوع من المشروعات البحثية تحديًا كبيرًا نتيجة ندرة المواد الموثقة بشكل جيد، بالإضافة إلى صعوبة الاطلاع على الأرشيفات الحكومية المستروعات البحث المسترود المسترود المسترود المسترود الموثقة المسترود المست والشخصية على حد سواء ما الصعوبات التي واجهتماها خلال عملكما على هذا المشروع؟

التوتيق والارشقة، لذلك كانت نقطة بداية عملنا أشبه بمحاولة البحث في أرشيف لا وجود له بالأساس. السبب وراء ذلك هو أن عدد قليل جدًا من العاملين بالمجال في المنطقة العربية يقوم بأرشفة أعماله الشخصية، كما أن حكومات الدول العربية لا تعمل على حفظ وتنظيم الأرشيفات لأسباب متتلفة وعلاوة على كل ذلك لا يسمح للجمهور

HISTORIES NEGLECTED BY HISTORY BY GHALIA ELSRAKBI IN CONVERSATION WITH HAYTHA

COMMISSIONED BY BAYN PUBLICATION, TRANSLATED BY BASSEM YOUSE RASHA DAKKAK

GE: How did you form the idea for this project, and what was the motivation behind it?

HN: After nearly twenty years in academia, researching and teaching graphic design, I was aware that there was a gap related to the history of graphic design in the Arab world that we must bridge.

My colleague and the co-author of this book, Bahia Shehab, had the same idea in mind when she developed the curricu-

in mind when she developed the curricu-In mind when she developed the curriculum for the Graphic Design Program at the American University in Cairo (AUC). After I joined the design program at AUC, we decided to start this project together.

One of my motivations goes back to my studies in Switzerland and the UK, which primarily focused on the history of art and

primarily focused on the history of art and design from a purely European perspective.
There was almost no mention of design from the Arab region. So when I started teaching graphic design in Egypt, I searched for references, but I didn't find much about contemporary Arab combination in current history. porary Arab graphic design in current history design books. I also noticed, while teaching at the School of Design at Polytechnic University in Hong Kong, that the history of local design in countries like China, Japan, and Korea shared the same problem.

Once, on one of my trips, I was at a bookstore in São Paulo, where I found a huge book — more than 1,000 pages — on the history of graphic design in Brazil. It was surprising to discover that they have this rich history which you cannot find anything about in any of the western design history books. Many of these experiences reinforced the idea that there is an urgent need to write our history from our perspective as Arabs, as

GE: How did the concept develop into writing a book on the history of graphic design in the Arab world?

HN: It grew out of Bahia's course on the history of Arab graphic design at AUC, as well

as my own experiences. We discussed our shared interests, and decided to co-author a book to be taught within our curriculum at the graphic design program at AUC. We applied for a research grant so we could travel to various Arab countries to conduct field research and look into archives. We had to meet people, interview them, examine the work, visit publishing houses and newspapers, and many other things. So we actually started in 2016, and took about two years to finish our research before eventually writing our book.

GE: In this region, working on this type of research is considered challenging due to the scarcity of well documented materials and the difficulty in accessing gov-ernment and private archives. What are the difficulties you faced while working on this project?

HN: We had various difficulties. Generally speaking, people in our region are not really into the culture of archiving. So first of all, we were looking into an archive that does not exist. That's because there are very few individuals in the Arab world who arwere lucky because taining a visa is not e net, so we were able us gather and recor

in the future we can cause if we go and once the book is ou for us for future pro

GE: Have these obstacles affe time frame, and, consequent

to reach people via before. We also co help gather informa while the writing st have access to pe said, this book is on hopefully, in the ne

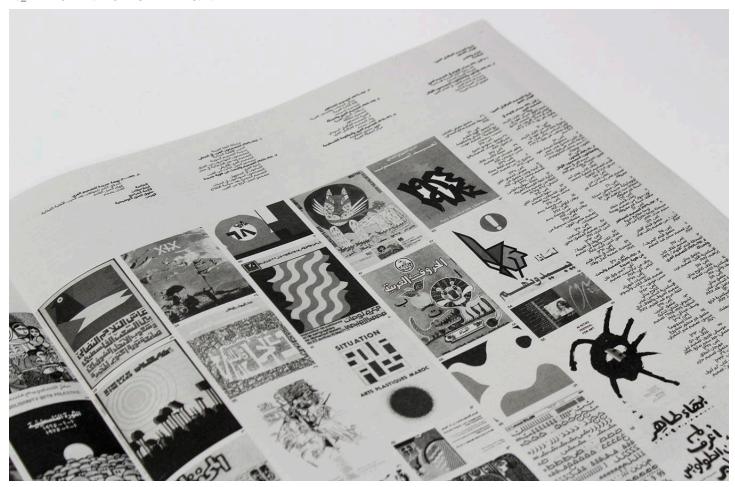
GE: The book introduces man designers but also some more: was the final list of the design What distinguishes the works

HN: Actually, this is realized that the bo socio-political, econ that shaped the hi and affected the his

So, if you lool del Salam el Shar eign designers wo worked in this indu the century. The se Abou El Enein, and

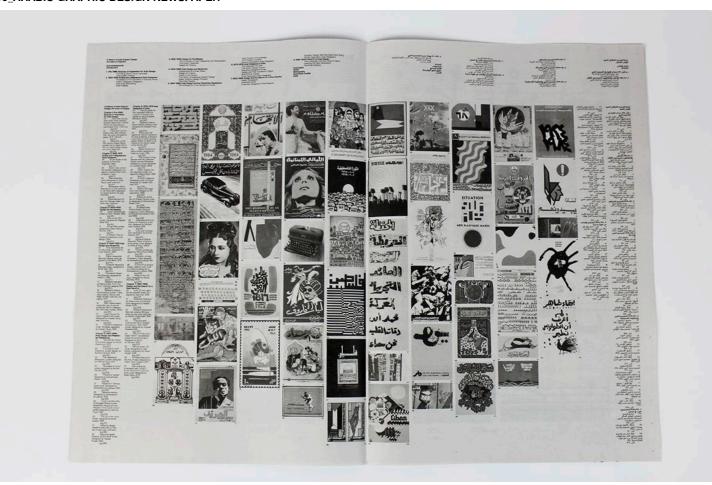
signers." We did no try, only by the time moments of peak graphic design pri an interdisciplinar

10_ARABIC GRAPHIC DESIGN NEWSPAPER





10_ARABIC GRAPHIC DESIGN NEWSPAPER





A EULOGY TO KUWAIT'S FORGOTTEN MODERNITY

TEAM SIZE: 1

PROGRAM: architectural narrative **STATUS:** printed may 2024, edition of 50 **TYPE:** graphics and publications

DESCRIPTION:

This eulogy commemorates Kuwait's golden era of modernization (1940s–1980s), a period marked by rapid transformation and cultural growth following the oil discovery. It honors modernist structures as symbols of national ambition, identity, and optimism. As these landmarks face demolition, the eulogy mourns the loss of collective memory and heritage, urging recognition of this visionary era as foundational to Kuwait's modern identity—one that must be remembered and preserved, not erased.

PERSONAL RESPONSIBILITIES:

archival research design concepts & schematic design development typography & layout production & risograph printing type setting



11_A EULOGY TO KUWAIT'S FORGOTTEN MODERNITY













11_A EULOGY TO KUWAIT'S FORGOTTEN MODERNITY





UM KALTHOOM

TEAM SIZE: 1

PROGRAM: branding **STATUS:** printed

TYPE: graphics and publications

DESCRIPTION:

This project is centered around typography, exploring expressive, experimental, and structured type treatments that capture the essence of a selected album's sound, mood, and concept. I chose to focus on the Egyptian artist Um Kalthoom, considering her influential role in both music and politics, particularly her connection to President Gamal Abdel Nasser and the promotion of Pan-Arabism.

The design of the LP and accompanying publication prioritizes Arabic typography over English, reinforcing a cultural and linguistic hierarchy. By experimenting with scale and layout, I emphasized Arabic type significantly, while minimizing the presence of English text. The LP cover features manipulated calligraphic Arabic lettering that folds across the front and back, obscuring Um Kalthoom's full name until the album is opened. This approach transforms the bold, black Arabic letter forms into abstract symbols rather than immediately legible words, creating a layered reading experience that echoes the depth and significance of her legacy.

PERSONAL RESPONSIBILITIES:

research
design concepts & schematic
design development
typography & layout
production & printing
typesetting



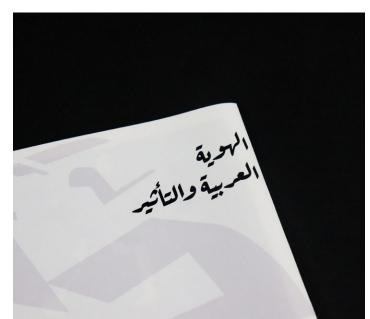
12_UM KALTHOOM













12_UM KALTHOOM



