

AUS | الجامعة الأميركية في الشارقة
American University of Sharjah

COLLEGE OF ARCHITECTURE, ART AND DESIGN
كلية العمارة والفنون والتصميم



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FOREWORD

**Dr. Varkki
Pallathucheril**
Dean of the College
of Architecture,
Art and Design

It is with great pride that I share this compilation of creative work by the graduating class of 2024 in the College of Architecture, Art and Design (CAAD) at American University of Sharjah (AUS). This group includes graduates in architecture, interior design, design management, multimedia design, visual communication and urban planning.

Many in this class spent their entire first year learning online. They missed out on aspects of CAAD's Foundation Year program, in which students together make the transition from high school, prepare for a discipline and discover design as a very unique endeavor. That they have succeeded despite these challenges is a testament to their determination and resilience.

Simply put, the CAAD experience is intensely transformative. I am grateful to our CAAD faculty for their central and indispensable role in our students' journey, giving them personal attention as mentors and teachers. It is for this reason we collectively take pride in presenting the creative work in this publication.

This catalog accompanies an exhibition of works selected by each graduating student. You are invited to peruse this compilation, and if a particular piece or student intrigues you, or you are in search of new talent, please follow up using the contact information provided.

As always, CAAD staff have provided invaluable support throughout this academic year. For the Six Degrees show, I would like to recognize Nada Khalaf, Communications and Events Coordinator, and Savio Creado, Assistant to the Dean. Associate Dean Faysal Tabbarah oversaw the initiative.

I believe that this continues to be an exciting time for our graduates to be entering the workforce. Opportunities in the region are growing. We are confident that they are ready to leave their mark, applying the knowledge, skills and sensibilities they have acquired and honed through practice and critical feedback.

To our graduating students—congratulations! I join the broader CAAD community in wishing you the very best for a successful future. As an AUS alumnus, you are very much an integral part of our community. I encourage you to continue to challenge and support each other as you have in the CAAD studios, connect with and strengthen our global network of CAAD alumni, and return to us often as mentors, guest lecturers and friends. We look forward to celebrating your successes with you.

2023-24 FACULTY MEMBERS

DEPARTMENT OF ARCHITECTURE

Jason Carlow → Associate Professor / HoD Architecture
Dr. Ahmed Al Mulla → Adjunct Faculty
Dr. Zaki Aslan → Professor of Practice
Saad Boujane → Adjunct Faculty
Dr. Roberto Castillo → Assistant Professor
Camilo Cerro → Associate Professor
Dr. Igor Peraza Curiel → Professor of Practice
Fatma Elfeki → Adjunct Faculty
Marcus Farr → Associate Professor
Samar Halloum → Visiting Assistant Professor
William (Eirik) Heintz → Professor
Michael Hughes → Professor
Selma Ćatović Hughes → Adjunct Faculty
Charles Jones → Assistant Professor
Ammar Kalo → Associate Professor / Director of CAAD Labs
George Katodrytis → Professor
Dr. Jerry Kolo → Professor / MUP Program Coordinator
Kevin Mitchell → Professor
Dr. Ahmed Mokhtar → Professor
Dr. John Montague → Associate Professor
George Newlands → Assistant Professor
Maria Oliver → Assistant Professor
Dr. Varkki Pallathucheril → Professor / Dean of CAAD
Dr. Kathrin Golda-Pongratz → Adjunct Faculty
Patrick Rhodes → Associate Professor
Juan Roldan → Associate Professor
William (Bill) Sarnecky → Professor of Practice
Dr. Rana Shakaa → Adjunct Faculty
Gregory Spaw → Associate Professor
Faysal Tabbarah → Associate Professor / Associate Dean
Benedetta Tagliabue → Adjunct Faculty
Kenneth Tracy → Associate Professor
Tania Ursomarzo → Assistant Professor

DEPARTMENT OF ART AND DESIGN

Dr. Zinka Bejtic → Professor / HoD Art & Design
Anushka Anand → Adjunct Faculty
Dr. Christianna Bonin → Assistant Professor
Zlatan Filipovic → Associate Professor
Dr. Toma Gabor → Adjunct Faculty
Dr. Joseph Graham → Assistant Professor
Joumana Ibrahim → Adjunct Faculty
Riem Ibrahim → Assistant Professor
Dr. Christopher Kaltenbach → Associate Professor
Mohammed Mamdouh → Assistant Professor
Ali Matay → Assistant Professor
Dr. Necati Toros Mutlu → Visiting Assistant Professor
Nazaneen Naddaf → Visiting Assistant Professor
Elham Namvar → Adjunct Faculty
Dr. Marina Peres → Assistant Professor
Hala Riyadh Rabeea → Assistant Professor
Philip Sheil → Senior Lecturer / Director of Foundations
Seth Thompson → Associate Professor
Filip Zagorski → Visiting Associate Professor

STAFF

OFFICE OF THE DEAN

Rachida Cherki → Programs Coordinator
Savio Creado → Assistant to the Dean
Sunitha Kallai → Administrative Assistant
Nada Khalaf → Comms & Events Coordinator
Yara Libzo → Administrative Assistant
Jameela Saleem → Senior Administrative Assistant
Muhammad Sulaiman → Facilities Monitor

CAAD LABS

Abdul Rasheed Abdul Kader → Laboratory Monitor
Ali Ahmed → Senior Laboratory Specialist
Majd Alloush → Media Laboratory Specialist
Aymen Jaballah → Laboratory Specialist
Ammar Kalo → Director of CAAD Labs
Mohammed Shafiullah Nizamdeen → Senior Laboratory Specialist

CAAD IT

Afrah Amer Al-Mashgari → IT Specialist
Nabeel Amireh → Director / Education Technologies & Support
Pramod Kumar → Team Leader
Rakesh Ramu → IT - Systems

ARCHITECTURE AT CAAD

Jason Carlow
Head of Department

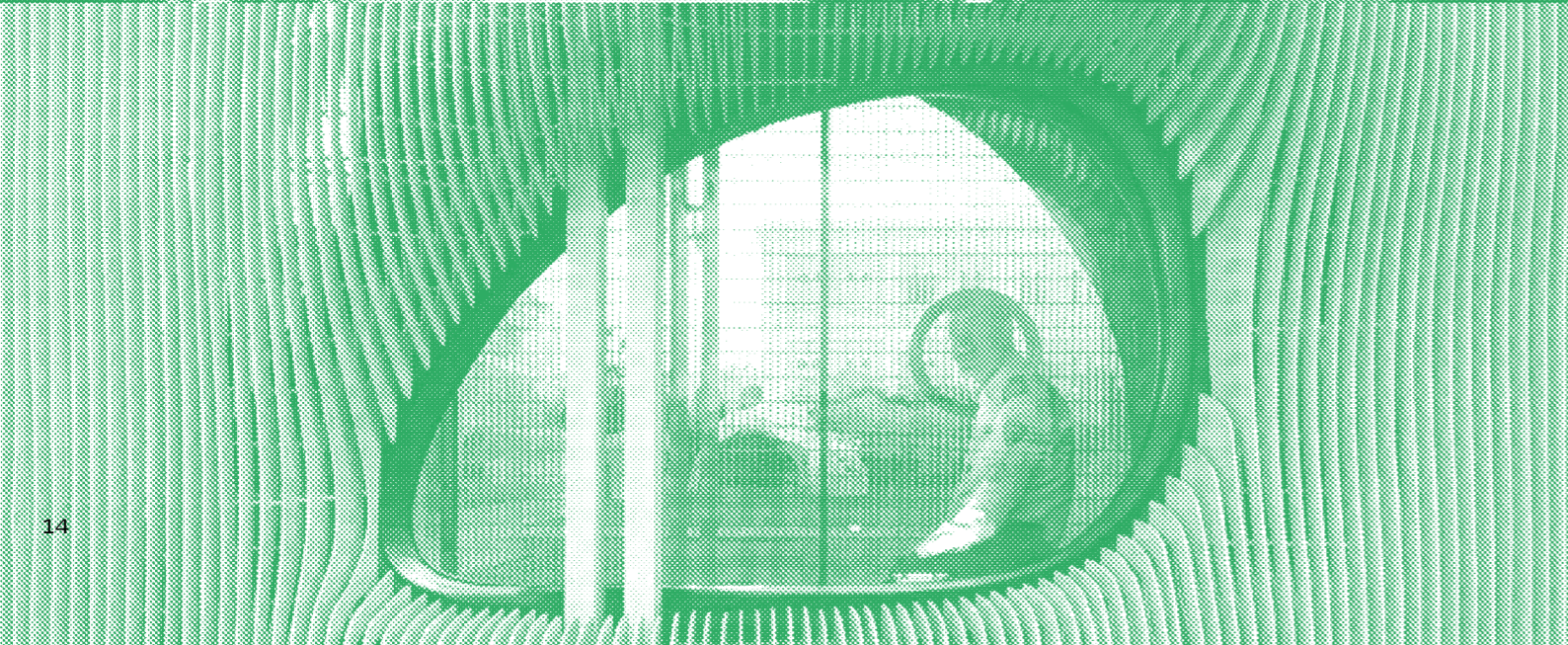
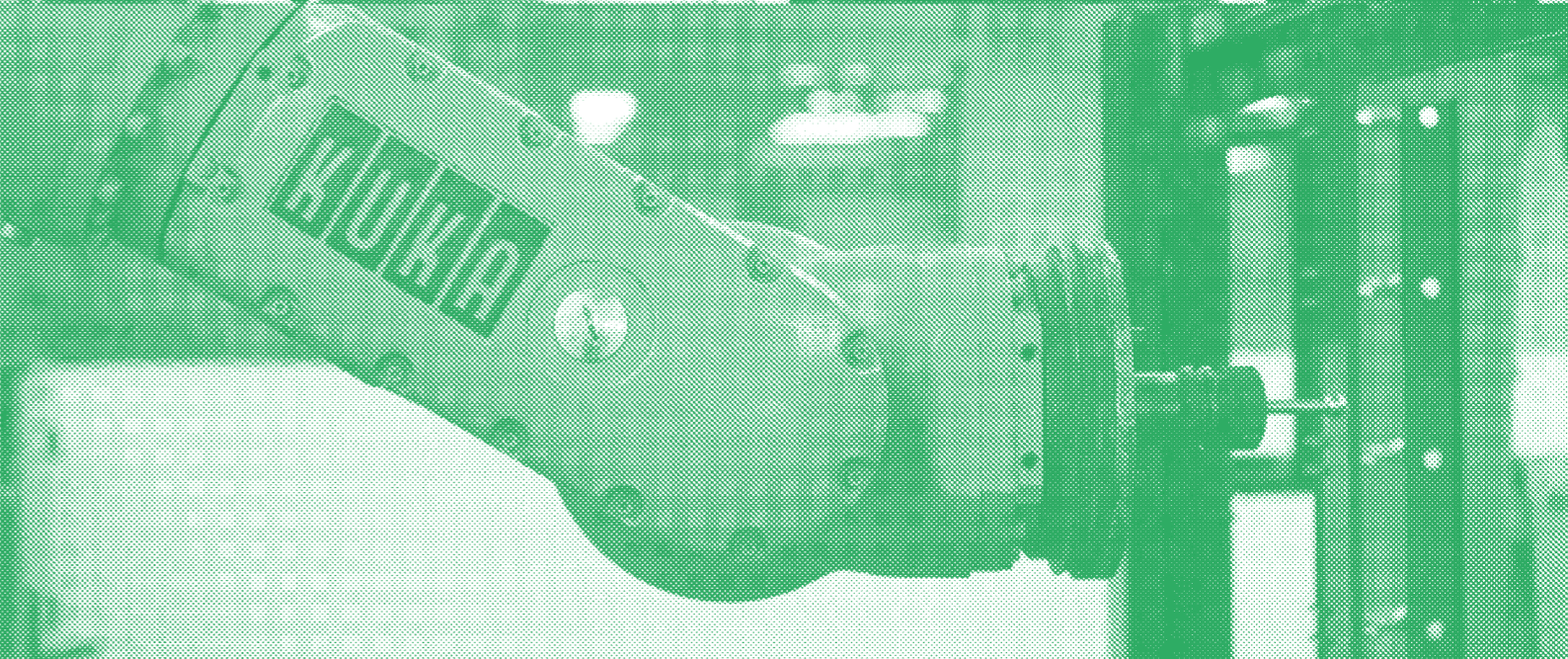
Architecture

The Department of Architecture has established a reputation as a leader in design education in the region, with AUS positioned number one in the UAE and among the top 200 universities globally for architecture and the built environment per QS World University Rankings (2024). The last academic years have yielded more success with new international initiatives, numerous awards for student work, larger scale design build projects and partnerships forged with leading institutions in the UAE.

Core and advanced design studios took on critical issues such as urban sprawl and densification, sustainable development, habitation, urban infrastructure and architectural explorations enabled by advanced digital tools. Advanced design studios with projects sited in Istanbul and Beirut allowed students to test architectural ideas in different cultural and historical contexts. The department's Barcelona study abroad semester was reinstated after a long pandemic-related pause. Living in the heart of Barcelona throughout Fall Semester 2023 allowed student participants to learn from direct experience, using the urbanism of the Catalonian capital as a design laboratory.

Back in Sharjah, a history/theory elective course paralleled the second edition of the Sharjah Architecture Triennial, giving students first-hand interactions with curators and exhibitors in this important global event. Fabrication-focused seminars and a fifth-year design build studio working on the adaptation of a shipping container into a mobile classroom kept the CAAD labs busy throughout the year.

Architecture students won honors, citations and awards in national and international venues such as the Global Undergraduate Awards, World Architecture Awards and the ADMAF Total Energies Sustainability Design Award. Congratulations and thanks to our faculty and graduating students for all of their impactful contributions to the Bachelor of Architecture Program in 2023–2024.



REFLECTIONS ON STUDYING ABROAD IN BARCELONA

Fall 2023

By Meera Lootah

My study abroad experience in Barcelona turned out to be one of the most transformative times of my life, both academically and personally. From the moment I set foot in Barcelona, the city's lively energy and rich architectural diversity captivated me, sparking my curiosity and filling me with anticipation for everything that I would discover.

Under the guidance of Dr. Kathrin Golda-Pongratz, we were immersed in Barcelona's rich architectural history, exploring and studying various case studies that covered centuries of development. In our ARC 581 course taught by Associate Professor Gregory Spaw, we took sketchbooks to architectural sites across Spain, capturing the unique characteristics and quirks that defined each city. This experience reinforced my appreciation for architectural nuances and improved my design and drawing skills. We also learned about the internationally acknowledged architecture studio EMBT from its co-founder Benedetta Tagliabue, who led us through some of EMBT's projects, explaining the creative process behind each one. Her insights into EMBT's design philosophy, respecting the site's history, were invaluable, giving me a deeper understanding of what it means to design with what's available.



Beyond the academic growth, the trip was also a journey of personal growth. As an Emirati student, adapting to a new culture with different language, customs and pace of life pushed me out of my comfort zone. I had to navigate unfamiliar streets, speak Spanish and get used to a more laid-back lifestyle. At first, it was daunting, but I eventually began to appreciate the slower pace and the emphasis on living in the moment. Over time, I started to feel at home in Spain, exploring different neighborhoods, joining local festivals and picking up enough Spanish to hold simple conversations with the locals.

Traveling around Spain as part of the program was a big milestone for me. It was my first time exploring new cities and regions on my own, which gave me a sense of freedom and independence that I'd never experienced before. This journey in Barcelona not only shaped me as an architecture student but also helped me grow as a person. It pushed me to step out of my comfort zone, embrace new experiences and develop a sense of independence. These invaluable lessons will guide me in my career and personal life, reminding me of the importance of adaptability, open-mindedness and continuous learning.

By Radhika Aggarwal

Spain's dynamic blend of cultures was evident in its ever-changing urban landscape and geography. Barcelona, in particular, pulsed with vibrant energy, offering a rich tapestry of experiences. Our studio project immersed us in the city's fabric, encouraging exploration on foot. Despite the bustling tourist scene peaking in the summer and gradually waning, Barcelona has a super-charged energy. Dr. Golda-Pongratz's brilliantly curated tours were our weekly highlights, which unveiled hidden gems beyond the typical tourist traps, enriching our understanding of the city.

The semester's highlight for me was the opportunity to explore numerous cities across Spain for our ARC 581 class with Associate Professor Gregory Spaw. Beyond the academic curriculum, the journey left a profound educational impact. Taking charge of our travel budget, transportation and accommodations—occasionally opting for hostels—instilled a sense of adaptability and resourcefulness. On days free from scheduled meetings, I would venture out early to immerse myself in the city's charm, guided only by my trusty Google Maps.

The greatest advantage of our visits to places like Andalucia, the Basque Country, Madrid and Valencia was their pedestrian-friendly layout. Starting each day with a stroll allowed me to intimately experience each destination. Whether immersing myself in Madrid's bookstores and museums or indulging in an intense food walk in San Sebastian, I relished the freedom to tailor my explorations to my preferences. Before leaving for the semester, I had concerns about finding vegetarian food options, but my worries quickly dissipated as I discovered a plethora of incredible culinary experiences in Spain. The gastronomic delights of the country left me in awe. Surprisingly, I even stumbled upon a vegan ice cream parlor at 2 in the morning in Valencia and enjoyed an amazing cone of vegan chocolate ice cream!

The learning experience extended to being self-reliant in our Barcelona apartment. Despite being an international student at AUS accustomed to dorm life, I found myself embracing new responsibilities. In our shared apartment, camaraderie blossomed as we navigated minor plumbing and electrical issues—I even mastered the art of changing gas cylinders. Together, we hosted a memorable Diwali celebration for our group, cooking up a feast for 20 guests. Through these challenges and triumphs, we matured and grew as individuals.

I'm immensely grateful for the opportunity to have had this experience during my journey at AUS, where I forged enduring friendships. Meeting the wonderful people I met on these adventures has enriched my life in ways I'll always cherish.

Barcelona Study Abroad Program Students

Radhika Aggarwal / Wed Ahmed / Salama Alhammadi / Salma Ali / Sabiha Ameen / Omar Darwish / Salma Elgendy / Marwah ElGzeary / Ranjeet George / Bana Gharaibeh / Prerita Jinachandran / Kamyra Kansra / Meera Lootah / Chanel D Sa / Abdul Samir / Lina Shameer



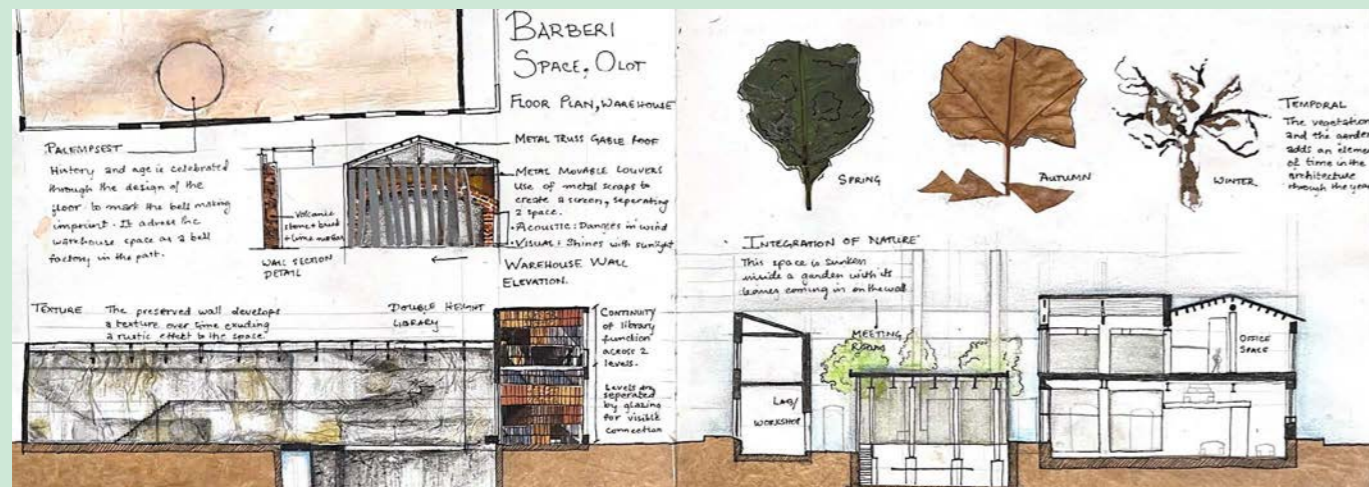
ARC 581, Gregory Spaw



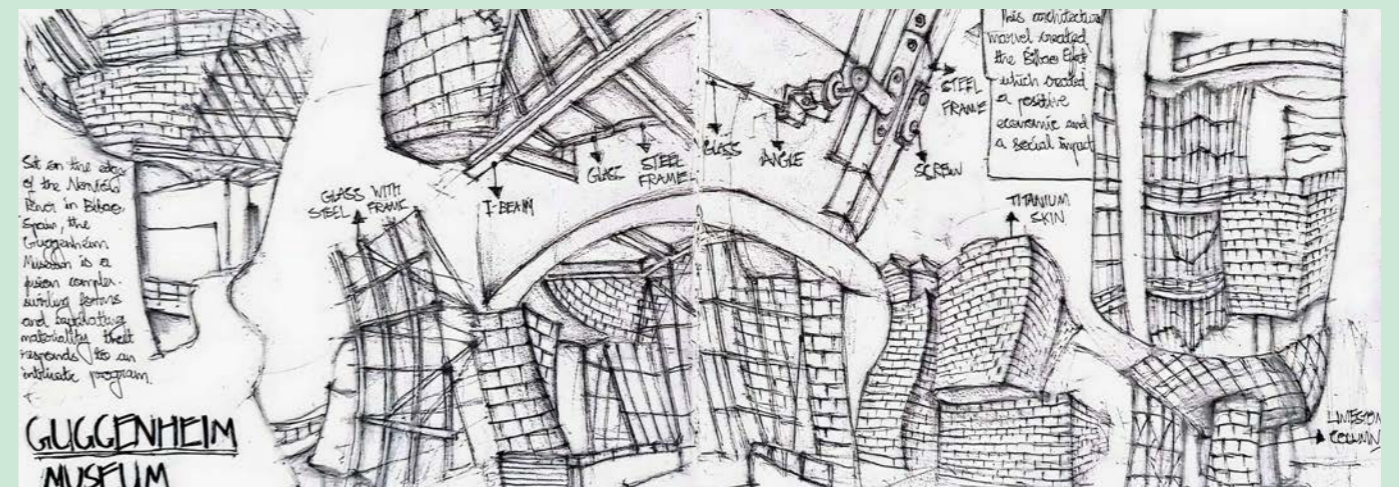
Meera Lootah → Olot, Spain



Lina Shameer → Cordoba, Spain



Chanel D Sa → Olot, Spain



Ranjeet George → Bilbao, Spain



Salma Ali → Bilbao, Spain



Sabiha Ameen → Valencia, Spain

DECADE-LONG DESIGN BUILD INITIATIVE AT CAAD WINS INTERNATIONAL AWARD

The innovative AUS Design Build Initiative (DBI) has garnered global recognition from the Association of Collegiate Schools of Architecture (ACSA) for its distinguished approach to design-build education.

Having received ACSA's Collaborative Practice Award, the decade-long DBI serves as a successful alternative teaching model to conventional practices and embodies CAAD's collective approach to hands-on education that is integrated into all levels of its curriculum.

The annual Collaborative Practice Award honors best practices in university-based and community-engaged programs and recognizes innovative and sustained initiatives that extend design education beyond the classroom and into communities.

Design-build programs at architecture schools prepare students for real-world practice. Not only do they design the project, they also participate in its construction. What makes the AUS DBI revolutionary is that it empowers students to directly engage in the creation process, fostering agency in the civic, social and environmental development of the region. The initiative was designed to address and avoid shortcomings in the academic design-build model common in North America. It also addresses the conventional approach to education and professional practice in the region, which typically separates design from construction, often perceiving architecture as surface decoration.

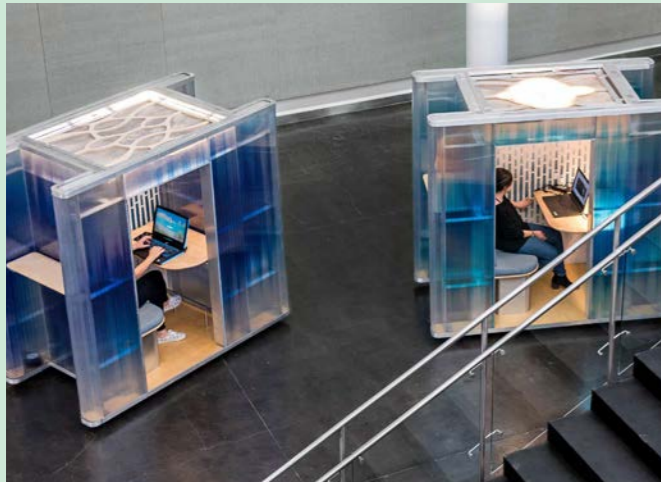
"In a traditional design build-pedagogical model, a single faculty member leads 12 to 15 students while managing responsibility for all aspects related to client engagement, logistics, liability, accounting, construction supervision and turn-key delivery. These are extraordinary tasks and entail considerable physical and mental strain, which ultimately leads to a disconnect between the teaching workload and project responsibilities, jeopardizing the program's long-term viability. Meanwhile, the AUS DBI foregrounds a team-based approach, shared responsibility, curricular integration and fluid teaching assignments that eschew individual entitlement or course ownership. Individual faculty members do not teach the same fabrication courses or design-build studios repeatedly. This relatively large pool of engaged faculty allows for a platoon system that keeps everyone fresh," said Michael Hughes, Professor in Architecture and DBI program founder.

Led by the DBI Collaborative Faculty Team Michael Hughes, Bill Sarnecky, Ammar Kalo, Patrick Rhodes, Ken Tracy, Marcus Farr, Greg Spaw, Juan Roldan, Camilo Cerro, Jason Carlow and George Newlands, and former CAAD faculty members Daniel Chavez, Emily Baker and Matt Trimble, the initiative is built on community engagement.



Over the past 12 years, DBI faculty have led hands-on studios and elective seminars whose completed projects have won three ACSA Design-Build awards, appeared in three Journal of Architecture Education publications and received eight regional American Institute of Architects design awards—the only projects on campus to receive such prestigious recognition.

“The AUS DBI has been path breaking for architectural education in the region over the past decade, leaving a visible imprint on the profession and the communities we serve. By instilling a deeper understanding of the built environment, the initiative cultivates graduates who are not only adept designers but also skilled builders and engaged citizens. The lasting impact of this paradigm shift extends beyond individual projects, influencing the broader discourse on architecture and emphasizing the importance of hands-on learning in shaping sustainable and resilient communities for the future,” said Dr. Varkki Pallathucheril, Dean of CAAD.

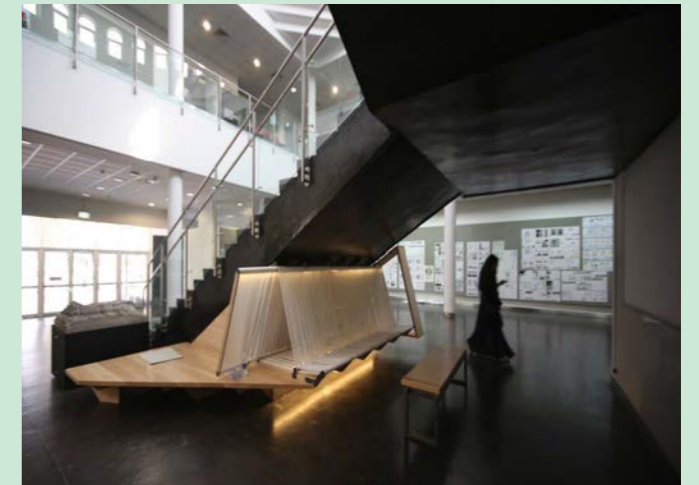


A versatile professional with more than 11 years of experience, architecture alumnus Layth Mahdi was part of the inaugural project produced in a CAAD Design Build Studio, known as the Display Wall. Maintaining a passion for designing spaces, he is currently Autonomous Systems Team Leader at Dubai Future Foundation, leading the design and development of a number of autonomous systems products ranging from collaborative mobile robots to autonomous delivery Robots.

“Our Design Build Studio kicked off with a master plan challenge. Working in groups, we each selected a potential construction site for our projects. We ultimately chose CAAD’s main entrance, recognizing its dual significance as a student gateway and a showcase for student work. The wall was designed to signify the college entrance while also functioning as a display unit that seamlessly transitions into a seating bench,” explained Mahdi.

He believes that unlike traditional studios where students focus primarily on design, CAAD’s Design Build Studios allow students to actively participate in the construction, from concept development to fabrication and assembly.

“This experiential learning model allows students to gain practical skills, understand construction techniques, and experience the real-world challenges of bringing architectural designs to life. Working on this project has been a valuable learning experience for me. On the design side, I learned about considering various factors in architectural conceptualization and integrating functionality with aesthetics for visual coherence. Engaging in construction work deepened my understanding of the design-build process, emphasizing attention to detail and effective communication for project success. This experience has equipped me with skills and insights that will shape my future in architecture,” he said.



Having recently graduated with a Master of Architecture from Massachusetts Institute of Technology (MIT) and started working at Sharqia Development Authority in Saudi Arabia, Nada AlMulla, a 2017 AUS architecture graduate and recipient of the Christo and Jeanne Claude Award by ADMAF, was part of the Gatehouse/Garden project in her fifth-year Design Build Studio.

"The project was a defining milestone in our education, because it allowed us to put into practice the theoretical knowledge of architecture we had accumulated in the preceding years. The whole design experience was stimulating in its fast-paced nature. We made quick sketch models and quicker decisions. We voted on design ideas and rapidly iterated on them. We continuously oscillated between design at a macro and micro scale. The second phase of the project, building, was equally invigorating. We gained an understanding of different material behaviors and learned to pay attention to how materials and parts come together and interact. We addressed one unexpected challenge after the other and learned to be adaptable and creative throughout the whole process," she said.

AlMulla added: "What sets apart our education is the experimental- and process-based approach which encourages students to embrace moments of curiosity and creativity, and to learn by doing; learning almost becomes a process of discovery. Another advantage that distinguishes our school is its capacity to cater to a diverse range of interests in design education— from digital fabrication and computational design to artistic experimentation, to history and theory, and so on."

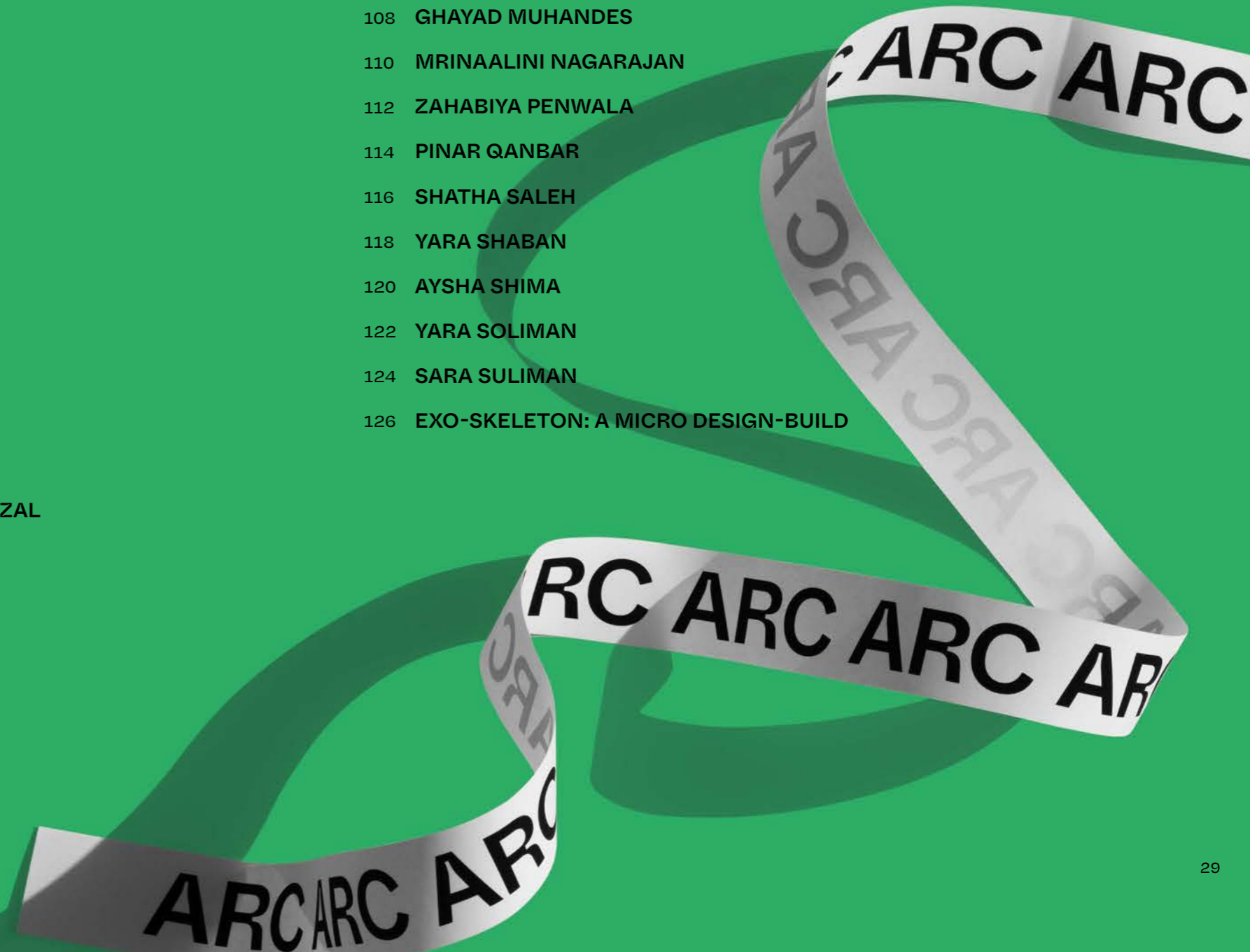
Supported by a host of new fabrication labs, the initiative also receives annual financial support from the AUS Provost's Special Initiative Funding.

Faysal Tabbarah, Associate Professor and Associate Dean of CAAD, has an intimate understanding of the initiative.

"As both an alumnus of the undergraduate architecture program (Class of 2008), a current faculty member and Associate Dean, I am uniquely positioned to offer an incisive perspective on the impact of the DBI initiative on both the faculty body and the students. A wide range of faculty members, particularly junior faculty, have been provided with the teaching opportunities, budget and guidance necessary to begin or expand their fabrication-based scholarship. Along with all the successes, perhaps most surprising has been the high degree of collegiality and sustained collaborations among faculty members that continue to take place from seeds sown within the DBI. As for the students, the initiative provides a platform for early on-site experience that positions them well as they begin their careers in architecture and the allied fields," he said.



30	SOHA ABDALGAWAD	64	TALA AMINI	98	KAMYA KANSRA
32	RADHIKA AGGARWAL	66	AHMAD AMMAR	100	MEERA LOOTAH
34	SUMEYA AHMED	68	RANYA ADIB ATAYA	102	LIJIANA MA
36	RABAB AL-ALI	70	MAIMUNA BABAR	104	HABIBA MOHAMED
38	MOHAMMED ALEM	72	SAKINA BANDUKWALA	106	NADIM MOURAD
40	HAMZA ALHARITH	74	NADA BARQAWI	108	GHAYAD MUHANDES
42	SARA AL JALJULI	76	SUNA CHOI	110	MRINAALINI NAGARAJAN
44	SARA ALMAHMOUD	78	CHANEL D'SA	112	ZAHABIYA PENWALA
46	RAZAN ALMAJID	80	NITIKA DILEEP	114	PINAR QANBAR
48	MANAR AL-MOHAMMEDI	82	AHMAD EL ANAS	116	SHATHA SALEH
50	MARYAM ALQASSIM	84	MARWAH ELGZEARY	118	YARA SHABAN
52	SHAIKHA ALSALMAN	86	BASMA ELSOBKY	120	AYSHA SHIMA
54	DHABIA ALSHAMSI	88	ZAYNA GAWHARI	122	YARA SOLIMAN
56	MARYAM AL SUWAIDI	90	RANJEET GEORGE	124	SARA SULIMAN
58	LAMIA AL TAYYARI	92	YOUSEF F. IBRAHIM	126	EXO-SKELETON: A MICRO DESIGN-BUILD
60	SHERINA AL THANI	94	PRERITA JINACHANDRAN		
62	SABIHA AMEEN	96	MUHAMMAD FARUQI JOEFRIZAL		





SHARJAH CENTER FOR FILM AND MEDIA

1 → ARC 402, Marcus Farr

1 - 2 →
Team member:
Basma Elsobky

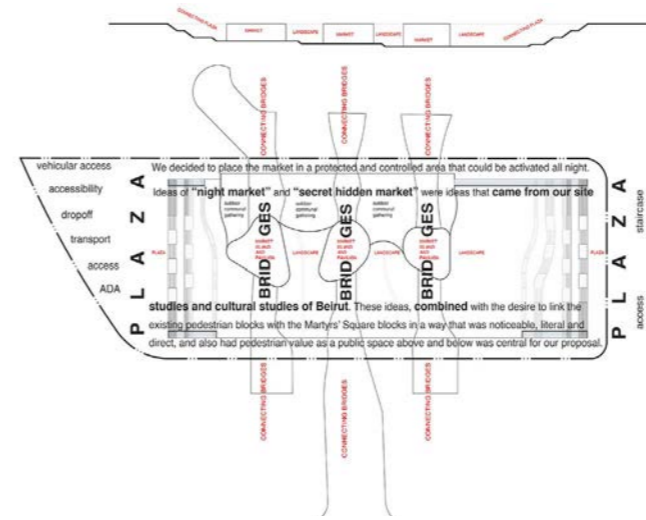
The comprehensive studio project invites visitors through its dynamic yet static curtain-like façade, symbolizing the program for the media center. The project layers guide visitors from the public area outside towards a series of quieter indoor areas towards two main auditoriums.

BRIDGING THE EDGES

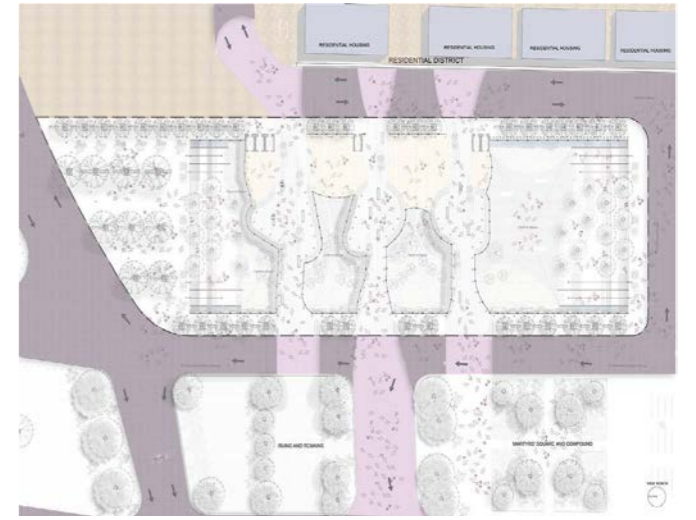
2 → ARC 501, Marcus Farr

The project pursues the idea of a night market and a secret hidden market in a closed and protected area that can be activated at night. The cultural and site studies of Beirut combine with the desire to connect the existing pedestrian blocks in Martyr's Square to add a new pedestrian pathway as a compelling public space.

2.1

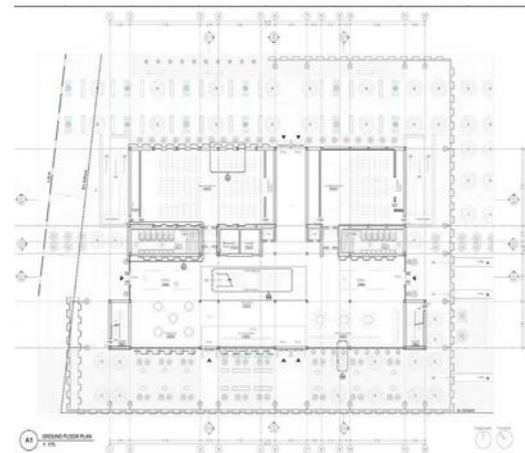


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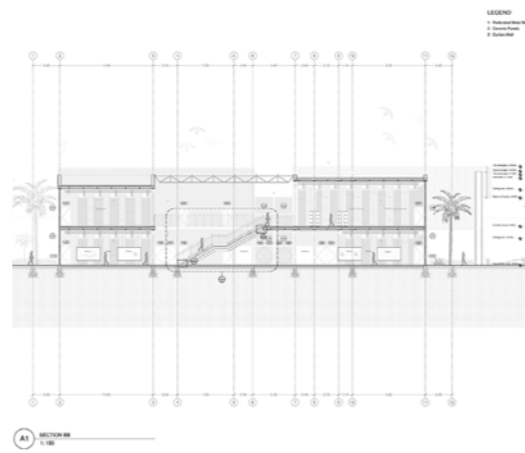


- 1.1 Ground Floor Plan
- 1.2 Longitudinal Section
- 1.3 South Elevation
- 2.1 Narrative Diagram
- 2.2 Ground Floor Plan
- 2.3 Urban Plan

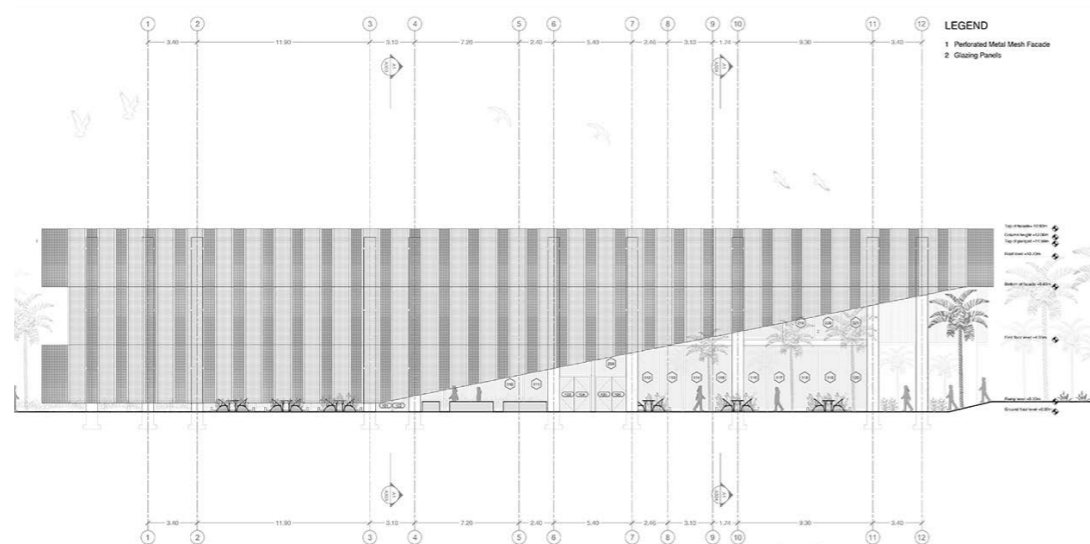
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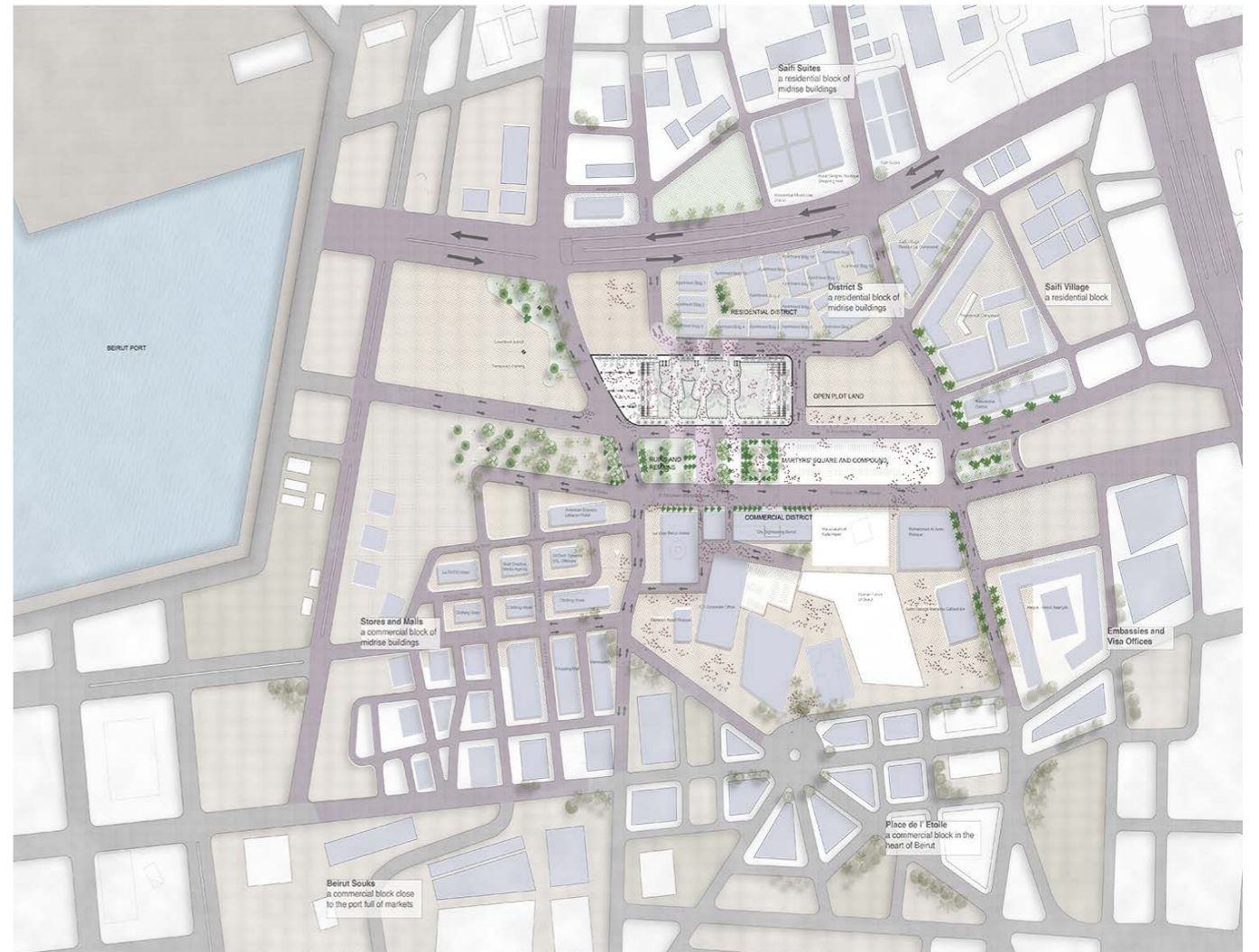
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1.3



2.3





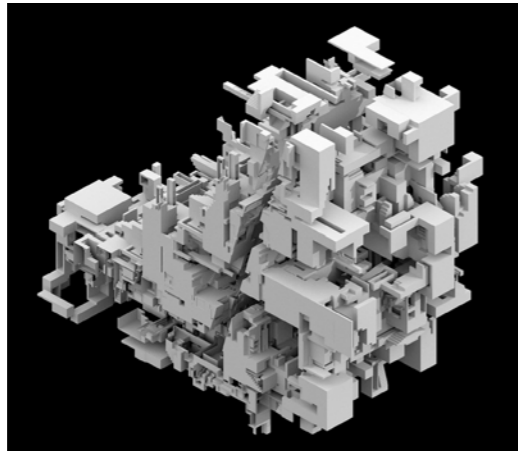
RESILIENT OASIS: ACHIEVING GULF FUTURISM THROUGH RESOURCE AUTONOMY

1 → ARC 502, George Katodrytis

This project investigates the potential for attaining resource autonomy in the Gulf region by harnessing ground and quarry water. Inspired by the archetype of stepwells in India, the project achieves its dense structure through the intense aggregation of 10 concrete modules. The integration of light, water and pathways enhances social engagement and productivity within the site.

- 1.1 Axonometric Chunk
- 1.2 Structure in the Landscape
- 1.3 Aggregation of Modules
- 1.4 Fresh Produce Marketplace
- 1.5 Spaces created through the intense aggregation of the modules

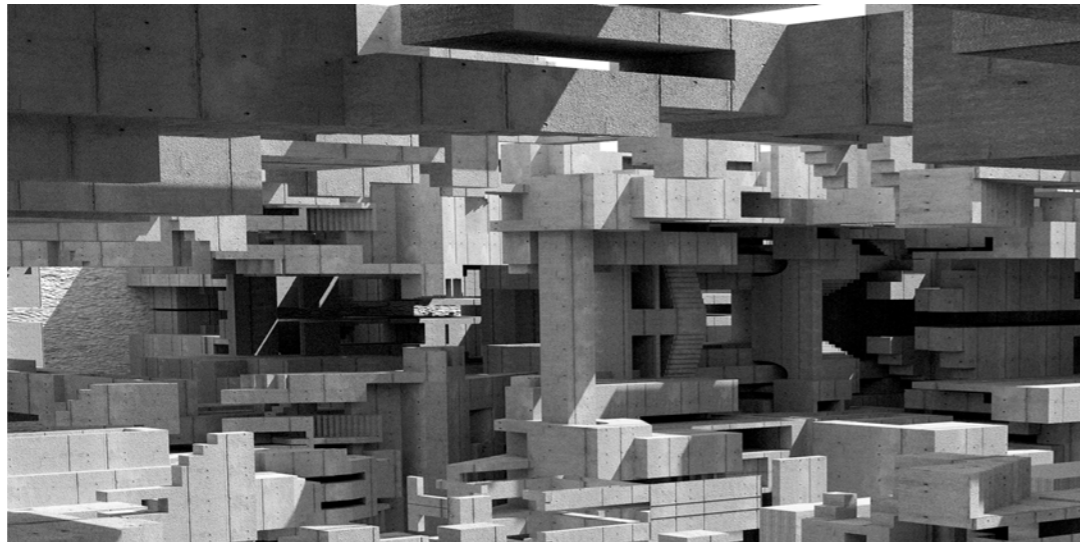
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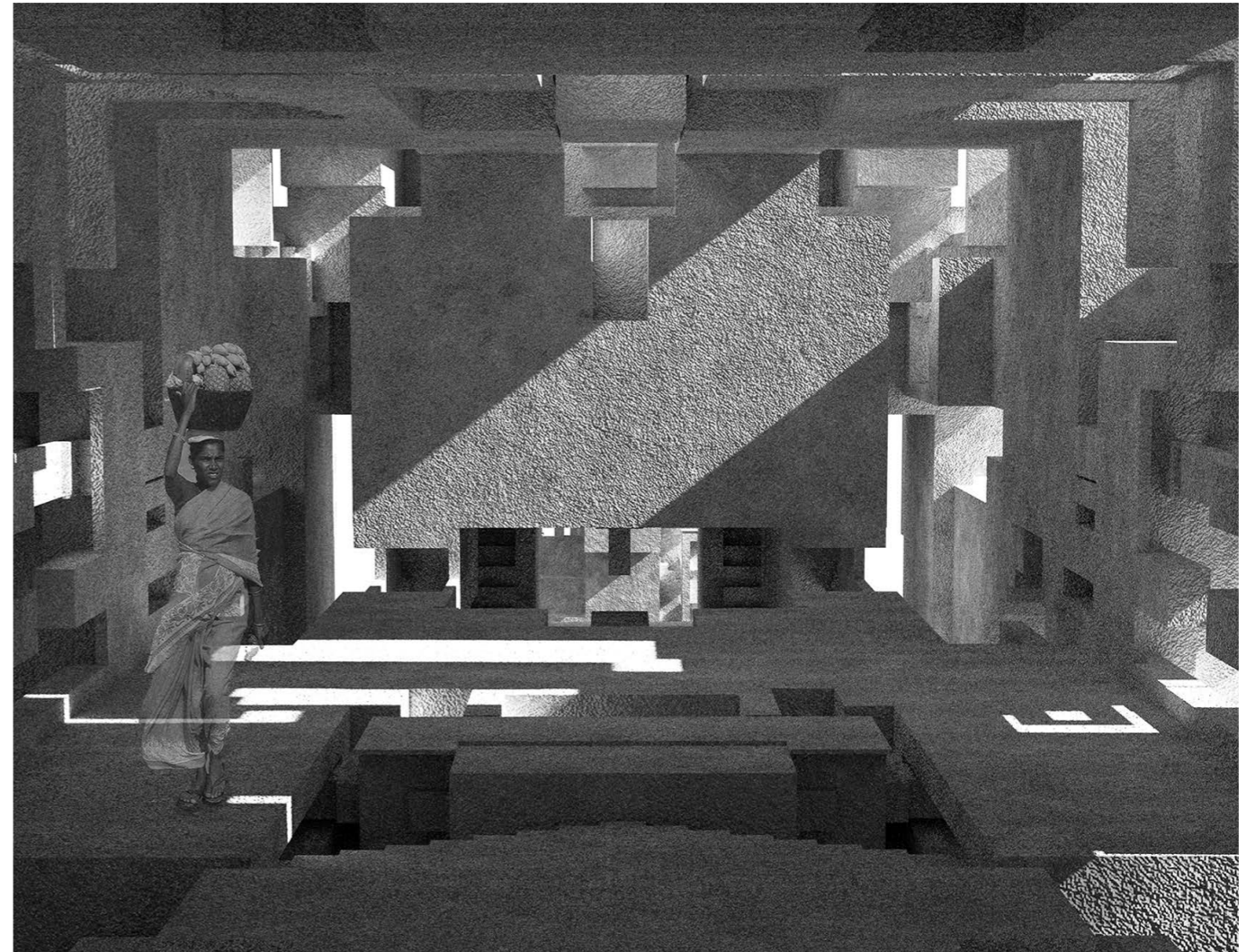
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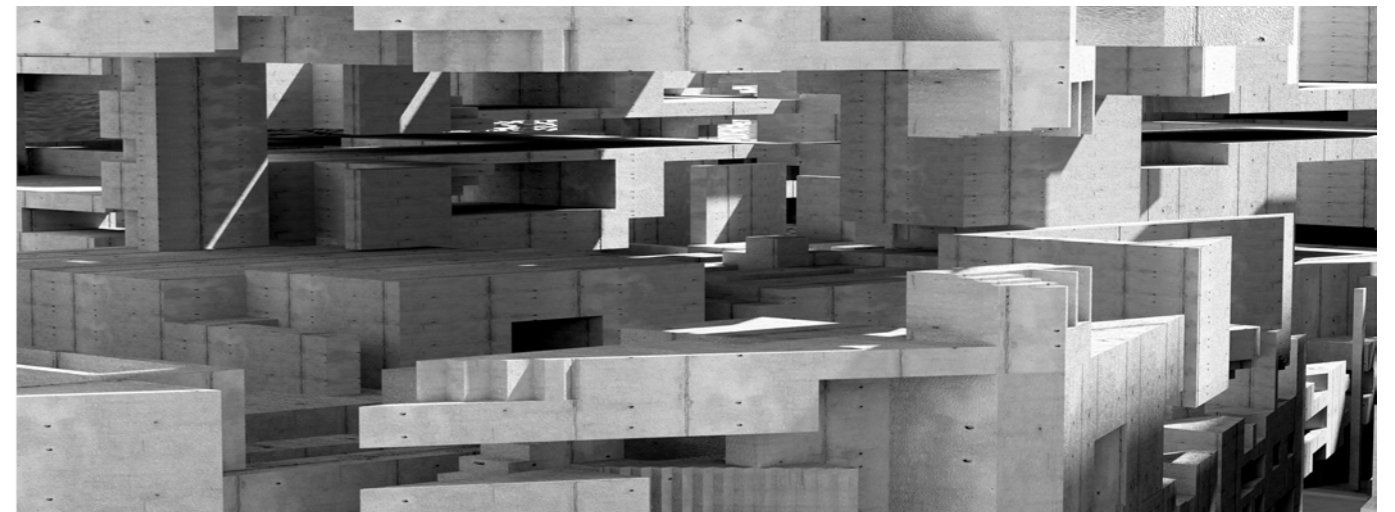
1.3



1.4



1.5





MAPPING ADJACENCIES

1 → ARC 401, Jason Carlow

1 → Team members:
Kamya Kansra and
Nitika Dileep

2 → Team member:
Radhika Aggarwal

This project explores alternative mapping methods by physically documenting social-environmental interactions within Sharjah's industrial areas. The mapping of disparate adjacencies involves the design of new floating volumes that stitch together housing, commercial and cultural buildings with pre-existing industrial infrastructures to enhance the living conditions of the workers without the need for demolition.

SHARJAH CENTER FOR FILM AND MEDIA

2 → ARC 402, Dr. Roberto Castillo

The design of this project seamlessly integrates with its surroundings, serving as a central hub for public gatherings in the residential district. Through the fragmentation of its building structure, this project aims to provide visitors with an immersive and exploratory experience while implementing eco-friendly measures to reduce its carbon footprint.

1.1 Industrial Mapping

1.2 Physical Model

1.3 Masterplan of three integrated buildings

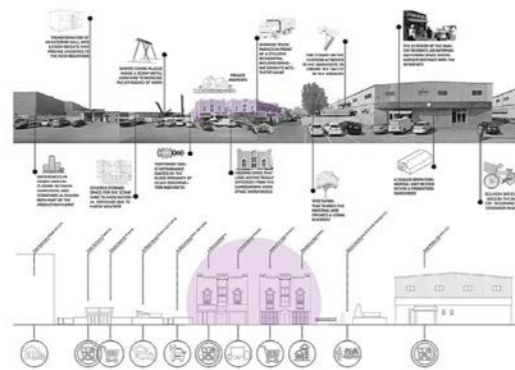
2.1 Exterior View

2.2 Sectional Drawing

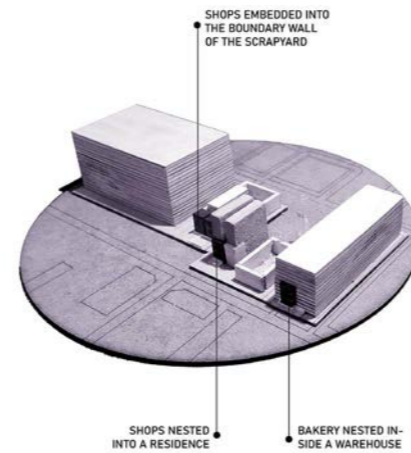
2.3 View through the sikkas

1.1

NESTED ECOSYSTEM (ZONE 17)



1.2



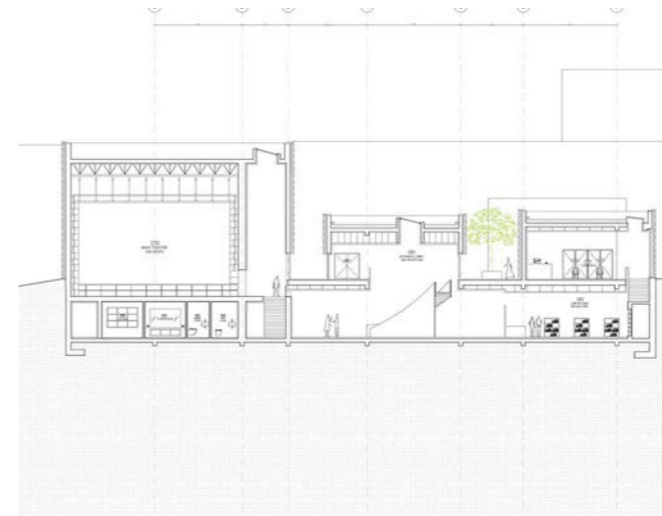
1.3



2.1



2.2



2.3





REVIVING AGRICULTURE IN BEIRUT

1 → ARC 501, Professor Marcus Farr

1 - 2 →
Team member:
Razan Almajid

The project aims to establish a market in Beirut with the objective of reviving agriculture in the city. It explores the fusion of urban commerce with agricultural activities. Furthermore, it addresses water shortage issues through rainwater-collecting columns in order to support on-site farming while promoting sustainable agriculture, improving food security, and enhancing urban sustainability in Beirut.

SHARJAH CENTER FOR FILM AND MEDIA

2 → ARC 402, Professor Igor Peraza

In the project, the main focus was on integrating the site's sound dynamics and circulation patterns into the design. This led to the conceptualization of a pinwheel layout, emphasizing the building's connection with its surroundings. Incorporating the traditional Shamagh pattern as a modern mashrabiya design further reinforced the building's cultural roots. This approach aimed to blend tradition and modernity seamlessly within the architectural context of the theater in Sharjah.

- 1.1 Exterior View | Entrance
- 1.2 Interior View | Interior Market
- 1.3 Aerial View
- 2.1 Aerial View
- 2.2 Exterior View | Secondary Entrance
- 2.3 Exterior View | Main Entrance
- 2.4 Interior View | Courtyard

1.1



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FLOWER MARKETECTURE

1 → ARC 501, Marcus Farr

1 → Team member:
Habiba Mohamed

2 → Team member:
Meera Lootah

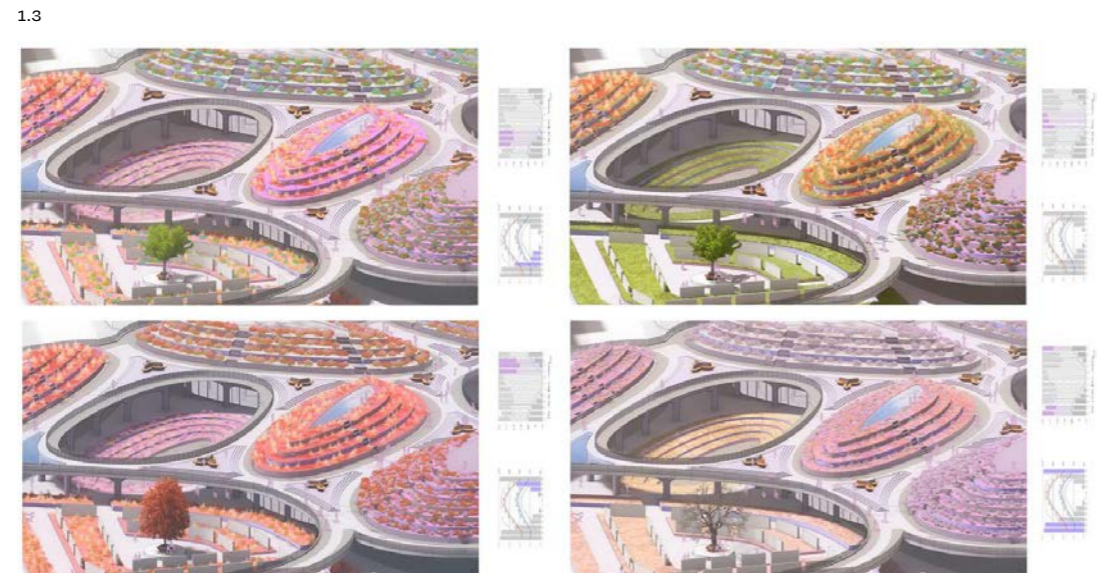
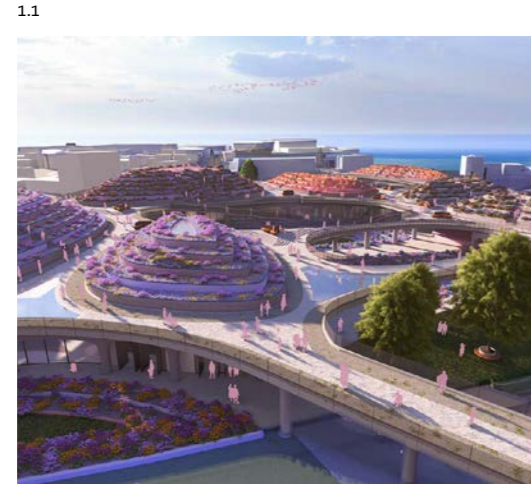
The Flower Marketecture project in Beirut addresses the city's political history and cultural memory following recent issues. It creates a space for empathy, remembrance and renewal, centered around the universal act of growing and giving flowers. This flower market provides Beirut's diverse communities with a destination to express emotions and connect with their city in a space affected by former conflict, fostering spaces for contemplation and social interaction in a peaceful setting.

EPHEMERAL SYMBIOSIS: INHABITABLE INFRASTRUCTURES

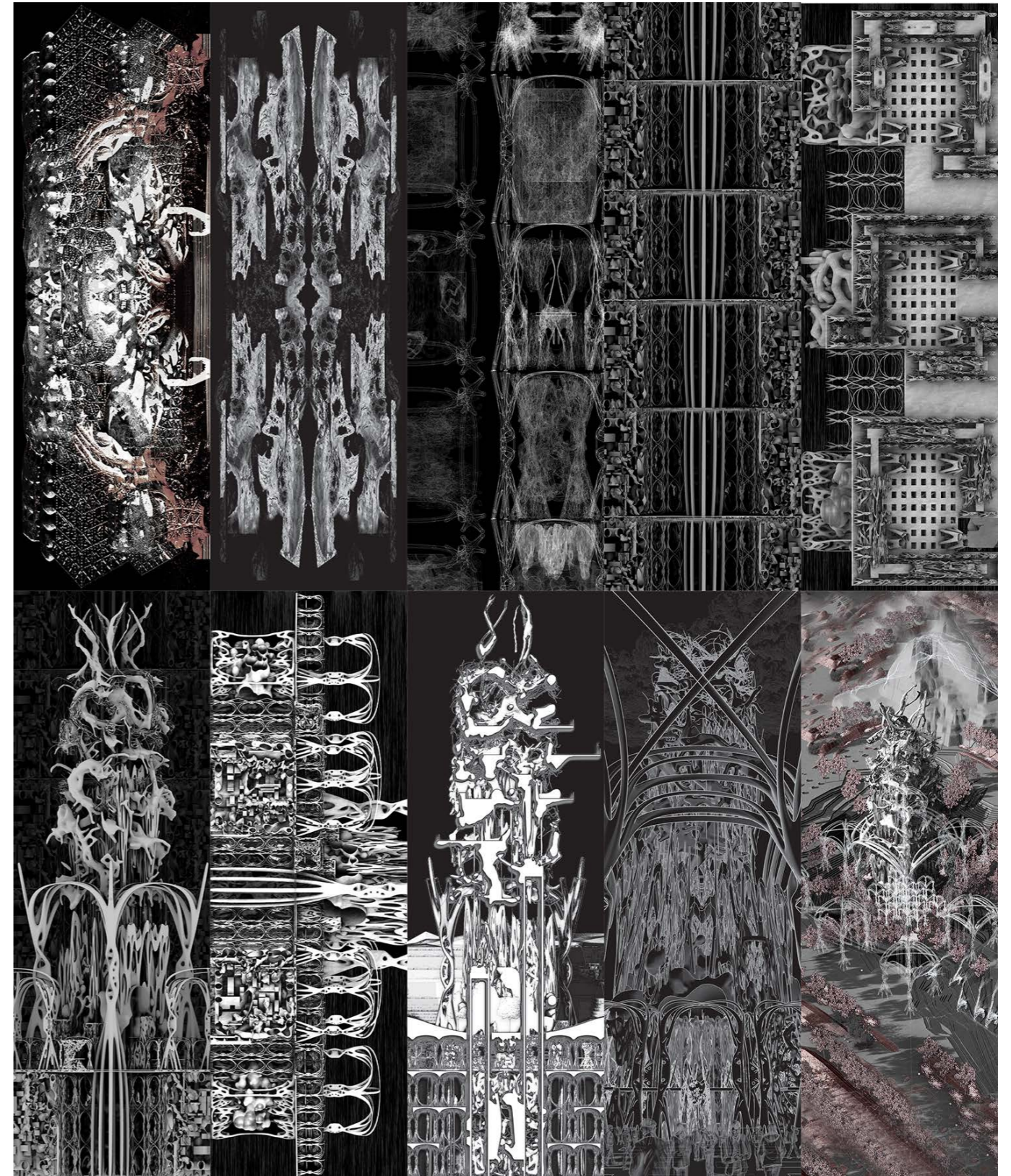
2 → ARC 502, George Katodrytis

The Ephemeral Symbiosis project challenges the obsession with today's 'permanent' built structures. Set in a futuristic Arabian Gulf, with advanced technologies and increased environmental consciousness, the project aims to reconcile built form with the earth. Using natural processes of crystallization and decomposition, the project uses the earth, fabricates built structures and allows them to erode after fulfilling their intended purpose, thus taking care of the land.

- 1.1 Aerial render of the market
- 1.2 Exterior render of the market
- 1.3 Seasonal Changes Diagram
- 2.1 Overview of the project's progression



2.1





PATHWAY TO THE STAGE

1 → ARC 402, Dr. Roberto Castillo

1 → Team member:
Muhammad Faruqi

2 → Team members:
Syed Ahamed and
Nadim Mourad

This auditorium complex presents two unique spaces: a bright, open auditorium filled with natural light and a cozy, enclosed theater for a more private atmosphere. A smooth, flowing ramp connects both areas, making it easy to move around while adding a unique element to the visit. It leads down to a peaceful, sunken exhibition space.

URBAN COALESCENCE CITY WITHIN A CITY

2 → ARC 502, Dr. Roberto Castillo

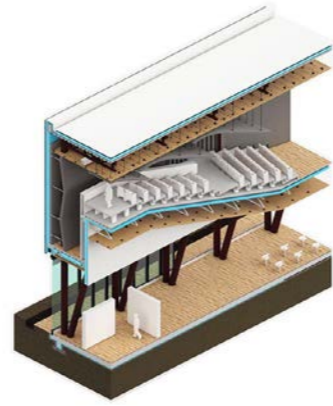
The Urban Coalescence project strives to achieve the future goal of the UAE to create a 20-minute city. The project is located between the high-rise towers of E11 and the low-rise buildings of Satwa. The concept behind the urban coalescence is to bring the tranquility and natural beauty of the desert back into the bustling metropolis, reconnecting Dubai's skyline and low-rise with the soul of the desert.

- 1.1 3D Wall Section
- 1.2 3D Wall Section
- 1.3 Exterior render from the ramp facing the auditorium
- 2.1 Interior Render
- 2.2 Interior Render
- 2.3 Exterior Render

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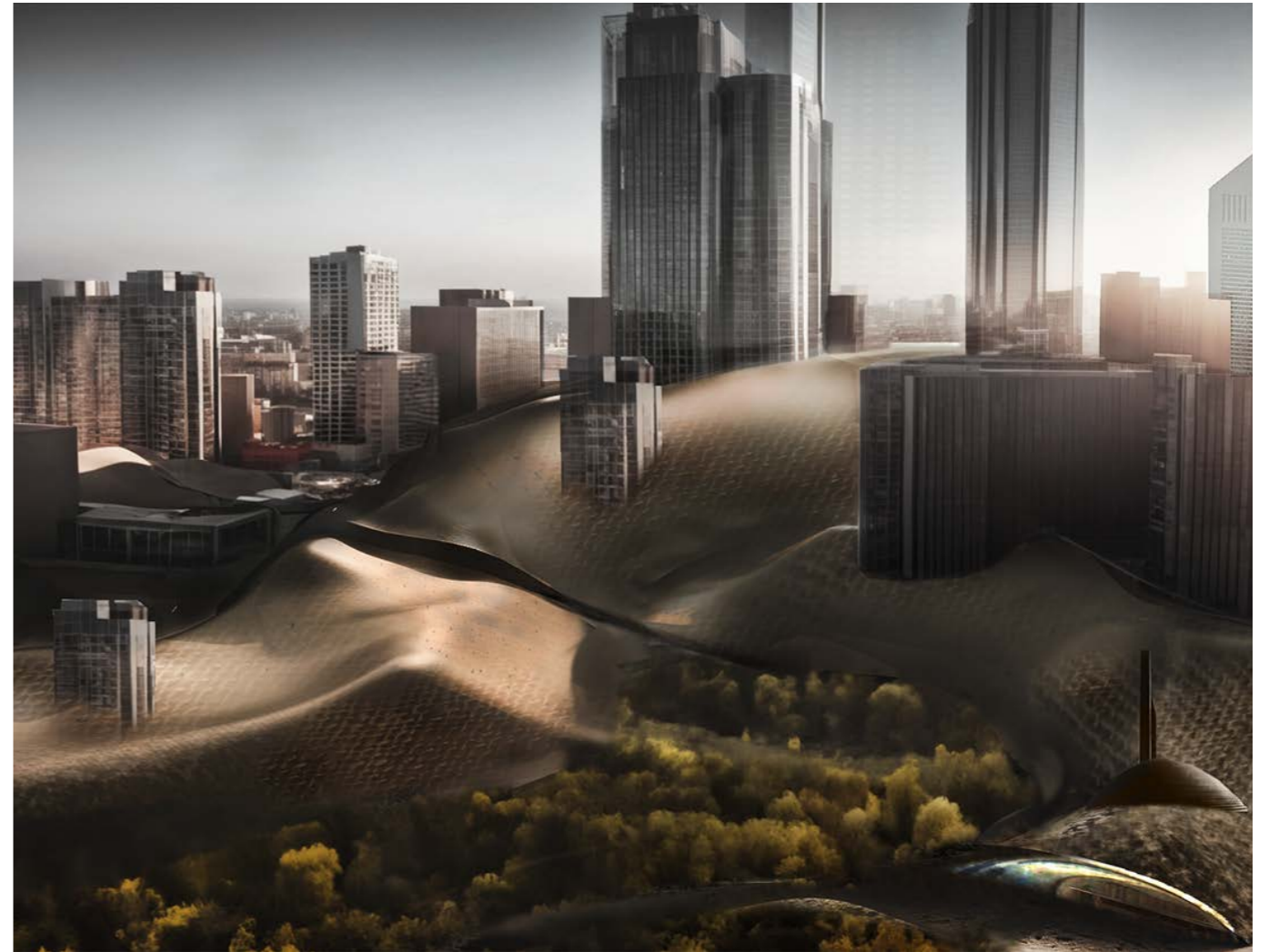
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SHARJAH CENTER FOR FILM & MEDIA

1 → ARC 402, Dr. Roberto Castillo

1 → Team member:
Nida Mohammad

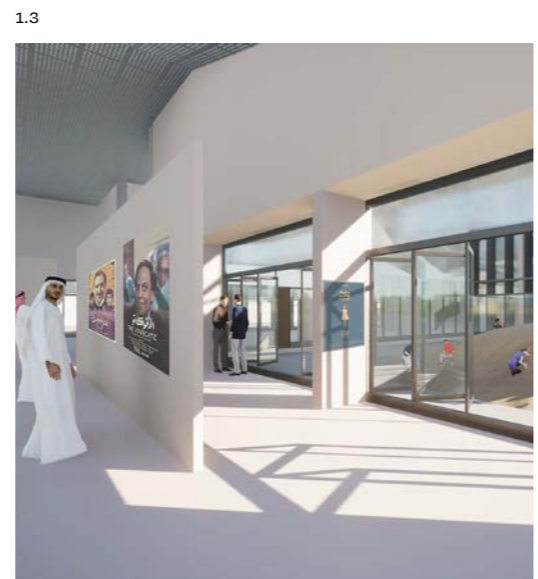
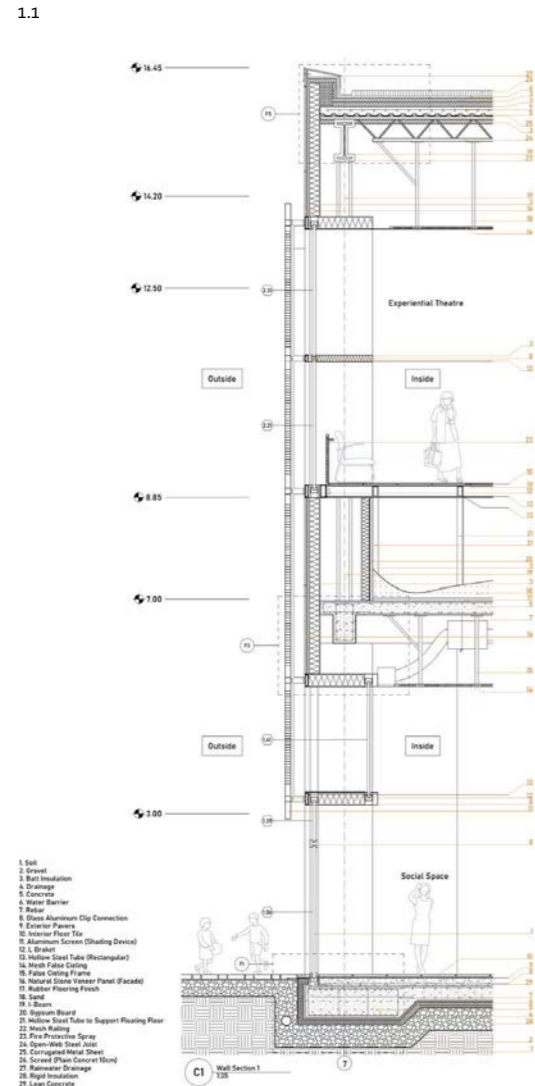
This project aims to integrate the natural environment in the form of sand dunes, into a project whose program is foreign to the area. The integration of a local park into the project's courtyard makes it more inviting for the locals to use, not only to view the exhibitions but also to have a safe place for families to spend their time together.

SCHOOL OF SPATIAL CONSTRUCTION

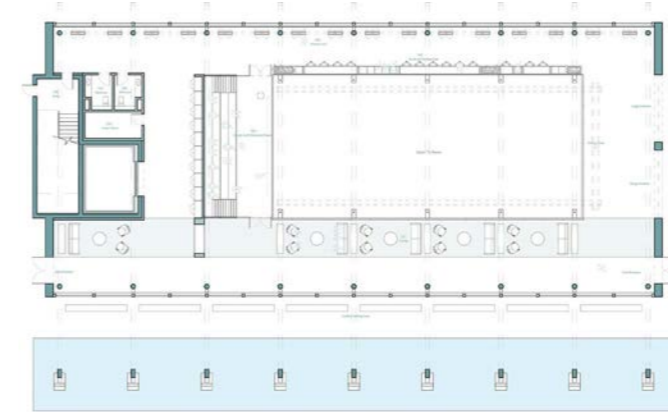
2 → ARC 302, Camilo Cerro

This project creates a design-build space for AUS's architecture and interior design students, connected to CAAD. It allows for a seamless circulation between both buildings. The building provides amenities required for the design-build program in the basement as well as studio spaces, offices, discussion spaces, lounging areas and display and storage spaces for the many projects that will be created in this space over the years.

- 1.1 Wall Section
- 1.2 Front Façade Exterior Render
- 1.3 Interior Exhibition Space Render
- 2.1 Ground Floor Plan
- 2.2 Longitudinal Section
- 2.3 Entrance Exterior Render
- 2.4 Entry and Exhibition Space Interior Render



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2.4





FILM AND MEDIA CENTER

1 → ARC 402, George Newlands

1 - 2 →
Team member:
Maryam AlQassim

The Sharjah Film and Media Center is a public gathering space and a hub for film, storytelling, and moving images. It blends history, art and culture. The film center features a sculpted cinema hall elevated above the ground level, offering visitors a unique spatial experience. The building employs channel glass as an envelope, creating a mesmerizing interplay of light and transparency and enhancing the cinematic atmosphere.

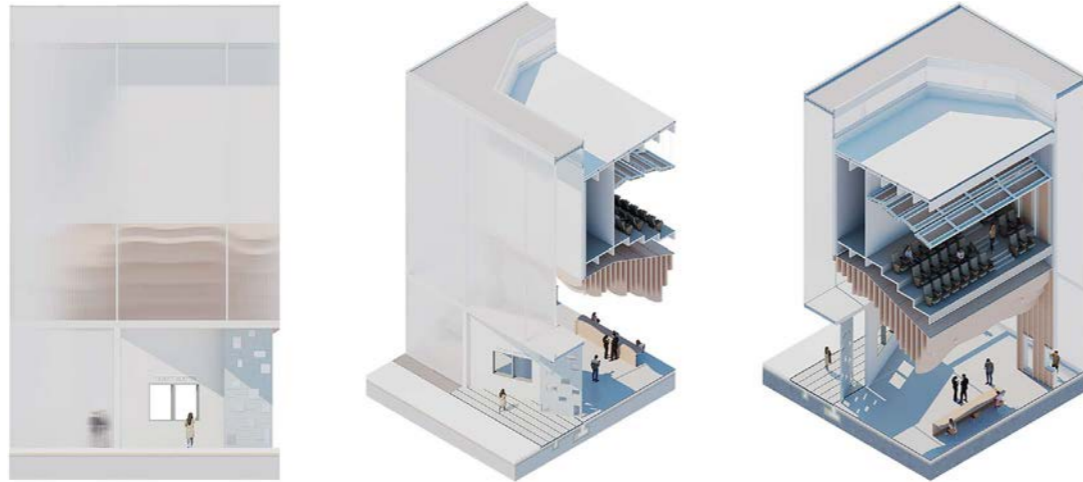
BEIRUT UNDER CONSTRUCTION

2 → ARC 501, Marcus Farr

Located adjacent to Martyrs' Square, the pedestrian market is a dynamic urban space connecting the surrounding communities. Drawing inspiration from the cultural memory of scaffolding after the 2020 port explosion, the project transforms this found element into a monument-like structure on a plinth. It provides a variety of enclosed and open spaces, encouraging public interaction. The use of lightweight materials such as glass and fabric, enhances the scaffolding structure.

- 1.1 Wall Section 3D Model
- 1.2 Exterior View - Open-Air Cinema
- 1.3 Interior View - Entrance Hall
- 2.1 Glass Scaffolding Render - Conditioned Market
- 2.2 Fabric Scaffolding Render - Exhibition Space
- 2.3 Market Scaffolding Render - Semi-Conditioned Market
- 2.4 Fabric Scaffolding Sectional Perspective

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CAAD DESIGN-BUILD HUB

1 → ARC 302, Jason Carlow

2 → Team member:
Rabab Al-Ali

The project explores the theme of layering and shifting, which involves designing interconnected spaces so that they seamlessly overlap and connect. This design approach is manifested in a continuous loop that starts at CAAD and extends around the new fabrication area. The loop strategically places various programs in close visual proximity, allowing students and visitors to view and engage with the activities in the fabrication area.

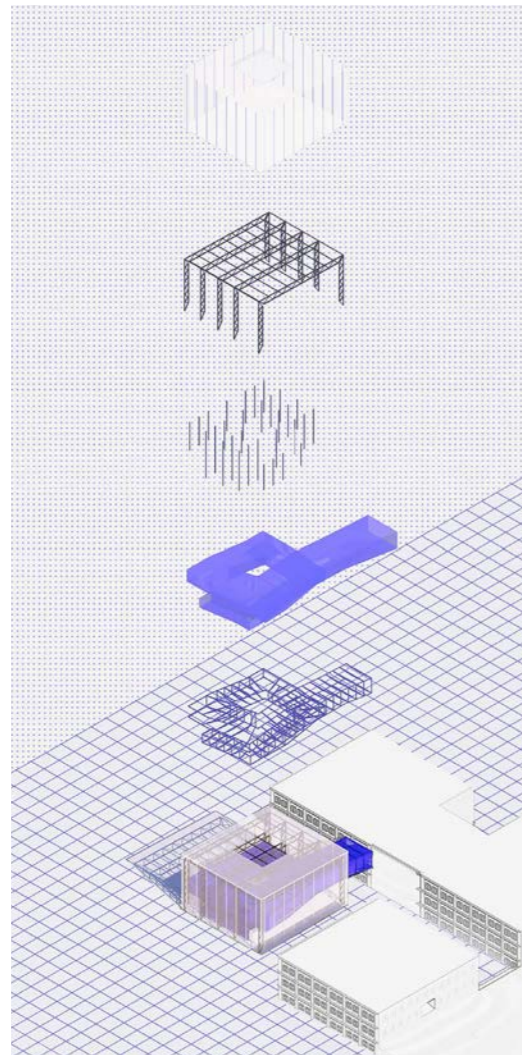
REVIVING AGRICULTURE IN BEIRUT

2 → ARC 501, Marcus Farr

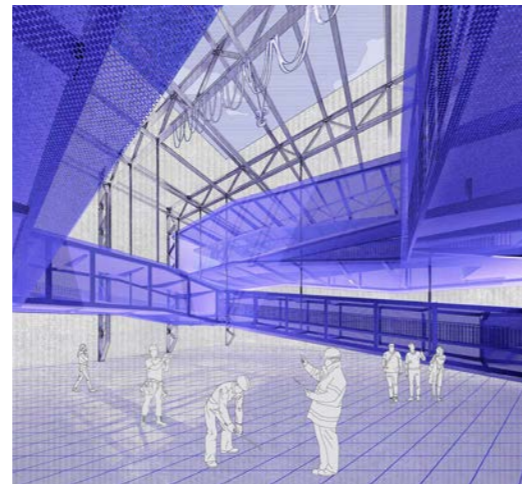
The project envisions a market in Beirut that integrates and revives agriculture by incorporating farming practices into its design. The market is designed with dedicated areas for farming, seamlessly blending urban commerce with agricultural activities. Additionally, columns are designed to collect rainwater, which aids farming operations and addresses water shortages, boosting sustainable agriculture and improving food security and urban sustainability in Beirut.

- 1.1 Exploded Axonometric
- 1.2 Fabrication Area
- 1.3 Studio area overlooking fabrication area
- 2.1 Exterior view of the urban public area
- 2.2 Interior view of the market
- 2.3 Elevation of the market
- 2.4 Section showcasing interior and exterior market

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THE VIEWING SHELF

1 → ARC 581, Michael Hughes

1 → Team members:
Sara Suliman and
Pinar Qanbar

2 → Team member:
Mariam Al Suwaidi

This project examines the parallels between flush-mounted glazing, a projecting window box and a shelf while simultaneously exploring metalwork and welding techniques. The aim is to create a window that can frame a view and hold—or frame—objects for display. The final mock-up encapsulates these ideas in a deep steel frame.

CAPSULE DWELLINGS

2 → ARC 501, Camilo Cerro

This housing project aims to expand on the Emirati tradition of nurturing the community and living close to one's extended family, while emphasizing the importance of privacy. The shifting capsule-shaped elements are designed with a multi-generational family in mind, but each housing unit is fully functional on its own. This, in turn, keeps the compound flexible and allows different families to reside in it.

- 1.1 Window as a Shelf
- 1.2 Exposed Corner Detail
- 2.1 Neighborhood Aerial View
- 2.2 Cafe chunk axon
- 2.3 Small family house chunk axon
- 2.4 Helpers' housing living room
- 2.5 Small family house reading nook
- 2.6 Cafe and service block exterior
- 2.7 Small family house exterior

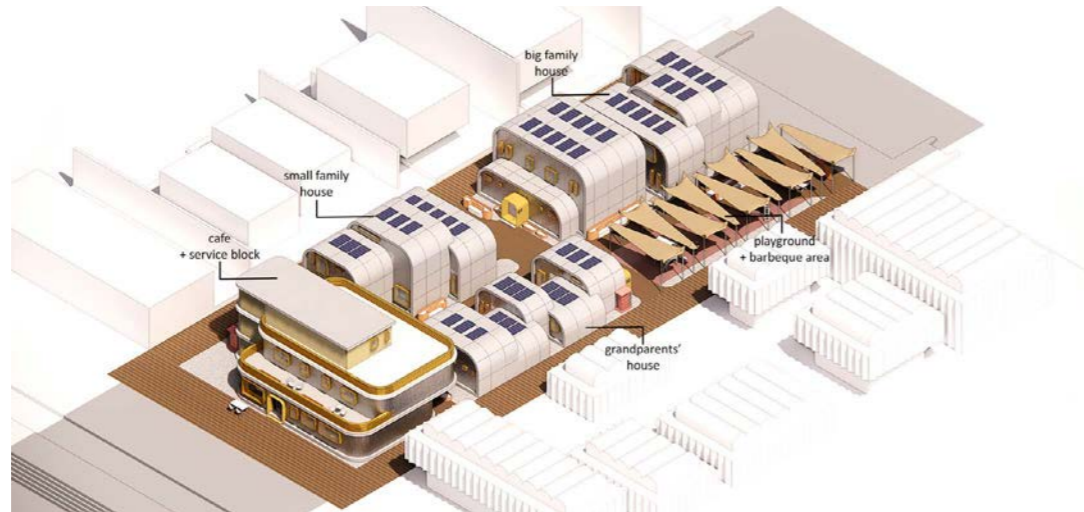
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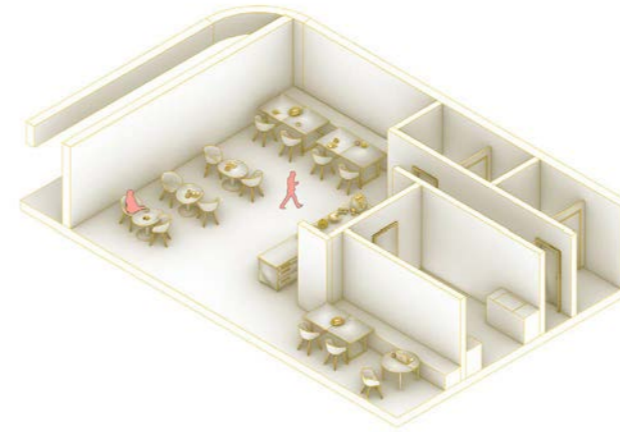
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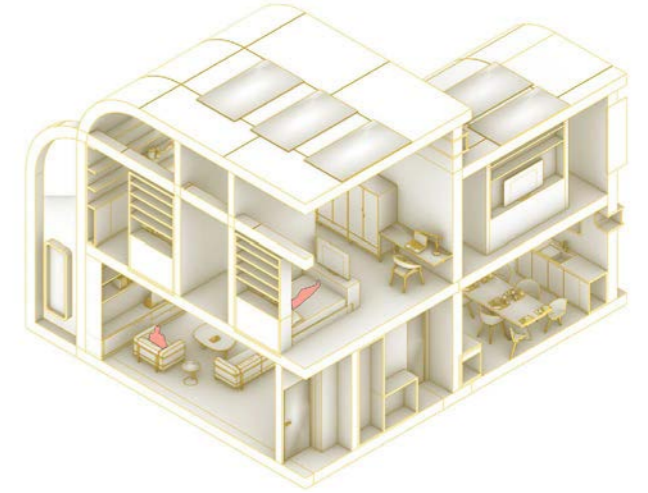
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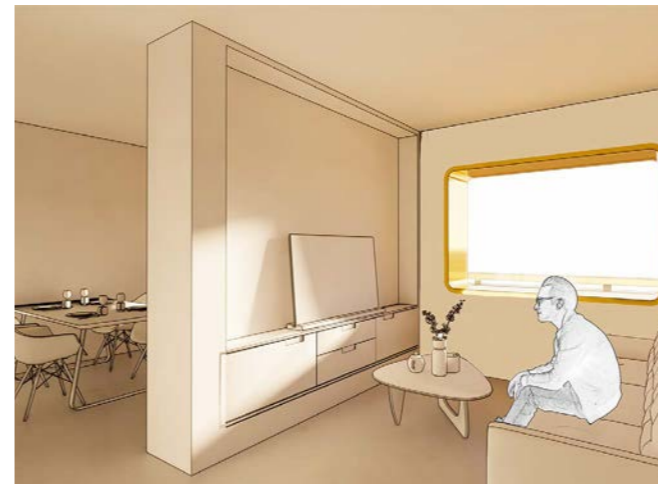
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BEIRUT UNDER CONSTRUCTION

1 → ARC 501, Marcus Farr

1 - 2 →
Team member:
Sara AlMahmoud

Adjacent to Martyrs' Square in Beirut, a pedestrian market emerges, drawing inspiration from the city's culture of scaffolding amid ongoing reconstructions. As a monument to resilience, it transforms scaffolding into an art piece elevated on a plinth and uses unconventional materials like fabric. This unique market invites guests into the urban landscapes to celebrate the city's enduring spirit, offering a dynamic experience of both commerce and culture.

GULF FUTURISM: INHABITABLE INFRASTRUCTURES

2 → ARC 502, George Katodrytis

Inhabitable Infrastructures is a project that reconsiders architecture as an ecosystem that mediates between the natural and artificial environment and introduces novel modes of habitation. It blurs the boundaries between traditional architecture and envisions innovative design conditions. The tower realizes this by catalyzing the landscape. It introduces green spaces into Al Quoz's Industrial area by functioning as a machine for vertical farming through sustainable practices.

- 1.1 Landscape Scaffolding Render - Urban Seating
- 1.2 Glass Scaffolding Render - Conditioned Market
- 1.3 Fabric Scaffolding Sectional Perspective
- 2.1 Elevation Render

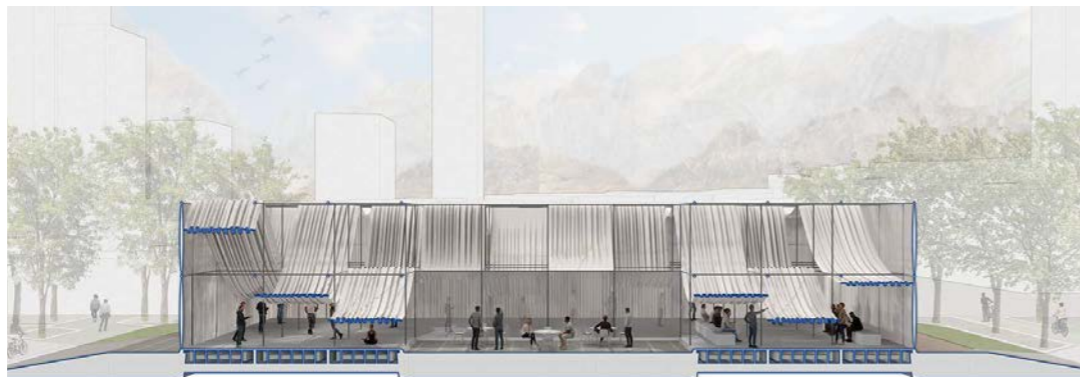
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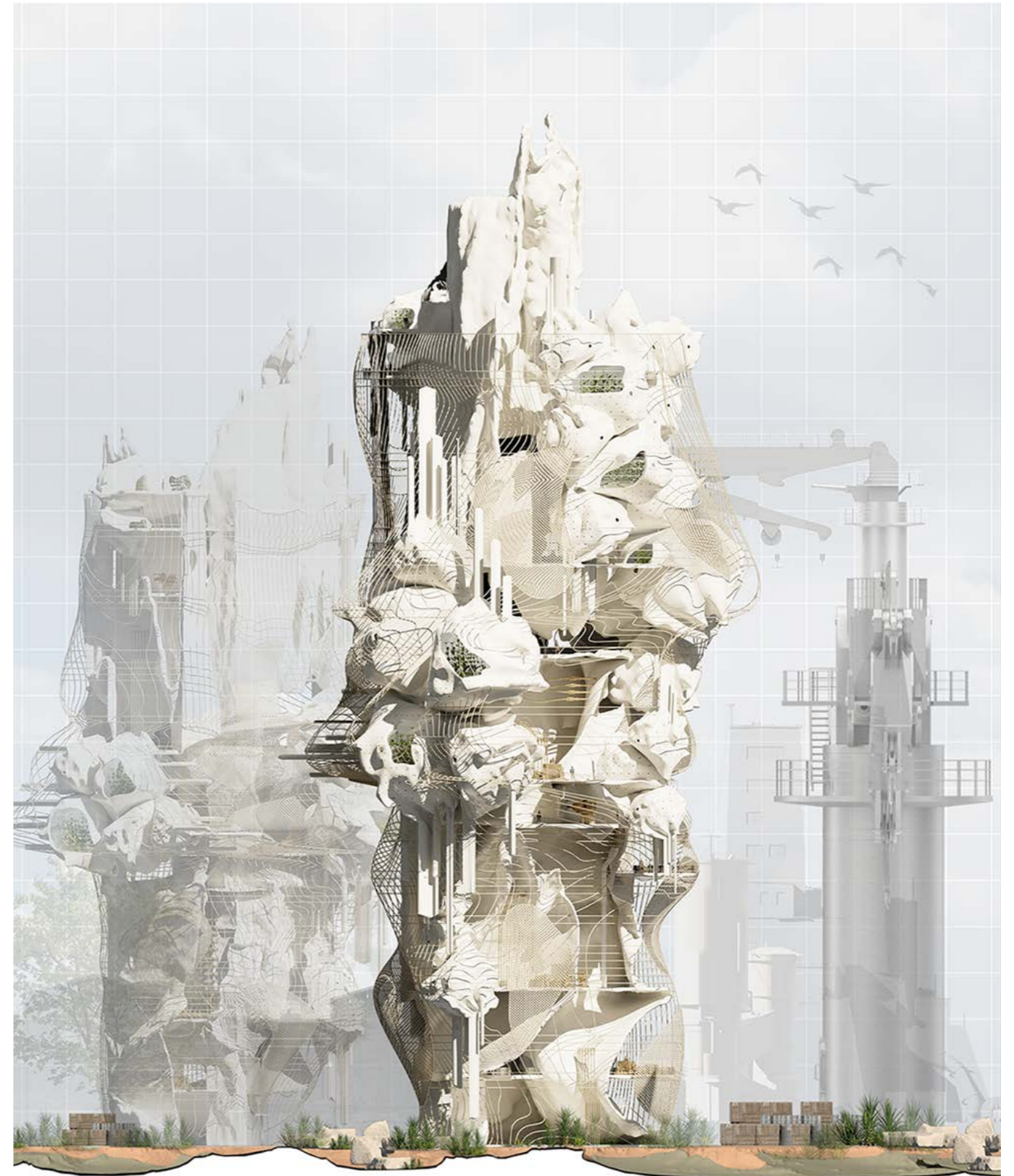
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1 - 2 → Team member: Sherina AlThani

TECTONIC BLOOM

1 → ARC 401, Marcus Farr

Imagine a project fueled by the concept of Tectonic Bloom, where Sakura Trees intertwine with the bold lines of Tectonic Architecture. A mesmerizing pattern of circular motifs, nestled amidst lush rice paddies and vibrant gardens, culminating in a breathtaking sakura-inspired design when viewed from above. Divided into three dynamic zones, each area brims with its own charm and interactive allure. Beyond the external spaces, the project invites exploration and adds layers of excitement to the location's vibrant tapestry.

GEOLOGICAL MARKET

2 → ARC 501, Marcus Farr

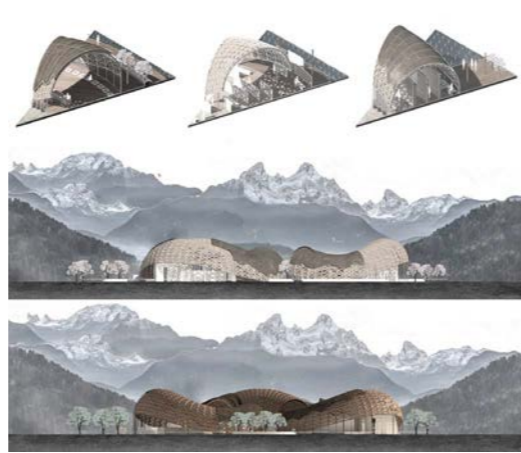
Starting with Lebanon's geological map, the project concept emphasizes excavation to echo geological layering. Utilizing the site's natural stone, the building's form is sculpted, enhancing integration with its surroundings. Thoughtfully integrating steel and glass for columns, a boundary envelope harmonizes natural and modern elements. Repurposing excavated material for flooring or wall treatments embeds the building within its context. The natural site contours create a dynamic, pedestrian-friendly market experience.

- 1.1 Site Plan
- 1.2 Wall Chunks and Elevations
- 1.3 Longitudinal Section
- 2.1 Geology Diagram
- 2.2 Hand Drawn Geology Diagram on Site
- 2.3 Longitudinal Section
- 2.4 Axonometric View
- 2.5 Render of Exterior

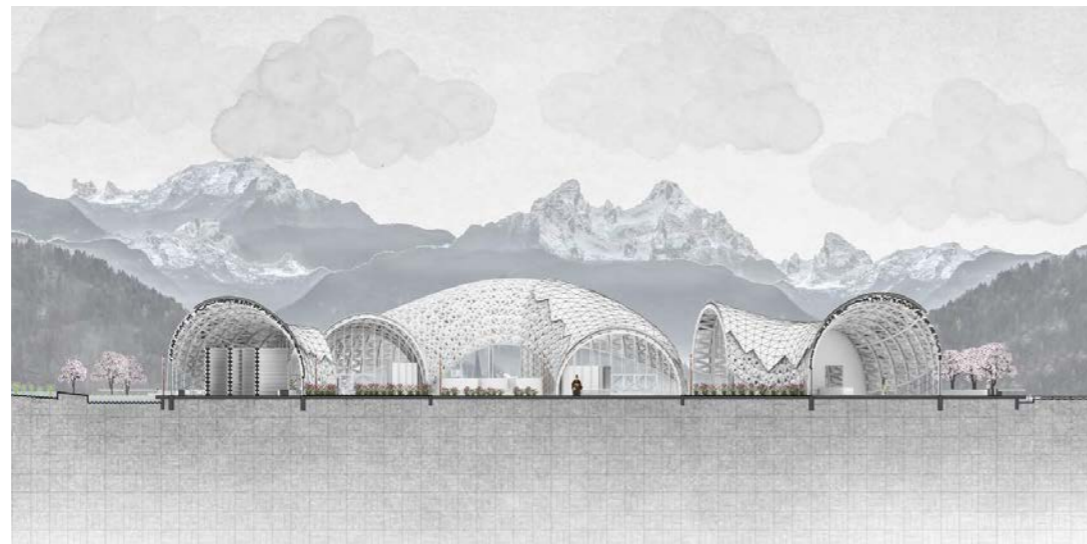
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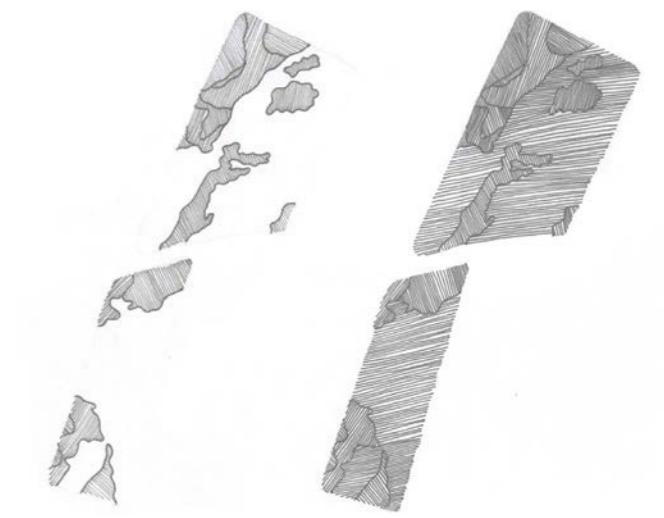
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MULTI-GENERATIONAL CO-HOUSING

1 → ARC 501, Camilo Cerro

1 → Team member:
Lama Al-Zubairi

The Floating House is a multi-generational co-housing residential development situated on Al Sadiyaat Island in Abu Dhabi. It is strategically positioned near a thriving mangrove forest. The development stands as a prime example of sustainable living, embodying a comprehensive approach that harmonizes social, environmental and economic factors for its residents.

1.1 Initial sketch of the Floating house.

1.2 Arial exterior perspective of the whole project.

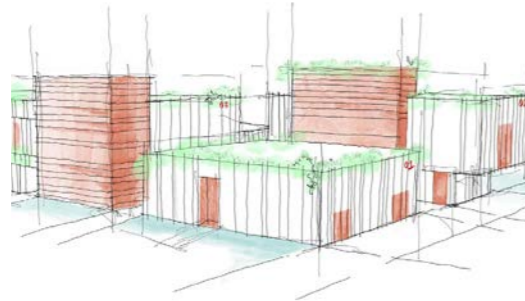
1.3 Site Plan of the ground floor through the whole site.

1.4 Exterior render from the shaded path walking towards the parking

1.5 Interior render of the main family house.

1.6 Exterior render of the Majlis entrance.

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CAPSULE DWELLINGS

1 → ARC 502, Camillo Cerro

1 → Team member:
Manar Al-Mohammed

Capsule Dwellings is a housing project that aims to expand on the Emirati tradition of supporting the community and living within close proximity to one's extended family, while emphasizing the importance of privacy. The capsule-shaped elements are designed with a multi-generational family in mind, however each dwelling can function independently. This keeps the compound flexible and allows for different families to reside in it.

- 1.1 Physical model shot between the houses
- 1.2 Physical model shot in front of cafe block
- 1.3 Big family house exterior
- 1.4 Big family house axonometric
- 1.5 Big family house axonometric chunk
- 1.6 Exterior render between the houses

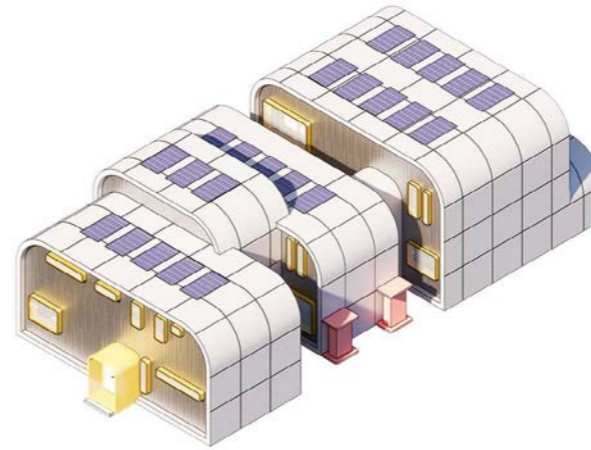


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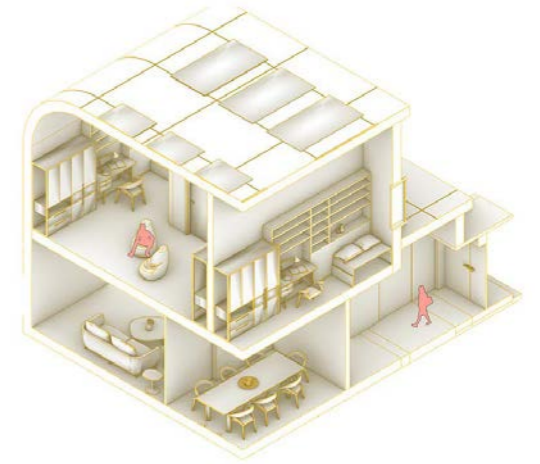


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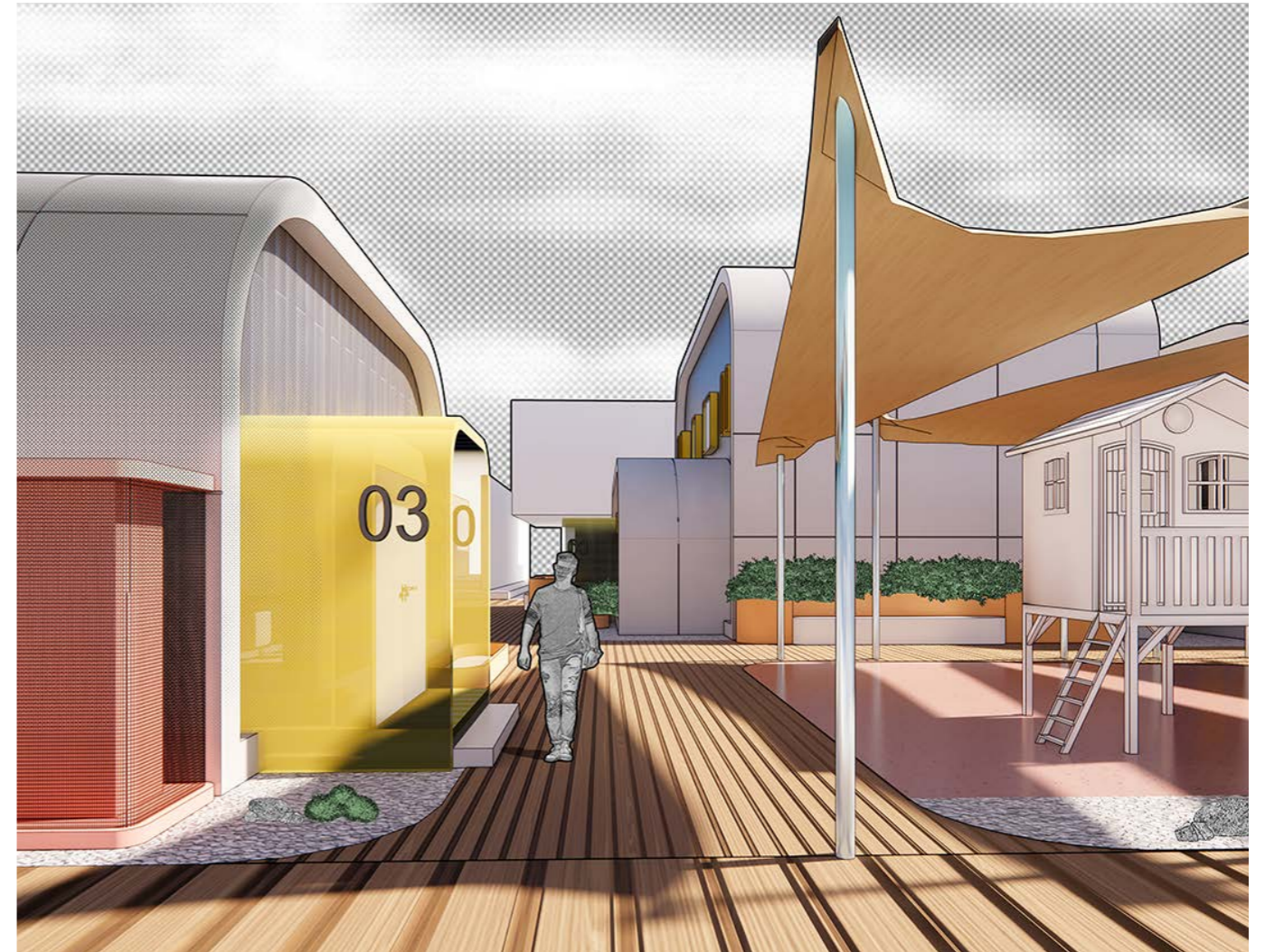
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DOMESTICATING THE INTERSTITIAL

1 → ARC 401, Jason Carlow

1 → Team member:
Zuhal Imtiaz

This project proposes a new masterplan for an industrial zone in Sharjah that stitches the residential and workspaces more closely. It encourages more social activities by creating social spaces that workers can use similar to the covert informal oases created throughout Industrial Area 11, in response to a lack of residential and community spaces. The project celebrates and reinterprets the informal networks of domestic spaces or oases within an industrial dross-cape created by an underprivileged residential community.

AGRITOPIA | REVIVING BEIRUT

2 → ARC 501, Marcus Farr

This Beirut project aims to revitalize the neighborhood and plaza, catalyzing market activity and rekindling the social dynamic within the city. The design creates a permeable space allowing the public to cross the market without physical barriers. The greenhouse aims to unify architecture and landscape to revitalize and preserve the sense of community generated by the traditional market on a more urban scale.

1.1 Physical Models: Site Study and Project Model

1.2 Diagram and Plans

2.1 Site Plan

2.2 Exterior Render

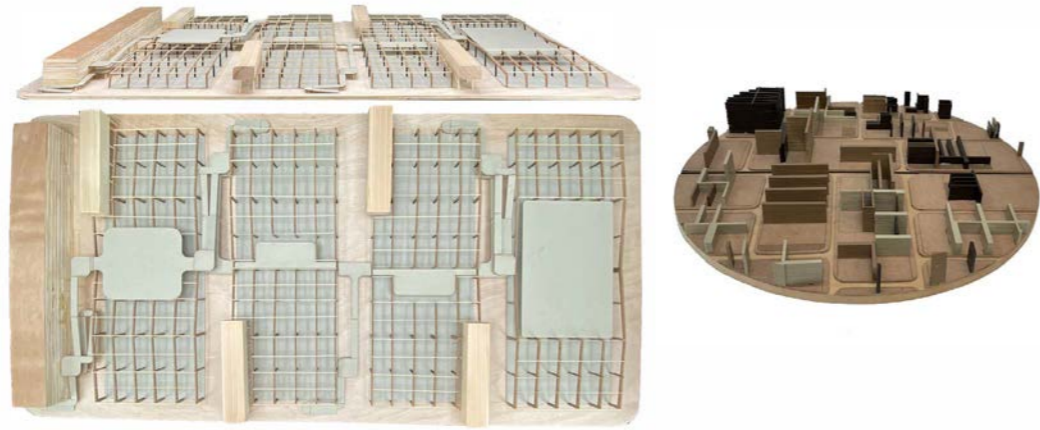
2.3 Floor Plan

2.4 Interior Render

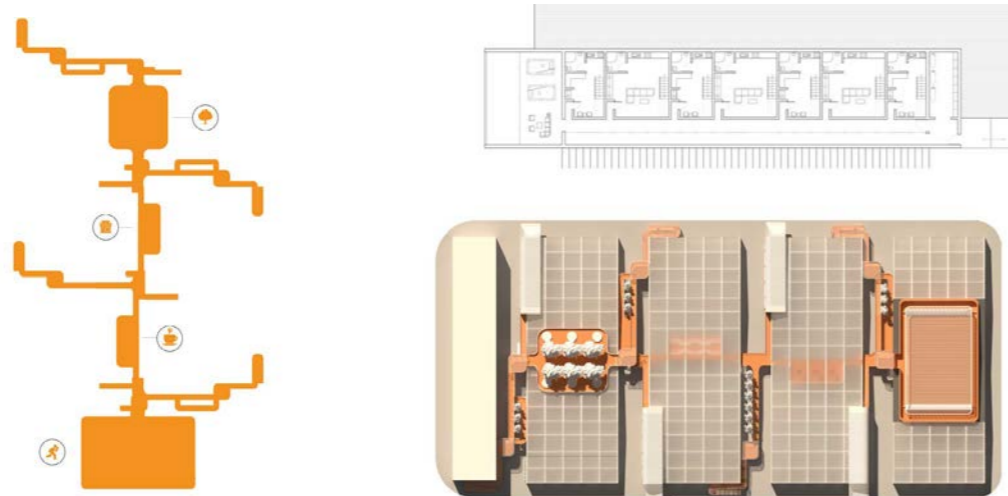
2.5 Section

2.6 Exterior Render

1.1



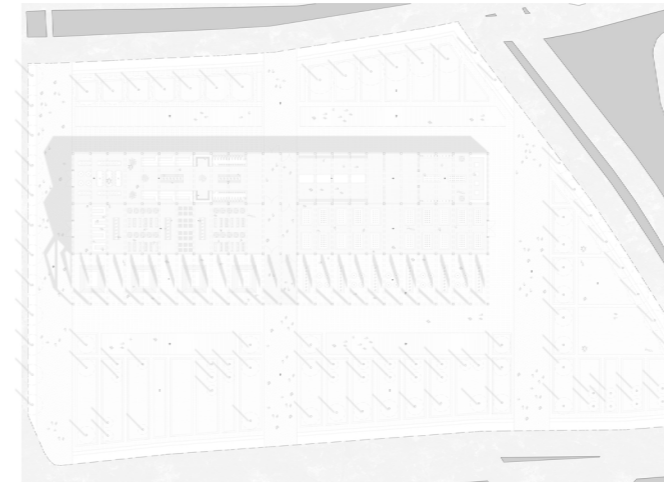
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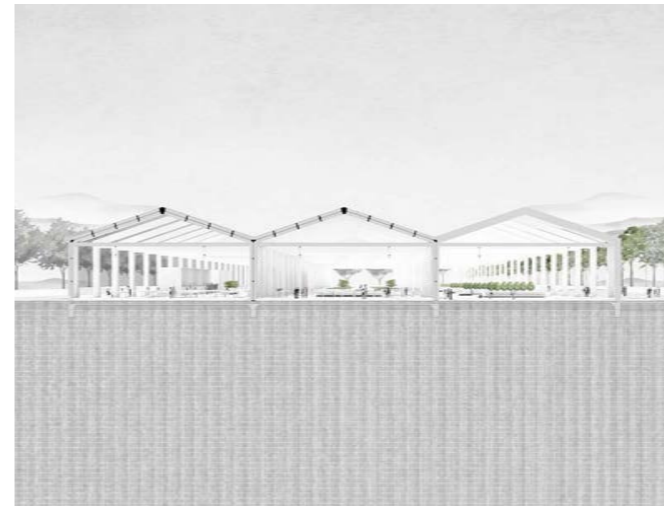
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TECTONIC BLOOM

1 → ARC 401, Marcus Farr

GEOLOGICAL MARKET

2 → ARC 501, Marcus Farr

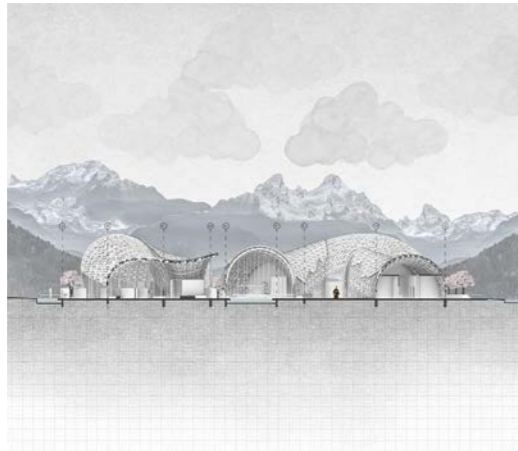
1 - 2 →
Team member:
Shaikha AlSalman

Tectonic Bloom is a project that showcases a harmonious blend of nature and architecture, inspired by the expansive growth of the Sakura Tree. It manifests in a circular, dome-like structure with three functional zones, designed to offer varied shadows and elevations, creating a dynamic environment. Incorporating local materials and expansive glass, it fosters a dialogue with the surroundings. Interactive rice paddies and courtyards enhance visitor engagement, while the design redefines its landscape, celebrating the union of organic form and human creativity.

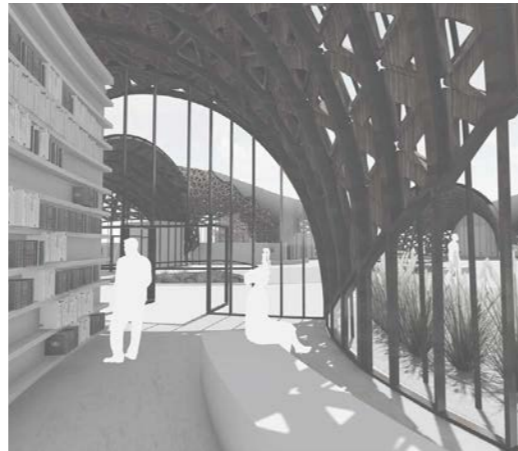
The project starts with an in-depth exploration of Lebanon's geology, choosing a sloped site perfect for a design that mimics natural stratification. It incorporates local stone, steel and glass, melding seamlessly with the environment. Recycled excavation materials fortify the structure. Dual access points, an elevated southern entrance and a vibrant northern market entrance enhance connectivity. The eco-friendly roof combines lush greenery with natural stone, boosting ecological function and visual appeal.

- 1.1 Longitudinal Section AA
- 1.2 Library Render
- 1.3 Concept Diagrams and Ground Floor Plan
- 2.1 Ground Floor Plan
- 2.2 Roof Viewing Deck
- 2.3 Market Render
- 2.4 Transverse Section BB

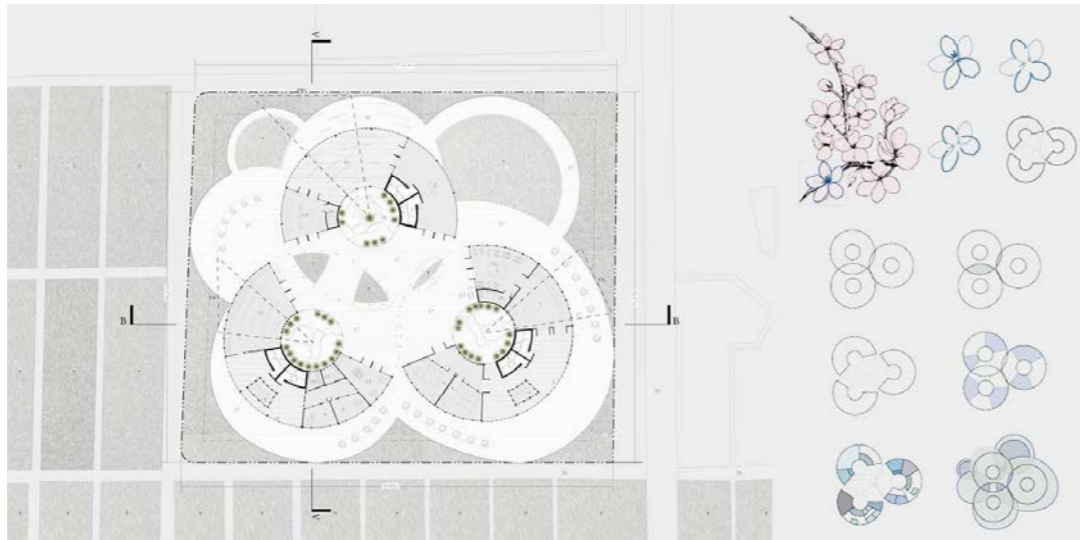
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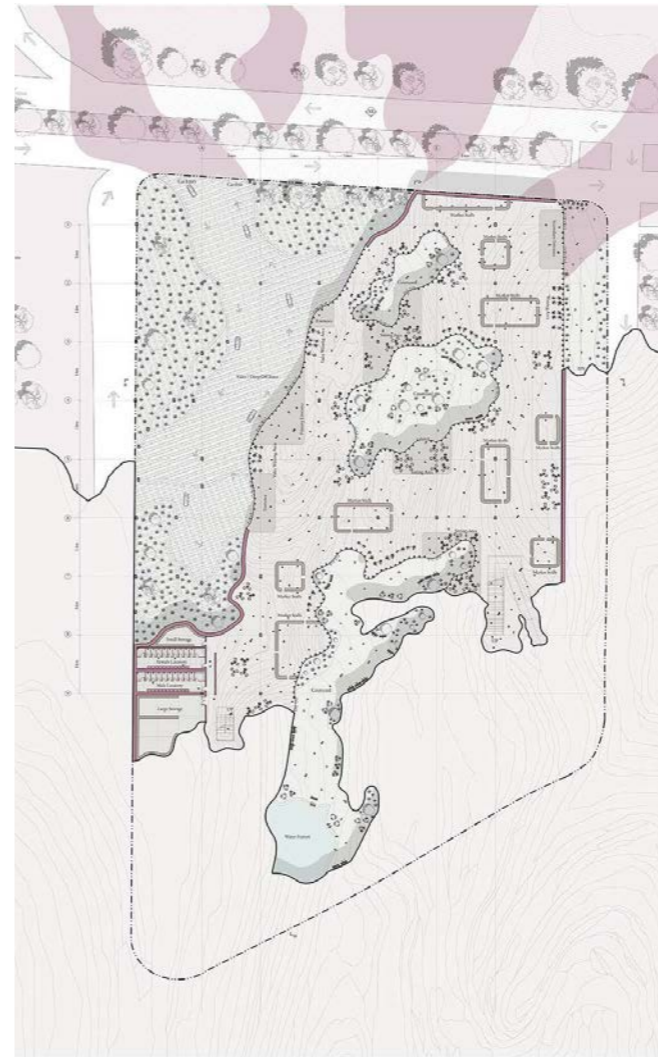
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CAAD EXTENSION

1 → ARC 302, Jason Carlow

2 → Team member:
Ranjeet George

The play between constraint and openness is explored using physical models with different materials. It is essentially a large waffle slab that rests on four non-uniform cores. The cores have programs constrained within, while the working and collaborative spaces for the design-build courses open up and give back to the landscape. The building reflects the nature of architectural design: bound by rules yet open. Thanks to its garden rooftop, this extension is not only an asset to CAAD but also a campus amenity.

SHARJAH FILM AND MEDIA CENTER

2 → ARC 402, Marcus Farr

In this comprehensive design studio, the center hosts two dominant large theaters on either side of a grand staircase that expresses itself using a feature wall. The building has a dynamic façade and screen with a frosted print design that regulates temperature in the interiors. The manipulation of the screen enables interstitial spaces, thereby clearly defining entry zones. This center also includes a park with outdoor seating and a drive-in theater.

1.1 Process Physical Models

1.2 Physical model render of the cores

1.3 First-floor plan render

1.4 Physical model render of the main entrance

2.1 View on entering lobby space

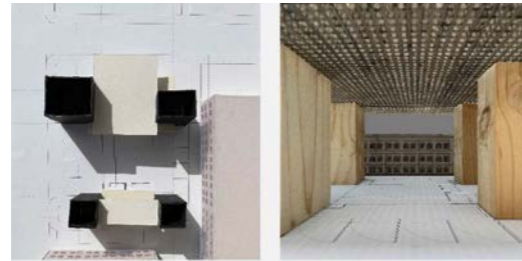
2.2 Staircase Render

2.3 A section that illustrates the dynamic screen and roof conditions

2.4 Floor plan of the ground floor

2.5 Render of Entry Zone B

1.1



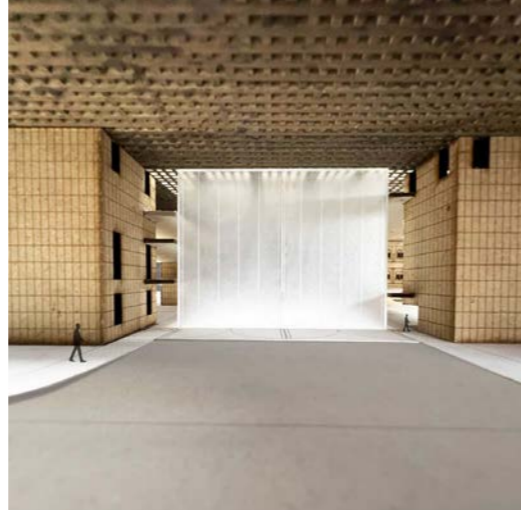
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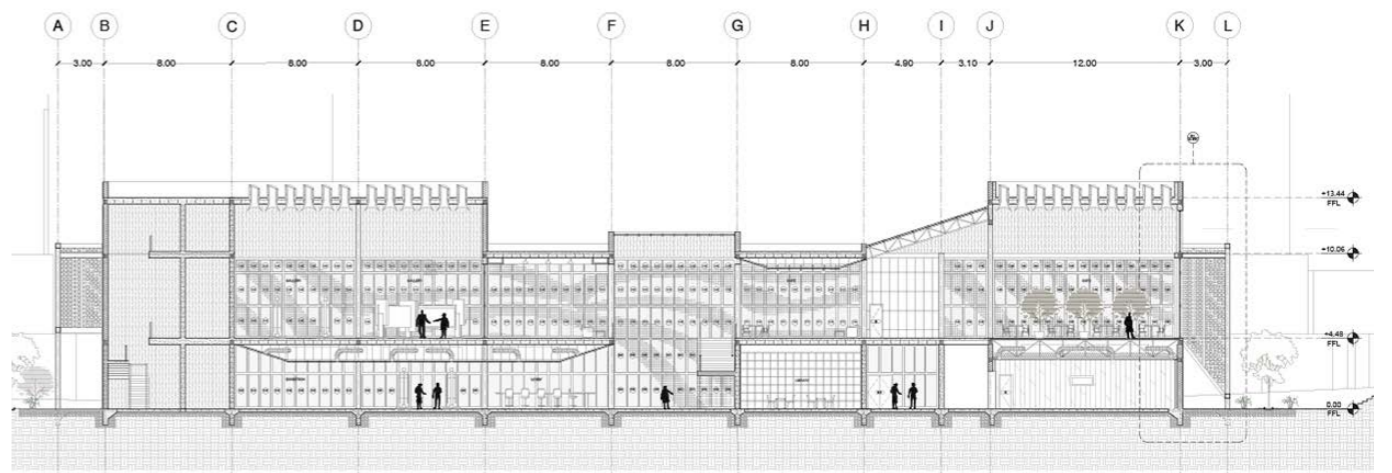
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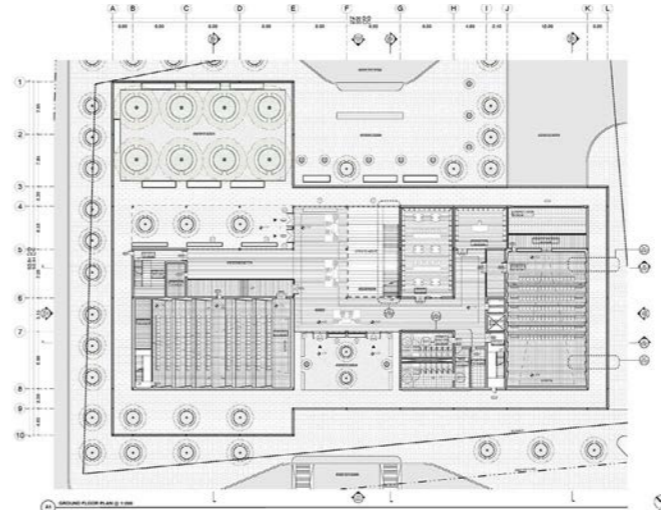
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SHARJAH EXHIBITION CENTER FOR FILM AND MEDIA

1 → ARC 402, Dr. Roberto Castillo

1 → Team member:
Lijiana Ma

1 → Team member:
Nada Barqawi

The auditorium space in this project is derived from the camera obscura—a darkened space with a small hole on one side where an image is projected. The space can project views when desired, creating a surrounding open plan that prioritizes flexibility and versatility.

PLAYFUL CITY

2 → ARC 501, Camilo Cerro

The aim of this project is to bring a version of residential co-housing to the UAE, deconstruct it and adapt it into a model that can respond to socio-cultural issues and serve people's needs. With this goal in mind, we proposed an urban community that focuses on adapting to changing family structures over time.

1.1 Sectional Perspective Facing the Auditorium

1.2 Detailed Chunk Model of Auditorium

1.3 Plan +1

2.1 Communal Paths

2.2 A 100 Years' Time

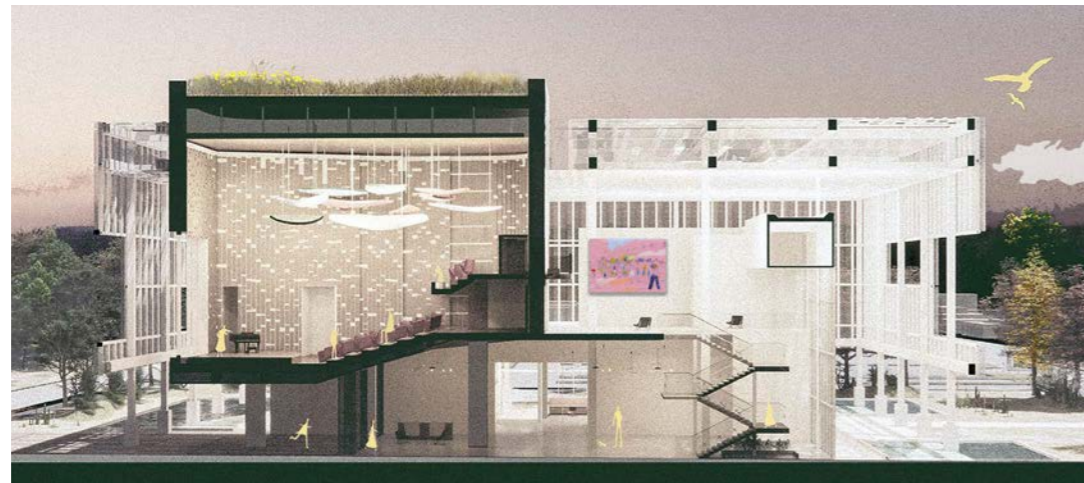
2.3 Living Space

2.4 Bustling Central Court

2.5 Dormitory

2.5 Exploded Axonometric

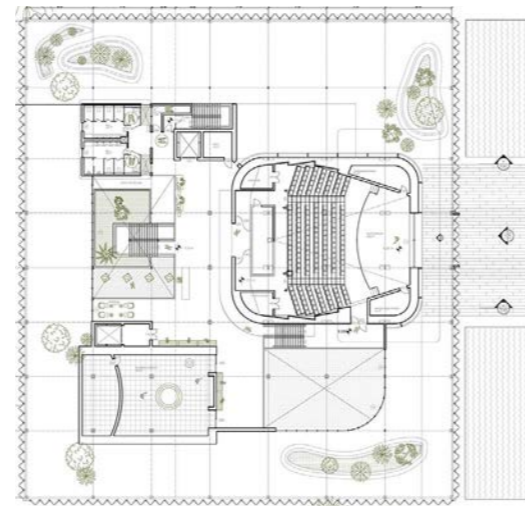
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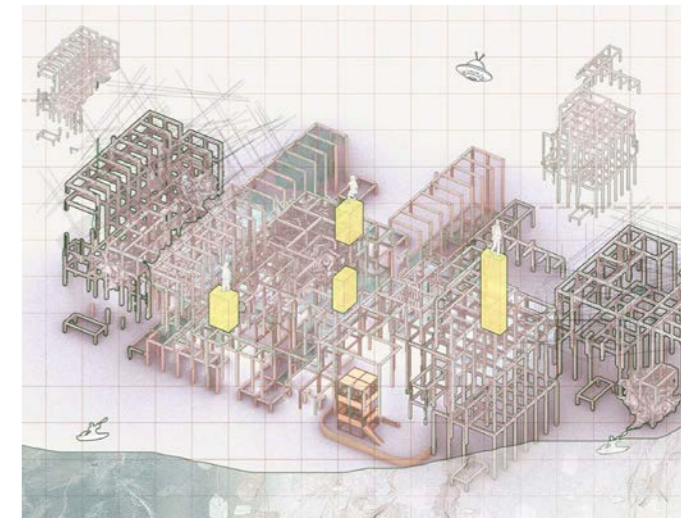
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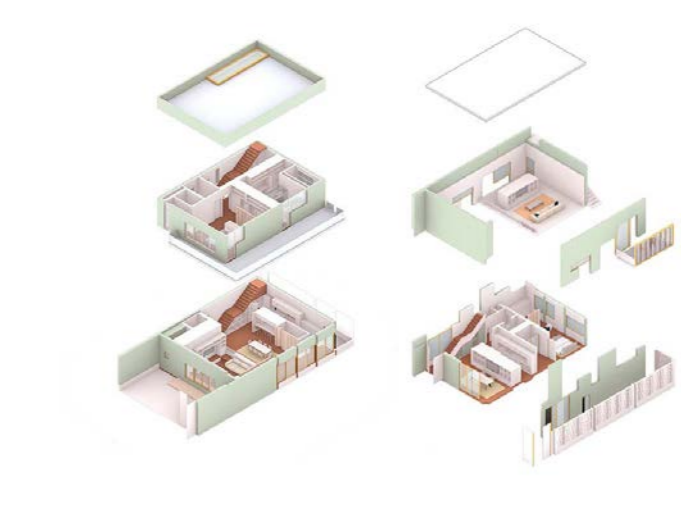
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2.6



AXONOMETRIC OF BIG FAMILY HOUSE

AXONOMETRIC OF COUPLE HOUSE



CAAD EXTENSION

1 → ARC 302, Gregory Spaw

This project is a proposal for an extension to the existing CAAD building designated for design-build projects. The extension is intended as a place for making, celebrating and sharing student projects with the rest of campus through a layer of transparency that projects the heart of design-build to the outside. The model is a chunk of the project that displays the main spaces.

INHABITABLE INFRASTRUCTURES

2 → ARC 502, George Katodrytis

This futurist project is an infrastructure that utilizes desalination and biosaline agriculture. By efficiently purifying salt water and using the resulting brine from the chemical process, the project transforms the landscape into an oasis for halophytes, while anchoring itself as part of the new landscape. The mechanical apparatuses act as agents of change and deposition.

- 1.1 Chunk Model
- 1.2 Façade View
- 1.3 Presentation Space
- 2.1 Axonometric View
- 2.2 Concept Render
- 2.3 Elevations

1.1



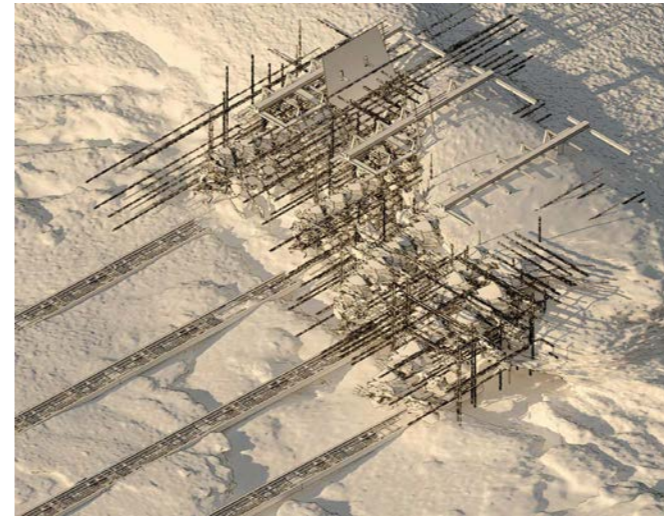
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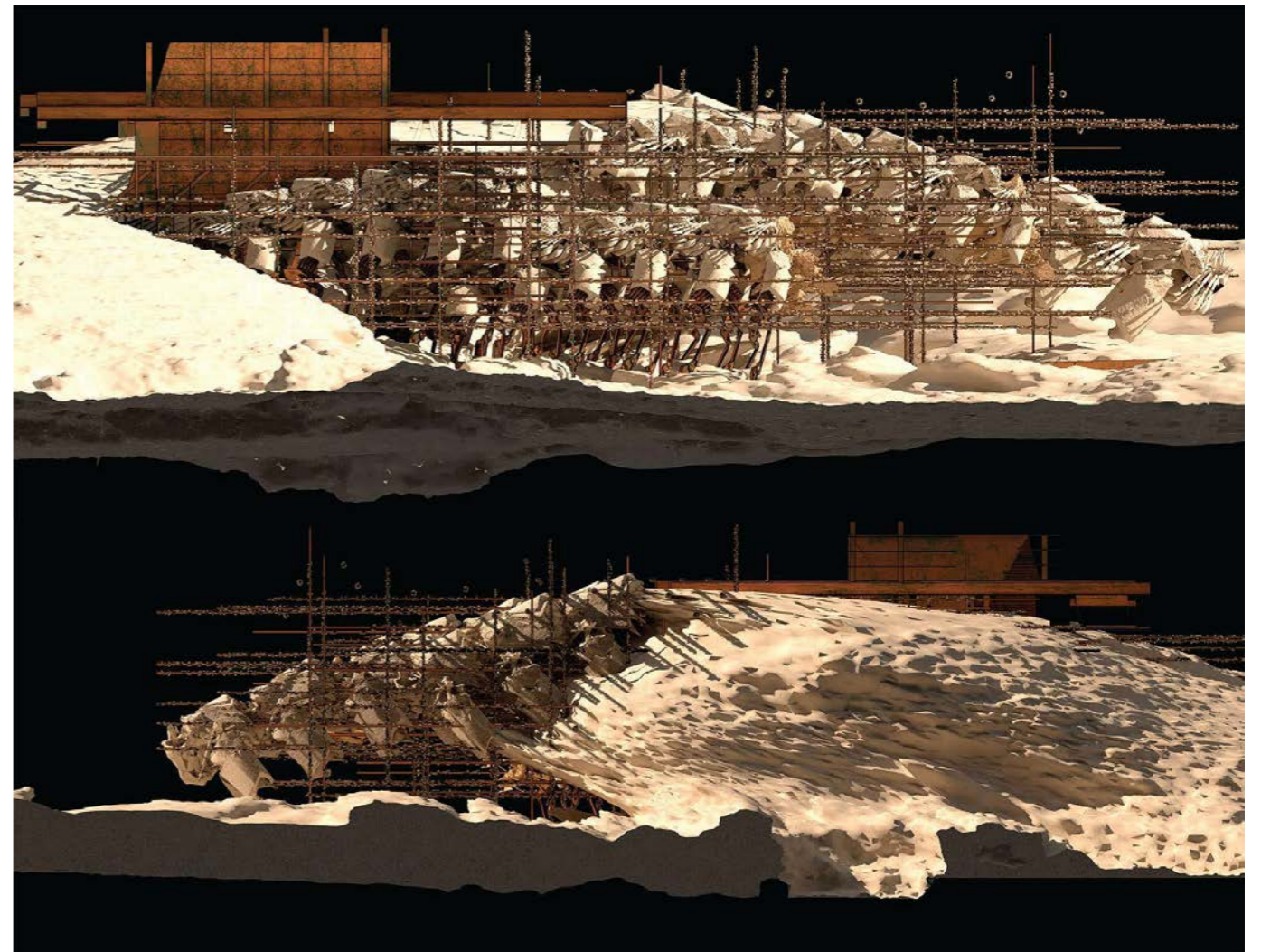
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CASCADING TERRACES

1 → ARC 302, Jason Carlow

2 → Team member:
Ahmad El Anas

This project for an extension to the CAAD building explores the idea of cascading terraces that help create an ideal pedagogical environment where one can gain knowledge from the surrounding architecture. These cascading terraces shift in position, spawning nested spaces that promote socialization, production and innovation. As a result, a nurturing atmosphere is formed where students can thrive.

THE CATALYST BENEATH THE VEIL

2 → ARC 502, George Katodrytis

In the year 3000, the Earth's irreversible transformation causes humanity to embrace piezoelectric crystals as a renewable energy source and move towards a more sustainable way of living. The once dormant crystals found in a quarry are now embedded within human infrastructure to harness energy from people's vibrations as they move through space. This combination of technology and nature aids in creating a new utopian environment.

- 1.1 Aerial Perspective
- 1.2 Exterior Render
- 1.3 Sectional Perspective
- 2.1 Rose Quartz and Pyromorphite Crystal Emblems
- 2.2 Exterior Render of Wulfenite Crystal Environment
- 2.3 Axonometric Render of Pyromorphite Crystal Environment

1.1



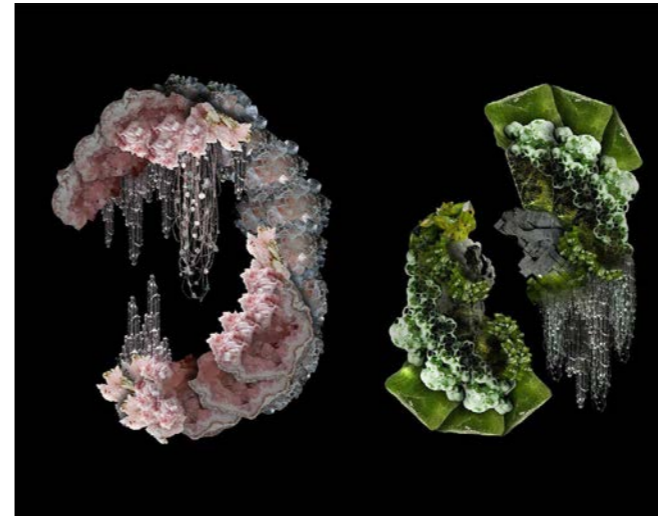
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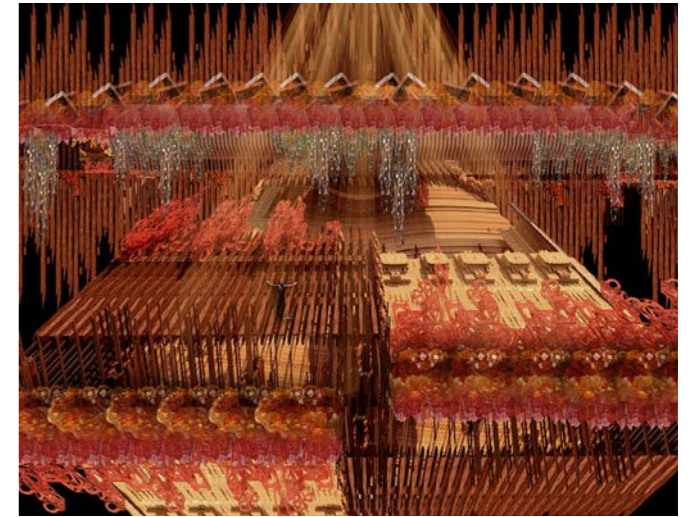
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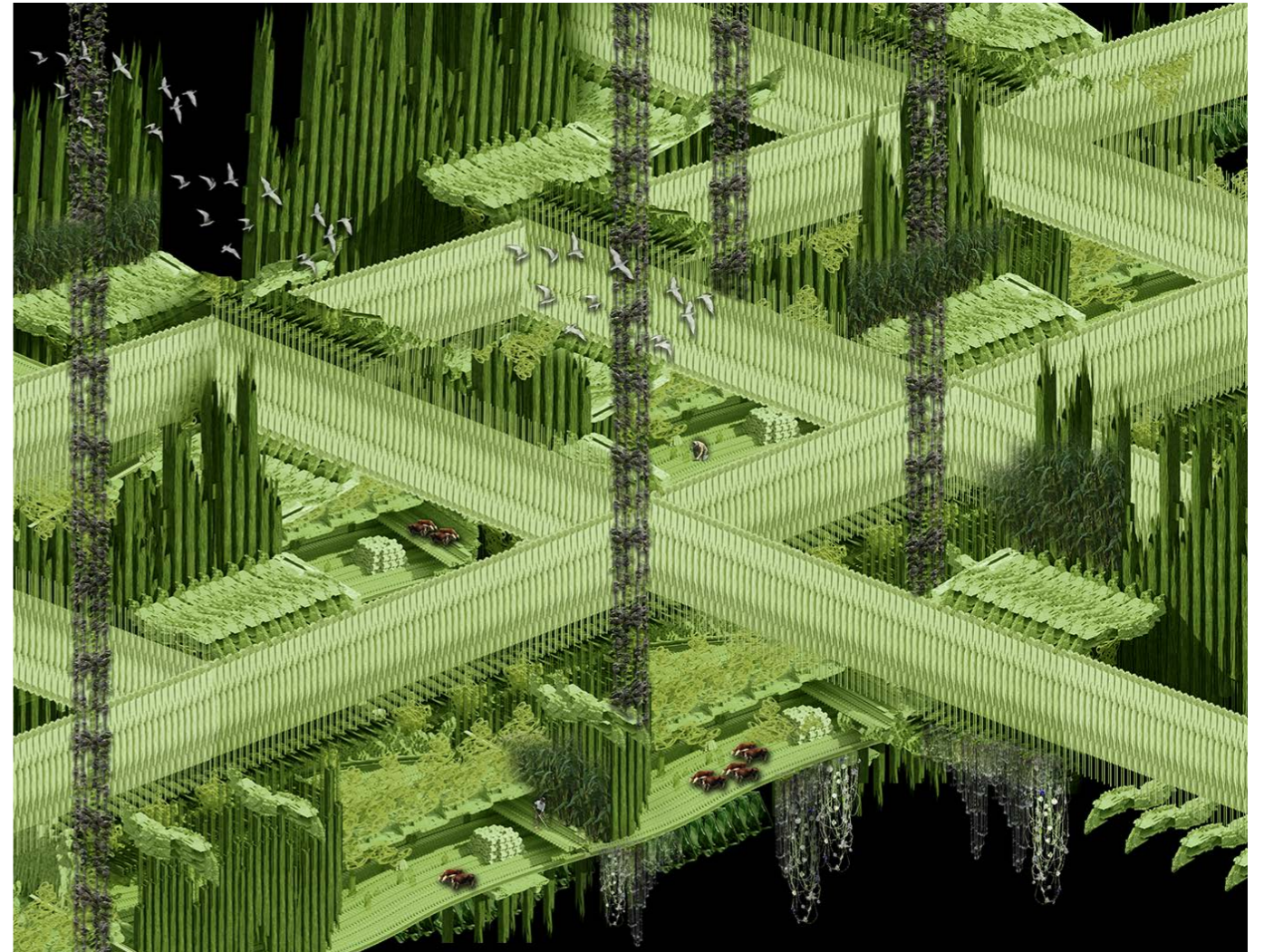
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THE CAVE

1 → ARC 402, George Newlands

1 → Team member:
Shatha Saleh

2 → Team member:
Lijiana Ma

The Cave endeavors to establish a groundbreaking film institute, marking a pioneering milestone within Al-Riqqa Suburb, Sharjah. Employing height, light and materiality, the building orchestrates a dynamic gradient of thresholds, guiding visitors on a transformative journey toward its innermost jewel—the theater. Furthermore, mirroring this approach, the site's design harmonizes with the natural topography, enriching the spatial progression and elevating the overall architectural narrative.

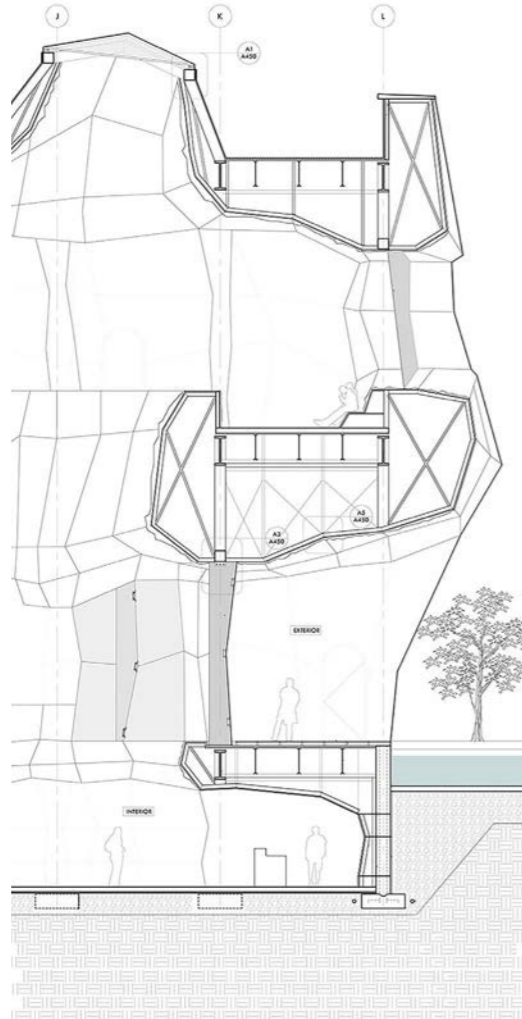
KIBO NO SAKURA

2 → ARC 401, Marcus Farr

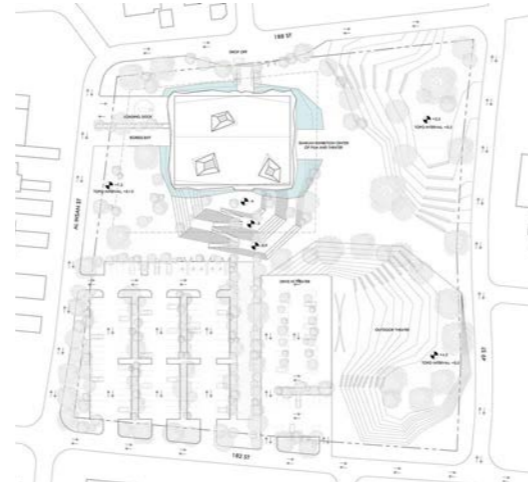
Kibo no Sakura, "Cherry Blossom of Hope," revives Shirakawa-go's heritage amidst dwindling population and tourism pressures. This cultural center aims to preserve the village's legacy while addressing community needs and tourist interests. It employs a tectonic system blending traditional construction with modern elements, symbolizing Shirakawa-go's past and future. This holistic approach contributes to improved heritage management in the community and creates livelihood opportunities for locals.

- 1.1 Wall Section
- 1.2 Site Plan
- 1.3 Interior Perspective
- 2.1 Chunk Model
- 2.2 Section
- 2.3 Interior Perspective
- 2.4 Physical Model

1.1



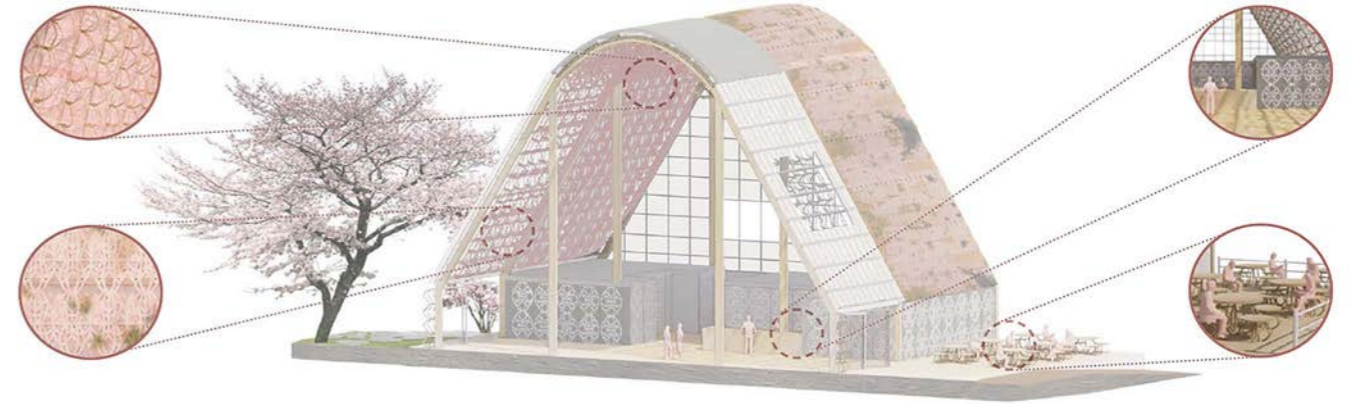
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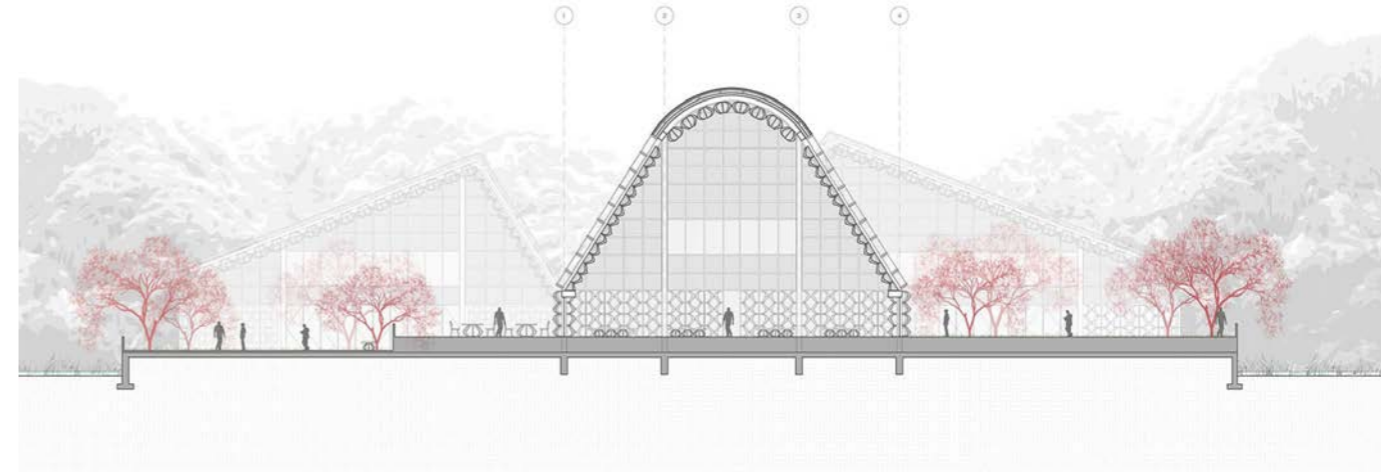
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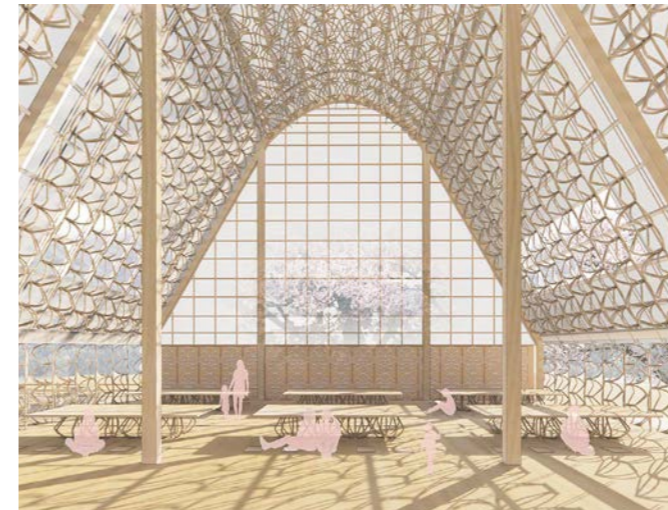
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2.4





THE FLUID MATRIX

1 → ARC 311, George Katodrytis

The grid is reminiscent of a digital landscape, its lines undulating and shifting in a mesmerizing dance. From within this matrix, organic-shaped structures emerge, their forms fluid and dynamic. Some structures spiral upwards like tendrils reaching for the sky, while others twist and coil in sinuous patterns. The juxtaposition of the rigid grid and the organic forms creates a sense of tension and harmony, as if nature were asserting its presence within the digital realm. Vibrant hues and subtle gradients wash over the scene, adding depth and dimension to the interplay of light and shadow.

ETIHAD RAILWAY STATION PROPOSAL

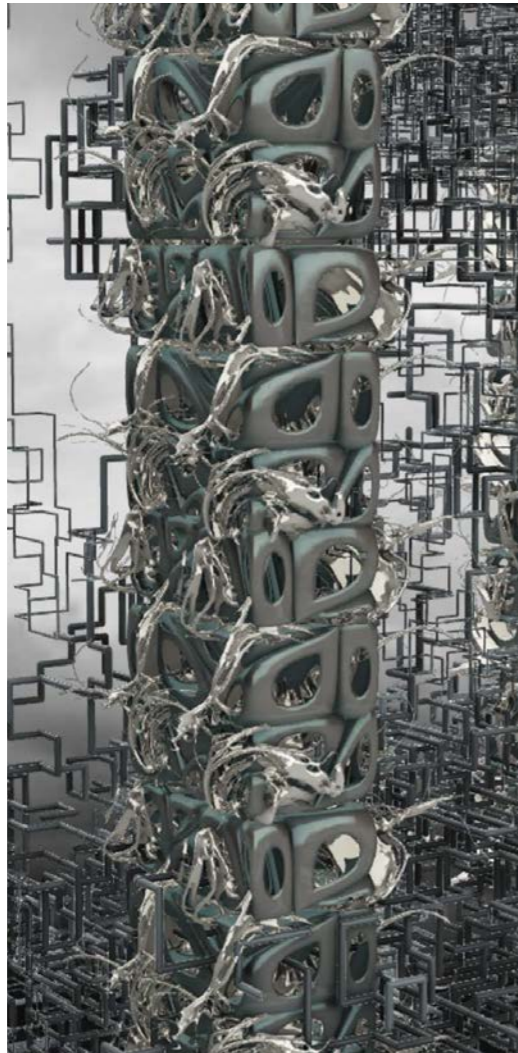
2 → ARC 401, Gregory Watson

The Railway Station project, strategically located close to Al Jubail port, is a pivotal point for greater transport distribution. Its proximity enhances its significance, transforming it from a mere train station into a multifaceted transportation hub. At its core, it embraces the vulnerability and resilience inherent in travel: leaving behind the familiar and stepping into the unknown. Through the design of light architecture covered by a solar-protective roof, the project embodies both a sense of fragility and protection, aiming to be a physical manifestation of the emotions and experiences that come with new journeys.

1 → Team members:
Add names here

- 1.1 Undulating Geometries
- 1.2 Interconnected Geometries
- 1.3 Inhabitable Geometries
- 2.1 Conceptual Collage
- 2.2 Exterior Render - Entry Sequence
- 2.3 Longitudinal Section
- 2.4 Exterior Render

1.1



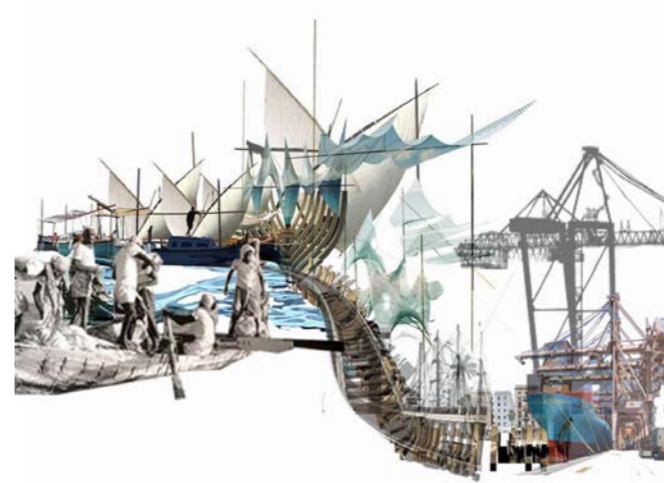
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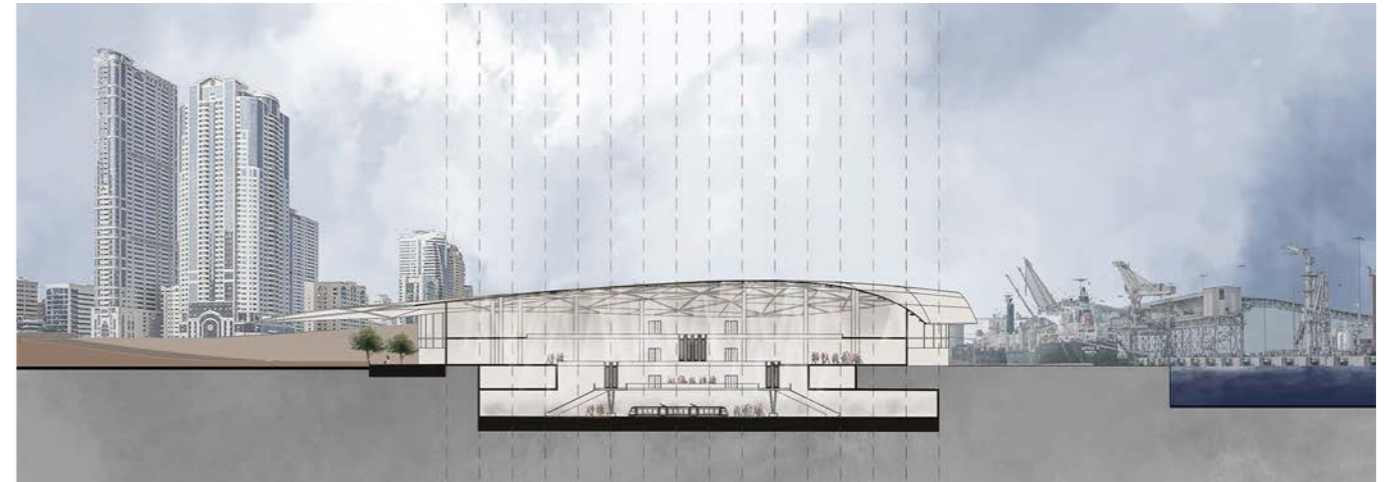
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IMPLIED MOTION AND THEATRE

1 → ARC 402, Marcus Farr

1 → Team member:
Marwah Elgzeary

1 → Team member:
Tala Amini

This film and media center's design features three architectural masses that draw the organic movement of people from Sharjah's residential zone and Ajman's commercial district. It intends to orchestrate a ceremonial experience by offering access to interior spaces through layered drapery, subsequently directing visitors' focus to the various programs within the building, including exhibition areas, indoor/ outdoor cafes, lounges and auditoriums.

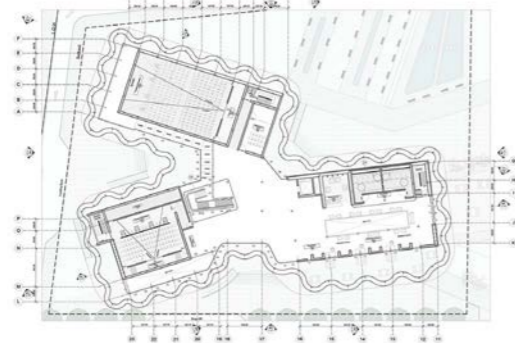
PLAYFUL CITY

2 → ARC 501, Camilo Cerro

The project introduces a new residential typology 'co-housing', to the UAE. The neighborhood is tailored to address socio-cultural, technological and environmental challenges by building sustainable, inclusive and economically viable housing that caters to changing family dynamics. Beyond infrastructure, this holistic approach aims to foster lively, robust communities through shared spaces and activities that redefine sustainable living in the UAE, emphasizing inclusivity, innovation and durability as core principles.

- 1.1 First Floor Plan
- 1.2 Wall Section Render
- 1.3 Section Through both Theatres
- 2.1 Aerial View of Neighbourhood
- 2.2 Façade Studies
- 2.3 Ground Floor Plan
- 2.4 Playground Render
- 2.5 Family House Section

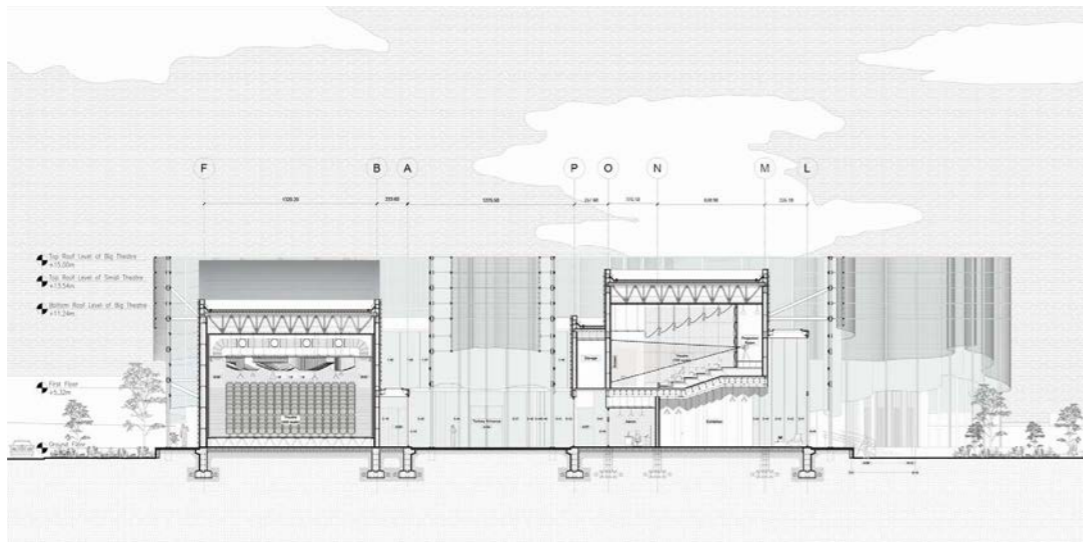
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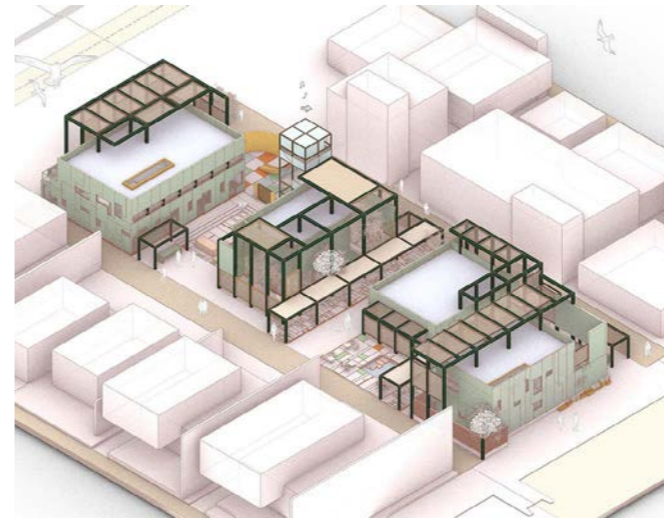
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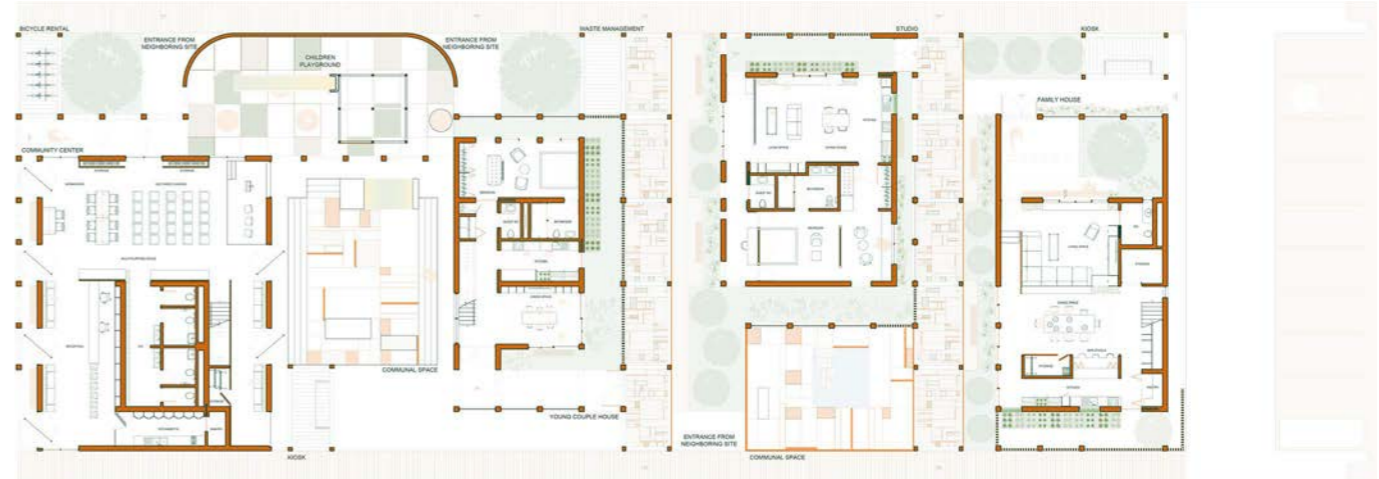
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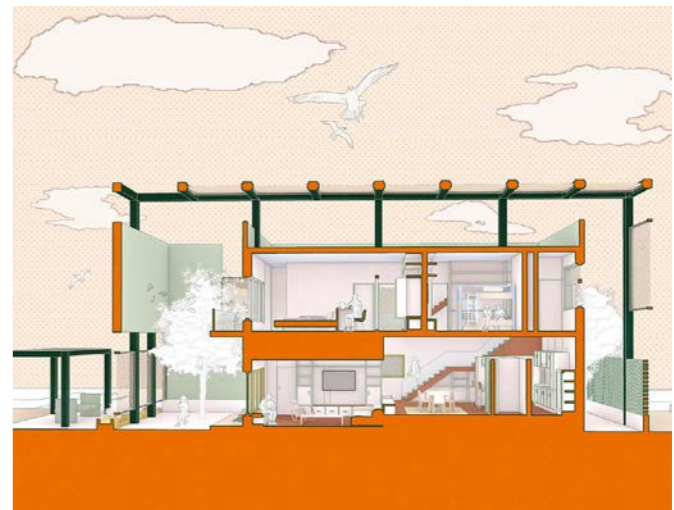
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BEIRUT'S PEDESTRIAN MARKET

1 → ARC 501, Marcus Farr

1 → Team member:
Zuhair Imtiaz

The project aims to seamlessly integrate the city's vehicular and pedestrian routes and consider existing city lines surrounding the site, which shape the surface to accommodate a public park above and a pedestrian market below. The surface, touching the ground at possible pedestrian access points originating from the existing pedestrian routes of the city, ensures a smooth transition for individuals moving from the city streets to the urban experience.

This project represents the culmination of our five years of study, which enabled us to produce realistic renders that successfully translate our ideas to the world. In the heart of downtown Beirut, an empty plot currently serving as a parking lot is surrounded by five and six-story buildings, with taller structures to the west and scenic mountains to the east. Integrating into the city's context; it offers a new urban experience within an urban mountain landscape.

1.1 View from the Pedestrian Market

1.1



1.2 Seamless Transition: city streets to new urban experience

1.2



1.3 Diagrammatic Plan and Ground Floor Plan

1.3



1.4 Upper Floor Plan and Roof Plan

1.4



1.5 Section Through Farmers Market, Food Stalls and Cafe

1.5



1.6 Aerial View: access from all directions

1.6





AL JUBAIL RAILWAY STATION

1 → ARC 401, Gregory Watson

An underground railway station adds to the series of urban spaces along the corniche and merges with the landscape. It addresses the Dubai - Sharjah road congestion issue by providing a public space to escape from the city's hustle and bustle.

EXPLOITABLE ENCLAVES

2 → ARC 501, Gregory Spaw

Barcelona's Port Vell Corniche (located between the Harbour and the Gothic Quarter) has been identified as disconnected from the city and neglected due to a lack of design input. It is a ground for seasonal and cultural activities, with a monotonous temporary stall set-up. This project seeks to reimagine and activate this portside space and revive it. It aims to enhance its connectivity by incorporating widely designed infrastructures that help bind the circulation to the port.

- 1.1 Railway station site plan
- 1.2 Portside Elevations depicting the connection between sky, structure and water
- 1.3 Railway Station transverse section portraying the ground-to-sky relationship
- 2.1 Section AA: enhanced connectivity from the city to the portside
- 2.2 Portside Market aerial view - Public seating
- 2.3 Market space - Shading device and stalls
- 2.4 Section BB - The market space

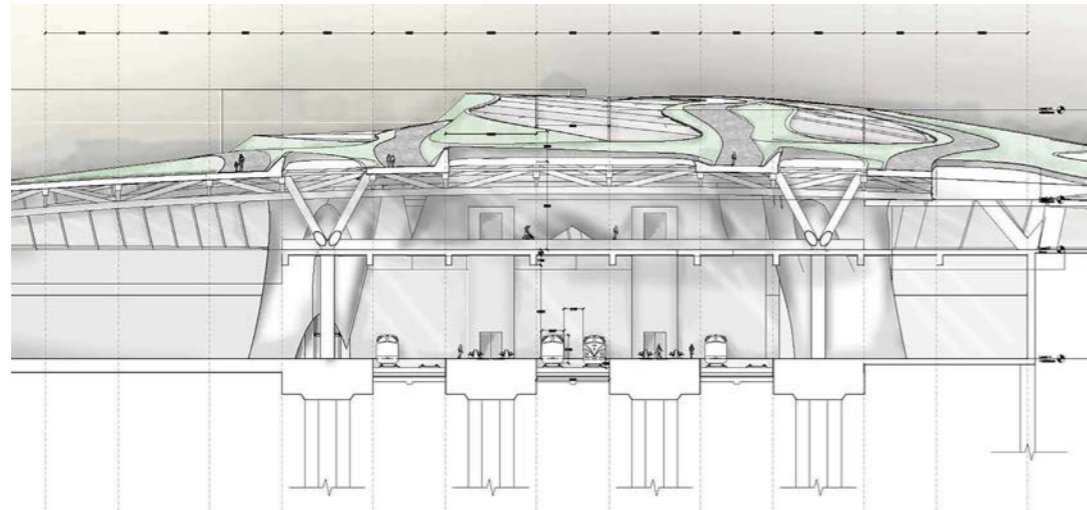
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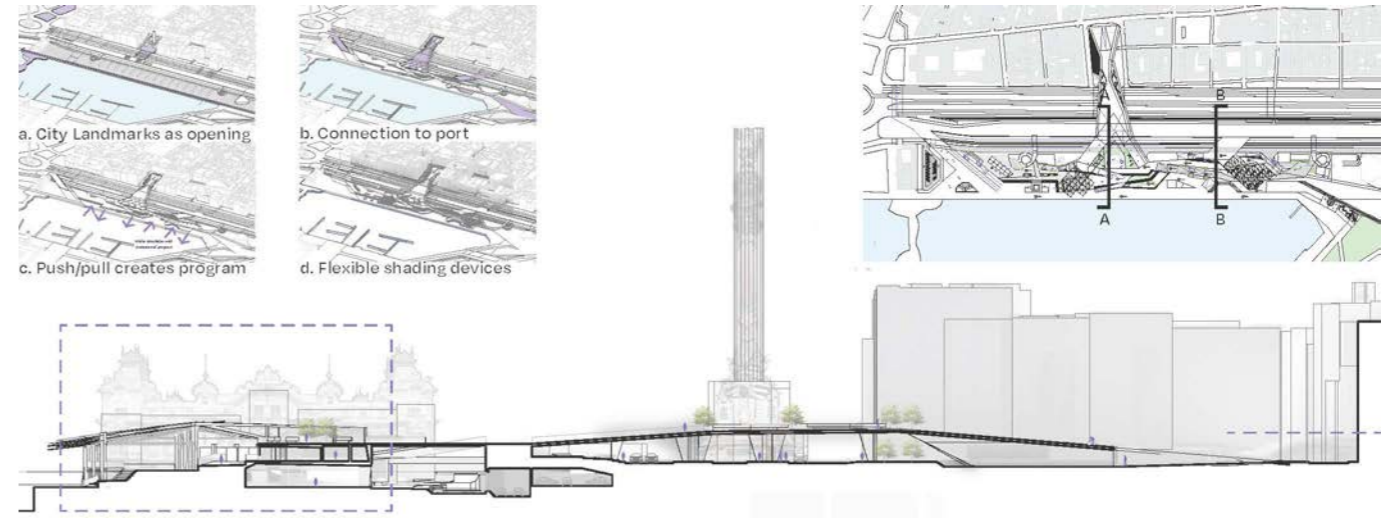
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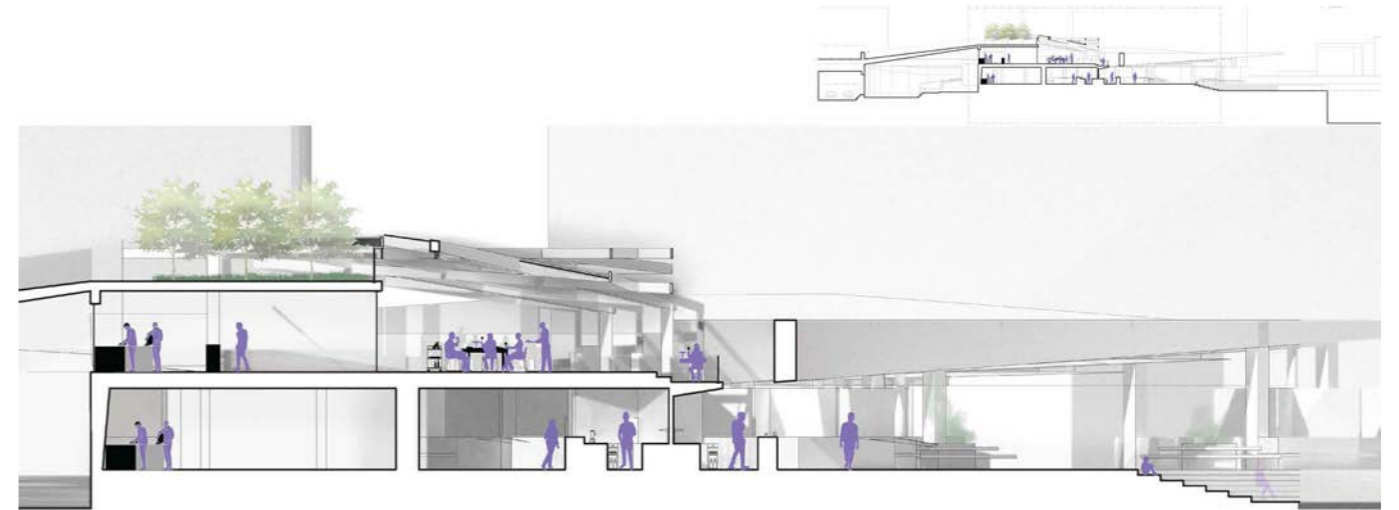
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ROOTS REDISCOVERED

1 → Politecnico di Milano, Milan
(Study Exchange Program), Dr. Alberta Cazzani and Dr. Nicola Noe

The project, developed during an exchange semester at Politecnico di Milano, cultivates an appreciation for the historical significance of the *Villa Ghirlanda Silva* historical garden by increasing its appeal to both residents and tourists. The goal is to restore and revitalize the garden by fusing botany and landscape design, through the development of master plans across ten years, resulting in an immersive experience that fosters community involvement and cross-cultural discussion.

1 → Team members:
Bahareh Baghban,
Maria Koumans and
Zhang Xiaolong

2 → Team member:
Prerita Jinachandran

PRISMPLEX FILM AND MEDIA CENTER

2 → ARC 402, Dr. Igor Peraza

This comprehensive studio project for a film and media center mirrors the design stages of architectural firms. Our project is surrounded by a variety of screenings that help take guests on a narrative journey through the building, ultimately ending at the main theater. The integration of colors enhances the neighborhood's atmosphere by playing into the vivid elements of film and media.

2.1



2.2



1.1
Vision Board for the Garden Restoration

1.1

OUR STRATEGY/GOAL to transform and conserve the Villa Ghirlanda Silva historical garden in such a manner that it not only attracts more visitors but also help them realize its deep rooted history.

USERS & THEIR GOALS

- The locals: Cultural Activities, Weekend Gathering
- Students: Learning about Landscape, To Aid Researchers
- Tourists: History of Italy, Admire Botanical Aspects

11 SUSTAINABLE GOALS FOR COMMUNITIES

13 CLIMATE ACTION

15 LIFE ON LAND

STAGES TO ACHIEVE OUR GOAL FOR THE GARDEN

1-YEAR

- A - Distinguishing between the main commercial entrance and the secondary entrances
- B - Renovating the border walls of the garden
- C - Restoring the monuments
- D - Renovating the Swiss Chalet
- E - Building a new classy café to replace the existing bar
- F - Open the villa as a museum
- G - Getting rid of the fallen tree and excess ivy growths

5-YEARS

- A - Extension of the cultural activities to the open space
- B - Reimagining the purpose of the pond and the furniture to reflect the history
- C - Redeveloping the existing playground and the dancefloor
- D - Making the garden botanically interesting
- E - Using botanical species to highlight pathways that lead to architectural features
- F - Identifying and defining the different zonings

10-YEARS

- A - Maintenance of the different architectural elements
- B - Thorough maintenance of the botanical aspects and ensuring that there isn't any damage of any sort
- C - Working with the overall landscape styling
- D - Improving on the commercial aspects of touring in the garden and using feedback from the visitors to further improve our gardens and make the future experiences fulfilling

THE MASTERPLANS FOR THE THREE STAGES

1-YEAR

5-YEARS

10-YEARS

A GLIMPSE INTO THE MAJOR CHANGES TO BE MADE TO THE GARDEN IN THE RESPECTIVE TIME PERIODS

7-year: replacing the existing bar with a quaint café

5-years: using botany and creating clearer pathways to create clear zones within the garden

5-years: redeveloping the playground and its functions

2.3





PARASITE

1 → ARC 302, Dr. Roberto Castillo

2 → Team members:
Ranya Adib Ataya

Parasite is an architectural project that attaches itself to the existing site of American University of Sharjah, acting as an alien addition to its surroundings. The project's formal composition combines regular and irregular forms to connect the two spaces uniquely. The regularly gridded space contains the main fabrication area, while the abnormal neighboring bridged space is focused on the theoretical learning aspects, including classrooms and seminar spaces. Parasite uses an intricate glazing/screening system to appropriately diffuse light, creating a comfortable space for students to work.

THE CATALYST BENEATH THE VEIL

2 → ARC 502, George Katodrytis

In the year 3000, the Earth underwent a profound transformation due to the irreversible impact of human activities, leading to a fragile planet. With oil-based and non-renewable energy sources depleted, society turned to the last natural mineral available—crystals. These crystals not only sustained human life but also ushered in a utopia where visionary architects harnessed piezoelectricity, a unique property of crystals that converts kinetic energy into electricity. Today, society has integrated crystals into every aspect of life, utilizing their diverse topographic properties and unique identities.

- 1.1 Detailed Sectional Model - View 1
- 1.2 Sectional Model
- 1.3 Massing Model - Top View
- 2.1 Underground Cave Retreat
- 2.2 Wulfenite Cave
- 2.3 Rose Quartz Cave
- 2.4 Caledonite Cave
- 2.5 Pyromorphite Cave

1.1



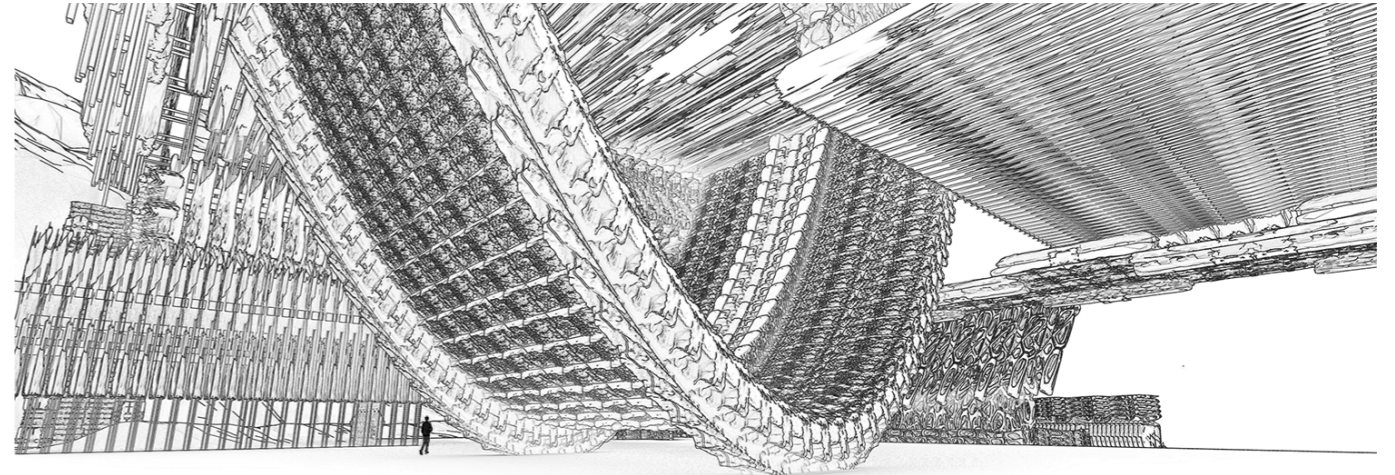
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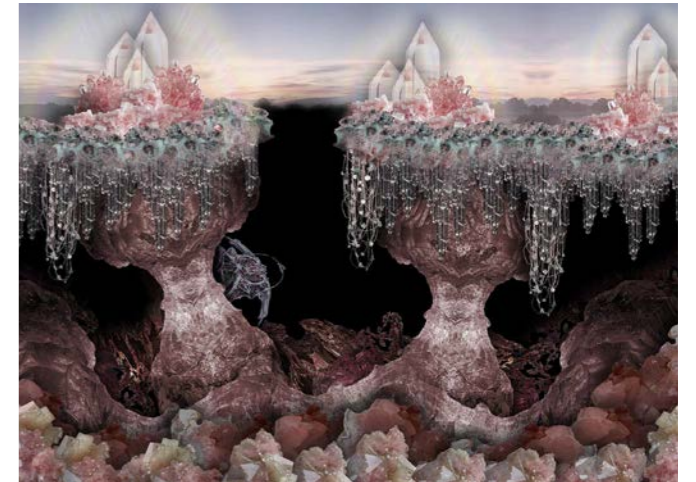
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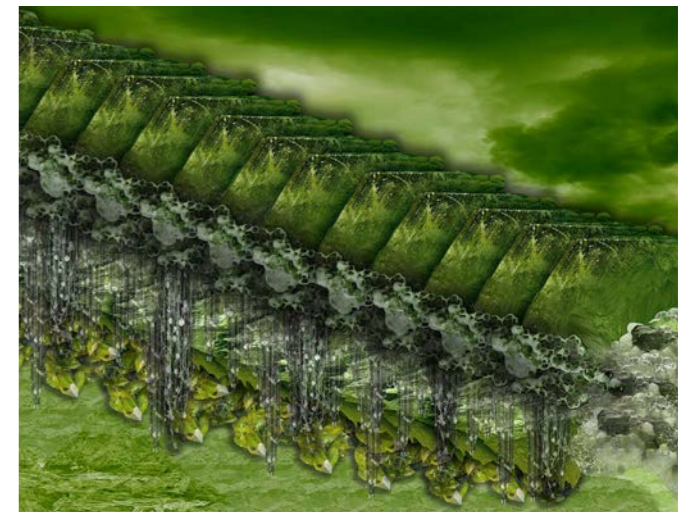
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IMPLIED MOTION AND THEATRE

1 → ARC 402, Marcus Farr

1 → Team members:
Nada Barqawi

2 → Team members:
Wid Al Ani

The architectural design of the Sharjah Film and Media Center features three architectural masses that draw the organic movement of people from Sharjah's residential zone and Ajman's commercial district. The design aims to create a structured ceremonial experience by offering access to interior spaces through layered drapery. This approach enhances visitor engagement and seamlessly integrates the center's varied programmatic elements.

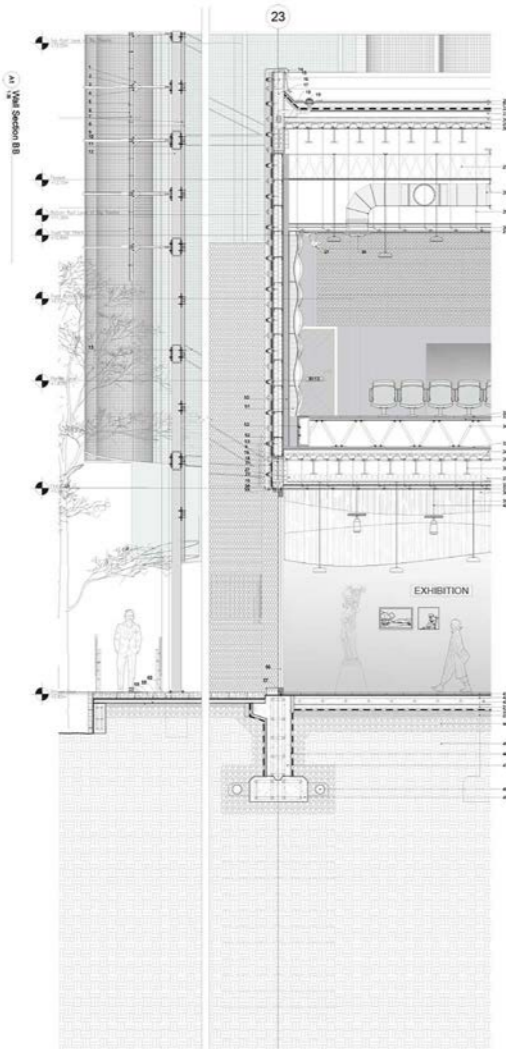
BARCELONA CULTURAL CELEBRATION CENTER

2 → ARC 501, Gregory Spaw

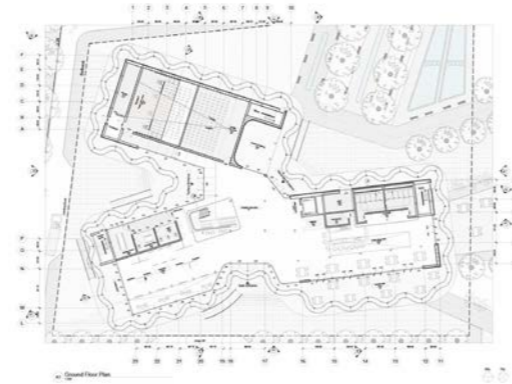
Envisioned as a dynamic space in Barcelona, the Cultural Celebration Center is designed for street vendors (mostly from West Africa) and visiting tourists. These vendors, who face racism and are often targeted by the police for their informal trade, find acceptance from tourists. The center provides a space to celebrate their rich cultural traditions and serves as a beacon of recognition, promoting these vibrant cultures as integral to the city's tourism and cultural enrichment.

- 1.1 Wall Section
- 1.2 Ground Floor Plan
- 1.3 Façade Render
- 2.1 Factory Terrace
- 2.2 Exhibition Roof Terrace
- 2.3 Outdoor Market
- 2.4 Factory Entrance
- 2.5 Factory Section
- 2.6 Factory Roof Plan

1.1



1.2



1.3



2.1



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2.3



2.4



2.5



2.6





SHARJAH CENTER FOR FILM AND MEDIA

1 → ARC 402, Marcus Farr

1 - 2→

Team member:

Soha Abdalgawad

This project is a center for film and media in Sharjah that examines human behavior. It uses vertical layering to guide visitors gradually from the outdoor space to the interior programs of the building. This layering begins from the outdoor parking to the interior coffee shop, which overlooks the outdoor display screen located in the parking area, then transitions to the gallery space connecting the east and west sides, the reception area and the service space before finally reaching the auditorium.

BRIDGING THE EDGES BEIRUT MARKET

2 → ARC 501, Marcus Farr

A market serves as a connector between the residential east side and the western communal district, attracting visitors to the project and functioning as both an outdoor seating area and a vegetable market. The use of bridges highlights the movement from the two sides to the center of the project. Additionally, its location on the Green Line, which acted as a divider between the east and west sides of Beirut until 1990, establishes the project a central spot of activity in the district.

1.1 Aerial Render

1.2 Program Analysis

1.3 East Side Render

2.1 Outdoor communal area in front of the market

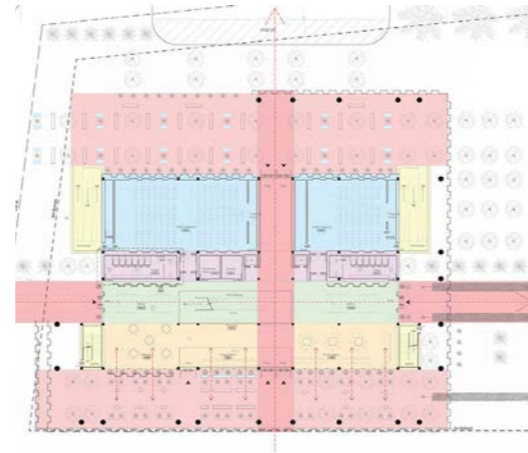
2.2 Communal area on the connecting bridge

2.3 Aerial Render

1.1



1.2



1.3



2.1



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2.3





SHARJAH EXHIBITION CENTER FOR FILM AND MEDIA

1 → ARC 402, Dr. Roberto Castillo

MICROHOUSING RESIDENTS

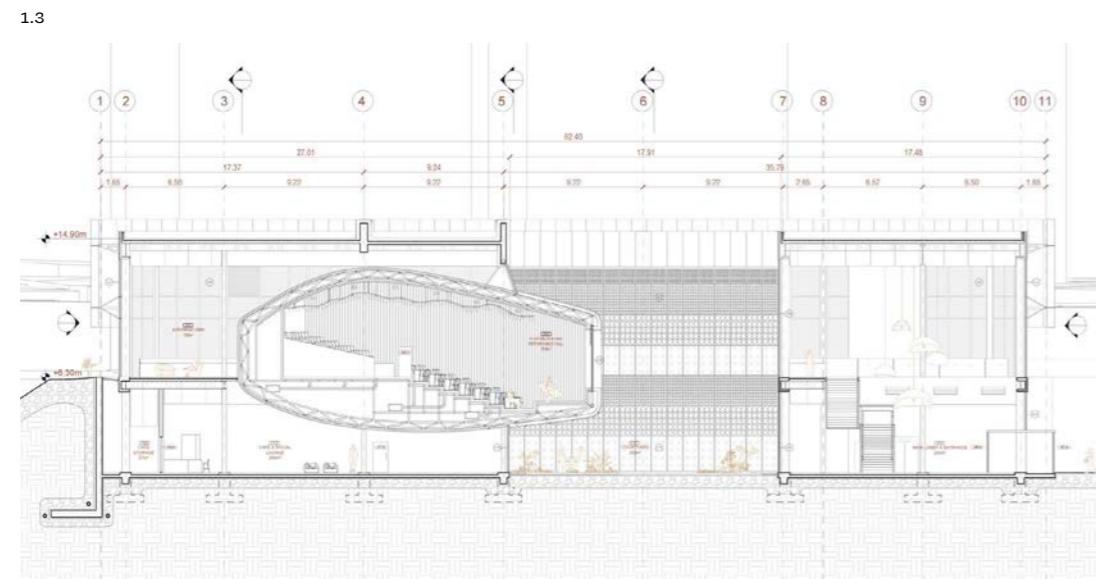
2 → ARC 501, Camilo Cerro

1 - 2 →
Team member:
Yara Soliman

This project was part of a comprehensive studio to design a film and media center in Sharjah. The building acts as a dynamic and important new cultural facility, as well as a space for public gatherings throughout the year. The project began with a vision to design a floating auditorium that would act immersively within an open space. Amenities like a cafeteria, multipurpose rooms and a courtyard are arranged around this central feature.

The design narrative for this project is rooted in the concept of family and upbringing, with a focus on catering to the needs of a mother. The intention is that the mother can always be surrounded by her family, which grows over time to occupy the multiple units within the community. To enhance a family-centric environment, public spaces are occupied by parks and a nursery for safety and convenience.

- 1.1 Exterior render from the courtyard facing the auditorium
- 1.2 3D model of a detailed chunk of the auditorium
- 1.3 Detailed sectional drawing that cuts through the auditorium
- 2.1 Exterior render of the residential units from the first floor
- 2.2 Interior render of a living space under a vaulted roof
- 2.3 Exterior render of a park within residences





GATEWAY OF BARCELONA

1 → ARC 501, Gregory Spaw

FILM AND MEDIA CENTRE

2 → ARC 402, Marcus Farr

1 - 2 →
Team member:
Sabiha Ameen

The idea for this design studio was to explore the different urban challenges around Barcelona, Spain and attempt to address issues that can be resolved using design and architecture. The port of Barcelona is an overlooked and underused site that has been repurposed for recreation, despite being a terminal. This project aims to reclaim the terminal and acknowledge its presence as a gateway to the city.

The focus of this comprehensive design studio is the Sharjah Centre for Film and Media, located in Sharjah, UAE. The design calls for a complete program that includes exterior and interior spaces, including accommodating circulation spaces, administration and service spaces that respect the Dubai building code. It is two stories high, consisting of two theaters and a gallery space. The project also addresses sustainability issues such as extreme climate, from the inception of the design.

2.1



2.2

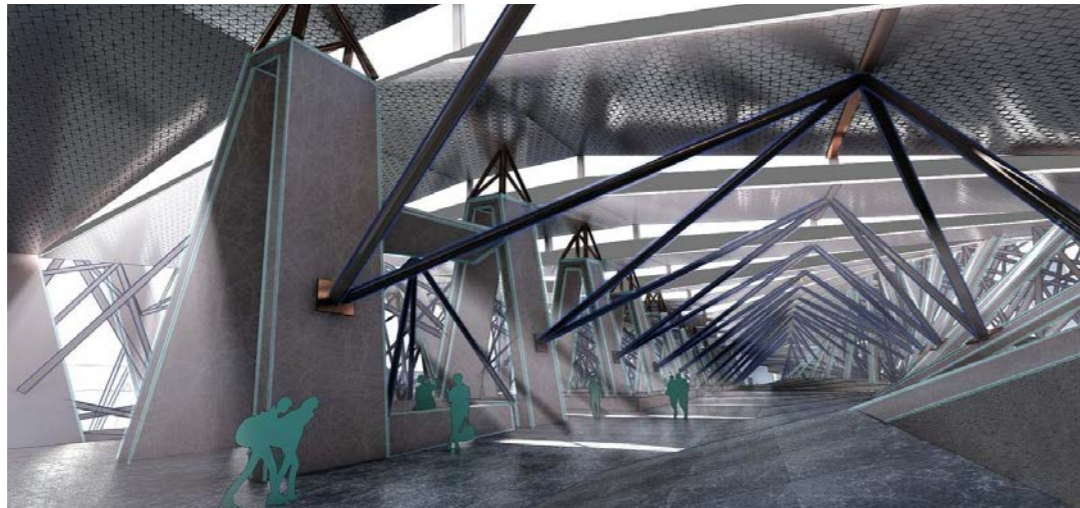


- 1.1 Street view of the bus terminal
- 1.2 Interior view of the first floor with the information counter
- 2.1 Entry to the building
- 2.2 View of the façade while entering the staircase
- 2.3 First Floor Plan
- 2.4 Section Model
- 2.5 Section drawing depicting the theater and the exterior plaza

1.1



1.2



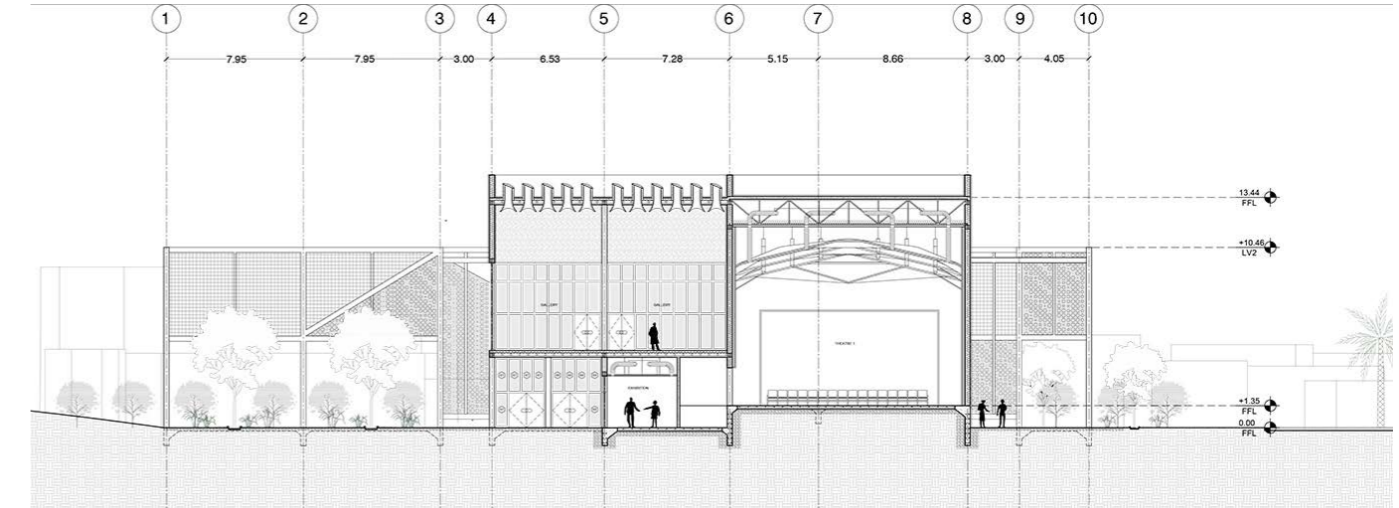
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SHIRAKAWA-KOI CULTURAL CENTER

1 → ARC 401, Marcus Farr

1 → Team member:
Mohammed Alem

In Shirakawa-go, Japan, a cultural center seamlessly blends traditional Japanese elements with cultural significance. Inspired by nature, the design incorporates the symbolism of koi fish and local silkworm farming practices. The koi fish represents courage, balance and success, while geometric scales inspire an architectural system in harmony with the environment. Pitched roofs, reminiscent of local Gasshou-style houses, acknowledge heavy snowfall while preserving building traditions.

SYNERGETIC ASCENT: ARCHITECTURE FOR SUSTAINABLE GROWTH

2 → ARC 502, George Katodrytis

The project serves as a transformative catalyst in remote regions. High-tech office spaces seamlessly integrate with resource-production facilities, forging a symbiotic relationship between form, function and landscape. This holistic vision champions economic vitality, social cohesion, and innovation, challenging conventional design norms.

1.1 Exterior View showing the façade system

1.2 Sectional Chunk Axonometric

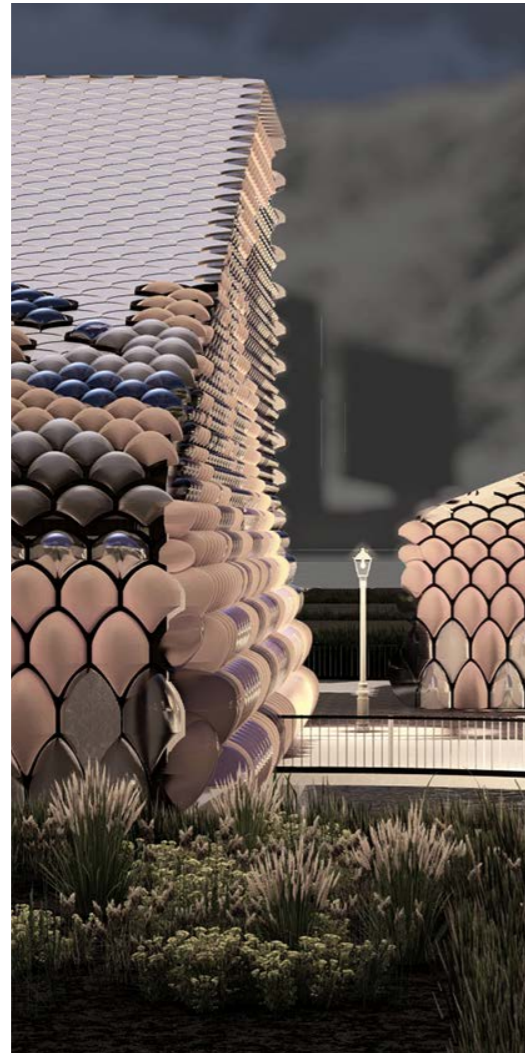
1.3 Tectonic System Close-Up

2.1 Aerial View

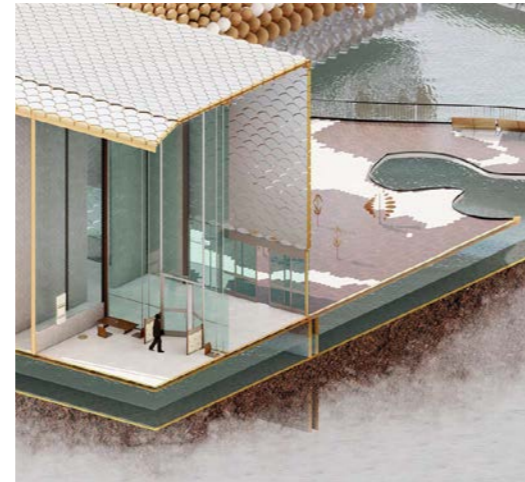
2.2 Aerial View

2.3 Banners Collage

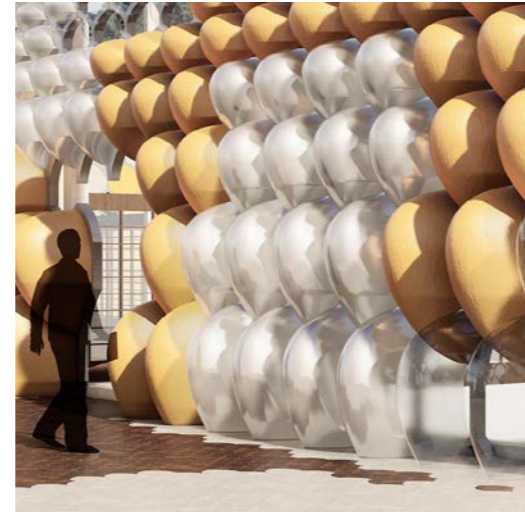
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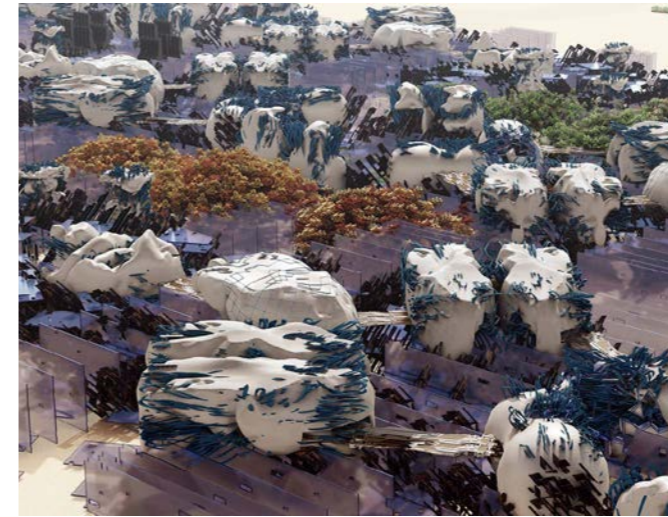
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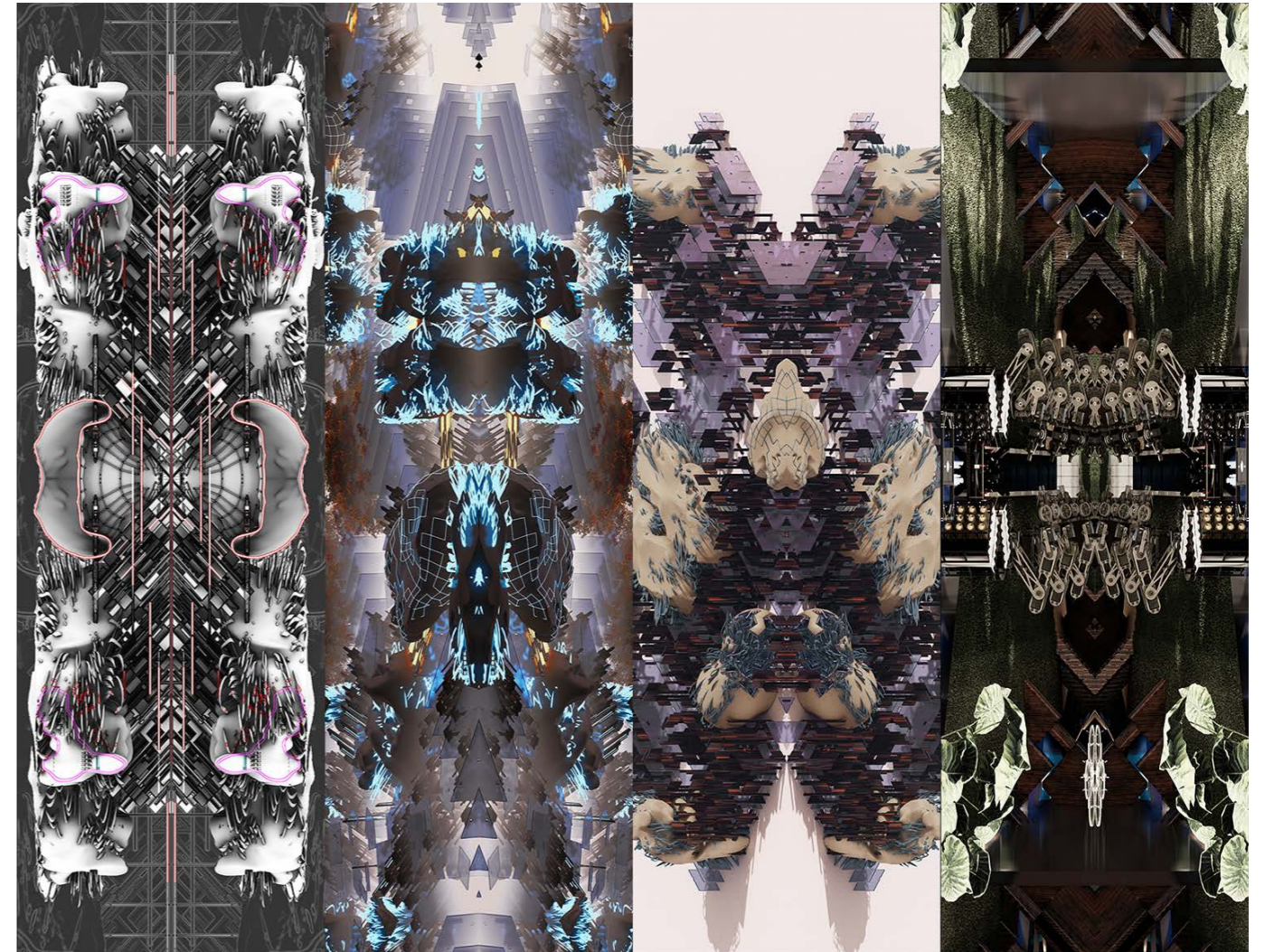
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ELEVATED STREET

1 → ARC 501, Gregory Spaw

2 → Team member:
Nitika Dileep

This work was completed during a study-abroad semester in Barcelona. The urban project is designed to enhance Barcelona's residential life amid its tourist influx. It links abandoned rooftops to create elevated gardens that allow for an elevated movement network and social interactions. The congested street is reimagined as a dual-level boulevard prototype for the area. The upper tier is exclusive to residents and can be accessed from the rooftops. The elevated street is punctuated by three nodes, giving residents a private realm.

PRISMPLEX FILM & MEDIA CENTER

2 → ARC 402, Dr. Igor Peraza

The film and media exhibition center is interposed between two screens, creating a narrative journey through the building, which ends with the theater as the final destination. Vibrant colors enliven the rooftop fabrics and glass panels, revitalizing the once-dormant neighborhood. Visitors then journey through the main stairs overlooking the building's courtyard, with an immersive transparent LED experience that narrates stories, transforming the building into a living, breathing film.

- 1.1 View on the linear elevated street
- 1.2 Butterfly Garden: one of the nodes on the elevated street
- 1.3 Longitudinal Section and Plan of the Street
- 2.1 Sectional Perspective, Exterior, Main Stairs, Courtyard Renders, Section and Wall Section

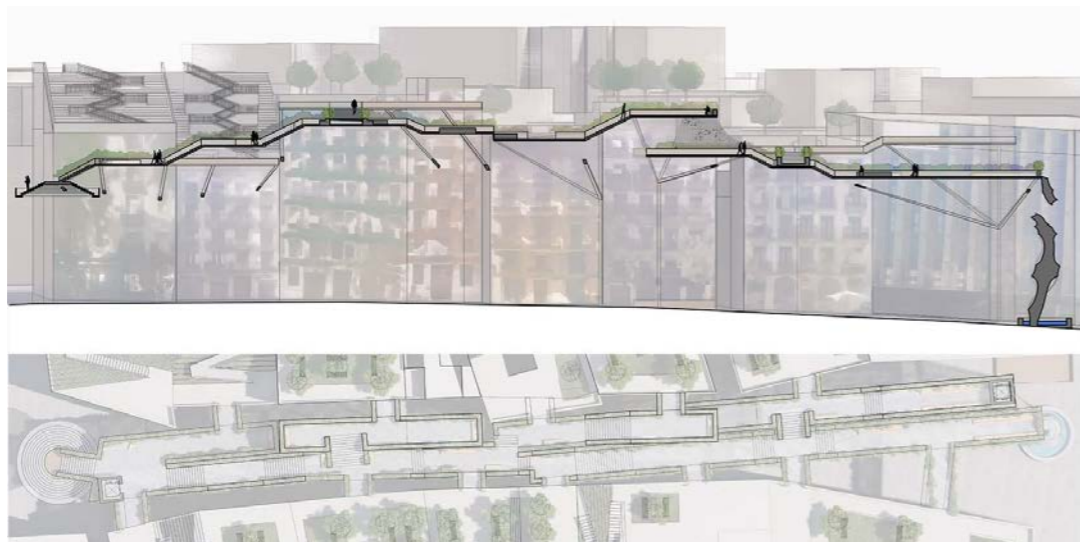
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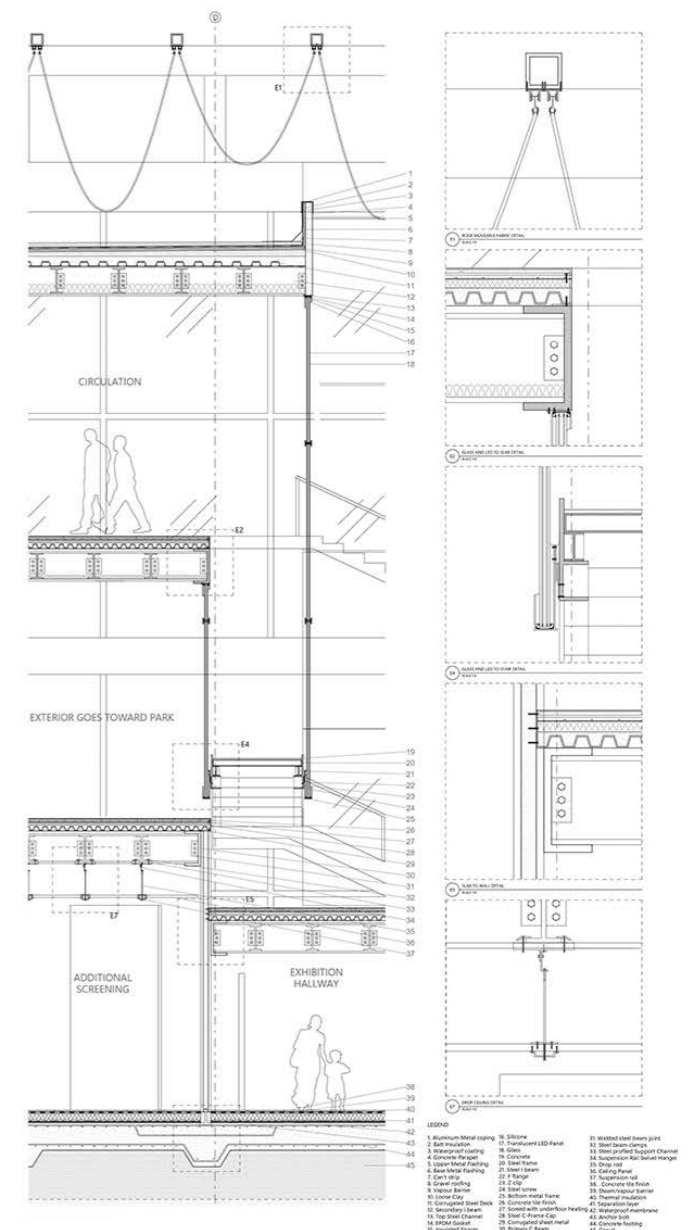
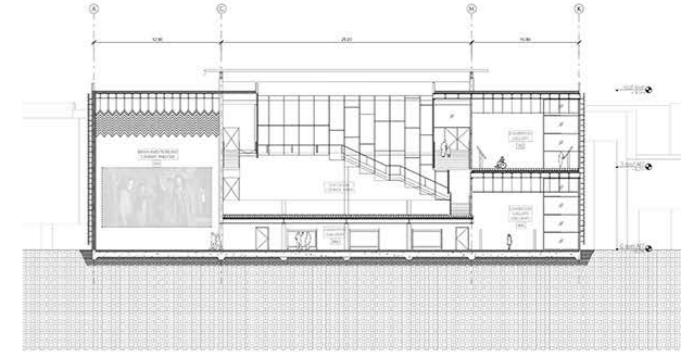
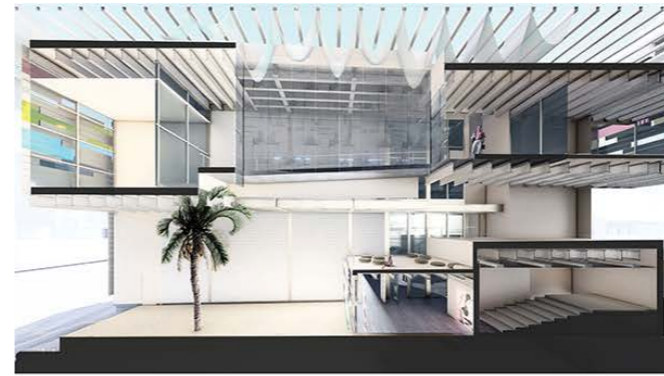
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AL JUBAIL RESIDENTIAL HOUSING

1 → ARC 501, Camilo Cerro

2 → Team members:
Nadim Mourad

The Al Jubail Residential Housing project challenges how current housing trends can meet a possible rise in sea levels in the next five decades. Located on the shores of the Al Jubail Mangroves in Abu Dhabi, the project utilizes the mangrove itself as a barrier against rising water levels. The project caters to extended family members living together in a single complex, with public amenities such as a restaurant and kayaks.

SHIRAKAWA-GO COMMUNITY CENTER

2 → ARC 401, Marcus Farr

This Community Center in the rural village of Shirakawa-go, Japan, serves as a cultural conservation hub for historical artifacts. It reflects traditional Japanese architecture and promotes Shirakawa-go's social customs and historical context. It increases the village's economy by boosting tourism, which can provide more jobs for the village's younger generation, thereby solving Shirakawa-go's dwindling population crisis.

Won the People's Choice Award for the Cultural Conserve Cultural Architecture Competition on uni.xyz

- 1.1 Exterior Courtyard
- 1.2 Exterior Shaded Entryway
- 1.3 Aerial View of Complex
- 2.1 Longitudinal Section (Top) and Transverse Section (Bottom)
- 2.2 Interior Courtyard
- 2.3 Exterior Render in Spring
- 2.4 Exterior Render in Winter
- 2.5 Exterior Render in Summer

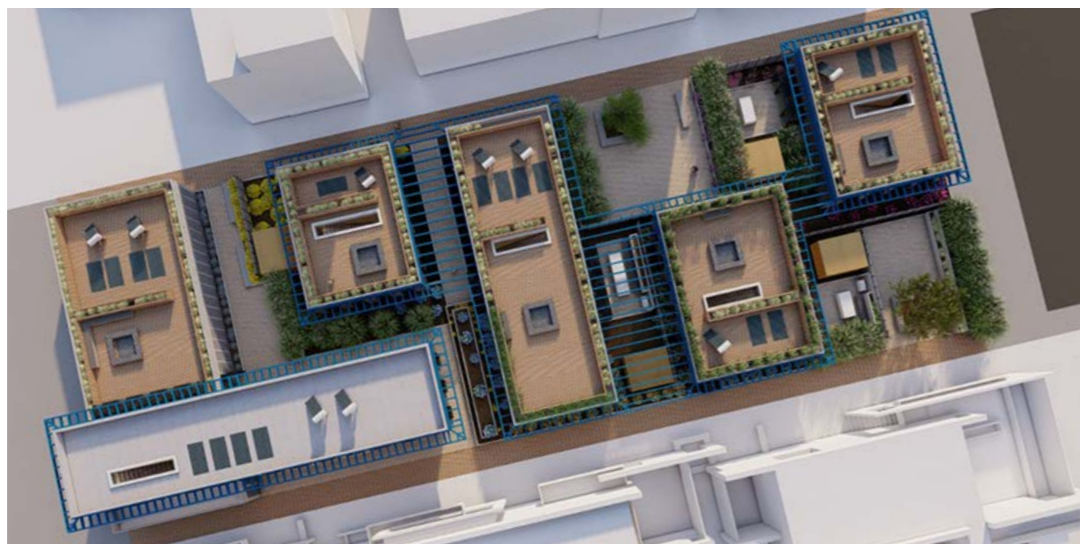
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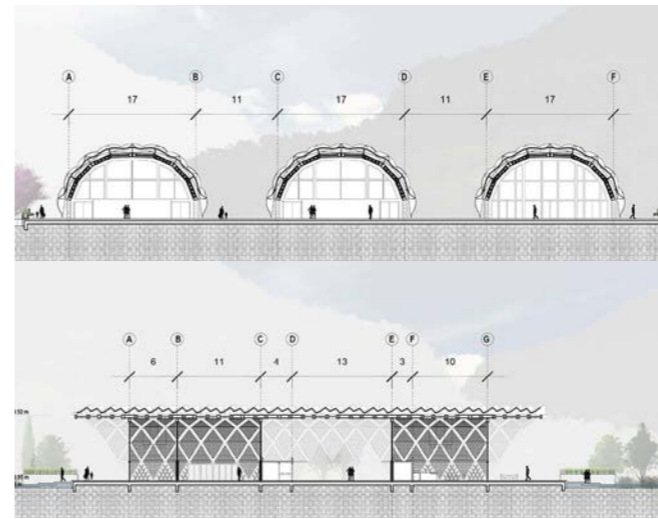
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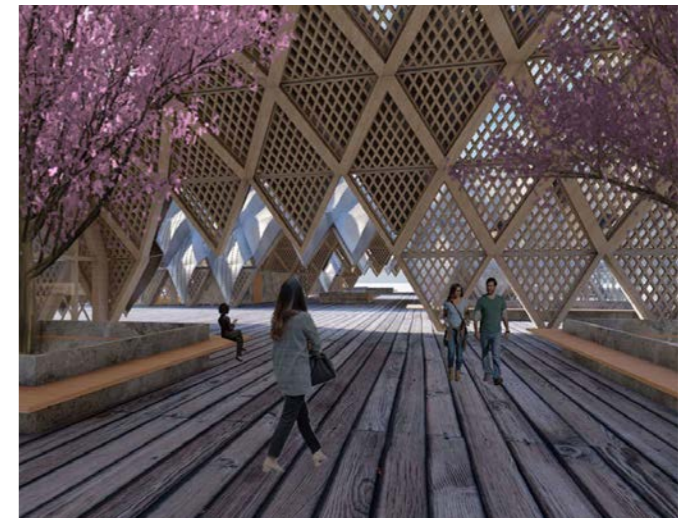
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DESIGN BUILD HUB

1 → ARC 302, Gregory Spaw

The Hub is an extension to CAAD. It prioritizes functionality and connectivity, creating a space that encourages innovation and fosters community and collaboration. The roof's butterfly formation adds aesthetic appeal and serves a functional purpose by clearly delineating service and design-build areas. The building's unique façade sets it apart from the rest of the campus, highlighting its design-build nature and transforming the structure into a testament to the fabrication process.

PUBLIC LIBRARY, AL FAHIDI, DUBAI

2 → ARC 301, Marcus Farr

Given the site's unique location and infill nature, bridging the gap between the plaza area and the creek is central to this project. The *Sikka* connection physically links the two spaces and creates a seamless transition between them. To further enhance this connectivity and provide a unique spatial experience, a large staircase room acts as a central hub where people can gather, interact and appreciate the surrounding environment.

- 1.1 Exterior Outlook
- 1.2 Physical Chunk Detail
- 1.3 Longitudinal Section
- 2.1 View of Rooftop Cafe
- 2.2 View of Staircase Room
- 2.3 Sectional Perspective

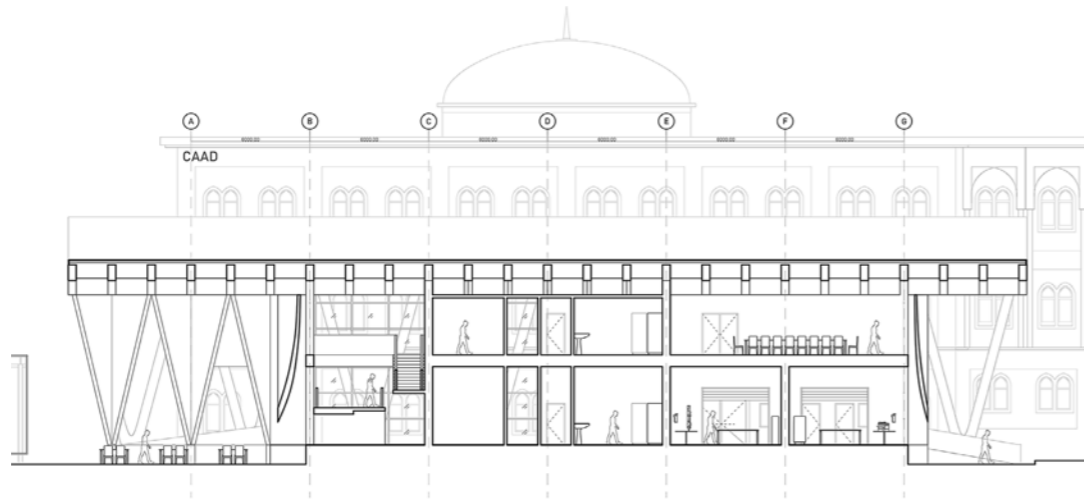
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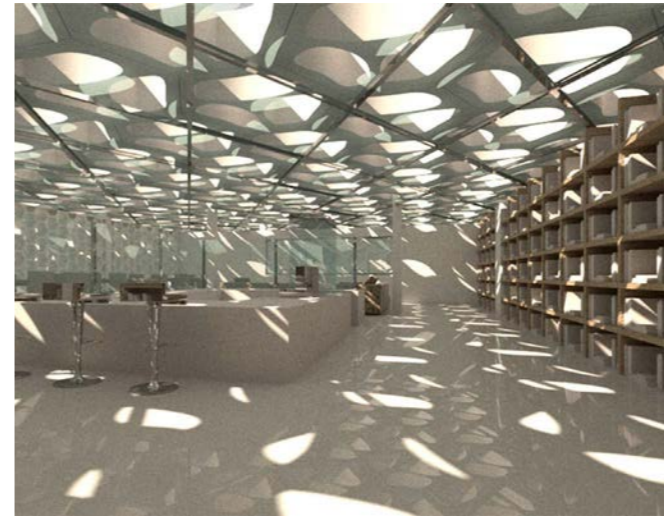
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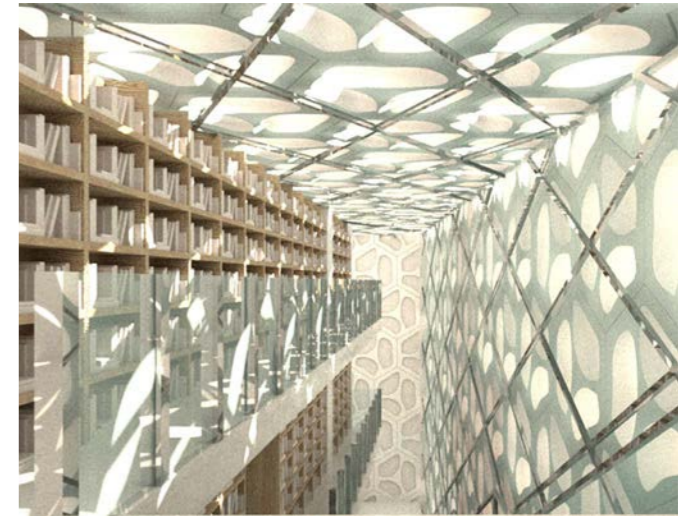
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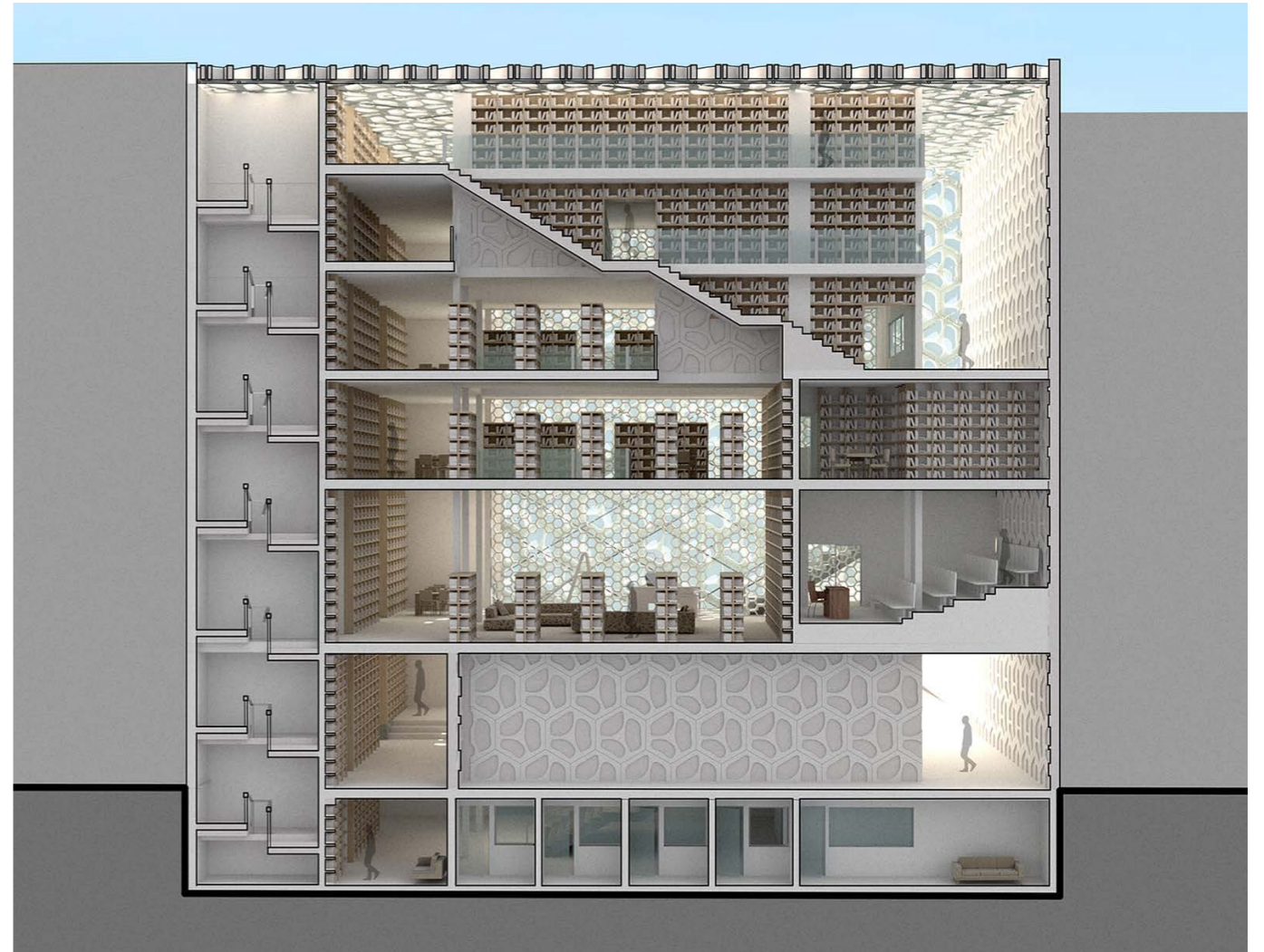
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THE SUPERSTRUCTURE: SHARJAH CENTER FOR FILM AND MEDIA

1 → ARC 402, Marcus Farr

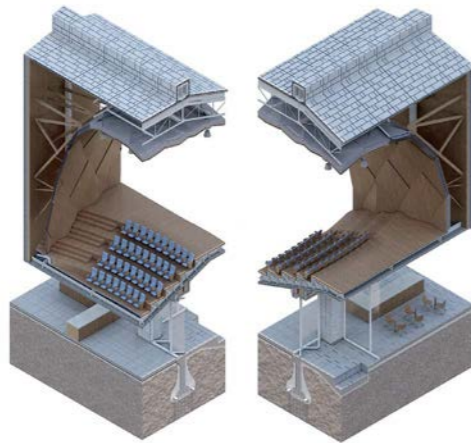
1 → Team member: Mrinaalini Nagarajan

2 → Team member: Mohammed Alem

The film and media center transports one from the outside into a realm of cinematic wonder, fantasy and illusion. The theaters are monolithic structures supported by an outer framework that can host public gatherings year-round while offering intimate experiences that play with light, sound and performance. The project cultivates an environment where film enthusiasts and locals can engage, enriching the community through shared experiences and dialogue.

- 1.1 Detailed Wall Section Model
- 1.2 Interior Render of Theatre
- 1.3 Building Section
- 2.1 Aerial Perspective Render
- 2.2 Catalog of Components

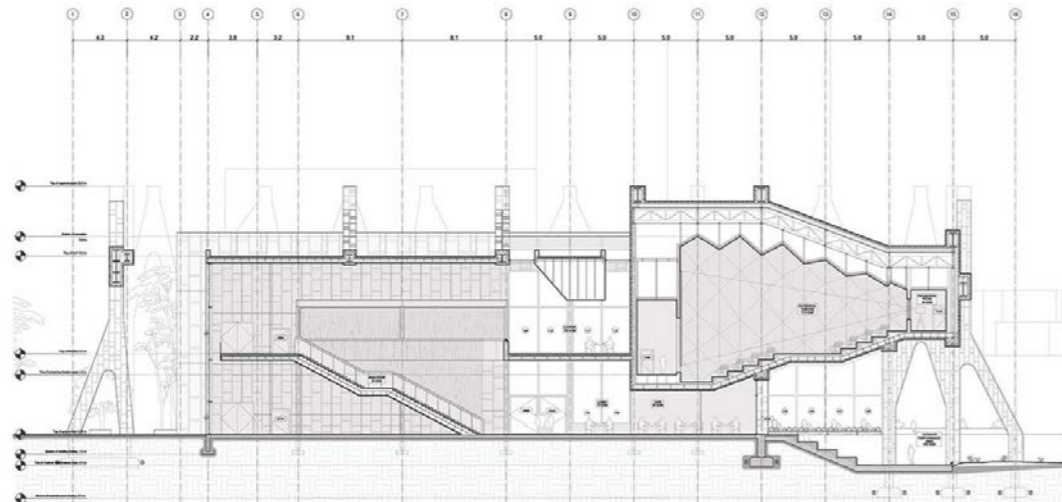
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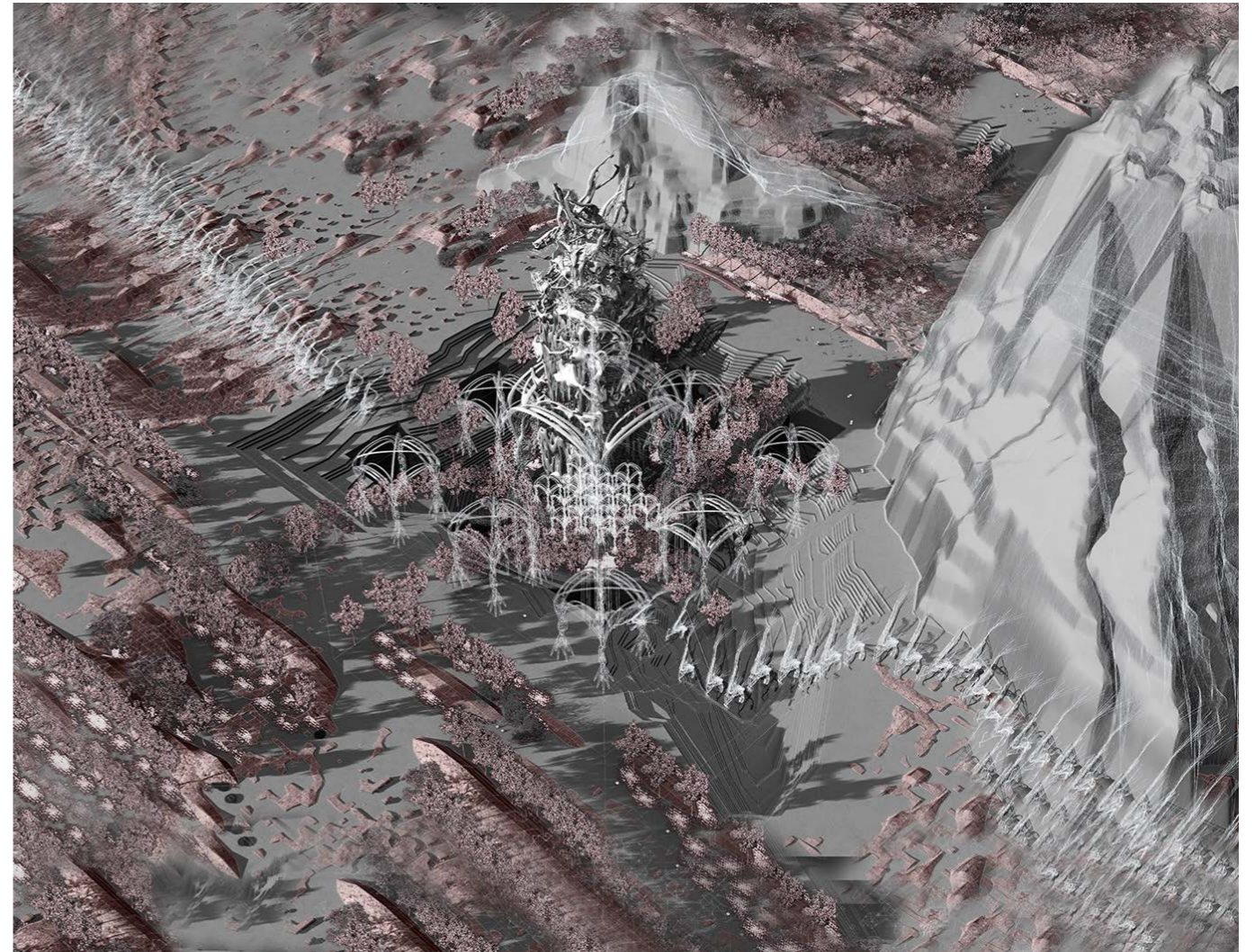


EPHEMERAL SYMBIOSIS: INHABITABLE INFRASTRUCTURES

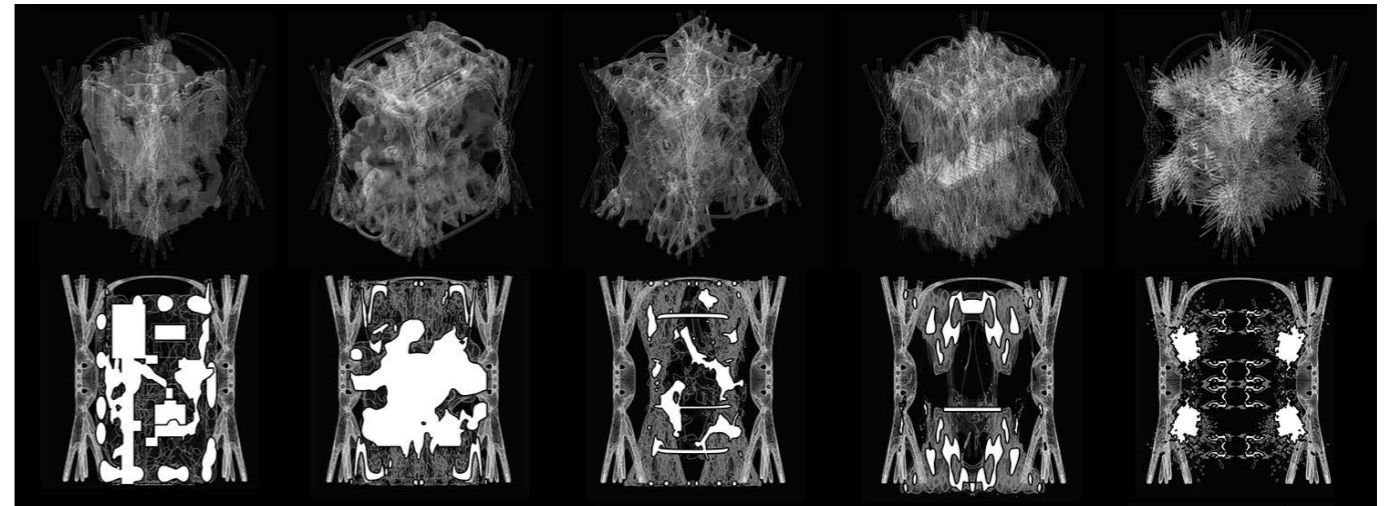
2 → ARC 502, George Katodrytis

The Ephemeral Symbiosis project challenges the architectural field's fixation on permanent architecture by proposing a thought experiment set in a futuristic Gulf, embracing advanced technology and environmental cognizance in the process. It seeks to create harmony between human-built structures and nature through innovative methods. By utilizing natural processes of crystallization and decomposition, the project extracts materials from the earth to build temporary structures that erode naturally after serving their purpose, thus revitalizing the land.

2.1



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KIBO NO SAKURA

1 → ARC 401, Marcus Farr

SHARJAH CENTER FOR FILM & MEDIA

2 → ARC 402, Dr. Roberto Castillo

1 → Team member:
Maimuna Babar

2 → Team member:
Tala Amiri

This project aims to establish a cultural center in Shirakawa-go village, contributing to improved heritage management and livelihood opportunities. The center will serve as a symbol of Shirakawa-go's past and future, addressing the needs of both tourists and the local community. The tectonic system blends and revives traditional construction techniques, while incorporating modern elements.

This project offers the potential to delve into concepts such as national heritage, identity, social issues, history and art through film, storytelling and moving images. It acts as a versatile cultural venue that can be utilized for multiple purposes, fostering cultural engagement. The project creates an environment for exploring the messages conveyed by humanity and serves as a physical platform for screening and viewing films.

1.1 Winter perspective of the library building

1.2 Two-point perspective of the East Elevation

2.1 Aerial View Perspective

2.2 Exterior Perspective

2.3 Interior Perspective

2.4 Exterior Perspective Night View

2.5 Chunk Model Perspective Front Render

2.6 Chunk Model Perspective Side Entry Render

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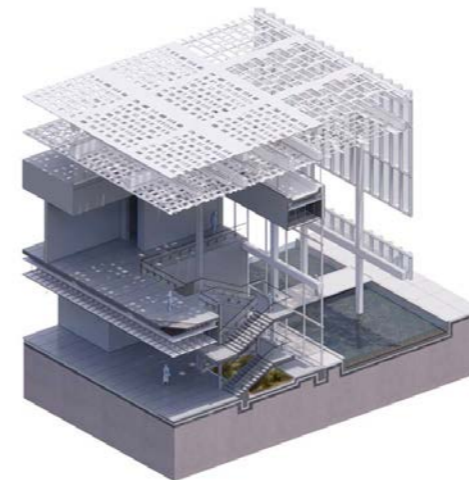
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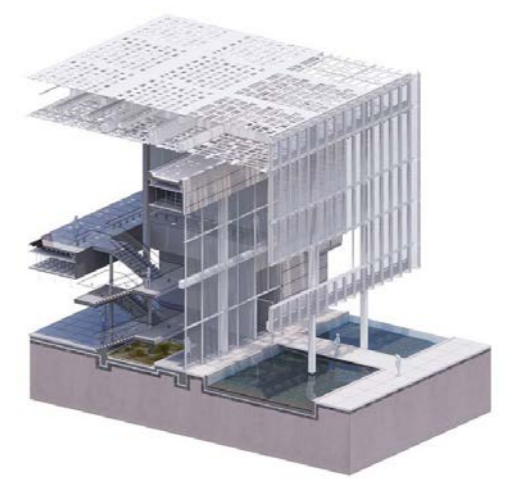
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FLOWER MARKITECTURE

1 → ARC 501, Marcus Farr

1 → Team member:
Mohammed Alem

Located in the center of Beirut, the project responds to the city's troubled past and its enduring cultural spirit. By focusing on cultivating and exchanging flowers—a universal symbol of hope and renewal—the project fosters a space for empathy, remembrance and the collective act of healing. This reimagined flower market transcends its commercial purpose, transforming into a vibrant social hub where Beirut's diverse communities can express emotions, reconnect with their city's resilience and find solace in peaceful contemplation and interaction.

TERRA REDUX / FROM EARTH TO EARTH

2 → ARC 502, George Katodrytis

Located in a visionary Arabian Gulf landscape, this proposal leverages cutting-edge technologies and utilizes on-site waste materials for construction. It also aspires to achieve a harmonious dialogue between architectural form and the indigenous terrain. The design evolves to accommodate the requirements of futuristic construction, becoming a self-sufficient edifice that emerges from the earth, and upon fulfilling its designated purpose, gracefully returns to the form of a landscape, transforming itself into a monument etched upon the canvas of time.

- 1.1 Exterior Flower Garden Render
- 1.2 Seasonal Flower Diagram
- 2.1 Aerial Render
- 2.2 Section Perspective
- 2.3 Aerial Render
- 2.4 Diagram of building modules

1.1



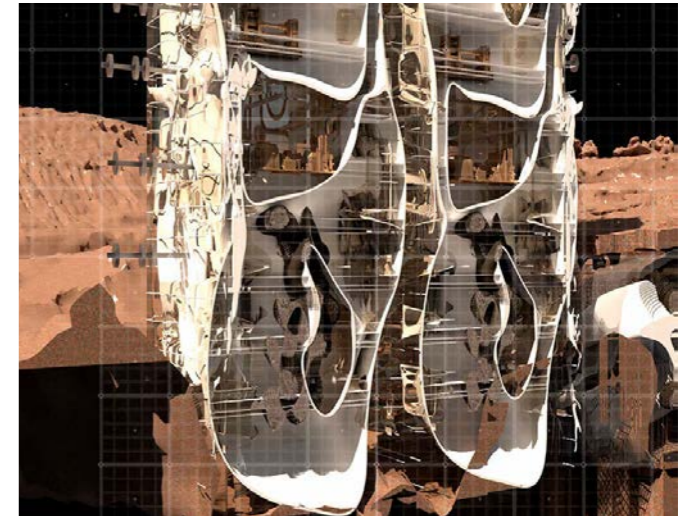
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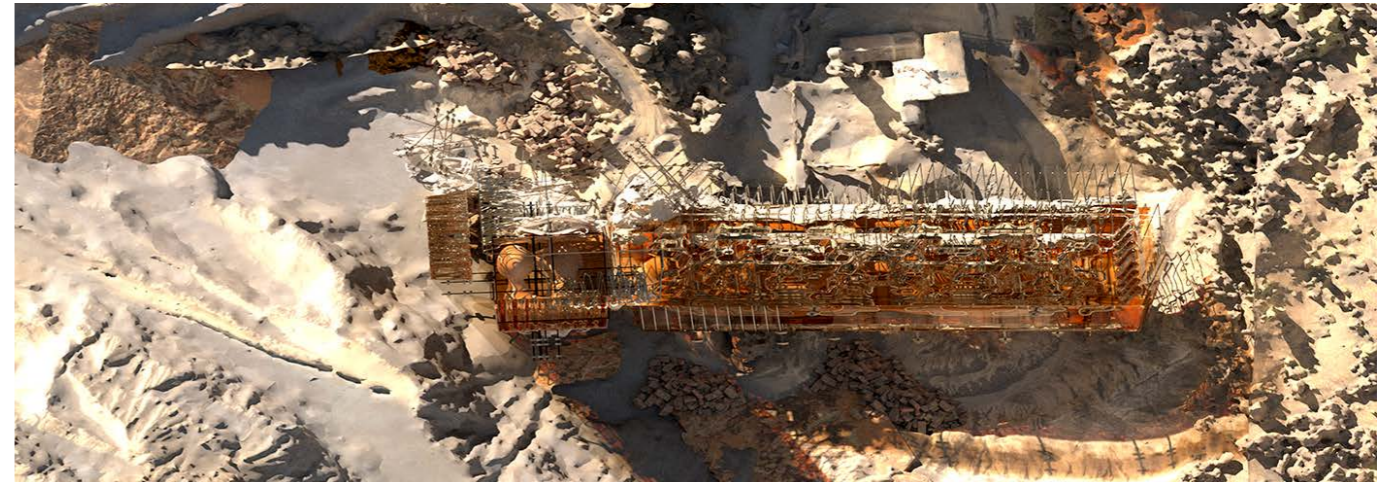
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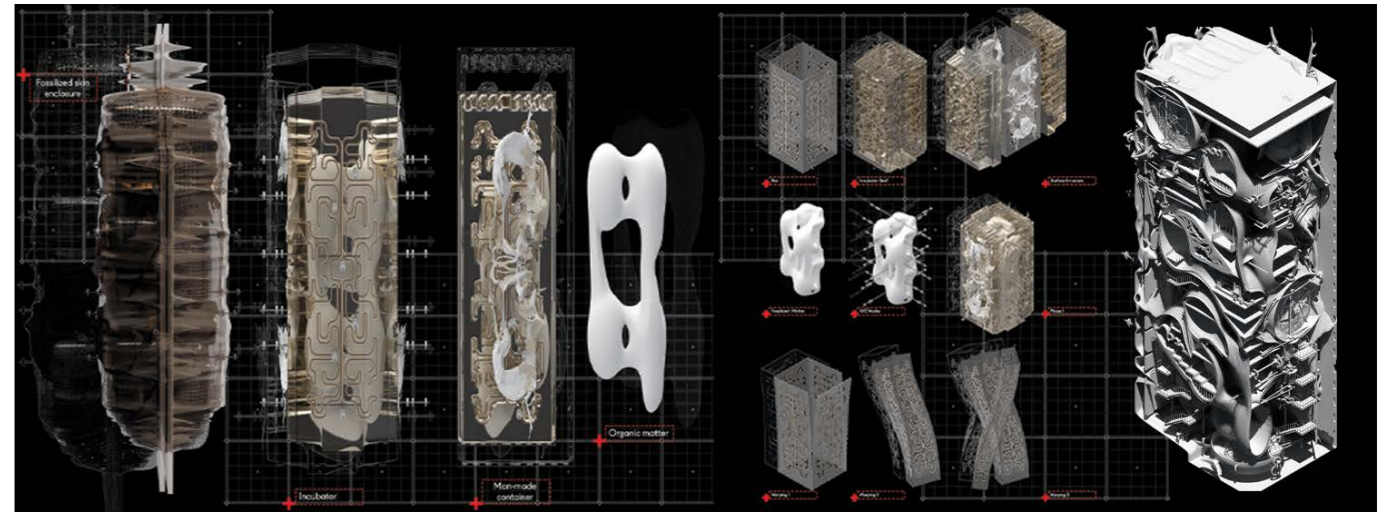
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APERTURE OF MEMORY

1 → ARC 501, Dr. Igor Peraza

1 → Team member:
Syed Ahamed

2 → Team members:
Syed Ahamed and
Hamza Alhareth

The Aperture of Memory project is a vibrant cultural hub. It celebrates the art of filmmaking in all its forms, with screenings, workshops and exhibitions. A beacon of innovation, the project fosters a love for cinema in the heart of the Sharjah community. Nestled in a low-rise neighborhood bordering Ajman, the Aperture of Memory offers an immersive cinematic experience, showcasing the magic of movies on the big screen.

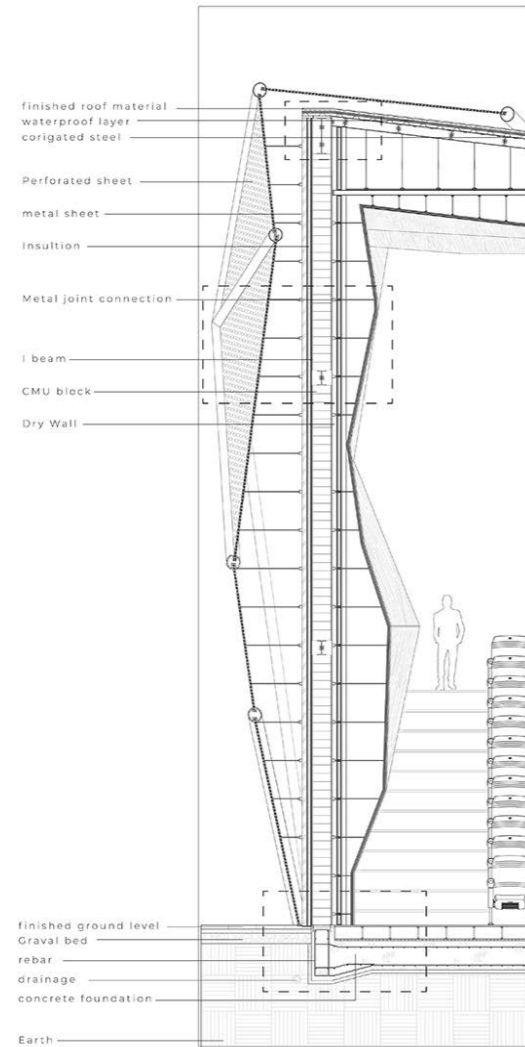
URBAN COALESCENCE

2 → ARC 502, Dr. Roberto Castillo

The Urban Coalescence project strives to achieve the goal of the UAE to create a 20-minute city. The project is located between the high-rise towers of E11 and the low-rise buildings of Satwa. The concept behind the urban coalescence is to bring the tranquility and natural beauty of the desert back into the bustling metropolis reconnecting Dubai's skyline and low-rise with the soul of the desert.

- 1.1 Wall Section
- 1.2 Exterior Render
- 1.3 Interior Render
- 2.1 Exterior Render
- 2.2 Site Plan

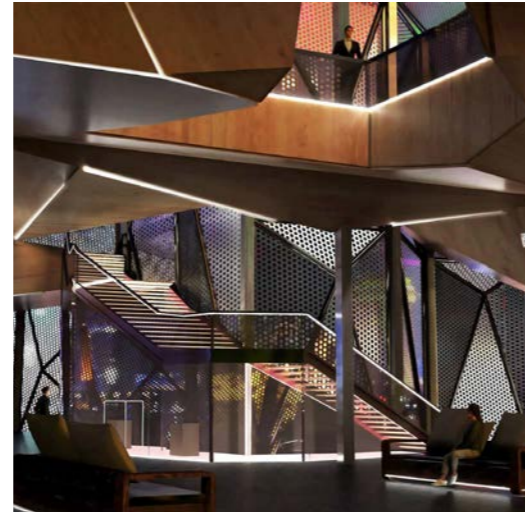
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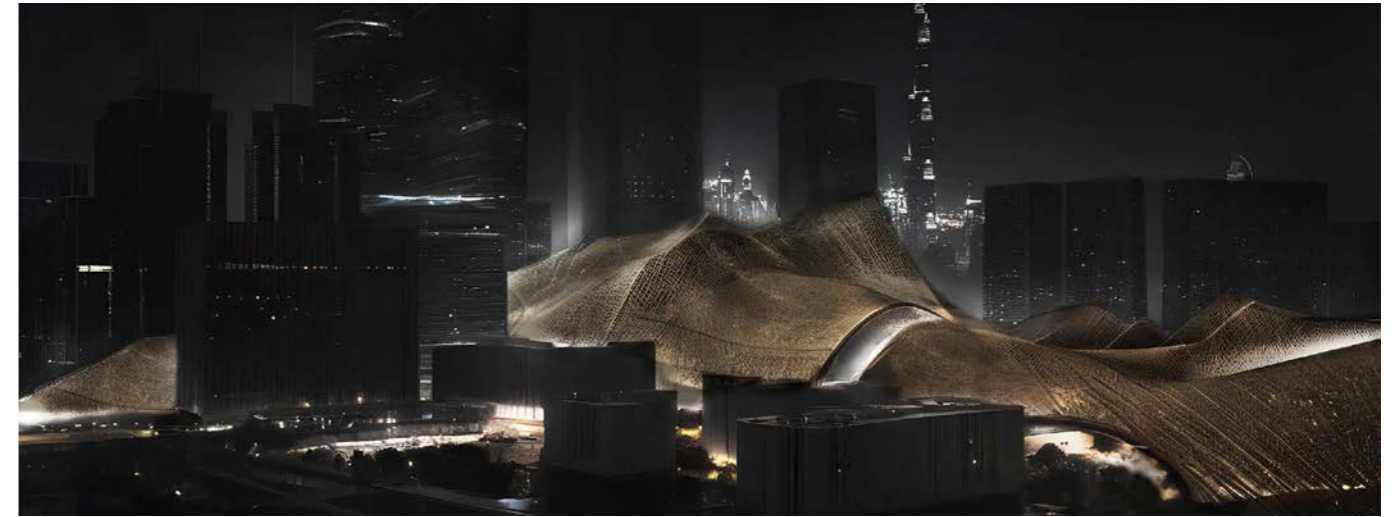
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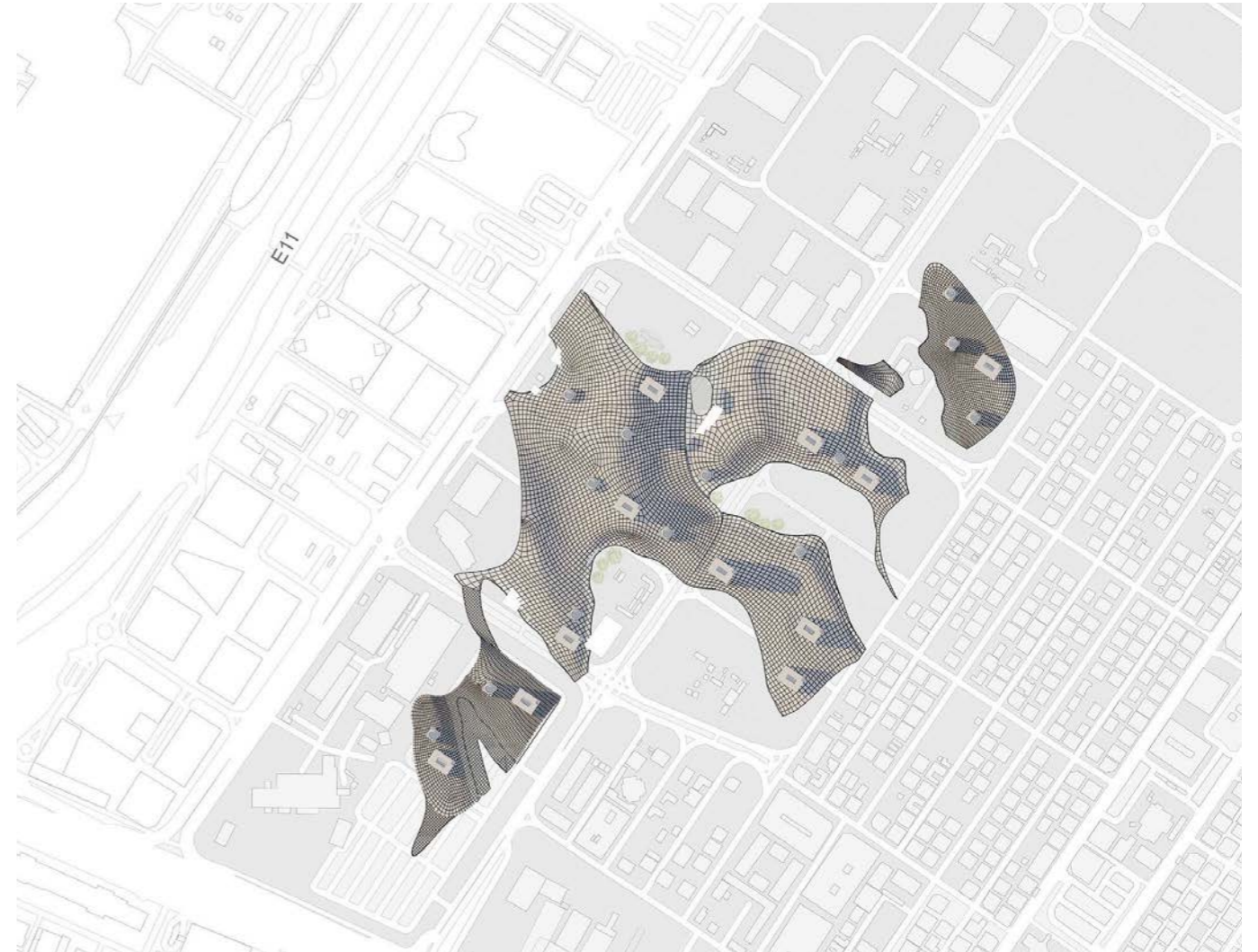
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FILM AND MEDIA CENTER

1 → ARC 402, George Newlands

1 → Team members:
Yousef Ibrahim

The building is designed to celebrate the history of cinema in the United Arab Emirates. Located in Al Nuaimia, Sharjah, in the UAE, the project combines key experiential components of cinema into its architecture. The building serves as a theater and museum, featuring geometric hexagonal shapes to create an immersive experience for visitors.

CULTURAL CONSERVE

2 → ARC 401, Marcus Farr

This project involved designing a cultural center in the isolated town of Shirakawa-go in Japan. The tectonic quality comes from the stacking of double-pyramidal modules made of wood and joined using traditional Japanese joinery. The angular shape of the roofs is an alternation of the 60-degree roofs found in the city.

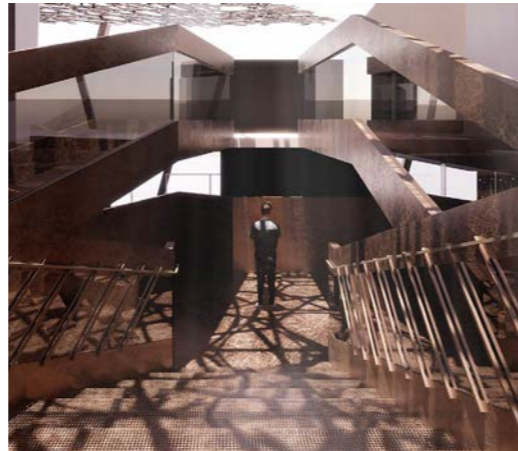
“Runner Up” for Cultural Conserve Competition by UNI.

- 1.1 Center of Film and Media Entrance
- 1.2 Center of Film and Media Central Staircase
- 1.3 Center of Film and Media Cinema A
- 2.1 Cultural Conserve Museum Interior
- 2.2 Cultural Conserve Workshops Entrance
- 2.3 Cultural Conserve Entrance

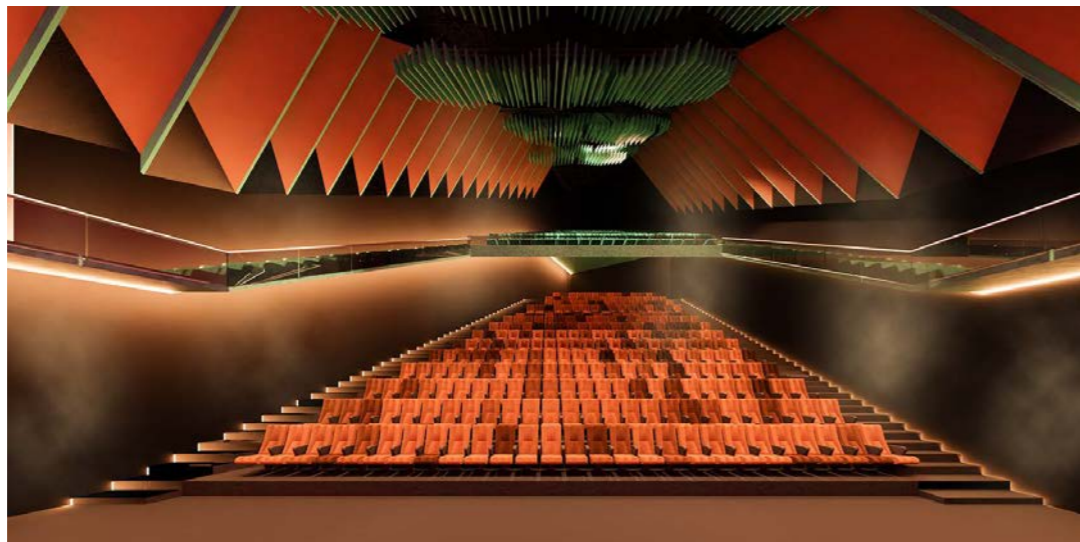
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THE SUPERSTRUCTURE: SHARJAH CENTER FOR FILM AND MEDIA

1 → ARC 402, Marcus Farr

1 → Team member: Meera Lootah

2 → Team member: Meera Lootah, Nada Barqawi, Sabiha Ameen and Tala Alsakka-Amini

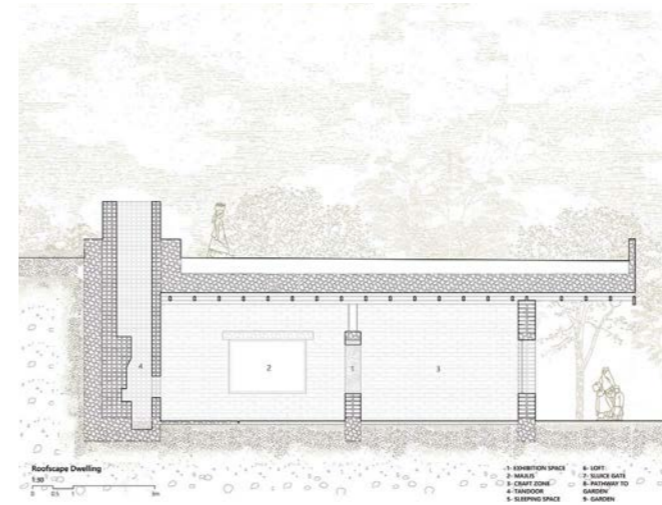
The film and media center is crafted to transport visitors from the outside world into a space of cinematic magic and fantasy. It is a multipurpose venue that holds public events throughout the year and offers unique experiences experimenting with light, sound and performance. Sturdy monolithic theater structures are held up by an external superstructure framework to create a place where film lovers and locals can connect and enhance the community through shared experiences and dialogue.

CRAFT VILLAGE

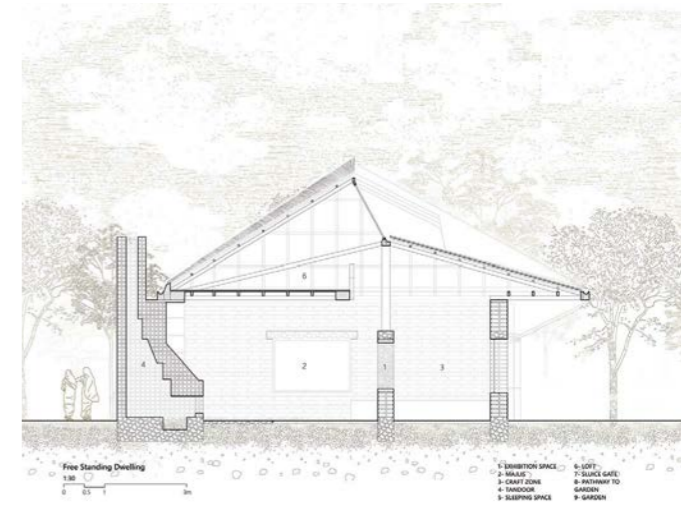
2 → ARC 401, George Newlands

A self-sustaining craft community uses adobe bricks for homes, fostering a sense of ownership. Dwellings integrate animal spaces and craft areas for income generation. It offers community spaces and a marketplace. It includes two types of housing typologies, the roofscape with more agricultural land on top and the freestanding dwelling to maximize sunlight through its tectonic structure.

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1.1 Perspective View

1.1



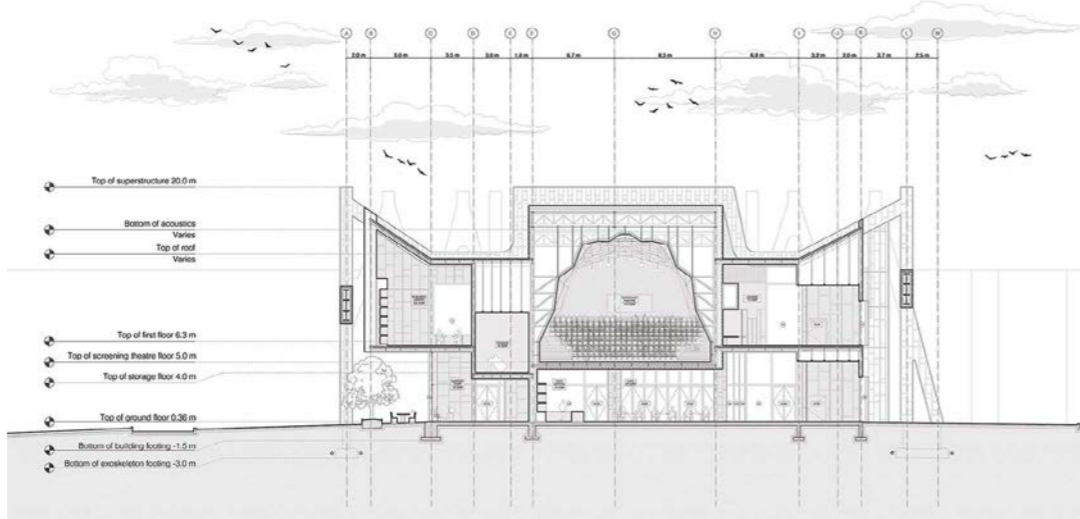
1.2 Interior Render of Theatre

1.2



1.3 Building Section

1.3



2.3





THE UNVEILED: SHARJAH CENTER FOR FILM AND MEDIA

1 → ARC 402, Marcus Farr

1 → Team member:
Lama Al-Zubairi

The Unveiled, a vibrant cultural center for various cinematic experiences, presents its locality with an experiential learning and entertainment hub for all ages. The project divides its functions into monumental programmatic blocks that strategically emphasize social interaction and recreation. The concept of a traditional theater is expressed through undulating sustainable aluminum pipes that line its facades, foreshadowing the classical drapery of theater curtains.

THE MUSCULOSKELETAL SYSTEM

2 → ARC 311, George Katodrytis

A series of skeletal compositions explore the formation of organic and dynamic environments through the mutation of mechanistic structures. A complex layering of geometry creates an interwoven matrix of spinal connectivity between object and landscape, boasting a strong industrial aesthetic. Shadow and light enhance the dynamism of its frameworks, which are twisting rib-like elements that transition between solid tendons to hollow structural trusses, allowing intricate architectural spaces to be crafted that mimic an abstraction of muscle and bone, the musculoskeletal system.

1.1 Wall Section; the variation of interior and exterior skins

1.2 3D Axonometric of Wall Section; the accentuation of materiality shifts

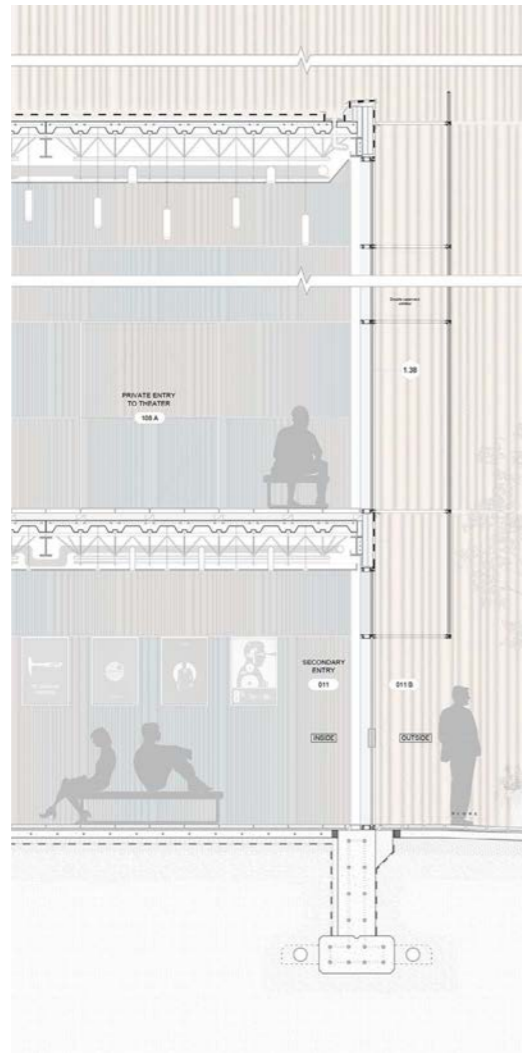
2.1 The Exoskeleton: the structural lattice

2.2 The Spinal Flux: the repetition of vertebrae

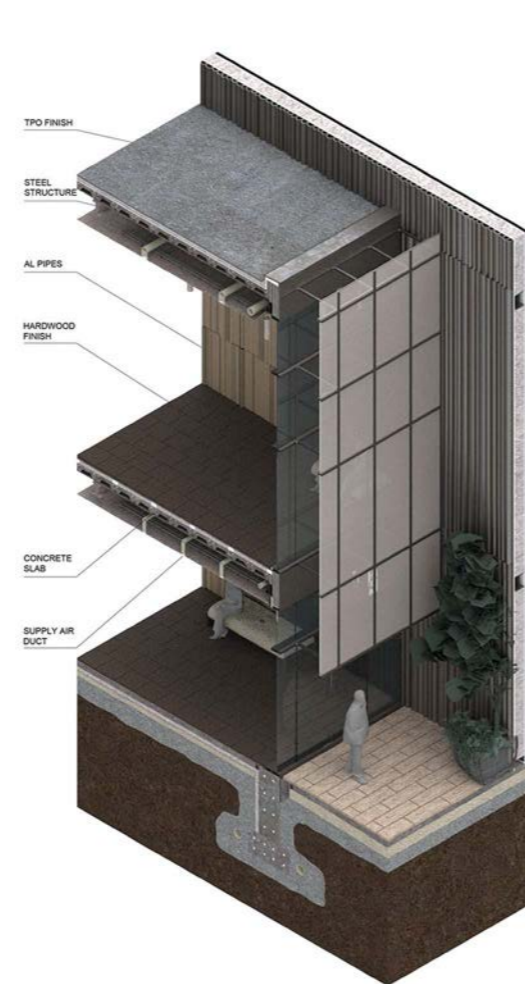
2.3 The Cartilage: the joinery of tissue and bone

2.4 The Musculoskeleton: the animate landscape

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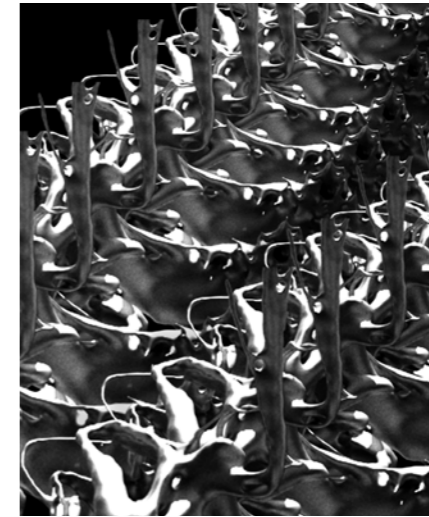
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SHARJAH FILM AND MEDIA CENTER

1 → ARC 402, Dr. Roberto Castillo

1 → Team member:
Sara Suliman

In the context of film, the building explores the concept of light projections, conceptualizing itself as an empty canvas on top of which media can be displayed both internally and externally. Architecturally, this translates into a series of sandstone-clad volumes with large expanses of uninterrupted surface. A square-shaped steel roof spans over the volumes, creating an enclosed central volume for viewing displayed media.

IN-BETWEEN HOUSING

2 → ARC 501, Camilo Cerro

Situated on Al Saadiyat Island, In-Between Housing rethinks how privacy is typically created in neighboring developments: a house on a plot of land clearly defined by four walls. When duplicated, this scheme leads to spatially and socially isolated neighborhoods. Instead of being an add-on to create privacy, walls are used as the primary architectural language, defining a shaded residual space to be shared while maintaining privacy within each unit.

- 1.1 Sectional Perspective
- 1.2 Ground Floor Plan
- 1.3 Chunk Model
- 2.1 Sectional Perspective – Looking West
- 2.2 Shared in-between space
- 2.3 Kids' Play Area
- 2.4 Sectional Perspective – Looking East

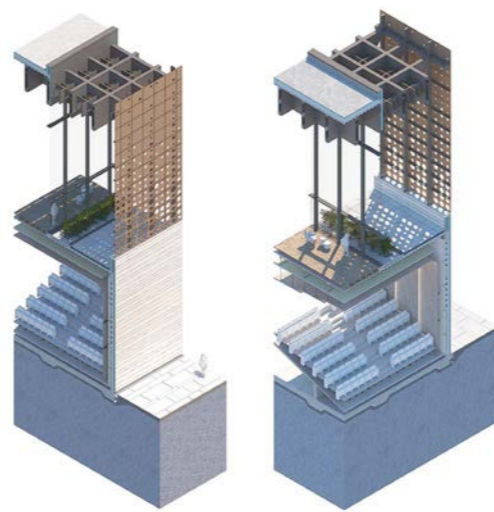
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TASHABOK

1 → ARC 311, George Katodrytis

2 → Team member:
Maimuna Babar

Tashabok, which stands for “intertwined” in Arabic, highlights the subtle dance of materials, unveiling their intricate intertwining and mutual embrace. It shifts attention from surface aesthetics to the deeper connections within architectural spaces. By exploring this interplay, the project reveals the hidden beauty of material relationships, fostering a deeper understanding of how they shape the built environment.

THE CAVE

2 → ARC 402, George Newlands

The Cave endeavors to establish a groundbreaking film institute, marking a pioneering milestone within Al-Riqa Suburb, Sharjah. Employing a sophisticated interplay of height, light and materiality, the building orchestrates a dynamic gradient of thresholds, guiding visitors on a transformative journey towards its innermost jewel—the theater. Furthermore, mirroring this meticulous approach, the site's design ingeniously harmonizes with the natural topography, enriching the spatial progression and elevating the overall architectural narrative.

- 1.1 Outermost intertwined layer
- 1.2 Middle intertwined layer
- 1.3 Innermost intertwined layer
- 2.1 Night View From Parking
- 2.2 Movie Theater Interior
- 2.3 3D Wall Sections

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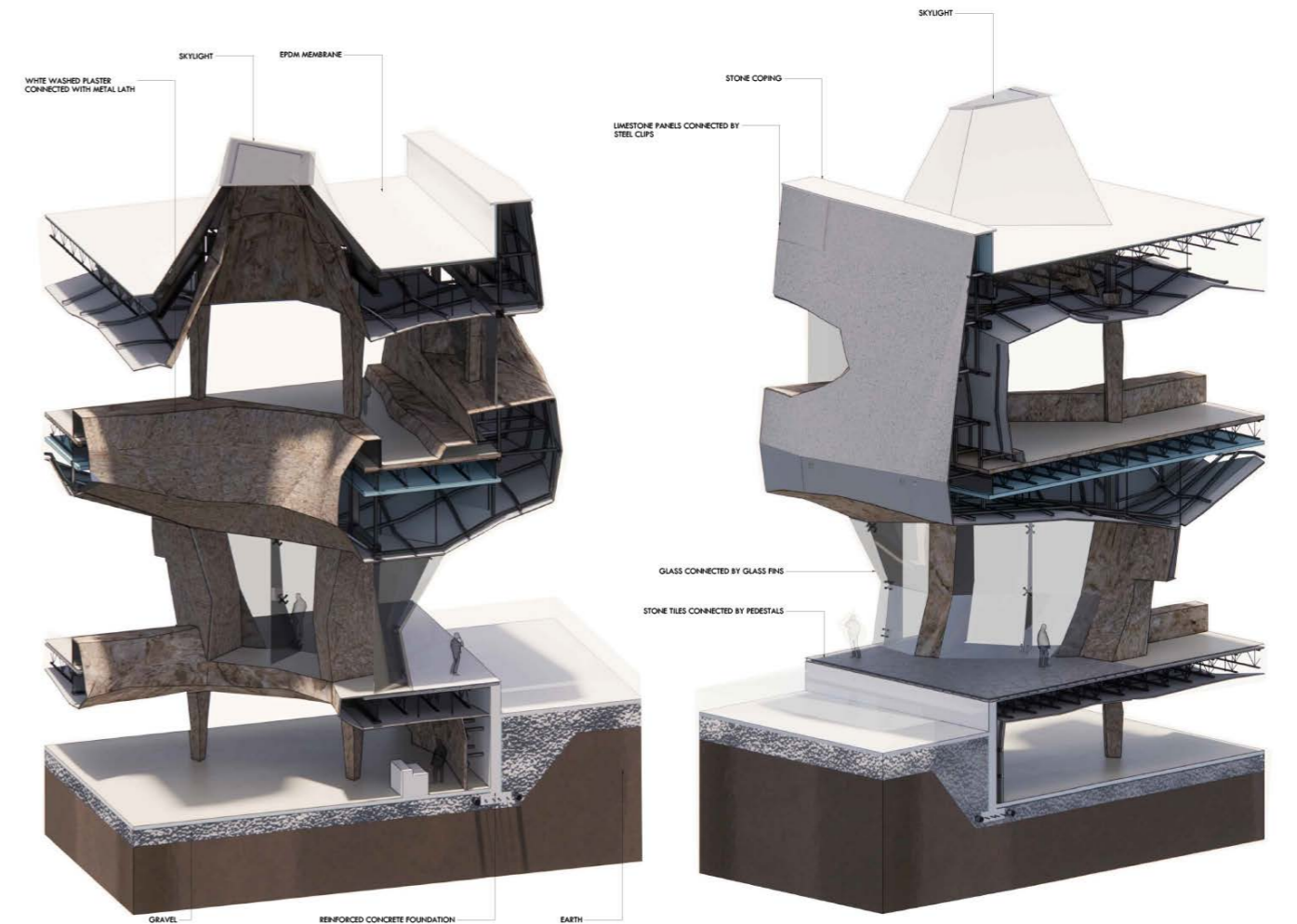
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MAKING A PIECE OF FURNITURE

1 → IDE 335, Ammar Kalo

The furniture piece is a prototype of a seat made using hard maple wood. The seat's design resembles a continuous loop that folds to change direction, creating a seamless overall design. Following a rigorous process of sketching and model making, the seat's design also takes into consideration ergonomics and human dimensions.

Photo credit: by Ammar Kalo

HISTORICAL MIRAGE THROUGH AN UNDERGROUND PERISCOPE

2 → ARC 502, George Katodrytis

The underground periscope aims to create multiple viewing platforms for an archeological site in Aswan, Egypt. The project includes multiple reflection planes that recreate the view of the site, making it accessible below ground and activating the site for visitors. It allows them to experience the old and the new simultaneously and provides them with the freedom to discover and rediscover the site in the reflection spaces the periscope provides.

1.1 Photo showing detailing of back support

1.2 Photo showing back view of the whole seat

1.3 Side Elevation of the Seat

1.4 Details of seat and transition to legs

2.1 Section highlighting reflection planes

2.2 Section highlighting viewing platforms and underground channels

2.3 View of final reflection wall

2.4 View of the secondary viewing platform

2.5 View of the underground auditorium/ viewing platform

2.6 View of the primary viewing platform

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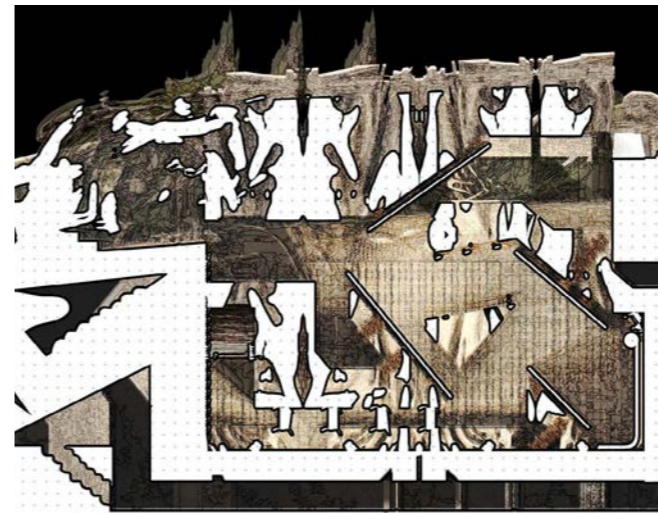
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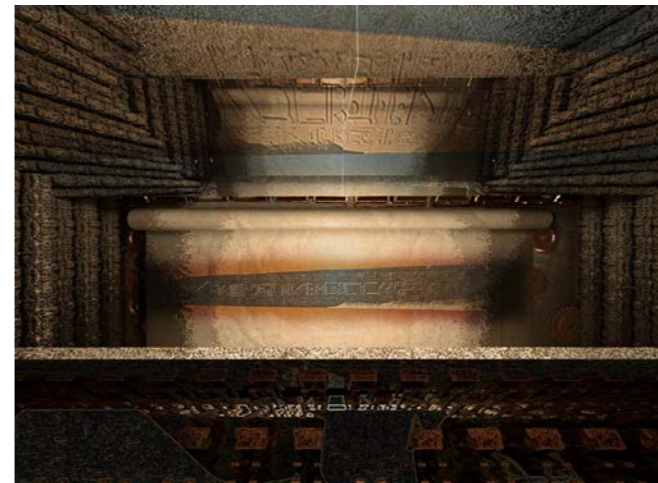
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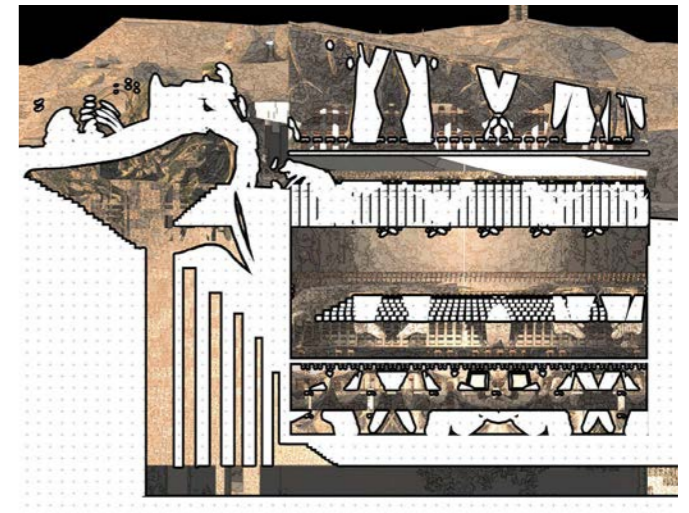
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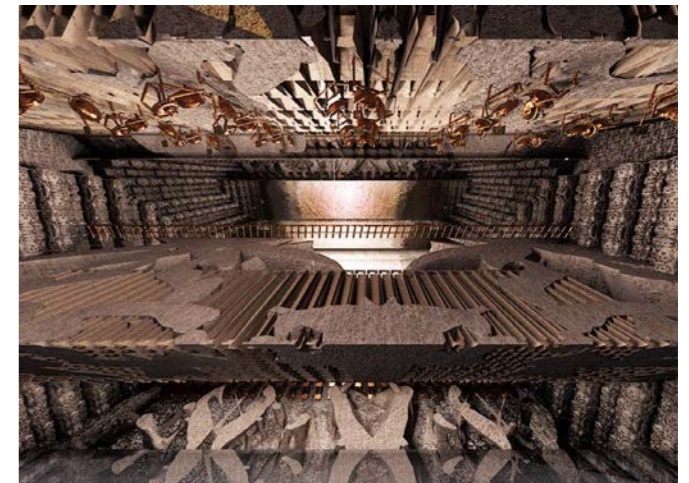
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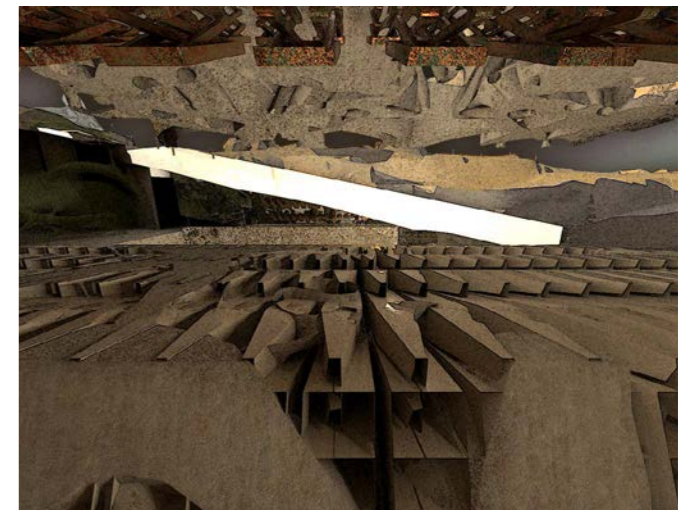
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CINEMA CENTER

1 → ARC 402, Dr. Igor Peraza

1 → Team member:
Ranya Ataya

This project aimed to design a cinema center in Sharjah that will become a treasure box for different types of media. This multipurpose center seamlessly integrates cinema halls, cafes, and administrative spaces, enriching community engagement. Emphasizing the synergy between architecture and landscape, the design encapsulates the site's essence, offering a holistic experience. This project underscores our commitment to crafting immersive cultural spaces that celebrate diverse media forms.

LIBRARY

2 → ARC 301, Dalia Hamati

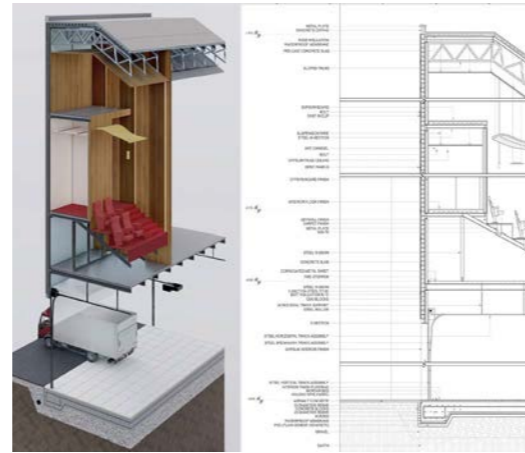
This project aims to design an innovative infill project that reimagines a library as a communal space for knowledge-sharing, harmonizing cultural heritage with modernity. The design fosters a dynamic environment where residents can connect, learn and appreciate the stunning waterfront vista. The facade, reminiscent of creek waves, offers a dynamic visual experience, symbolizing inclusivity and architectural ingenuity in the heart of the city.

- 1.1 Aerial View
- 1.2 Wall Section Render And Detail Drawing
- 1.3 Longitudinal Section A-A
- 2.1 Ground Floor Plan
- 2.2 Interior Render
- 2.3 Exterior Render

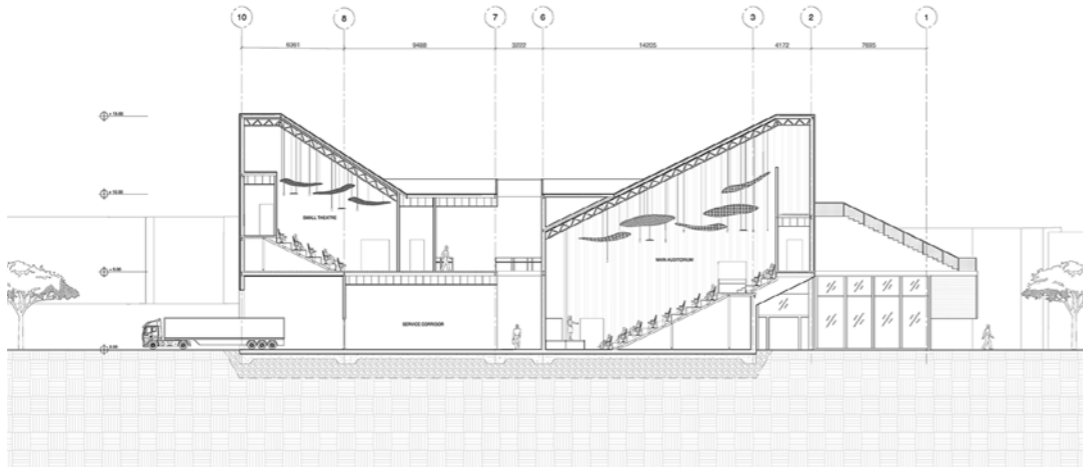
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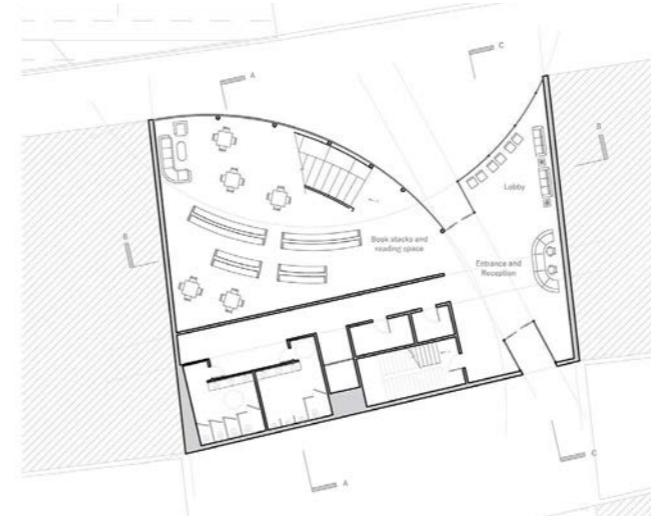
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SHARJAH FILM AND MEDIA CENTRE

1 → ARC 402, Dr. Roberto Castillo

THE FUTURE OF DWELLING

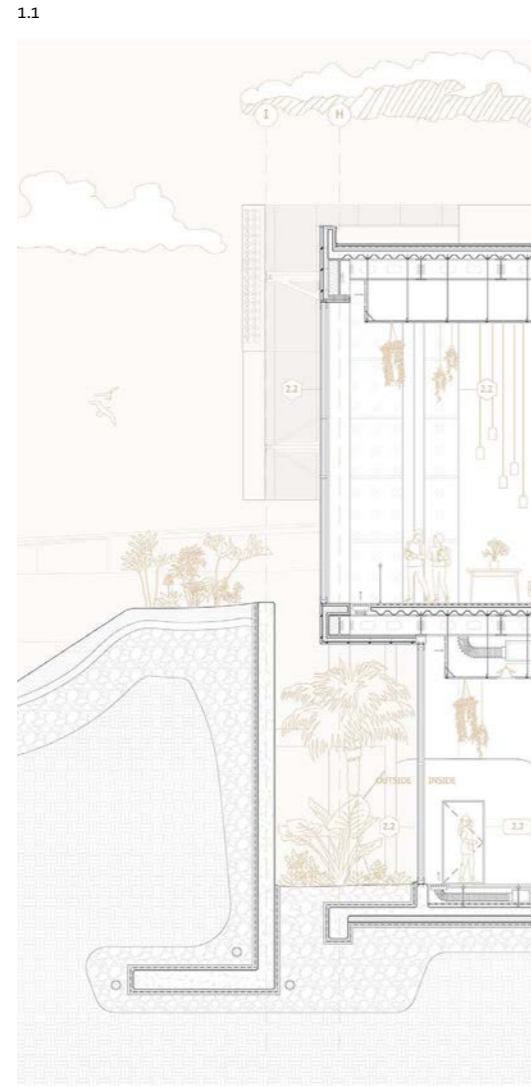
2 → ARC 501, Camilo Cerro

1 - 2 →
Team member:
Zayna Gawhari

The film and media center in Sharjah is strategically positioned adjacent to several schools, emphasizing its role as a crucial public resource for students and families. To cater to this demographic, the center includes programs such as mini-auditoriums for class bookings and entertainment rooms. Utilizing landscape design, the project also synthesizes functional green spaces and parks, responding to a notable lack of public amenities in the vicinity.

The project emphasizes a model adaptable to multi-generational families, focusing on mothers and their ability to manage fluctuating household sizes as children move in and out. The compound, jointly owned by two families, accommodates families' evolving needs over time, ensuring that there is always a place for carers to call home, from motherhood to grandmotherhood. Responding to this, the compound also offers a nursery and hydroponic farming.

- 1.1 Wall section highlighting the façade system and pocket courtyard
- 1.2 Wall section as a 3D chunk
- 1.3 Sectional perspective through the main floating auditorium and courtyard
- 2.1 Exterior render from the shaded terrace
- 2.2 Sectional perspective through dwellings, nursery and hydroponics



2.1



2.2





SHARJAH FILM & MEDIA CENTRE

1 → ARC 402, Dr. Roberto Castillo

1 → Team member:
Pinar Qanbar

The project is a public building in a suburban district in Sharjah that aims to inspire development in the area. The building is essentially a shell that consists of six enclosed multi-level volumes connected by bridges. The volumes house two main theaters along with various film and media-related experiences. Complemented by a public park and an outdoor theater, the building becomes a great place for gathering and social interaction.

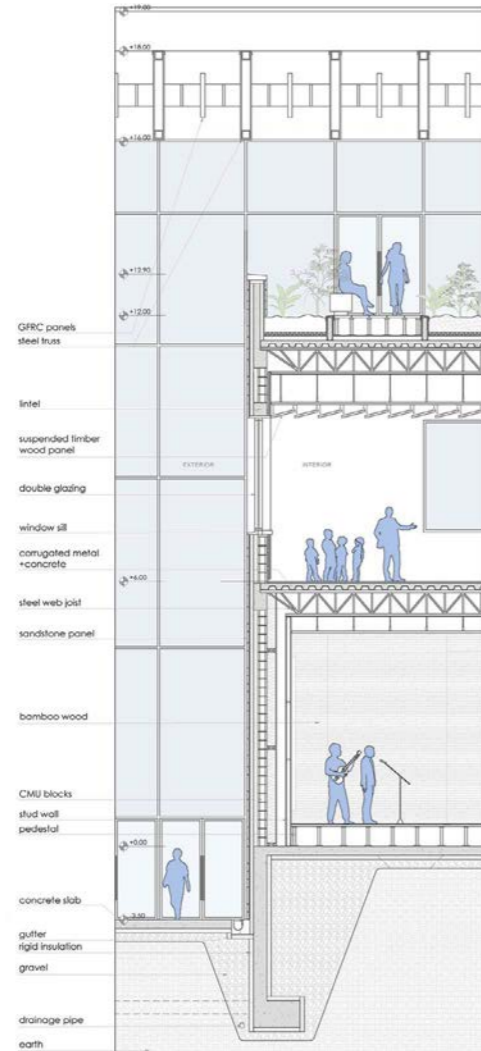
TO GATHER WHERE WE ONCE DIVIDED

2 → ARC 501, Marcus Farr

This project is a public market located along the Green Line of the Civil War in Beirut. Responding to the significant political and historical value of the site, the project goes beyond a typical market's functions and acts as an urban public space where people can gather where they were once divided. The walls of the project symbolize a "ghost" of the Green Line; they hold its memory but resist the segregation it caused.

- 1.1 Wall section
- 1.2 Interior view
- 1.3 Interior view of the cafe terrace
- 2.1 Exterior view highlighting the urban public space
- 2.2 Exterior view highlighting the urban public space at night
- 2.3 Perspectival cross-section revealing the underground market
- 2.4 Perspectival longitudinal section revealing the underground market

1.1



1.2



1.3



2.1



2.2



2.3



2.4



EXO-SKELETON: A MICRO DESIGN-BUILD

ARC 433, Gregory Spaw

Collaborative research with Gregory Spaw (American University of Sharjah), Lee-Su Huang (University of Florida) and Ahmed Ammar (American University of Sharjah).

1.1 Overview of completed Exo-Skeleton project. Image by authors

1.2 Preliminary prototyping exercise exploring the constraints of the workflow. Image credit Ahmed Ammar

1.3 Developmental sketch of project proposals. Image credit Ahmed Ammar

Student Team
Mohammed Alem
Lama Alzubairi
Sabiha Ameen
Tala Amini
Ahmed Ammar
Maimuna Babar
Nitika Dileep
Ranjeet George
Yousif Ibrahim
Prerita Jinachandran
Zartaj Khan
Meera Lootah
Lijiana Ma
Habiba Mohamed
Shatha Saleh

This project showcases a novel methodology of multiplanar robotic tube bending, exploring further development possibilities and utilization in an undergraduate elective seminar course, which arguably served as a micro design-build (Figure 1.1). As the challenges of contemporary practice grow to include the integration of digital technology and fabrication methods, the ability to synthesize these tools into a productive creative process is a growing pedagogical concern. Tricia Stuth outlines this in her writing on embedded knowledge, *Second Nature*: “Designbuild impels students to synthesize design and technology and begin to embed skills and knowledge that ultimately give rise to intuitive understanding of technical concepts.”

Introduced within the context of a three-credit-hour Advanced Digital Fabrication elective, the students were tasked with designing and building an installation using robotic tube bending. Throughout the process, the primary design outcomes were student-driven, with minimal input from the instructor. This was an intentional decision taken to shift the onus of the project's completion and success, and ultimately ownership, to the collective initiative of the student team. The instructor's role here was primarily to facilitate the usage of the tools and workflow, aid with troubleshooting, and coax the collective decision-making process forward with organizational and procedural suggestions.

To leverage this digital forming method to its fullest, the students were introduced to the digital and physical fabrication processes associated with robotic tube bending through a preliminary

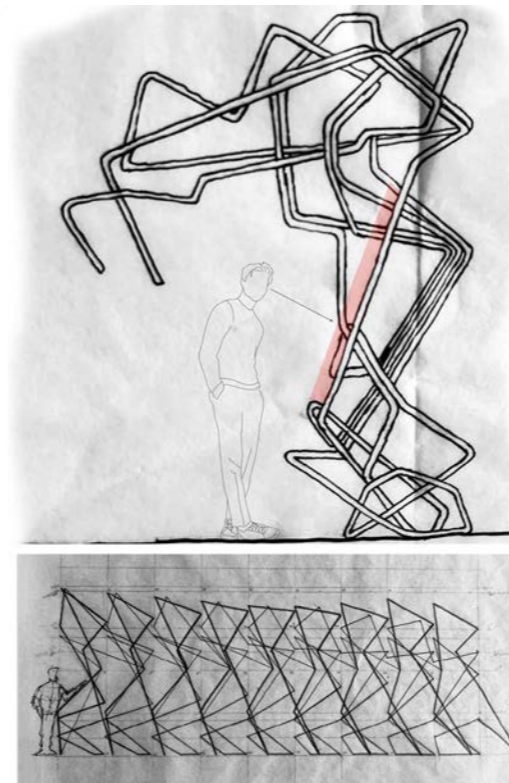
prototyping exercise. This was the students' first experience working with a six-axis industrial robot, with many safety protocols and procedures to learn. The goal of this initial exercise was to familiarize students with the workflow of robotic tube bending while enabling them to better understand the fabrication constraints of the method (Figure 1.2). This hands-on understanding of the length, weight and geometry constraints of the material and method would later allow the students to better harness their learned experience in the design, fabrication and installation of the eventual construct, as separate coordination and tolerance challenges arise when scaling up to a larger assembly.

Next, the students were each charged with pitching viable sites and micro programs that could exploit the particular capacity of the associated robotic fabrication method (Figure 1.2). After making their presentations, the students collectively decided to reimagine a series of studio pinup boards. Working initially in small teams and then later working as an entire group of 15, the students iterated on the installation design within the constraints of a modest budget and the limited time associated with an elective course. Therefore, they had to collectively self-organize their various roles and delegate responsibilities to realize the piece. This included the necessary but mundane realities such as coordinating a production schedule, the creation of systems required for tagging and tracking of parts, and interfacing with a local factory to ensure the accurate powder coating of multiple elements in a variety of colors.

1.1



1.2



1.3



Given the budgetary and time constraints, the propagation of repeating project elements was limited in order to achieve the desired project resolution, while still proving the design's ability to expand and adapt. In spite of these constraints, the students demonstrated the effectiveness of the bending technique. Their final design utilizes repeating skeletal and triangulated reinforcing elements that morph along the length of the installation. This takes advantage of the multi-planar robotic bending workflow's inherent ability for mass-customization, variability and accuracy with minimal impact to fabrication time. As the project progressed and the first initial elements were tested on site, it became clear that it was necessary to develop a variety of methods to fixture the bent tube sections in place (Figure 1.3). This also became an opportunity to develop methods to attach and hold the proposed acrylic pinhole pinup board and magnetic pinup board to the bent tube framework (Figure 1.4). Parallel studies carried out by the authors on a variety of 3D-printed snap joints to work with the specific tube diameter and tolerances were shared with the students, who then worked with the authors to adapt the joint geometry to their specific use case, incorporating zip ties, set screws and blind pop rivets into the 3D-printed joints where necessary.

Additionally, some final tube elements were redesigned and fabricated employing newly-developed augmented reality (AR) assisted robotic bending workflows (Figure 1.6). This allowed for more predictable outcomes with clear advantages in part sequencing, accuracy checks for complex bends, and in-situ comparative adjustment of the physical installation to the projected digital model overlay.

Named *Exo-Skeleton* by the student cohort, the structural framework is held in compression using 3D-printed connections between an existing suspended tubular frame overhead and the floor slab below (Figure 1.5). In summation, the course structure allowed the students to take initiative in the pursuit of an iterative design approach while gaining insight into an unique, ongoing digital fabrication research trajectory in a focused, micro design-build experience, and integrate that knowledge into their own collective creative construct.

1.4 Exploded axonometric detail. Image credit Ahmed Ammar

1.5 Test installation of initial elements on site. Image by authors

1.6 Detail of 3D-printed connection to acrylic pinup board. Image by authors

1.7 Augmented reality assisted robotic tube bending. Image by authors

1.8 Reverse side of installed project showing magnetic pinup board. Image by authors.

1.4



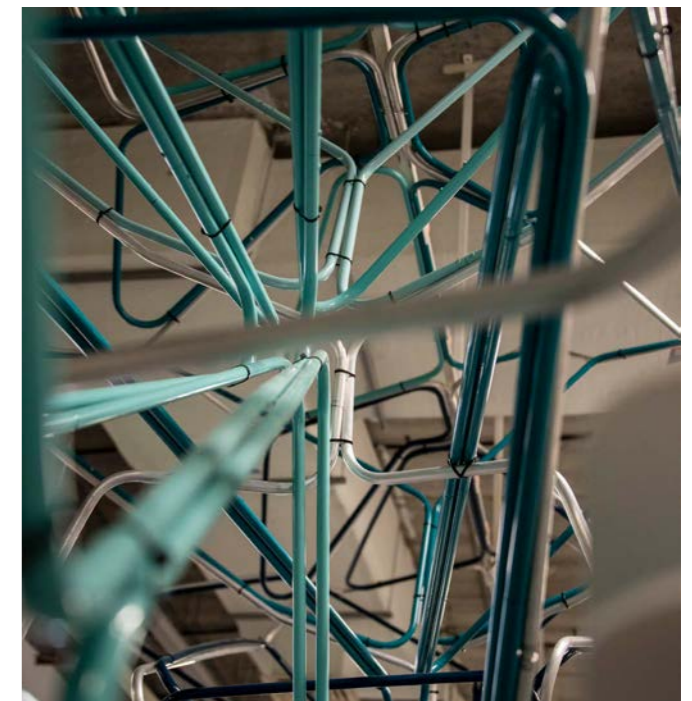
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1.7



INTERIOR DESIGN AT CAAD

Jason Carlow
Head of Department
Architecture

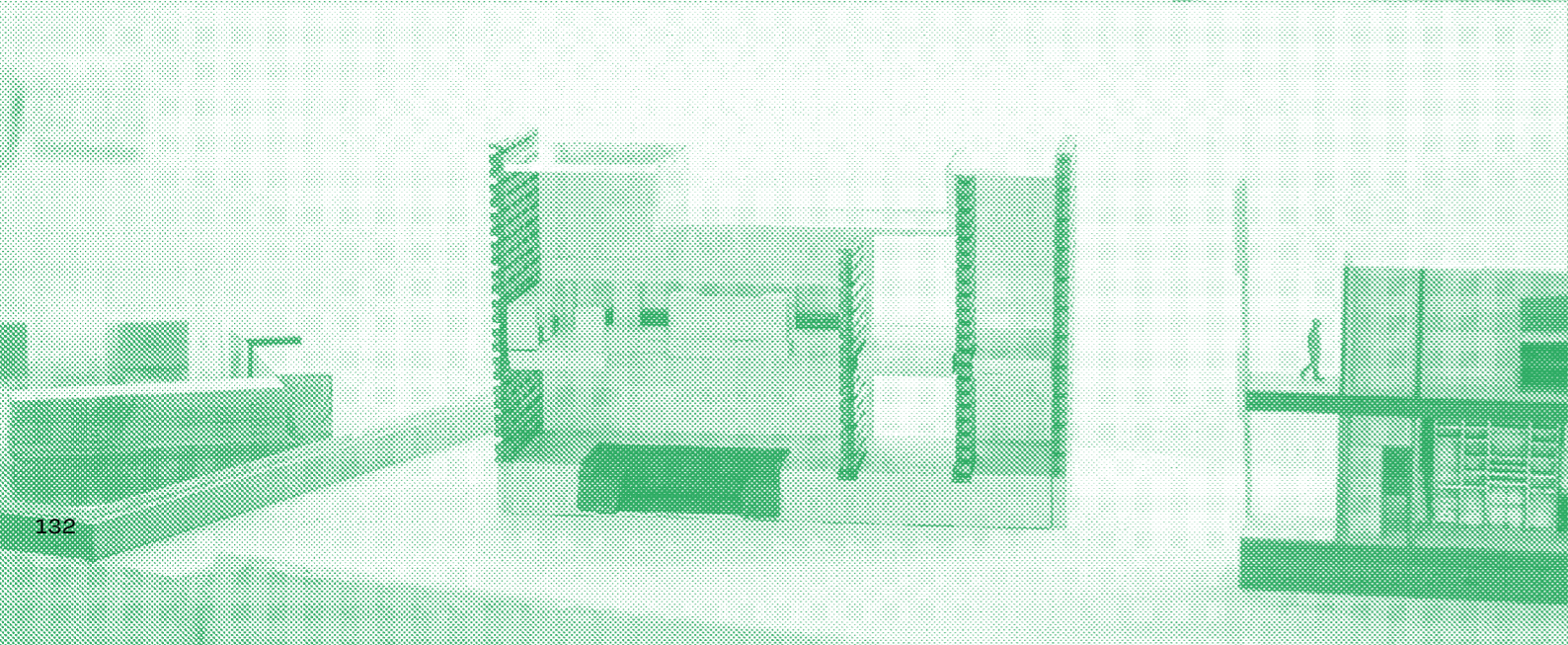
The Bachelor of Interior Design program has continued its success in producing award-winning projects and maintaining its commitment to a capstone project designed and built by senior students. Our program stands out among others in the region for its integration of hands-on learning, enabling students to understand design principles and advanced technology with the opportunity to explore through the act of making.

Recent studio courses have focused on explorations of space through rich material and digitally driven design processes. Student work, guided by award-winning faculty, advanced disciplinary thinking with regard to ways in which interior space affects domesticity, commerce, production and culture. Over the course of this academic year alone, individual and team projects in the program received high commendation by the Global Undergraduate Awards, an AIA Design Award and a BLT Built Design Award.

In parallel to coursework, presentations by international design firms and material suppliers linked theoretical coursework with practical

knowledge. Interior design-focused presentations in the department's lecture series featured dialogues about ways interiority can be expanded in scale and used as an approach to designing urban public space. Extracurricular activities were enhanced by a very active Interior Design Student Association (IDSA) that hosted lectures, led technology workshops and conducted office visits and field trips to significant cultural events.

Congratulations and thanks to our faculty and graduating students for all of their impactful contributions to the Bachelor of Interior Design Program in 2023–2024.





PROTO-PIECES: FURNITURE WORK DESIGNED AND FABRICATED BY STUDENTS (IDE 335, AMMAR KALO)

Over the course of a semester, students developed furniture pieces in three stages, from initial conceptual sketches and models, to mockups and ultimately 1:1 prototypes. Students were randomly assigned different woodworking techniques for their furniture piece that they used to inform their designs. The class prioritized an iterative making process, and valued failures as important teachable moments. This kind of hands-on education is what makes learning at CAAD special, and the high-quality complex work produced is a testament to the students' full immersion in the process throughout the semester.

Quotes from students:

"This course was my first experience working in the woodshop and because of it, I have developed an interest in working with furniture in the future. The experience was very exciting, first with the preliminary model making and moving on to testing dimensions and finally working on the final prototype. Our professor was helpful throughout the process, especially when we started working on the prototype. He provided useful suggestions to make the fabrication process easier, alongside help with troubleshooting what went wrong along the way. This course has helped me realize how vital model-making is to the design process and encouraged me to rely on models more heavily in any future design work. This course has also improved my ability to find alternatives for techniques or design elements that might not be very practical to carry out. I was very excited to be part of this exhibition with a piece of furniture that I designed and fabricated from scratch."

Yara Shaban

"Actively engaging in the process of learning by doing throughout the semester has made this course particularly memorable. Experimenting with modelling at various scales and comprehending material limitations provided valuable insights into furniture design fostering a process of discovery. Under the guidance of our professor, I designed a coffee table, Spoble, through CNC milling, which was then assembled and finished by hand using the craftsmanship skills I gained throughout the course. The collaborative environment enabled me to actively involve myself in other students' design processes, cultivating an atmosphere conducive to shared learning and development. The knowledge and expertise gained from this course are invaluable to my design education. I believe furniture design has opened another avenue for creative expression for me."

Joan D'silva

1.1 - 1.6

From the opening of our Proto-Pieces exhibition, showcasing furniture work designed and fabricated in IDE 335 Fall 2023, taught by Associate Professor Ammar Kalo.

**IDE 335 Students
Fall 2023**

- Fatema AlOsta
- Nada Barqawi
- Lama Dahami
- Joan D'silva
- Ahmad ElAnas
- Faiza Imtiaz
- Madiha Khan
- Habiba Mohamed
- Zainab Oghai
- Yara Shaban
- Yara Suliman
- Ajay Sunil

1.1



1.2



1.3



1.4



1.5



1.6



STUDIO 25 WINS THREE INTERNATIONAL AWARDS, TRANSFORMING DESIGN EDUCATION AT CAAD

**Studio led by
Ammar Kalo**
Associate Professor /
Director of CAAD Labs

In the heart of CAAD, a cutting-edge renovation project took shape over the last two years, culminating in the receipt of three international awards.

The project has won the Architecture Masterprize 2023 "Best of the Best" Award, the BLT Built Design Award 2023 in interior design and the AIA Middle East Design Award.

Studio 25, a renovation project for an existing design studio space in CAAD, emerged from the minds and hands of fourth-year interior design students, reshaping the landscape of creative work and instruction within CAAD. Spearheaded by a team of 30 female interior design students in their final year as part of the Design-Build classes in 2021 and 2022 and led by Ammar Kalo, Associate Professor in Architecture and Director of CAAD Labs, the project epitomizes the fusion of pedagogy, design and hands-on fabrication.

Rejecting the rigidity of traditional studio setups, Studio 25 is an open studio space, equipped with interactive screens and cloud-connected computers, accommodating activities that were once scattered across separate rooms. It features low tables strategically positioned throughout the studio to encourage collaboration, while multifunctional furniture clusters act as both physical and visual dividers.

Community engagement was vital for the realization of Studio 25, which entailed a comprehensive survey at the project's inception to gather insights from students, faculty and administrators on an array of issues, from studio layouts to acoustics and lighting, creating a space that resonates with the diverse needs of its users. It is currently undergoing a post-occupancy study entailing a comprehensive analysis to evaluate its success and crucial role in shaping future renovations across the campus, providing a blueprint for upcoming design-build projects.

"What sets Studio 25 apart is its genesis: it was conceived, designed and built by the very students who once occupied its transformative space. The project unfolded over two years, providing interior design students with a special opportunity to engage in a comprehensive design-build experience. Students tackled various aspects, from documentation and material specifications to modeling and drafting, supplier coordination and accounting," said Kalo.

The distinguishing feature of the Design-Build course in CAAD is that it is a requirement for final-year interior design students that focuses on hands-on, collaborative experiences that go beyond conventional teaching methods.

"It encourages students to delve into the intricacies of detailing for interiors and furniture. Working closely with the students, I saw them refine their ideas, balancing conceptual visions with the practicalities of full-scale fabrication," said Kalo.

Integrating the experience she gained from her courses within and beyond her major, interior design major Wafa Alfalahi said her practice became multidisciplinary, constantly surpassing boundaries and consistently exceeding her own aspirations. She said that working on the design of the studio provided her with fundamental insight into the process of constructing a project from a mere concept.





“Witnessing the eventual outcome and witnessing the studio's current state instills a profound sense of appreciation for the collective journey we undertook to bring the studio to life. The standout feature of my experience at Studio 25 was the incredible teamwork involved. Our collective effort was dedicated to crafting a special final design, distinct from any other studio project. We navigated the studio's design journey through sketches and experimental exploration, delving into woodwork, textures, patterns and intricate details. Witnessing the studio's transformation into a tangible project mirrored the real-world process, involving communication with manufacturers, obtaining quotes and hands-on construction at the site,” said Alfalahi.

She added: “The studio marked a remarkable conclusion to our academic journey, serving as a bridge into the professional realm. Being a part of Studio 25 expanded our perspective beyond being mere students; it immersed us in a larger professional context. The freedom to experiment extensively within the studio, particularly with woodworking machinery, eradicated any fear of testing boundaries. This experience significantly contributed to my growth as a furniture designer, empowering me to explore and utilize woodworking tools confidently in my practice.”

Studio 25 embodies the collaborative spirit, innovation and practical learning integral to CAAD. The project marks the beginning of a transformative chapter in design education, highlighting the institution's commitment to excellence in learning and creativity.

Interior design students involved in the design of Studio 25:

Batoul Alasmar / Rania Alfakhouri
 Wafa Alfalahi / Alya Alsarkal
 Douha Ahmad / Misbah Ahmad
 Zayinab Alsayrafy / Lama Al Shadid
 Noora Almulla / Danah Alsaleh
 Maha Babiker / Sahar Bokhary
 Jana Diab / Haneen Darwish
 Gheed Fekaiki / Raghad Hassan
 Tala Hassan / Dania Hasan
 Nagham Hijazi / Razan Hussein
 Mariam Khaireddin / Layla Matrahji
 Elham Masoum / Shahad Maatook
 Ramasha Mashood / Krstin Raed
 Alya Saeed / Sawanjit Takhar
 Rajaa Taye / Abiha Zaidi



- 144 NOORA ALFAYEZ
- 146 MARIAM ALZAROONI
- 148 FAIZA IMTIAZ
- 150 ABRAR ISHAG
- 152 AZIZA KASHASH
- 154 LEEN AFANEH
- 156 KHADEEJA MOOPAN
- 158 SAKINA MUHAMMAD
- 160 JUDE RIYAH





MOVABLE DIVIDER

1 → IDE 401, Juan Roldan

The Movable Divider is designed to act as a partition between desks that can be moved around whenever needed, and stored by flipping it downward. The design provides privacy to students working in studio environments. The birch wood provides a sturdy framework, while the cork center helps to reduce noise transmission, creating a more focused work environment. The felt fabric on both sides allows students to personalize their space.

RAW COFFEE COMPANY WAREHOUSE, AL QUOZ, DUBAI

2 → IDE 302, George Katodrytis

The warehouse cafe design creatively incorporates shipping containers, utilizing their versatility in various ways. Some containers are rotated vertically to function as skylights, allowing in natural light, while movable containers open up to create inviting spaces. Additionally, containers are strategically positioned to project out of the space, framing unique views. Outdoor seating areas further enhance the design, creating varied environments for customers to enjoy.

- 1.1 Divider upward & downward on desk
- 1.2 Divider Model Front View
- 1.3 Divider Model Side View
- 2.1 Interior View
- 2.2 Interior View
- 2.3 Axonometric View Without Walls

1.1



1.2



1.3



2.1



2.2



2.3





AL HAMRA ISLAND YOGA STUDIO

1 → IDE 202, Maria Oliver

This project explores the fusion of ancient architectural inspirations with contemporary design principles. Situated amidst the historical ruins of Alhamra island, the yoga and meditation center harmonizes with its surroundings. Drawing from African mud houses and Yemeni hamam houses, the design features cone-shaped meditation capsules. These capsules integrate seamlessly into the rugged terrain, fostering a unique meditative experience. Additionally, an underground yoga area, illuminated by skylights, enhances the serene ambiance of the space.

RAW COFFEE COMPANY

2 → IDE 302, George Katodrytis and Ioanna Papadopoulou

This project embodies the essence of coffee culture by intertwining the art of roasting with the experience of consumption. Inspired by the intricate structure of spider webs, the design creates a captivating environment for coffee enthusiasts. The coffee roastery is ingeniously nestled within the web-like architecture, inviting customers to witness the roasting process firsthand. This spatial narrative immerses visitors in a sensory journey, emphasizing the allure of freshly roasted coffee.

- 1.1 Interior Render of Meditation Capsule
- 1.2 Render of Ramp to Group Yoga Area
- 1.3 Render of Outer Path
- 2.1 Rendered Section of the Model
- 2.2 Interior Render of Store & Roastery

1.1



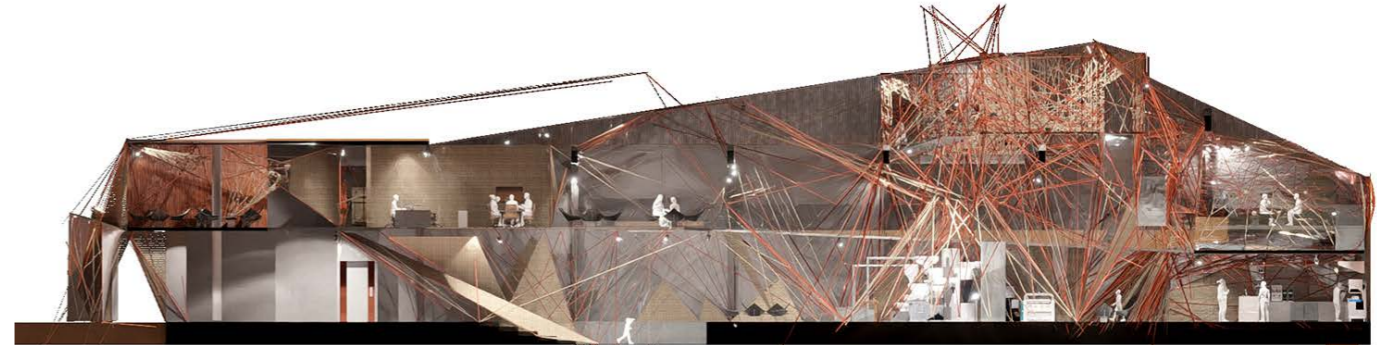
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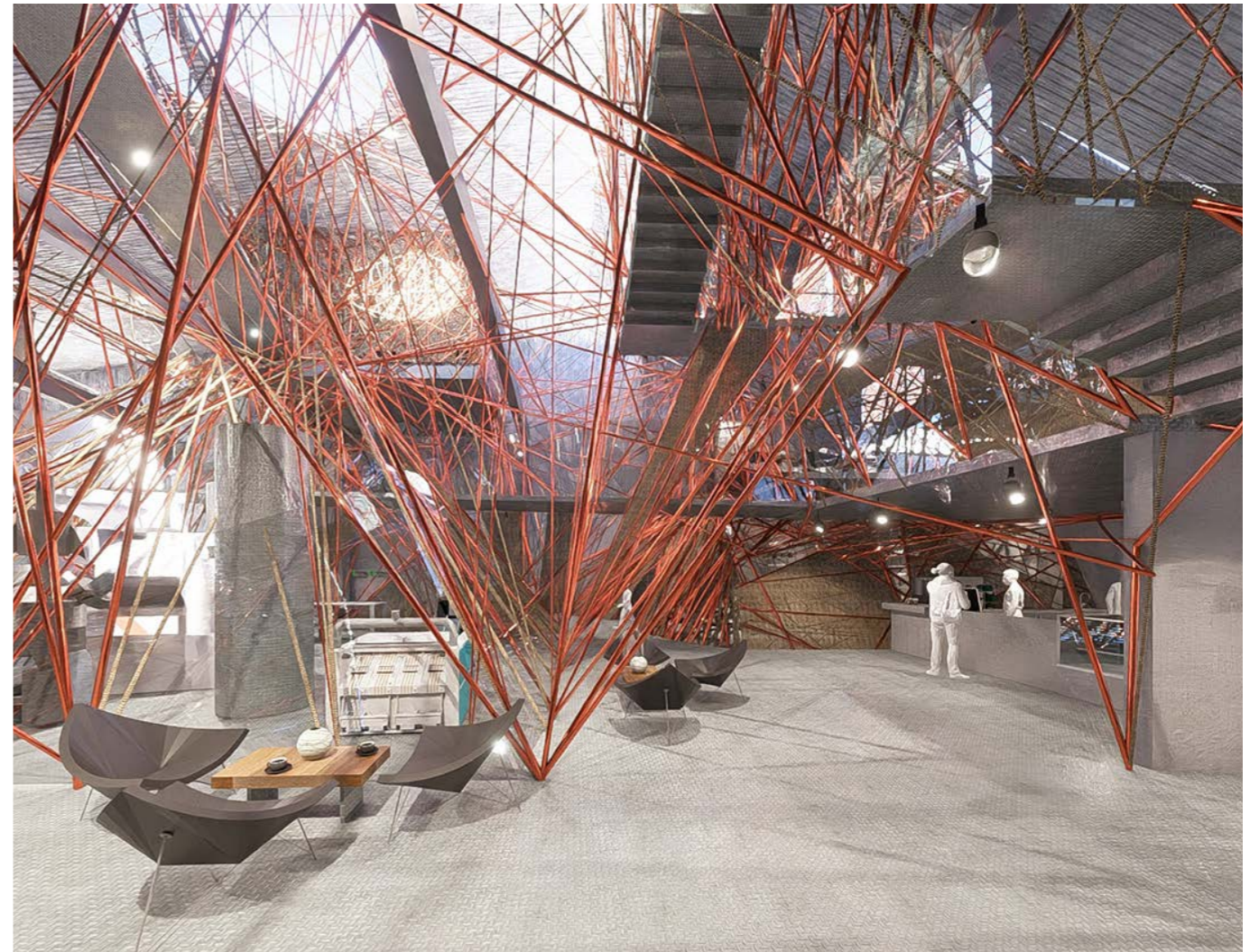
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INTERIOR DESIGN STUDIO DESIGN & BUILD

1 → IDE 401, Juan Roldan

1 → Team members:
Khadeeja Moopan

This furniture project is designed for a studio space that accommodates the needs of a typical student. This storage trolley has two compartments and a removable tray for flexible use and storage. A side handle enables the user to move the storage trolley and store it under a table.

Material: Birch Plywood
Finish: Semi-Gloss
Dimensions: 27cm x 40cm x 55cm

MAKING A PIECE OF FURNITURE

2 → IDE 335, Ammar Kalo

The furniture piece was inspired by the process of steam bending, which is the procedure used in making furniture. The detail emerges from the idea of embracing the problem—the splitting of wood pieces during the steam bending process. Hence, the detail of split wood that forms the bent legs extends along the seat and overlaps to form the armrest like the split layers of wood.

Material: soft maple wood and oak veneer
Finish: Linseed Oil
Dimensions: 40cm x 60cm x 65 cm

1.1
Storage Trolley

1.2
Two compartments and a removable tray

1.3
Side view showing the handle for easy pull-out from under the table

2.1
Detail where seat, armrest and leg meet
(Photo credit: Ammar Kalo)

2.2
Side View
(Photo credit: Ammar Kalo)

2.3
The Furniture Piece
(Photo credit: Ammar Kalo)

1.1



1.2



1.3



2.1



2.2



2.3





RAW COFFEE COMPANY

1 → IDE 302, George Katodrytis and Ioanna Papadopoulou

2 → Team members:
Leen Afaneh

In our coffee shop and in-house manufacturing project, I delved into the concept of fragmentation, reflecting the coffee-making process. From bean to cup, coffee undergoes fragmentation and agglomeration: beans are ground (fragmented) and combined with water, heat, and spices (agglomerated) to create a delightful experience. Similarly, our design mirrors this journey. Raw wood is fragmented and agglomerated to craft a space where light and water intertwine, engaging the senses. Just as coffee blends diverse elements to create harmonious taste, our space blends materials to evoke a multisensory experience.

MODULAR AGGREGATES

2 → COMPETITION, George Katodrytis and Maria Oliver

'The future presents challenges necessitating a residential revolution. Modular Aggregates offers a solution—a housing system with a lightweight scaffold framework housing habitation modules. Homeowners can easily customize their spaces by adding units. Negative spaces host greenery, merging traditional Emirati courtyard housing with future demands. This vegetation cools and supports food production. It embodies homes that offer sustainable living for future generations.

1.1 Interior perspective on second floor with entertainment area below

1.1



1.2 Interior perspective at seating facing coffee manufacturing zone

1.2



1.3 Main Entrance

1.3



2.1 Entrance from ground floor level

2.1



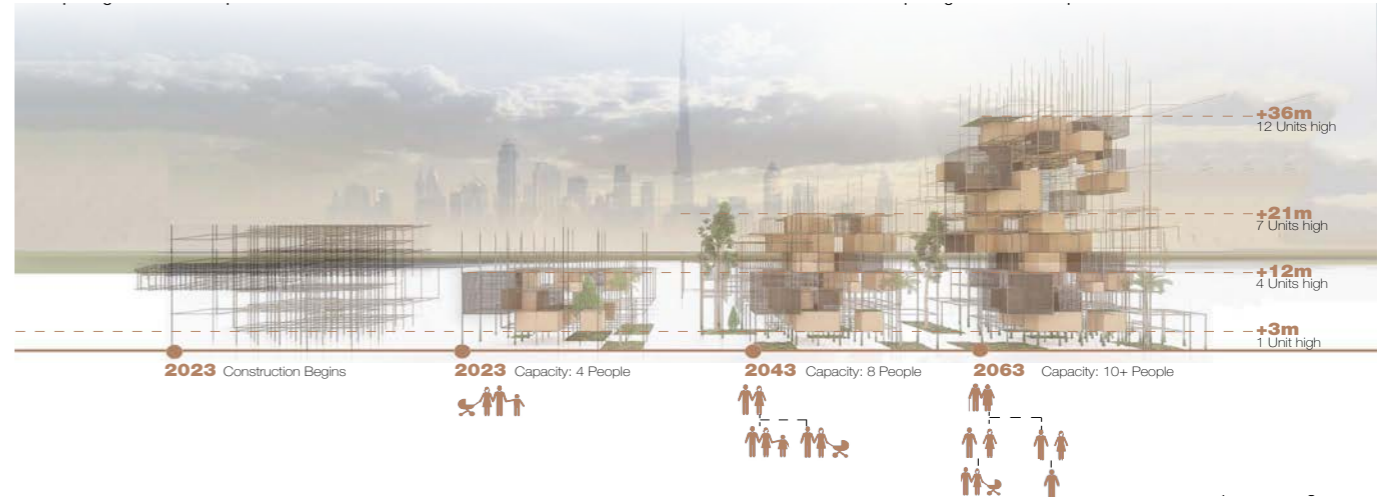
2.2 Vegetation within habitable modules

2.2



2.3 Generative vertical expansion

2.3



2.4 Close-up inside module

2.4



2.5 Habitable modules open to the exterior

2.5



INHABITABLE INFRASTRUCTURE

1 → IDE 302, George Katodrytis

Inhabitable Infrastructure integrates industrial elements, emphasizing a raw aesthetic through a unique pipe system. The project centers on superstructure and floating elements, notably exemplified by the towering espresso machine, which immerses visitors in the coffee-making process. Meanwhile, polycarbonate cubes offer varying degrees of seating privacy. The interplay of industrial pipes forms the backbone of the design, while the ramp, cubes and espresso machine add dynamic and experiential qualities to the space.

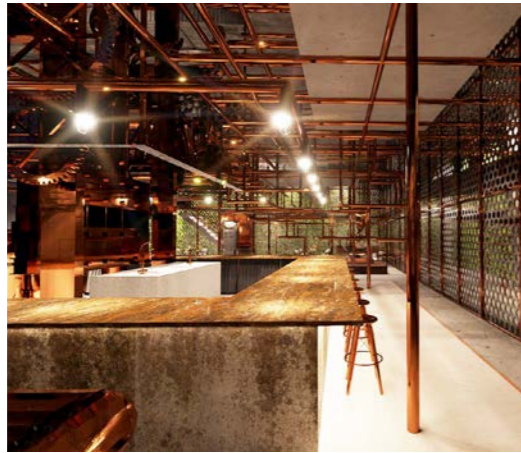
DYSTOPIAN LANDSCAPE

2 → ARC 311, George Katodrytis

Dystopian Landscape explores the relationship between growth and coexistence. The renders contemplate the clash between industrialism and nature. The interlocking bronze-like pipes, symbolizing industrial infrastructure, stretch across the natural landscape, highlighting the tension between human development and the environment. This juxtaposition reflects the balance between technological progress and the preservation of natural beauty.

- 1.1 Bar Area
- 1.2 Seating Area
- 1.3 Coffee Shop Entrance
- 2.1 Landscape View 1
- 2.2 Landscape View 2

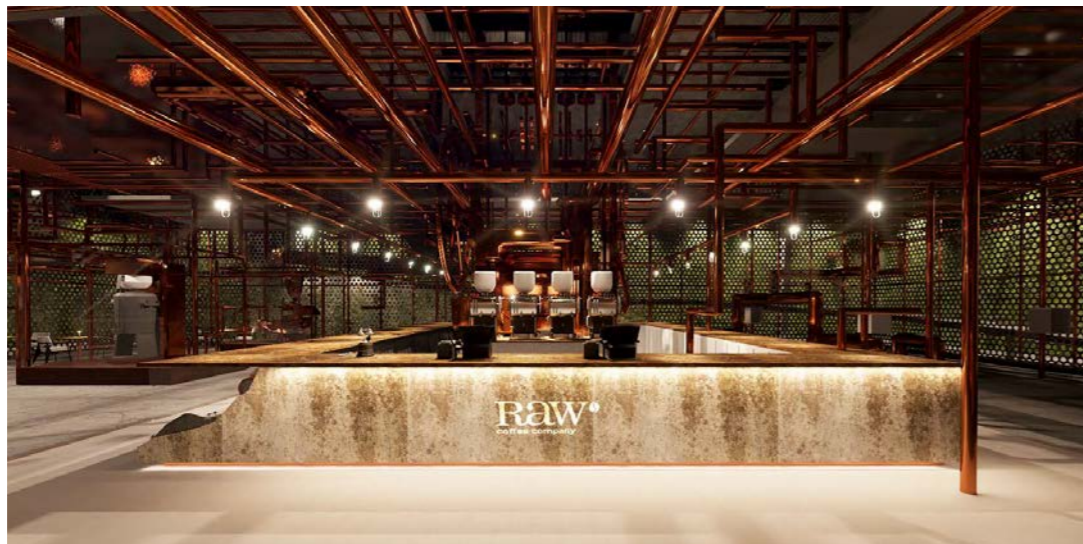
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SPHERE OF NOTHINGNESS

1 → IDE 202, Maria Oliver

The sphere of nothingness, a yoga and meditation center in Jazeerat Al Hamra draws inspiration from its site and context. The site comprises two coral stone courtyard houses that have been abandoned since the 1950s, leaving ruins behind. A patinated copper skin is engraved with the pattern of the site's rocks and nested within the ruin to create spaces. As the visitor moves into the meditation space, the skin forms a ramp allowing the visitors to descend into an underground meditation experience.

RAW COFFEE COMPANY

2 → IDE 302, George Katodrytis and Ioanna Papadopoulou

Located in a large-scale warehouse in Al Quoz, Raw Coffee Company seeks to integrate coffee production processes with the user experience. The project consists of an origami skin that morphs to form circulation and enclosures. The skin guides visitors through the journey of coffee production, where they experience the origami's transformation alongside the coffee. The origami takes the user through the coffee bean storage to the production area, and then to the consumption area (cafe) and finally to the retail part of the process.

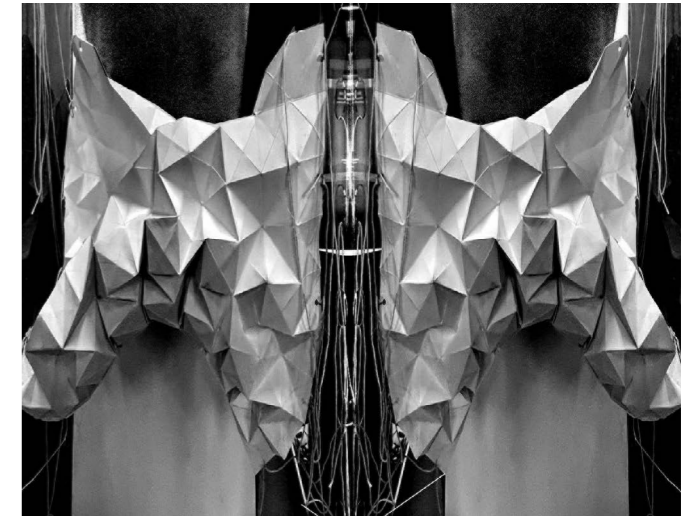
- 1.1 Interior Render of Meditation Capsule
- 1.2 Exterior Render
- 2.1 Physical Model Collage
- 2.2 Physical Model Collage
- 2.3 Rendered Longitudinal Section
- 2.4 Theatre Space Render
- 2.5 Cafe Space Render



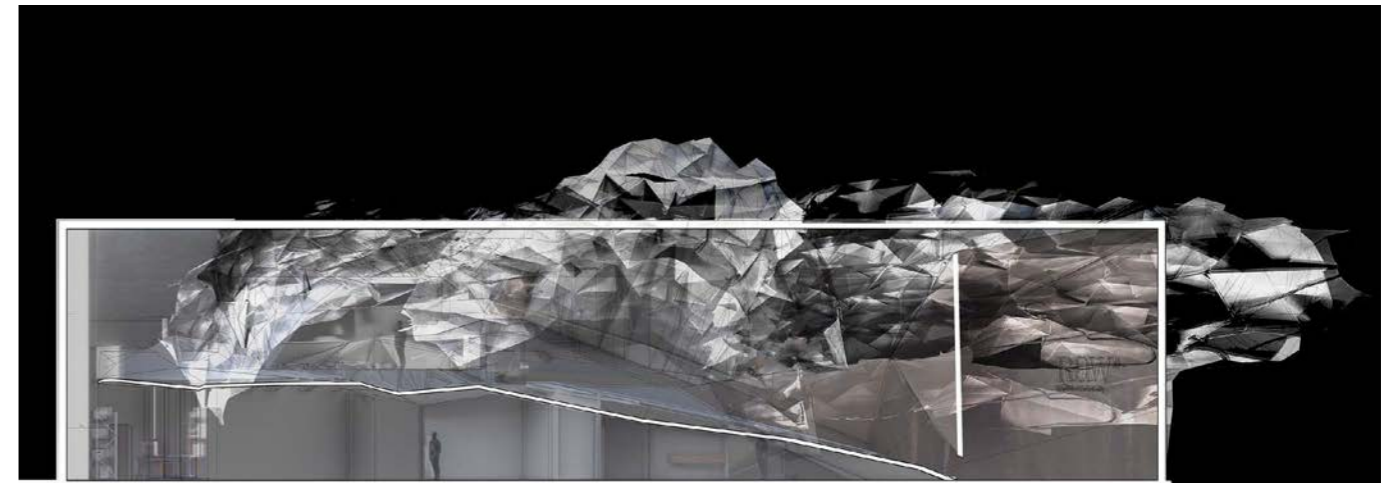
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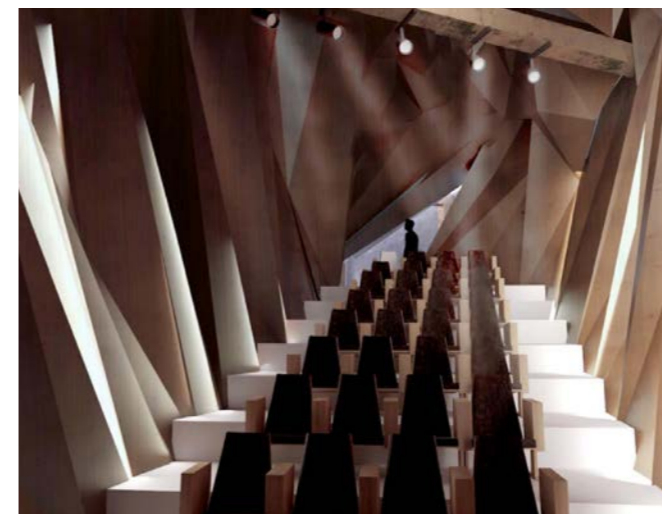
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ARTIST IN RESIDENCE

1 → IDE 201, Juan Roldan

2 → Team members:
Faiza Imtiaz

This residence, designed for the artist Banksy, features an exhibition gallery room. The design separates the private and public spaces with a central indoor courtyard, which adds a touch of serenity to the space. By blending functionality with artistic expression, the project provides both a living space and a platform for engaging with Banksy's work.

INTERIOR DESIGN STUDIO DESIGN & BUILD

2 → IDE 401, Juan Roldan

This unique stool serves a dual purpose as a step ladder and a sitting stool for an interior design studio. Notched together, the stools forms a sturdy ladder for easy access to pin-ups and higher spaces. When separated, they function as comfortable sitting stools. This design emphasizes functionality and space-saving convenience, making it an essential addition to any design studio.

1.1 Looking into the indoor courtyard

1.2 Gallery Room

2.1 Stool in notched condition, View 1

2.2 Stool in notched condition, View 2

2.3 Working of the stool in 3D

2.4 Individual Stool, View 1

2.5 Individual Stool, View 2

1.1



1.2



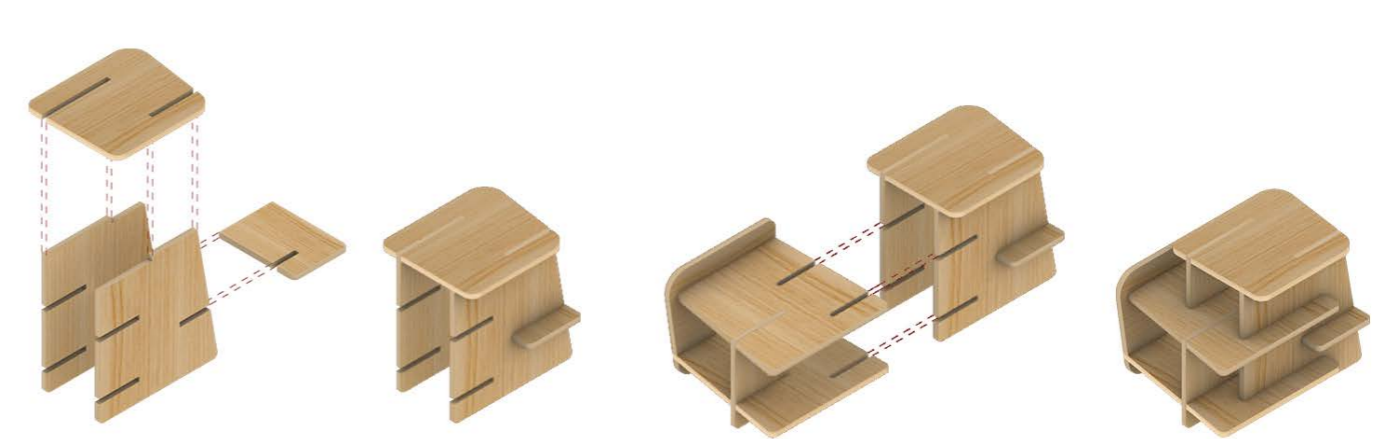
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FLOATING HOUSE

1 → IDE 402, Camilo Cerro

1 → Team members:
Leen Afaneh

As cities become increasingly overpopulated, the need for innovative housing solutions arises. The project seeks to provide a housing system that combats the adverse effects of global warming, particularly the rise in sea levels that affect the project's site, which is adjacent to the Ajman mangrove forest. The project's form was derived from the insertion of multiple volumes into which the main functions of the dwelling are nested. The façade is divided into panel sizes that respond to the sizes of the interior volumes, establishing a continuity and rhythm between the interior and exterior.

RAW COFFEE SHOP

2 → IDE 302, George Katodrytis and Ioanna Papadopoulou

Located in an industrial warehouse in Al Quoz, Raw Coffee Company seeks to revolutionize retail and coffee-drinking spaces. The proposal revolves around an experiential ramp circulation system that takes visitors around a series of volumes where the program is located. The ramp system and the volumes are of contrasting geometries, which allows the system to parasitize and overtake the volumes by violently breaking through them without respecting their boundaries. This establishes its hierarchy and reinforces the idea that the journey should be prioritized over the destination.

- 1.1 Majlis Area
- 1.2 Living Room
- 1.3 Axonometric
- 2.1 Conceptual Collage
- 2.2 Axonometric
- 2.3 Rendered Longitudinal Section
- 2.4 View from the café
- 2.5 Circulation through the ramp

1.1



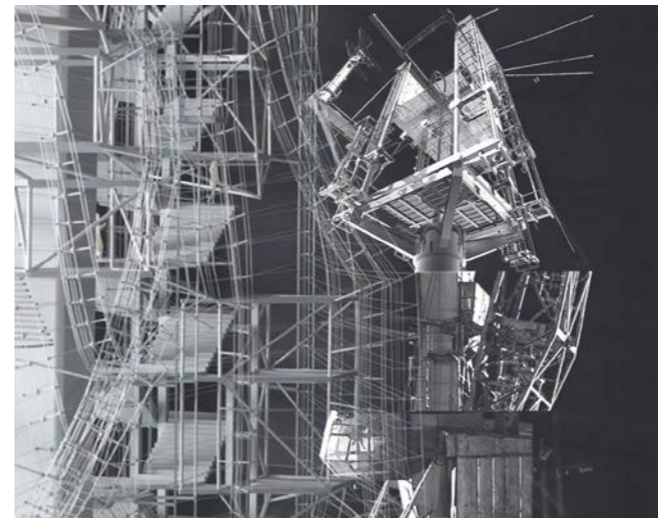
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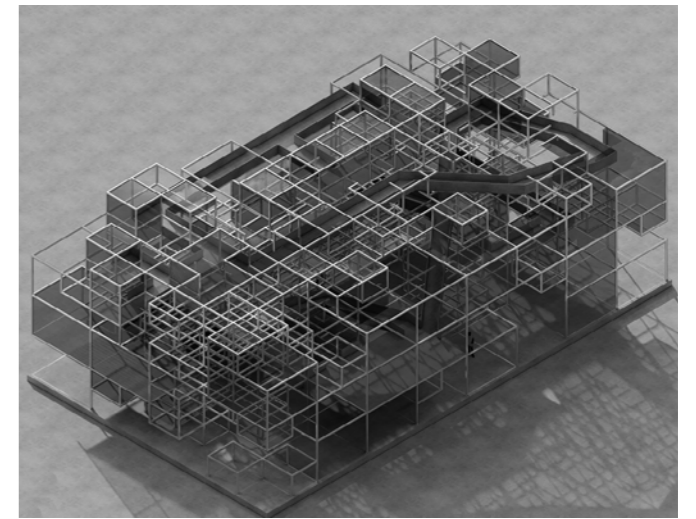
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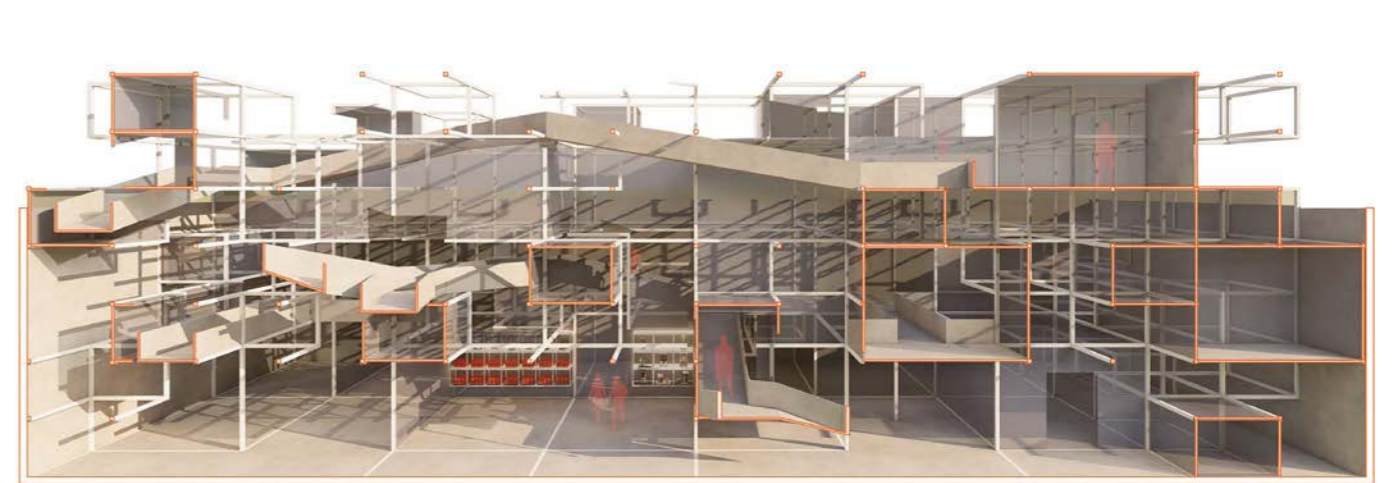
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MEDITATION AND YOGA CENTER

1 → IDE 202, Maria Oliver

The project explores the process of renovating a meditation and yoga center amidst ancient ruins in Al Jazeera Al Hamra, Ras Al Khaimah. It emphasizes preserving part of the ruins and utilizes a volume above supported by columns for secluded meditation rooms. Glass façades with water cascades create tranquility, while courtyards host yoga sessions. Existing buildings house amenities such as a unifying, beautifully designed wooden shading element and a serene reception interior, with wooden louvers.

BRUTALIST GARDEN

2 → IDE 302, George Katodrytis

The student explores abstract collages, emphasizing "Garden-Growth." Physical models examine wire mesh and concrete, synthesizing them to foster growth of vegetation. We (the students) were assigned an industrial warehouse as a site. A renovated cafe and roastery feature floating concrete volumes. Furnishings with wire mesh columns emerge from the ground and break through the concrete, emphasizing nature's integration with architecture.

- 1.1 Yoga Space
- 1.2 Reception
- 1.3 Rendered Section AA
- 1.4 Rendered Section BB
- 2.1 Ground Floor - The Cafe
- 2.2 First Floor - The Garden
- 2.3 Ground Floor - The Cafe
- 2.4 First Floor - The Garden
- 2.5 Axonometric
- 2.6 Rendered Section AA

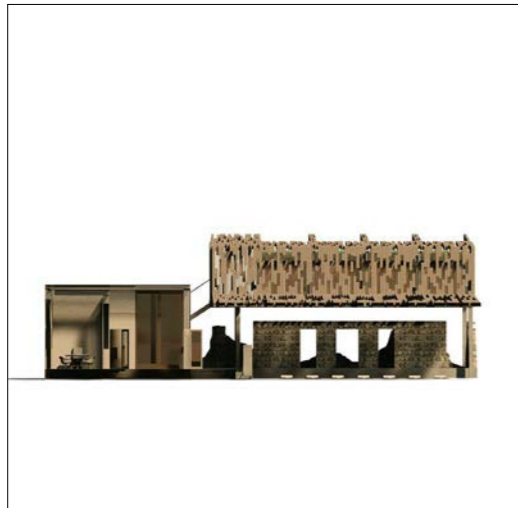
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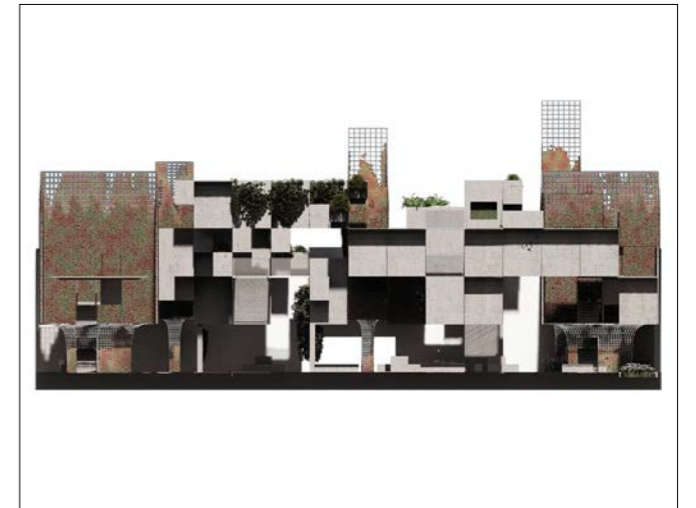
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2.6



MASTER OF URBAN PLANNING AT CAAD

**Dr. Varkki
Pallathucheril**
Dean of the College
of Architecture,
Art and Design

The Master of Urban Planning is the first of its kind in the UAE. The program's mission is to build a group of competent urban planning professionals who know what it takes for cities of this region to envision and then realize their futures, reducing the need for outside expertise

A unique feature of this program is the capstone workshop that recognizes the advanced nature of the program as well as its professional orientation. First, each student produces a research paper that investigates a particular aspect of a shared project. Then, students translate their research findings into an adoptable set of components that could be included in a plan.

The images that follow present these plan components. Please use the QR code to see the related research (Page 166).







NEIGHBORHOOD DESIGN

1 → UPL 623, Dr. Raphael Pizarro

The design creates a pedestrian-friendly neighborhood that elaborates mixed-use residential/commercial buildings ranging from high-rise, mid-rise to low-rise while allowing the accommodation of diverse clusters of society. The design reflects a sustainable neighborhood planning ethos by providing pedestrian paths, adequate open spaces where residents can exercise safely and distinctive street planning, that prioritizes humans while allowing for safety considerations, such as letting in civil defense and medical emergency

vehicles or transportation for the elderly. With the aim of enhancing the social interaction between the various levels of society, the center of the neighborhood holds a central park in addition to a boulevard that starts with a plaza and ends with an office park. The land use also includes crucial community facilities such as a library, auditorium, sports area, elementary school, high school, mosque, clinic, dental clinic and mixed-use commercial residential and offices.

- 1.1 Offices Park Close-up
- 1.2 Central Park
- 1.3 Offices Park
- 1.4 Plaza
- 1.5 Master Plan

1.1



1.2



1.3



1.4



1.5



DESIGN MANAGEMENT AT CAAD

Dr. Zinka Bejtic
Head of Department

Art and Design

The upcoming section features the work created by the graduating cohort of our Bachelor of Science in Design Management program. These creative leaders drive impactful strategies that foster tangible and sustainable positive changes within professional, cultural and governmental sectors. Our design management program underscores the symbiotic relationship between design and business. We instill in students the value of strategic design leadership, equipping them with the skills and knowledge to navigate the complexities of the creative and corporate landscape. Through nurturing reflective practice and fostering professional development, our graduates are empowered to contribute meaningfully across various disciplines within various sectors, including corporate, tech, retail, fashion, entertainment, travel, healthcare, hospitality, non-profit, government, cultural and public sector organizations.

Our program immerses students in transformative learning experiences around human-centered design, creative problem-solving and social innovation. Through a blend of theoretical insights and practical applications, students gain a profound understanding of how design can innovate, drive organizational success, and enhance products, services and customer experiences.

The following showcase of student work features an array of innovative approaches and strategies, showcasing our graduating students' commitment to effecting positive change. Join us in celebrating their achievements and the impact they are poised to make as they embark on their professional journeys.



- 176 REEM ALAMEERI
- 178 LAYAN AL AYEDI
- 180 SHAMSA ALNAQBI
- 182 GHAITH ALREMEITHI
- 184 MEERA AL SUWAIDI



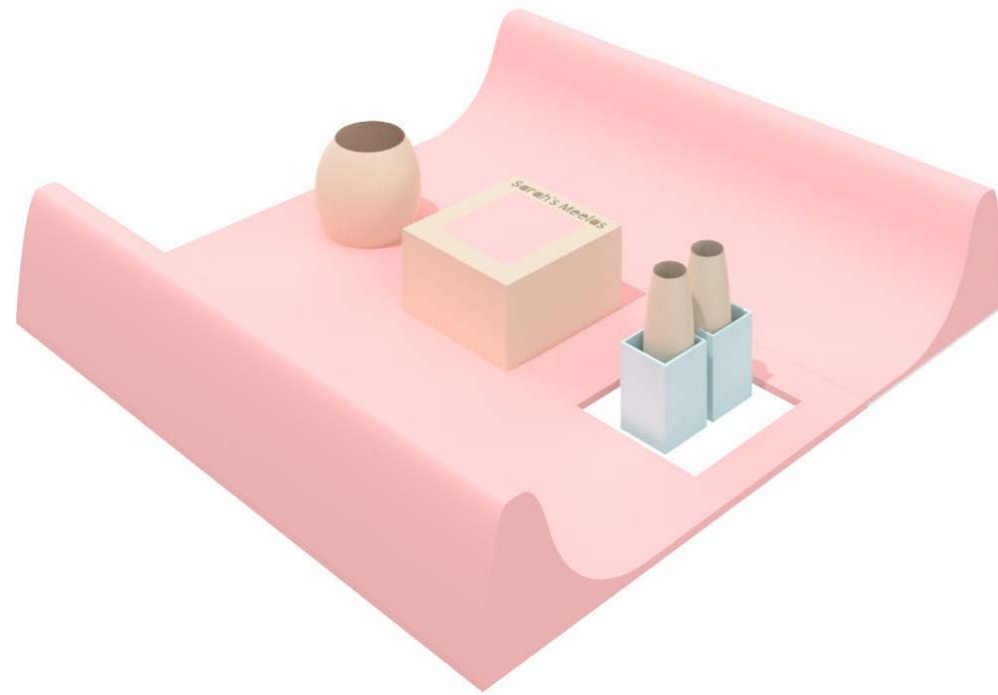
PRODUCT-SERVICE VENDING SYSTEM

1 → DES 300, Dr. Christopher Kaltenbach

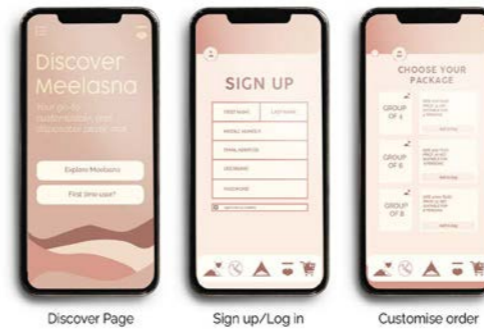
This speculative project explores issues of material culture within the context of the UAE. It redefines the supply chain of a product and the upcycling of its material in response to a targeted design problem. The design problem being addressed is the lack of a sustainable foundation in the desert environment in the United Arab Emirates. To combat this issue, a 3D vending system has been created for all deserts in the UAE.

- 1.1 Rhino Prototype
- 1.2 Application Wireframes
- 1.3 Application Wireframes
- 1.4 Tiles Disconnected
- 1.5 Vending Machine Interface
- 1.6 Vending Machine Interface

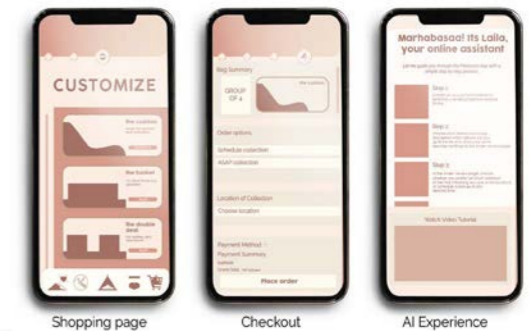
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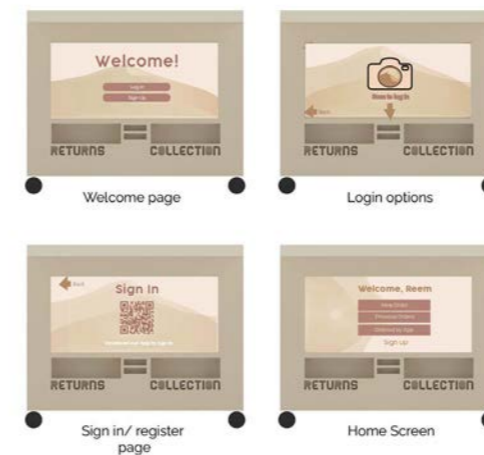
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ECLIPSE

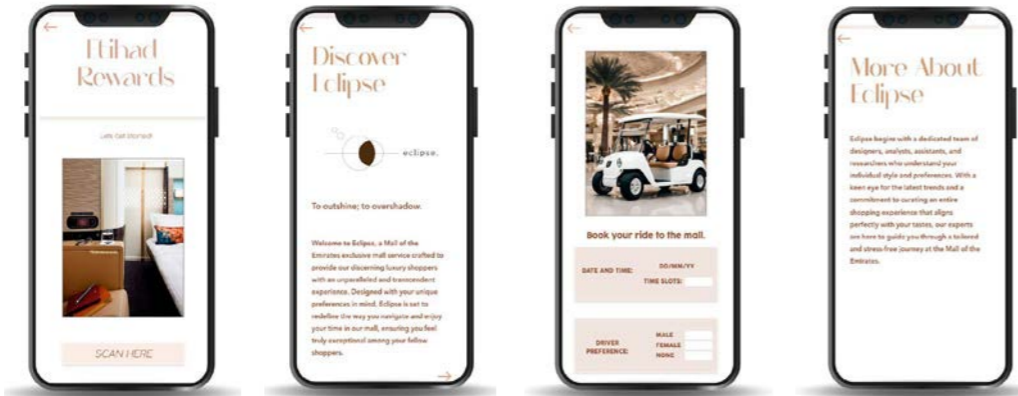
1 → DES 475, Nazaneen Naddaf

1 → Team members:
Layan Al Ayedi,
Shamsa Alnaqbi,
Aisha Alshehhi and
Reem Alameeri

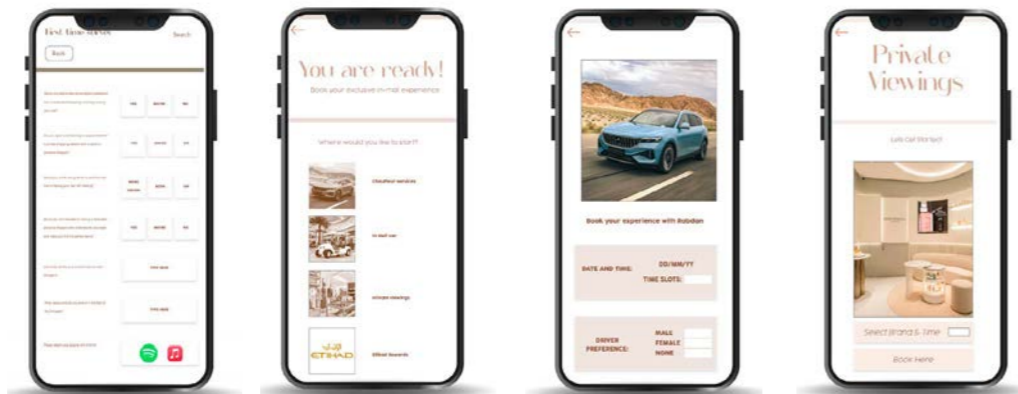
In search of perfection at the storied Mall of the Emirates, academics from American University of Sharjah's (AUS) College of Architecture, Art and Design (CAAD) and creatives from Majid al Futtaim (MAF) created an exceptional and captivating service design textile. Their alchemy of problem-solving and design transforms collaboration into art, conjuring a shopping odyssey that enchants the connoisseurs of opulence and ignites the spirit of discovery. This harmonious union of geniuses aspires to elevate the essence of luxury shopping to a celestial realm.

- 1.1 Prototype 1
- 1.2 Prototype 2
- 1.3 Persona 1
- 1.4 Persona 2
- 1.5 Logo Design
- 1.6 Primary Key Findings
- 1.7 Ai Future Mall Car Cart
- 1.8 Project Display

1.1



1.2



1.3

Vladimir, 48
Dubai- Russia
Architectural Firm
Married

Technology & Expertise

- IT & Internet
- Software
- Mobile Apps
- Social Networks
- VR
- Virtual Reality

Goals

- Meet an annual architectural event in Dubai, leading international experts to share insights, fostering innovation, and positioning our firm as a thought leader in the industry.
- Create a collection of rare and unique watches, showcasing the passion for precision and craftsmanship, and collaborate with renowned watchmakers to design a limited edition timepiece.
- Collaborate with renowned interior designers to create bespoke, family-friendly spaces within residential projects, prioritizing comfort and functionality.
- His dreams of a future where his children can carry on his legacy, both in business and in the values of family orientation.

Pain points

- Balancing work and family commitments alongside event preparations can be challenging.
- His attention to detail, a trait that serves him well in his architectural endeavors, sometimes translates into a perfectionist attitude at home, making it challenging for his family to meet his high standards.
- The constant travel between Russia and Dubai takes a toll on his physical and mental well-being, leading to fatigue and stress.

Adaptation

Expectation to the mall

Exclusivity

Engagement

1.4

Maryam, 24
Dubai
Fashion Designer
Single

Technology & Expertise

- IT & Internet
- Software
- Mobile Apps
- Social Networks
- VR
- Virtual Reality

Goals

- Fashion Empire: She dreams of building her own fashion empire, with a focus on blending traditional Emirati style with contemporary fashion trends. She envisions her brand as a symbol of modern elegance, not just in the Middle East but globally.
- Cultural Brand Ambassador: She is passionate about promoting Emirati culture and heritage. Through her influence, she aims to bring fashion forward and inspire a new generation from the UAE.
- Empowerment Through Luxury: She sees luxury not just as a personal indulgence but as a means of empowerment. She aspires to inspire women to pursue their passions, break barriers, and enjoy the finer things in life on their own terms.

Pain points

- Expectation of Perfection: Being in the public eye, she often feels the weight of societal expectations. The pressure to maintain a flawless image can be mentally and emotionally taxing.
- She also dislikes tourist crowds, waiting and queuing, overpriced drinks, unstaffed factory customer service, and being treated like everyone else.
- Maryam also hates waiting, her impatience often leads to exiting situations or ditching events that don't provide her with a swift treatment from hosts.

Adaptation

Expectation to the mall

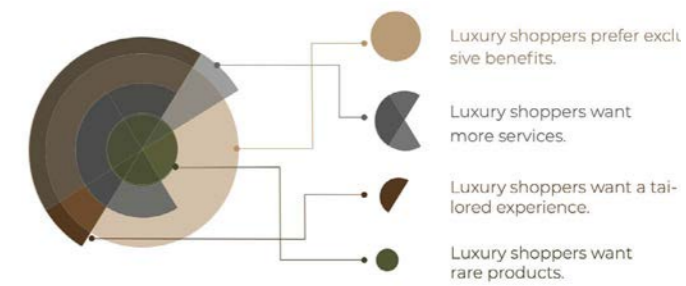
Exclusivity

Engagement

1.5



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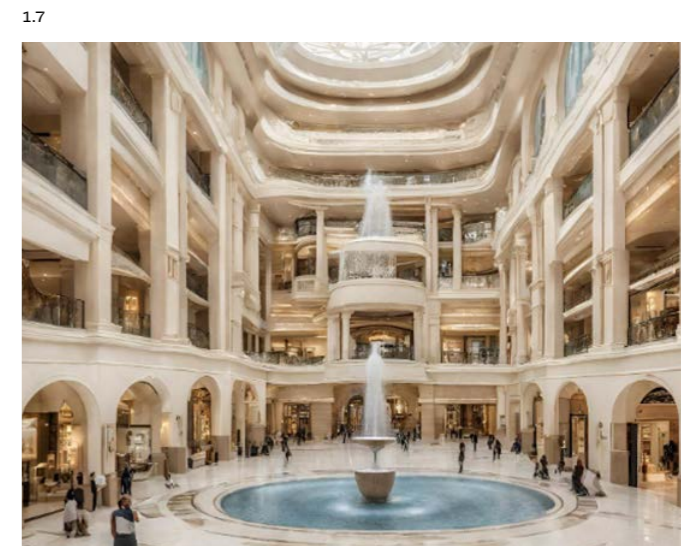
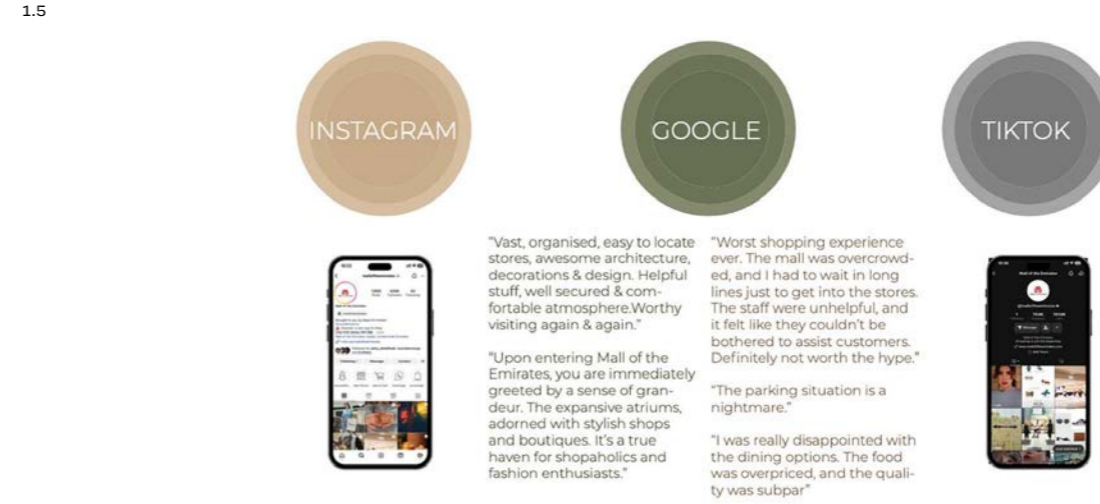
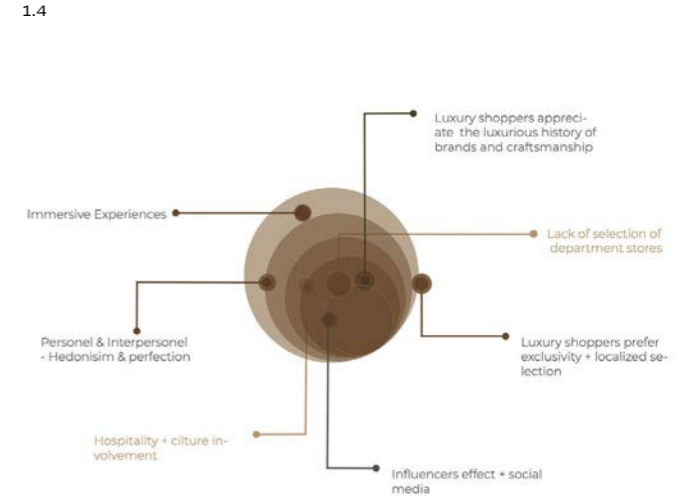
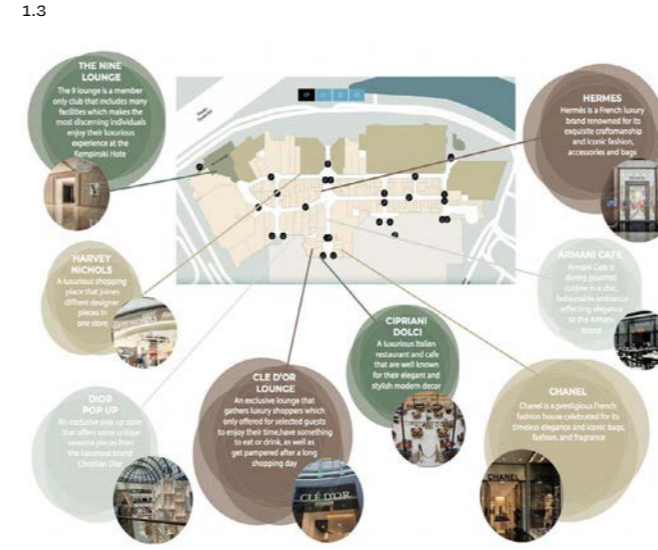
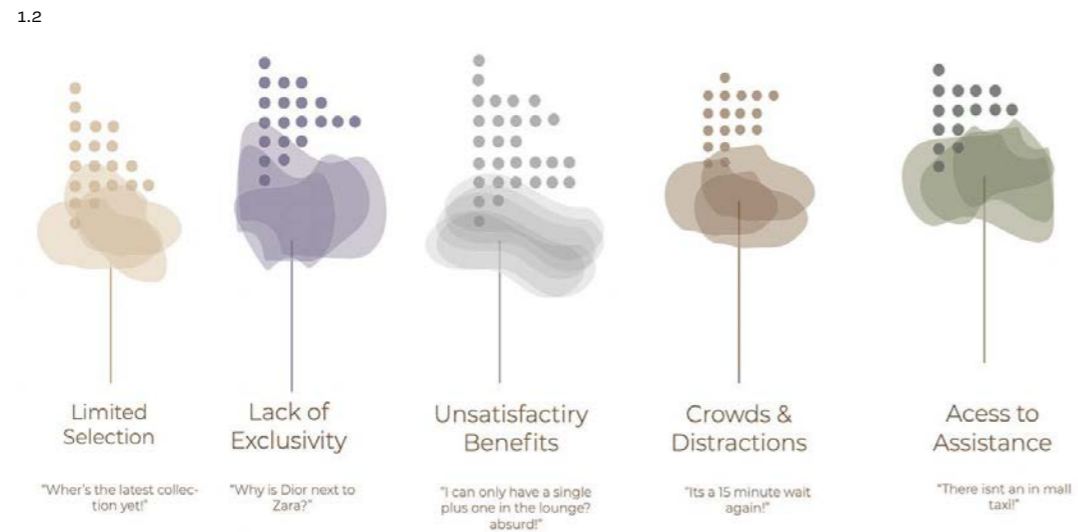
ECLIPSE

1 → DES 475, Nazaneen Naddaf

1 → Team members:
Shamsa Alnaqbi,
Aisha Alshehhi, Layan
Alayedhi and Reem
Alameeri

This project explores the meticulous design process behind Eclipse, a luxury service tailored for high-end shoppers at Mall of the Emirates. It utilizes thorough market research, including interviews and surveys with luxury shoppers, to understand their preferences and pain points. The team developed detailed customer personas like "Maryam" and "Vladimir" by synthesizing the research data to represent key shopper segments. With a focus on transcending traditional luxury shopping, the team leveraged these new insights to develop a blueprint for Eclipse, featuring unique offerings like in-mall chauffeur services and other curated experiences.

- 1.1 Key Findings
- 1.2 Key Findings (pain points)
- 1.3 Visual Mapping of Mall of the Emirates
- 1.4 Secondary Key Findings
- 1.5 AI Social Media Analysis
- 1.6 AI Future Mall Prompts 1
- 1.7 AI Future Mall Prompts 1





PALMATIVE

1 → DES 480, Dr. Marina Peres

1 → Team members:
Sami Mansour,
Tasneem Husami and
Yasmin Al Mani

This idea behind this project was to develop a product that helps to minimize the large amounts of waste from date seeds in the UAE. Here, discarded seeds have been repurposed to develop an amenity kit for the hospitality industry. The team identified a gap in the types of amenities available to hotel guests and designed a kit that consists of a handle and three interchangeable heads: a toothbrush, a comb and a razor that can be easily snapped on and off.

PURRSUIT

2 → DES 300, Adnan Arif

The Purrsuit project aims to address the challenge of pet loss by using a collar equipped with an AirTag (a tracking device) and an accompanying application to help keep pets safe. The collar notifies owners when their pets leave the house and enables real-time location tracking. This innovative solution uses wearable technology to ensure pet owners can monitor and safeguard their pets.

1.1 Palmative Logo and Tagline

1.2 The Amenity Kit Disassembled and Assembled

2.1 Purrsuit Logo

2.2 Pet Profile

2.3 Select Home Parameter

2.4 Pet Collar with AirTag

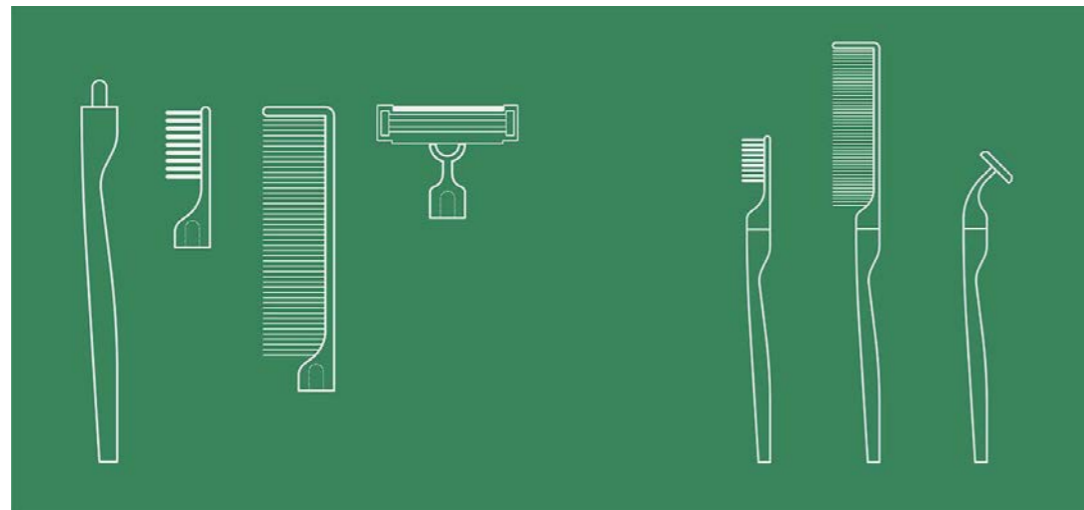
2.5 Pet's Live Location

2.6 Purrsuit Logo

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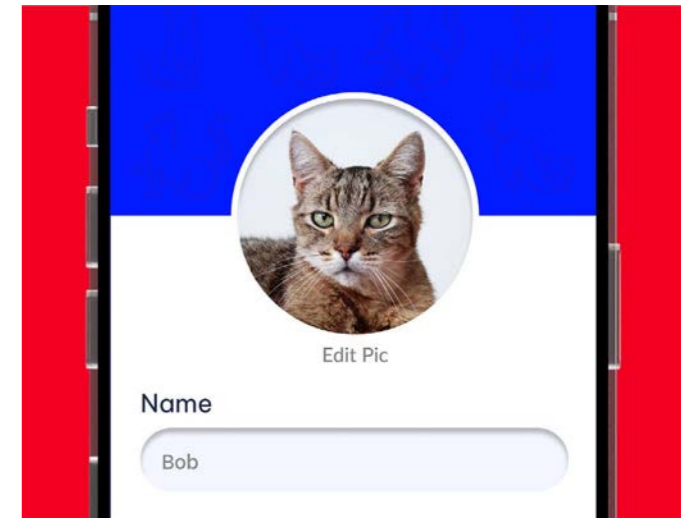
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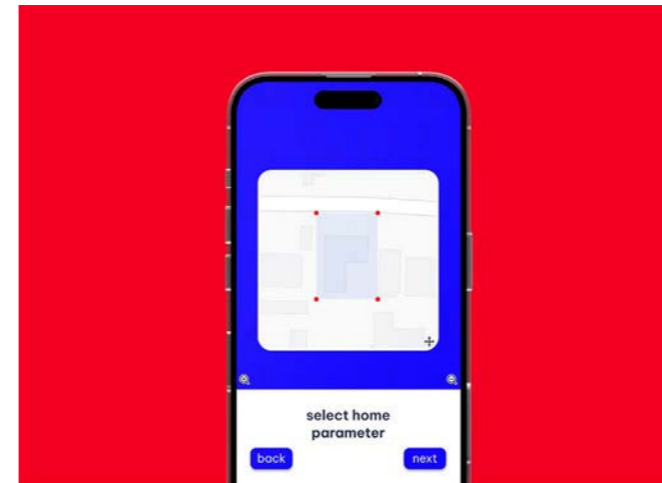
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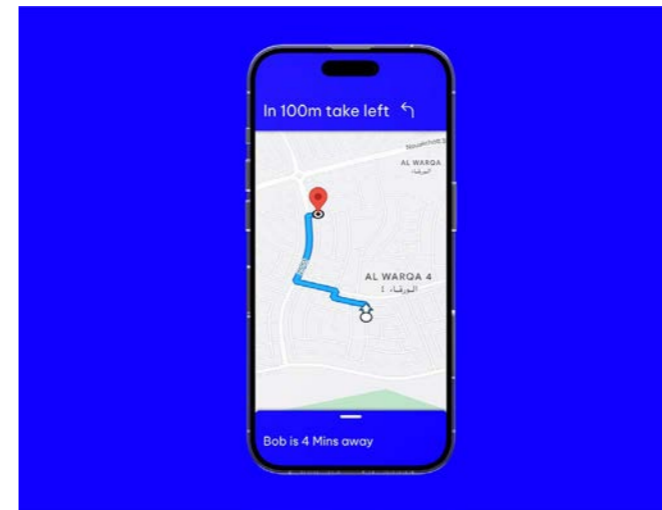
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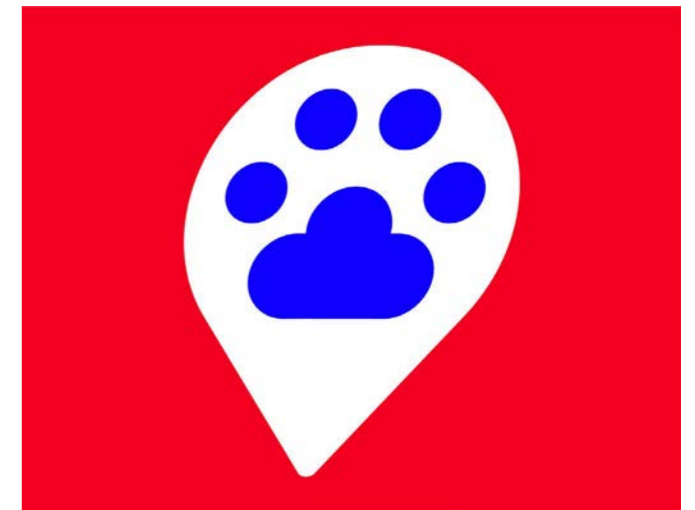
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1 → Team members: Maryam Al Ali and Ruwaya Al Mansoori

2 → Team members: Ibtisam Ibrahim, Nadine Wehbe and Rewa Hajjar

KASHTA

1 → DES 300, Dr. Marina Peres

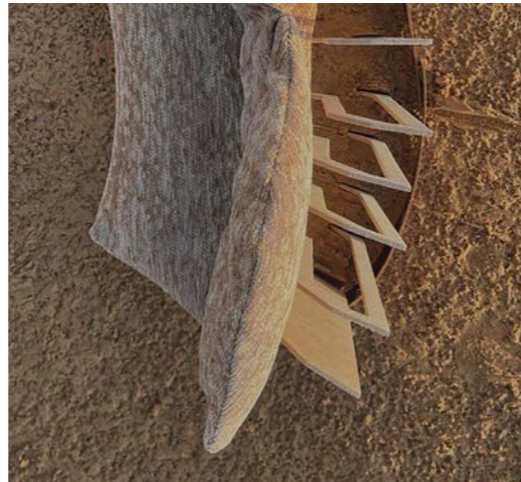
Inspired by traditional *takya* seats, three Emirati nationals designed a modular, sustainable desert sofa lounge with the goal of fostering togetherness. Their design addresses local wool waste by merging sustainable practices and recyclable wood in a contemporary design. This is consistent with the UAE's 2023 commitment to sustainability, which emphasizes its environmental and cultural dedication.

- 1.1 Product Side View
- 1.2 Product Partial Top View
- 1.3 Recyclable Wood Back Structure
- 2.1 Analysis Research
- 2.2 Kidproof Couch Feature Prototype
- 2.3 Mother Persona Journey Map

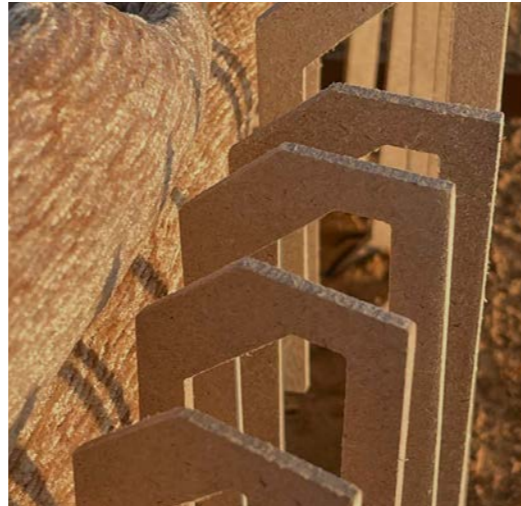
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MALLMATES PLAYLAND

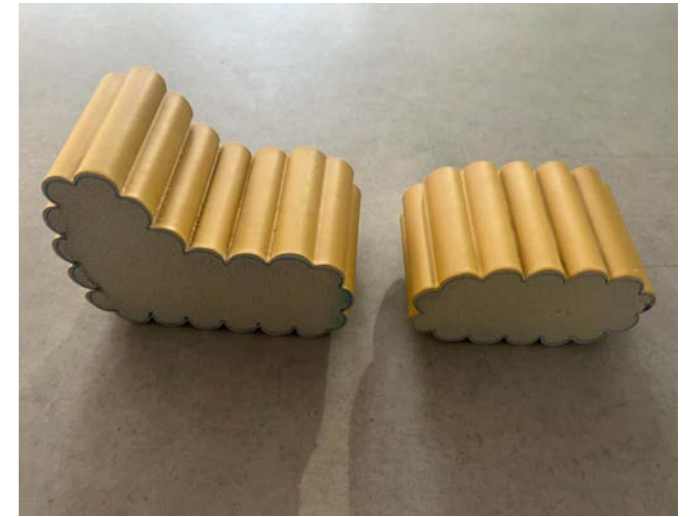
2 → DES 475, Dr. Marina Peres

This service design proposal for Mall of the Emirates, named "MallMates Playland," reimagines family visits to the mall by analyzing visitor patterns. The dual-purpose area is designed to engage the whole family with constantly changing activities while providing children with a safe and valuable environment. This enhances the overall customer experience and encourages return visits.

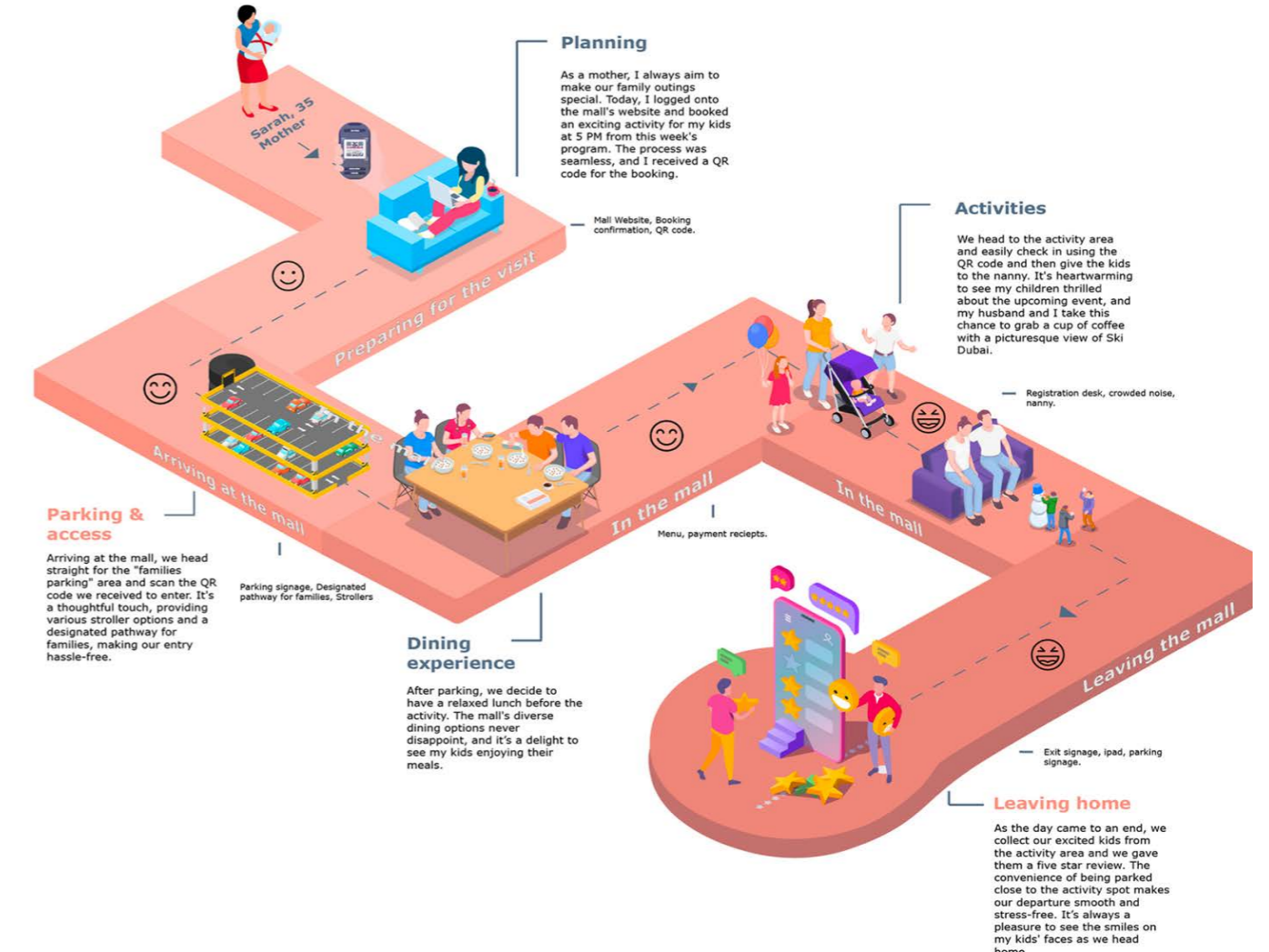
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MULTIMEDIA DESIGN AT CAAD

Dr. Zinka Bejtic
Head of Department

Art and Design

The following section celebrates the achievements of our Bachelor of Science in Multimedia Design graduates. With cutting-edge digital tools and creative approaches, our students craft immersive digital experiences that redefine storytelling. From interactive installations to films and animations, they harness the power of new media to inspire and captivate audiences. Their work is a testament to the quality of education we provide, the support of talented and dedicated faculty, and the creative collaborations between academia and the media industry.

Multimedia design is inherently interdisciplinary, seamlessly blending elements of animation, interactive media, physical computing, video and film production, and VR/AR technologies. As a result, our graduates possess a diverse skill set that is highly sought after across industries, making them versatile and adaptable professionals. Employers seek media designers proficient in multiple technologies, formats and techniques to craft engaging, interactive experiences, and our graduates are well-equipped to meet the challenges of the contemporary media industry.

In our program, we don't just teach multimedia design, we nurture every student's creative potential. We encourage our students to explore their unique talents and creative outlooks, ones that reflect their perspectives and interests. This freedom to experiment fosters a culture of experimentation, innovation and personal expression fundamental to our department. Join us in applauding the accomplishments, dedication and passion of our multimedia design graduates as they embark on the next chapter of their journey.



DESIGN



SENIOR
MULTIMEDIA
DESIGN

CRAFTING CINEMATIC RESPONSES TO CLIMATE CHANGE AT CAAD KINO

A team of five student filmmakers from CAAD received the Best Film award for their production *Greedy Gaia* in a competition supported by Abu Dhabi Music and Arts Foundation (ADMAF) as part of the Young Filmmakers' Circle initiative. The film hackathon was the final segment in the inaugural edition of CAAD Kino, a program curated by Cairo-based design-film festival Film My Design, which was held on campus throughout September and October 2023. The program included seven original films by regional and international filmmakers who presented tales of resilient design, food culture and environment amid climate change under the title "Earthscape Chronicles."

Best Film and Best Art Direction

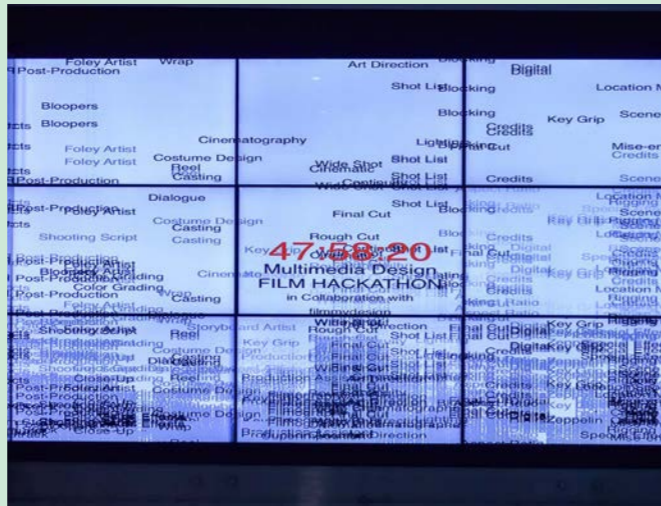
Greedy Gaia

Director: Noura Abbas

Producer: Dina Khalaf

Production Team: Zeina Khalaf and Farah Khalid

Motion Graphics Designer: Hala Abu Rob



Along with six other teams of CAAD multimedia students, they shot and edited their unique short films over two days with the aim of shedding light on sustainability, environmental awareness or social issues related to the fields of design, architecture, or food production.

The films were screened at a ceremony at CAAD on October 12 which was attended by ADMAF Manager of Education and Community Dr. Redha Benabdallah, along with special guests Acting Consul General of the United States in Dubai Patrick Tanimura and Dr. Danielle Wood, representing the MIT Media Lab research group Space Enabled.

Dr. Zinka Bejtic, Head of the Department of Art and Design, said this first edition of CAAD Kino has provided an opportunity to address the urgent need for ecological stewardship.

"The realms of design, architecture, food, materials and landscapes have become fertile grounds for exploring the themes of sustainability and climate change. The CAAD KINO Hackathon provided an opportunity for students to add their voices to these important conversations about the complex relationship between human activity and the environment," she said.

Her Excellency Huda Alkhamis Kanoo, Founder of ADMAF and Founder and Artistic Director of Abu Dhabi Festival, said: "We are proud to organize the film hackathon in partnership with American University of Sharjah, the Cairo design film festival, and the Massachusetts Institute of Technology. This partnership reflects our commitment to nurturing and supporting Emirati talents in the film industry as part of our young filmmakers circle initiative. In addition, it has enhanced the capabilities of the young directors by exposing them to leading experts in cinematic direction. I congratulate the winners of this year's film hackathon for their creativity and exceptional talent for producing short films. I also commend the rest of the participating students who through film have addressed the inspiring environmental and Sustainability goals of the competition. This reflects our vision to enhance sustainability through the arts, architecture, and design."

Other CAAD award winners are as follows.

Best Director

Kartha

Maria Beirakdar

Best Screenplay

Frequency

Kaylani Narayan, Laura Grant, Karma Elseidy, Taif Al Ebrahim, Shahd Ibrahim and Ayesha Nnhadiwala

Best Cinematography

Man vs. Nature

Wenxuan Sui and Marim Sharaf

Best Editing

The Silent Consequences

Nomena Rakotonirina, Mariam Mansour and Khushi Arora

Best Acting

Kartha

Farah Diab

Best Sound Design

Planet/People

Maram Alisawi and Yara Ismail

Best Experimental Film

Bound

Lana Amini, Fahda Albabtain, Hind Alshamsi, Maryam Khalil and Jana Khalifa



MULTIMEDIA DESIGN STUDENTS PUT AUS ON THE MAP AT ARS ELECTRONICA IN LINZ, AUSTRIA

A group of multimedia design students and alumni from CAAD represented the UAE's thriving contemporary multimedia design scene at Ars Electronica, one of the world's most renowned festivals for art, technology and society, held in October 2023 in Linz, Austria.

Salma Ibrahim, Sahar Baniabbasi (with support of Laura Grant, Carol Bebawy and Slama Ibrahim) and Tasneem Alfatah presented their work to an audience of 88,000 visitors at the Ars Electronica Campus Exhibition, along with 1,542 artists, scientists, developers, designers and activists and 56 international universities from 88 countries.

Running since 1979, the Ars Electronica Festival is a forum for commentary and analysis of the Digital Revolution that aims to address central questions of the future and focus on new technologies and how they change the way we live and work together. This year's Campus Exhibition celebrated the power of creativity, collaboration and exploration in shaping our shared future, with participants showcasing work in response to the provocative question: "Who owns the truth?"

Collaborating with Festival X Next Gen, Associate Professor Zlatan Filipovic incorporated the theme of Ars Electronica into a MUM 302 studio course in Spring 2023 and worked alongside the students as a mentor and advisor.

"Being selected to present in a festival like Ars Electronic opens up horizons for our students, and it was an opportunity to put AUS on the map of the contemporary art and design world. This is also a recognition of the value and quality of our student work as well as our program, and I hope that this will turn into a more permanent presentation of AUS and CAAD at this event and others like it," said Filipovic.

Both Ibrahim's and Baniabbasi's participation was supported by AUS via the Art and Design Undergraduate Research Grant program, which aims to enable and mobilize CAAD students in developing studio work in the areas of multimedia design, visual communication and design management.

Salma Ibrahim's work *Calibeaute* is an interactive installation that dives into the dark underbelly of toxic beauty standards. Through augmented reality (AR) technology, users experience first-hand the power of a deceptive filter as it transforms their appearance into an unattainable, artificially "perfect" version of themselves. As the experience builds towards its climax, the host presents an ultimatum: Relinquish your life savings in pursuit of eternal beauty, or confront the societal pressure to conform and embrace your true self.



"Calibeaute exposes the deceptive tactics of the beauty industry, shining a spotlight on the detrimental impact of societal pressure, and encouraging participants to question and reject the unattainable standards forced upon us. It offers a space for introspection, empowerment and a reimagining of what true beauty can mean in a world obsessed with superficiality," she said.

"The opportunity to exhibit my work in person at Ars Electronica in Austria was definitely encouraging, especially seeing it exhibited alongside work by leading and emerging designers from around the world. It was also fascinating to see how everyone answered the question 'Who owns the truth?' in such different and diverse ways," said Ibrahim.

The students' work was also shown at the Festival X (AE) held at Alserkal Avenue October 6-8, 2023. The annual exhibition celebrates the diverse narratives that contribute to our understanding of the truth. The event was presented by Festival X director Amin Davaei and co-curated by Martin Honzik, Ars Electronica Chief Curatorial Officer; Managing Director of Ars Electronica Festival, Prix, and Exhibitions; Martin Honzik, artist, CCO (Chief Curatorial Officer) of Ars Electronica Linz and Managing Director of the Ars Electronica's Festival, Prix and Export.



- 200 NOURA ABBAS
- 202 LANA AMINI
- 204 MARAM ALISAWI
- 206 KHUSHI ARORA
- 208 YOMNA BADR
- 210 SAHAR BANIABBASI
- 212 CAROL BEBAWY
- 214 FARAH DIAB
- 216 LAURA GRANT
- 218 ZAHRA GULAMHUSEIN
- 220 SALMA IBRAHIM
- 222 YARA ISMAIL
- 224 DINA KHALAF
- 226 KALYANI MENON NARAYAN
- 228 NOMENA HIFALIANA RAKOTONIRINA



LOOKING FOR LOVE?

1 → MUM 406, Ali Matay

1 → Team members:
Noura Abbas, Dina Khalaf, Hassan Zoghbor, Omar Farouq, Maryam Al Marri

Hot as Hell is a satirical fashion film, following Dante's divine comedy. It is an eccentric game show set in purgatory, where bachelors who pass and find themselves in hell can compete on the show for a chance at true love. Will our contestants learn from their earthly sins? Step into our scorching world of "Hot as Hell"!

LOVE LOCKUP

2 → MUM 405, Dr. Zinka Bejtic

Love Lockup is a satirical animation inspired by [adult swim] — Cartoon Network's adult programming. Leo, the king of prison, is devastated after being released. He is in love with the prison lunch lady and must now commit a crime to return to her.

- 1.1 Francesca at her job
- 1.2 Last year's contestants' wedding
- 1.3 Residents of heaven watching the show
- 2.1 Leo hitchhiking outside of jail
- 2.2 Leo in his jail cell
- 2.3 Leo in his bedroom

1.1



1.2



1.3



2.1



2.2



2.3





EVERYDAY LIFE

1 → MUM 301, Seth Thompson

In my early twenties, I slowly learned how to enjoy solitude and stillness. When I was a child, I thought a more busy and active life was the ideal, but now, in this stage of life, I have gained some more experience when it comes to enjoying alone time and being my own best friend. In this video, I wanted to capture the importance of finding your unique path in life.

MOLCHAT DOMA - SUDNO

2 → MUM 405, Dr. Zinka Bejtic

In our modern world, we sometimes lead our lives based on the idea that a busy life is the ideal way of living. In this film, I wanted to explore a philosophical approach to the emotional state of loneliness. The Saul Steinberg-inspired mask is the primary tool used to highlight the sense of alienation that the character feels. The character goes through changes in their identity, creating their own "masks" in different stages of their lives.

- 1.1 Everyday Life Title Sequence
- 1.2 Nature shot
- 1.3 Honey shot
- 2.1 Molchat Doma - Sudno Title Sequence Shot
- 2.2 Metro Station Shot
- 2.3 Window Shot

1.1



1.2



1.3



2.1



2.2



2.3





TUESDAY'S GONE

1 → MUM 405, Dr. Zinka Bejtic
FLM 210, Mohammed Mamdouh

Tuesday's Gone is an experimental narrative film exploring grief through its personification as a masked figure. We follow the journey of an unnamed girl as she grapples with the crushing weight of everyday life as someone bereaved while being solely accompanied by the masked figure who is never too far behind. The film explores a central question when dealing with grief — what happens when you try to ignore it?

1.1 Girl faces Masked Figure

1.1



1.2 Girl eats, Masked Figure lurks from the window

1.3 Girl breaks down, Masked Figure hovers over her

1.4 Masked Figure touches Girl's shoulder

1.5 Girl sits in class. Masked Figure casts a shadow over her

1.6 Girl and Masked Figure sit side by side. Girl confesses

1.2



1.3



1.4



1.5



1.6





ONOMATOPOEIA (GRAPHICS)

1 → MUM 221, Zlatan Filipovic

The project depicts how motion graphics can connect and match the chosen sound through the use of shapes. I chose an Arabic belly-dancing sound as it resonates with the culture in UAE, and I connected and matched the geometrical or basic shapes (circle, square, rectangle, triangle, organic shapes, straight, and curvy lines) and designs and effects (symbolic shapes-spirals, bubbles, stars, radio waves, etc.) with these. Finally, I chose vibrant, bright, vivid color hues to resonate with this energetic and upbeat sound.

PURPLE DYNAMITE ALL THE WAY

2 → MUM 405, Dr. Zinka Bejtic

BTS blasts through music history in the "Dynamite" video! It's a whirlwind trip starting in Harmonyville, then onto a groovy 70s disco with mirror-ball people. Funky Street throws down the 80s-90s funk and Hip-Hop with breakdancers and graffiti. Jazz Junction swings its 1920s style with BTS as jazz masters. Holographic DJs spin in a 2000s EDM galaxy. They rock high-energy in the 50s-60s amusement park, rock n' roll rollercoaster, then return to Harmonyville for a pop finale. Seamless transitions and amazing animation make it an unforgettable ride!

1.1 Radiant golden and red circles, pink radio waves, vibrant blue background.

1.2 Pulsating pink spiral, animated white stars, vibrant blue backdrop gleaming.

2.1 BTS entering Harmonyville

2.2 RM dancing along with Mirror Ball Characters in Disco Paradise

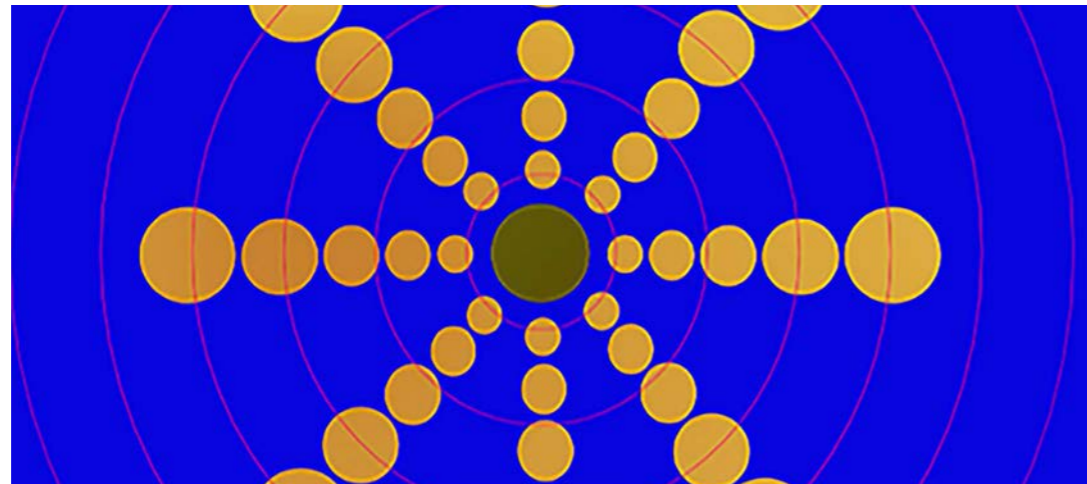
2.3 Jimin impresses with basketball skills; dancers break-dance on the court.

2.4 V sings with musicians and female performers at the Jazz Junction bar.

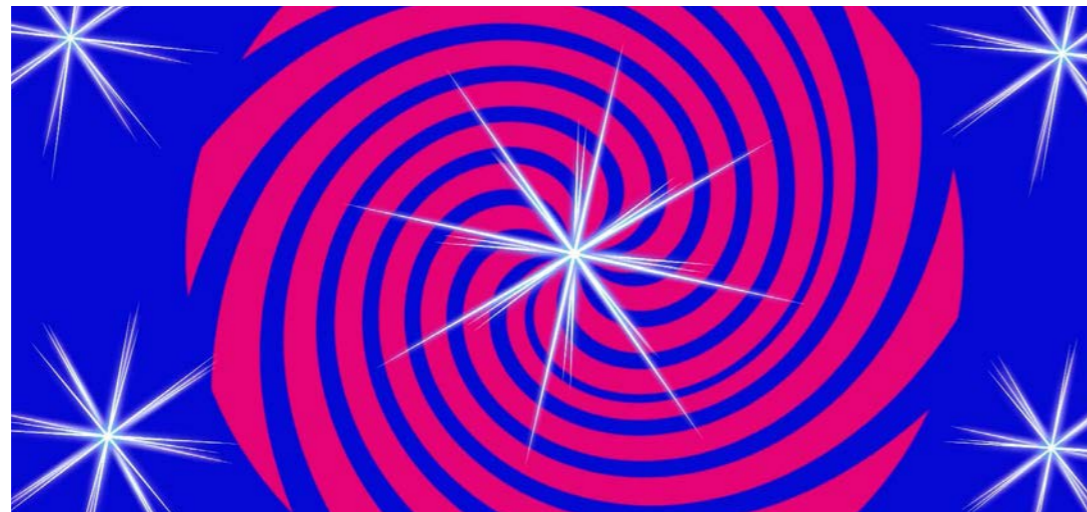
2.5 Suga dazzles with dynamic dance moves amid a futuristic EDM spectacle.

2.6 BTS electrifies with high-energy moves and guitar riffs at Retro Park.

1.1



1.2



2.1



2.3



2.5



2.2



2.4



2.6





SKYBORNE HOUSE OF WISDOM-VR TRAILER

1 → MUM 405, Dr. Zinka Bejtic

Step into the immersive world of a visionary VR trailer experience that transcends the boundaries of reality to explore the profound journey of self-discovery. As you don the virtual headset, you're transported into the realm of the protagonist, a soul adrift in the vast expanse of existence, grappling with the timeless quest to uncover their true identity. Optimized for VR platforms like Oculus and made with Maya (a 3D computer graphics application) and Adobe Substance Painter (a texturing app used by 3D professionals), each frame is crafted to deepen the sense of immersion.

SKYBORNE HOUSE OF WISDOM-VR

2 → MUM 406, Ali Matay and Zlatan Filipovic

Welcome to the House of Wisdom, where history meets fantasy atop a flying whale. Step into this enchanting VR realm and embark on a journey of discovery. Explore the wonders of Islamic civilization firsthand and delve into the depths of knowledge, as boundaries blur between imagination and truth. With hidden passageways, magical portals and adversaries to outsmart, the adventure never ceases. Crafted with 3D modeling in ZBrush (a digital sculpting tool) and built using Unity (a cross-platform game engine), it is optimized for VR platforms like Oculus.

- 1.1 The Enlightenment Scene
- 1.2 Statue 1 Underwater
- 1.3 Statue 2 Underwater
- 2.1 Flying Whale
- 2.2 House of Wisdom Rotunda
- 2.3 Astronomy Room

1.1



1.2



1.3



2.1



2.2



2.3





MIMIC

1 → MUM 406, Ali Matay

This animated short film explores the dangers of overreliance on artificial intelligence. The animation is done traditionally and in a sketchy art style. The story follows the main character, who buys a cheap "RoboHelper" to assist her throughout her daily life. Oblivious to the robot's true face, she gradually becomes increasingly dependent on the android for even the simplest tasks.

CAN'T TAKE MY EYES OFF OF YOU

2 → MUM 405, Dr. Zinka Bejtic

This project is a 2D animated music video for *Can't Take My Eyes Off of You* by Boys Town Gang. The video follows a little demon who falls in love with a human girl at first sight. The love-struck monster then proceeds to (adorably) haunt her for the rest of the song in an attempt to confess his affections.

1.1 RoboHelper introduces herself

1.1



1.2 The bedroom before the RoboHelper's clean-up

1.2



2.1 Girl holds an umbrella over Little Demon

2.1



2.2 Little Demon peaks at Girl in a Bus

2.2





I NEVER WANTED TO BE A DESIGNER

1 → MUM 304, Ali Matay

2 → Team members:
Sahar Baniabassi,
Salma Ibrahim,
Laura Grant and
Carol Bebawy

This project is a short art film that explores the journey of discovering meaning in designers' work. It focuses on telling a story through visual and aesthetic cinematography and voiceover. The process followed while creating this project was intuitive and experimental and involved capturing interesting compositions with a camera. This project is distinctive in its heightened visual style and the deeper questions it asks about the life and purpose of design as an industry.

ETERNAL ECHOES

2 → MUM 302, Zlatan Filipovic

This project is a physical interactive installation that examines the impact of storytelling on today's society through the novels *Frankenstein* and *1984*. It includes a book that users can touch, causing a projected page to display different hand-illustrated animations. The interactivity was coded through Arduino (an open-source electronic prototyping platform), and a cave-like structure was built with suspended books as a time portal. This project integrates past storytelling and modern technology in an exciting user experience.

- 1.1 *I Never Wanted to be a Designer* opening shot
- 1.2 Materialism and greed of the design industry
- 2.1 Eternal Echoes - opening page
- 2.2 User interacting with the book
- 2.3 Physical installation of cave structure

1.1



1.2



2.1



2.2



2.3



00110

1 → MUM 406, Ali Matay

00110 is a psychological thriller animation where Agent Yasmine's quest to arrest a feared criminal takes a dramatic turn when her son is kidnapped. Lured into a trap, she confronts a sentient machine—the mastermind and her nemesis. Faced with a harrowing choice between duty and a deceptive offer of happiness, Yasmine's resolve is tested in a gripping showdown where illusions clash with grim realities.

A TAIL'S TALE

2 → MUM 405, Dr. Zinka Bejtic

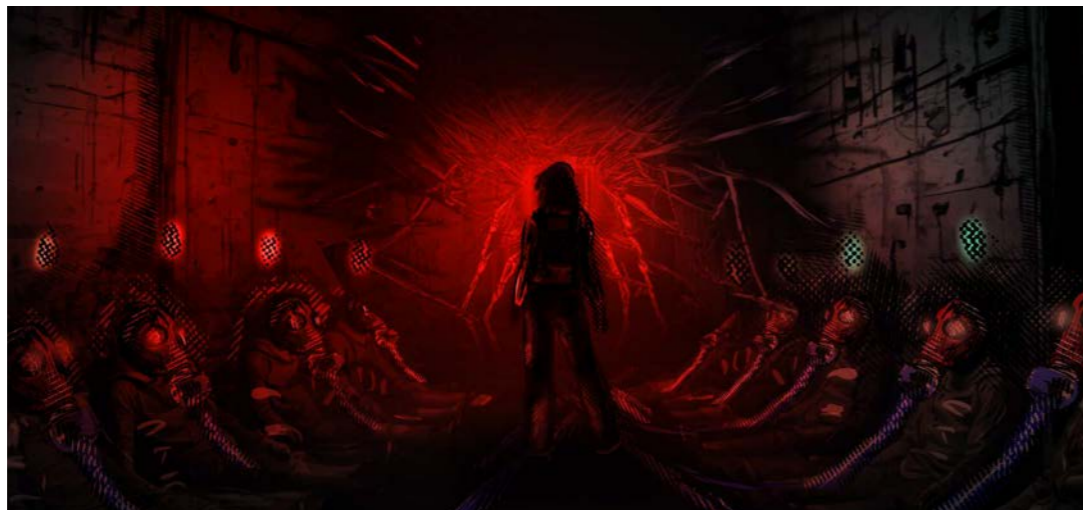
"A Tail's Tale" is an underwater animation project that explores the journey of Finley and his best friend, Oceania, as they navigate the ocean, encountering friends and overcoming obstacles. However, the harmony is disrupted when Oceania, in an act of kindness, assists a fellow whale. Meanwhile, Finley, unaware, mistakes bottle caps for food and tragically consumes one, leading to his demise.

- 1.1 Agent Yasmine looking into her computer screen
- 1.2 Agent Yasmine facing the AI
- 1.3 Agent Yasmine giving a presentation
- 1.4 Agent Yasmine's eyes
- 1.5 Man with a gun
- 2.1 Mermaid and her best friend, Finley, swimming
- 2.2 Finley choking on bottle caps
- 2.3 Mermaid crying

1.1



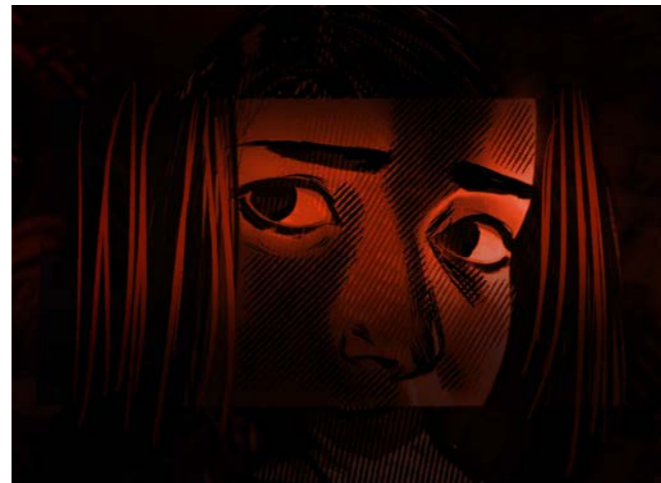
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2.1



2.2



2.3





I WANT YOU TO BE

1 → MUM 405, Dr. Zinka Bejtic

CRESCENDO

2 → MUM 405, Dr. Zinka Bejtic

1 → Team members:
Kalyani Narayan

One of the critical components of an individual's journey is searching for their true identity. Over the years, we experience situations that impact our personality. We get lost. We ask ourselves, "Who are we?" We seek to find ourselves again. This short music video explores the journey of a young male adult searching for his identity, set to the song *Better Strange* by James Supercave. Through an artistic eye, this project aims to shed light on the importance of knowing yourself and finding your true identity.

This project is a short art expressive film that utilizes the concept of music as a healer. Through an artistic performance, the project aims to focus on the psychology of music and how it can impact someone's mental health. It supports this theory by using a quote from the book *High Fidelity* by Nick Hornby. It foreshadows that music can either trap you or help you escape a specific emotional state.

1.1 I want you to be, still frame, car rear mirror reflection shot

1.1



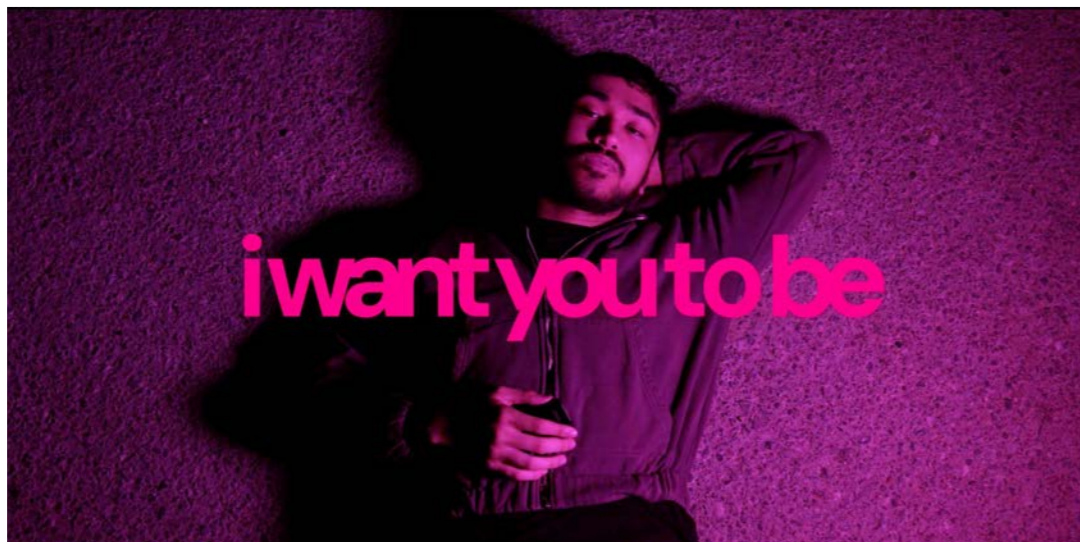
1.2 I want you to be, still frame, low saturation, grainy exterior shot

1.2



1.3 I want you to be, opening shot, title introduction

1.3



2.1 Crescendo, still frame, artistic expression through paint

2.1



2.2 Crescendo, still frame, opening shot, two versions introduced

2.2



2.3 Crescendo, still frame, blue version focus, wide shot

2.3



2.4



2.4 Crescendo, still frame, two versions face to face, end shot

2.5



2.6



2.5 Crescendo, still frame, red version focus, close-up shot

2.6 Crescendo, still frame, blue version paint expression, abstract shot

LAURA GRANT



ZYLVA: GREEN AD CAMPAIGN

1 → MUM 405, Dr. Zinka Bejtic

This project showcases two advertisements for Zylva, a brand committed to sustainable living. The bamboo toothbrush ad conveys the excitement of eco-conscious oral care through dynamic colors and energetic sounds. Meanwhile, the glass mug ad captivates the audience with luxurious lighting and audio. The project merges aesthetics with environmental consciousness, aiming to inspire action for a greener future through entertaining techniques.

VERSE IN VISION

2 → MUM 406, Ali Matay

Verse in Vision is an experimental film project that takes a non-narrative, abstract approach to explore the rich tapestry of Urdu poetry through two distinct cinematic interpretations. One poem delves into the depths of melancholy, while the other celebrates personal growth through life's diverse experiences. Unique for its fusion of literature and visual artistry, it offers a contemporary exploration of Urdu's poetic heritage.

1.1
Zylva: Green Ad Campaign
Bamboo Toothbrush

1.2
Zylva: Green Ad Campaign
Glass Mug

2.1
Verse In Vision Poem 1 Still

2.2
Verse In Vision Poem 2 Still

2.3
Verse In Vision Poem 1 Still

2.4
Verse In Vision Poem 2 Still

2.5
Verse In Vision Poem 1 Still

2.6
Verse In Vision Poem 2 Still

1.1



1.2



2.1



2.2



2.3



2.4



2.5



2.6





THE LAST SHUTDOWN

1 → MUM 311, Zlatan Filipovic

The Last Shutdown is a 2D animation that tells the story of a robot that was betrayed by his human best friend. This animation explores different facial expressions that portray various emotions and different mouth shapes that sync with the dialogue.

SORRY, I'M LATE!

2 → MUM 406, Dr. Zinka Bejtovic and Ali Matay

Sorry, I'm Late! is a vibrant first-person puzzle game developed with Unreal Engine 5. Playing as a chronically late character rushing to leave your house, you're abducted by Eriksonia, a mythical creature from the Personality Center, to explore levels inspired by Erik Erikson's theory of personality development. Puzzles solved advance your growth, the narrative and the urgency to meet your waiting friend. Will you escape or lose yourself in self-discovery?

1.1 Human's determined, focused and somewhat aggressive facial expression

1.2 Robot's disappointed realization

2.1 Your apartment: this is where the game starts

2.2 Childhood stage in personality development

2.3 Identity stations in teenage/young adult stage

2.4 Personality Center "Welcome Room"

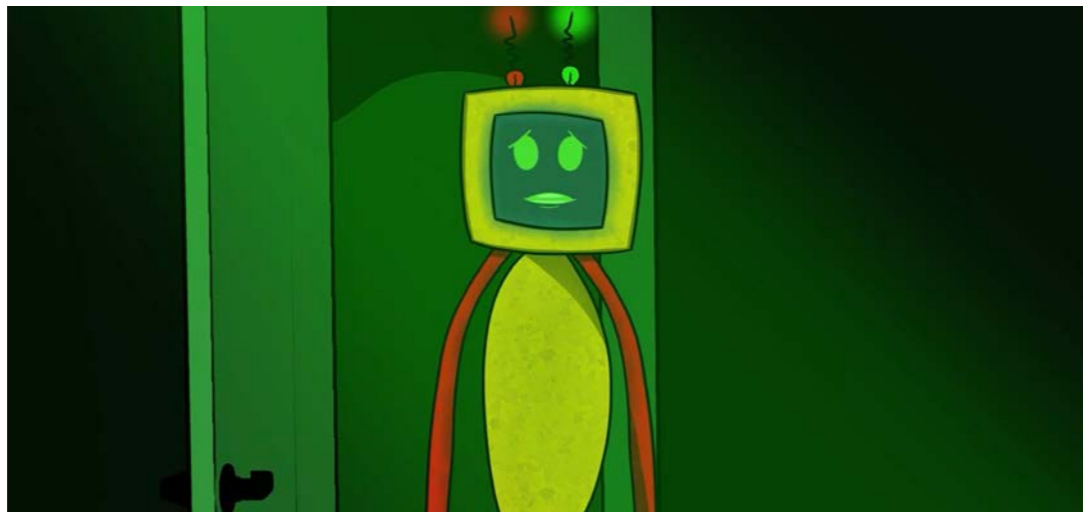
2.5 Part of the map in the adult personality development stage

2.6 Decision-making tunnels

1.1



1.2



2.1



2.2



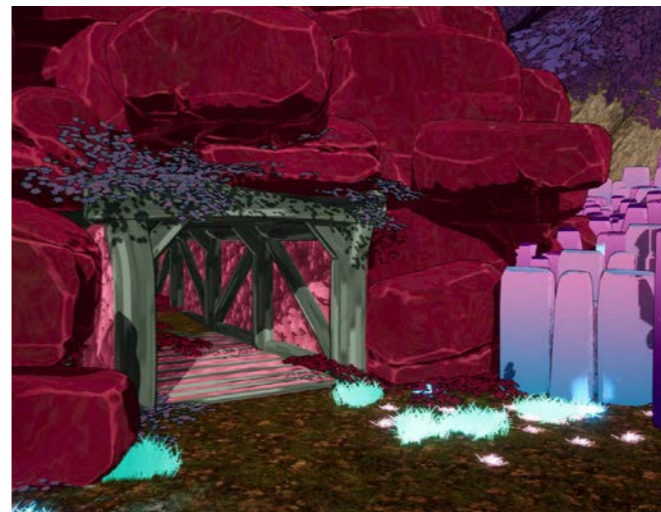
2.3



2.4



2.5



2.6





LITTLE DOUBTS WITHIN

1 → MUM 304, Ali Matay

This project is a 2D animation short film exploring the doubts that many artists struggle with regarding the uncertainty of the future. The animation visualizes the heightened emotions of the main character by contrasting various dark and light elements. This project serves as a reminder to creatives out there that sometimes those insecurities are just little doubts after all.

CLEOPATRA UNWRAPPED

2 → MUM 405, Dr. Zinka Bejtic

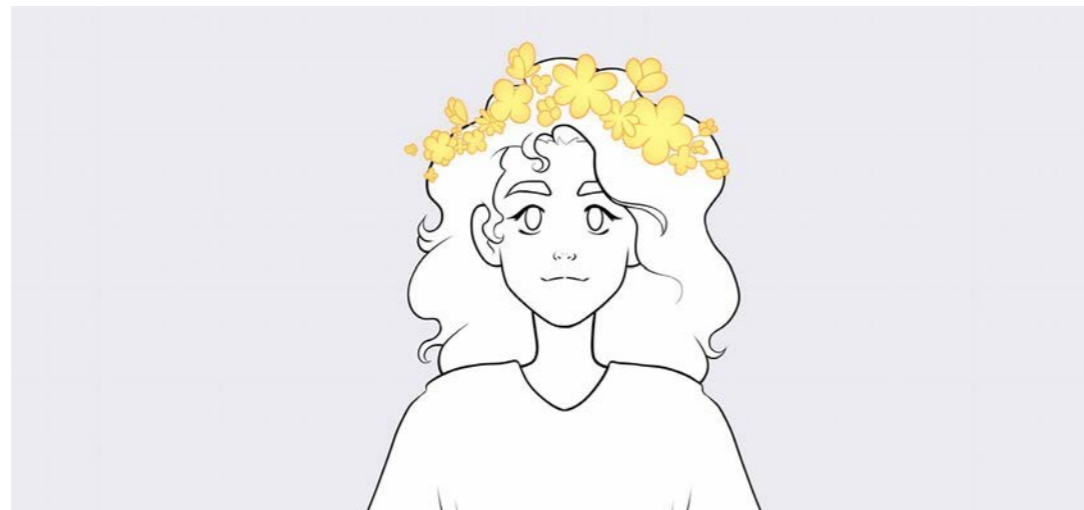
This project is a short 2D animation film meant to educate and inform the audience about the misinformation in the docuseries *Queen Cleopatra (2023)*. The film presents the information in an easy-to-understand and fun manner. The simple yet exaggerated style of the film enhances the overall entertainment of the experience.

- 1.1 The artist is filled with anxiety as doubt overtakes their mental state
- 1.2 The artist finds hope within themselves
- 2.1 Introduction to the controversy
- 2.2 Geographical layout of the continent
- 2.3 Cleopatra is shown as a puppet in the palm of the Roman Empire
- 2.4 Cleopatra stands confidently
- 2.5 Cleopatra sits on her throne, surrounded by her supporters
- 2.6 Cleopatra is pushed away with Octavian, the mastermind behind her downfall, in the background

1.1



1.2



2.1



2.2



2.3



2.4



2.5



2.6



HALF A LIFE

1 → FLM 310, Mohammad Mamdouh

1 → Team members:
Noura Abbas,
Hassan Zoghbor
and Abdulwahab
Mahmoud

2 → Team members:
Noura Abbas

Half a Life is a poignant short film portraying Khalil Gibran's emotional journey. Betrayed and trapped by his past, Khalil grapples with a creative block and is unable to write. As a sandstorm approaches, he faces a moment of clarity. Amidst the chaos, only one thing remains untouched, sparking a journey of self-discovery. Can Khalil break free from the chains of betrayal and reignite his creative flame, finding a new purpose in life?

YANA YANA

2 → MUM 406, Ali Matay

Yana Yana is a vibrant music video that presents a fresh, comedic take on Sabah's original song. While Sabah sought a man's attention in the original, my version depicts her as a confident and captivating singer. Three men now vie for her attention, showcasing her charisma and allure in a playful and engaging way. This fun and energetic video offers a new perspective on the song, filled with humor and charm.

- 1.1 Khalil looking at his younger self
- 1.2 Moment of change
- 1.3 Khalil writing in his living room
- 2.1 Sabah in her bedroom
- 2.2 The three men trying to grab Sabah's attention
- 2.3 Sabah going on a ride

1.1



1.2



1.3



2.1



2.2



2.3





I WANT YOU TO BE

1 → MUM 405, Dr. Zinka Bejtic

1 → Team members:
Laura Grant Ayoub

i want you to be is an experimental visual film set against the backdrop of the song *Better Strange* by James Supercave. The film utilizes experimental editing and cinematography techniques to expand further on the themes of loss and isolation. Kalyani and Laura step out of their comfort zone to produce a film that abstractly exaggerates their ideas of what it is to miss a person through a kaleidoscope of colors.

UDAWAC

2 → MUM 405, Dr. Zinka Bejtic

UDAWAC is an experimental film exploring a man's mundane life as he is plagued by anxiety and lives his days hiding under the guise of a clown. Kalyani plays with the idea of disorientation and color to achieve the vision of the mind mentally declining. The film is inspired by Jan Matejko's painting *Stanczyk* and the sad clown paradox, which delves into the themes of imposter syndrome and depression.

1.1 *i want you to be* stars Adam Noeman as a lost individual grieving someone

1.2 Color enhances the multitude of emotions that are expressed in the song

1.3 Isolated and desolate locations were used for the film

2.1 Vighnesh Prasad stars in *UDAWAC* as an ordinary man, unhappy with his life

2.2 *UDAWAC* explores mental illness to shed light on hidden struggles

2.3 The film uses color to achieve the look of a dissociated mind

1.1



1.2



1.3



2.1



2.2



2.3



**KALYANI MENON
NARAYAN**



LAYERS

1 → MUM 304, Ali Matay

Layers is a short film that answers the question, "Who am I?". Divided into three parts, the film delves deeper into a person (me) passing through an immigration stand. As the ID is scanned, the first layer reveals the basic information ID cards usually contain. Next, through different stamps, the second layer depicts what forms an individual's character. Finally, the third and last layer presents personal struggles that we keep to ourselves.

UNRAVEL

2 → FLM 310, Mohamed Mamdouh

Unravel is a psychological drama that follows Gabriel Cole, a film enthusiast turned finance graduate, as he gets his first job opportunity. It is a twenty-minute short film that emphasizes the importance of following one's passion and encourages future generations to be driven by the work, not the money.

- 1.1 "Layers" Still 1
- 1.2 "Layers" Still 2
- 1.3 "Layers" Still 3
- 1.4 "Layers" Still 4
- 2.1 "Unravel" Still 1
- 2.2 "Unravel" Still 2
- 2.3 "Unravel" Still 3
- 2.4 "Unravel" Still 4

1.1



2.1



1.2



1.3



1.4



2.2



2.3



2.4



NOMENA HIFALIANA
RAKOTONIRINA

VISUAL COMMUNICATION AT CAAD

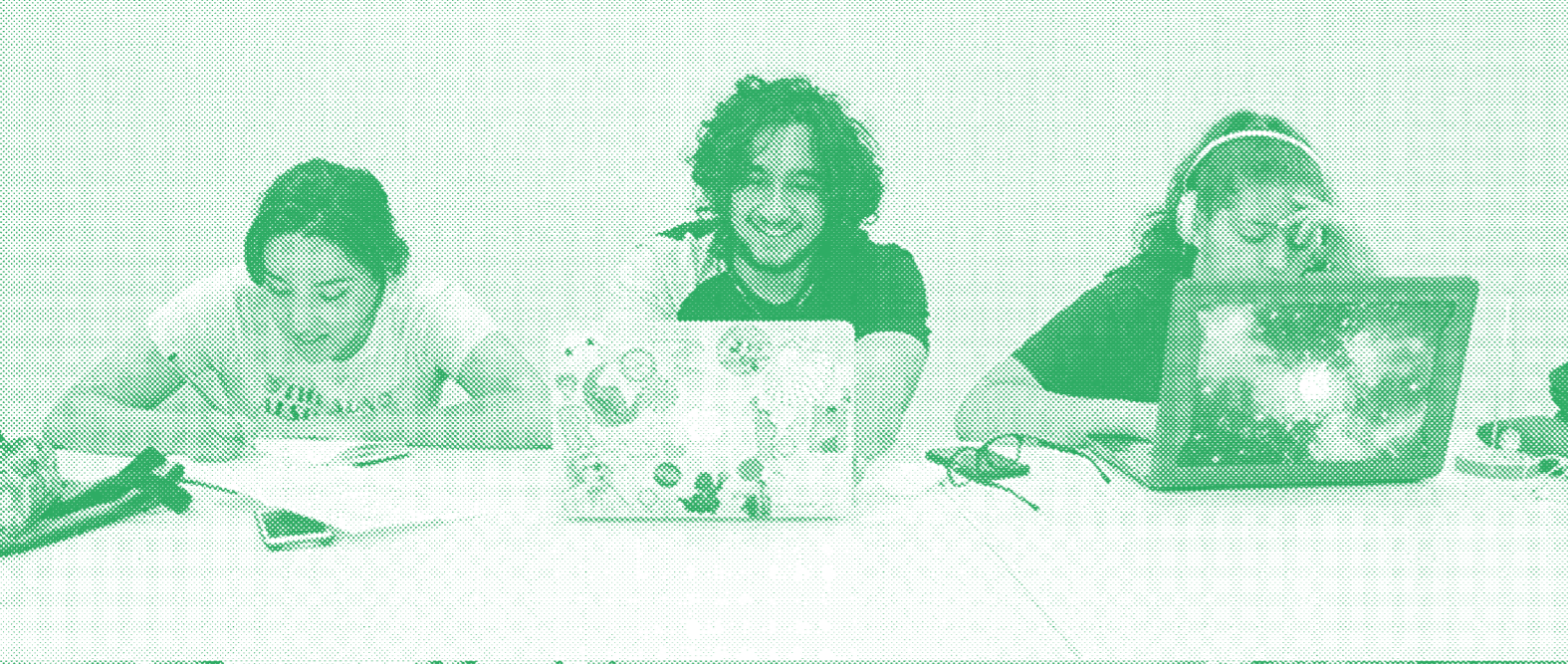
Dr. Zinka Bejtic
Head of Department

Art and Design

In this section, we proudly showcase the remarkable work of our graduating students from the Bachelor of Science in Visual Communication program. Drawing in highly motivated individuals driven by a passion for design, our program offers a solid foundation in theory and practice, setting the stage for successful careers in the creative industry. Through our curriculum, students delve into diverse design practices, from traditional to contemporary, analog to digital. By actively involving international designers and critics, we ensure students gain invaluable insights into various design perspectives. However, our program goes beyond teaching the latest design trends and techniques. We prioritize cultivating essential skills like problem solving, critical thinking and collaboration—crucial for navigating the dynamic landscape of design-related professions. Recognizing the cultural and regional significance of design, we proudly equip our students with skills in Arabic typography, enabling them to thrive in regional contexts and assume leadership roles across cultural, governmental and professional sectors.

As you explore the range of work produced by our graduating students, you'll witness their multifaceted approach to design. Whether expressing their creativity and critical thinking through branding, layout design, illustration, digital and traditional printing, or photography, each student has been supported by our dedicated faculty members. Their guidance ensures that students flourish into highly regarded professionals and exceptional graphic designers.

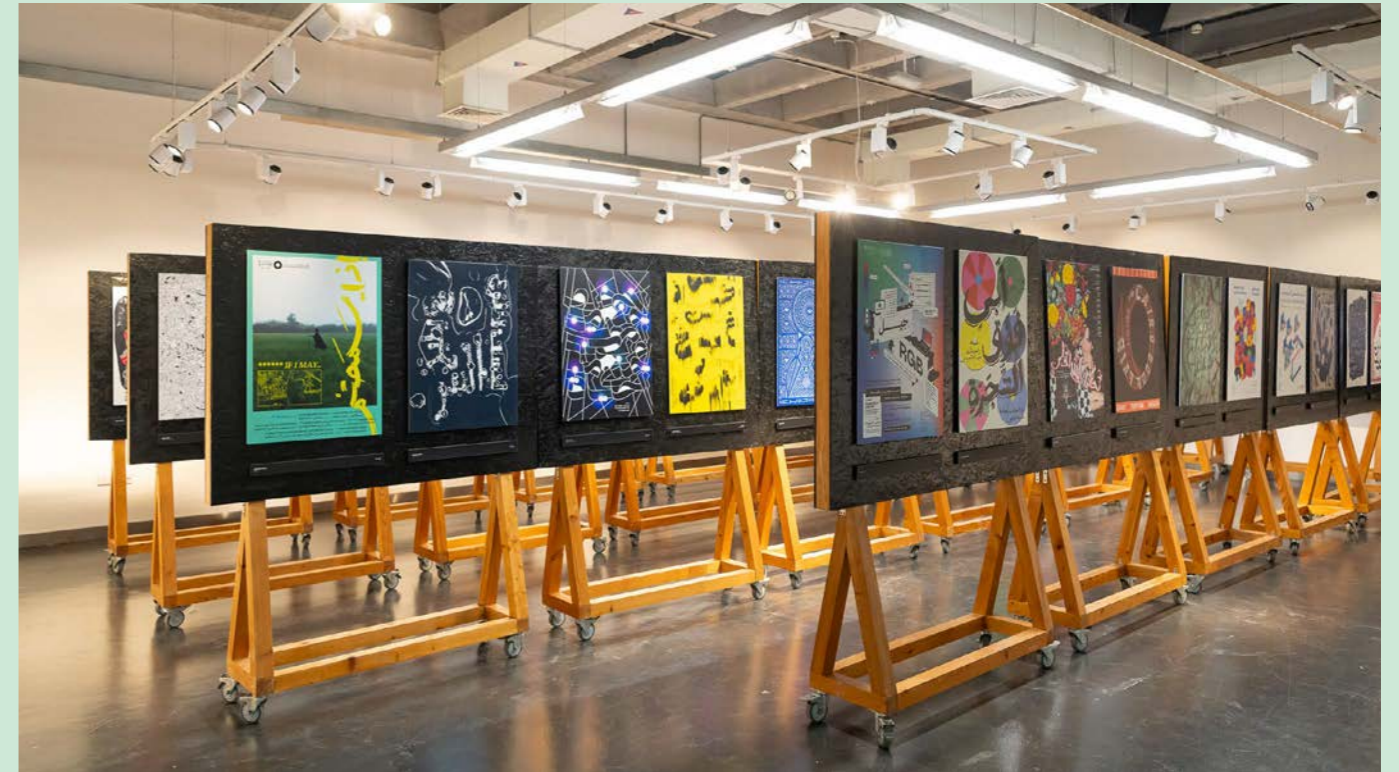
Join us in celebrating the accomplishments of the Class of 2024 as they embark on the next chapter of their journey, equipped with the skills, knowledge and passion to make a meaningful impact in the world of design.



BRINGING 100/100 BEST ARABIC POSTERS TO CAAD

Assistant Professor Hala Al-Ani collaborated with Warehouse 421 to bring the highly acclaimed 100/100 Best Arabic Posters exhibition to CAAD. 100/100 is a biannual competition that celebrates the diversity of visual cultures by curating the best posters from across the Arab world. It has been exhibited in Cairo, Alexandria, Amman, Beirut, Riyadh, Abu Dhabi, Dubai, Sharjah, Birzeit, and many more locations.

CAAD is proud to announce that visual communication alumna Leen Albaz's poster was selected to be a part of this exhibition. Congratulations!

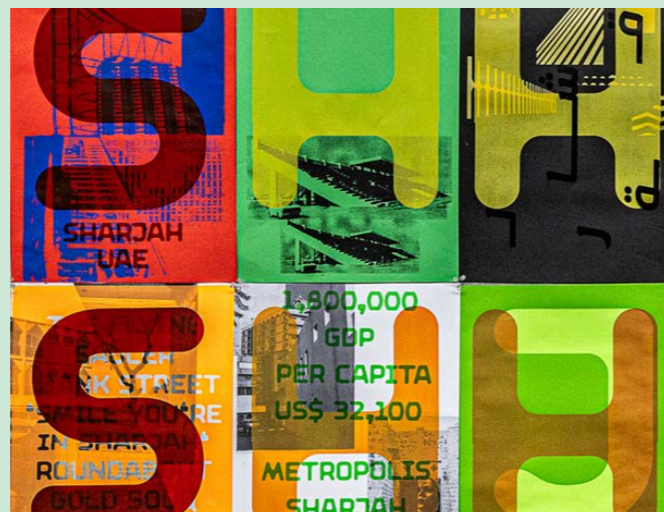




SILKSCREEN WORKSHOP EXPLORES ARCHITECTURAL NARRATIVES

Visual communication students participated in a silkscreen workshop titled Sharjah Layers: Architectural Narratives that explored the clash between old and new, crafting images that speak volumes about the evolution of our built environment. By combining historical and contemporary architectural elements, each poster is a vibrant tableau, a testament to the enduring memory and evolving image of the city. The visual tapestry not only reflects Sharjah's architectural legacy but also propels it into the spotlight of modern visual culture.

This workshop was made possible through Assistant Professor Hala Al-Ani's collaboration with Founder and Editor at Slanted Publishers, Lars Harmsen, and Founder and Designer at Threedotstype, Marian Misiak.





- 244 MARIAM ALJUWAIED
- 246 LEYA AL SAMMAN
- 248 ABDULLA AL SHEIKH KHALIL
- 250 SHAHED AL SULEIMAN
- 252 LUJAIN AMMAR AL-ATTAS
- 254 RAND AWARTANI
- 256 MAITHA BINFAHAD
- 258 ROUDHA BU ABDULLA
- 260 KHALED ESGUERRA
- 262 AYESHA MARIA FERNANDES
- 264 ZAINA HAJ ISSA
- 266 ADAM NOEMAN
- 268 BETTINA FRANA RODRICKS
- 270 SABINE SIMON SARKIS



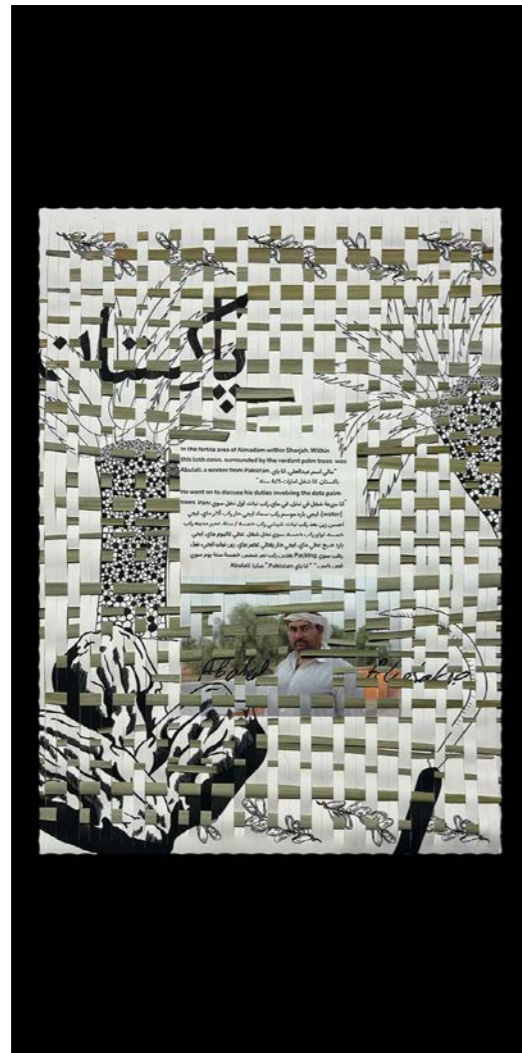
ALBYADER

1 → VIS 405, Riem Ibrahim

To bring farmworkers' narratives to life, the project utilizes the art of weaving as a method to intertwine palm fronds with their stories, creating a blend of visual elements from photography and palm leaves. This fosters a dynamic interplay between these two distinct forms. The posters animate the stories of the farmworkers, adding a dynamic and tangible element to their experiences.

- 1.1 Stories Woven Poster
- 1.2 Close-up of Poster
- 1.3 Close-up of Poster
- 1.4 Research Book Front Cover
- 1.5 Research Book Documentation
- 1.6 Stories Woven Poster

1.1



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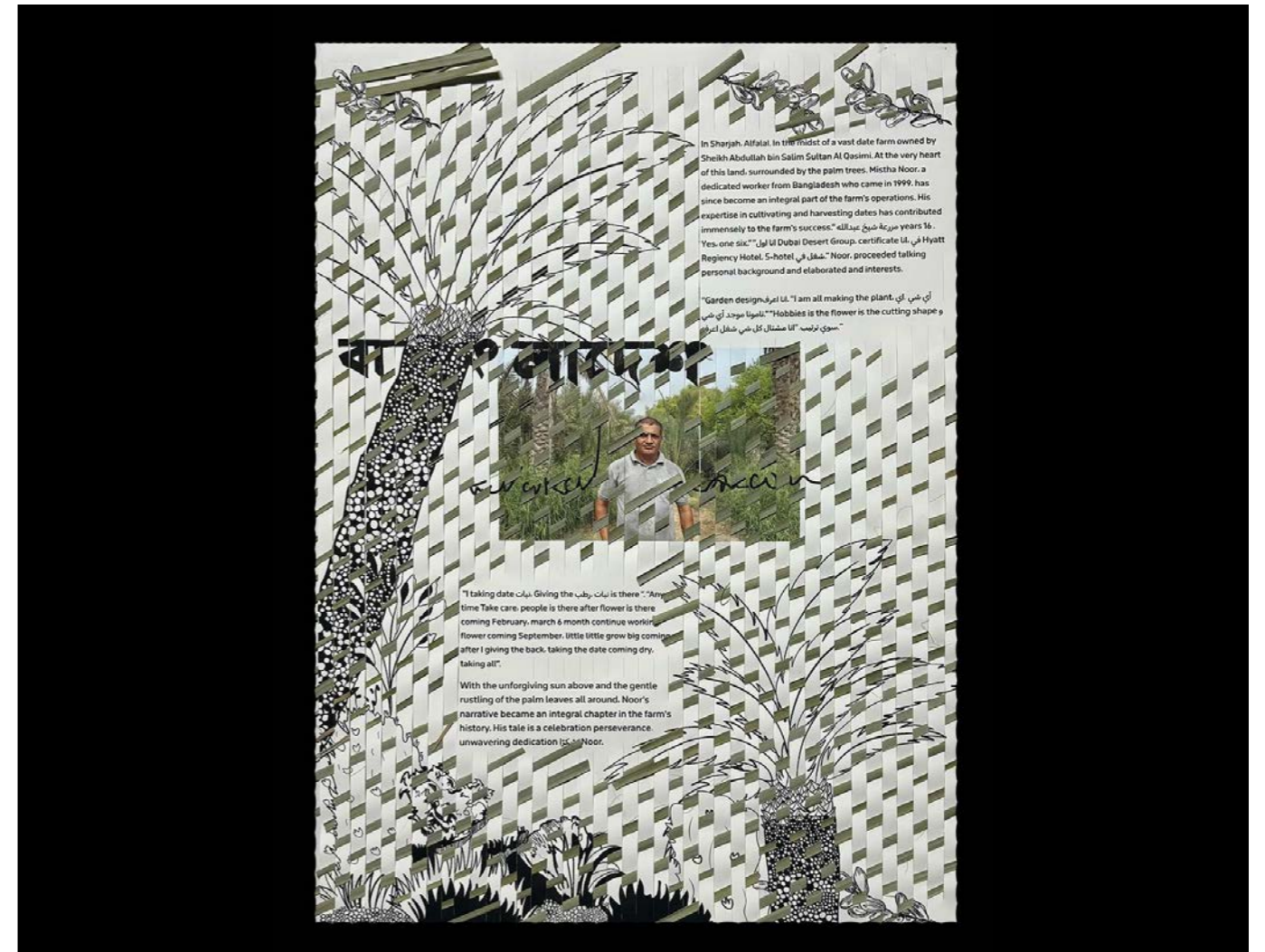
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GRAFFITI: A MIRROR OF SOCIETY

1 → VIS 405, Riem Ibrahim

The study examines graffiti's role in artistic expression in the Middle East cities of Beirut, Cairo, Amman and Casablanca. It explores its use in pop culture, social culture and politics, and its impact on the Middle Eastern social and cultural scene. The aim is to enhance our understanding of graffiti's social and cultural impact and to contribute to the growing knowledge about graffiti and street art as a form of cultural production and dissent.

- 1.1 Poster Close-up
- 1.2 Poster Close-up
- 1.3 Poster Set
- 1.4 Website Landing Page Close-up
- 1.5 Website Section Page
- 1.6 Website Close-ups

1.1



1.2



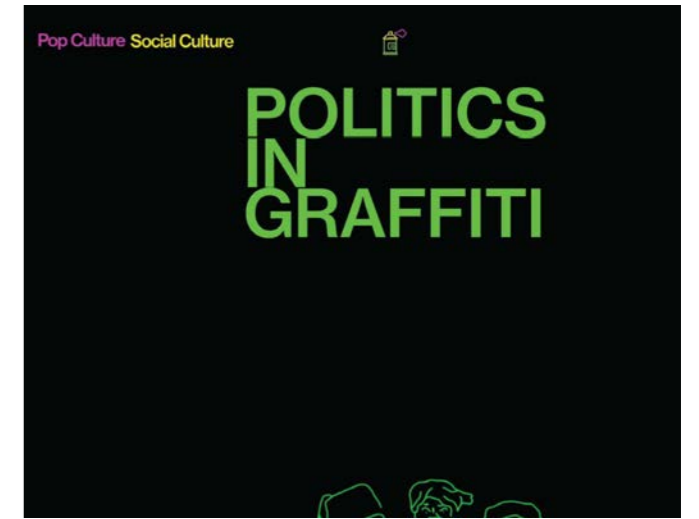
1.3



1.4



1.5



1.6





MIGRANT JOURNAL

1 → VIS 301, Hala Al-Ani

This project reinterprets the content of *Migrant* (a publication series centered around the migration of people, objects, news and media) in a series of publications typographically and visually. To communicate the idea of easy and cheap circulation, each chapter was condensed into a singular foldable newsprint poster with a visual on one side and text on the other. Using color filters, one can access the information in both English and Arabic.

DOM DOM TAK

2 → VIS 405, Riem Ibrahim

This project documents, archives and celebrates the art of dabkeh. The main installation discusses five reasons for dancing dabkeh, to help communicate its continued relevance, impact and influence. This is achieved by creating a 100cm disk out of red stoneware clay (which ties back to the origin of dabkeh as a Levantine folk dance) with the incorporation of projection mapping to cycle through the different sculpted scenes.

1.1 The Six Migrant Chapters Detail (Closed)

1.2 Migrant Journal Text Detail (Opened)

1.3 Interactive Chapter Visual (Opened)

2.1 Dom Dom Tak Research Book (Closed)

2.2 Clay Character Close-up

2.3 100cm Clay Disk (Bird's Eye View)

1.1



1.2



1.3



2.1



2.2



2.3



MIGRANT JOURNAL

1 → VIS 301, Hala Al-Ani

Migrant Journal, an established magazine, delves deeply into human mobility, trade and information flow dynamics. This initiative translates *Migrant's* content into three bilingual publications, experimenting extensively with typography and visuals. Each release meticulously examines symbolic motifs, intricately exploring the visual representation of their respective topics or chapters. This project uses design to unveil the artistic complexity of global interconnectedness.

FIBER FUSION

2 → VIS 405, Riem Ibrahim

This project explores the realm of paper making, reviving its artisanal essence and unleashing its potential as an artistic medium. By delving into alternative materials and techniques, this initiative pushes the boundaries of traditional paper production, transforming it into a versatile and experimental craft.

2.1



2.2



2.3



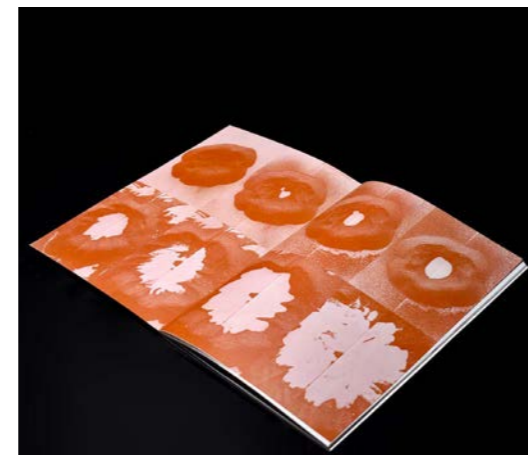
1.1
Infographic Close-up

1.1



1.2
Spread Highlight

1.2



1.3
Cover Pages

1.3



SHAHED
AL SULEIMAN

SOLE X SHARJAH

1 → VIS 342, Nazaneen Naddaf

2 → Team members:
Abdullah Al Sheikh
and Sabine Sarkis

The project aimed to redesign SOLE (an event venue in Dubai) to integrate seamlessly with the Sharjah Art Museum. A lively color palette was developed, and the interplay between historic architecture and contemporary design was explored. Additionally, a signage system was designed, and various collateral materials, including posters, tickets and experimental elements, were produced. Furthermore, life-sized acrylic signage was built, and colored lighting was utilized for wayfinding in each area of the space.

WANASTONA

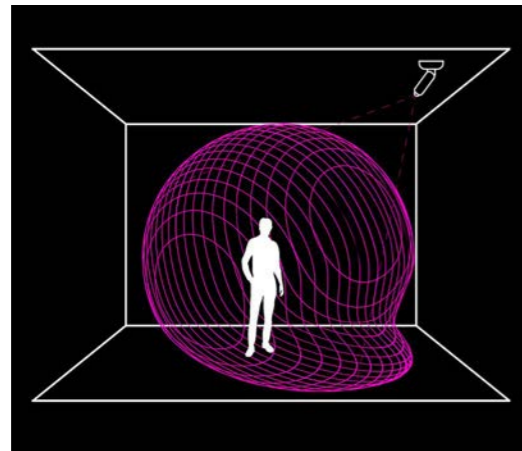
2 → VIS 405, Riem Ibrahim

The project focused on Yemeni gatherings, known as *jalsas*, as vital coping mechanisms within households. It challenges prevailing perceptions of Yemen by highlighting their role in helping women cope with the impact of war. It aimed to document the emotional and financial support provided by women to one another during these gatherings, which is often overshadowed by Yemen's political status. The project also aimed to tell untold stories about Yemeni culture, shedding light on the unity of Yemeni people.

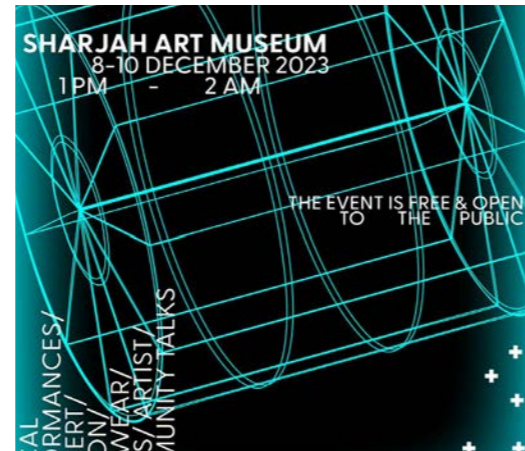
- 1.1 Experiential Element
- 1.2 Poster Close-up
- 1.3 Tote Bag Set

- 2.1 Spread from Wanastona
- 2.2 Installation Close-up
- 2.3 Installation

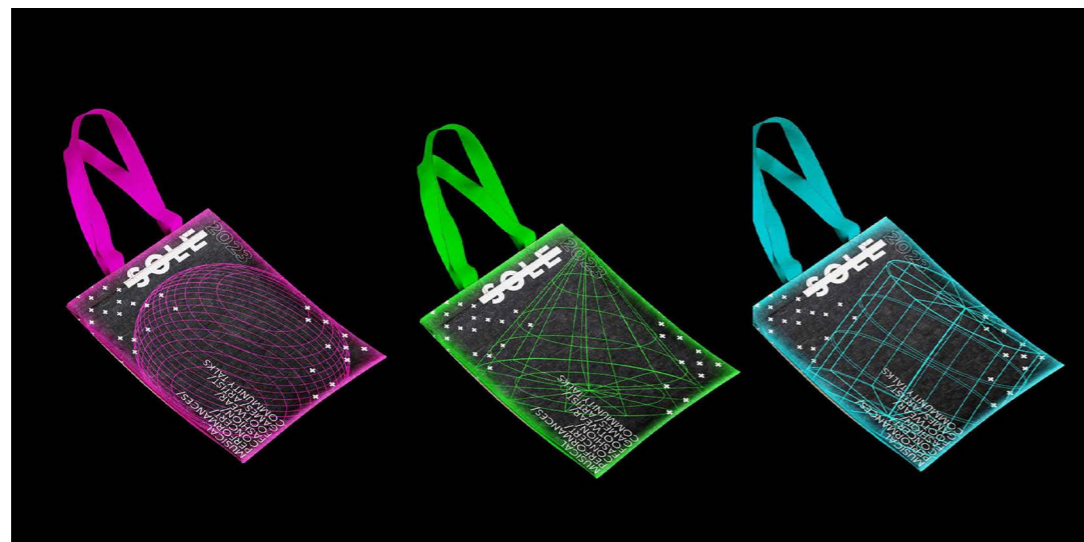
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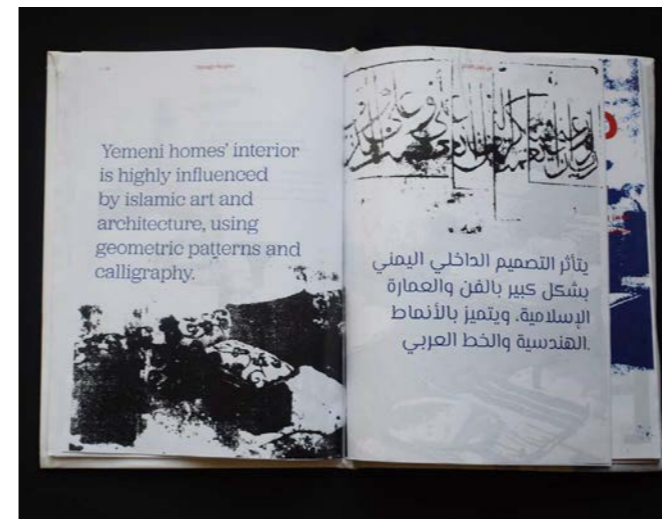
1.2



1.3



2.1



2.2



2.3



CRACK THE CODE

1 → VIS405, Riem Ibrahim

Crack the Code is a research-driven design project that archives tools used to codify language and typography in order to subvert censorship, in light of current suppression of social media content. This project contains a collection of methods used to communicate online. The result of this research was a dual-output manual, in print and digital, that also provides the audience with access to these tools to continue working around the algorithms used on prevalent social platforms.

- 1.1 Manual of Confusion foldouts
- 1.2 Close-up of the foldouts
- 1.3 Overview of Manual of Confusion
- 1.4 Different methods of confusing the algorithm
- 1.5 What is shadowbanning?
- 1.6 Exhibition set-up: Digital publication, foldout, and research book

1.1



1.2



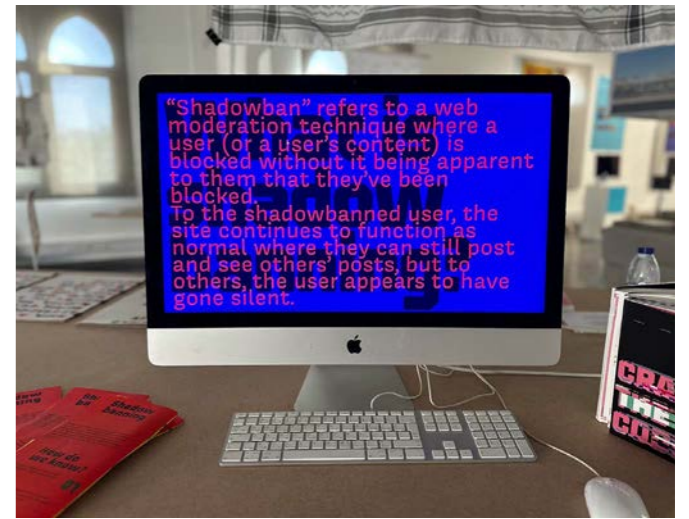
1.3



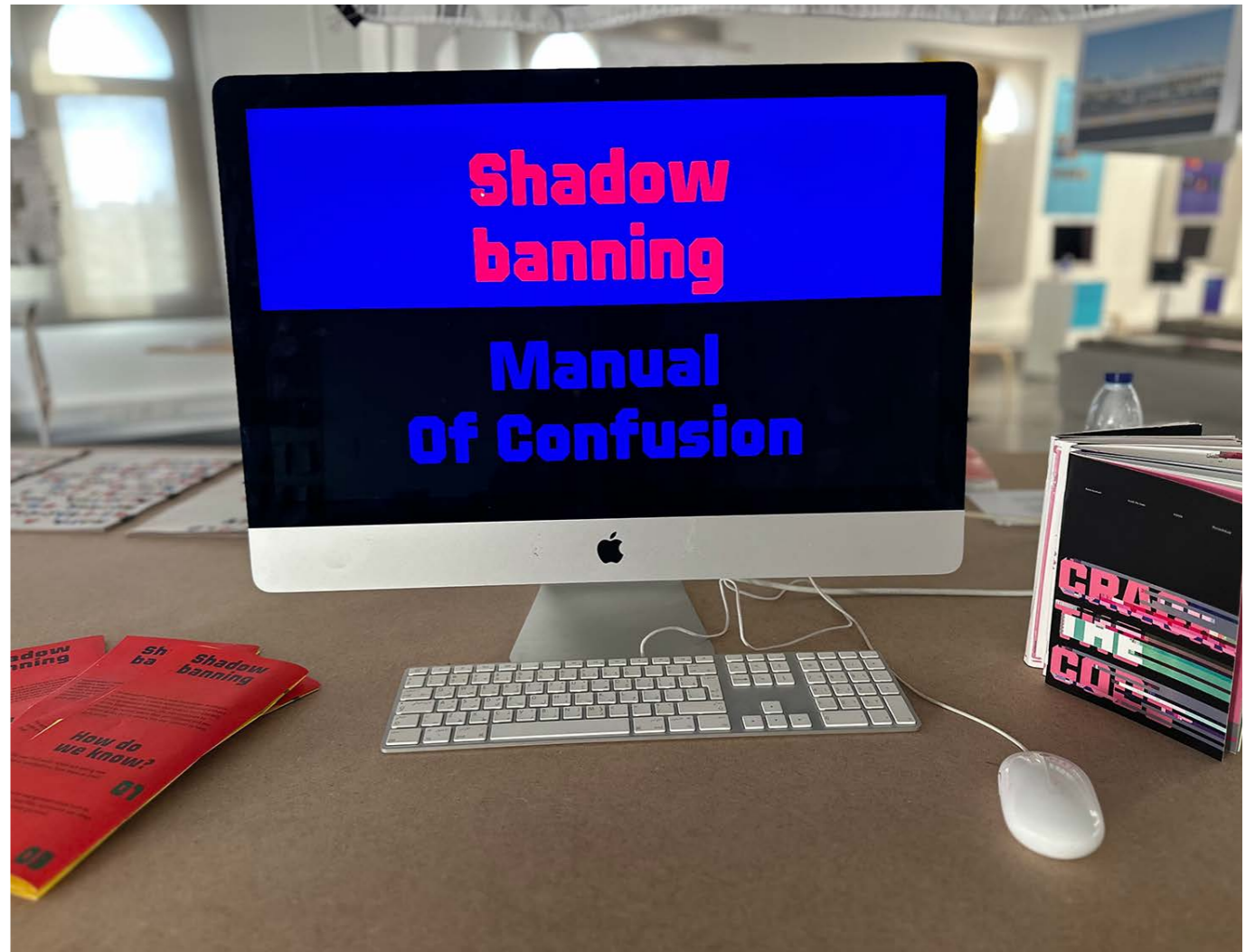
1.4



1.5



1.6



RAND AWARTANI

NATURE IN SAPPORO

1 → VIS 331, Hala Al-Ani

A typographic project that explores Sapporo, the capital of Hokkaido, Japan, which is home to rich natural scenery and culture. This project celebrates Sapporo as a double-sided map and guide, encouraging visitors to explore beyond the city and into the outskirts by highlighting lesser-known sightseeing and hiking spots. The cover and map illustration are carved and block-printed by hand on special paper, evocative of traditional Japanese block prints.

1.2



1.3

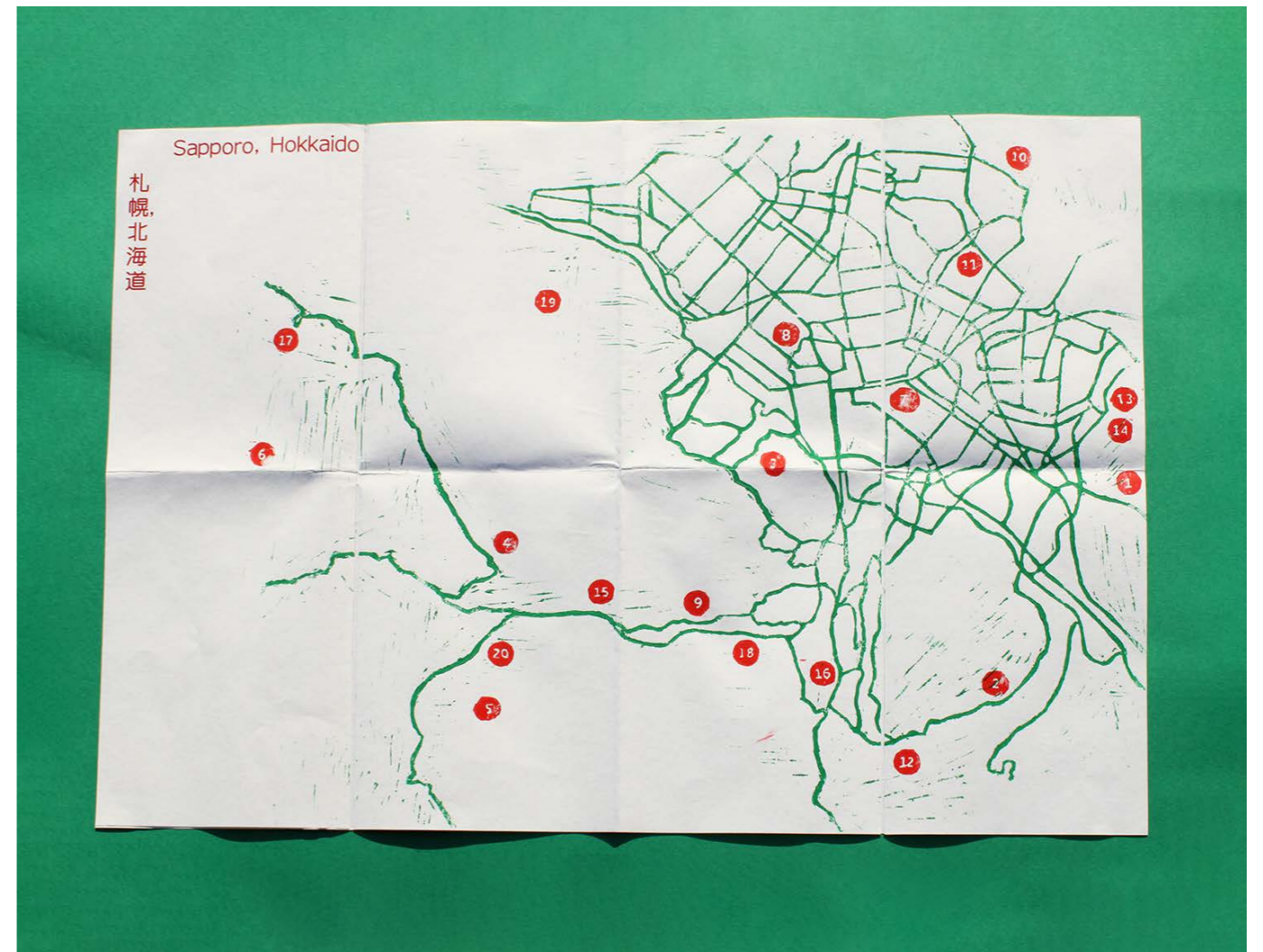


- 1.1 Front
- 1.2 Cover
- 1.3 Close-up
- 1.4 Back

1.1



1.4



DUKKAN

1 → VIS 331, Hala Al-Ani

Dukkan is a publication that showcases a collection of 45 hand drawings of nostalgic old stores in the Jumeirah and Satwa areas. I opted for an accordion binding, since it allowed me to recreate the idea of a long road, much like those found in Jumeirah and Satwa. Additionally, pink paper was chosen as a nod to the vibrant *baqala* (convenience store) culture found within the area.

PLANT TO PIGMENT

2 → VIS 405, Riem Ibrahim

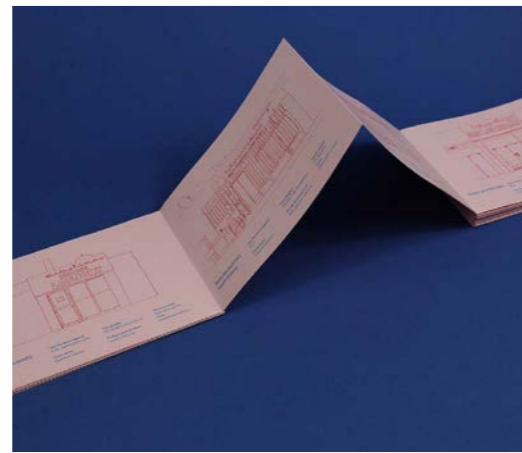
This project delves into the different uses of henna through an alternative process of making. Taking a nontraditional approach to a traditional art, this project examines henna as a medium that can be used for different treatments. It also explores how henna can be used as a design tool, thanks to its many different varieties, most prominently demonstrated with the use of henna as an ink and dye.

- 1.1 Publication Front Cover
- 1.2 Publication Binding View
- 1.3 Publication Page
- 2.1 Henna as ink for screen printing
- 2.2 Series of posters done using henna in different forms
- 2.3 Full henna crayon sets

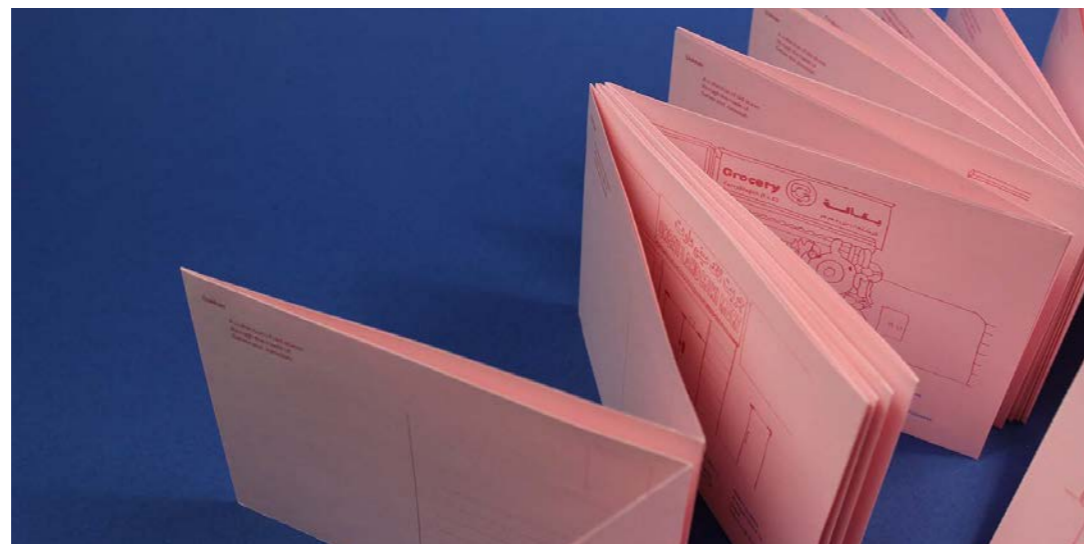
1.1



1.2



1.3



2.1



2.2



2.3



DO CONCRETE TOWERS DREAM OF GOLDEN VISAS?

1 → VIS 405, Riem Ibrahim

This project documents 16 self- and community-identified sites in various conditions around Abu Dhabi, and reconstructs four of them through paper interventions on concrete that contain the narratives of one Abu Dhabi resident's story. The objective is not only to reveal the ephemeral nature of Abu Dhabi's built environment, but to argue that the value of a building is inseparable from the collective memory of the population.

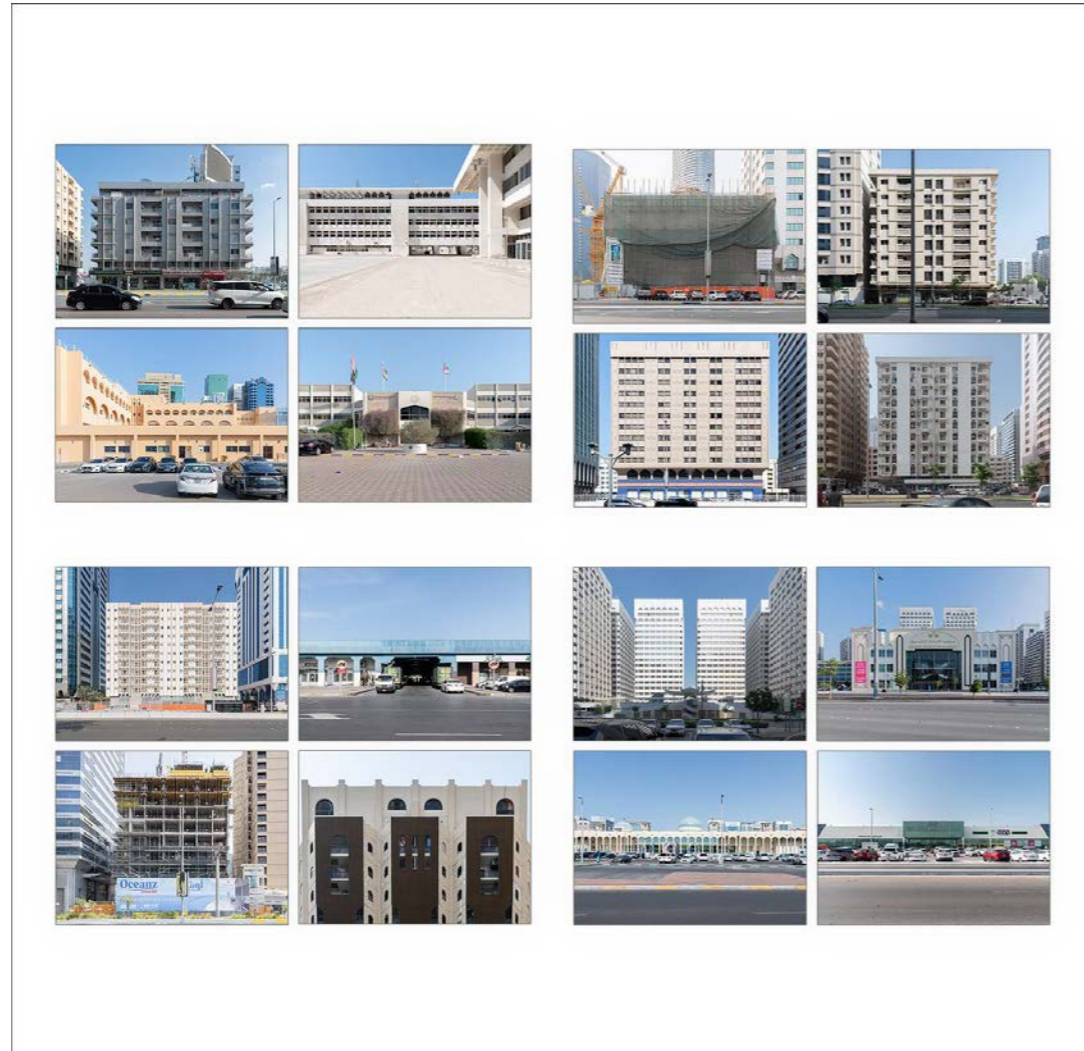
1.1 Photo-documentation of 16 sites in Abu Dhabi

1.2 Research Book (inner cover)

1.3 Mina Center (concrete-paper sculpture, detail)

1.4 Concrete Installation Top View

1.1



2.1



2.2



2.3



ROOTED

1 → VIS 405, Riem Ibrahim

This project aims to inspire communities to defend their natural environments, by highlighting three historical and three contemporary grassroots movements, the causes they stood for, their timelines and tools of protest. This allows people to see the very real impact that normal citizens can have on large-scale governmental issues, inspiring them to stand for causes they believe in. Grass is used as a medium because similarly, the growth of grassroots movements is a bottom-up effort.

NATURAL DYEING: A COLLECTION

2 → VIS 331, Hala Al-Ani

This publication delves into the art of natural dyeing, offering a sustainable alternative to polluting chemical dyes. It features a diverse collection of 45 natural sources that yield potent dyes, with a concise background, simplified recipes, watercolor illustrations and dyed fabric swatches to accompany each one. As such, the book provides a comprehensive guide for eco-conscious creators to begin exploring the potential of commonly disregarded items.

- 1.1 Rooted Grass Scroll
- 1.2 Rooted Screen Printed Grass Scroll Detail
- 1.3 Rooted Laser Cut Grass Map Detail
- 2.1 Natural Dyeing Spread Detail (method images, fabric swatches)
- 2.2 Natural Dyeing Spread Detail (recipe, watercolour illustration)
- 2.3 Natural Dyeing Publication Cover Page

1.1



1.2



1.3



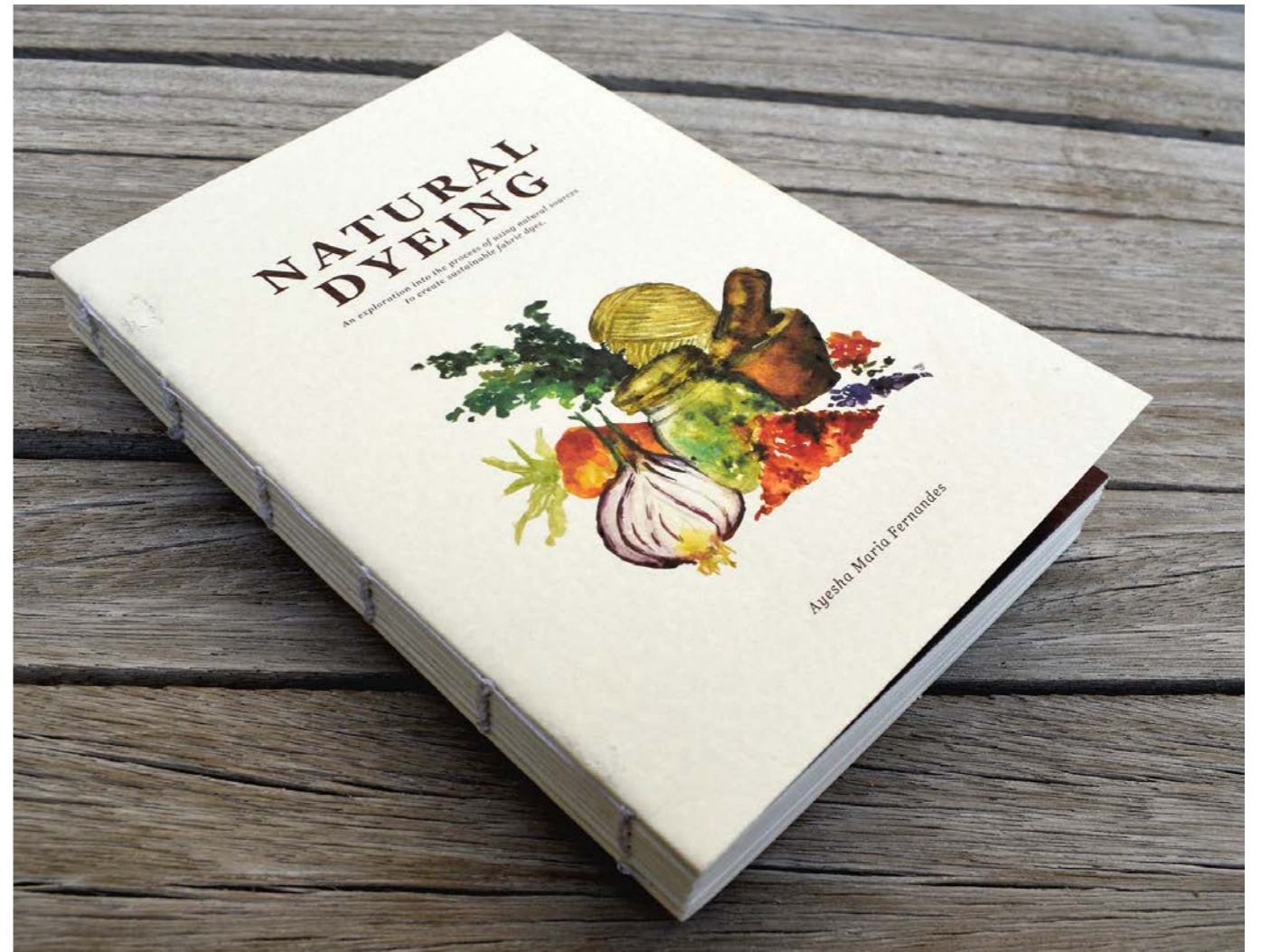
2.1



2.2



2.3



EL HAKI MLAKHBAT

1 → VIS 405, Riem Ibrahim

The Palestinian dialect has remained present throughout the diaspora, as it serves as a link to their motherland. Through this project, remembering the dialect is an act of revolution and recording it is a tool of resistance. For this project, an interactive art piece was created to highlight the moments where a person's dialect changes while responding to certain prompts. Another outcome was the map—a screen printed keffiyeh—which illustrated the statistical information of the diaspora.

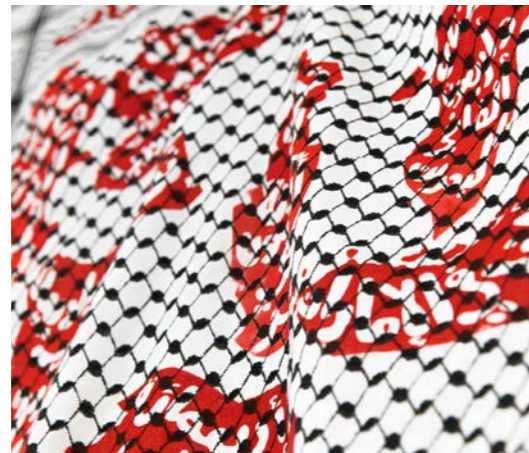
MIGRANT JOURNAL

2 → VIS 301, Hala Al-Ani

Migrant Journal is an existing magazine which explores the circulation of people, goods and information. This project re-interprets the content of *Migrant* in a series of three bilingual publications, typographically and visually. The visual style of the publications explore and zoom in on motifs that represent each topic/ chapter.

1.1 Close-up of Map

1.1



1.2 Food Page

1.2



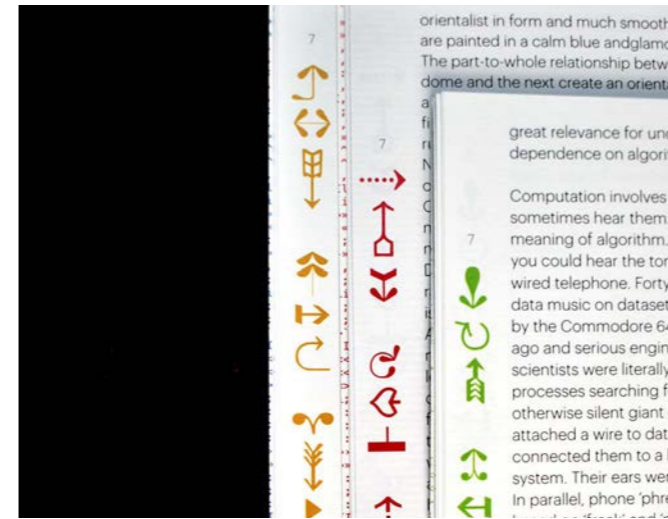
1.3 Landing Page of Website

1.3

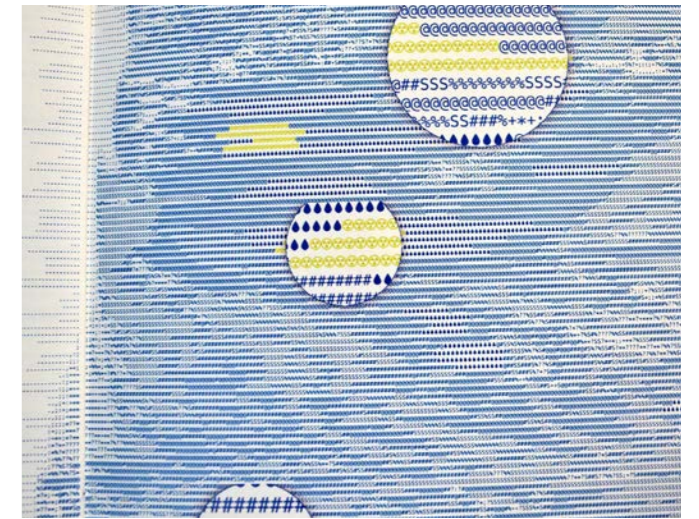


ZAINA
HAJ ISSA

2.1



2.2



2.3





MIGRANT JOURNAL

1 → VIS 301, Hala Al-Ani

This project aims to recontextualize *Migrant Journal* publications through a series of new publications. This includes all typographic and visual elements. The approach taken prioritized both English and Arabic through accordion binding. Each chapter relied heavily on the use of photography mediums and the integration of photography in exploring and manipulating materials, ultimately resulting in visuals and text that work together to communicate the essence of the articles.

HOMETOYOU

2 → VIS 405, Riem Ibrahim

This project aims to celebrate and empower Filipino/Arab narratives by showcasing and portraying Filipino/Arab's unique perception of culture and identity, having grown up and been raised in the UAE/Gulf. It strives to ask and answer questions such as: "How do they perceive culture as a result of growing up in a mixed environment?" and "How has growing up in a mixed environment shaped their identity?" This was done through illustration depictions.

- 1.1 Migrant English Side Up
- 1.2 Migrant Special Spread Side View
- 1.3 Migrant Spread Top View
- 2.1 HOMETOYOU Audience Postcards
- 2.2 HOMETOYOU Research Book
- 2.3 HOMETOYOU Poster Display

1.1



1.2



1.3



2.1



2.2



2.3



ADAM
NOEMAN

MIGRANT JOURNAL

1 → VIS 301, Hala Al-Ani

Migrant is an award-winning journal by Offshore Studio. The six issues of this multifaceted publication explore the transformative impact of the migration of people, goods, information, fauna and flora. The publication has gained international recognition and received many high-caliber awards, such as Best Magazine at the Stack Awards, D&AD awards and Art Directors Club. This project re-interprets the content of *Migrant* in a series of three bilingual publications typographically and visually.

FABRIC FORENSICS

2 → VIS 405, Riem Ibrahim

Fabric Forensics is a narrative of craftsmanship and a tribute to the countless artisans who have woven India's textile legacy. This lexicon is a visual and intellectual journey to explore the aesthetic and cultural nuances of India's handmade textiles. While the mechanization of textile production often overshadows and endangers the legacy of human artistry, this project seeks to preserve and celebrate the craft that Indian artisans have safeguarded for centuries.

1.1 Spread from *Micro Odysseys*

1.2 Image Close-up

1.3 Cover Pages

2.1 Lexicon Detail

2.2 Sample Book close-up

2.3 Cover Page

1.1



1.2



1.3



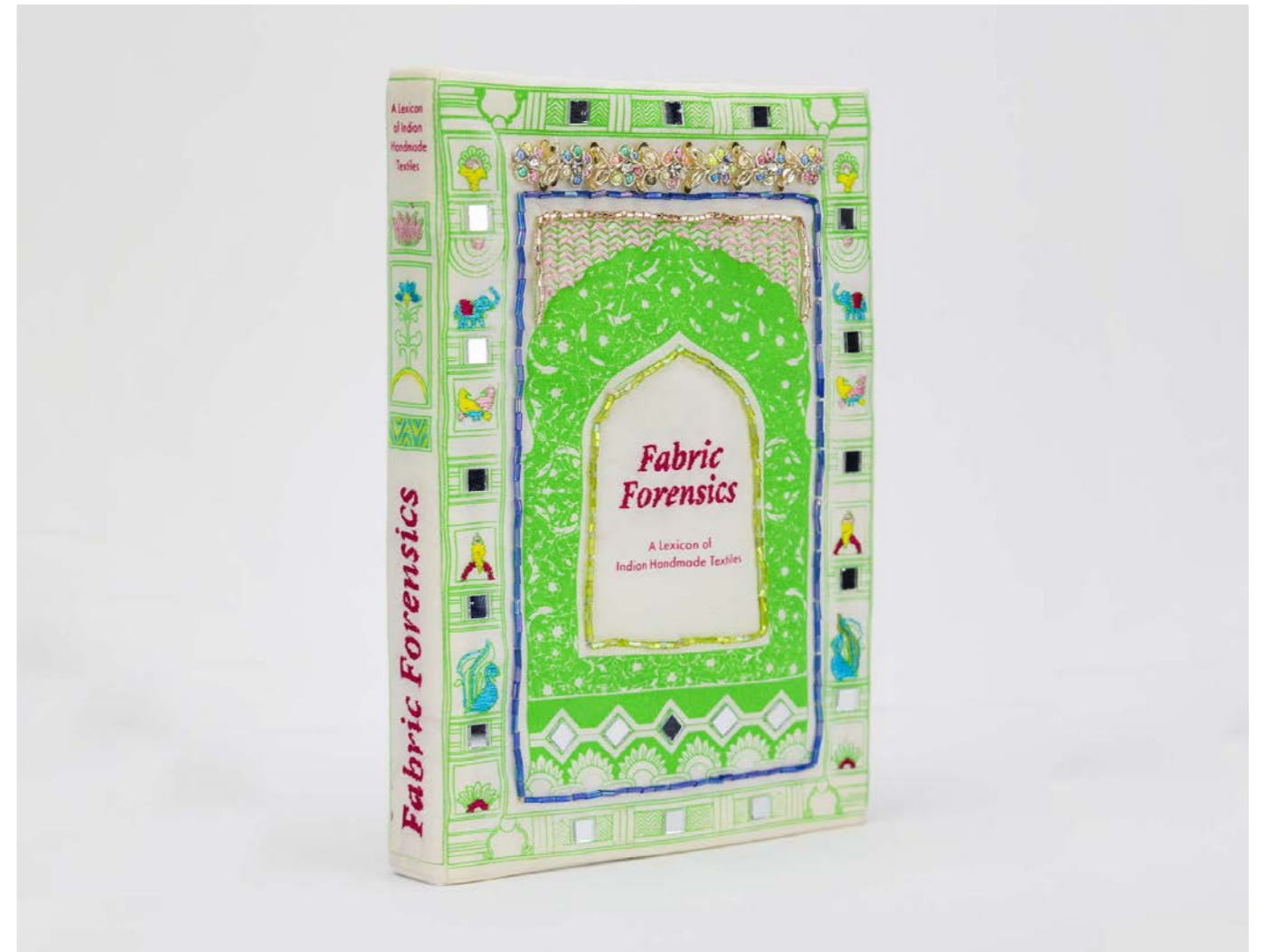
2.1



2.2



2.3



MEMORIES OF BEIRUT

1 → VIS 405, Riem Ibrahim

Tourism is an important part of Beirut. Lebanon's tourism industry relies on the large number of Lebanese living abroad who return regularly to the country during the summer season. This project is centered around capturing memories using hand-drawn illustrations to emphasize the nostalgic essence of these memories. People integral to these memories will be depicted within the drawings, further encapsulating the essence of the shared stories.

RELIGIOUS BANGKOK

2 → VIS 331, Hala Al-Ani

This project aimed to show different religious places in Bangkok, Thailand. This map shows the types of religious places you can visit, ranging from temples to churches and mosques. On one side, there are illustrations of each place, while on the other, there is an overview of the whole of Bangkok, showing where each place is located.

- 1.1 Cover of Memories of Beirut
- 1.2 Map Overview of Beirut
- 1.3 Close-up of Illustrations
- 1.4 Close-up of Illustrations
- 2.1 Illustrations of Religious Places
- 2.2 Overview of Bangkok, Thailand



2.1

<p>1 คริสตจักรสมมติ Assumption Church</p>  <p>พื้นที่ คริสตจักรคาทอลิก การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PGF7+4M กรุงเทพฯ ประเทศไทย เวลา 07.00-18.00 น. Type Catholic Church Accessibility Wheelchair-accessible car parks and entrance Location 57 Soi Oriental Avenue, Bangkok 10500 Timing 8.30AM-5PM</p>	<p>2 โบสถ์ซานตาครูซ Santa Cruz Church</p>  <p>พื้นที่ คริสตจักรคาทอลิก การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PGF7+4M กรุงเทพฯ ประเทศไทย เวลา 24 ชม. Type Catholic Church Accessibility Wheelchair-accessible car parks and entrance Location PPGV+GG Bangkok, Thailand Timing 24hrs</p>	<p>3 โบสถ์กุหลาบประจักษ์สิทธิ์ Holy Rosary Church</p>  <p>พื้นที่ คริสตจักรคาทอลิก การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PFPV+GG กรุงเทพฯ ประเทศไทย เวลา 24 ชม. Type Catholic Church Accessibility Wheelchair-accessible car parks and entrance Location PPGV+GG Bangkok, Thailand Timing 24hrs</p>	<p>4 คริสตจักรอิมมาคูเลตคอนเซ็ปชัน Immaculate Conception Church</p>  <p>พื้นที่ คริสตจักรคาทอลิก การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PFPV+GG กรุงเทพฯ ประเทศไทย เวลา 24 ชม. Type Catholic Church Accessibility Wheelchair-accessible car parks and entrance Location PPGV+GG Bangkok, Thailand Timing 24hrs</p>
<p>5 วัดภูเขาทอง Golden Mount Temple</p>  <p>พื้นที่ คริสตจักรคาทอลิก การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PGF7+4M กรุงเทพฯ ประเทศไทย เวลา 24 ชม. Type Temple Accessibility Wheelchair-accessible car parks and entrance Location QG8+JJ Bangkok, Thailand Timing 24hrs</p>	<p>6 วัดพระปฐมเจดีย์ราชวรมหาวิหาร Wat Prayun Worawihan</p>  <p>พื้นที่ วัด การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PFPV+W5 กรุงเทพฯ ประเทศไทย เวลา 07.00-18.00 น. Type Temple Accessibility Wheelchair-accessible car parks and entrance Location PFPV+W5 Bangkok, Thailand Timing 8AM-5PM</p>	<p>7 วัดเบญจมบพิตร Wat Benchamabophit</p>  <p>พื้นที่ วัด การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง QG87+JM กรุงเทพฯ ประเทศไทย เวลา 08.30-17.30 น. Type Temple Accessibility Wheelchair-accessible car parks and entrance Location QG87+JM Bangkok, Thailand Timing 8:30AM-6:30PM</p>	<p>8 วัดलयลามือธรรมมหาวิหาร Woramahawihan</p>  <p>พื้นที่ วัด การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง QG87+JM กรุงเทพฯ ประเทศไทย เวลา 08.30-17.30 น. Type Temple Accessibility Wheelchair-accessible car parks and entrance Location QG87+JM Bangkok, Thailand Timing 8:30AM-6:30PM</p>
<p>9 มัสยิดอิสลามสุนะห์ Istiqamah Mosque</p>  <p>พื้นที่ มัสยิด การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง 489/1 ซ.ประจักษ์สิทธิ์ กรุงเทพฯ ประเทศไทย 10140 เวลา 24 ชม. Type Mosque Accessibility Wheelchair-accessible car parks and entrance Location</p>	<p>10 มัสยิดสุนอน Sun Son Mosque</p>  <p>พื้นที่ มัสยิด การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PFRQ+2C กรุงเทพฯ ประเทศไทย เวลา 24 ชม. Type Mosque Accessibility Wheelchair-accessible car parks and entrance Location</p>	<p>11 มัสยิดอนอู On Ou Masjid</p>  <p>พื้นที่ มัสยิด การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PGCT+4QV ซอยเจริญฤกษ์ 46 กรุงเทพฯ ประเทศไทย ที่ตั้ง PGF7+4M กรุงเทพฯ ประเทศไทย เวลา 24 ชม. Type Mosque Accessibility Wheelchair-accessible car parks and entrance Location</p>	<p>12 มัสยิดไศفة Saifee</p>  <p>พื้นที่ มัสยิด การเข้าถึง ที่จอดรถและทางเข้าสำหรับผู้ใช้รถเข็น ที่ตั้ง PGCT+4QV ซอยเจริญฤกษ์ 46 กรุงเทพฯ ประเทศไทย ที่ตั้ง PGF7+4M กรุงเทพฯ ประเทศไทย เวลา 24 ชม. Type Mosque Accessibility Wheelchair-accessible car parks and entrance Location</p>

2.3



**FACULTY
ADMINISTRATORS**

Dr. Zinka Bejtic → Head of Department of Art and Design
Jason Carlow → Head of Department of Architecture
Faysal Tabbarah → Associate Dean

STAFF COORDINATORS

Savio Creado → Assitant to the Dean
Nada Khalaf → Communications and Events Coordinator

DESIGN

Elham Namvar → Adjunct Faculty

**STUDENT
COORDINATORS**

Tala Amini → Architecture Coordinator
Aminah Eltigani → Design Management Coordinator
Ayesha Fernandes → Visual Communication Coordinator
Zainab Gawhari → Architecture Coordinator
Salma Ibrahim → Multimedia Design Coordinator
Abrar Ishag → Interior Design Coordinator
Aziza Kashash → Interior Design Coordinator
Nadim Mourad → Urban Planning Coordinator
Yara Soliman → Architecture Coordinator
Khaled Zaher → Visual Communication Coordinator

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 and Innovation Park





SIX DEGREES CATALOG
EXIT SHOW 2024