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Graduation Project Report

Design and Development of an Integrated Multimedia Project for the ("Only For You") Brand

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Dedication

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Abstract

The graduation project ("Only For You") deals with the development path of a brand specialized in designing and producing customized gifts and products, starting from a practical experience accumulated across different stages of learning, experimentation and development. The project moved from initial experiments in the field of design and laser engraving to a more comprehensive conception of a brand that brings together visual identity, digital design, user experience, audiovisual production and the fabrication of physical products.

The work was based on a gradual methodology consisting of studying the project and analysing its needs, then research and experimentation, followed by design, development and evaluation. This included studying the development of the project and its fieldwork experience, and building an integrated visual identity comprising the logo, the colours, the typefaces and the applications, alongside developing a visual character (Mascot) that embodies the spirit of the brand and supports its advertising presence.

The project also extended to the digital side through the study of user experience and user interface, the preparation of the structural conceptions, the user flow and the core components of the platform, and finally the design of the final interfaces. In parallel with this, audiovisual content was developed with the aim of presenting the brand and its products in a manner that preserves the craft-based and luxurious character of the project, while drawing on suitable visual and rhythmic references.

As for the physical side, it represented the stage of turning the design conceptions into tangible products, by combining design, digital fabrication, engraving, lighting and the various techniques used in producing and customizing the products. The experiments, the prototypes and the production difficulties all contributed to developing and improving

the final choices.

The project thus highlights the integration of the different fields of design and production within a single system, aiming to build a brand with a clear identity and a coherent presence across digital and physical media, while documenting the stages of the work, the experiments and the design decisions that led to the final results. This path reflects the nature of the ("Only For You") project as a practical experience that brings together creativity, design, technology, fabrication and visual communication.

General Introduction

In the light of the accelerating development of digital technologies, design has become a field that goes beyond producing individual visual elements, extending to the building of integrated experiences that bring together identity, communication, digital media and physical production. In this context, a brand is no longer limited to a name or a logo, but has become an integrated visual and communicational system that requires coherence between the various points at which it interacts with the audience.

The graduation project ("Only For You") falls within this orientation, since it starts from an actual experience that developed gradually across stages of learning, experimentation and technical expansion. The journey began with initial experiments connected to the field of customized gifts and laser engraving and cutting techniques, before developing into a more comprehensive conception of a project that brings together design and customized products.

The core problem of the project lies in how to move from an accumulated production experience to a coherent, multimedia brand, capable of clearly expressing the nature of the customized products and their emotional value, while providing a coherent visual, digital and physical presence. For this reason the project was not regarded as a single, isolated design, but rather as an integrated path that begins with understanding the experience and the project, then moves on to building the identity, developing the digital platform, producing the audiovisual content, and finally producing the physical products.

Accordingly, the study adopted a methodology based on observation, experimentation and analysis, then design, development and evaluation, so that each stage forms the basis for the stage that follows it. The project's earlier experience provided real material for analysis, and revealed the strengths, weaknesses, constraints and possibilities, which made it possible to guide the subsequent design decisions rather than starting from an isolated theoretical conception.

The report is organized according to a sequence that reflects this path: the first chapter deals with the study of the project and the analysis of its idea starting from the fieldwork experience; the second chapter then moves on to the design of the visual identity and everything connected to it in terms of logo, colours, typefaces, applications and visual character. After that, the third chapter addresses the design and development of the digital platform and its user experience and interface, including the structural layouts, the user flow and the core components. The fourth chapter focuses on audiovisual production and the building of the brand's advertising content, while the fifth chapter is devoted to the products as the stage in which the design conceptions turn into tangible physical results.

This project thus seeks to document the development path of ("Only For You") from an initial practical experience to an integrated project bringing together visual design, user experience, audiovisual production and digital fabrication, while highlighting the decisions and experiments that contributed to reaching the final results.

1 Study of the Project and Analysis of the Idea

1.1 The Origins of the Project and Its Development

("Only For You") did not begin as a fully formed commercial project; it took shape gradually through a series of educational, professional and technical experiences that contributed, stage after stage, to defining the direction of the project and broadening its capabilities. This journey began during the 2022--2023 academic year, which represents the actual starting point of the project.

1.1.1 The 2022--2023 Academic Year: The Beginnings and the First Experience

The beginning was connected to an internship inside the company (**Vision Group**) in Sfax, where this internship made it possible to become directly acquainted with the field of customized gifts and with laser engraving and cutting techniques, alongside acquiring an initial knowledge of the practical and organizational aspects associated with this type of activity.

This experience represented a point of transition from theoretical knowledge to actual contact with the work environment, and it opened the way to thinking about the possibility of developing a personal project that would benefit from the skills acquired. At this stage, the first attempts to turn this knowledge into an actual activity appeared, taking advantage of the possibility of using a small laser machine for a certain period.

This beginning was not stable, however; the project faced a number of technical and financial difficulties, among them the breakdown of the personal computer and the end of the period of use of the laser machine, which led to a temporary halt in the activity. In parallel with this, attempts began to develop the digital side of the project by working on its presence across social media platforms.

Despite the limited resources at this stage, this experience represented the foundation on which the later stages would be built, because it made it possible to form an initial conception of the possibilities of combining design, fabrication and customization.

1.1.2 The 2023--2024 Academic Year: Technical Expansion and the Development of Capabilities

The 2023--2024 academic year witnessed an important development in the project, particularly at the technical level. Getting to know one of my colleagues in the university residence contributed to broadening the capabilities available to the project, and to introducing new technologies into the products, among them interactive lighting, programmable boards, (**Bluetooth**) technologies, and interactive electronic products.

At the same time, a clearer need began to appear to own equipment specific to the project instead of relying on third-party services, especially as a result of the delays in completion that accompanied this, the occasional variation in quality, and the length of the production period.

After a number of attempts and financial difficulties, a laser machine was acquired for a value of approximately 4,500 Tunisian dinars. This required involving another person in the project to help bear the cost of the acquisition, but this partnership did not last for long.

During the month of July of the same year, a second internship was carried out inside the company (**Design & Pub**) in Sfax, which made it possible to acquire additional experience in dealing with professional large-format laser and (**CNC**) machines, alongside becoming acquainted with more advanced techniques in the field of fabrication and production.

This stage also witnessed an attempt to design and produce an interactive product specific to the project, based on technology, lighting and electronic interaction. However, the project was not completed in the required form because of the difficulty of obtaining certain electronic components inside Tunisia.

Although the experiment was not completed, the idea was later presented to a friend, who benefited from it in his graduation project. For the project, this experience constituted further proof of the possibility of turning the technical ideas developed into applicable projects.

As the work continued, the need arose to acquire a second machine at a cost of approximately 3,000 Tunisian dinars, with the aim of improving the quality of the work and raising the level of production.

1.1.3 The 2024--2025 Academic Year: Moving Towards a More Independent Project

During the 2024--2025 academic year, I was obliged to interrupt my studies temporarily for personal reasons, but this period turned into a stage during which more time was devoted to the project and to trying to develop it more seriously.

After continuous effort, the second machine was acquired, and then a more organized stage was reached by renting a premises on a two-year lease, with the aim of creating a space dedicated to the project and working in a more professional manner.

At the same time, the legal and administrative procedures relating to opening a (**Patente**), dealing with an accountant and preparing the administrative file necessary to launch the project legally were begun. This stage contributed to discovering new aspects related to project management and to the legal and administrative procedures associated with the activity.

Taking part in the institute's (**Journée Portes Ouvertes (JPO)**) event under the company's name also represented an important experience, since it constituted the first semi-official appearance of the project within an academic and professional framework.

However, the move towards the legal framework in turn faced a significant financial obstacle, namely the requirement to declare a capital of no less than 10,000 Tunisian dinars. This condition constituted an obstacle that prevented a number of the steps that had been prepared from continuing, and led to the project coming to a halt and to some of the paths previously worked on being suspended.

Despite this, this stage did not lead to abandoning the project; on the contrary, it contributed to forming a more realistic understanding of the financial, legal and organizational aspects associated with turning a personal idea into an actual commercial activity.

1.1.4 The Current Academic Year: Restarting and Clarifying the Vision

The current academic year represents a new stage in the path of the project, based on returning to what was built during the previous years and trying to complete it, while benefiting from the experience and expertise accumulated at the technical, artistic and administrative levels.

Thanks to the accumulation of these experiences, the vision concerning the future of the project has become clearer, and the thinking is no longer confined to the framework of the graduation project alone, but has turned towards the possibility of building a real brand capable of developing and continuing within the market.

From this standpoint, the current graduation project comes as a new stage in a path that began before the academic project itself, in which the previous experiences — including the successes, the difficulties and the incomplete attempts — are drawn upon in order to reorganize the project and develop its visual, digital and multimedia presence.

The origins of ("Only For You") can therefore be seen as a cumulative path rather than a single founding moment; it began with experimentation and learning during the 2022-2023 academic year, then developed through acquiring new techniques, investing in equipment, going through various professional and field experiences, and facing a set of technical, financial and legal constraints, until it reached a stage at which the need to build a more integrated brand and system became clearer.

These accumulated experiences represent the foundation from which the current graduation project starts, a project which is not limited to creating separate visual elements, but seeks to develop the project within a multimedia vision that draws on the previous experience and reorganizes it within a more integrated framework.

1.2 The Nature of the Project and Its Orientation

The brand ("Only For You") is based on a project that brings together design, craftsmanship, digital technology and physical fabrication, with a focus on developing customized products carrying a visual and personal aspect connected to the needs of the user. The project is not limited to producing physical products, but also extends to offering digital creative services related to the field of multimedia, such as graphic design, visual identity development, user interface and user experience design, and content production.

The project is based on a complementary relationship between design and execution; the idea can begin from a visual conception or a digital design, then pass through the stages of processing and modelling before being turned into a physical product using the available fabrication techniques. The previous experiences contributed to developing this side, starting from engraving and cutting and reaching the introduction of elements such as lighting and interaction, which added new visual and functional dimensions to the products.

Customization occupies a central place within this orientation, since the experiences showed that turning a digital design into a physical piece can give the product an emotional value connected to its owner, which is what made customized products one of the most important paths along which the project developed.

From this standpoint, ("**Only For You**") is moving towards building a system that brings together creative services and physical products, so that design, technology and fabrication operate within a single path rather than being separate fields. This integration gives the project the possibility of developing visual ideas and turning them into tangible results, which is what forms the foundation from which the current graduation project starts in developing the visual and digital side of the brand.

1.3 The Audience and the Target Market

The project ("**Only For You**") is directed towards a set of segments whose needs are connected by their nature to the customized products and creative services the project offers. These segments include young people and students, couples and those about to marry, people looking for customized gifts, in addition to the owners of businesses and shops.

This diversity reflects the nature of the project, which brings together products aimed at individuals and personal occasions, and services and products that commercial activities can benefit from. Customized gifts are connected mainly to the desire to obtain a product carrying a personal character, whereas the project's orientation towards business and shop owners is connected to the creative and design side and to the products that can be employed within a professional or commercial framework.

The definition of the target audience is therefore not based on a single age group or a single use of the product, but is connected mainly to the nature of the need for customization and design and for turning an idea into a physical or visual product. This diversity forms a preliminary basis for defining the orientation of the brand, with subsequent fieldwork experience allowing a more precise understanding of the segments that showed an actual response to the products and services offered.

1.4 The Fieldwork Experience and the Development of the Decisions

1.4.1 The Temporal Context and the Motive for Going into the Field

As a result of the modification of the timetable of the graduation project and the fact that it was not completed in its final form during its first period, this temporal circumstance was invested in and turned into an opportunity for fieldwork. Instead of settling for theoretical study, the decision was taken to go directly into the actual market on the island of Djerba during the tourist season, with the aim of studying customer behaviour, testing the extent to which the products were accepted, and also generating practical returns to support the continuity of the project.

1.4.2 Field Exploration in the Tourist Products Sector

The experience began by adopting the keychain as a test product, given the flexibility of its fabrication and the simplicity of its nature as a souvenir product. This choice led to going into the field and exploring the souvenir shops on the island of Djerba, with the aim of getting to know the nature of the products actually circulating in the market.

More than ten shops were visited and enquired at, distributed between five shops in the tourist area of Midoun and five other shops in the tourist area of Houmt Souk. These observations produced a number of findings:

- **The dominance of imported products:** identical or similar copies of the products and designs in circulation were observed, with a note that some of them had continued to circulate for several years, and that a large part of them relied on products imported from China at low prices.
- **The distribution and sales mechanism:** part of this activity depends on supplying the shops with goods on a wholesale basis, while the shops resell them to the consumer at higher prices.
- **The challenges of local production:** the low prices of imported products constituted a challenge for local production, especially given the limited capital and the difficulty of keeping up with the wholesale system, in addition to the limited size of the available machine and its unsuitability for large-volume production.

1.4.3 Colliding with the Mentality of the Sales Agents (the Shops)

While trying to market the locally made products to the shop owners, a problem emerged related to the degree of acceptance of new products and to the way they were evaluated by the sales agents.

On the one hand, there was a demand for innovation and novelty, while the experience showed that some entirely new designs, particularly those that tried to express the civilization and culture of the island of Djerba, did not always meet with the expected response, as a result of some preferences being tied to the traditional and familiar pattern.

Nevertheless, the results were not uniform; a number of designs were distributed to some shops, where some of them were met with rejection, while others were accepted and purchased. A number of pieces of advice and suggestions were also obtained regarding developing the keychains or thinking about alternative products.

Here the experience began to reveal that the evaluation of a product is not connected to the design alone, but is also affected by the way the seller views the product and the extent of their ability to market it within the market in which they operate.



Figure 1.1: Negotiating and reaching direct agreements with the shop owners, and presenting the products in the field in the markets of the island of Djerba

1.4.4 Moving to the Direct Field Market and Colliding with Reality

The dissatisfaction with the results of dealing with the shops led to taking another step, consisting in testing the market directly through the weekly markets in the tourist areas, and then changing the location of the experiment towards the beaches.

This experience showed a weak interest in traditional keychains among the tourists at the points that were tested. This piece of information was important in evaluating the product, because it showed in practical terms that having a product that can be

manufactured or that is good from a design point of view does not necessarily mean that there is an actual demand for it.

From here a fundamental lesson emerged in the path of the project, namely that the success of a product is connected to a large degree to understanding the real consumer's desire and purchasing behaviour, and not only to the quality of the idea from the point of view of the project's owner.

1.4.5 The Radical Adjustment and the Success of the Magnet Product (Magnets)

After the field conversations continued and the plan was redirected, the product strategy was changed and the focus was placed on magnets (**Magnets**) or products hung by means of a magnet.

The new product was based on a simple idea, consisting of a square or rectangular shape carrying an image or a symbol with meaning. This change led to a clearly different outcome; almost the entire available quantity was sold within a single day.

This result constituted an important indicator for the project, because it showed that adjusting the product on the basis of field observations can lead to a clear change in the market's response, and it also confirmed the importance of actually testing ideas instead of relying on theoretical assumptions alone.



Figure 1.2: Samples of the wooden keychain products (the first testing stage) compared with the developed range of magnets

1.4.6 Expansion, Volume Production, and the Paradox between the Luxury of the Brand and the Reality of the Volume Market

After the success achieved by the magnet product and the rise in demand for it, the quantities requested reached levels ranging between 500 and 1,000 pieces per week, which made the limited in-house production capacity insufficient to meet the needs of the market.

Faced with this situation, a decision was taken not to settle for in-house production, and to turn towards producing at external workshops in order to provide the required quantities and guarantee the possibility of selling wholesale.

At first, dealing with local workshops on the island of Djerba was considered, but the experience raised a fear related to the possibility of the design and the idea leaking and being copied by competitors as a result of the closeness of the professional environment. Accordingly, this option was abandoned.

Instead, the choice was made to deal with workshops in Sfax, specifically the company (**Design & Pub**), drawing on the prior knowledge of it and the trust that had been formed during the earlier internship period. This cooperation made it possible to obtain price differences that were considered suitable to the nature of the commercial activity.

These products also followed a specific commercial path, since the aim was not to display them directly to the end consumer in the streets or the markets; rather, their marketing and sale were limited to commercial shops on a wholesale basis (**B2B**). This choice had an important economic side for the project, since dealing wholesale and meeting larger quantities of demand helped to achieve a more regular financial liquidity compared with relying on scattered individual sales. This liquidity represented an important resource at the stage of building the project, because it helps to cover part of its needs and to continue developing it and investing in its later stages.

From this perspective, entering the volume market was not so much a departure from the ("Only For You") project as a practical means of supporting its continuity. This path made it possible to benefit from a product that had proved there was demand for it, and to turn this demand into a financial resource that could contribute to funding the rest of the project's aspects.

This experience brought out a new practical conviction within the project, namely that relying on others for volume manufacturing does not necessarily mean giving up the project's identity or its role in design; on the contrary, it can be a means of reducing effort and time, raising the capacity to meet demand, and achieving the liquidity needed to continue. That said, this remains tied to maintaining quality control and control over the distribution channels in a way that suits the nature of the project and the image of the brand.



Figure 1.3: Assembling and preparing the bulk batches of production intended for wholesale distribution to the shops

1.5 Chapter Conclusion

The study of the origins of ("Only For You") and its development showed that the project did not take shape in a fixed form from its beginning, but developed gradually through a set of educational, professional, technical and field experiences. Each stage contributed to adding new expertise, whether at the level of design and fabrication, or at the level of dealing with the market and with the administrative and organizational aspects.

The fieldwork experience also showed that the development of the project was not based on theoretical conception alone, but was directly affected by contact with the market, by testing the products and by observing the behaviour of the customers. This led to reviewing some of the initial choices and moving from products that did not achieve the expected response to products that proved there was an actual demand for them, as happened with the magnet product.

This experience likewise showed the importance of flexibility in decision-making; the success of the project was not tied to holding on to a single idea or a single method of production, but to the ability to adjust it according to the results produced by the actual experience. The importance of reconciling the brand's original orientation towards customization and uniqueness with the requirements of the volume market also became apparent, the latter having become, at a certain stage, an important means of providing financial liquidity and contributing to the continuity and development of the project.

Conversely, the previous stages revealed a set of constraints, among them the limited technical and financial resources, the difficulty of obtaining certain components, and the challenges of volume production, in addition to the obstacles associated with the legal and administrative side. These difficulties were not separate from the development of the project; rather, they contributed to reconsidering the methods of production and distribution and to taking the decisions relating to partners, equipment and the target market.

Accordingly, the previous stage can be regarded as a realistic foundation from which the current graduation project starts. The project does not begin from an isolated theoretical idea, but from an accumulated experience, aspects of which were tested in the field, and through which the strengths, weaknesses, opportunities and constraints emerged. From here, the work in the next chapter moves from studying the path and the experience to analysing the project and defining what it needs by way of development within the field of arts and multimedia.

2 Designing the Visual Identity

2.1 Choosing the Brand Name

The stage of designing the logo and naming the brand is considered one of the most important milestones in building the visual identity, since it is the core element that reflects the personality of the project, its values, and its direct way of communicating with the customer. In the early days of the project, the first idea was linked to adopting a name in Arabic, given the high visual beauty of Arabic scripts and their flexibility. However, translating this into a balanced logo that could be applied in practice constituted a technical challenge, especially given the nature of the products, which require simplified, clear designs suited to the fine areas involved in laser cutting and engraving operations.

From here, a stage of redirecting the thinking towards the essence of the project and its philosophy, founded on "made-to-order customized design", began. This orientation led to the emergence of the idea of addressing the recipient directly in order to reinforce their feeling that the product was designed especially for them; this first took shape in proposing the phrase (For You), which later developed and settled on the final, distinctive brand name ("**Only For You**").

The course of the thinking also went through other creative milestones, the most prominent of which was the proposal to adopt the phrase (You and Me) to express the emotional and symbolic dimension linking the customer to the product, given that most of the project's products intersect directly with the world of feelings, memories and personal gifts. Although the alternative options were later ruled out, this intellectual labour contributed to the success of the final name and made it concise, easy to remember, and highly adaptable to the various visual applications and production requirements.



Figure 2.1: The brainstorming board and the choice of the brand name

2.2 Designing the Logo

2.2.1 The Visual Research Path and the Development of the Composition

After the general philosophy of the project had been defined, the stage of visual research and drawing the initial sketches (Sketches) began, in which several visual compositions were explored in order to guarantee arriving at an identity reflecting the spirit of the brand. This process included:

- **Merging the letters:** an attempt to merge the initial letters of the name to create a unified symbolism.
- **Abstract symbols:** experimenting with geometric shapes that condense the concept of customization and the relationship between two people.
- **Functional simplicity:** striving towards a simple visual form guaranteeing a high applicability across the various media.

This intellectual labour culminated in the adoption of a unified visual symbol merging the letters within a form that condenses the identity of the project, which gave it a distinctive character that is easy to recognize under various visual conditions.



Figure 2.2: The visual research path and the design development of the logo (from the hand-drawn sketches to the digital design)

2.2.2 The Development of the Logo from Complexity to Simplicity (the Visual Hierarchy)

- **The initial version and the challenges:** in the first stages, the logo relied on an attempt to merge all the letters of the project's name in full within a double linear composition inside the circular frame, with the complete phrase placed at the top of the circle. This version faced technical challenges, since the abundance of overlapping lines led to visual complexity and to difficulty in laser engraving on small products.
- **The final version and the visual hierarchy:** the fieldwork experience pushed towards simplifying the concept by focusing exclusively on the two letters (F and Y) inside a circular frame representing the letter (O). The elements were formulated with a deliberate hierarchy of sizes (from the large circle, followed by (F) and then (Y)) to guarantee that the viewer's eye would be guided to read the logo in exactly the correct sequence, just like the original name ("**Only For You**").

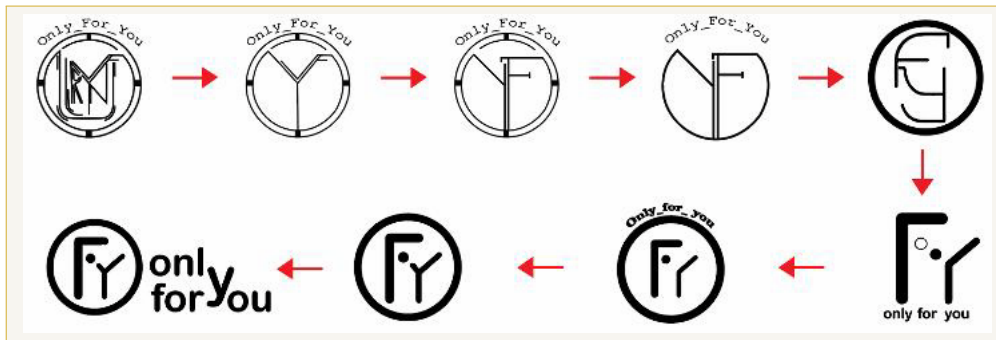


Figure 2.3: The sequence of the structural development of the logo from complexity to simplicity (the shift from full merging to abbreviating the letters)

2.2.3 Analysis of the Elements of the Final Logo

- **The circular symbol:** it represents the letter (O) from the word (Only). Its role is not limited to framing; it also symbolizes continuity, integration and the connection between the elements of the project and the customer, giving the logo a visual balance that makes it easy to apply to laser-engraved products, packaging and digital media.
- **Merging the letters (F and Y):** an abbreviation of the phrase (For You), designed in an abstract and modern manner in order to reduce complex details and improve applicability to small products.
- **The symbolic aspect:** it reflects the direct relationship between the product and the customer, affirming that every piece is designed especially to carry a unique personal and emotional character.

2.2.4 The Philosophy of the Colours (Color Palette)

The colour palette was chosen on the basis of psychological connotations serving the objectives of the project:

- **The colour gold:** it was chosen to symbolize value, quality and luxury; the project's products are not treated as ordinary commercial goods, but carry behind them emotional meanings and memories special to the customer.
- **The colour black:** it was adopted to bring out the luxurious and modern character, and to create a visual balance giving the logo the strength and clarity required across the various uses and printing processes.



Figure 2.4: The variants of the logo (the primary and the abbreviated).

2.2.5 The Development of the Slogan (Slogan)

The textual slogan underwent stages of intellectual development in order to reflect the philosophy of the project precisely:

- **The beginning:** in a first stage we adopted the phrase "My Fingerprint", which focused on the idea of the personal trace.
- **Settling on the final form:** later the slogan "Engrave Your Dream" (Engrave Your Dream) was reached, which became more expressive of and deeper in relation to the essence of the project, founded on turning ideas and feelings into tangible works of art.



Figure 2.5: Applying the visual identity to an advertising design (a poster carrying the phrase "Engrave Your Dream" with the fingerprint being laser-engraved)

2.3 The Brand Guidelines

The file attached below sets out the detailed brand guidelines for the ("**Only For You**") brand, including the identity standards, the colours, the typefaces, the applications and the visual prohibitions:



Figure 2.6: The detailed brand guidelines for the ("Only For You") brand

2.4 The Visual Character (Mascot): "The Spirit of Engraving"

The visual character (Mascot) is considered the most prominent interactive advertising pillar in the visual identity of the ("Only For You") brand, since it goes beyond being a merely decorative drawing to constitute a visual ambassador embodying the spirit of

the brand and its philosophy. The path of creating this character passed through critical milestones and precise strategic developments guaranteeing a balance between luxury and interactive appeal.

2.4.1 The Journey of Intellectual Research: from Physical Embodiment to Spiritual Abstraction

In the first stages of the planning, the research path started out through initial sketches that tried to embody the concepts of precision and speed through majestic animal symbols such as horses or the woodpecker. However, practice proved the limitations of these options; they remain confined within a purely physical framework, incapable of touching the emotional and affective depth on which customized gift products rest. This realization made a radical shift towards spiritual abstraction necessary, in order to move away from stereotypes and to connect the character to the essence of the creative work.

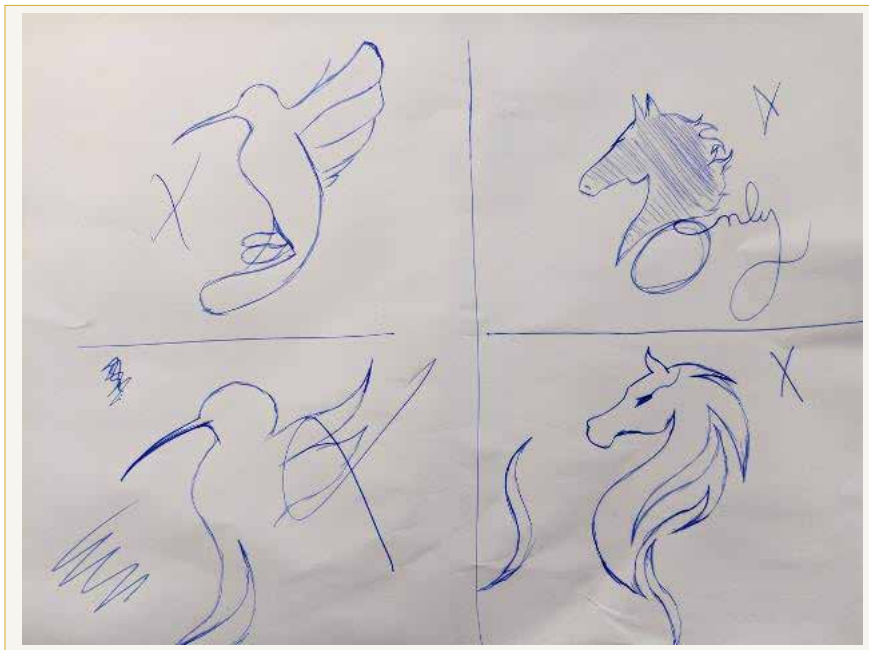


Figure 2.7: Initial sketches for embodying the visual character through animal symbols (exploratory attempts that were later ruled out)

2.4.2 "The Spirit of Engraving": the Visual Embodiment of the "Engrave Your Dream" Philosophy

The final vision of the mascot took shape in an imaginary being given the name "The Spirit of Engraving", a flowing golden spirit born metaphorically out of the essence of

"fire energy" and the heat produced by the laser engraving process. This character intersects with the identity of the project across three essential dimensions:

- **The technical dimension (fire and heat):** it represents the primary energy that transforms the raw materials (wood, acrylic, metal) from a state of stillness into artistic pieces full of life.
- **The aesthetic dimension (luxurious gold):** the pure golden colour reflects the high value of the product, achieving complete harmony with the visual scheme of the brand (gold and black).
- **The metaphysical dimension (the spirit and dreams):** a living embodiment of the brand's textual slogan "Engrave Your Dream", where intangible ideas are transformed into an enduring physical trace.

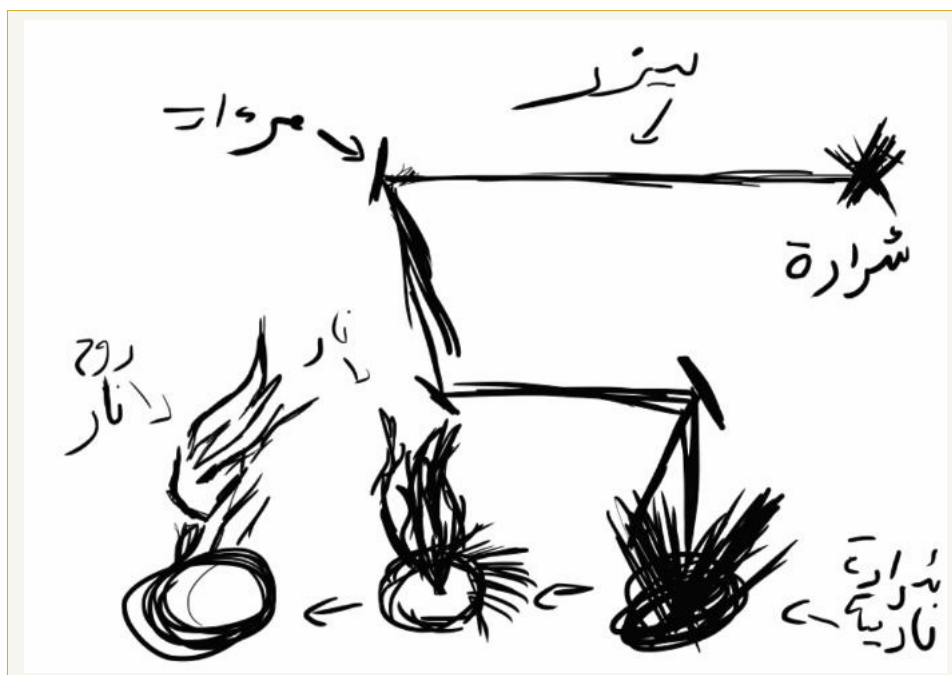


Figure 2.8: The initial sketches for drawing the character (starting from the working mechanism of the laser machine)

2.4.3 The Design Path and the Structural Development

The design of "The Spirit of Engraving" passed through several complementary stages:

- **The stage of linear abstraction:** abandoning the animal forms in favour of flowing lines imitating the movement of fire against a dark background.

- **Projecting the colour identity:** applying the luxurious golden gradients to the abstract shapes in order to create a visual contrast reinforcing the character of luxury.
- **Modelling and volume:** the lines developed to become more cohesive and to have a spiralling flow expressing a being rising from a central point towards branching out at the top.



Figure 2.9: The first abstract stage of the character "The Spirit of Engraving" through to the final form

2.4.4 The Dual Design Strategy: the Two-Form Mascot (Dual-Form Mascot)

In order to avoid any possible contradiction between "the prestige of the luxury brand" and "the requirements of digital public interaction", a system of two strategic forms of the character was adopted, so that it adapts according to the context and the platform of use:

- **The first form (the serious and majestic form):** it relies on long, sharp lines and abstract flow, free of simple cartoon features, while preserving the tall, blazing figure. It is used exclusively in luxury products aimed at companies, in trophies (Trophies), in high-end packaging (Packaging), and in the brand's official interfaces as a visual element of limited manufacture (two-dimensional), in order to preserve the dignity of the brand and prevent it from sliding towards a simple commercial character.
- **The second form (the interactive and friendly form):** a shift towards the miniature figure with wide eyes and flexible, expressive features (Chibi Style), with multiple emotional variations provided (joy, sadness, a wink, enthusiasm, sleep). It is dedicated to the marketing and interactive side across the social media platforms (Instagram and Facebook), the website interfaces for guiding the customer,

and addressing the audience in the personal gifts segment (B2C), which creates a direct and warm emotional connection with the consumer.



Figure 2.10: The crystallization of the serious, abstract form of the character for (B2B) and the development of the friendly, interactive form of the character, the second form, for (B2C)

2.4.5 Technical Embodiment and Three-Dimensional Modelling (Blender Workflow)

Given the nature of the mascot, made metaphorically of fire (and which possesses no solid physical body or traditional human anatomy), the process of modelling the interactive form in three dimensions inside the program (Blender) represented an extremely complex technical challenge, considering the modest experience and the reliance on self-taught development. The spatial structure of the character was built by handling the flowing curves and ribbons (Curves) manually, point by point, in order to guarantee that the lightness of movement of the form would be preserved. Given the limited time and the non-organic nature of the entity, static modelling (Static 3D Modeling) was deemed sufficient, without any need to insert bone structures (Rigging) or animation (Animation), while achieving a three-dimensional visual result that serves the display and digital presentation interfaces of the project excellently.

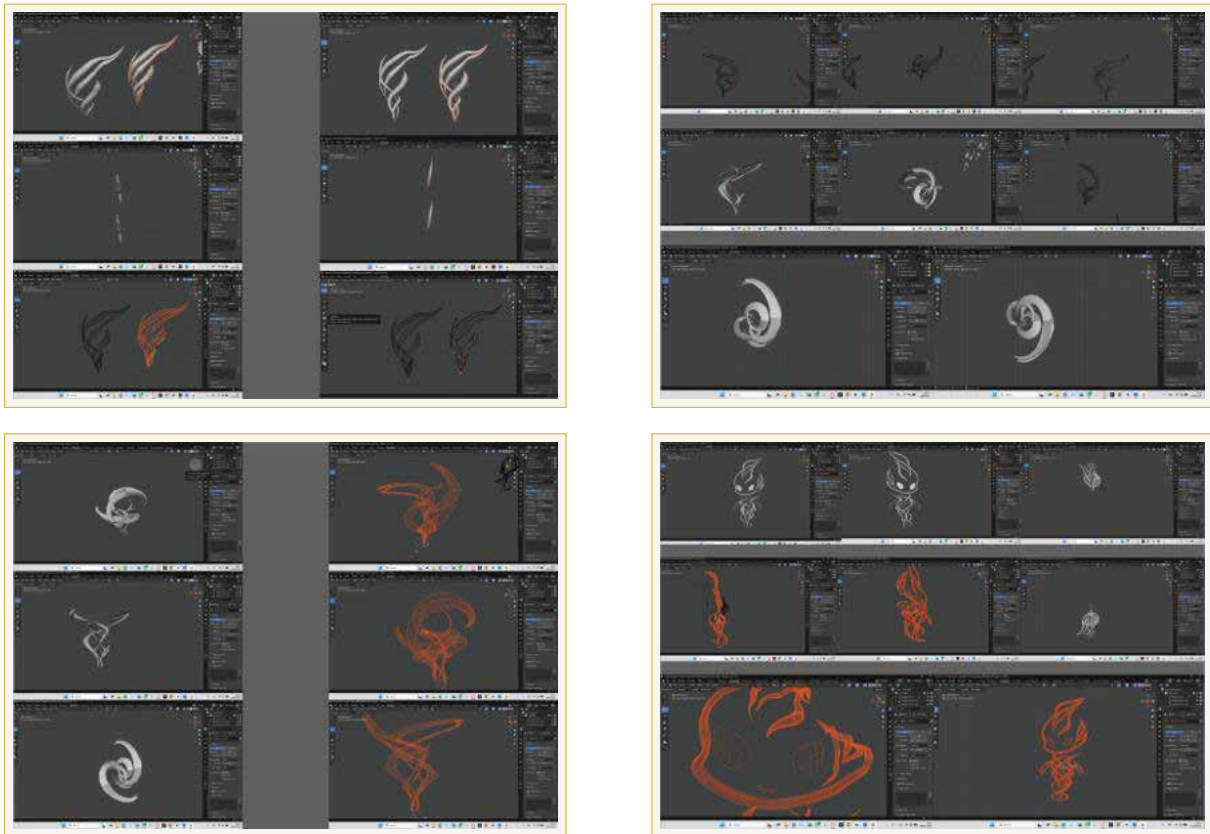


Figure 2.11: The stages of the three-dimensional modelling of the character "The Spirit of Engraving" (part one)



Figure 2.12: The stages of the three-dimensional modelling of the character "The Spirit of Engraving" (part two)

2.4.6 The Functional Conclusion Regarding the Mascot

This dual visual system for "The Spirit of Engraving" represents a professional model of the degree of maturity of the visual identity of the ("**Only For You**") project; it demonstrates the brand's ability to free itself from stereotypical templates, and to combine intelligently the rigour of corporate luxury (B2B) with the flexibility of interactive digital communication (B2C).

2.5 The Origin Myth: the Epic of the Birth of "The Spirit of Engraving"

Before the lines were drawn, and before things took their shapes, the world was steeped in a deep stillness. Silent matter that bore no trace yet, and surfaces waiting for someone to give them meaning. And in the heart of that stillness, a spark was born. It was not a fire, nor an explosion, but a small flash of light that came out of the darkness as though a sleeping energy had opened its eyes for the first time.

But the spark was not complete. It needed a force to give it life, a purity to refine it, and a purpose to give it the capacity to create. So it passed through three legendary jewels, set one against another in the heart of the darkness. The first gave it purity. The second supplied it with strength. And the third awakened within it the capacity to create. And with its passage through the last one, the spark was no longer a mere flash; it became an energy that knew it had a road. And so it set off.

Its road was surrounded by darkness, but its light did not lose its way. Gleaming mirrors stood in its path, as though they were ancient guardians who knew the road better than it did. Every time it reached them, they returned it to a new course; turn after turn, until it learned that the road may change, but the purpose does not. And it kept going... until it reached a clear eye suspended at the end of the course: **the lens**.

There, what had never happened before took place. The lens gathered the scattered edges of the light, drew them together into a single course, then compressed all their power into a fine point. And at that point... **The Spirit of Engraving was born**.

It had no body. It was a ray of concentrated light, carrying within it a heat it did not yet know how to use. Then it descended towards the first raw surface. It touched it. The point of contact caught fire, smoke rose from it, and the edges of the trace glowed. But it was not burning the material in vain. It was removing a small layer from it, to reveal a form that had been hidden beneath. Line after line... the trace began to appear.

And then The Spirit of Engraving understood the first of its secrets: **strength does not lie in burning, but in knowing where to touch**.

And from that moment, light became its means, heat its tool, and precision its road. But something remained missing. For everything it had made until then had no owner. Until a human being came to it carrying something the machine could not give it: **a dream**.

The dream was not a material that could be cut, nor a surface that could be engraved.

It was a memory, or a name, or an image, or a word carrying within it a meaning no one else could see. The human being drew near, and laid his dream before it. For the first time, the spirit did not look for a surface to engrave. It looked for the heart standing behind it. And here it discovered its purpose. It had not been created merely to change matter, but to give things a meaning that endures; to take something that cannot be touched... and leave it a trace that can be kept.

Then the spirit changed. Before that it had been tall, majestic, glowing as though it were an extension of a ray from which it was born. But it drew close to the human being, and its lines softened, and its stature shrank, and it became warmer and more familiar. For it realized that strength alone is not enough. When the dream is personal, the spirit must be close.

And from that day on, The Spirit of Engraving came to carry two images:

- In moments of luxury and prestige, it returns to its first form: a tall golden entity, abstract, rising from a single point, as though it were a living trace of a ray that never goes out.
- And when it draws close to the owner of the dream, it takes on its friendly form; smaller, gentler, and more expressive, to accompany him on his journey from the idea to the trace.

And ever since, whenever a ray lights up in the heart of a machine awaiting an order, the spirit awakens. It passes along its road, its power is gathered, it reaches the point of focus, and then it touches the material with precision. And each time, something new is born. It may be a name, it may be an image, it may be a memory, and it may be a dream that had never before found a road into reality. But the spirit always knows what it is making. It does not engrave the material alone... it engraves what the human being means.

And that is why, when you ask it about its secret, it does not speak of fire, nor of light, nor of the machine. It only smiles, and says: **"Engrave your dream."**

3 From the Idea to the Platform — Study and Development of the User Interface and User Experience

3.1 The First Version and the Analysis of Its Problems

After defining the nature of the project and its orientation, the work moved on to studying its digital presence and attempting to translate the various services, products and capabilities it offers into a clear digital platform. The first version of the website constituted an exploratory stage that made it possible to test the way the project is presented, and to observe how suitable the proposed structure was to the nature of the project.

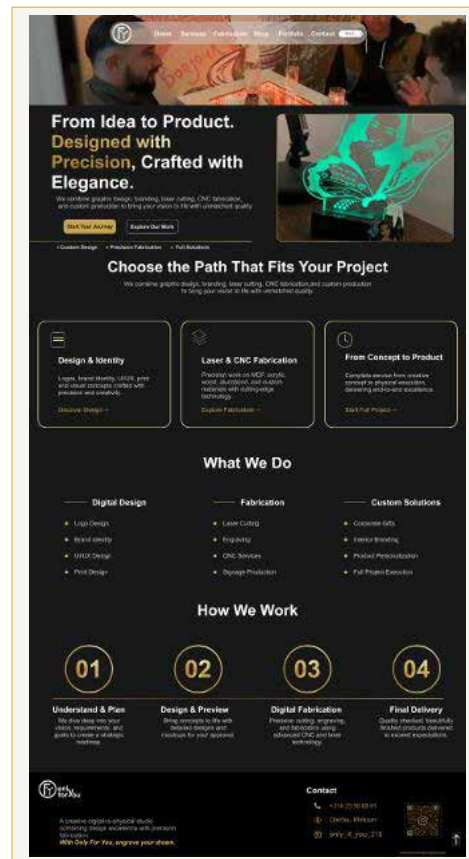


Figure 3.1: The home page of the first version (V1), including the Shop option in the navigation bar

The study of the first version revealed a number of problems, related mainly to the way customized services and products were displayed, to how prices were presented, in addition to the technical aspect connected to order management. Analysing these problems contributed to rethinking the nature of the platform and the user journey, rather than merely adjusting the visual elements.

Among the most important problems that emerged was the difficulty of adopting fixed prices for products and services; the cost of a customized product does not depend on

a single element, but can change according to the type of material, the thickness, the size of the work, the degree of complexity of the design, and the manufacturing time. Consequently, adopting a fixed pricing system within the platform does not accurately reflect the nature of the orders the project handles.

The technical burden associated with managing customized orders also became apparent, since adopting a fully integrated e-commerce system would have required providing a mechanism allowing the client to specify the characteristics of the project, upload their files, and obtain an appropriate price according to the details of the order.

Accordingly, the project moved towards a more flexible model based on direct communication with the client, allowing the details of the project to be discussed, the client's needs to be understood, and the requirements and the cost to be determined before the execution process begins.

The first version also revealed the need to reorganize the information within the platform, so that it would not be limited to displaying products, but would also highlight the project's capabilities in design, creative services, fabrication, materials, and previous works.

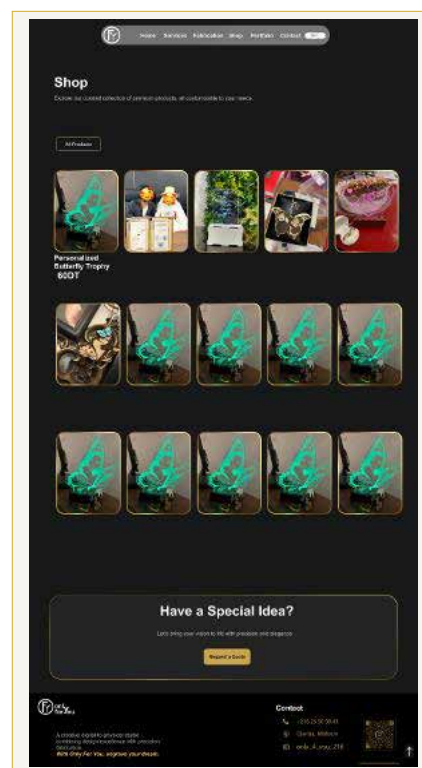


Figure 3.2: The interface of the Shop section (Shop) in the first version, which was later removed because it did not suit the nature of customized products

The Turning Point and the Redirection of the Platform

Based on the analysis of the first version, the work moved to a new conception of the platform, founded on presenting the project as a studio that brings together design, fabrication and customization, rather than relying on a product-display model only.

This orientation led to reorganizing the user experience around a set of stages that begin with discovering the project and its identity, then getting to know the services, capabilities and materials, viewing previous works, and finally reaching direct communication in order to start a new project.

The website thus became a tool for introducing the user to the project's capabilities and helping them form an initial idea of what can be achieved, before moving on to the stage of communication and discussion, instead of imposing a single unified purchase path on all orders.

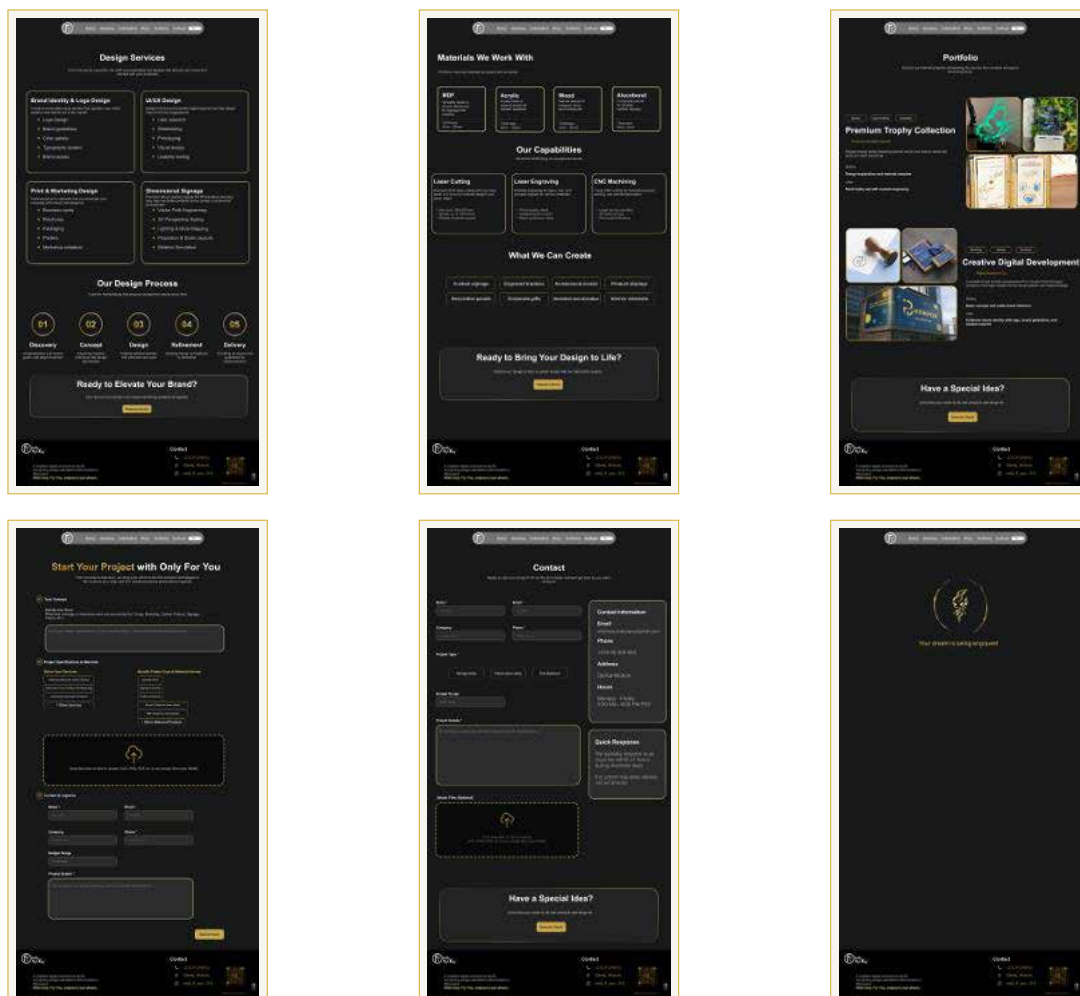


Figure 3.3: The completed design of the first version's interfaces (V1) with its various sections (services, fabrication, portfolio, and contact) before the restructuring towards the second version (V2)

3.2 Engineering the User Experience and Interface for the Second Version

After the new orientation of the platform had taken shape, the stage of translating this vision into a more integrated user experience and visual interface began. At this stage the focus was on building a clear path for the visitor, while preserving the brand's visual identity and connecting the various sections of the website within a single experience.

3.2.1 The Visual Philosophy and the Colour Scheme

A dark visual approach (Dark Mode) was adopted as the general foundation of the interface, in keeping with the image the project wishes to present in terms of luxury and professionalism.

The colour elements associated with the brand's visual identity were also employed to highlight the important elements within the interface, while maintaining a clear contrast that allows the content to be read and the control elements to be interacted with.

The design was not limited to static elements; motion and interactive elements were also employed to give the interface a more lively character, while maintaining the clarity of the content and not turning motion into a distracting element.

A background video was also included in the welcome interface (Hero Section), showing scenes related to the work, the packaging and the preparation of the products, with the aim of giving the visitor a direct impression of the nature of the project from the very beginning of browsing.

3.2.2 Information Architecture and the User Journey

The user experience was reorganized according to a path that starts from the welcome interface, then moves gradually to getting to know the services, the capabilities, the materials and the previous works.

The welcome interface contains the project's core message, along with buttons allowing the user to move on to browsing the works or to starting a new project.

After that comes the section on design and creative services, which explains the fields the project can offer, and then the capabilities and materials section, which highlights

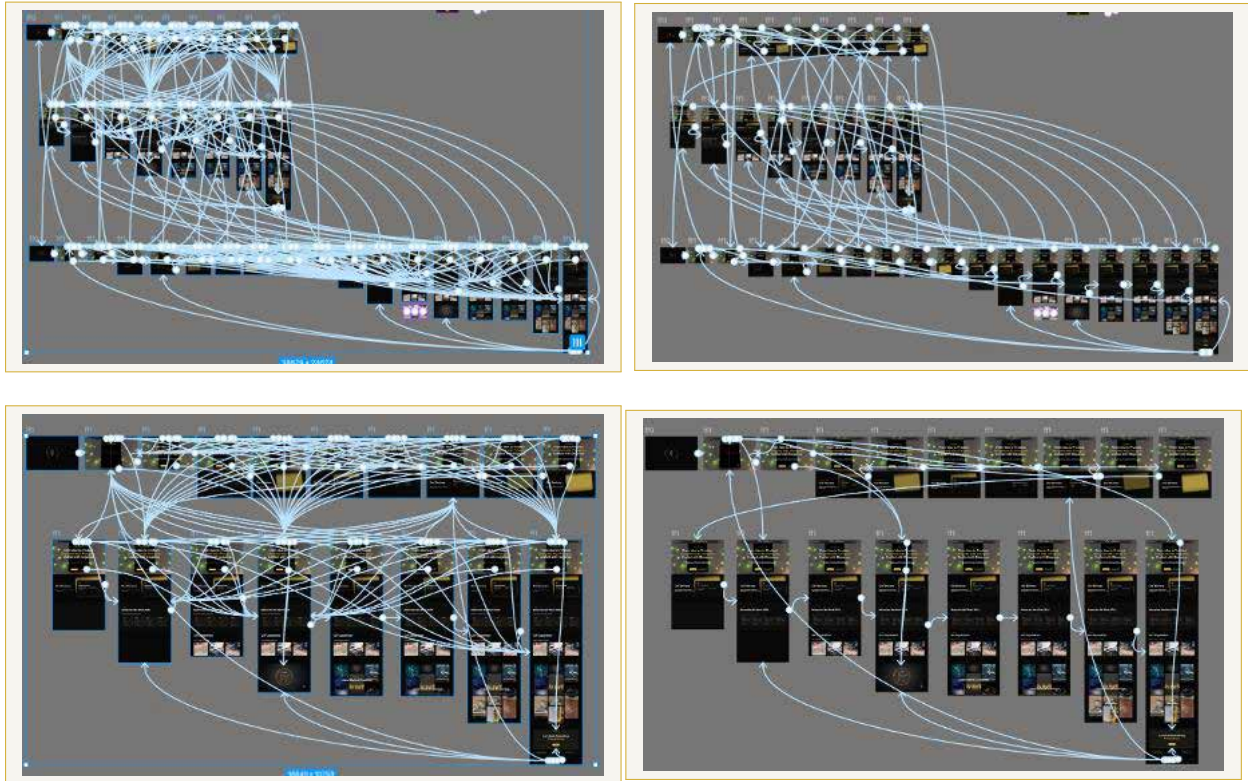


Figure 3.4: The interaction network (Prototyping) showing the visitor's path and the user flow (User Flow) between the different interfaces, reflecting the information architecture and the direction of attention towards the point of contact.

the fabrication capacities and the materials used.

The portfolio comes at a later stage of the browsing experience, allowing the user to view actual samples before taking the decision to get in touch.

At the end of the path, the user is directed to the point of contact in order to discuss the details of the project and move on to the execution stage.

3.2.3 Design Inspiration References and Motion Interaction

Visual References and Sources of Inspiration

As part of the pursuit of distinction and of moving away from stereotypical templates, inspiration was drawn from a number of modern digital platforms in order to enrich the visual interaction experience and the organization of the content.

The visual architecture of the (Maison Elaris) platform was drawn upon in organizing and displaying the service and material cards, particularly in terms of the clean, geometric

The (Fantasy) platform was likewise drawn upon for the transition and scrolling motions within the portfolio, with the aim of making browsing smoother and more interactive, while employing these motions in a way that serves the visual sequence of the website and preserves the clarity of the content.

3.2.4 The Interactive Use of "The Spirit of Engraving"

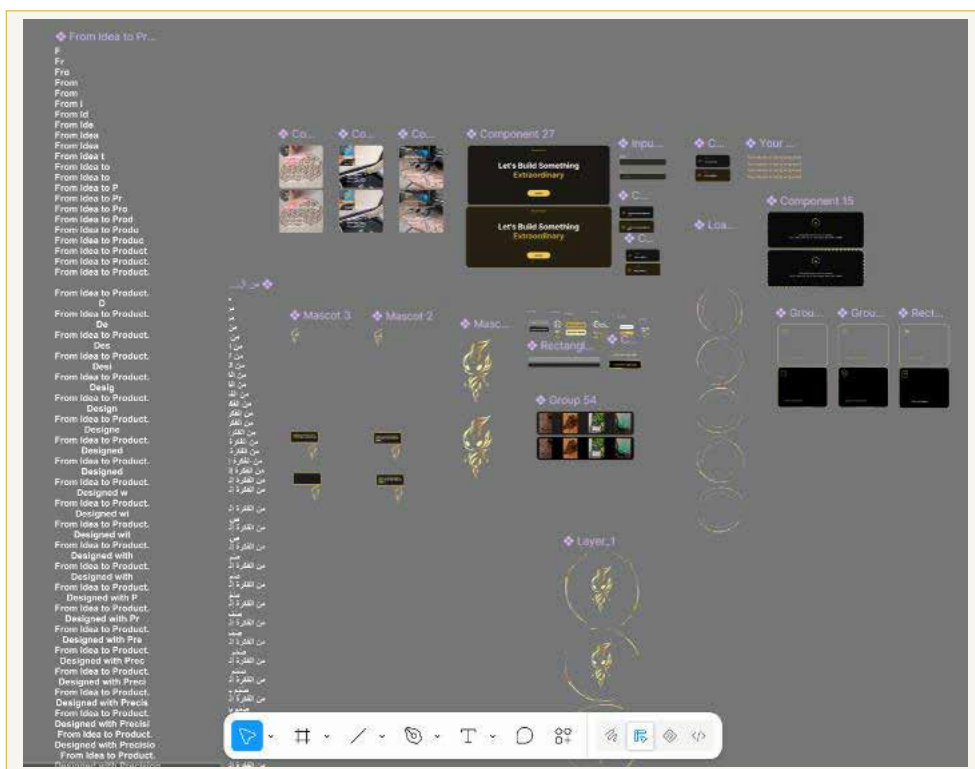


Figure 3.5: The component library (UI Components) showing the states of the interactive character "The Spirit of Engraving" and its use in the loading screens (Loading) and the floating elements within the design environment.

The character "The Spirit of Engraving" was employed as a visual element going beyond its role as part of the identity, so as to become part of the user experience within the website.

The character was integrated into the loading screen (Loading) in order to prepare the user visually before entering the website, and it was also used as a floating element within the interface.

Clicking on the character makes it possible to move directly to communication via (WhatsApp); the character thus became a means that combines the narrative side of the

identity with a practical function within the platform.

This use contributes to maintaining the presence of the character throughout the browsing experience, without it turning into an element separate from the website's core function.

3.2.5 Multilingualism and Responsive Design

The interfaces were designed to support both Arabic and English, taking into account the difference in reading direction between the two languages. The principles of responsive design were also adopted.

3.2.6 An Overview of the Completed Design of the Second Version (V2)

After completing the stages of user experience analysis and interface design, the second version of the platform's visual conception was reached.

This version brings together the visual identity, the information architecture, the user journey and the interactive elements, and presents an integrated conception of the interface before moving on to the programming implementation stage.

The screens adopted at this stage show how the main sections are distributed, how the services, materials, capabilities and works are displayed, in addition to the points of contact and the interactive elements.

The complete visual conception of the platform can be viewed through the design file on the (Figma) platform:

[The design file on \(Figma\)](#)

Figure 3.6: The completed design of the second version

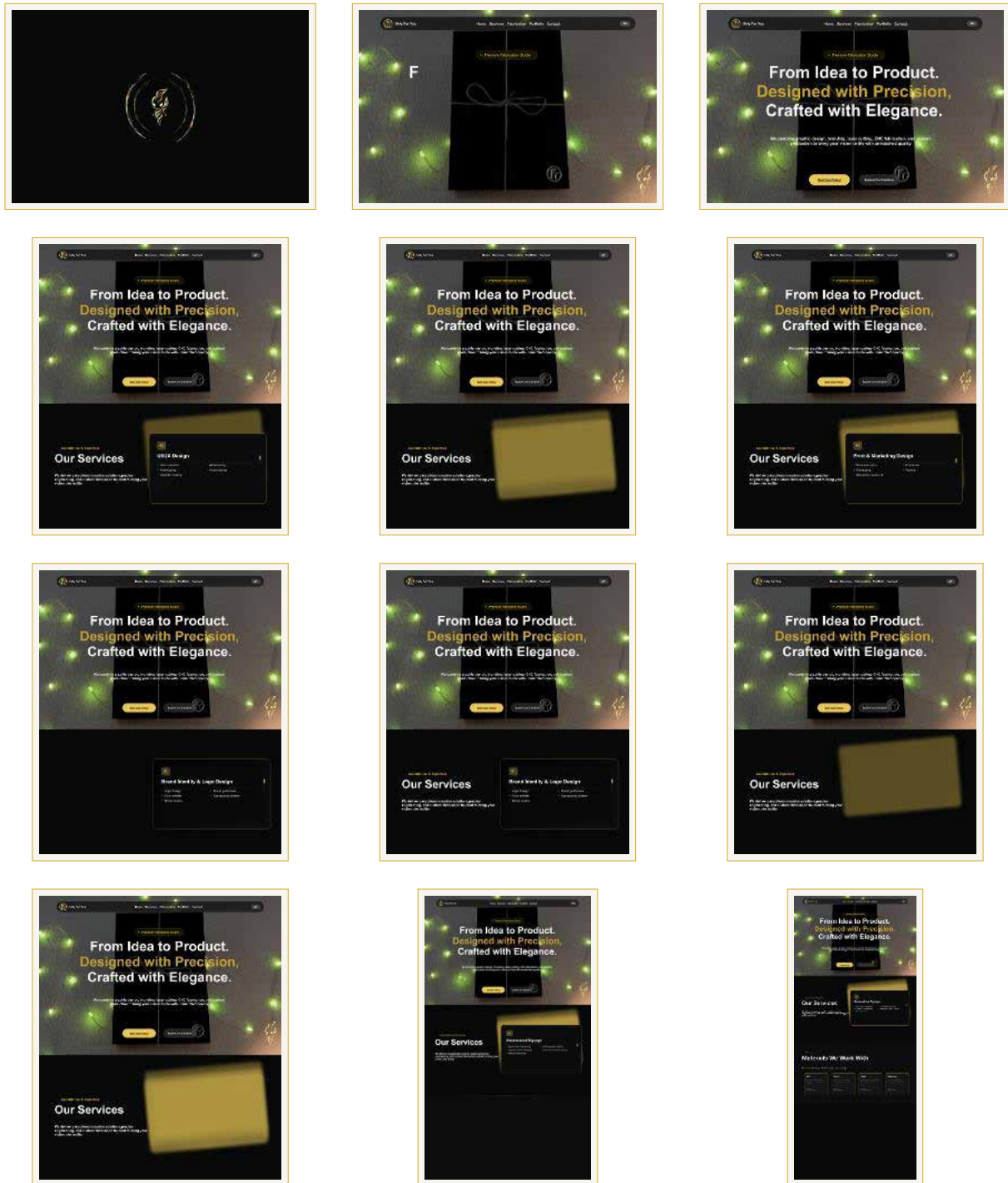


Figure 3.7: The completed design of the second version

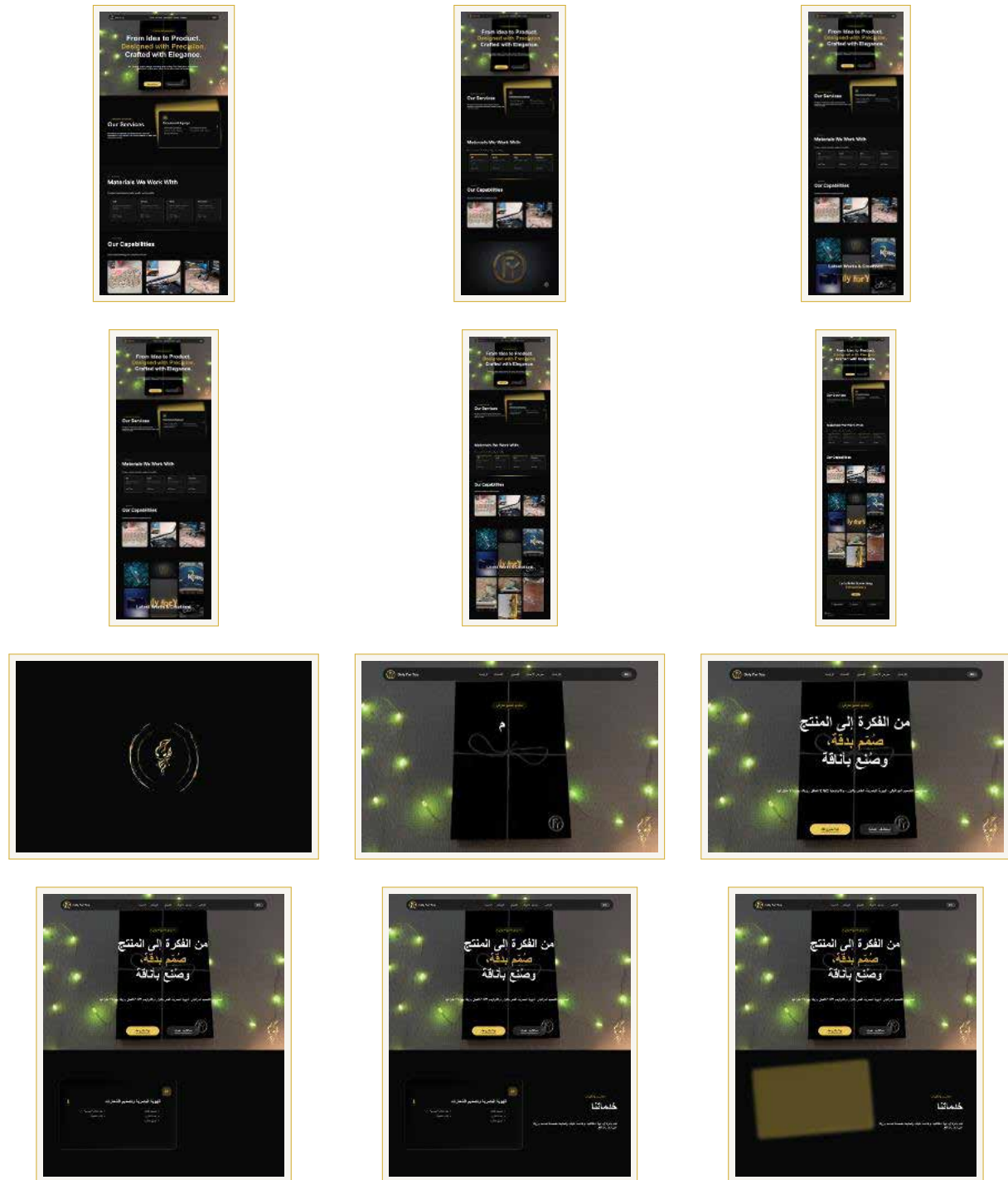
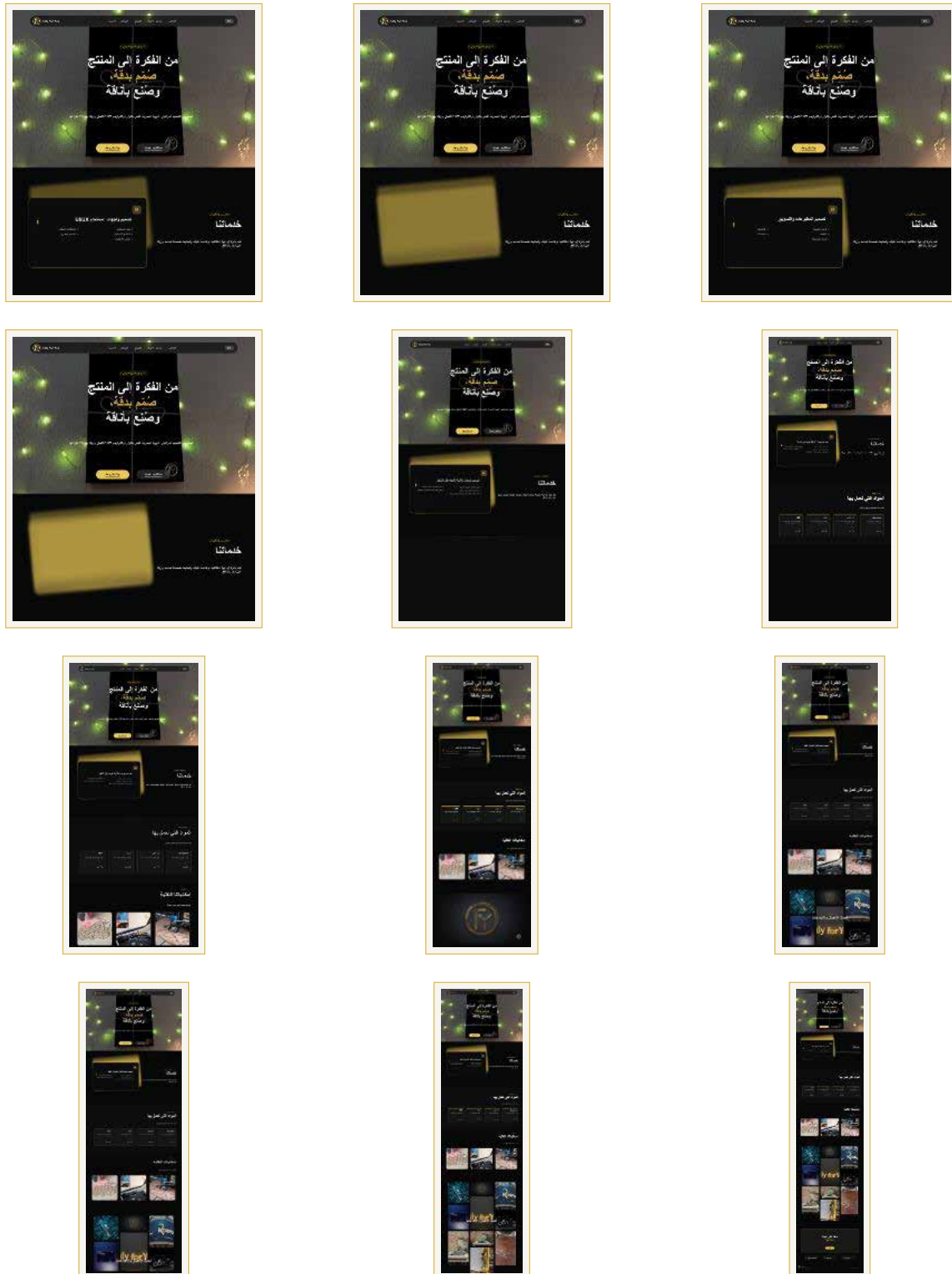


Figure 3.8: The completed design of the second version



3.3 The Preliminary Structural Layouts and Interface Planning (Wireframes)

The structural layouts (Wireframes) represent an essential stage in developing the platform, because they make it possible to study the distribution of elements and spaces and the organization of the content before applying the final visual identity.

At this stage, a comprehensive structural layout of the platform's main interface was prepared, showing the arrangement of the various sections and elements that make up the website, starting from the welcome interface (Hero) and reaching the closing part of the page.

This layout covered the organization of the interface's main sections, among them:

- The welcome interface (Hero), and determining the position of the main title and the interaction buttons.
- The services section (Our Services) and the way the services offered are displayed.
- The materials section (Materials) and the organization of the material cards and their information.
- The capabilities section (Our Capabilities) and the way the project's capacities are presented.
- The area for displaying previous works and projects.
- The closing section dedicated to inviting the user to start a new project.
- Determining the positions of the contact elements and the essential information at the bottom of the page.

This planning also helped in studying the sequence of information and the browsing path within a single page, and in making sure that the distribution of sections and spaces was consistent before moving on to the visual design and programming implementation stage.

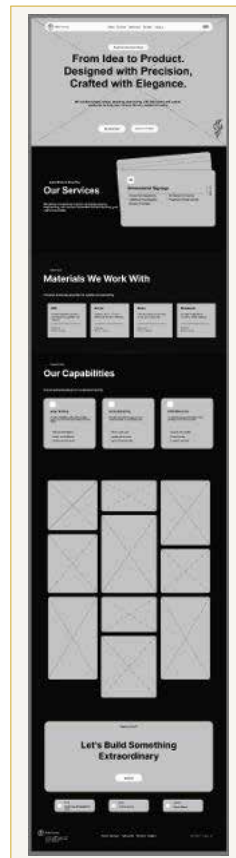


Figure 3.9: The monochrome structural layout (Wireframe) highlighting the initial distribution of elements and spaces before applying the final visual identity.

3.4 The Programming Implementation and the Technical Structure

After completing the structural planning and the visual design, the project moved on to the stage of turning the design conception into an actual digital platform. Given the technical nature of this stage, the programming development and the implementation of the website were assigned to the company (Korpor).

The role of this stage consisted in turning the designs and conceptions that had been prepared within the project into a digital platform that can be browsed and used, while preserving the adopted visual identity and the user experience path that had been defined during the design stages.

Given the proprietary nature of the website's programming structure, this report does not rely on an analysis of the source code or its internal details; instead, this section focuses on the role of the programming implementation in turning the design conception

into an actual platform.

3.4.1 The Adopted Technology Stack (Tech Stack)

Since the programming development was carried out by the company (Korpor), and since the source code and the details of the website's internal technical structure were not made available, it is not possible to state with certainty which technologies and programming libraries were used on the basis of guesswork.

Accordingly, at this stage the report is limited to documenting the aspect that can be observed and verified, namely the transformation of the design and the visual conception into an actual, responsive and interactive web platform.

3.4.2 The Software Architecture and the Backend-Zero Strategy (Backend-Zero Approach)

In line with the orientation defined during the user experience design stage, no complex backend system was adopted for managing orders and sales.

Instead, the website relies on directing the client straight to the communication channel via (WhatsApp), where the details of the project can be discussed, files can be sent, and the requirements and the price can be determined according to the nature of each order.

This orientation suits the nature of the customized products and services, whose requirements and prices differ from one project to another, and it also makes it possible to avoid imposing a fixed purchasing and pricing system on services that need to be studied beforehand.

As for the details of the website's backend structure and the way it was implemented programmatically, these remain outside the scope of the documentation available within the framework of this project, because the source code was not made available.

3.4.3 The Structural Diagrams and System Documentation (System Diagrams)

After completing the design of the interfaces and defining the user journey, a set of structural diagrams was prepared with the aim of clarifying the structure of the platform and the interaction paths within it, and of connecting the design side with the technical side.

A user flow diagram (User Flow Diagram) was prepared to clarify the path a visitor may follow within the platform, starting from entering the website and the appearance of the loading screen, then moving to the welcome interface and choosing the appropriate path between browsing the works or starting a new project, on to browsing the services, the capabilities, the materials and the portfolio, then moving to the communication channel, sending the request and discussing the details of execution with the client.

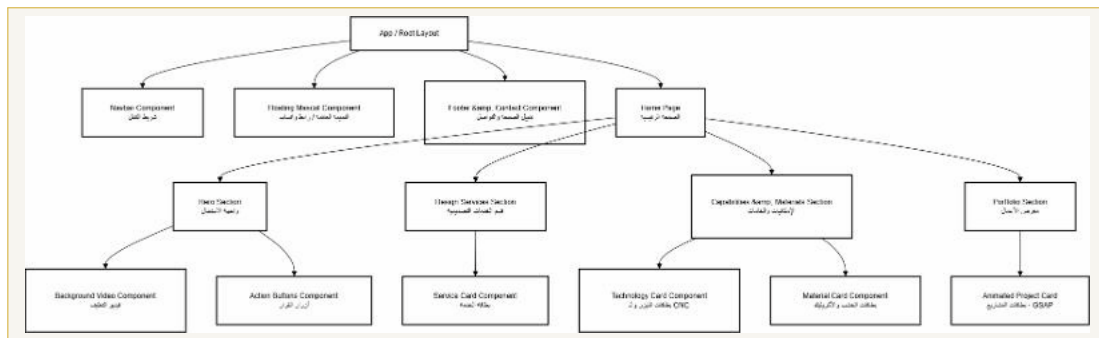


Figure 3.10: User flow diagram (User Flow Diagram)

A component architecture diagram (Component Architecture Diagram) was also prepared to clarify the organizational structure of the interface and the relationship between the website's main components, such as the navigation bar, the floating character, the footer and the home page, in addition to the internal sections and the card components and interactive elements.

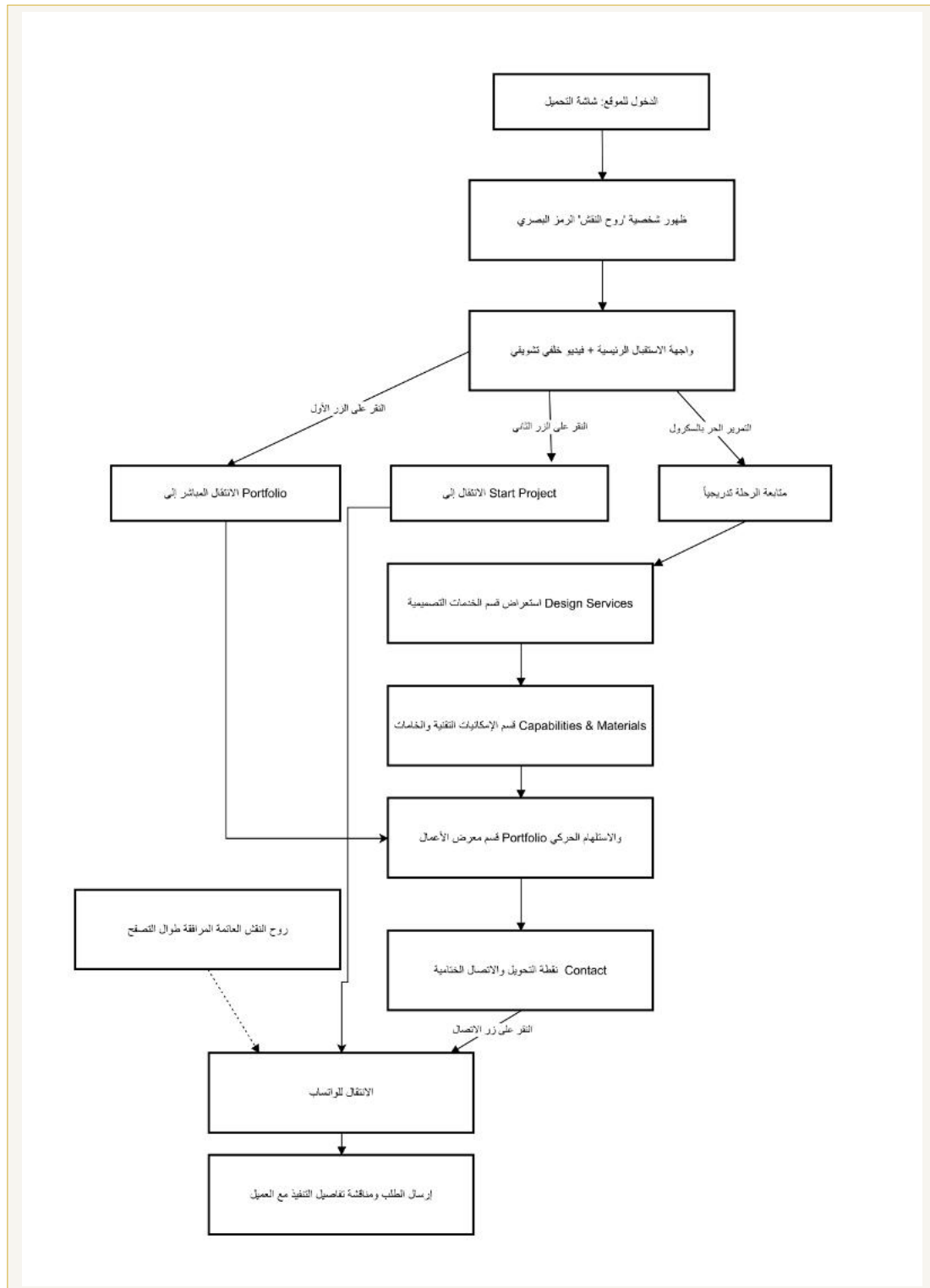


Figure 3.11: Component architecture diagram (Component Architecture)

These diagrams were prepared within the framework of the project, with the aim of documenting the functional and structural conception of the platform before and during the programming implementation stage. This conception was then turned into an actual platform by the company (Korpor), while preserving the structure and the user journey

adopted in the design.

These diagrams constitute the link between the user experience design and the programming implementation, since they made it possible to clarify how the user moves within the platform, as well as how its components are organized, before translating this conception into an actual website.

3.5 The Current Digital Platform and the Application of the Project

The current website represents the practical stage in which the project moved from conception and design to a digital platform that can be browsed and experienced.

The website was implemented by the company (Korpor) on the basis of the conceptions and designs that had been prepared within the project, with the aim of presenting the brand's new vision as a studio combining design, fabrication and customization.

The current platform includes the various elements that were developed during the stages of the project, from the home page, the services, the capabilities, the materials and the portfolio, to the contact and interaction elements.

The current version also represents an extension of the previous stages, since the digital conception was not built in isolation from the history of the project, but rather on the basis of the observations and decisions that emerged while studying the project, analysing the user experience and developing the design.

The current version of the platform can be accessed through the following link:

The current digital platform of ("Only For You")

This version constitutes the practical application of the methodology that was followed, moving from analysing the problem, to rethinking the user journey, then designing the interfaces, preparing the structural diagrams, and finally turning the design into an actual digital platform through the programming implementation carried out by the company (Korpor).

3.6 Chapter Conclusion

The development of the digital platform showed that designing the website was not merely a cosmetic operation applied to the visual identity, but was rather the result of a series of decisions related to the nature of the project and its business model.

The study of the first version revealed a set of problems, the most important of which was the difficulty of presenting customized products and services within a model based on fixed prices and a single unified purchase path, in addition to the complexity that creating an integrated system for managing customized orders could impose.

The analysis of these problems led to a shift towards a model based on a studio for services and digital fabrication, in which the website became a means of introducing the client to the capabilities, the services and the previous works, and then directing them towards direct communication in order to discuss their project.

The development of the second version also made it possible to merge the visual identity with the user experience, through the dark design, the motion, the interaction and the visual character "The Spirit of Engraving", in addition to support for multilingualism and responsive design.

The preparation of the structural layouts, the user flow diagram and the component architecture diagram contributed to organizing the functional conception of the platform and connecting the various elements of the user experience within a clear path.

In the final stage, this vision and these designs were turned into an actual digital platform through the programming implementation carried out by the company (Korpor), so that the platform became a practical extension of the ("`**Only For You**") project and an application of what was developed within the graduation project.

4 Audiovisual Production and Building the Advertising Identity

4.1 From the Animated Idea to a Realistic Visual Language

When moving to the stage of audiovisual production, the form of the video was not defined from the start; it passed through several conceptions before arriving at the final form. The first idea was connected to animation, starting from the desire to build a cinematic opening telling the origins of the brand and the Spirit of Engraving in a frame-by-frame drawing style (Frame by Frame). However, this option collided with the time needed to produce a large number of frames, especially with the adoption of a high frame rate, which made it unsuitable for the time remaining for the project.

After that, producing three-dimensional scenes (3D Animation) was considered, but the technical resources available did not allow this option to be carried out in the required form, particularly given the limited capacity of the computer to process the scenes and the moving elements.

Then a proposal appeared based on voice-over commentary together with a display of the products, but it did not achieve the desired character; it seemed close to the traditional style of promotional videos, whereas the aim was to present the brand in a calmer manner more focused on the details.

From here the fundamental shift in the idea began: instead of the video being a mere display of the product, the aim became to show the value latent behind it through the journey of fabrication itself. And so the trace of the first idea remained present in the work, but in a different form; the sequence moved from the spirit of (Animation) and visual imagination to real material, then to fabrication, and finally to the box and the finished product.

4.2 From the Product to the Packaging: Changing the Axis of the Idea

In the first stage, the thinking was focused on filming the stages of manufacturing a product and showing the tools and techniques used. But as the idea developed, a more important question appeared: how can a customized product be presented in a way that makes it appear valuable before the recipient has even seen it?

The answer lay in the packaging.

The box is not merely a means of protecting the product; it represents the first point of contact between the gift and the recipient, and for this reason it became the main element around which the visual story would revolve. From here, the centre of the video was shifted from merely filming the making of the product to filming the making of the experience through which the product would reach its owner.

A box made of (MDF) was chosen, with the adoption of a non-glossy colour (Matte Black), and the addition of a logo made of golden acrylic in order to achieve a clear visual contrast. As for the interior, it required searching for a suitable material for the padding and the fixing, which was not as simple a choice as it seems.

4.3 Searching for the Material and Building the Box

The choice of the interior material was one of the stages that most required experimentation and comparison. At first, using black foam was considered, since it was more in harmony with the dark visual character of the box, but its availability was limited and its price was high in relation to the available resources.

For this reason, recourse was had at first to yellow foam, as the available and less costly alternative. It was in fact used in an initial prototype, but the result was not at the visual level required; its colour and appearance did not fit with the luxurious image the box was supposed to convey.

One of the stages of the first experiment shows a box that had been produced earlier especially for the (JPO), where yellow foam was used inside. This prototype constituted an important stage in the decision-making, because it showed in practice that the availability of the material alone is not enough; it must also be compatible with the visual identity of the product.

After continuing the search, wadding (Wadding) was found, and it was more suited to the desired purpose, both in terms of appearance and in terms of the possibility of arranging the pieces inside it. This material was therefore adopted in the final version instead of traditional foam.

The choice of material was thus not a theoretical decision, but the direct result of a series of experiments and constraints related to availability, price and final appearance. This aspect illustrates how the real-world resources influenced the design and directorial



Figure 4.1: The initial prototype of the box used earlier at the (JPO) with yellow foam (the structure, the internal arrangement, and its presentation in the field), which constituted an experimental stage before it was abandoned and the final version developed.

decisions of the project.

4.4 From Raw Material to the Final Box

Once the materials had been settled, the process of building the box actually began. The (MDF) panels were prepared and cut according to the design, then the structure was assembled and treated with the matte black paint. After that the golden logo made of acrylic was added, with attention to the interior details and the mechanism for arranging the material.



Figure 4.2: The stage of spraying the wooden pieces with the matte black paint (Matte Black).

Natural twine was also adopted as a closing element, to add a simple and organic touch

suited to the handmade nature of the product.

These stages were documented so as to become part of the visual narrative of the video: from the raw material, to the cutting, then the assembly, the painting and the cleaning, and finally the preparation of the interior and the closing of the box.

And here the fabrication process itself became the means of narration, instead of there being any need to explain it in words.

4.5 The Visual and Musical Reference

The style of the video was not built from scratch; recourse was had to visual works with an industrial and luxurious character, and one of the most important references was the video for (Louis Vuitton and Nike ``Air Force 1" by Virgil Abloh). This reference was used to understand the way the craft and the materials are presented, and the reliance on close-up shots, lighting and visual calm, and not to copy the content of the video or a scene literally. This reference constituted a starting point for developing a visual language specific to the project, suited to its tools and resources.

The same reference was also drawn upon musically in building the general rhythm of the video, where the music became a core element in determining the timing of the shots and the transitions between them. The editing was directed so that certain visual moments coincide with the flow of the notes, which gave the fabrication process a rhythm closer to a cinematic performance.

The reference thus became a means of understanding the directorial language and not a ready-made template for reproduction.

4.6 The Field Script and Building the Visual Sequence

After determining the idea, the materials and the visual reference, a field script was prepared setting out the order of the shots, the filming angles, their duration, and the aim of each stage.

Given the unavailability of a studio or professional cameras, the filming relied on a mobile phone, with a focus on choosing the appropriate angles and lighting to bring out the details.

The sequence was built according to the following path: the closed box ← the machine and the cutting ← the manual work ← the painting and the cleaning ← preparing the interior ← placing the acrylic and the wadding ← closing the box ← the final shot and the logo.

The journey begins with a closed box carrying the golden logo, then moves gradually to the fabrication process. The movement of the laser machine appears during the cutting, then the image moves to the manual work, then the painting, the cleaning and the assembly, before reaching the stage of preparing the interior and closing the box. And at the end the box appears complete along with the logo.

This progression is what preserves the narrative value that began from the idea of (Animation), but it turns it from a drawn and imagined story into a real story told through the material and the fabrication.

4.7 Filming: Turning the Stages of Fabrication into Scenes

Each stage of the fabrication process was treated as an independent scene within the story, and not as a mere documentation of the work.

At the beginning an overhead angle was used to show the closed box and arouse curiosity, then a shift was made to medium and close-up shots while the laser machine was running. After that the shots became closer and more focused during the stages of painting, cleaning and gluing.

As for the stage of preparing the box, extreme close-up shots were relied upon to bring out the golden acrylic, the wadding and the twine, before moving on to the final shot in which the box appears complete.

These shots were distributed according to a specific field script, so that the duration of the scenes ranges from very short shots to longer sequences devoted to the core stages of fabrication.

Table 4.1: The field advertising script and the filming angles (Storyboard)

Shot	Duration	Filming angle	Visual description and field event	Directorial significance and aim
01	3 seconds	overhead, vertical	A closed black box tied with natural twine, the golden logo, with (LED) lighting in the background and a cinematic light passing across.	Establishing the identity of luxury and arousing visual curiosity.
02-04	14 seconds	medium and close-up, moving	Showing the movement of the laser machine, the emission of the beam with the flame at the moment of contact with the wood, and the hand picking up the pieces.	Documenting the technical and industrial side precisely.
05-08	24 seconds	close-up from the side and a moving shot	The stages of painting, cleaning with a cloth dampened with cleaning solution, and gluing the internal and external structure.	Bringing out the manual effort and the craftsmanship.
09-11	28 seconds	extreme close-up and overhead	Removing the protective film from the golden acrylic, carefully arranging the "wadding" material, and closing the box and tying the knot.	The climax of the experience of making the luxury packaging.
12-13	3 s + the logo	cinematic at eye level	The final shot of the box standing upright with the movement of the circular shadow following the movement of the sun, followed by the appearance of the final logo.	An elegant cinematic character and the consolidation of the brand.

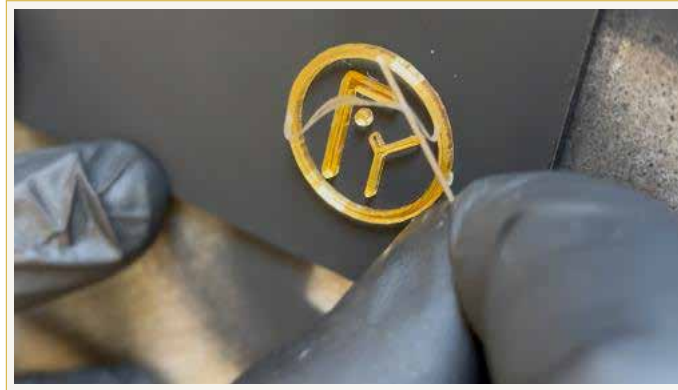


Figure 4.3: A close-up shot (Macro) bringing out the precision involved in removing the protective film from the golden logo.



Figure 4.4: Carefully arranging the "wadding" material (Wadding) and the internal pieces inside the box.

4.8 Editing and Rhythm: When the Image and the Music Take On the Task of Narration

After the filming was completed, the material was assembled using (CapCut), with a focus on making the editing an extension of the visual language that had been chosen.

Exaggerated visual transitions and ready-made effects were dispensed with, relying mainly on direct and precise cuts (Precise Cuts). The aim of this is to preserve the realism of the fabrication process and not to distract attention from the material and the manual work.

Voice-over commentary was also dispensed with, so that the image would not become a mere background to speech explaining what is happening. In the final version, the visual silence, the music, and the movement of the hand and the machine became the elements that tell the story.

The rhythm thus became the product of the relationship between three elements:

the movement of fabrication + the music + the cuts

So instead of the video telling the viewer that the product is made with care, the viewer now sees this care for himself.

The final video can be watched and the complete directorial result reviewed through the following link: <https://drive.google.com/file/d/1gRsAxRzwLBBBky0HyN8v5FoZeqs4rJPe/view?usp=sharing>.

4.9 The Directorial Result

This stage ended in a video that does not present the product merely as a finished piece, but presents the journey of its formation and its value.

The sequence from the first idea of (Animation), through the material experiments and the choice of the (MDF) and the interior materials, then the fabrication, the filming and the editing, helped to build a gradual visual narrative that begins with curiosity and ends with the revealing of the final product.

The difficulties that arose during the choice of materials, the experiment with the yellow

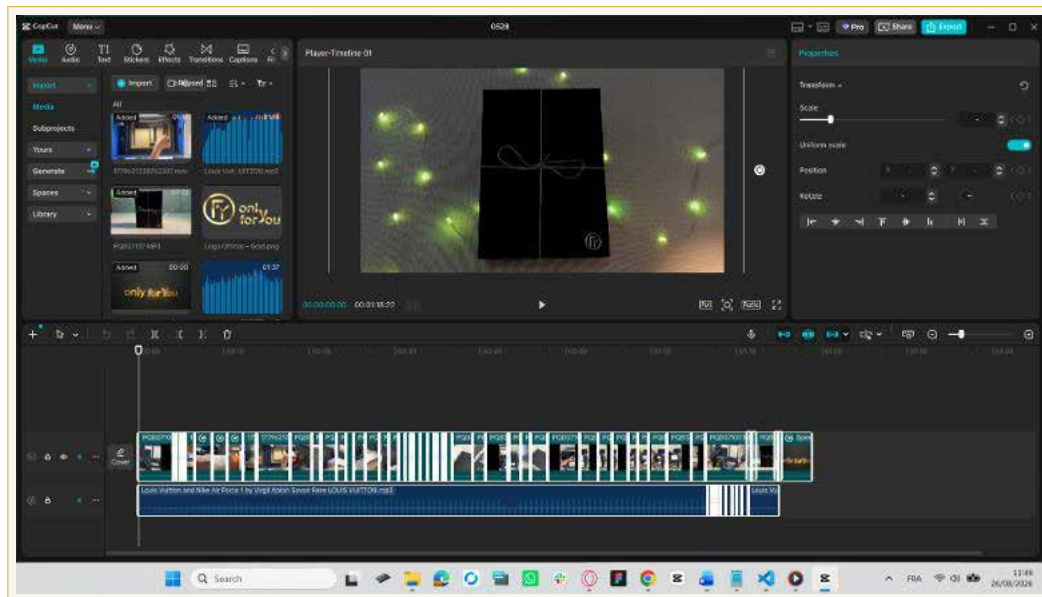


Figure 4.5: The interface of the program (CapCut) during the editing of the video and the cutting of the shots so that they coincide with the music.



Figure 4.6: The final shot of the box after the packaging is complete, with the natural twine and the backlighting.

foam, the search for a suitable alternative, and then arriving at the wadding, were also not merely production obstacles; they became part of the decision-making process that shaped the final result.

The project thus moved from an initial idea that relied on creating a moving visual world to an experience that relies on showing the real world of fabrication; a shift that preserved the cinematic character of the original idea, while making it feasible within the available capabilities and resources.

The Reference Used

The main reference video is the work
(Louis Vuitton and Nike ``Air Force 1" by Virgil Abloh | Savoir-Faire)
, published officially on the (Louis Vuitton) channel, which shows the process of making the product and focuses on the craftsmanship, the materials and the precision of the execution.

5 The Products: the Fruit of the Experience and the Transformation of Ideas into Tangible Products

Introduction

This chapter represents the physical and applied side of the project, since it is the stage in which the ideas and design conceptions move from their digital and conceptual space into tangible products combining design, craftsmanship, digital fabrication, lighting and technology. If the previous chapters dealt with building the project from its intellectual, visual, digital and audiovisual sides, then in this chapter the products represent the physical result of the accumulation of those experiences and skills.

For me, the products were not merely a set of completed pieces, but a gradual path of learning and discovery. Almost every product was connected to a new stage of the experience, whether in understanding the machines, discovering the materials, developing fabrication techniques, or integrating lighting, electronics and programming into the design. For this reason, reviewing the products is not limited to presenting the final results, but also reveals the path that led to reaching them.

5.1 From the First Experiment to Building the Capacity to Fabricate

My actual relationship with digital fabrication began from a very simple point: trying out the laser machine for the first time. At that stage I did not have sufficient knowledge of how to handle the machine or adjust its settings, so the learning was based mainly on practice and on trial and error. I made use of the educational resources available on the internet, and followed the experiences of people who had used these machines before me, then gradually began to test the speed, the power, the types of materials, and the methods of cleaning and operation.

That stage was rather like forming a new relationship with the machine; the problem was not only in operating it, but in understanding its behaviour and understanding the material it works on. And through the experiments I began to discover that the material is not a secondary element in the fabrication process, but an essential part of the result. At first I had imagined that the machine was capable of handling the various types of wood and similar materials, before gradually becoming acquainted with the properties of (MDF), acrylic, polycarbonate and other materials that were not familiar to me at the beginning.

The learning sometimes had a direct and harsh practical character; some of the first experiments led to material mistakes, among them the burning of part of the meeting table at the workplace during the learning period. Although the incident was outwardly simple, it represented an important lesson in the necessity of understanding the relationship between power, speed, time, material and heat before moving on to actual production.

From here a different stage began: the machine was no longer merely a means of executing a ready-made design, but became part of the process of thinking itself.



Figure 5.1: The laser machine (CO2)

5.2 The First Beginnings of the Customized Products

The personal keychain was among the beginnings that contributed to opening the way for the idea of customized products. Through it, the move began from digital design towards thinking about the things a person can carry, or give as a gift, or keep as a memento.

Then came one of the first experiments in producing a customized product for a figure relatively well known on social media, on the occasion of her wedding. Producing this product in the early days of the experience took approximately two days, not only because of the complexity of the idea, but because of the limited experience in dealing with the machine, adjusting its settings, cleaning it and reaching the required result.

The value of this experience was greater than the product itself; it proved that a design carried out on the screen can turn into a real physical piece carrying an emotional value

for its owner. From here, customization became one of the most important aspects towards which the products were later directed.



Figure 5.2: Samples of the customized personal keychains



Figure 5.3: The product customized for the wedding occasion after being produced on the laser machine, and the details of the wooden cutting and engraving

5.3 From Engraving to Lighting: the Development of the Product Idea

As the experiments developed, the aim was no longer limited to cutting and engraving; thinking began about how to add new elements giving the product a greater visual and functional value.

Among the most prominent examples of this is the experiment with illuminated trophies. Arriving at this product required long research and experimentation, especially because of the difficulty of obtaining certain components in the local market. In one of the attempts an (LED) at (220V) was used, then methods of changing its colour were sought, before arriving at simpler solutions better suited to the nature of the product.

The fear of the heat rising and the possibility of its affecting the wooden structure also led to testing the product for long periods and monitoring it continuously. This experience was the beginning of understanding that integrating electronics inside the product imposes new requirements relating to safety, heat, the power source and the method of fixing.



Figure 5.4: A sample of the illuminated trophies made of engraved acrylic with the wooden base and the lighting

Later, the idea developed with the development of the personal (Note Block), which it became possible to customize by engraving on the pen accompanying it or on the cover itself, or through printing.

Then, in cooperation with one of my colleagues, the experiment moved on to using an (LED) at (5V) with capacitors, then to (LED) strips, and finally to introducing programmable boards and control over the lighting.

And here the product began to turn from a mere object carrying a design into a small visual and interactive system.

5.4 Expanding Towards Interactive Products and Digital Fabrication

As the technical skills developed, the boundaries of the experience widened to include techniques that had not been part of the beginnings, such as programming, wireless control, (CNC), (Resin), three-dimensional design, in addition to interactive lighting techniques.

Among the important experiments at this stage was an attempt to produce an illuminated panel connected via Bluetooth, and the experiment failed because of the limited resources and the reliance on low-cost components. But the failure was not the end of the experiment; rather, it revealed the necessity of studying the technical side of the product with the same seriousness with which its design is studied.

During the internship period at the company (Pub & Design) in Sfax, the experience broadened further through dealing with (CNC) machines and professional laser machines of larger sizes, alongside discovering new materials and techniques, among them (Resin). This in turn required a series of experiments and mistakes before reaching a better understanding of how to use these materials. This stage is consistent with what the report documents about acquiring greater experience in laser and (CNC) machines and in advanced fabrication techniques.

Among the most prominent experiments at this stage is the interactive table inspired by the shape of a honeycomb, which was designed during the internship period.

The table incorporated lighting and electronic interaction. Despite the effort put into developing it, the project faced a technical obstacle, namely the unavailability of the required sensor in the Tunisian market, which prevented the final result from being

reached at that stage. The idea itself, however, continued along its path later on, and was invested in the graduation project of one of my colleagues, who was able to develop it and achieve a successful result with it.

This experience in particular confirms that the failure to execute a product does not mean the failure of the idea; the idea may be ahead of the execution capabilities available at that moment.

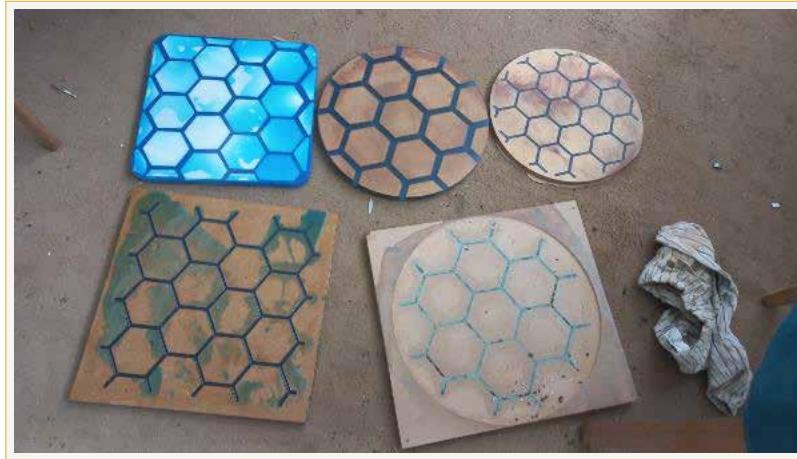


Figure 5.5: Prototypes and experimental samples for testing the honeycomb interactive table using the (CNC) and resin

5.5 The Illuminated Products and the Development of the Technical Side

The illuminated products constituted an important stage in the development of the project, in which lighting became an essential part of the design and not merely a decorative addition.

A number of models were developed, among them the mirror with a three-dimensional effect, the illuminated portraits, and some large pieces made of (MDF) in various thicknesses.



Figure 5.6: A sample of the illuminated mirror with a three-dimensional effect (Infinity Mirror)

Among the products that most represent this stage is the illuminated table with a three-dimensional effect. It combined (MDF) of (18mm) thickness, glass of (6mm) thickness, and waterproof (LED) lighting at (5V), with an electrical transformer converting the voltage from (220V) to (5V), in addition to a system for control via (Wi-Fi).

The value of this table did not lie in its outward form alone, but in the system standing behind it; more than 100 patterns of movement and lighting were developed, which made the product bring together design, fabrication, electronics, programming and interaction in a single piece.

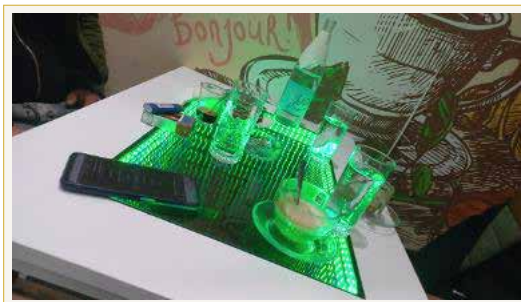


Figure 5.7: The illuminated table with a three-dimensional effect while operating, and the testing of the various lighting patterns and their control

A (Table de Nuit) was also developed with the same lighting and with the capacity to be recharged, alongside illuminated trophies and other products benefiting from the same principle.

At this stage it became clear that the boundaries of the project no longer stopped at laser fabrication; the machine had become a starting point for building hybrid products bringing together industrial design, visual design and electronics.

5.6 The Design Works as Part of the System of Products

The work was not limited to physical products, since visual design remained an essential element in the project. This included designing an integrated visual identity for the company (Korpor), starting from designing the logo and reaching the (Graphique Charte) and the business cards, alongside designing customized ideas and products. The visual works for the company (Korpor) can be viewed through the following link: <https://drive.google.com/drive/folders/1HZKHHksvyd1Te-eMFcJQFsCp5S4ueytz?usp=sharing>.



Figure 5.8: Applications of the visual identity for the company (Korpor): the outdoor advertising, the business cards, and the wooden stamp

The design side also included preparing portraits drawn using a (Graphic Tablet) in black and white and in (1-bit) format, in addition to carrying out a project comprising around 200 drawn images for a client working on preparing an educational book for children.

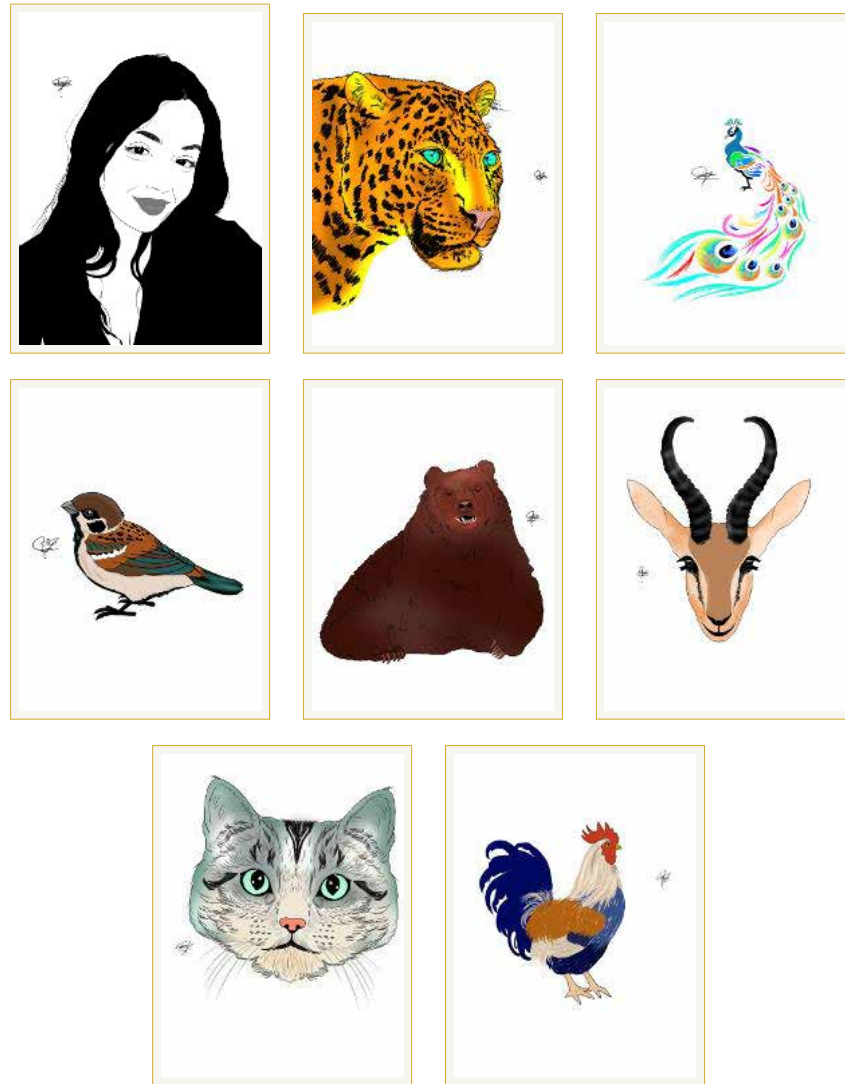


Figure 5.9: Samples of the portraits and digital drawings produced using the (Graphic Tablet) (the monochrome portrait and the educational drawings for children)

Among the experiences I am also proud of is the production of a two-dimensional (Animation) sequence using the (Frame by Frame) technique, work on which took approximately 14 hours a day over 15 days, and in which the number of images used reached 298; the project received a mark of (20/20). The animation video can be watched through the following link: https://drive.google.com/file/d/1FYW8heyNmF4pPZWBsNrrThT6mqxGfA_0/view?usp=sharing.

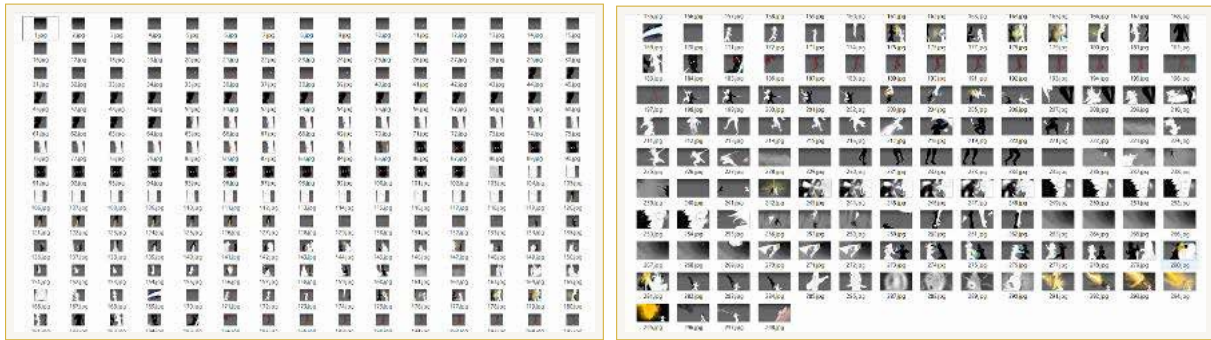


Figure 5.10: The frame layout of the two-dimensional animation (Frame by Frame) comprising 298 drawn images for the project

These works reveal that the skills that were developed were not confined to fabrication, but extended to drawing, visual direction, animation, identity building and product design; fields which have come to intersect with one another within the project.

5.7 Customization from a Simple Idea to an Integrated Service

Customization was one of the constants that accompanied the various stages of the project. It appeared in the keychains, the portraits, the illuminated trophies, the (Note Block), the magnets, the illuminated products, and others.

Among the most prominent examples are the personal magnets, which rely on an image that is prepared visually, then printed on adhesive vinyl and fixed onto painted (MDF), with the magnet added.

Despite the simplicity of the product from the point of view of its form, arriving at it required searching for components that were not easily available, among them the magnet itself, which required searching in several places inside Tunisia.

The fieldwork experiences later showed that the successful product is not necessarily the most complex. The magnet experiment proved a clear commercial success, in which almost the entire available quantity was sold within a single day, and demand for it later rose to considerable levels.



Figure 5.11: Samples of the customized personal magnets produced on (MDF) wood and printed on vinyl

And here an important lesson emerged in the project: technical complexity does not necessarily equal commercial value. A product may be simple to execute, yet succeed because it touches a clear need on the part of the consumer.

This is complementary to the fieldwork experience, which showed that having a good product does not necessarily mean that it will sell, and that understanding the consumer's desire and purchasing behaviour is an essential element in the success of a product.

5.8 From a Single Product to a System of Products and Services

With the accumulation of the experiences, it became difficult to view the project as being based on a single product or a single technique. A system took shape that brings together: design ← customization ← digital fabrication ← cutting and engraving ← lighting ← electronics ← programming ← finishing ← presentation.

In this way each previous experience paved the way for the one that followed. The keychain led to understanding customization, customization led to developing more varied products, the laser led to discovering the materials, lighting led to electronics, electronics led to programming and control, while the (CNC) and the other fabrication techniques contributed to broadening the possibilities of form and construction.

This development was not always linear; it was based on trial and error, and on trying

again and changing the solutions when technical or material obstacles appeared. This is also apparent in the earlier stages of the project, where getting to know colleagues and cooperating with them led to introducing interactive lighting, programmable boards and Bluetooth into the products.

5.9 Conclusion of the Experience: the Product as the Fruit of Learning

At the end of this journey, the value of the products is no longer measured only by their final appearance, but by the experience accumulated behind each one of them.

Every product carried with it a new question, every mistake led to a discovery, every new material imposed a different way of working, and every technique opened a new possibility for design. And through this path the experience moved from merely using a machine for cutting and engraving to the ability to conceive a complete product, choose its materials, design it, fabricate it, light it, program it, and then think about how to present and customize it.

The products in this project therefore represent the actual fruit of a path of learning, experimentation and design; they are the place where academic knowledge meets field experience, the idea meets the machine, design meets material, and creativity meets technique.

For this reason, this chapter does not present merely a set of completed products, but documents how the experience turned from a first attempt to understand a machine into an ability to build products that bring together design, fabrication, technology and customization within a single system.

General Conclusion

The graduation project (Only For You) constituted an integrated practical experience that made it possible to move from an initial experience in the field of design and fabrication to building a more comprehensive conception of a brand combining visual identity, a digital platform, audiovisual production, and the design and manufacture of products.

The project started from a study of the brand's experience and its development, including the fieldwork experiments, the initial products, and the difficulties that accompanied the stages of the work. This stage helped in understanding the nature of the project and in identifying the needs to which the new identity and the proposed visual system should respond.

Starting from this study, work was carried out on building an integrated visual identity reflecting the nature of the brand and giving it a clearer and more coherent presence. This was not limited to the logo, the colours and the typefaces, but extended to developing the visual character "The Spirit of Engraving" as an element capable of embodying the relationship between the brand and the techniques of fabrication and customization.

The project also moved to the digital side through the study of user experience and user interface, and then the building of a conception of a digital platform that brings together introducing the brand, presenting its capabilities, services and works, and providing a direct means of communication with the client. This side made it possible to link the visual identity with the digital environment within a more coherent experience.

On the audiovisual side, the idea of the advertising content passed through several stages before reaching its final form. This development made it possible to move from the first animated conceptions to a visual narrative based on filming the real fabrication process, in which the materials, the machine, the manual work and the finishing details became core elements in building the advertising story.

As for the physical products, they represented the most direct practical side of the project, since the ideas and conceptions were turned into actual prototypes and products by employing design, digital fabrication, engraving, lighting and customization. The various experiments, including the unsuccessful ones, also contributed to developing the choices and gradually reaching results better suited to the nature of the brand.

The project was therefore not merely a gathering of a set of works in different fields, but an attempt to connect these fields within a single path that begins with studying the project and ends with an integrated visual and physical experience. This approach made it possible to understand the relationship between design, fabrication and communication, and to grasp the importance of creative decisions being tied to the reality

of the project, its capabilities and the needs of its audience.

Prospects for the Project

Despite reaching an integrated system combining visual identity, a digital platform, audiovisual production and physical products, the stages of the project revealed a number of shortcomings and limits that could form a basis for developing the project in the future.

At the level of the project itself, the fieldwork experience showed that moving from made-to-order production to more regular production requires greater organization of the products, a clearer definition of the target segments, and continuous study of the needs of the market before developing new products.

At the level of the visual identity, and despite the building of an integrated visual system and the character "The Spirit of Engraving", it remains possible to broaden the use of the identity across additional applications and media, and to develop the presence of the visual character further so that it becomes a permanent element at the various points of contact with the audience.

As for the digital platform, the current version represents a showcase and communication interface, but it remains open to development towards a more interactive experience, particularly with regard to displaying the customized products and services, and facilitating the client's move from discovering the service to expressing their need and sending the details of their project.

On the audiovisual side, the experience showed that the limited filming means and technical capabilities affected some of the directorial choices. It is therefore possible in the future to improve the quality of the production through more suitable filming, lighting and sound equipment, together with producing varied advertising content instead of relying on a single video experience.

As for the products and fabrication, the experiments revealed constraints related to the availability of certain materials and components, in addition to the limitations of some equipment and technical capabilities. Future development could therefore move towards expanding the available equipment and materials, improving the production processes, and integrating more advanced techniques in lighting, electronics and digital fabrication.

These shortcomings reveal that the project has not reached a final, closed point, but

rather a base that can be built upon. The most important result the experience yielded is not only the products, the identity or the platform that were completed, but the discovery of the possibilities that remain open to development. From this standpoint, the coming stage consists in moving from an experimental model bringing together several fields to a more mature and organized system, in which design, fabrication, digital communication and the client experience are interconnected parts of a single project capable of growth.

The end of the graduation project therefore does not represent the end of the project itself, but rather a point of transition from the stage of experimentation and establishment to the stage of development and expansion.

5.10 References and Online Sources

- **Maison Elaris.** Official Website.
<https://www.maisonelaris.com>
- **Fantasy.** Official Website.
<https://fantasy.co>
- **Figma.** Figma Design Platform.
<https://www.figma.com/>
- **Louis Vuitton.** Louis Vuitton and Nike ``Air Force 1" by Virgil Abloh | Savoir-Faire. YouTube, 2022.
<https://www.youtube.com/watch?v=fertxoU3wWk>
- **Korpor.** Official Website.
<https://www.korpor.com/fr>
- **Only For You.** Plateforme numérique du projet.
<https://only-for-you-eta.vercel.app/>

Appendices

Appendix 01 — The detailed brand guidelines for the "Only For You" brand
Provided with the printed version of the report.

Appendix 02 — The design file on the Figma platform

<https://www.figma.com/design/sf90BYScmoAhTD2D987JPb/only-for-you-sit>

Appendix 03 — The current digital platform of "Only For You"

<https://only-for-you-eta.vercel.app/>

Appendix 04 — The final advertising video

<https://drive.google.com/file/d/1gRsAxRzwLBBBky0HyN8v5FoZeqs4rJPe/view?usp=sharing>

Appendix 05 — The 2D Animation video made with the Frame by Frame technique

https://drive.google.com/file/d/1FYW8heyNmF4pPZWBSNrrThT6mqxGfA_0/view?usp=sharing

Appendix 06 — The visual works for the company Korpor

<https://drive.google.com/drive/folders/1HZKHHksvyd1Te-eMfcJQFsCp5S4ueytz?usp=sharing>

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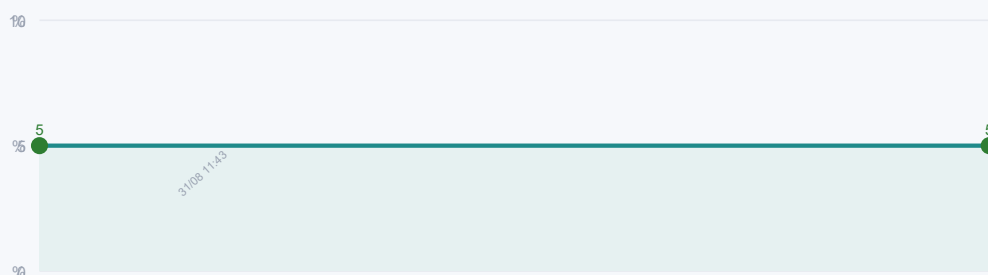
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