

## Featured Alumni

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" I do not believe that transmitting the client's message to the viewer in the easiest possible way is the only mission of the graphic designer... If a graphic designer is supposed to have a commitment, it would be finding a new way of communication for what he/she has to say in order to relate to the viewer. There are no pre-assigned general rules to help achieve this goal sooner. The designer has to choose and try new approaches to challenge himself/herself."

Homa Delvaray AIGA, 2010

Joseph G. Jabbra, Ph.D  
President  
Lebanese American University



Dear Alumni,

Metamorphosis in art means change, and change leads to so many possibilities and opens so many horizons and that is what we, at LAU, are offering our graduates.

I am so delighted that our Department of Design in the School of Architecture & Design and the Alumni Relations Office are holding what promises to be a great exhibition for our Alumni with the focus on the fascinating theme of "Metamorphosis", and I am proud of all the talented alumni who were selected through auditions and jury. Above all, I am grateful for our faculty in the School of Architecture & Design who provided the opportunity for our alumni to display their magnificent works of art.

I wish you alumni, faculty, and students, continued success in all your creative endeavors.

Thank you and congratulations!

A handwritten signature in black ink, reading "Joseph G. Jabbra".

As an LAU alumna and a graphic design graduate, I feel a strong sense of loyalty to this institution and it gives me great pleasure to take part in the organization of “Metamorphosis: LAU Graphic Design Alumni Catalog.”

Every year, we, at the Alumni Relations Office, pay tribute to fellow alumni who excelled in different fields. Alumni are the soul product and ambassadors of this beloved institution and we believe it is our duty to share their success with the world.

‘Metamorphosis’ is the process of transformation from an immature form to an adult form; it is the evolution of our young design students to prominent and distinguished achievers. This exhibition is a recognition of this evolution, growth and maturity.

On behalf of the Alumni Relations Office, I would like to thank Dr. Elie Haddad, Dean of the School of Architecture and Design, Dr. Yasmine Taan, Chairwoman of the Design Department, Nathalie Fallaha, of Huda Smitshuizen AbiFarès, Maher Berro, members of the selection committee, as well as Lina Abdoun and Mary Kassab and the entire team of the Design Department for making this exhibit possible and for their most valuable cooperation.

A special acknowledgement goes to my beloved fellow alumni, for taking part in this exhibit.

Never forget, that your success story started here, at LAU!

Ghada Majed  
*Associate Director, Alumni Relations*



Elie G. Haddad, Ph.D  
*Professor*  
*Dean , School of Architecture & Design*



It is with great pleasure that I write this preface to the first Graphic Design Alumni publication at LAU. This program was the first in the country to initiate the study of Graphic Design within a university setting, and to give it its right place along the other design disciplines.

At a time of proliferation of graphic design programs in Lebanon and the region, the exhibition and publication of a select group of designers who graduated from LAU clearly shows the difference in perspective that our program has established in the course of its history, presenting a variety of outlooks that share a certain level of sophistication and subtle refinement. All of the names featured here have graduated and then developed their own path, marking the local context as well as the regional ones with an approach that combines perspicacity, wit and a critical look. The variety of productions in this catalog also attests to the interrelation among various design disciplines, as some of the works trespass elegantly into interior or fashion design.

This catalog comes at a propitious time, when the School of Architecture & Design embarks on a re-assessment of its design programs that will further enrich the offerings, and lead to graduate programs in the various design fields. It will also serve as a reminder that excellence is not an inherited laurel but the result of continuous work, passion and dedication.

Yasmine Nachabe Taan, Ph.D  
Associate Professor  
Design Departement  
School of Architecture and Design



In a tour de force of visual interplay, Metamorphosis features selected works of the Graphic Design Alumni since the program was established in the mid-nineties in addition to highly esteemed graphic design educators who graduated way before the graphic design program was established and later joined LAU as teachers or are practicing reputed designers today. Their addition in this catalog is important in highlighting LAU's legacy as a reputed institution in nurturing creativity and design thinking.

Back in the eighties, Graphic Design education was not yet established in Lebanon. Aspiring to become a designer, I applied to the Fine Arts program with a minor in Advertising Design at LAU, the closest at the time to a major in visual communication. I recall learning basic print techniques in the Graphics class and being introduced to notions of typography by rubbing dry transfer letters and experimenting with the photocopy machine to create a page layout. I later went to New York to pursue my graduate studies in design and visual communication at Pratt Institute. There, I was fascinated to discover the Cooper-Hewitt, National Design Museum, a museum that exclusively showcases design work . When I returned to Beirut in 1995, I realized that my aspiration to establish a design museum in Beirut whose aim is to present perspectives on the impact of design on our daily life will not be achieved any time soon. Together with my colleagues, I launched instead into developing the new graphic design curriculum at LAU. The graphic design program was established in 1996.

**The first batch of LAU graphic designers started working in the field in 2000 while spreading their knowledge and expertise to contribute in the development of visual communication in Beirut and beyond.**

Design is not only about communication, they were taught, but it is about changing lives. They created new visual directions challenging the wider public's taste in producing new design applications. Most of our first graduating designers worked as freelance

designers or joined leading design firms or advertising agencies, others pursued graduate studies at reputed international institutions.

All along its journey, the graphic design program has provided the designers with a strong base in design thinking processes whether it is in branding, illustration, animation, type design, editorial and interactive design. Most of the graphic design alumni have expanded the role of graphic design in exploring various roles for designers as social innovators as seen in Metamorphosis.

**This catalog features a selected compilation of inspiring visual interventions produced by our esteemed alumni. Such an event is vital to the present and future success of LAU's design department in general and the graphic design program in particular.**

Design is a result of a collaborative effort, and this exhibition and catalog would not have been possible without the valuable help and constant support of Huda Smitshuizen AbiFarès who kindly agreed to join the jury in March 2014, Nathalie Fallaha whose positive spirit and enthusiasm were imperative in the organization of the event, Niloufar Afnan whose inspiring curating design set the tone of this exhibition, Maria Bahous, Nayla Ramadan, Jad Abu Zaki for their sleepless nights in working on the catalog, Silia Abu Arbid and Maher Berro, Peggy Hanna, Ali Kais, Lina Abdun and Mary Kassab and all the dynamic energy of the alumni and the student body.

I take this opportunity to welcome LAU alumni and all interested to peruse our website that contains links to news, events, and archives pertaining to the programs offered under the design department.

Ever since its launching the graphic design program has been challenging designers to produce new approaches in design, this catalog along with the website will make this initiative visible to the creative enthusiasts.

I am proud of LAU alumni and grateful for all that they contribute to make graphic design the outstanding and dynamic program that it is.





Class of 1984

# Huda Smitshuijzen AbiFarès

is the founding creative director of the Khatt Foundation, Center for Arabic Typography (www.khtt.net). Author of Arabic Typography: a comprehensive sourcebook (2001), Experimental Arabic Type (2002), Typographic Matchmaking (2007), editor of Typographic Matchmaking in The City (2011), Type Design for Beginners (2013), and a number of articles on multilingual communication and contemporary design in the Middle East. She holds degrees in graphic design from Yale University School of Art and Rhode Island School of Design, and specializes in bilingual typographic research and design. She has worked as a designer for a number of years, in the US, The Netherlands, France, Lebanon and the UAE and has taught at universities in the Middle East until June 2008. She is design curator, organizes collaborative design research projects, and is editor of the Khatt Foundation online network. She is currently pursuing a PhD at Leiden University while working between Europe and the Middle East as consultant on projects of cultural relevance.

1. Arabic Typography Book Cover

Design, research and writing:  
Huda Smitshuijzen-AbiFarès  
Published by Saqi Books, London. 2001

2. Arabic Type Design Book

Editor, co-author and designer:  
Huda Smitshuijzen-AbiFarès  
Published by Khatt Books, Amsterdam. 2013

3. Khatt Foundation Khatt Books

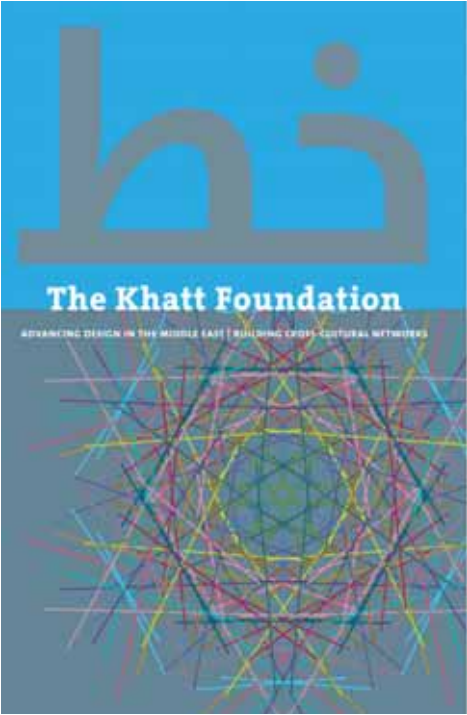
Khatt Foundation brochure (left)  
Khatt Books website (right)

Designer:  
Huda Smitshuijzen-AbiFarès & Edo Smitshuijzen

4. Khatt Brochure TypoMatch

Sample fonts from the Typographic Matchmaking project, and the book Typographic Matchmaking

Project curator, author and book designer:  
Huda Smitshuijzen-AbiFarès.  
Book published by BIS Publisher, Amsterdam. 2007



Into the looking glass:  
reflections on grounding beginnings

*As a former graduate of LAU myself, I was honored and touched by the invitation to take part in this exhibition's jury (or selection committee). I was looking forward to seeing how design education at LAU has left its mark on the design profession in Beirut, and beyond. I was impressed by the variety of media, styles, and graphic languages of the submitted works, which stand as testimony to the capabilities and dedication of its diverse team of educators.*

*My education at LAU predates both the university and the graphic design program as they are known today. The university was then known under the name of BUC (Beirut University College), and was confined to a smaller version of today's Beirut campus (the Byblos campus did not exist then). As for the design program, it was a 2-year AA program of Advertising Design, and therefore a preparatory program for further specialization. For my professional design education, I had to seek other universities and was lucky to be accepted into the Graphic Design department at RISD in the US, where I received my BFA in Graphic Design. Needless to say LAU has grown since and a full-fledged Graphic Design department has been set up, and even the local design profession in Beirut has become far more developed, reaching high professional standards. LAU for me remains synonymous with grounding beginnings. It is the place where I discovered Graphic Design as a profession, and discovered that all the things that I have always liked to make (or draw) with my own hands can also be a source of income not just hobbies that gave me pleasure. I am still grateful that my work remains to this day a source of pleasure I can lose myself in.*

*Education remains a crucial tool for effecting real and tangible cultural change. It effects our perception of reality on an individual level, and also helps us instigate change in our respective communities. My career has been a mix of commercial design practice and academic work.*

5. Provisions Book Cover Pages

Provisions, Sharjah Biennial 2009 catalog  
Book design: Huda Smitshujzen-AbiFarès  
2009



*Through the various teachers and colleagues I have met throughout my years of education and practice (and to this day), I have learned lasting life-changing lessons and have been lucky to meet incredible individuals that have inspired my life and contributed to my successes. I have tried to create a balance between work that gave me personal pleasure and work that I felt was needed.*

*I have taught a few generations of (Arab) designers that I am proud to see some of them become influential and successful designers, and educators in their own right—some are now teaching here in the Graphic Design program at LAU. Writing on design became a parallel activity to my design practice and my teaching. In time I have come to focus on research and community-based projects. Eventually, this led to the creation of the Khatt Foundation and to setting up design research projects and exhibitions that pioneered heated discourse on design in the Arab region. The Khatt Foundation did not only help build awareness of the importance of design for/in the region, it also managed to establish a diverse and transnational community of designers, giving them access to each other's work and a platform for self representation. Through the Khatt Foundation it became possible to propagate education beyond the classroom and to create workshops that help professionals hone their skills and acquire new ones. Publishing eventually became a necessity for this educational platform, and books focusing on design and visual culture in the Arab region were produced and will continue to be created for the foreseeable future.*

*Three decades since my preparatory years at LAU, the world has come a long way technologically, but the essence of design, its purpose and potentials remain little changed. This exhibition that unites generations of graphic design graduates, is an opportunity for each one of us to face ourselves, peak into the looking-glass, and find our place within our local and international professional community. The challenge remains to be truthful in one's work, to strive to seek new ways of designing that resonate with ones' strengths and provide one with the right dose of pleasure. Sometimes it is important to look back in order to better see how to go forward.*

6. Mona Hatoum // Turbulence book

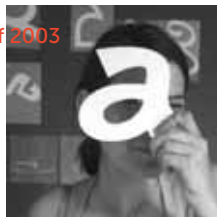
Artist Monograph and exhibition catalog.

Book design: Huda Smitshujzen-AbiFarès  
Published by Mathaf and Silvana Editoriale.  
Milano/Qatar 2014





Class of 2003



## Maria Bahous

*Instructor, graphic design program, LAU, 2007-current.*

Maria Bahous graduated from the Lebanese American University in 2002 with a BS in Graphic Design. She has worked in local design studios for three years in a row before pursuing her masters in Information Design at the London College of Communication (University of the arts London). Following her masters degree, she came back to Lebanon and initiated her own design studio KUBIK, located in Mar Mikhael, Beirut. She has worked on different types of projects including branding, packaging, editorial, web and Apps design for mainly a Lebanese clientele but also for clients in France, Germany and Dubai. She started teaching Graphic Design in 2007 and is today an adjunct professor at the Lebanese American University.

### J2 Brochure Design

*Sales Brochure to introduce J2 Vodka to the distributors in the market. The brochure focuses on the purity of the product and the excellence in the making.*

Creative director:  
Maria Bahous  
Designer: Lama Assaf  
September 2013



*When I first joined LAU as a graphic design student, I knew very little of what a career as a designer would be for me. The education I have received at LAU made me well rounded to rise to the challenge and helped me understand the responsibility that comes with the profession. Learning from experienced and passionate teachers the thinking process behind design and the key to successful communication (visual and verbal) was a wonderful opportunity; one that prepared me well to get accepted in a leading graduating school in graphic design.*

*During my Master's studies at LCC (London College of Communication, University of the Arts London), I was proud to see that the knowledge and training I had previously received at LAU equipped me perfectly well to complete a thesis project with distinction and get the appreciation of the professors for the level of education, thinking process and exposure I have received. It was during my stay in London that I have nurtured my interest in information design specifically the understanding of human behavior according to culture.*

*When I came back from London, I opened my own design studio Kubik that has been a great opportunity to put in practice the knowledge I have acquired; a great opportunity to share concepts, ideas and solutions with a group of designers and clients. For 8 years now, still look at each project as a discovery and a new design journey, working with the same enthusiasm for this profession and the challenges that comes with it. What keeps me even more inspired is my teaching career at LAU.*

*I started teaching at LAU in 2007. I was glad to see then that the department is continuously striving to evolve and adapts quickly to the latest trends in the field with high-quality art education level. My colleagues, who I once knew as a student, have the same if not more devotion to shape reflective designers, this exact devotion that helped me succeed in my career and develop my understanding of teaching as an opportunity to inspire and empower. I am honored to be part of this exhibition and to be part of this institution as a faculty member.*



### Bottle Design

*J2 is the common DNA to all Phoenician descendants and is today spread worldwide. The use of the phoenix reinforces the concept of origin since this legendary bird was the symbol of the Phoenicians tales and beliefs. The choice of the scenery (moon and water) is also related to the mystical aspect of the phoenix legend.*

Creative director, Designer & Illustrator: Maria Bahous  
September 2013





Class of 1989

## May Ghaibeh

*Instructor, graphic design program, LAU, 1997-2003.*

"I've been working in the design field for the past 20 years, starting with print design, then shifting to the digital domain of interactivity and multimedia, followed by motion graphics for television. Two years ago, I came full circle and am again doing print design.

I am bicultural – half-Danish, half-Syrian – and have been greatly influenced in my work by these two cultures; their richness, but also the contrast and clash between them. Coming from a background and era of handmade objects and work made from without the use of computer technology, I'm interested in combining 'handmade' techniques – silkscreen printing, hand-stitched books, handmade paper – with digitally-produced work.

Since the end of 2005, I am a freelancer based in Beirut, working on graphic design and branding projects with a focus on start-ups and creative businesses, academia and cultural events – with a special interest in projects for non-profit humanitarian and cultural organizations."

### Abd Al-Hayy HILMI 1857-1912

*Music CD pack for the Arab Music Archiving & Research Foundation as part of a series on Arab musicians from the turn of the 20th century.*

*"For me, the biggest challenge was fitting the many titles, both in Arabic and English, on the CD labels."*

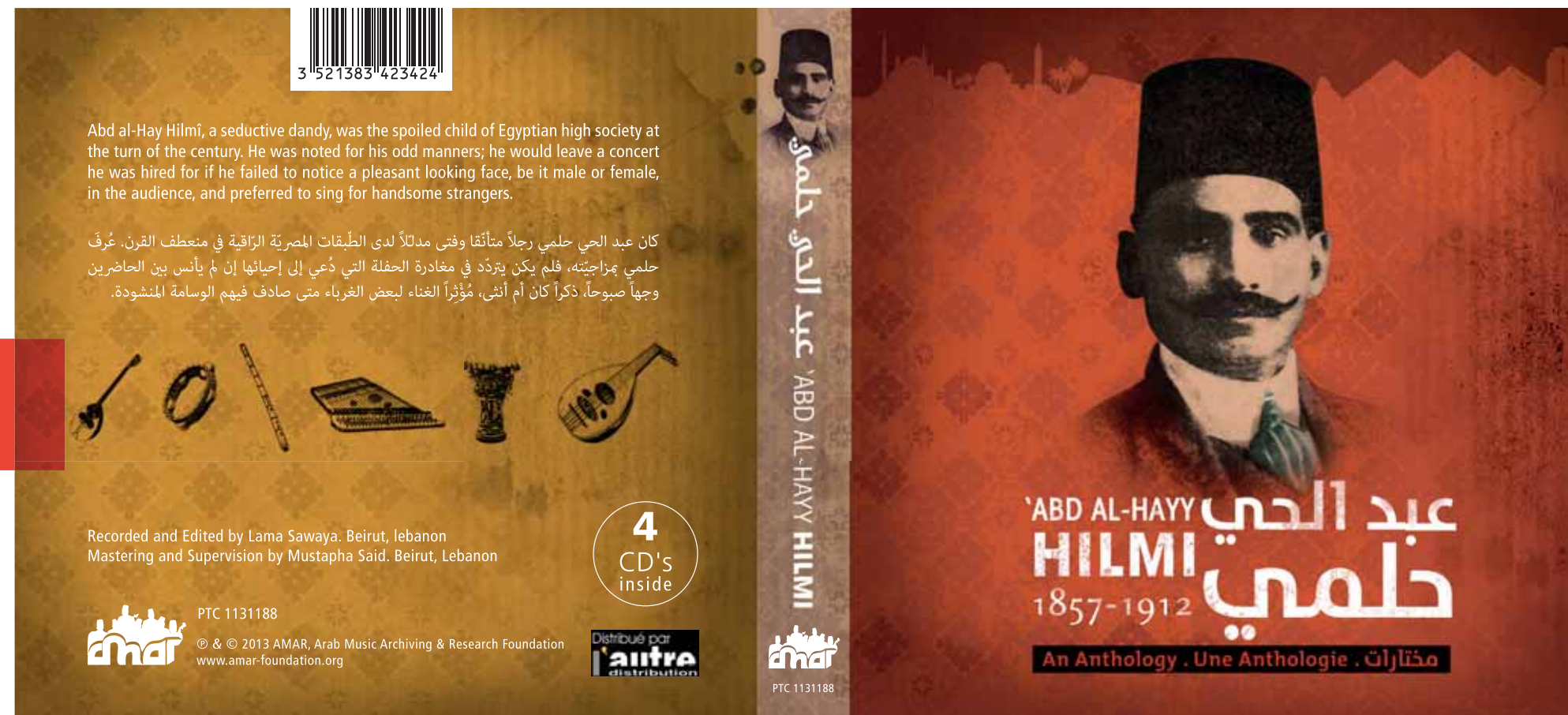
(13 x 14 x 1.5 cm)

Design (CD pack, booklet cover & back, labels):

May Ghaibeh

CD booklet: Naji Zahar

Design credit: Rubberpeople, Naji Zahar, May Ghaibeh



Class of 1988



# Lina Ghaibeh

is a half-Syrian, half-Danish animation and comics artist living in Lebanon. She is a full-time associate professor at the American University of Beirut (AUB), teaching animation, motion graphics and interactive media design.

Ghaibeh has considerable professional experience, having worked at several local and pan-Arab television stations, including 15 years as senior animator at Future TV. She has participated in numerous international festivals, including the Oberhausen Film Festival, Hamburg Short Film Festival and Annecy Animation Festival; as well as at film festivals in Beirut, Ismailia, Casablanca, Erlangen, Berlin, Vienna, Copenhagen, Ottawa, San Francisco and Seoul.

Her work has been shown at international comics exhibitions, including the Erlangen Comics Salon, Lucca Comics and Games, and as part of the JAD-Workshop Collective at the Angoulémecomics Festival, France, in addition to various expositions in Beirut and throughout Lebanon.

The city of Beirut and the urban space are her sources for inspiration and exploration, while her fascination with the Burj el-Murr building continuous to haunt her. Her movies regard animation as a space to explore issues of identity and human rights.

*The target audience of this storybook in Arabic is children aged between six and nine; a young readership newly comfortable with reading, yet still dependent on the visual image to stimulate their interest and imagination.*

*I introduced Arabic hand lettering and script within each illustration – being both visual and textual – to emphasize the writer's love of the Arabic language and the publisher's aim in promoting an interest in reading books in Arabic. The letters form part of the composition of the page and play a role in the illustration beyond the textual. I separated the text from the drawings in order to emphasize the ability of children in that age group to start reading on their own, and not rely simply on the images alone to tell the story.\**

Book design and illustration  
Author: Hassan Abdullah  
Publisher: Dar al-Adab



Dajajat al Beit al Mahjoor

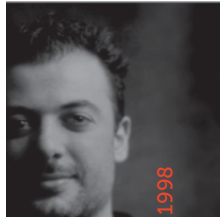
*Addressed to 11-14-year-olds, the book courageously introduces children to such serious issues as life in areas of conflict, the effects of war and being a refugee by telling the story through humor, adventure and animals.*

*All the illustrations have as background pages from a local newspaper; whitewashed to hide the events written on the page, but keeping the feel and texture of the gritty page to evoke a sense of war and conflict.*

*The illustrations are built on images of the rural south of Lebanon, including animals of the region; in addition to local architecture, village houses and people. The little chicken is feisty and quirky, yet endearing to the young reader.*

Book design and illustration  
Author: Hassan Abdullah  
Publisher: Dar al-Adab





Class of 1998

# Ahmad

Abdine Beck

Ahmad Abdine Beck is the executive creative director at Drive Dentsu in Jeddah, K.S.A. He has extensive experience in integrated campaign and creative solution for brand building; and through his creative leadership and team-building skills, he has delivered award-winning projects. His field is print, television commercials and case studies. His earlier experience includes executive and management positions with Fortune Promoseven, Riyadh, K.S.A. (2009-13); Impact BBDO, K.S.A. (2005-09); and Saatchi & Saatchi, Beirut, Lebanon (1998-2005).



## Awards

### Mena Cristal 2014

3 Gold, 3 Silver, 2 Bronze  
(Toyota Hilux Ramadan Truck)

### Dubai Lynx 2013

1 Silver, 1 Bronze

### Mena Cristal 2013

3 Gold, 6 Silver, 3 Bronze

### Dubai Lynx 2012

1 Gold, 1 Bronze (Anti-Smoking campaign)

### Mena Cristal 2012

1 Gold, 1 Silver, 2 Bronze  
(Anti-Smoking campaign)

### Mena Cristal 2011

1 Gold, 2 Silver, 1 Bronze

### Dubai Lynx 2011

2 Silver, 1 Bronze (Red-Logistics)

### Epica 2010

1 Bronze

### Dubai Lynx 2009

Shortlisted  
(Chess Competition)

### Epica 2008

Shortlisted (Samsonite; Goody Hot Sauce)

### Dubai Lynx 2008

3 Bronze

### FAB 2007

Grand Prix (Goody Honey), 1 Gold (Goody Hot Sauce)

### New York Festival 2007

Finalist (Goody Hot Sauce and Honey)

### Dubai Lynx 2007

1 Gold, 2 Silver, 1 Bronze; Rights, Winner of 1st and 2nd prize

### New York Festival 2006

Finalist (PEPSI)

### Cannes Festival 2005

Shortlisted (Chateau Kefraya; scarf)

### PikassoD'or 2005

1 Bronze (Chateau Kefraya)

## Agency: Drive Dentsu | Jeddah.

CCO: Christian Djermakian.

Executive Creative Director: Ahmad Beck.

Client: Abdul Latif Jameel.

Brand: ALJ Football League.

Production: Big Kahuna Films

Producer: Omar Franjleh.

Client Servicing: Rabih Chaya.

Class of 2004

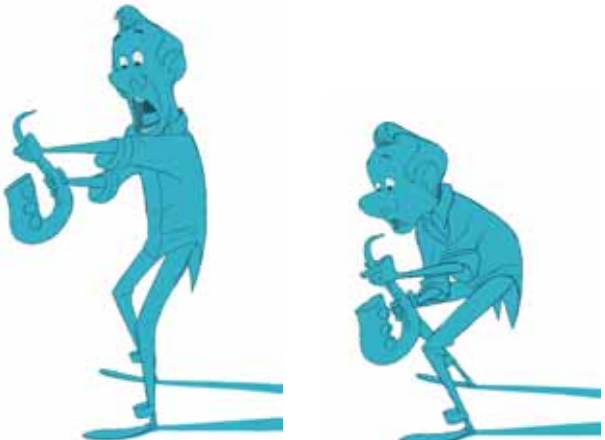


# Hanna

Abi Hanna

is a character animator based in San Francisco, the United States. After attaining an M.F.A. in traditional animation from the Academy of Art University, San Francisco, in 2008, Abi-Hanna has produced illustration, animation and film content for clients across multiple industries, including television, print, video games and mobile applications. His clients are such companies as Nike, Tillamook, Ghostbot (Sony Playstation and PBS), Alfa Romeo, Timbuktu Labs and Colors magazine.

Abi-Hanna specializes in traditional and digital hand-drawn animation techniques. Based in San Francisco, he teaches part-time at the Academy of Art University and continues to work independently with clients in the animation field.



## Show reel

Show-reel comprising excerpts from personal and commercial works created between 2009 and 2014. All works were created using hand-drawn and digital animation techniques, with an emphasis on character performance animation, and originally designed for display on a variety of platforms, including television, web, mobile devices and video games. The reel contains excerpts under copyright of their respective companies; Timbuktu Labs, Tillamook Cheese, Nike, Inc., Idle Games, Lionside, Inc. and United Colors of Benetton. All non-credited works are copyright Hanna S. Abi-Hanna.

## Awards

### San Francisco International Festival of short films 2010

Best Music Video: "Penguins" by Clarity Kaufmann - contributions: co-director / animator

### Fabrica (www.fab.rica.it) 2008

Grant recipient; awarded a one year art residency in Treviso, Italy, to produce film and documentary projects as part of the 'Fabrica Media' team of young filmmakers

### Academy of Art University, U.S. 2006, 2007

Best in Category - Fall Animation Festival, 2006  
Director's Choice Award- Fall Animation Festival, 2007  
Award of Recognition - Fall Animation Festival, 2007

### LAU Beirut, Lebanon 2003, 2004

Certificate of Excellence in Graphic Design, 2003  
Graduated with Honors, 2004  
Output 06 International Yearbook and Student Award in Visual Communication (typeface design), published 2003



Class of 2005



# Karim Abou Rizk

Karim AbouRizk’s career took off when he was still an LAU student working at Pikasso-AGEV, where he sharpened his technical skills through working on internal and external signage systems. He then became art director at Grey advertising agency, Doha, Qatar. AbouRizk, however, was always set on coming back to Beirut. He co-founded WonderEight, a branding and interactive agency, where he turned his hobbies into work and started a food photography career, alongside his branding and design profession.

When he is not creating the most famous restaurant brands in Beirut, he combines food with design in Visual Alphabet, a series of workshops he conducts at WonderEight.



## Falafel Aboulziz (FAZ)

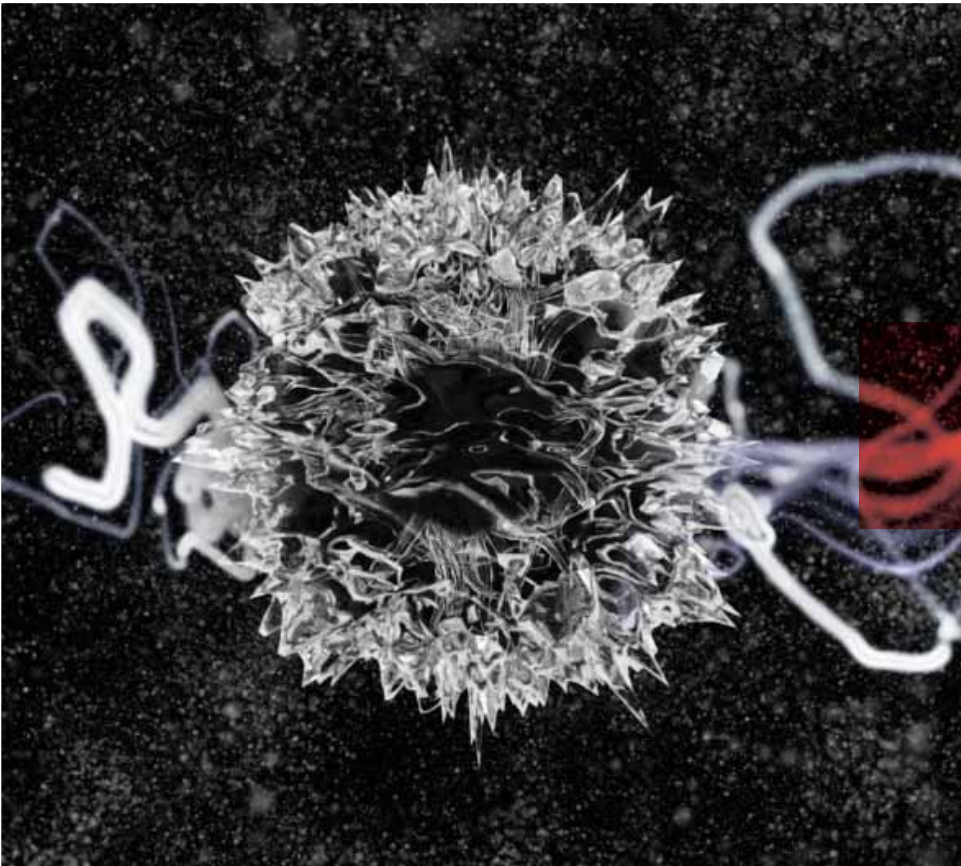
*"When FAZ asked us to create a falafel shop for franchising – falafel being a culture-anchored food – we made sure we both shared the same vision before we accepted the challenge; namely, to create a brand that respects both a traditional falafel shop and a loyal falafel consumer. This meant designing a brand without affecting the image expected by the falafel consumers, which is no image! 'So designing without design?' was the first reaction among our team members."*

Brand creation, including food photography  
White nylon bags: 1-color printing  
Packing material: 2-color printing  
Flyers: 180 gsm uncoated paper



## Beat Sphere (0.47 min)

Animation, programming, modeling and rendering  
An experimental animation done by syncing music waves with the pulsation of a 3D sphere and a particle emitter. This project forms part of a street exhibit done for the Kimmel Center for the Performing Arts in Philadelphia, U.S.



Class of 2002

# Ahmad Ajouz

"It's always been about storytelling for me ... animations with a thoughtful and confident voice. There's nothing more exciting than creating original characters that have distinct and life-like personalities. It's as if you could meet them in person for conversation and a caffè latte. I love that.

My work flows out of a rigorous study of human anatomy drawing and clay molding. One of my favorite projects is Country Matters, a short animated film I worked on using the anecdotes of Lebanese immigrants and American travelers."



Yarelt (3.39min)



Deyman Ijebbeh (4.46min)

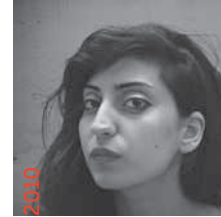
# Ashekman Mohamad Kabbani Omar Kabbani



Class of 2005

The underground intellectuals rising from the Lebanese underground scene. Ashekman is an Arabic street-art crew. Their work consists of Lebanese rap music, Arabic graffiti and an urban clothing line. They started in 2001 in Beirut — a city that over two decades had seen war, corruption, terrorist attacks, bombings, assassinations, social injustice; which then became a kind of inspiration, material and main topics for Ashekman. The crew is composed of identical twin-brothers: Mohamed and Omar Kabbani, both LAU graduates in graphic design who, during the past decade, have develop the Ashekman concept from a band to a brand.

They have participated in over 90 concerts in Lebanon, the U.A.E. and in Europe, as well as featured on numerous local and international broadcasting channels.



Class of 2010

# Joan Baz

Joan Baz was born in Beirut in 1986. She pursued her studies in digital direction in the animation school in France, Supinfocom, Valenciennes. After her degree, she worked in production studios in Barcelona, Zagreb, Paris and London. She finally settled in Beirut where she works as a freelance art director and director of short films, TVCs and publications. She contributes as an art director and as an illustrator for the Outpost magazine, a magazine of possibilites in the middle east. Her keen interest in working with video and sound led her to develop a side project called "Kana wa Akhawatouha" with Marion Petegnief. It is a live visual mapping project that is currently touring internationally with the electronic music group Hello Psychaleppo! She is one of the founders of the multidisciplinary collective called "Waraq". A collective that explores different formats of visual narration .Together, they founded an NGO and a cultural space called "Beit waraq". This space has become a cultural hub in Beirut that hosts monthly workshops, screenings and events. She currently lives and works in an old yellow Beiruti house with her german chicken, Gertrude.

1.



2.



3.



4.



## Rabih Jaber Project

Illustrations published in the Outpost magazine, issue 04 "The Possibility of Getting Lost"

The magazine issue presents a wide range of possibilities through infinite modes of getting lost. This article was written by Dana Dia and translated by Raafat Majzoub. The illustrations were inspired by conversations with Dia about her search for the Lebanese mysterious author Rabih Jaber. The map illustrates her journey, which coincides with the author's own journey in his four books. The covers of his books have been re-interpreted and reworked based on the elements found in his narrations.

1. Farasha el zakra2 - the blue butterfly
2. Shay aswad - Black Tea
3. Al Bayt elakhir - the last house
4. Ralf Rizkalla fil mer2at – ralf rizkalla through the mirror



# Maya Chami

"As a practitioner in graphic design and digital arts, I was selected to participate in the UNESCO online masters module on art, design and technology in 2006. In 2011, I completed a master's degree in digital arts at Camberwell College of Arts, University of the Arts, London, U.K. I work in graphic design and digital arts on both commissioned and personal projects and have participated in several design and digital arts events. My live audio-visual work includes Transitional Digital Objects (2011), which explores compositing an autobiography in live cinema; Of Men, Champagne and Victory Aside (2012), a live audio-visual presentation merging laptop-generated visuals and live music in a playful examination into the theme of the 'victory sign' in the Arab world from the 1980s to the present.

## Of Men, Champagne and Victory Aside

**Size:** Flat TV screen, flat computer screen or projection

**Type:** originally a live audio-visual presentation here presenting an edited version

*Audio-visual presentation including laptop-generated visuals and live music examining the 'victory sign' in the Arab world from the 1980s to the present. After examining archive material, endless possibilities of animating, overlaying and deconstructing of audio-visual clips are generated into a new moving image liberated from the 'flow' of the media. The outcome is a live audio-visual presentation based on a creation of remixed visuals and audio soundtracks.*

**Producer:** Arab Fund for Arts and Culture  
**Live Audio-Visual Presentation:** Maya Chami  
**Music:** Fadi Tabbal



# Rami Dally

"I have an interest in compiling, gleaning and collecting found objects. This interest is translated in all projects I undertake, where reference to the old is always signaled through subject, medium and technique. Today I run a workshop where my daily research on Victorian crafts and folk practices mirrors my skill and curiosity in such handwork as embroidery, felt making, taxidermy, beading and braiding – hence revisiting such practices through the lens of a designer at play. The workshop – as an experimental platform – connects with participants and the public as a stimulant to relocate forgotten objects and resuscitate numb senses."

## The Counter by Cherline Magrabi - Eyewear, Wonderland

**Advertising campaign and display (6 boutiques)**

**Fall/Winter 2013**

*"We're in Wonderland! Would you like a little more tea?"*

*The campaign features a one-of-a-kind magical realm that could only be seen in faraway lands – an Eyewear Wonderland. The botanical forms embrace the slickness of the new collection of eyewear on display. Designed and hand-crafted installations are made of hand-dyed mohair, cocoons, crochet and silk, assembled with the collection to create a floating land of curiosities.*

**Dimensions:** W (200 cm) x H (300 cm) x D (85 cm)

**Material:** wool fiber, mohair, silk waste, silk cocoons, hand-dyed waxed threads, silk velvet, wood structure, gold mirror aluminum sheets





Class of 2003



## Wissam El Karout

After two years studying business at LAU, El Karout decided to make the big shift in 1999 and study graphic design at the same university. After graduating with an exceptional final-year project and completing military service, he left to gain experience in advertising in various multinational agencies in Doha, Qatar, and Dubai, U.A.E.

Known for his practical ideas and conceptual thinking, El Karout believes in the saying “one size fits one” when it comes to ideas. He worked on several CSR campaigns: a drive safety campaign for Qatargas; a donation campaign for Lebanon during the 2006 war; and an awareness campaign on the danger of landmines.

Back to Lebanon since 2009 with Spirit Advertising, El Karout won the Pikasso billboards award for a successful copywriting campaign he did in Lebanon; and he is now the associate creative director there, working with the team of designers and art directors in the conceptual process and on big campaigns.

### Awards

Pikasso Billboards Award (2009) for a successful copywriting campaign

### BOLD TVC Final (0.32 min)

A unique, full 3D animation with dynamic and vivid imagery makes you live the world of Bold, a Lebanese business magazine that carries news, analysis and features for business leaders and entrepreneurs.

Agency: Spirit Beirut  
Client: Bold magazine, Mantra Communication  
Creative Director/Art Director: Wissam El Karout  
Copywriter: Wissam El Karout  
Sound Designer: Philip Khayat  
VO Talent: David Washington  
Post-Production: Hedgehog  
3D Artist: Makram Safadi  
Producer: Rola Hasna



Class of 2003



## Naji El Mir

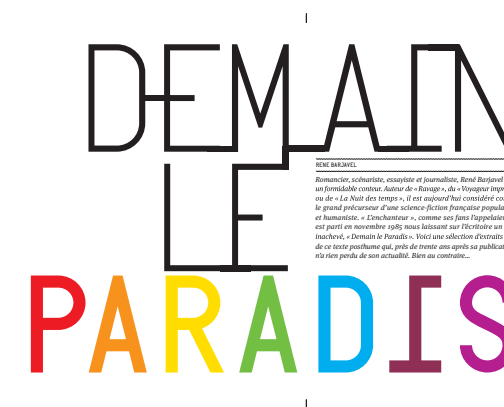
is a Lebanese graphic designer and typographer based in Paris, France. In addition to a B.S. graphic design from LAU, he holds a B.A. in applied arts with a major in animation from the University of Toulouse, Le Mirail, France, and a master's degree in interactive multimedia design from the University of Sorbonne, Paris, France (2006).

His eclectic educational journey and his curiosity for modern Arabic typography have made him work on diverse cross-cultural projects in Europe and the Arab world. In 2009, he collaborated with the Khatt Foundation in Amsterdam to, together with Max Kisman, design a bilingual font for the Typographic Matchmaking in the City project. His Arabic type design work has been published in several design books and shown at numerous exhibitions from New York to Tehran.

In 2013, he started his own design studio based in Paris, where he implements his know-how in various fields, including branding, motion design, broadcast design, type design, book design, information design and illustration. He has worked for several clients and collaborators, including Arte TV France, Atelier Philippe Apeloig, Les Télécréateurs, Publicis France, Brandimage Paris, and Visualizing Palestine.

### Orbs l'autre Planète 2013-2014

*Orbs l'autre Planète is a French magazine that covers articles related to science, the arts, new technologies and spirituality. The idea was to create a strong visual identity based on the primary shape of a circle. The concept of the circle is carried out through the logo type and on the cover of each new issue of the magazine. A display font was designed for the article titles, with the font's geometry being based on a three-circle grid in order to achieve a balanced font. Branji is based on the Kufi geometric style, with letter forms being a combination of geometrical and curvilinear shapes with minimum slanted strokes. The name is of Turkish origin and is a commonly-used word in the Arab world meaning 'decent' and 'good'. Branji was initially designed for television titling, matching capital letters from Latin San Serif, condensed typefaces like Trade Gothic and Alternate Gothic, and Helvetica Neue.*





Class of 2007

# Abdallah Hatoum

"During my university years I worked as a part-timer in Orient 499, a boutique in Beirut that I consider a haven for unique, highly-accomplished Middle Eastern handicrafts of the region. At the time, my responsibilities were limited to visual merchandising and displays. After graduating from LAU, I felt the urge to create objects to be sold in that store. It was more of an attempt to reconcile my desire for making objects beyond the graphic design field and, in the meantime, to express myself through my products. Since 2012, my line of products is exclusively displayed at Orient 499."

## La Corniche

A typical representation of a Sunday on the Corniche, along with timeless little details that remain proper to this space. This project is part of a series dedicated to portraying fading places and urban landscapes in Beirut in an attempt to idolize them under forms of lit metal murals. These urban representations are dramatized replicas of actual spaces that evoke certain significance to the collective memory, and that can still tell a story – amidst an ever-changing city.

Dimensions : 260 cm x 55 cm

Material: Polished metal, car paint and LED lights



Class of 2005

# Mira Hayek

Mira Hayek is a Lebanese designer born in 1983. Her inspiration comes from graphic design, lifestyle, electronic music, the 80s and animation. She studied graphic design at LAU in Beirut, graduating with honors; and fashion design at Istituto Marangoni, Milan.

After completing a Master Research Study Program in Fashion and Textile Design with distinction at Istituto Europeodi Design, she did internships at Elie Saab, Beirut, and at Erdem, London. Hayek spent two years working as a freelance graphic designer and fashion illustrator.

In 2011, she was selected by the Starch Foundation to design her first two ready-to-wear collections under her own label mirahayek. The line is dedicated to urban lifestyle – centered on contemporary sportswear for a creative crowd, from wearable pieces that do not go unnoticed to separates that can easily be mixed.

## A NAMORADA Fall/Winter 2011-2012

A Namorada – "The Girlfriend" in Portuguese – is inspired by the enchanting characters of the Brazilian graffiti artists Os Gemeos – meaning "The Twins". The collection consists of one-of-a-kind pieces; chic urban wear with bold graphic cuts and geometric hand-sewn patterns. A small line of necklaces – unique combinations of beading and colored cordons – complements the garments.

Coordination: Aisha Zaied  
Photography: Rudy BouChebel  
Model: Maja Perovic (Nidal's Agency)  
Hair: Jean Nejm  
Make-up: Christina Malkoun  
Footwear: The Good Life





Class of 2002



# Joumana Ibrahim

Joumana has an M.A. from the London College of Communications (LCC), U.K. Her focus at LCC was on information design, with her thesis being a spatial analysis of the Hamra and Geitawi streets in Beirut. Upon her return to Lebanon in 2006, she worked as an art director at Leo Burnett Beirut on projects for numerous leading Lebanese and international brands. She has won several regional and international awards. Ibrahim is currently working as a freelance graphic designer/ art director/information designer for local and regional brands, and is teaching at several universities in Lebanon.

## Awards:

**Golden Drum (Europe)**  
1 Gold for Print

**Epica (Europe)**  
1 Silver for Press; 1 Bronze for Poster

**Crystal de la MENA**  
1 Gold for Print



## Beta Posters

Size: 98 x 68 cm  
Client: Beta  
Agency: Leo Burnett Beirut  
Art Director: Joumana Ibrahim  
Creative Director: Chermine Assadian  
Illustrator: Tiago Hoysel



Class of 2002



# Mays Idriss

is art director for Sarah's Bag. She leads the creative design department at the celebrated Beirut-based fashion accessories label. Today, her collaborative designs are some of the most recognizable and have graced the pages of such top press and fashion magazines as Le Monde, Harper's Bazaar and Vogue.

She enjoys various art forms, from conventional design techniques (hand-drawn illustrations, paintings, handcrafts) to digital design tools (Photoshop, Illustrator), which she successfully converged when she joined Sarah's Bag in 2006 as one of the first team members. She helped establish and develop the design department at Sarah's bag.

This successful collaboration has resulted in a number of popular and well-recognized works, including the Warhol-inspired Umm Kulthum collection featured at the Institut du Monde Arabe in Paris in 2007. Other hip collections showcase Lebanese urban art and pop art, drawing from contemporary inspirations and themes of Lebanese nostalgia as well as Arab culture.



**1. Classic Kulthum Trio (2006)**  
Andy Warhol-inspired design honoring Egyptian singer Um Kulthum

**2. Clutch Me: Moby Red**  
From Collection Pure Nostalgia  
"My dad was a fanatic about body building as an 18-year-old back in 1958. This bag was made in his honor to commemorate that stage in his life."

**3. Classic Rue Du Liban (2010)**  
Handmade pieces targeting the issue of women's support.

**4. Clutch Me Camion (2010)**  
The Lebanese truck drivers tend to put their personal and possessive touches on their trucks, and display their thoughts and opinions about many issues. One of Mays' cousins took the photo of this truck and Mays re-did it using design tools and her personal touch.

**5. Graffiti (2008)**  
One beautiful Sunday in 2008, Mays was taking a stroll from Hamra to Ashrafieh and she passed one of the earliest graffiti walls in Beirut, near USJ next to St. Joseph's church. This resulting bag attracted graffiti artists, who came to buy it and add it to their art. In 2012, the bag was also shown in the Beirut Art Center during a major international graffiti event.

**6. Classic Chickpeas Full (2010)**  
Part of the Sweet Pattern Collection inspired during visits to old Syrian markets, where all these sweets were in abundant display.





Class of 2003

# Bahij Jaroudi

Bahij Jaroudi(1981) was born in Beirut, Lebanon, and started drawing at an early age. After years of drawing in school books, he studied graphic design at LAU – though always maintaining a passion for cartooning and animation. After graduation, he has worked in the animation department at Future Television, while doing freelance animation, illustration and children’s books. In 2009, he completed an M.A. in animation at Kingston University, London, U.K.



Personal drawings depicting people  
Perishable #1  
Digital illustration



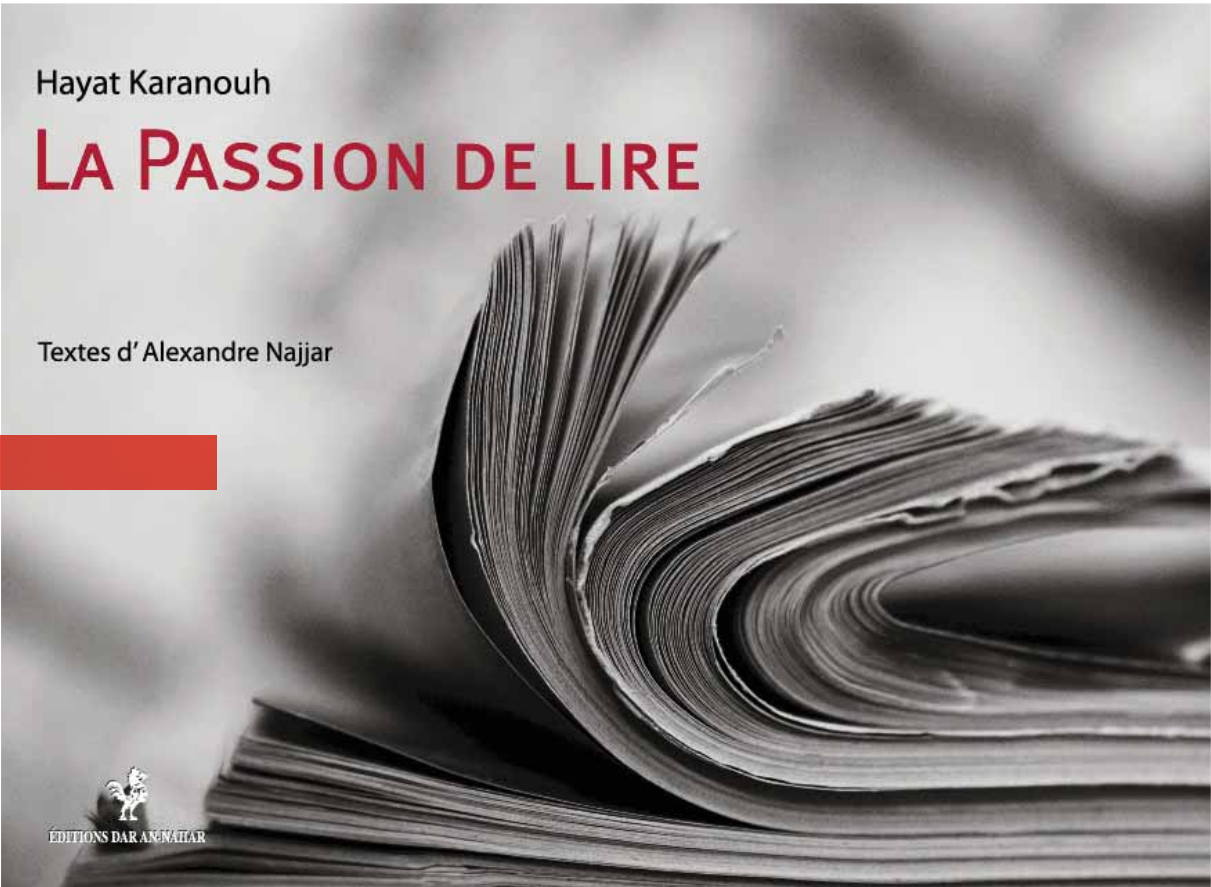
Class of 1996

# Hayat Karanouh

is trained as an economist but has since transformed her passion for photography into a new career path. To date, she has published five books with Dar An-Nahar, Librairie Antoine and Asma.

Her photographs have been exhibited in private and collective exhibitions throughout Lebanon and abroad, and has been the recipient of several awards. Most recently, she co-founded White Balance Studio that specializes in books, as well as wedding, portrait and newborn photography. Her work has been exhibited in private and collective exhibitions throughout Lebanon and abroad, and she has been the recipient of several awards.

Passion for Reading  
Author: AlexandreNajjar  
Publisher: Dar An-Nahar (2005)  
Language: French  
Dimensions: 23 x 34 cm



Class of 2003



# Maria Kassab

Maria Kassab is a Lebanese visual artist and freelance graphic designer based in Beirut. She graduated from LAU with a minor in fine arts. Her artwork mainly combines personal photography, illustrations in magazine cuttings, and vintage photographs. Among her works is a collection of mute and superimposed images of undefined figures and shapes that give rise to a forgotten story.

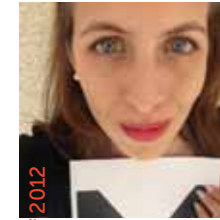
Her works have been exhibited in Berlin, Paris and New York; and she had a solo exhibition in Beirut at the Joanna Seikaly Gallery in 2011. She participated in the collective exhibition Syrie-Arts, at the Beirut Exhibition Center in October 2013 – curated by Dr. Kathy Battista, Director of Contemporary Art, Sotheby's Institute of Art, New York –with modern and contemporary artwork mainly from the Middle East being sold by auction; and in Displaced Portraits, a group exhibition at the Kuchling Gallery in Berlin, Germany.

Kassab has collaborated with several local and international artists, and has had works published in local and international art magazines.

Fig.7  
2013  
Photomontage  
Technique: Cold press  
300 grs.  
Size: 80 x 60 cm



Class of 2012



# Nour Kays

is a Lebanese-Canadian designer based in Beirut and currently working at The Farm. Kays was awarded the Certificate of Excellence in Graphic Design at LAU.

Shortly after graduation, she moved to London, U.K. and in 2013 completed a master's (with distinction) in communication design at Kingston University. Throughout her student days, she was actively involved in the design field; completing a short course in fashion illustration at Parsons, The New School for Design, New York, in 2010, as well as working at Leo Burnett advertising agency in Beirut and interning at Madame Rêve, a Beirut-based jewelry designer in 2012.

Fuse | Reuse

*"My M.A. final project is about 'simplicity'; a developing theory that suggests a possible complementary relationship between simplicity and complexity. I chose plastic carrier bags as the simple element and gave it a new life by fusing a couple of bags together. The topic lies within the theme of sustainable design. It is about designing a physical object that is environmentally friendly, doesn't consume raw material or harm the planet – trying to change the usual destiny of plastic carrier bags that end up as waste in landfills, stuck in vortex, or in the sea. What measures can be taken in order to reduce the amount of plastic carrier bags that lie with no purpose in our drawers? How can fused plastic carrier bags become a new trend in the fabric/textile industry?"*

Awards

Child of Lebanon Competition 2011 – Redesign of Website  
Second place (First by public vote)  
Certificate of Excellence in Graphic Design at LAU, June 2011  
Student Honor Society LAU 2008-2012





Class of 2002



## Danny Khoury

is a designer specializing in print – branding, packaging and product design; as well as working in web design, animation, photomontage and illustration. His interests include architecture, music and cinematography.

Khoury's professional career began at Med K&K, working on corporate identities, various types of printed artwork, and advertising campaigns. Later, he became designer and project manager at TagBrands, branding and design; and also an instructor at Hariri Canadian University, Beirut. Currently, he is a full-time freelance designer and consultant.

Khoury believes that design is not a commercial end in itself, but rather an experimental process to establish and communicate to people visually compelling brand identities and forms which, in turn, attract the mind of the viewer in a consumer world.

Fahem

This is a poster designed for a Lebanese short movie produced by Cinephilia productions and directed by Yasmine Hatem. The movie revolves around a young boy who takes on a delivery job to help his ailing mother, but it turns out to be a lot more than he bargained for. The movie tackles mainly the subject of pedophilia, whereby a young boy, who works as a nargile delivery boy, becomes victim of one of his customers. The main concept of the Arabic title/logotype is to portray the harsh reality that the main character faces dealing with one of the clients. This is emphasized through the stroke of the letter 'O' that strikes through the rest of the letterforms of a bold typeface. The rope of the nargile is made to have a sexual connotation, placed behind the logotype directed upwards, colored in red to emphasize harshness. Such other elements as the smoke and the circles – from the bubbles in the water of the nargile – are used in the background of the poster to enrich its texture.



UNESCO languages matter

Languages, as the main tools of human communication, are the vital ingredient of human development; however, some are in danger as many of the world's 6,000 different languages are disappearing or being replaced.

The poster is worked with a typographical approach where the slogan "Languages Matter!" is the main focus. Each letter is colored with a different tint, representing the diverse languages that are dissolving. As colored inks dissolve and mix, they become black – they lose the vividness, individuality and spirit which gives each its own character and property. The layout relies on simplicity to convey, in an abstract way, the situation of languages melting and disappearing over time.

Size 50 X 70



Class of 2012

## Sami Kiwan

A digital emphasis student, Sami Kiwan is a highly motivated designer primarily working in the field of web design. He keeps abreast with the latest technical and technological updates in the field. Kiwan started working, at the age of 20 while still at LAU, in a multidisciplinary visual communication design studio, vit-e; where he progressed from junior designer to senior graphic/web designer, focusing mainly on the user experience and user interface design. Together with his freelance work, the experience at the design studio enabled Kiwan to progress and gain knowledge in his field of work, which ranges from branding and corporate identity to web design and motion graphics.





Class of 2011

# Farah Malaeb

"I formed a great interest in drawing since I was a kid. Luckily, my parents encouraged me in my hobby, and at school I excelled in arts. By the age of 17, I started portraiture as a profession. Two years later I enrolled at the LAU graphic design program. While studying, I worked as an assistant at the graphic design department from 2005 to 2009, when I got a part-time position for a year at Wakalat Al-Muqtatafat Al-Sahafiyya, before graduating in spring 2011.

Throughout my university life I was interested in activism, and in 2008 I was elected president of the Student Council, where I was responsible – along with the other 11 council members – to organize the Spring Fiesta of 2009 and the prom.

I have relied on freelance projects from university until two years after graduation, when I went to Riyadh, K.S.A., as a web and mobile app designer NetVariant. A year later I returned to Lebanon to start with my own business, Space, an art lounge.



Class of 2006

# Jony Matta

After studying graphic design and fashion design, Jony Matta became an art director. Photo styling is a little-known art manipulating technique which controls all the physical elements in a photograph to create an effective image. It takes a creative and organized person to be a good stylist. Matta has over six years experience in professional celebrity photography and magazine styling. Motivated by her passion for fashion, Matta designs her own products and uses her talent in collage art to create dynamic and unique purses, ballerina shoes and hats.



## Prosper

"Since the launching of Prosper in 2011 by Teknoblend, I was responsible for the entire design package, starting from the logo and the corporate identity manual, to the web design. I presented my web design, their response was, 'too corporate! Why don't you try to do something artistic?' – which I didn't mind at all." The re-designed web site contains less typography on the home page and more visuals, including a background image and icons with subtitles, contrasting the background and the foreground in an elegant and attractive manner."

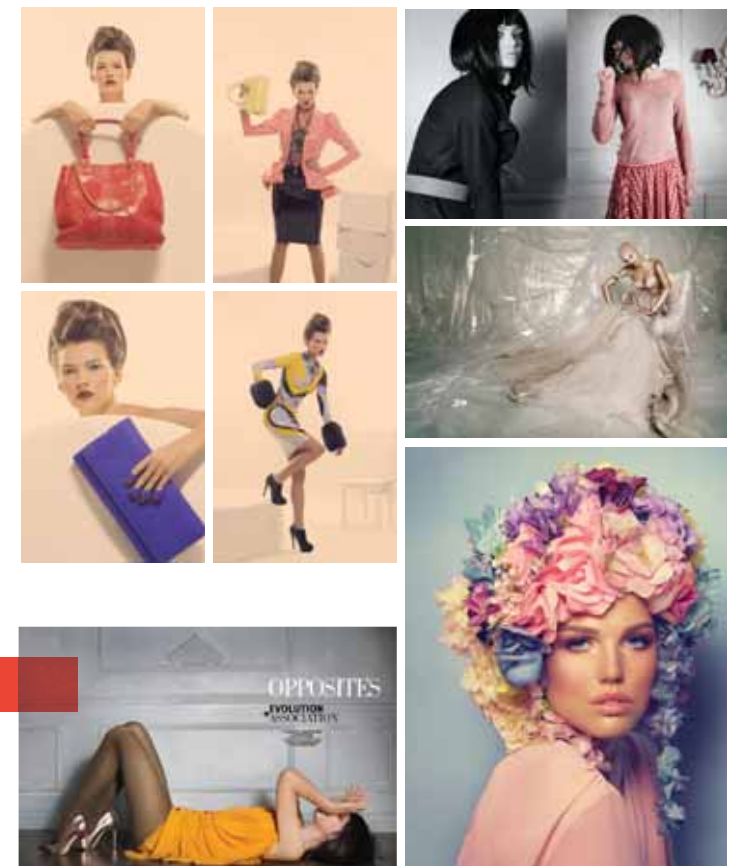
Ragmag Magazine  
Photography by Odette Kahwaji  
Styling by Jony Matta

Femme Magazine  
Photography by Rodrigue Najarian  
Styling Jony Matta

Sayidaty Magazine  
Photography by M.Seif  
Styling by Jony Matta

Al Jamila magazine  
Photography by M.Seif  
Styling by Jony Matta

Al jamila magazine spring  
Photography by Sharbel Bou Mansour  
Styling by Jony Matta



Class of 2000



# Iyad Aboul Naja

Inspired by elaborate culture and artistic detail, bustling environment and rich sensory experience, Iyad Aboul-Naja brings his expressive concepts to many creative disciplines. He received his B.S. degree in graphic design from LAU, Beirut, in 2000. Aboul-Naja has worked in advertising and appointed creative director at Intermarkets, but his passion lies in design – specifically in Arabic calligraphy. He is proud of his heritage and thinks it deserves to be celebrated. This celebration takes form in canvas, fabric, wood or metal. In 2011, Abdoul-Naja co-founded a design firm for product design and surface art.

## Unity Table

The table is made using four processes: First, "an editor takes the wordings from my grandmother's own poetry collection (she wrote poetry); second, a calligrapher manually transcribes the text using in the font under my direction; third, my designers trace and render in 3D for assessment as a funicular table; and forth, I send it to the metal/wood factory for production. Given that this is a center table for a home, I chose to have the words insinuate an inviting message; they read wakulujaleesen 3ala tawilati, asba7a khassati. The table is made of metal and wood. Upon request, the metal part can be substituted with red copper or yellow brass and, naturally, the wood tone will change to contrast the choice of metal."

Material:  
Vintage metal (treated and lacquered), Wood (treated frake)



## Constructive Destruction

Constructive Destruction is a three-day conference that focuses on how destruction can be turned into a process that generates a positive outcome. Each day of the conference narrows down on an aspect of destruction – destruction in the humanities, in the arts and in social sciences – with the aim of generating a new perspective and approach to those different fields.



Class of 2012



# Dounia Nassar Alexandra

Dounia Nassar graduated from LAU in 2012 with a bachelor's degree in graphic design. During her student years, she gained hands-on design experience, both at the university and in the professional field, including at the design firm Nineteen84 as junior graphic designer. For the past four years, Nassar has been a freelance graphic designer and has had several projects for local theater groups, designing posters for productions.

In the summer of 2010, she attended an intensive course in animation design at Parsons, The New School for Design, New York. The following summer, she interned at Zago Design, New York, where she learned how to interact on a professional level with people from a widely different backgrounds, to think on a different scale and media, and to work and approach a target and audience – in addition to gaining experience in one of the world's most competitive markets.

Nassar was awarded a scholarship and is in her second year at Pratt Institute in New York, working towards a master's degree in packaging design, including an internship at ThinkPackage in New York.



Class of 2011



## Tala Rawas

Tala Rawas is a graphic designer and illustrator based in Lebanon. After graduating from LAU, she worked at DRM as an in-house designer for a year, before moving to Benchmark Development, part of AR Design Lab. Founded by two high-school friends, AR Design Lab fuses design and management through consultancy, branding, event management, exhibition design, graphic design, signage/way-finding and web design. Rawas is interested in illustration, hip hop and video games.

Experimenting with different drawing styles and media, her illustrations usually embody a raw, Japanese cultural twist with the unconventional representation of empowered female characters.

### Native

*The piece Native illustrates the power of illusion and how easy it is for people to categorize others based on how they look. Regardless if a person was born and raised in a specific country, if that person doesn't look, act or speak like a typical 'native' then he/she is automatically seen and treated by others as a foreigner.*



Class of 2011



## Farah Rizk

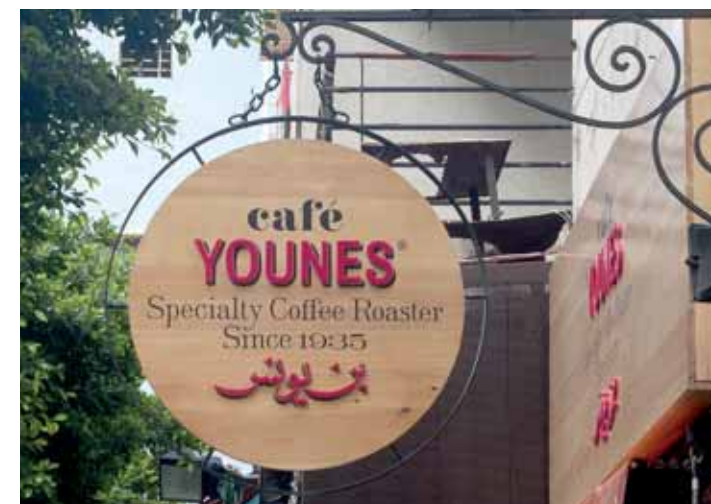
Farah Rizk is a design fanatic, advertising enthusiast and fashion addict. With her comprehensive branding and communication experience, she works in corporate and event branding, product packaging, editorial design, typography and print advertising, as well as social media and website design.

Rizk started her design career at Mind the Gap in 2011 as graphic designer, handling accounts and clients in the restaurant and retail sector, as well as non-governmental organizations and cultural institutions. The scope of work ranges from concept and design development to client servicing and press inspections.

"Every day I learn something new and I challenge myself in every project, and the result is success on the personal and the agency/team level – winning new businesses and delivering memorable campaigns!"

### Café Younes

*Café Younes is a specialty coffee roaster founded in 1935, built on the long legacy of three generations. In 2010, Café Younes wanted to revisit its identity and celebrate its 75th anniversary through a campaign built on the history of the company as a 'place-bound' establishment. The drive was not a mere interest in retro graphics – although very much in the trend – but rather a focus on a genuine identity and going back to design basics; typographic gestures, subtle textures, a variable materials scheme and a delicate attention to detail. In other words, the idea was that of a neighborhood café. "Working on this brand, I had the opportunity to get creative on several levels; branding, packaging, space branding and signage, publication design, above- and below-the-line communication, as well as website design."*





Class of 2009



## Ahmad Shami

Since graduating from LAU, Ahmad Shami has focused on developing his skills as an animator and designer. "Motion Graphics was a dream that became my profession. In my opinion, animation is a vibrant and challenging field; it is also fun and playful. My major skills are in 2D motion graphics. I am also interested in developing my 3D animation skills. My interest focuses on designing, animating, editing and compositing."

Awards

Certificate of Excellence in Graphic Design 2008

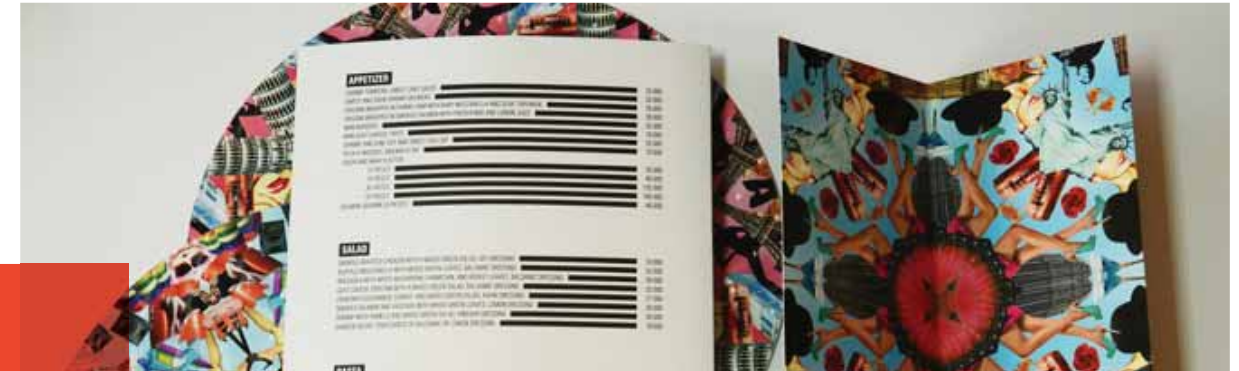
Laugh A Minute (2:35 min)

*Laugh A Minute is a start-up photo booth company launched in 2012. It provides a high-tech custom-made photo booth with optional flooring, different backdrops and hundreds of props for any event. It promotes fun energy and good vibes. "My role was to create the animation to promote Laugh A Minute and attract people to join the trend."*

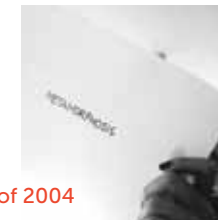
Story board and motion graphics  
Project Type: corporate and promotional

Tools: Adobe Illustrator,  
Adobe Audition, Adobe After Effects

Design, Storyboard & Motion Graphics: Ahmed Shami



Class of 2004



## Lorette Shebaya

"I graduated from LAU with a B.S. in graphic design. I continued my studies in Vancouver, Canada, studying 3D modeling and animation. I opened Paperview – a design studio and concept lab specializing in print media – about six years ago, working from home at first and eventually expanding into office space and creating a team. Love eating and drinking, so the food-and-beverage industry was the perfect match! Branding is our specialty and focus, but we venture into apps and computer games whenever projects like that come our way. From our offices in Beirut, we have collaborated with a roster of international and regional clients. Our services include corporate branding, identity creation and development, and multimedia design. We also have a highly-successful track record in the restaurant sector, where our experience has translated into designs for some of the region's most well-known restaurants, lounges and clubs. We are currently expanding into the Gulf region and have a new luxury social stationery company opening in the near future."

MAD

*A club in Beirut, "a city that has shown itself to be one of the top ten cities to party in. Creating an identity for a club like this was fun, to say the least. The goal was to create an identity that was visually strong, fun, a tad psychotic, and simply had 'a mind of its own'. Graphics were made to look as though they had been seen through a kaleidoscope into a world where madness was not just accepted, but celebrated. Different materials, and printing techniques were used to help translate MAD-MAD's visual goal, from plastic 3D place mats to menus that look quite simple – but peek inside and you will find 'a mind of its own'."*



Class of 2001



## Rana Shehabeddine

Rana Shehabeddine is the founder and director of Evibes. She works with local designers with an international appeal, and collaborates with young creative professionals on many projects. Shehabeddine's creative endeavors earned her the privilege of conceptualizing and developing the color and graphics strategy of Abu Dhabi International Airport, U.A.E.; thus shaping its visual identity by bringing in contemporary Arabic designs through various spaces of the terminal building. Evibes is one of the few Arabic signage experts in the region. Shehabeddine designed the British Council Arabic font and has published books for, among others Prince Mohammad Bin Fahd, Governor of the Eastern Province, K.S.A. Evibes has 13 years of local and regional expertise and a wide spectrum of clients in various sectors and fields across the U.S., U.K. and the Middle East.

### Abu Dhabi International Airport Graphics and colour strategy

*Evibes' work on the Abu Dhabi International Airport graphics and color consultancy comprises the study and development of color sources and pattern formations and their respective application onto the various spaces and places of the airport. Conceptualizing and developing the color and graphics strategy resulted in shaping the visual identity of the airport by bringing in contemporary Arabic designs through various spaces throughout the terminal building.*

*The patterns were based on traditional Arabic patterns and geometry. As for the calligraphy, each pier had a calligraphic signature that works as an expression of the meaning of the word. This makes it different from the process of linear reading. The fluidity of the Diwani script forms the letters of the word to unfold a unique rhythmic expression for each pier and which also can be visually read by non-Arab speakers.*

*Graphics and color scope of work covered applications on different sign types, tiling highlights, carpet design, escalator soffits, and elevator ceiling and walls.*

**Creative directors:** Rana Shehabeddine, Zahira Nazer  
**Architect:** Zahira Nazer  
**Designer:** Rana Shehabeddine  
**Calligrapher:** Youssef Al Assi  
**Agency:** Evibes

Class of 2009



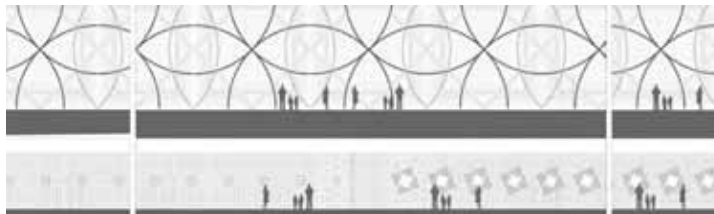
## Hayat El Sheikh

won the Certificate of Excellence in Graphic Design, LAU, in 2008 with Brainstormink. Her project tackled online social networks and their influence on human behavior. El Sheikh perceives graphic design as fun and challenging – a passion, as well as a career. She is particularly interested in motion graphics, character design and illustration. Today, she strives to find the right balance between her career and her baby-boy Omar.

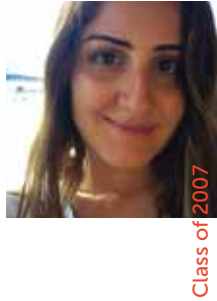
Qi

*Meaning 'life force', Qi is a start-up juice cleansing concept launched in 2012. Polypod helped Qi develop the brand image and identity through a series of collaborative workshops. The hand-drawn ingredients, supported by sassy slogans and down-to-earth products, adorn a whole range of branding collateral, from business cards and bottle labels to delivery vans.*

**Client:** Qi Juice Cleanse  
**Design:** Hayat El Sheikh for Polypod  
**Photography:** Mazen Jannoun,  
Karen&Josette, Walid Khoury  
**Web Development:** Fusion Second







## Patil Tchilinguirian

Patil is a Beirut-based Lebanese-Armenian visual communicator. She graduated from LAU in 2007 with a B.S. in graphic design and a minor in fine arts. At the intersection of visual art, social innovation and public space design, she is a multidisciplinary designer and the co-founder of Public Interest Design Levant.

*The chosen pieces are part of a series of artworks exhibited at the Newcomer's Exhibition during Beirut Design Week 2013. They are a mélange of colorful, conceptual and typography-based pieces done through digital collage, mixed media and embroidery. Everyday life is the source of inspiration for this collection. Each piece explores an idea and translates it through different media and visual languages.*

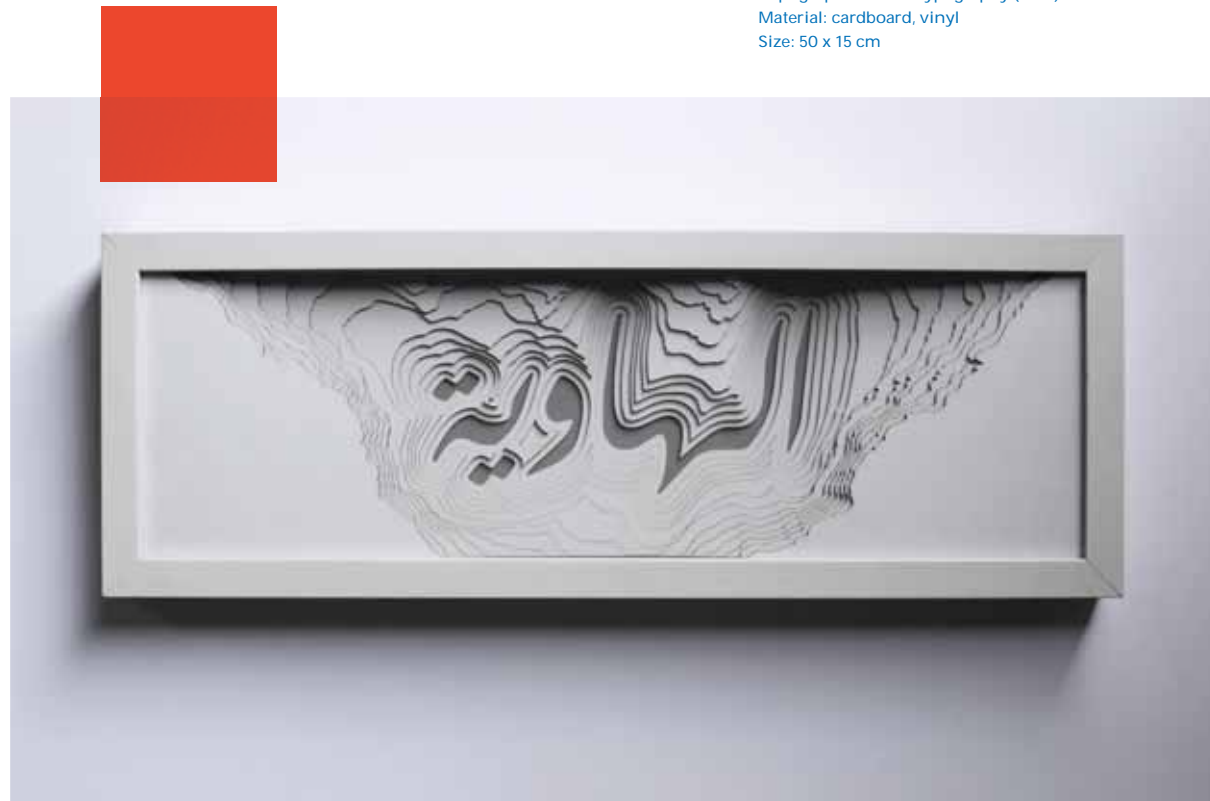
### Al hawiya

*A topographic map extrapolated from the actual letters of the word. The different layers create depth and point downwards to the word, which signifies 'abyss' in Arabic.*

**Topographic Arabic typography (2013)**

**Material:** cardboard, vinyl

**Size:** 50 x 15 cm



## George Torbey

Georges Torbey joined Vit-e in 2009, a graphic design studio run by Nathalie Fallaha, working on different including branding, visual identity, illustration, packaging, print and interactive design. In parallel, Torbey worked with Alephya, where he explored the characteristics of the Arabic letter form and constructed an aesthetic inspired by calligraphy and oriental arabesque.

In 2013, Torbey felt it was time for him to explore his options alone through freelance work for local and international clients. At the end of that year, he collaborated with Hadi Hazim, an LAU graduate in business management, to create Sage + Uniforms where they create design objects with an eye for new technologies and materials. Sage + Uniforms is launching its first product and working simultaneously on upcoming designs.

### Toy Soldier

*A ring which consists of two parts; a vintage toy soldier and a knuckle ring. Toy Soldier was first 3D-scanned and modeled, then 3D-printed with SLS polyamide 12 nylon powder. It was mounted on a double-plated brass 0.2 microns gold-plated knuckle ring, designed by Sage + Uniforms and executed by local artisans. Toy Soldier was then dyed in batches using acid dyes (sulfate, sulfuric acid, salt and water) in a process similar to textile dyeing, leaving each batch uniquely colored to achieve a more personalized product.*



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