

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

Brand guidelines

March 2026

Welcome to the brand guidelines for 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 for Mohamed bin Zayed University of Artificial Intelligence's community, supporters, partners, and public audiences worldwide.

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Word template
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Brochure spreads
Flyers
Certificate
Business cards
Letterhead
Shuttle bus wrap

Internal comms

Posters
Email banners
Screensavers
Teams virtual backgrounds
TV screen welcome message
ID cards

Campus branding

Danglers
Flags
Portrait banners
Elevator vinyls
Cubes
Glass vinyls

Merch and swag

Hoodie
Zip Hoodie
T-Shirt
Backpack
Baseball cap
Tote bag
Water bottle
Mugs
Notebook
Pens
Desktop Mats
Desktop Name sign
Laptop shell
Laptop sleeve
Magsafe
Phone charger
Air Tag holder

5th anniversary master templates

Social media banners
PowerPoint presentation
Word template
Shuttle bus wrap

5th anniversary Internal comms

Posters
Email banners
Teams backgrounds and screensavers

5th anniversary Campus branding

Danglers
Flags
Portrait banners
Landscape banners

5th anniversary recognition and awards

Trophy
Pins

5th anniversary Merch and swag

Backpack
Hoodie
Zip hoodie
T-shirts
Notebook
Stickers
Tote bag
Water bottle and pen
Bag Charms

Logo

Bilingual logos

Clear Space

Centralized

Centralized – Clear Space

English only logo

Clear Space

Arabic only logo

Clear Space

Avatars

Logo architecture

Logo and color

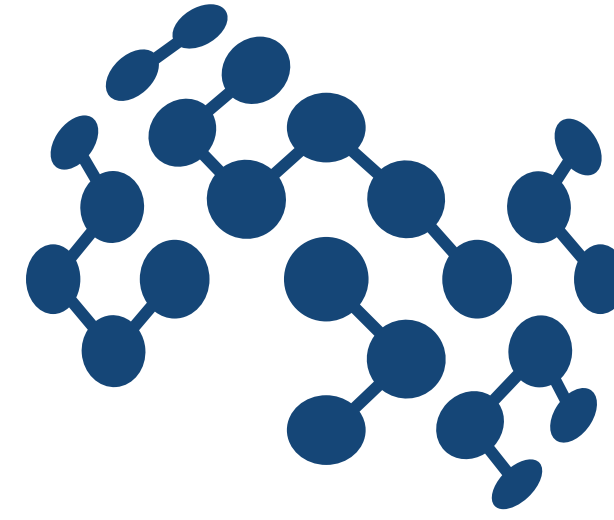
Don'ts

Bilingual logos

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

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

Application of the correct logo should imitate the language/s present on the asset: English only, Arabic only, or bilingual.

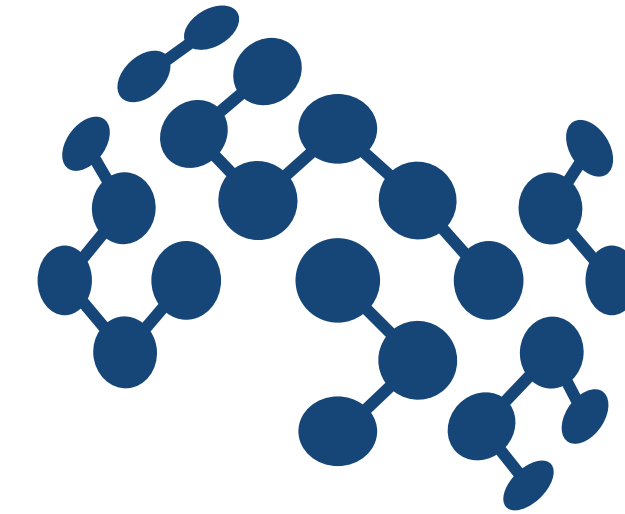


جامعة محمد بن زايد
للذكاء الاصطناعي

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

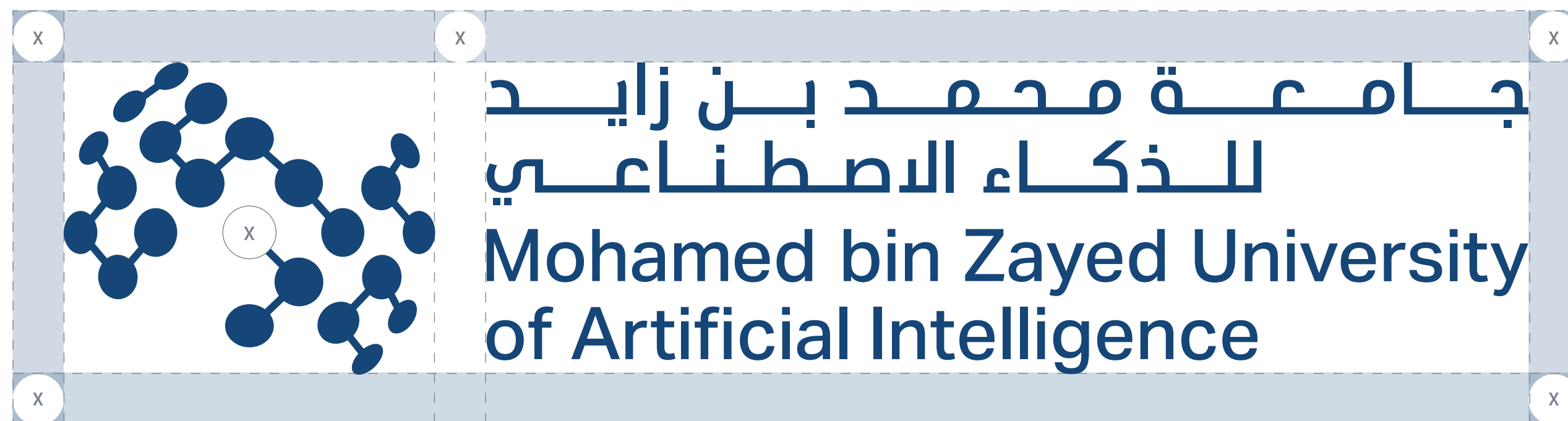


2. Right-aligned for Arabic language applications

Bilingual logos

Clear Space

Our logo should always be legible and not have any other graphic elements interfere with it. The largest circle within our brand mark should be used as a guide to determine the clear space required around the entire logo lockup. By using this as a guide, you can scale the space required across different applications.



X = Clear space value



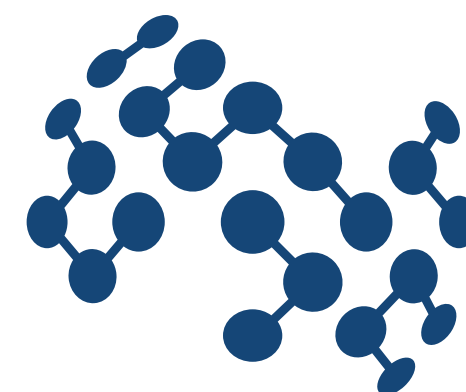
Bilingual logos

Centralized

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

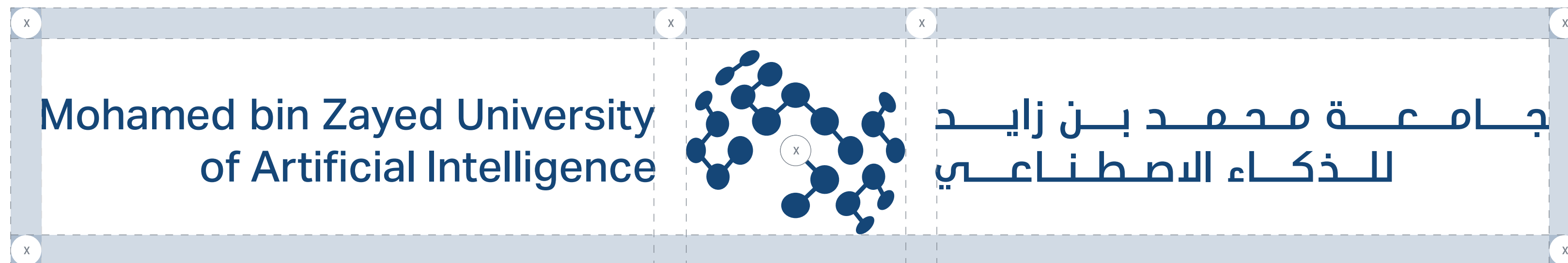


جامعة محمد بن زايد
للذكاء الاصطناعي

Bilingual logos

Centralized – Clear Space

Our logo should always be legible and not have any other graphic elements interfere with it. The largest circle within our brand mark should be used as a guide to determine the clear space required around the entire logo lockup. By using this as a guide, you can scale the space required across different applications.

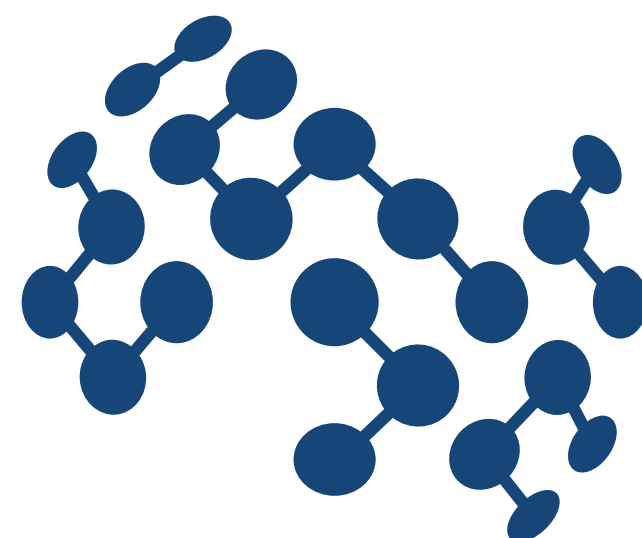


X = Clear space value

Logo

English only logo

Our logo encompasses two components, our icon and our logotype. This is our primary lockup. It should never be used with the Arabic only logo. If both languages are required, use the appropriate bilingual logo.

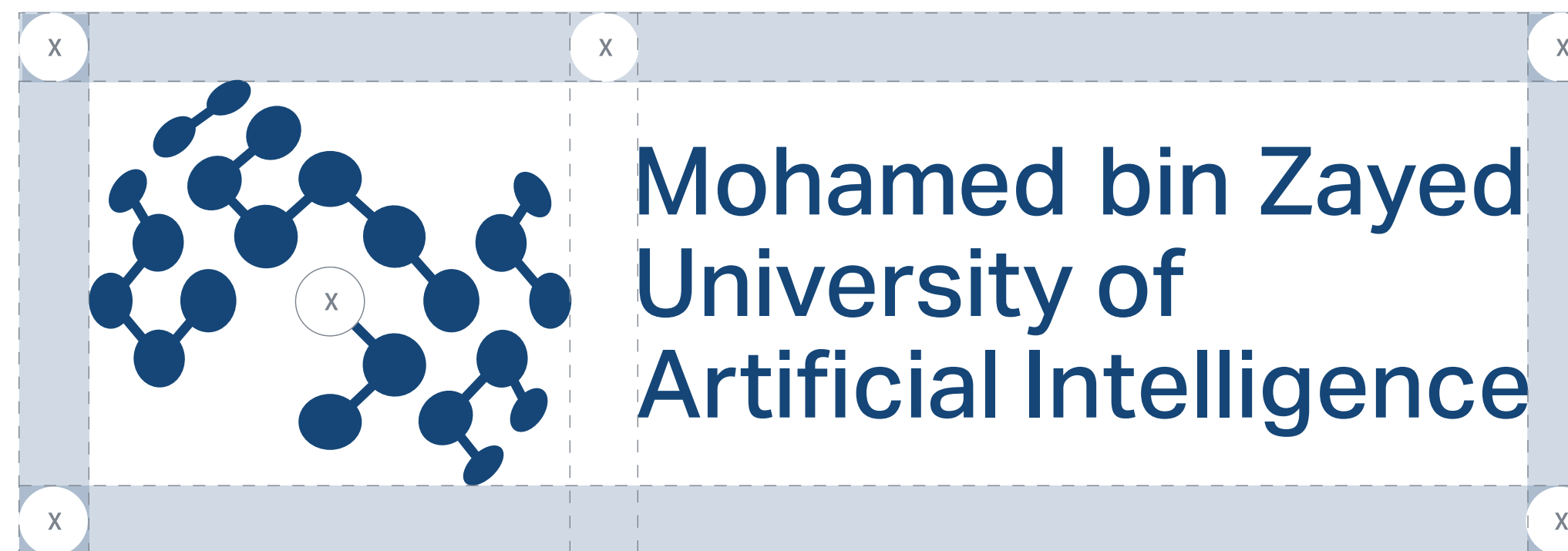


Mohamed bin Zayed
University of
Artificial Intelligence

English only logo

Clear Space

Our logo should always be legible and not have any other graphic elements interfere with it. The largest circle within our brand icon should be used as a guide to determine the clear space required around the entire logo lockup. By using this as a guide, you can scale the space required across different applications.



X = Clear space value

Logo

Arabic only logo

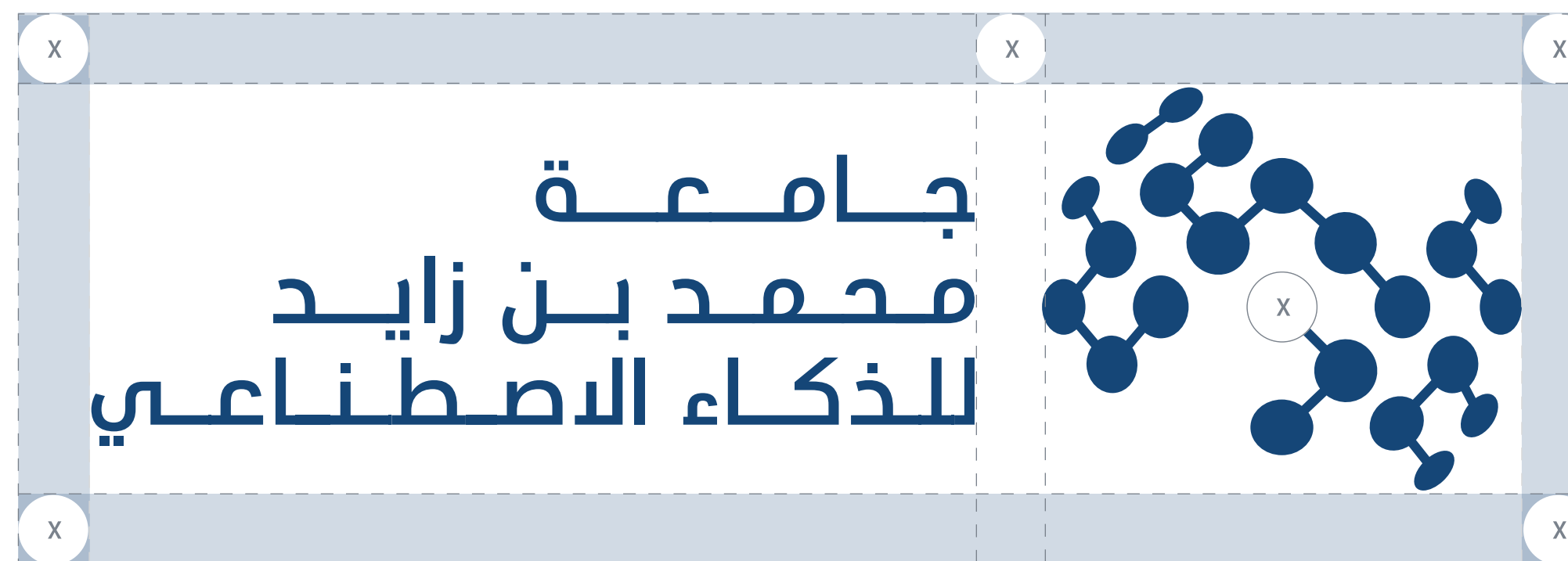
Our Arabic logo is primarily used locally and for Arabic-speaking audiences. It should never be used with the English only logo. If both languages are required, use the appropriate bilingual logo.



Arabic only logo

Clear Space

Our logo should always be legible and not have any other graphic elements interfere with it. The largest circle within our brand mark should be used as a guide to determine the clear space required around the entire logo lockup. By using this as a guide, you can scale the space required across different applications.

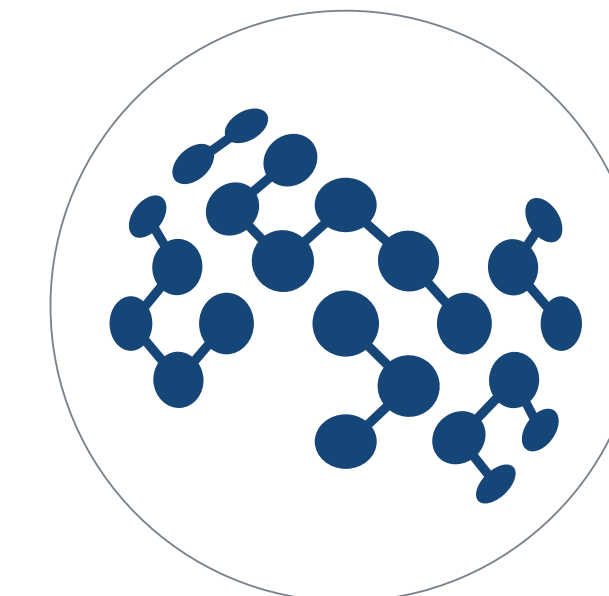
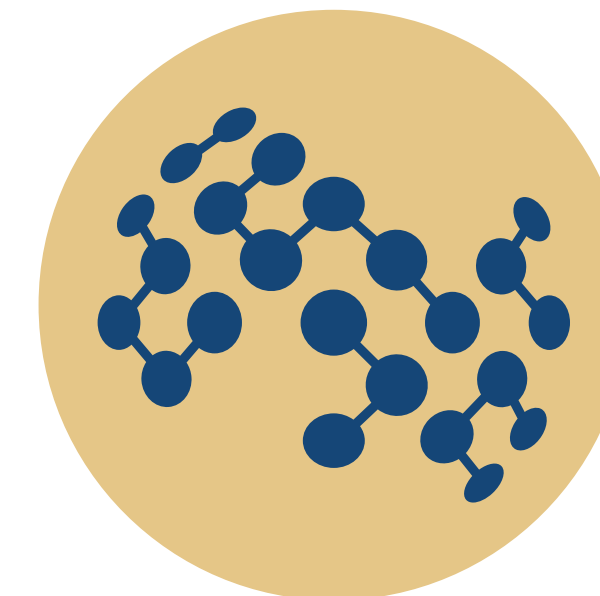
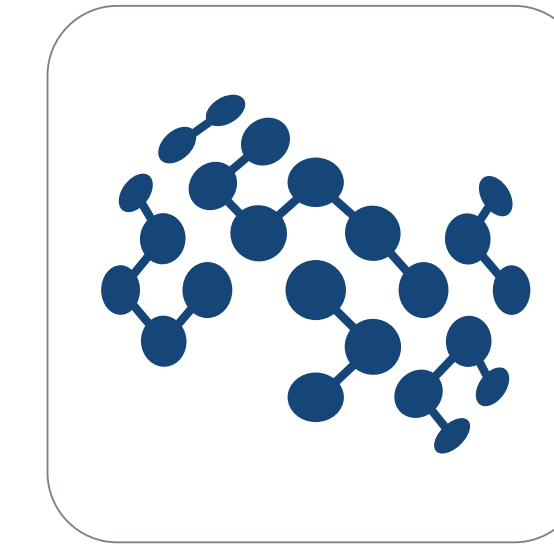
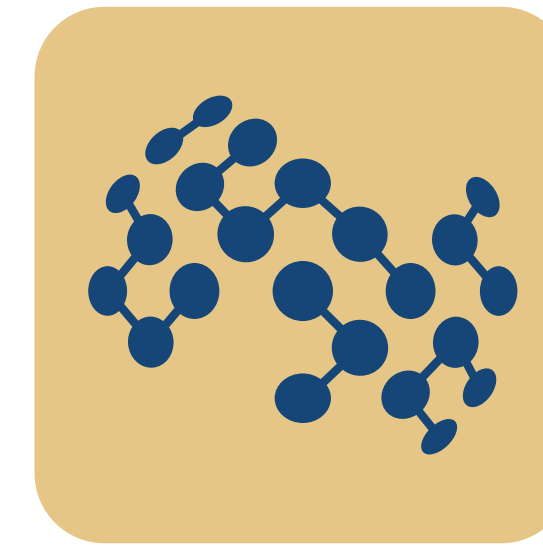


X = Clear space value

Avatars

The logo, where possible, should display the full lockup. However, where space is limited, the icon can be used in isolation. For example, social media avatars and favicons.

Use the color 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 with each designed to maintain clarity, flexibility, and alignment of the brand's identity. The choice of logo should be guided by the specific requirements of the asset 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 color

Our logos are available in four approved colors, 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:

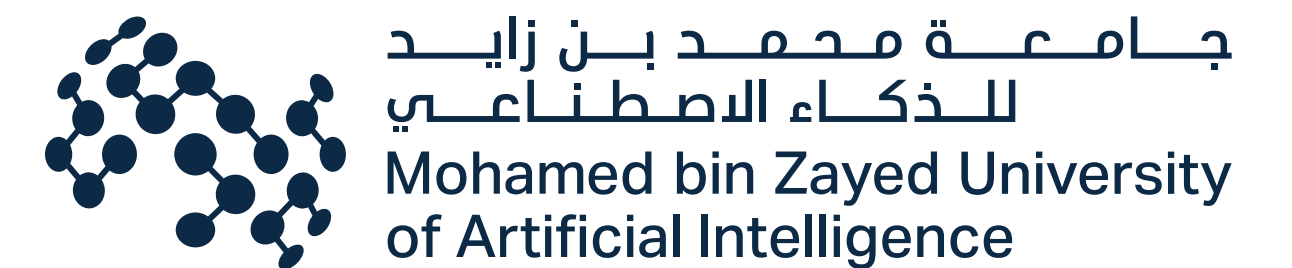
Use on sand, white or light colored backgrounds for optimal contrast and visibility.

White logo: Use on Navy Blue or dark colored 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.

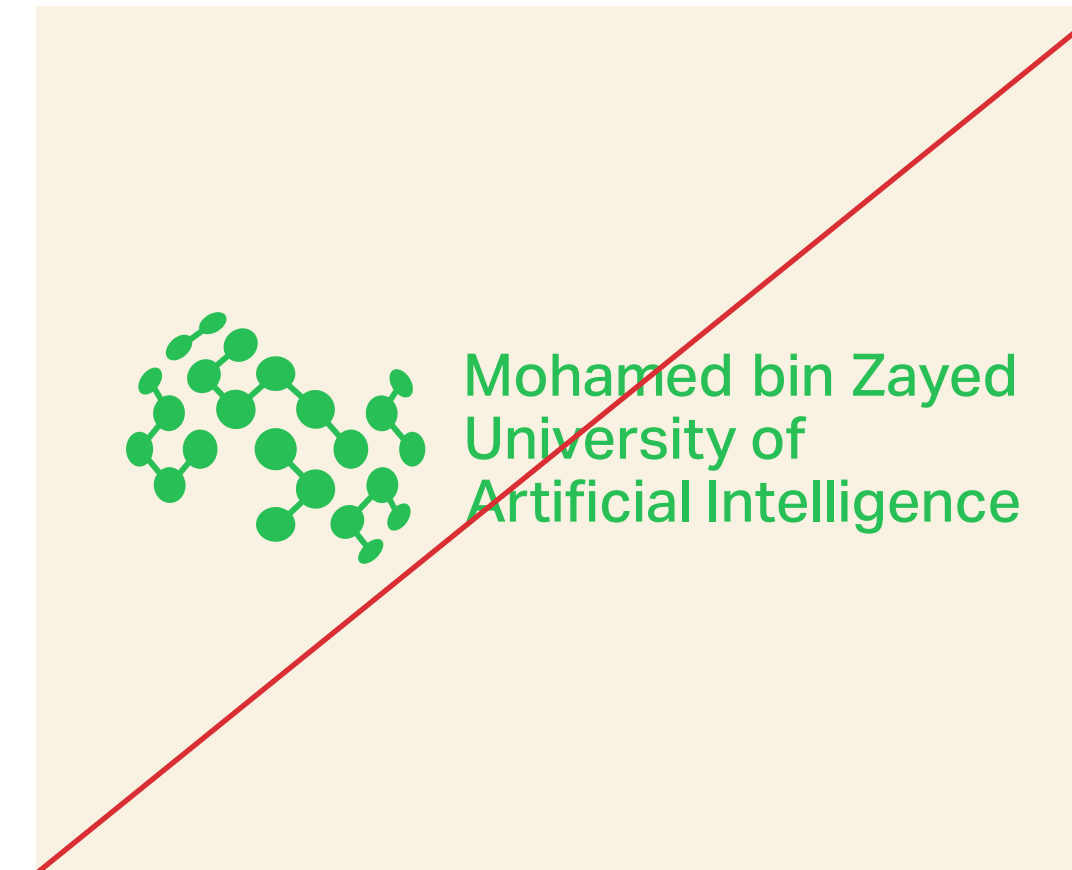
Do not use the White logo on a Sand background or the Sand logo on a White background as it does not meet accessibility standards.



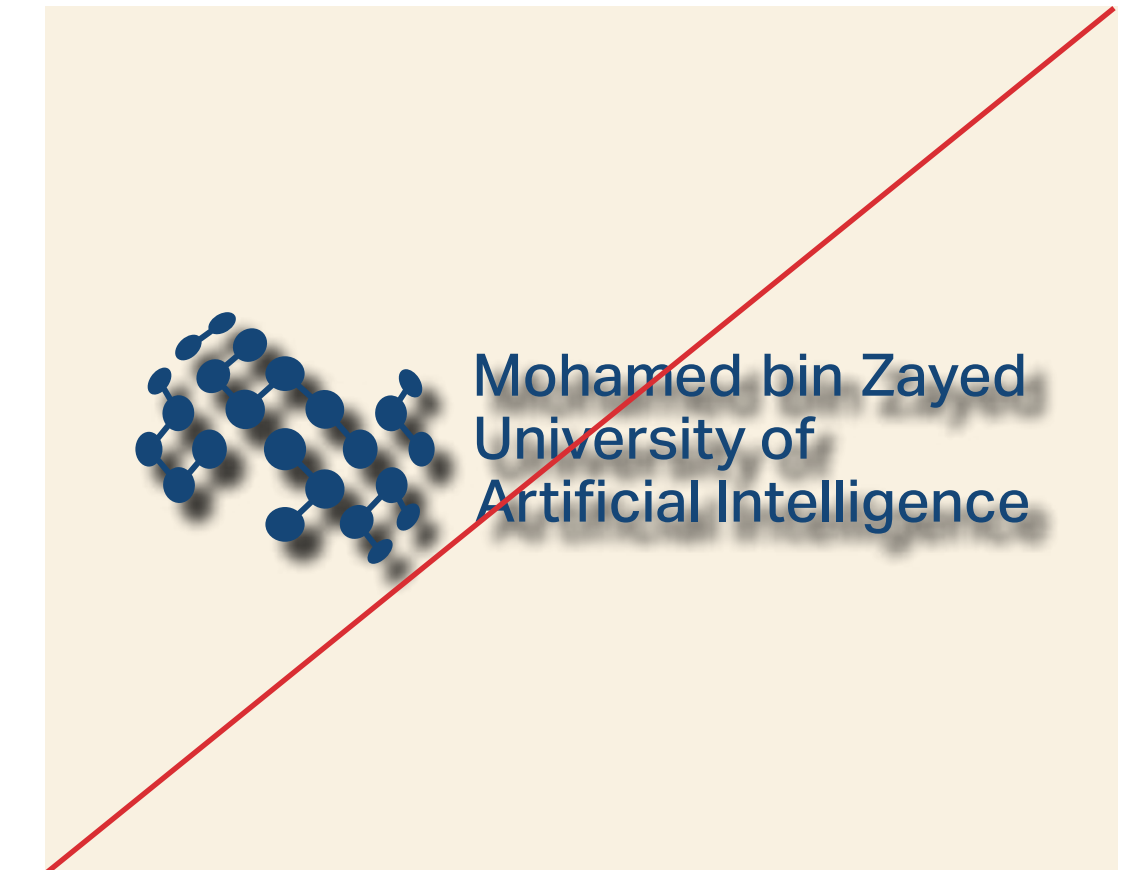
Don'ts



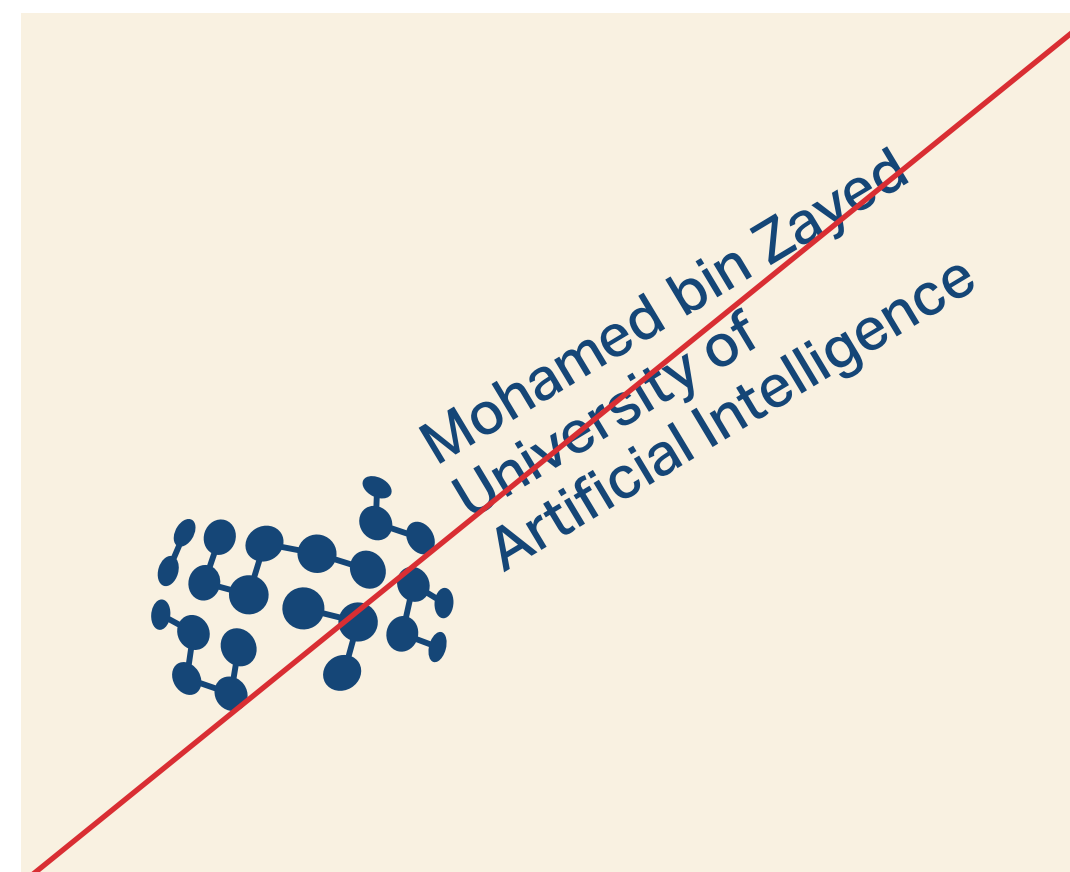
Don't distort or stretch the logo.



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



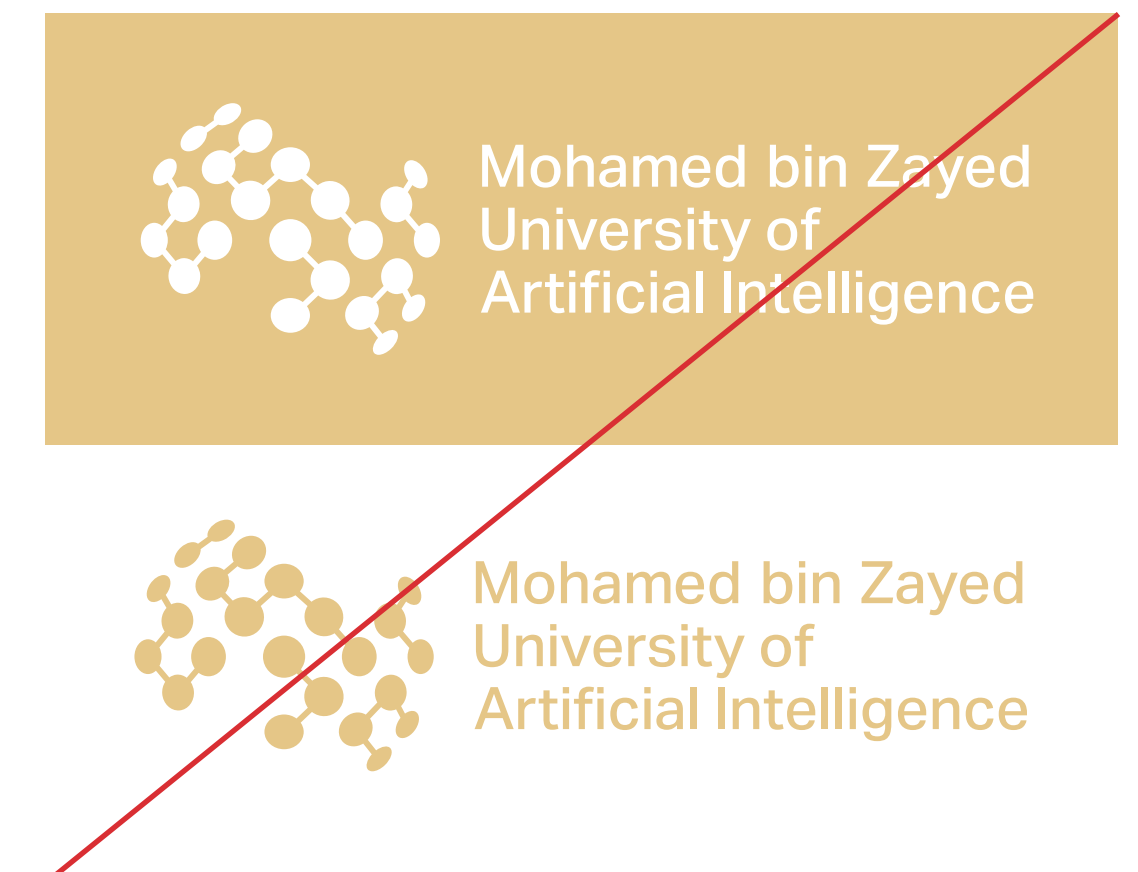
Don't add drop shadows or any other effects to the logo,



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 background or the sand logo on a white background.

Logo lockups

Department logo lockups

Academic division logo lockups

Strategic initiatives logo lockups

Creating logo lockups

Creating Arabic logo lockups

Partnerships

Creating Partnerships lockups

The Academy

Logo Lockups

Department logo lockups

Shown here are the current Departmental logo lockups.



**Office of
the President**



**Human
Resources**



**Office of
the Provost**



Alumni



Operations

Logo Lockups

Academic division logo lockups

A selection of the current approved academic lockups.



**Computing and
Mathematical Sciences**



**Humanities, Social and
Management Sciences**



**Physical and
Natural Sciences**



**Engineering and
Applied Sciences**



**Biological and
Life Sciences**



**Undergraduate
Division**

Logo Lockups

Strategic initiatives logo lockups



IAAI



**Institute for Agriculture
and Artificial Intelligence**



**Institute for
Agriculture and
Artificial Intelligence**

Logo Lockups

Creating logo lockups

When creating logo lockups for Departments, Academic divisions or Strategic Initiatives, use the rules outlined here.

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 English 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.

All lockups have the same structure for positioning of the elements and are based on the distance between the symbol and the wordmark of the main logo. This distance is referred to as X.

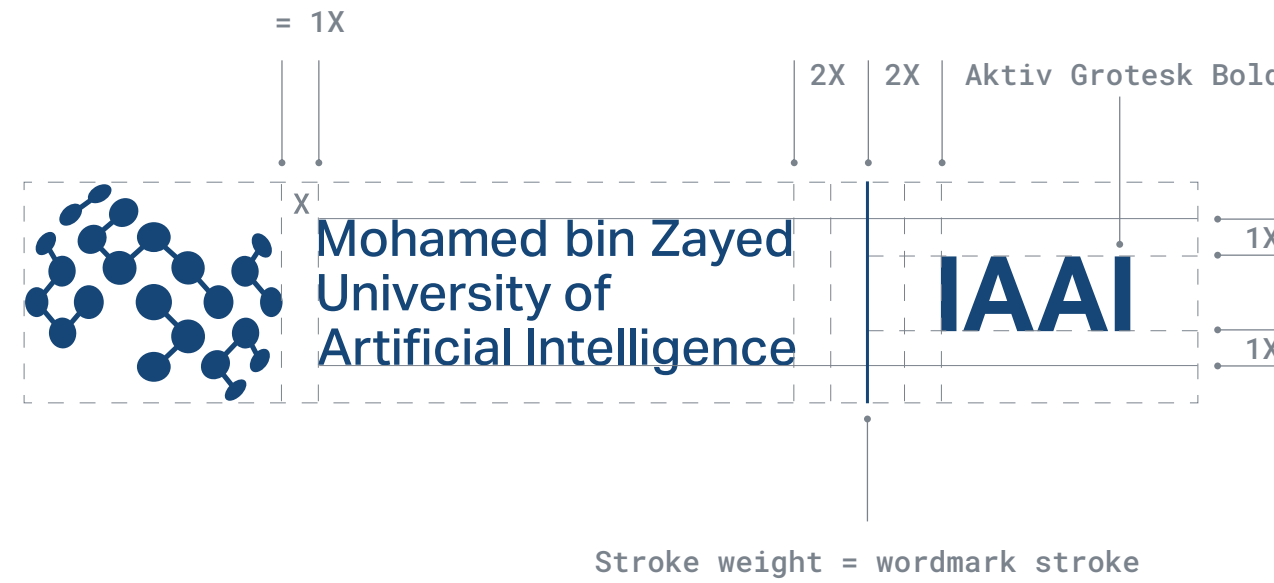
The dividing line between the main logo and the Department, Academic division or Strategic initiative name is set at 2x the X distance from the right edge of the main logo (left for Arabic lockups). The Department, Academic division or Strategic initiative name is then also set a 2x the X distance from the dividing line.

In the two and three line versions of the lockups, the names align with the top and bottom of the wordmark of the main logo. However, for the one line version, there should be a space at the top and bottom that is equal to 1x the X distance. This is to ensure that the one line names don't appear too big and overpower the main logo.

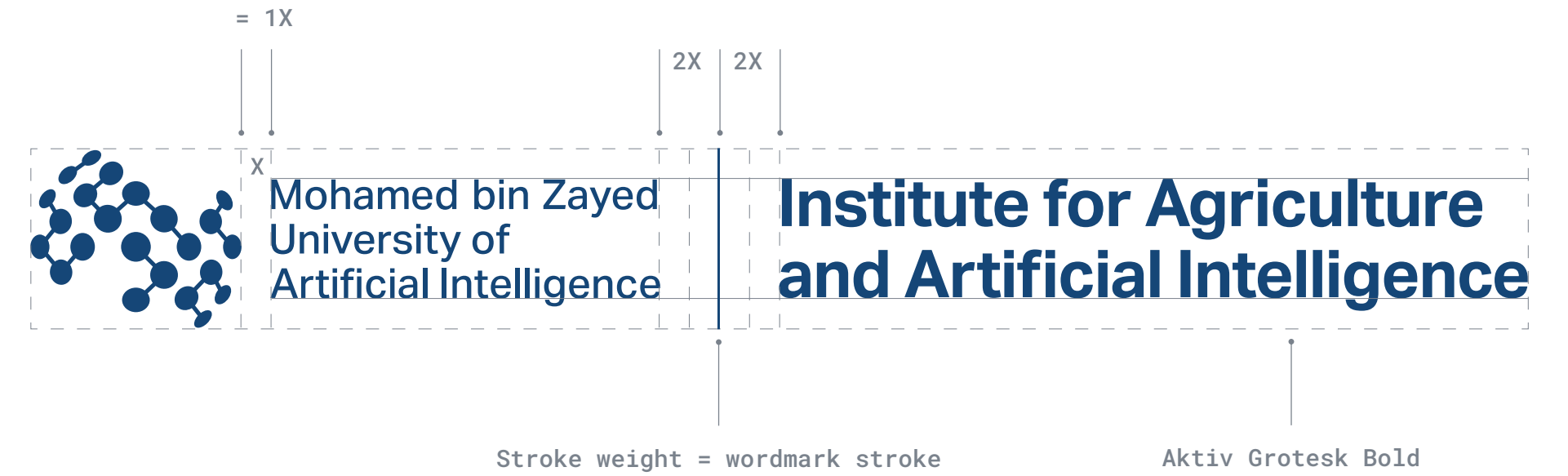
The width of the dividing line should be equal to the width of the vertical strokes of the wordmark from the main logo.

If you require a new lockup please contact marcomms@mbzuai.ac.ae

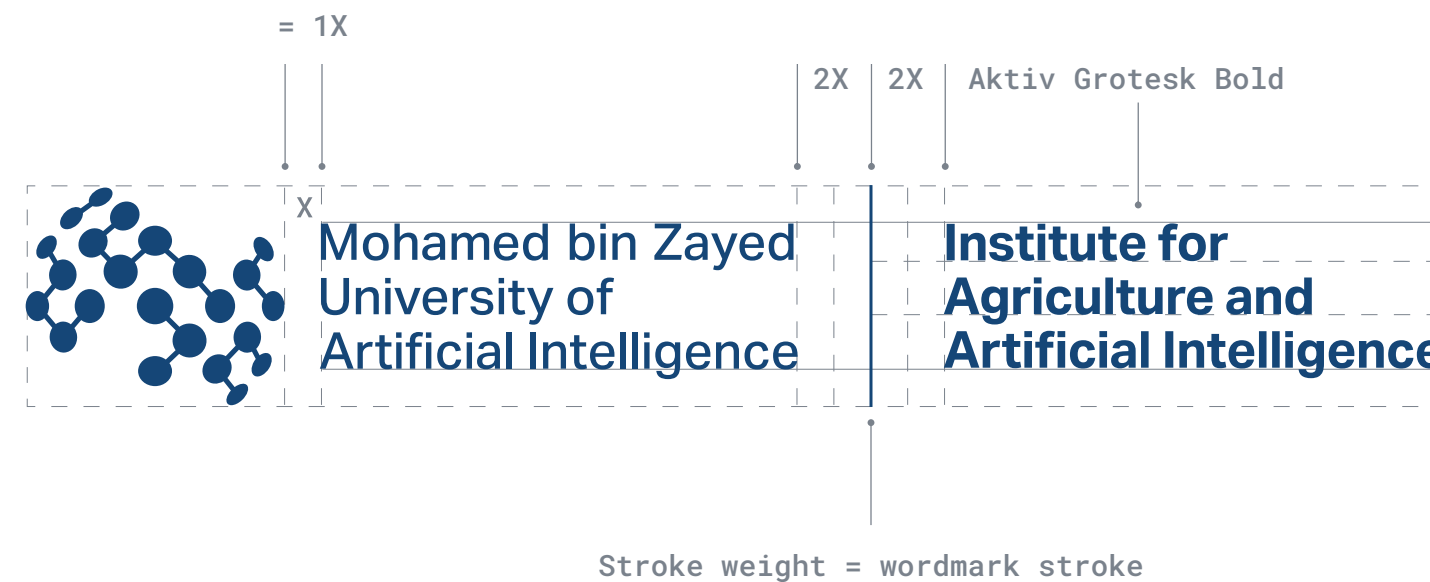
One line sub-brand lockup



Two line sub-brand lockup



Three line sub-brand lockup



Logo Lockups

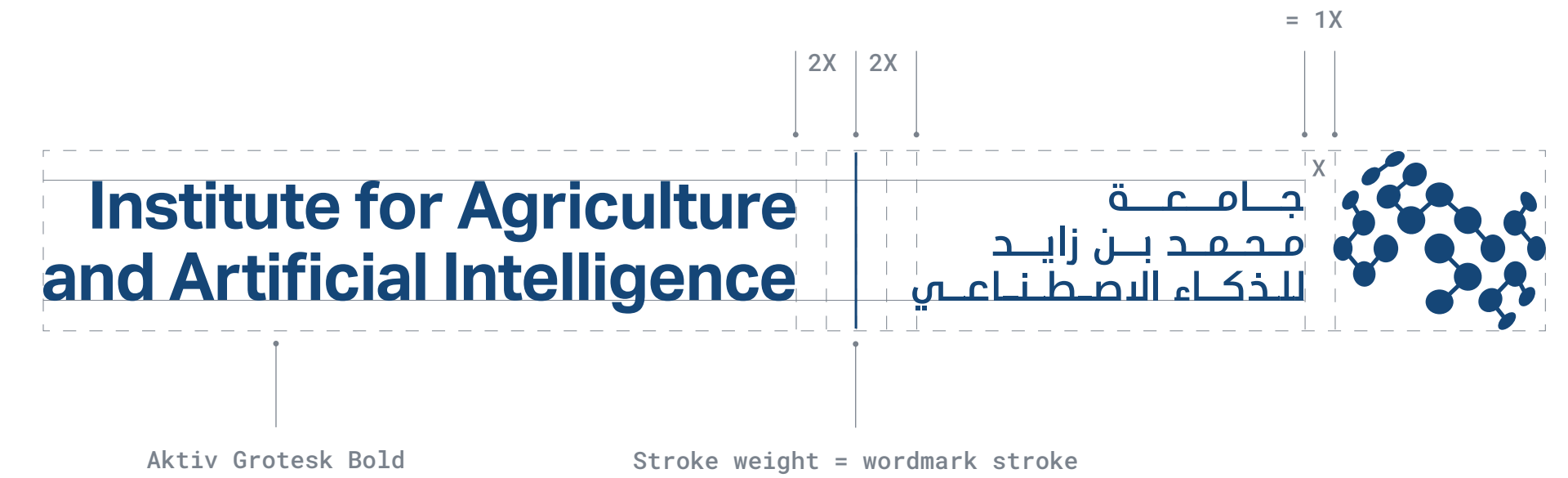
Creating Arabic logo lockups

For Arabic versions of the 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



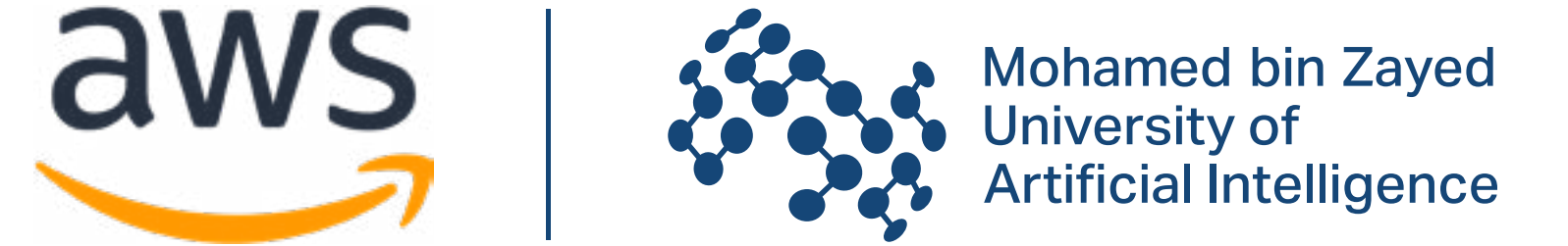
Partnerships

When the MBZUAI logo sits alongside partner logos use these rules for both English and Arabic versions.

Dominant partner lockup (English)



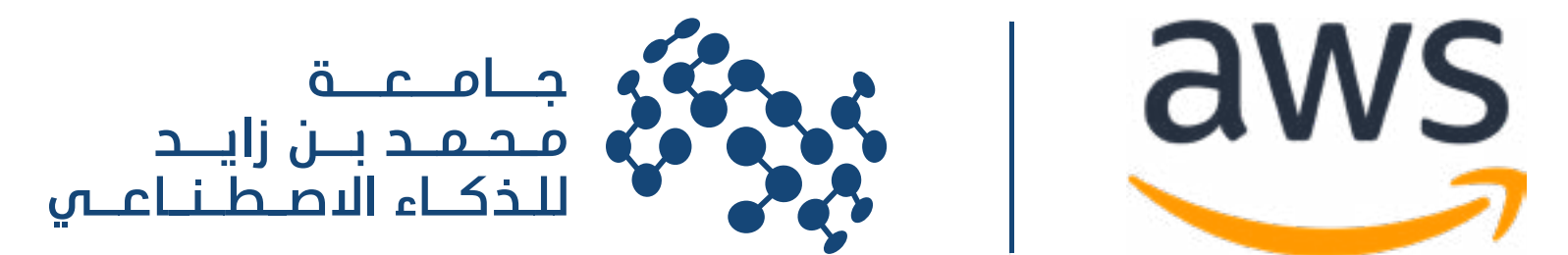
Non-dominant partner lockup (English)



Dominant partner lockup (Arabic)



Non-dominant partner lockup (Arabic)



Logo Lockups

Creating Partnerships Lockups

When creating partnership lockups, use the rules outlined here for both English and Arabic logos.

All partnership lockups have the same structure for positioning of the elements and are based on the distance between the symbol and the wordmark of the main logo. This distance is referred to as X.

The dividing line between the main logo and the partner logo is set at 3x the X distance from the right edge of the main logo (left for Arabic lockups). The partner logo is then also set at 3x the X distance from the dividing line.

The height of the partner logo should be equal to the height of the main logo and the width of the dividing line should be equal to the width of the vertical strokes of the wordmark from the main logo.

If you require a new partner lockup please contact marcomms@mbzuai.ac.ae



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.



Color

Primary colors

Primary colors – extended palette

Colors and departments

Corporate color usage

Secondary color

Academic divisions color usage

The Academy color usage

Color accessibility

Color and text

Color and images

Primary colors

Our primary colors 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 color 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 color 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

Primary colors – extended palette

Our Sand and Navy Blue colors 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 colors and not instead of.

Please note that the Dark Sand and Dark Navy Blue colors are only to be used for The Academy, the President's Office and the Office of the Provost.

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

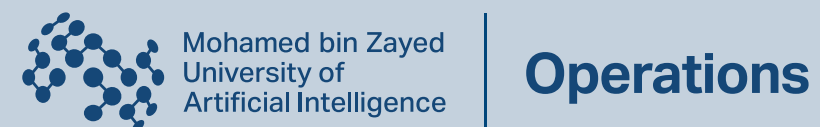
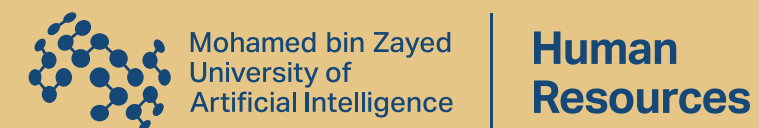
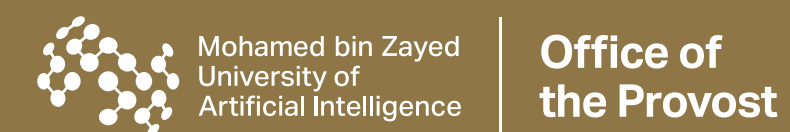
Color

Colors and departments

All departments should exclusively use the extended primary color palette in communications.

The Office of the President and the Office of the Provost can use the dark tones of Sand and Navy Blue to make them stand out and have more of an exclusive feel.

The other departments can use any of the other colors.



Color

Corporate color usage

For corporate or special communications, the dark shades of the extended primary palette should be used as the main colors, 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.



Secondary colors

Our secondary color palette has been designed to complement our primary colors 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

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

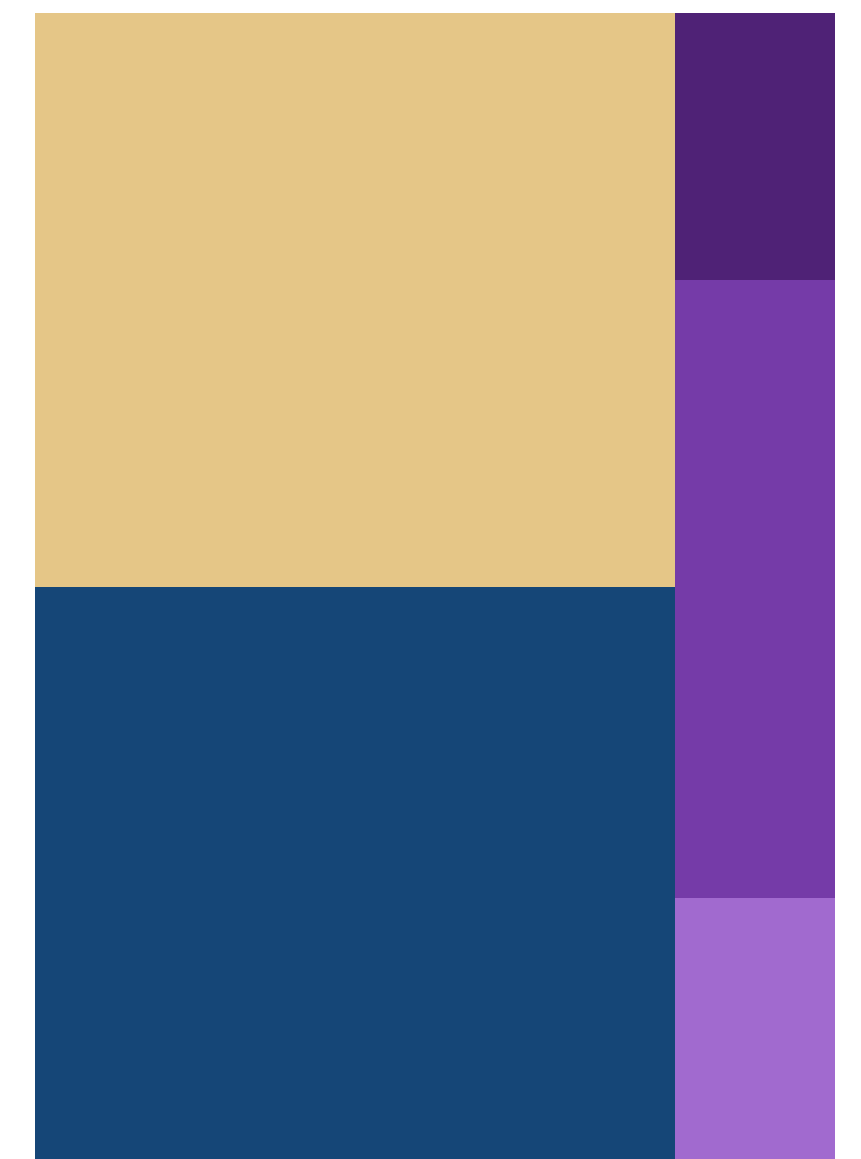
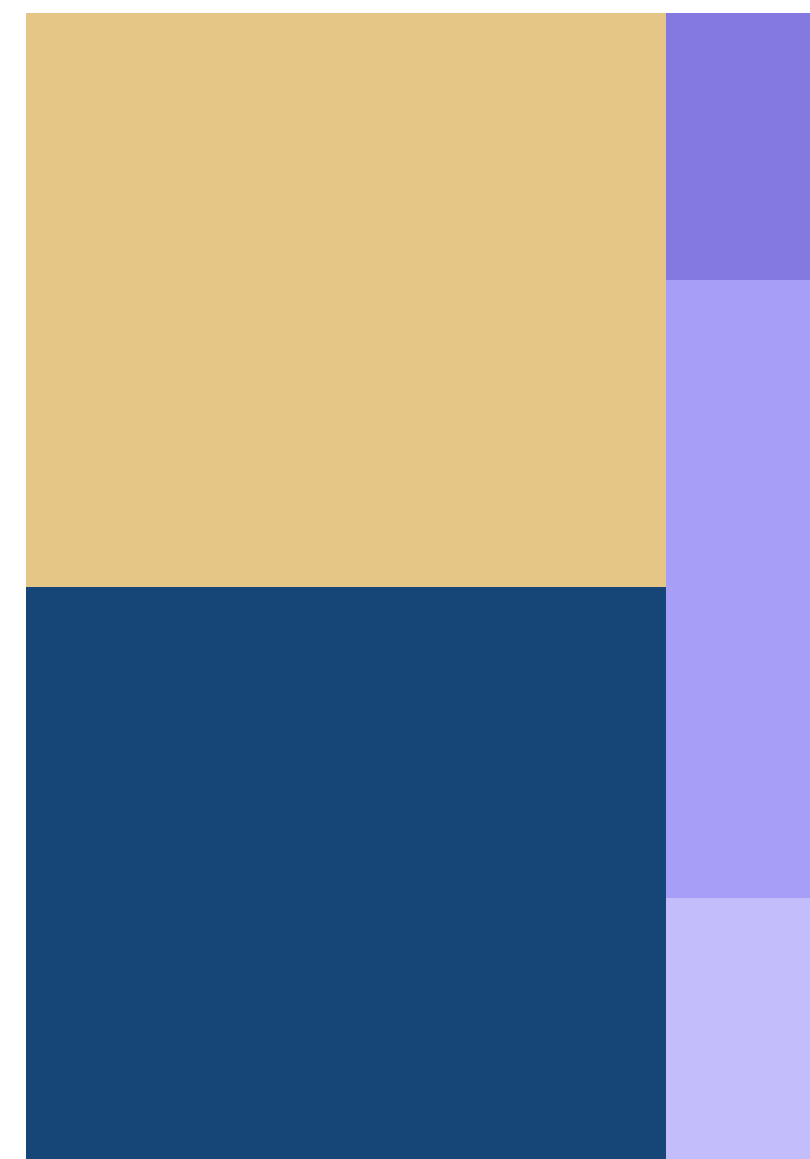
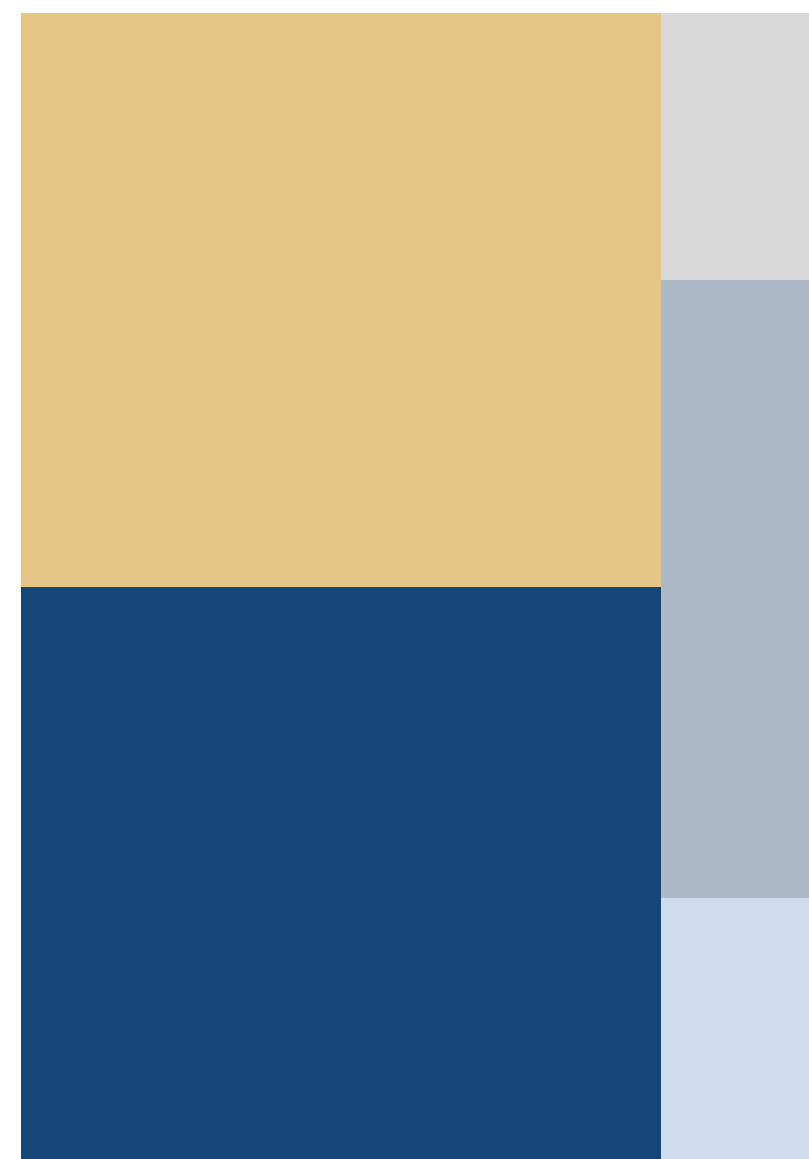
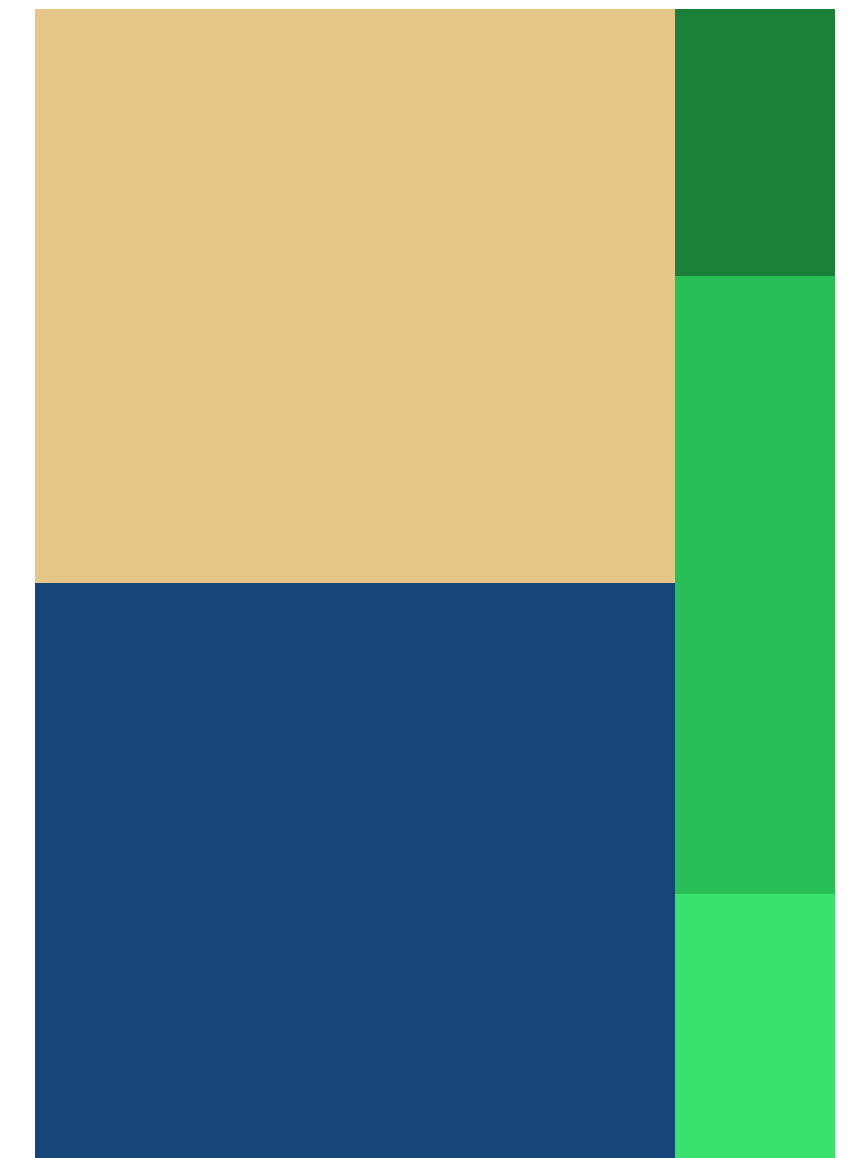
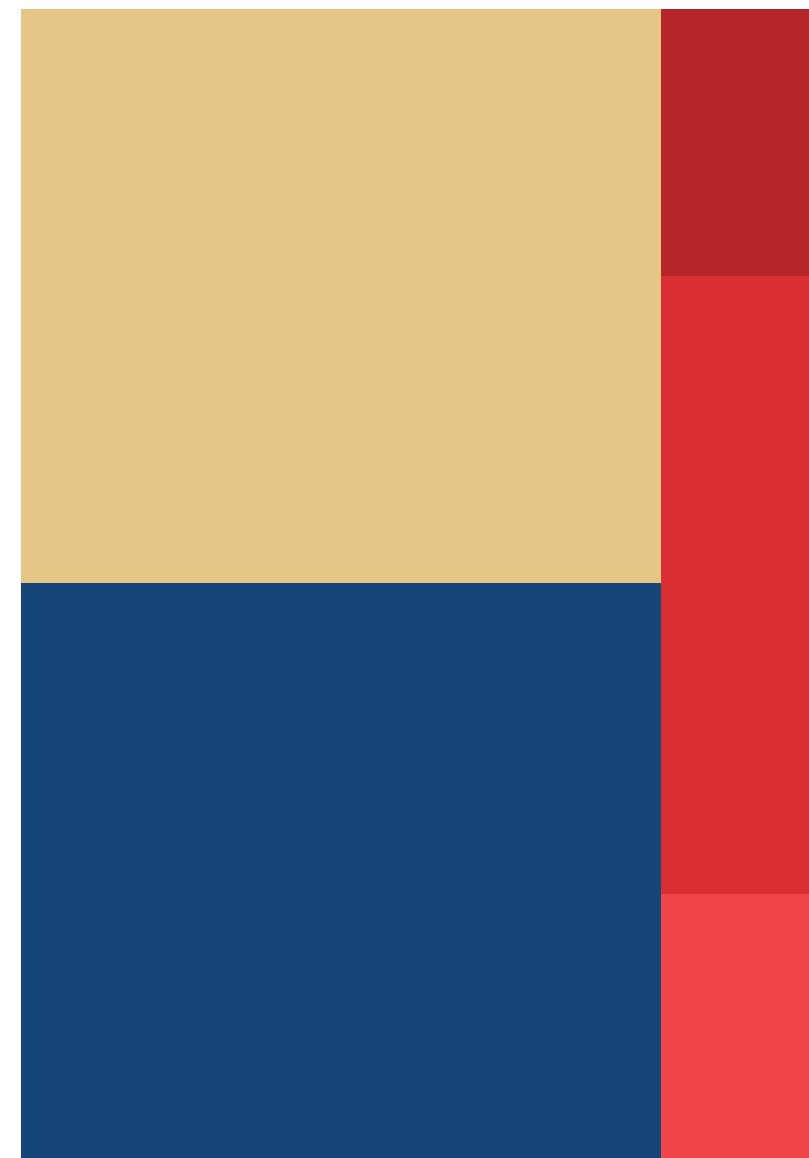
Dark Purple
#4F2276
R79 G34 B118
C84 M100 Y20 K8
Pantone 3555 C

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 colors

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



Color

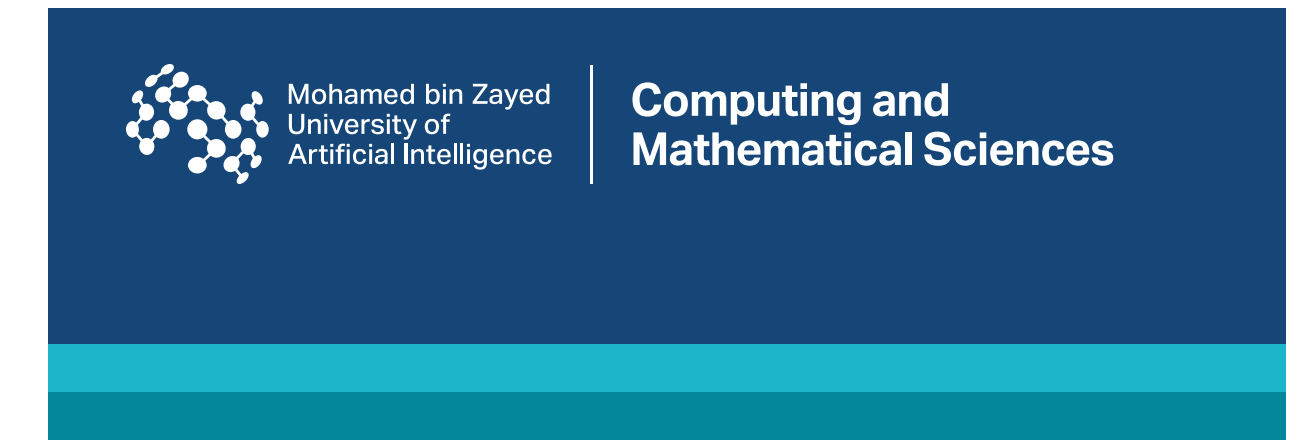
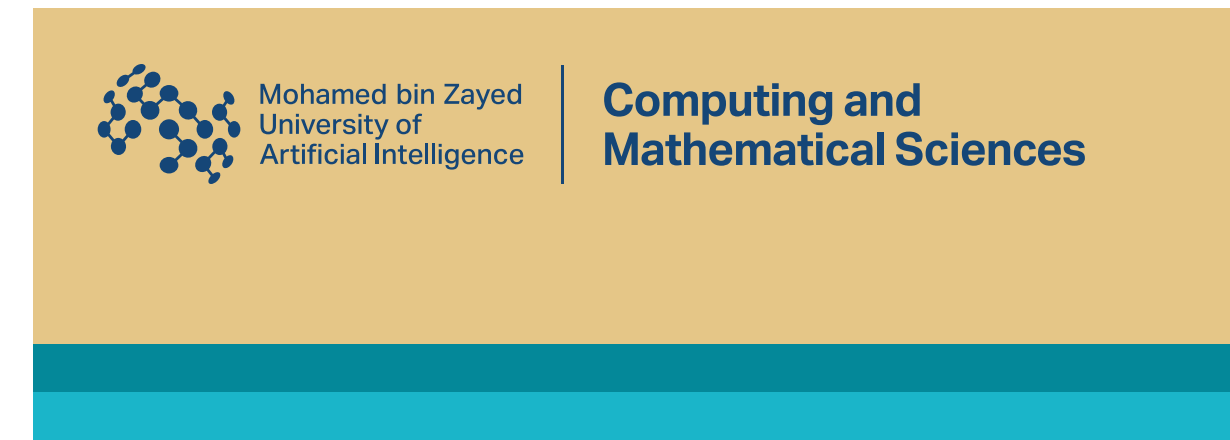
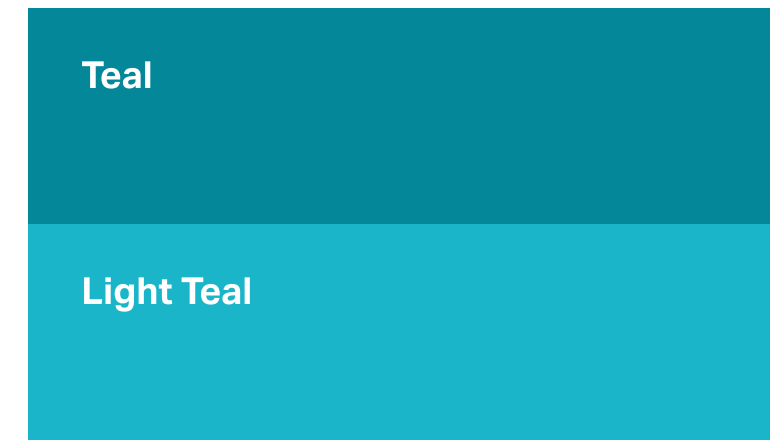
Academic divisions color usage

Shown here and on the following page are the chosen colors for the current Academic Divisions.

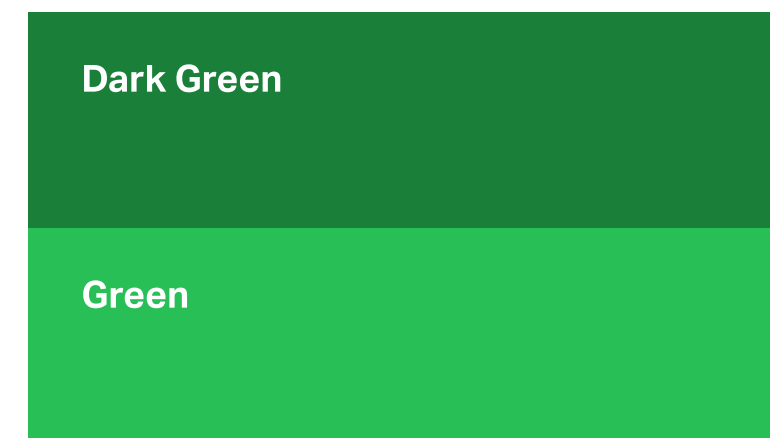
Computing and Mathematical Sciences use Teal and Light Teal as their accent colors, this represents precision, logic, innovation, and clarity.

Biological and Life Sciences use Dark Green and Green as their accent colors, which represents life, growth, sustainability, health, and ecology.

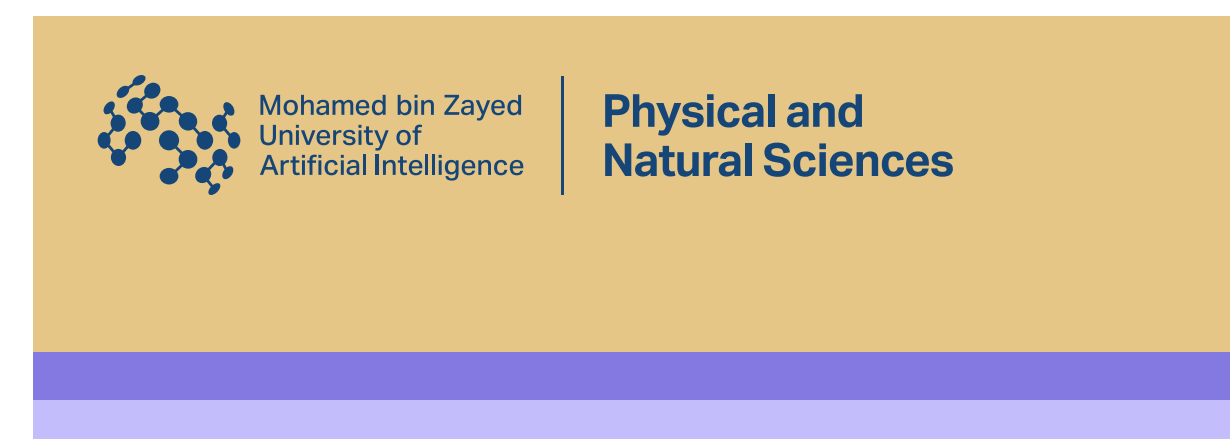
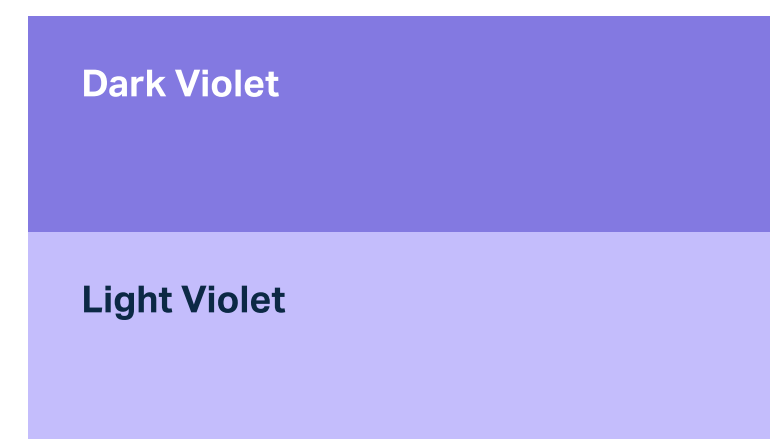
Physical and Natural Sciences use Dark Violet and Light Violet as accent colors, which represents discovery, cosmic inquiry and theoretical depth.



Computing and Mathematical Sciences primary palette



Biological and Life Sciences primary palette



Physical and Natural Sciences primary palette

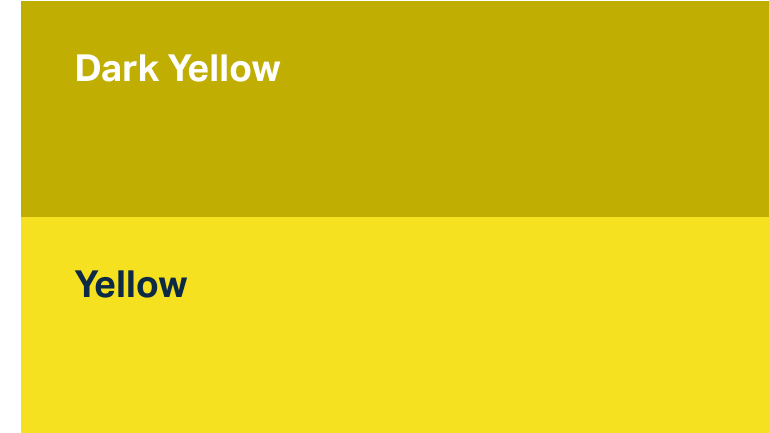
Color

Academic divisions color usage

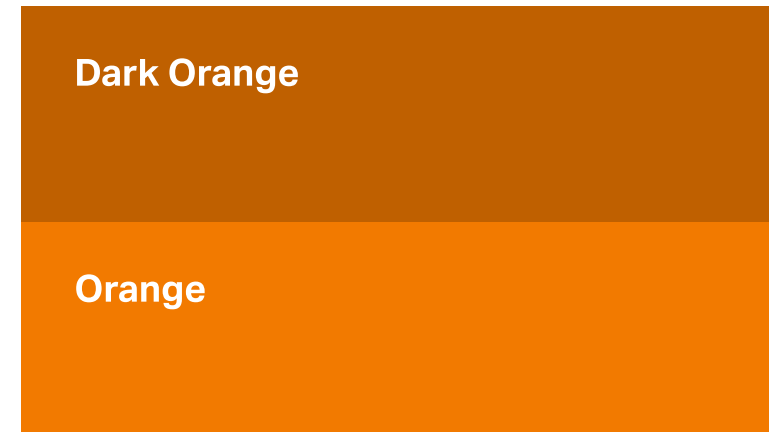
Humanities, Social and Management Sciences use Dark Yellow and Yellow as their accent colors, these represent intelligence, leadership and human-centered inquiry.

Engineering and Applied Sciences use Dark Orange and Orange as their accent colors, this represents construction, energy, problem-solving and real-world application.

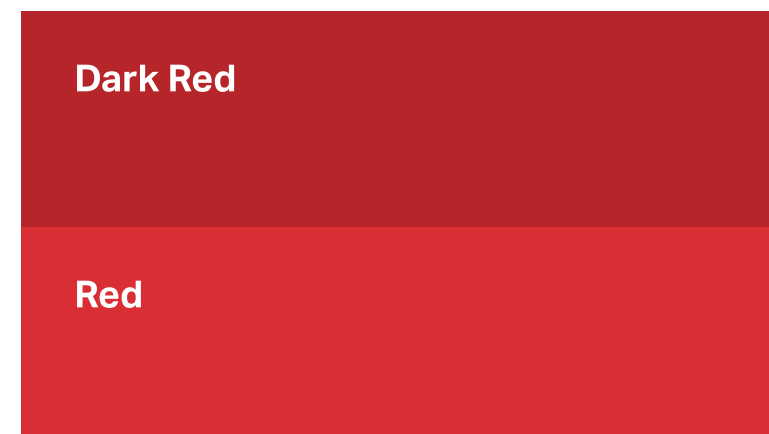
Undergraduate Division use Dark Red and Red as their accent colors. There is strong institutional precedent for red to be used to represent the whole student body. It also stands out from the other Academic Division colors, which have been chosen to align with their disciplines, whereas the red for Undergraduate is more emotive, symbolising energy and vitality.



Humanities, Social and Management Sciences primary palette



Engineering and Applied Sciences primary palette



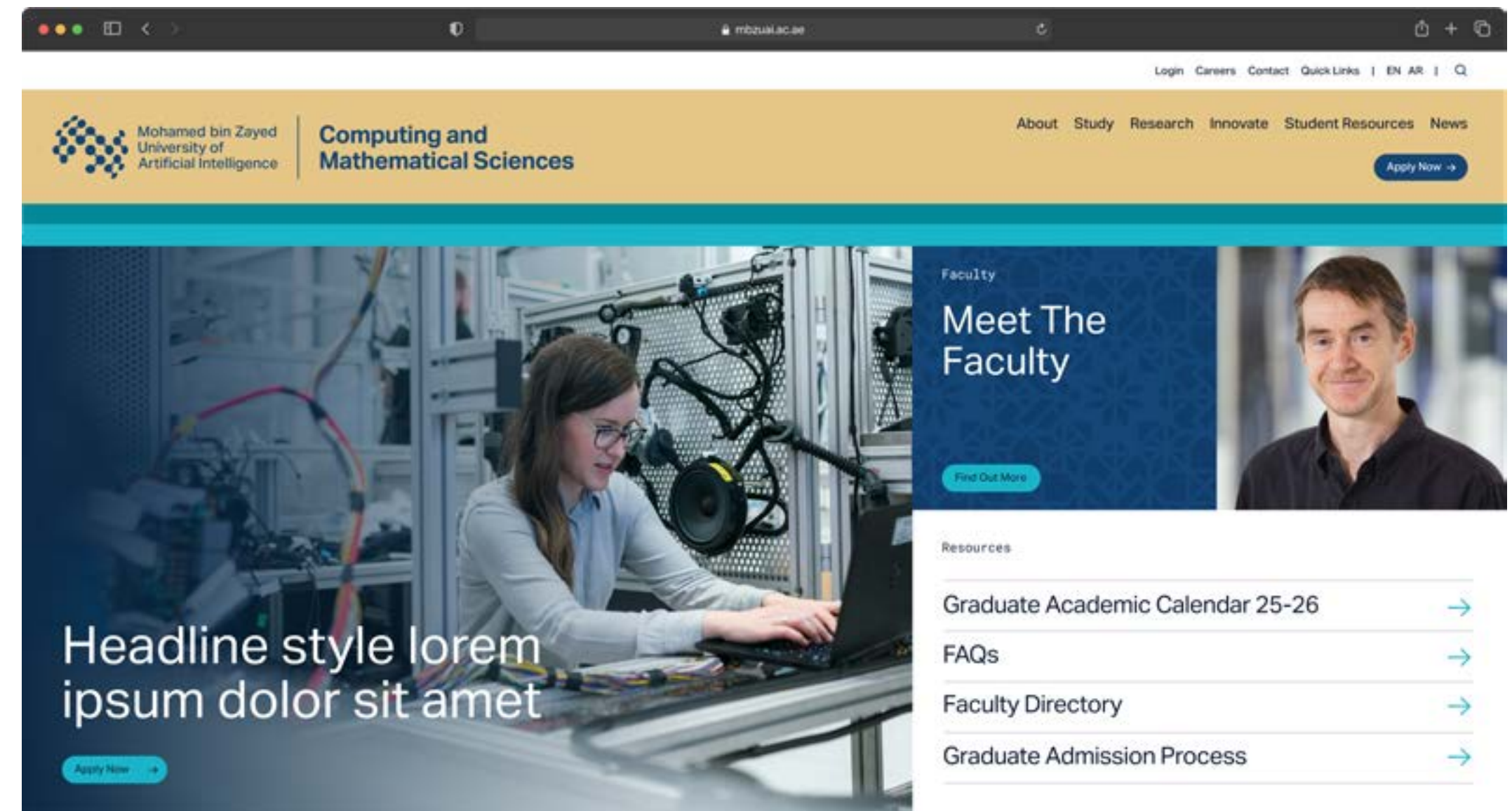
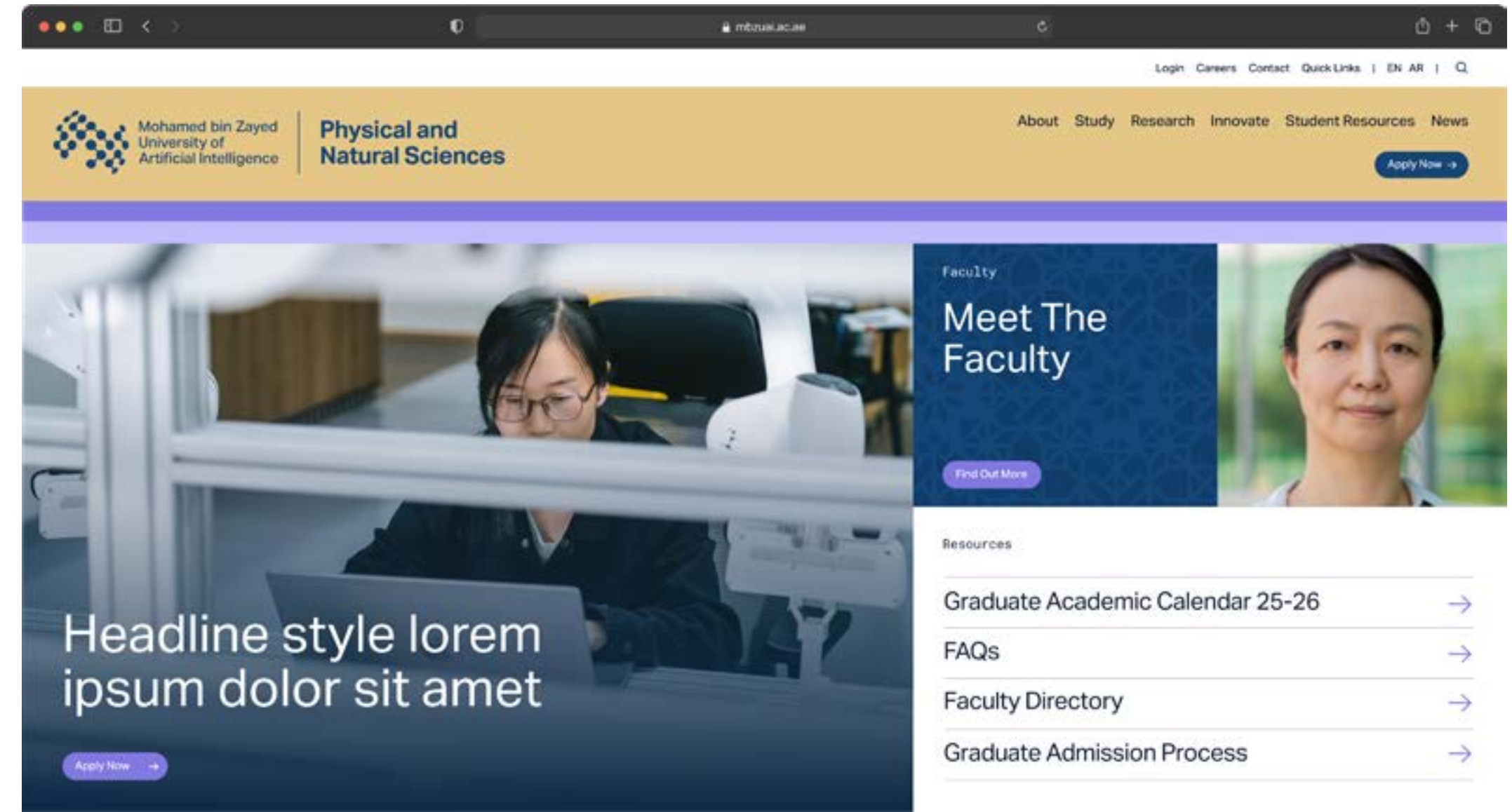
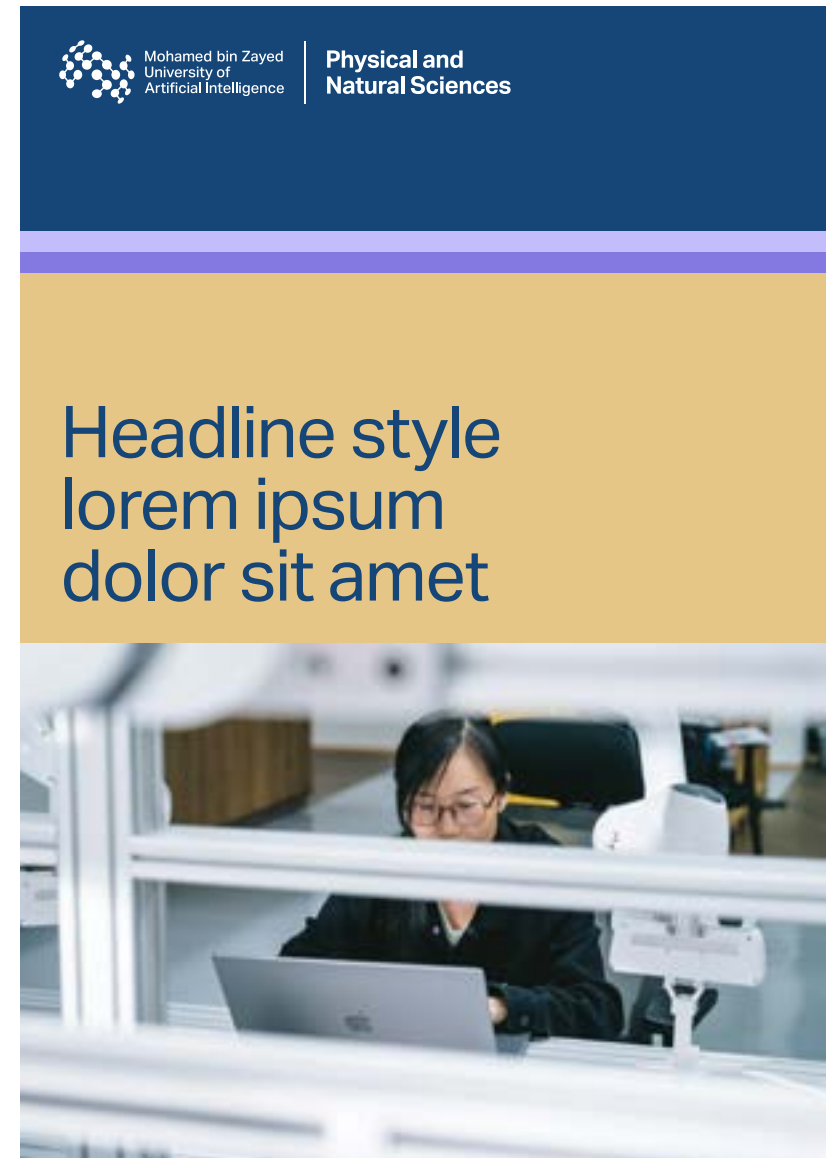
Undergraduate Division primary palette

Color

Academic divisions color usage

Shown here are examples of how the Academic division
accent colors should be used.

The images shown are for illustrative purposes only and
not intended as final selection.



Color

The Academy color 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

THE ACADEMY

Elite learning for
the next generation
of AI leaders

THE ACADEMY

Elite learning for the next
generation of AI leaders

THE ACADEMY

Spring Fu
Managing Director

THE ACADEMY
Mohamed bin Zayed
University of Artificial Intelligence
Masdar City, SE45 05
Abu Dhabi, United Arab Emirates

spring.fu@mbzuai.ac.ae
+971 2 811 3333

Color accessibility

For the extended primary and secondary color 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 colored backgrounds.

Primary Colors

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

Secondary Colors

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

Color

Color and text

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

This ensures that we are meeting at least level AA accessibility 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

Color

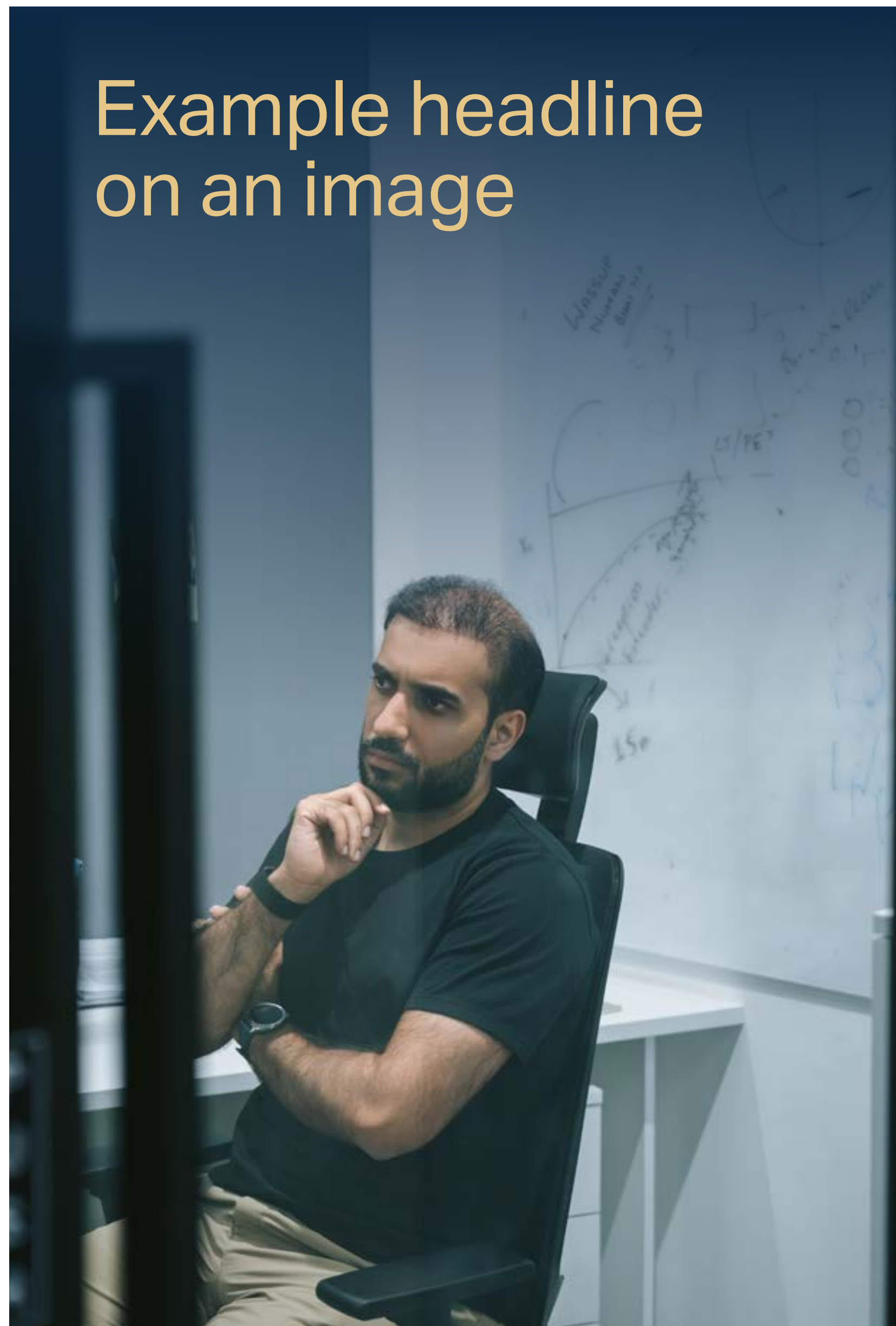
Color and images

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

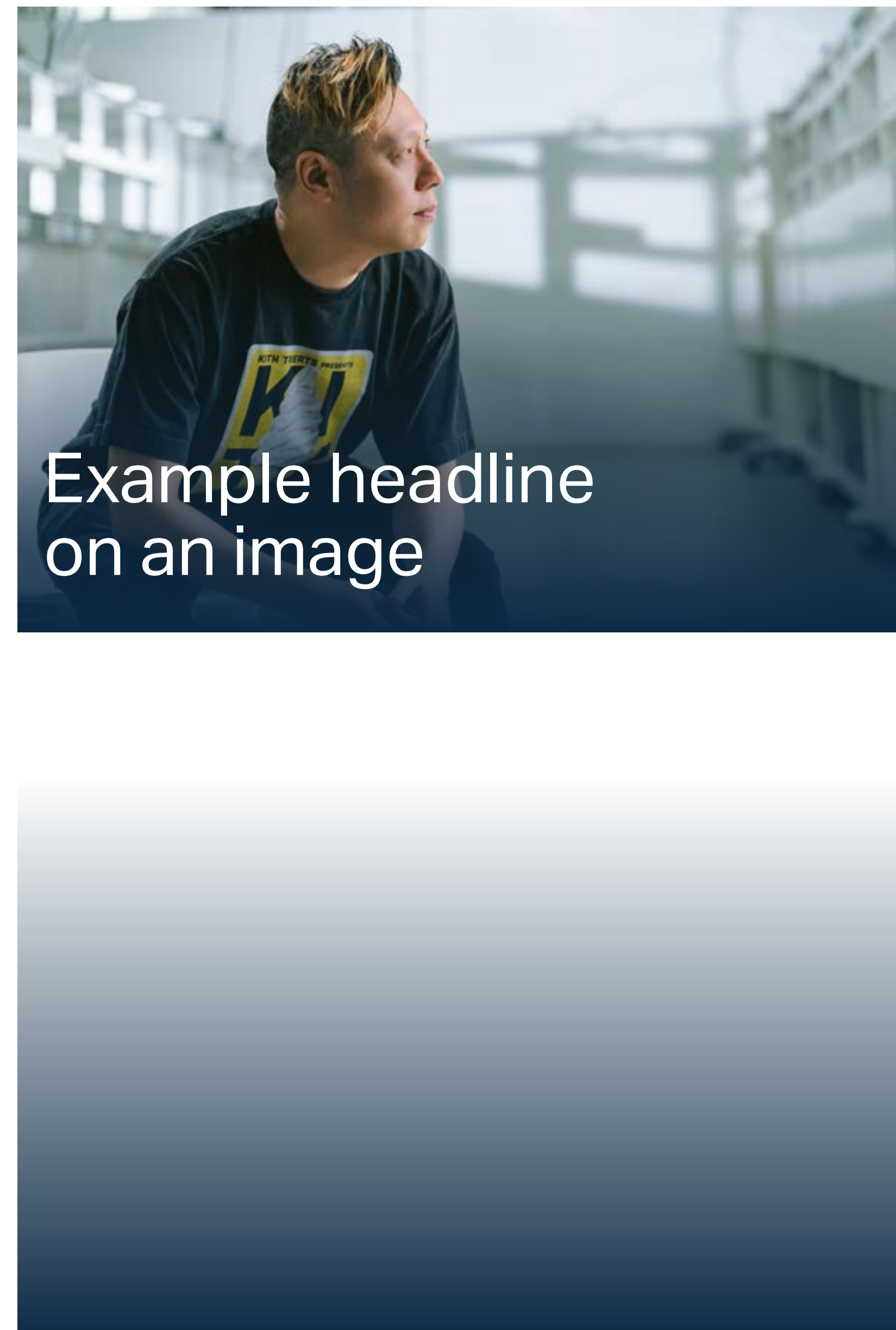
Only use the main primary colors for headlines and body copy should be in the highest contrast colors, so either White or Dark Navy Blue.

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

Example headline on an image



Example headline on an image



Typography

Primary Latin font

Primary Arabic font

Secondary Latin font

Backup fonts

Typesetting

Typesetting The Academy

Headings and color

Typography

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.

To ensure that the Arabic version of Aktiv Grotesk displays correctly, please only use the legacy version of the font, not the font that is available on Adobe Fonts. Contact the marketing team for more information.

Aktiv Grotesk

AaBbCcDdEeFfGgHhIiJjKkLlMm

NnOoPpQqRrSsTtUuVvWwXxYyZz

0123456789!@£\$%^&*()

Regular

Medium

Bold

Typography

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 marketing team.

Create hyperlink

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

Typography

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 specifications, 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 easy-to-read, 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

Aptos

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 on a presentation slide. The font specifications for each element are outlined below:

1 – Main heading

Aktiv Grotesk Regular: 48pt / 100% leading
Tracking: -20 (Adobe), -2% (Figma), -1 (Microsoft)

2 - Secondary heading

Aktiv Grotesk Medium: 48pt / 100% leading
Tracking: -20 (Adobe), -2% (Figma), -1 (Microsoft)

3 - Sub-heading

Aktiv Grotesk Bold: 20pt / 110% leading
Tracking: -20 (Adobe), -2% (Figma), -1 (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 on a social media post. The font specifications for each element are outlined below:

1 – Details

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

2 - Heading

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

3 - Sub-heading

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

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.

1

Date	Time	Location
Monday 14th October	09:00am to 12:00pm	Meeting Room 1

Mohamed bin Zayed
University of
Artificial Intelligence

2


Listen + Learn

3

President and
University Professor
Eric Xing

4

Toward General and Purposeful
Reasoning in Real World Beyond
Lingual Intelligence



Typography

Typesetting

Shown here is an example of our typesetting in use within a printed A4 brochure. The font specifications for each element are outlined below:

- 1 – Section heading**
Aktiv Grotesk Regular: 40pt / 100% leading
Tracking: -20 (Adobe), -2% (Figma)
- 2 – Introduction (Standfirst)**
Aktiv Grotesk Bold: 13pt / 130% leading
Tracking: Normal
- 3 – Body copy**
Aktiv Grotesk Regular: 10pt / 130% leading
Tracking: Normal
- 4 – Body copy highlighted text**
Aktiv Grotesk Bold: 10pt / 130% leading
Tracking: Normal
- 5 – Page folios**
Roboto Mono Medium: 7pt / 130% leading
Tracking: Normal
- 6 – Sub-headings**
Aktiv Grotesk Bold: 13pt / 130% leading
Tracking: Normal

Sizes specified are at actual application size.

1

2

3

4

5

Welcome



Eric Xing
MBZUAI President & Professor

"We are reshaping what it means to be educated in AI—producing not just engineers, but also entrepreneurs, designers, influencers, executives, and visionary innovators prepared to drive AI in every sector. Our students won't just study AI; they will graduate with the critical knowledge, experience, and confidence to lead AI initiatives within global enterprises or through their own ventures. We're focused on preparing graduates for the rapidly evolving AI landscape."

Hao Li
MBZUAI Professor & Senior Director
of Undergraduate Program

"We've built the first truly AI-first undergraduate program for a future shaped by artificial intelligence. Today's curricula are outdated and ineffective. The world needs innovators, not just graduates, and at MBZUAI, we are training the next generation of AI pioneers with top-tier experts and cutting-edge resources."



Timothy Baldwin
MBZUAI Provost & Professor

"AI is redefining the world we live in, and MBZUAI is at the forefront of that transformation. Our curriculum is designed to equip students with technical excellence and hands-on experience, ensuring they don't just enter the workforce - they lead it."

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 color

Shown here is an example of our typesetting in use within
Two tone colors can be used in our headings to add an
extra element of visual interest and emphasis.

When doing this make sure to only use colors 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 and Margins

Columns

Gutters

Combining grids

Hero layout grid

Introduction

Our hero layout grid has been created using 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 recognizable brand identity.

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

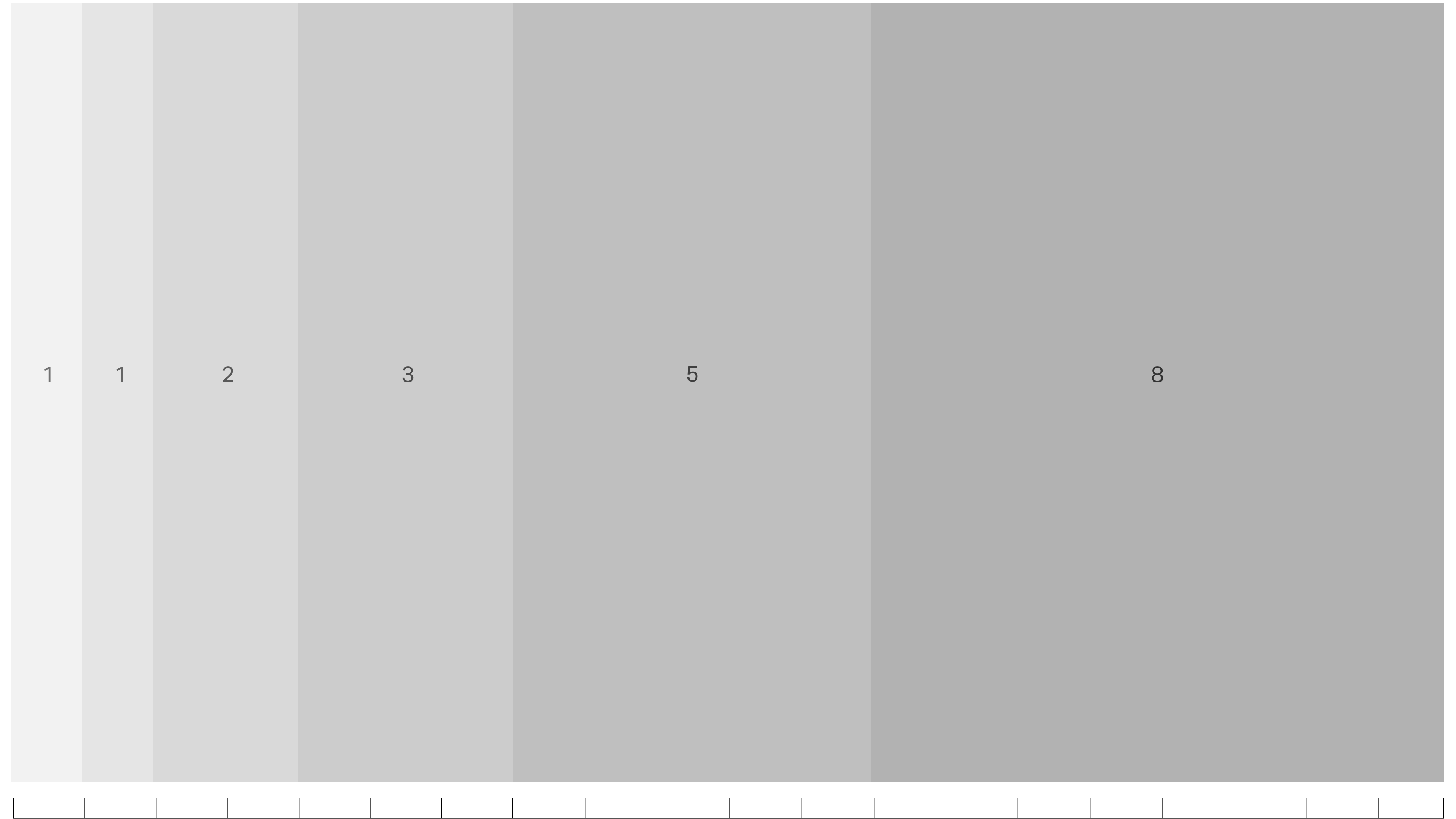


Hero layout grid

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).

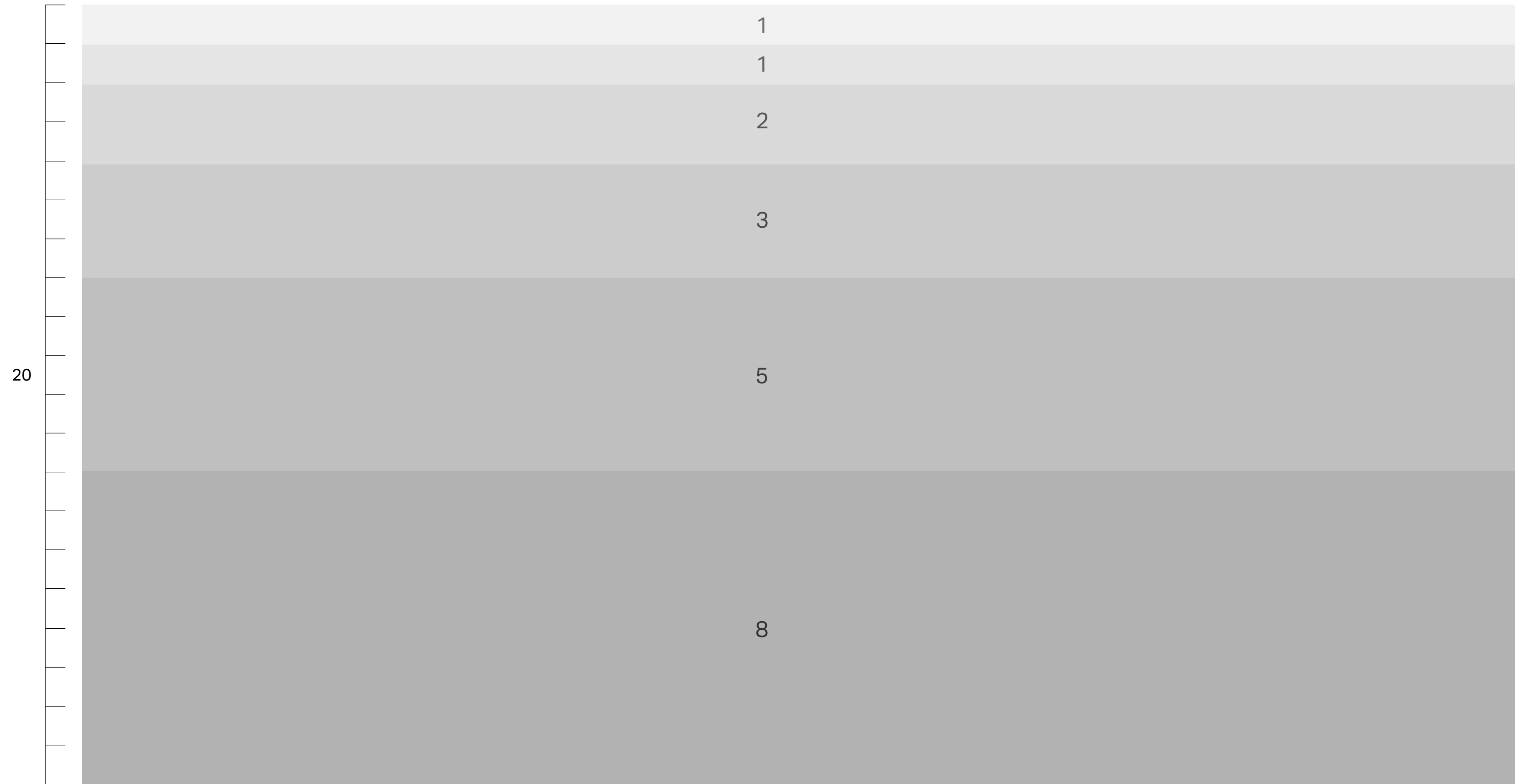


20

Hero layout grid

Creating the grid

We then do the same on the vertical axis.

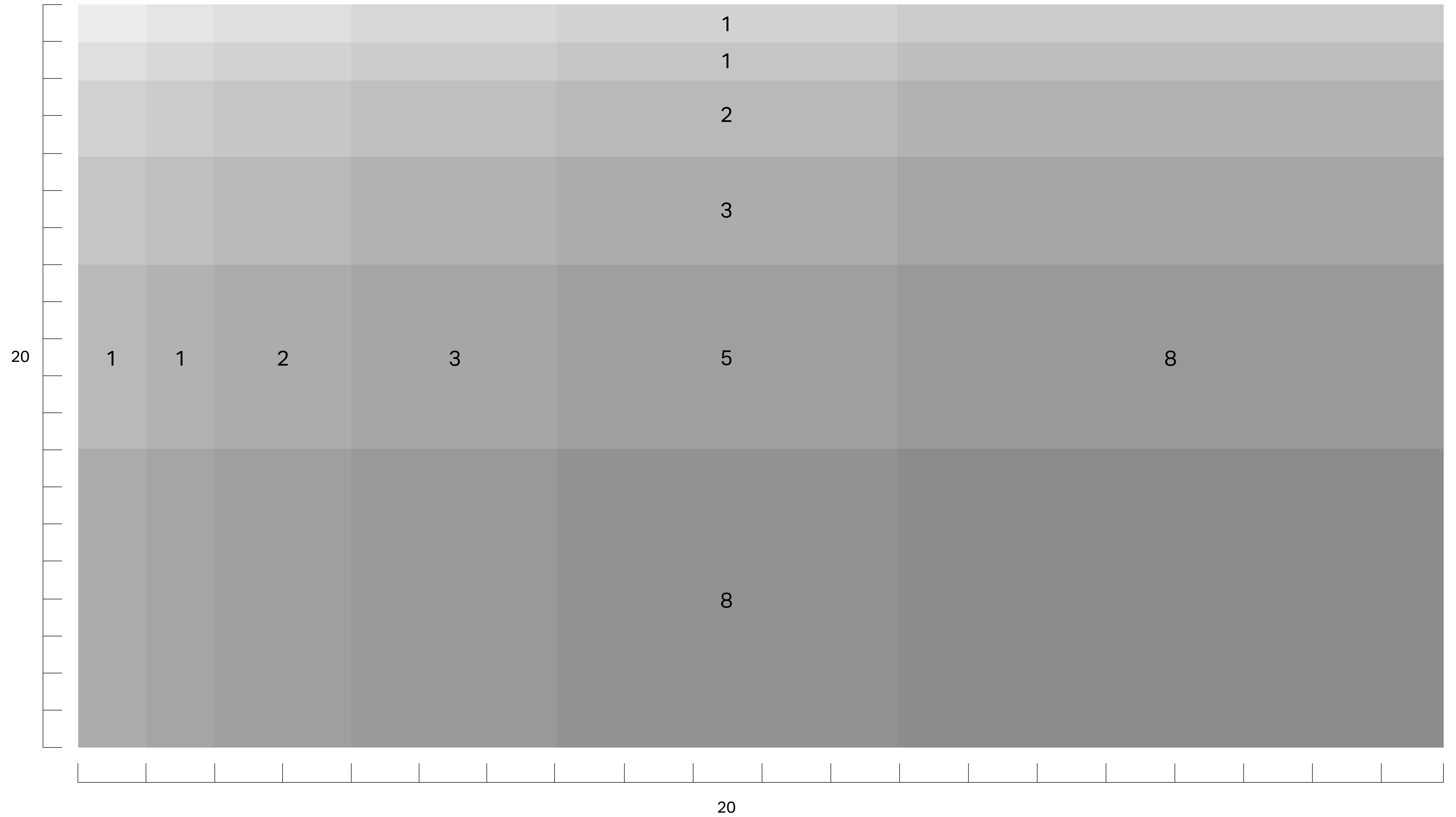


Hero layout grid

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.

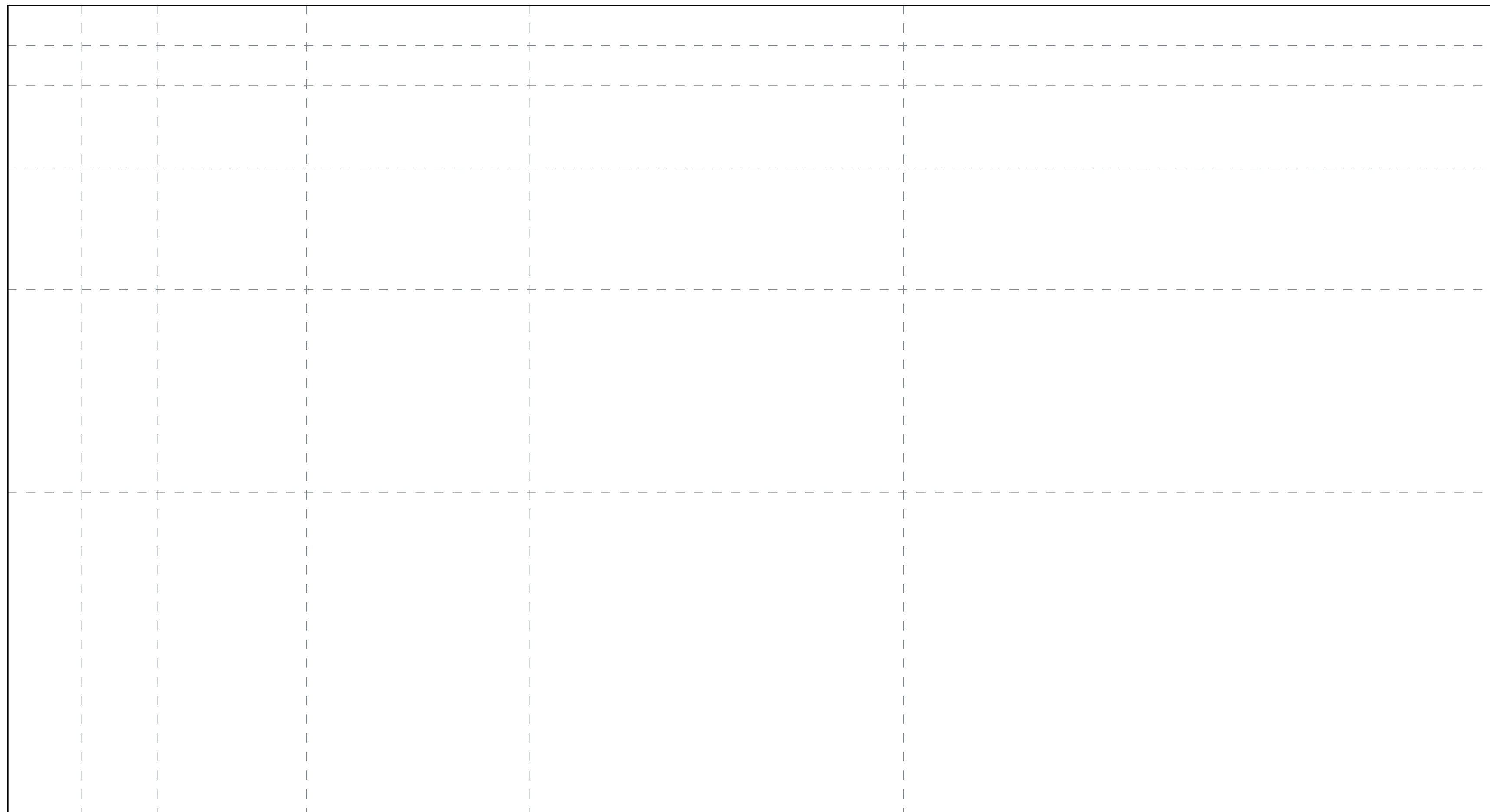
If used properly, it will also build a strong and consistent graphic language that will tie all of our many and varied applications together.



Hero layout grid

Using the grid

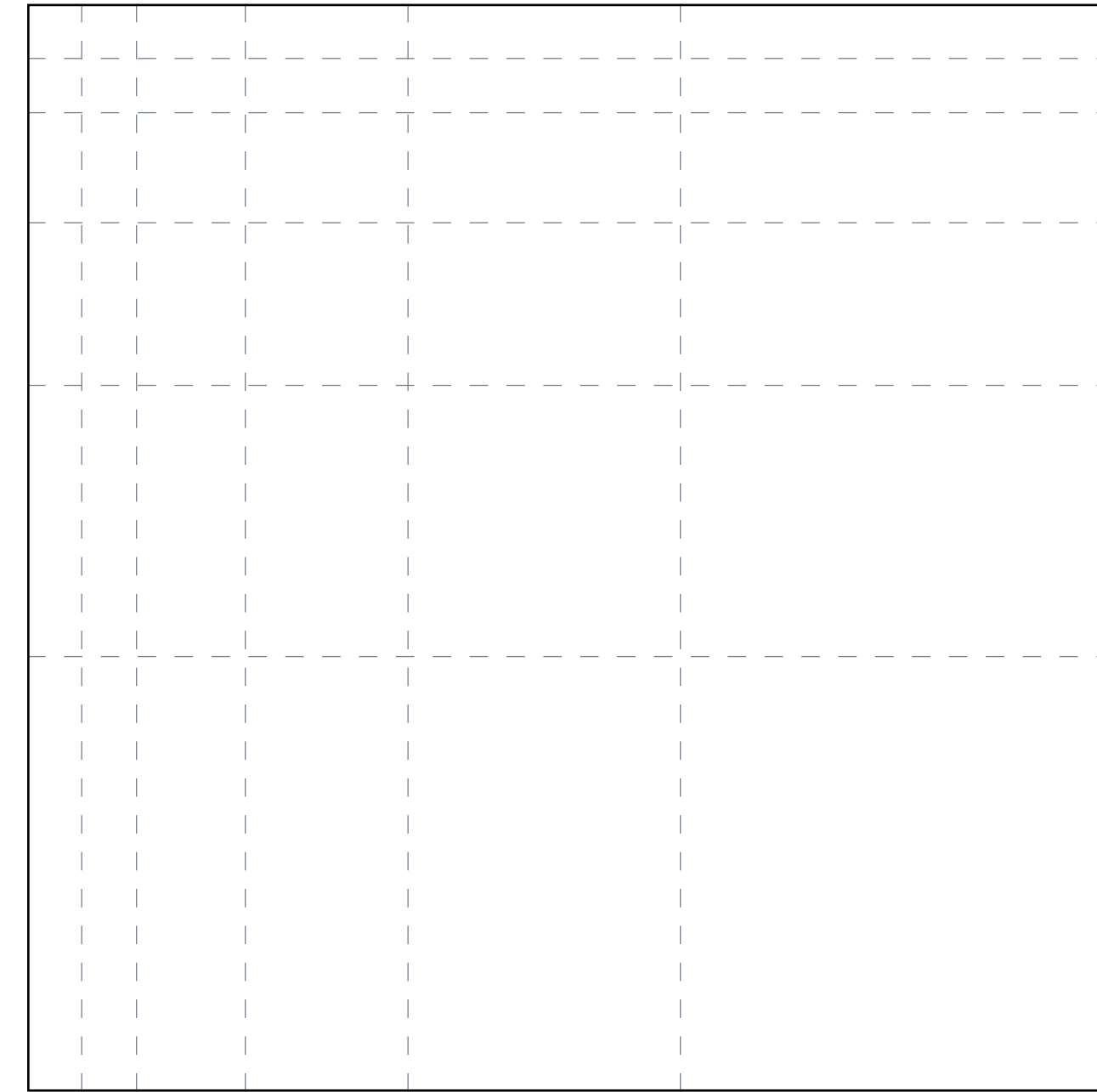
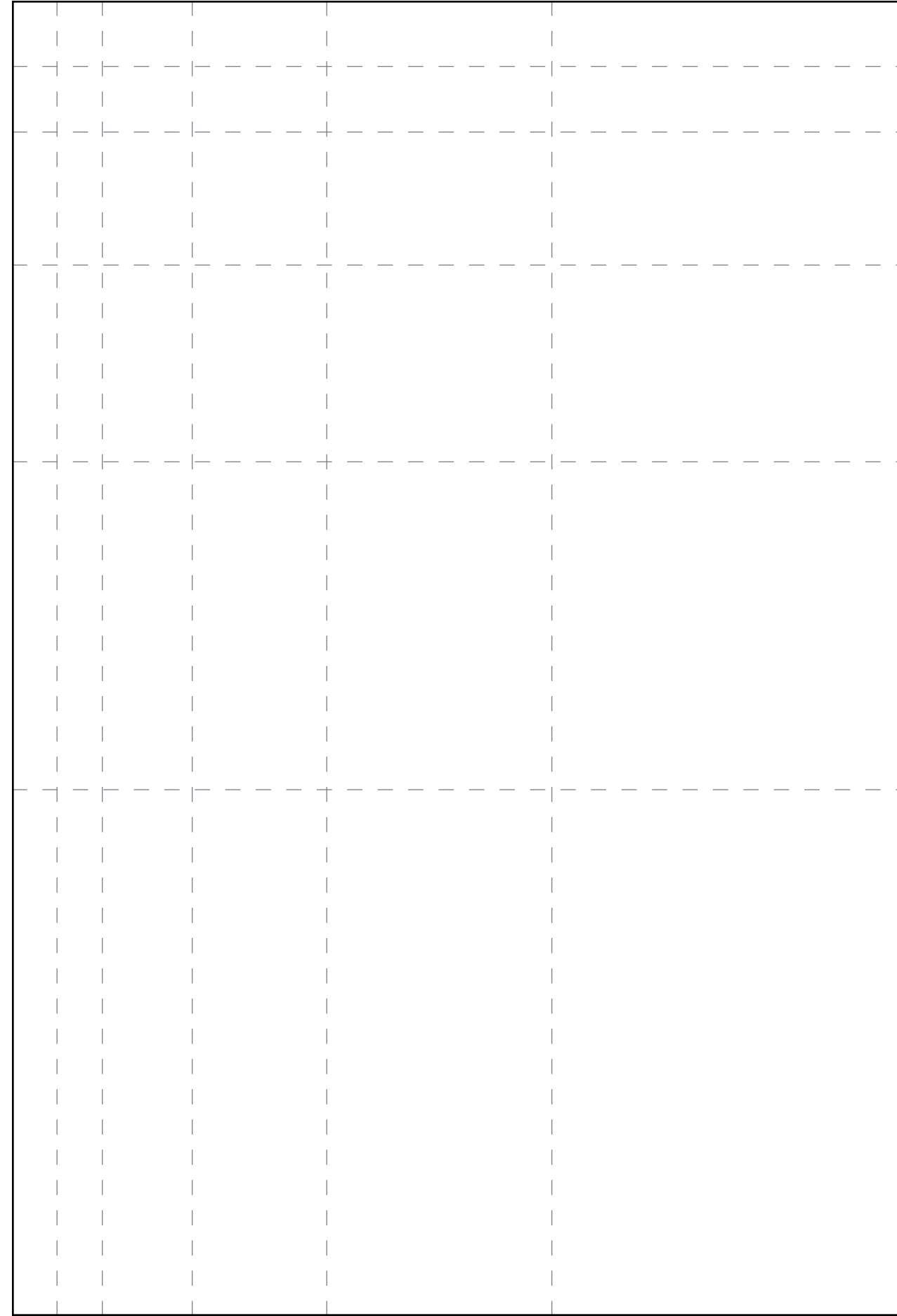
This framework becomes the guide to create layouts for any application size and format. It is extremely flexible and can be used for both Latin and Arabic language applications. For Arabic communications, where the text runs from right to left, simply flip the grid horizontally.



Hero layout grid

Using the grid

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

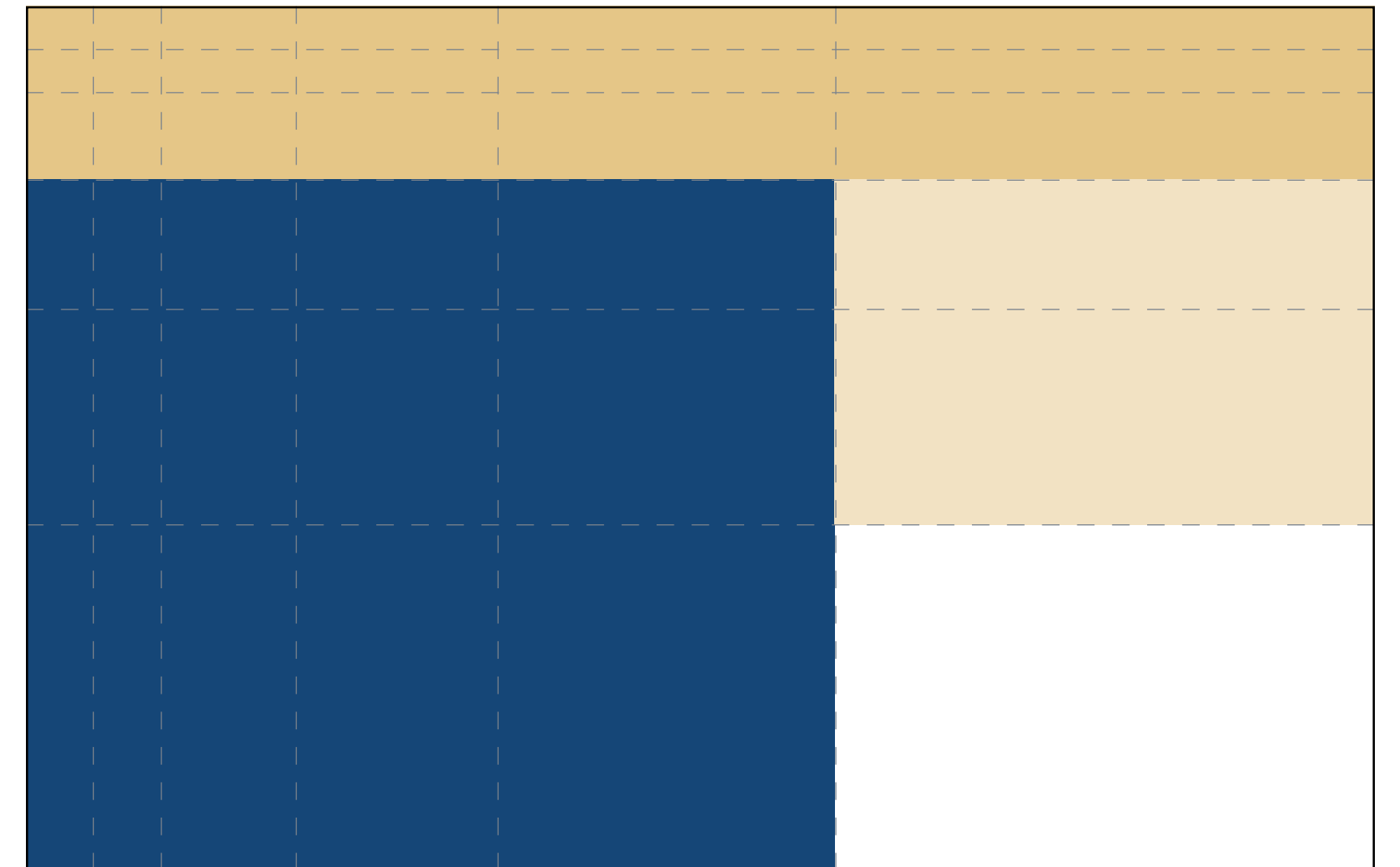
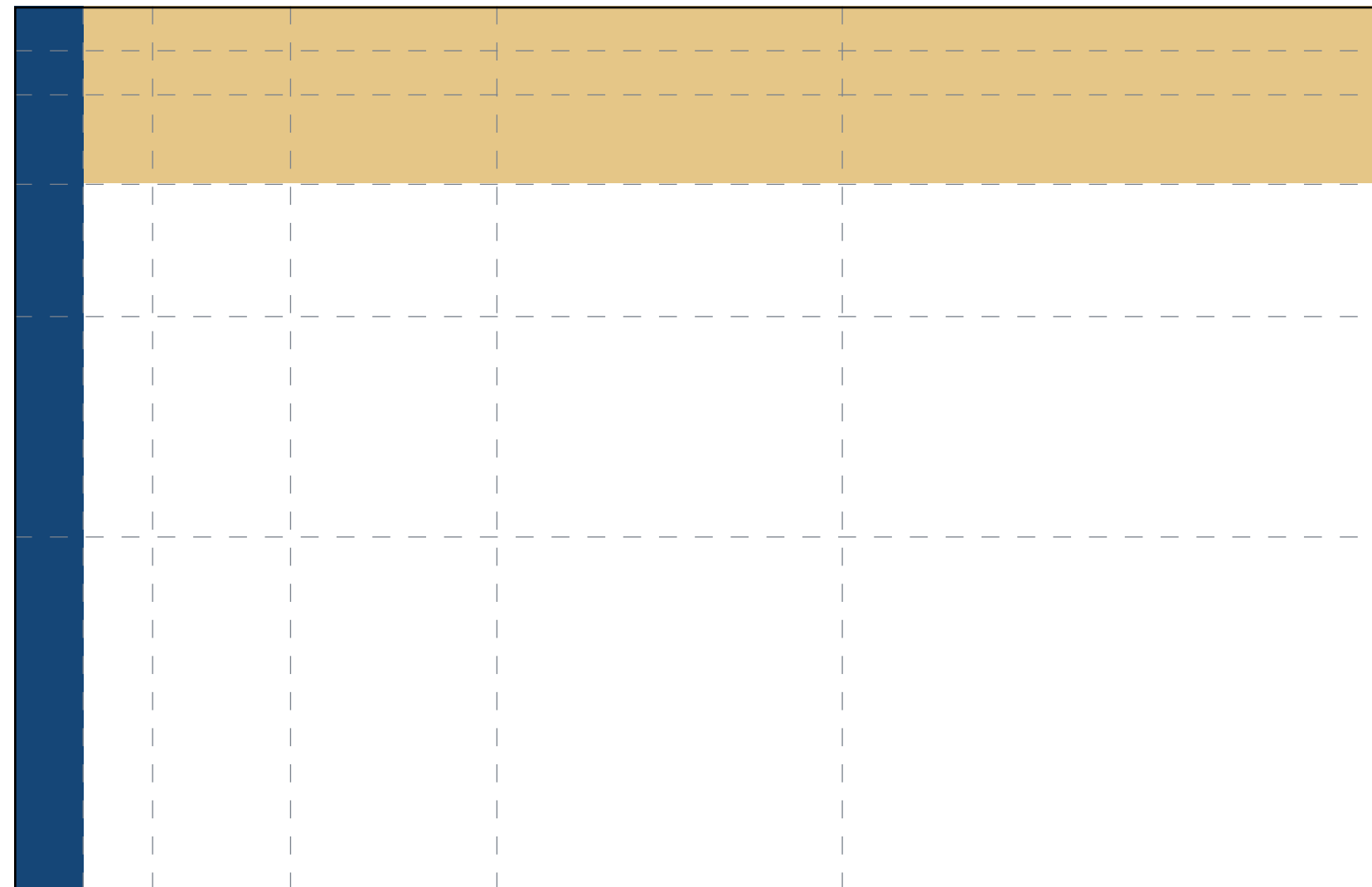
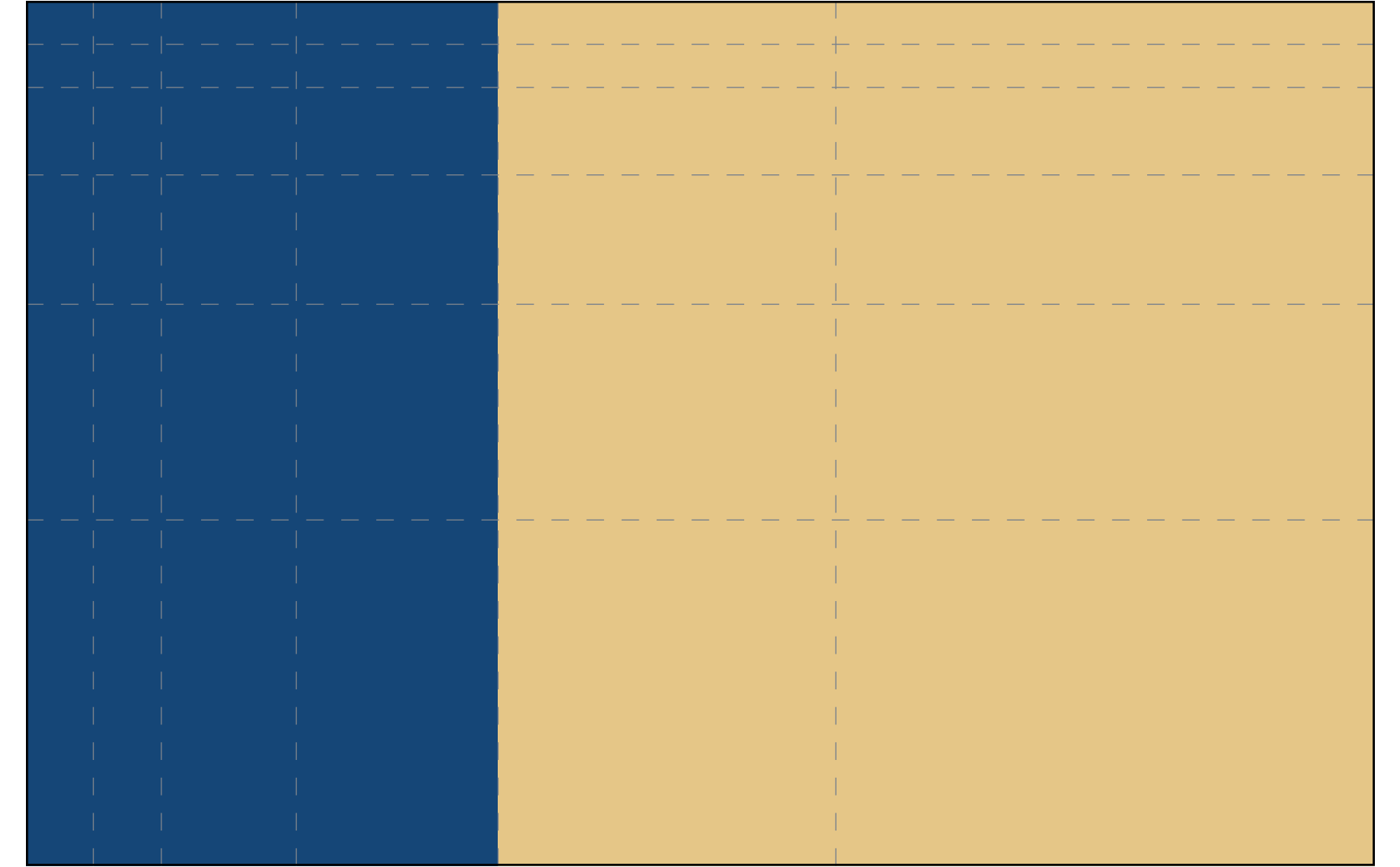


Hero layout grid

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 recognizable and consistent design system.

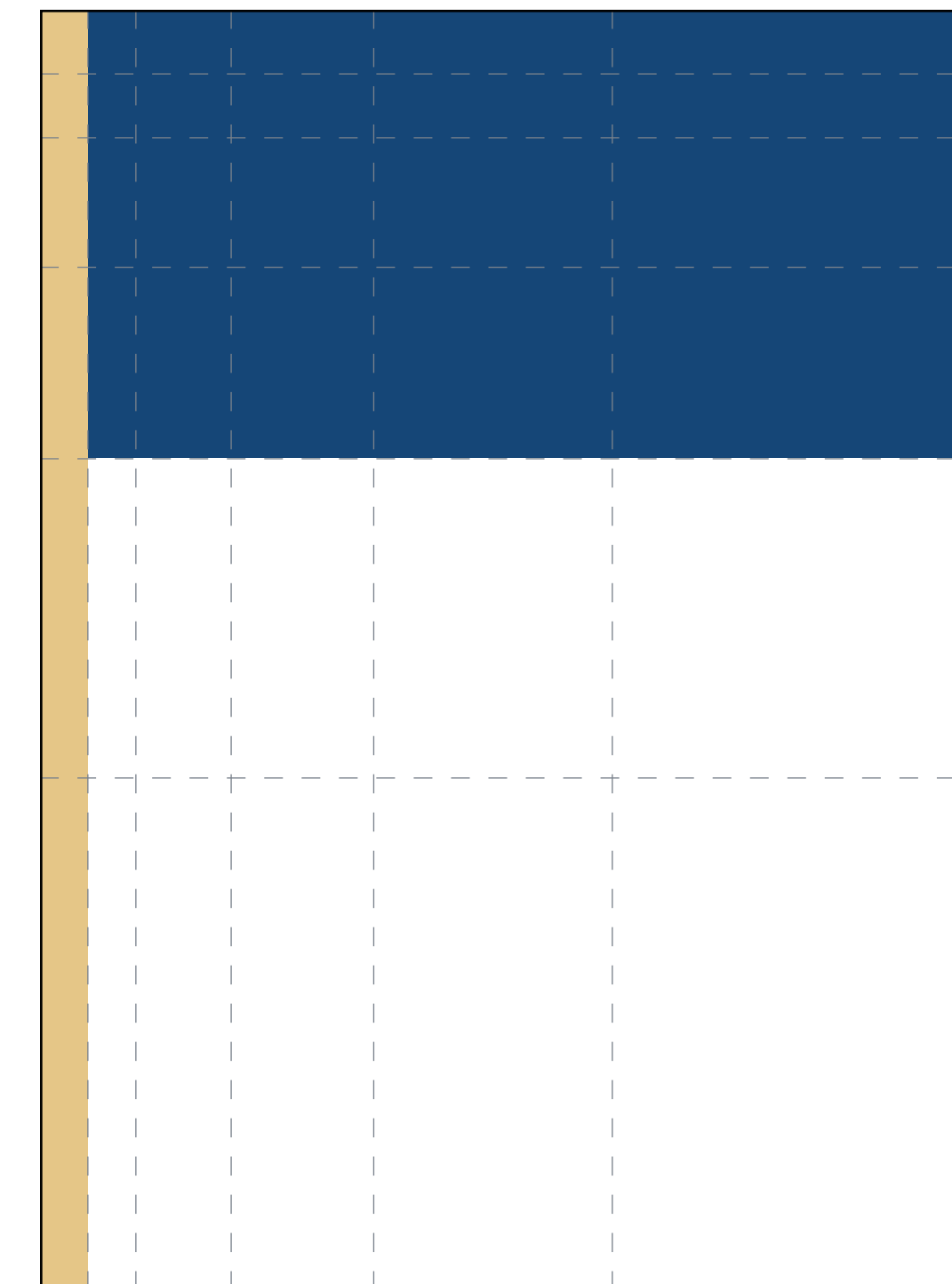
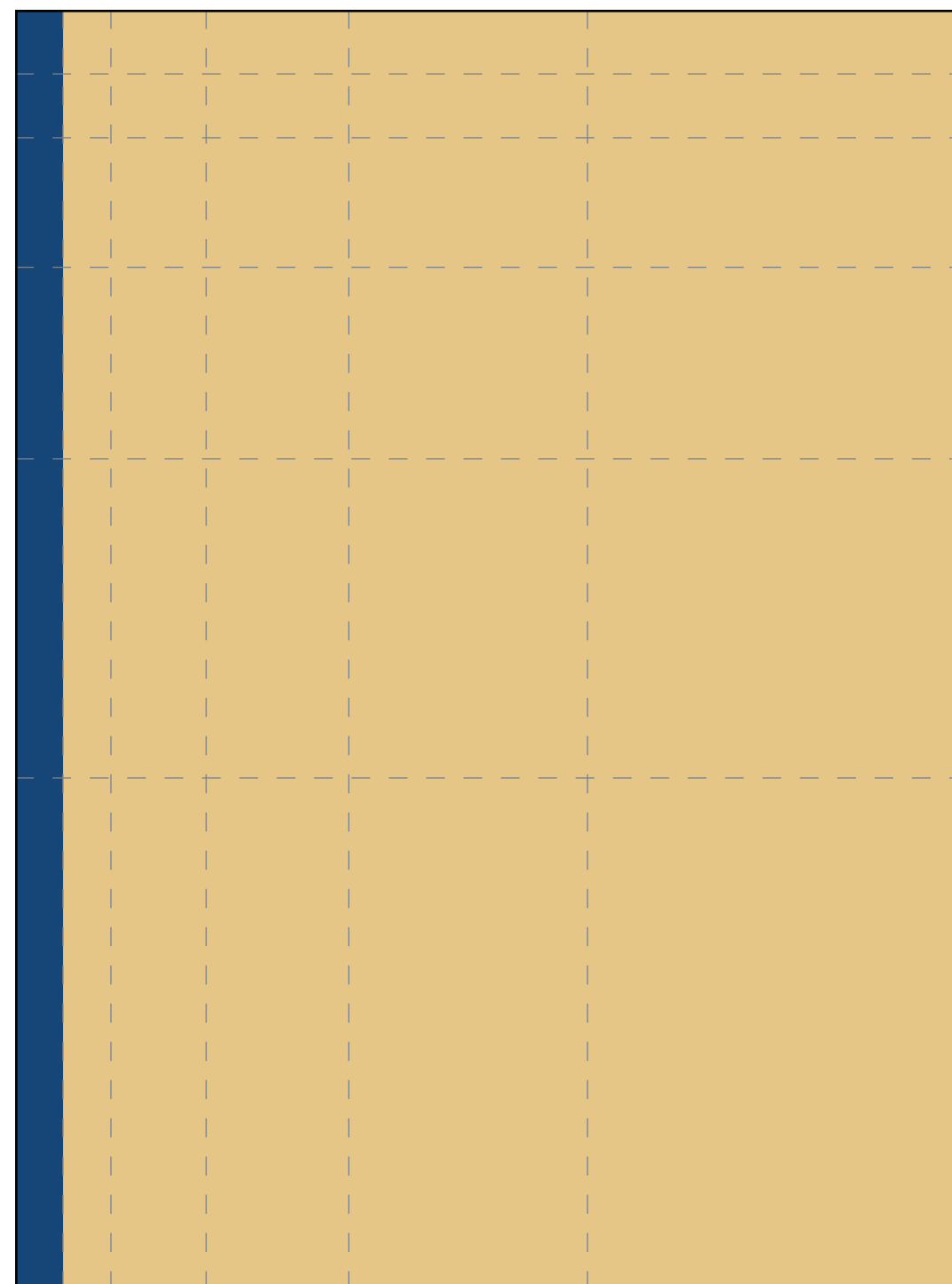


Hero layout grid

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.

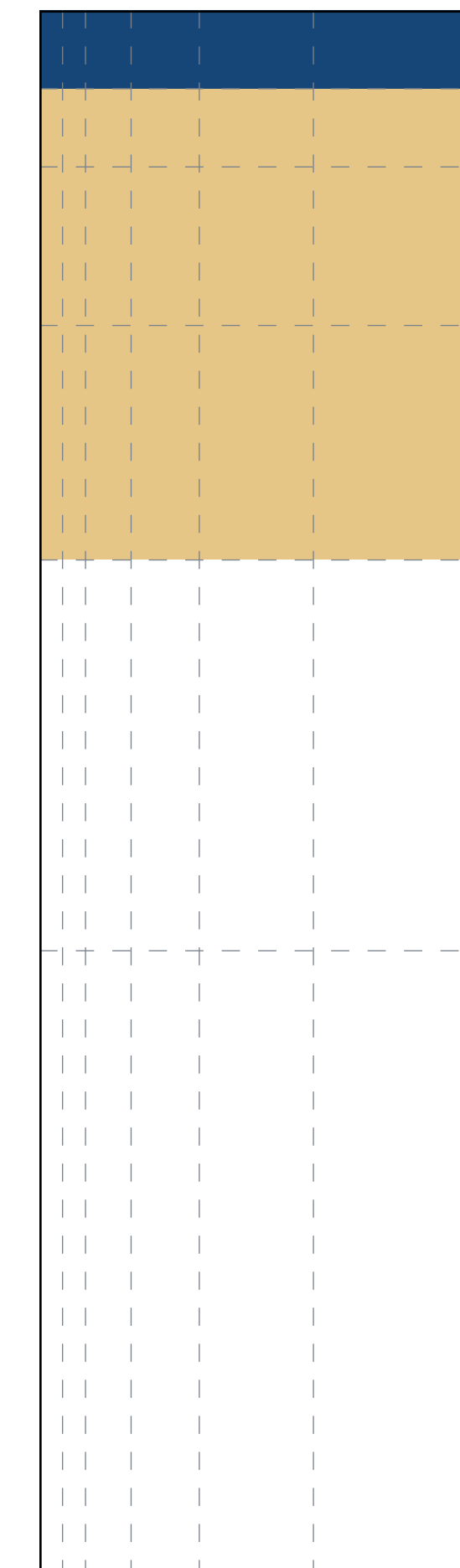
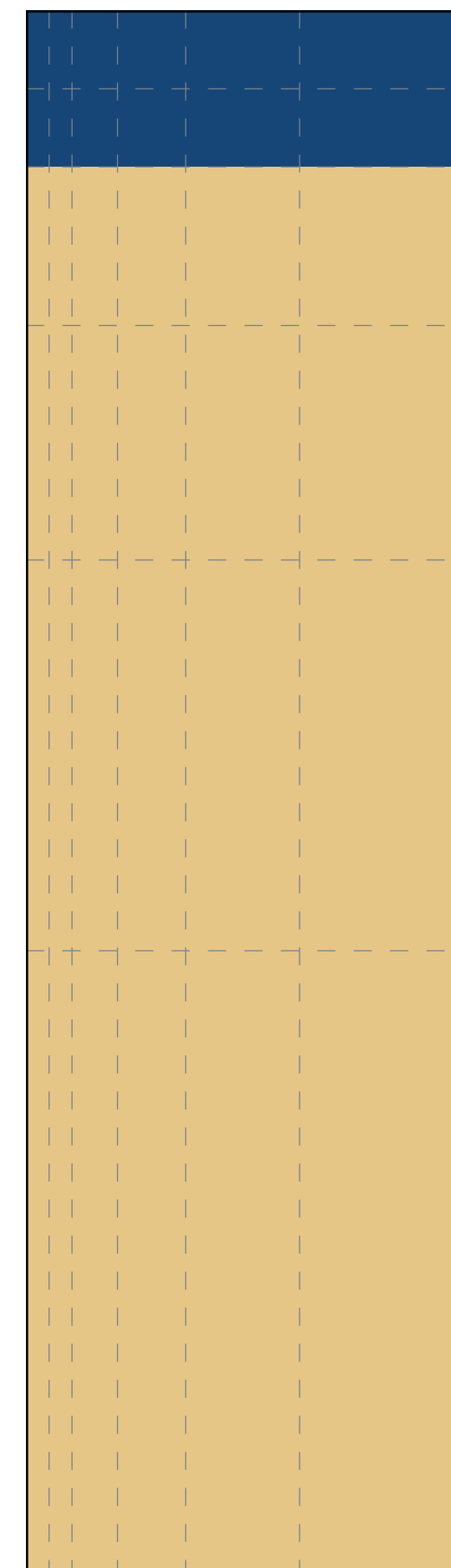
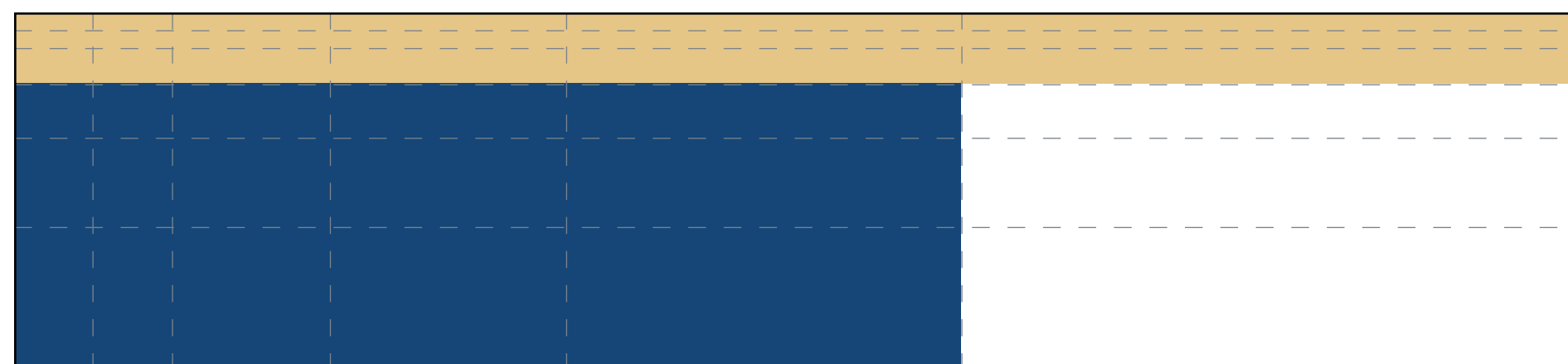
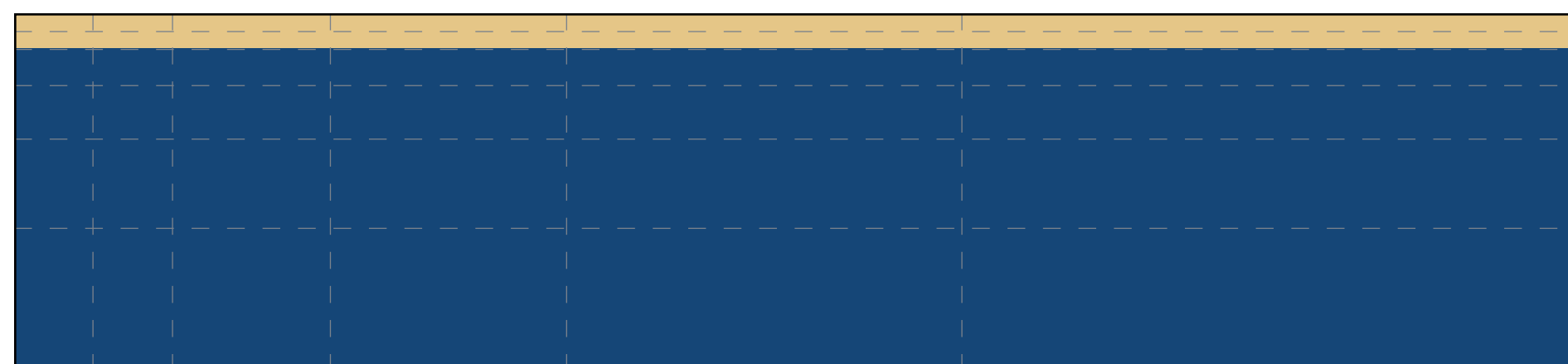
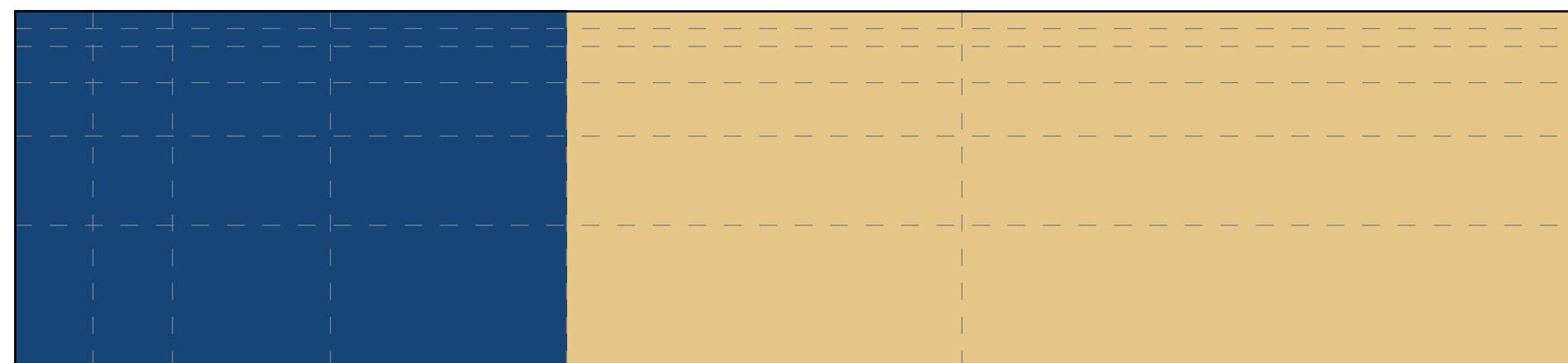
For applications with one simple, clear message, use fewer blocks, whereas applications with more detailed messaging, more blocks can be used. This helps to create a visual hierarchy in the information as well as building a recognizable and consistent design system.



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 a maximum of three.

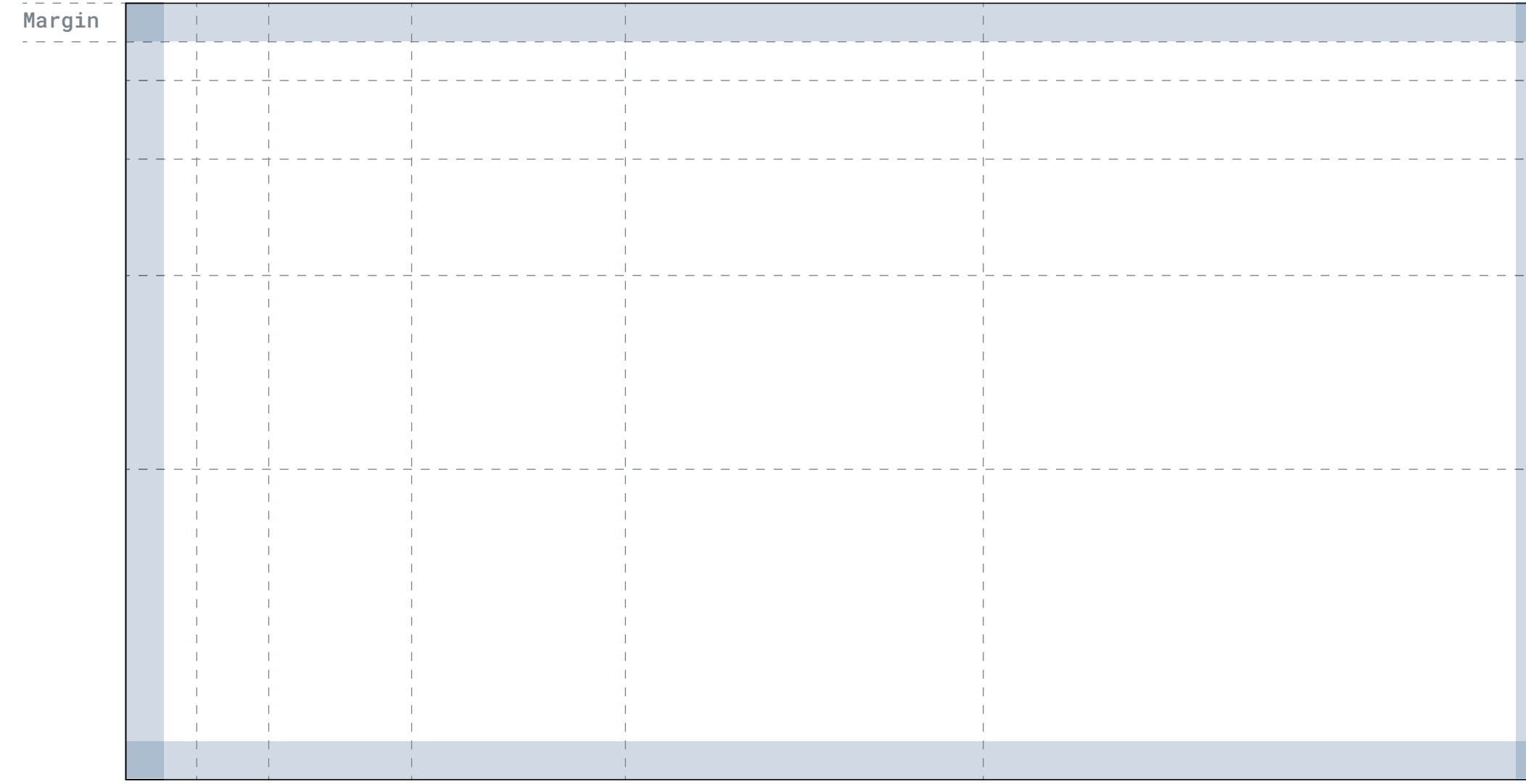


Hero layout grid

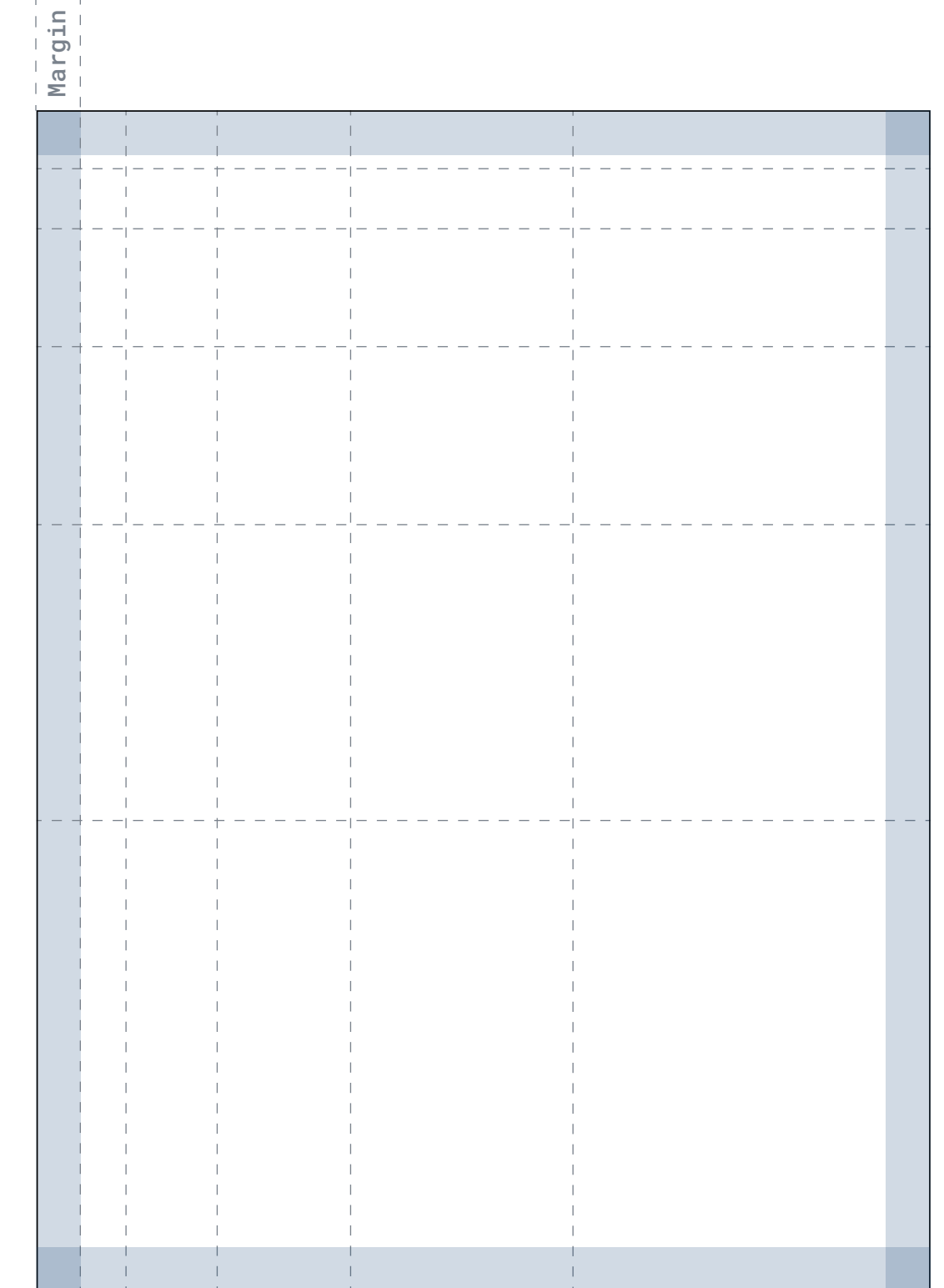
Margins

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)

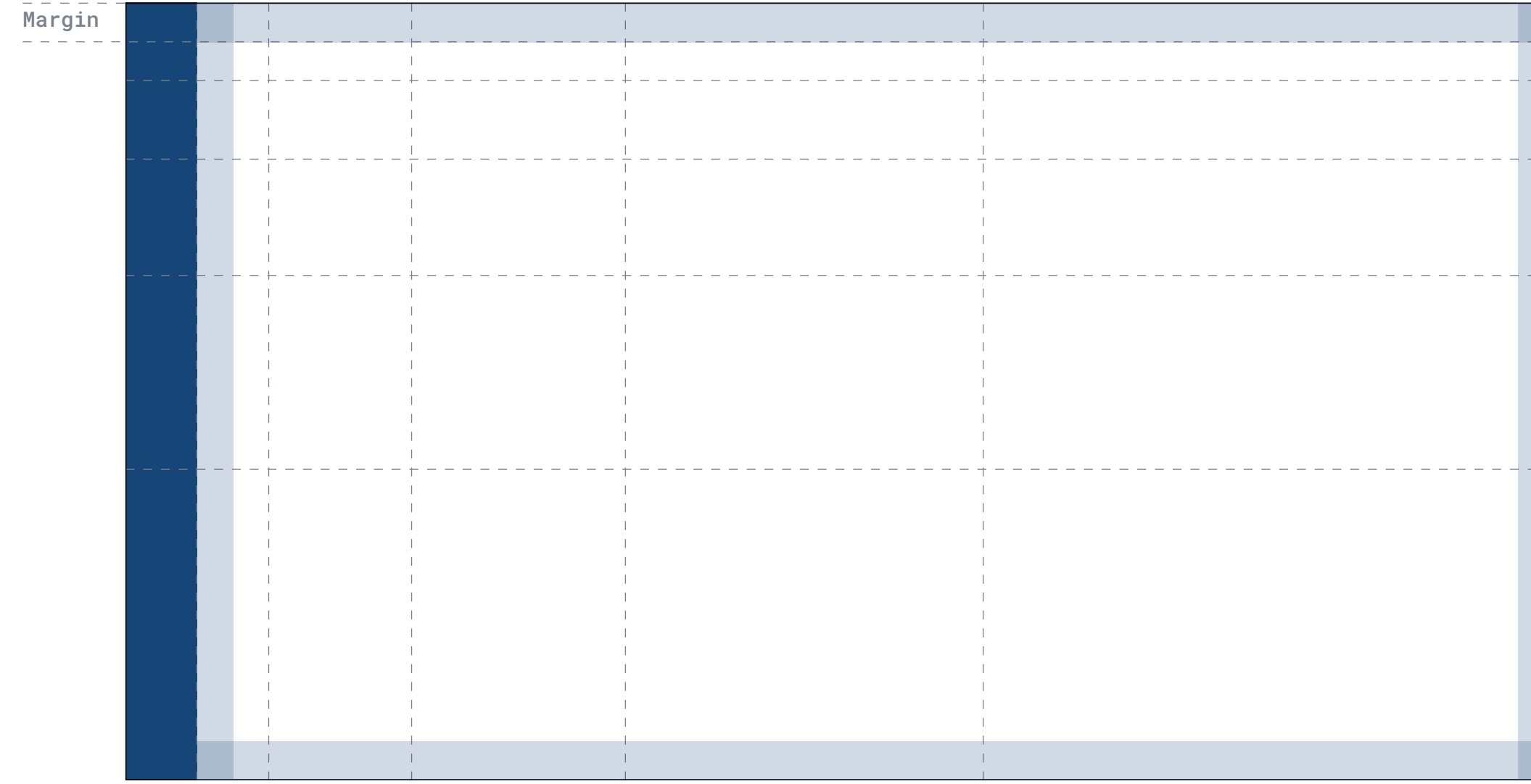


Margin = smallest column width for
portrait formats (width divided by 20)

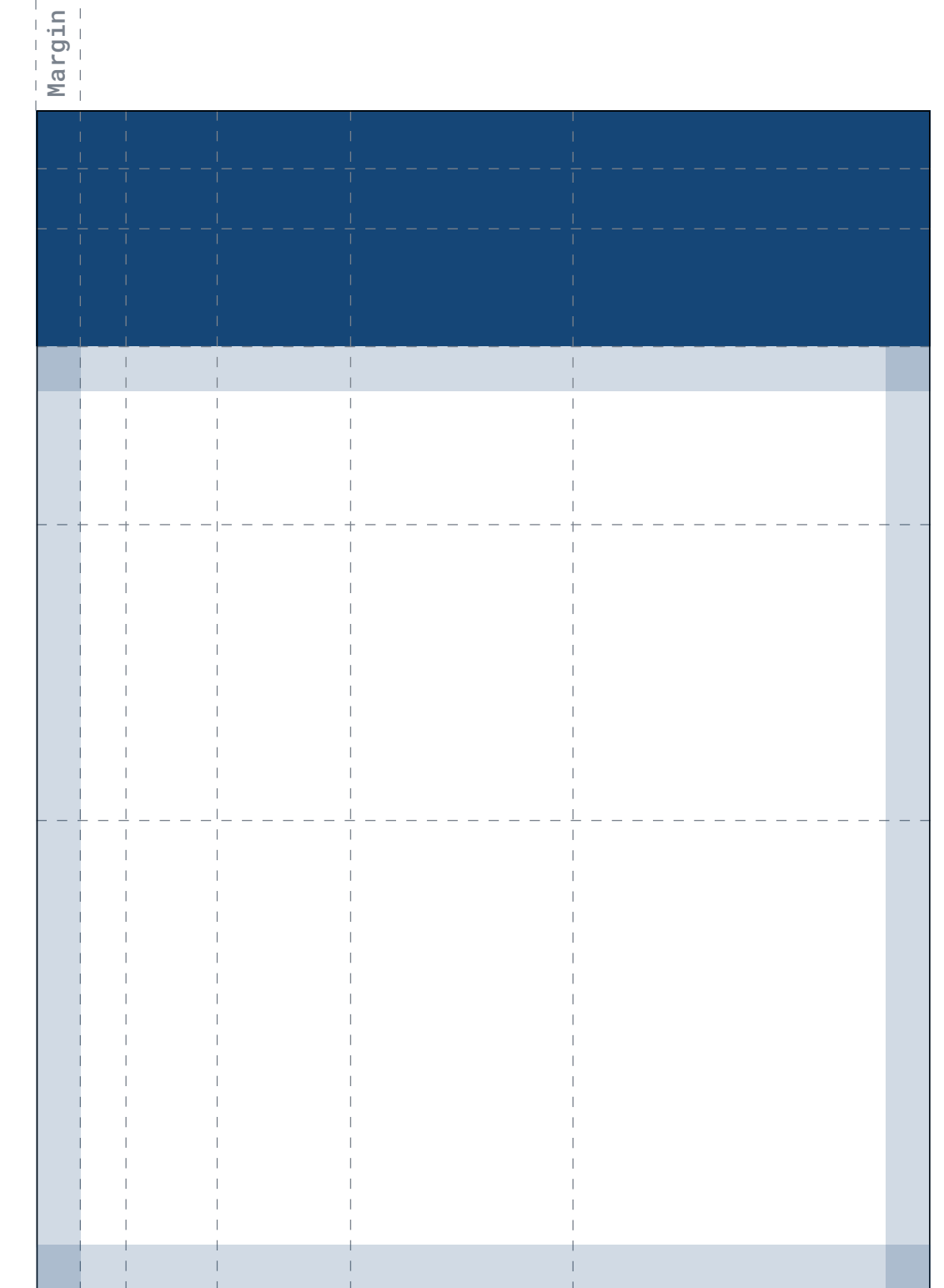
Hero layout grid

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)



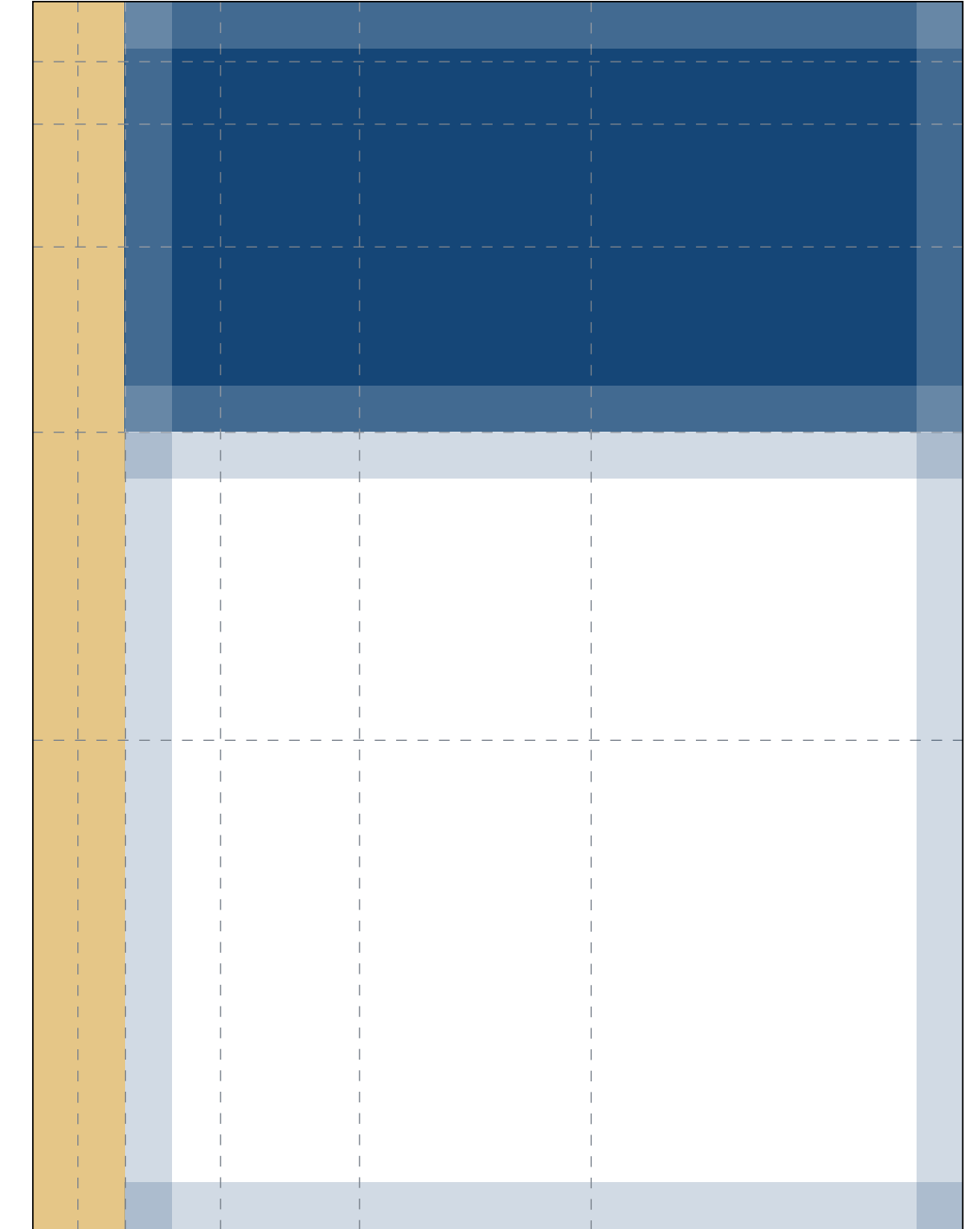
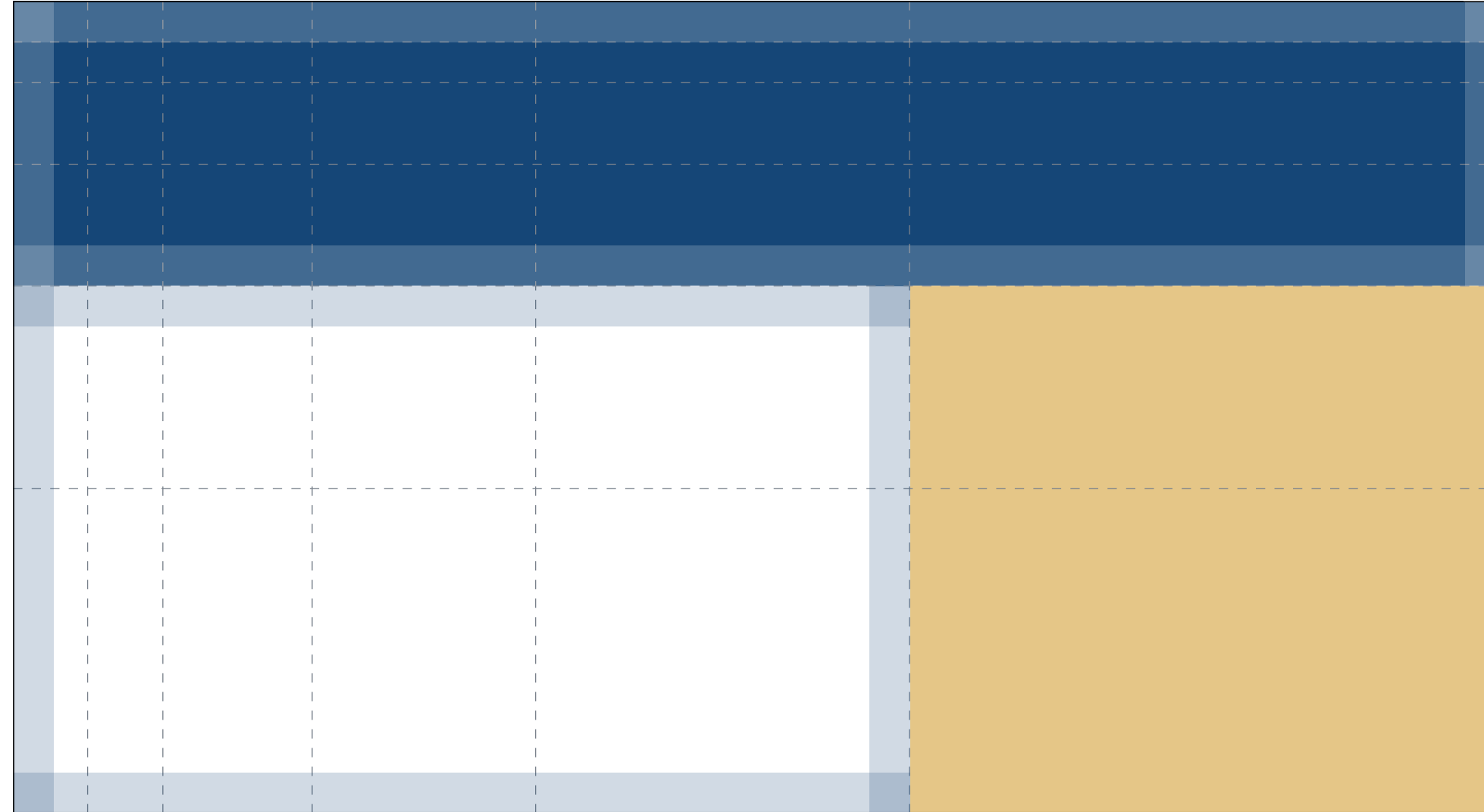
Margin = smallest column width for
portrait formats (width divided by 20)

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.

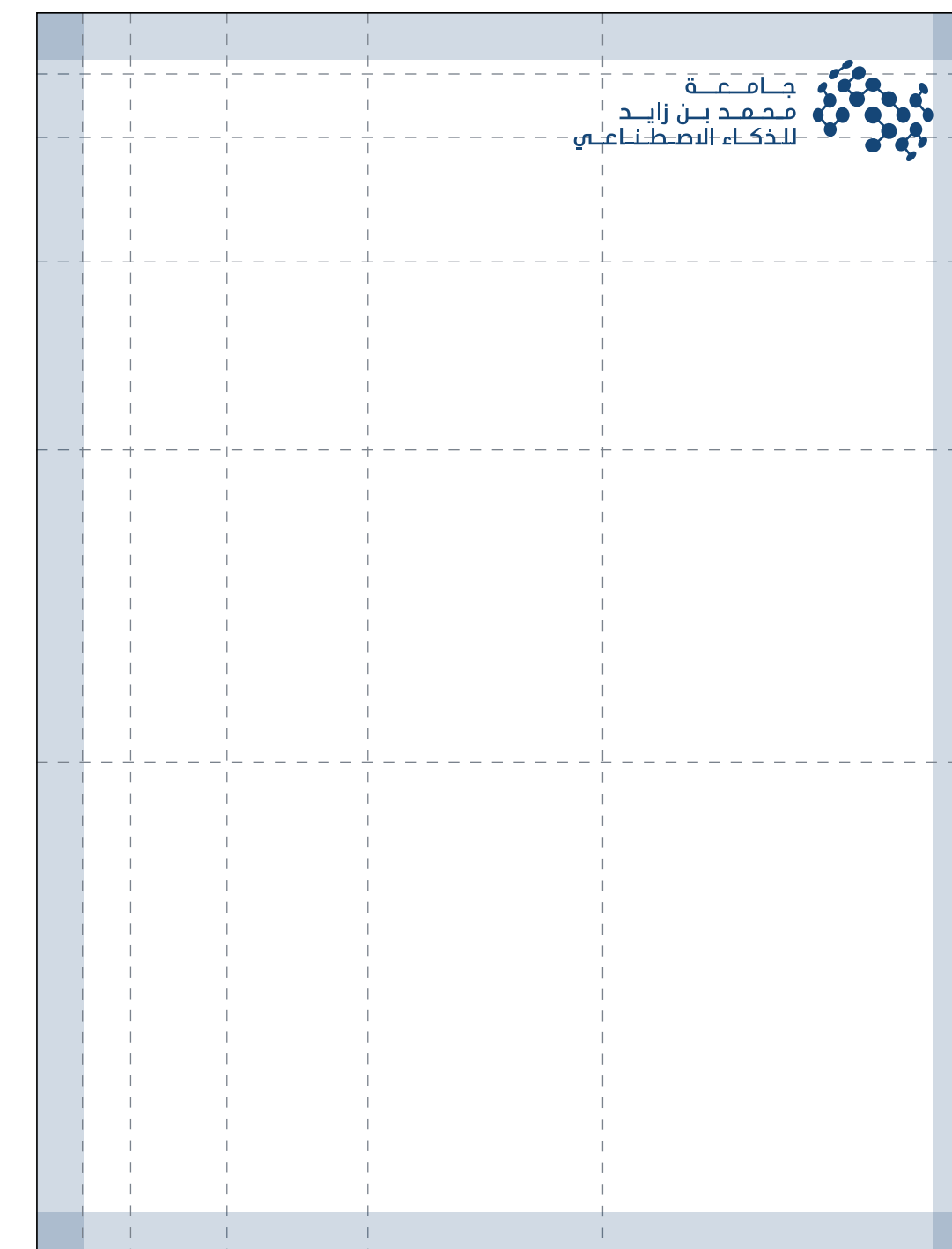
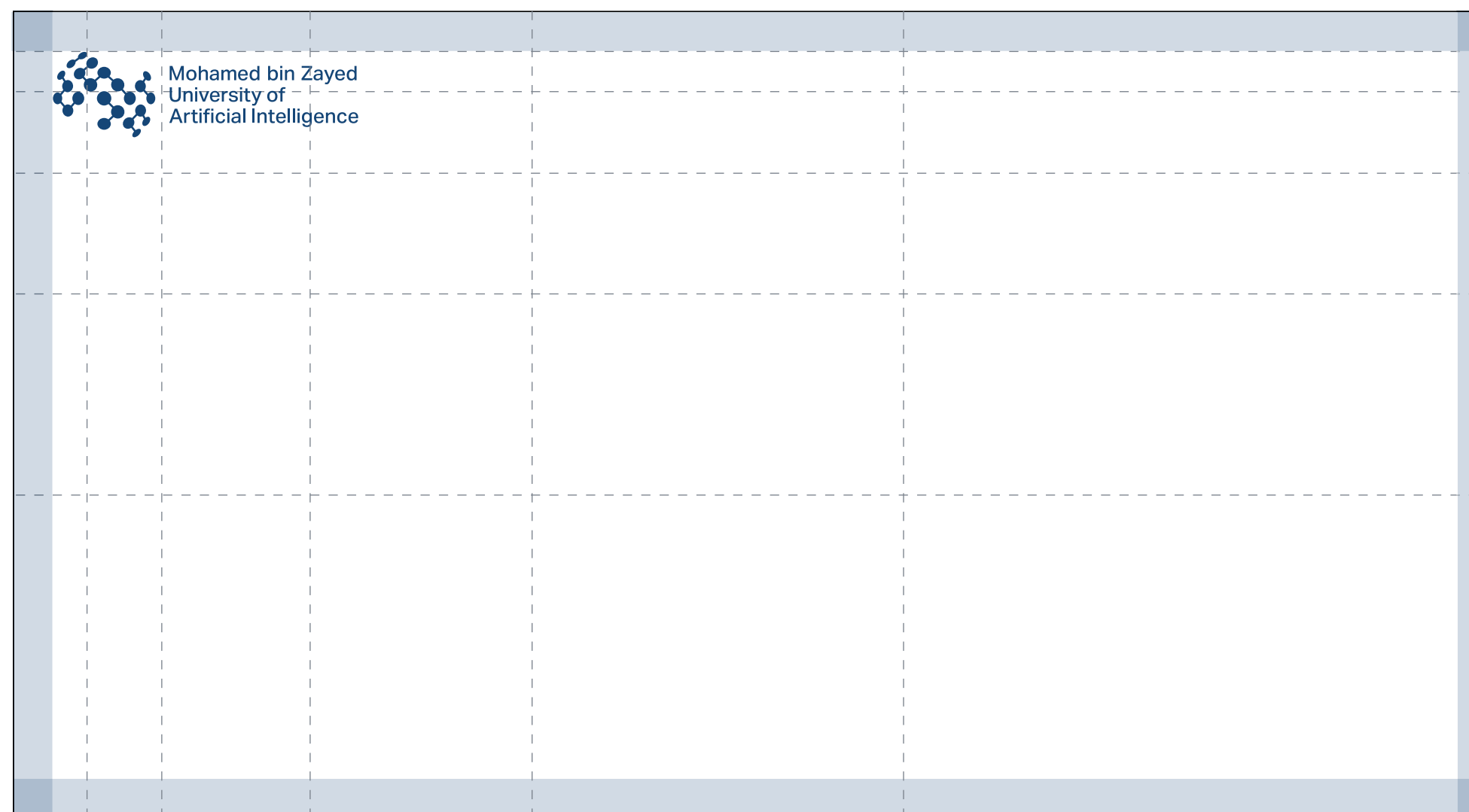


Hero layout grid

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.



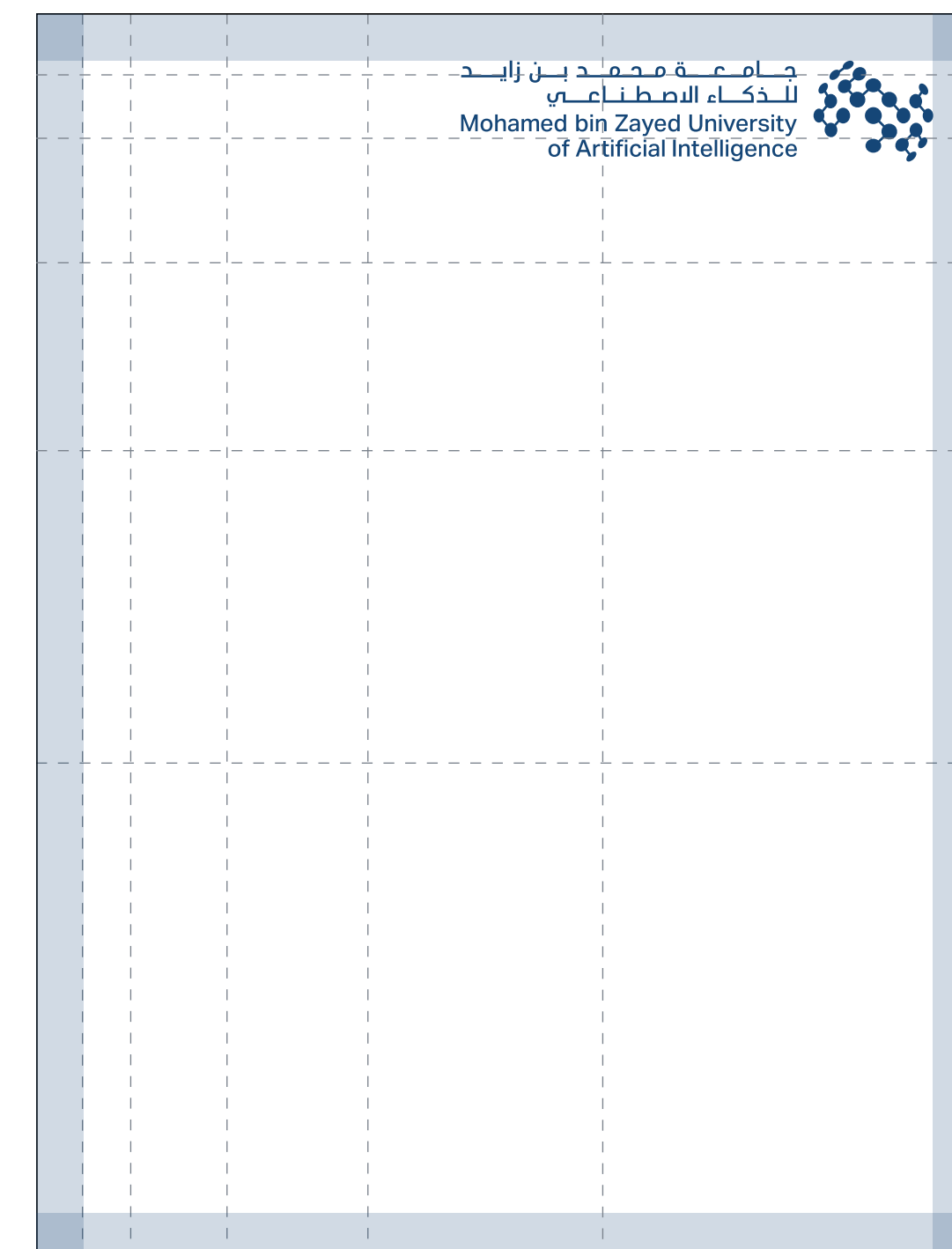
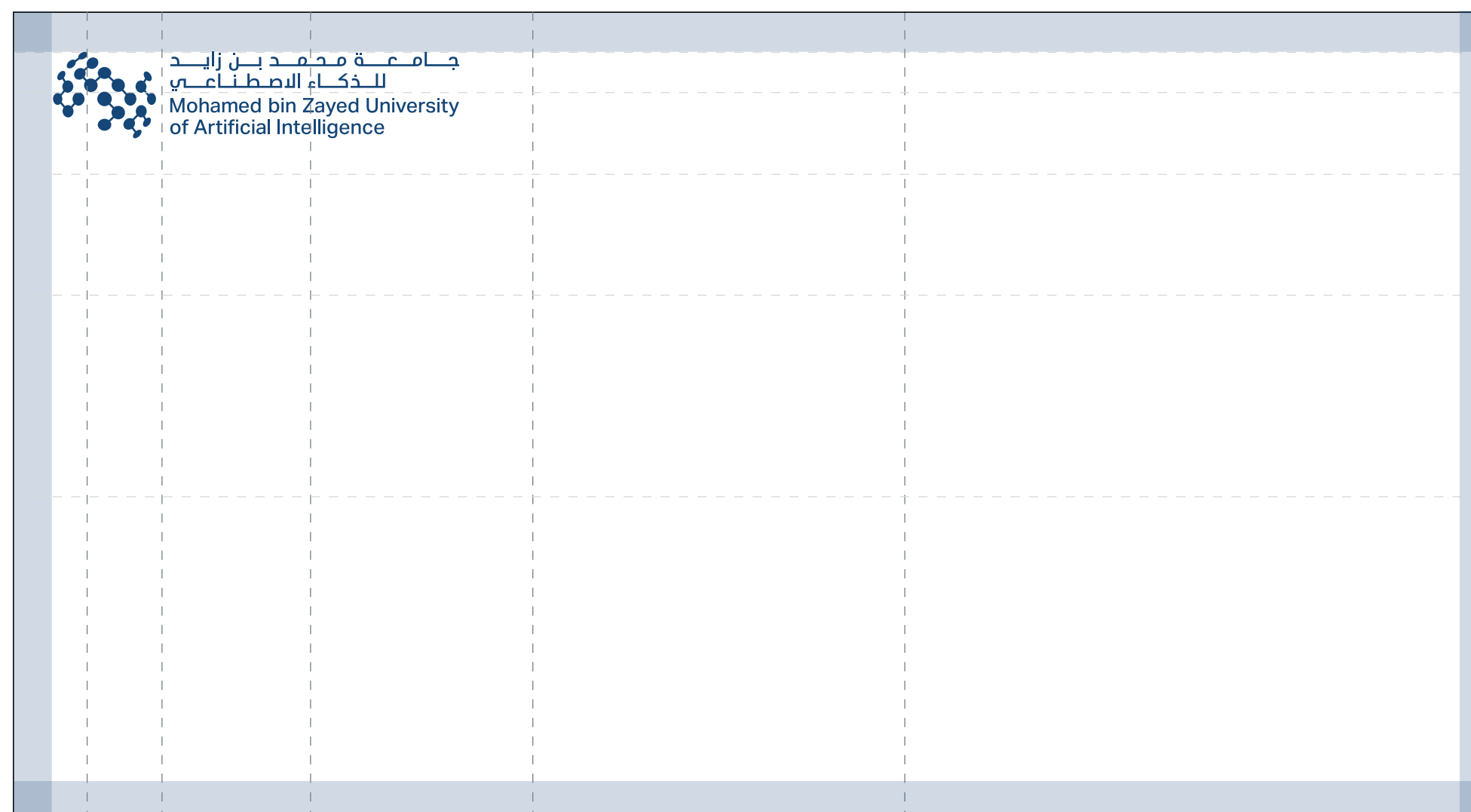
Layout

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.

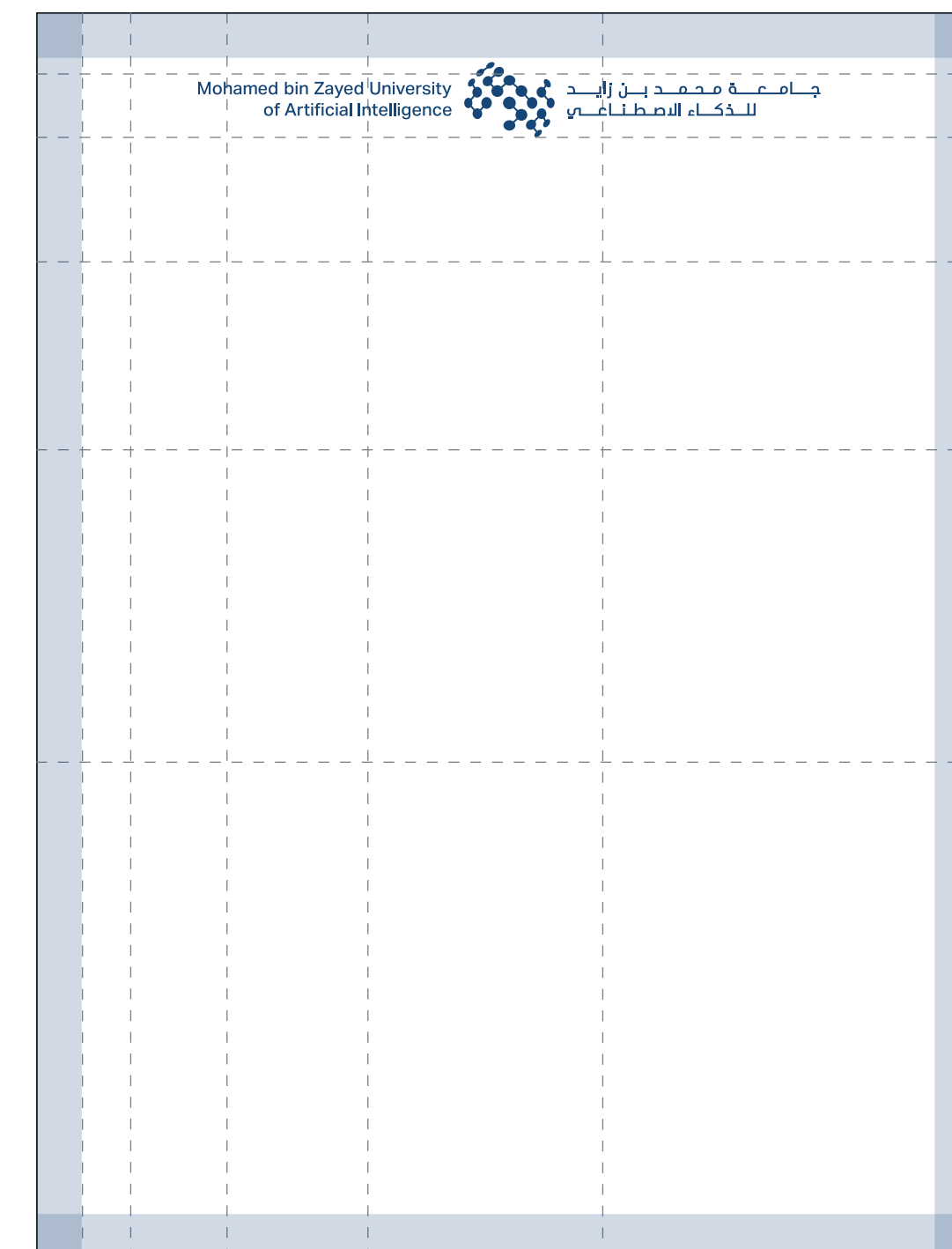
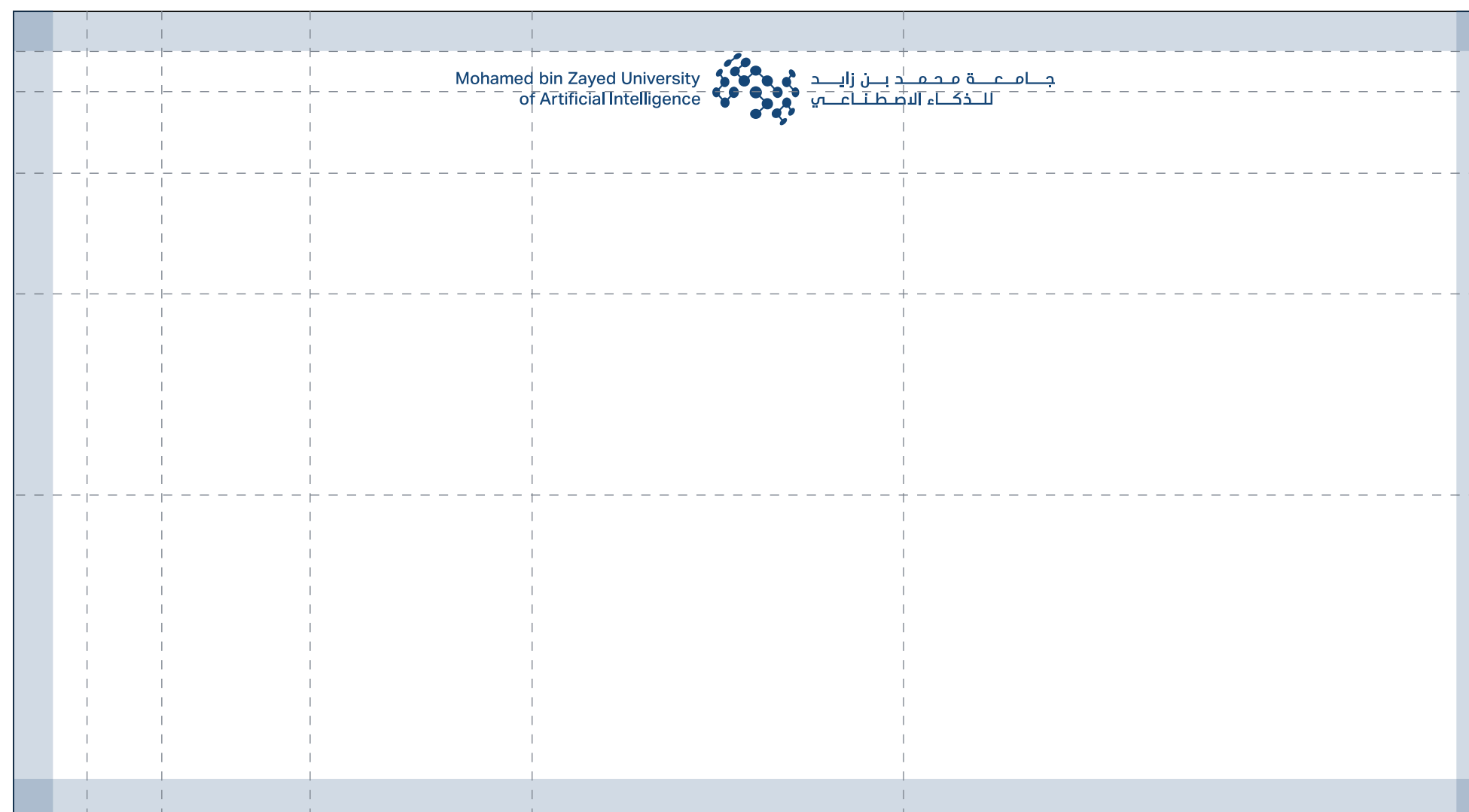


Layout

Hero layout grid

Logo placement

When using the centralized bilingual language logo, it should always be centered at the top of applications.



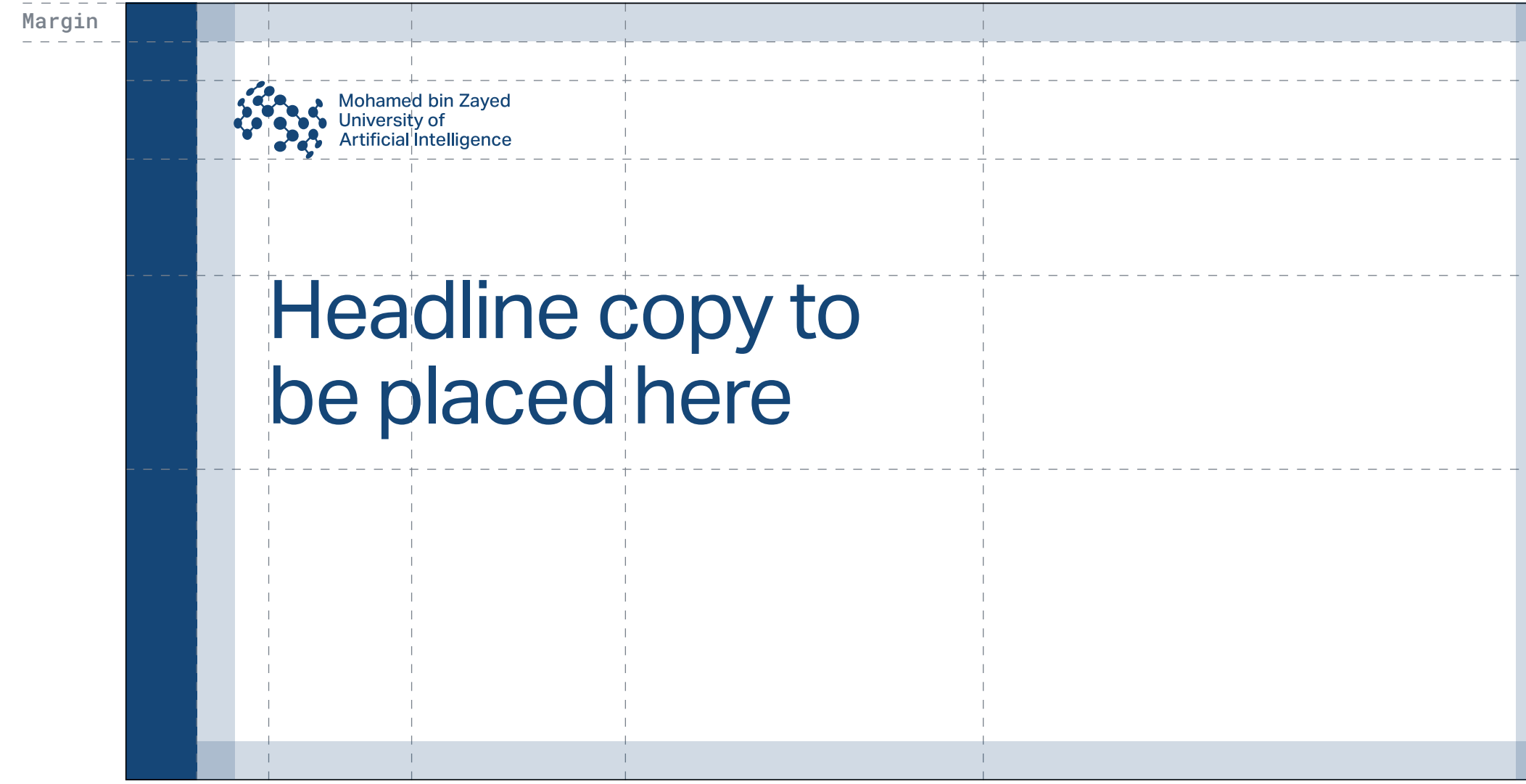
Layout

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)



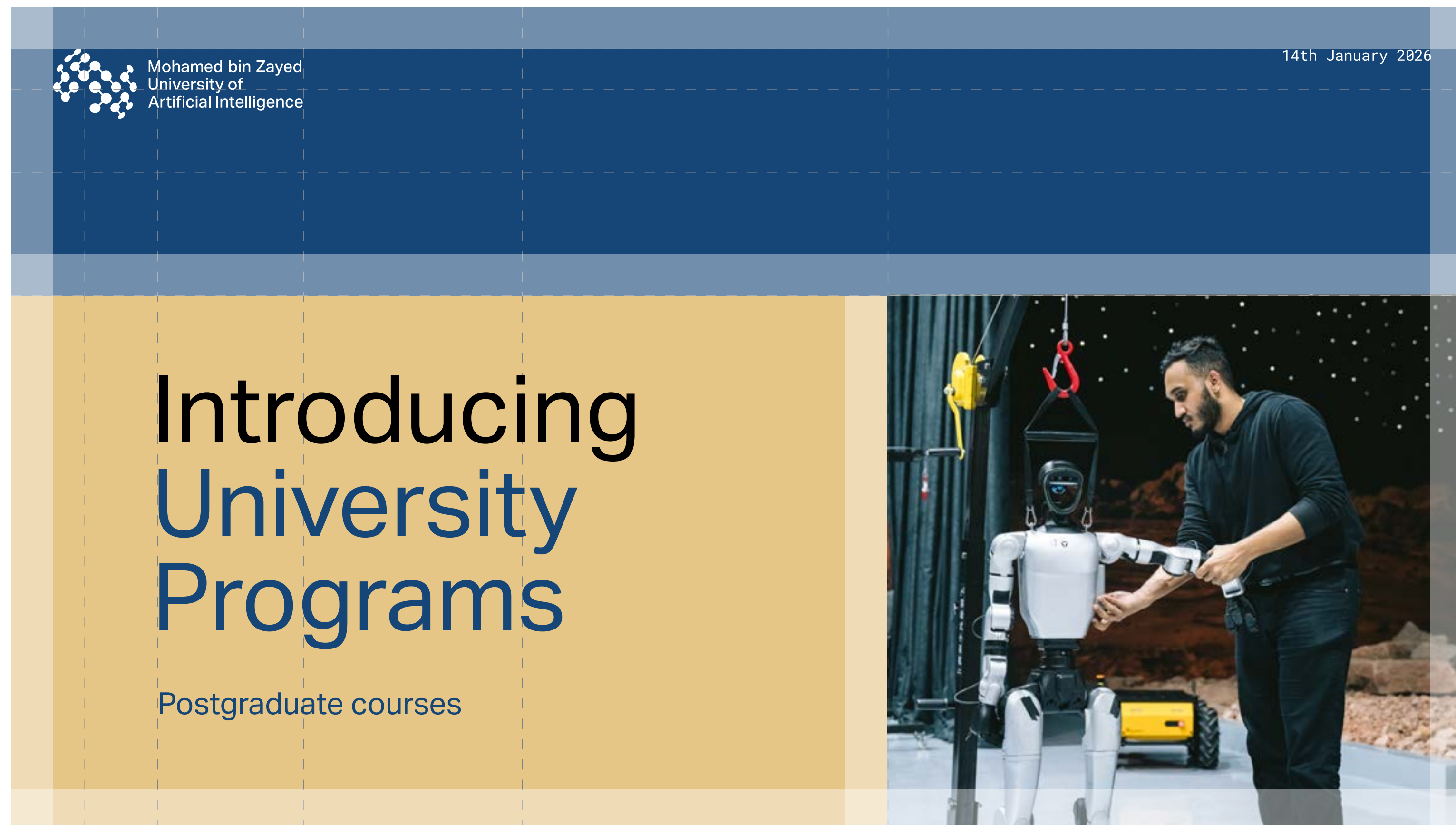
Margin = smallest column width for
portrait formats (width divided by 20)

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



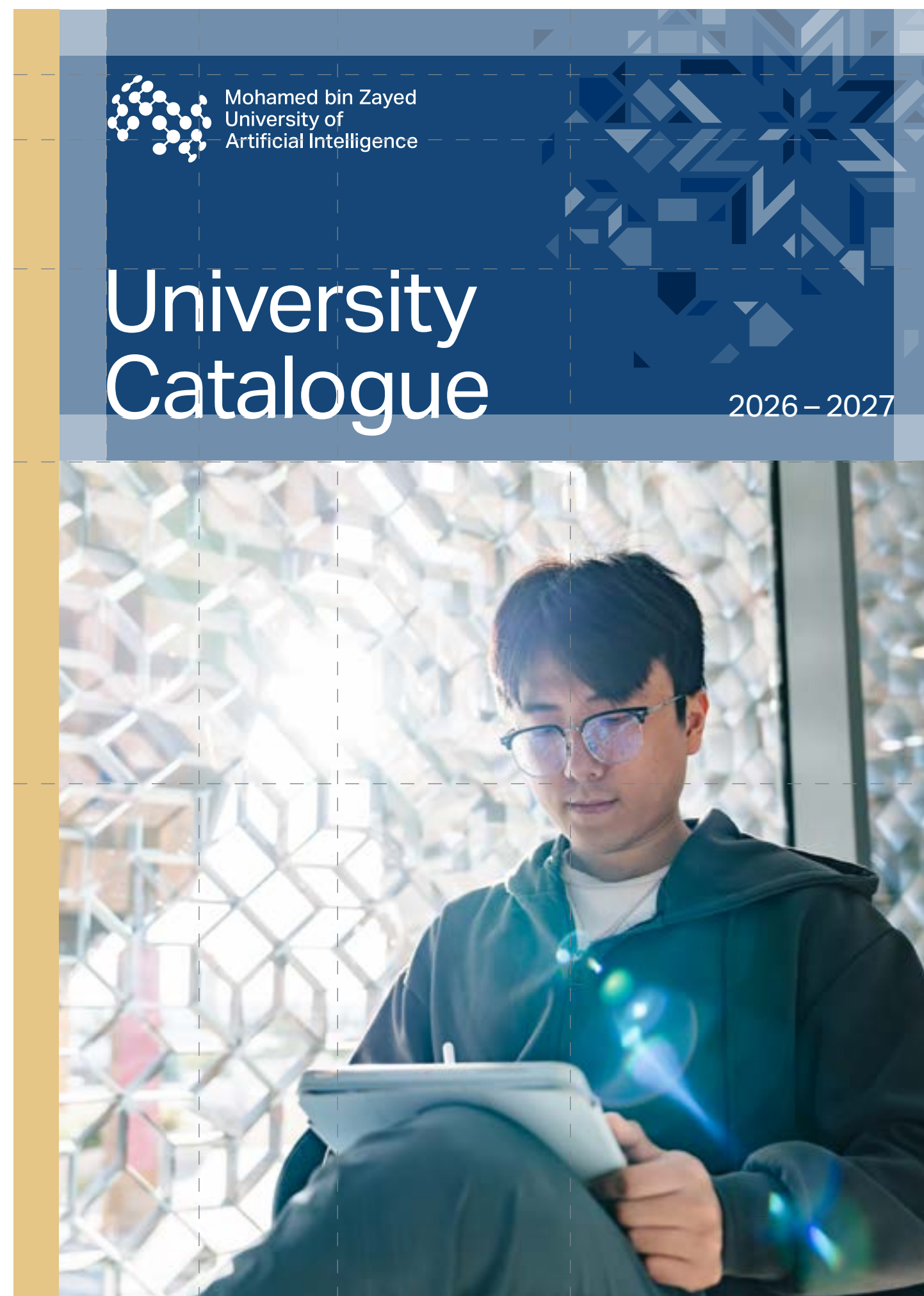
Layout

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

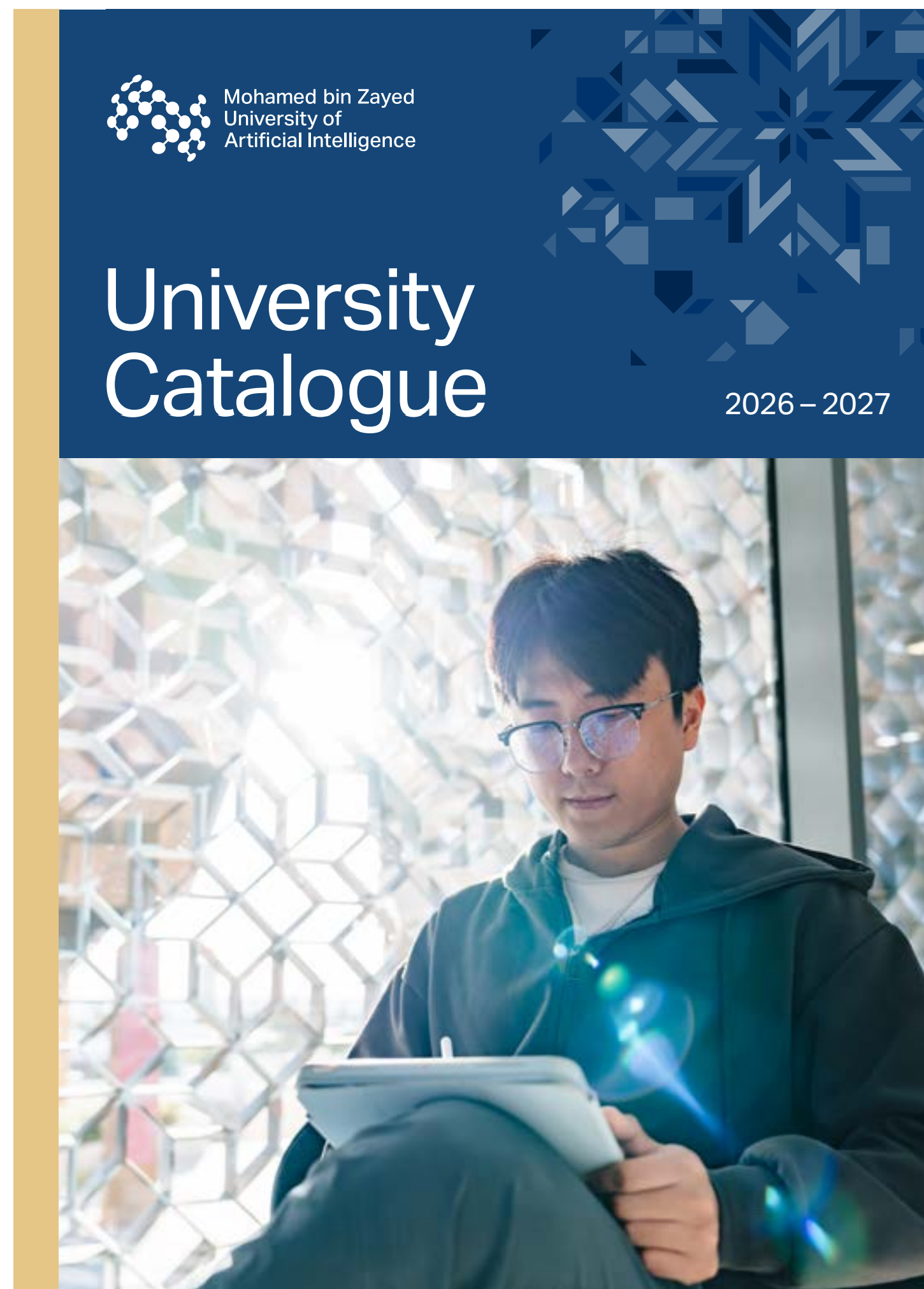
Hero layout grid

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.

Example shown with margins removed.



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.

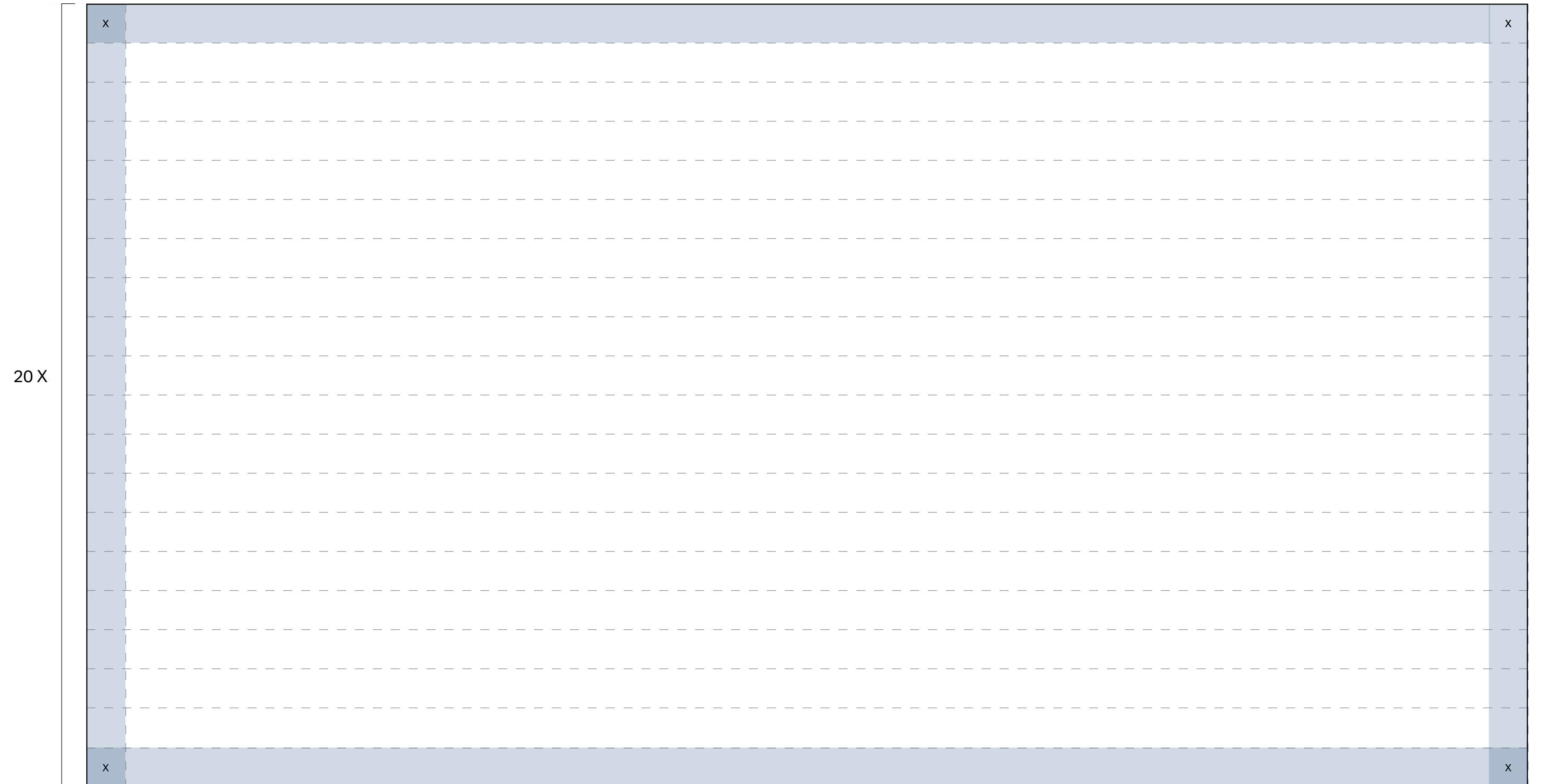
Margins

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

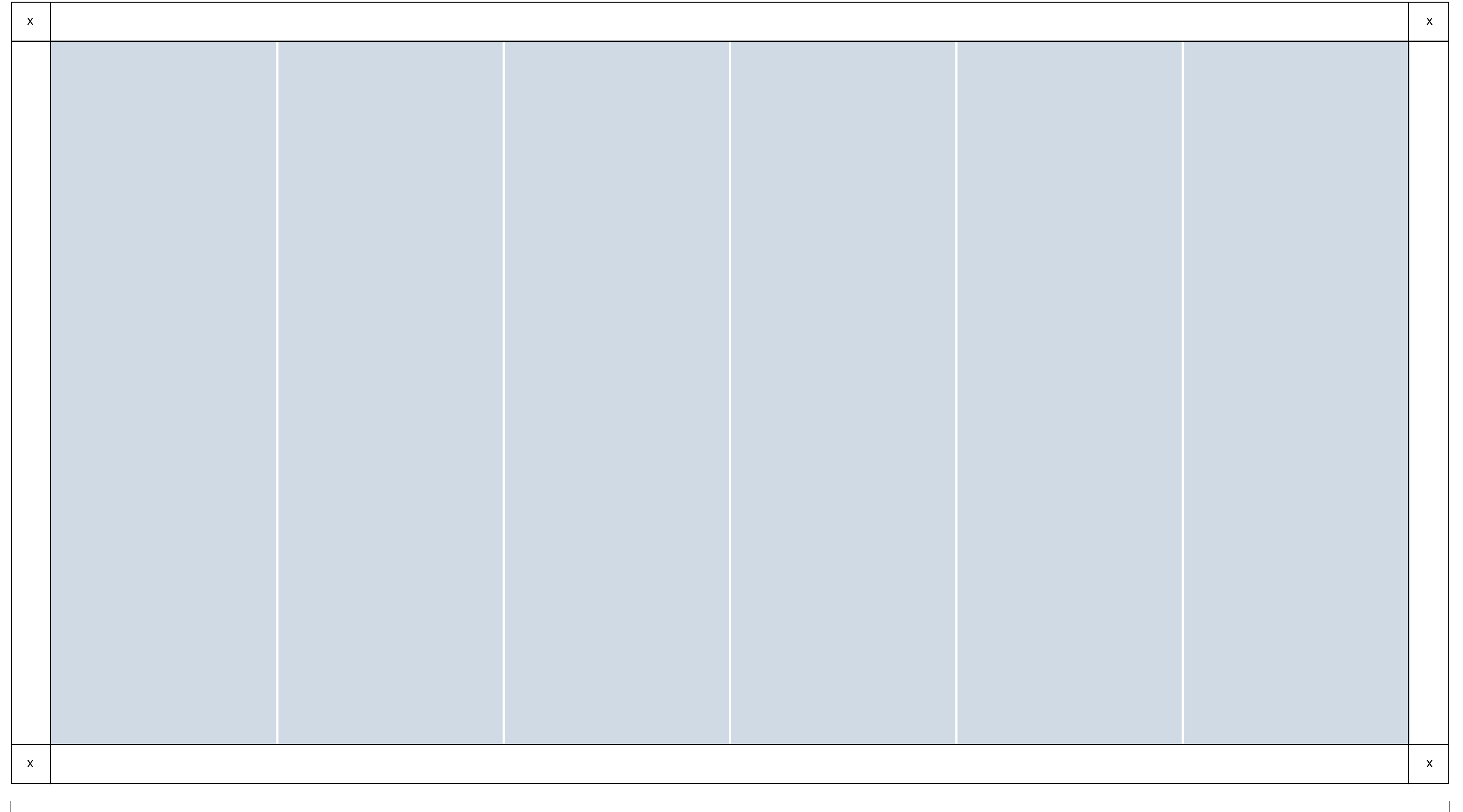
Secondary content grid

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 or width of content areas. 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	Margins
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



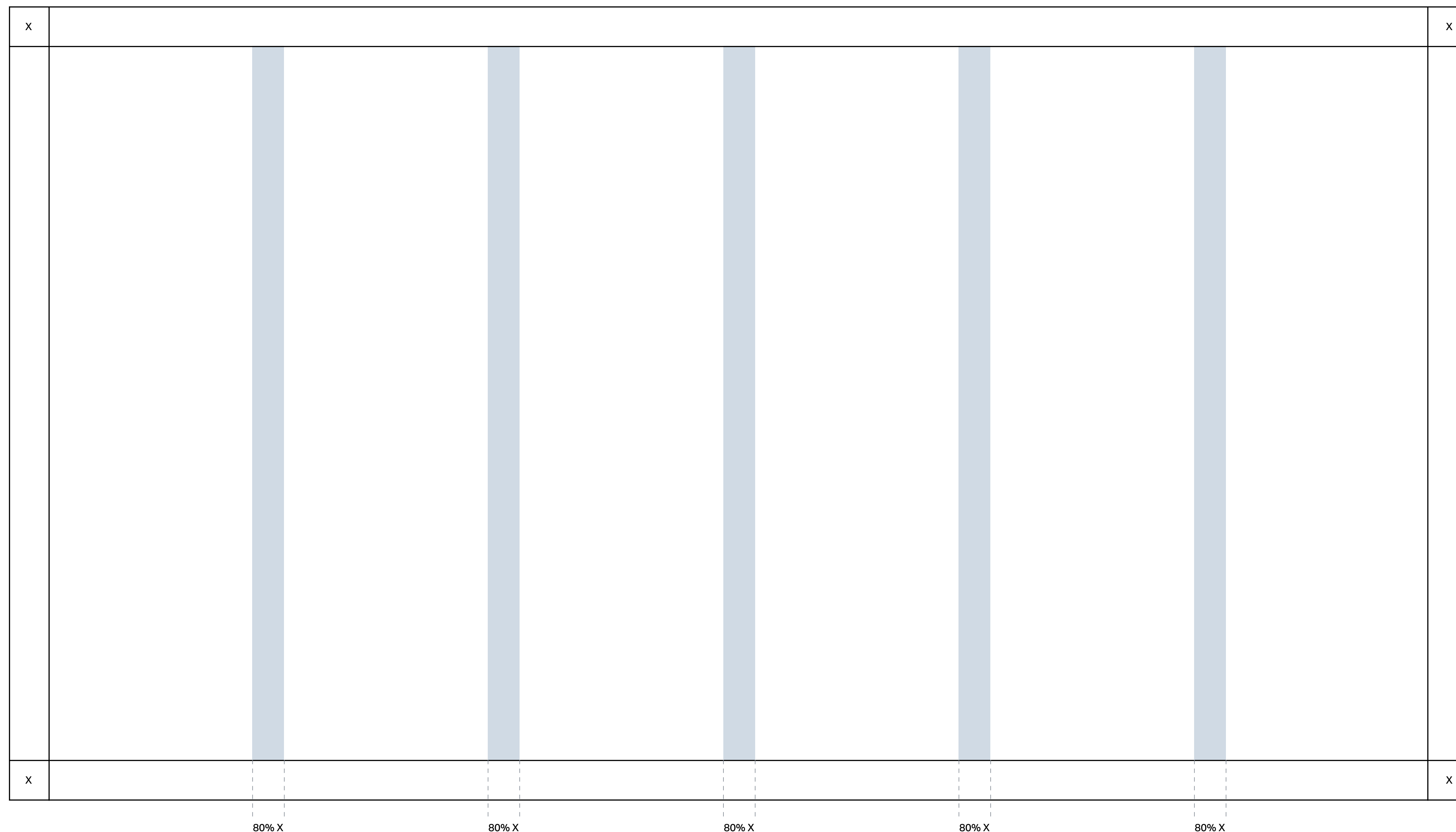
6 columns

Secondary content grid

Gutters

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

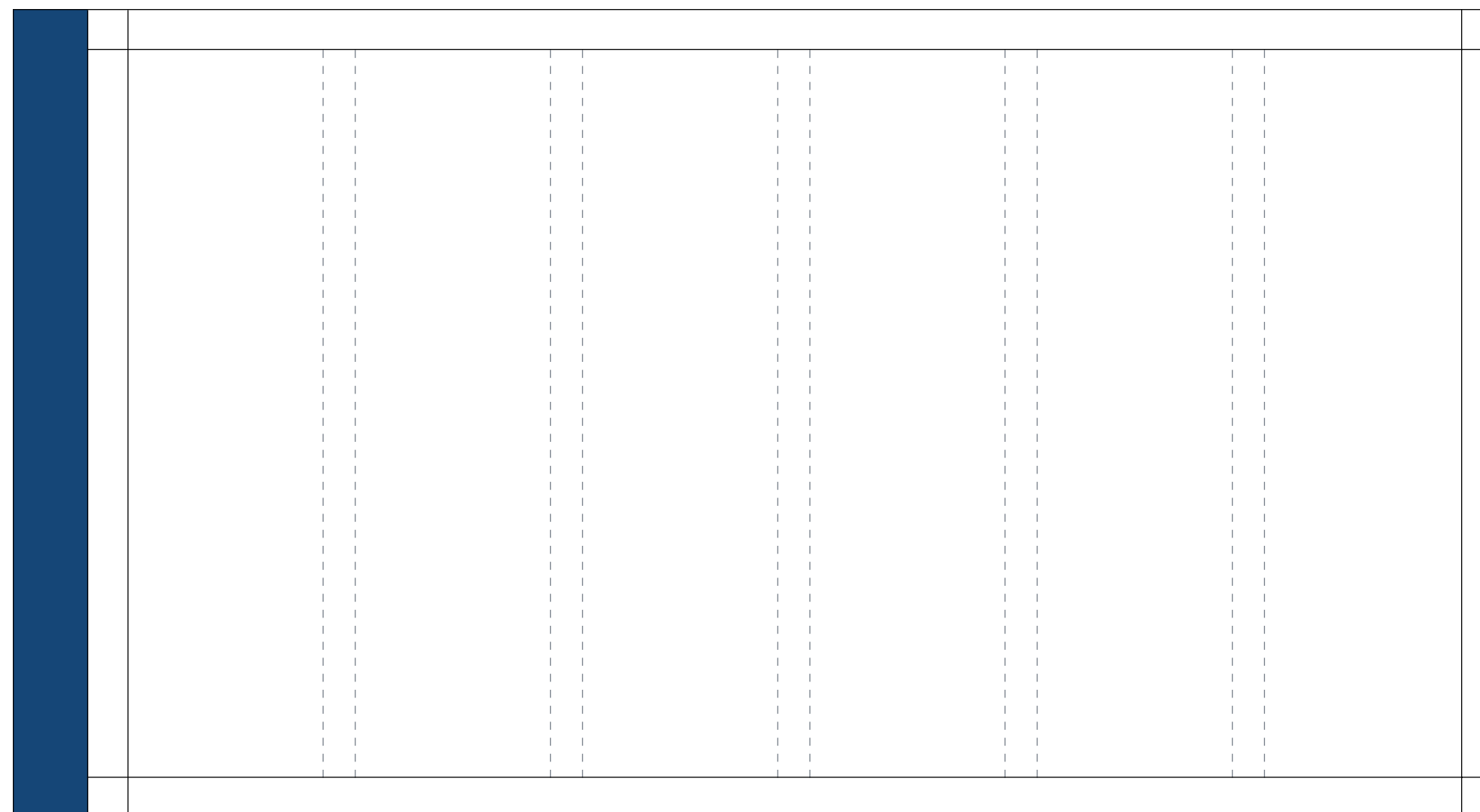


Secondary content grid

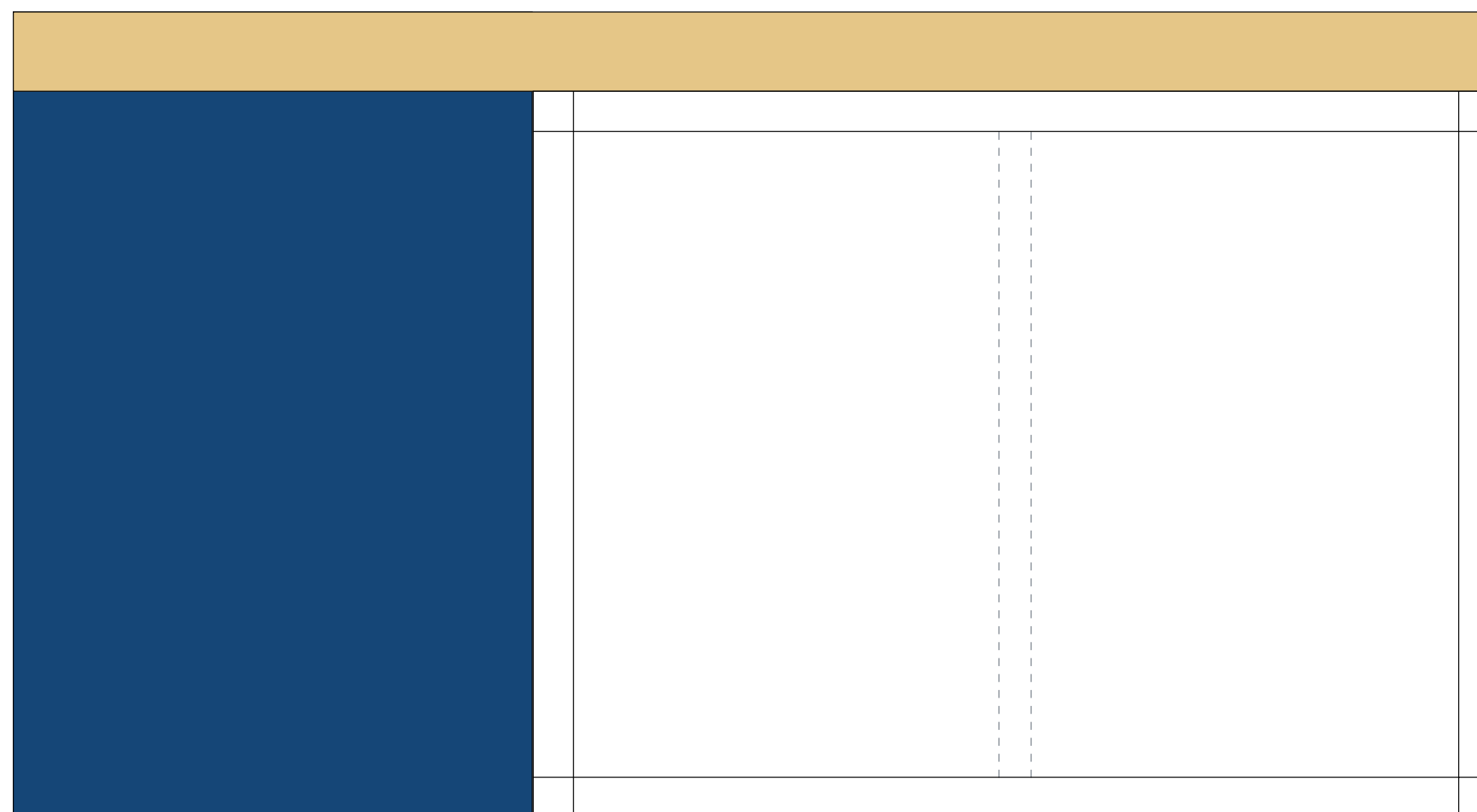
Combining grids

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

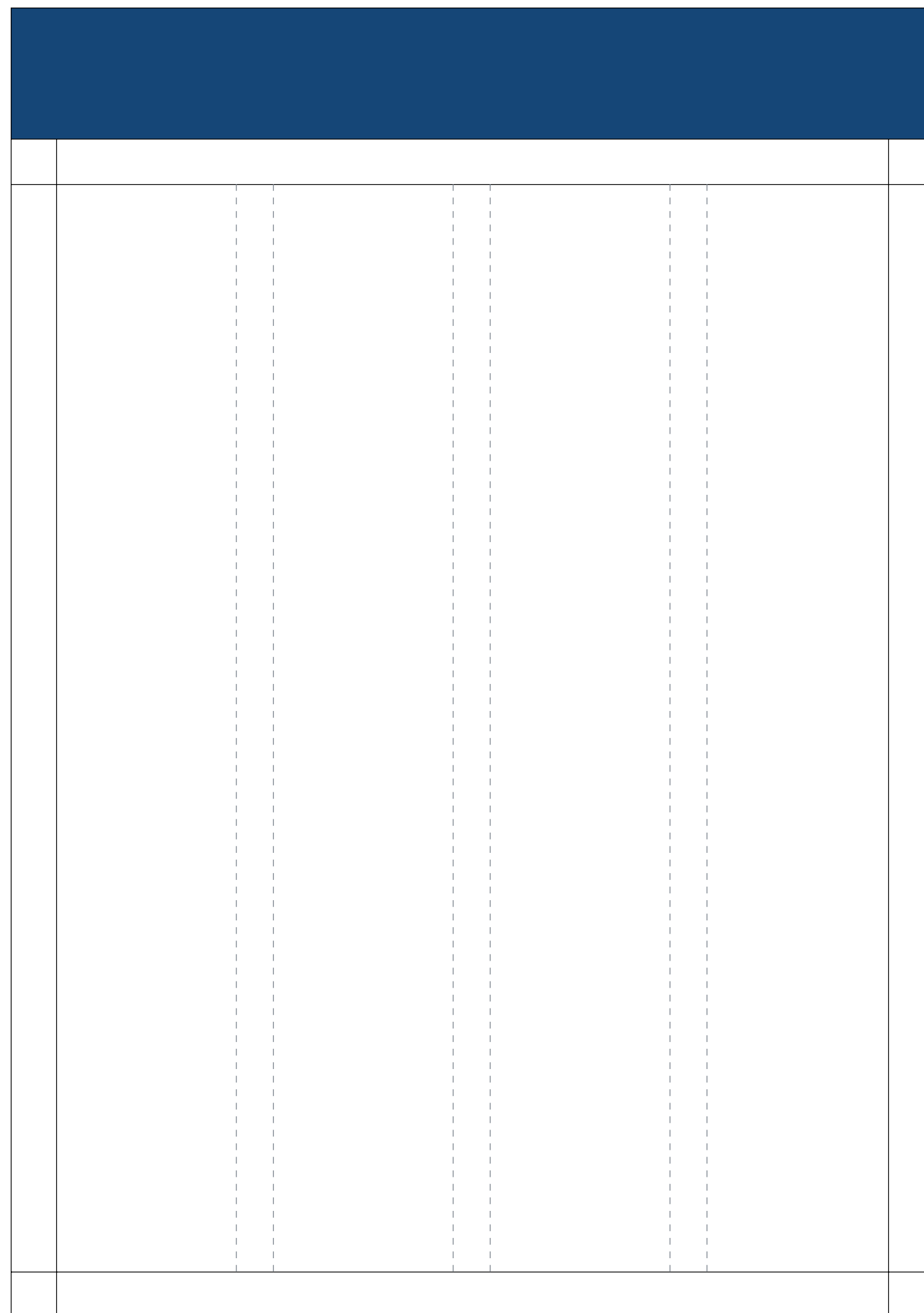


Document size: 1920 x 1080px
Margin = 1080 divided by 20 = 54px
Columns = 2
Gutters = 80% of 54 = 43px

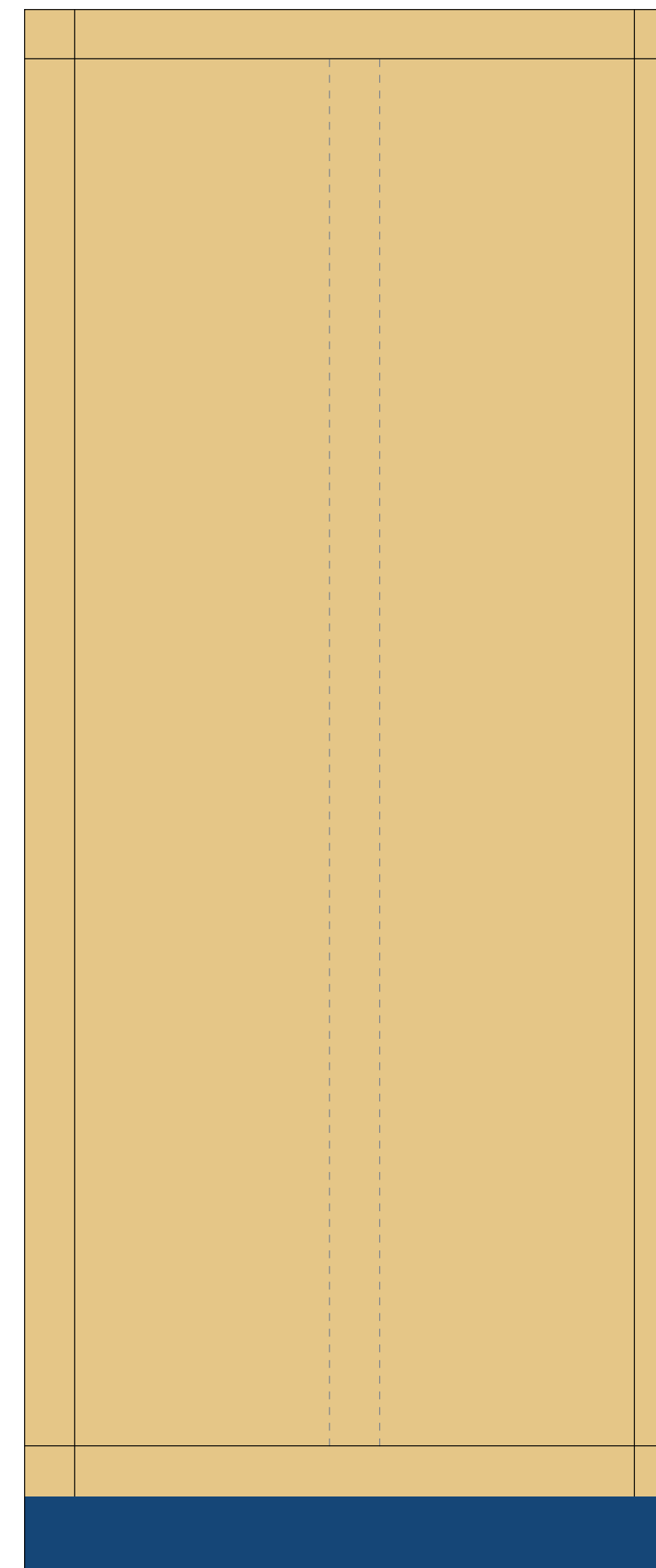
Secondary content grid

Combining grids

This works for all formats and sizes; however, in some instances 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

Tiling

Scale

Crops

Customization

Color and effects

In application

Celebratory pattern

Celebratory pattern variations

In application

Inspiration

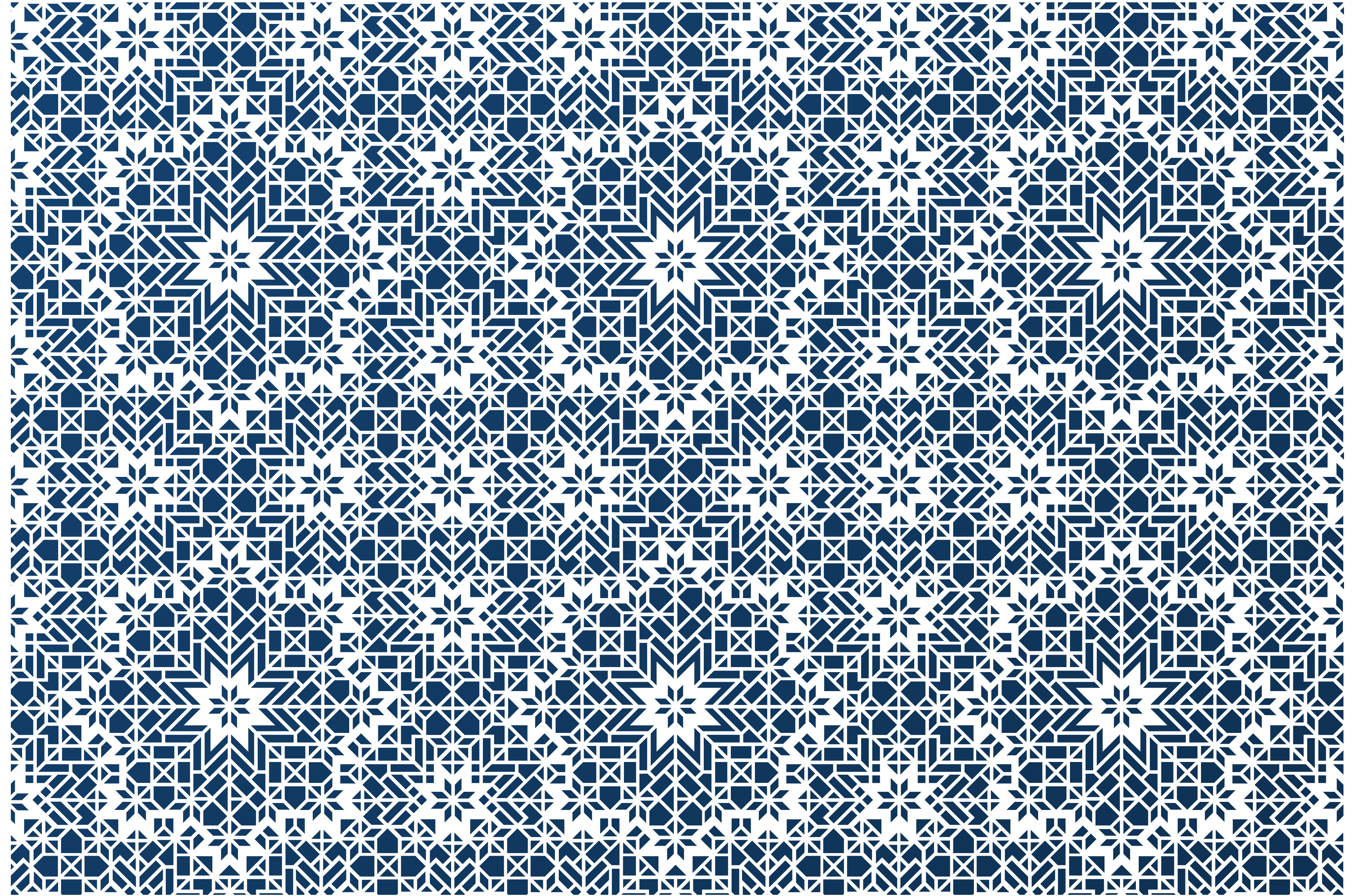
To give the visual identity of the University a really strong sense of place and a clear connection to Arabic culture a new pattern has been created. This pattern has been based on the mashrabiya, seen on the student accommodation and forms our new decorative graphic element.



Pattern

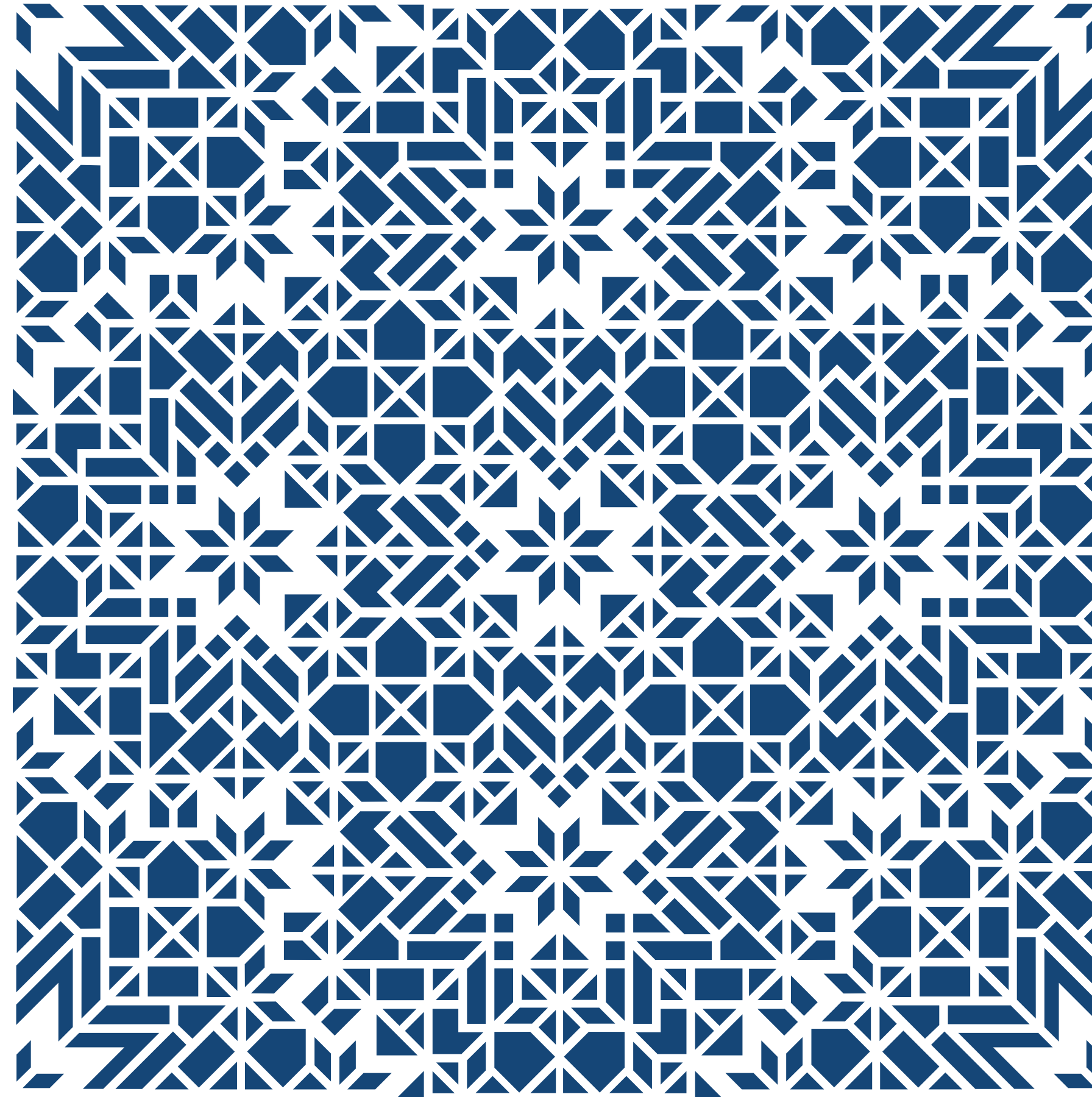
Full pattern

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

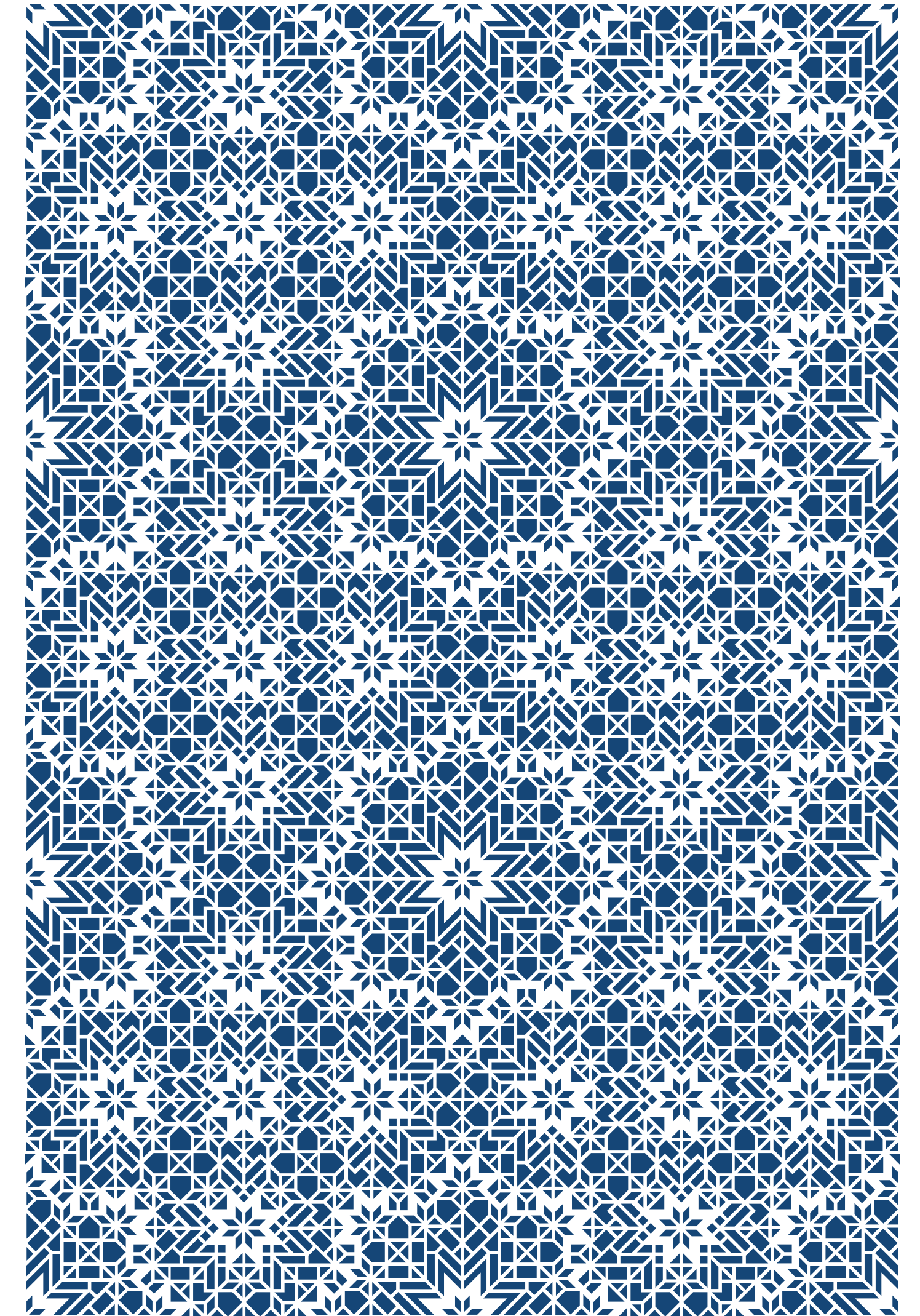


Tiling

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



Single tile



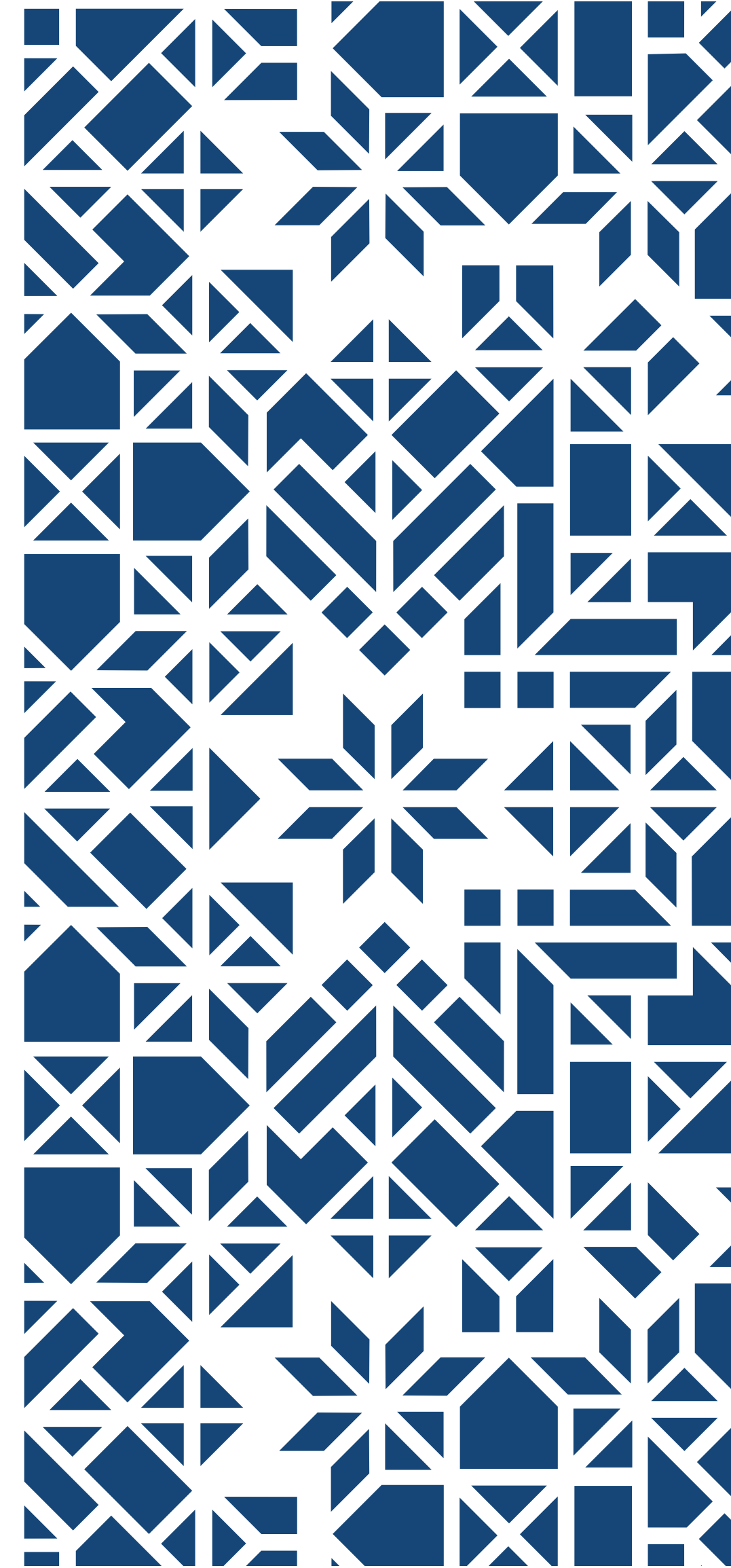
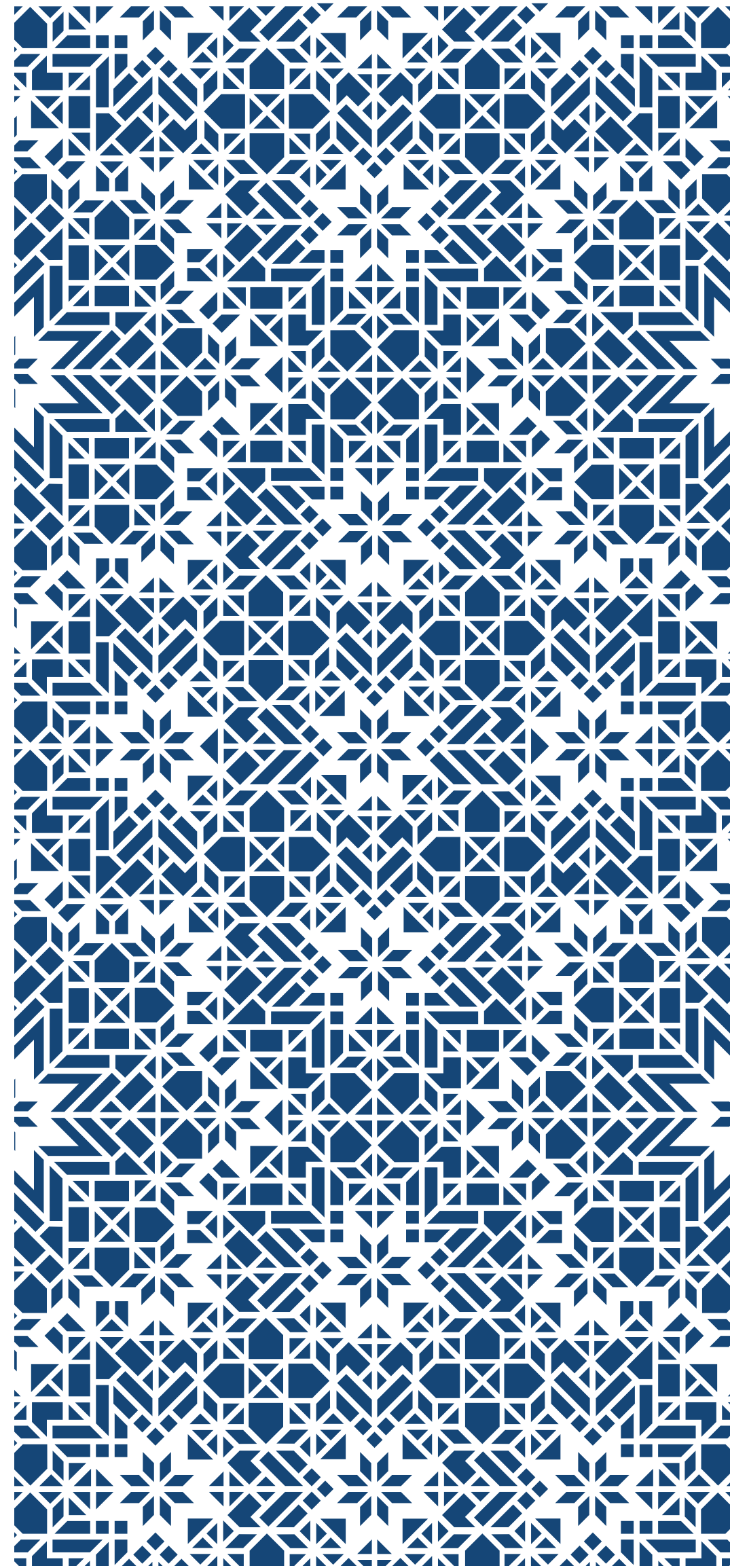
Multiple tiles

Pattern

Scale

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

Smaller application of the pattern references complexity, detail, and craftsmanship; feeling more traditional, whereas larger application expresses modernity, confidence, and dynamism.

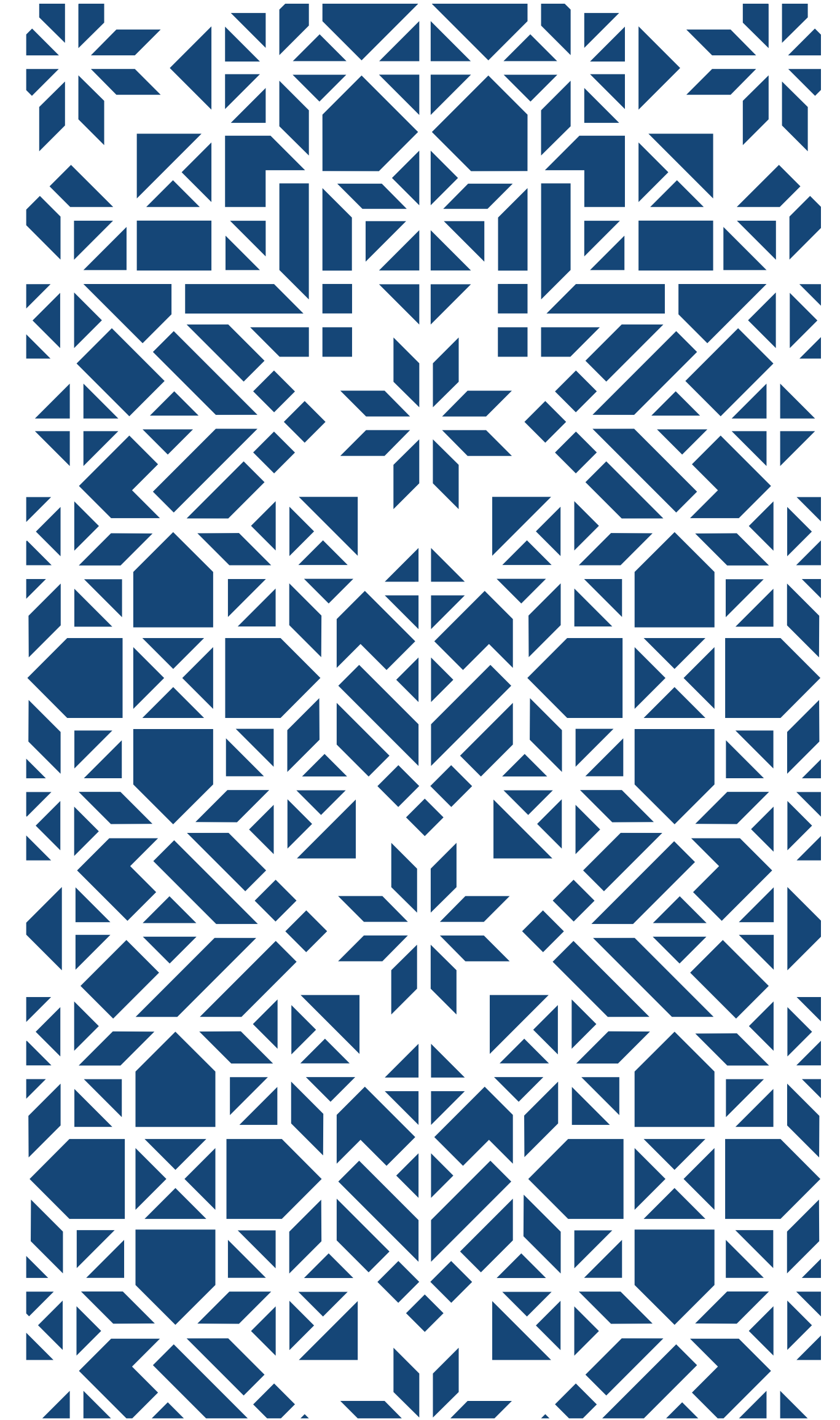
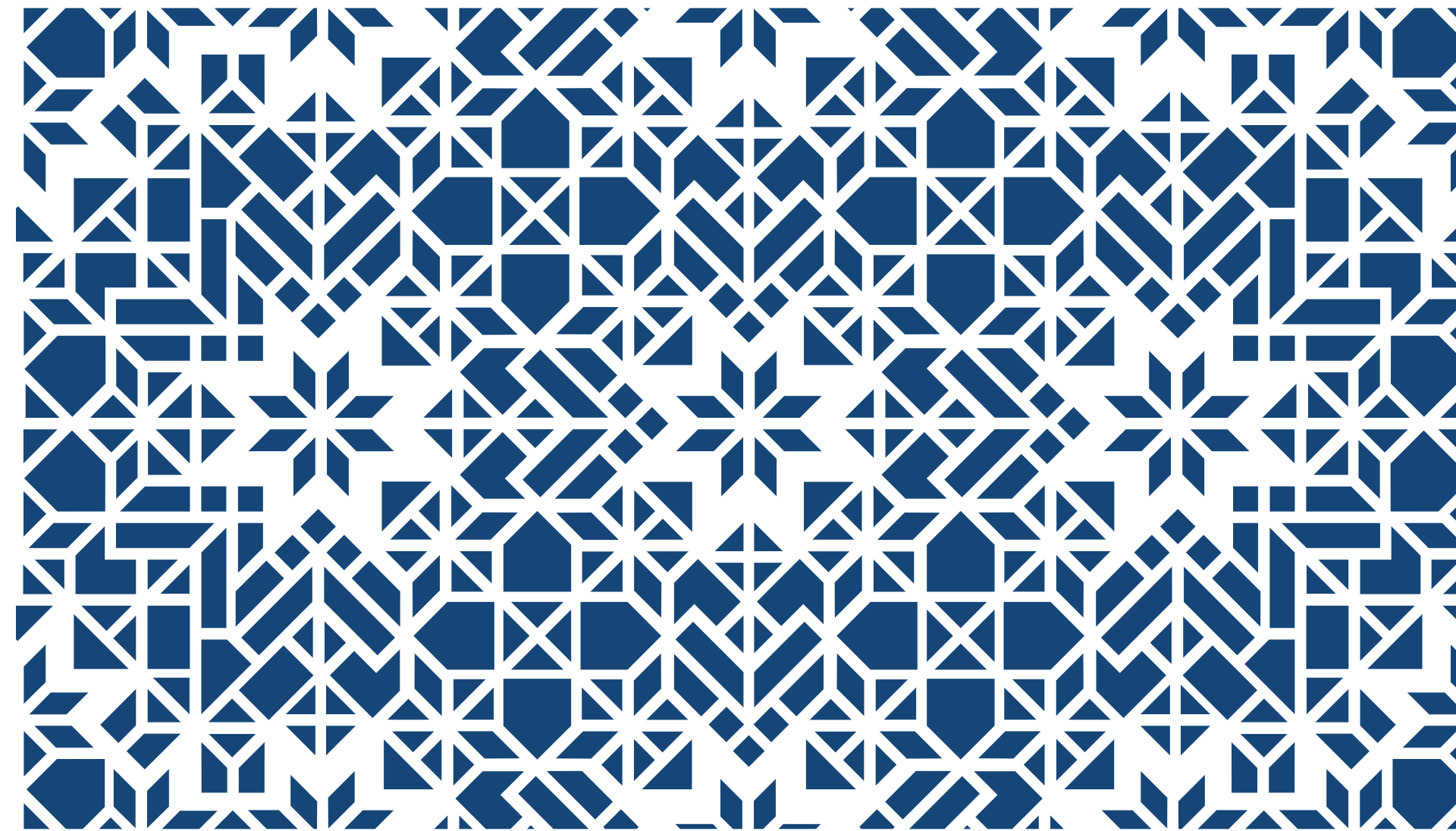
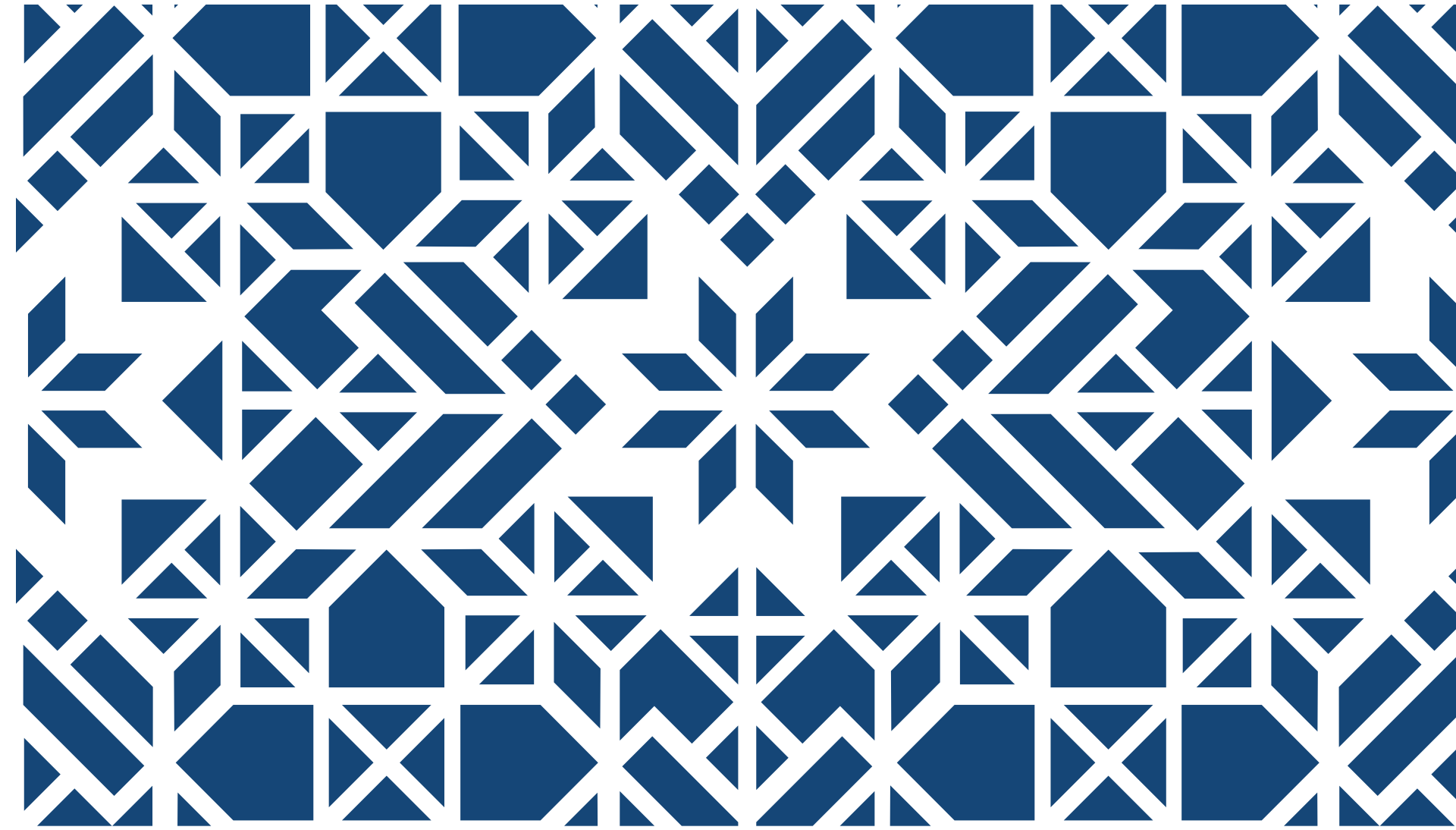


Pattern

Crops

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

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

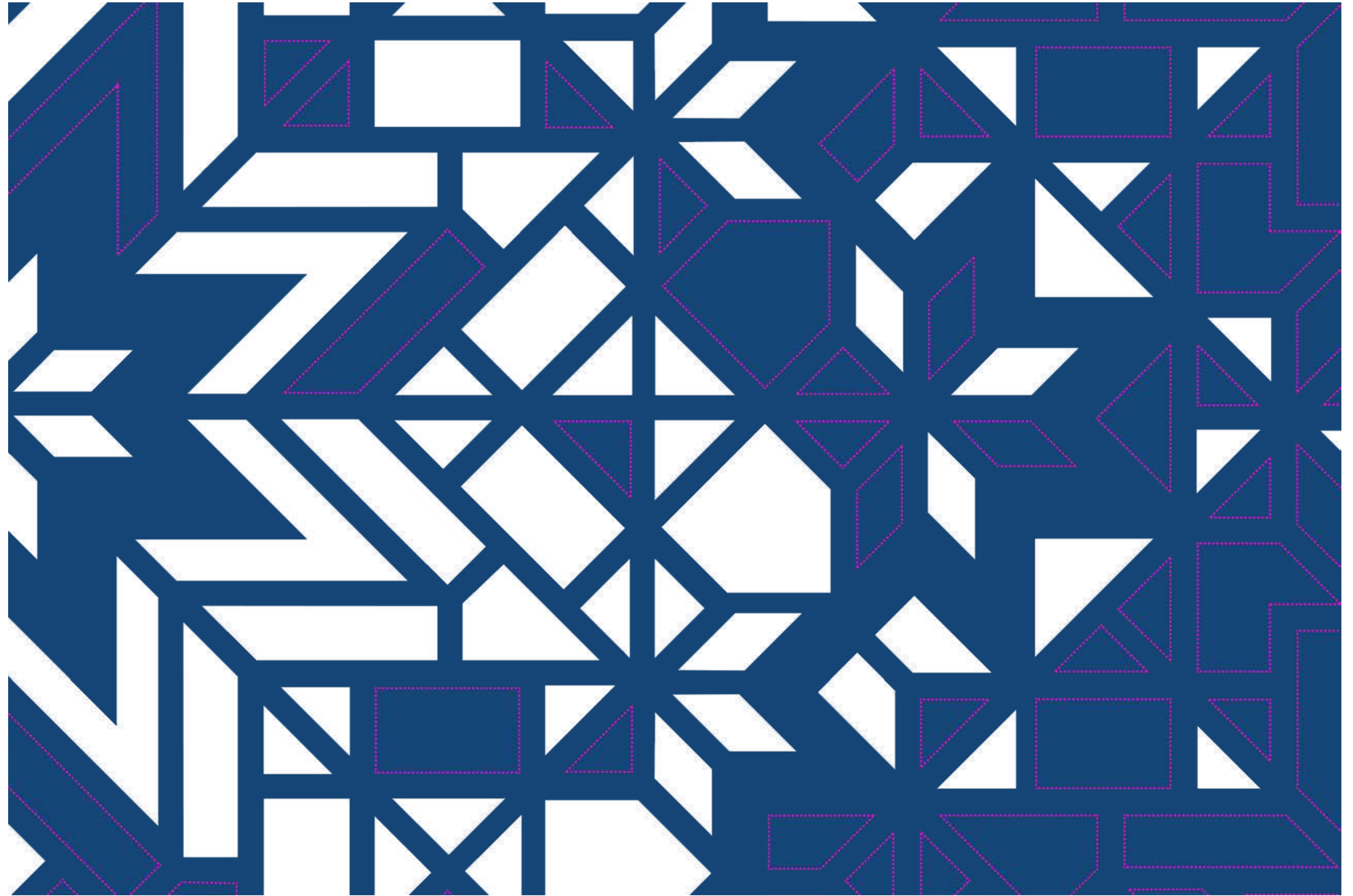


Pattern

Customization

To give applications of the pattern more visual interest and flexibility, customized versions can be created by removing some of the shapes. This needs to be done carefully to avoid destroying the integrity of the original pattern.

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



Pattern

Color 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 color. 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 color. 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 colors, but use a lighter tint so that the pattern isn't too dominant.

Customised tone - using the a customized version of the pattern in a darker or lighter shade of the background color. 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

Color and effects

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

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



Pattern

Color 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 colors neutral and subtle, either using tints of the Dark Sand or Dark Navy when used on Sand or Navy backgrounds respectively (approximately 20%) and vice versa.

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



In application

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

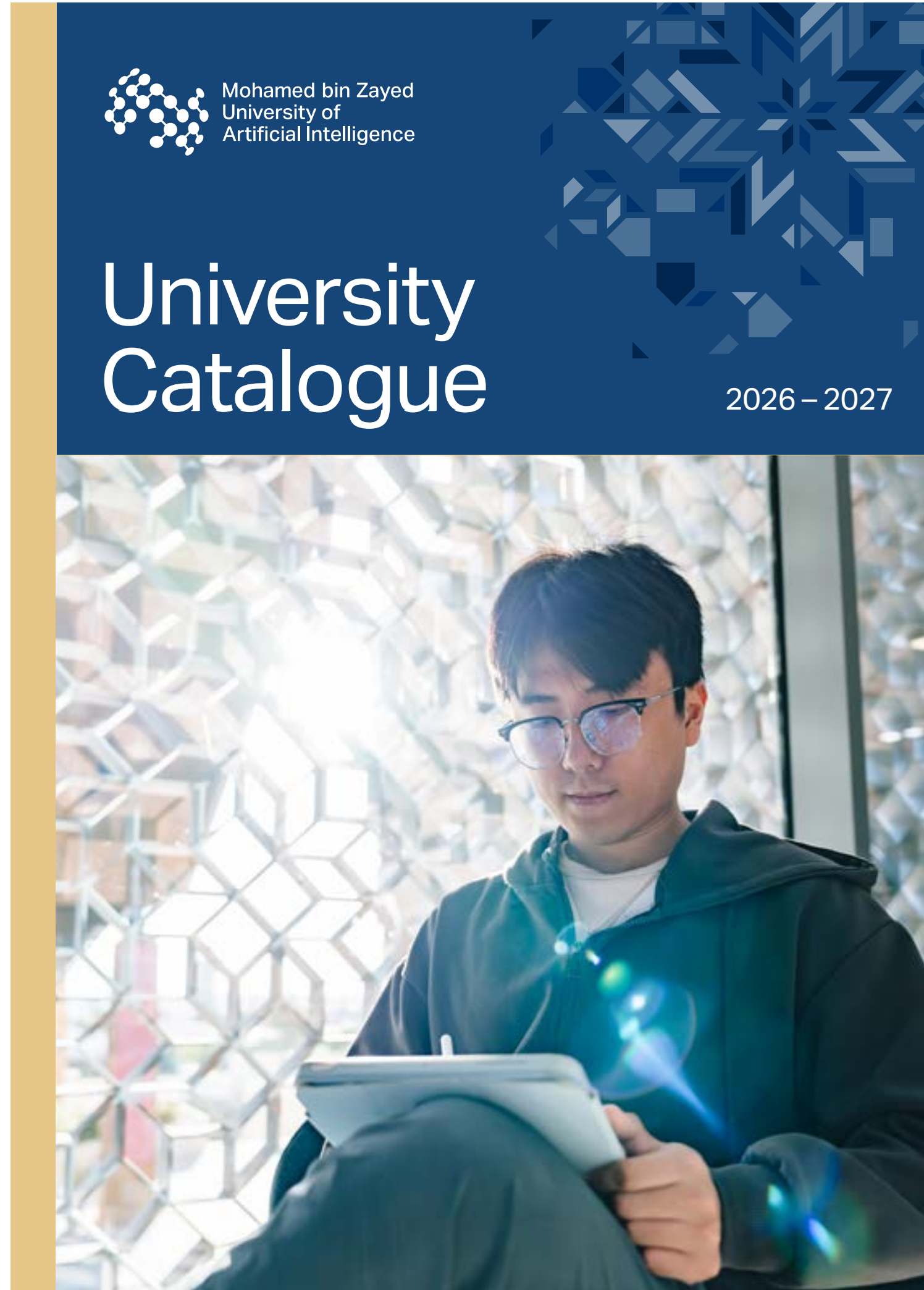


Hanging Banner

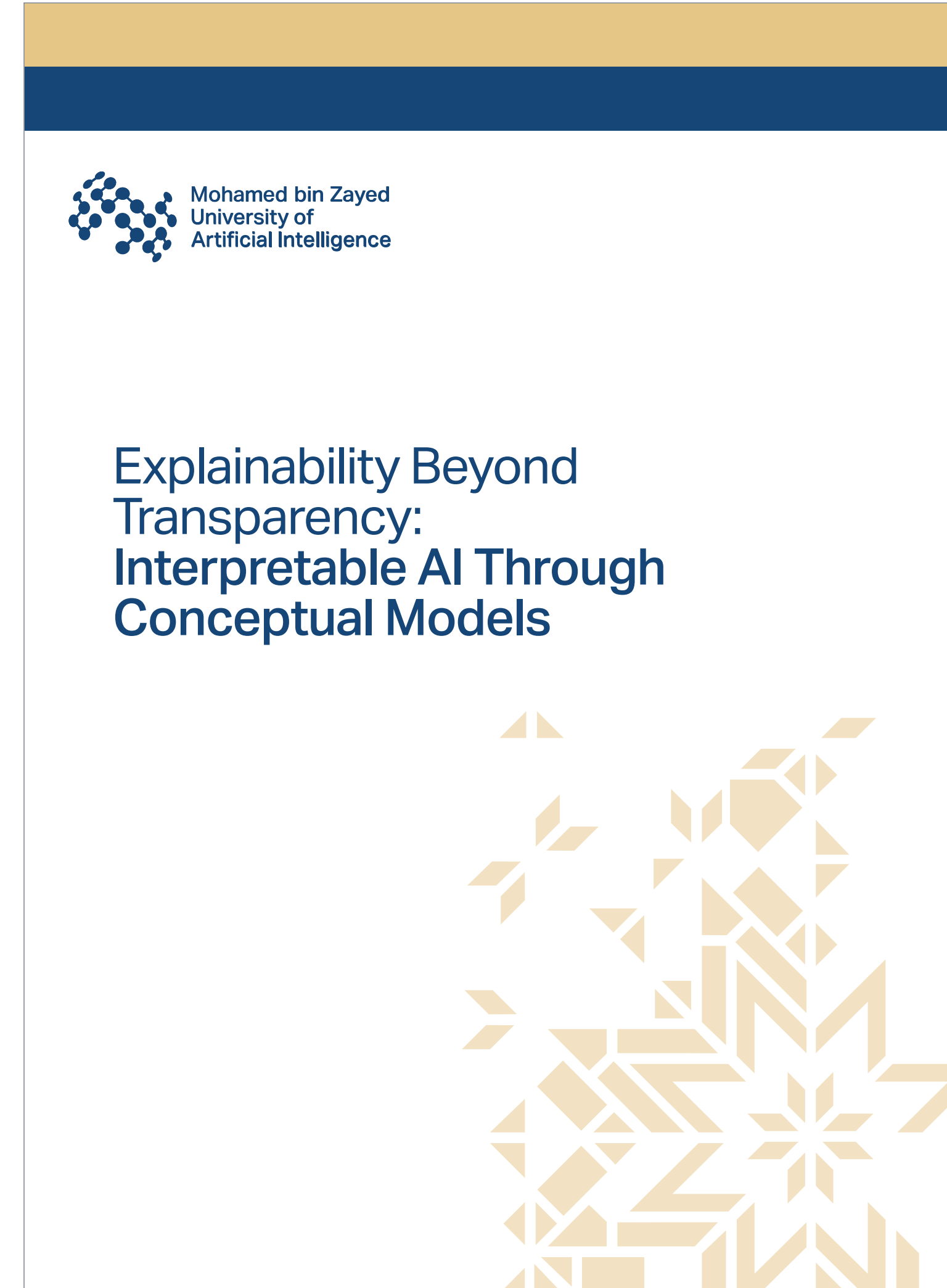


Presentation title slide

In application



Brochure Cover



White Paper Cover

In application



Backpack



Hoodie



In application



Pattern

Celebratory pattern

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



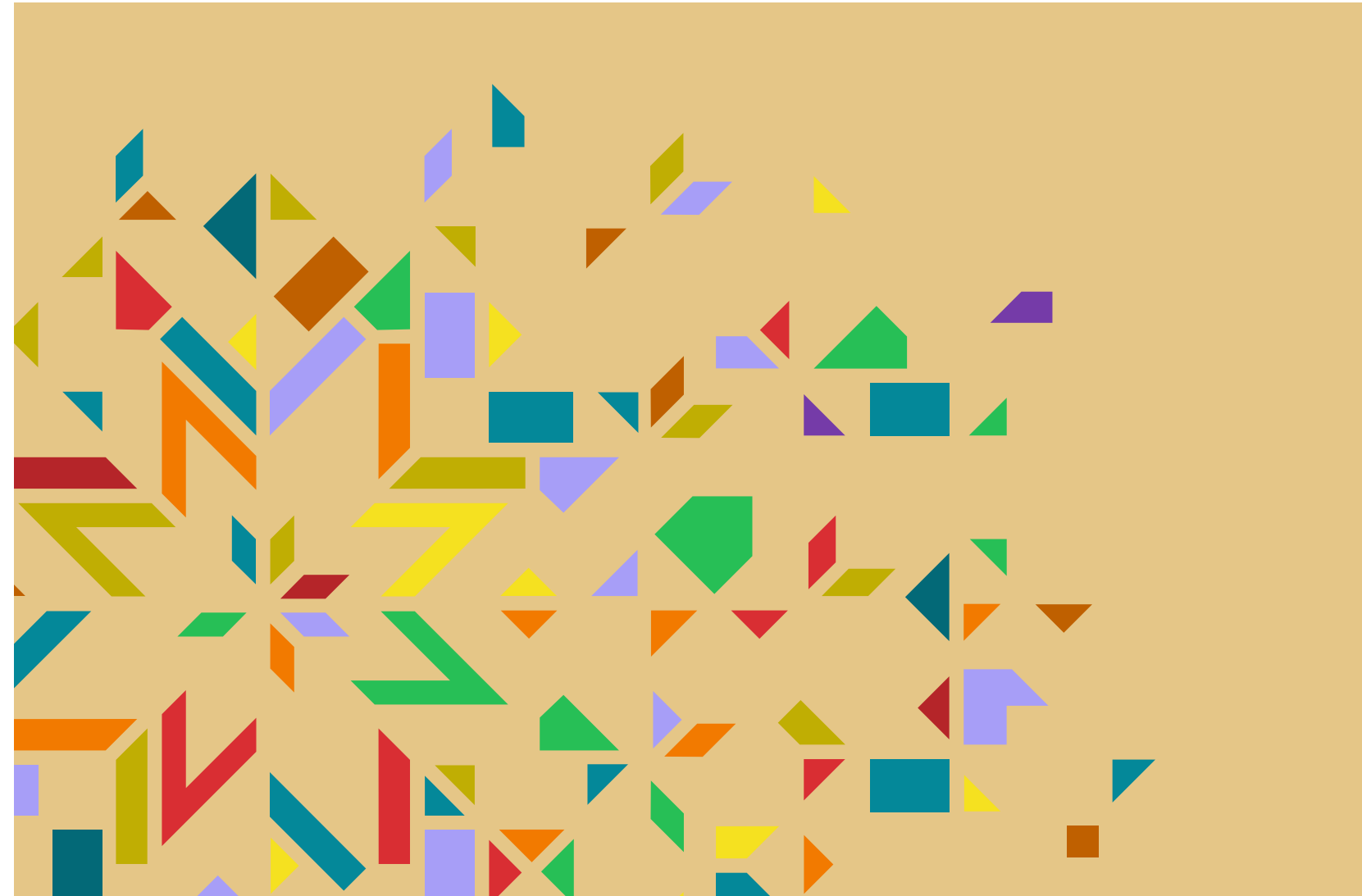
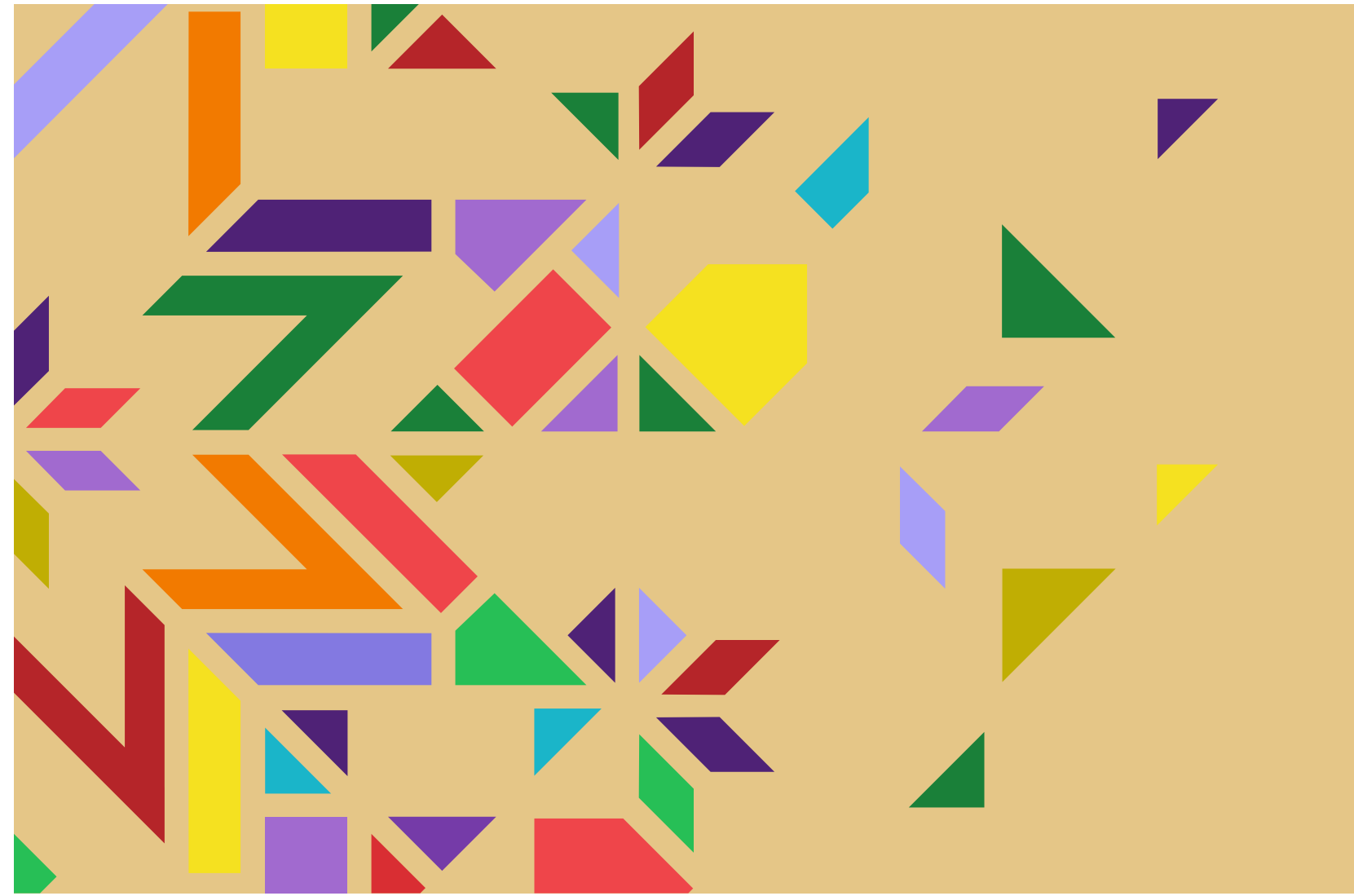
Pattern

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 colors differ to ensure maximum legibility and impact.

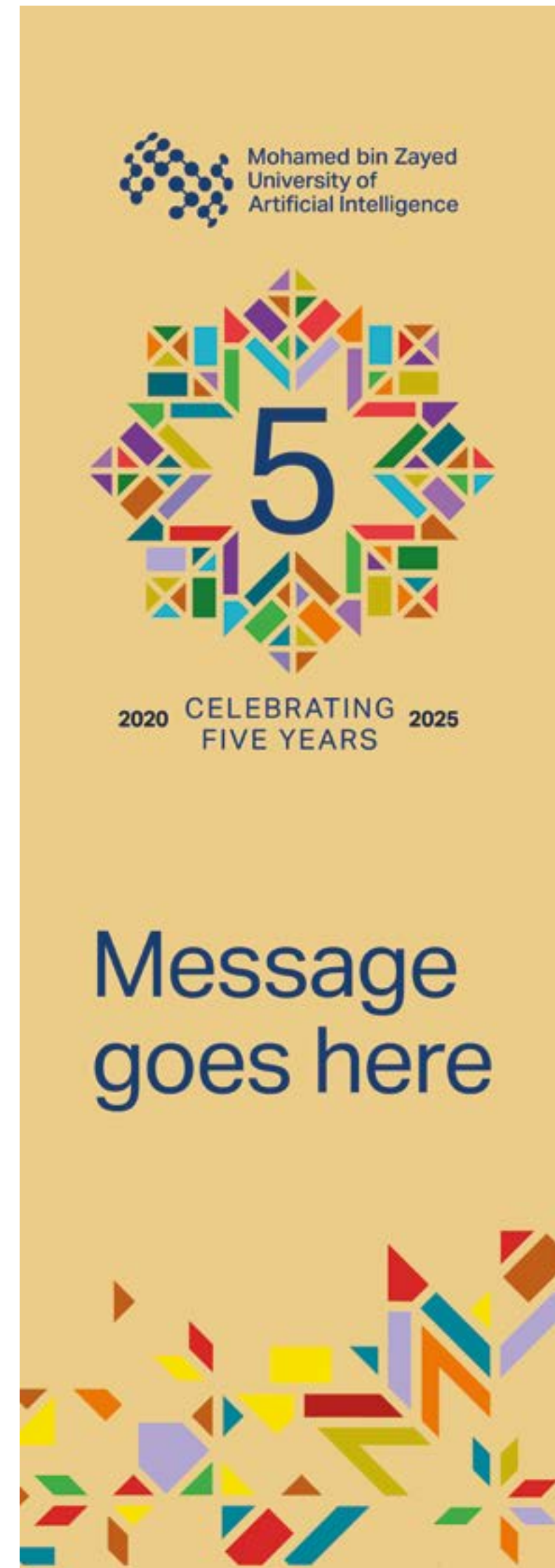
The pre-made celebratory patterns can be further customized to suit the application or new ones can be created. However, when creating new versions of the pattern, never move the shapes, only remove them or change the colors.



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



Tote bag

In application



T-shirt



Notebook

Photography

Our philosophy

Human centred storytelling

Tone and visual character

Composition and creative approach

Light and atmosphere

Application across all contexts

What to avoid

Photography

Our philosophy

MBZUAI exists to advance knowledge in artificial intelligence in service of humanity. We are a research-driven university committed to solving complex, real-world challenges through scientific excellence, innovation, and deep intellectual inquiry.

At our core, we are a community of thinkers, researchers, and problem-solvers working at the frontier of discovery. Our mission – Power from knowledge to serve – reflects our belief that technological progress must ultimately benefit people and society.

Photography plays a critical role in expressing this identity.

Our imagery should:

- Reflect the human ambition behind scientific advancement
- Celebrate intellectual curiosity and rigorous thinking
- Capture moments of exploration, collaboration, and discovery
- Convey purpose, impact, and integrity
- Position MBZUAI as a place shaping the future through knowledge



Photography

Human centred storytelling

As a research university, our primary asset is our people.

Faculty, researchers, students, and partners represent the intellectual engine of MBZUAI. Photography must prioritise human presence and human expression.

Capture:

- Researchers immersed in thought
- Students in discussion and debate
- Faculty mentoring emerging talent
- Moments of breakthrough or reflection
- Collaborative problem-solving
- Focused, quiet concentration

The emphasis should always be on the human story within the scientific environment.

We are not simply illustrating artificial intelligence – we are illustrating the people advancing it.



Photography

Tone and visual character

Our photography should feel contemporary, intelligent, and editorial.

The aesthetic should sit comfortably within premium publications known for intellectual depth and cultural relevance. Imagery should feel:

- Documentary rather than staged
- Observational yet intentional
- Authentic and emotionally aware
- Confident without being theatrical

Avoid overly posed corporate imagery. Expressions should feel natural and engaged rather than performative.

The overall mood should convey depth, curiosity, and seriousness of purpose.



Photography

Composition and creative approach

Every image should be crafted with intention.

Photographers are expected to think critically about composition, framing, and perspective in order to create visually compelling work.

Composition Principles

- Explore dynamic angles (shoot from low or elevated perspectives where appropriate)
- Avoid repetitive, static eye-level framing
- Use foreground and background layers to create depth
- Frame subjects thoughtfully within architectural or environmental elements
- Incorporate reflections, texture, and spatial context to add visual richness
- Use light and shadow to create dimension and atmosphere

Images should feel considered and composed, not incidental.



Photography

Light and atmosphere

Lighting should enhance intellectual atmosphere and emotional resonance.

Where possible:

- Prioritise natural light for authenticity
- Embrace contrast and shadow to create depth
- Avoid flat, evenly lit scenes
- Allow subtle drama where appropriate

The result should feel cinematic yet credible, never artificial or stylised beyond authenticity.



Photography

Application across all contexts

This approach applies consistently across all photography, including:

- Research documentation
- Laboratory environments
- Campus life
- Academic events
- Visiting professors
- Conferences and symposiums
- Student engagement

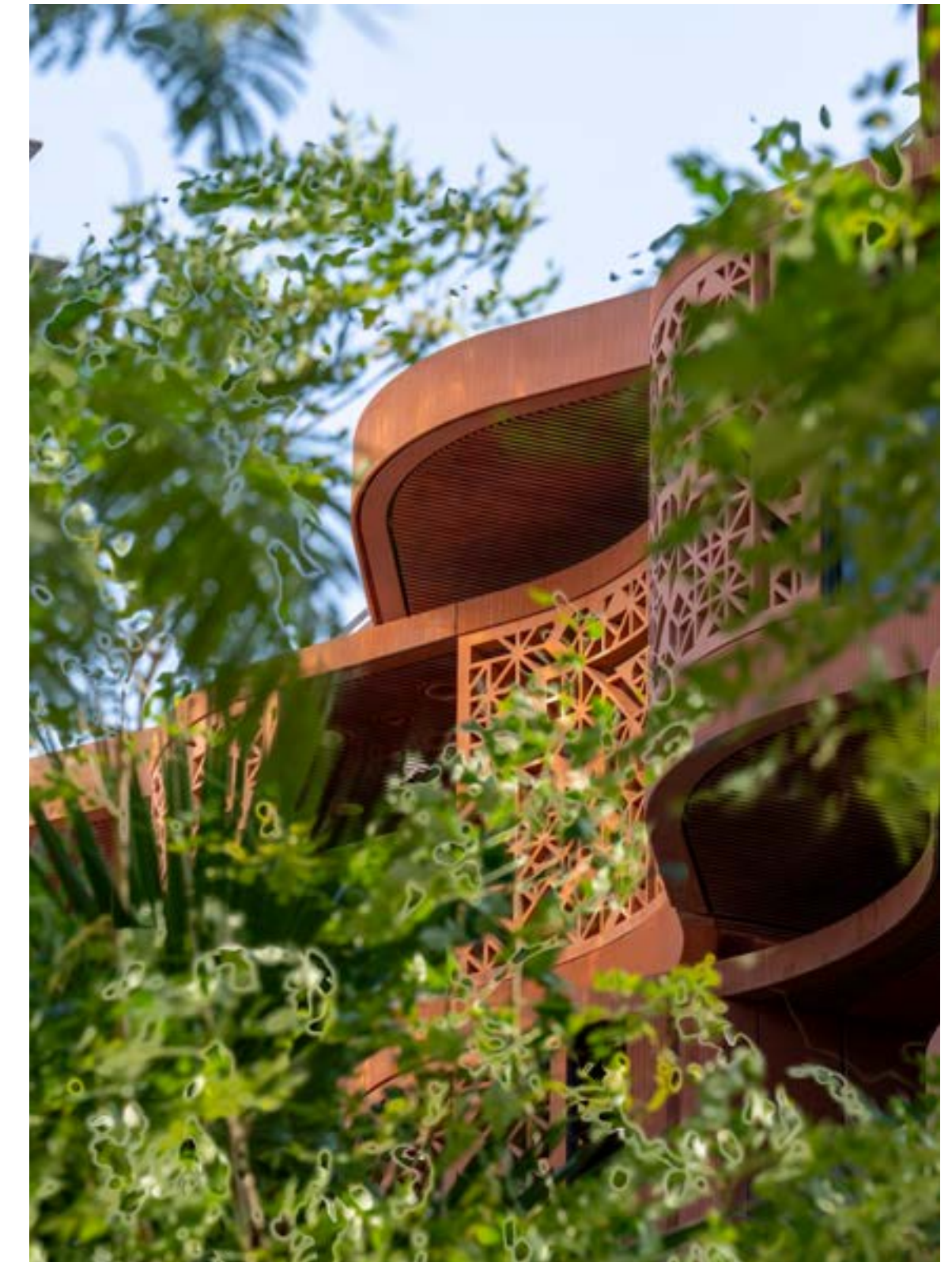
Event coverage should move beyond simple documentation.

Photographers should:

- Anticipate moments rather than react passively
- Seek expression, interaction, and exchange
- Capture the narrative within the environment
- Avoid excessive repetition of static setups

Always consider:

What is the human story within this moment?

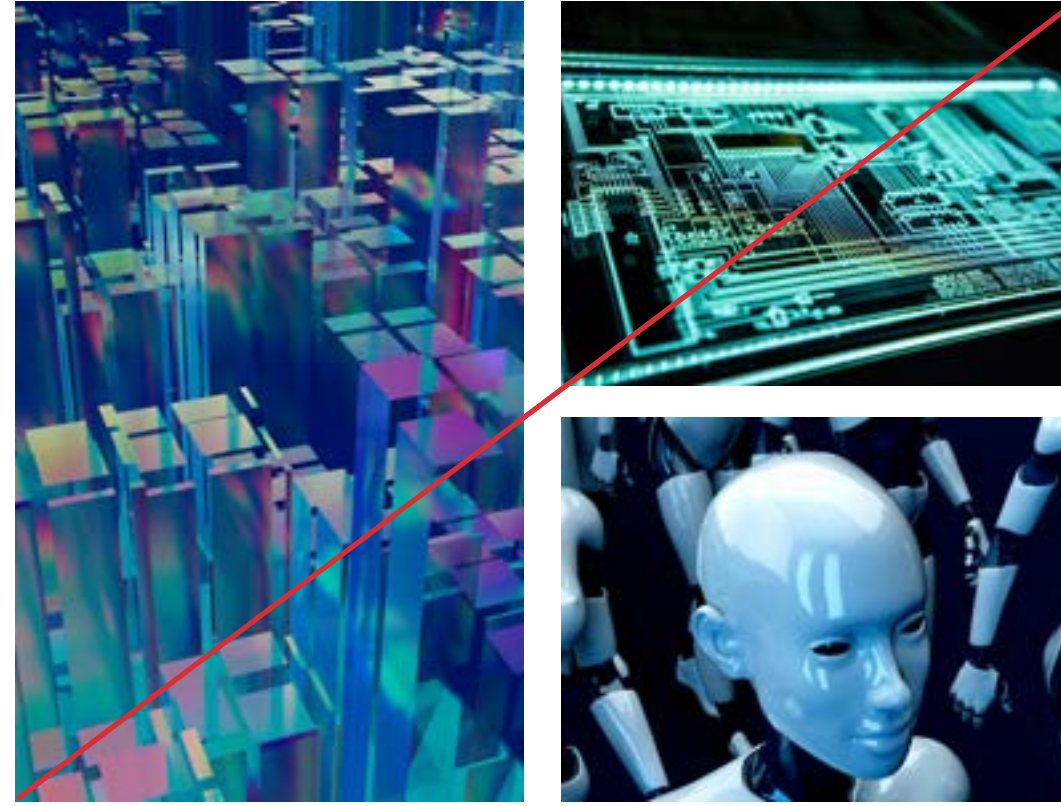


Photography

What to avoid

Strong photography is defined as much by what we avoid as by what we pursue.

Here are some examples of what we shouldn't be doing.



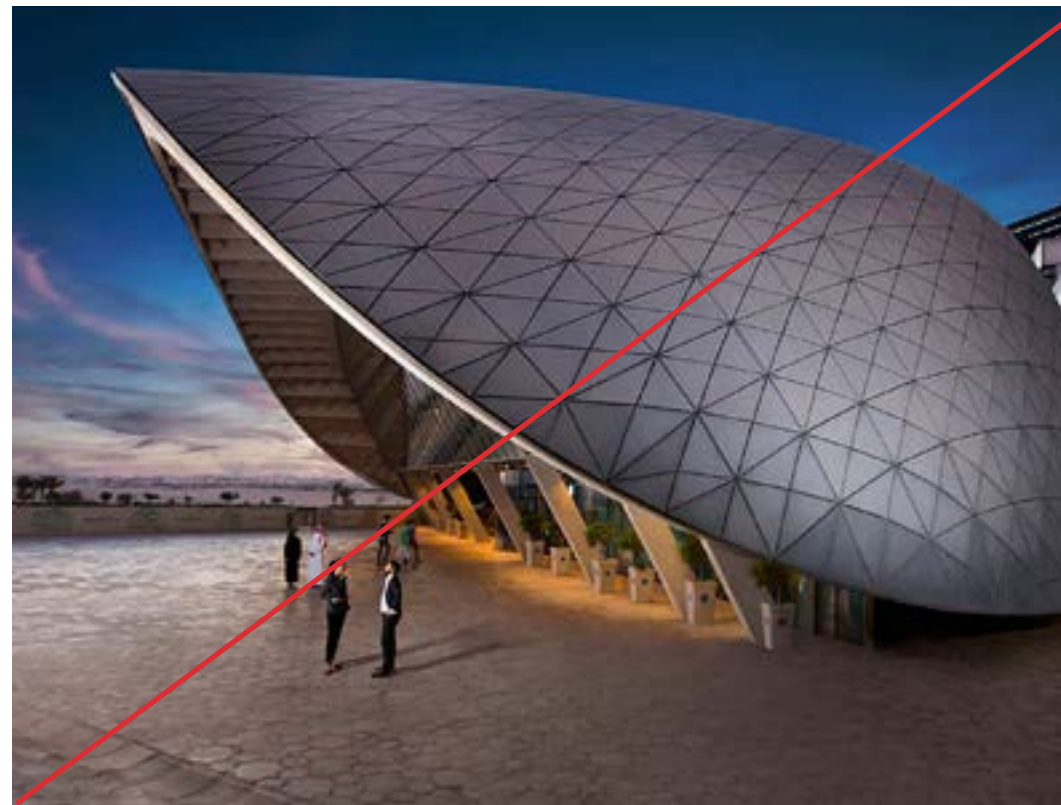
Avoid meaningless and clichéd images of AI



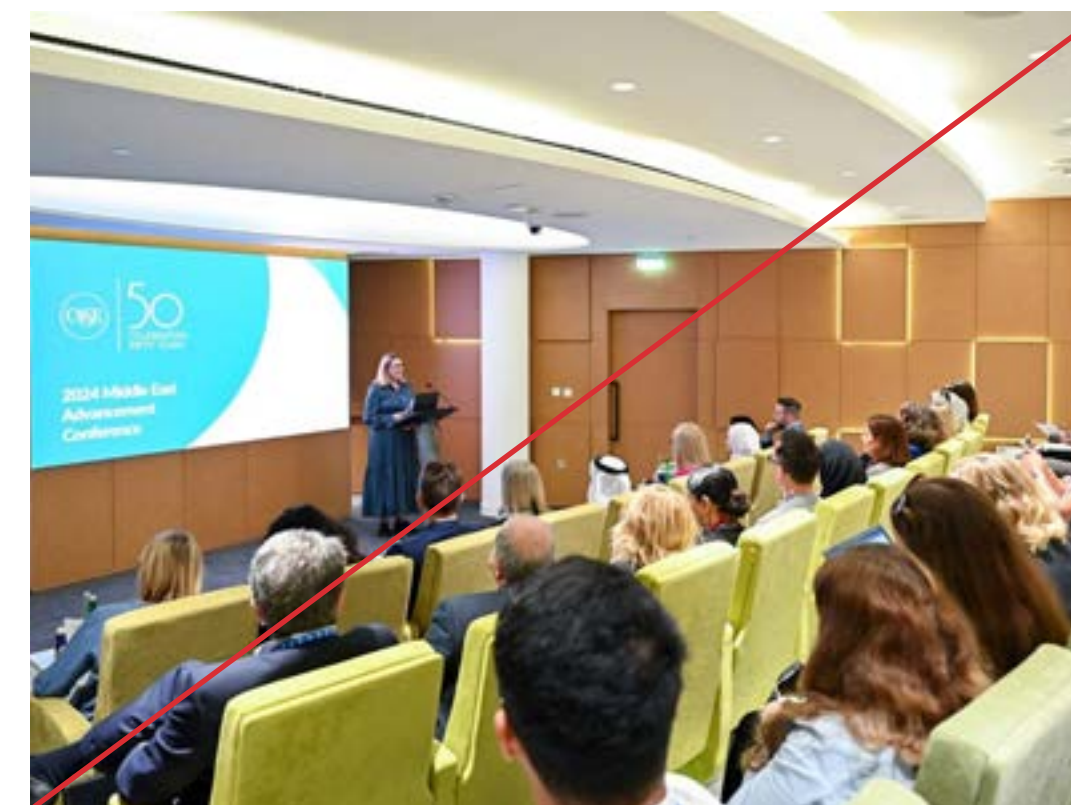
Do not use obvious stock or staged photography



No generic images of 'diverse teams' around laptops



Do not overuse or rely too heavily on images of the campus



Avoid static event documentation with harsh lighting



Do not use educational clichés or overly stage images

Video & Music

Creating videos

Insight first, cinematography second

Audio is essential

Editorial tone and references

Camera craft and movement

Lighting and visual atmosphere

Studio interviews

Music

Video & Music

Creating videos

MBZUAI is home to some of the world's leading scientists, researchers, and thinkers. Our video content must reflect the intellectual weight and global significance of the conversations happening here.

Video is not primarily about cinematic flourish.

It is about capturing insight.

Our greatest asset on film is not motion — it is thought.

Every video should prioritise:

- Intellectual substance
- Original insight
- Human intelligence in action
- Clarity of ideas
- Real-world impact

If we fail to capture what is being said, we fail to capture our value.

Video & Music

Insight first, cinematography second

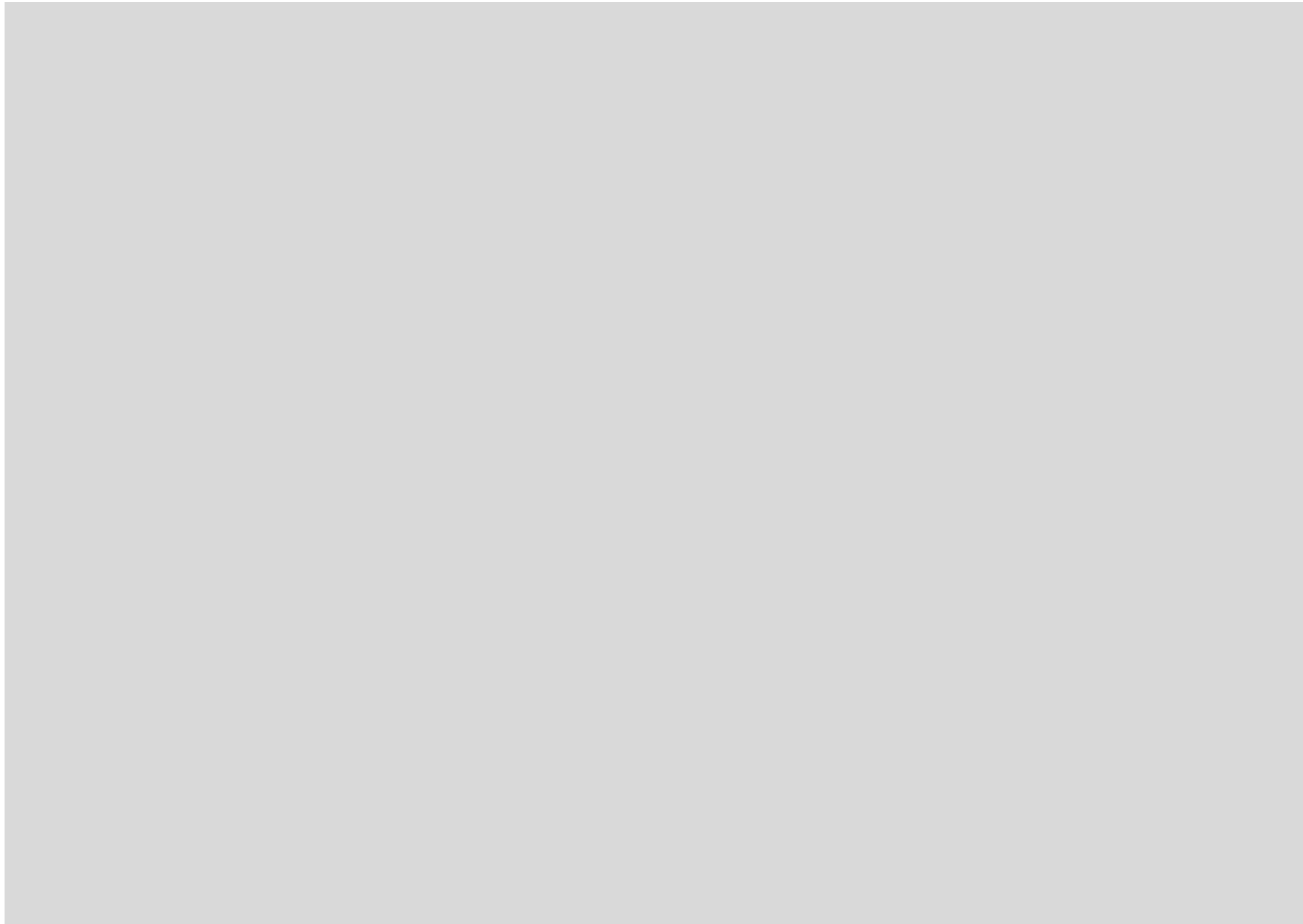
Many institutions default to visually dynamic but editorially shallow video. That is not our approach.

Production teams must:

- Listen actively during filming
- Anticipate moments of insight
- Identify meaningful sound bites
- Capture clarity, not filler
- Focus on substance over spectacle

Do not simply record until something interesting happens. Be intellectually engaged with the subject matter.

The goal is not generic coverage – it is captured intelligence.



Video & Music

Audio is essential

Clear audio is non-negotiable.

If the insight is the most important element, then audio quality is critical.

Production standards must include:

- Professional microphones on contributors wherever possible
- Proper sound monitoring during recording
- Clean, distraction-free audio capture
- Controlled environments where necessary
- Backup audio recording when appropriate

We cannot afford to lose meaningful ideas due to poor sound capture.

If in doubt: prioritise the microphone.

Video & Music

Editorial tone and references

Our editorial positioning should feel closer to:

- BBC News
- BBC Horizon
- High-end factual documentary
- Wired-style interviews

These references signal:

- Authority
- Intellectual seriousness
- Calm confidence
- Clear storytelling
- Respect for the subject

We are not producing promotional hype. We are documenting thought leadership.

This approach creates a distinctive position, particularly within the regional and academic landscape.

Video & Music

Camera craft and movement

The same principles applied to photography apply to video: slow down and craft each shot.

Avoid defaulting to constant motion.

Do not:

- Film everything on a gimbal
- Rely on continuous movement for visual interest
- Overuse cinematic transitions
- Chase unnecessary dynamism

Instead:

- Use a tripod where appropriate
- Let the frame breathe
- Compose deliberately
- Consider perspective before pressing record

Explore:

- Lower camera angles to create presence and authority
- Higher angles when context supports the narrative
- Thoughtful framing using architecture or environment
- Controlled depth of field

Movement should be purposeful — not decorative.

Video & Music

Lighting and visual atmosphere

Light should enhance credibility and focus attention on the speaker.

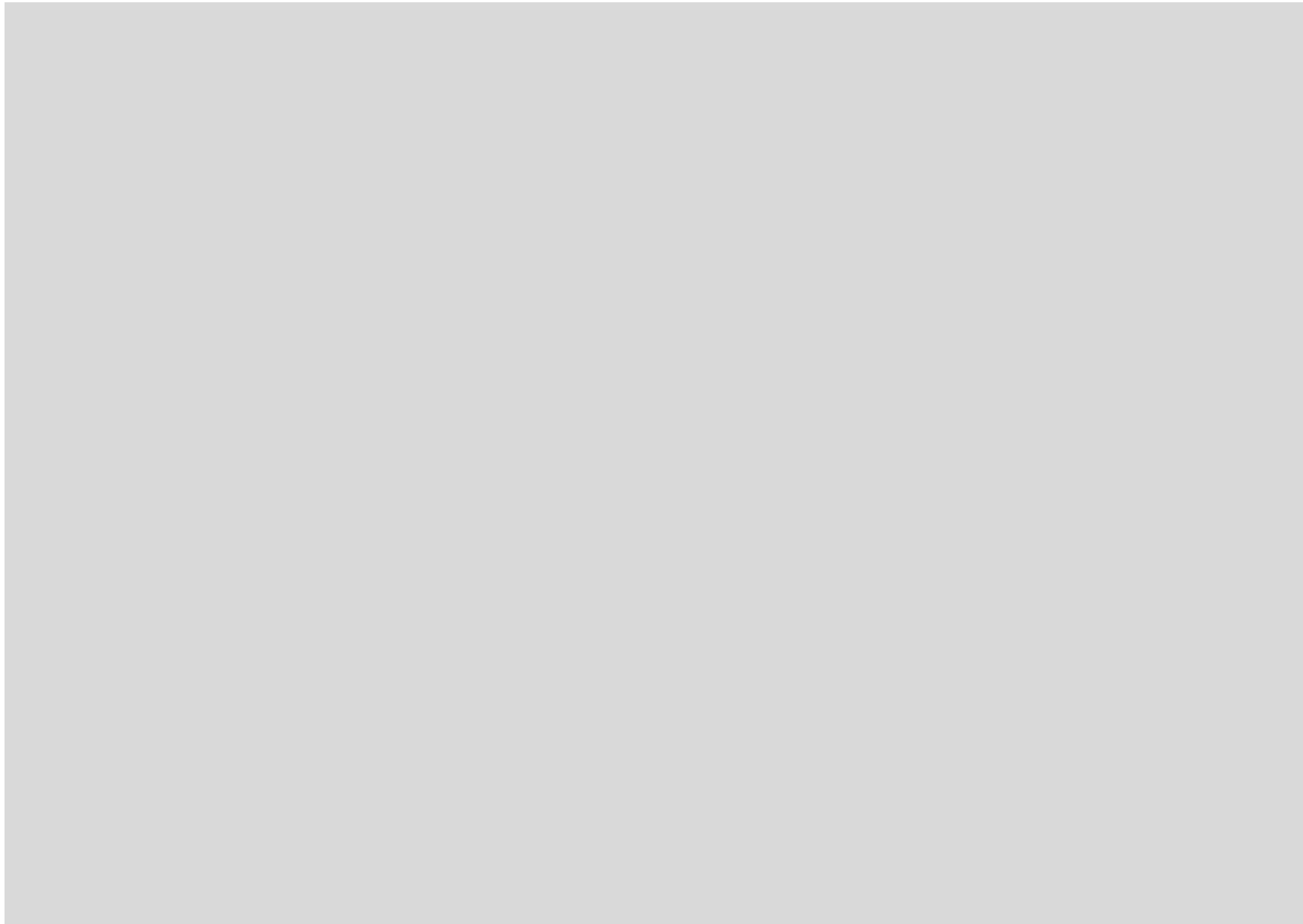
Prioritise:

- Natural light where possible
- Controlled, soft key lighting
- Dimensional contrast
- Clean backgrounds

Avoid:

- Overly dramatic stylised lighting
- Distracting colour effects
- Overly cinematic grading
- Visual gimmicks

Our aesthetic should feel intelligent and composed and not overly theatrical.



Video & Music

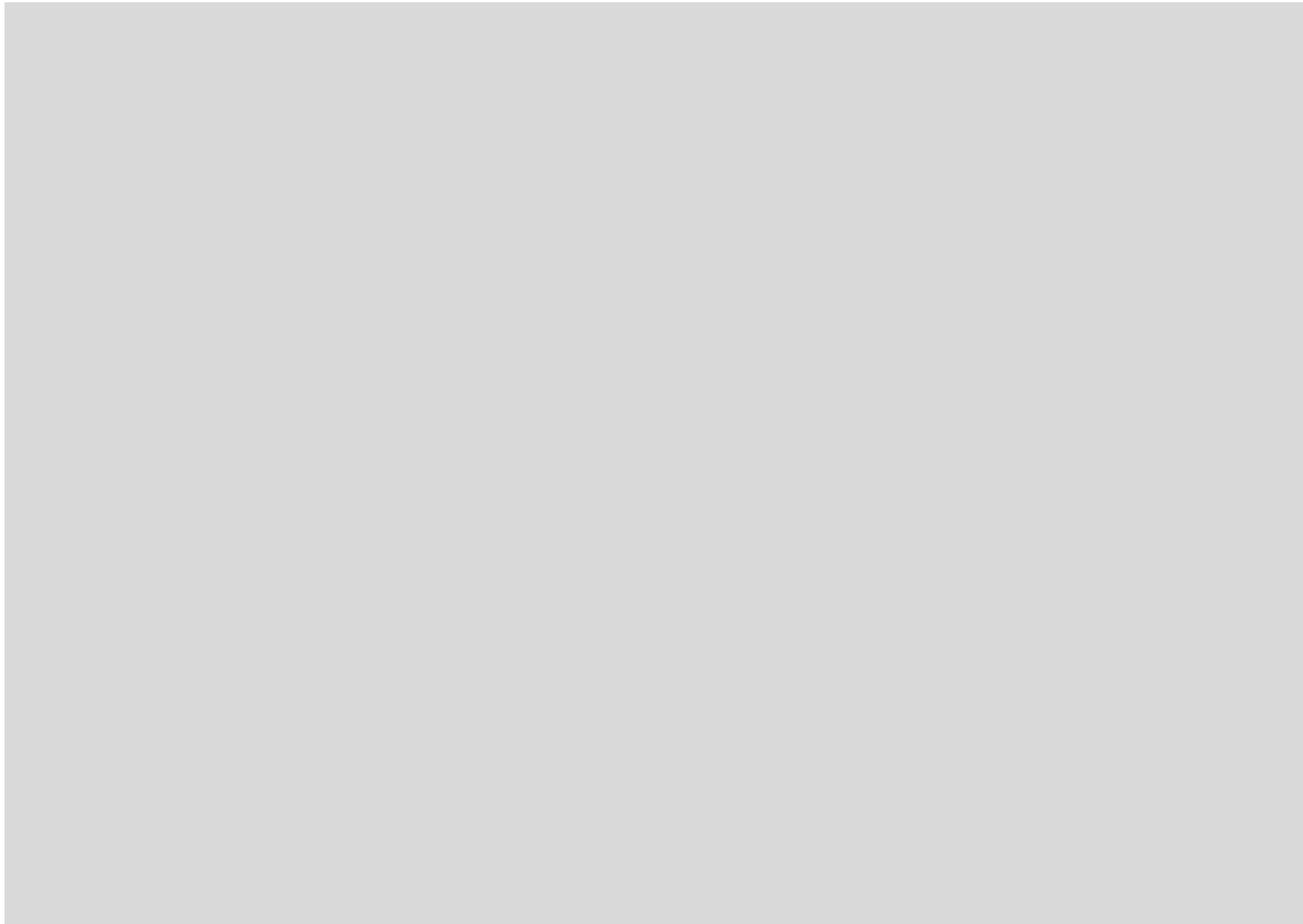
Studio interviews

In controlled studio settings, the approach should shift slightly toward minimalism. Use Wired magazine as a good reference.

In these scenarios:

- Keep backgrounds simple
- Use restrained, clean set design
- Avoid unnecessary props
- Focus attention on the speaker
- Allow visual breathing room

The frame should create space for ideas. Cinematography must never overpower the subject.



Music

This principles should be followed to evolve the sound of our productions and create a unique and ownable soundscape that differentiates us from any other university.

In one sentence our music should be:

“Classical instrumentation (piano, strings) fused with modern electronic production (modular synths, pads, beats) – music with intentional structure and building energy that shapes the visual narrative, hitting emotional peaks at key moments with reflective warmth and momentum.”

When searching for music use these terms - Classical, instrumental, piano, strings, electronic, synths, pads, beats, energy, reflective, warmth, momentum.

Essential Elements

Emotional Tone:

- Optimistic and forward-moving
- Thoughtful but energised
- Inspiring with a sense of discovery
- Warm and human

Musical Architecture:

- Structure is key: Tracks should build and evolve, not remain static
- Clear dynamic arc – beginning, development, climax, resolution
- Strategic peaks that align with key visual moments
- Subtle drops or breakdowns that create space before building again
- Think: journey, not wallpaper

The Electronic Edge:

- Modern production techniques – this should feel current, not dated
- Four Tet/Bicep influence: Textured beats, shuffling rhythms, filtered loops, warm analog synth sounds
- Brian Eno’s ambient exploration: Spacious, atmospheric, but with purpose
- Electronic elements that enhance rather than dominate the classical foundation
- Subtle glitches, tape effects, or processing that add character without being distracting

Instrumentation & Production

Acoustic Core

- Piano (bright, resonant, often processed or effected)
- Strings (warm, lush, building from solo to ensemble)
- Possibly: mallets, guitar, woodwinds for texture

Electronic Layer:

- Arpeggiated synths and sequenced patterns
- Programmed but humanised beats/percussion
- Filtered pads and atmospheric textures
- Bass pulses that drive momentum
- Tape saturation, reverb, delay used creatively

Inspiration playlist

The tracks on this list are very broad ranging - so you shouldn't take one track as something to replicate with stock. Listen through to get a sense of the vibe we are going for.

[Spotify playlist](#)

Selected Reference Tracks from the Playlist

- Four Tet - “Into Dust (Still Falling)”
- Bicep - “Lido” (intriguing, explorative)
- Jon Hopkins - “Immunity,” “Luminous Spaces” (off beat, reflective)
- Brian Eno - “I Dormienti 1” (purposeful ambiance)
- Nils Frahm - “Says,” “#2”
- Ólafur Arnalds - “re:member”
- Rival Consoles - “Recovery,” “Odyssey” (propulsive, structured, evolving)

Avoid

- Static ambient pieces with no progression
- Generic corporate background music
- Overly aggressive or harsh electronic sounds
- Music that doesn't evolve or build
- Anything that competes with rather than complements the narrative

Icons

Inspiration

Construction

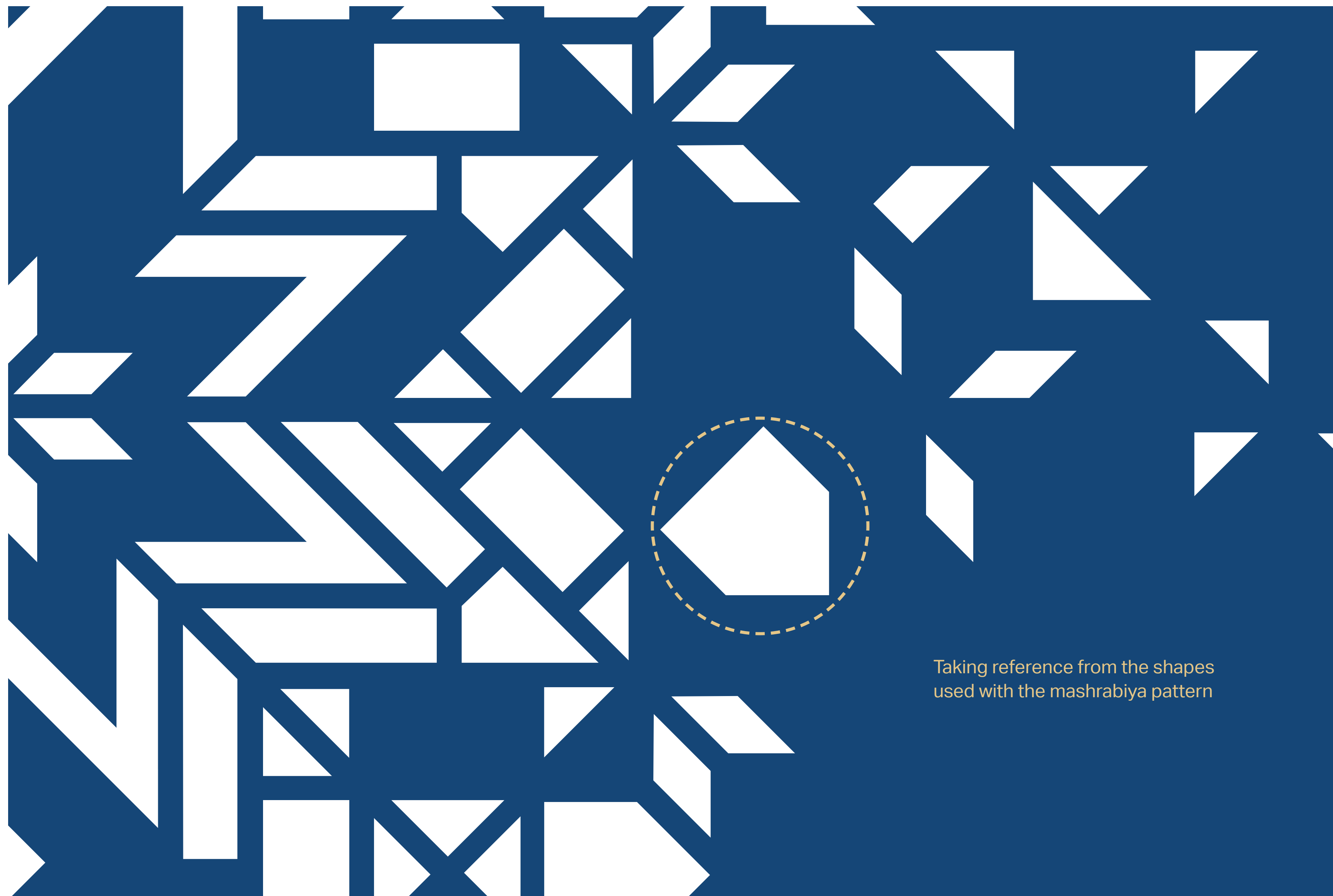
Icon library

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.

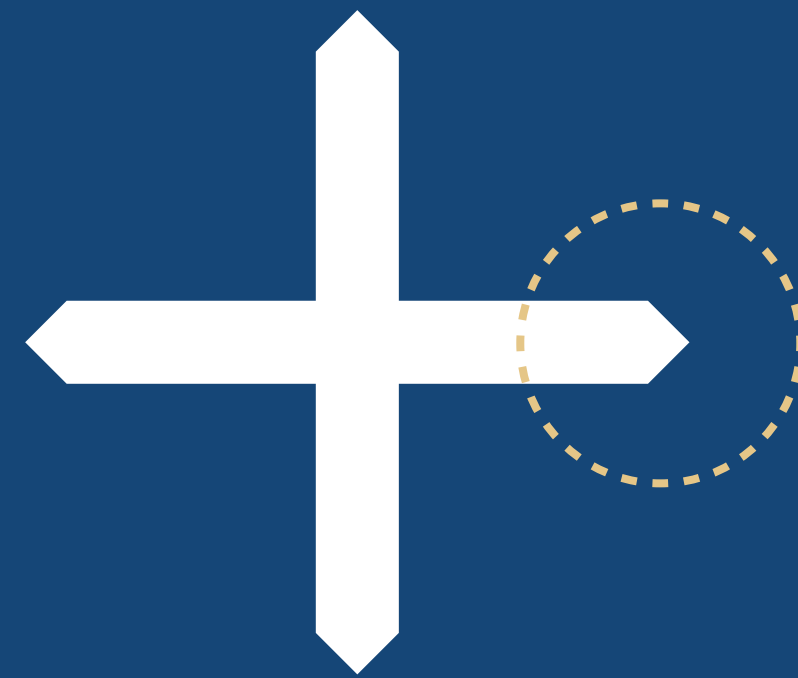


Taking reference from the shapes
used with the mashrabiya pattern

Construction

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

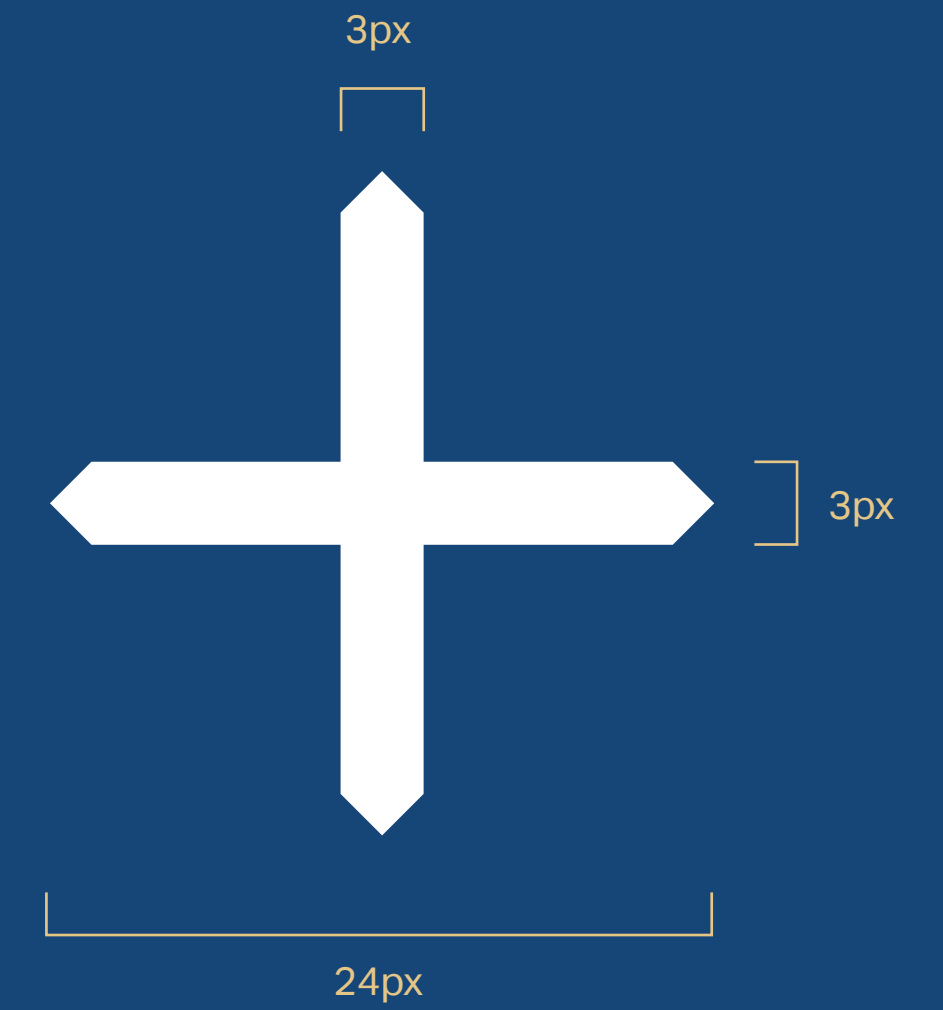
The measurements and sizes shown here are for use at 24px. If using the icons at larger sizes, the stroke weight might need to be decreased to maintain visual consistency.



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

Icon library

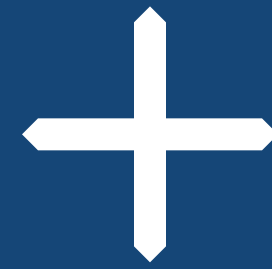
A few icon examples have been created to begin the icon library. Please add any new ones to the following page as they are built.

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



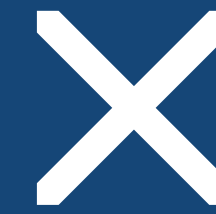
Search



Right chevron



Left chevron



Close



Share

Icon library

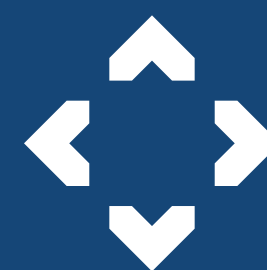
Add new icons here and copy this page as needed.



Calender



Clock



Location

Icon name

Icon name

Icon name

Icon name

Icon name

Icon name

Icon name

Application examples

Master templates

Social media banners

Social media posts

Powerpoint presentation

Word template

Brochure covers

Brochure spreads

Flyers

Certificate

Business cards

Letterhead

Shuttle bus wrap

Application examples

Social media banners

LinkedIn

Banners are also available for Facebook, X, and YouTube.

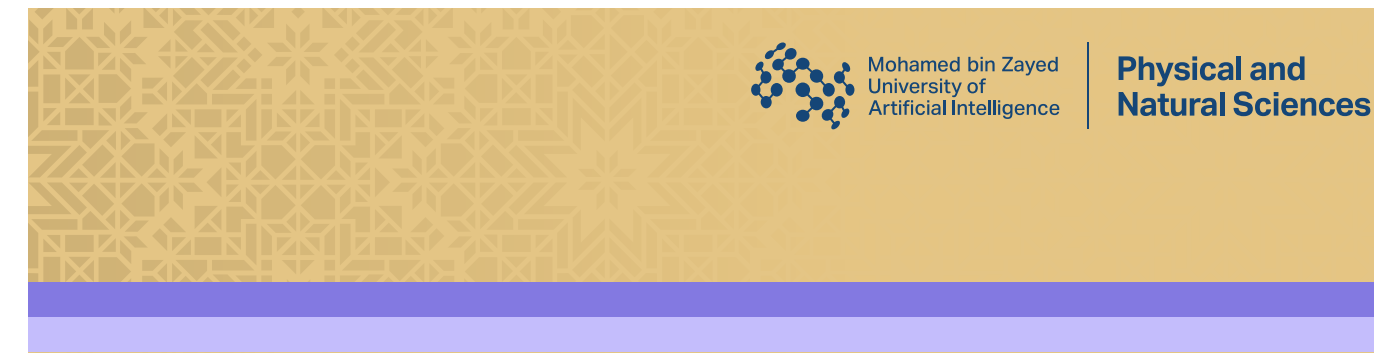


Application examples

Social media banners

LinkedIn academic division specific

Banners are also available for Facebook, X, and YouTube.



Application examples

Social media posts



Applications Closing Soon
M.Sc. & Ph.D. Programs





Deadline: 15 December, 5:00 PM (UAE) mbzuai.ac.ae

Timothy Baldwin
Director of leadership programs at MBZUAI

Dubai Eye:
Business Breakfast

Message goes here 




Next in AI:
Graduate Studies
Discovery Session

Take the next step towards a career in Artificial Intelligence.

Date: 24th October 2026 Time: 4:00 - 6:00pm Location: Multi-Use-Hall, MBZUAI Campus, Masdar City

Learn from the experts

Get insider insights on MBZUAI's MSc, MAAI, and PhD programs plus admissions guidance tailored to you



Register now
Limited seats available

MBZUAI is at ADIPEC

November 3-6 2026

Location: **Hall 13**
Stand Number:
Booth **10**

MBZUAI brings AI engineered for deployment to ADIPEC 2026

Our demos show how we're advancing energy solutions that treat AI as **critical infrastructure, improving safety, efficiency, and competitiveness** across the value chain. These include **inspection robotics, intelligent cooling, and advanced reasoning**, underscoring our role as an innovation partner for the UAE and beyond.

Demos by ADIPEC

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Talks by MBZUAI

Monday, November 3

Prof. Ivan Laptev
Professor of Computer Vision

2:20 - 2:30 PM
Frontier Stage – Technology Demo: AI in Motion: The Autonomous Future of Inspection

Tuesday, November 4

Prof. Elizabeth Churchill
Department Chair and Professor of Human-Computer Interaction

9:00 - 10:30 AM
AI Leadership Suite Roundtable – "The people side of Artificial Intelligence: Enhancing capabilities, safety, growth and innovation"

Jon Carvill
Vice President of Marketing and Communications

11:20 - 11:40 AM
Frontier Stage, AI zone "AI is the new energy infrastructure"

Dr. Joshua Bakita
Assistant Professor of Computer Science

4:00 - 4:30 PM
ADNOC Arena at the ADNOC stand, Technology demo: Innovation showcase, K2 Think

PowerPoint presentation



Title pages

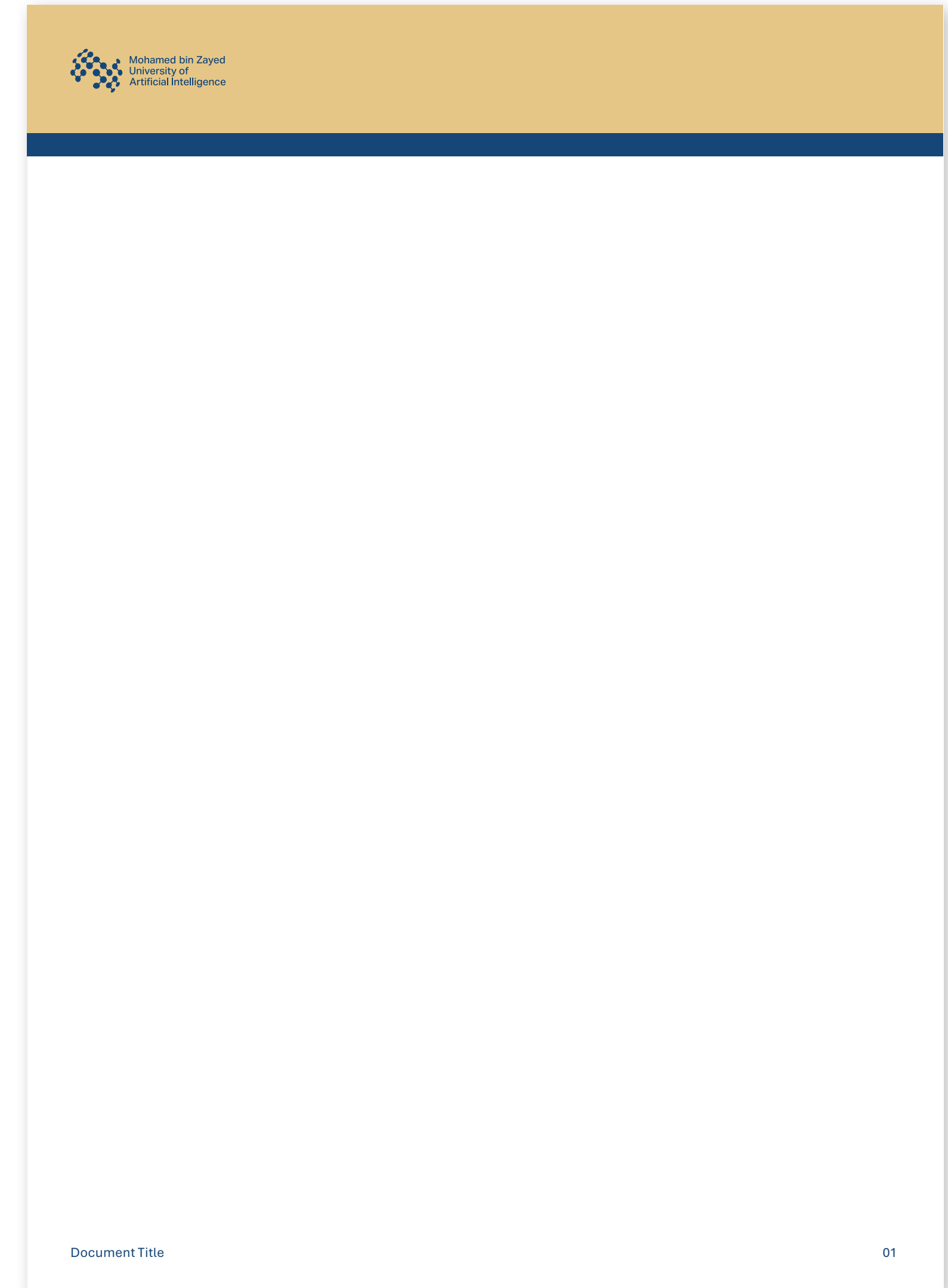
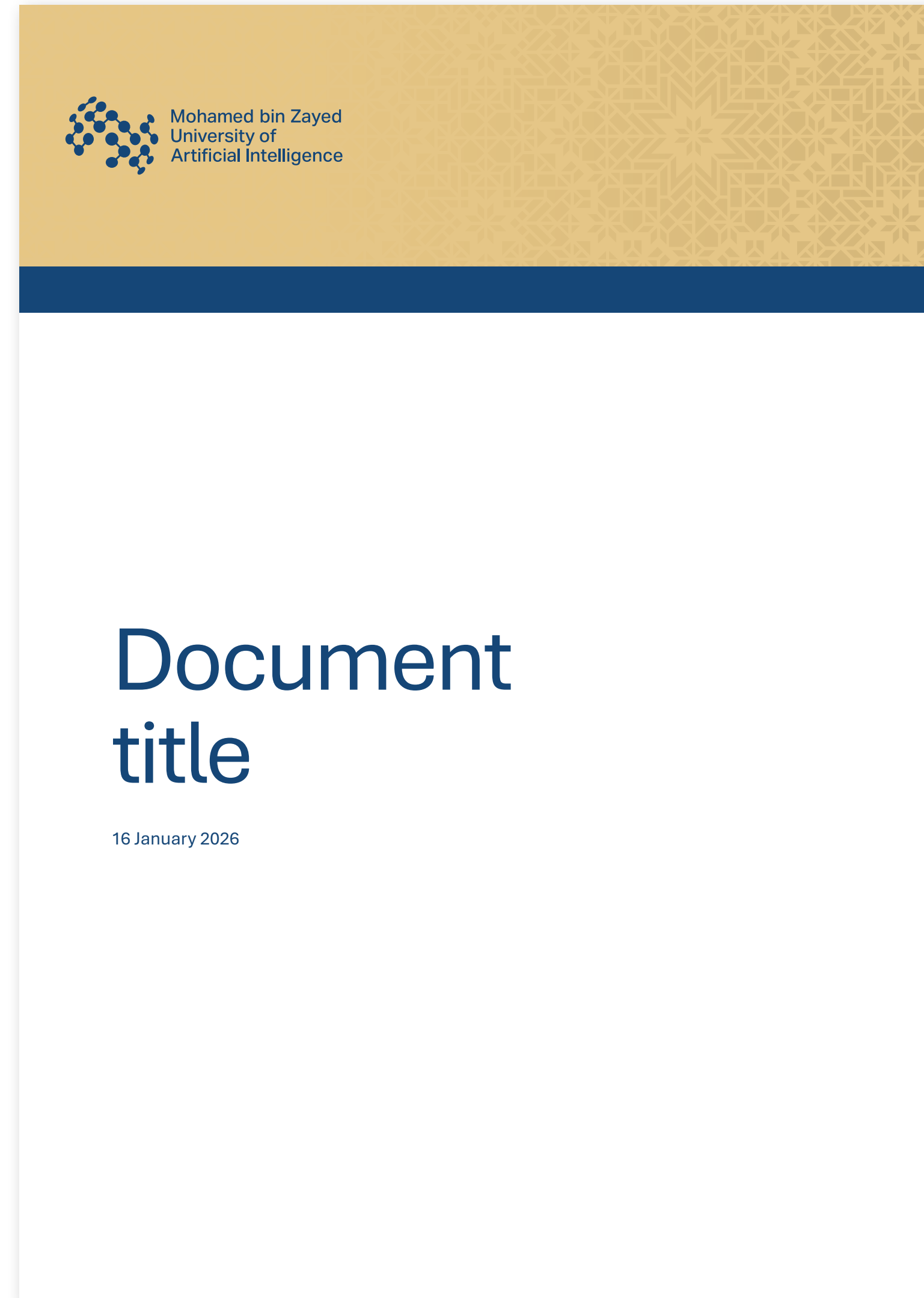


Divider pages

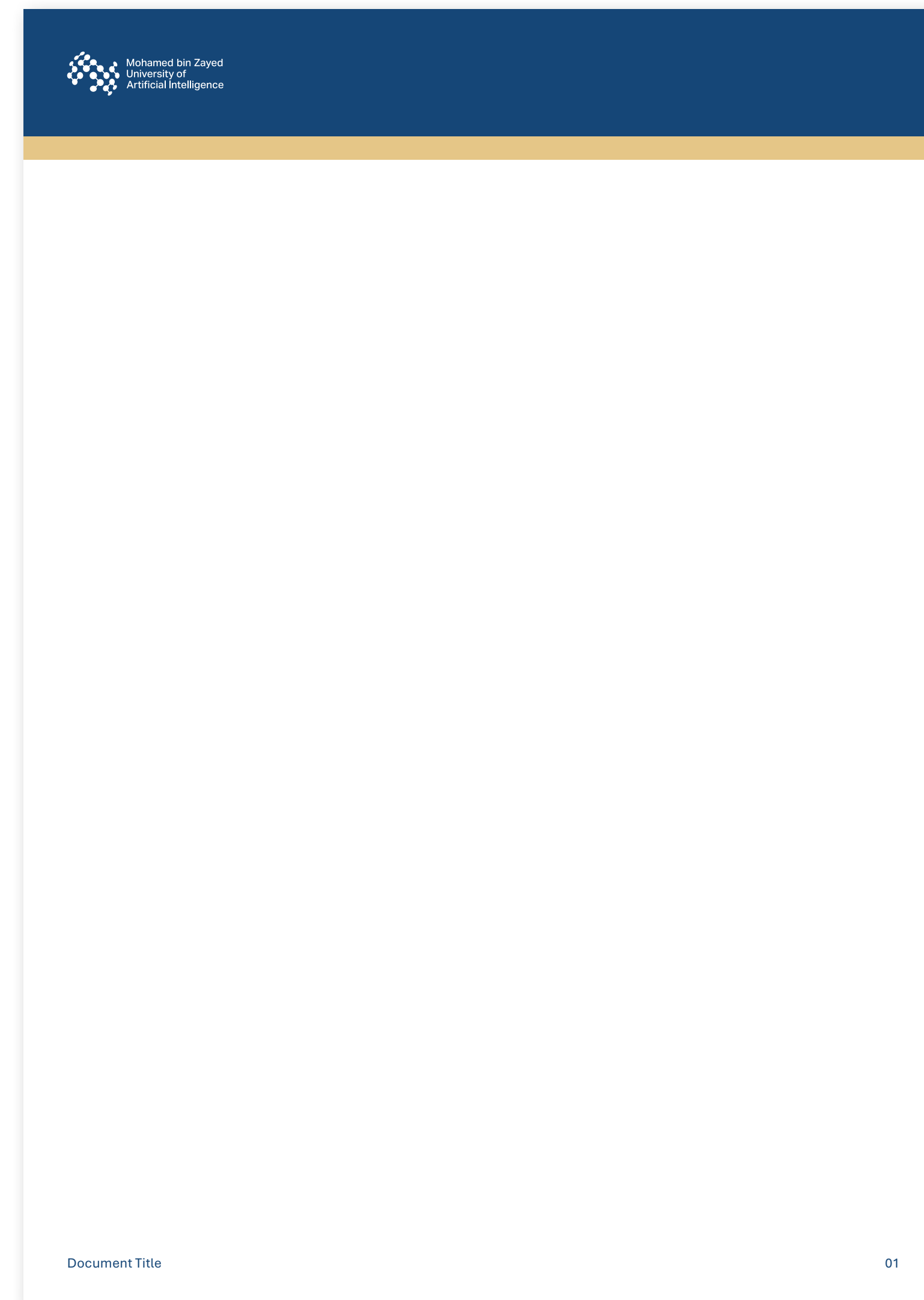
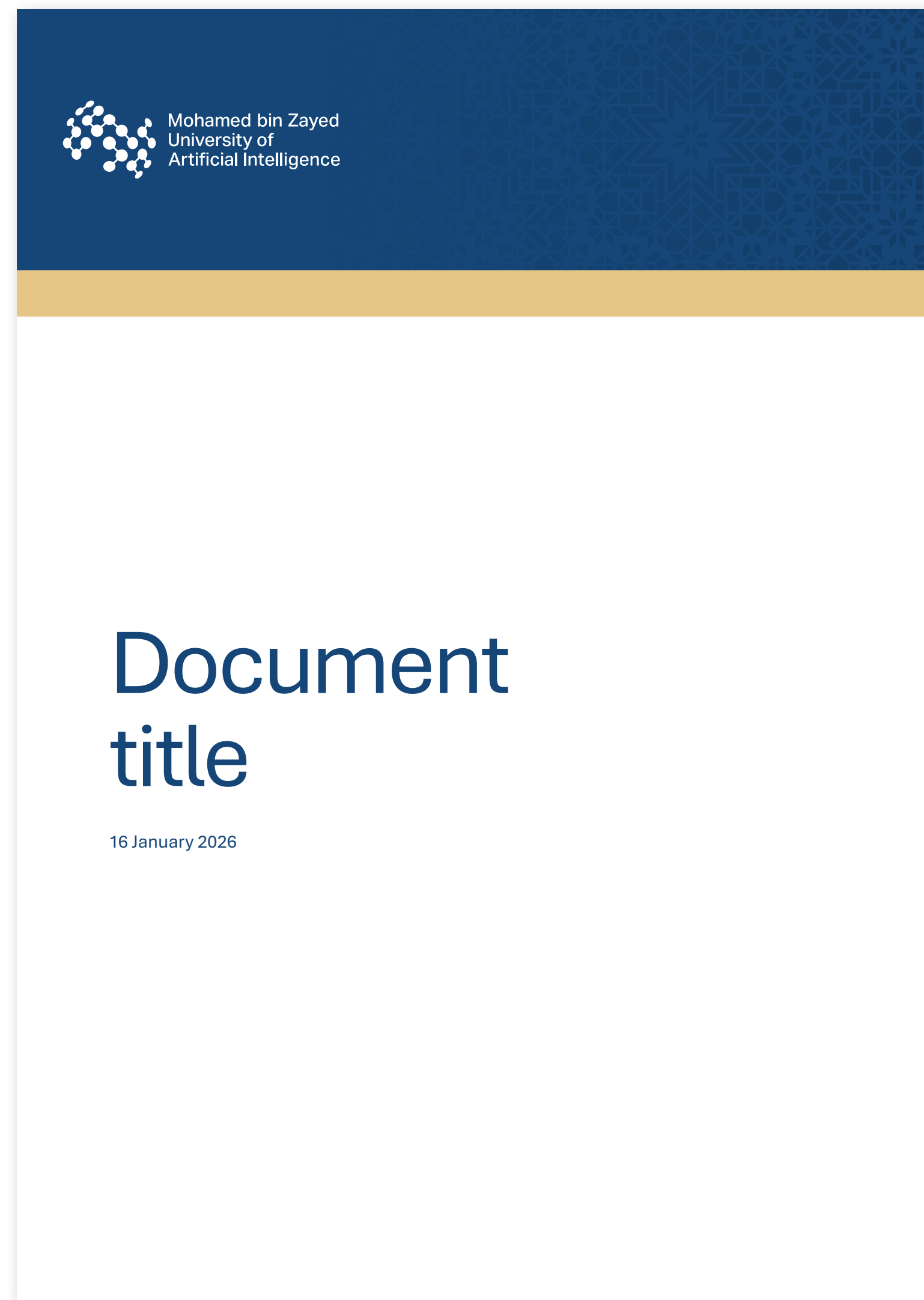


Text and image pages

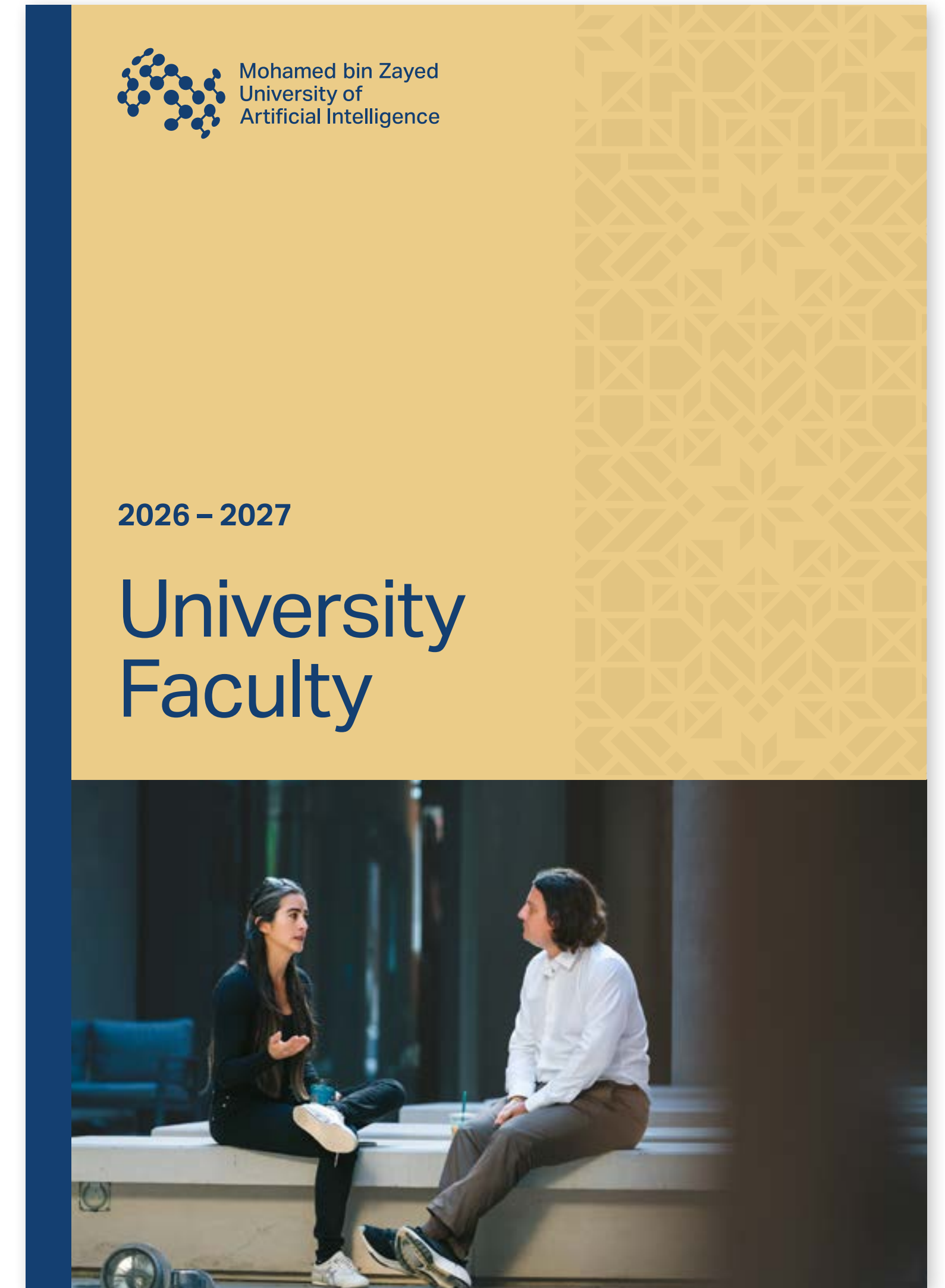
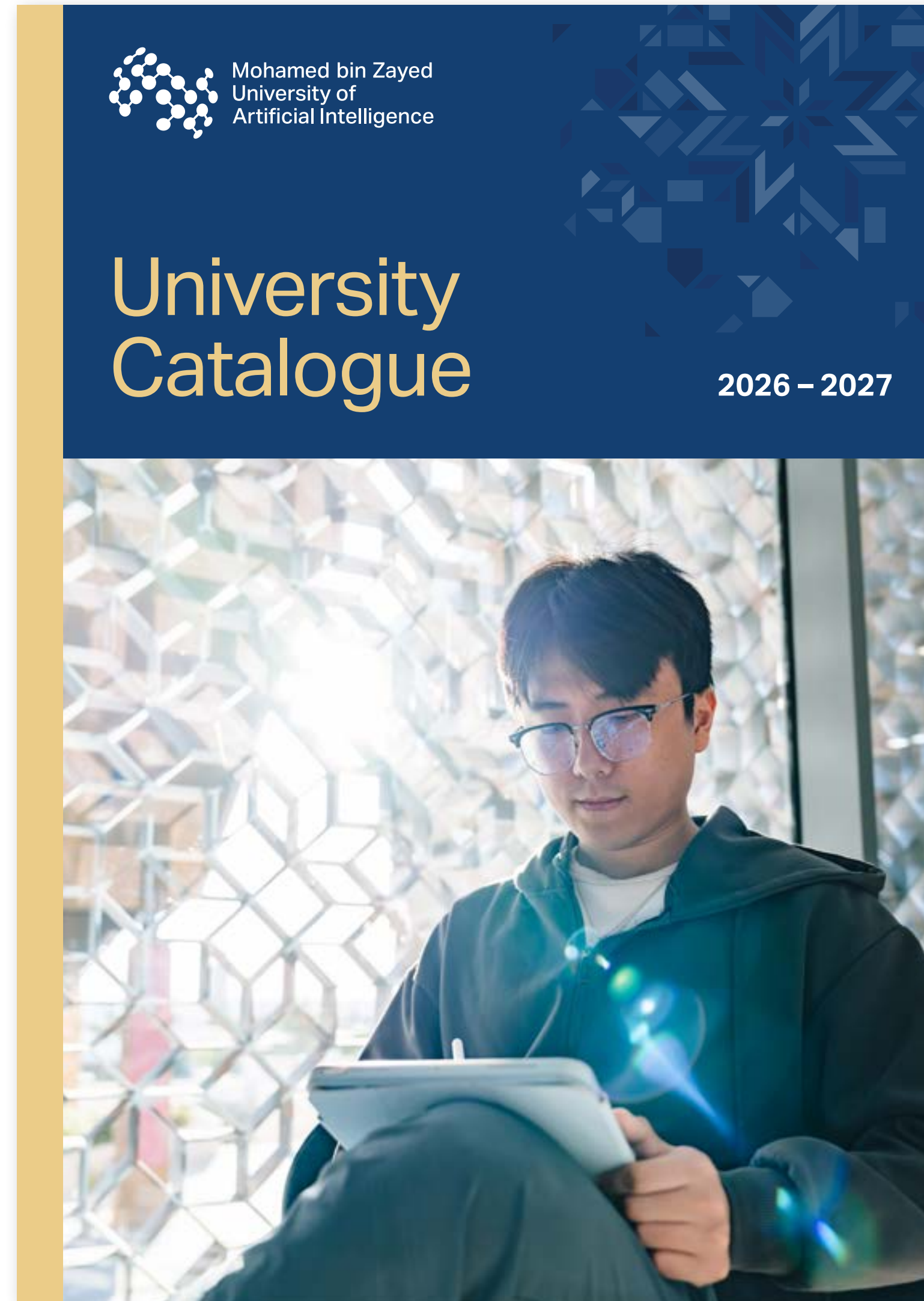
Word template



Word template



Brochure covers



Brochure spreads



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

Bachelor of Science in Artificial Intelligence

Welcome

The world isn't waiting. AI is already transforming industries, economies, and societies. But who will build the AI of tomorrow?

At MBZUAI, we are empowering the visionaries, engineers, and leaders who will drive the next wave of AI innovation.

MBZUAI is a global leader in AI education and research, designed for those who want to push boundaries and pioneer change. With faculty from global tech giants and top universities, students gain firsthand knowledge from the experts shaping AI today and benefit from deep industry immersion.

What makes MBZUAI unique?

- **AI-only focus**
- **Ranked top 10*** globally in AI research (CSRankings)
- **Access to state-of-the-art research labs** and global AI networks
- **A cutting-edge curriculum** merging AI fundamentals with real-world problem-solving, including a final-year industry placement

AI is revolutionizing the world — **will you lead the change?**

Build What's Next. Start at MBZUAI.

*CSRankings in AI, CV, ML, NLP, Robotics and Computational Biology



Eric Xing
MBZUAI President & Professor

"We are reshaping what it means to be educated in AI—producing not just engineers, but also entrepreneurs, designers, influencers, executives, and visionary innovators prepared to drive AI in every sector. Our students won't just study AI; they will graduate with the critical knowledge, experience, and confidence to lead AI initiatives within global enterprises or through their own ventures. We're focused on preparing graduates for the rapidly evolving AI landscape."

Hao Li
MBZUAI Professor & Senior Director of Undergraduate Program

"We've built the first truly AI-first undergraduate program for a future shaped by artificial intelligence. Today's curricula are outdated and ineffective. The world needs innovators, not just graduates, and at MBZUAI, we are training the next generation of AI pioneers with top-tier experts and cutting-edge resources."





Timothy Baldwin
MBZUAI Provost & Professor

"AI is redefining the world we live in, and MBZUAI is at the forefront of that transformation. Our curriculum is designed to equip students with technical excellence and hands-on experience, ensuring they don't just enter the workforce - they lead it."

03 / Document Title

Document Title / 04

Brochure spreads

Build What's Next. Shape the future of AI.

MBZUAI's Bachelor of Science in Artificial Intelligence is a first-of-its-kind AI degree, designed for those who want to lead, innovate, and push boundaries.

Whether you're passionate about engineering breakthrough AI models or leveraging AI to transform industries, this program provides the skills, networks, and experiences to make an impact from day one.



85 / Document Title



Build What's Next. Choose your path.

MBZUAI's Undergraduate Program offers two distinct streams — one for those who want to engineer AI solutions, and one for those who want to harness AI's power for business transformation.

Bachelor of Science in Artificial Intelligence.


- **BSc in AI – Engineering Stream:**
Develop transformative AI technologies for applications that impact industry and human society.
- **BSc in AI – Business Stream:**
Build game-changing businesses that leverage the latest AI advancements to redefine industries, drive market disruption, and accelerate strategic growth.

Duration:
3 years + 1-year industry placement.

Format:
On-campus with industry-integrated learning.

Document Title / 86


Flyers



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

Explore Computational Biology at a University defining the future of AI

Computational biology is using AI and computation to study health and disease across molecular, clinical, and data-driven levels.



Application deadline:
5pm GST – February 27th 2026

Why Study at MBZUAU?


- The first University dedicated entirely to the advancement of science through AI
- Ranked 22nd in the world for Computational Biology and Bioinformatics (CSRankings 2025)
- World-class faculty with real-world professional experience in AI
- Industry connections and internships
- Full scholarship that covers:
 - 100% tuition fee
 - Health insurance and UAE visa sponsorship
 - Accommodation
 - Monthly stipend

Our Programs:


- Master of Science in Natural Language Processing
- Doctor of Philosophy in Natural Language Processing

Apply now

For full program information, admission criteria, and online application form, scan the QR code or email student.recruitment@mbzual.ac.ae



Scan the QR code to discover more details about the Master of Science in CB



Scan the QR code to discover more about the Doctor of Philosophy in CB



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






Open faculty and postdoctoral positions

Our Computational Biology Department brings together exceptional researchers from diverse scientific backgrounds - people with the technical depth and creative vision to approach human health in entirely new ways. Our strength lies in collaboration: computational scientists, clinicians, and biologists working side-by-side, using AI to study molecular and physiological systems at an unprecedented level of detail. The Computational Biology Department is part of the School of Digital Public Health. Join us and teach the next generation of AI changemakers.


We are actively recruiting postdoctoral researchers and faculty:

Full Professor Associate Professor Assistant Professor

Featured Faculty

 <p>Eran Segal Acting Dean of the School of Digital Public Health, Department Chair and Professor of Computational Biology</p>  <p>Aziz Khan Associate Professor of Computational Biology</p>  <p>Bin Zhang Assistant Professor of Computational Biology</p>  <p>Eduardo Beltrame Assistant Professor of Computational Biology</p>  <p>Jun Wen Assistant Professor of Computational Biology</p>	 <p>Imran Razzak Associate Professor of Computational Biology</p>  <p>Natasa Przulj Professor of Computational Biology</p>  <p>Yu Li Affiliated Assistant Professor of Computational Biology</p>  <p>Yulia Medvedeva Assistant Professor of Computational Biology</p>  <p>Marcos Matabuena Assistant Professor of Epidemiology</p>
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To apply:
Please visit <https://careers.mbzual.ac.ae> or scan the QR code

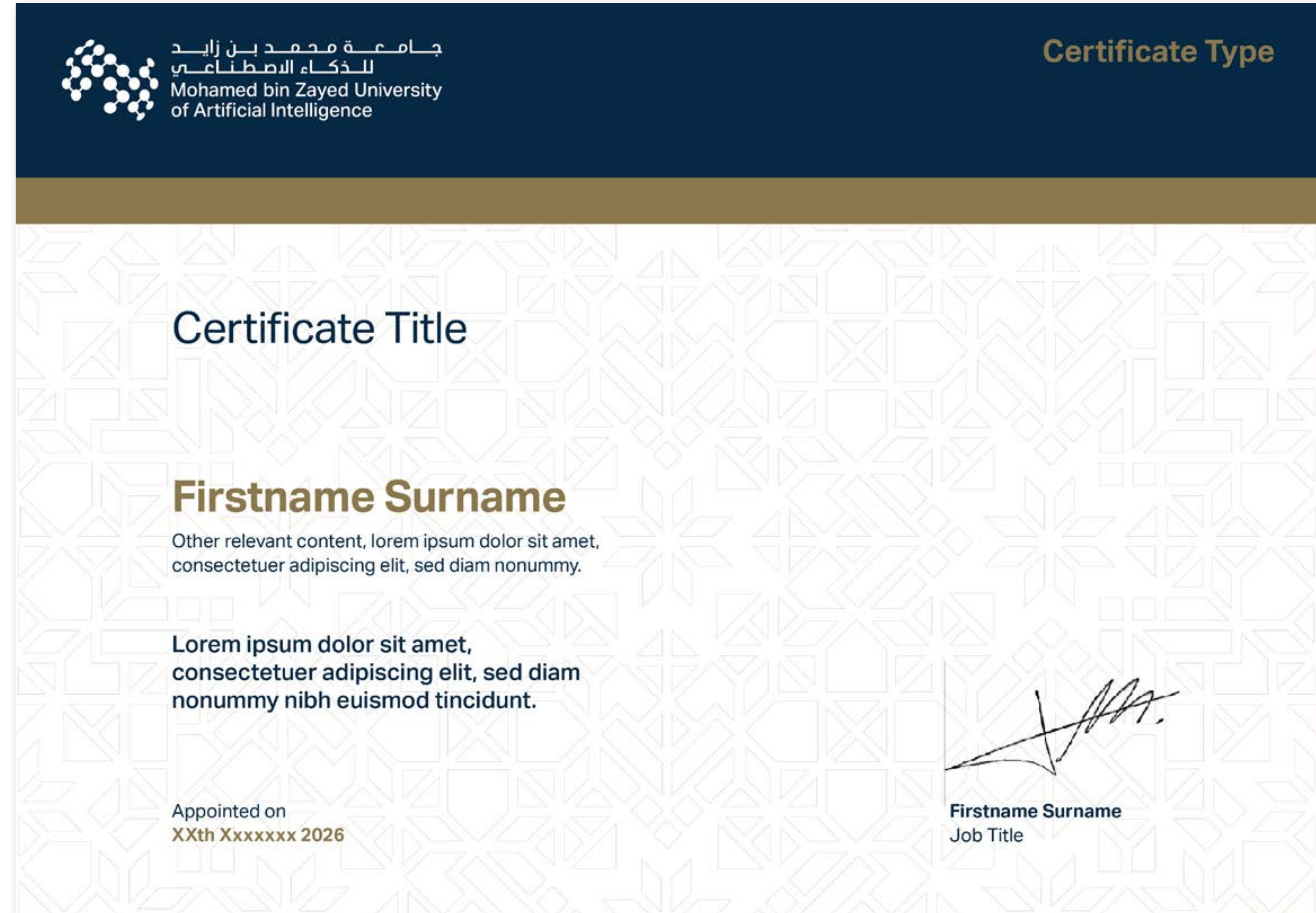


What we offer

- Internationally competitive, tax-free compensation package
- State-of-the-art research facilities and datasets
- Generous funding to support innovative AI research

mbzual.ac.ae


Certificate



Business cards



Letterhead

Two color options



Building 1B,
Masdar City, Abu Dhabi,
United Arab Emirates
info@mbzuai.ac.ae
+971 2 811 3333



Building 1B,
Masdar City, Abu Dhabi,
United Arab Emirates
info@mbzuai.ac.ae
+971 2 811 3333

Application examples

Shuttle bus wrap



Application examples

Internal comms

Posters

Email banners

Screensavers

Teams virtual backgrounds

TV screen welcome message

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

Scan to register your interest today!

Mohamed bin Zayed
University of
Artificial Intelligence

Space for other logo
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Main heading to be placed here



Scan to register your interest today!

Subheading if needed, to be placed here

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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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Application examples

Posters

Department specific

Utilize the chosen colors for each school, department, or institute as accented 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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Join us

📅 18th Jan 2026 ⌚ 5:30pm - 7:30pm

📍 MBZUAI Visitor Center, Masdar City, Abu Dhabi

Scan to register your interest today!





School of Computing

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Main heading to be placed here





Scan to register your interest today!

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Join us


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

Application examples

Posters

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School of Computing

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Join us

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



Main heading to be placed here


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Scan to register your interest today!


School of Computing


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Join us

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



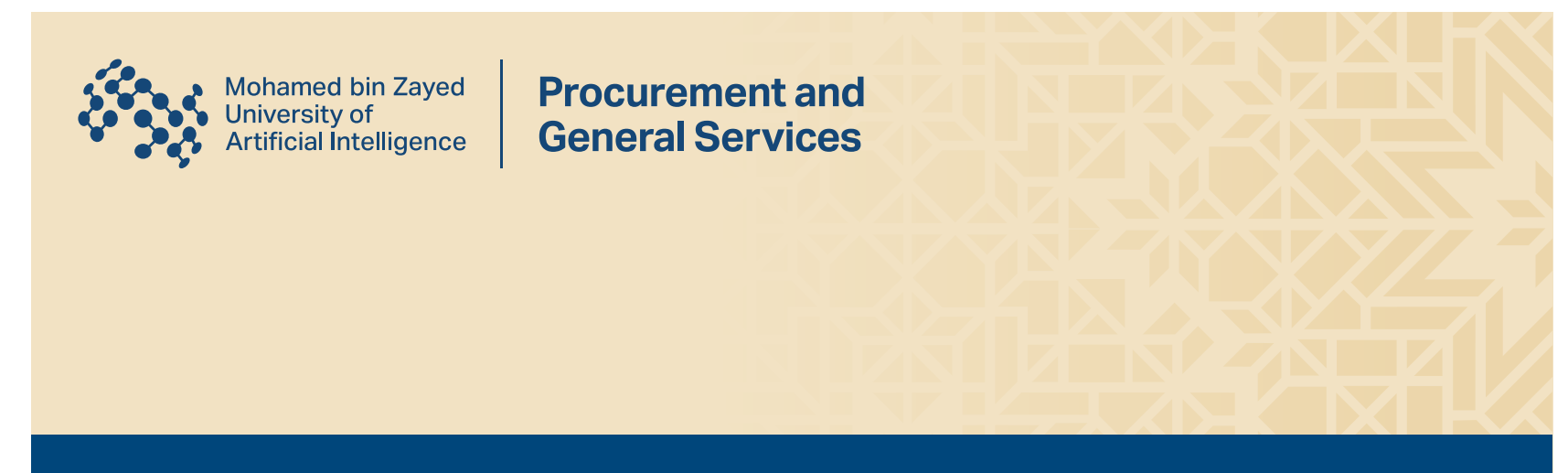
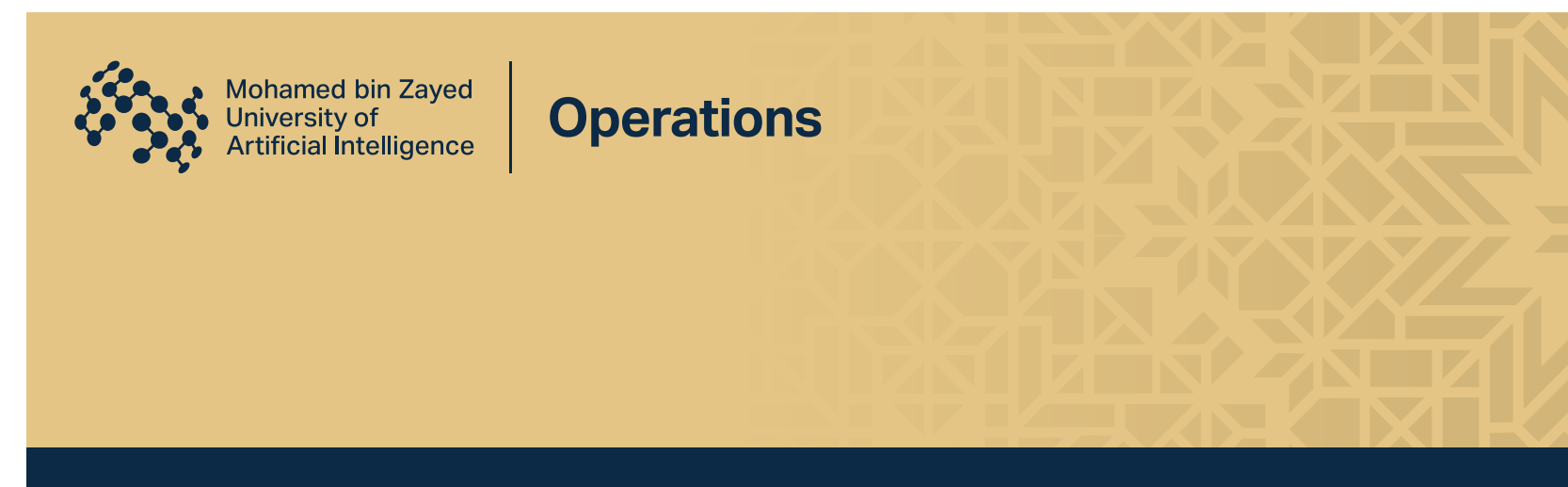
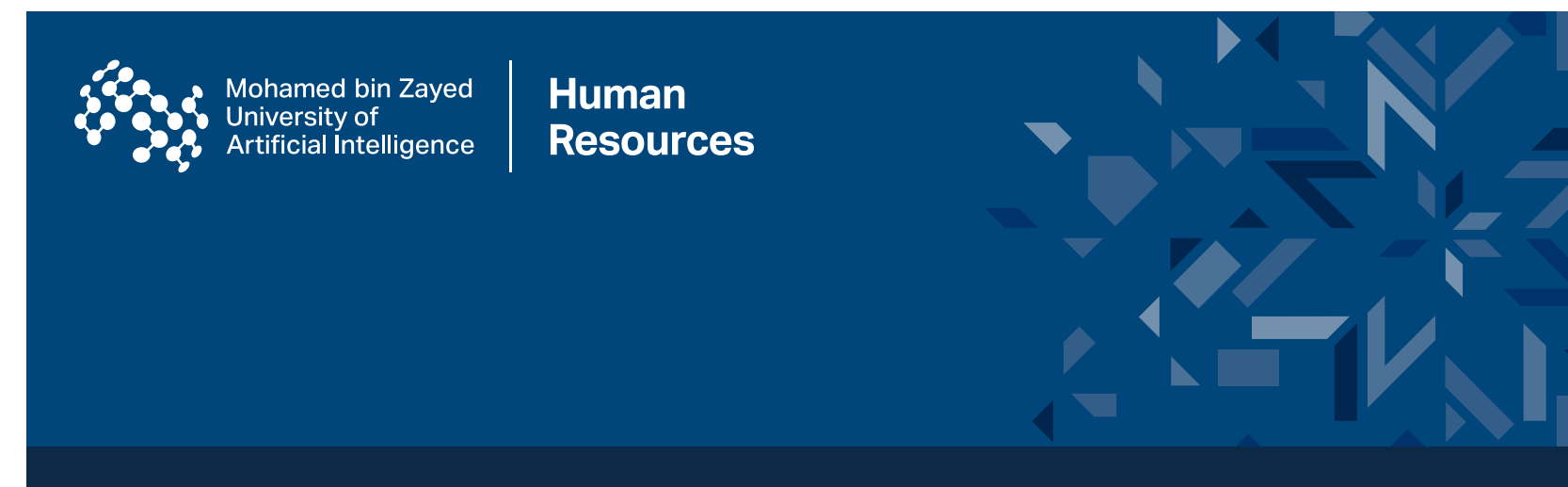
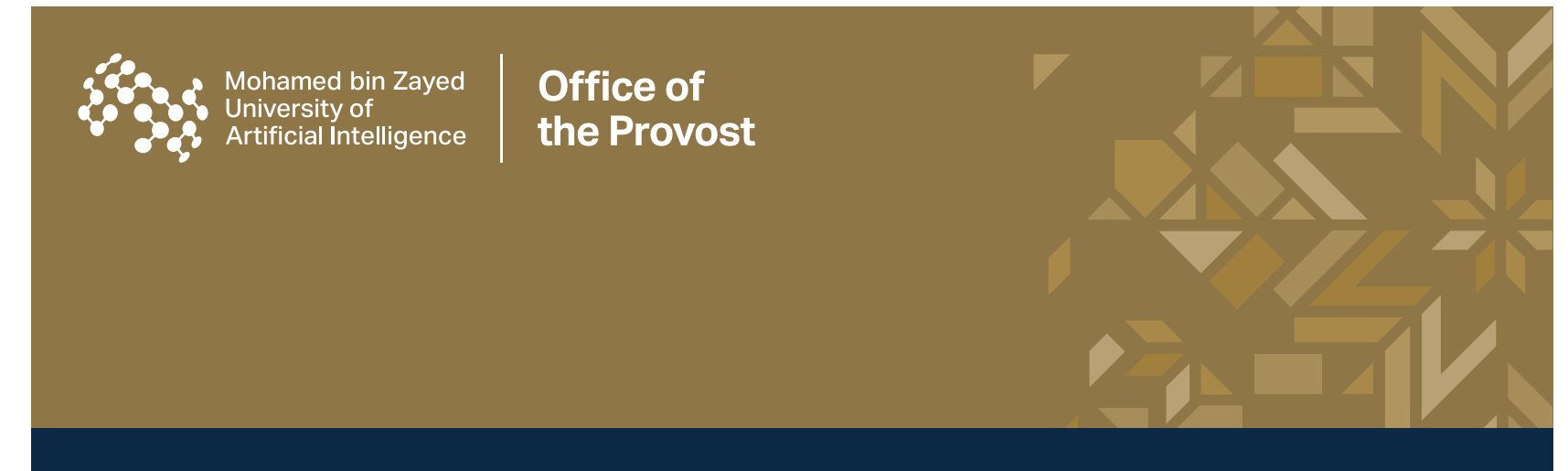
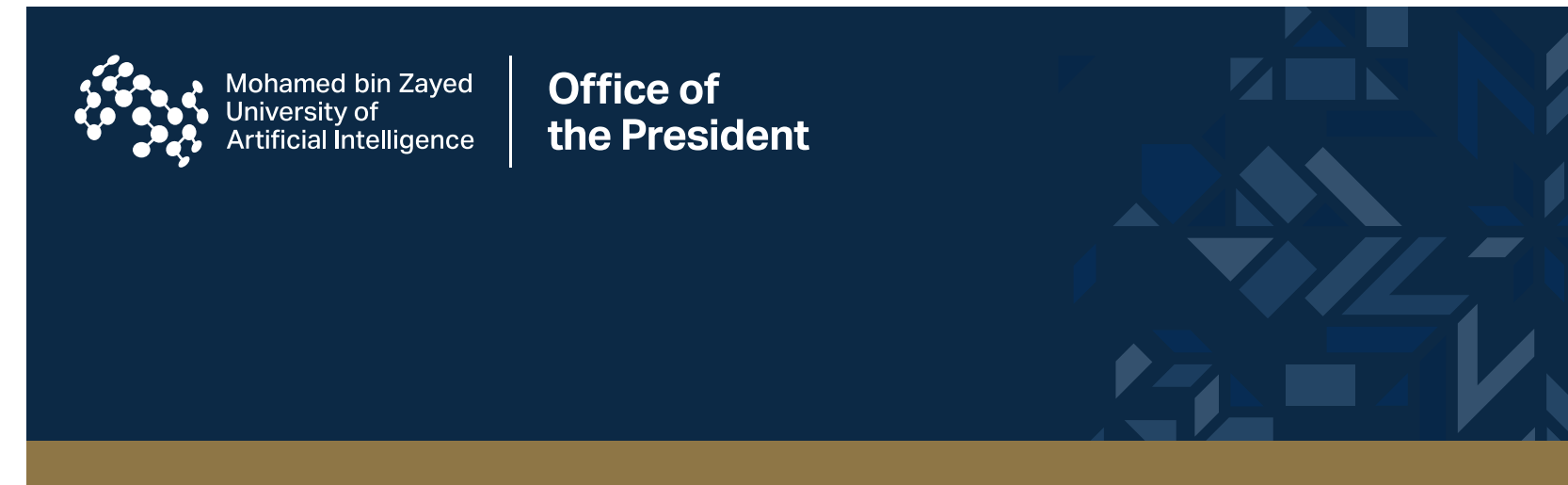
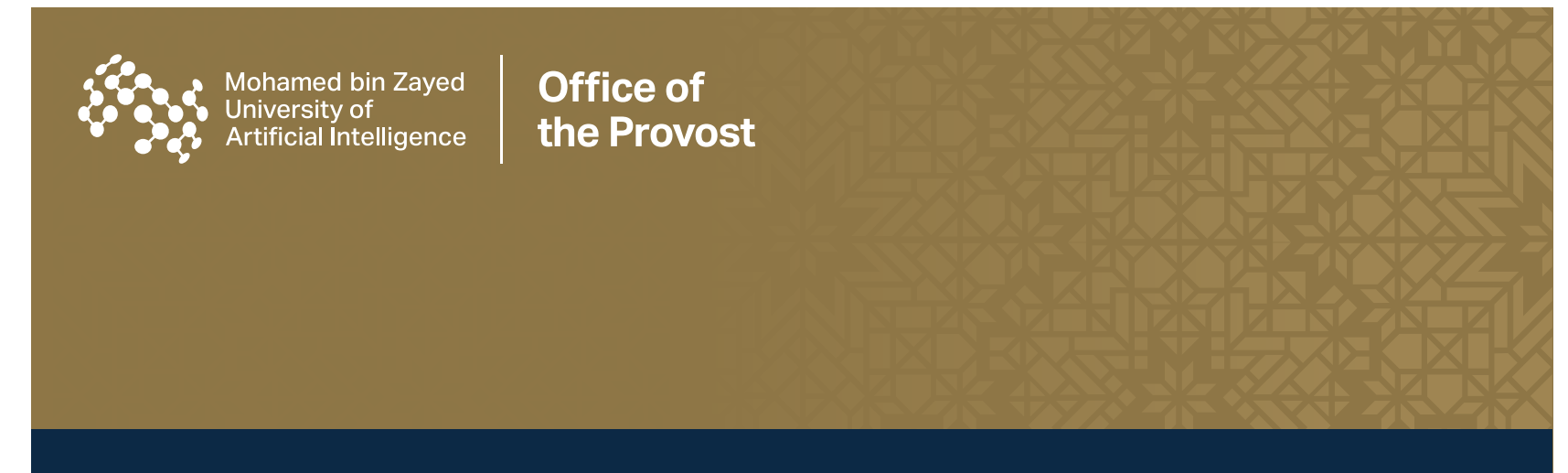
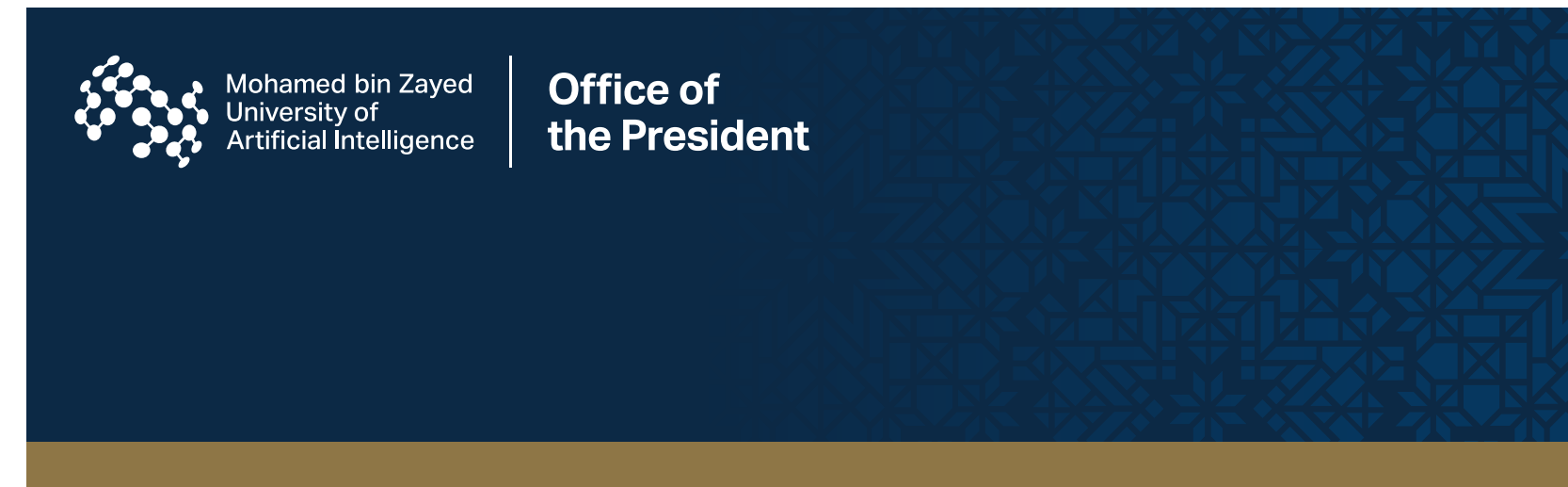


Scan to register your interest today!

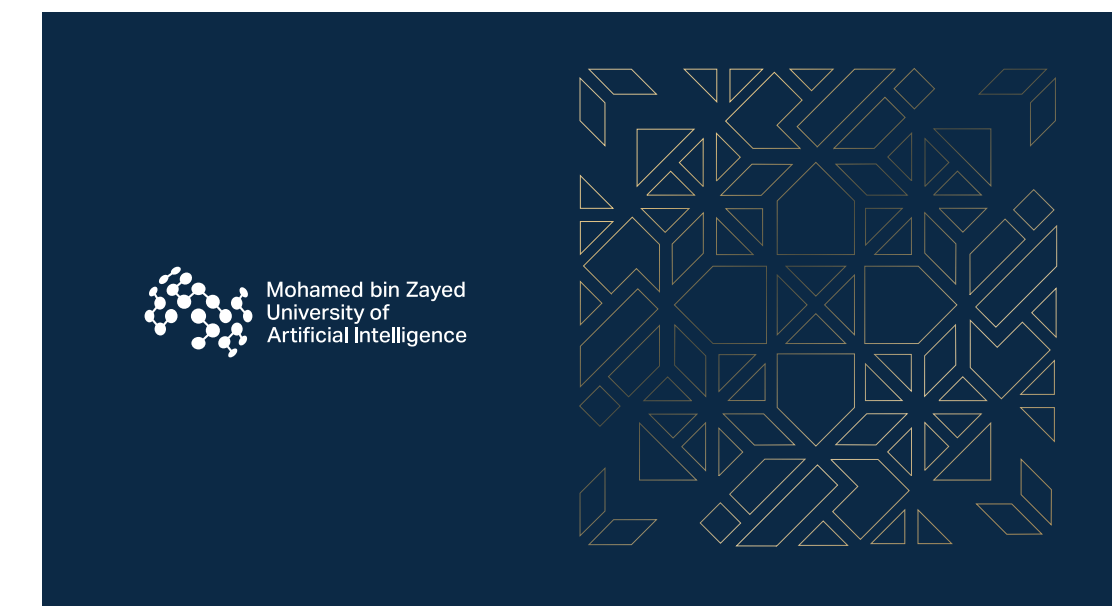
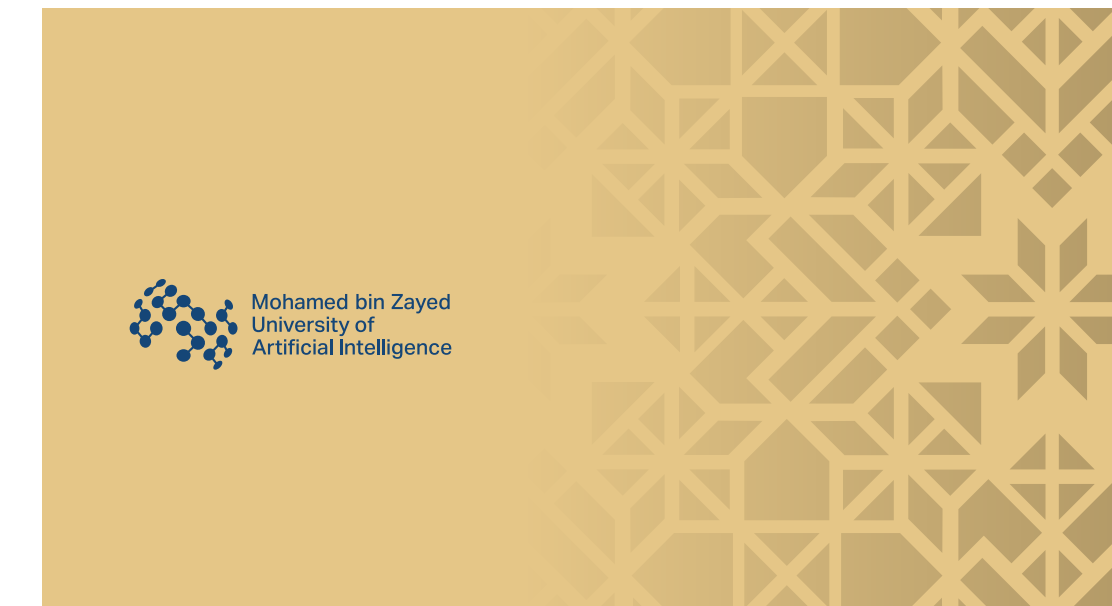
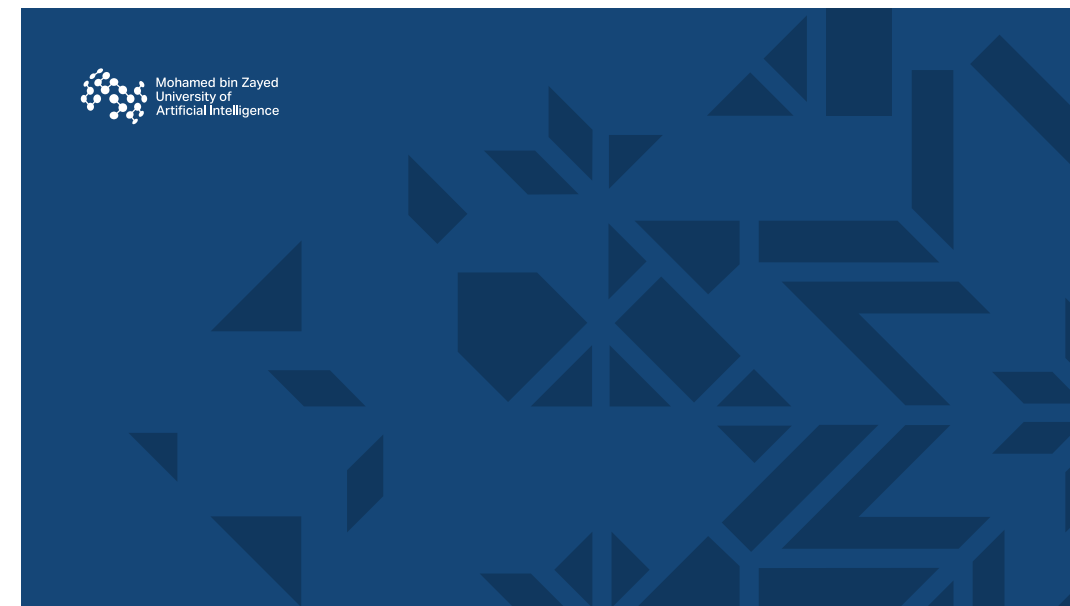
Application examples

Email banners

Templates for corporate offices for internal and external communications.



Screensavers



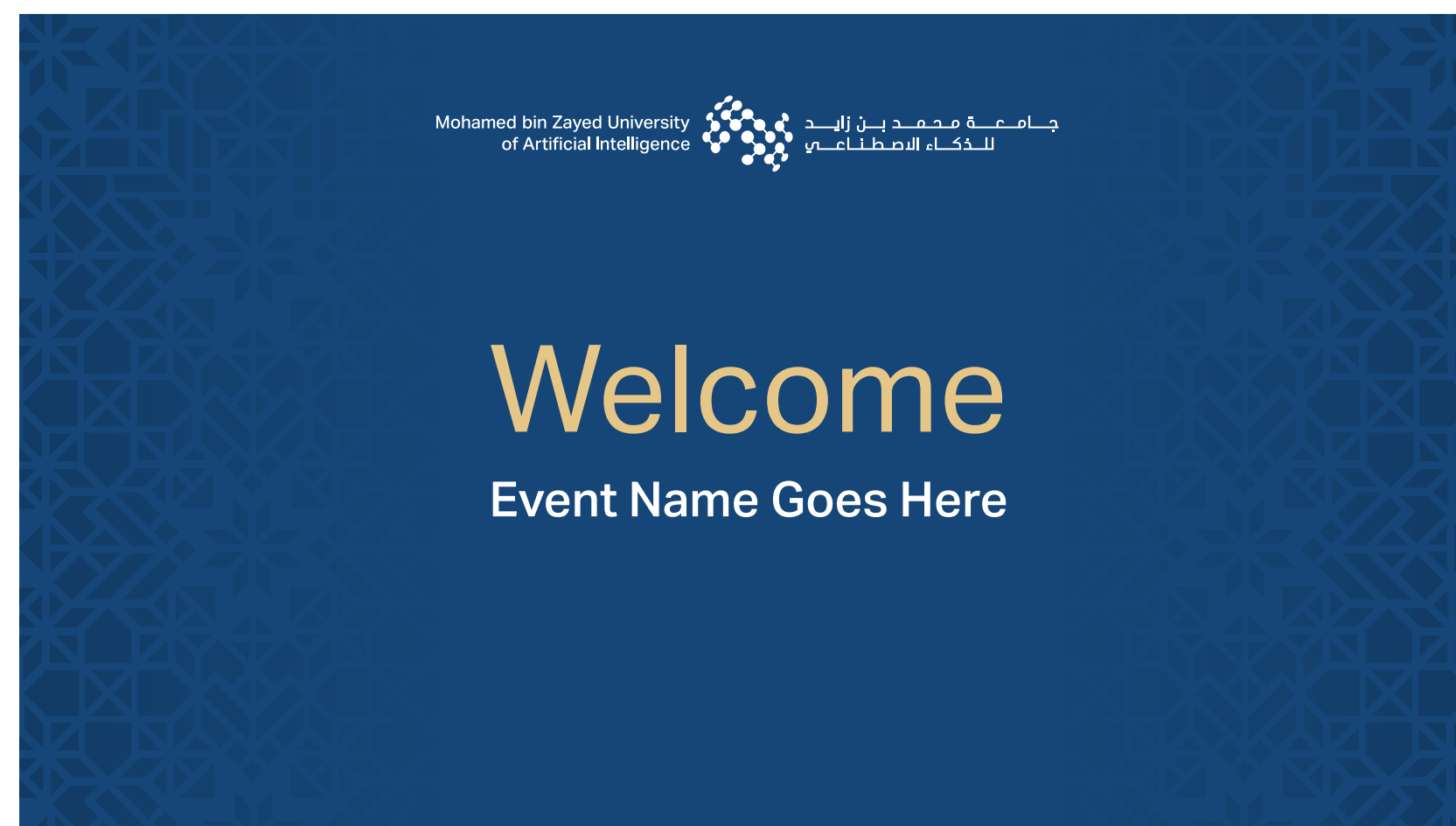
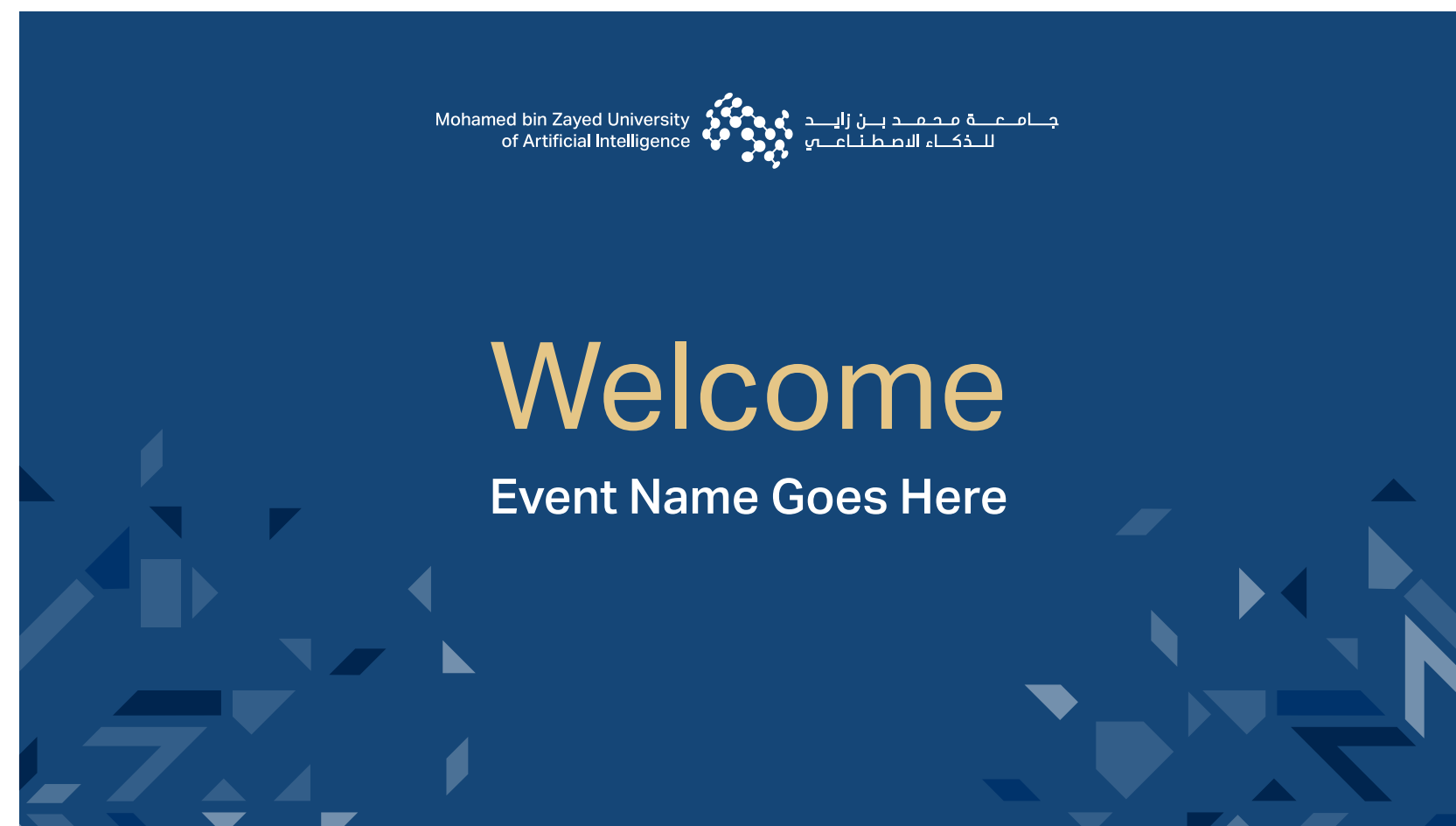
Application examples

Teams virtual backgrounds

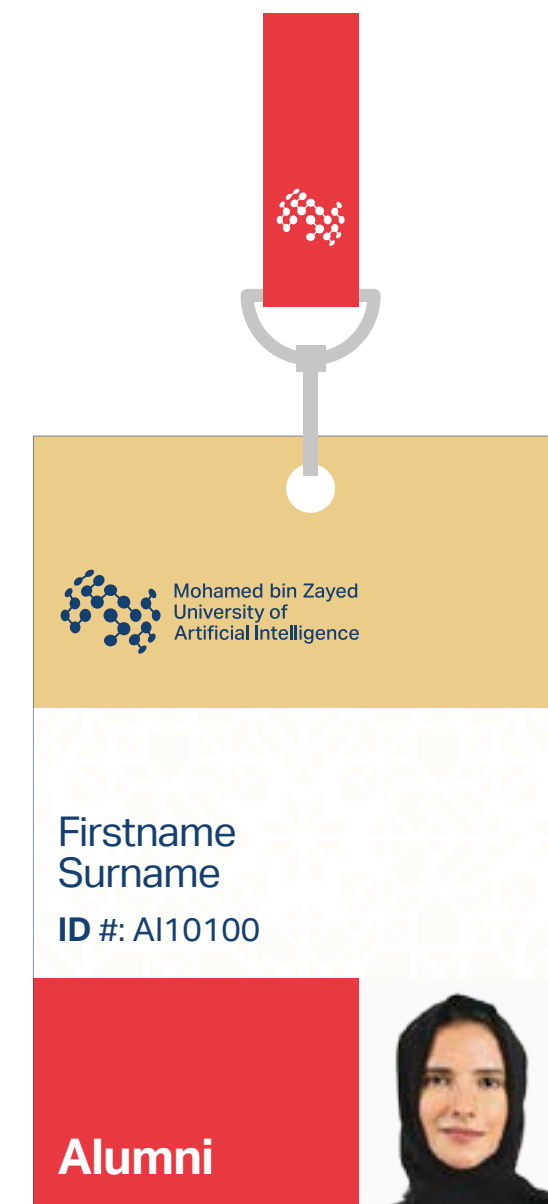
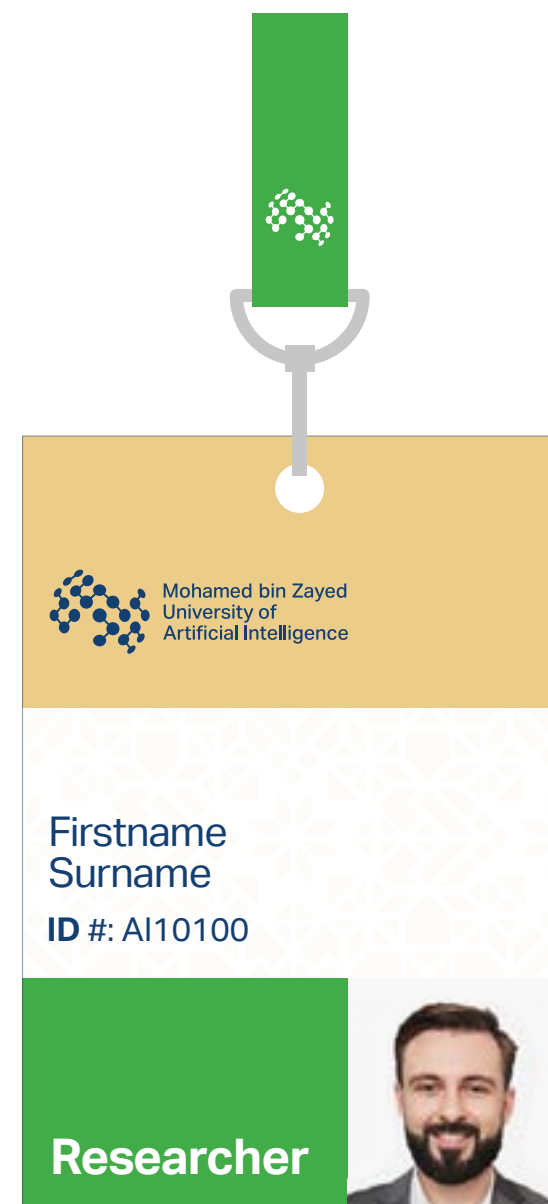
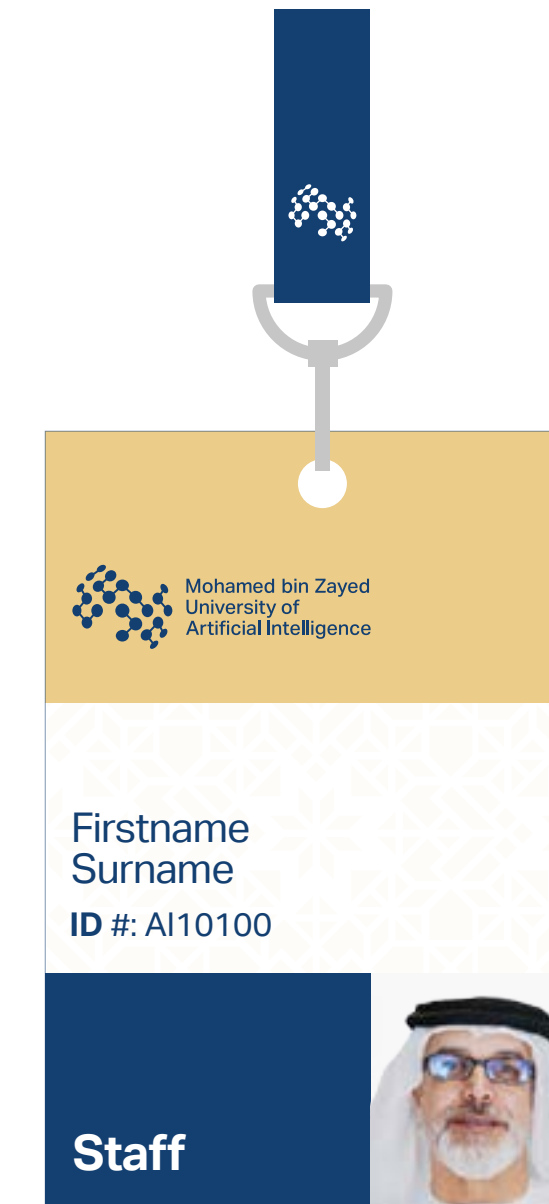
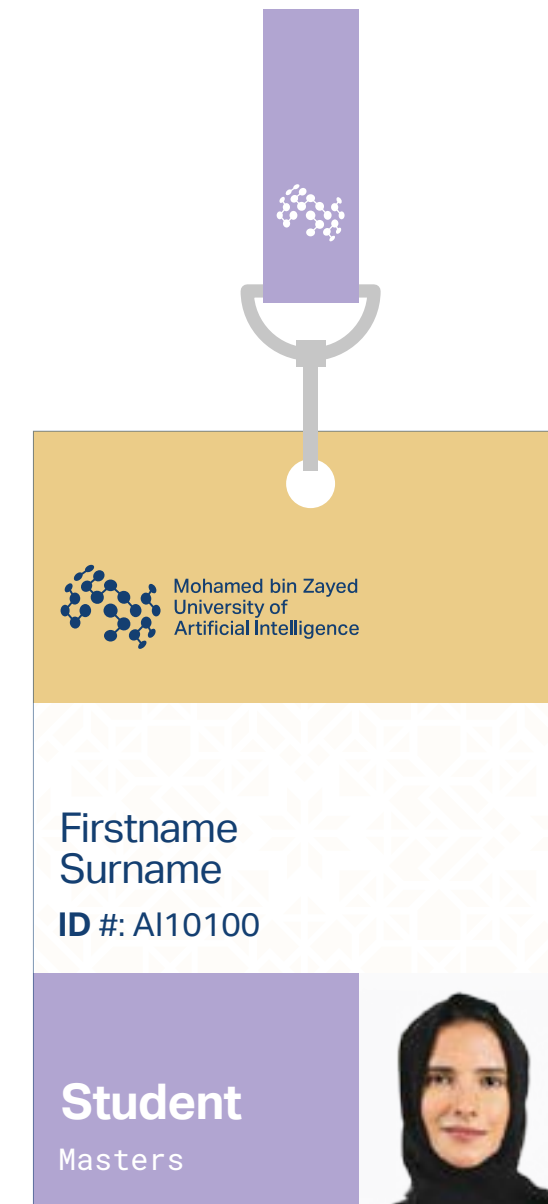
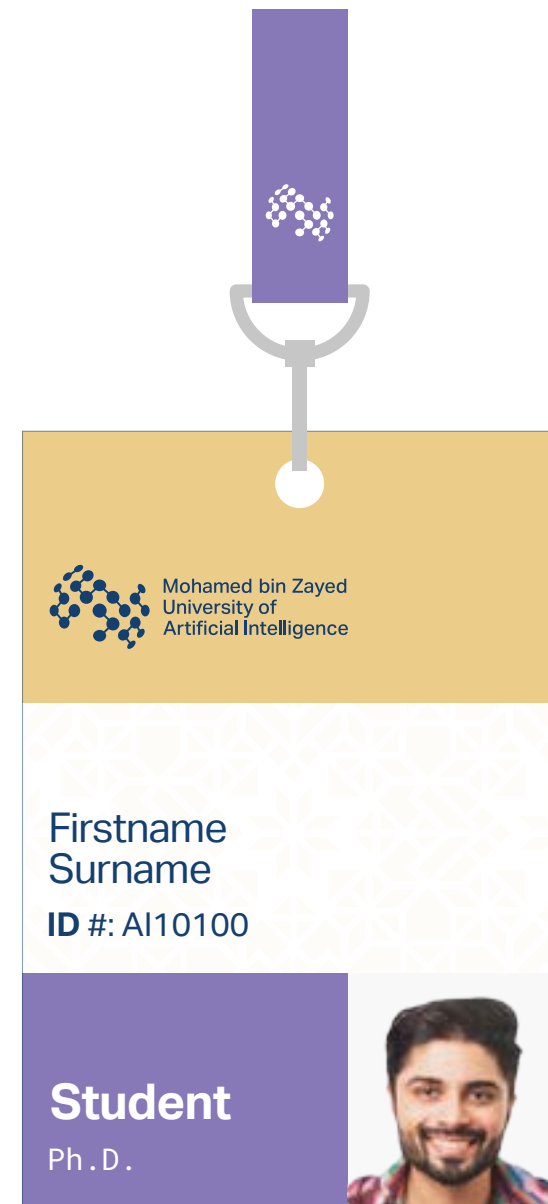


Application examples

TV screen welcome
message



ID cards



Application examples

Campus branding

Danglers

Flags

Portrait banner

Elevator vinyls

Cubes

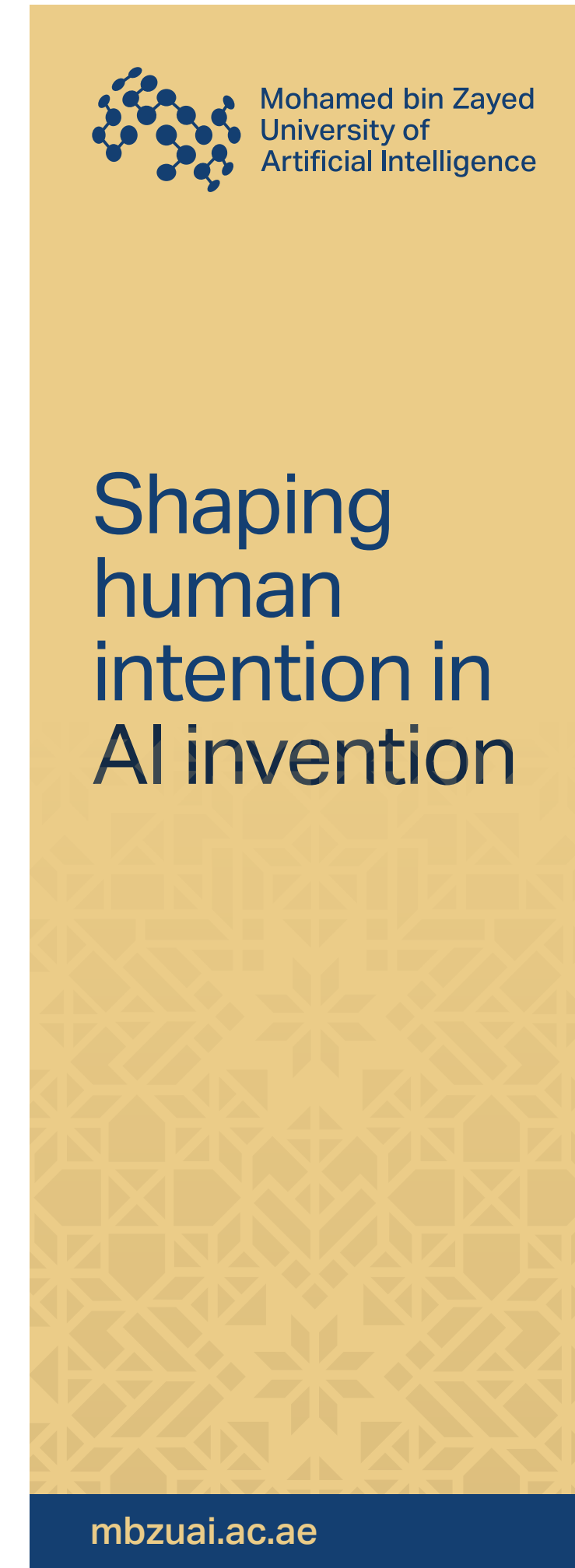
Glass vinyls

Application examples

Campus branding

Danglers - 650mm x 1900mm

Danglers are used throughout our campus on several buildings and along pathways. They are predominantly designed in sets of four.



Application examples

Campus branding

Danglers - 650mm x 1900mm

Danglers are used throughout our campus on several buildings and along pathways. They are predominantly designed in sets of four.

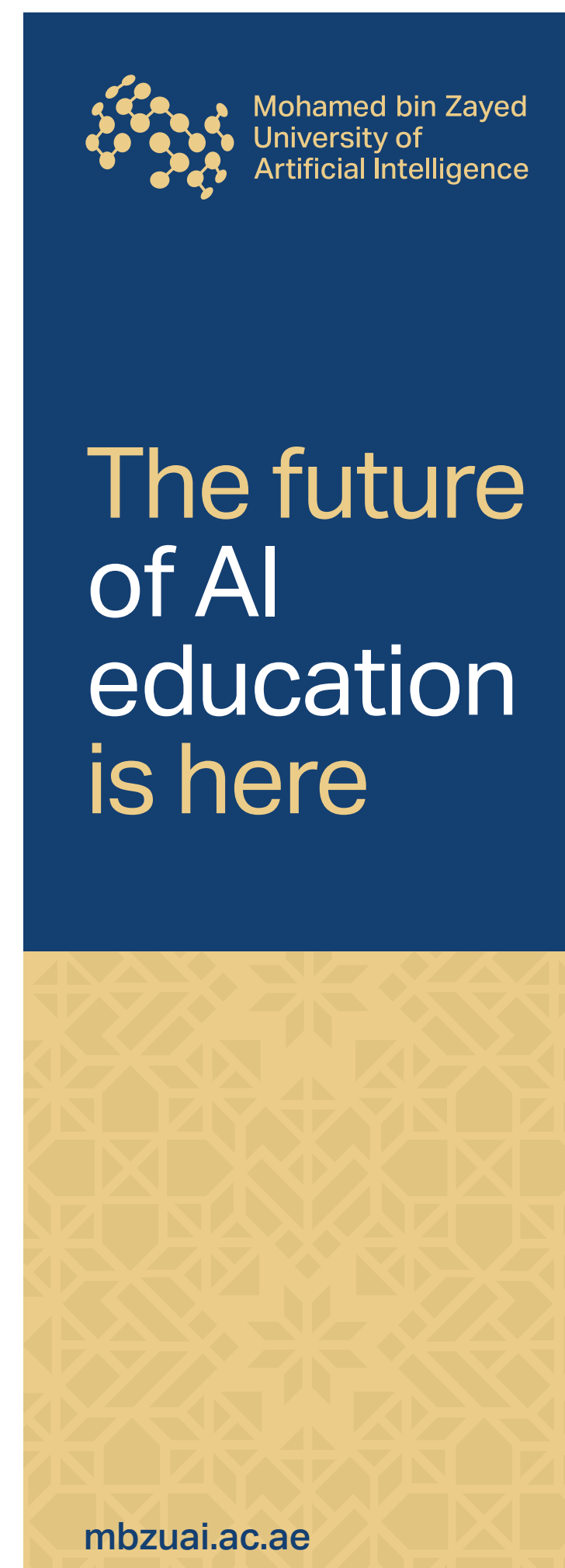
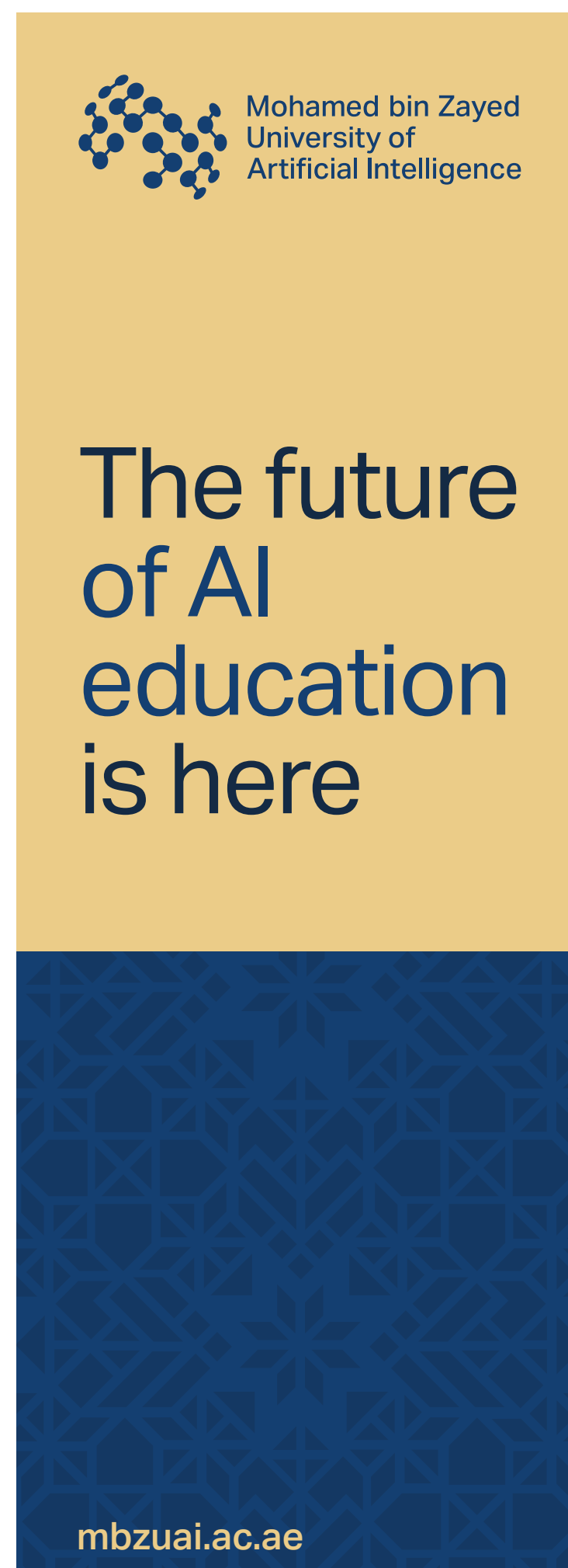


Application examples

Campus branding

Danglers - 650mm x 1900mm

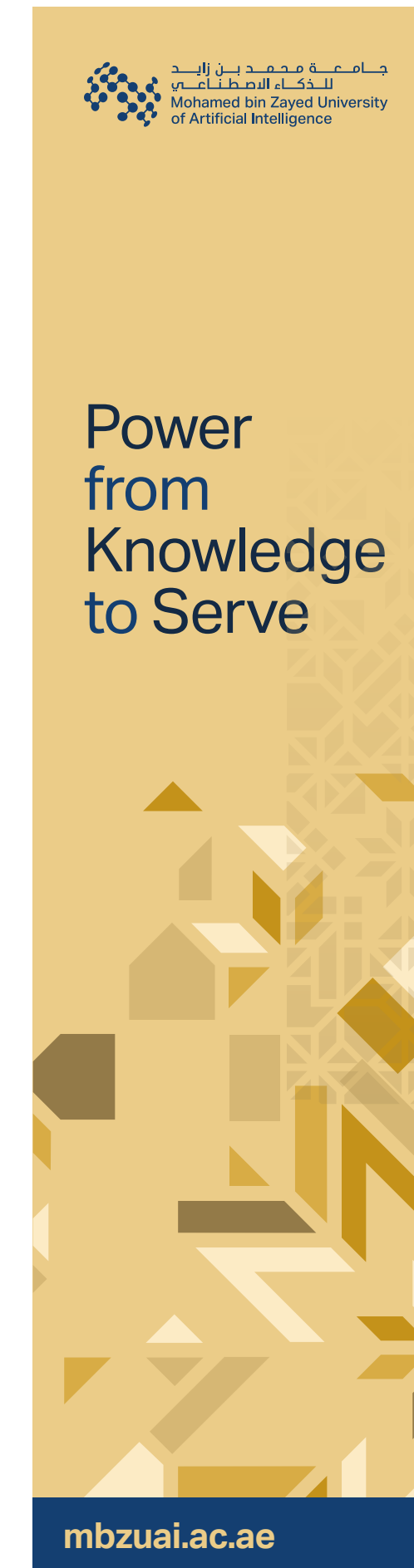
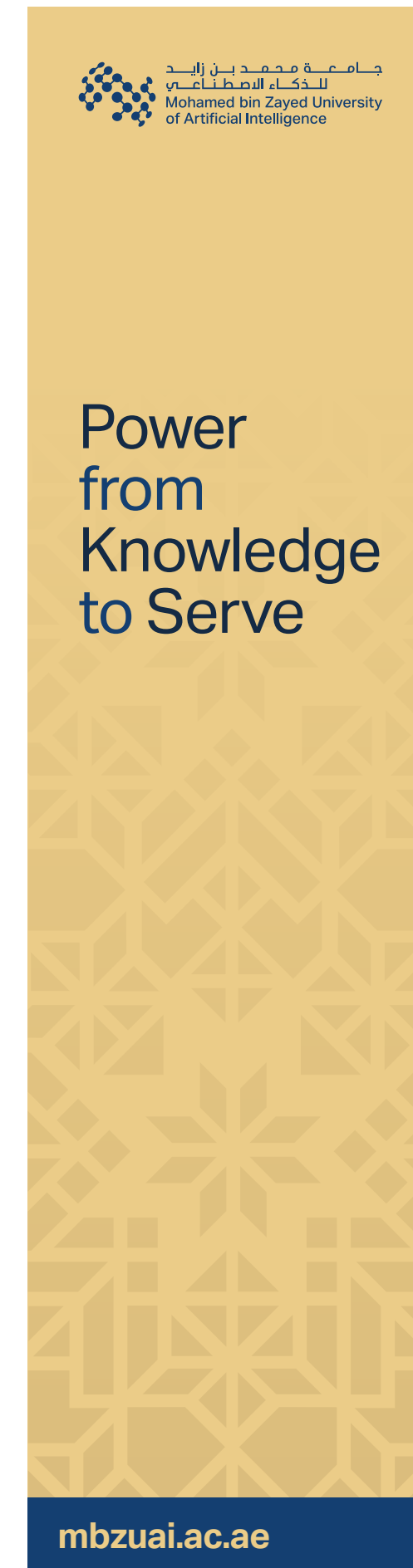
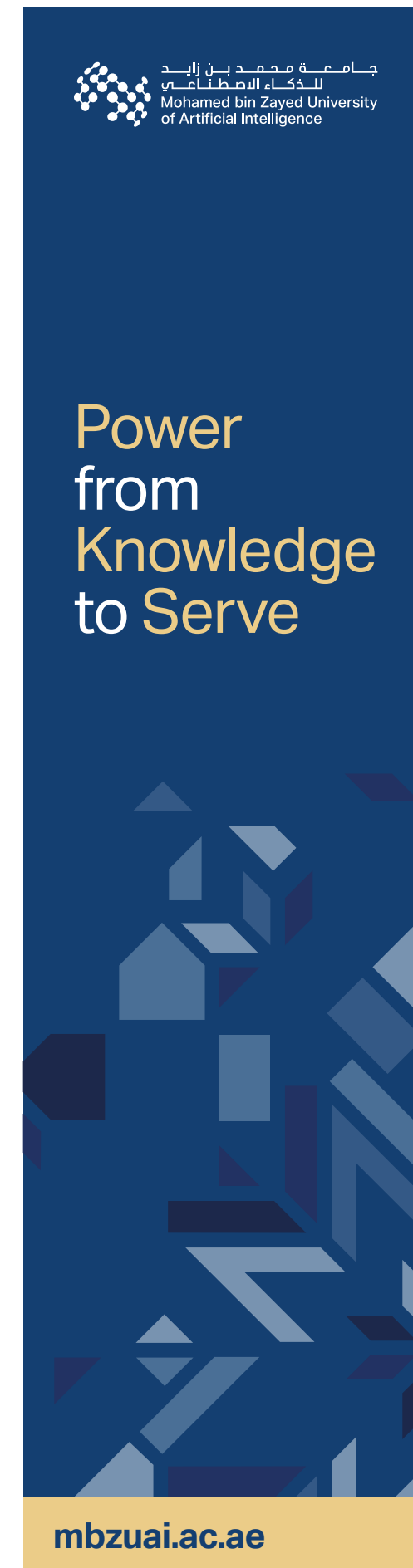
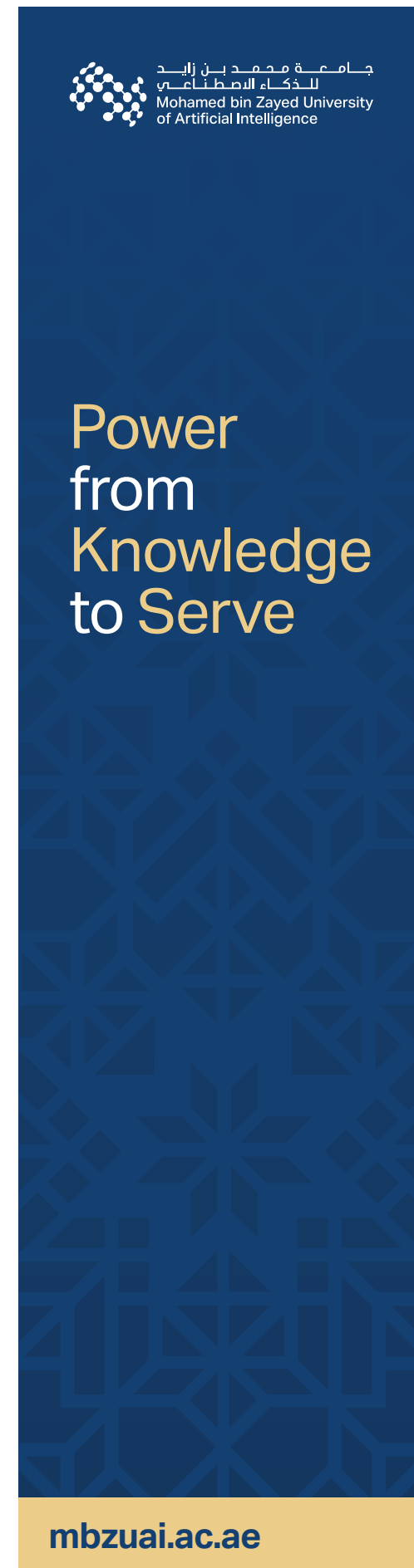
Danglers are used throughout our campus on several buildings and along pathways. They are predominantly designed in sets of four.



Application examples

Campus branding

Flags - 800mm x 3100mm



Application examples

Campus branding

Portrait banners - 1000mm x 6000mm



Application examples

Campus branding

Elevator vinyls - 1300mm x 2300mm

Also available in:

1400mm x 2300mm

1200mm x 2300mm

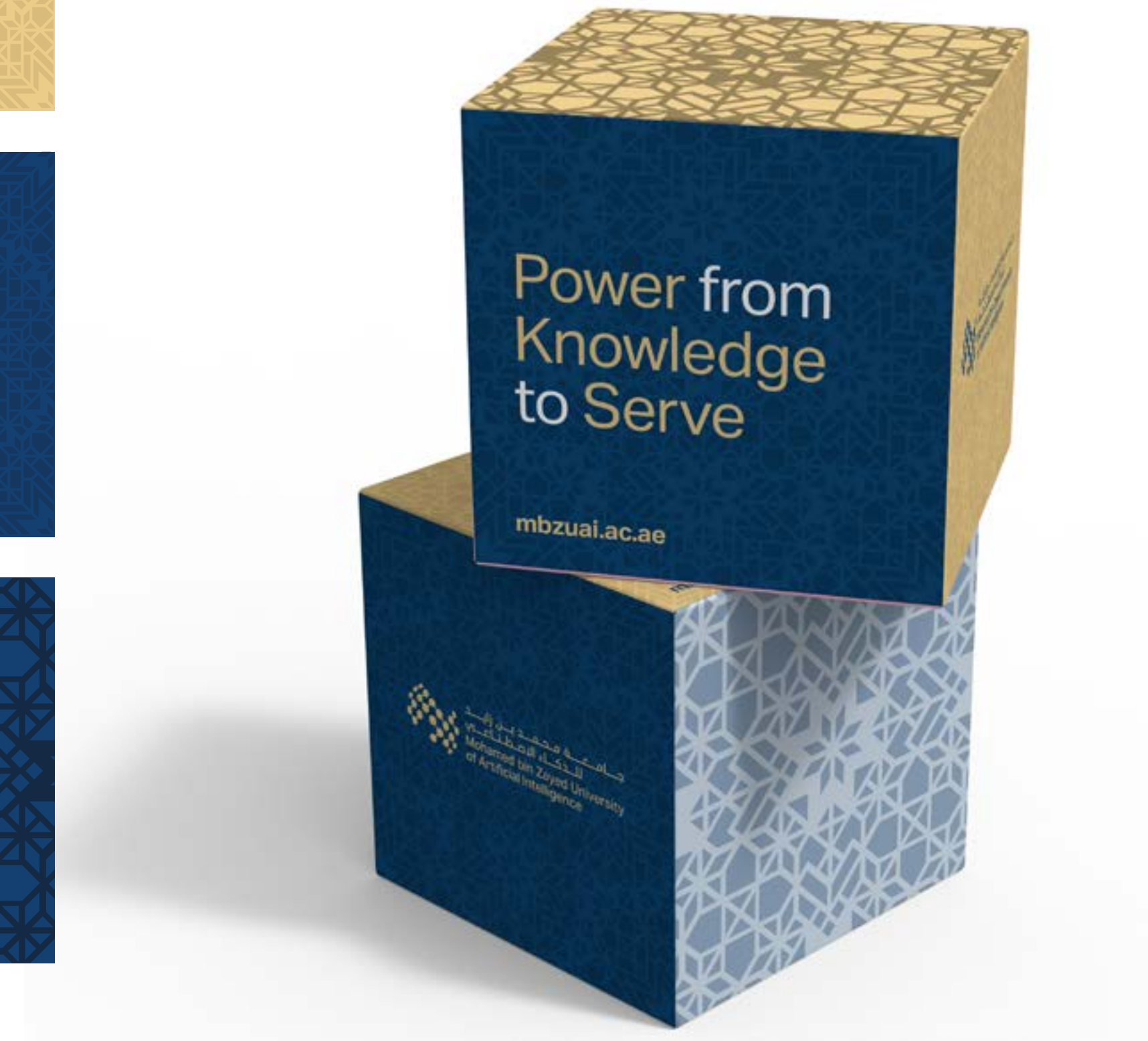
1000mm x 2300mm



Application examples

Campus branding

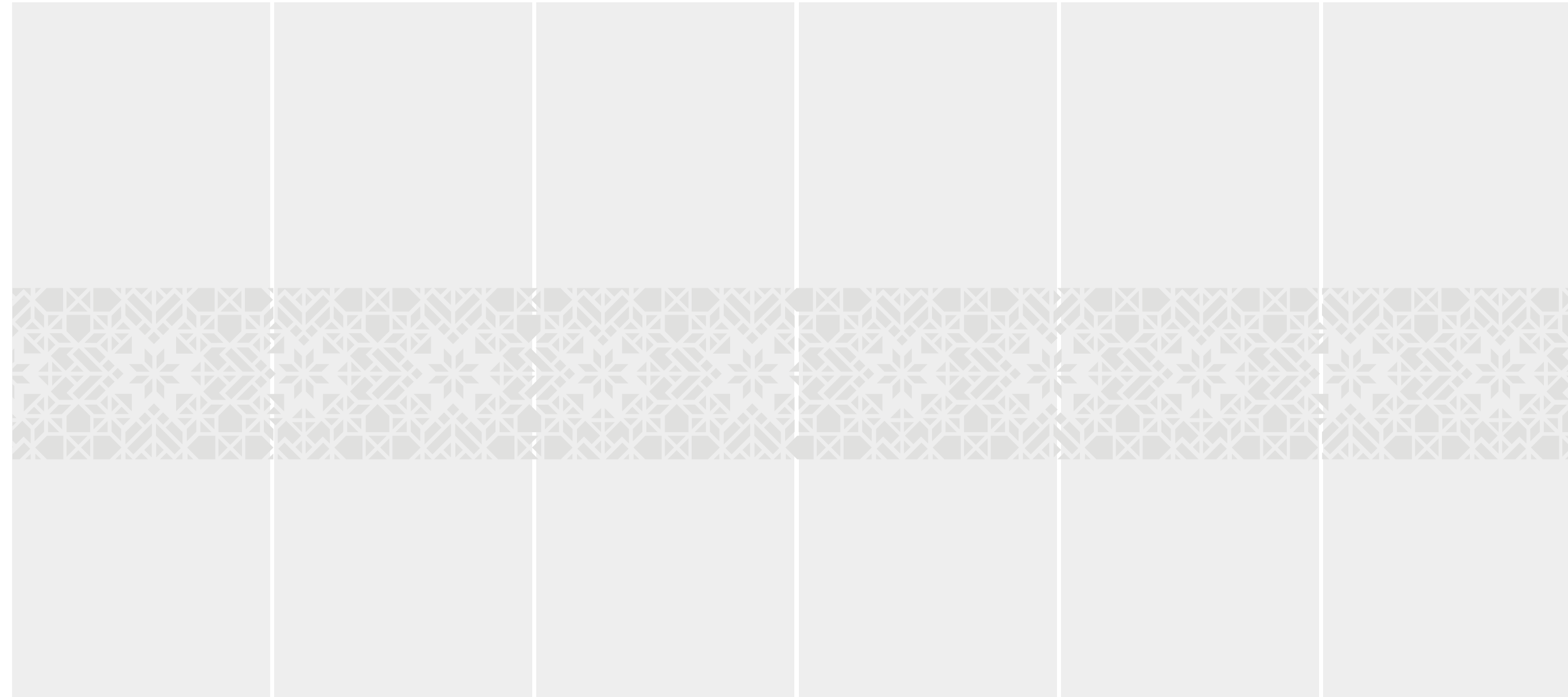
Cubes - 1000mm x 1000mm



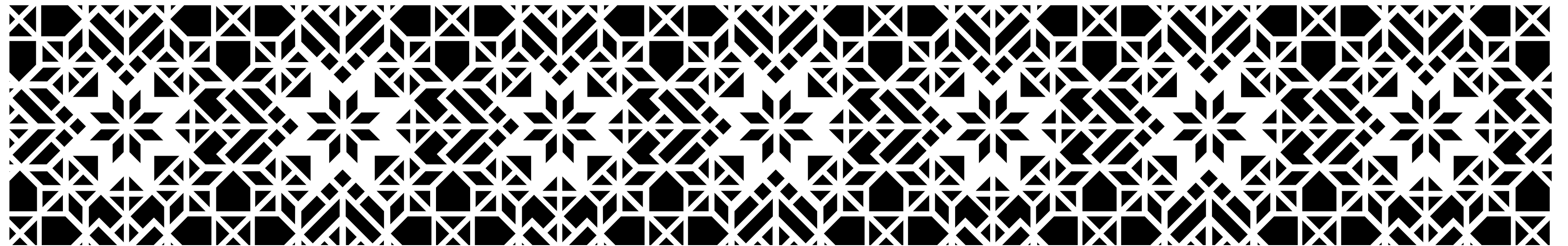
Application examples

Campus branding

Glass vinyls - option 01



Visual

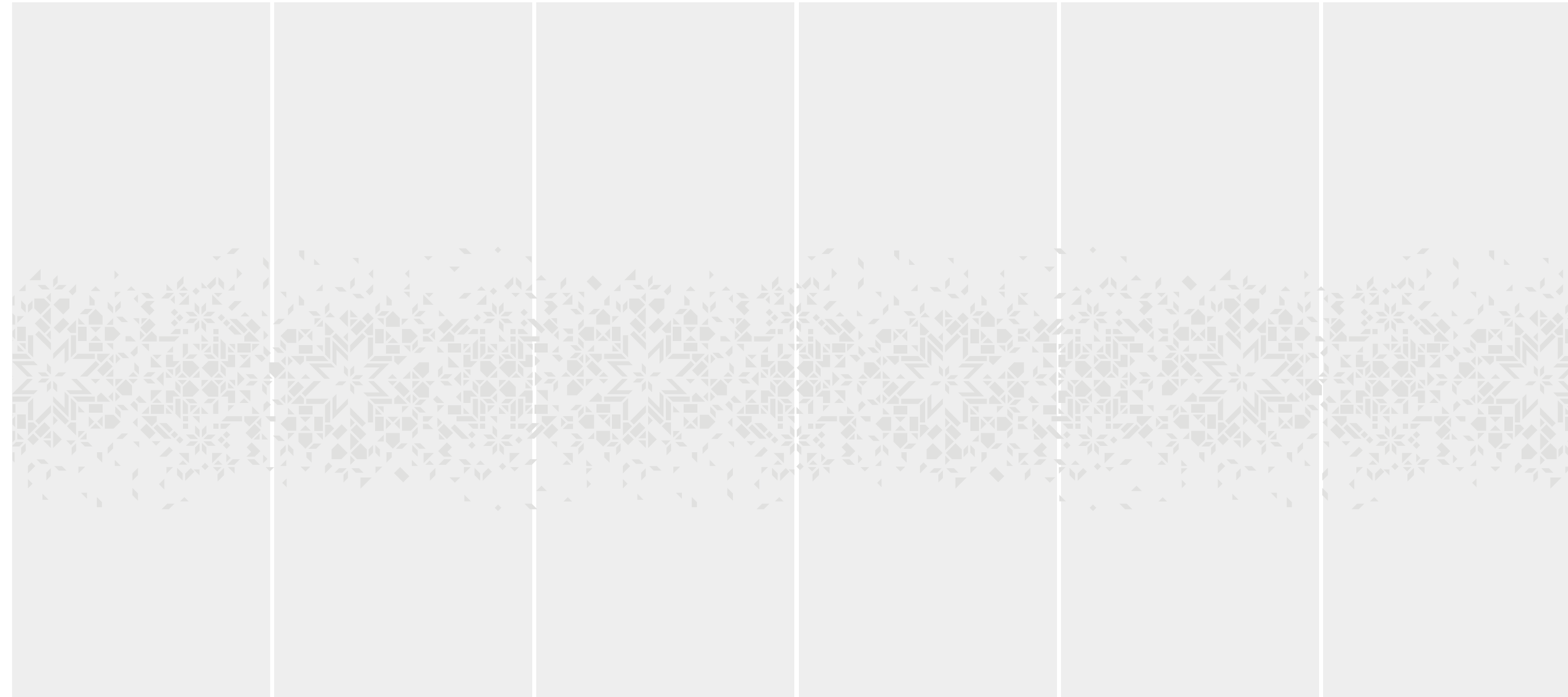


Pattern

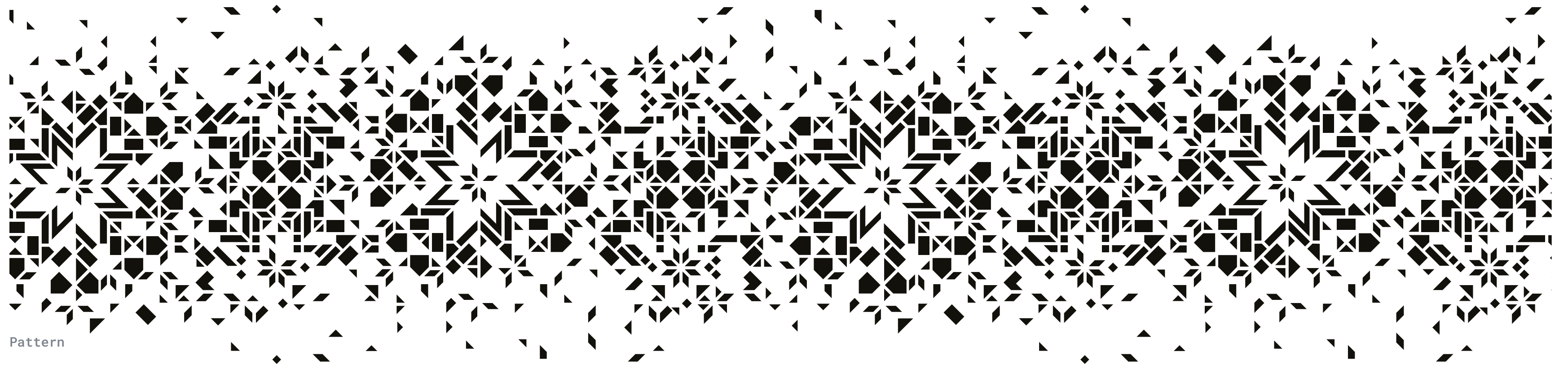
Application examples

Campus branding

Glass vinyls - option 02



Visual



Pattern

Application examples

Merch and swag

Hoodie

Zip Hoodie

T-Shirt

Backpack

Baseball cap

Tote bag

Water bottle

Mugs

Notebook

Pens

Desktop Mats

Desktop Name sign

Laptop shell

Laptop sleeve

Magsafe

Phone charger

Air Tag holder

Merch and Swag

Hoodie - Navy



Application examples

Merch and Swag

Hoodie - Sand



Application examples

Merch and Swag

Zip hoodie - Navy



Application examples

Merch and Swag

Zip hoodie - Sand



Application examples

Merch and Swag

T-Shirt - Navy



Application examples

Merch and Swag

T-Shirt - Sand



Application examples

Merch and Swag

Backpacks



Merch and Swag

Baseball cap - Navy



Merch and Swag

Baseball cap - Sand



Application examples

Merch and Swag

Tote bag - Navy



Application examples

Merch and Swag

Tote bag - Sand



Application examples

Merch and Swag

Water bottle



Application examples

Merch and Swag

Mugs



Merch and Swag

Notebook - Navy



Application examples

Merch and Swag

Notebook - Sand



Application examples

Merch and Swag

Pens



Application examples

Merch and Swag

Desktop mats



Application examples

Merch and Swag

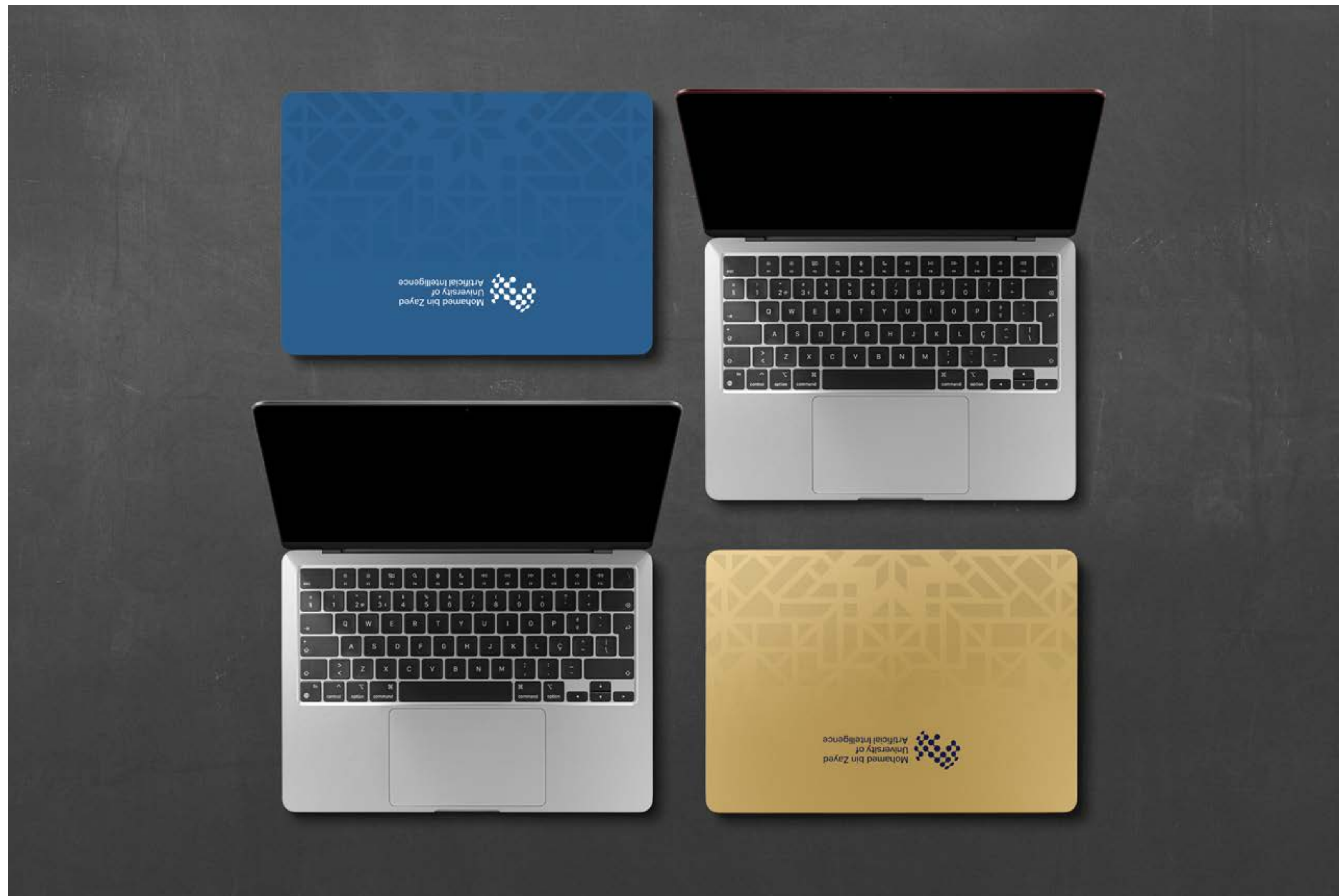
Desktop name sign



Application examples

Merch and Swag

Laptop shell



Application examples

Merch and Swag

Laptop sleeve



Merch and Swag

Magsafe



Application examples

Merch and Swag

Phone charger



Application examples

Merch and Swag

Air Tag holder



Application examples

5th anniversary
master templates

Social media banners

PowerPoint presentation

Word template

Shuttle bus wrap

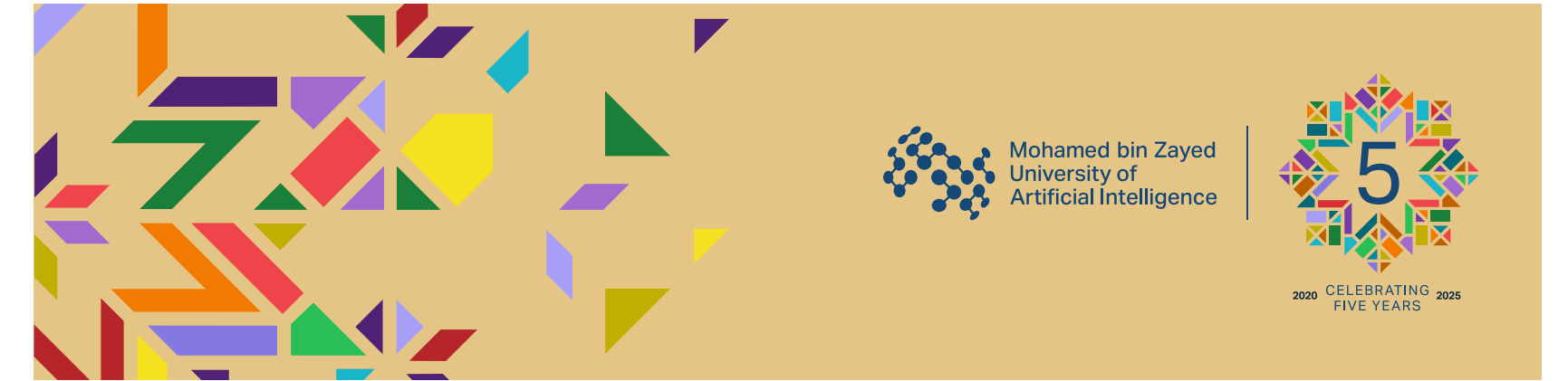


Application examples

5th anniversary Social media banners



LinkedIn



Facebook



YouTube



Application examples

5th anniversary
PowerPoint presentation



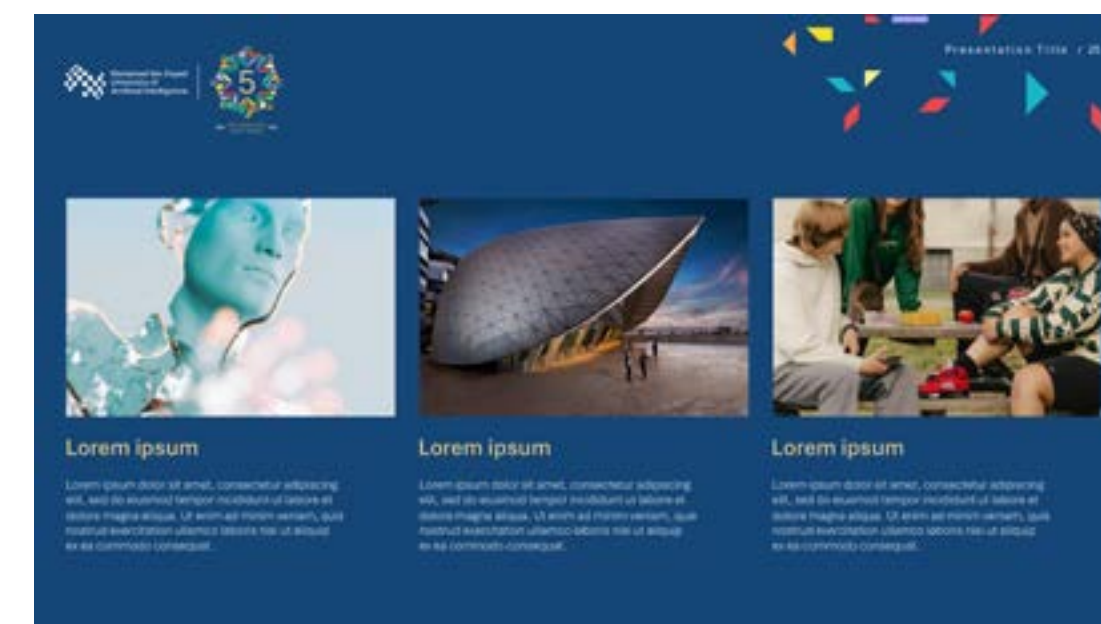
Title pages



Divider pages



Text and image pages



Application examples

5th anniversary Word template



Mohamed bin Zayed
University of
Artificial Intelligence



2020 CELEBRATING 2025
FIVE YEARS

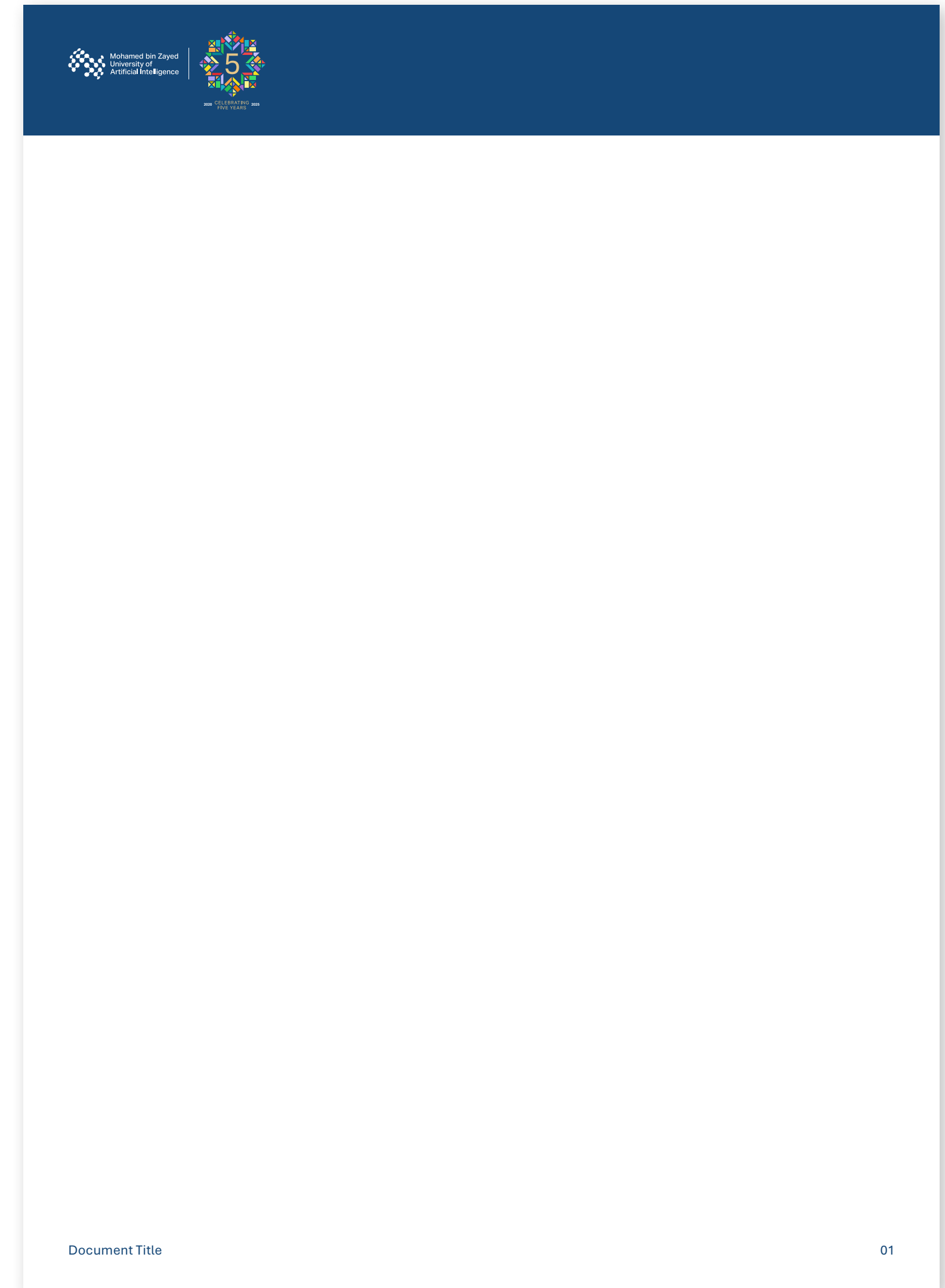
Document title

16 January 2026



Application examples

5th anniversary Word template



Application examples

5th anniversary
Shuttle bus wrap



Application examples

5th anniversary
Internal comms

Posters

Email banners

Teams backgrounds and screensavers



Application examples

5th anniversary 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)

CELEBRATING
FIVE YEARS
2020 2025

Event type

Main heading to be placed here

Subheading if needed, to be placed here

Join us

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

MBZUAI Visitor Center, Masdar City, Abu Dhabi

Scan to register your interest today!

Mohamed bin Zayed
University of
Artificial Intelligence

Space for other logo
(remove pattern if needed)

CELEBRATING
FIVE YEARS
2020 2025

Main heading to be placed here

Scan to register your interest today!

Subheading if needed, to be placed here

Join us

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

Scan to register your interest today!

Application examples

5th anniversary Posters

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

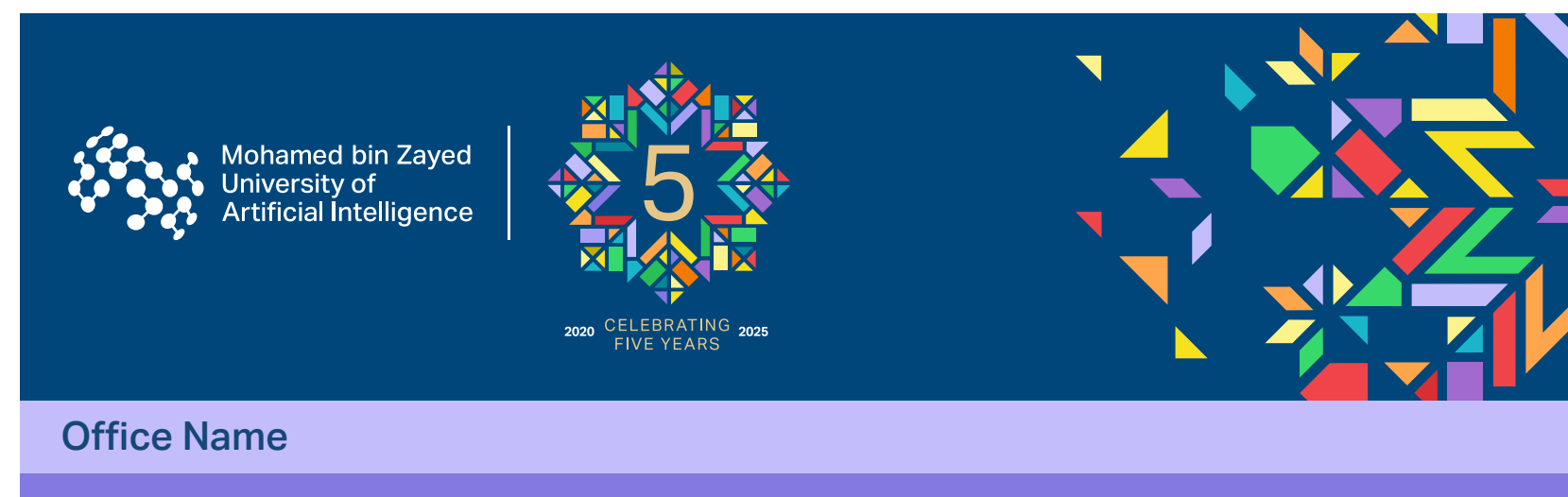
Supporting or partner logos and idents should be placed in the top right corner. The pattern should be removed if these logos overlap or encroach on it.

Application examples

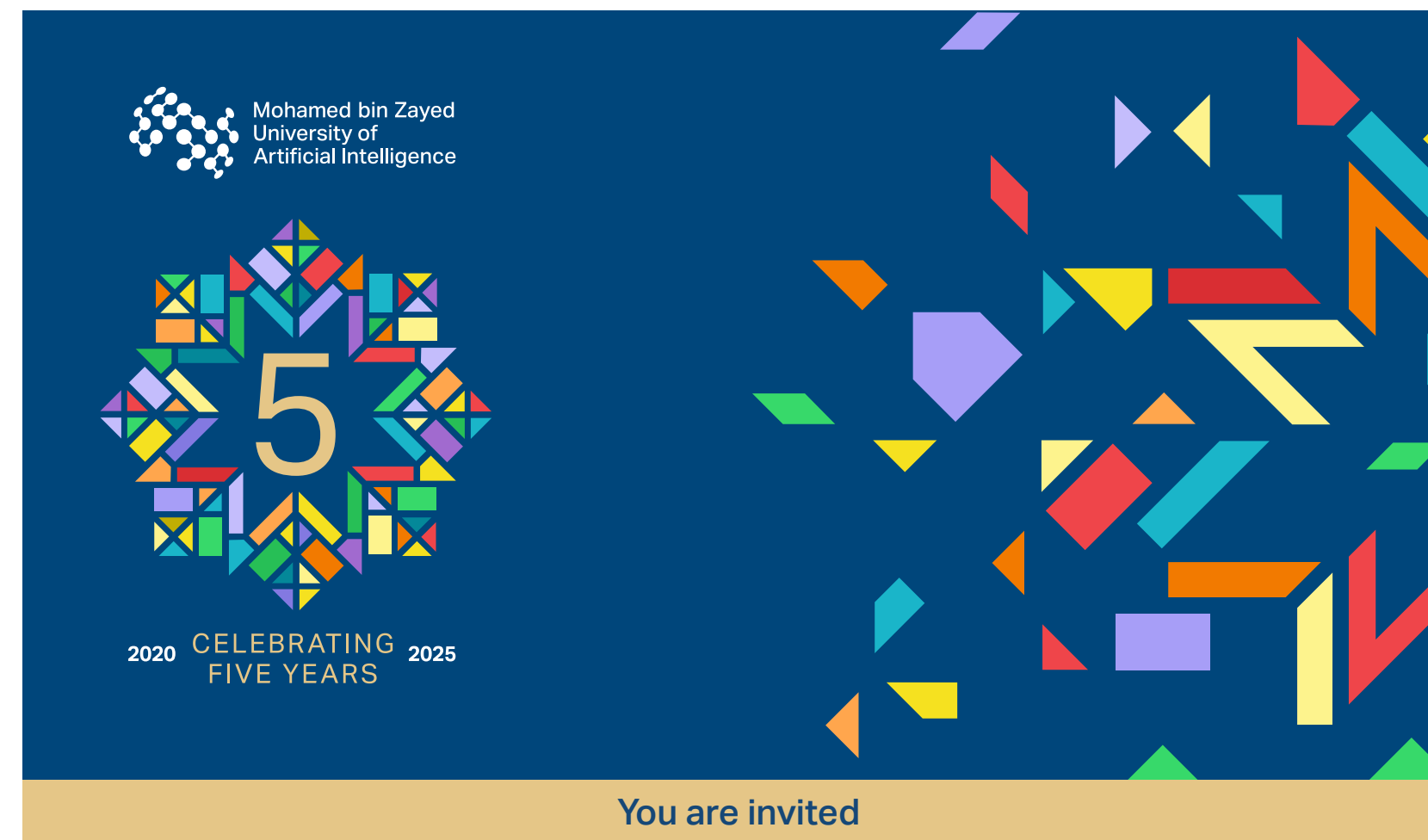
5th anniversary Email banners



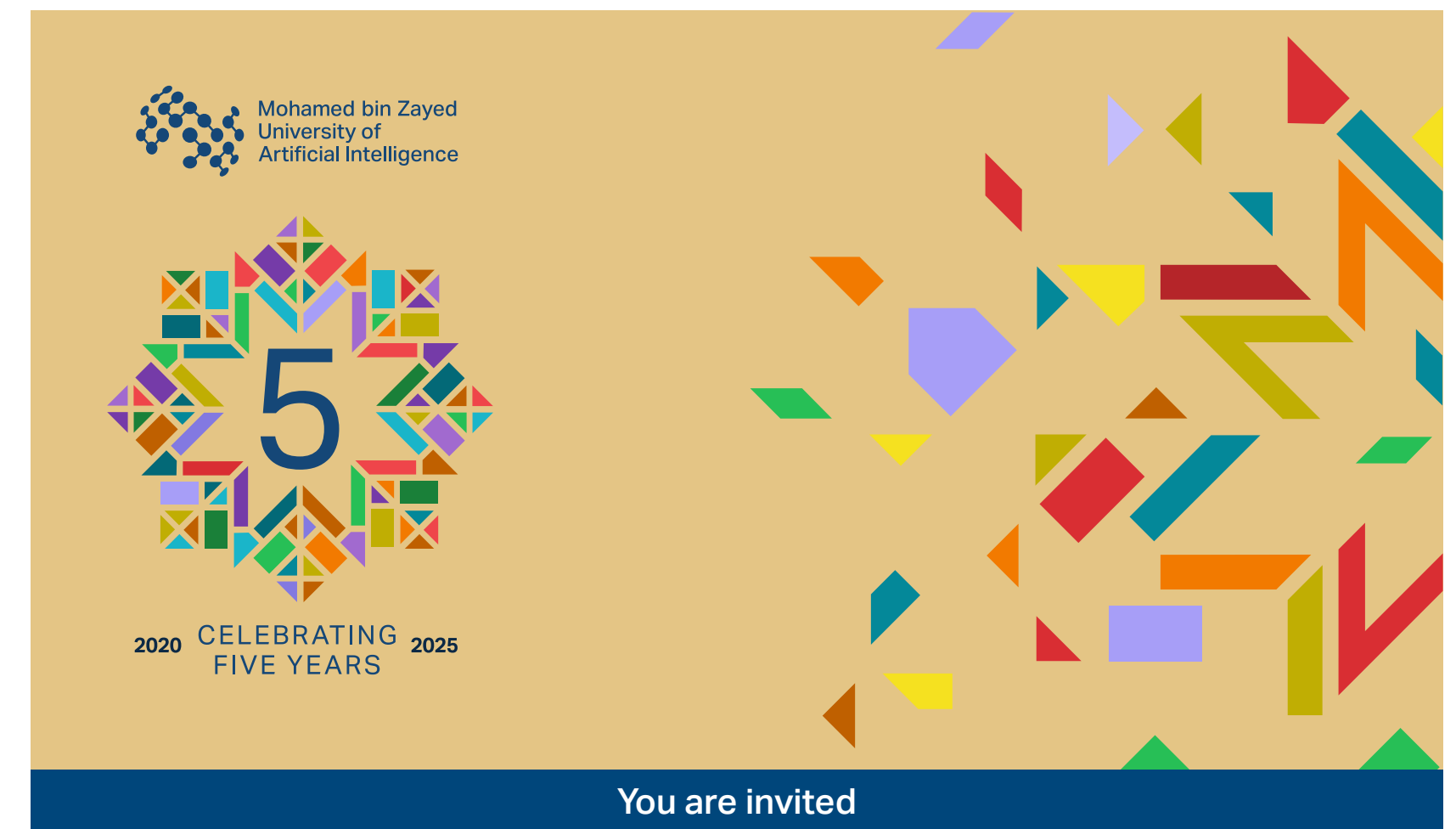
Generic



Office/Department specific



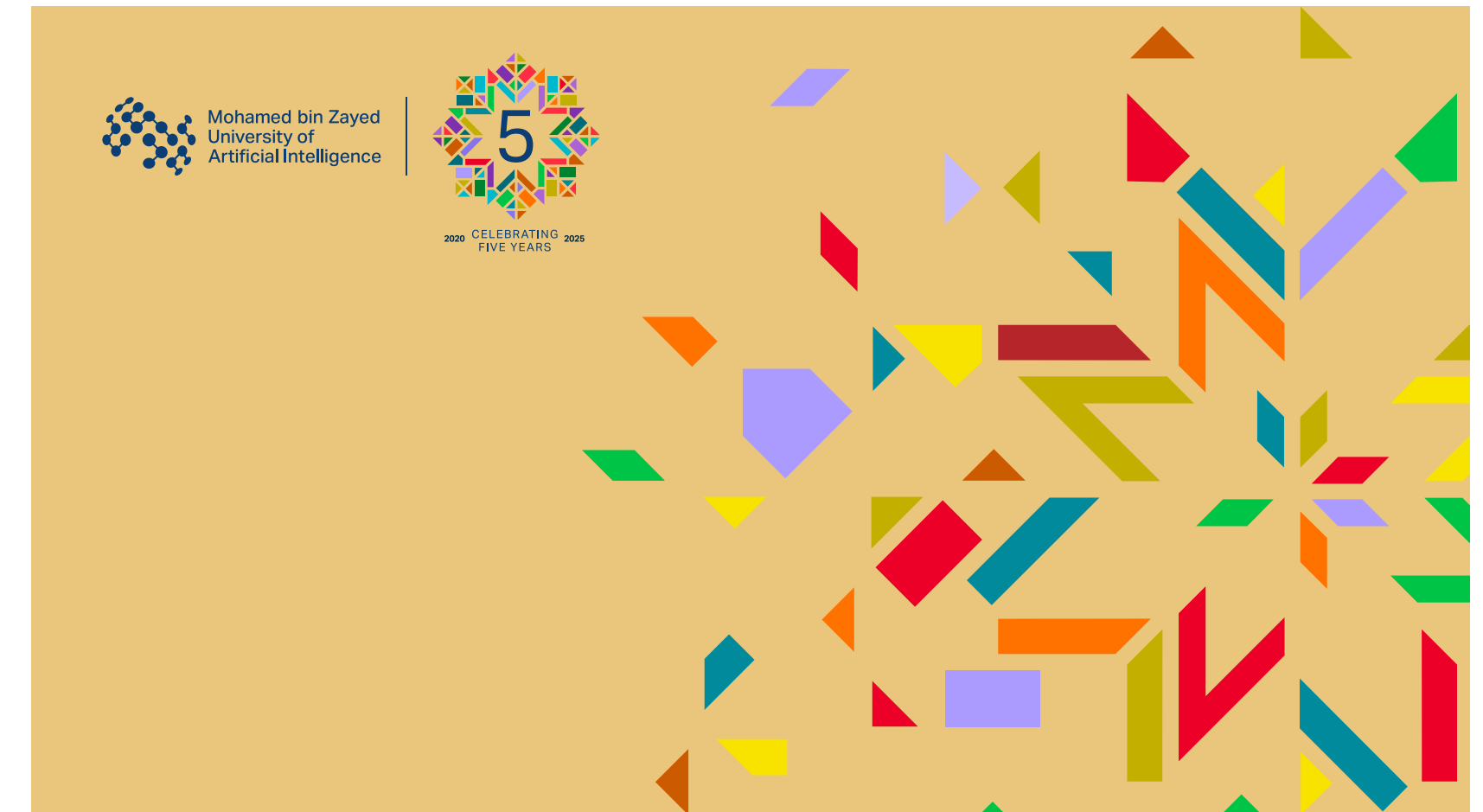
Event invite



Application examples

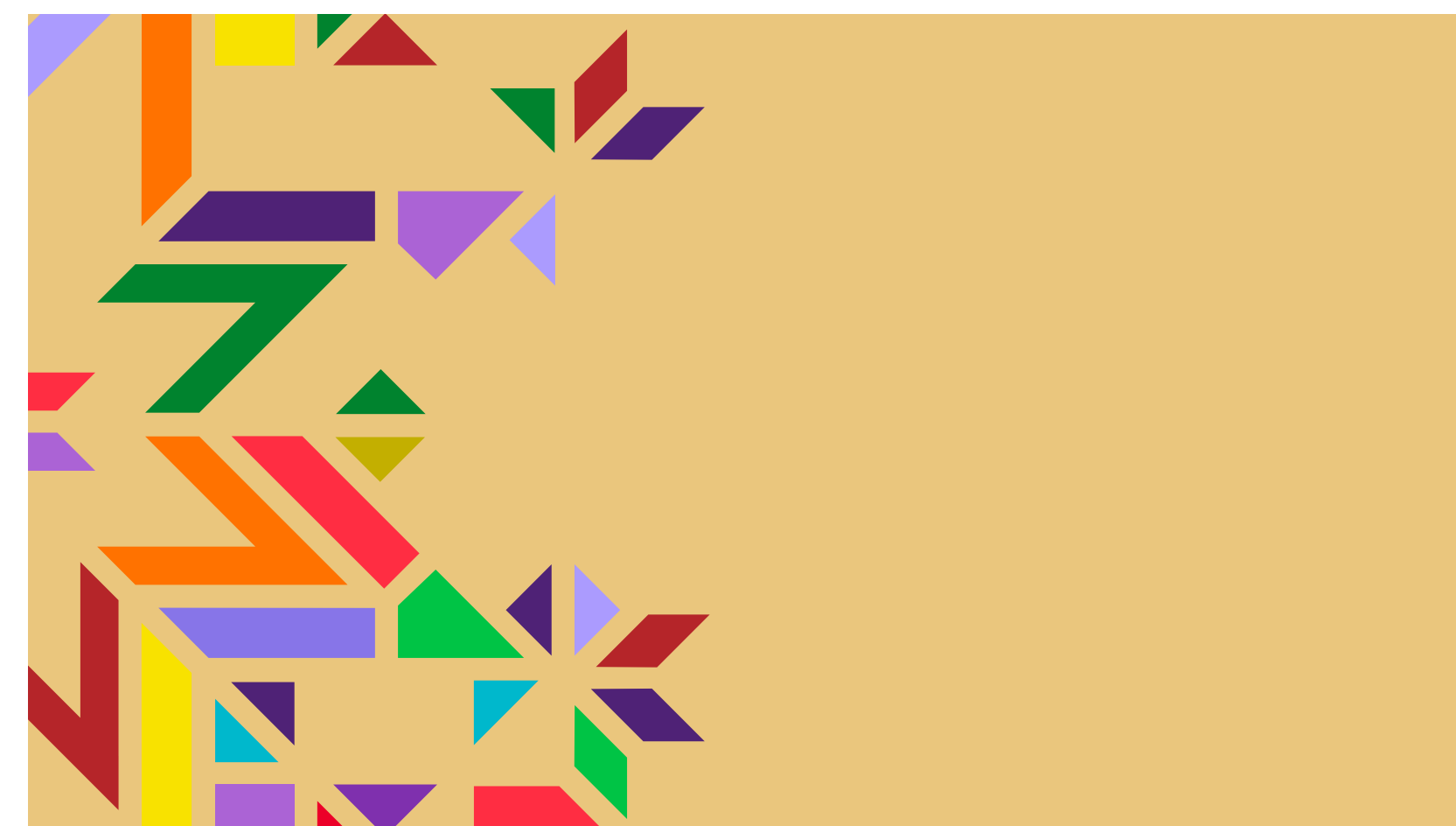
5th anniversary Teams backgrounds and screensavers

With logos



Application examples

5th anniversary
Teams backgrounds and
screensavers



Application examples

5th anniversary
Campus branding

Danglers

Flags

Portrait banners

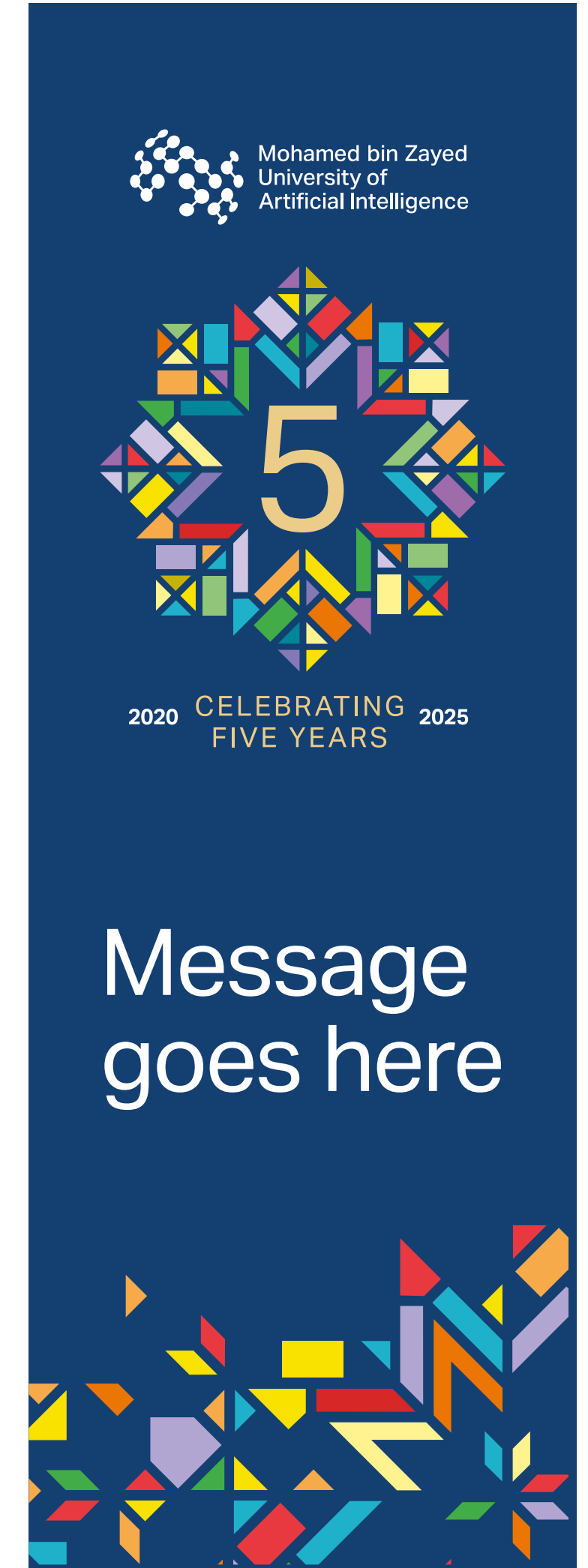
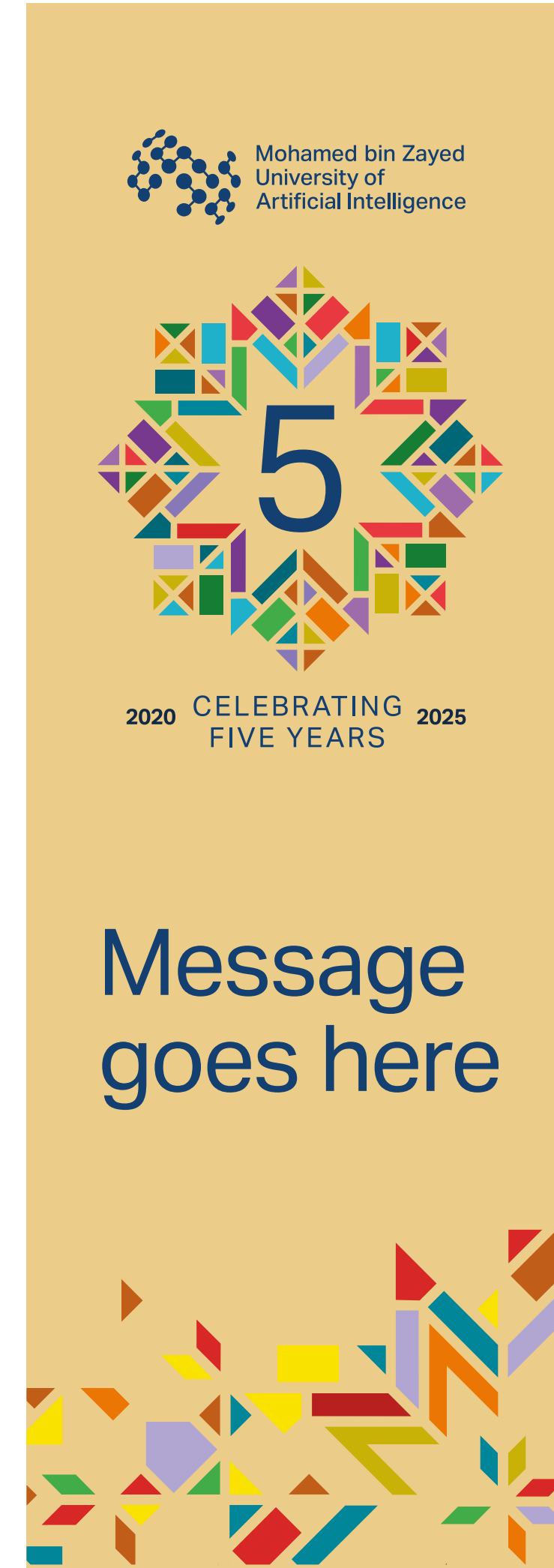
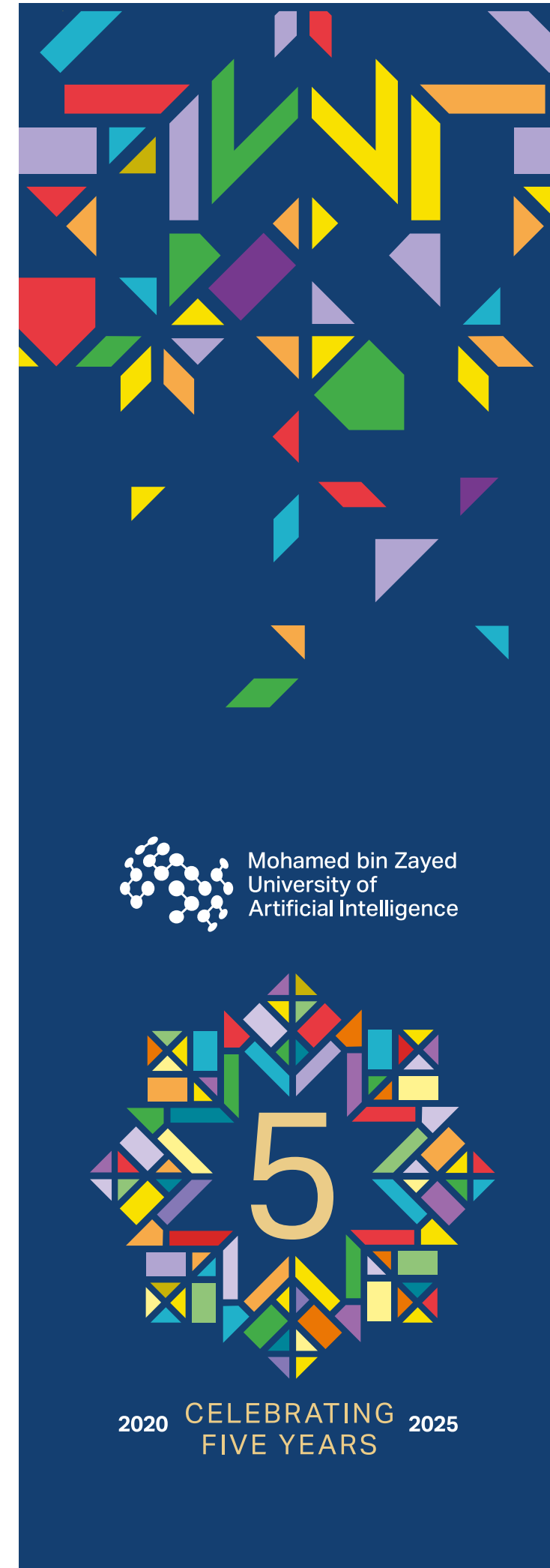
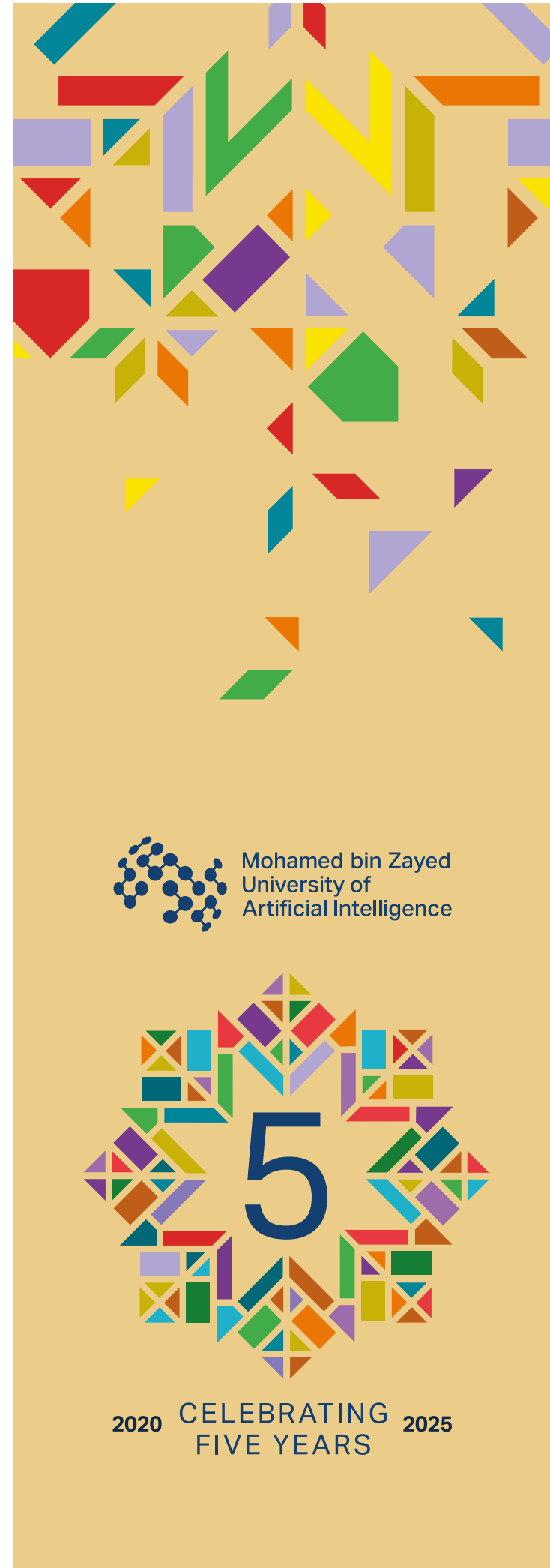
Landscape banners



Application examples

5th anniversary Campus branding

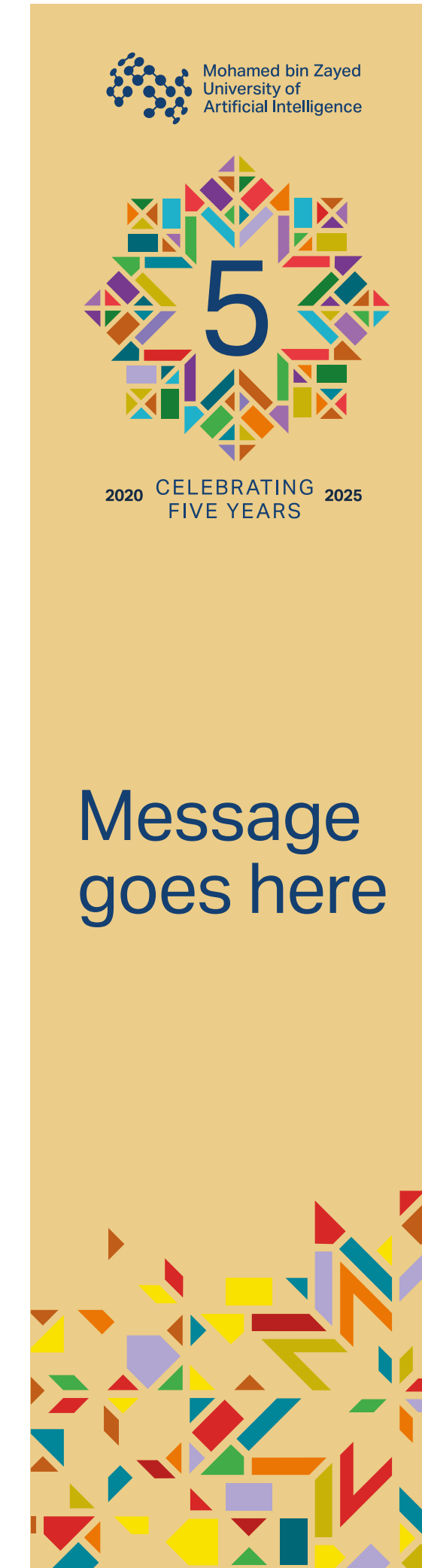
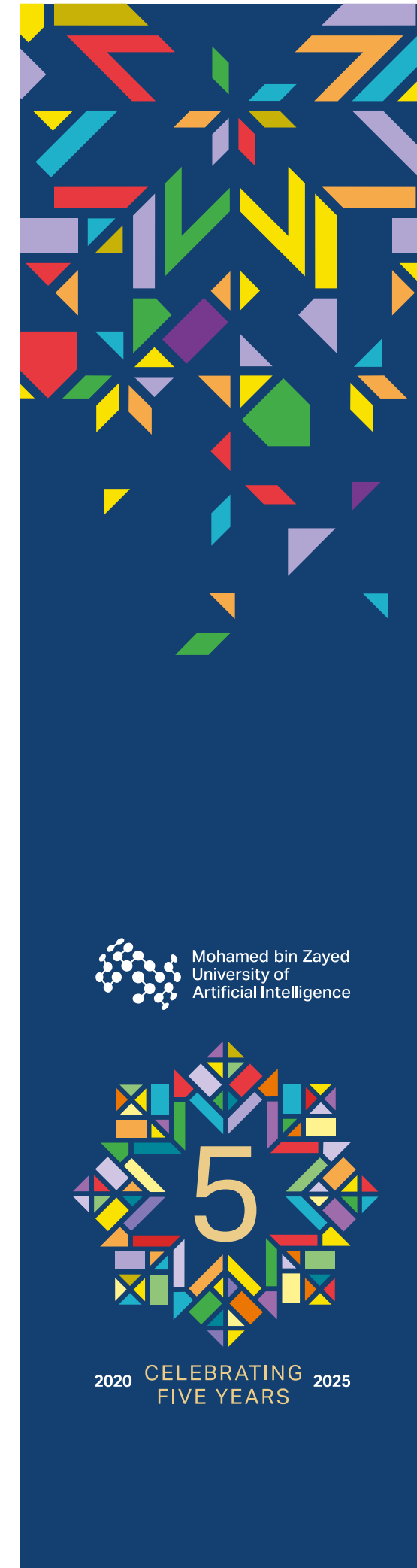
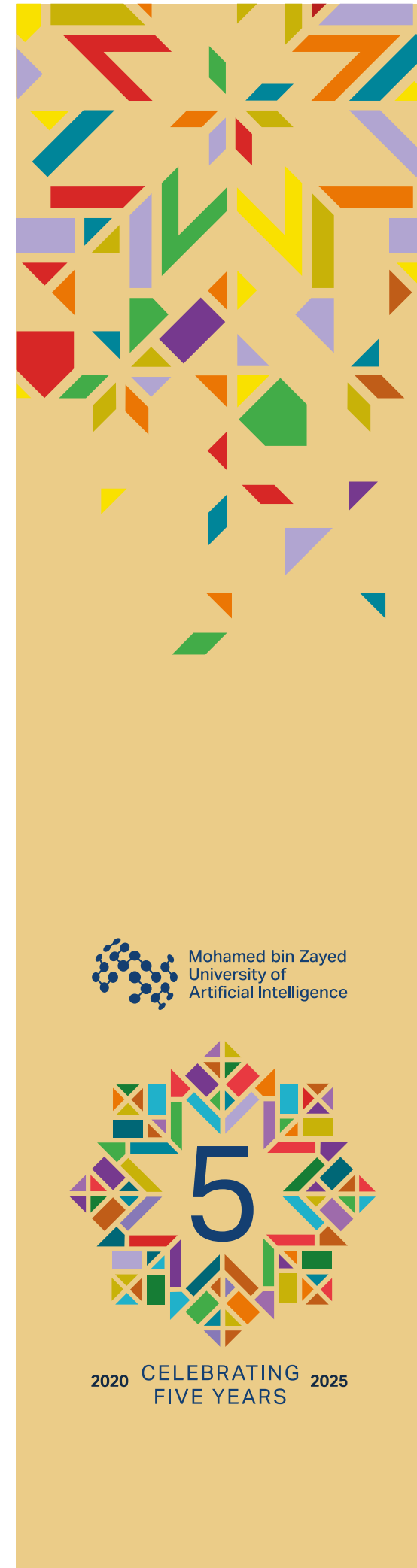
Danglers - 650mm x 1900mm



Application examples

5th anniversary
Campus branding

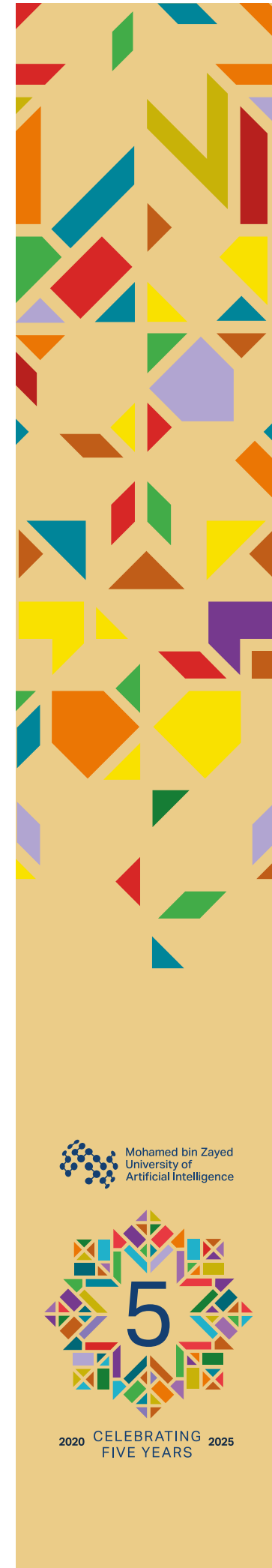
Flags - 800mm x 3100mm



Application examples

5th anniversary Campus branding

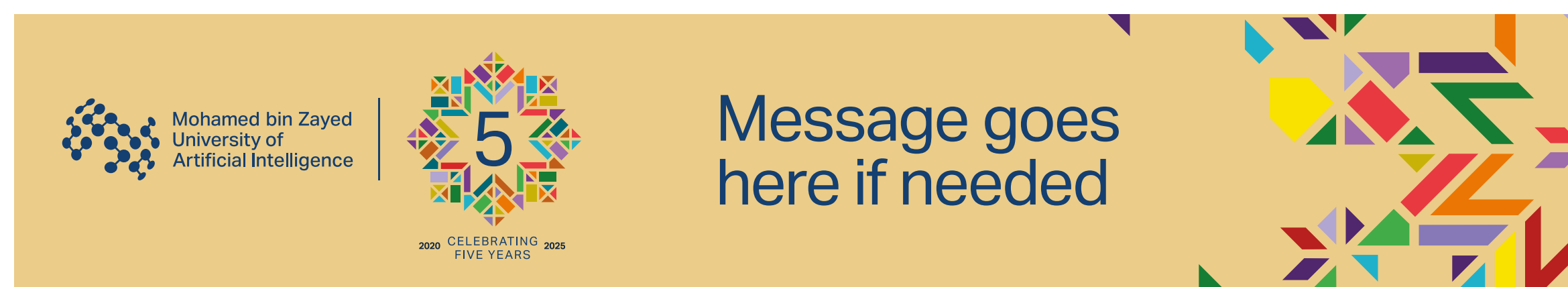
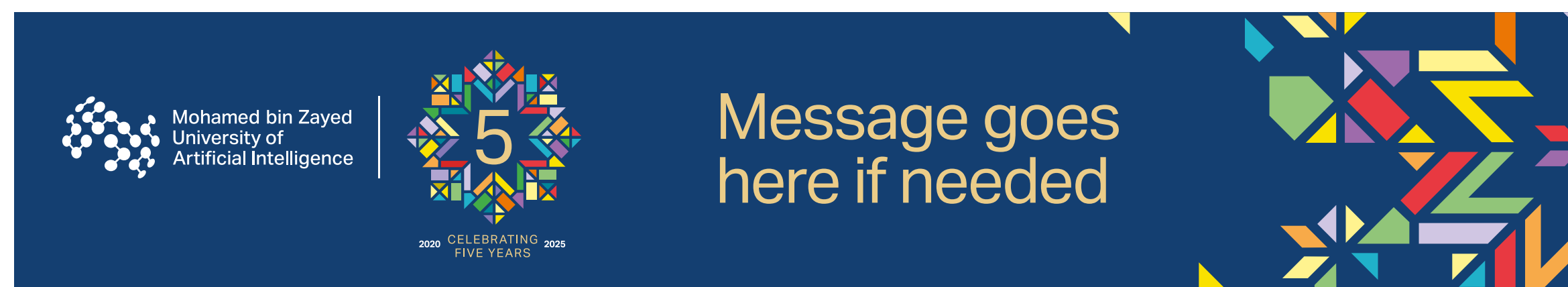
Portrait banners - 1000mm x 6000mm



Application examples

5th anniversary Campus branding

Landscape banners - 4760mm x 840mm



Application examples

5th anniversary
recognition and awards

Trophy

Pins



Application examples

5th anniversary Trophy



Trophy Artwork

Application examples

5th anniversary Pins



Alumni Pins



VIP Pin



Staff Pins



Application examples

5th anniversary Merch and swag

Backpack

Hoodie

Zip hoodie

T-shirts

Notebook

Stickers

Tote bag

Water bottle and pen

Bag Charms



Application examples

5th anniversary swag
Backpack



Application examples

5th anniversary swag Hoodie



Application examples

5th anniversary swag Hoodie



Application examples

5th anniversary swag
Zip Hoodie



Application examples

5th anniversary swag
T-shirt



Application examples

5th anniversary swag T-shirt



Application examples

5th anniversary swag Notebooks



Application examples

5th anniversary swag Stickers



Application examples

5th anniversary swag
Tote bag



Application examples

5th anniversary swag
Tote bag



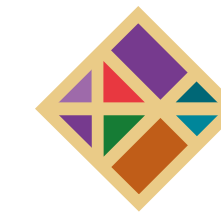
Application examples

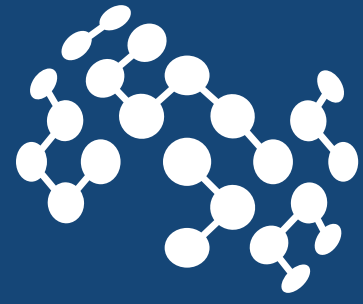
5th anniversary swag
Water bottle and pen



Application examples

5th anniversary swag
Bag charm / keyring





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

Thank you