



جامعة محمد بن زايد
للذكاء الاصطناعي
Mohamed bin Zayed University
of Artificial Intelligence

Brand Guidelines

January 2026

Welcome to the brand guidelines for the Mohamed bin Zayed University of Artificial Intelligence

This document will guide you through the basic elements of our updated identity system and explain how we use them to build our brand. Understanding and adhering to these guidelines will be essential for maintaining a consistent, unforgettable and meaningful experience of the Mohamed bin Zayed University of Artificial Intelligence.

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Logo

Bilingual Logos

English Only Logo

Arabic Only Logo

Avatars

Logo Architecture

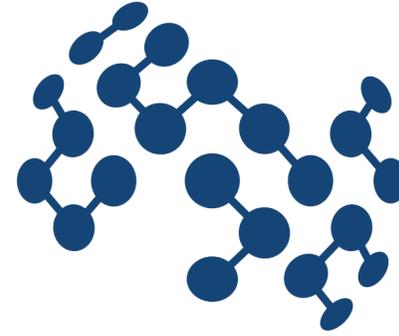
Colour and Logos

Bilingual Logos

The bilingual logos have been specifically designed for use in bilingual communications where both English and Arabic are required.

1. Left-aligned for English language applications.
2. Right-aligned for Arabic language applications.

Primarily, the English logo is used, with the dual-language version reserved for cases requiring balanced bilingual representation.

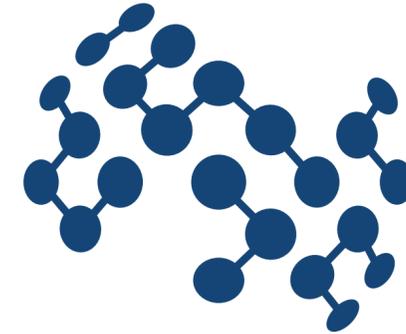


جامعة محمد بن زايد
للذكاء الاصطناعي

Mohamed bin Zayed University
of Artificial Intelligence

1. Left-aligned for English language applications

جامعة محمد بن زايد
للذكاء الاصطناعي
Mohamed bin Zayed University
of Artificial Intelligence



2. Right-aligned for Arabic language applications

Logo

Bilingual Logos

Clear Space

Our logo should always be legible and not have any other graphic elements interfere with it. Using the largest circle within our logo, this determines the clear space around the entire logo lockup.



X = Clear space value



Bilingual Logos

Centralised

The center-aligned tertiary bilingual logo is designed for applications requiring balanced bilingual representation.

For example, it is ideal when both English and Arabic need to be displayed within a left and right visual system.

Mohamed bin Zayed University
of Artificial Intelligence

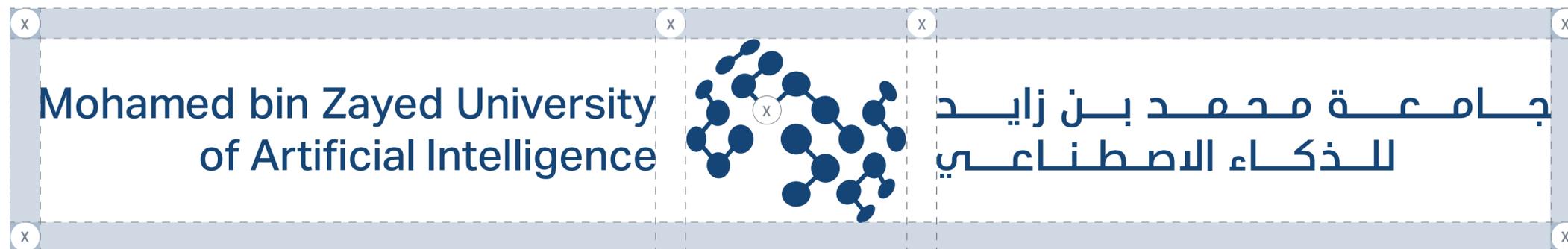


جامعة محمد بن زايد
للذكاء الاصطناعي

Bilingual Logos

Centralised – Clear Space

Our logo should always be legible and not have any other graphic elements interfere with it. Using the largest circle within our logo, this determines the clear space around the entire logo lockup.



X = Clear space value

Logo

English Only Logo

Our logo encompasses two components, our icon and our logotype. This lockup is our primary usage of the brand and will be seen on all external communications.

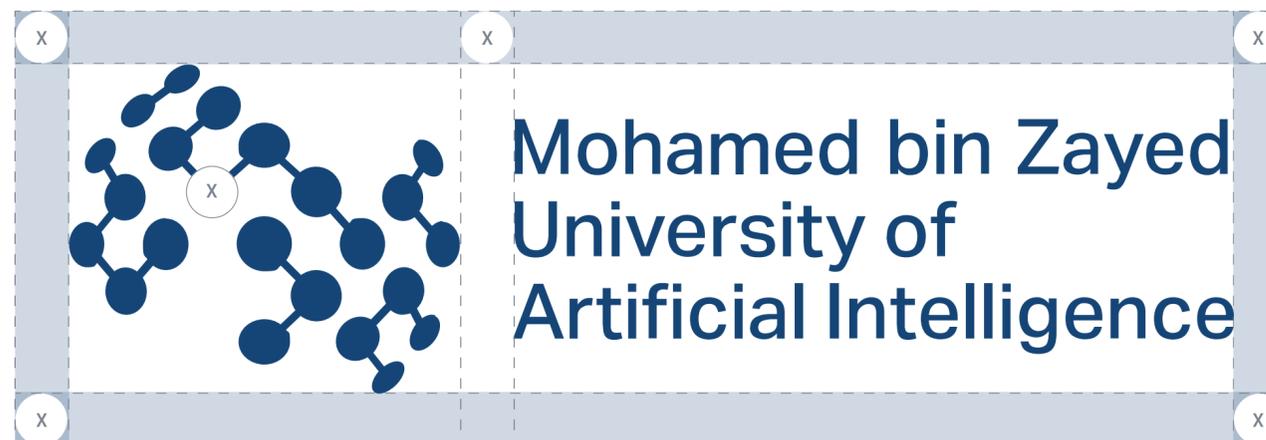


Mohamed bin Zayed
University of
Artificial Intelligence

English Only Logo

Clear Space

Our logo should always be legible and not have any other graphic elements interfere with it. Using the largest circle within our logo, this determines the clear space around the entire logo lockup.



X = Clear space value

Logo

Arabic Only Logo

Our logo comes in both English and Arabic. They are treated equally, but always use one or the other, never both at the same time.



Logo

Arabic Only Logo

Clear Space

Our logo should always be legible and not have any other graphic elements interfere with it. Using the largest circle within our logo, this determines the clear space around the entire logo lockup.



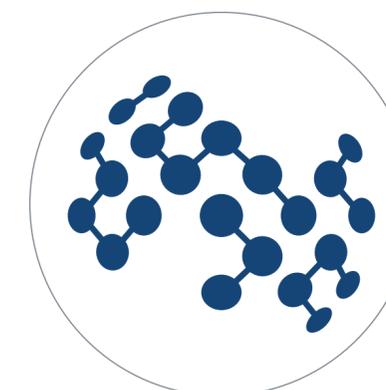
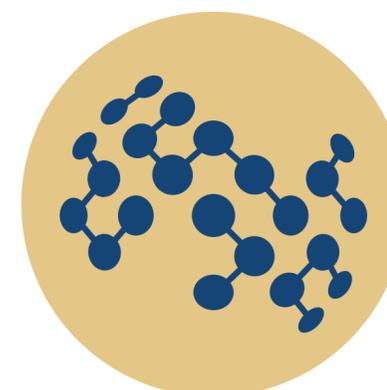
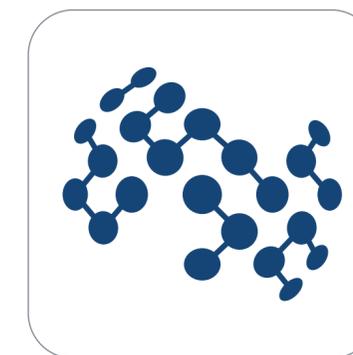
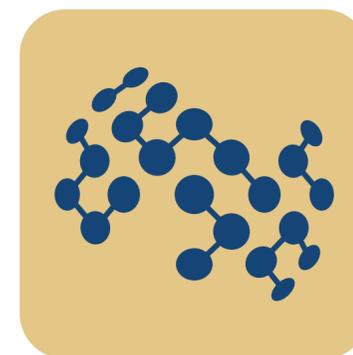
X = Clear space value

Logo

Avatars

The logo, where possible, should always be used in the full lockup. However, on certain occasions where space is limited, the icon can be used in isolation, for example; social media avatars and favicons.

Use the colour options as shown.



Logo

Logo Architecture

Our brand architecture defines the hierarchy of logos to ensure consistency across all communications. Different logo options are available to suit various contexts and applications each designed to maintain clarity flexibility and alignment with the brand's identity. The choice of logo should be guided by the specific requirements of the communication while upholding brand consistency.

Left aligned Bilingual Logo



Right aligned Bilingual Logo



Centralised Bilingual Language Logo



English Only Logo



Arabic Only Logo



Avatars



Logo

Logo and Colour

Our logos are available in four approved colours, Sand, Navy Blue, Dark Navy Blue and White. These colors should be applied thoughtfully based on the background to maintain clarity and brand consistency:

Navy Blue Logo: Use on sand, white or light coloured backgrounds for optimal contrast and visibility.

White Logo: Use on Navy Blue or dark coloured backgrounds where the Navy Blue or Sand logos would lack visibility. Ensure sufficient contrast for legibility.

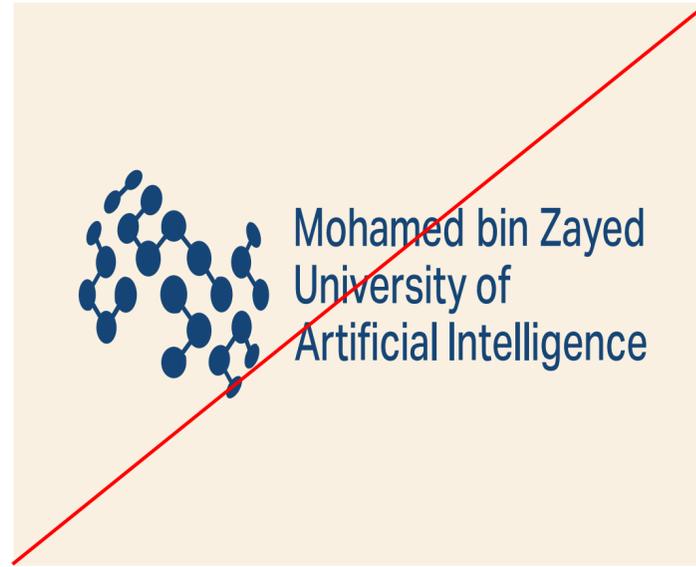
Dark Navy Blue Logo: For cases where the Navy Blue or Sand logo don't have enough contrast, use the Dark Navy Blue Logo.

Placement Guidelines: Always ensure sufficient contrast between the logo and the background for clear visibility. On photographic backgrounds, position the logo in uncluttered areas, avoiding busy sections that may reduce readability.

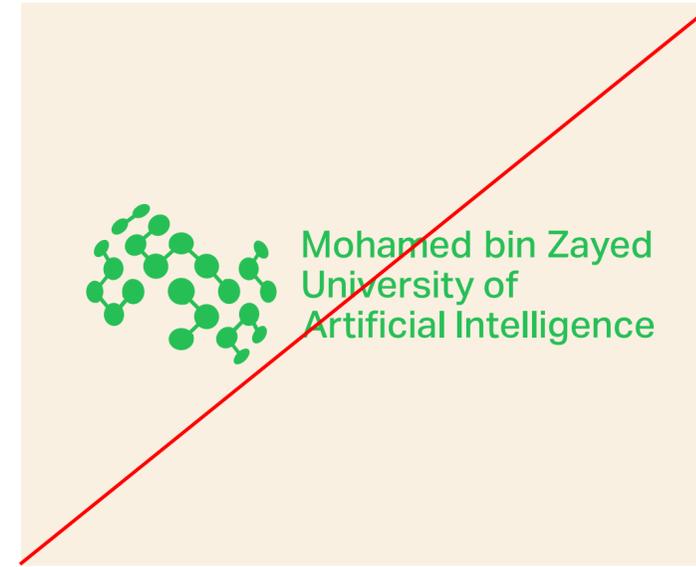
Do not use the White logo on the Sand background or the Sand logo on a White background as it does not meet accessibility standards.



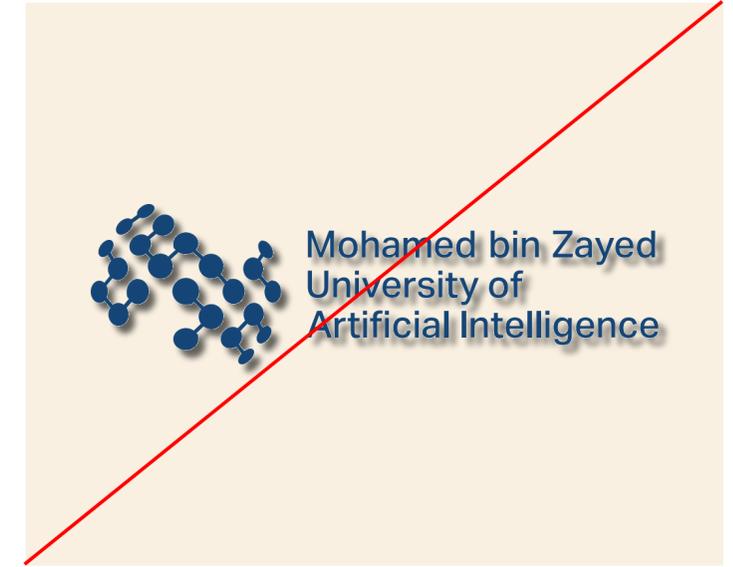
Don'ts



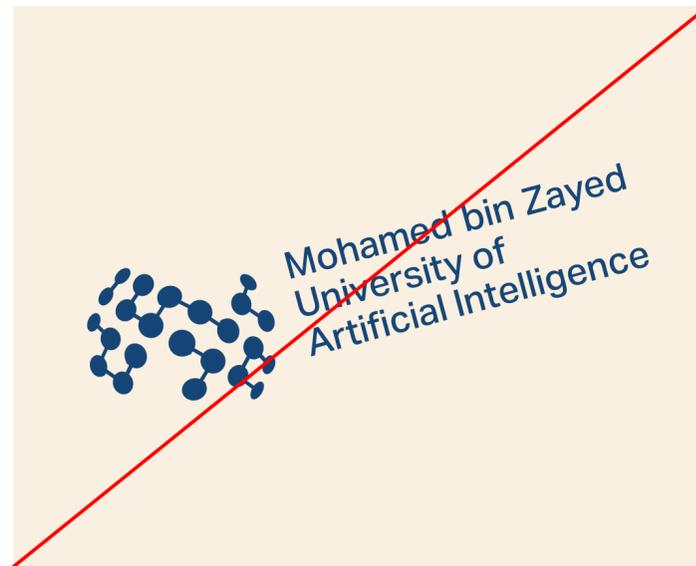
Don't distort or stretch the logo



Don't change the colour of the logo to anything other than the approved colour ways



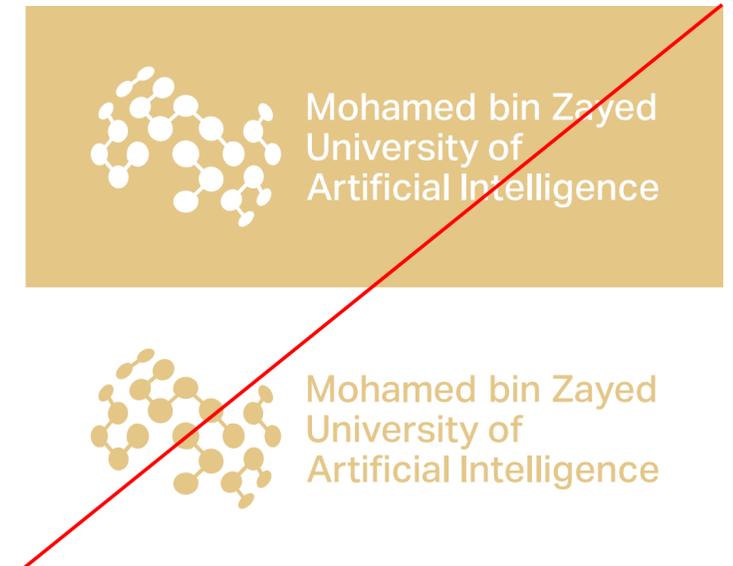
Don't add drop shadows or any other effects to the logo



Don't rotate the logo



Don't position the logo below any other elements. The MBZUAI logo must ALWAYS appear above or to the side



Don't use the white logo on a Sand coloured background, or the Sand logo on a white background.

Logo Lockups

Sub brand Logo Lockups

School Logo Lockups

The Academy Logo Lockup

Logo Lockups

Sub Brand Logo Lockups

To keep a clean, consistent and controlled appearance to the university identity, all sub brand logo lockups should follow the same format and layout conventions.

When creating sub brand logo lockups, use the construction shown over the following pages.

One line sub brand lockup



Two line sub brand lockup



Three line sub brand lockup



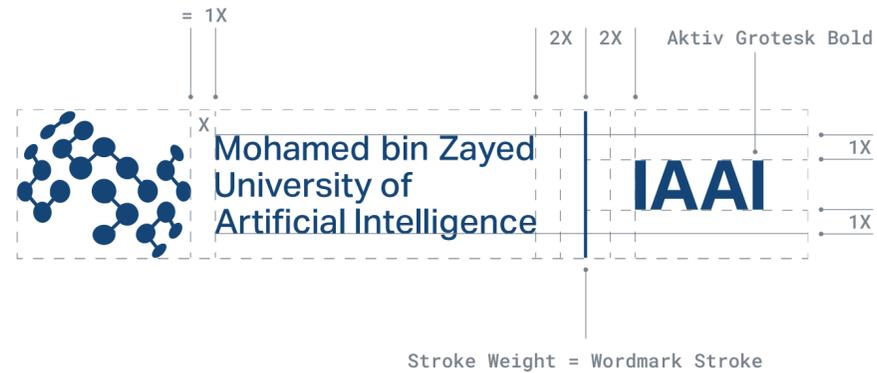
Logo Lockups

Sub Brand Logo Lockups

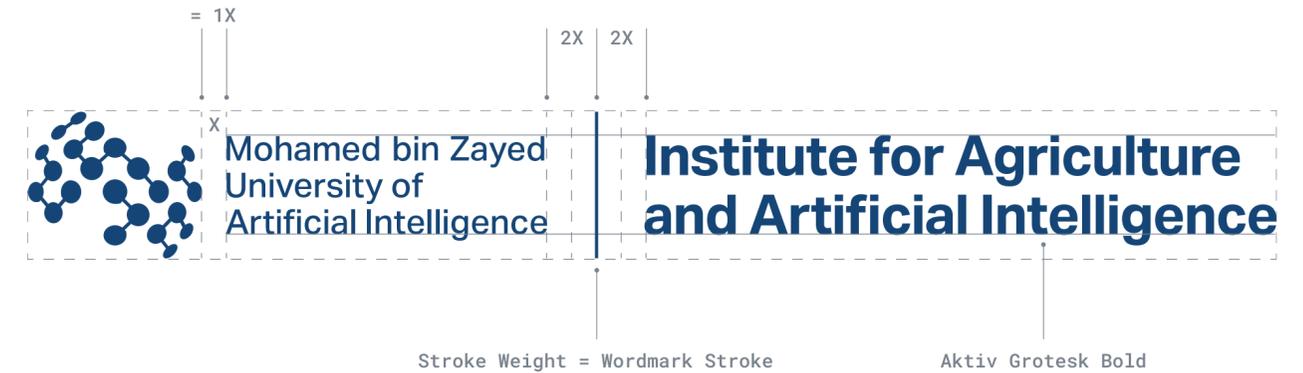
The sub brand names should be set in Aktiv Grotesk Bold and can be run over one, two or three lines, dependent on the length of the name.

For lockups using the Latin logo, the main MBZUAI logo should always be placed on the left hand side. For lockups that use the Arabic version, position the MBZUAI logo on the right hand side.

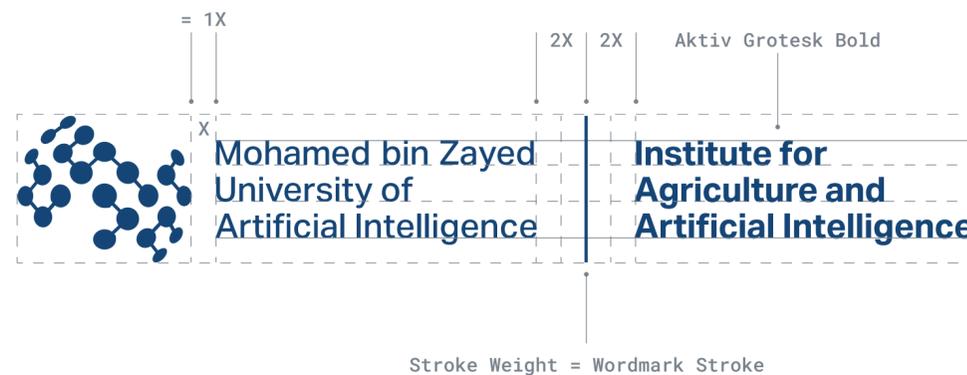
One line sub brand lockup



Two line sub brand lockup



Three line sub brand lockup



Logo Lockups

Sub Brand Logo Lockups Arabic Version

For Arabic versions of the sub brand logo lockups, the same construction should be used, but reading from right to left.

One line sub brand lockup



Two line sub brand lockup



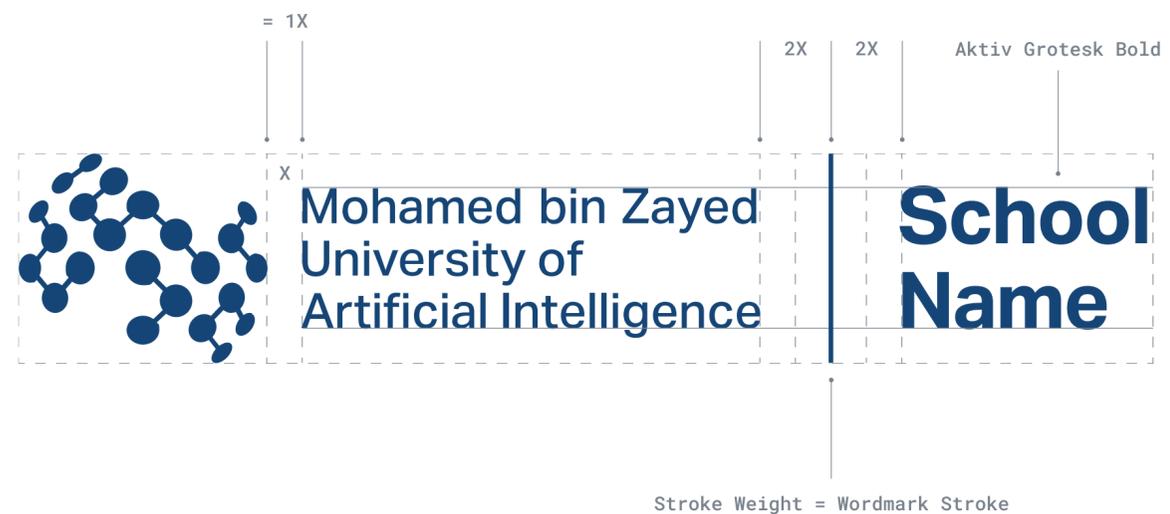
Three line sub brand lockup



Logo Lockups

School Logo Lockups

School logo lockups follow the same convention as sub brand lockups, except that they should all be created to run over two lines. For departments that only have one word eg. Robotics, the name should align to the top of the lockup. See the following page for all of the current department lockups.



Logo Lockups

School Logo Lockups

Shown here are the current School logo lockups.



**School of
Computing**



**School of Digital
Public Health**



**Institute of
Foundation Models**



Undergraduate

Logo Lockups

The Academy

The lockup for The Academy follows the same convention and construction as the other logo lockups and is available in two compositions, dependent on space available.

The Academy logo can also be used separately from the MBZUAI logo, but should never appear above it, only ever to the side or below.



Mohamed bin Zayed
University of
Artificial Intelligence

| THE ACADEMY



Mohamed bin Zayed
University of
Artificial Intelligence

| THE
ACADEMY

Colour

Primary Colours

Primary Colours – Extended Palette

Secondary Colours

Colour and Text

Colour Accessibility

Colour and Images

Schools Colour Usage

Corporate Colour Usage

The Academy Colour Usage

Don'ts

Colour

Primary Colours

Our primary colours have been carefully chosen to bridge tradition and technology – a perfect reflection of Abu Dhabi’s role as a modern hub rooted in strong cultural foundations.

The contrast between the grounded sand colour and the deep navy blue creates visual harmony that feels both forward-thinking and locally authentic. The palette communicates confidence, clarity, and global ambition.

Sand

This warm sand colour evokes the natural landscape of Abu Dhabi – the desert, light, and warmth of the region.

It conveys stability, heritage, and approachability, grounding the identity in its local context. As a primary tone, it balances modern innovation with cultural authenticity, suggesting both humanity and continuity amid rapid technological change.

In the context of education, gold hues represent enlightenment and discovery, aligning with our mission to illuminate the future through knowledge.

Navy Blue

This deep navy conveys depth, intelligence, and precision while maintaining a modern, sophisticated and versatile appeal. It provides a sense of trust and academic authority and its cool stability mirrors the analytical, data-driven core of AI research.

White

White adds a sense of simplicity and clarity to our communications.

Sand

#E5C687
R229 G198 B135
C10 M20 Y54 K0
Pantone 4002 C

Navy Blue

#154677
R21 G70 B119
C100 M78 Y28 K13
Pantone 4154 C

White

Colour

Primary Colours – Extended Palette

Our Sand and Navy Blue colours each have three additional tints that can be used to add extra depth and tonal variation to our communications.

They should only be used with our main primary colours and not instead of.

Dark Sand

#8A764D
R138 G118 B77
C42 M45 Y75 K16
Pantone 4242 C

Sand

#E5C687
R229 G198 B135
C10 M20 Y54 K0
Pantone 4002 C

Sand (50%)

#F2E3C3
RGB 242 227 195
C5 M9 Y25 K0
Pantone 4002 C 50% Tint

Sand (25%)

#F9F1E1
RGB 249 241 225
C0 M4 Y11 K0
Pantone 4002 C 25% Tint

Dark Navy Blue

#0C2945
R12 G41 B69
C100 M81 Y45 K47
Pantone 289 C

Navy Blue

#154677
R21 G70 B119
C100 M78 Y28 K13
Pantone 4154 C

Navy Blue (50%)

#8AA2BB
RGB 138 162 187
C48 M29 Y16 K0
Pantone 4154 C 50% Tint

Navy Blue (25%)

#C5D1DD
RGB 197 209 221
C21 M11 Y7 K0
Pantone 4154 C 25% Tint

Secondary Colours

Our secondary colour palette has been designed to complement our primary colours and includes shades that accent and add depth to our primary palette.

Dark Red
#B52529
R181 G37 B41
C20 M98 Y95 K10
Pantone 187 C

Red
#D92E33
R217 G46 B51
C9 M95 Y89 K0
Pantone 185 C

Light Red
#EF454A
R239 G69 B74
C0 M88 Y70 K0
Pantone 198 C

Dark Yellow
#C0AE03
R192 G174 B3
C28 M24 Y100 K0
Pantone 612 C

Yellow
#F5E120
R245 G225 B32
C6 M5 Y96 K0
Pantone 107 C

Light Yellow
#FDF38D
R253 G243 B141
C2 M0 Y55 K0
Pantone 601 C

Dark Teal
#036977
R3 G105 B119
C90 M45 Y44 K15
Pantone 2238 C

Teal
#048899
R4 G136 B153
C84 M31 Y35 K3
Pantone 7711 C

Light Teal
#1AB5C9
R26 G181 B201
C72 M5 Y20 K0
Pantone 3115 C

Dark Green
#1A8039
R26 G128 B57
C86 M25 Y100 K12
Pantone 355 C

Green
#27BF56
R39 G191 B86
C73 M0 Y90 K0
Pantone 2270 C

Light Green
#39E26D
R57 G226 B109
C50 M0 Y65 K0
Pantone 2268 C

Dark Grey
#7A828C
R122 G130 B140
C10 M0 Y0 K56
Pantone 430 C

Grey
#ADB9C7
R173 G185 B199
C13 M0 Y0 K27
Pantone 2177 C

Light Grey
#CEDCED
R206 G220 B237
C9 M0 Y0 K10
Pantone 643 C

Dark Violet
#8379E1
R131 G121 B225
C55 M55 Y0 K0
Pantone 2715 C

Violet
#A79EF7
R167 G158 B247
C35 M37 Y0 K0
Pantone 2716 C

Light Violet
#C4BDFC
R196 G189 B252
C21 M24 Y0 K0
Pantone 270 C

Dark Orange
#BF6000
R191 G96 B0
C20 M70 Y100 K8
Pantone 2020 C

Orange
#F27A00
R242 G122 B0
C2 M63 Y100 K0
Pantone 2018 C

Light Orange
#FFA64D
R255 G166 B77
C0 M40 Y77 K0
Pantone 150 C

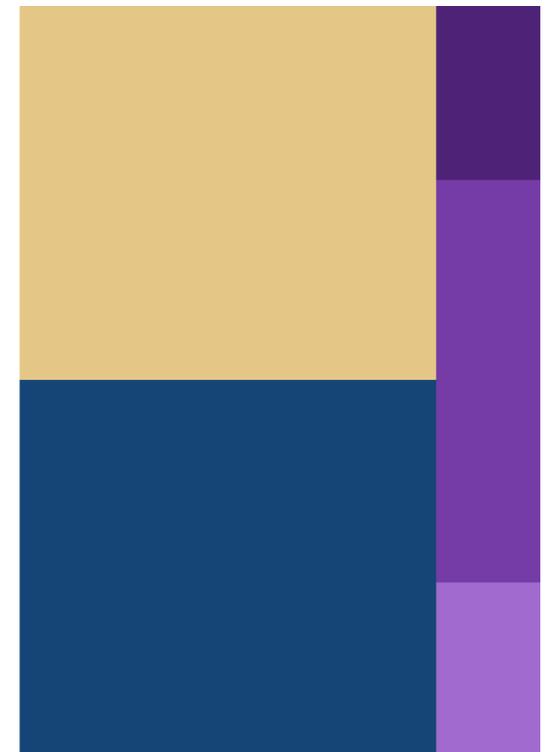
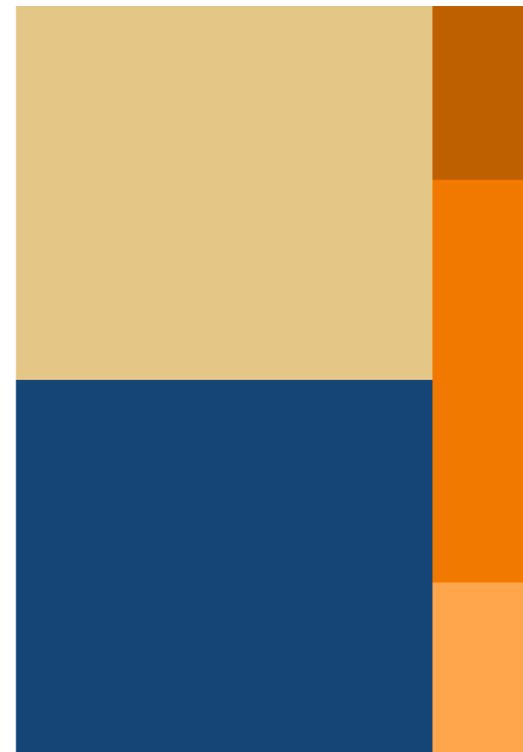
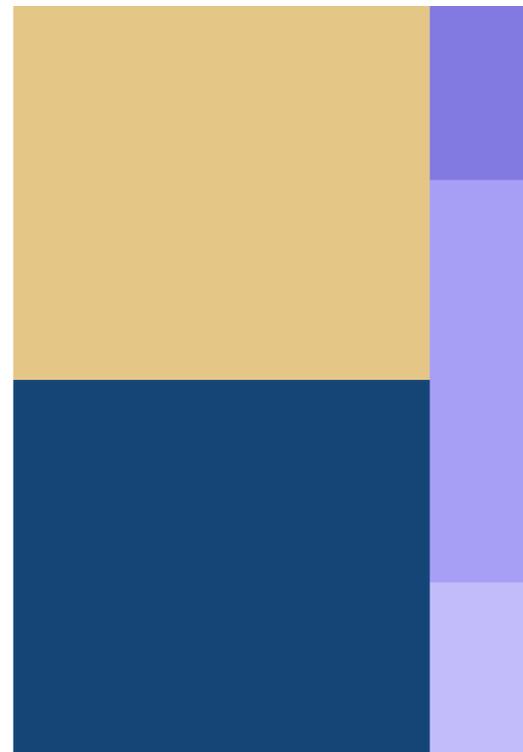
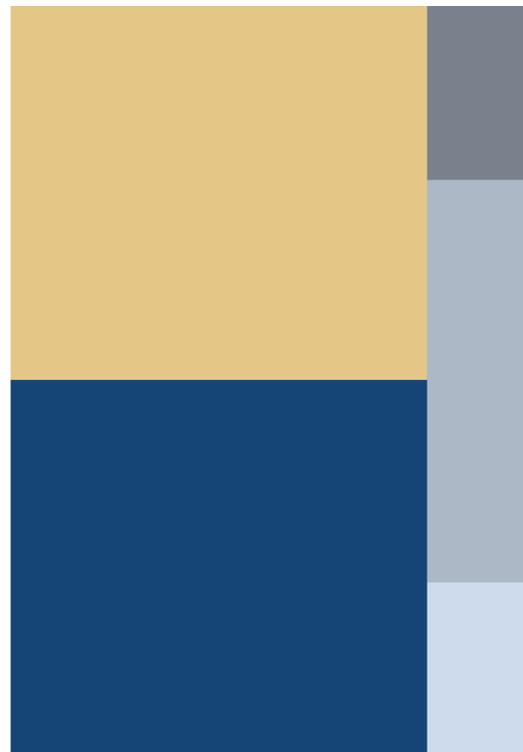
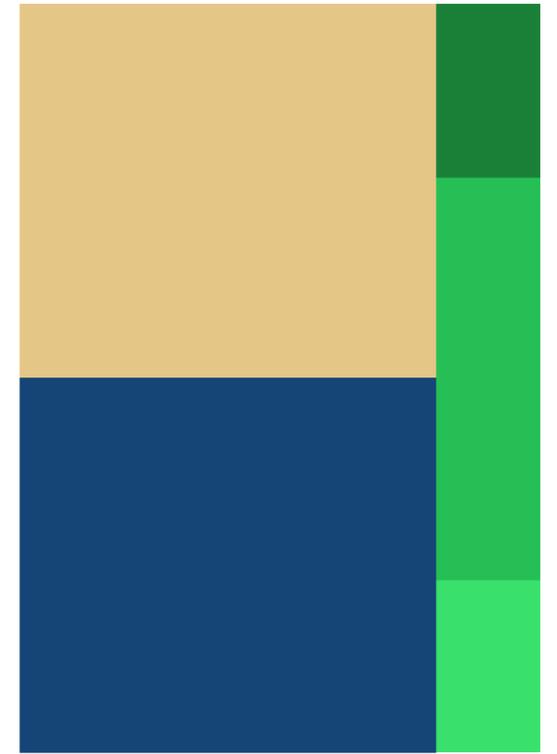
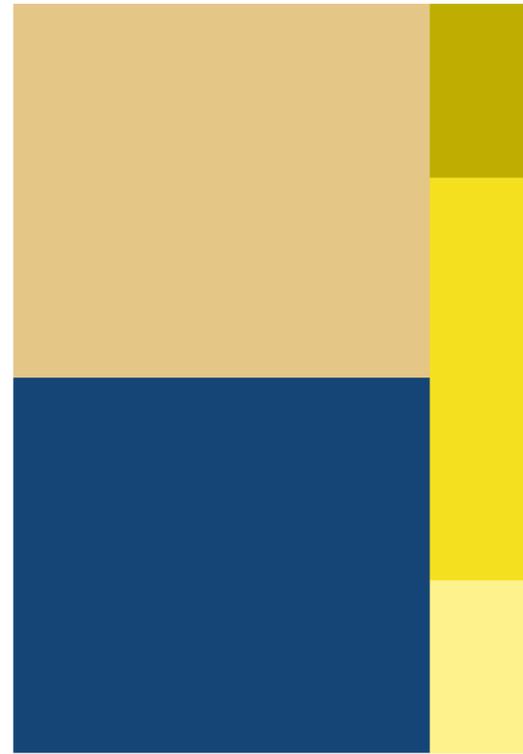
Dark Purple
#4F2276
R79 G34 B118
C84 M100 Y20 K8
Pantone 3555 C

Purple
#753BA8
R117 G59 B168
C66 M88 Y0 K0
Pantone 2076 C

Light Purple
#A16ACF
R161 G106 B207
C45 M65 Y0 K0
Pantone 2577 C

Secondary Colours

The secondary colours should always be used alongside the primary colours and only ever as small accents



Colour

Colour and Text

When using coloured text on coloured backgrounds within our primary palette, use only the recommended combinations shown and described here.

This ensures that we are meeting at least AA standards and that all text is clearly legible in all of our digital communications.

Only use Navy or
Dark Navy Blue for
headlines on a
Sand background

For all body copy on a Sand
background use Dark Navy Blue

Only use Sand or
White for headlines
on a Navy Blue
background

For all body copy on a Navy
Blue background use White

Only use Navy or
Dark Navy Blue for
headlines on a White
background

For all body copy on a White
background use Dark Navy Blue

Only use Dark Navy
Blue or White for
headlines on a Dark
Sand background

For all body copy on a Dark
Sand background use White

Only use Sand or
White for headlines
on a Dark Navy Blue
background

For all body copy on a Dark Navy
Blue background use White

Colour Accessibility

For the extended primary and secondary colour palettes, please follow these guidelines to ensure that we are meeting at least AA standards for all of our digital communications when using text below 18pt on coloured backgrounds.

Primary Colours

Dark Sand	White		Dark Navy Blue	Sand	White
Sand	Navy Blue	Dark Navy Blue	Navy Blue	Sand	White
Sand (50%)	Navy Blue	Dark Navy Blue	Navy Blue (50%)	Dark Navy Blue	
Sand (25%)	Navy Blue	Dark Navy Blue	Navy Blue (25%)	Dark Navy Blue	

Secondary Colours

Dark Red	White	Dark Yellow	Dark Navy Blue	Dark Grey	N/A	Dark Orange	N/A
Red	White	Yellow	Dark Navy Blue	Grey	Dark Navy Blue	Orange	Dark Navy Blue
Light Red	N/A	Light Yellow	Dark Navy Blue	Light Grey	Dark Navy Blue	Light Orange	Dark Navy Blue
Dark Teal	White	Dark Green	White	Dark Violet	N/A	Dark Purple	White
Teal	White	Green	Dark Navy Blue	Violet	Dark Navy Blue	Purple	White
Light Teal	N/A	Light Green	Dark Navy Blue	Light Violet	Dark Navy Blue	Light Purple	White

Colour

Colour and Images

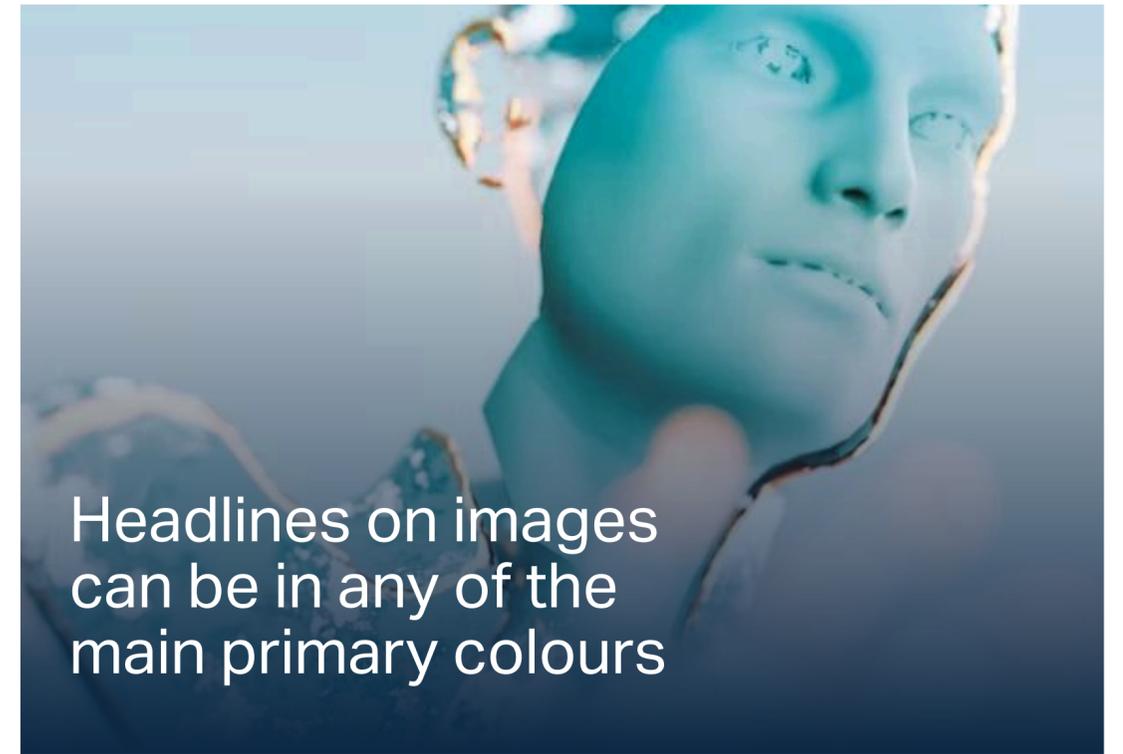
When using coloured text on images, make sure that the text has maximum legibility.

Only use the main primary colours for headlines and body copy should be in the highest contrast colours, so either White or Dark Navy Blue.

If there isn't enough contrast between the image and text, a gradient overlay can be used as shown in these examples.



Headlines on images
can be in any of the
main primary colours

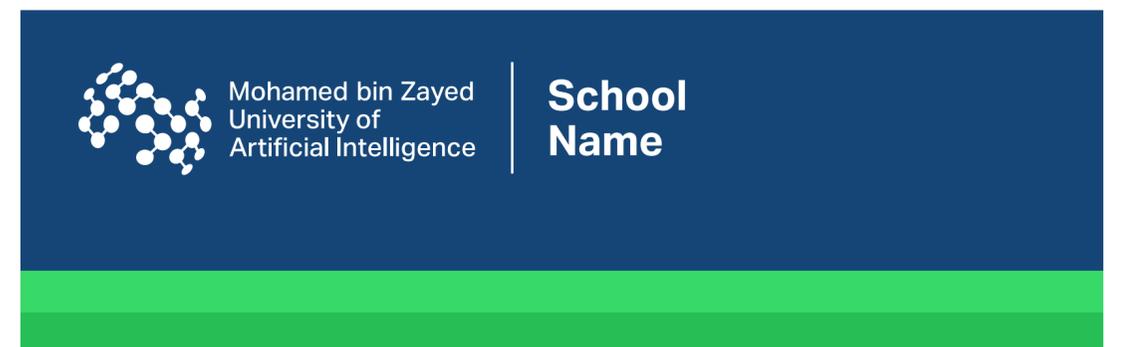
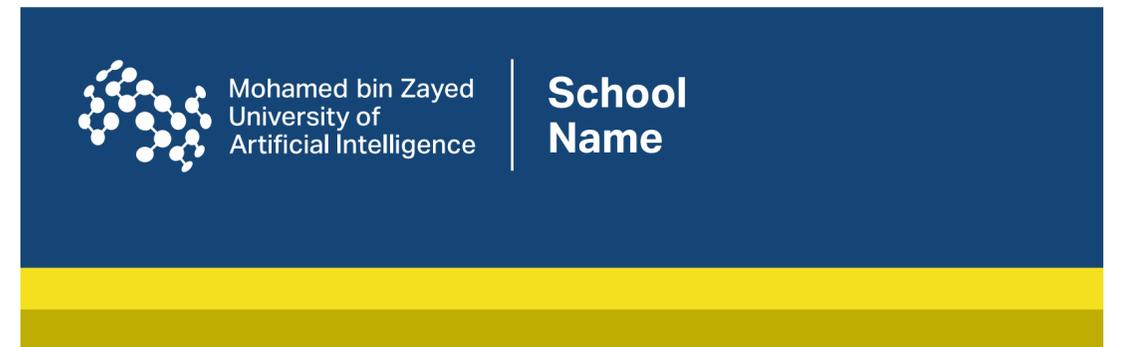
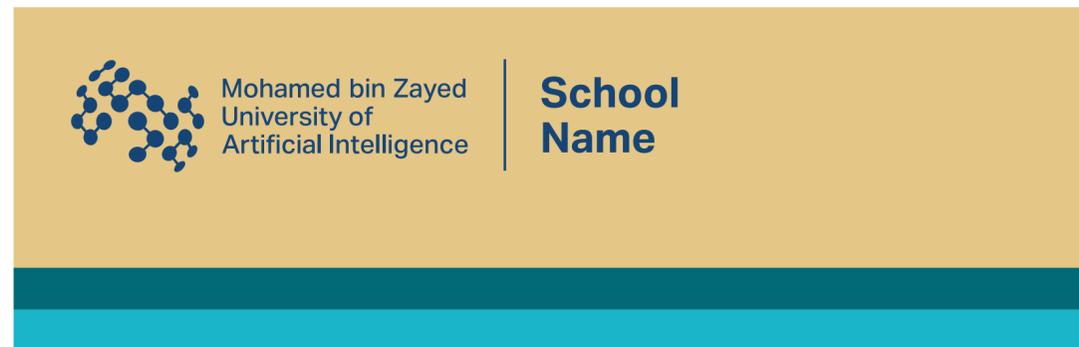
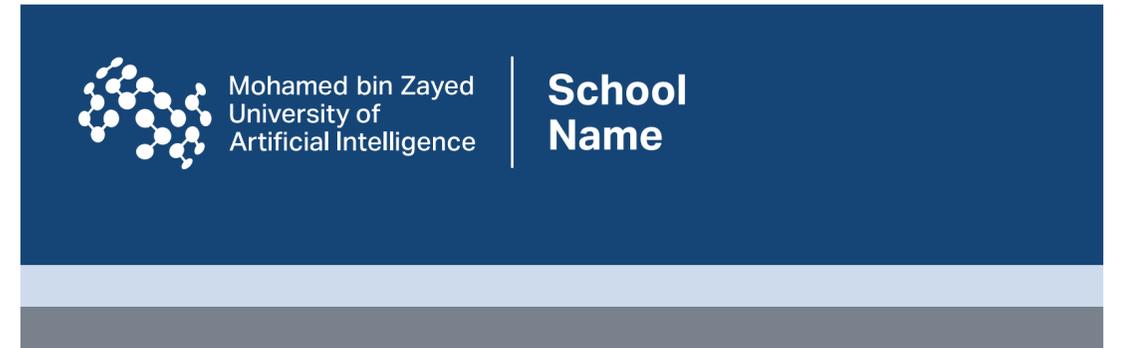


Headlines on images
can be in any of the
main primary colours

Schools Colour Usage

When creating palettes for Schools use the primary palette as the main colours and then choose two shades from one of the secondary colours to use as accents or highlight colours.

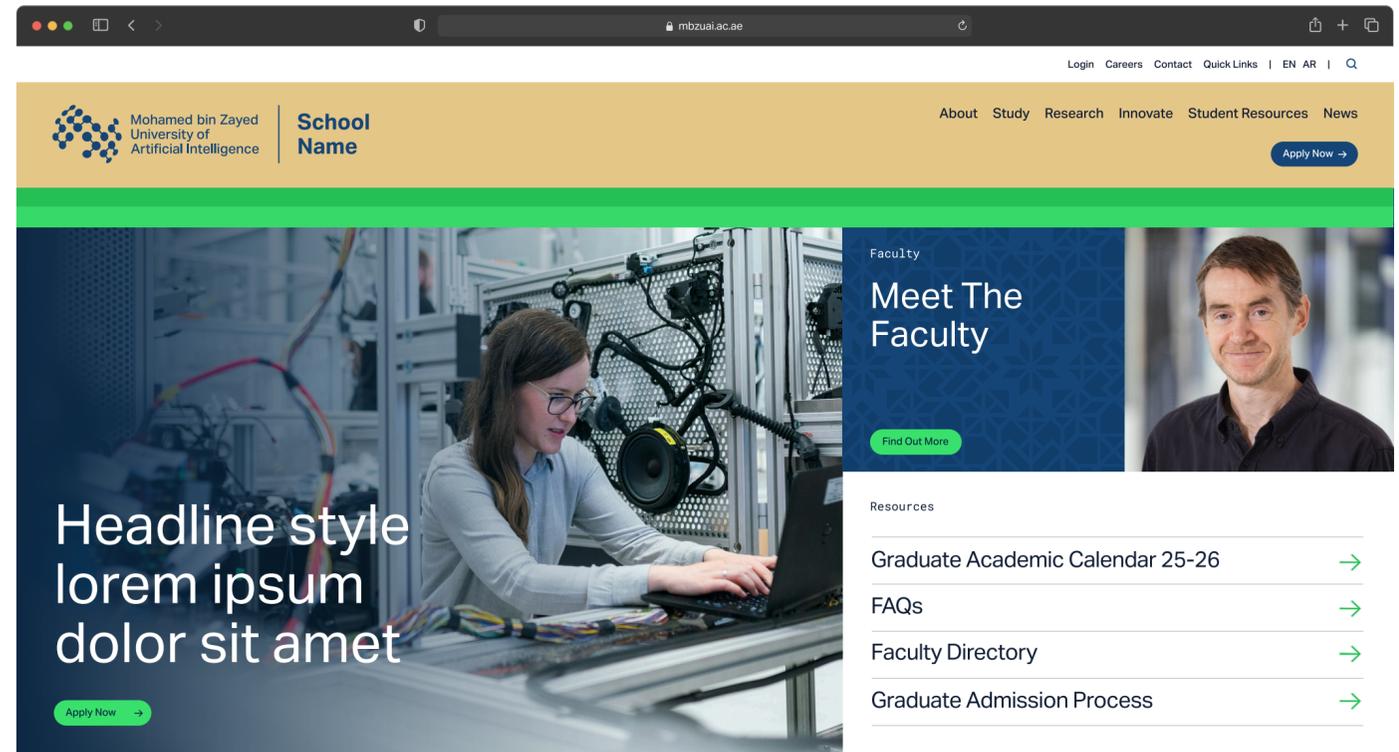
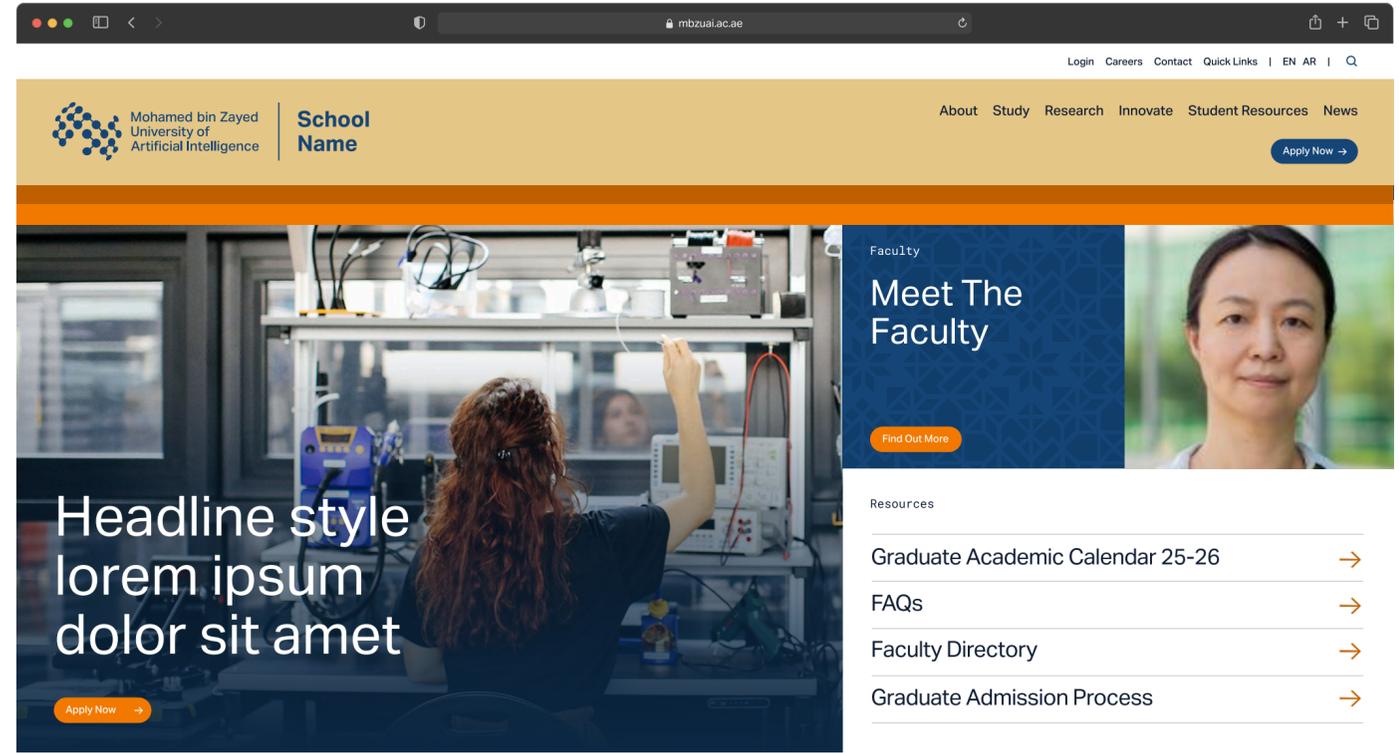
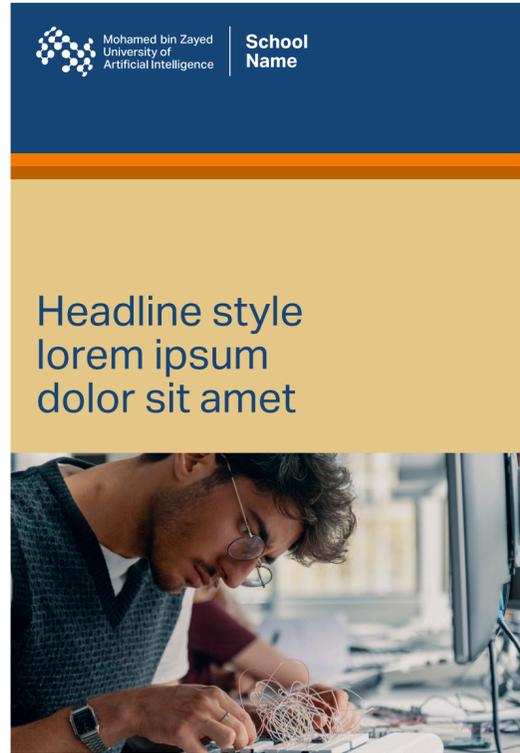
When using the colours always place the darker shade next to any Sand coloured blocks or the lighter shade next to any Navy Blue coloured blocks.



Colour

Schools Colour Usage

Shown here are examples of how the Schools accent colours should be used.

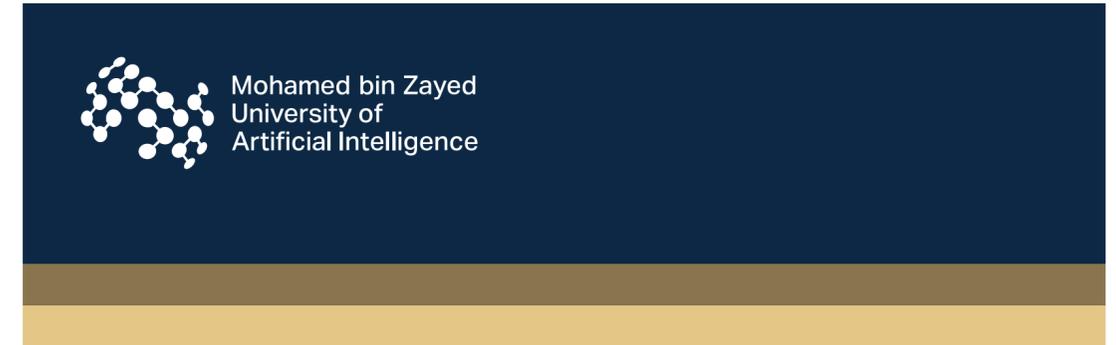
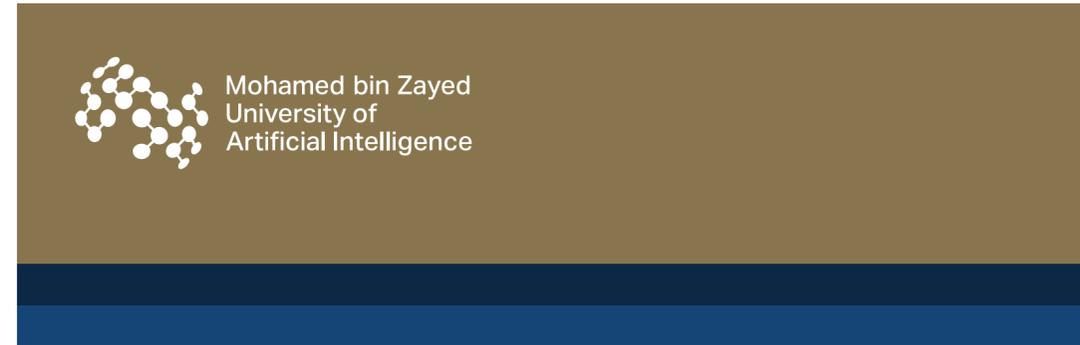


Colour

Corporate Colour Usage

For corporate or special communications, the dark shades of the extended primary palette should be used as the main colours, with accents of Sand or Navy Blue. This gives a more sophisticated and premium feel.

Special print finishes and production methods should also be employed here, such as foil blocking or embossing, to give exclusivity and added dimension.



Colour

The Academy Colour Usage

The Academy uses the dark shades of the extended primary palette, with the addition of a gradient that transitions from Dark Navy Blue to Dark Sand. These elements bring added sophistication and elegance.

Dark Sand

Dark Navy Blue

The Academy Gradient



Typography

Primary Latin Font

Primary Arabic Font

Secondary Latin Font

Backup Fonts

Typesetting

Headings and Colour

Primary Latin Font

Our primary English typeface is Aktiv Grotesk, a contemporary sans serif font that communicates with a refined clarity. It is available in multiple weights.

Aktiv Grotesk should be used for all of our headlines and body copy, where possible. More guidance is given on exact specifications over the following pages.

Aktiv Grotesk is available through Adobe fonts.

Aktiv Grotesk

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789!@£\$%^&*()

Regular
Medium
SemiBold
Bold

Primary Arabic Font

Our primary Arabic typeface is Aktiv Grotesk Arabic.
Please only use the legacy version of Aktiv Grotesk and
not the version available through Adobe Fonts.

You can find the legacy font [here](#), or request it from the
brand team.

Aktiv Grotesk

العربية

ا ب ت ث ج ح خ د ذ ر ز س ش ص
ض ط ظ ع غ ف ق ك ل م ن ه و ي
() * & ^ % \$ £ @ ! 0 1 2 3 4 5 6 7 8 9

Regular
Medium

SemiBold
Bold

Secondary Latin Font

Roboto Mono is a contemporary monospaced font, the exact alignment and spacing of each letter ensures characters line up perfectly in columns, making complex text structures clearer and easier to scan.

Use Roboto Mono for displaying tabular data, technical specs, captions and page furniture.

Arabic fonts are not widely available in monospaced versions, so Aktiv Grotesk Arabic should be used for all tabular data, technical specs, captions and page furniture in Arabic communications.

Roboto Mono is an open source font available through Google Fonts.

Roboto Mono

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789!@£\$%^&*()

Regular
Medium
SemiBold
Bold

Backup Font

Aptos

When our primary typeface cannot be used, we revert to our backup font – Aptos. It is an easily readable, contemporary neo-grotesque typeface and is the default font for Microsoft applications, making it readily available for most applications and uses. It is also available through Adobe Fonts for use in design applications.

When using Aptos instead of Aktiv Grotesk, follow the same typesetting specifications.

Aptos

AaBbCcDdEeFfGgHhIiJjKkLlMm

NnOoPpQqRrSsTtUuVvWwXxYyZz

0123456789!@£\$%^&*()

Regular

SemiBold

Bold

Typesetting

Shown here are the basic settings for most text elements that will appear in common applications. These settings should be followed for Latin and Arabic languages, apart from the tracking (letterspacing), which for Arabic text should be left as normal in all cases.

When creating layouts and adding text, the most important thing to remember is hierarchy. Ensure that headlines have a clear size difference from any other text and then scale down each subsequent element to create a clear flow of information and emphasis.

The following pages show examples of the text in action and approximate scale differences between the elements.

Main Headings
Aktiv Grotesk Regular

Leading: 100% of type size
Tracking: -20 (Adobe), -2% (Figma)

Headline 1

Secondary Headings
Aktiv Grotesk Medium

Leading: 100% of type size
Tracking: -20 (Adobe), -2% (Figma)

Headline 2

Sub Headings
Aktiv Grotesk Bold

Leading: 110% of type size
Tracking: -20 (Adobe), -2% (Figma)

Sub-Headline

Body Copy
Aktiv Grotesk Regular (other weights and
Italics can be used to add emphasis)

Leading: 130% of type size
Tracking: Normal

This is an example of body copy set in Aktiv Grotesk Regular at 20pt with the leading at 130% of the type size. Emphasis can be given to **words or sentences** by changing the weight or italicising.

Data and Captions
Roboto Mono Medium

Leading: 130% of type size
Tracking: Normal

Technical Data / Captions / Pagination

Typesetting

Shown here is an example of our typesetting in use. The font specifications for each element are outlined below:

1 – Main Heading

Aktiv Grotesk Regular: 48pt / 100% leading
Tracking: -20 (Adobe), -2% (Figma), XX (Microsoft)

2 - Secondary Heading

Aktiv Grotesk Medium: 48pt / 100% leading
Tracking: -20 (Adobe), -2% (Figma), XX (Microsoft)

3 - Sub Heading

Aktiv Grotesk Bold: 20pt / 110% leading
Tracking: -20 (Adobe), -2% (Figma), XX (Microsoft)

4 – Body Copy

Aktiv Grotesk Regular: 16pt / 130% leading
Tracking: Normal

5 – Pagination

Roboto Mono Medium: 12pt / 130% leading
Tracking: Normal

All font sizes specified are at size shown here, not at actual application size.

1 Explainability Beyond 2 Transparency: 3 Interpretability Through 4 Conceptual Models

3 What we know

4 Lorem ipsum dolor sit amet, consectetur adipiscing elit etiam eu turpis molestie, dictum est a, mattis tellus. Sed dignissim, metus nec fringilla accumsan, risus sem sollicitudin lacus, ut interdum tellus elit sed risus. Maecenas eget condimentum velit, sit amet feugiat lectus. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos ac rhoncus nisl, eu tempor urna.

Praesent auctor purus luctus enim egestas, ac scelerisque ante pulvinar donec ut rhoncus ex. Suspendisse ac rhoncus nisl, eu tempor urna. Curabitur vel bibendum lorem. Morbi convallis convallis diam sit amet lacinia. Aliquam in elementum tellus condimentum velit, sit amet feugiat lectus. Class aptent taciti sociosqu turpis molestie, dictum est a, mattis tellus accumsan, risus sem sollicitudin lacus,.

Typography

Typesetting

Shown here is an example of our typesetting in use. The font specifications for each element are outlined below:

1 - Details

Roboto Mono Bold & Medium: 10pt / 130% leading
Tracking: Normal

2 - Heading

Aktiv Grotesk Regular: 100pt / 100% leading
Tracking: -20 (Adobe), -2% (Figma), XX (Microsoft)

3 - Sub Heading

Aktiv Grotesk Regular & Bold: 22pt / 110% leading
Tracking: -20 (Adobe), -2% (Figma), XX (Microsoft)

4 - Body Copy

Aktiv Grotesk Bold: 16pt / 130% leading
Tracking: Normal

All font sizes specified are at size shown here, not at actual application size.

The slide is divided into four numbered callouts:

- 1**: A dark blue header bar containing event details in a white sans-serif font:

Date	Time	Location
Monday 14th October	09:00am to 12:00pm	Meeting Room 1
- 2**: The Mohamed bin Zayed University of Artificial Intelligence logo and name in the top left, followed by the main title "Listen + Learn" in a large, blue, sans-serif font.
- 3**: A yellow rectangular area containing the text "President and University Professor Eric Xing" in a blue sans-serif font.
- 4**: A portrait of Eric Xing in a dark suit and tie, positioned to the right of the yellow area. Below the portrait, the text "Toward General and Purposeful Reasoning in Real World Beyond Lingual Intelligence" is written in a blue sans-serif font.

Typography

Typesetting The Academy

The Academy uses the exact same typesetting as the main MBZUAI brand, apart from headings which are set in Aktiv Grotesk Light, rather than Regular. Leading is set to 110% of the font size and letterspacing is 0. This is to give it a slightly more refined and elegant look.

1 - Heading

Aktiv Grotesk Light: 30pt / 110% leading
Tracking: Normal

All font sizes specified are at size shown here, not at actual application size.



Typography

Headings and Colour

Two tone colours can be used in our headings to add an extra element of visual interest and emphasis.

When doing this make sure to only use colours from the primary palette and that they adhere to the accessibility recommendations.

Introducing
University
Programs

Introducing
University
Programs

Introducing
University
Programs

Introducing
University
Programs

Layout

Hero Layout Grid

Introduction

Creating the Grid

Using the Grid

Margins

Logo Placement

Adding Text

Adding Images

Usage Examples

Secondary Content Grid

Introduction

Margins

Columns

Gutters

Combining Grids

Usage Examples

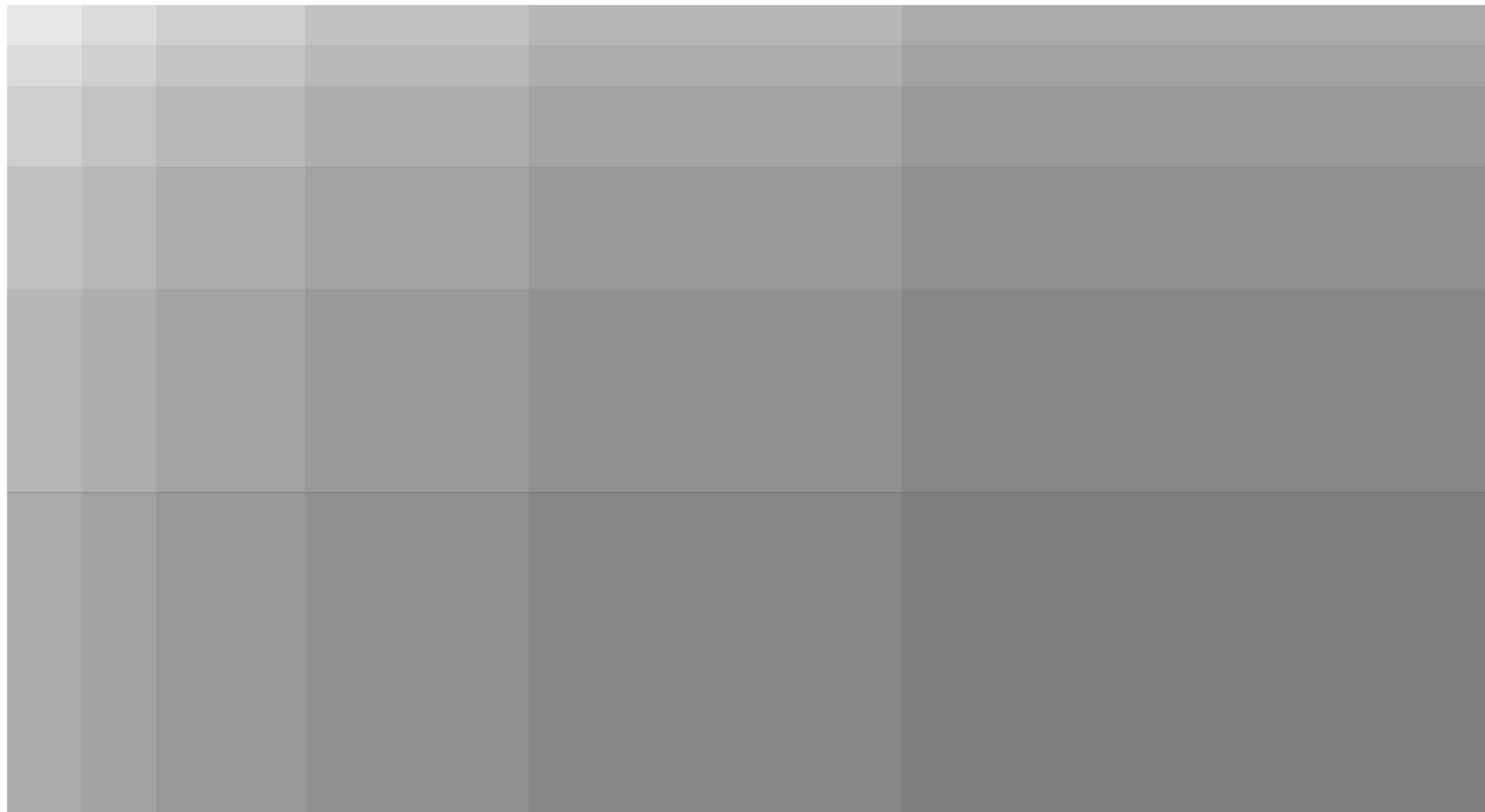
Hero Layout Grid

Introduction

Our hero layout grid has been created using the the Fibonacci sequence – a fundamental of mathematics and computer programming and found all around us in the natural world.

The hero layout grid should be used for all of our key communications to build a strong, consistent and recognisable brand identity.

To support the hero layout grid we also have a secondary content grid that is used for text heavy applications.

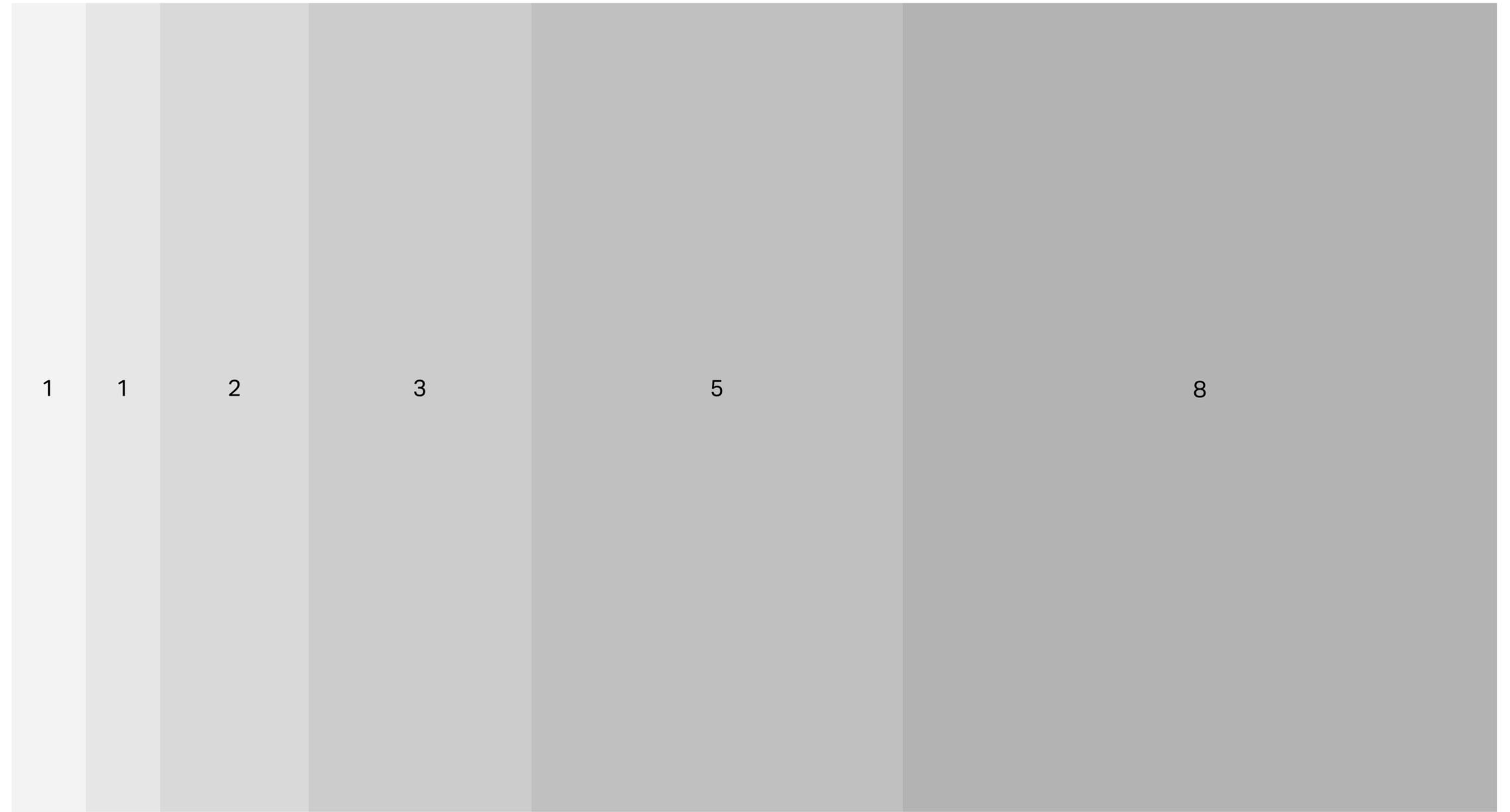


Hero Layout Grid

Creating the grid

To create the grid we first divide our document horizontally into twenty equally sized columns. This gives us our starting column size (1). From there, the horizontal space should be split into six blocks, as shown, with each block being the sum of the two preceding blocks.

If the width of the first block is 25px the second block will be 25px as well, the third block 50px (25px + 25px), fourth block 75px (25px + 50px), fifth block 125px (50px + 75px) and the sixth block 200px (75px + 125px).

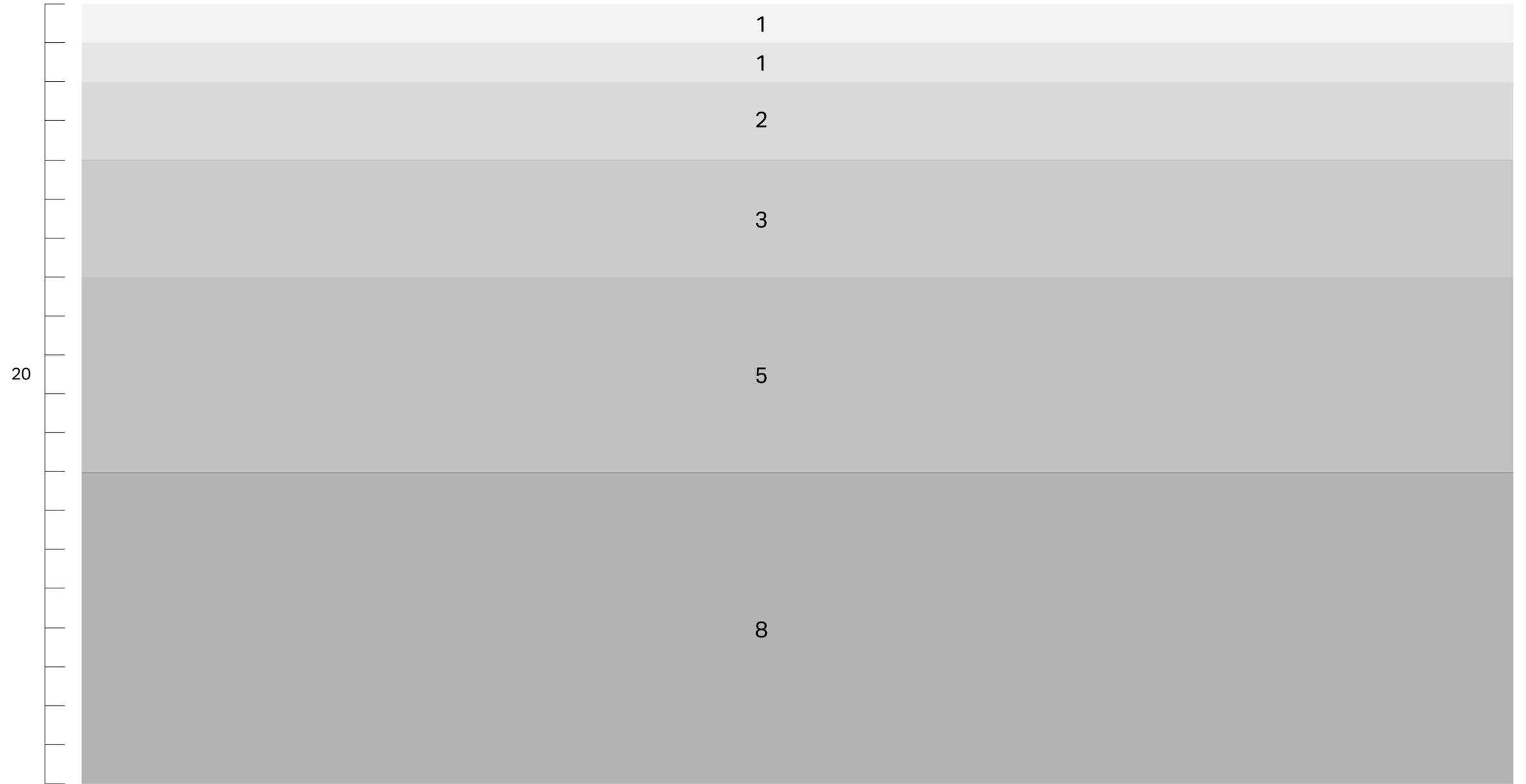


20

Hero Layout Grid

Creating the grid

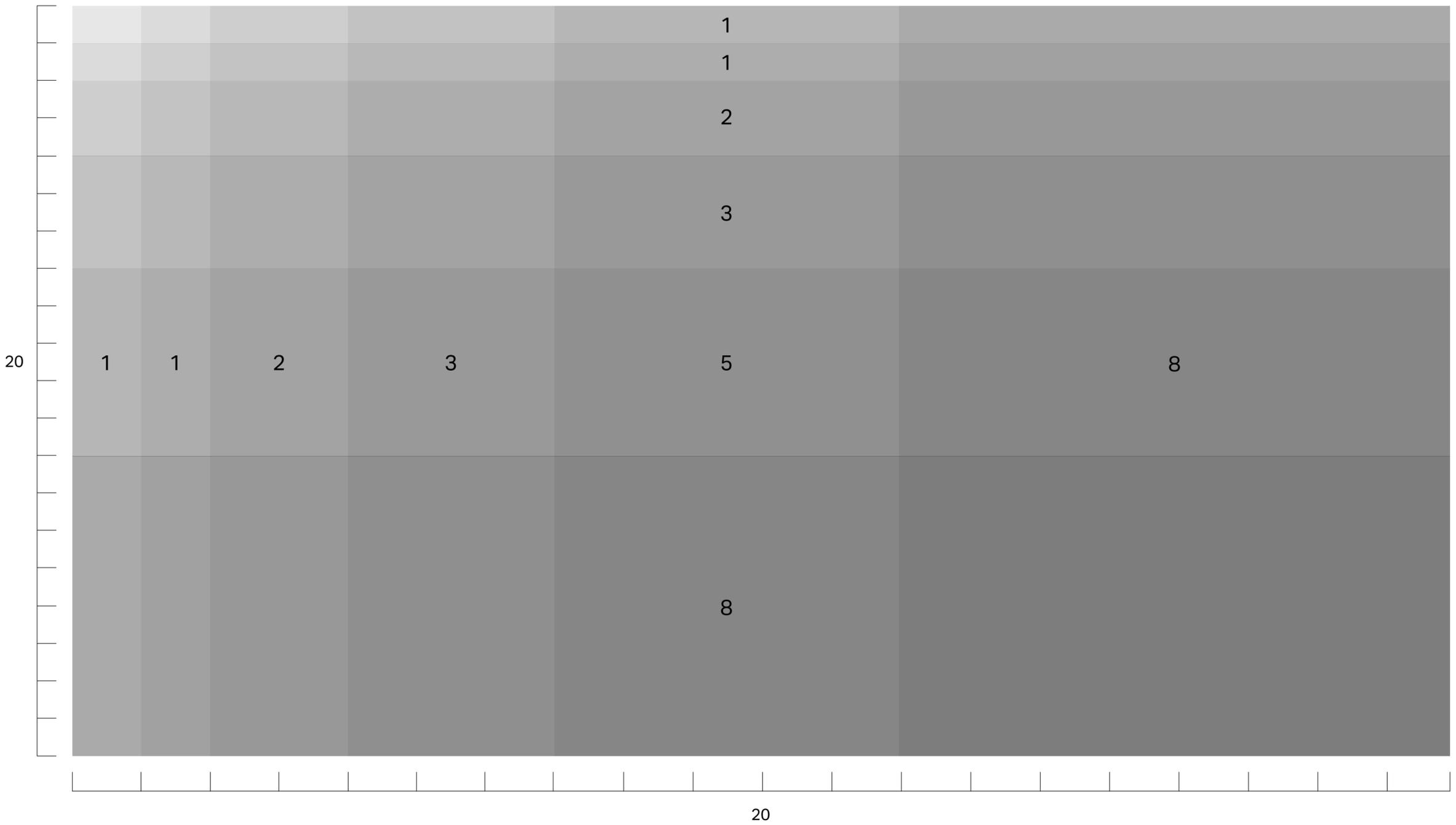
We then do the same on the vertical axis.



Layout

Hero Layout Grid

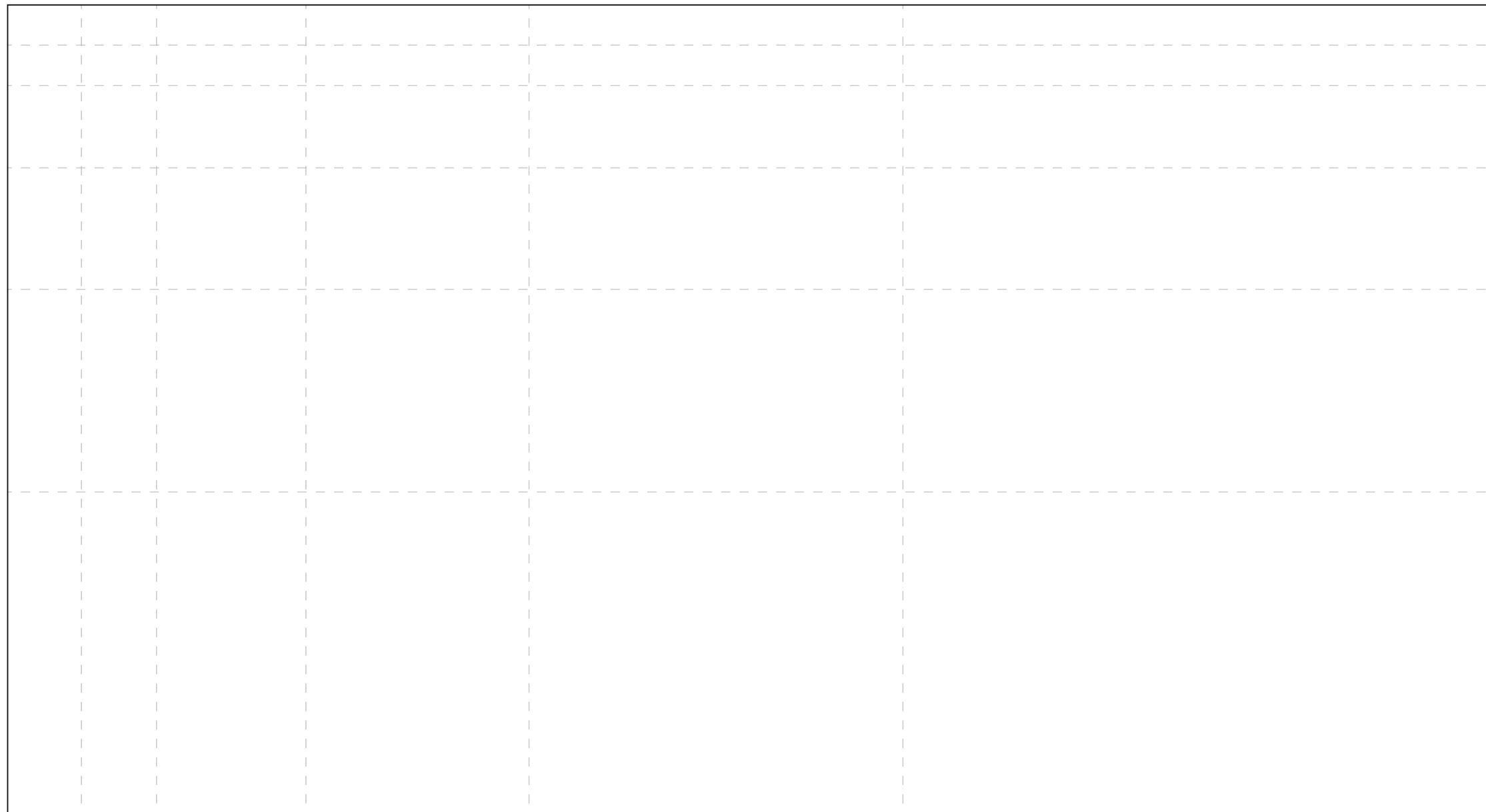
Creating the grid
This creates our full hero layout grid that we use to divide any application into sections, creating a hierarchical visual system to which we can apply content.
If used properly, it will also build a strong and consistent graphic language that will tie all of our many and varied applications together.



Hero Layout Grid

Using the grid

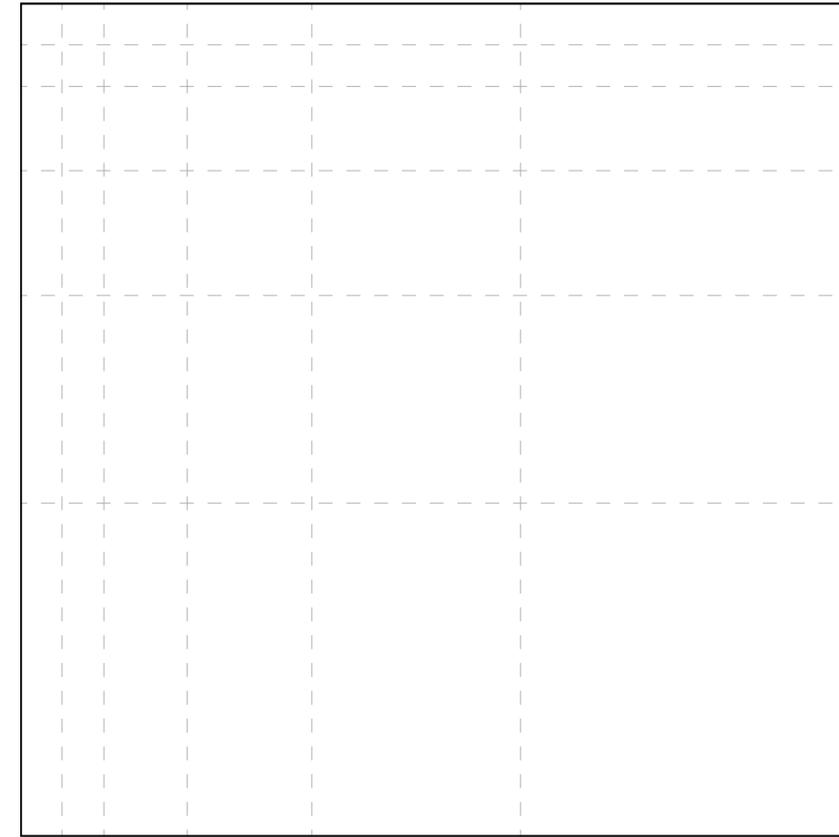
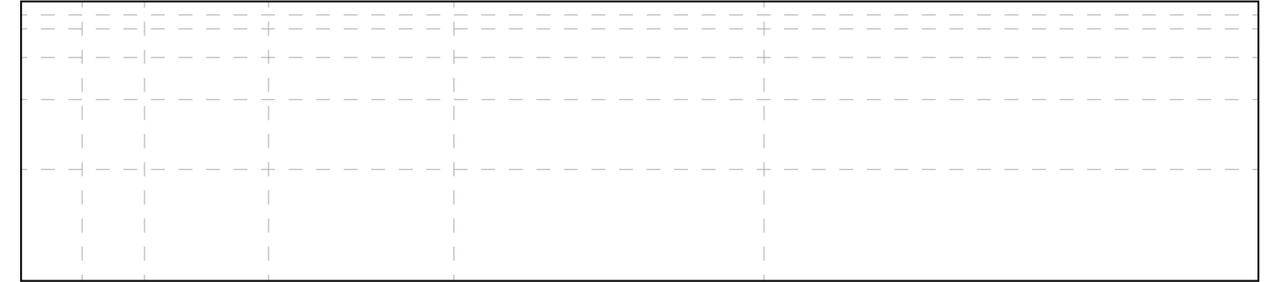
This framework becomes the guide to create layouts for any application size and format. It is extremely flexible and can be used for both Latin and Arabic language applications. For Arabic communications, where the text runs from right to left, simply flip the grid horizontally.



Hero Layout Grid

Using the grid

The grid will work for all formats, including extreme sizes such as signage and web banners.

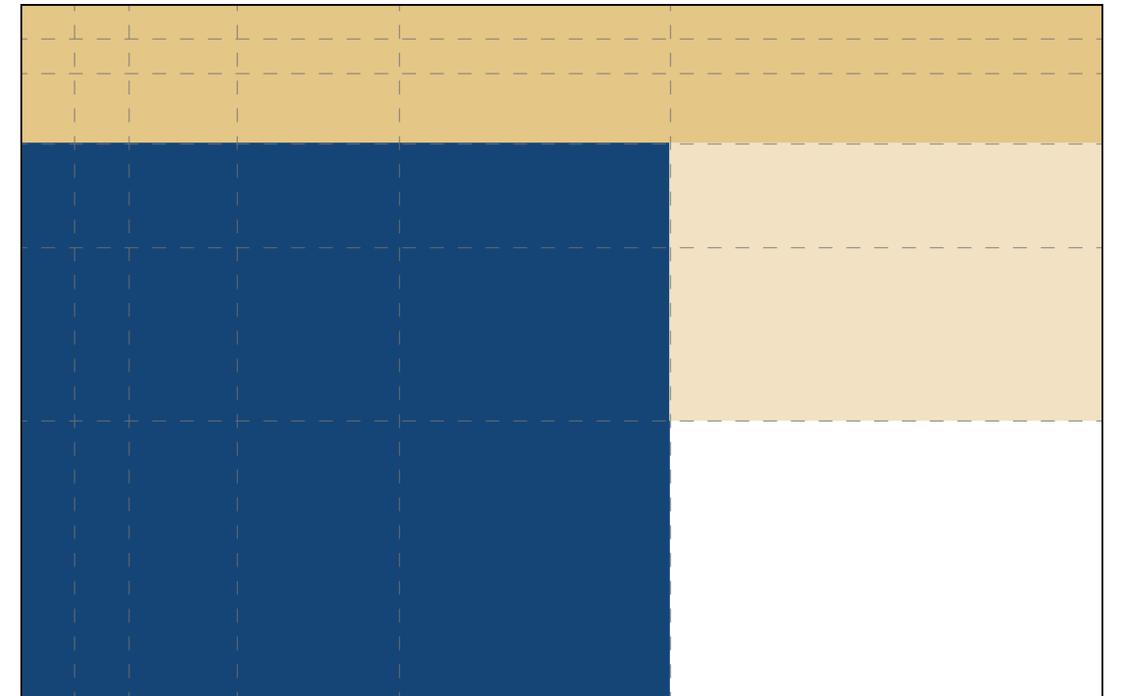
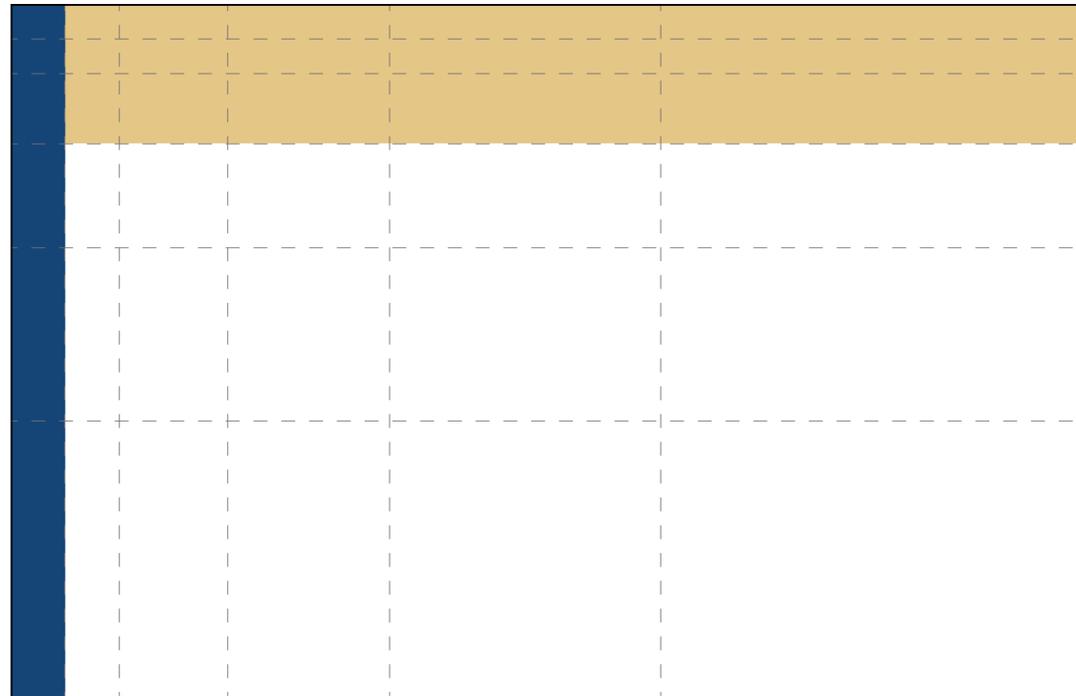
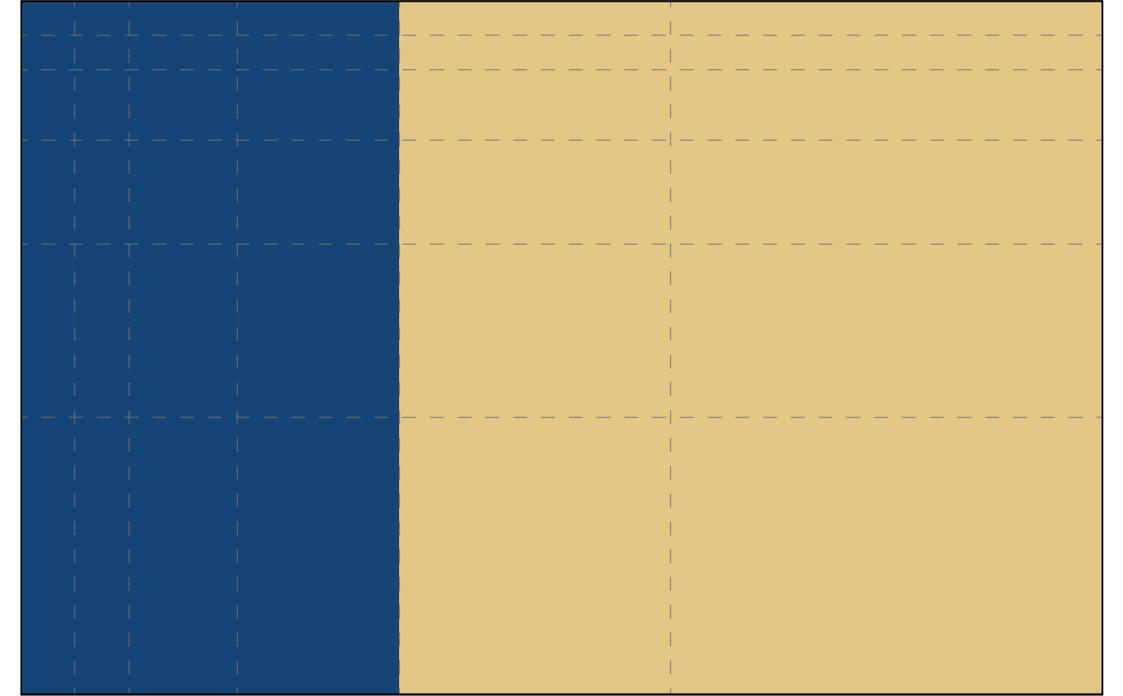
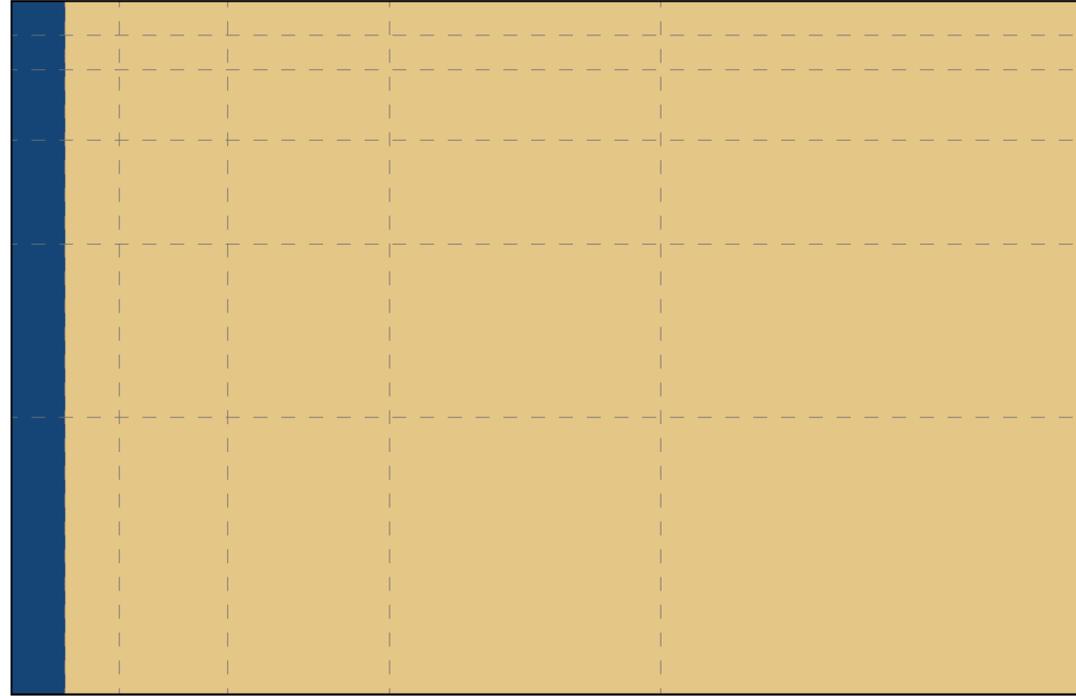


Hero Layout Grid

Using the grid - Regular landscape formats

Where possible and relevant, layouts should be split into at least two sections and at most five sections, dependent on the complexity of content to be communicated.

For applications with one simple, clear message, use fewer blocks, whereas applications with more detailed messaging, more blocks can be used. This helps to create a visual hierarchy in the information as well as building a recognisable and consistent design system.

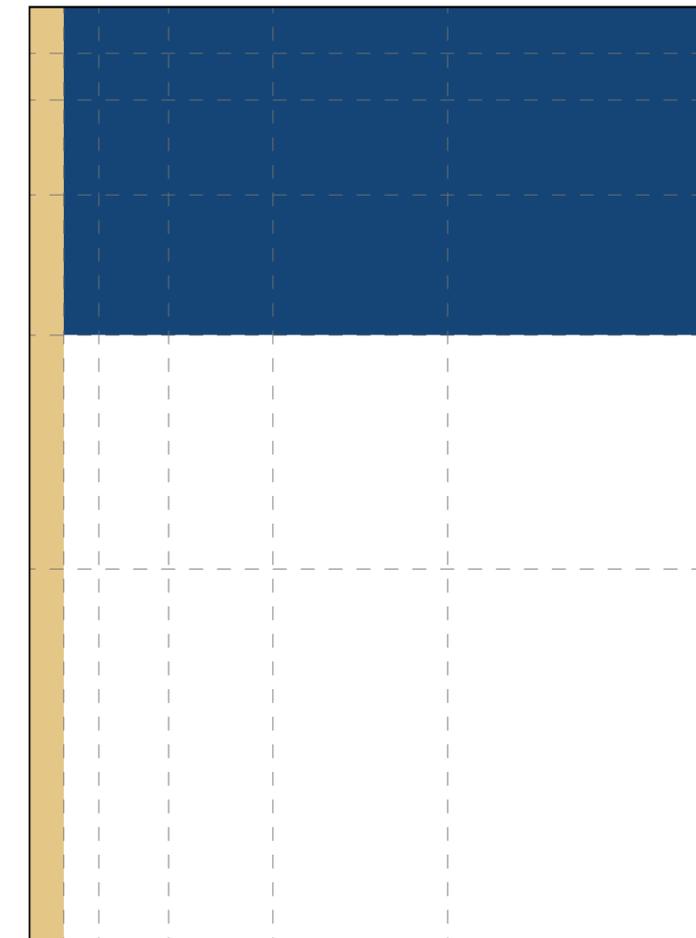
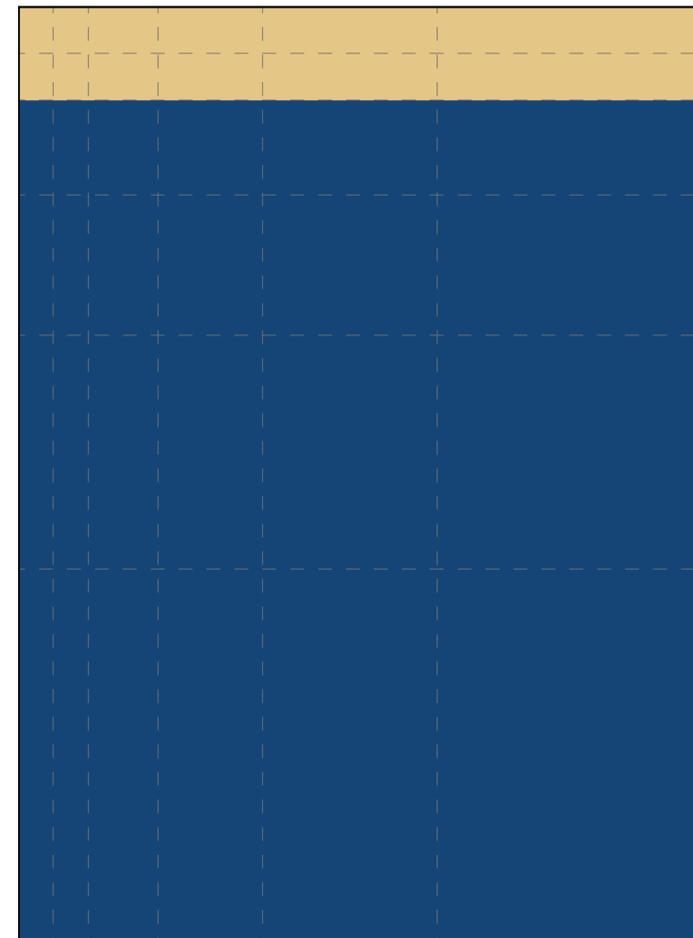
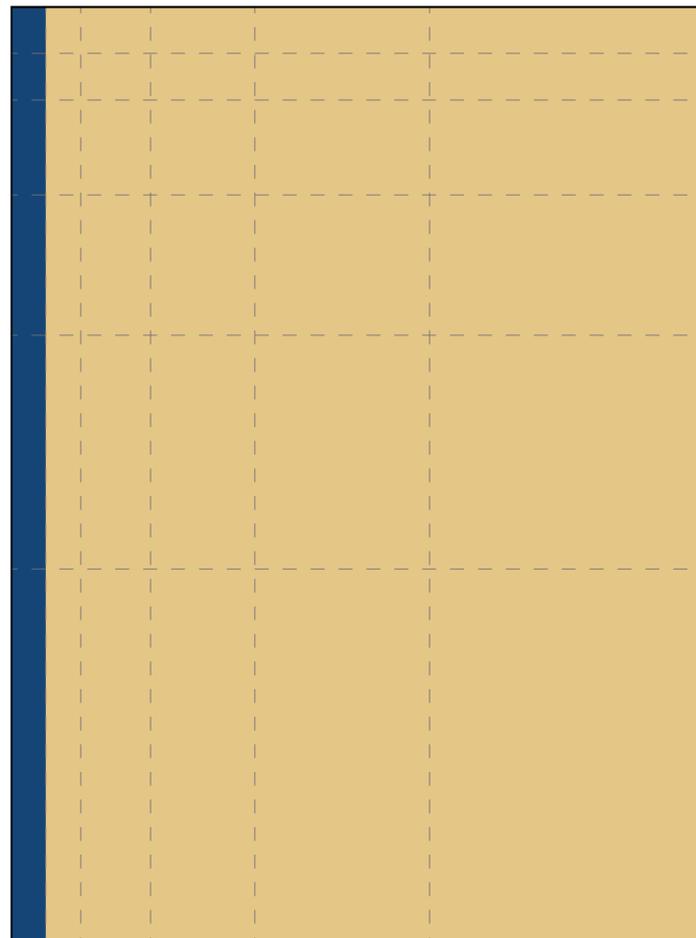


Hero Layout Grid

Using the grid - Regular portrait formats

Where possible and relevant, layouts should be split into at least two sections and at most five sections, dependent on the complexity of content to be communicated.

For applications with one simple, clear message, use fewer blocks, whereas applications with more detailed messaging, more blocks can be used. This helps to create a visual hierarchy in the information as well as building a recognisable and consistent design system.

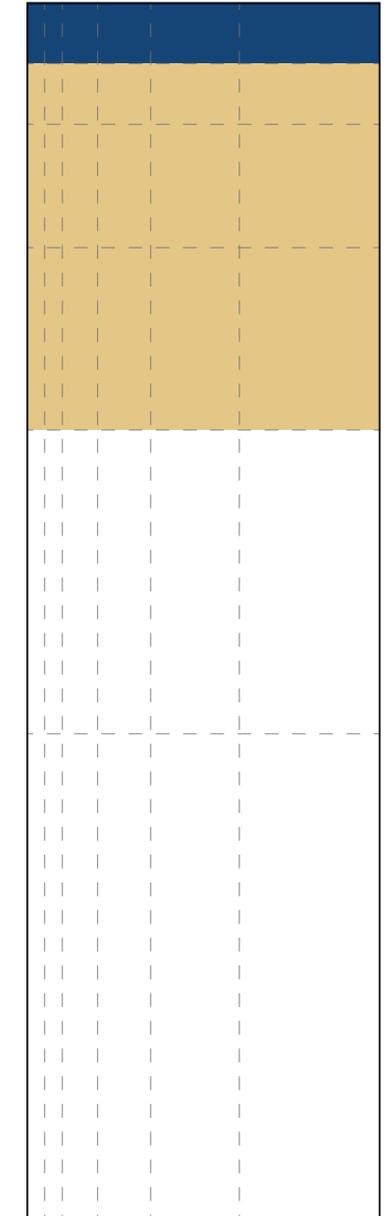
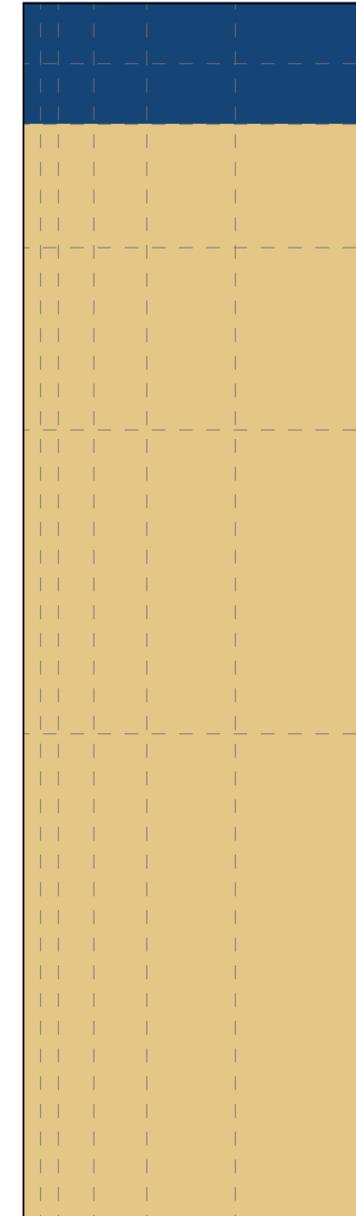
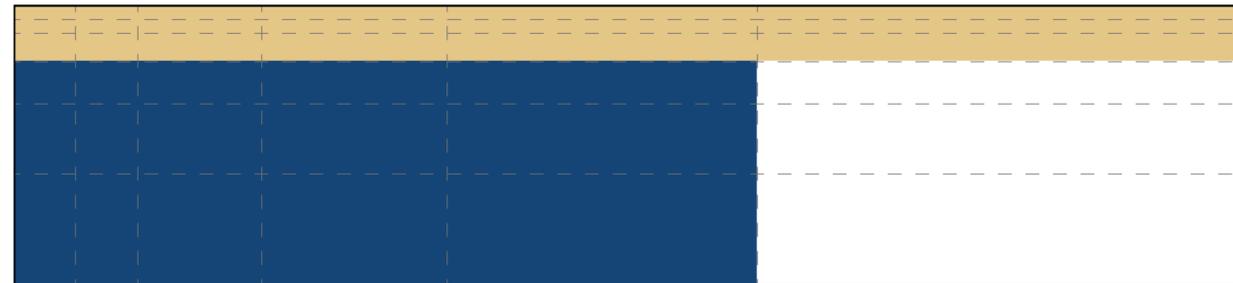
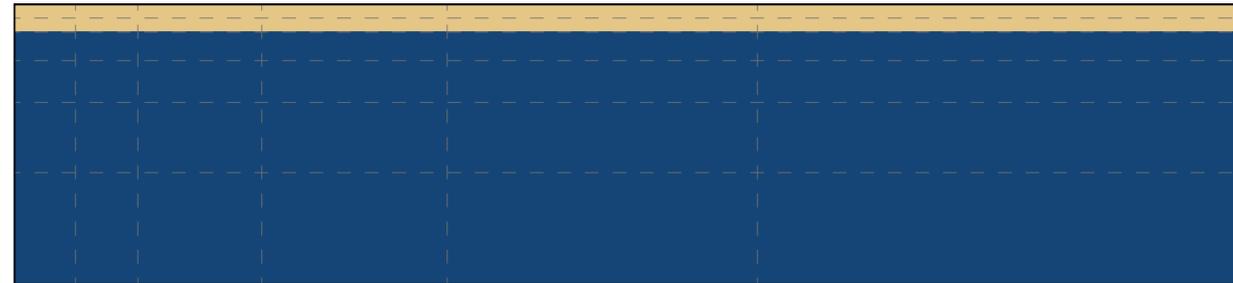
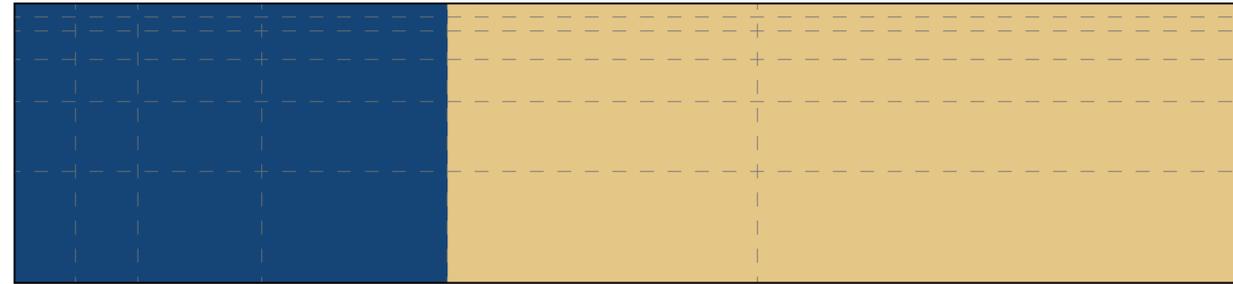


Layout

Hero Layout Grid

Using the grid - Narrow or wide formats

For more extreme formats such as web banners and campus branding fewer blocks should be used, with the maximum being three.

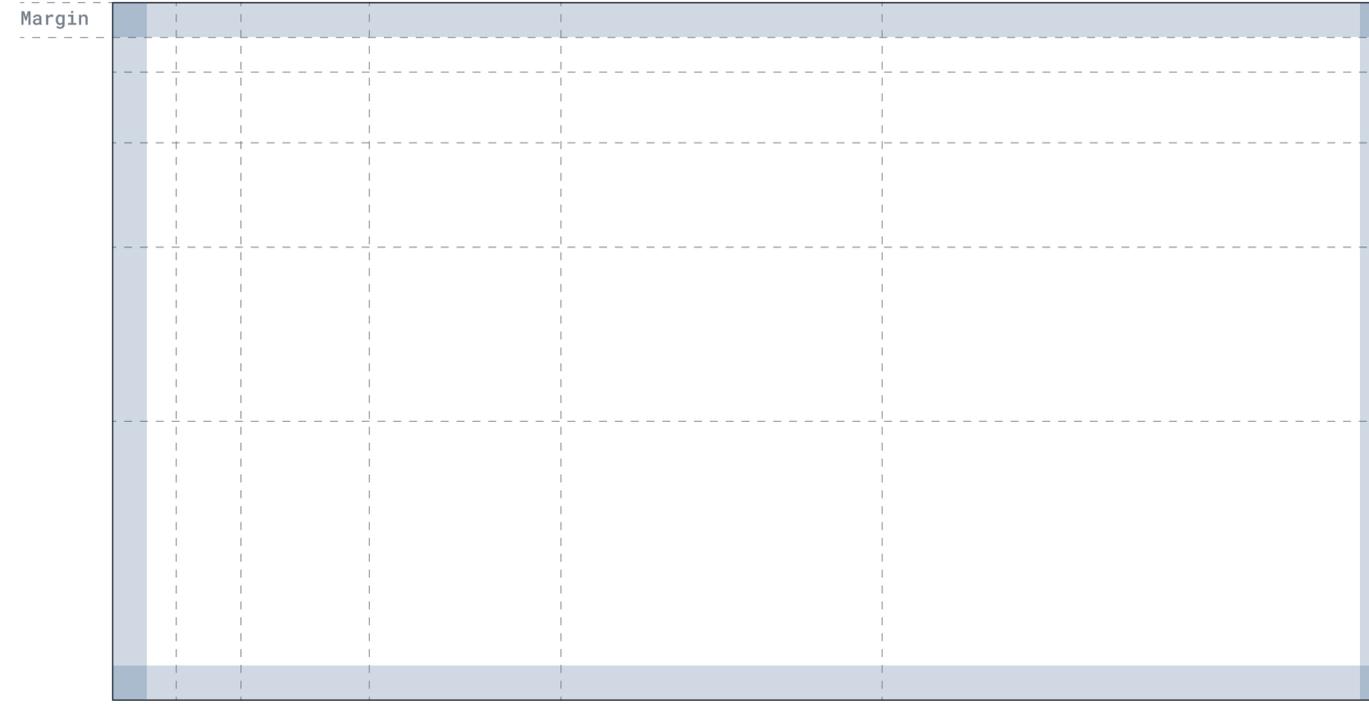


Hero Layout Grid

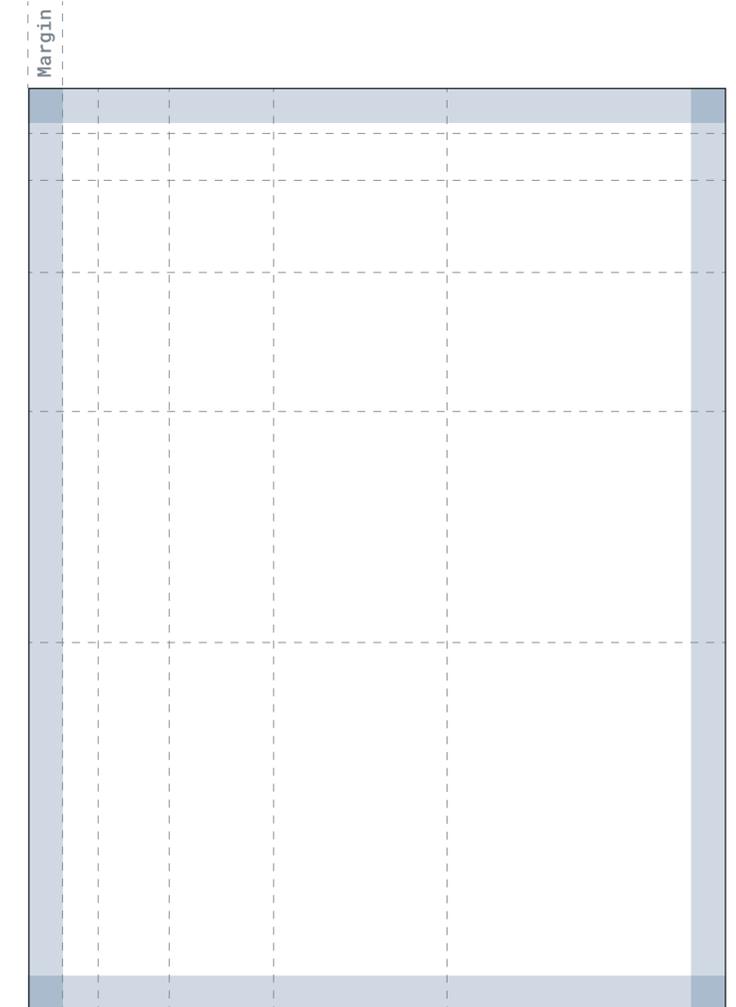
Margins

When applying content to the hero layout, the first thing to do is create margins, within which all content should sit. This prevents any items being too close to the edge of pages or screens, such as logos or copy.

The margin should be the same size on all sides and be equal to the smallest row height for landscape formats (divide the height by 20), and equal to the smallest column width for portrait formats (divide the width by 20).



Margin = smallest row height for
landscape formats (height divided by 20)



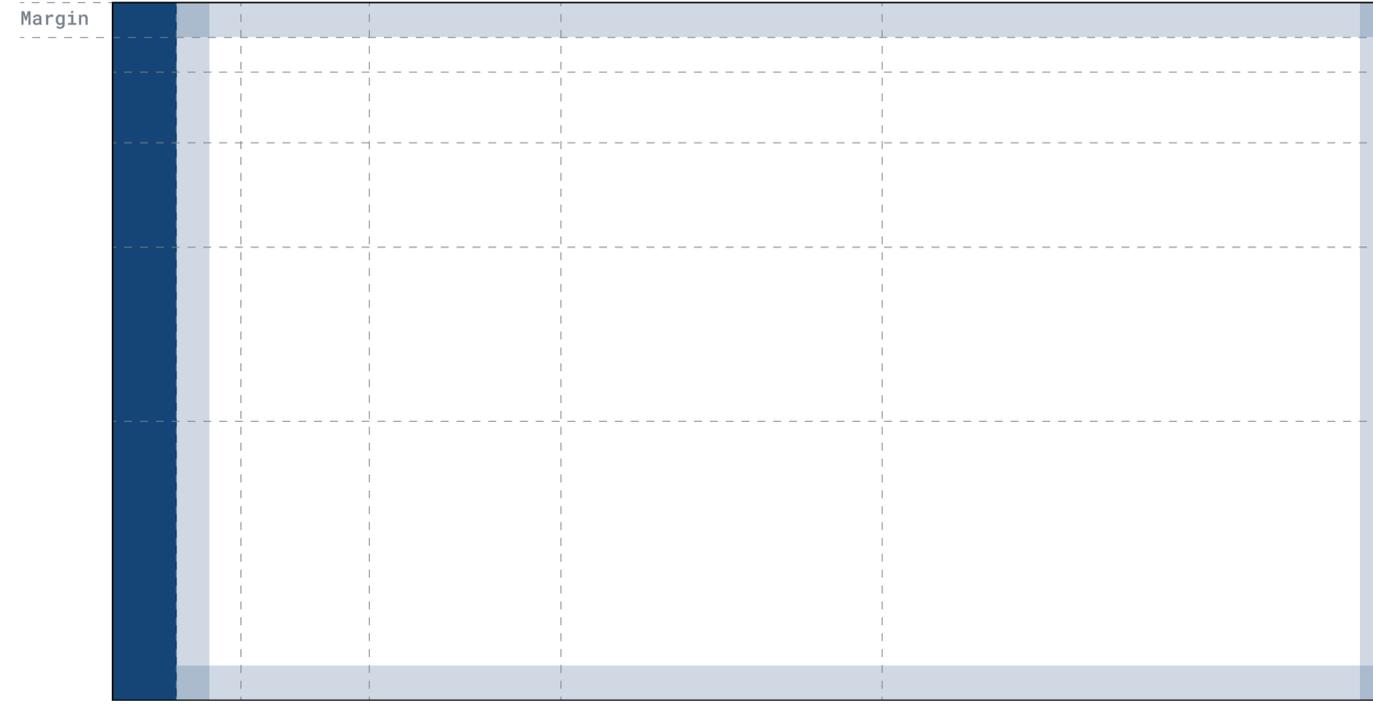
Margin = smallest column width for
portrait formats (width divided by 20)

Layout

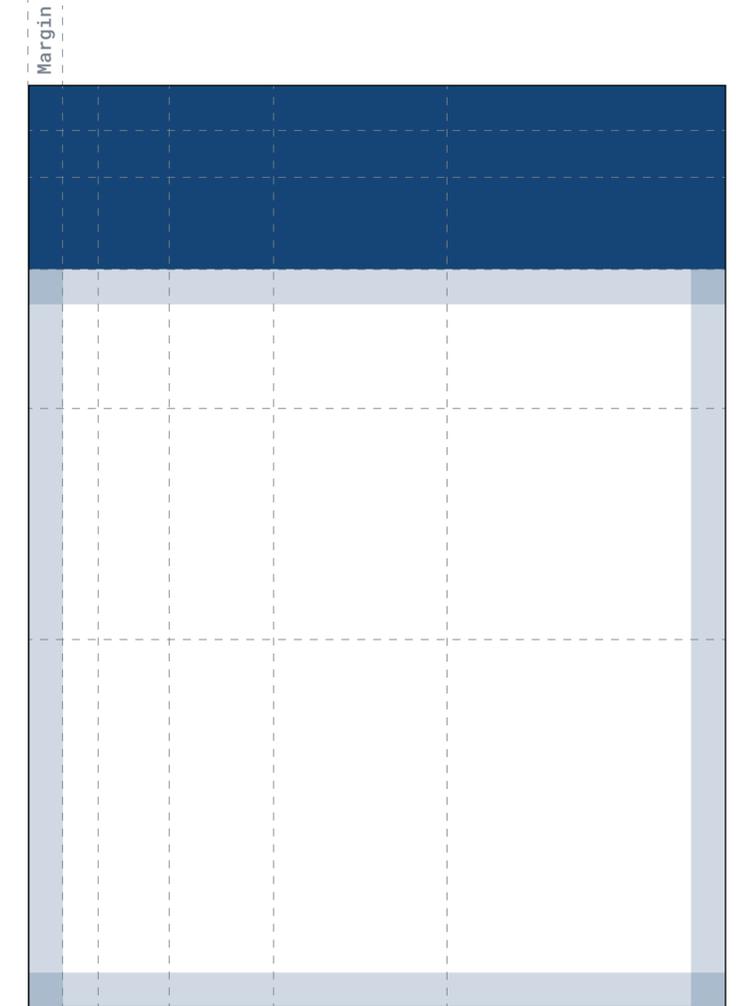
Hero Layout Grid

Margins

Use the same margin dimensions created for the full application layout within content blocks. This ensures a visually consistent appearance.



Margin = smallest row height for
landscape formats (height divided by 20)



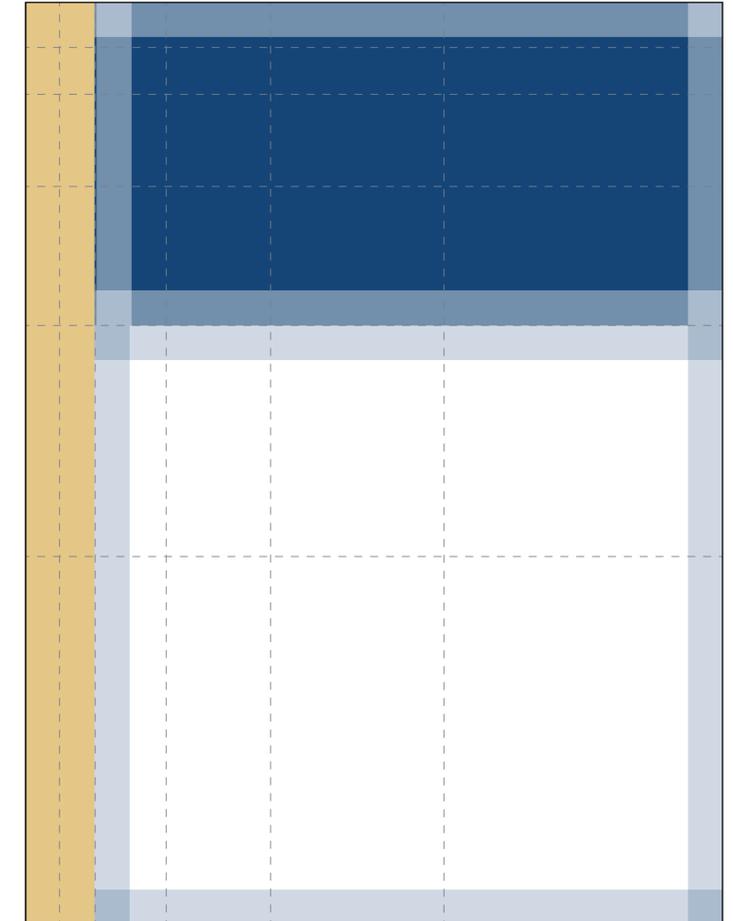
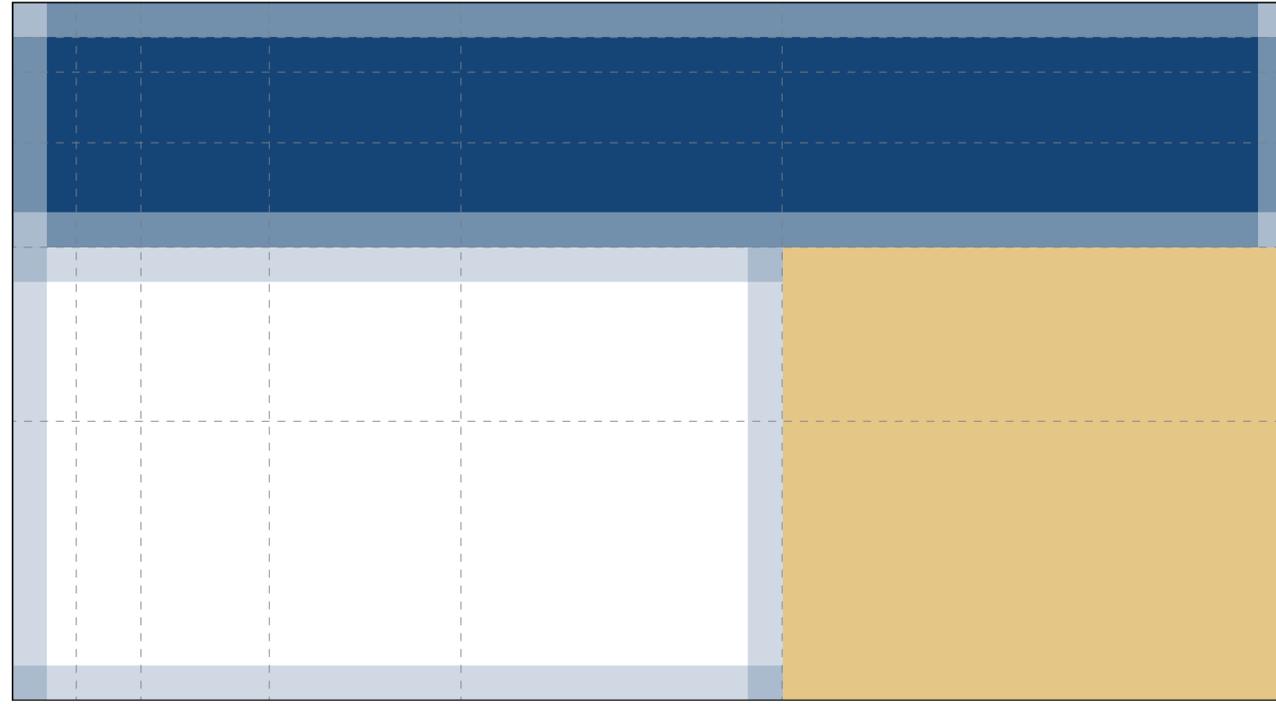
Margin = smallest column width for
portrait formats (width divided by 20)

Layout

Hero Layout Grid

Margins

Use the same margin dimensions created for the full application layout within content blocks. This ensures a visually consistent appearance.



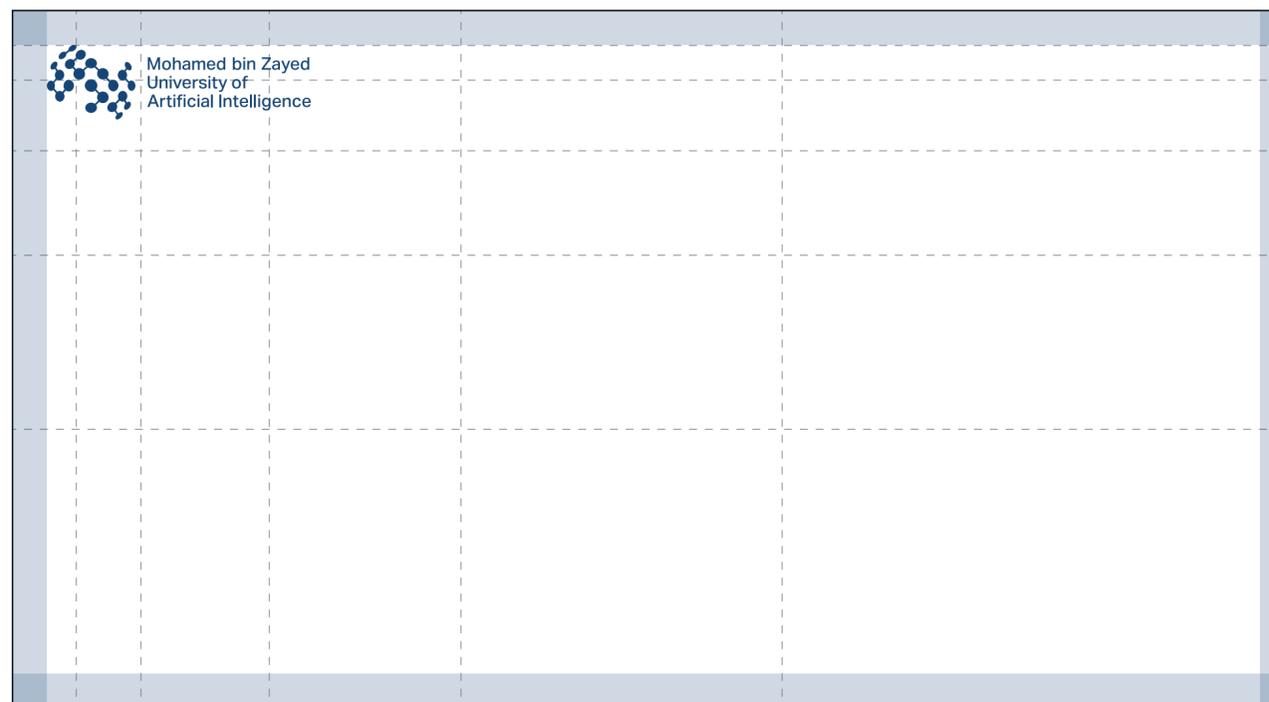
Layout

Hero Layout Grid

Logo Placement

When using our logos, we always have them locked in the corners of any application. When using Latin, this will always be left aligned. When using Arabic, this will be right aligned. When using dual you have the option to use either depending on what language is most dominant in the application.

The logo can be aligned to the margins or can align to other parts of the hero layout grid dependent on the design and the other elements included.



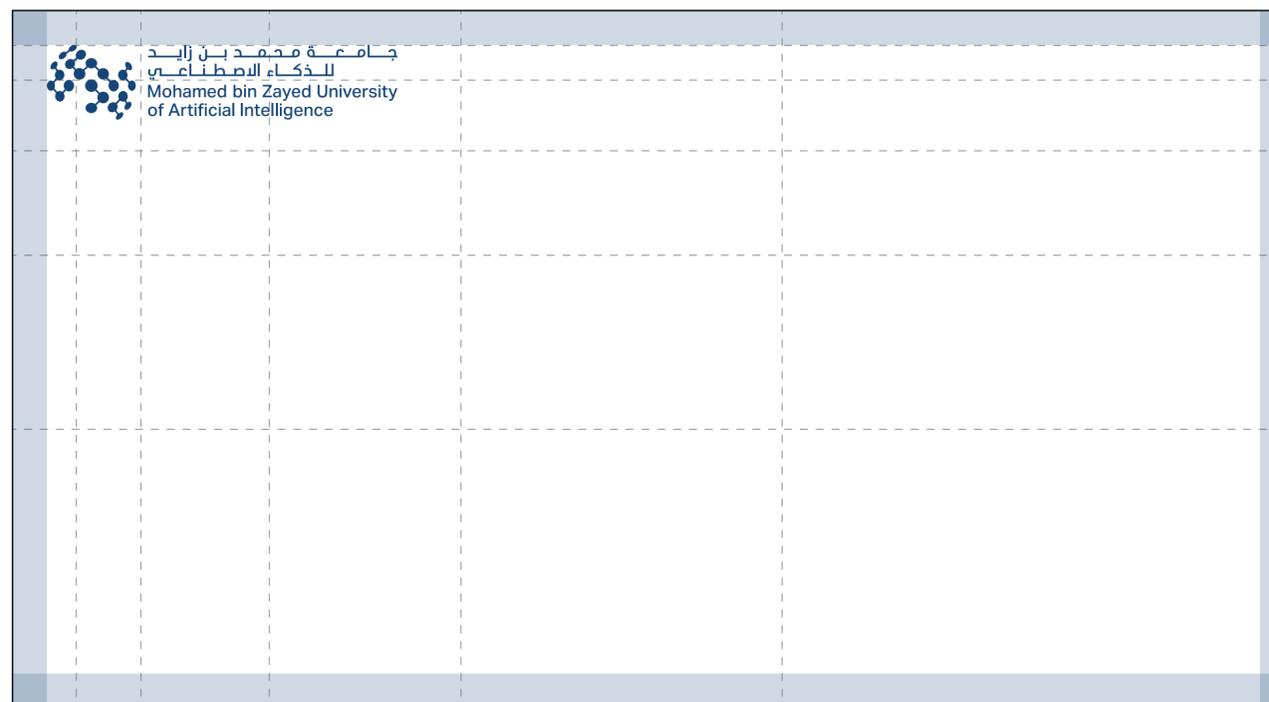
Layout

Hero Layout Grid

Logo Placement

When using our logos, we always have them locked in the corners of any application. When using Latin, this will always be left aligned. When using Arabic, this will be right aligned. When using dual you have the option to use either depending on what language is most dominant in the application.

The logo can be aligned to the margins or can align to other parts of the hero layout grid dependent on the design and the other elements included.

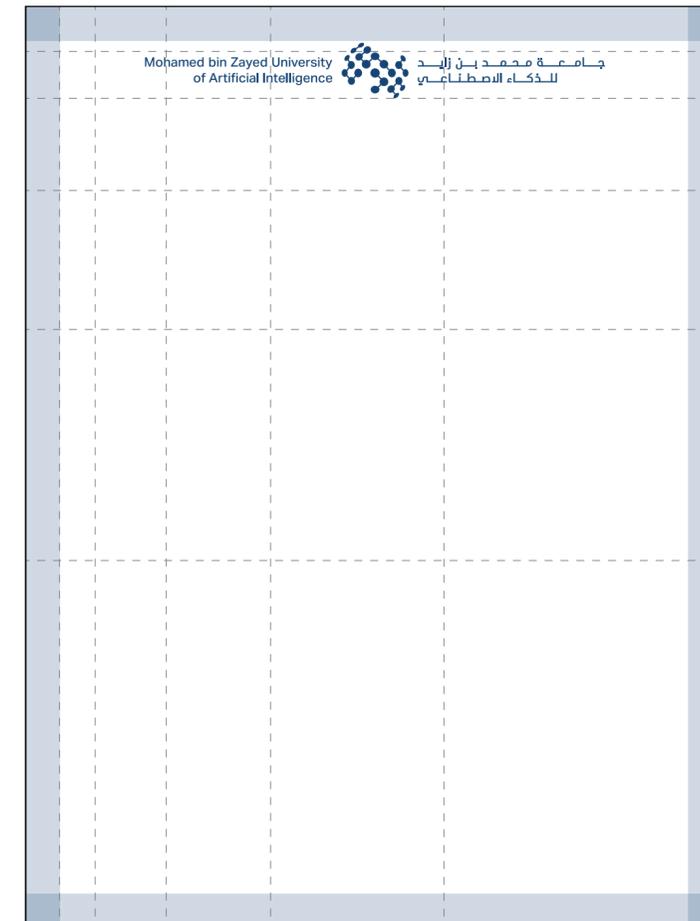
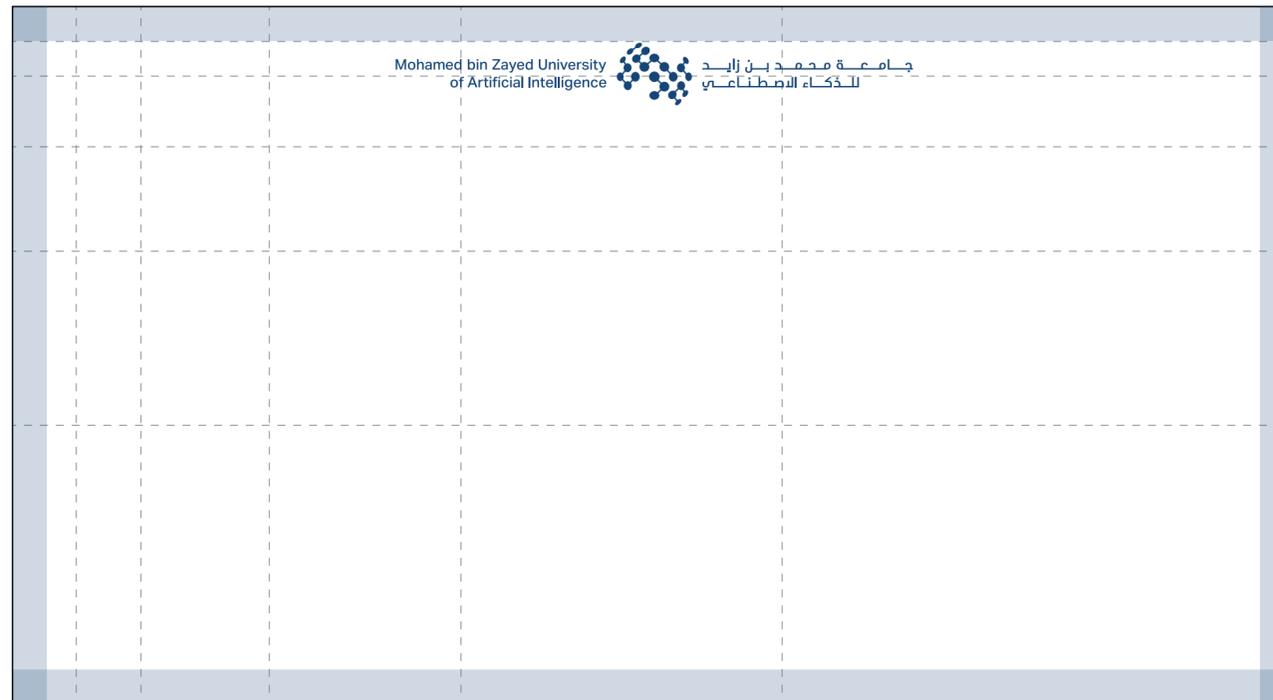


Layout

Hero Layout Grid

Logo Placement

When using the centralised bilingual language logo it should always be centred at the top of applications.



Layout

Hero Layout Grid

Adding Text

Use the same margin dimensions created for the full application layout within content areas. This ensures a visually consistent appearance.

These margins are guides for minimum space from the edges of the application being created, but content can align to any of the hero layout grid guides.



Margin = smallest row height for
landscape formats (height divided by 20)



Margin = smallest column width for
portrait formats (width divided by 20)

Hero Layout Grid

Adding Images

When using images always try to align them within the hero layout grid.

Example shown with margins visible.



Hero Layout Grid

Adding Images

When using images always try to align them within the hero layout grid.

Example shown with margins removed.

Introducing University Programs

Postgraduate courses



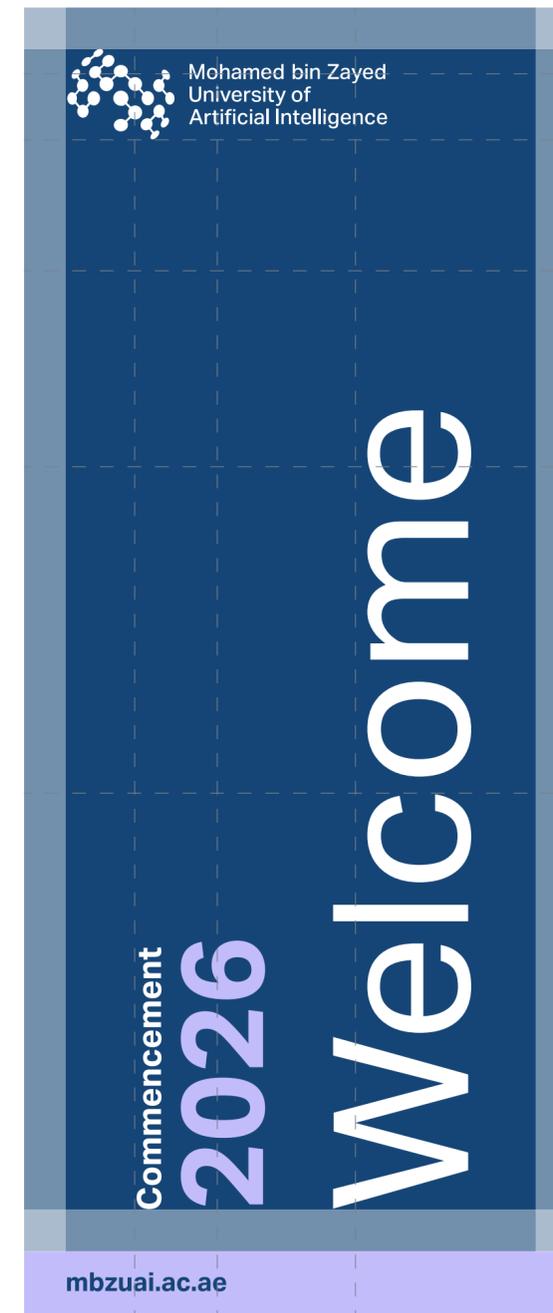
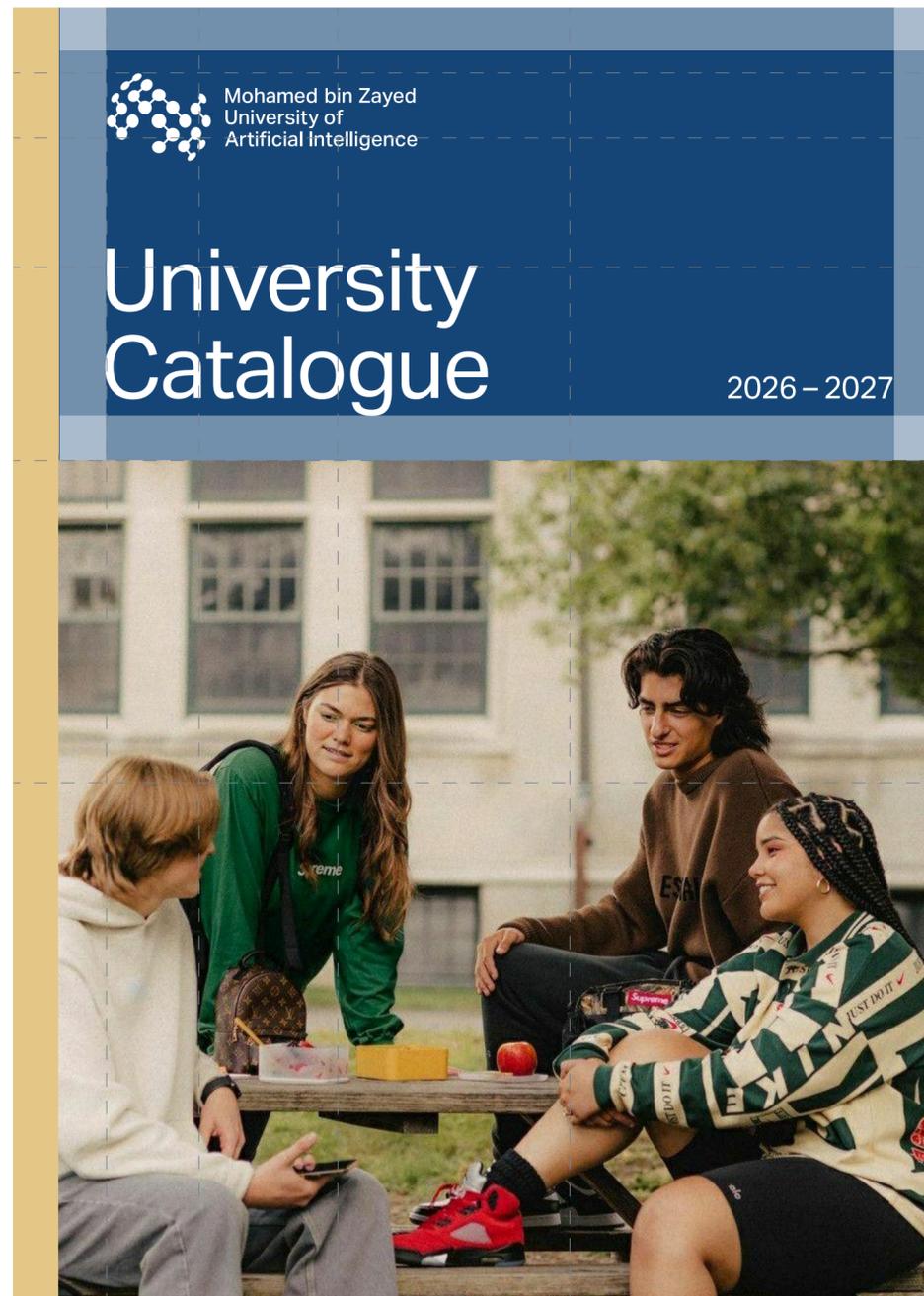
Layout

Hero Layout Grid

Usage Examples

The same margins should be applied to each of the blocks within any layout. This ensures a visually consistent appearance.

These margins are guides for minimum space from the edges of the application being created, but content can align to any of the hero layout grid guides.



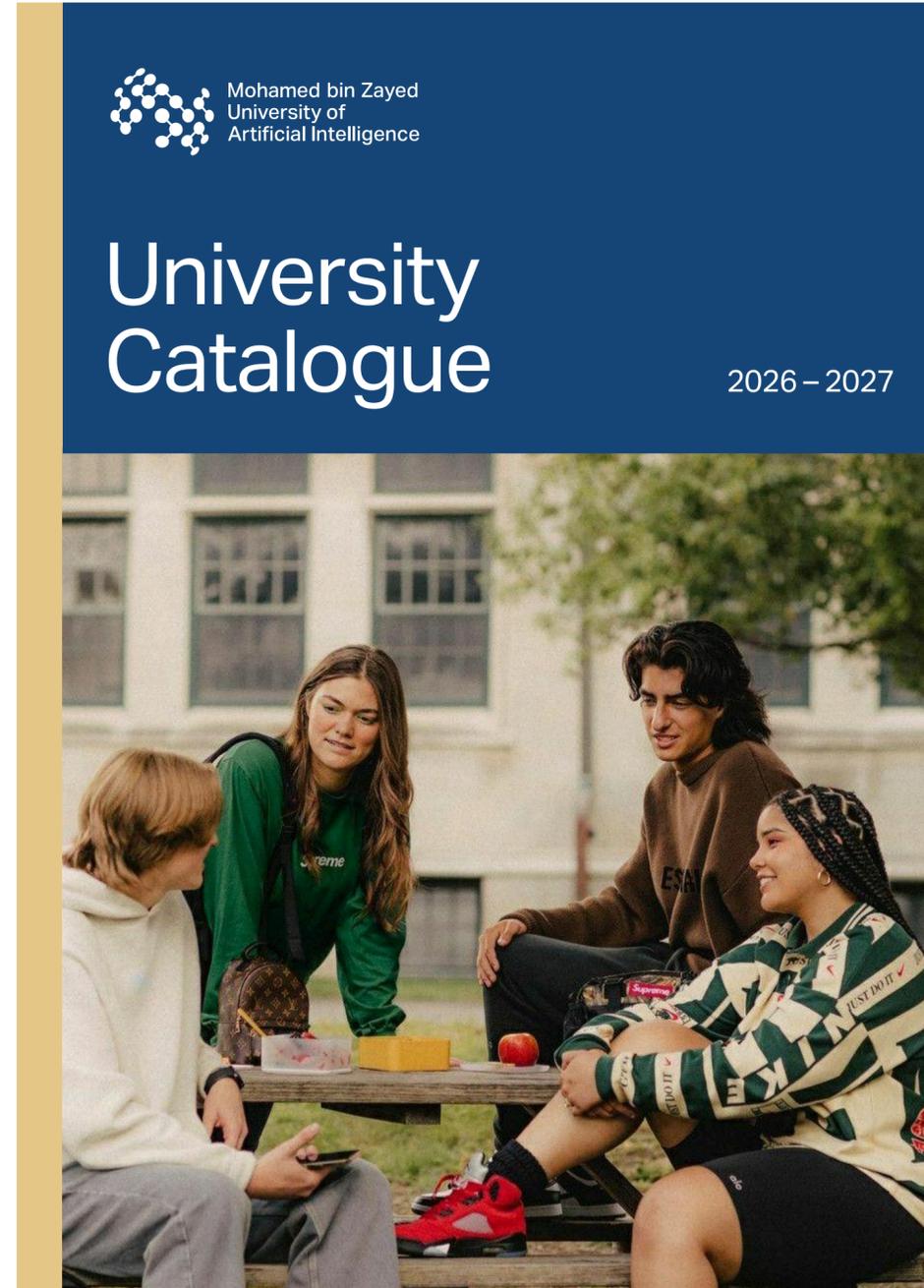
Layout

Hero Layout Grid

Usage Examples

The same margins should be applied to each of the blocks within any layout. This ensures a visually consistent appearance.

These margins are guides for minimum space from the edges of the application being created, but content can align to any of the hero layout grid guides.



Layout

Secondary Content Grid

To work alongside the hero layout grid, we also have a simple, secondary content grid that should be used to align text heavy areas of applications such as content sections on the website and internal pages of presentations or printed documents.

The secondary content grid can work alone, or in conjunction with the hero layout grid.

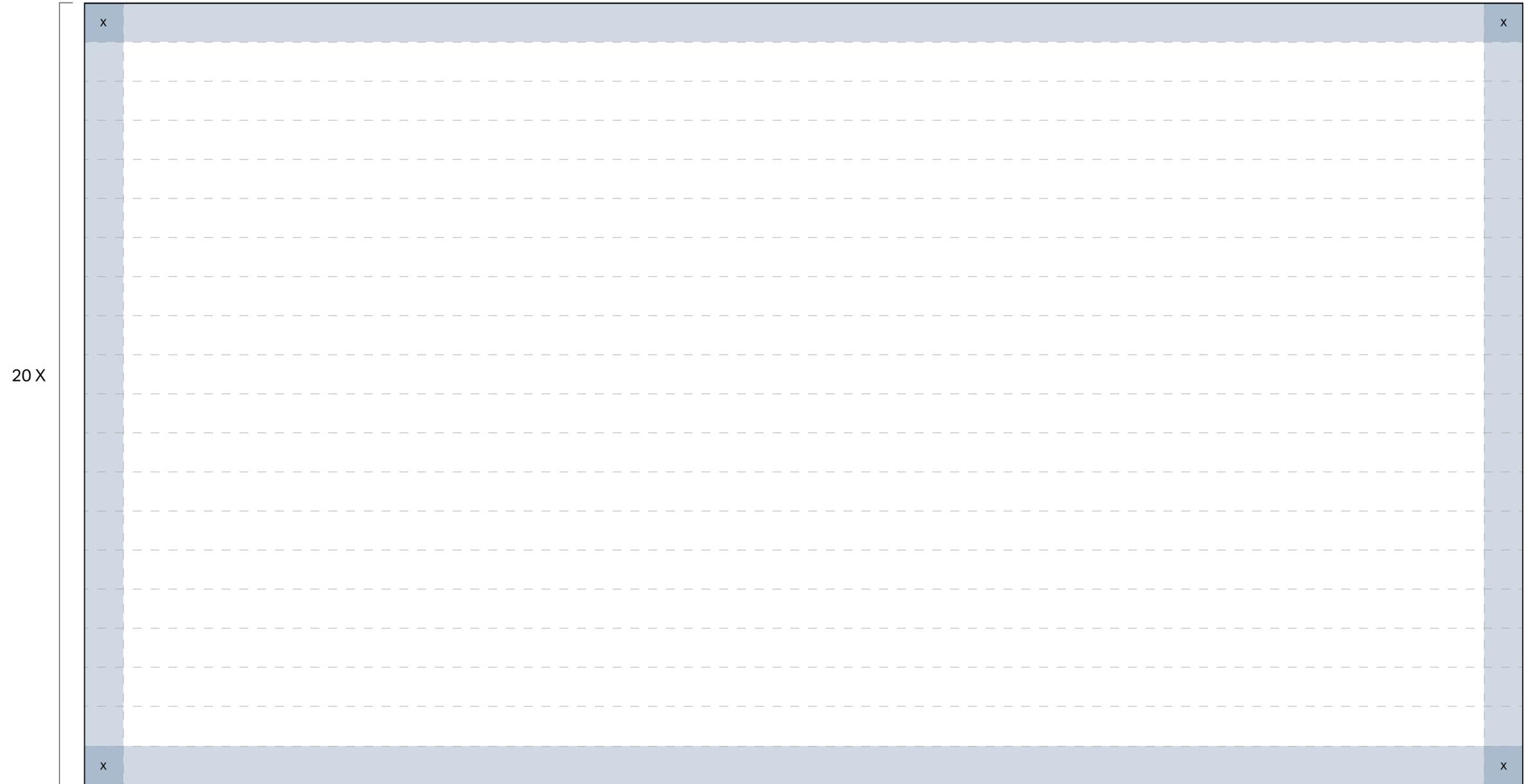
Margins

To create a secondary content grid we need to start by establishing the margin size. This is done by dividing the shortest side of any document into 20 equal segments with the height of one segment becoming the margin size.

This makes the margins of all of our documents consistent, whether using the hero layout grid or secondary content grid. See the table below for some sample document sizes and margins.

Document Type	Dimensions	Margins
16:9 Powerpoint or Video	1920x1080px	54px
Square Social Post	1080x1080px	54px
Printed/PDF Report	210x297mm	10.5mm
4:5 Portrait Social Posts	1080x1350px	54px
9:16 Portrait Full-Screen	1080x1920px	54px

In the case of very tall or very wide layouts, the margins may need to be reduced slightly to maintain appropriate space for content.



Layout

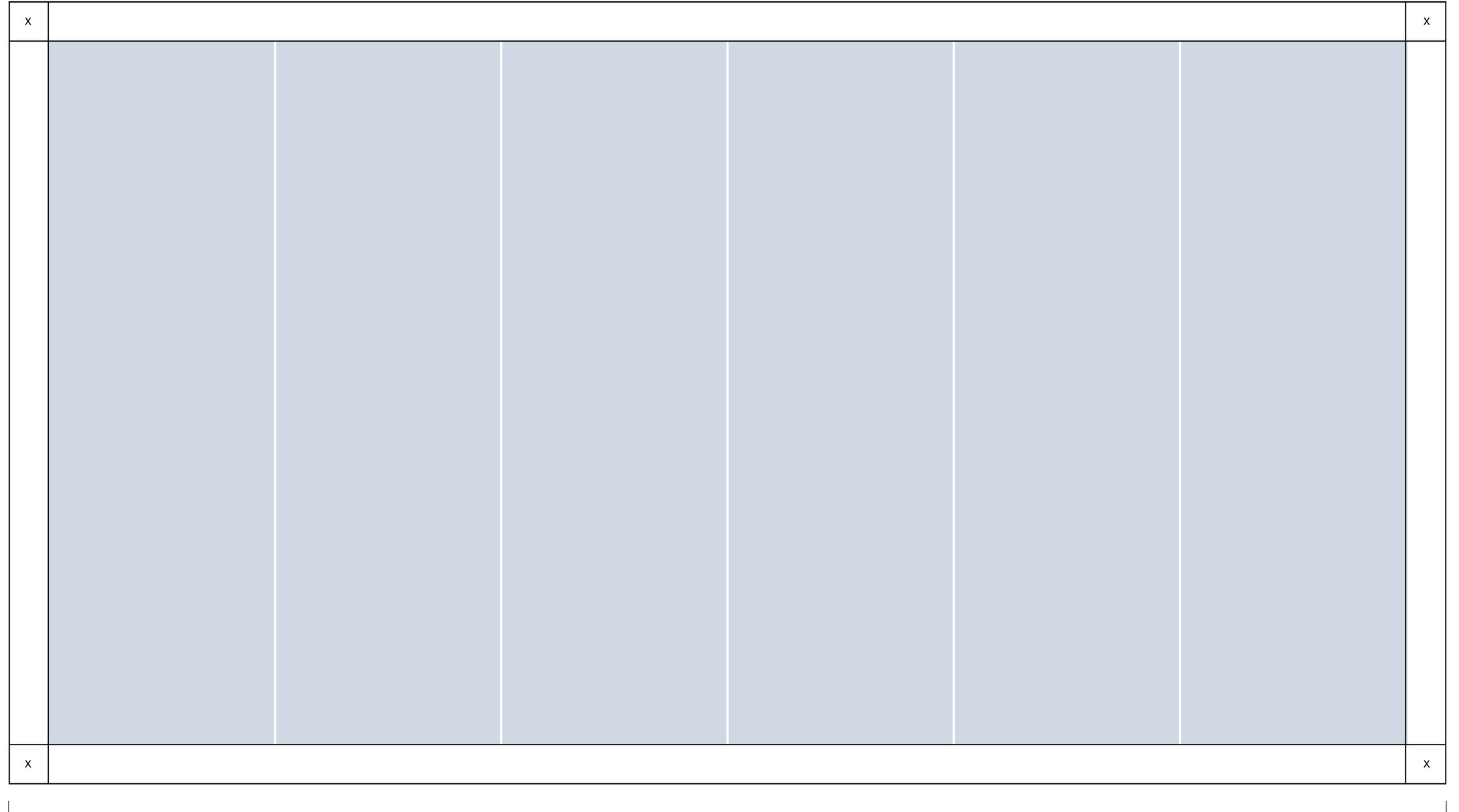
Secondary Content Grid

Columns

The interior space is then divided into columns to help organise the content. Columns should be created in increments of two, based on the document's or content areas width. Wider applications will need more columns, while narrow applications will need fewer.

Also consider the kind of content that will occupy the space – complex information will require more columns to establish a clear hierarchy. See the table below for some common document sizes and sample column counts.

Document Type	Dimensions	Columns
16:9 Powerpoint or Video	1920x1080px	12px
Square Social Post	1080x1080px	4px
Printed/PDF Report	210x297mm	6mm
4:5 Portrait Social Posts	1080x1350px	4px
9:16 Portrait Full-Screen	1080x1920px	4px



6 columns

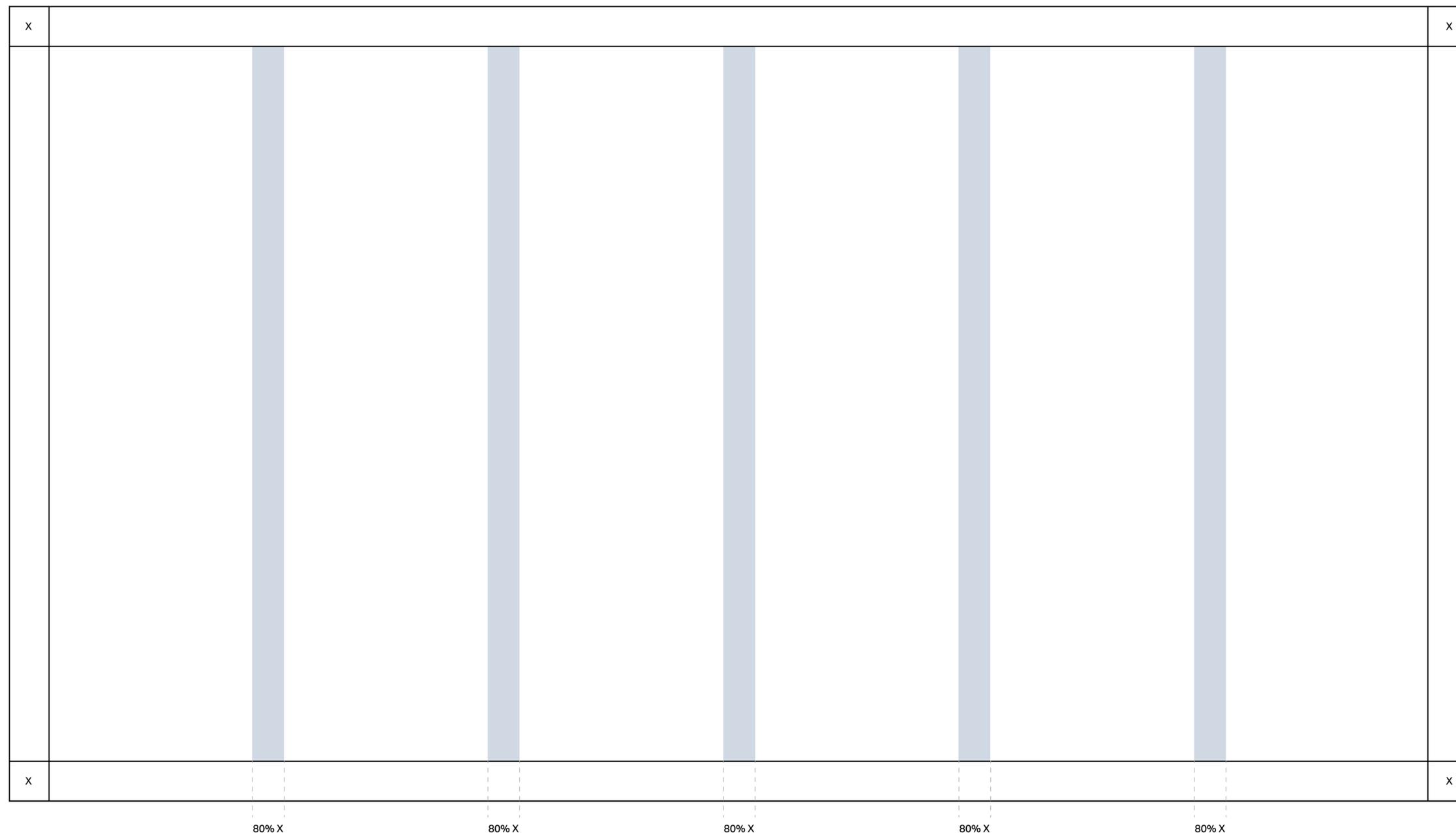
Layout

Secondary Content Grid

Gutters

Gutters are the clear spaces between columns that separate text, images, and graphics. They make our communications tidy, organised, and legible.

The width of our gutters is determined in relation to our margin. Gutters should be between 80% and 100% of our margin width, depending on the size of the application. An 80% gutter is sufficient for most needs, but may be too thin for very wide layouts. Use your best judgment for spacing. When in doubt start at 80% and increase as needed.

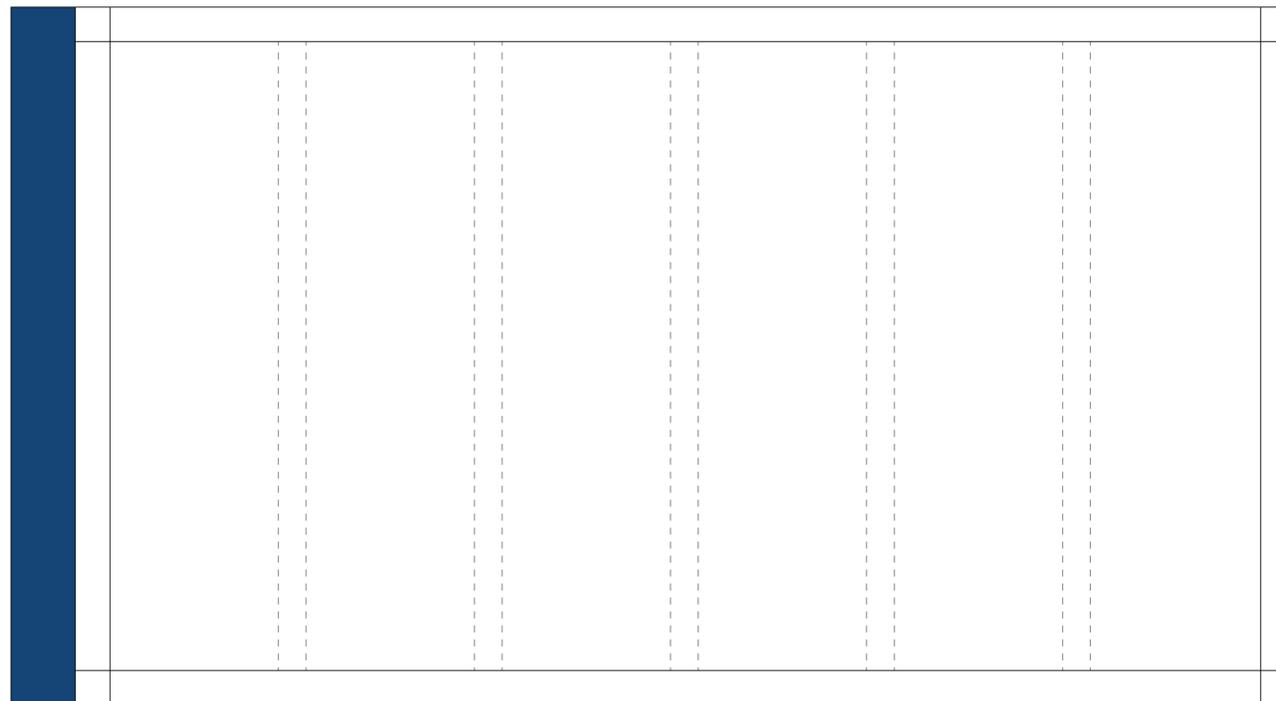


Secondary Content Grid

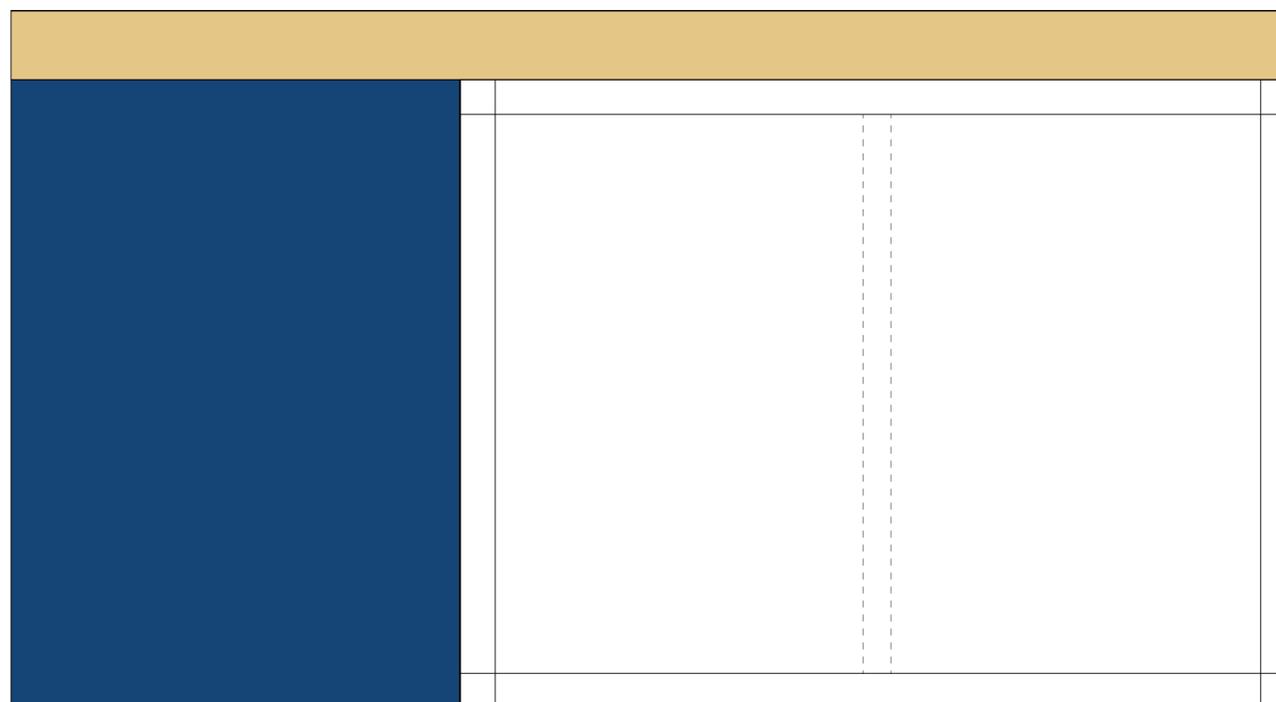
Combining Grids

Once the hero layout has been created, the secondary content grid can be used to apply content, ensuring that all applications have a clear structure and consistency.

The margins within the area where content will be applied should be the same as the margins of the full page. Once the margins are set the rest of the grid can be created using the guides on the previous pages.



Document size: 1920 x 1080px
Margin = 1080 divided by 20 = 54px
Columns = 6
Gutters = 80% of 54 = 43px

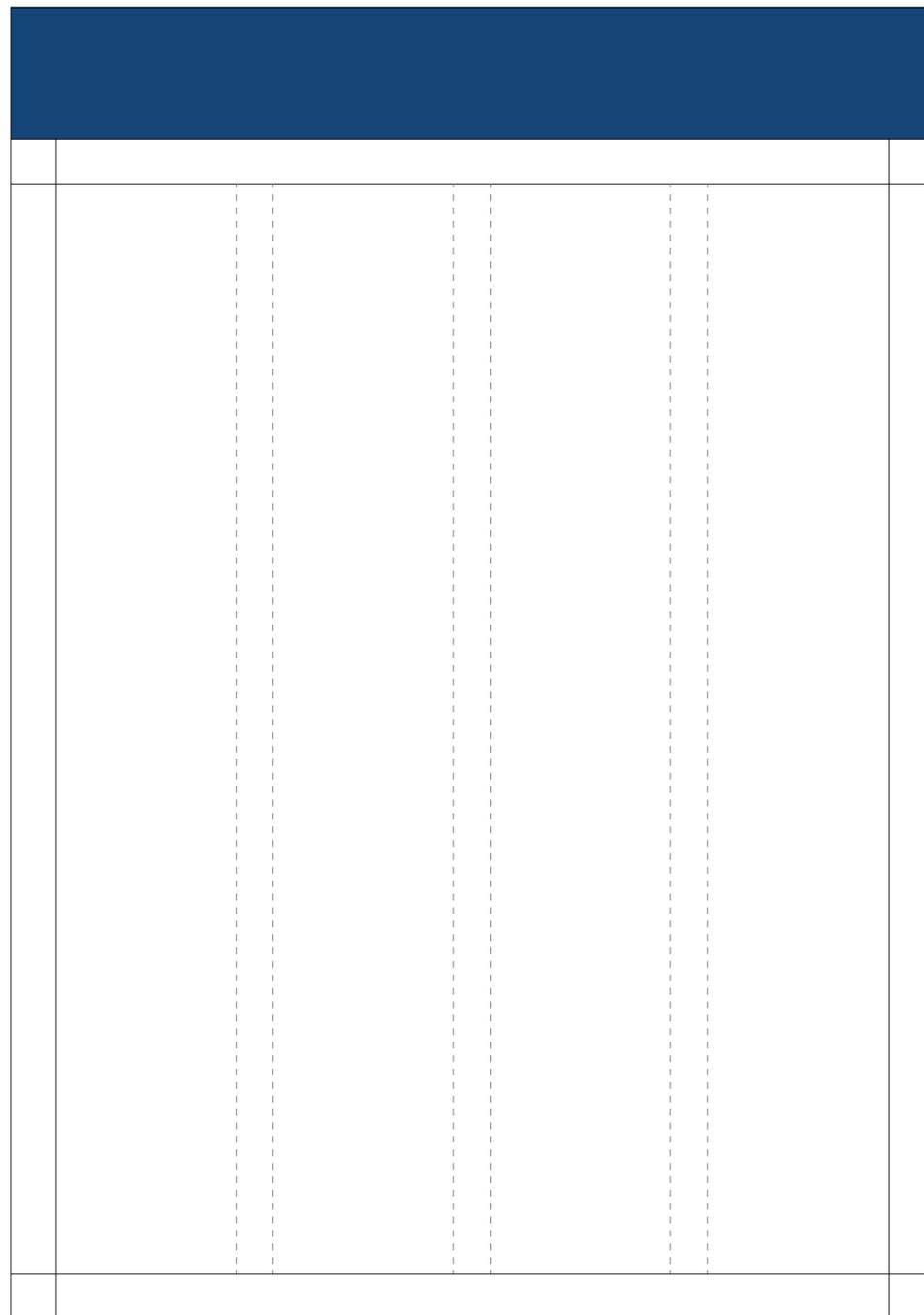


Document size: 1920 x 1080px
Margin = 1080 divided by 20 = 54px
Columns = 2
Gutters = 80% of 54 = 43px

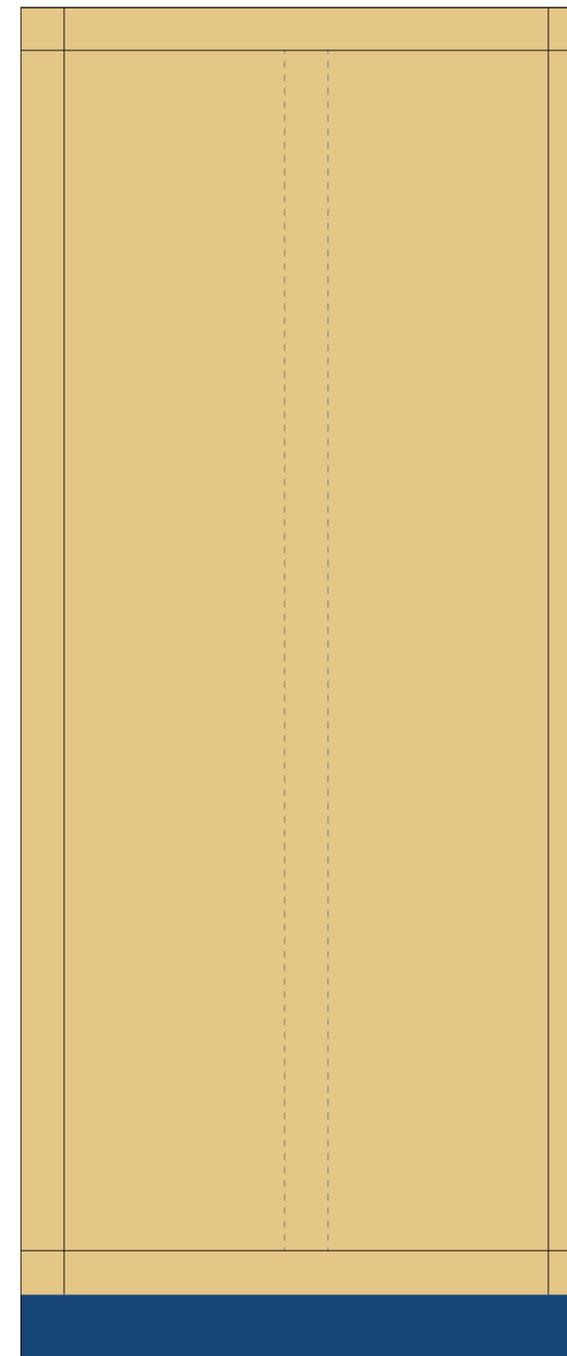
Secondary Content Grid

Combining Grids

This works for all formats and sizes, however in some cases, such as very wide or very tall applications, the margins may need to be optically adjusted to ensure that there is enough space around the edge.



Document size: 210 x 297mm (brochure)
Margin = 210 divided by 20 = 10.5mm
Columns = 4
Gutters = 80% of 10.5 = 8.4mm



Document size: 650 x 1540mm (banner)
Margin = 650 divided by 20 = 32.5mm. Visually adjusted to 50mm
Columns = 2
Gutters = 100% of 50 = 50mm

Pattern

Inspiration

Full Pattern

Variations

In Application

Celebratory Pattern

In Application

Pattern

Inspiration

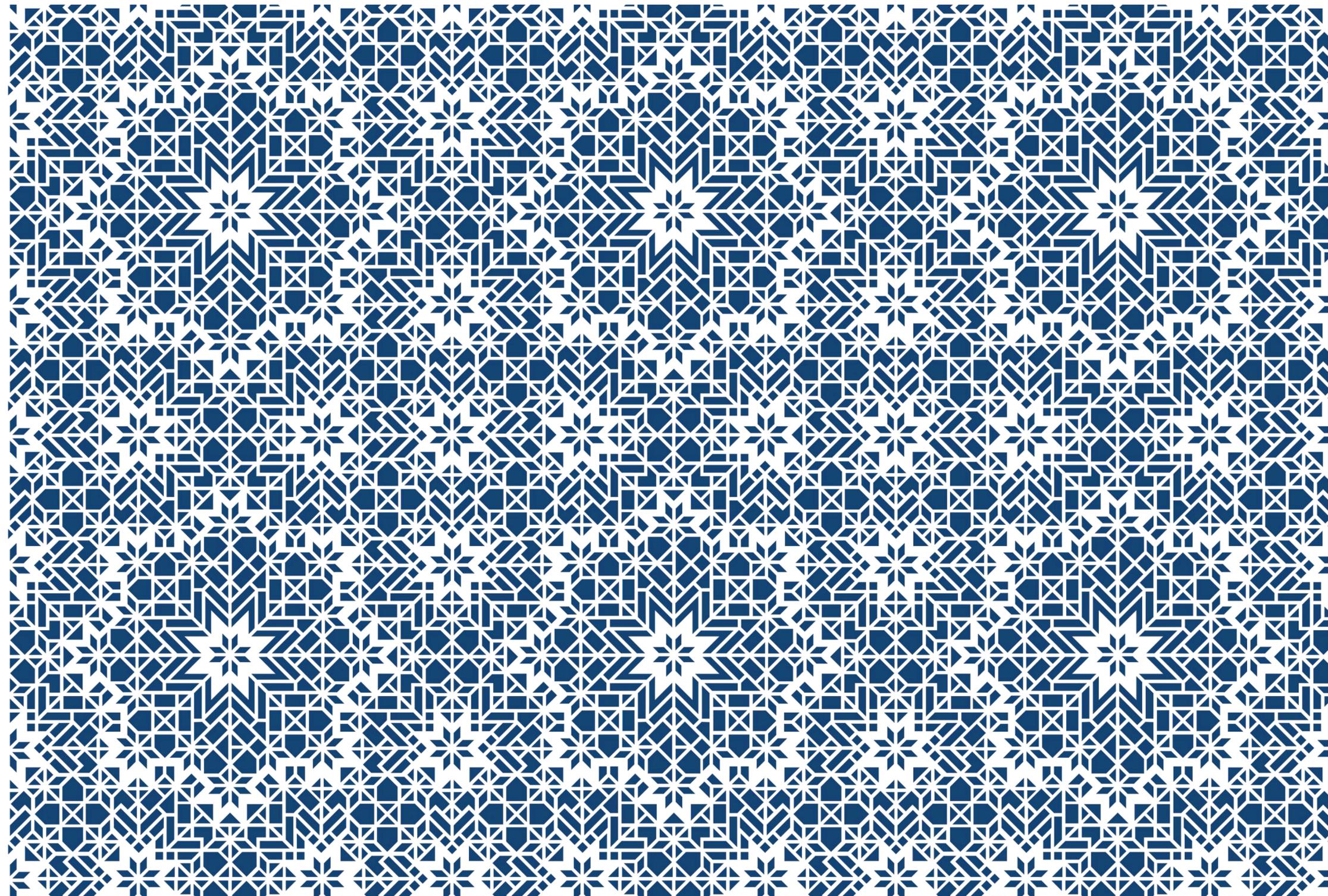
To give the visual identity of the university a really strong sense of place and a clear connection to Arabic culture a new pattern has been created. This pattern has been based on the mashrabiya, seen on the student accommodation and forms our new decorative graphic element.



Pattern

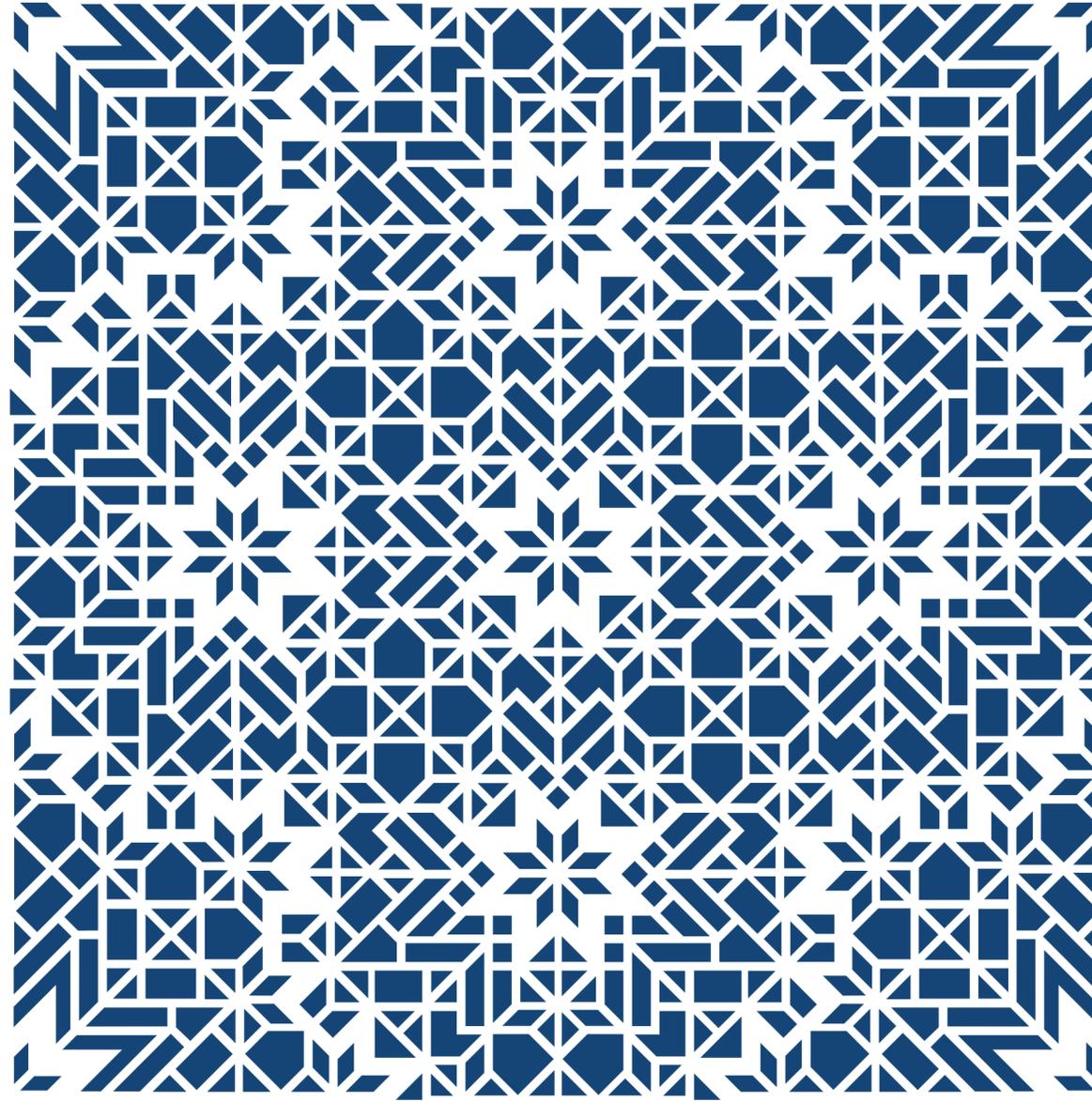
Full Pattern

This infinitely repeatable pattern becomes the base graphic that can be used in many ways and adapted to fit any communication dependent on the purpose and the audience.

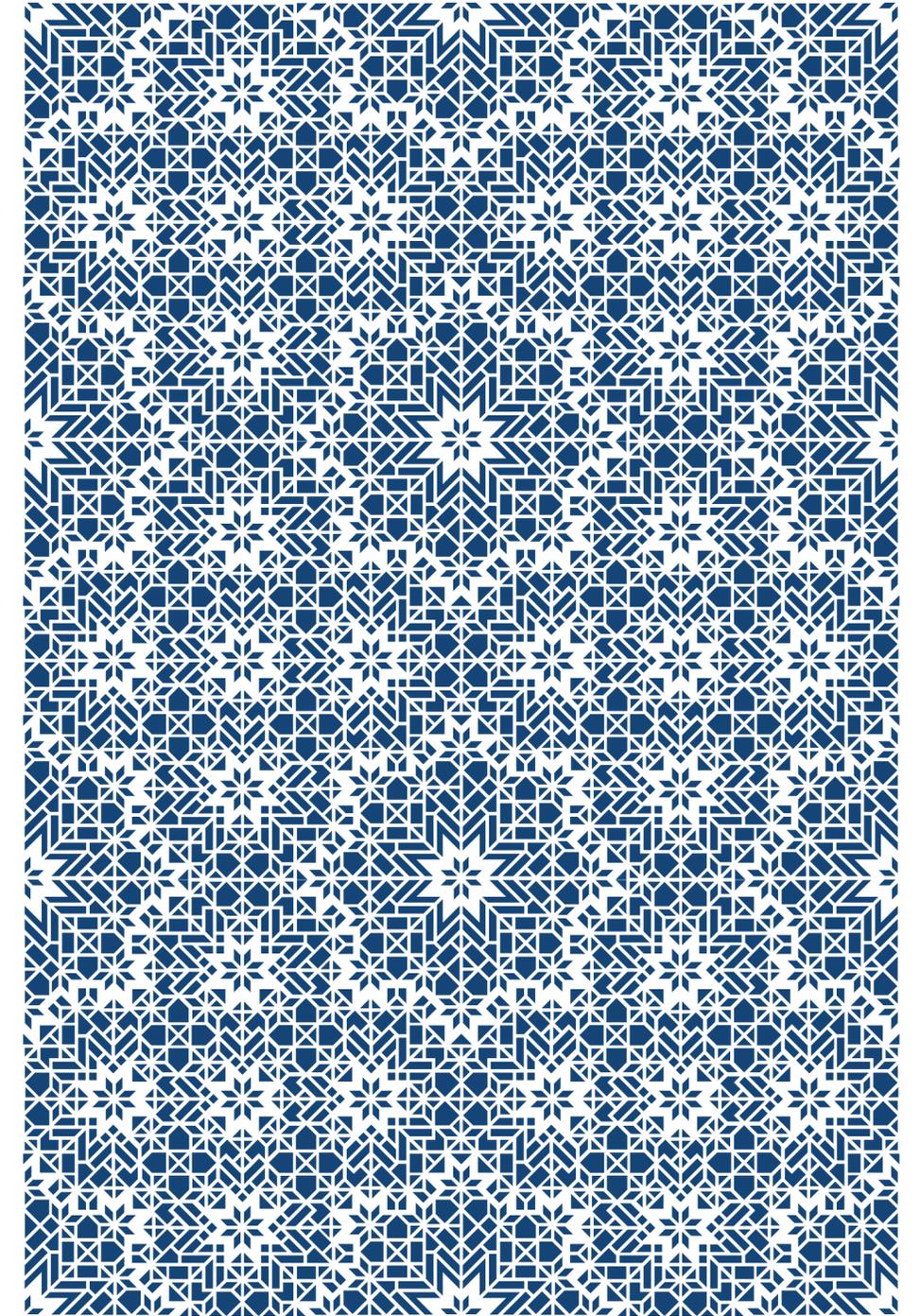


Tiling

The pattern is available in a full artwork or as an infinitely tileable graphic for easy use and construction and to fit any space or format.



Single tile



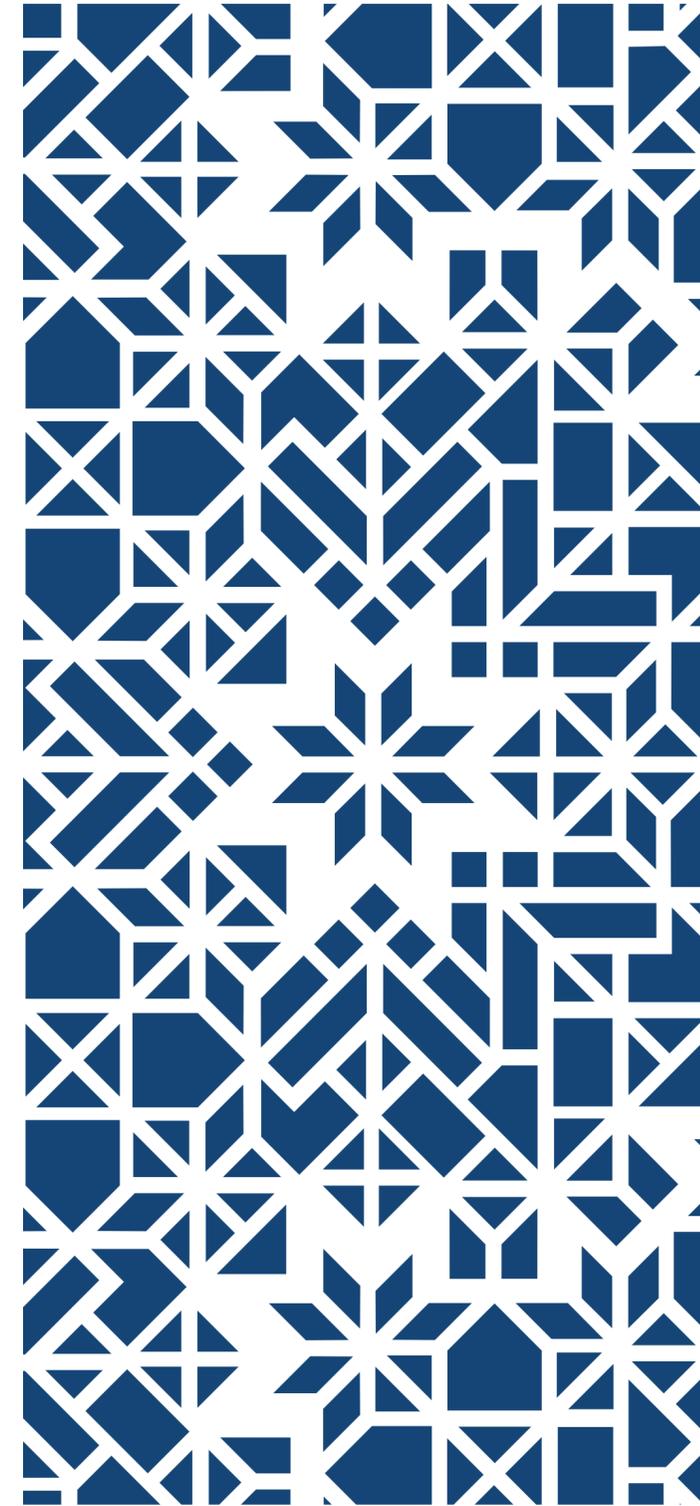
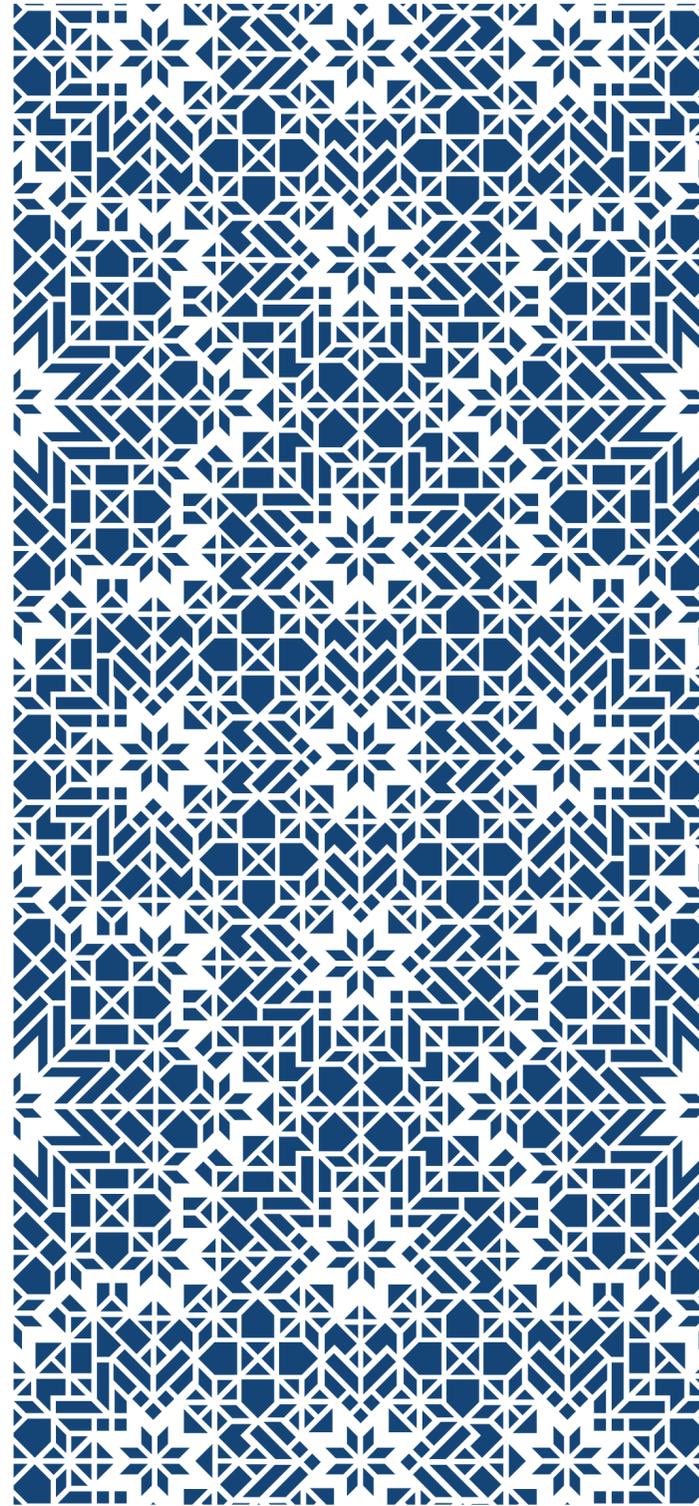
Multiple tiles

Pattern

Scale

The pattern can be used at different sizes to express different ideas.

Used smaller it references complexity, detail and craftsmanship and feels more traditional, whereas at large sizes it expresses modernity, confidence and dynamism.

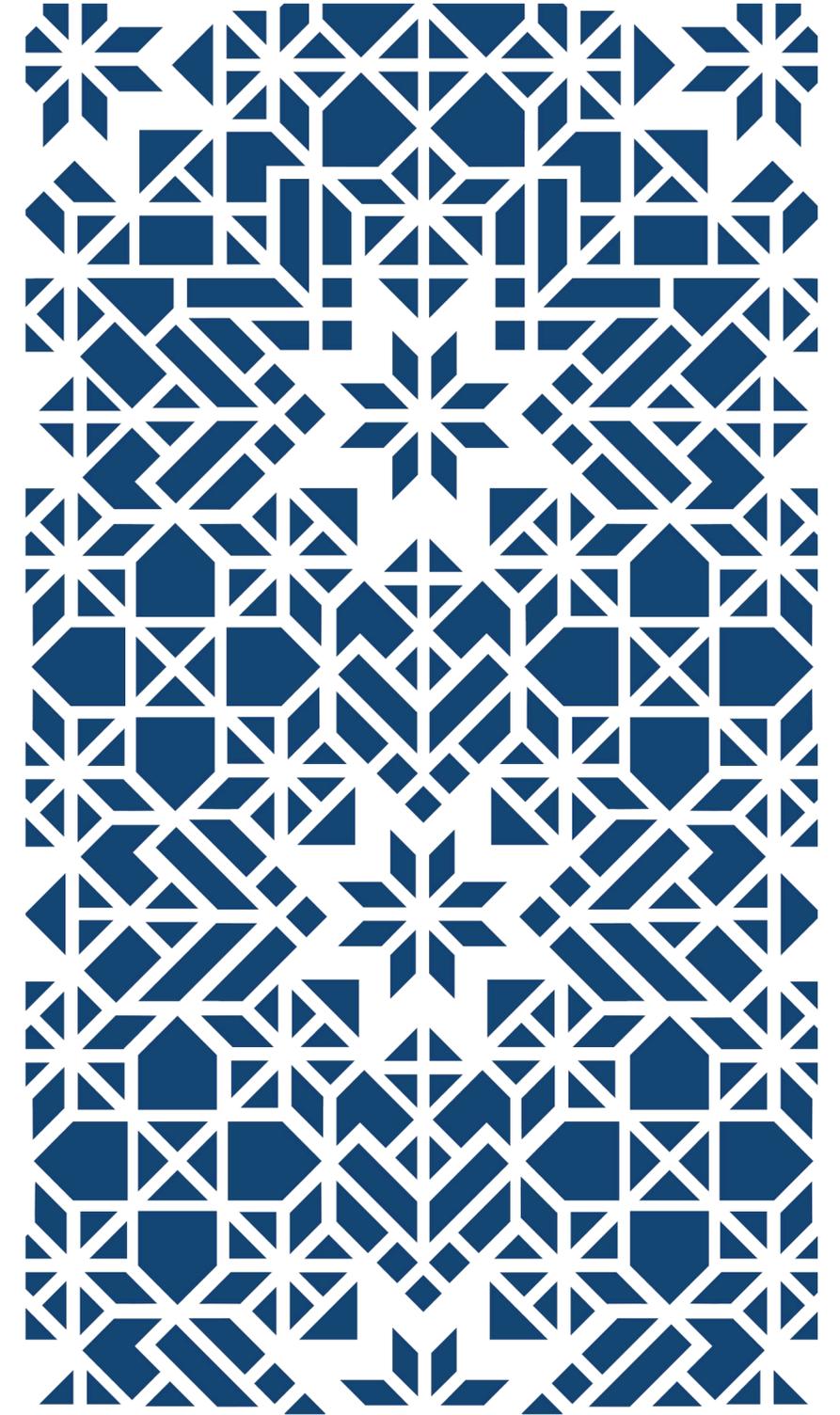
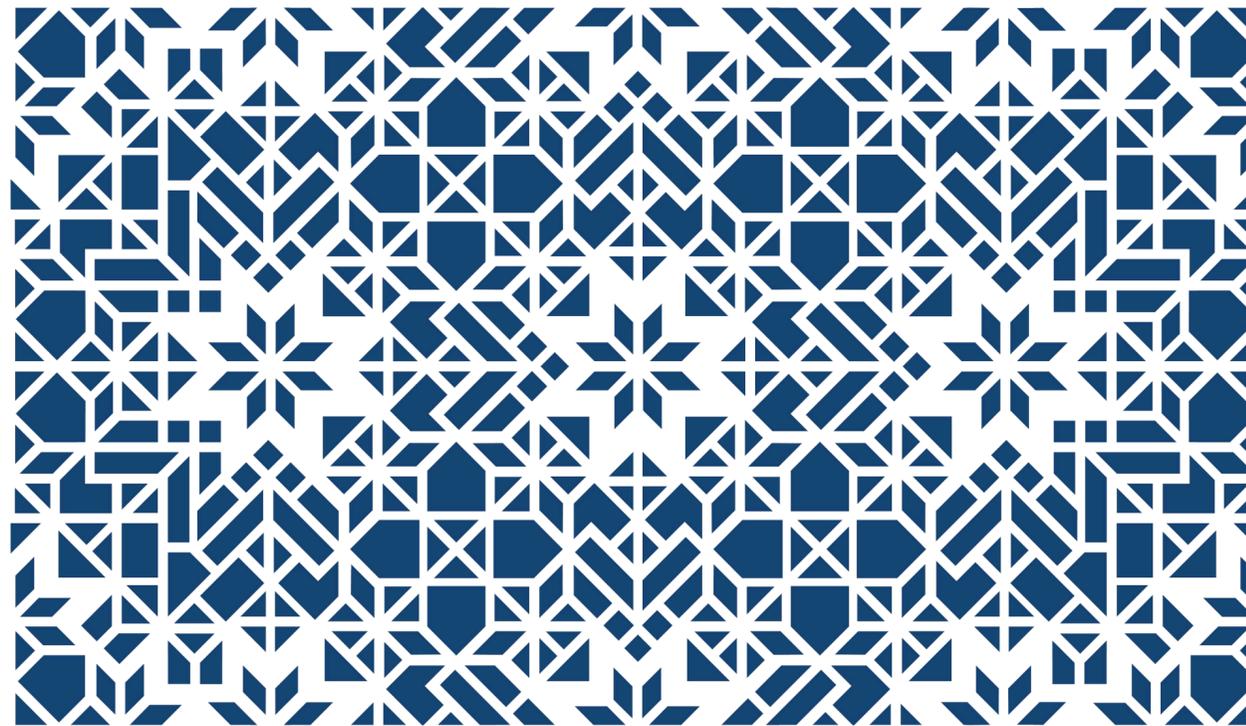
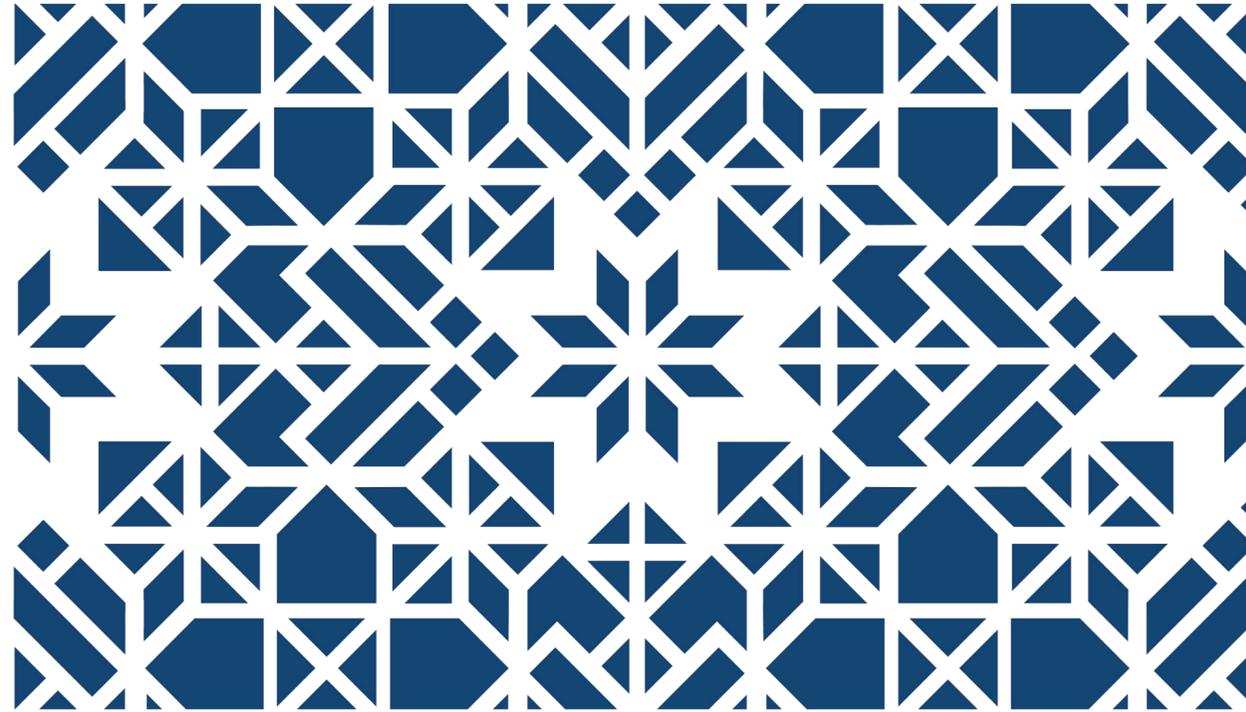


Pattern

Crops

Three different crops have been created as individual artworks in all of the primary colours and two gradients.

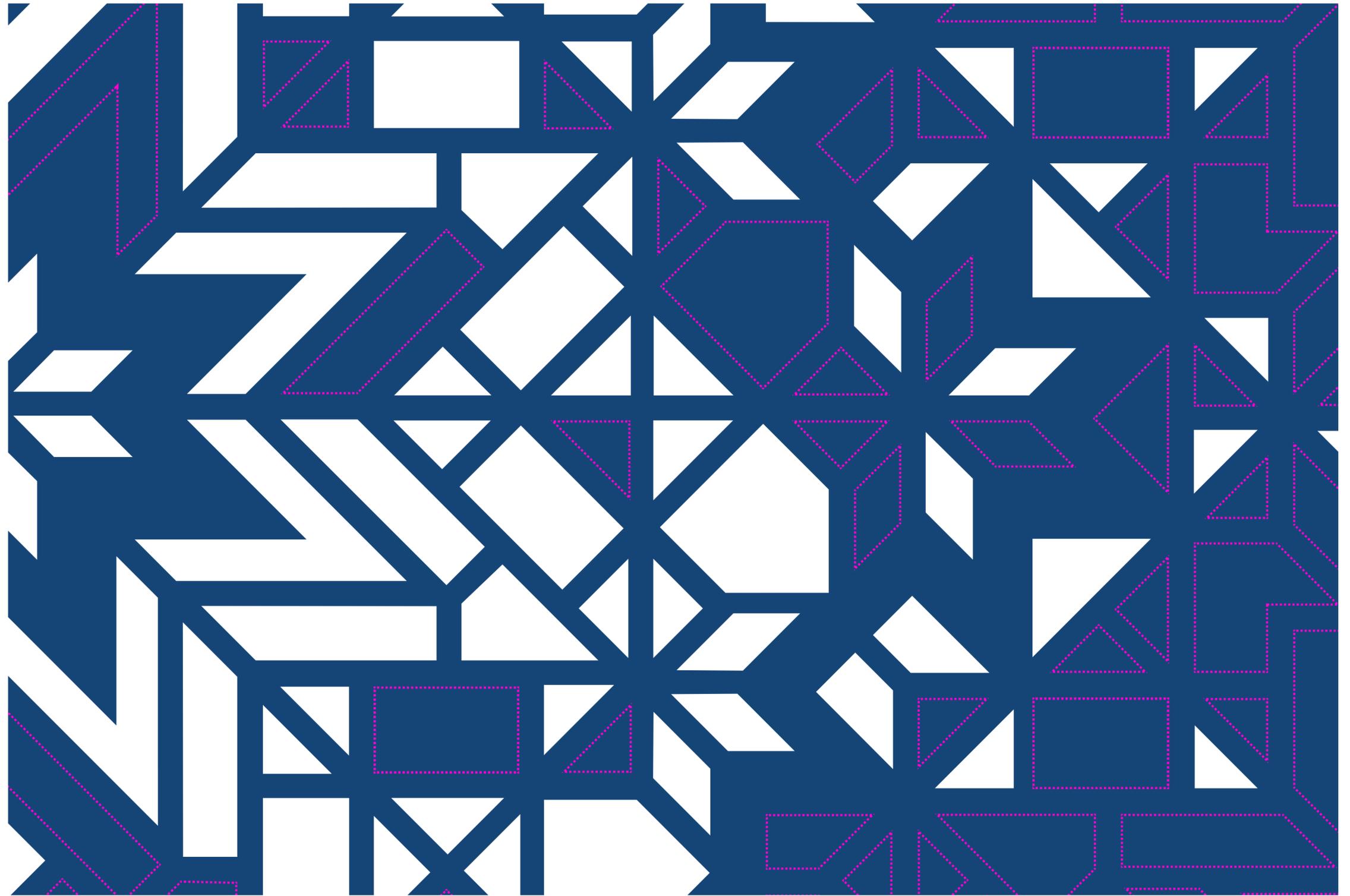
However, the full pattern can be used to create other crops if these ones are not suitable.



Customisation

To give applications more visual interest and make the pattern an even more flexible asset, customised versions can be created by removing some of the shapes. This needs to be done very carefully to avoid destroying the integrity of the original pattern.

Shown here is an example of a customised pattern, with the shapes removed highlighted.



Pattern

Colour and Effects

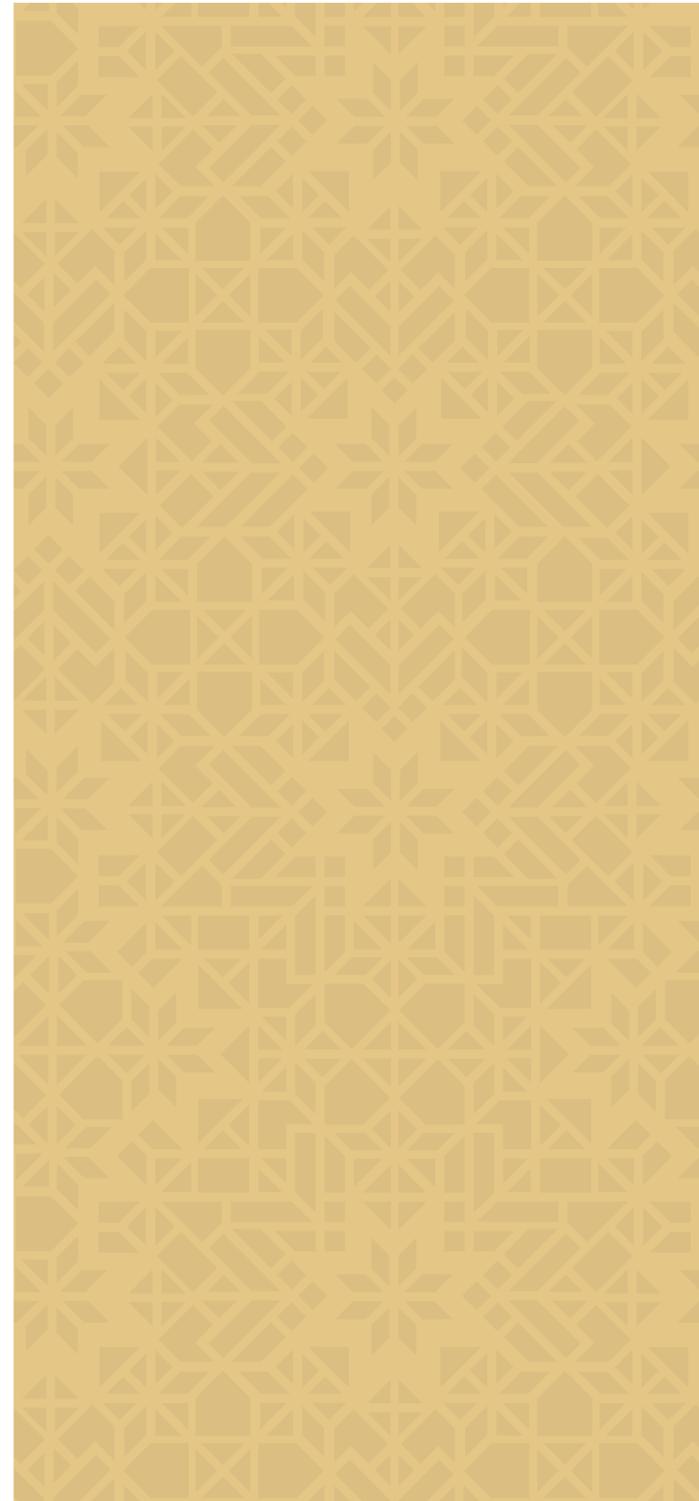
In most instances, when used in application, the pattern should be a subtle background element that complements the other content and doesn't dominate.

There are various ways that it can be treated:

Tint – as a tint of the background colour. The pattern shown uses a 10% tint of Dark Sand. This version can be used in blocks within layouts and have content over the top, so long as the content is minimal and clearly legible. A Navy Blue version of this pattern can also be used.

Gradient fade – as a gradient tint of the background colour. The gradient shown goes from Navy Blue at the top to Dark Navy Blue at the bottom and has a 40% opacity. This version can be used in blocks within layouts, any content used should be positioned in the faded area of the pattern. This version can also be created in the sand colours, but use a lighter tint so that the pattern isn't too dominant.

Customised tone - using the a customised version of the pattern in a darker or lighter shade of the background colour. This version is more expressive and visible, so should only be used where there is space and minimal content. Available in both Dark Sand and Dark Navy Blue.



Tint



Gradient Fade



Customised Tone

Pattern

Colour and Effects

Customised - versions of the pattern can be further enhanced through the use of colour shades to create more expressive and visually interesting designs.

These versions should only be used for hero applications and where space allows.



Pattern

Colour and Effects

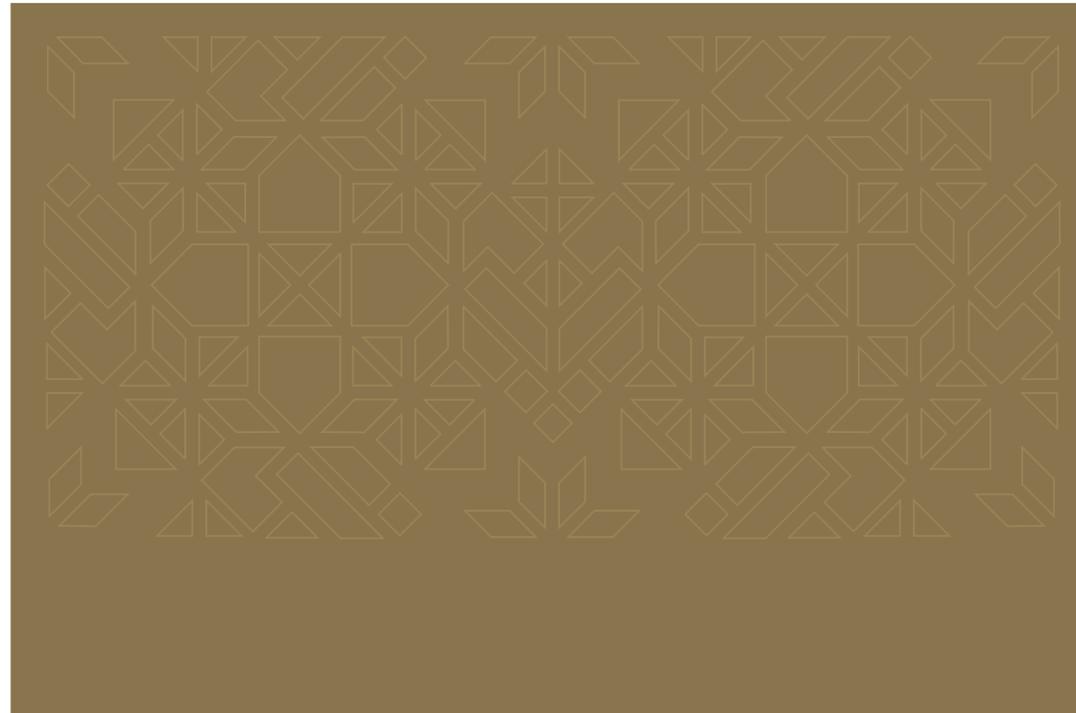
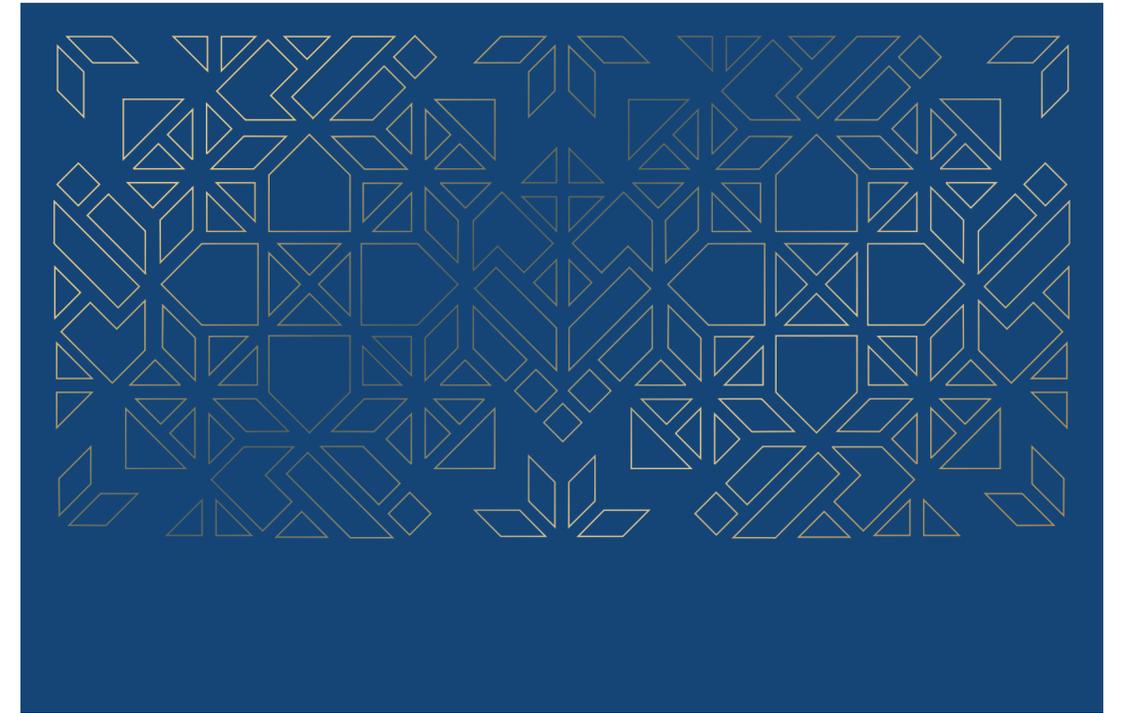
Keyline - The pattern can also be used in a keyline version, for applications where a more premium and high-end look is required.

When using the keyline version of the pattern make sure that it is not cropped at the edges of the page or screen and that there is an equal border on at least two sides.

Keep the weight of the lines similar to those shown here and do not make them too thick or thin.

Keep the colours neutral and subtle, either using tints of the dark sand or dark navy when used on sand or navy backgrounds respectively (approx 20%) and vice versa.

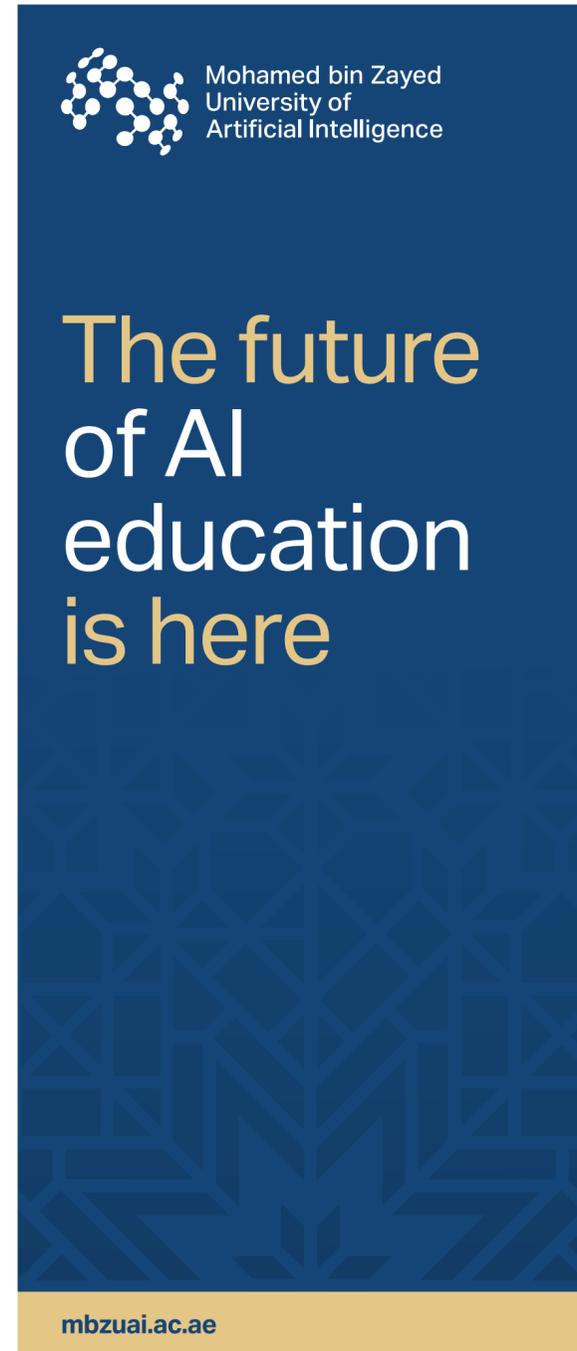
Metallic effects can also be used within the keyline pattern and if printing try to use gold foil where possible.



Pattern

In Application

The following pages show examples of how and where the pattern can be used across key applications.

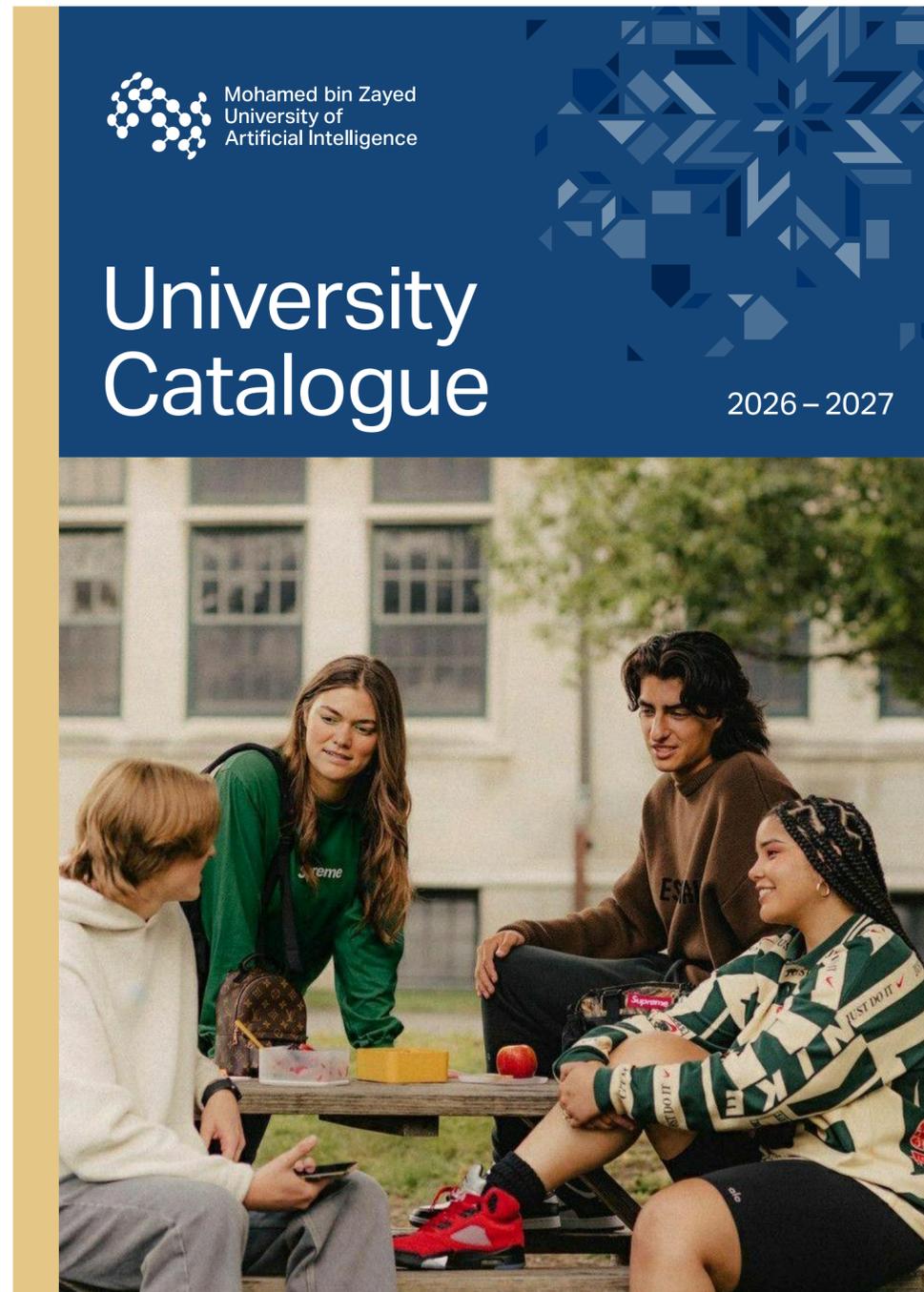


Hanging Banner

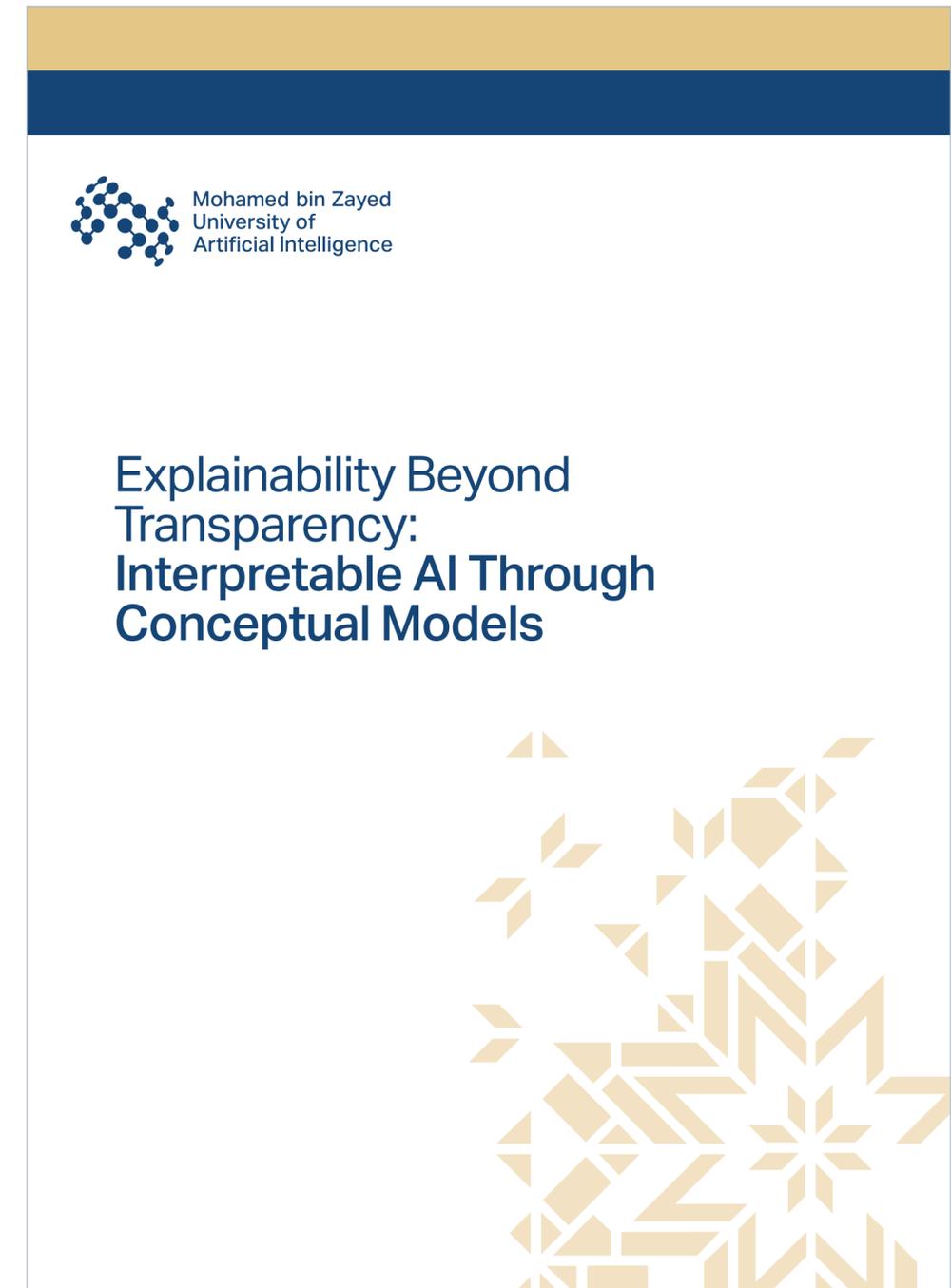


Presentation Title Slide

In Application



Brochure Cover



White Paper Cover

In Application



Backpack



Hoodie



Pattern

Celebratory Pattern

To give a more expressive vibrant and celebratory feel to our celebratory events and applications, special versions of the pattern have been created that use the secondary colour palette in a bold and modern way.



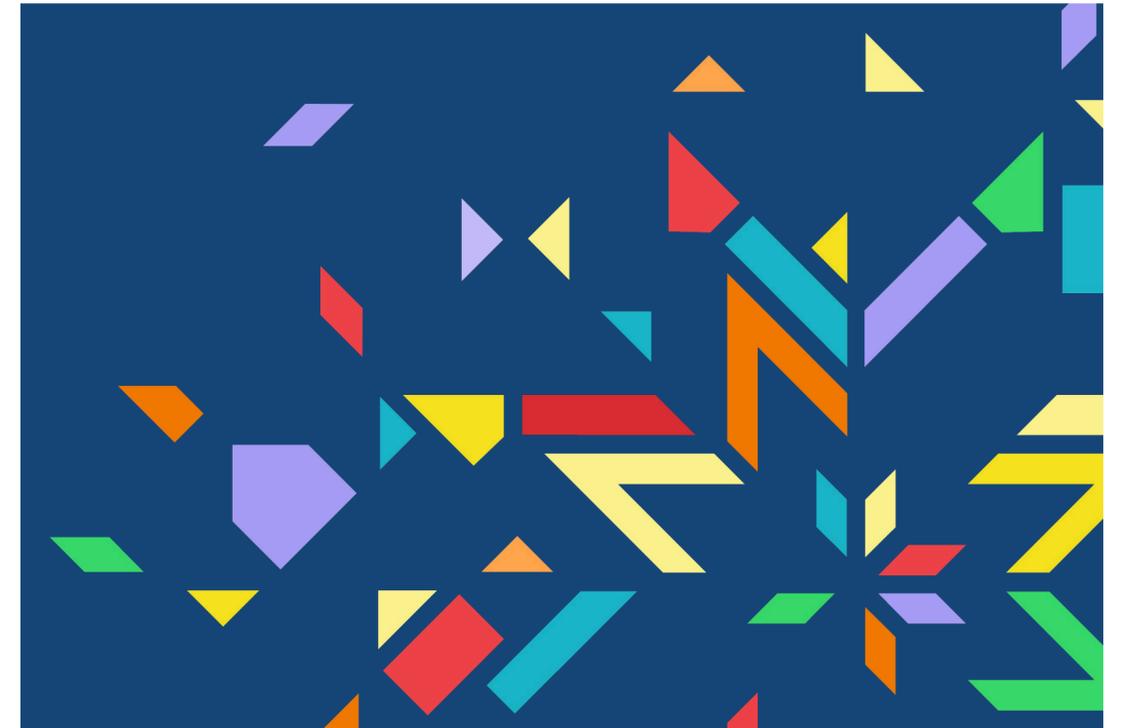
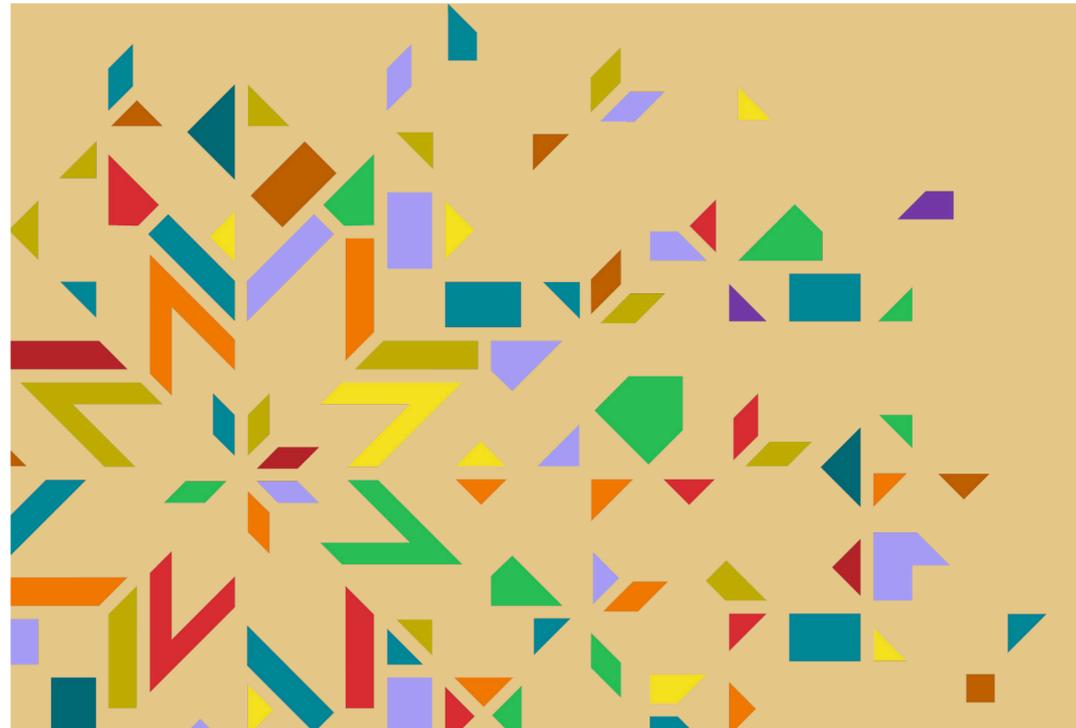
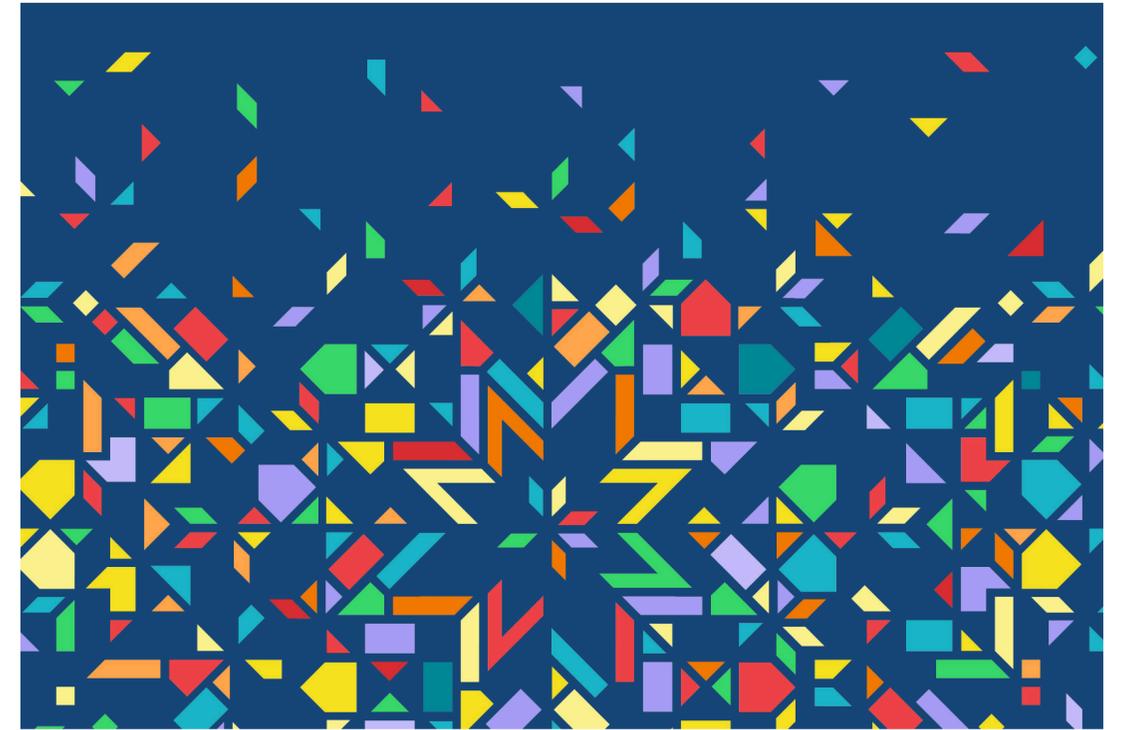
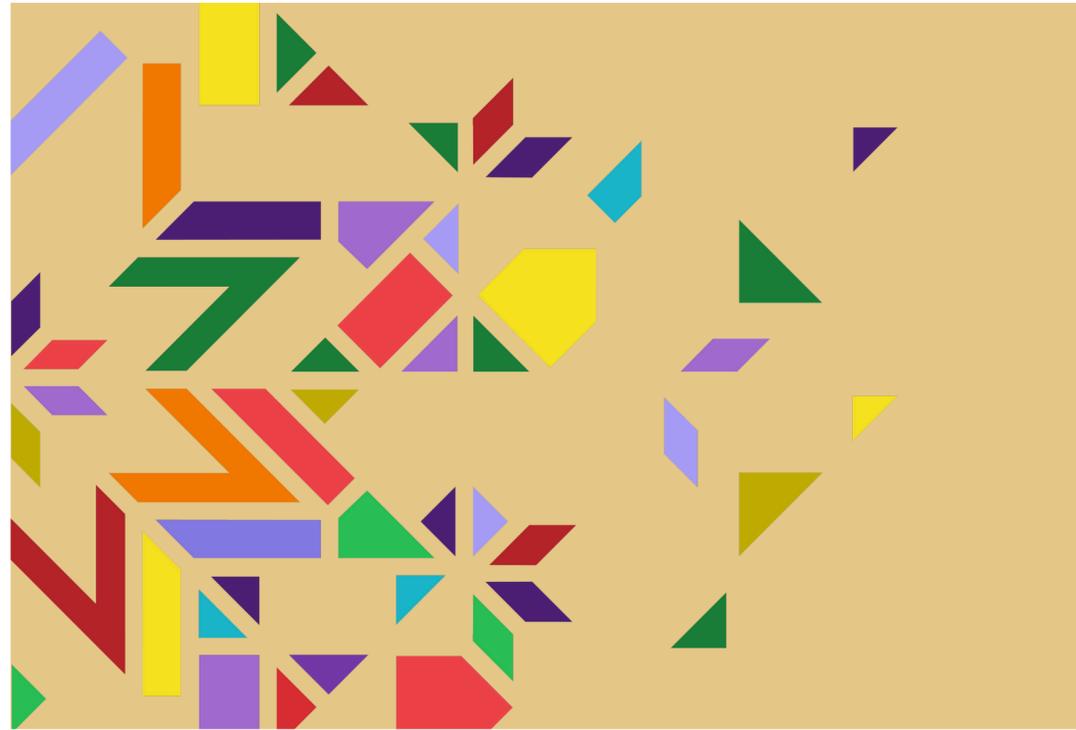
Pattern

Celebratory Pattern Variations

The celebratory pattern has been created in four variations, with varying levels of detail and for use on both sand and navy backgrounds.

Make sure to use the right version for each background as the colours differ to ensure maximum legibility and impact.

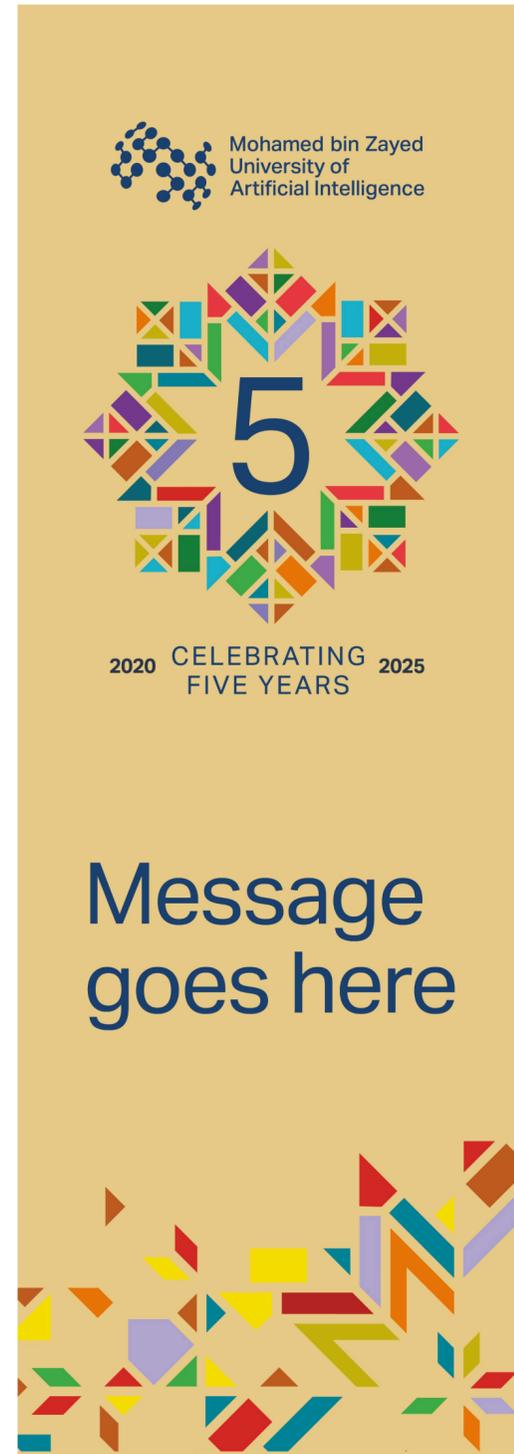
The pre-made celebratory patterns can be further customised to suit the application or new ones can be created. However, when creating new versions of the pattern, never move the shapes, only remove them or change the colours.



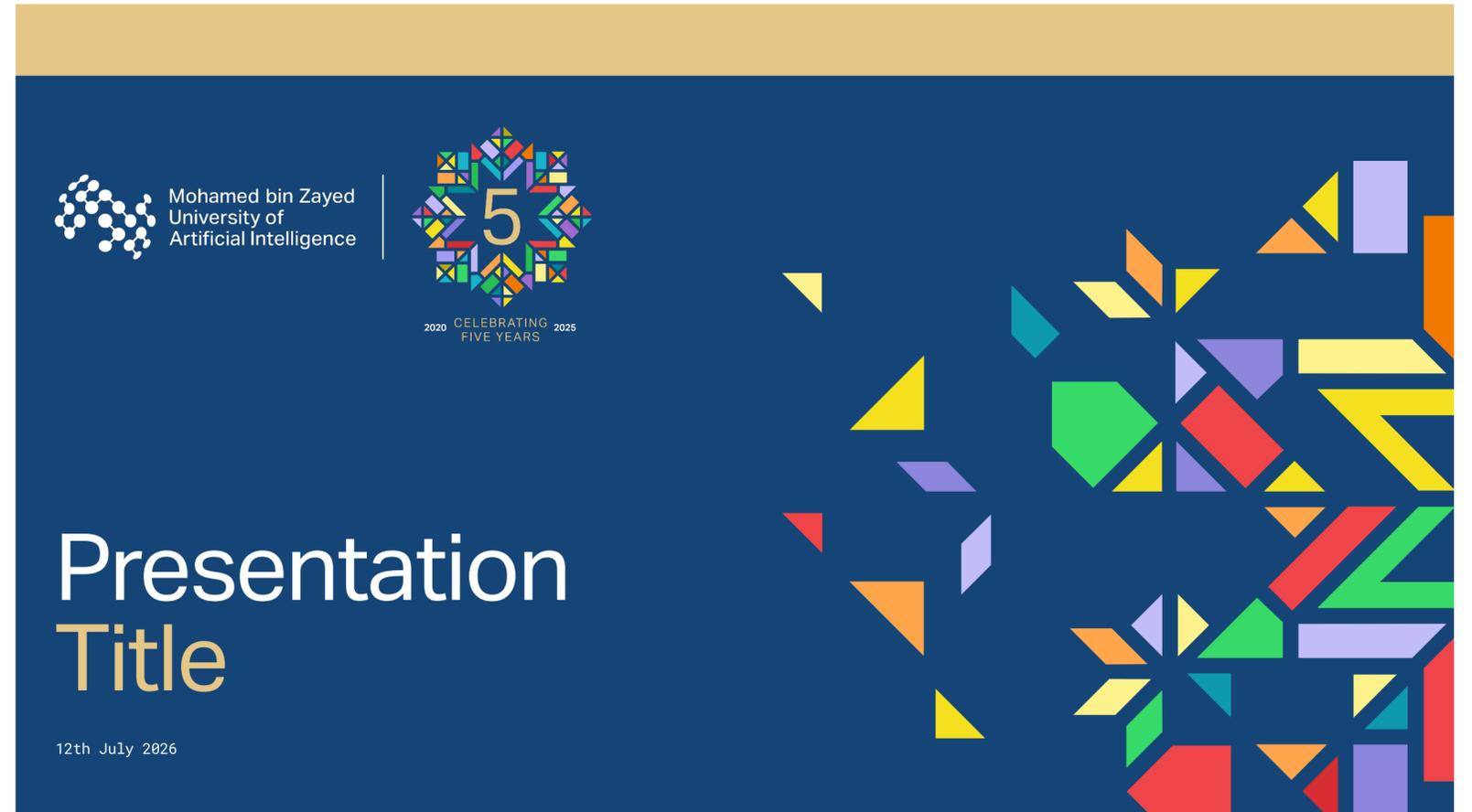
Pattern

In Application

The following pages show examples of how and where the celebratory pattern can be used across key applications.



Hanging Banner



Presentation Title Slide

In Application



Backpack



Notebook



Water bottle

In Application



In Application



T-shirt

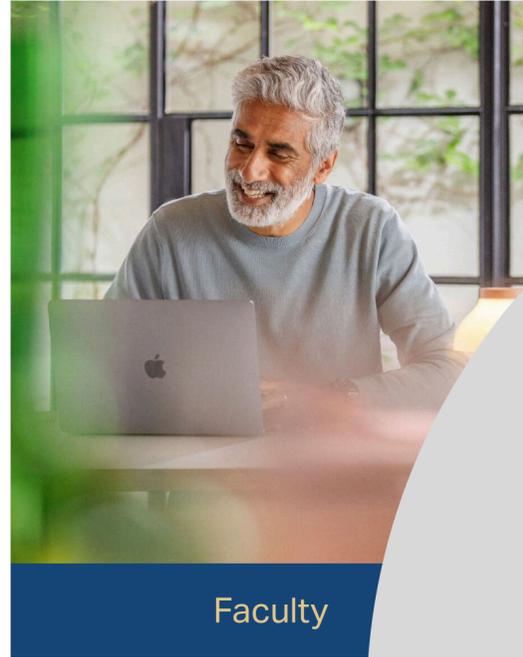


Notebook

Photography

Introduction

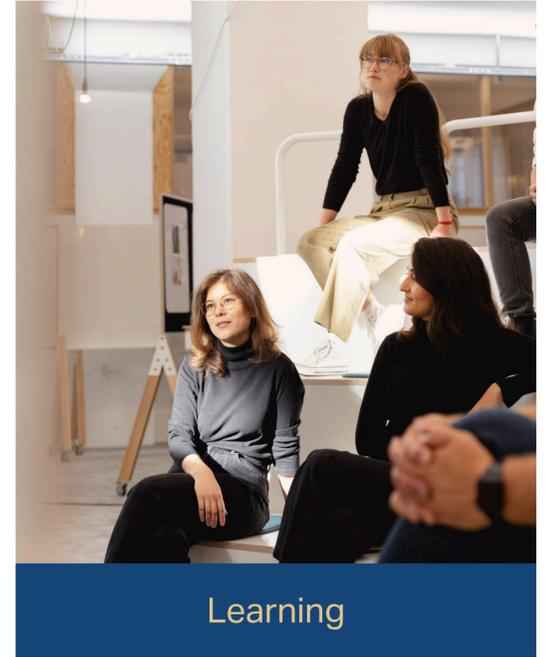
TBC



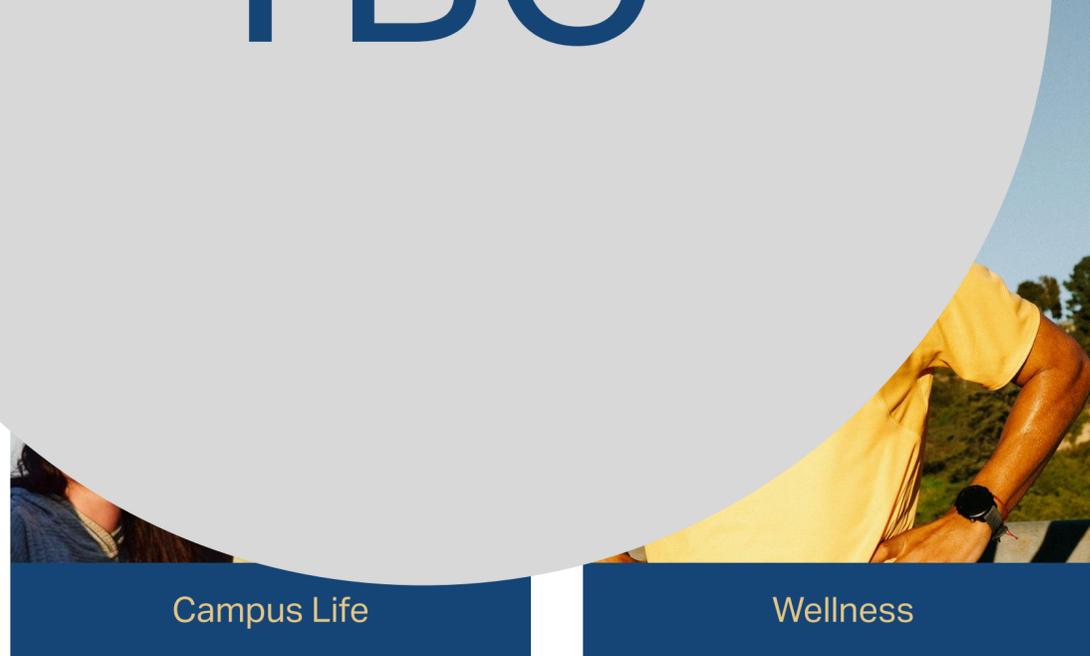
Faculty



Learning

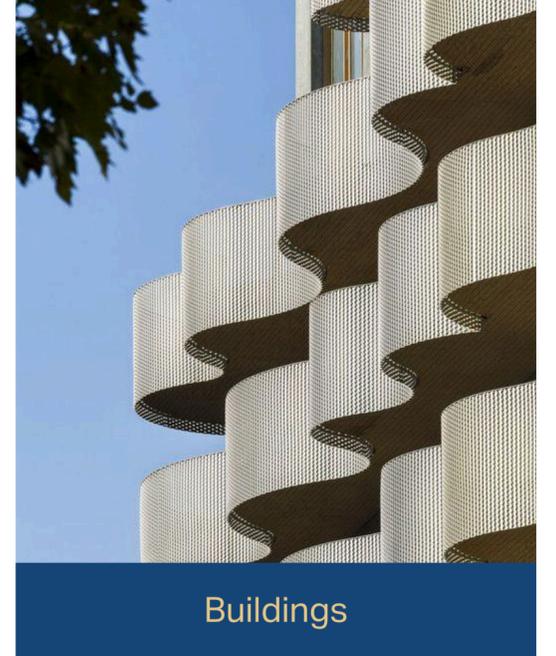


Graduation



Campus Life

Wellness



Buildings



Icons

Inspiration

Construction

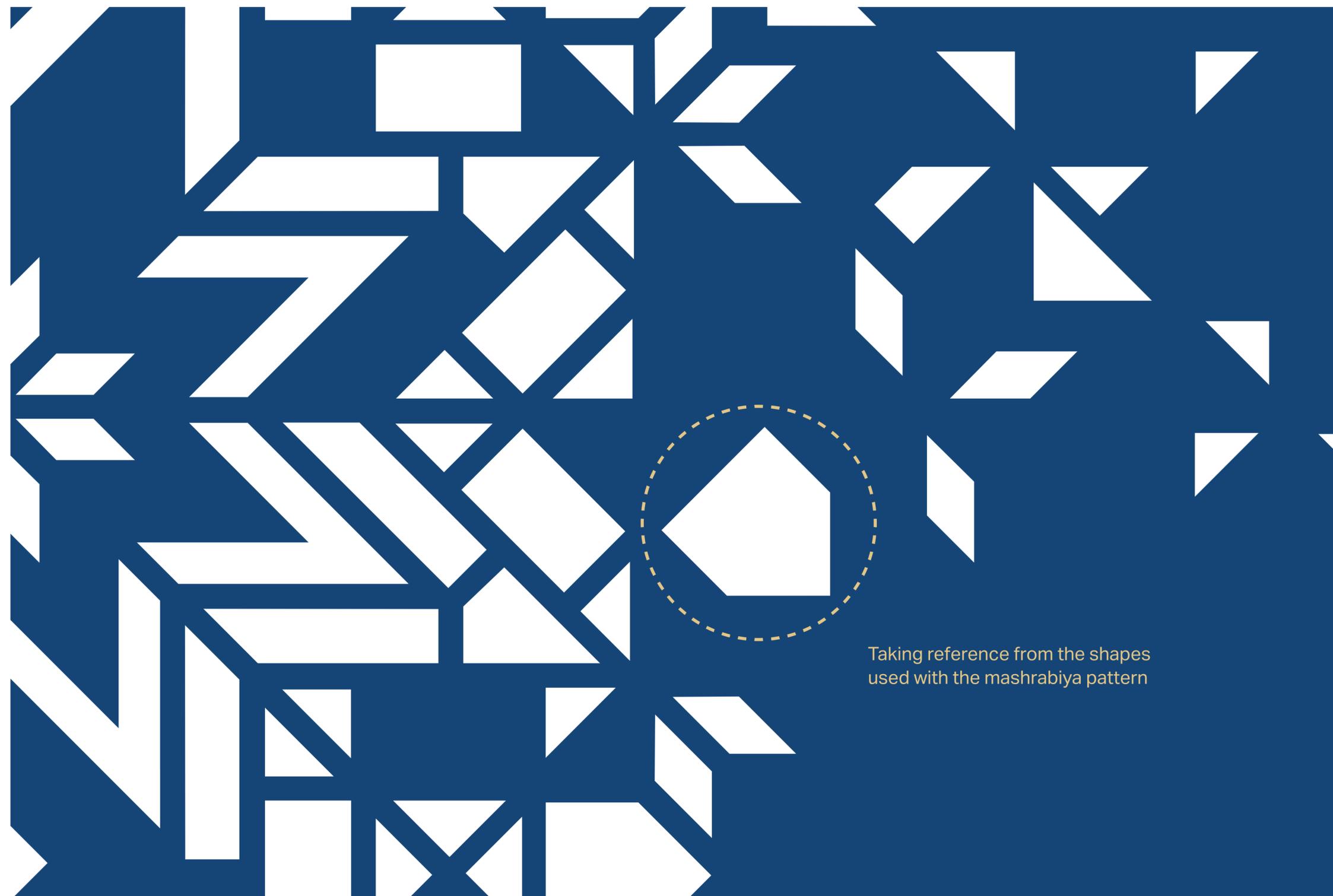
Library

Inspiration

Our icons are simple graphic representations that convey concepts, actions, or objects in a clear and concise manner.

They're particularly helpful in user interfaces and experiences, enabling users to navigate and interact with digital products.

To have a visual connection to the other brand elements the icons have been created using the mashrabiya pattern as inspiration, using the same geometric shapes and angles.

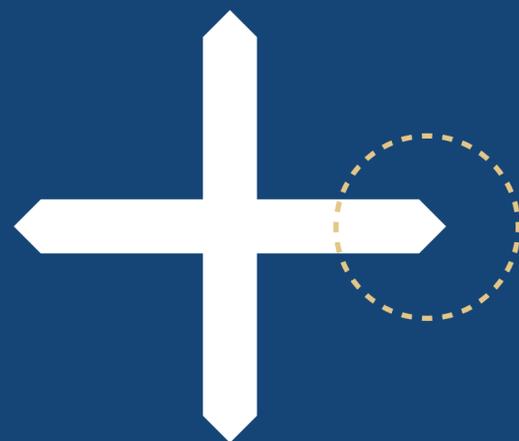


Taking reference from the shapes
used with the mashrabiya pattern

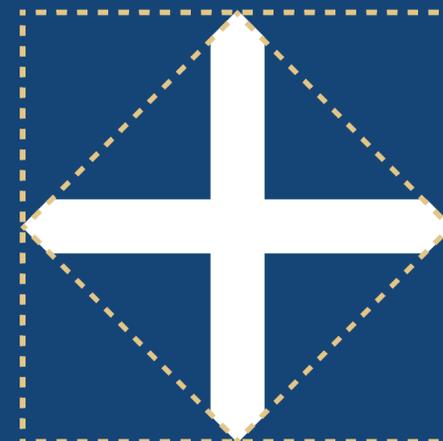
Construction

When creating new icons follow these guiding principles to ensure that there is consistency and visual connection between them.

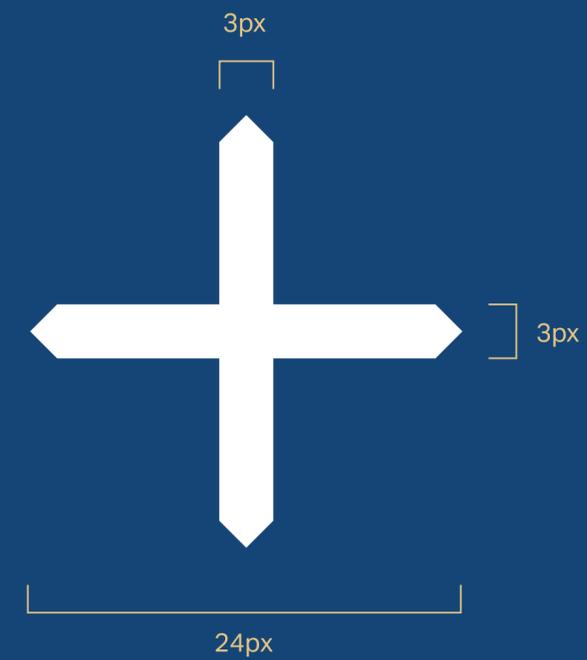
The measurements and sizes shown here are for use at 24px. If using the icons at larger sizes the stroke weight might need to be decreased to maintain visual consistency.



Use 45 degree angled edges where possible



Build the icons within a simple square or diamond grid



When created at 24px width the line weight should be 3px

Icons

Library

A few icon examples have been created to begin the library. Please add any new ones to the following page as they are built.

All of the icons on this page have a stroke width of 3px.

The icons shown here are available as png, svg and ai files and can be downloaded here.



Chat



Plus / Add



Right Arrow



Left Arrow



Tick



Download



Search



Right Chevron



Left Chevron



Close



Share

Icons

Library

Add new icons here and copy this page as needed.



Calendar



Clock



Location

Icon Name

Application Examples

Master Templates

Social Media Banners

Powerpoint Presentation

Word Template

Brochure Covers

Business Cards

Shuttle Bus Wrap

Application Examples

Social Media Banners

LinkedIn

Banners are also available for Facebook, X and YouTube



Application Examples

Social Media Banners

LinkedIn Department Specific

Banners are also available for Facebook, X and YouTube



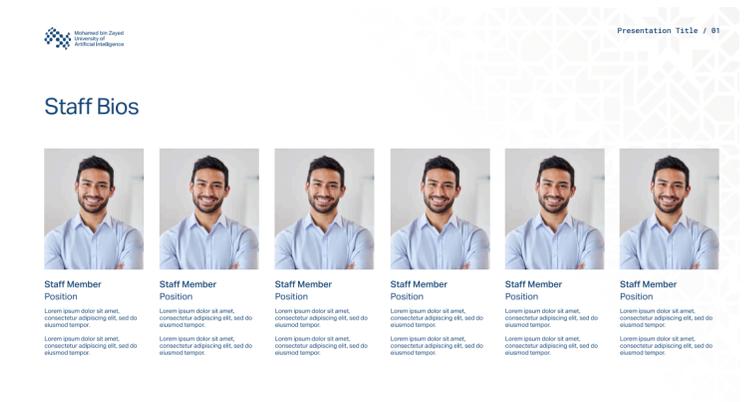
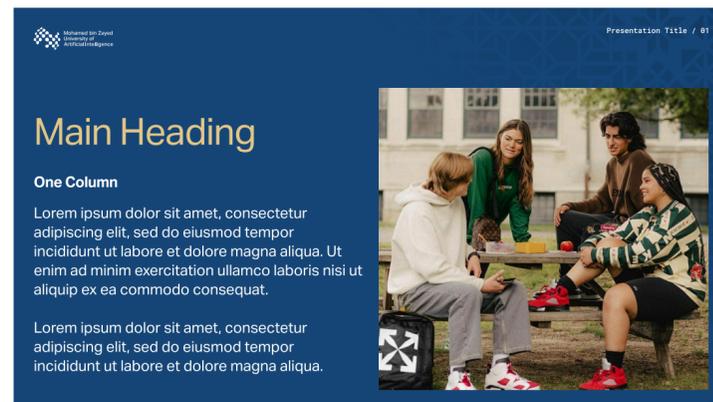
Powerpoint Presentation



Title pages

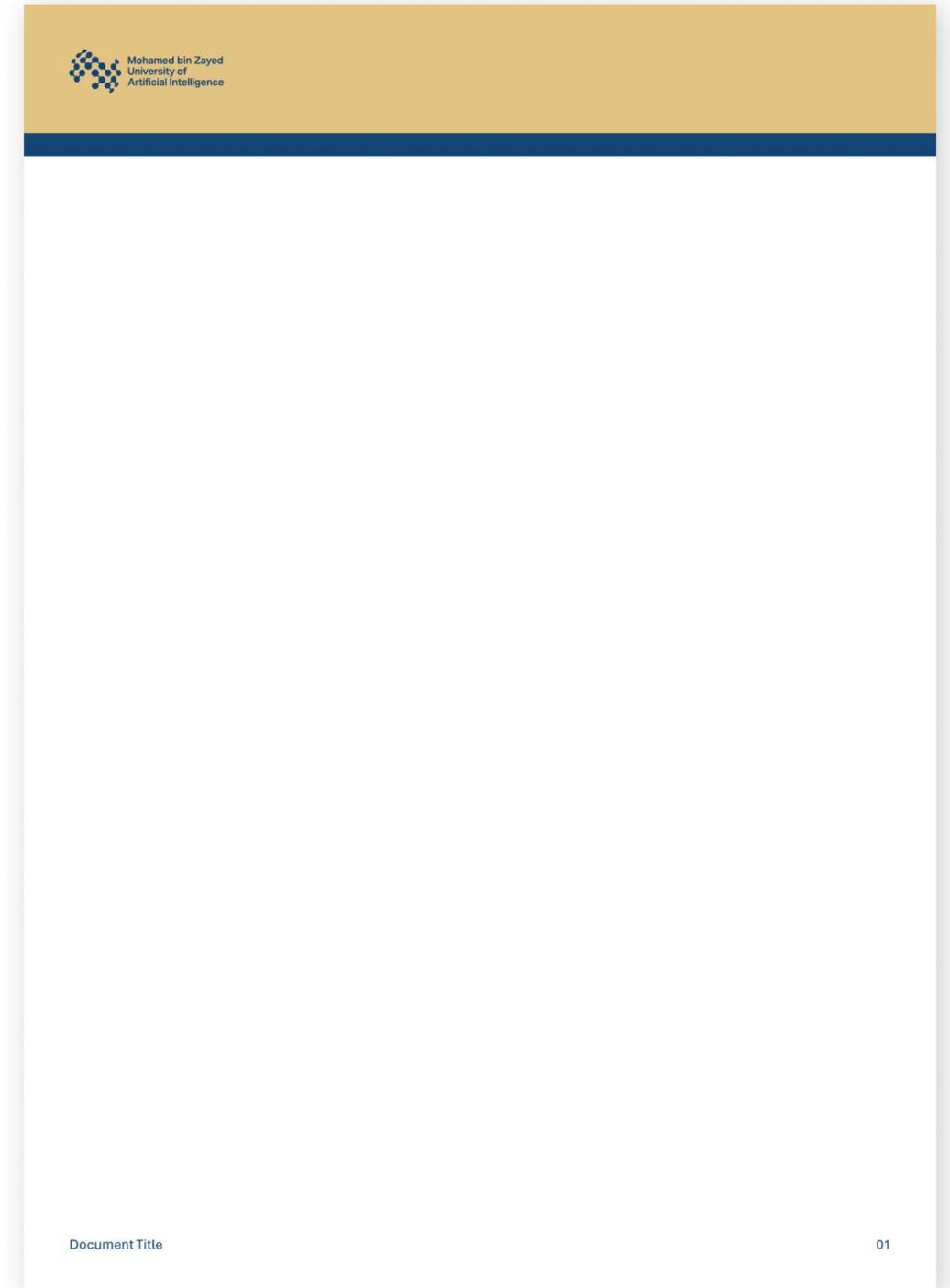
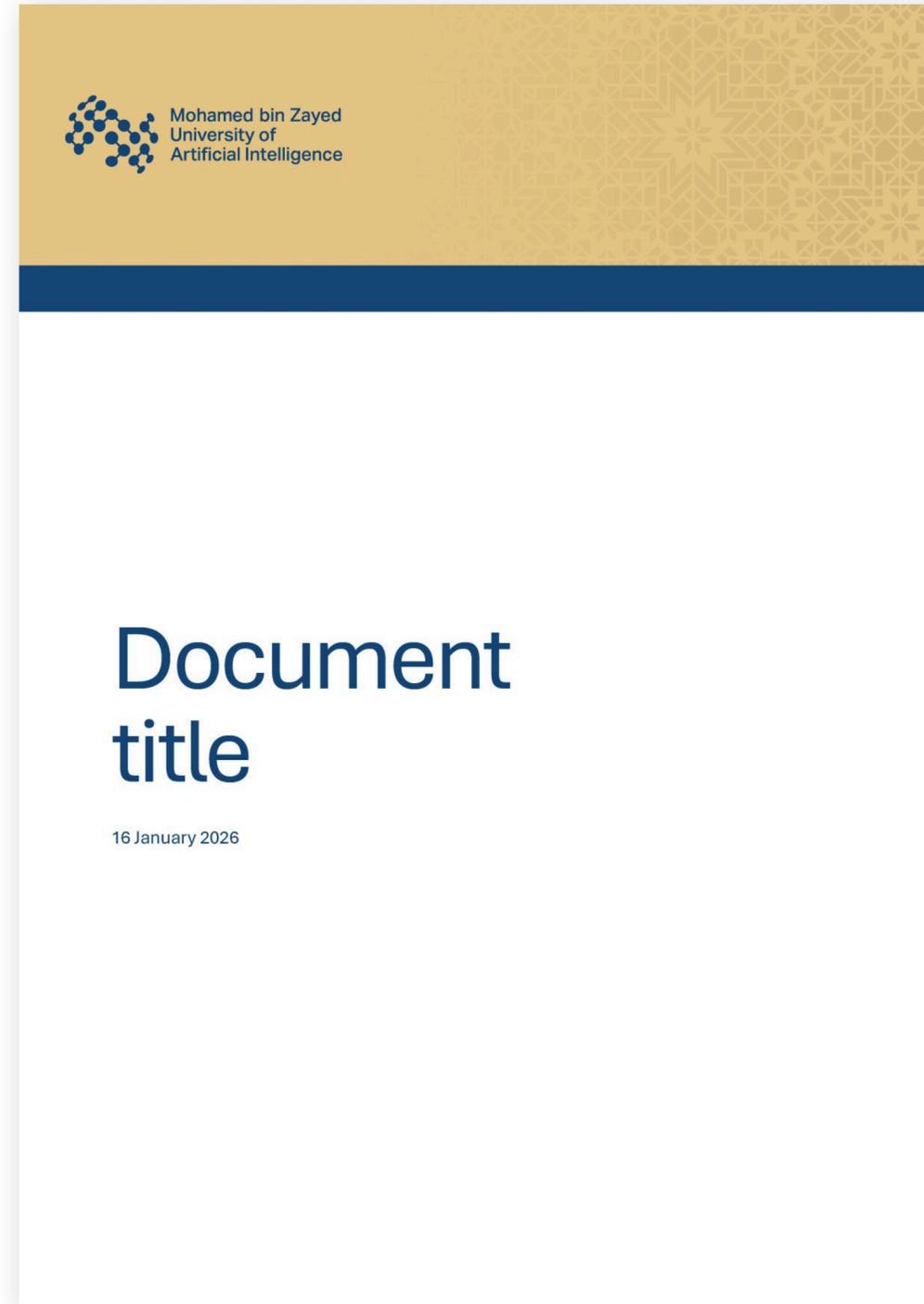


Divider pages

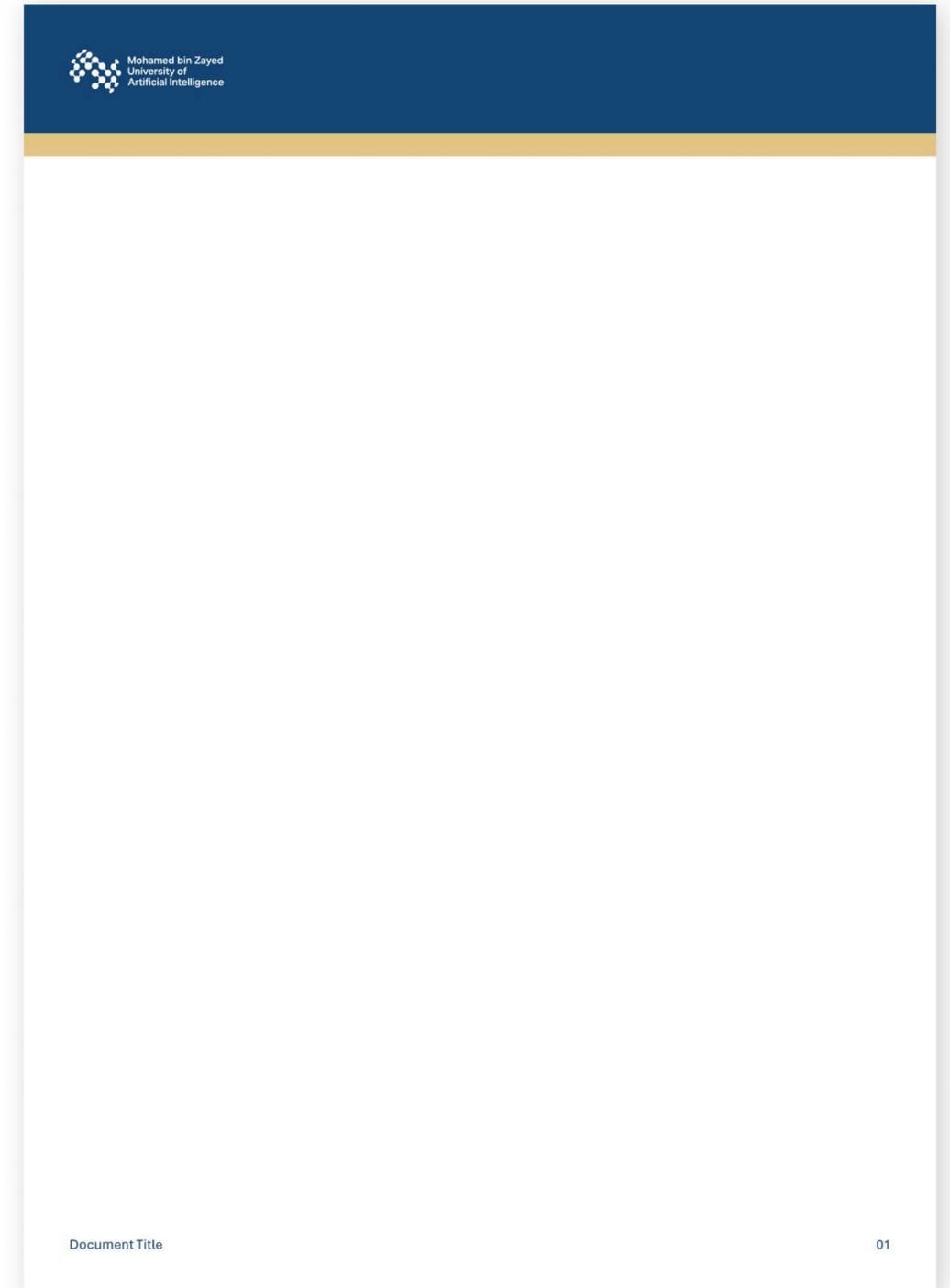
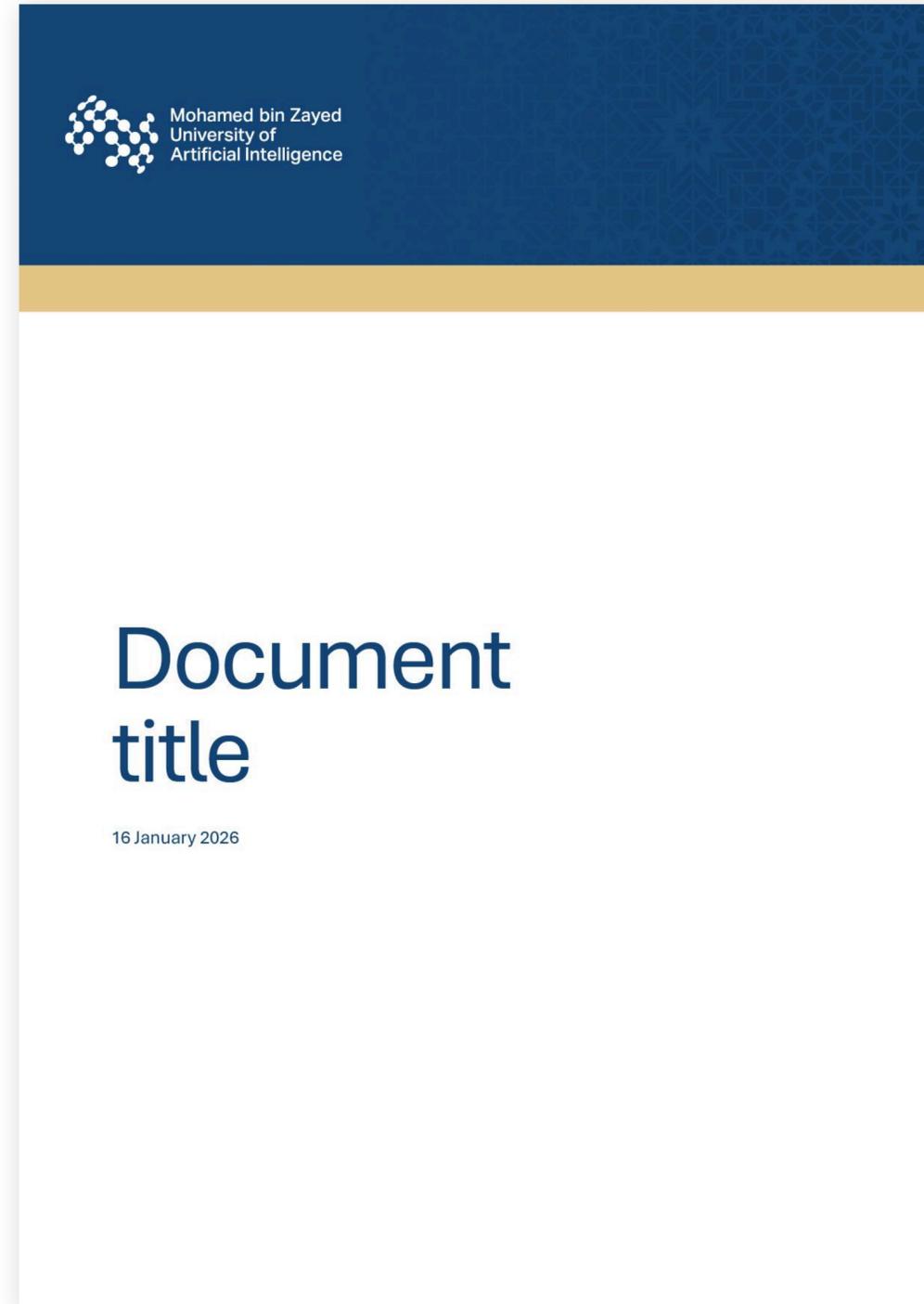


Text and image pages

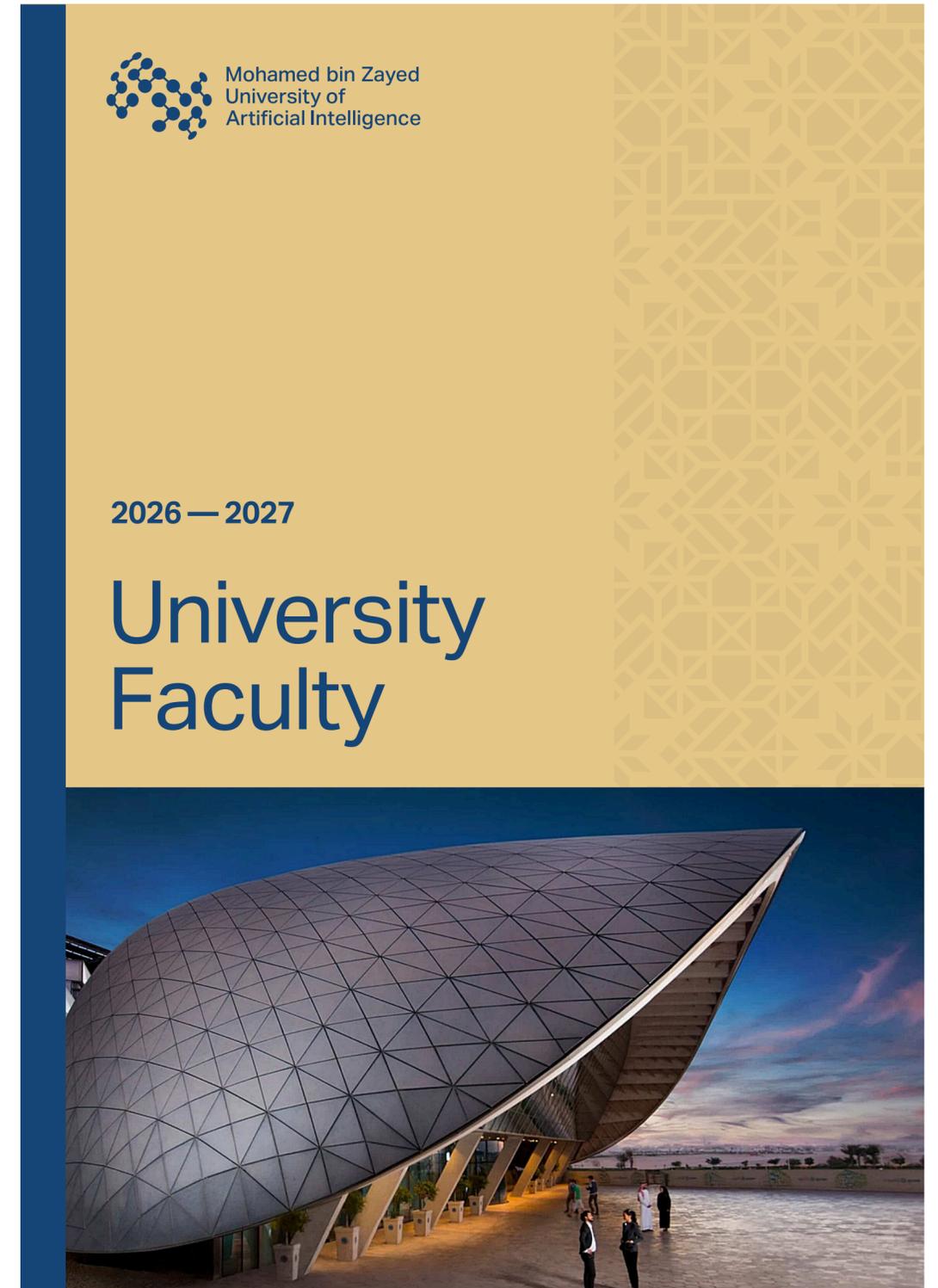
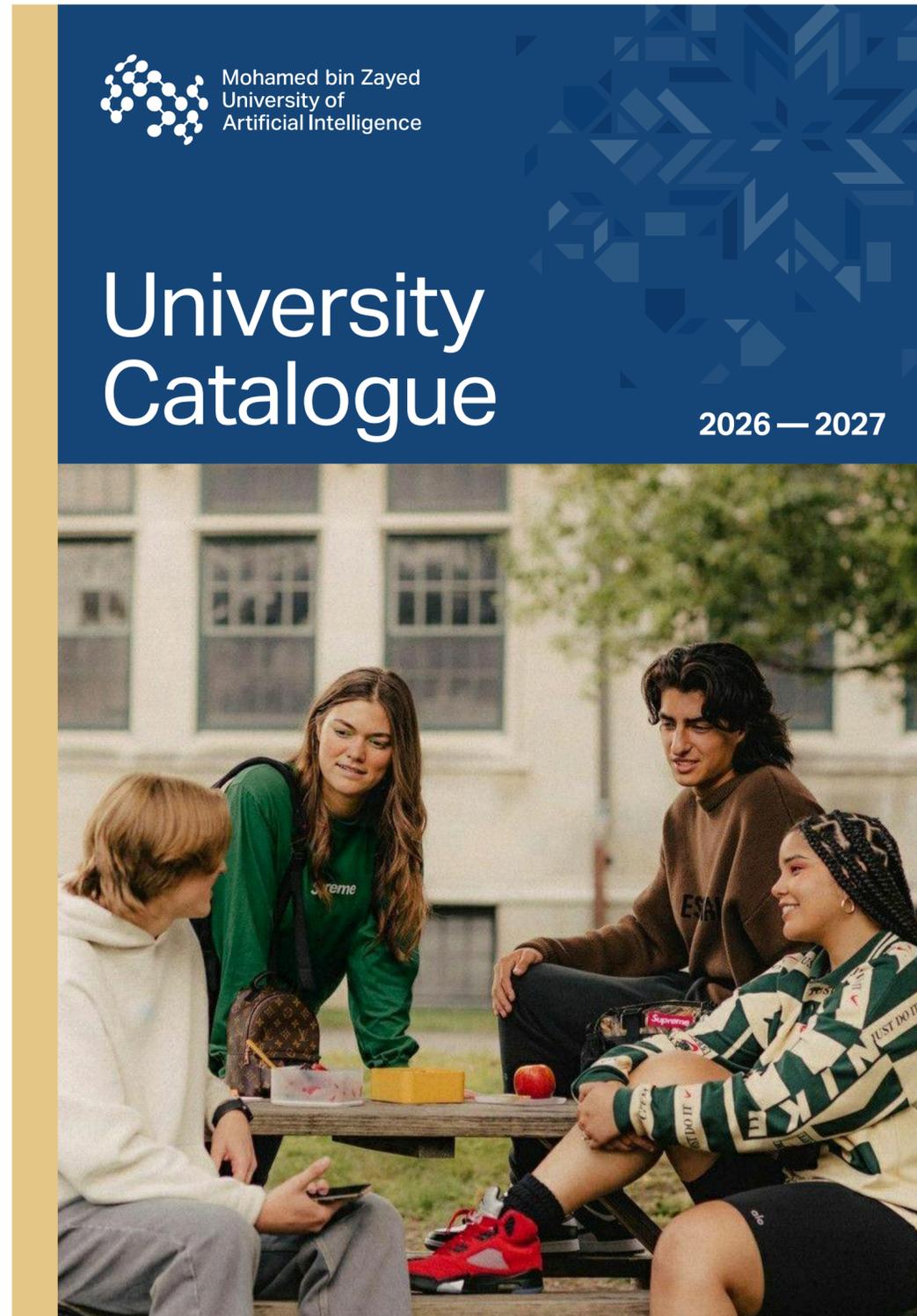
Word Template



Word Template



Brochure Covers



Application Examples

Shuttle Bus Wrap



Application Examples

Internal Comms

Posters

Email Banners

ID Cards

Application Examples

Posters

The examples shown here are guide layouts and can be adapted as needed to fit content.

Supporting or partner logos and idents should be placed in the top right corner. The pattern should be removed if these logos overlap or encroach on it.

Mohamed bin Zayed
University of
Artificial Intelligence

Space for other logo
(remove pattern if needed)

Event type



Main heading to be placed here

Subheading if needed, to be placed here

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Join us

18th Jan 2026 5:30pm - 7:30pm

MBZUAI Visitor Center, Masdar City, Abu Dhabi

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Artificial Intelligence

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Join us

Date
18th January 2026

Time
5:30pm - 7:30pm

Location
MBZUAI Visitor Center, Masdar City, Abu Dhabi

Application Examples

Posters

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Main heading to be placed here

Subheading if needed, to be placed here

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18th January 2026	5:30pm - 7:30pm	MBZUAI Visitor Center, Masdar City, Abu Dhabi

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Application Examples

Posters

Department Specific

For department specific posters, the chosen colours for each department can be used as highlights.



School of Computing

Space for other logo
(remove pattern if needed)



Main heading to be placed here

Subheading if needed, to be placed here

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School of Computing

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(remove pattern if needed)

Main heading to be placed here



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Lorem ipsum dolor sit amet conse cte tuer llamcorper sus cipit lobortis nisi ut aliquip ex ea com modo consequat. Duis autem vel eum iriure dolor in hen drerit in vulputate veli. Esse molestie conse. Illum dolore eu feugiat nullafacilisis at vero eros et accumsan et iusto odio. Dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feu gait nulla falisi quis nstrud






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School of Computing

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(remove pattern if needed)

Main heading to be placed here

Subheading if needed, to be placed here

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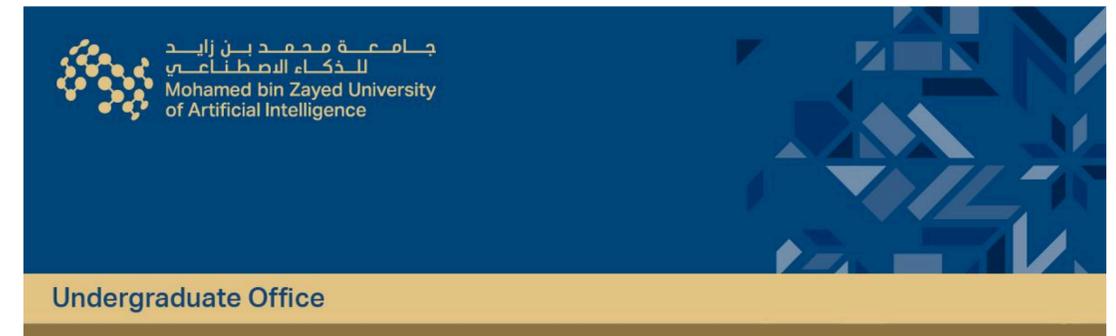
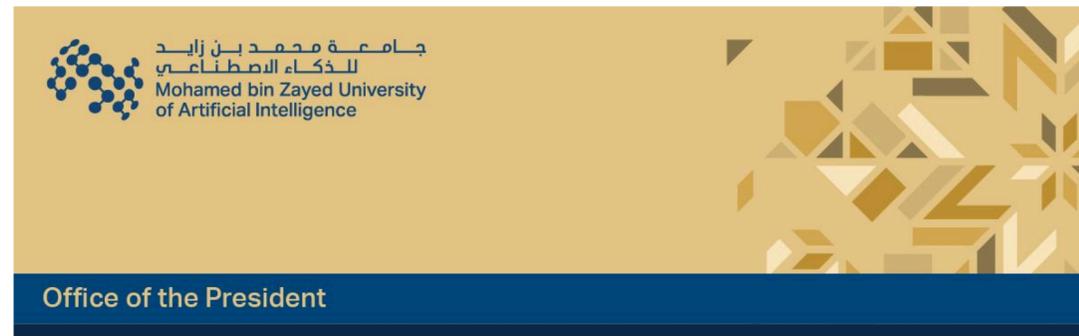
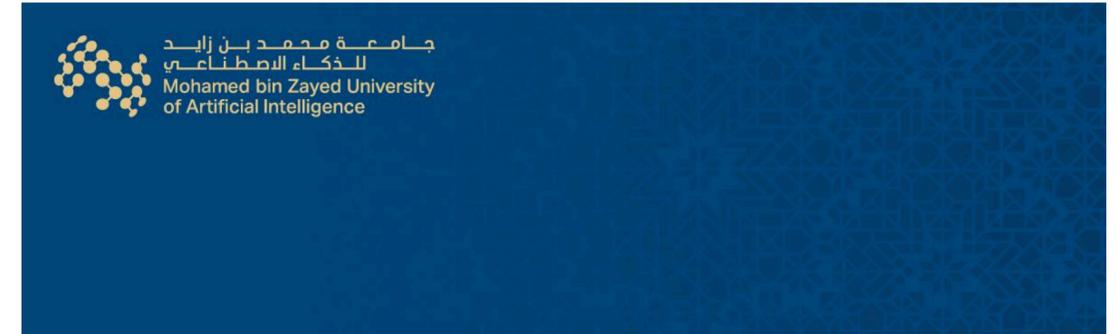


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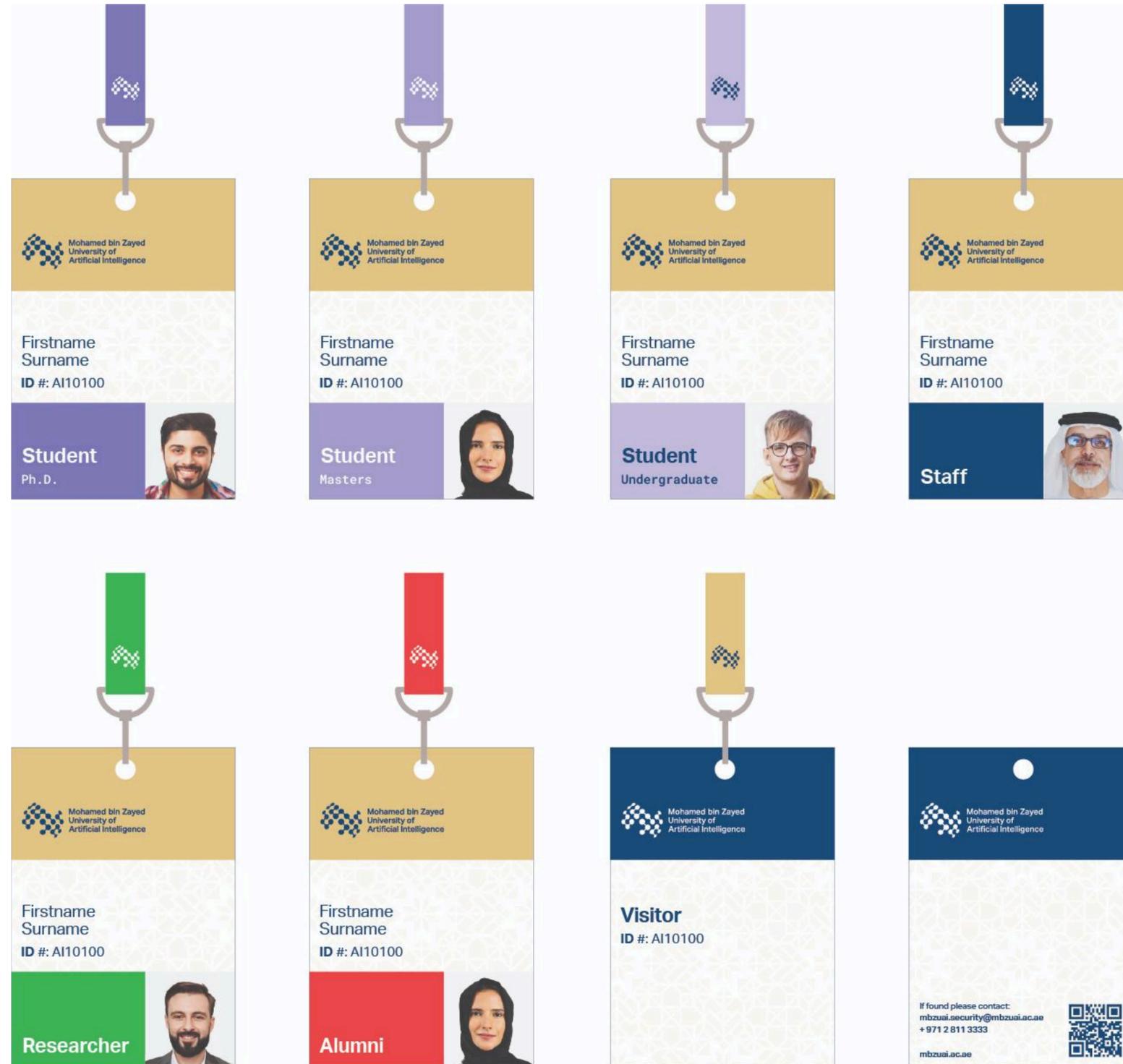
Application Examples

Email Banners

Templates for Offices



ID Cards



Application Examples

Campus Branding

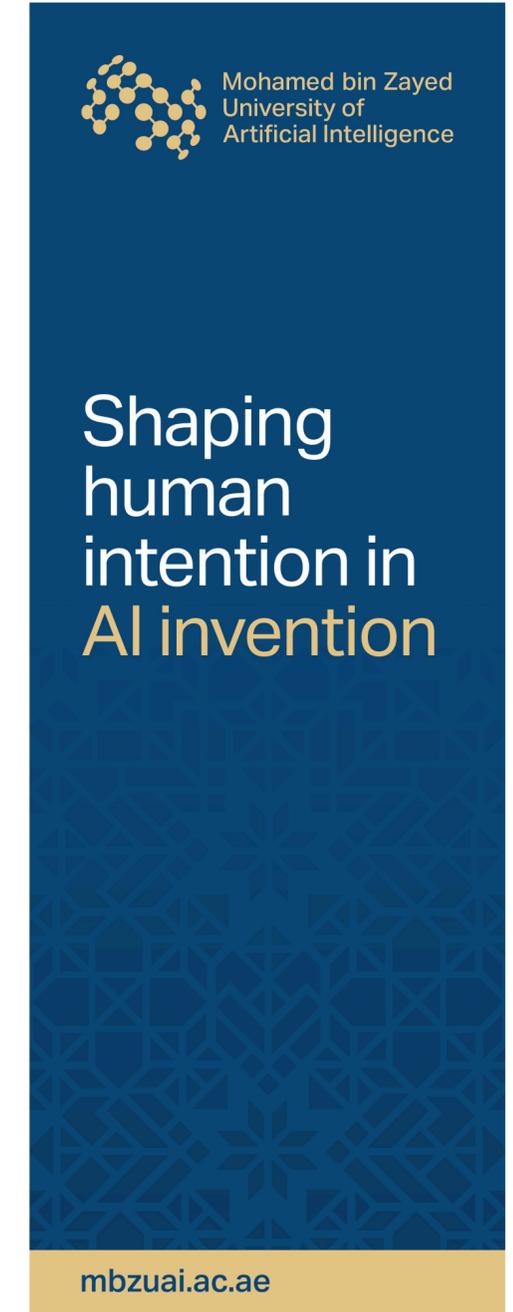
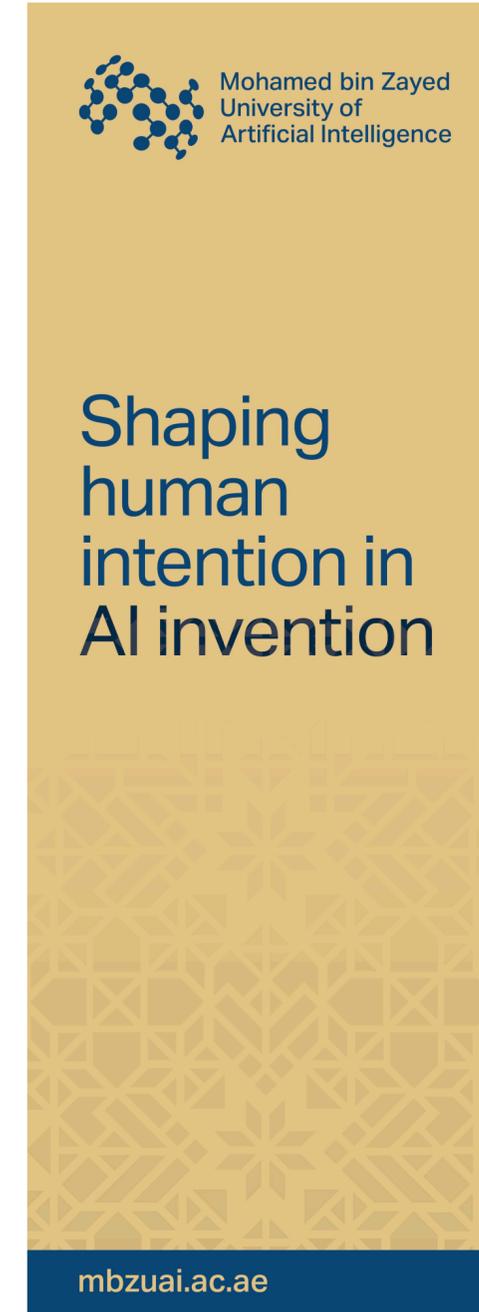
Danglers

TBC

Application Examples

Campus Branding

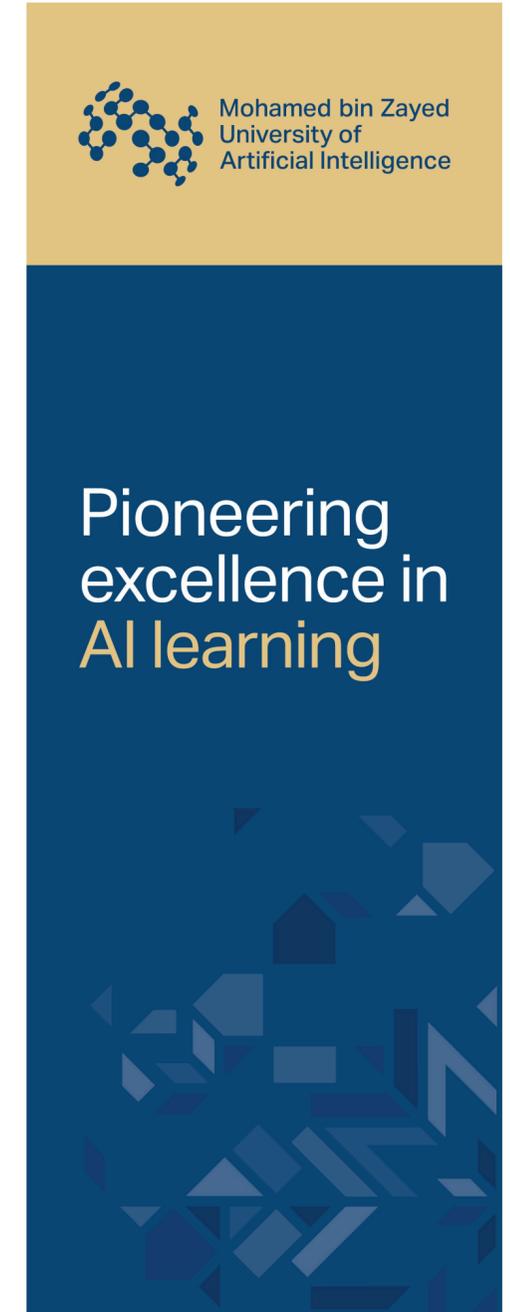
Danglers - 650mm x 1900mm



Application Examples

Campus Branding

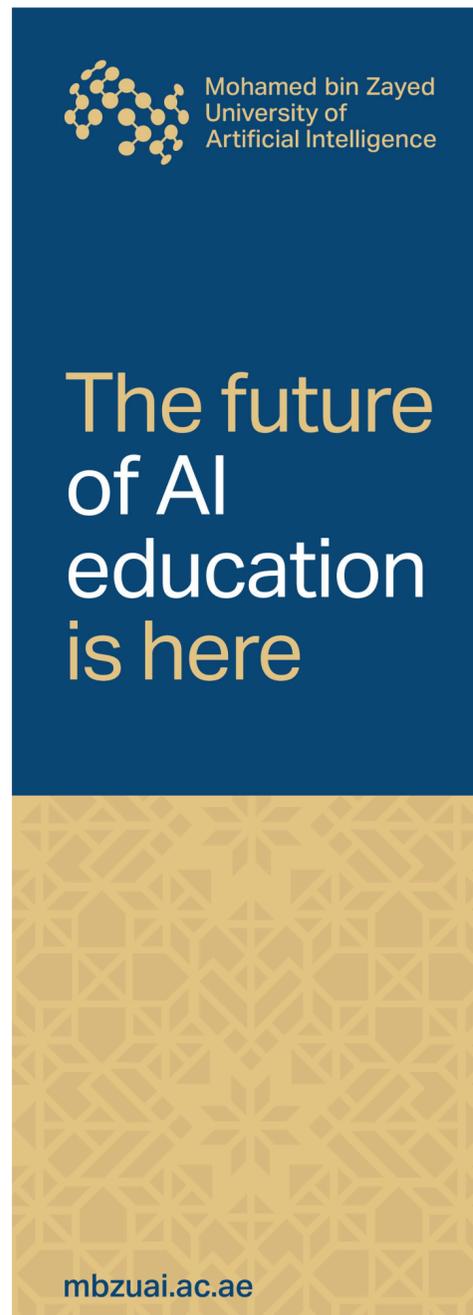
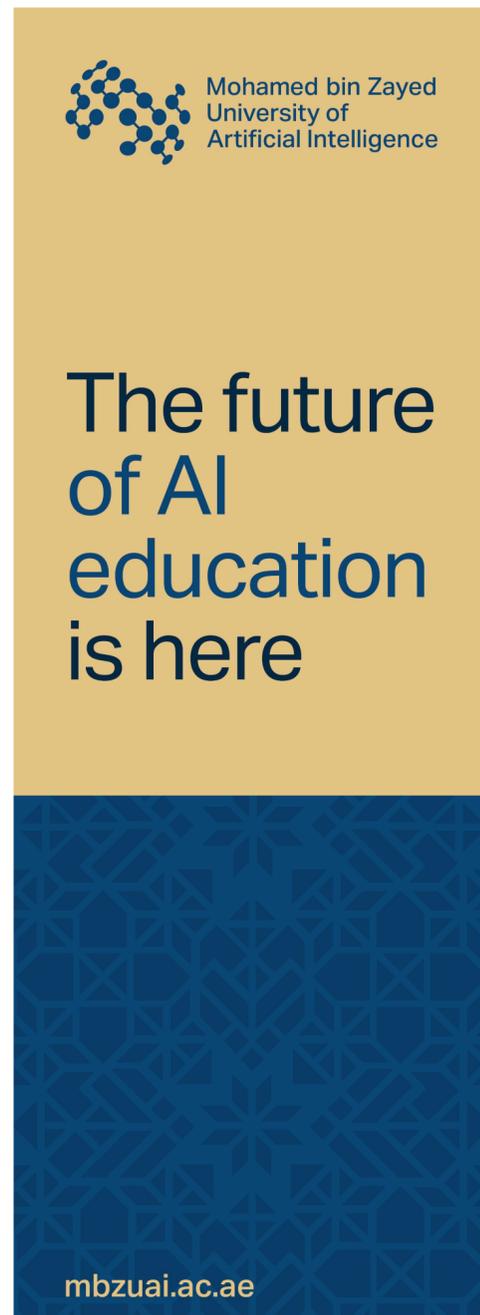
Danglers - 650mm x 1900mm



Application Examples

Campus Branding

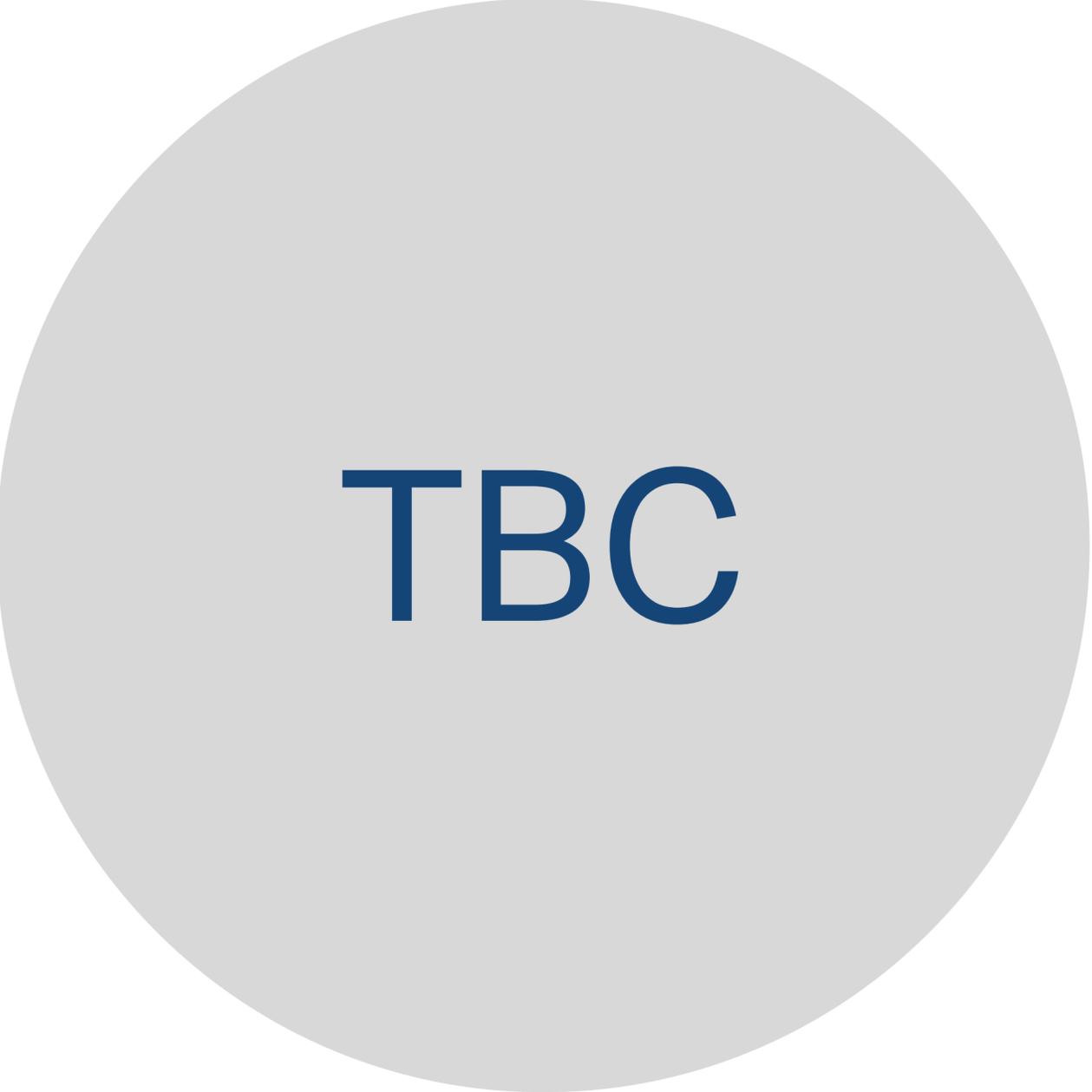
Danglers - 650mm x 1900mm



Application Examples

Campus Branding

Flags - 800mm x 3100mm

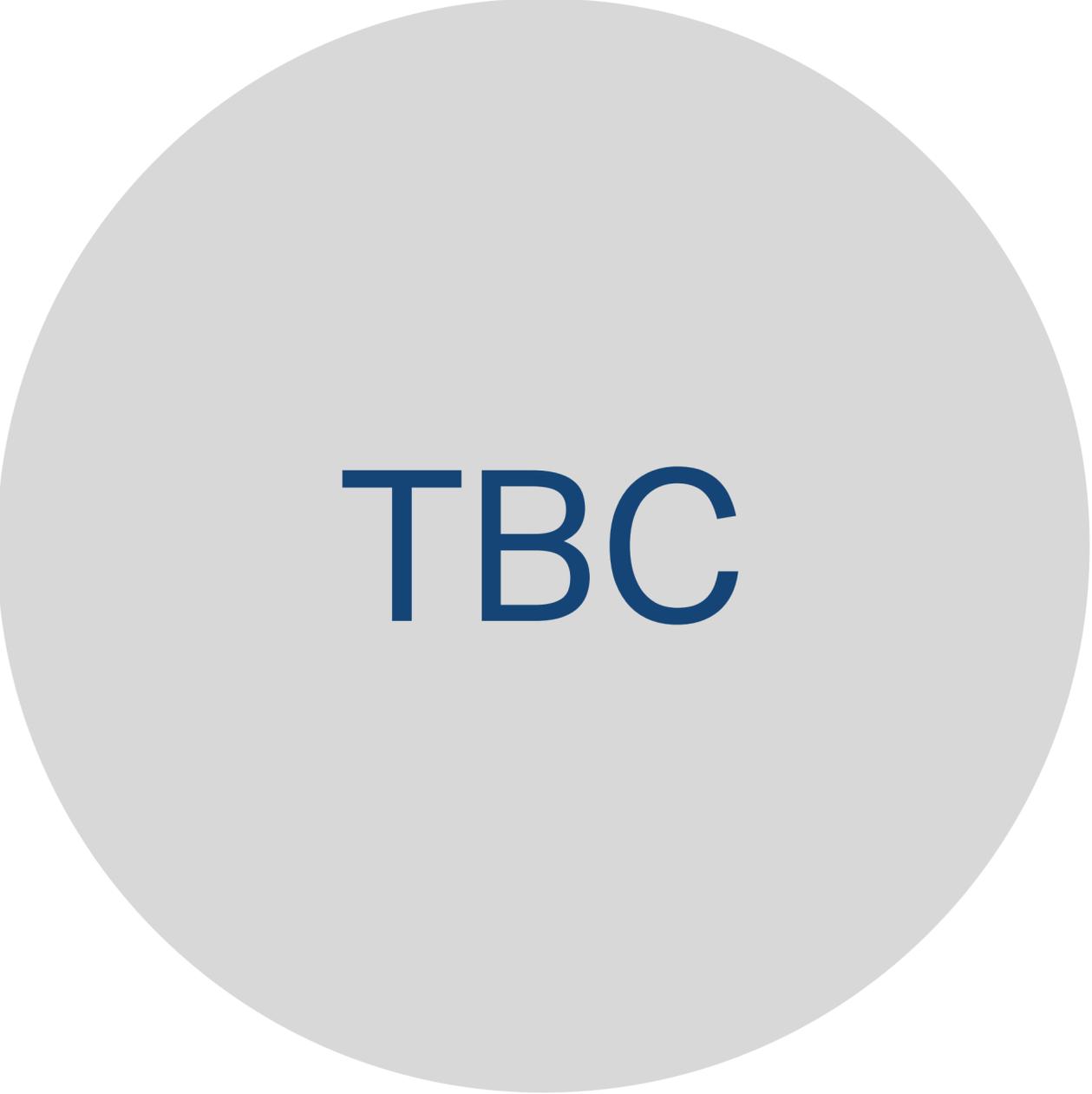


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Application Examples

Campus Branding

Portrait banners - 1000mm x 6000mm

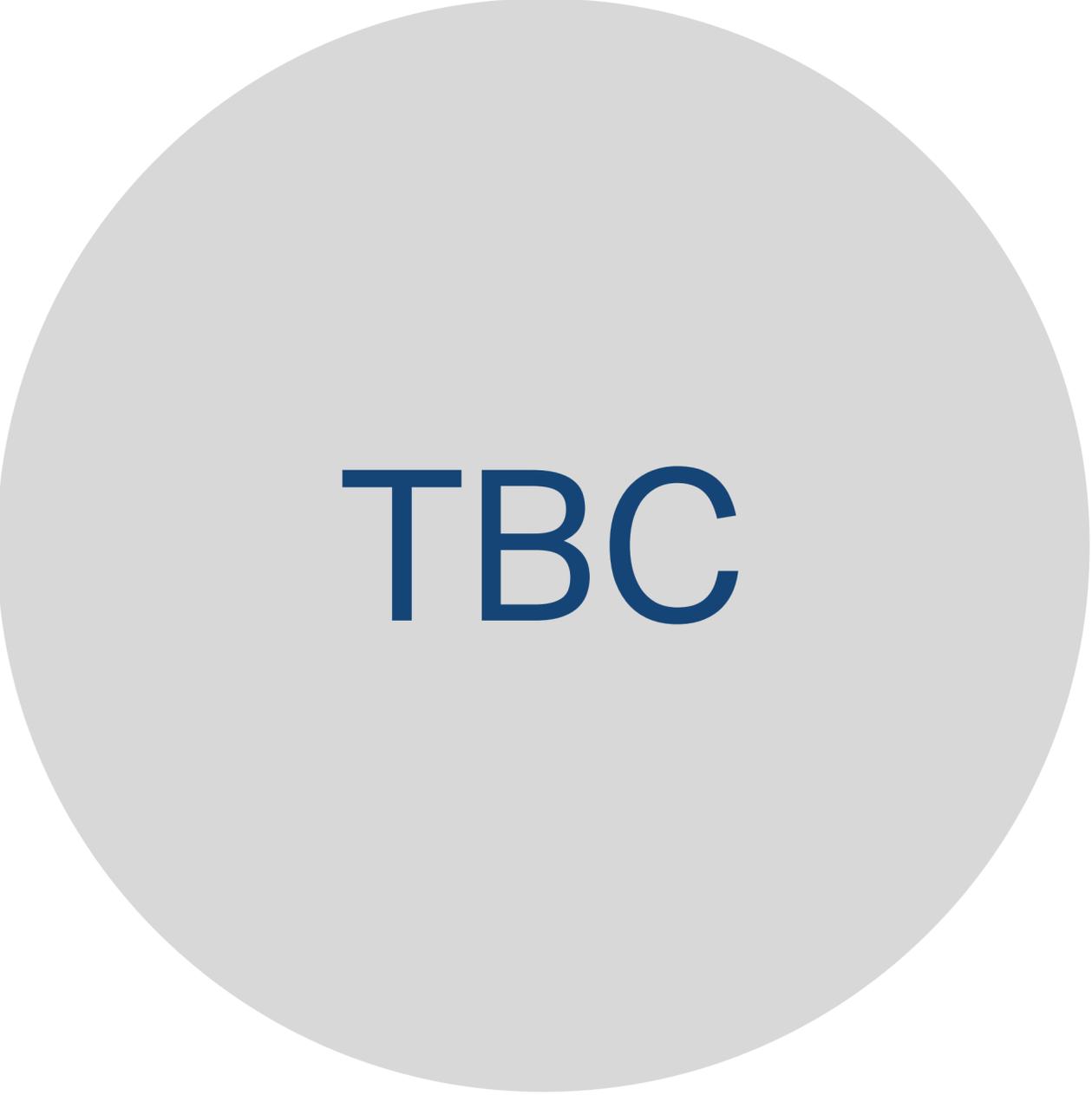


TBC

Application Examples

Campus Branding

Landscape banners - 4760mm x 840mm



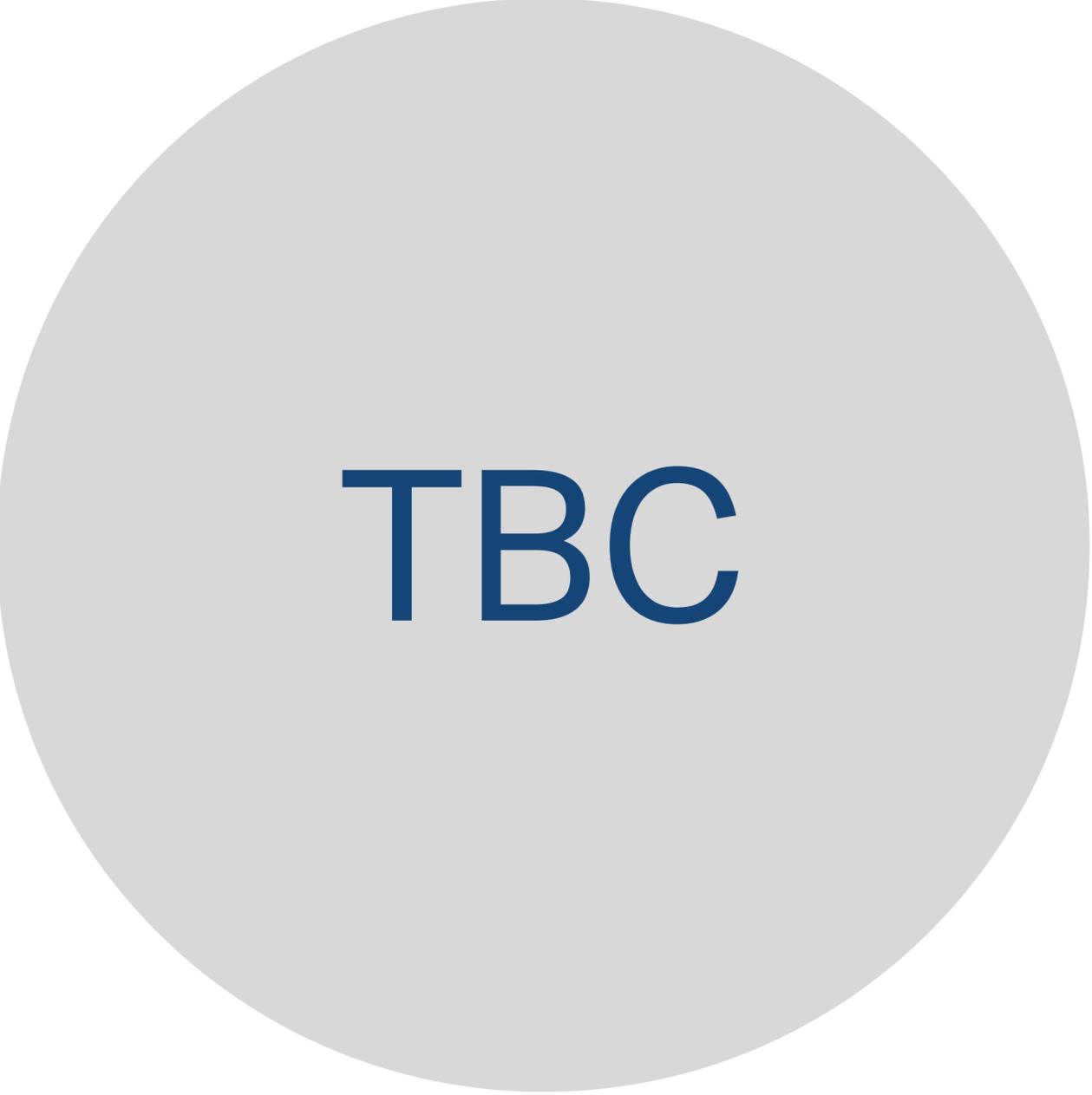
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Application Examples

Merch & Swag

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جامعة محمد بن زايد
للذكاء الاصطناعي
Mohamed bin Zayed University
of Artificial Intelligence

Thank you