Typographic matchmaking creating Dutch fonts

Western and Arabic Calligraphy: An Artist’s Search for the Ground

Calligrapher and artist Bahar Bakhsh is known for her work in both Arabic and Western calligraphy. Her work is characterized by a deep understanding of the cultural and historical context in which calligraphy is practiced. By combining elements of both Western and Arabic calligraphy, Bakhsh creates a unique visual language that explores the intersection of cultures.

Bakhsh’s work often reflects her interest in the dynamics of power and the struggle for identity. She uses calligraphy as a medium to challenge traditional notions of power and to assert the importance of cultural heritage.

In her recent project, Bakhsh created a series of works that explore the relationship between Arabic and Western calligraphy. The series, titled “The Language of Power,” is a visual exploration of the complex interplay between the two styles.

Bakhsh’s approach to calligraphy is rooted in a deep understanding of the medium. She believes that calligraphy is not just a form of expression, but a way to connect with the past and to engage with the present.

Through her work, Bakhsh aims to promote a greater understanding of the role of calligraphy in shaping cultural and historical narratives. By exploring the intersection of Arabic and Western calligraphy, she invites viewers to reconsider the ways in which we perceive and interpret cultural symbols.
Expanding Horizons for Arabic Typography

The convergence of several technological developments in the past two decades has brought type design and production into a new level of sophistication making it more useful for a wide variety of users. Among these developments, the introduction of OpenType standards and user-friendly implementation tools were significant for improving complex scripts’ handling in computers. This is especially so for the Arabic script, which is used to write several languages.

Using recent type design projects as examples, this presentation will introduce some of the advantages provided by OpenType for designers of Arabic fonts. Going beyond basic shaping of letterforms based on their position in a word, designers can now develop letterforms that respond to a variety of contextual situations, and assemble into highly readable and expressive type. This is clearly important for typefaces based on traditional calligraphy, where long established rules can now be more closely represented in type. However, this can also benefit contemporary typefaces by giving the designer a wide range of options to make the font unique, daring, and smart. In this presentation I will show examples of typefaces that range from classic Naskh for text printing, traditional Kufi for display, simplified modern type for magazines, and contemporary type for headlines.

Good type design is not only about technological advances so I will present other issues that face type designers of Arabic today. These include the challenge of proper marks placement, handling extremely large glyph sets, special requirements for other languages that use the Arabic script such as Urdu and Uighur, and typographic considerations when working with fonts based on traditional calligraphic styles.

The limitations that hindered the development of excellent Arabic typefaces in the past are now vanishing, and the horizons for producing high quality fonts are expanding into new territories. We now have better tools to take advantage of our rich calligraphic heritage and can move forward with innovation and confidence.

Mamoun Sakkal

Mamoun Sakkal is founder and principal of Sakkal Design in Bothell, Washington, USA. Providing graphic design and communication solutions to major corporations, his firm has focused on Arabic calligraphy and typography since the 1990’s. He has degrees in architecture from the University of Naples and the University of Washington. He is a well-respected typographer and calligrapher who has received numerous awards in calligraphy and typeface design. Mr. Sakkal’s expertise combines a deep respect and knowledge of traditional calligraphy with the latest in computer technology.
The Birth of Typography out of the Spirit of Calligraphy

This title is taken from one of Nietzsche’s sayings, which goes: "The Birth of Tragedy out of the spirit of music". And since the Persian and Arabic Typography are very much connected to calligraphy, I have chosen this title for my presentation. For me, to talk about Globalization, is in itself part of the process of being globalized! So basically I am not interested in talking about the importance or necessity of becoming "Global" or remaining "Native". The images that you are going to see are not my direct sources of inspiration in traditional visual documents. In other words, I have studied these images, analyzed them, defamiliarized them and then in my graphic design works, I have tried to represent their spirit or their essence...

Reza Abudini
Reza Sardini was born in Tehran, Iran in 1967. He graduated from Graphic Design at the School of Fine Arts in 1987. He attained his BFA in Painting from the Tehran Art University in 1992 and began his professional career as a graphic designer in 1987. He teaches Graphic Design, Printmaking, and Poster Design, and is Chief editor and Managing Director of Manzar magazine. He has also directed several magazines in Iran. He specializes in typography and poster design and his work has been exhibited and published internationally. He has won several awards for his poster designs. He is a member of the Iranian Graphic Designers Society (IGDS) since 1997, and the prestigious Alliance Graphique Internationale (AGI) since 2001.

Dubai TV: Rebirthing an Image

With more than 100 satellite TV stations fighting over a share of the Arab audience, the awareness for ‘Image’ is becoming crucial. Content cannot stand on its own anymore. In this survival struggle, "general free to air television" is losing its viewers to more niche and cable channels - younger and sexier channels. There is a lot of competition consequently a lot of change and dynamism. Extreme makeover is the last resort to lift off the legacy of decadence. However, with such a young life span of satellite TV in the region, and a newly imported industry, so many challenges, questions and queries appear: Are we still in the phase of trial and error? And how big is the margin? Is there a "least common denominator" for the pan Arab audience? Is there anything called Arabic broadcast design? Is there an arabic screen font? With text being integral to the screen, where does the Arabic type stand? How can we be global yet local at the same time? How can you communicate graphics to the untrained eye? Is it still true that the Arabic audience is an audio public and still non-visual one? Is it's true why is sonic branding is virtually inexistant? Is there a taboo list? And where to find it?

On June 1st 2004, Dubai TV shed its old look and reappeared with a fresh image. The design changes encompassed everything, from logo to programming, to identity and style. The aim was to create a channel for the Arab family as a whole: a unit that is modern savvy, highly aware and open to the world around it, while maintaining its traditional values and dignity. Dubai TV instills charm and magic into everyday life by transforming mundane occurrences into enchanting moments. Scenes that highlight family bonds with their surroundings accentuate the momentary magic.

Notations, thoughts, and hopefully conclusions will be shared through two case studies; Dubai Television and SamaTV, capitalizing on both of the brands’ success and shortcomings.

Obeida Sidani
Having launched 6 television channels in the last four years, Obeida Sidani has played a major role in today’s Middle Eastern broadcast scene. As the branding consultant of Dubai Media Incorporated (DMIB), he oversees the on-air branding of 4 television channels, Dubai Television, One TV, Sama TV and Dubai Sports Channel, including re-launching the channels, transforming them into leading brands, and winning several Promax awards in the process. Prior to 1999, Obeida was the creative director of the first Arab youth channel, Zen TV, as well as the creative director of Future Television Network. Obeida is a lecturer at the American University of Beirut, where he graduated in 1997.
Arabic Typography and Visual Identities

With the first generation of Arabic graphic designers widely spread across the Arab world, so, too, the first generation of Arabic type designers is following. The presentation will focus on the issues of Arabic type and calligraphy from the Arab graphic designer’s point of view. In order to create letter-forms appropriate to the daily graphic design practice, and in the absence of a varied Arabic font palette, some are serving the dual role of both type and graphic designer. The risks and advantages of this role will be discussed, as well as the challenges of creating solid graphic and typographic design under such limitations. Alternatively, one can use the rich Arabic calligraphic tradition or the surrounding typographic landscape of the Arab world.

The presentation will discuss the development and use of Arabic typography in visual identities, the rise of awareness, and the demand for custom-designed Arabic typefaces. Examples will focus on custom typefaces designed for elaborate identities—either for print, computer screen or TV/broadcast usage.

Tarak Atrosi

Based in Beirut, Tarak Atrosi is principal of Tarak Atrosi Design, a design studio based in the Netherlands and focused on creating a modern Arabic graphic & typographic design. Tarak holds a BA in Graphic Design from the American University of Beirut, a Masters of Arts in Interactive Multimedia from the Utrecht School of the Arts in Holland and an MFA in Design from the School of Visual Arts in New York. His awards include the Type Directors Club, two Adobe Design Achievement awards, and the New York Aquent Design award. Print Magazine selected him for Twenty under Thirty, the international magazine for the most achieved Visual artists below the age of 30. He is the founder of www.arabictypeography.com, and is a frequent guest speaker at various international design seminars and universities.

Adventures and Challenges in Arab Publication Design

In this talk, I will present some of the publication projects I have been involved with the past few years in Beirut. These range from editorial design and art direction to book design, self-initiated and/or commissioned yet mostly in collaboration with cultural agents and institutions. The presentation will focus on one publication in particular, Zawaya, a (Arabic language) periodical on emerging cultural practices in the Arab world. Zawaya is intended as a platform for alternative expressions in the visual arts, performing arts, literature and other forms of cultural practices, it acts as a forum for dialogue and exchange that bridges disparate creative spaces in the Arab world.

I have been connected to Zawaya since its first initiative four years ago as designer of the pilot issue. I got more tightly engaged with it, in the issues that followed, as art director and as member of the editorial team; that close relation between editorial and art direction has constituted a novel and rich experience that has had its favorable effect on the design process and outcome of Zawaya.

My experience through these projects and Zawaya in particular brought along many questions, challenges and adventures that I would like to share, dealing with issues of collaborative work, authorship, conventions and alternative visual production and Arabic typography. By presenting my experience through these projects, I try to bring forth some of the issues concerned with Arab publication design and the controversy such a category implies.

Zozana Mazzari

Zozana Mazzari is Assistant Professor in the Graphic Design program at the American University of Beirut. She received her B.Ed. degree in Graphic Design from AUB and her graduate degree from the Jan Van Eyck Akademie (Holland). She is the art director of Zawaya, A Pen&Dial on Emerging Cultural Production in the Arab World and member of its editorial board. She edited, with Aja Kutt, Greetings From Beirut (Stift Berlin 2003), and co-edited Mapping Siting: On Portraitature and Photography (Beirut, 2002), a publication of the Arab Image Foundation.
Bidoun: the growth of a magazine for the arts and cultures of the Middle East

This presentation discusses the development of Bidoun, a magazine designed and published in New York, but put together by editors based in Dubai, Tehran, Cairo, and New York. Quarterly, the magazine is now on its seventh issue, and has developed significantly over the past two years. Each issue, original work is commissioned from writers, artists, photographers, illustrators, designers and architects based throughout the Middle East and beyond. The presentation looks at how the design of the magazine has changed following feedback from readers based all over the world. It aims to explore the intricacies of producing a magazine in English, about the Arab world, Iran and Turkey, that aims to promote a new kind of writing and design - one that is highly contemporary, and as equally relevant to readers within the region as readers in the West who seek a more complex view of the Middle East and its vibrant cultural scene.

Antonia Carver
Based in Dubai, Antonia is one of four co-founders that produce Bidoun, the arts and culture magazine for the Middle East. A freelance writer and editor, she contributes regularly to local and international magazines and publications on contemporary art and film. She was the project editor for the photography survey BUMK (Phaidon, 2002), and is a programme for the Edinburgh International Film Festival, Scotland.

Dar Onboz

There was, but there was not when the days were nights and nights were long when time was the life span of a willow leaf in a faraway village sitting in snow-covered orchards breathing in warm air of burnt wood and roasting chestnuts, there lived a matriarch who ruled by telling stories and feeding children words and salted roasted hemp seeds. It was my great grandmother sitting on her storytelling throne, legs crossed covered by layers and layers of skirts and wool knitted socks, and a hovering smile that covered every part of our cold tiny bodies huddling and shivering at every ghoul eating a child and every child crossing an ocean on a flying fish. My great grandmother taught me what I know, a lifetime to learn and another lifetime to share.

Dar Onboz is her matriarchal legacy.
Dar means house house land country area region institution and Onboz are hemp seeds.
This talk will discuss Dar Onboz’s children’s and artists’ books, the problems faced when designing contemporary Arabic publications, namely working on language, typography and calligraphy, and looking for appropriate Arabic fonts that symbolically work with the illustration and complement the language, visually and contextually. The talk will also address why it is that when we design in Arabic, we design differently. The presentation will be illustrated by works from the collection of Dar Onboz.

Nadine Yousra
Nadine Yousra is a Lebanese visual artist who has recently launched an independent publishing house, Dar Onboz, that specializes in Arabic artists’ and children’s books.
Automation in Font Development

With font technology improving, so should our approach to creating fonts. We have a variety of tools to help improve the development process. Additionally, we have easy access to various resources to customize the way we work. OpenType allows us greater control over a font’s behavior, and while each font will have its own unique characteristics, there are aspects which should be common across different fonts. In these cases, having a set of tools to automate these processes saves us time, and also helps maintain accuracy and consistency. Tools can range from full programs to simple scripts. Recognizing what makes a good tool requires us to look at our development process closely. While computer programming knowledge is helpful, only a basic understanding is required to create useful tools.

This lecture will discuss the benefits of developing and using automation as a way to keep our fonts accurate, consistent, and of high quality, as well as reducing time spent on technicalities to allow more time for design. Listeners will also gain an understanding of how to recognize what types of processes can be automated. Sample tools will be shown and explained, with an emphasis on an auto-marker specially developed for Salikul Designs.

Aida Salikul

Aida Salikul is Lead Developer at Salikul Design, and has been designing font tools since 2001 after receiving a B.S. in Computing and Software Systems from the University of Washington, Bothell. She works primarily in determining undetected mark placements in large fonts, and her improved many-design processes through automation. Her tools focus on simplifying the font development process to allow more time for glyphs and system designs, while automating more redundant tasks in order to ensure consistency and accuracy. Mrs. Salikul continues to develop tools that push the boundaries of automation, enhancing font development from all angles.

Digitizing Ibn Muqlaah?

To what extent should we abide by the rules/proportions previously set by Ibn Muqlaah in teaching the discipline of developing digital Arabic typefaces for print? Arabic Typography, a new discipline has been integrated in the Graphic Design curricula since the late 90’s. It has been the focal point of a quality design education in the region ever since. Both the Arabic Typography book written by Hoda Sinnohuisien Abi-arief, and the Arabic Typography.com website launched by Taheb Attiah are valuable contributions to the emergence of this discipline and are constantly used as references in classes. The context of most classes offered in the program at the Lebanese American University has been recently modified to integrate Arabic Typography in all projects. Students are faced with problems such as juxtaposing two scripts (Arabic and Latin) that are read in opposite directions and do not share the same logic in terms of proportions and legibility rules. Many questions are raised along the process; some of them concerned with the aesthetic aspects of the script others with legibility. Students are encouraged to analyze and present solutions for the difficulties in the use of the Arabic script in print as well as on the screen. They are developing letter shapes appealing to the twenty first century Arabic reader without losing the script’s cultural heritage. However, reviving the calligraphic Arabic style is not the aim of the assignment.

This paper will be followed by a slide show presenting a variety of the students’ solutions in developing new Arabic typefaces.

Yasamine Taani

Yasamine Nashef Taani was on the committee for organizing the TYPOGRAPHIC BIENNAL conference in April 2005. She holds a master’s in Communication Design from Pratt Institute, New York. She presented papers on typography and visual communication in a number of international conferences, at theйдет, the St. Bride’s Library in London, and CUMULUS in Lisbon. She was recently a guest speaker at the launching of the Ecole Supérieure des Arts Visuels de Marrakech, CSAM. Among her recent publications in magazines: « Type Vernacular in Past War Beirut » in COMMUNICATION ARTS and DESIGN GRAPHICS magazine. She is the country delegate for the Agès, Association Typographique International for the region of Lebanon and Syria. She is currently an Assistant Professor and coordinator of the Graphic Design program at the Lebanese-American University.
Type Design at the Royal Academy of Art in The Hague

Extending on the educational vision of Gerrit Noordzij, the department for graphic design offers a 4 year course which includes type design. In September 2002 the Royal Academy of Art in The Hague started its post-graduate course in Type and Media, formerly the course in Type Design and Typography. It is a full-time course that gives participants the possibility of delving deeper in type design for different media: not only type for print, but also for film, television, video and the interactive media. Although we live in an increasingly pictorial culture, type design and typography have lost none of their value. At Type and Media students work intensively for one year in small groups of no more than twelve, under the guidance of expert and enthusiastic teachers from the permanent and visiting faculty. Although the student’s personal motivation is given primary place, working well with other students is of fundamental importance in the plan.

Petra van Blokland
After WU/Athenaeum-school (pre-university education, gramarschool) Petra van Blokland (1955) studied at the Graphic and Typographic Design Department of the Royal Academy of Art in The Hague. In 1979 he graduated cum laude (with distinction) and worked as an intern at Total Design in Amsterdam and Studio Dumbar in The Hague. From 1980 until today he was designer and partner in Bureau Petra van Blöklan © Claudia Mass in Delft. To specialize himself he studied for two years at the TU Delft department Industrial Design. From 1984 until 1989 he taught at the Academy for Visual Arts in Arnhem. Recently he continued his study at the Technical University in Delft on Industrial Design and Artificial Intelligence to apply for a Master Degree. Since 1988 he is a teacher at the Graphic and Typographic Design Department and the post-graduate course Type & Media of the Royal Academy of Art in The Hague. Since the start of 2003 he is co-founder of The Health Agency, publisher of on-line medical information.

In the Middle

Since 1998, teaching at Virginia Commonwealth University School of the Arts in Qatar has been a learning experience for both faculty and students. Each year the institution grows in numbers and diversity, but it remains characterized largely as a western institution operating in a Middle Eastern country. This is a curious yet vibrant interaction between East and West and we are in a unique position to take advantage of what both cultures have to offer in the way of design theory and application. Teaching and learning styles have had to change in order for us to meet... somewhere in the middle.

Leland Hill
Leland M. Hill was born in the United States in 1978. He completed his undergraduate degree at Columbia College Chicago while working on a limited edition book with Cahoon Press Inc. After moving from Chicago, Illinois to Richmond, Virginia he began work on a Masters Degree in Visual Communications at the Virginia Commonwealth University School of the Arts in 1997. During this time he and his fellow graduate students worked as co-authors with Professors Philip B. Meggs and Roy McKee by the book (and the Bitter, digital versions of Classic Letterpress). After completing his masters, he accepted a position as Assistant Professor at VCU’s branch campus in Doha, Qatar in the summer of 2000. Still in Qatar, Leland’s teaching focuses in Design History and Typography. Outside of teaching, he has been the curator of exhibitions including Pentagram’s New York office, April Greiman, Tank Atelier and the Stib Collier as co-chairman member of the university’s gallery. Along with Graphic Designers, the gallery has exhibited works of Fashion Designers, Photographers, and Fine Artists from around the world. In 2004 Leland headed the organizing committee for Taseem Doha 05, a design conference which brought to Doha a company of international participants to speak about the potential of design in a growing society like Qatar. Still working closely with the organizing committee for Taseem Doha 06, Leland is currently researching graphic design history in the Middle East as well as curating exhibitions of graphic design work from the region.
The possibilities of non-Latin typography

Peter Bilak will speak about his experience as a western designer working with non-Latin scripts such as Arabic, Greek, Cyrillic. He will discuss the Khatt Foundation's research project, where he is involved in designing an Arabic version of his Fedra font family. He will also speak about his experiences in teaching typography at the Royal Academy of Arts in The Hague.

Peter Bilak

Peter Bilak studied in England, USA, France, The Netherlands, and Slovakia, before starting his studio in The Hague. He has worked at Studio Dambac and is presently working in the field of editorial, graphic and type design, on a scope of cultural and commercial projects. Recent design projects include stamps for the Dutch Royal mint (TPG Post), series of design performances (in collaboration with choreographer Lukas Timulait), books for dictionaries (Kopernikus, London), books and publications for the Hague art center, exhibition design at the Dutch Architectural Institute, curating and organizing of the exhibitions at the Biennale of graphic design, Beno. He has designed several fonts including Lakwa (published by FontShop) and Fedra (published by his own type foundry, Typotheque). He frequently contributes articles and work to various magazines and books. With Stuart Bailey, he co-founded, edited and designed 'Dot Dot Dot', an art and design magazine. He teaches at the Royal Academy of Art in The Hague.

Workshops

Building A: Ground Level

A102: Typographic Workshop
A103: The Design Game Workshop
A104: Font Technology Workshop
A105: Calligraphy Workshop

CALLIGRAPHY WORKSHOP

Workshop leader: Mohamed Zakiyya

Observing the calligraphic process: a practical introduction to Arabic calligraphy.

TYPOGRAPHY WORKSHOP

Workshop leader: Reza Abedini

Designing typographic posters, mixing Arabic calligraphy and Arabic fonts.

THE DESIGN GAME WORKSHOP

Workshop leader: Petz Van Blokland

In a simulation of the design practice, participants are requested to design a solution for a customer. The journey to the final design leads through a 'maze' that every designer has to go through: how to get the required information from the customer? Designers are forced to think about their way of working: to design their own design process.

The design game originally was made for the curriculum of the Royal Academy of Art in The Hague. Graphic design students learn that not asking the right question or not thinking about the design process itself, never leads to appropriate design. The design game creates a small virtual world that holds all aspect of the real designers practice. Interested how you customer feels: play the game. Interested how your designer thinks: play the game. Additional to the game Petz van Blokland will reflect on the game results in relation to the daily practice of a designer and extensions will be made to disciplines as programming and artificial intelligence, whereas the connection to game theory easily can be made.
Arabic OpenType font production workshop:
FontLab Studio 5 and Microsoft VOLT

Workshop leaders: Aida Sakkat & Adam Twardoch

In this two-part workshop, Adam Twardoch of Fontlab Ltd. and Aida Sakkal of Sakkal Design will guide prospective Arabic type designers through the process of designing and producing Arabic OpenType fonts using FontLab Studio 5 and Microsoft VOLT. First, participants will learn FontLab Studio’s user interface, will learn how to draw glyphs, arrange and encode them and to do basic letterspacing. Later, the users will learn how to work with Microsoft VOLT to add OpenType layout features that will select the initial, medial and final Arabic glyphs, will substitute ligatures and will perform mark placement.

Adam Twardoch

Adam Twardoch is Scripting Products and Marketing Manager at Fontlab Ltd. He also works as a consultant specializing in multilingual typography and font technology for Unicode Libraries, Ptypoints and other companies including Adobe Systems, Bistream, Cond Corp., Microsoft and Tima Typeworks. He is Board member and country delegate for Poland at Association Typographique Internationale (ATyI).

Aida Sakkal

Aida Sakkal is Lead Developer at Sakkal Design, and has been designing fonts since 2001 after receiving a B.S. in Computing and Software Systems from the University of Washington, Bothell. She works primarily in determining undefined mark placements in large fonts, and has improved many design processes through automation. Her tools focus on simplifying the font development process to allow more time for glyph and system designs, while automating more redundant tasks in order to ensure consistency and accuracy. Mrs. Sakkal continues to develop tools that push the boundaries of automation, enhancing font development from all angles.
Exhibitions

Calligraphy Exhibition
Manshu and El-Rahmi Masterpieces Collection of twelve double-page Tradigal (oversized) prints based on openings from the finest Medieval Qur'an manuscripts (on loan from the Dubai Cultural Council).

Iranian Posters Exhibition
An overview of Iranian posters from the private collection of Reza Abedini (on loan).

Award-Winning Arabic Font
Winning entries from the Linotype Arabic Type Design Competition (November 2005).

Kitabat Student Design Exhibition
Student work from the leading universities and art schools in the Middle East.

Trade Exhibitions
A variety of trade exhibitors with booths surrounding a relaxed coffee area. 'majlis' will present visitors with their products and services. Exhibitors include Linotype, Diwan, Enwaar, Dubai Cultural Council, Team Y&R, Gragash Enterprises, Winsoft, Microsoft, Sama.TV.
Excursions & Events

Gala Dinner
Friday, 7 April 20:00 hr
The Mansion Hotel in Doha is located on the Doha corniche and will
be the site of the Gala Dinner on Friday evening. The dinner will
feature an international buffet with live entertainment and will
provide a great opportunity to network.

Desert Safari
Saturday, 8 April 16:30 hr
An exciting tour to the outskirts of Doha, looking out over the
spectacular sandy landscapes and seeing the鸵鸟s and other
wildlife in the desert.

AUD Student Clubs Bazaar
Thursday, 6 April 12:30 hr
AUD students from all over the world will present their
creations, and entertainment in the AUD campus. These
events are open to all and throughout the day.

Design section, Photography section.
The deadline was yesterday and I have nothing.

Introducing Adobe Creative Suite 2, it's our most indispensable software,
unleashed, integrated and built to work as one. So when it's time to
finally comes to you, and it will, you'll have all the tools you need. Creative

Acknowledgment

A special thank you to our partners in the Kitabat, Arabic calligraphy and typography conference: the American University in Dubai, Linotype GmbH, Khatt Foundation, and Government of Dubai’s Department of Tourism and Commerce Marketing.

A special thanks to all our speakers without whom this event would not be a success. Also thank you for all the colleges and students who have contributed with their work to our exhibitions.

Many thanks to Dubai Cultural Council for lending us their pieces of calligraphic art, and to Mr. Reza Abedini for lending us his precious collection of Iranian posters.

Many thanks to AUD’s administration, to Elec Sawaya, Ghassan Ashtkar, Raj Mohamed and the technical team, and to all the student volunteers.

Credits

Art Direction: Huda Smitshuizen AbiFares
Logo Design: Krassen Kresten & Lara Assaad Khoury
Map Design: Faten Mahnoud
Web Design: Raymond Pruchner
Exhibition Design: Michael Bray
Book Design: Huda Smitshuizen AbiFares
Conference Material and Identity: Serena Hanna & Huda Smitshuizen AbiFares

This book was designed in Adobe InDesign CS, type set in Fresco and FrescoSans (designed by Fred Smejkal, OutType), Mitra (Linotype) and WinSoft PC/Arabic. It is offset printed on Conqueror Smooth White, Diamond White 170gsm, cover paper 300gsm.

Sponsors

A special thanks to all our sponsors for their generous contributions which made this event possible.

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Special Thanks to Sama TV for broadcasting news updates about the Kitabat conference.