Building the visual identity of a brand as a designer
Case: Bezweena's Moroccan Argan Oil

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Why is branding important? It is because people often choose a product based on the perceived value of what they think the product is worth rather than its actual value. Accordingly, visual identity, in this case, has an important role in increasing perceived value of a product and in establishing and nurturing a sustainable relationship with customers.

In this project, the designer taps into her ability to see and recognize the value of her client's brand, and transforms that understanding into the visual identity of the brand. The end result of this project-based thesis is a visual identity consisting of a logo, colors, texture, typography, packaging design, and web design for Bezweena- an organic Argan oil brand from Morocco. Bezweena is looking for a modern identity in order to infiltrate into European markets.

The objective of this project is to apply theories on branding, visual identity and design ranging from logo creation, colours choice, typography, packaging design and web design to form a complete visual identity for Bezweena. Accomplishing these components would give the brand a visual identity to rise above the noise and compete against existing brands in the targeted market. The visual identity also provides guidelines for creating promotional materials to ensure the brand consistency regardless of who designs these materials.

Keywords
Brand identity, visual identity, Branding, logo, colours, typography, packaging design,

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1 Introduction

The content in this chapter serves the purpose of introducing Bezweena's branding project to the audience. The chapter includes project background, its objectives divided into smaller project tasks, brief explanation on the project's international aspect and key concepts. These key concepts will be further analysed in Chapter 2. In Chapter 3, theories on visual identity are discussed in depth forming the backbone for the final product's construction. In chapter 4, the final product is introduced and categorized into different segments according to the theory structure established in chapter 3. Within each sub chapters, explanations in details are given to provide the reason behind certain design choices. Chapter 5 provides information on key outcomes and fulfilment, recommendations, project evaluation which discusses the overall process, and finally personal reflection on learning.

1.1 Project background

The client - Becky reached out to Pixeleight digital agency, where I am currently working to discuss possibility for a branding project. After over a year of research and lots of leg work together with her husband and mother in law, she came to realisation that there is a real demand for genuine and organic Argan oil products in European markets, given the fact that she is Irish herself. There are so many Argan oil brands available in the market, and yet ones that can offer genuine, organic quality are still in shortage. Having already established a small family business, Becky decided to push the boundary by moving the products outside the border of Morocco. Unfortunately, Becky's company hasn't developed its logo or a recognizable identity, and that's where the project is born.

In order to succeed in targeted markets, the company must develop its own identity, which is based on a unique design and well-defined graphics. All of these components make up what we usually call "visual identity" nowadays. I believe that the visual identity is essentially the story of the company, its messages to the customers and values that it wants to share. Visual identity is believed to significantly influence over a brand's success.

Understanding the significance of brand identity, along with my experience in the field, my responsibility in this project is to create a visual identity for Becky's organic Argan oil product under the name "Bezweena", which means "be beautiful" in Arabic. The visual identity components consist of a logo, colours, typography, packaging design and a website's landing page for her online store.

Not only building good-looking and recognisable visuals is important, but these visuals have to also convey the brand's messages and values. Bezweena as a beauty brand

hopes to portray the story of Becky and her passion towards a natural approach to beauty and a more organic way of living.

1.2   Case company

Becky owns a business that produces and sells 100% bio and organic Argan Oil with her husband in Oujda, eastern Morocco. After a year of research and lots of leg work, they've decided to develop the product further into a brand named "Bezweena" meaning "be beautiful" in Arabic. The product is created for women in their 30s or older particularly in the regions of Ireland and Spain. She believes these markets have the biggest potential for affordable and genuine Argan oil products.

Becky's story began when she fell in love with a Moroccan man, who introduced her to the vibrant culture of Morocco. Within this colourful culture lies a natural approach to not only beauty, but an organic way of life. As the project is about building the visual identity, Becky also wants to incorporate the experiences, the lifestyle that the Morocco represents into the values of the brand. She wants the brand to carry vibrant meaningful Moroccan colours, but in an elegant, modern Western packaging design style that is appealing to European consumers.

1.3   Project objective

Project objective is divided into project tasks as follows:

PT 1. Preparing theoretical framework on brand, the art of branding and visual identity
PT 2. Researching on Moroccan design style and European design style
PT 3. Designing the logo
PT 4. Designing remaining components of visual identity
PT 5. Evaluating the projects

Table 1 below presents the theoretical framework, project management methods and outcomes for each project task.

Table 1. Overlay matrix

Project Task	Theoretical Framework	Project Management Methods	Outcomes
1	Brands, branding, branding elements, visual identity	Desktop research	What is brand and branding? Components of visual identity
2	Moroccan design style European design style	Desktop research Client's brief	Moroccan design style and European design style in terms of colour, typography, pattern, etc.
3	Principles of logo design	Programs: illustrator and Photoshop	Logo
4	Visual identity's components	Programs: illustrator and Photoshop, Sketch	Colours, typography, packaging design, web design
5		Evaluating	Evaluation/reflection of the project

1.4   Project scope

The figure below explains the project scope, which presents project's theory demarcation. Only necessary concepts are included and analysed for effective objective communication.
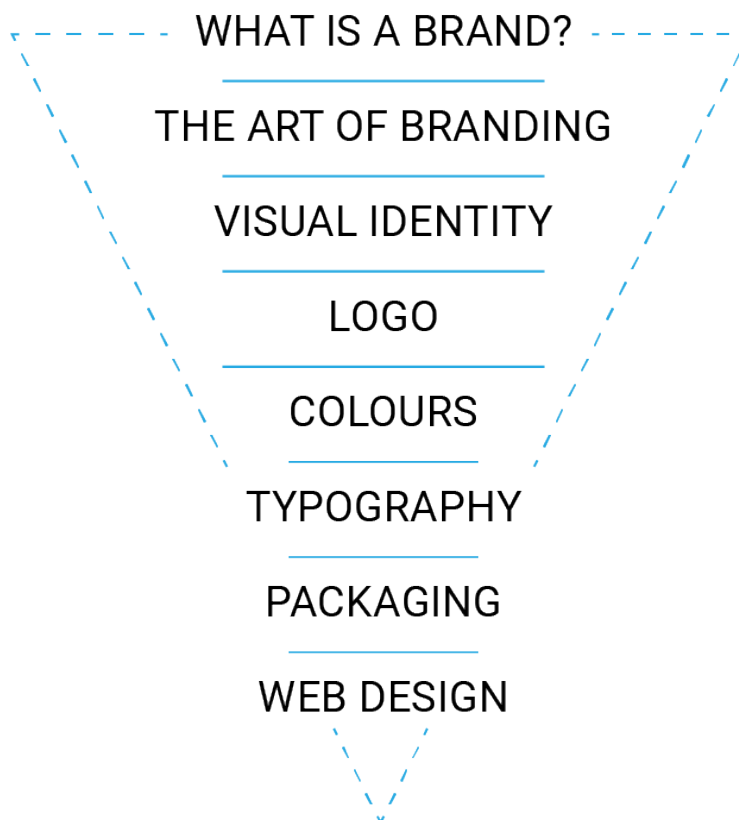

WHAT IS A BRAND?

THE ART OF BRANDING

VISUAL IDENTITY

LOGO

COLOURS

TYPOGRAPHY

PACKAGING

WEB DESIGN

Figure 1. Project scope

1.5　International aspect

The project objective is to create a visual identity for the Argan oil product so that it will be successfully received and sold out in European markets. This proves the international aspect of the project due to cross-border logistics. The client produces and sells her products to Europe from the facility located in Oujda, eastern Morocco.

One of the client's requirements is to incorporate the elegance and simplicity of European design into her packaging so that her products would gain a strong presence when entering European markets. However, at the same time, the client insists on keeping vibrant colours and values of Moroccan culture to maintain the product's authenticity and its origin. With this mentioned correlation, the international aspect is once again defined.

In order to succeed in solving client's problem creatively, a thorough research on visual identity according to Moroccan and European design styles must be conducted. Afterwards, these findings will be cross referenced to define which visual direction to take on when building the identity, thus proving the thesis's international aspect persuasively.

1.6　Benefits

The result obtained from the project is to build a visual identity that communicates effectively values of Bezweena, thus helping them to rise above all the noise and compete in European markets.

Accomplishing the project's objective will help me obtain more experiences in building brand's identity which is very beneficial to my portfolio. After the product is launched, the relationship between the client and the agency I am working for continues. This will bring more beneficial incomes and exciting project experience.

1.7　Key concepts

 A brand is "nothing but an idea" (Millman 2011, 7).

Branding is the act of "attaching an idea to some object" (Millan 2011).

Visual storytelling is the designer's ability to see the unique details and trends that others bypass, not on digital screens, or in books, but through the eyes, hearts and minds of people and translate what they see into the universe of visual and written communications that individuals can each tangibly see and understand (Brier 2015).

Visual identity is a brand's characteristics which influence visually its customers' perception. Furthermore, decisions on choices when producing visuals reflect as well how the brand owners feel about their brand. (Thomas 2015.)

Logo is central and most identified visual element that help customers discover, remember the brand and potentially share it forward. The logo can be in a form of a symbol or a logotype. In some cases, it can be a combination of the two. (Lamson 2016.)

Typography is a refined process making language visible (Cullen 2012).

Packaging design is one of many graphic design disciplines which focuses on creating the container's form, graphics and label for the outside of a product that will be sold at retail or delivered by mail (Rabinowitz 2002).

Website design can be defined as the planning and creation of websites (Kyrnin 2016).

A brand guideline is a document that codifies how a brand presents itself to its audience. The guideline contains information about logo usage, graphic styles, fonts, colours which is needed to create marketing materials. (Chan 2016.)

2   Brand and understanding the art of branding as a visual storyteller

This chapter introduces theories that form the foundation of the project. To achieve desired outcome, the chapter begins with a look at theories of brand and what branding fundamentally is. The latter part described in chapter 3 concentrates on components that make up "visual identity", which is the backbone for constructing the final product.

2.1   A brand and what it means to a designer

In the simplest way, McLaughlin (2011) defines a brand as the name given to a particular product or service from a specific provider. For instance, Pantene is a haircare brand owned by the American consumer goods corporation- Procter and Gamble usually known as P&G.

At least for 4000 years, it is to believe that men marked their cattle with red-hot irons as proof of ownership. Throughout history, there have been millions designs in different shapes and forms originated from this concept of "brand" all due to the need to distinguish the herds. Later, the iron mark was used to associate with the quality of the herd whom carried the brand. On that account, in the cattle buyers' conception formed a link between a brand and branding. (Millman 2011, 1.)

Despite all definitions available on this subject, at the end of the day, I can't seem to interpret, or in a better word decipher what exactly a brand is. As a designer myself, I find a brand as an emotional existence hard to be described. Yet the idea still contains such tangible items that reflect on products that we consume everyday.

Funny enough, a brand can also be measured by emotions that reflect what people feel about a company, its products and services or even about the whole organization. A brand can be partly rational, but mostly emotional. (Trigger 2011.)

One can remember the visuals of a brand by what it looks like and feel the emotions a brand can bring when he/she uses its products or services. Yet the brand is not something that can be crafted in a workshop, nor grown in the garden of a person's house. A brand guideline can be downloaded from the internet, but the actual idea of it can't be. Yet a brand and the idea of it are still understood because its values are correspondingly perceived by the receivers. Millman (2011, 7) states "a brand is nothing but an idea". This statement supports the psychological yet still tangible definition of what a brand really is.

2.2 The art of branding in the perspective of a visual storyteller

Everyday consumers are bombarded by logos from the moment they wake up till bed time. In today's economy, there is an incredible amount of brands and products competing for attention. Let's take beer for example. Walking down the beer section in supermarkets, a person might see dozens, if not hundreds of packaging design and logos. But why would one choose Karhu over Carlsberg? Good-looking packaging design? Hard to say. Price? Perhaps. Quality? Very likely. The story they tell? Definitely.

Brands, at least in some aspects, have such impact on our everyday life. Therefore, in business, branding has become relatively essential. As defined in the previous sub-chapter, a brand is measured by emotions that reflect how its consumers feel about the products or even the whole organisation.

On that account, people often choose a product over others based on the values they perceive of the product rather than the actual value of the product itself. The right branding matches the gap between the actual and perceived values, increases the brand's trust, and therefore establishes a sustainable relationship with consumers. (Airey 2009.)

As a brand is defined as "nothing but an idea" in the sub chapter 2.1, branding is considered as the act of "attaching an idea to some object" (Millan 2011). How would one attach an idea to some object? By creating visuals to tell exactly that.

Building an identity visually is one of the most important tasks in branding. However, visuals are meaningless graphics without a purpose or a story attached to them (Kotler 2016). Creating visuals has become easier thanks to technology advance and tools available nowadays. Notwithstanding, designing visuals that convey meanings can be quite a challenge at times. Visual storytelling speaks volumes for a brand to a great extent. As a result, the brand designer's input can hold accountable for the success or failure of one brand.

As creators, visual storytelling considered as the art of branding is designers tapping into their abilities to see not as themselves, but as others. It is the ability to see the unique details and trends that others bypass, not on digital screens, or in books, but through the eyes, hearts and minds of people. It is an art. To master, one is required a set of skills that allow him/her to look at the universe of people and translate what they see into the universe of visual and written communications that individuals can each tangibly see and understand. (Brier 2015.)

To illustrate how powerful visual storytelling can be, let's take a look at "Slack". Slack is a workplace communication app that unifies instant messaging, email, and Dropbox into one collaboration tool. It is such a thriving and efficient platform that almost everyone is using Slack nowadays, even NASA.

Slack started from the failure of game company named "Tiny Speck". They released a browser-based multiple player online game called "Glitch" in 2011. The game was relatively successful in engaging with the audience. Nevertheless, due to wrong choice on development platform, the game was a failure and about 30 employees were laid off. However, the journey of Slack still continued. During Glitch's development, instead of choosing a team messaging software available on the market at the time being, the folks at the Tiny Speck built their own, then added more hacks and features to make the platform more fun to use. Little did they know that Slack would become such a phenomenon in design. (Lumb 2014.)

Image 1. Slack logo and word mark (Slack)

From the start, Slack's approach is a very different from the traditional business communication software. This shows in the cheeky way the brand is named, in the logo design, and in the bright, dynamic, cheerful chosen colour scheme. Goofy Slackbot welcomes the users and offers assistance when required. This figure delivers a personal human-like interaction within a contrary robotic software, and fundamentally changes the experience between people and software built for them. Numerous cheery emoticons and GIFs is another interesting added figure. They give every user a chance to be a comedian and contributing to the team's dynamics when using Slack. Ultimately, they keep the audience entertained enough to keep them engage in the platform. (Walker 2016.)

There's A Bot For That...

Image 2. Slackbot (Lindahl 2016)

In software design, Slack is an achievement. All the components of Slack's visual identity reflect the story of the company and its creators' intention behind. From the logo design to communication language style, everything shouts out quietly but engagingly the idea of the brand. By telling a story through these cheerful visuals, Slack team was able to convince the end-users that the platform is a cool place to hang out. And since all the people are already there, it is convenient enough for people to get work done. Swapping files, setting agendas for meetings, or simply discussing ideas in a more electric way are made easier than ever.

Having established how important visual storytelling through visuals is, in the next chapter, a discussion in depth on what visual identity is made of will be taken place.

3 Visual identity

In this chapter, given the foundation of branding theories established in chapter 2, definitions and examples of visual identity's components ranging from logo design, colour, typography, packaging design, and web design are analysed in depth. These visual elements are described from sub-chapter 3.2 onwards with the intention to cover theories that are necessary for successfully constructing final product.

3.1 Visual identity definition

As discussed in chapter 2, brand identity (branding) is defined by how customers perceive a brand and its products. By the same token, visual identity can be interpreted as building the brand's characteristics. This creation helps to influence the customers' perception of a brand through the visuals they see from it. Furthermore, approved design choices made on these visual elements reflect as well how the brand owners feel about their brand. (Thomas 2015.)

As the market becomes saturated, business owners gradually lessens the importance of building reputation solely on products or services. The idea of a brand illustrated by visuals seems to grow more important in measuring a brand success. It is unfair to judge a brand by its cover. Nevertheless, if the brand's story is well- expressed and visual elements are catchy and engaging, despite the product being mediocre, consumers can still value the brand much more than what it is actually worth.

To sum up, visual identity can be taken as the sum of everything the audience can tangibly see when the brand is given a chance to be recognized against competitors. Visuals designed for the identity of the brand have to convey a story. This can make or break the brand's values and its position in the competition if conducted poorly. (Thomas 2015.)

3.2 Logo

A key component of visual identity is, no doubt, the logo. It enhances the presence of the brand's products, allows the brand to be not only remembered but identified in today's market competition. (Gardner 2013.)

Paul Rand (1998) - one of the world's most renowned designers, states that "A logo derives meaning from the quality of the thing it symbolizes, not the other way around. A logo is less important than the product it signifies; what it represents is more important than what it looks like".

By definition, a logo is the central, most identifiable visual element that gives a brand an advantage to be discovered, remembered, and potentially shared forward by customers. Most often, the logo is formed as an icon (mark or symbol) or logotype, or even the combination of the two. (Lamson 2016.)

A well designed logo can be printed at any size and used for both print and digital. A good logo works independently without colors (in black and white mode). To design a good logo, it all comes down to these two essentials: great concept and great execution.

In terms of execution, these are five proven principles for effective logo design (Cass 2009.):
-   Simple as simplicity helps the logo to be easily recognized
-   Memorable as the simpler the logo is, the more memorable it is
-   Timeless as it should stand the test of time and be flexible enough to be modified when new trends arise
-   Versatile as a good logo would work seamlessly across all platforms and on a variety of media
-   Appropriate as it is created to attract the right audience, not all demographics
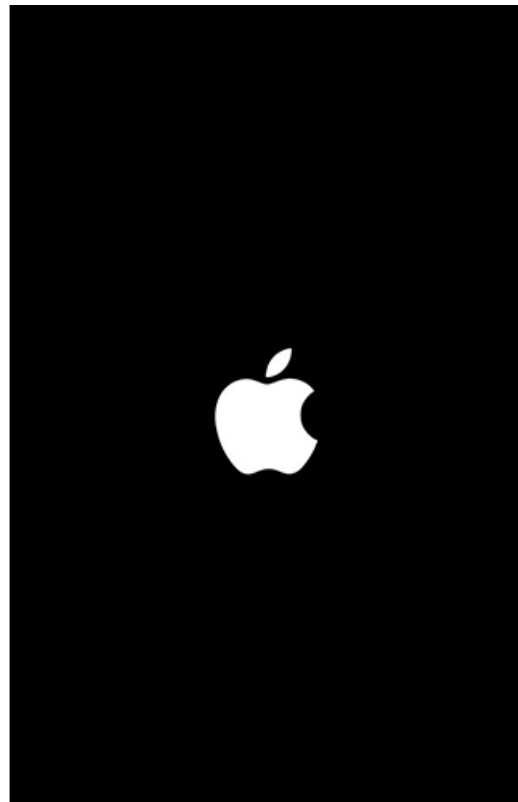

Image 3. Apple's logo in black and white mode as a good example for effective logo design (Apple 2006).

3.3 Colours

Colour is one of the most powerful tools a designer has in possession to communicate a brand's message. Colour symbolizes ideas, evokes meaning, and holds cultural and psychological relevancy. In daily lives, colour is a great assistant in showing directions, in structuring projects that contain multiple elements, in expressing emphasis and conveying mood, etc. Whatever the objectives, colours seem to always convey a story and emotions. Therefore, it is essential for the designers to understand the colour theory, and colours combination in order to choose the right colour tone for the brand. This helps to elicit a good impression that can positively influences customers during purchasing process.

What is colour? When varying wavelengths of light reflect off a surface, what is created from the process can be interpreted as colour. Human can see and distinguish between colours as we have rods and cones, which are parts of the optical system. (Kelleher 2012.)

Before going in depth in colour theories, let's start with the basic terms used in colour theory listed below (Sherin 2012, 10.):
- Hue is another term used to describe colour.
- Saturation is used to indicate the colour's intensity, whether it appears as subtle or more vibrant. Desaturated colours can appear duller. Saturation can be orchestrated within a design composition to catch and hold viewer's attention, especially in busy visual environment.
- Colour temperature is the perceived feeling of warmth or coldness a set of colour can bring. Colour temperature can influence the viewers' psychology.
- Value is referred to the relative degree of lightness or darkness of a colour. Value can be adjusted by adding white or black to a hue or a colour. Value adds emphasis and develops visual hierarchy within a design composition.

Colour theory allows the designers to understand the relationship between colours and why some combinations work better than others. Colour comprehension helps designers pick out correct colour combinations that are pleasing and in harmony, and ultimately applied to induce meaning and proper association to the brand.

There are numerous models developed through the history of art to visually compare colours and establish the relationship between hues. The classic colour wheel provides an excellent tool for this purpose.
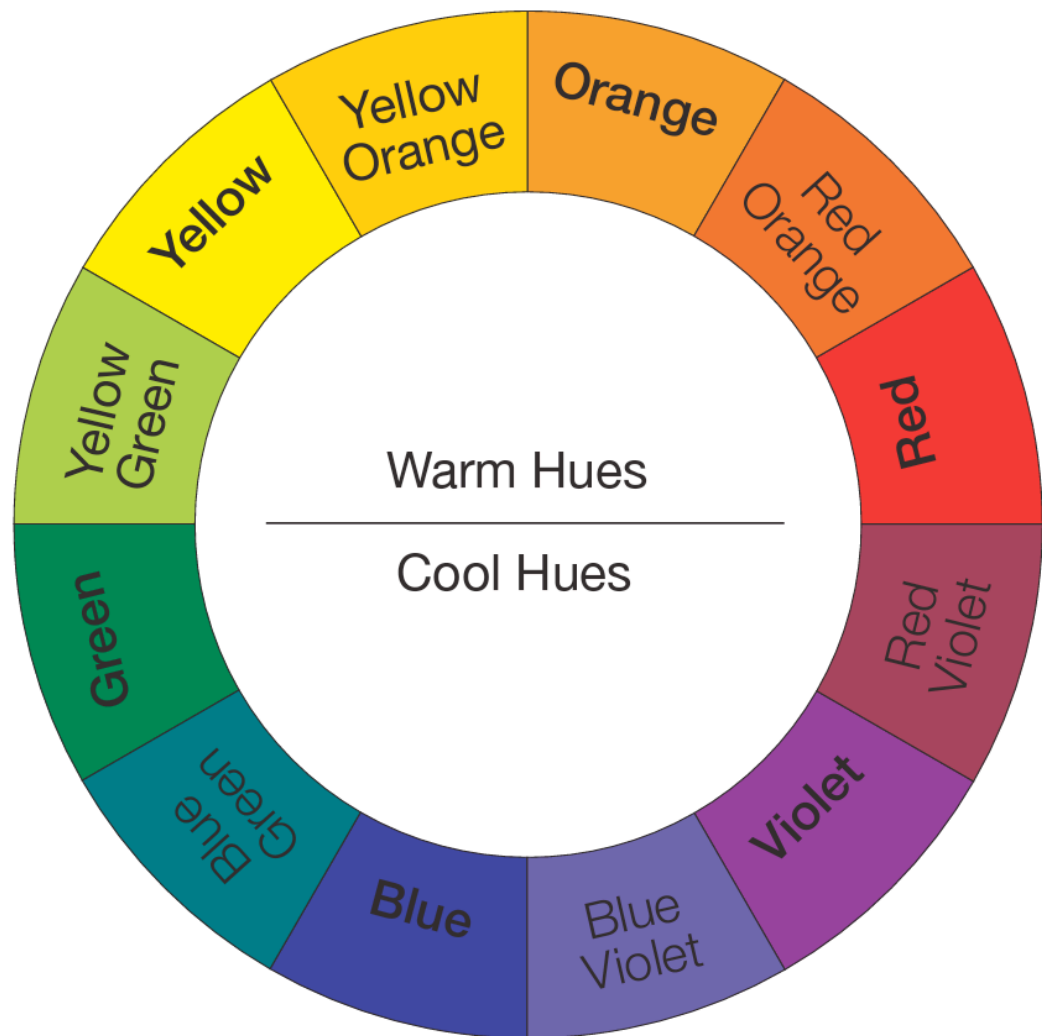
Image 4. Basic colour wheel (Sherin 2012, 18)

As seen in the colour wheel illustrated in image 4, primary colours are red, yellow, and blue. Mixing blue and red results in violet colour. Mixing blue and yellow brings out green. Yellow and red make orange. By combining equal amounts of two primary colours, a set of secondary colours are introduced as green, orange, violet (purple).

Applying the same mixing process, tertiary colours are created by combining a primary colour with one secondary. That gives us: red orange, red violet, blue violet, blue green, yellow green, and yellow orange. Hues above the horizontal diameter of the wheel reflect the warm colour temperature, hence, are called warm hues. The ones below the diameter are categorized as the cool hues.

Depending on the colour's displacement on the wheel and its reaction to other hues, colour combinations can be categorized in these colour harmony formulas as follow (Sherin 2012, 19-21.):

- Monochromatic combination refers to variations of a single hue including tints and shades created by applying the knowledge of saturation and values. Tints are created by adding more white into a colour, whereas shades are composed by adding more black. This combination guarantees to match.

- Analogous combination uses colours that are next to each other on the wheel. As analogous hues reflect similar wavelength of light, the combination tends to be harmonious and effectively transfers the colour temperature, thus conveying emotions.

- Complementary combination is any two colours placed on the opposite from each other on the wheel. In complementary hues one colour can attract and repels its oppositely-placed partner at the same time.

- Split complementary colour scheme includes a primary colour and the two adjacent colours placed on either side of the primary colour. The scheme gives the same level of contrast at complementary combination, but more colours to work with, thus potentially producing more interesting results.

- Triadic combination uses any three hues that are evenly spaced of which form a perfect triangle on the colour wheel. This combination can be quite striking at times, thus requiring a careful execution when using triadic hues.

- Tetrad combination includes colours that form a rectangle on the wheel. These colours form not one but two complementary pairs. In this case, the scheme works best if one of the colours serves at the main while the rest serve as accents

Sherin (2012) states her opinion about colour as it "imparts meaning and evokes emotion". A customer's reaction to chosen colours can determine how he/she understands the information displayed, which consequently can affect the buying decision. There have been plenty of reliable research on how colour has influence over consumers' psychology. Understanding the psychology of colour provides designers an advantage to pick the right colour combinations that possess persuasive power when communicating with customers.

Image 5. Colour Emotion guide (the logo company 2016)

As demonstrated in Image 5, colours can pertain an impact over customers' conscious and subconscious minds. Colour helps to elevate the perceived value of the brand as a colour itself has its own psychological meaning. Different colours can be associated with different meanings as follow (Chapman 2010.):

- Red as a hot colour can be in one way associated with fire, violence, war danger, but also love and passion in the other.
- Orange is a vibrant and energetic colour which can be related to earth and autumn. Due to that association, orange symbolizes movement and change.
- Yellow is considered as the brightest and most dynamic colour of the warm hues. Therefore, it usually represents happiness and sunshine. However, in different cultures, yellow can have very different connotations. For instance, in Japan, yellow indicates courage, whereas in Egypt, it refers to mourning.
- Green is an earthy colour that represents the new beginning and growth. Depending on the cultures, green can also mean jealousy or lack of experience.

- Blue is often linked to the sky colour, which is associate with calmness and reliability. The colour is heavily favoured when designing corporate brands.
- Purple has a long history of being associated with royalty. Nowadays, people perceive purple as the colour of creativity and imagination. Depending on the value of purple, the perceived meaning of the colour varies.
- Neutral colours such as black, white, grey, and brown are often used in the background along with other accent colours to shift focus point. These neutral colours are commonly used in corporate design where emphasis is placed on formality and professionalism. Due to their balance nature, neutral colours are usually used to test how well a logo works.
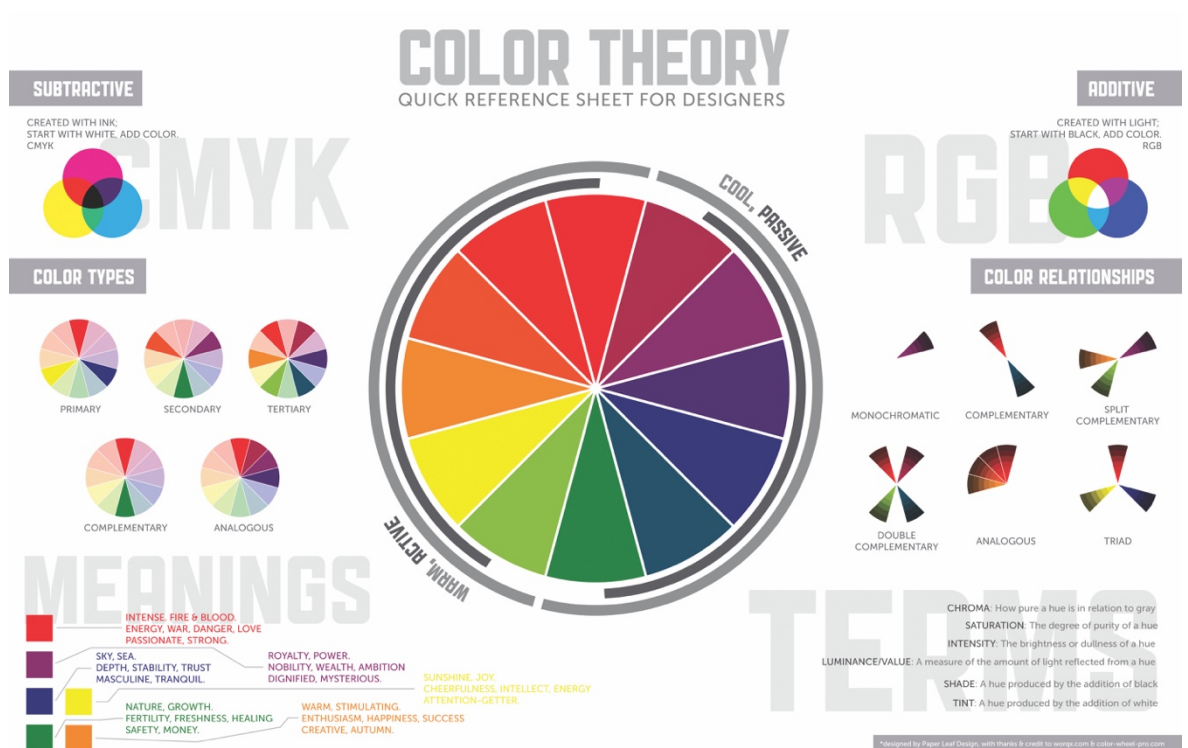
Image 6. Colour theory reference sheet (Paper Leaf 2010).

To sum up, image 6 provides the overview of all colour theories, combination and psychology discussed in this sub chapter.

3.4 Typography

Very often, a designer has to engage with type and apply typography basics to shape language visually and give the content power to fluently express the brand's message. Words and paragraphs deliver content via letterforms. In turn, letters and their characteristic display content through typefaces and fonts. (Cullen 2012, 7.)

Let's begin with fundamental concepts and terminology for type and typography.

A typeface is the consistent and distinct visual form of different letterforms categorized into a group called type family. A typeface indicates a cohesive system formed by related letter shapes. Letters, numbers, symbols and punctuation within the same typeface share the same attribute. By further extent, font can be defined as the typeface's complete character set in one size or one style. For example, Helvetica is a typeface, but Helvetica italic is a font. In digital system, simply speaking, a font is referred to the computer file that allows designers access to a typeface and let them use it for their designs. In the simplest expression, designers choose the typeface and work with fonts in editing programs. (Cullen 2012, 54-55.)

One typeface can be designed and made available in many font formats. Due to digitalization, the defining gap between typefaces and fonts are closing as people are using both terms interchangeably. Nevertheless, it is never a bad idea to know the difference between the two terminologies. (Lupton 2010.)

Beside colour, typefaces play a key role in visual communication. Accordingly, mastering the art of using typefaces, known as typography, is one of the fundamental skills that can't be taken lightly.

Cullen (2012, 12) defines typography is a refined process that makes language visible. In simple words, Lupton (2010) states her view of typography as it is what language looks like. In modern graphic design, typography can be understood as the technique of arranging types to ensure beautiful yet effective information flow (Creative Bloq Staff 2016).

Fonts have gradually become abundant in creative markets as many of them are distributed free of charge, even for commercial use. Consequently, bad quality fonts are incorporated into the font pools. Consequently, designers are often very detail-orientated to be able to differentiate between good and bad fonts. For that reason, knowledge on typography becomes inevitably vital.

Typography involves a skill of knowing how to choose the right typeface, for example serif or sans-serif. To choose the right typeface, designers are demanded knowledge of type anatomy and typographical terminologies such as leading, tracking and kerning. Here are brief explanations for these terminologies listed below (Cullen 2012, 87-89.):

- Serif indicates the typeface that has small finishing detail at the start and end of the letter's stroke.
- Sans-serif means the type without the serifs. Sans serif typefaces often have little contrast in terms of thick and thin in the letterform. Hence, sans-serif typefaces appear to be favored towards web design and mobile applications.
- Tracking is usually used to adjust spacing between letters to enhance readability.
- Kerning adjusts the space between characters of a word to eliminate unwanted gaps that might be unpleasing to the eyes.
- Leading is the distance between lines of text. Leading value is altered when there is a need to fit in graphics in between text lines.
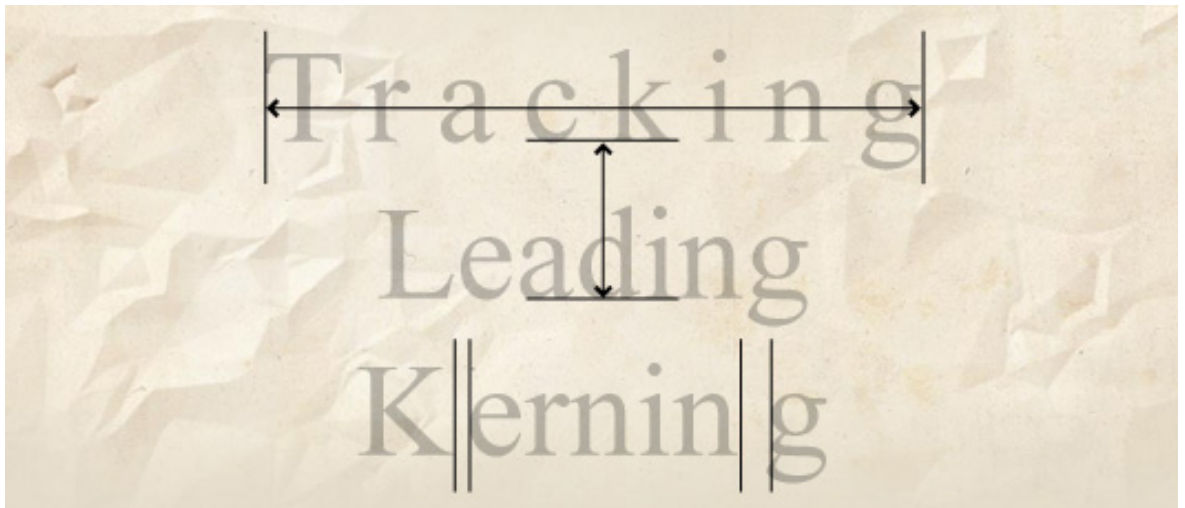

Image 7. Illustration for tracking, leading, kerning in typography (Ken 2011).
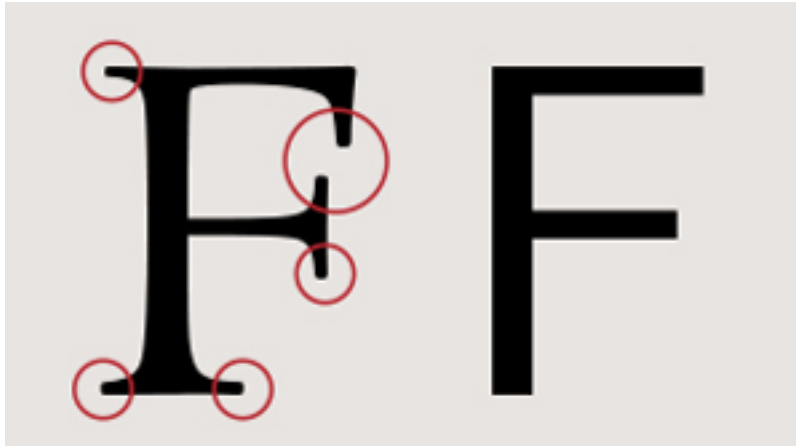
Image 8. Serif and sans serif typeface (fonts).

Every typeface has a personality that influences our emotions associated with words. Typefaces turn words into stories that we can all read about. A typeface can transform a meaning of a word by giving the word a physical form. A bold, strong typeface such as Museo Slab can turn a brand into something handmade, fresh and more expensive. Whereas, a classic sans- serif font such as Caslon brings longevity and elegance to a log- otype. A fun and dynamic font like Arial Rounded can transform an uptight corporate brand like Skype into a friendly one that evokes the message "we care about you". (Hynd- man 2015.)

A well-rounded designer with good knowledge of typography can apply these typography understanding into a good and effective logo design that conveys meaning and elevates a brand's position in the market.

3.5   Packaging design

Packaging design ideally is a factor in creating a positive interaction between a brand's product and its customers. The package design of a product represents the physical as- pect of a brand. It is something a customer can physically touch, feel that enhance brand's interaction.

By the simplest definition, packaging design is one of many graphic design disciplines which focuses on creating the container's form, graphics and label for the outside of a product that will be sold at retail or delivered by mail (Rabinowitz 2002).

As the competition becomes more drastic, it is harder to attract buyers' attention when there are so many products being displayed on retail stores' shelves. There are only se- conds in between the time a customer scans the shelves and decides whether or not to

purchase a product. For that reason, packaging design plays such important role in terms of drawing attention towards the product during those critical time frame.

To help facilitate the positive interaction between buyers and products, knowledge of customers' personalities, values, interests is highly recommended, especially in the packaging designers' work. On that account, psychographics comprehensibility is indispensable as it assists the designers in visualizing the customers' needs. This later helps designer to be able to emphasize with consumers, and ultimately create an emotional connection between them and the brand's product. (Roncarelli & Ellicott 2010, 12.)

In addition to psychographics, understanding the audience's demographics such as race, age, income, disabilities, employment status, geography location is another aspect of packaging design that can't be taken lightly. Information provided by target demographics assists and directs designers' decision towards suitable package size, shapes, forms and functionality. Ultimately, solutions produced hope to be cost effective and sustainable to both consumers and the brand's shareholders. (Roncarelli & Ellicott 2010,12.)

A good packaging design attracts a variety of customer in different segments. A good design effectively introduces the brand's character, while at the same connects and conveys meaning.

A design challenge takes place when the packaging has to be in sync with other visual components defined in the visual identity of the brand. There are a few factors to take into consideration when creating packaging design (Roncarelli & Ellicott 2010, 14.):
- Color is one of the first element that would catch customers' attention. Color can be applied to serve the purpose of differentiation if there are variations of the same product.
- Shape is considered as one of the most powerful brand identifiers. The shape of the package can be unique, but also easy to mass produce at an affordable price.
- Graphic elements indicate that the package design must include logo and illustrations that reserve the brand's character. Graphic elements applied should be according to the brand guidelines to ensure the brand's consistency.
- Typography is used to display information about the product. Therefore, it is important to ensure readability, especially when the package size is small.

More or less, a brand chosen by a customer represents his/her personality, lifestyle, values. With increasing focus on a social media lifestyle, there is a huge shift towards designing for individuals, but considerably on the mass scale. For instance, Coca-Cola's

name labeling packaging is a revelation as its concentration places on the shift towards individuality of today's consumers. As a result, for a package design to stand out on the shelves, increased personalization should be taken into consideration. Furthermore, as technology advance has allowed manufacturers to be more ecological at the same time cost efficient, sustainability should now be an integrated part of packaging design. Brands that take the first step toward impactful and sustainable life choice are the ones that eventually lead and inspire. (Chung 2016).

Image 9. Cloetta's Bassetts Liquorice Allsorts redesign in packaging (Williamson 2016).

3.6   Web design

The word "design" is very often associated with creativity, colors, typography and eye catching graphics. A big part of design in any disciplines involves creatively working with those mentioned elements, but these tasks are not reflections of the true meaning of design. Its true definition lies both in beautiful design and functionality that make created visuals work well for the end-users. Steve Jobs' famous quote "Design is not just what it looks like and feels like. Design is how it works" speaks volume on this matter. On that account, this sub-chapter will introduce a different discipline of design that focuses more on the functionality and user experience.

In short, web design can be defined as the planning and creation of websites (Kyrnin 2016).

Web design involves user experience (UX) and user interface (UI). UX design focuses on the functionality and usability of the site, whereas UI design includes a blend of visual hierarchy and interface design. UX design usually involves information architecture that addresses the hierarchy of the content displayed on the site, wire-framing that concerns navigation through each page and between pages, and prototyping that tests certain features and the overall user experience before moving to design production. UI design, on the other hand, deals with layout, colors, typography and imagery. Ultimately, UX and UI design are combined along with design principles to transform simple paper sketches into a beautifully designed website that works well. In summary, UI design makes the interface of the website beautiful and UX design helps the interface function well and delivers impressive user interaction. (Wang 2016.)
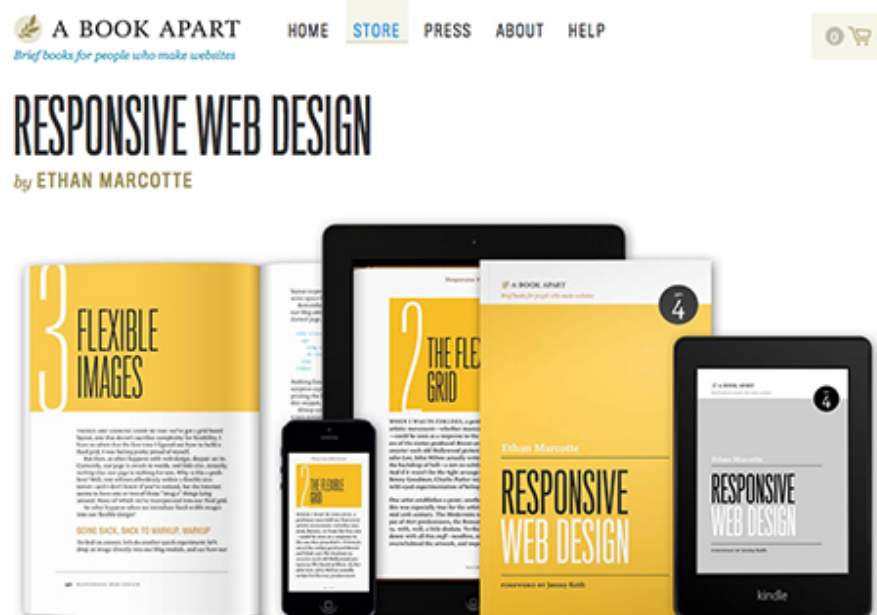

Image 10. Responsive Web Design book written by Ethan Marcotte (Shillcock 2013).

As social media presence increasingly grows more and more important, having a website for promoting purposes seems like a must nowadays. With so many devices available, accessing the internet is easier than ever. As a result, web design has gradually shifted towards responsive web design, meaning the interface and functionality of the design has to work responsively across all platforms, screen sizes, and orientation. The interface design should scale proportionally based on the user's device at the same time maintain functionality. This way, the brand can maintain high customer retention rate by satisfying the needs for traffic across all devices such as smartphones, tablets to desktop and on multiple platforms like Windows, Android, iOS. (Smashing Editorial 2011.)

Last but not least, working on digitals doesn't mean that traditional values in marketing and design should disappear. Instead, the transaction between the two should be seamless. Therefore, building a consistency through visual components that preserves the brand's characteristics is at utmost vitality. This means a brand's logo, colours, typography have to be correctly applied into the web design so that the brand stays consistent.

In the next sub chapter, a brand guideline will be introduced as a tool to ensure consistency.

3.7 Brand guideline

A brand guideline also known as the visual style guide can be regarded as one of the most essential documents a business can have. And yet, this document has been taken lightly due to lack of branding knowledge or misplaced values on keeping the brand consistent.

A brand guideline is a document that codifies how a brand presents itself to its audience. The guideline contains information about logo usage, graphic styles, fonts, colours to create any additional marketing materials. Some even call a brand guideline the brand bible. Regardless of whatever it is called, a brand guideline serves as a referencing tool in order to maintain the brand's consistency, especially when there are different people working on printing and promotional materials for the brand. (Chan 2016.)

A brand guideline often consists of these fundamental items (Jordan 2015.):
- Logo variations and logo usage introduces logo sizes, different versions of the logo and usage for different marketing materials.
- Colour palette specifies the exact HEX code as well as CMYK values for colours that are used in print and on website. Colour palette also instructs in the use of colours.
- Typography indicates fonts, usage of fonts, font sizes for different text styles such as headings and body text.
- Graphics elements such as icons or patterns have to be specified in order to make sure that these graphics are used appropriately, on the right platform and in the right materials.
- Photography style demonstrates image style that can be applied to the brand, which assures consistency in brand's image.
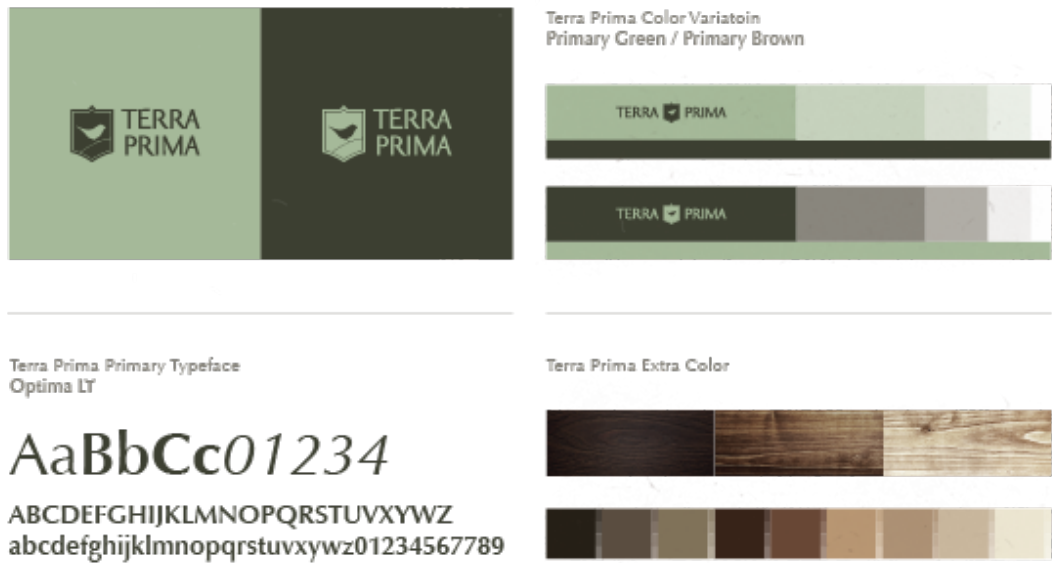
Image 11. Terra Prima's brand guideline as an example (Jordan 2015)

4   Theory summary

As mentioned before, theories introduced in chapter 2 and 3 are the foundation for the final product of this project. Accordingly, chapter 4 summarizes all theories introduced in chapter 2 and 3 with the aim to provide a quick catch up on what have been discussed so far. This way, the readers are prepared for the next chapter, in which the final product is examined and justified.

McLaughlin (2011) defines a brand, in the simplest words, as the name given to a product or a service from a particular provider. A brand can be partly rational, but mostly emotional (Trigger 2011). Millman (2011, 7) furthers Trigger's definition as he describes a brand as "nothing but an idea".

People often choose a product based on the perceived values they assume the product has rather than the actual values of the product. This strengthens the importance of branding as it closes the gap between the actual and perceived values, increases trust, and establishes sustainable customer relationship. (Airey 2009).

As designers, branding is designers tapping in their abilities to see the uniqueness in a brand that others bypass and transform that into visual and written communications that every individual can tangibly see (Brier 2015). "Attaching an idea to some object" is how Millan (2011) justifies the art of branding.

In branding, visual identity is interpreted as building the brand's defined characteristics through the assistance of visuals (Thomas 2015). These visuals consist of:
- Logo is the central and most identifiable visual element that allows a brand to be discovered, remembered and differentiated in market competition (Lamson 2016).
- Colour is one of the most powerful tools a designer has to communication the brand's message. Therefore, understanding colour theory help to evoke brand's meaning (Sherin 2012).
- Typography is the process that makes content language visible (Cullen 2012).
- Packaging design focuses on positive interaction with customers by creating the form, outside graphics and label of the product (Rabinowitz 2002).
- Web design is the planning and creation of websites (Kyrnin 2016). Web design includes user interface design and user experience design (Wang 2016).
- Brand guideline is a document that contains information about logo usage, graphic styles, fonts, colour profiles for the purpose of keeping the brand's image consistent when creating promotional materials (Chan 2016).

5   Bezweena's branding

In this chapter, the final result of the project will be constructed based on the theories and concepts introduced in chapter 2 and 3. Each sub-chapter demonstrates each element created for the visual identity of Bezweena, explains the reason for certain design choices behind, and specifies tools used to create that element.

Additionally, an introduction to Moroccan and European design will be analyzed in sub-chapter 5.1 and 5.2 to give round for design choices made in the final product.

To maintain focus point on the thesis's final product, the project's design process is not explored in this chapter. Instead, the design process will be discussed in details in chapter 6, particularly in sub chapter 6.3.

5.1   Moroccan design style

As Bezweena is a Moroccan brand, it is essentials to incorporate design elements that represent Islamic culture and Moroccan culture into the brand's visual identity. First, to start with, Bezweena already carries many Moroccan values thanks to the brand's name and its meaning. Bezweena, in Arabic means "be beautiful". The brand's name derives from the actual Arabic pronunciation of the phrase "be beautiful", which is later written in Latin alphabet, instead of Arabic. This translation strengthens the brand's presence in European markets, as it helps consumers to remember and to be able to write the brand's name easier.

As rich as Islamic history and culture, Moroccan design is a feast for the eyes. It is compared as the kaleidoscope of rich colors and lively geometric patterns. Moroccan design is composed with such warmth and energy that can be found in almost everything ranging from ceramics, textiles, fabrics, rugs, jewelry to paintings and architecture. Particularly in Morocco, geometric decoration has taken on an important role which might serve as important symbolic functions. The eight-pointed star, formed by two overlapping squares, outstandingly becomes the center of many patterns existed in almost every possible material seen across Morocco. (Owens 2012.)

Image 12. Geometric eight pointed star also know as Khatim found in Morocco (Price 2013).

The Khatim is believed to be a symbol of faith, harmonious creation, purity, and the love of beauty. In Moroccan culture, the star holds the highest virtues. (Price 2013.)

5.2   Modern European design style

The wealthy Europe is seen as the diverse flock of design customs, which has embedded its influence on the history of design. Prominently, it is Bauhaus that influenced today's graphic design industry. Bauhaus meaning "building house" in German is a movement that emphasized on simplified forms, functionality and the idea that mass production can harmonize with the artistic individuality. Among many of its contribution, Bauhaus taught typography as a part of the program's syllabus, which later resulted in the birth of sans-

serif typeface-the one that is currently being widely used in the most tremendous way no one can imagine. (Winton 2016.)

At the same token, the simplicity in the nature of the Nordic inspired the Minimalist style of design that can be characterized as simple, functional, and minimal. The movement derived from five Nordic countries including Finland, Iceland, Norway, Sweden and Denmark. Scandinavian design style illustrates the design principle that product should be designed to last rather than to be replaced. Furthermore, the minimal philosophy embraces clean lines and simple, yet functional visuals inspired by peaceful nature and harsh Nordic climate. This philosophy is adopted, not only in design, products, but also in way of life. (Smith Brothers 2016.)

5.3 Logo variations and usage

Bezweena's logo is a combined creation inspired by the vibrant Moroccan culture and the simplicity of European design style.

Image 13. Logo inspiration for Bezweena

Leaf has long been the symbol of nature. As Bezweena represents a natural and organic approach to skin and hair care, logo design inspired by this symbol seems to work well for organic and natural beauty products.

As mentioned in sub chapter 5.1, Khatim star is one of the most prominent symbol in Islamic culture, specially in Morocco where the symbol is the basic of many complex decorative patterns. To maintain the authenticity of the product's origin, incorporating this cultural symbol into the logo design strengthens the brand's genuineness and the meaning it conveys.
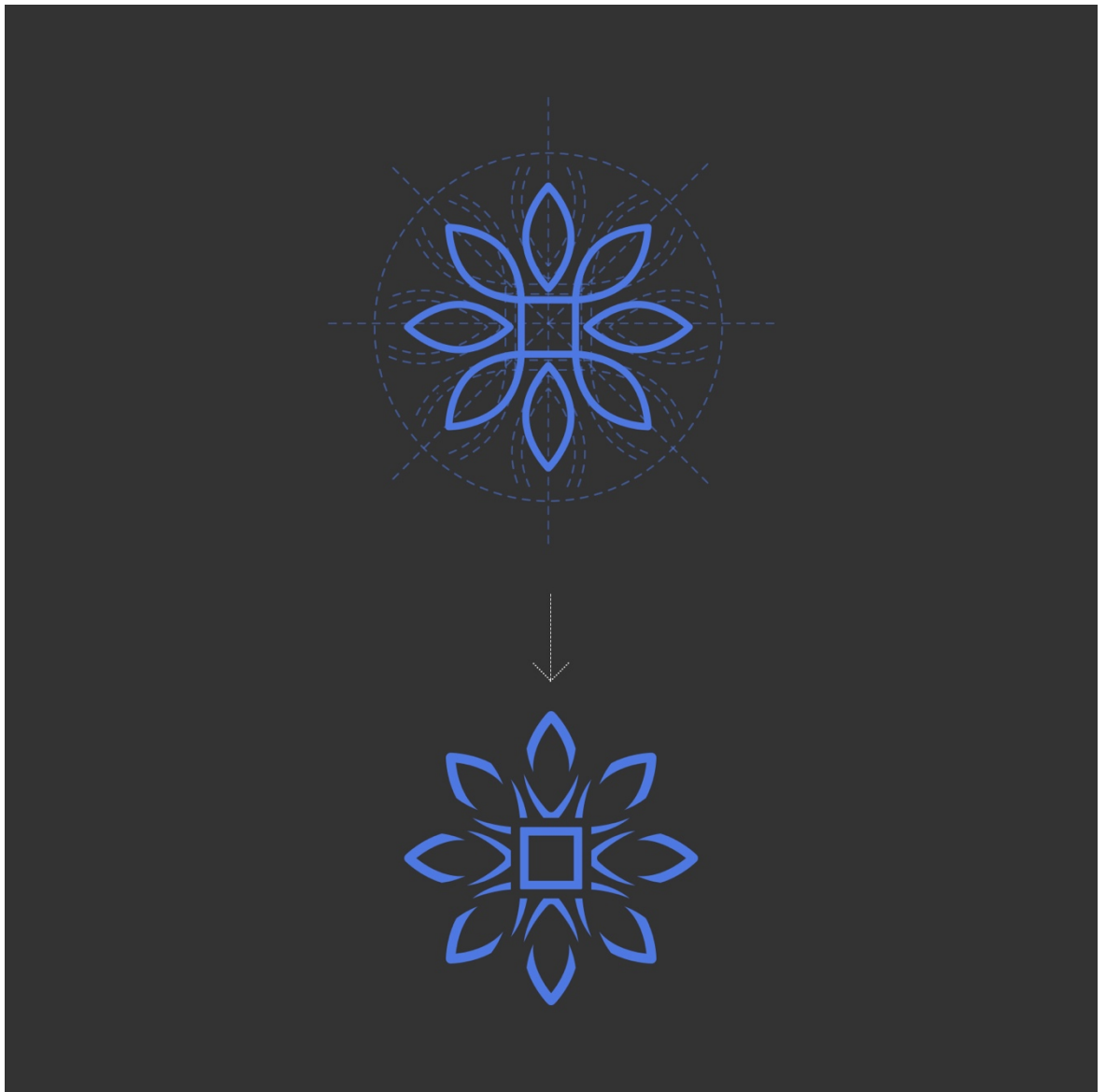

Image 14. From founding concept to final logo design

The symbol of the logo is created in the hope of conveying Bezweena's story. Not only does the brand provide a more natural way of beauty care for women to build confidence

in their appearance, but also a more organic way of life- one that can be as exciting and vibrant the Morocco itself.

The logo symbol elicits a feminine motif behind as it is for designed for a brand for women. Although the symbol is derived from a straight geometric eight pointed star which often is seen as masculine and rough, the logo symbol still carries implied sophistication of a flower, which connects and sympathizes visually with its target audience.
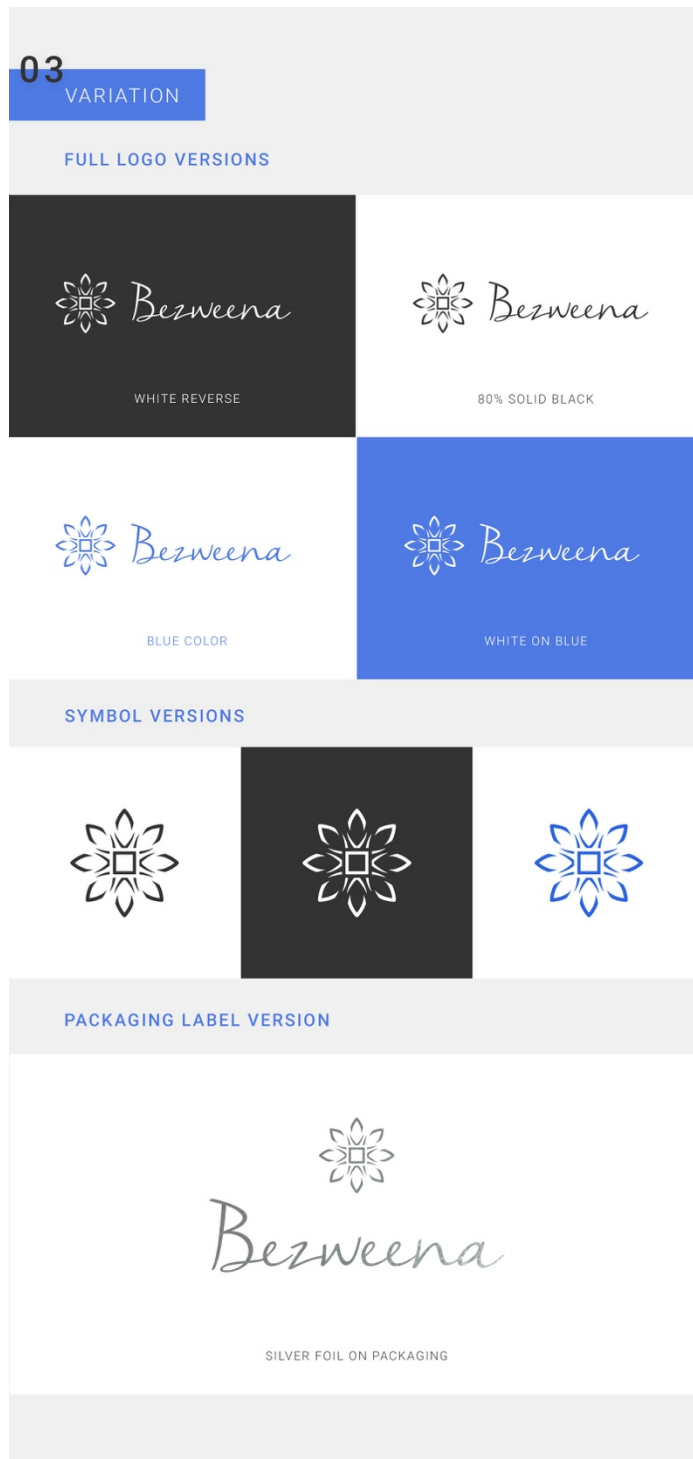

Image 15. Bezweena's full logo development and variations

A script hand-written typeface is chosen for the logo type to add an organic feel when combined with the symbol. At the same time, the font evokes luxurious perception thanks to its contrast in the stroke. This design choice showing contrast in typography is usually applied in logo design for expensive and high end brands such as Giorgio Armani, Dior, etc.

Logo in full version consists of the symbol in front and the logotype that follows right after the symbol. As shown in image 15, the logo created works well in both black and white mode and colors. Also, the logo can be applied to different applications when necessary.

For example, for printing on black or dark paper or displaying in digital application that allows no color, the full version of the logo in white reserve can be applied. In basic word documents, a dark version can be utilized to save cost, instead of printing in colors. When colors are needed, specially for social media platforms, the white on blue or blue color version can be utilized.

The last version shown in image 15 indicates logo usage for only packaging label. This variation is arranged due to the specific layout of the brand's packaging design. This version shall not be applied to any other applications besides the packaging label displayed on the Argan oil bottle.
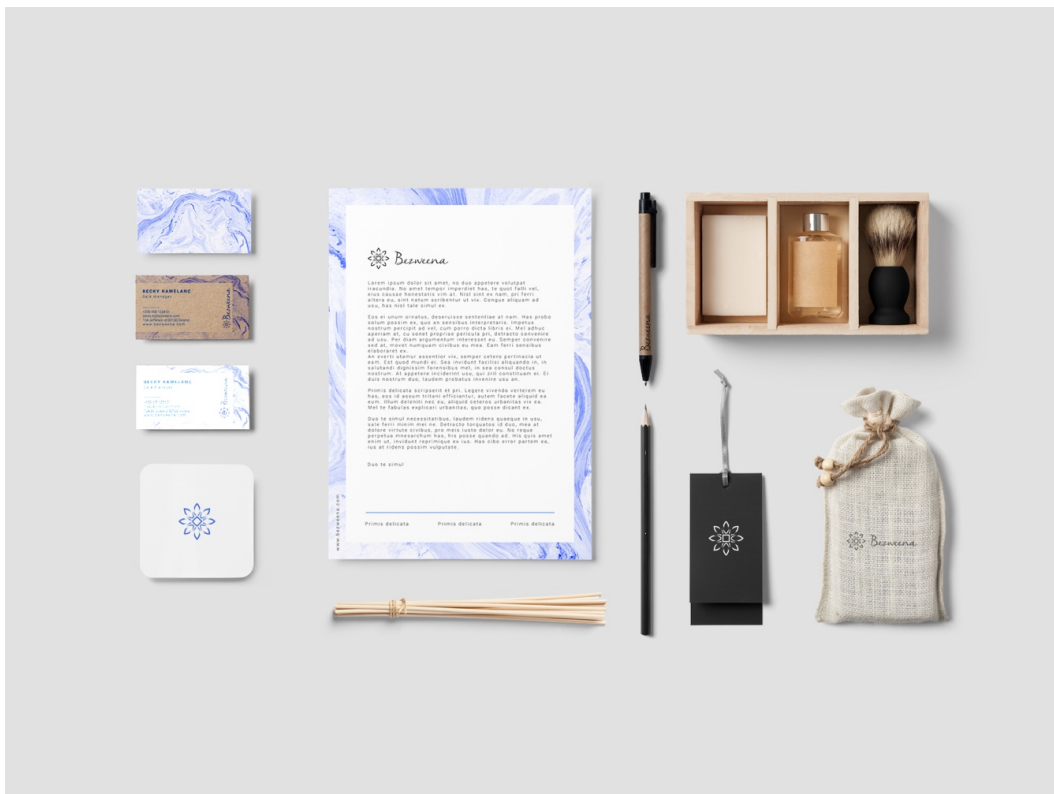

Image 16. Stationery with logo variation applied.

Logo symbol variations can be applied on materials that allow little space to display the full version such as product's tag, coaster shown in the image 16 above.

To prove its versatility, Bezweena logo work seamlessly on any item in stationery package at a whole (shown in image 16), thus composing a beautiful design for business card (shown in image 17).

Image 17. Business card design with logo full version in blue color

Becky- the owner stated that she'd need a design for a thank you card to send with every product order. A thank you card helps her to show customers her appreciation for choosing the brand. This design mockup carries the brand's texture, which will be discussed in the next sub chapter.

Image 18. Bezweena's thank you card

Adobe Illustrator CC is used to create the logo in vector format. Stationery, business card and thank you card mock-ups are created in Adobe Photoshop CC.

5.4 Color profiles and texture

During my time doing research on Moroccan design style, I came across an amazing street view of Morocco's blue city- Chefchaouen, which gave me the inspiration for choosing blue as color profile for Bezweena.

Image 19. Blue Chefchaouen streets and views (Badt 2008).

As said in the brief, the client wanted to integrate the vivid colors Morocco offers into a modern, simple but meaningful design. Therefore, this blue convincingly becomes the perfect color to show case a brand that is organic, lively, at the same reliable and trustworthy.

Discussed in sub chapter 3.3, blue indicates calmness and reliability, which is often used in corporate branding. At the same time, blue can easily be associated with elegance and luxury if fused with the correct element.

For that reason, I fused the blue color with a marble texture to make the visual more exclusive and enhance the elegance of the brand. Marble texture adds a feel of expensiveness, luxury as well as fluidity, thus being appealing to women of all ages. To young women including myself, blue seems to be a modern fun color that captures attention. Furthermore, to middle-aged women who are defined as Bezweena's target audience, blue represents reliability and also hope.

A dark grey (80% black) is also added to the brand's color profiles. It serves as a neutral color for texts in word document and also for web. 100% solid black is avoided as solid black will be too contrast when used with blue. This omission is due to my belief that black has the tendency to repel other colors when they are displayed in the same environment.

Image 20. Bezweena's color profiles and texture

5.5   Typography

As specified in sub chapter 3.4, typography plays a vital role in visual communication. Choosing the right typeface for Bezweena is undoubtedly a vital and challenge task. The typeface chosen for the brand is Roboto, which is currently one of the most popular fonts used worldwide.

Roboto is a sans-serif typeface developed by Google as the system font for its Android operating system. The font is free of charge for both personal and commercial use. For that reason, I am courage to choose this typeface for the brand as it'll help my client save resources and time getting license.

The Verge describes Roboto as a" clean and modern, but not overly futuristic" font (Topolsky 2011). Roboto seems to have a more natural flow to its letterforms that allows fluent reading rhythm. Moreover, the typeface provides cleans geometric stroke, which integrates well into Bezweena's established graphics. Geometric clean and straightforward letterforms of Roboto fit well with the script hand-written logotype. Together along with the marble texture, the combination form a smooth organic flow to the whole concept. Maybe it is a coincidence, but I believe that this serendipity helps to embrace the Argan Oil product in a different and interesting way.

Image 21. Roboto typeface as Bezweena's typography choice

Roboto comes with different font weights ranging from light to bold. However, in Bezweena's brand guideline, the heaviest font weight is Medium. Roboto light is assigned to be used for body text in documents, in packaging label, marketing materials and also in paragraph text for web. Regular weight can be applied either for sub-headings or text inside button on the website whenever appropriate.

5.6   Packaging design

For the brand's product to reach its consumers, there is need for good packaging design that would stand out and create positive impression. At the same time, the packaging design has to be in compliance with the visual identity of the brand to ensure consistency.

Image 22. Front view on Bezweena's packaging design

The bottle's label is composed with the marble texture defined in the color and texture profiles. The bottle capacities are specified as 100 ml for the dispenser bottle and 75 ml for the small dropper bottle.

Bezweena's Argan oil bottles are in regular shapes like most cosmetic products available in the market. They come in forms of dispenser bottle and dropper one. The materials used to produce these bottles are amber glass, which can be recycled without loss in quality or purity. Amber glass protects the Argan oil inside from direct sunlight, and preserves the oil's character (aerosol 2013).

The label design is kept minimal to ensure simplicity and readability. The packaging design of the containing box is complied with the brand's visual style as it utilizes the marble texture. The texture in blue colour helps the product pop out on retail stores' shelves.

5.7 Bezweena's landing page and mobile view

As already established in sub chapter 3.6, a website is a vital component in terms of sales. When designing a website for a brand, it is essentials to integrate the brand's specified graphics into the design to ensure the brand's coherence. On top of that, the design has to be responsive, scalable and supported on various devices and platforms.
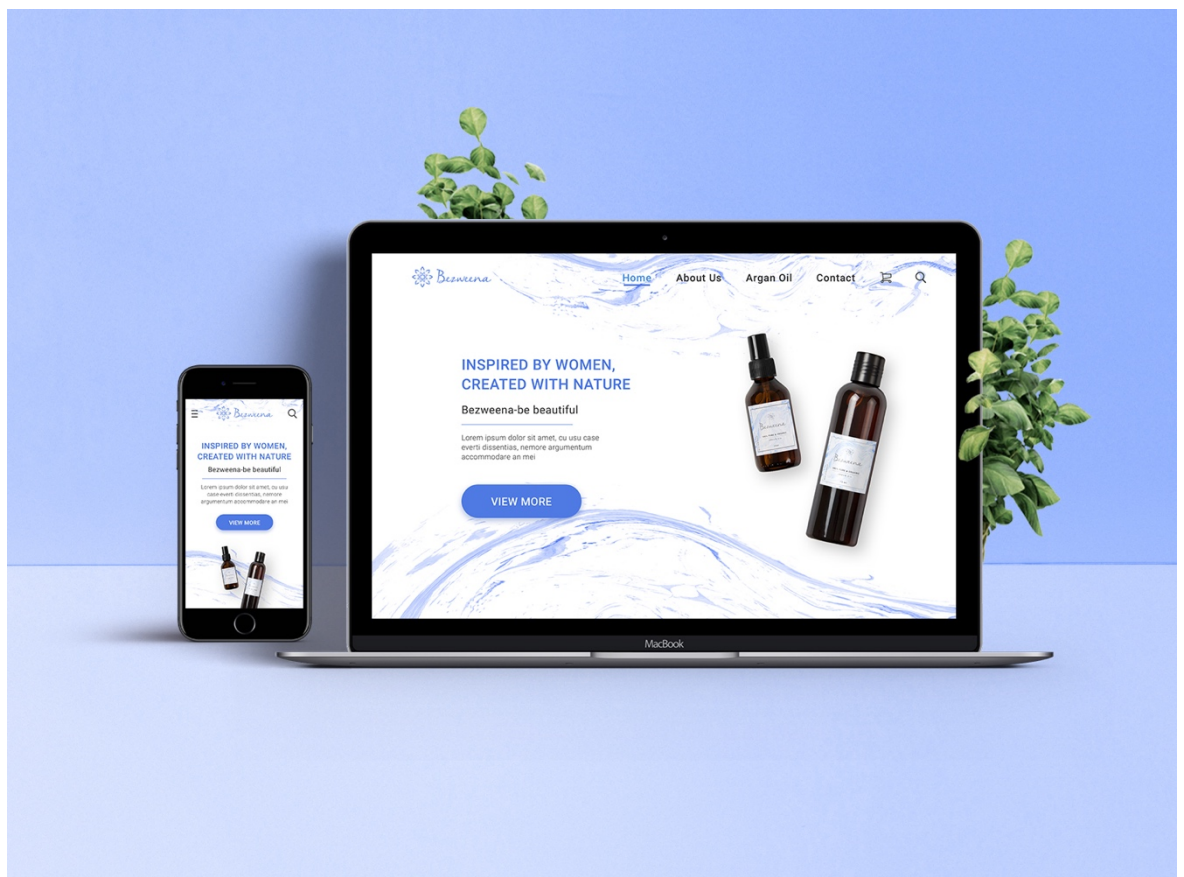

Image 23. Desktop's landing page and mobile view for Bezweena's online shop

To incorporate the specified visual identity of the brand, here are the steps I took to design a landing page (the first page one will see when visiting a website):

- Turn the marble texture into the page's background artistically
- Use blue as the accent color for the button on the page
- Use Roboto when inputting content
- Use the appropriate logo version for the website
- Use image of the product to give straightforward information on what the brand is selling

The web design is developed in a user interface design program called Sketch. The program allows me to transform the desktop version into mobile view, thus justifying the responsive aspect required in web design.

6   Discussion

In this chapter, the project is evaluated and recommendations for the brand is given.

6.1   Key outcomes and fulfilment

The final design constructed in this project transforms the initial idea of a brand called Bezweena into something tangible that we can all see, feel and have an opinion about. The design and graphics created in this project give Bezweena an identity to infiltrate into European markets and join the competition against other existing brands. The visual identity built aims to give Bezweena an advantage to attract the right customers and hopefully inspire them to live more naturally and sustainably.

As specified in chapter 1, specifically in subchapter 1.1 and 1.2, Becky hopes to obtain a visual identity that corresponds her own personal values and values she wants the brand to reflect. After being presented with the final visual identity, both Becky and my mentors at the agency were very satisfied with what I have created. Becky is going to apply the design to print and packaging production. Additionally, she has already ordered the website development from our agency to transform the web design into a real-life functional one.

To sum up, based on the feedbacks, I am convinced that I have successfully met all the specified project objectives, thus succeeding in solving my client's problem. But most importantly, I am relieved to say that I have fulfilled all the objectives I set for myself. As a self-taught designer, I am happy with the final product as I believe I did the best I could with the skill sets I had. I would do it all again if given another project like this one.

6.2   Recommendations

It is recommended that the brand guideline specified in chapter 5 is constantly followed to ensure the brand's consistency. If there are to be more visuals produced by other designers, it is essential to incorporate the same visual style into those new components.

Bezweena is now in a starting phase of building a business. Now that the branding project is completed, the next step is to bring those designs into production starting with developing the website according to the design provided. This way, the brand will be able to promote the product online, build a strong presence that connects people from locations. As social media has proven to be very effective in reaching business prospects, the consumer base expands gradually with time. Therefore, the sooner the brand is present online, the better the success rate is.

6.3 Project evaluation

Overall, this has been an incredible experience working on a branding project like this. As my education at Haaga-Helia focuses on business strategy, I was able to incorporate those strategies into design choices and in the end pulled through with the project.

Some of the project tasks were quite challenge at times, whereas there were some that I completed rapidly with ease. Here is my project process looks like:

Firstly, I started with a research on Moroccan culture to set direction on where design style would be best applied and sketched on paper 3-5 potential concepts that I feel might work.

Secondly, I presented these sketches to my mentors at my work-placement and received feedback on possible directions I could take on. From those feedbacks, I was able to remove concepts that might lead to dead ends and ended up with 2 potential ideas that would make a good logo.

Thirdly, I started digitalizing those two chosen concepts in Adobe Illustrator. During this time, I realized one of the two ideas are quite challenge and might be too complex for a logo design. Therefore, I decided to remove it and went with the remaining.

After I had the logo developed in vector format, I applied it to different mock-ups to test if the logo would work in reality. Gladly, it worked and I was able to finalize the design within a month.

6.4 Reflection on learning

Throughout the whole process, one thing I can take out is that having the idea is the most challenging part in this line of work. If one lacks knowledge on how to use certain programs, there are plenty of tutorials and online courses available to learn and make up for that. Whereas, a branding project without "the idea" is a failure. And no one can teach a designer how to have "the idea".

When it comes to branding, it is as personal as it can get. It was during this project that I realize I get myself into a very emotionally involved type of work. As branding is all about the perceived value of a brand, my perception toward a brand and how I'd transform thoughts and feelings into visuals seems to be individual due to that fact it reflects how I personally perceive a brand and its value. Other designers can interpret the same brand

in a different direction. Therefore, to design a brand that a client would be happy about, it is required from designers the ability to understand and interpret the brand the same way the client sees his/ her brand. Otherwise, regardless of how beautiful the design is, it is still a failure because there is no important story to be heard. I learn that it is the story we tell that matters. It is not what we do but why we do it that inspires people to act. To accomplish the ability to visually story-tell, social interaction and communication skill are absolutely necessary. From there, I learn about the essentials of communication.

As I look around, I realize how influential design is in our lives. It makes lives easier and sometimes it also makes things worse. In the design business, having the right mindset, the skills required and patience is what it takes to become a good respectable designer. Additionally, a designer is also required to be able to solve the client's problem creatively. Reliability grows when a designer can help his/her clients solve their problems. In turn, the clients will bring in more business to help the designer elevate his/her reputation. It is not business to business (B2B) anymore nowadays. I learn form this project that it is business for business (B4B) that expands the sustainable business cycle.

Last but not least, for whoever is curious, Bezweena logo came to life as a serendipitous mistake. I accidentally placed two of the same layer in Photoshop when producing the product mock-ups. This led to an interesting composition of the logo, which I hadn't explored before. Oftentimes, I place my faith in strategy and planning when it comes down to project management. But sometimes, maybe all we would need is bit of luck to be able to see that little yet so powerful detail that would change the game. As a designer, with an open heart, I learn to keep an open mind for all the inspiration out there. By acknowledging this, suddenly the whole world turns into a play ground and everything feels possible.

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Appendices

Appendix 1. Bezweena's presentation to client part 1

01
BRIEF

About Bezweena

Bezweena is 100% pure and organic Argan oil brand for skin and hair care produced in Morocco. After a year of researching and doing quite an amount of leg work, Becky and her husband realised that there is a demand for genuine Argan products used for skin and hair care. The brand, which means "be beautiful" in Arabic is born when Becky and her husband took a leap of faith setting up an online store to penetrate into European markets.

Along with building a good and reliable product, the brand hopes to portray the owners' purpose, their stories and what they stand for. Bezweena represents a natural approach to not only beauty but also a whole way of life and at the same time demonstrates its owners' pride given the fact that they are small family business which is built from the ground up.

Task

To give the brand a strong presence for entering Europeans markets, my main task as the designer is to corporate the vibrant Moroccan culture which consists of plenty colourful elements, with the minimalistic yet elegant modern western design style. The branding has to be unique to give the product an edge of advantage when put out in market.

Branding components: logo, colors and fonts, textures, stationery and packaging design, and landing page for the online shop.

Appendix 2. Bezweena's presentation to client part 2
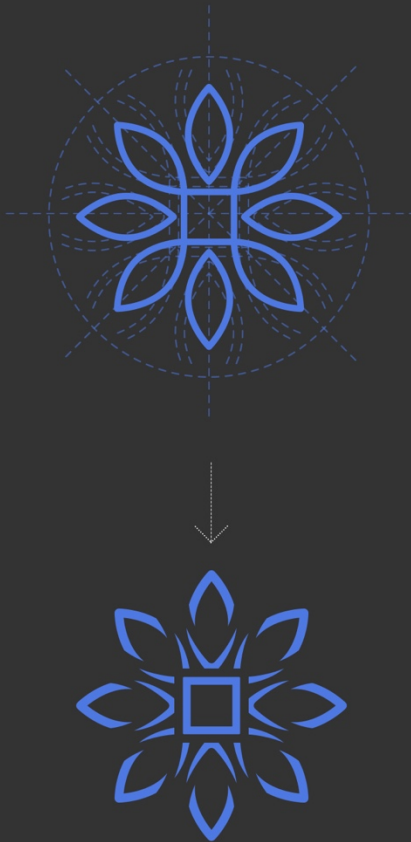
Appendix 3. Bezweena's presentation to client part 3

03

VARIATION

FULL LOGO VERSIONS

WHITE REVERSE

80% SOLID BLACK

BLUE COLOR

WHITE ON BLUE

SYMBOL VERSIONS

PACKAGING LABEL VERSION

SILVER FOIL ON PACKAGING

Appendix 4. Bezweena's presentation to client part 4

03
COLORS

Blue
RGB 79 122 226
HEX #4F7AE2

Dark Grey
RGB 51 51 51
HEX #333333

Marble texture
USED IN PACKAGING

04
TYPOGRAPHY

Typeface

Roboto   **Aa 123**

Medium   **AaBbCc 12345**
Regular   AaBbCc 12345
Light   AaBbCc 12345

Body text

Roboto light   Aa 123

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat

Appendix 5. Bezweena's presentation to client part 5

Appendix 6. Bezweena's presentation to client part 6

Appendix 7. Bezweena's presentation to client part 7