



HALA  
HIJAZI  
STUDIO

CASE / WAFA ABUWAFI

She had the work.  
We built the world  
that let it be seen as art.

Strategy · positioning · identity · narrative · multilingual digital · acquisition · technical delivery

[halahijazistudio.com](http://halahijazistudio.com)

# The art already existed.

Wafa came with the things that could not be invented for her: a real body of work on saj, a personal name, family archive material, lived history and an existing route to collectors through direct contact and Tabrizi.

CLIENT PROVIDED

- 01 Existing artist name
- 02 Finished artworks on saj
- 03 Family archive material
- 04 Firsthand history and facts
- 05 Direct sales / enquiry context



# The work had a world. The presentation did not.

The strategic problem was not a lack of material. It was that the presentation risked collapsing a contemporary practice into 'painted trays', heritage décor, motifs and familiar category shorthand.

THE GAP

POSITION

No locked contemporary-artist positioning.

IDENTITY

No coherent system around the practice.

STORY

No narrative large enough to hold life + work.

DIGITAL

No authored multilingual collector experience.

ACQUISITION

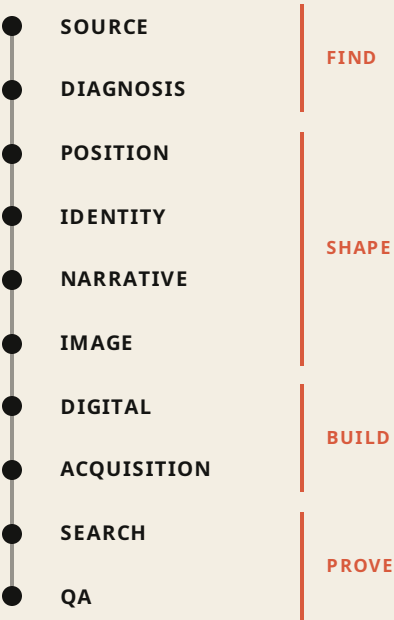
No integrated journey from discovery to enquiry.

TECH

No search, metadata, schema, responsive or share layer.

# One question opened into an entire system.

We did not begin with styling. We began by asking what the practice actually was, what made it ownable, how it should be understood, and what a collector needed to do next.



## The object before the brand.

The saj remained physically itself. The strategy was to make that fact carry the identity, collection logic and website.

# Not a painted-tray shop. Not a souvenir identity.

The strongest move was subtraction: remove the category clichés and identify the behaviour that actually repeated across the work.



City becomes stitch.



Dress becomes land.



Leaf becomes pattern.

THE CONSISTENCY IS TRANSFORMATION - NOT ONE MOTIF.

# The form remains. The meaning turns.

The handle remains. The round body remains. The convex metal surface remains. What it carries changes completely.



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## THIS IDEA CONNECTED

the medium

the identity

the website

the collection logic

the story

the future of the practice

# First, make the work legible as contemporary art.

The public foundation positions Wafa Abuwafa as a contemporary artist working beyond conventional canvas, with works on saj as a signature body - not as a décor label, heritage shop or social-media product category.

## PRIMARY DESCRIPTOR

WAFABUWAF /  
CONTEMPORARY ARTIST

## SIGNATURE BODY

### WORKS ON SAJ

Keep the culturally specific word 'saj'. Explain it once. Do not flatten it into pan, tray or wall décor.

## EXPLAINED ONCE

Saj (صاج): the round, convex metal griddle on which Levantine flatbread is baked. Handle, body and curve are kept exactly as they are. Wafa paints on that surface, and the word travels with the work.

# Desire first. Meaning deepens after.

The experience was structured around a deliberate order: encounter the artwork, meet the artist, discover the material and cultural depth, then make acquisition possible without turning the site into generic ecommerce.

01 ARTWORK

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02 ARTIST

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03 DISCOVERY

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04 CULTURAL DEPTH

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05 ACQUISITION

# One artist. Two bodies of work. Two clear ways to continue.



**BETWEEN / 11 WORKS**

Palestinian tatreez, city and land



**THE TURNING / 15 WORKS**

The dervish saj



## AVAILABLE / ENQUIRE

Ask about an existing work and confirm details directly.

## PAINTED / COMMISSION

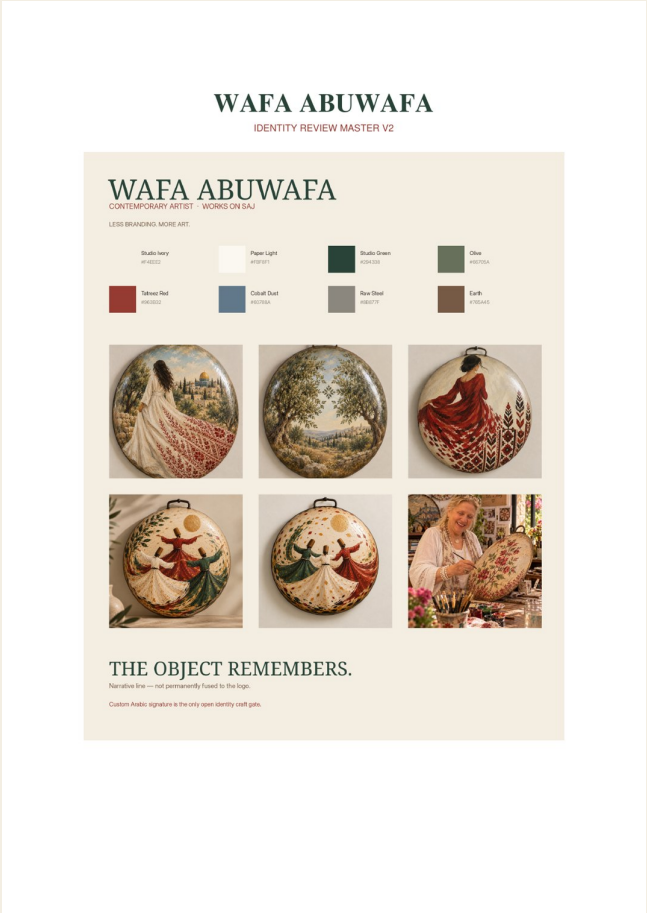
Begin with a work, a scale or a question.

# Less branding. More art.

The identity had to frame the work without becoming a heritage costume around it. Light, tactile, artwork-first; warm rather than mournful; culturally grounded without decorative cliché.

THE ART LEADS.

The identity frames it.



PROCESS EVIDENCE

Identity review stage: architecture, palette and typography tested before final production assets.

The name became  
the signature.

The production website uses the approved Wafa lockup and wordmark assets directly. No typed substitute. No generic symbol added to compete with the artist or the work.



Wafa  
ABUWafa

LOCKUP / ARABIC SIGNATURE + LATIN WORDMARK

Wafa  
ABUWafa

WORDMARK / LATIN REDUCTION

PALETTE

SAJ IVORY

#F2EBDD

DEEP GREEN

#263E32

TATREEZ RED

#8E3028

OLIVE

#66705A

# Three languages. One authored story.

English establishes the editorial structure. Arabic is RTL and rewritten as Arabic rather than mechanically translated. French keeps the same hierarchy but receives its own line breaks and pacing.

Before she knew how to hold a brush,  
*she knew what a stitch looked like.*

ENGLISH / EDITORIAL

She paints memory on saj.

ARABIC / NATIVE RTL

ترسم الذاكرة على الصاج.

FRANÇAIS / OWN RHYTHM

*Elle peint la mémoire sur saj.*



# Real archive. No invented faces.

Family photographs were treated as documentary evidence. They were not AI-reconstructed. Present-day studio imagery that used creative reconstruction was disclosed as such. Artwork fidelity was protected separately.

## SOURCE RULES

Archive = documentary

Artwork = exact source

Reconstruction = disclosed

Unverified fact = not strengthened

*Nothing in the archive was made prettier than it was.*

Remove the white box.  
Keep the art exact.

Presentation work included isolating the saj from photographed white backgrounds so the object could sit naturally inside the site - without repainting the artwork, altering handles, changing signatures or flattening the convex form.



SOURCE PHOTO



## TRANSPARENT PRESENTATION ASSET

*The edit served the interface. The painting stayed the painting.*

# A warm, living world. Not a museum of nostalgia.



PORTRAIT / PRESENCE



STUDIO / DAILY LIFE

Light, ivory, olive, tactile paper, real object depth and human warmth carry the visual world. The artwork is not made to perform 'heritage'. It is allowed to feel present.

# Not a portfolio grid. A directed encounter.

The website was authored as a story with a clear commercial ending: meet the work, understand the artist and the saj, enter the collections, then enquire without losing the editorial tone.

## PAGE ORDER

- HERO / ARTIST
- SAJ / MATERIAL
- STORY / ARCHIVE
- BETWEEN
- THE TURNING
- SCALE / DETAIL
- ENQUIRY
- ACQUIRE

## MOBILE FIRST.

Safe-area aware.  
Independent focal points.  
Responsive images.  
Reduced-motion fallback.  
Arabic RTL.  
French line-break pass.  
Touch targets.  
Semantic structure.

# The site breathes around the work.



She paints memory on saj.

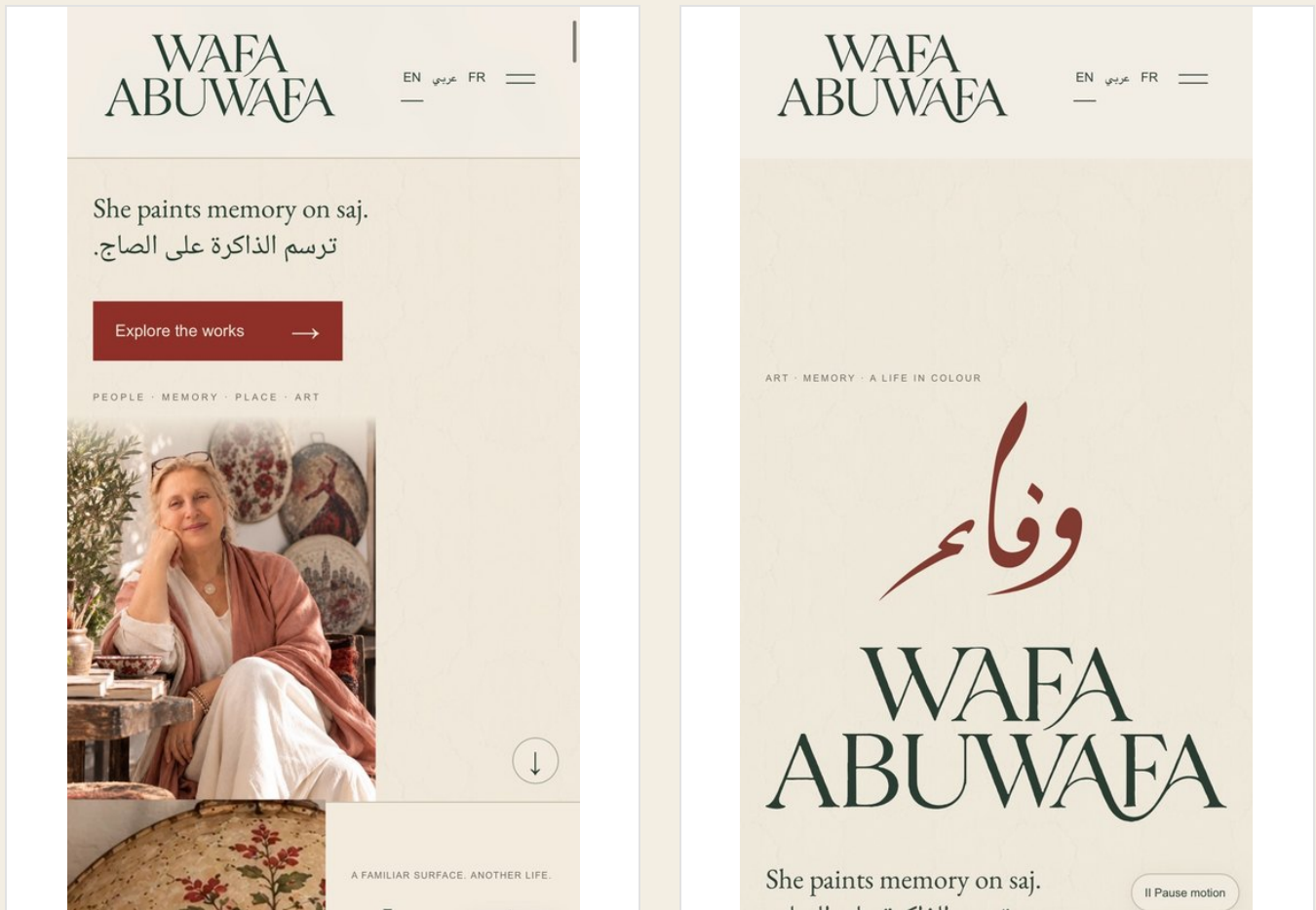
Editorial pacing. Artwork-led hierarchy.

**VIEW LIVE SITE**

**wafaabuwafa.com**

Desktop was treated as its own composition rather than a stretched mobile layout.

# A phone is not a narrow desktop.



MOBILE COMPOSITION

QA EVIDENCE / SPACING

Hero spacing, crop, focal point, text rhythm and section handoff were repeatedly tested on actual phone proportions.

# Twenty-six works. One coherent viewing system.

The final site organizes 11 works in BETWEEN and 15 in THE TURNING, with consistent titles, descriptions, image handling, viewer logic and structured artwork data.



BETWEEN



BETWEEN



BETWEEN



BETWEEN



THE TURNING



THE TURNING

BETWEEN / THE TURNING - SELECTED WORKS

# Choose the work. Then confirm it with a human.

The conversion path stays consistent with the art experience. Visitors can ask about a work, discuss a commission, arrange a viewing, prepare a message, or continue directly by email / WhatsApp.

01

SELECT A WORK

02

CHOOSE A SIZE / ASK

03

PREPARE THE ENQUIRY

04

CONFIRM DIRECTLY

ENQUIRIES CONTINUE ON

[wafaabuwafa.com](http://wafaabuwafa.com)

# The work did not stop when the page looked finished.

Everything a collector never sees, built so the page can be found, read aloud, indexed and shared correctly.

|               |                                         |
|---------------|-----------------------------------------|
| SEARCH        | Titles · descriptions · canonical       |
| LANGUAGE      | hreflang · x-default · RTL              |
| STRUCTURE     | JSON-LD · artwork schema · FAQ          |
| INDEXING      | sitemap.xml · robots.txt                |
| IMAGES        | Responsive sources · alt text           |
| PERFORMANCE   | Self-hosted fonts · lazy loading        |
| ACCESSIBILITY | Focus · reduced motion · semantic order |
| SHARING       | OG · Twitter · social image             |

# The link is part of the experience too.

The final delivery addressed the invisible handoff between website and messaging apps: canonical HTTPS behaviour, Open Graph image hints, crawler-specific social responses and cache revalidation for WhatsApp previews.



SHARE CARD / WHATSAPP + OPEN GRAPH PREVIEW, EN · AR · FR



## QA IS PART OF THE DESIGN.

Contrast. Arabic quality. Mobile spacing. Hero crop. Artwork backgrounds. Browser behaviour. Sharing. Each issue became a production decision rather than a cosmetic patch.

# What looks like one artist website was a connected operating system.

## STRATEGY

artist positioning  
audience logic  
offer architecture  
collection framing  
claim discipline

## CONTENT

master narrative  
biography architecture  
26 work entries  
Arabic authorship  
French edition  
microcopy + CTAs

## DIGITAL

IA / UX / UI  
front-end build  
desktop + mobile  
RTL  
viewer + forms  
email / WhatsApp flow

## IDENTITY

logo system  
colour roles  
typography  
multilingual behaviour  
production assets

## VISUAL

art direction  
portrait direction  
archive treatment  
artwork isolation  
responsive reframing  
social card

## TECH

SEO + metadata  
structured data  
hreflang  
alt text  
sitemap / robots  
accessibility  
deployment QA



She had the work.  
Now the practice has  
a world around it.

*The form remained. The meaning could finally travel.*

HALA HIAZI STUDIO / Wafa Abuwafa Case Study

# HALA HIJAZI STUDIO

THE PERSON BEHIND THE SYSTEM

## Hala Hijazi

FOUNDER / CREATIVE DIRECTOR

*Strategy, story, identity,  
digital and production -  
held under one creative direction.*

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HALA HIJAZI STUDIO

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Ideas, built with you.

