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Internship Report



BRYANTHINGS

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At Bryanthings, Jonathan trusted me from the very first contact and gave me the opportunity to join the team, with challenges, responsibilities and consideration of my work. At the time I'm writing this report, I'm still in my internship and we are discussing on how I will continue working for Bryanthings as a freelance. For all of these I'm grateful to him.

Jimi my internship supervisor welcomed me under his wing, and with Maïline an long time employed, they offered me guidance, encouragement and conviviality during all my internship. I also want to underline Daria, the CDI I kind of replaced, who generously shared "everything she would have liked to know on her arrival at Bryanthings". Finally, a special mention to Sadok, the delivery manager, whose insightful conversations and interactions with clients enriched my daily experience and personal confidence.

Beyond individuals, I would like to thank the opportunity I had to join my Creative Technology major at ESILV, which has been preparing me for this experience. This unique curriculum combining engineering, design, programming, teamwork, autonomy had strength my versatility and adaptability required in a start-up environment. This major has also developed my creativity and problem-solving mindset, qualities I could directly apply throughout this internship.

Abstract

This report presents by different points my professional experience at Bryanthings, a creative brand under Eye Trust, specialized in digital solutions for luxury and culture institutions. The report analyses the context of Bryanthings, details my missions as project manager, and discusses tools and skills acquired.

This internship was not just a period of professional immersion. It was a mirror of my own aspirations: to combine innovation, creativity, and entrepreneurship. By participating in the daily life of a start-up like Bryanthings, I learned not only technical skills but also what it means to be part of a small, agile team where every member's contribution counts.

Professional context of your internship

Economic sector: Digital solutions & AI Photobooth

Luxury sector is known for his unstoppable growth. Despite covid-19, the sector is a great place to position, especially in Europe which represented 30% of the market value share in 2024 (*Statista1*). Statistics comfort this vision and expect it to continue, with a market that represented 380 billions \$ in 2021 and 480 billion \$ in 2024 and expect to represent about 520 billion \$ in 2027 (*Statista2*).

The luxury sector is having a profound transformation. Traditionally associated with craftsmanship, heritage, and exclusivity, it is now increasingly defined and differenced by experience. The modern luxury client does not only want to purchase a product; they want to live a story, to feel emotion, to create a memory. It explains that majority of luxury good are sells in mono brand store more than mall or online (2024, *Statista3*), customer is looking for experience not only product. This is why luxury brands have an increased interested in digital innovation over the past years.

Digital solutions for luxury take many forms. Interactive devices such as touch screens, immersive displays, and augmented reality tools allow clients to interact differently with products and brands. Gifting systems to personalize the shopping experience by printing names, logos, or symbols on ribbons or packaging. Event technologies, such as photo booths, extend the experience by allowing clients to take home a tangible memory of the moment. More recently, AI-powered photo booths have appeared. They no longer simply capture an image but transform it, adapt it to the brand's codes, integrate it into artworks, allows virtual test, or even into immersive universes.

By offering digital tools that combine interaction, personalization, and immersion, it responds to the demand of luxury house. The company's value proposition is clear: to create memorable experiences that reinforce brand identity and generate new forms of engagement with the public.

The competition in this sector is fierce. Many companies propose digital activations for events, or boutiques. However, the level of quality, integration, and personalization varies. Bryanthings stands out thanks to its versatility and dynamic teams. Its small team, always connected with Prague developer teams and French industrials firm allows a great fluidity and infinite creativity, and adaptation to any companies demands. From designing a ribbon printer to design an entire Parisian store. While other players offer generic quality offers, Bryanthings develops tailor-made solutions, adapted to each client's demands.

On the other side, photobooth industry in France has undergone significant changes over the past decade. According to data published by Fnac Darty and GfK (2025, *Statista4*), the value of the French photography market has declined sharply, from 912 million euros in 2014 to 496 million euros in 2021. This drop can be explained by the rapid spread of smartphones with

increasingly advanced cameras, which has reduced consumer spending on traditional photography equipment. However, since 2021 the market has shown signs of recovery, reaching 522 million euros in 2023, largely driven by innovation, diversification of services in photography-related experiences, and a craze for vintage.

Within this context, photobooths represent a growing niche that compensates for the decline of traditional photography. The demand is strongly linked to social events such as weddings, corporate gatherings, and private parties, where photobooths create interactive and shareable experiences. Besides, museum and cultural space turned themselves toward this kind of activation to get attractive and install easy and low maintenance animation during all the year.

Moreover, recent innovations are reshaping the sector. The integration of artificial intelligence (AI), and social media connectivity has expanded the value proposition of photobooths beyond simple printed photos. AI now enables real-time image enhancement, personalization, and interactive effects that increase user engagement. For event organizers and businesses, photobooths have become not only entertainment devices but also marketing tools, generating brand visibility through viral content on digital platforms, and with physics image on people office or fridge.

In summary, while the overall photography market in France has faced a long-term decline, which is changing the past late years. Thus, the photobooth segment has emerged as a resilient and innovative sub-sector. By combining entertainment, personalization, and digital sharing, it is positioned as a growth driver within an otherwise contracting industry. For companies investing in this niche, the key factors of success lie in technological innovation, customer experience, and differentiation through unique and creative services.

Competition in this field is rude too. Big companies are already deeply implanted in social environment, and in cultural place too. Known for their funny, quality or administrative photos, photobooth are secretly present in our surrounding. Additionally, private photographers are also present in this market for private event mainly. However, Bryanthings made also a significant distinction by being one of the first company to purposes this kind of prestation featuring IA photo. Now, they have still the faster, easier, and qualitative IA photobooth of the market. Small companies try to do the same, but they didn't reach the Bryanthings level yet, and same for big companies which has an important key point which is the wide spreading of their machines.

Thus, despite a competitive position Bryanthings has in two different markets, the company has the keys to keep a strategic position by still positioning as a leader of technology which has a strong and great power of adaptability and reactivity.

My position

Eye Trust is a French SAS founded in 2014 and based in Paris, at République. It develops Bryanthings, a brand specialized in digital activations for luxury, event and culture permanent installation. The name Bryanthings is the one we used to talk about all the organization, and the one I used, and I will use to describe the company. It is led by Jonathan Bryant, its founder and president. Its workforce is deliberately small: two full-time employees, one alternating student, me as an intern, and the founder. Part-time collaborators, such as a graphic designer, an accountant, and a lawyer, complete the team. A developer consulting company team based in Prague constitutes the software power of the company. The team is the same for more than 5 years now and are very close to the salary of the company.

This structure is not a weakness but a strength. With a small team, communication is direct, decisions are quick, and each member has a visible impact. This is very different from large companies, which I think has kind of false the impression I have of how works a company. At Bryanthings, I had the impression of being a full member of the team from the very beginning, with responsibilities, own project, own client and sometimes total autonomy to deal situation.

The company's clients are prestigious. They include fashion houses such as Dior, YSL, and LVMH, cultural institutions such as the Centre Pompidou or the Musée du Luxembourg, and even castles such as Chambord. This diversity shows the versatility of Bryanthings, which can adapt its tools to contexts as different as a luxury boutique, a contemporary art exhibition, or a historical site.

As it must be understood, my role within the company was "Swiss army knife", moving between solo project management, client relations, business developer, graphic creation, logistics, data analysis, SAV dealing, website developer, and even technical installation.

This position corresponded perfectly to my profile as a Creative Technologist. At ESILV, my projects had already trained me to move between domains: from programming a drone detection system using machine learning, to developing biomaterials based on fungi, to launching a Kickstarter campaign for an innovative pen. Each of these projects required adaptability, the ability to learn quickly, and the courage to take risks. During my internship, these same qualities were mobilized daily. My double degree at EMLV was linked too, when dealing with client, and customer canvassing.

Internship presentation

My Intern objectives

From the very first day, the objectives of my internship were made clear, both by my academic institution and by the company itself. At school, the purpose of this internship was to immerse myself in a professional environment where I could test the knowledge and skills acquired during my training, while at the same time discovering new fields. For Bryanthings, the expectation was that I would be able to quickly integrate the team, take responsibility for specific tasks, and above all contribute to projects in progress with both seriousness and creativity.

In concrete terms, my objectives were founded. First, I had to support project management for clients. This meant following projects from the first exchanges with the client, through design and preparation, all the way to delivery and after-sales follow-up. Second, I had to work directly with clients, which required understanding their needs, adapting to their requirements, and communicating in a professional and efficient way. Third, I was expected to develop technical and creative skills, whether in the use of graphic tools, in the configuration of interactive devices, or in the analysis of data produced by activations. Finally, and perhaps most importantly, I had to gain autonomy and initiative in a start-up environment where everyone's contribution is crucial.

These objectives were demanding but motivating. They corresponded exactly to what I was looking for in a stage: not a repetitive, predefined role, but the chance to discover a wide range of missions, to experiment, and to grow.

My Personal objectives

My personal expectations were the one Antoine Pradoura used to motivated me choosing an internship in a start-up, versatility and company working understanding. Versatility is something I look for in my personal and my professional life. As this report shows, I find it. For the second point, I do not have the pretention to say that I have all the keys to manage a company, but I have now a better idea of what's it looks like. Finally, since I worked in luxury world 2 years ago at Givenchy retail store, I will not hide that luxury was a point of interest of my, opportunity to work with was an expectation I had.

Roadmap

The methodology I adopted for each project was relatively structured, even if the reality of a start-up requires a lot of improvisation and adaptation. Each mission followed a kind of roadmap composed of several steps.

It always began with a needs analysis. In contact with the client, we tried to understand their objectives: was it about an event? For a permanent installation? Which kind of service they wanted (photobooth, ribbon printer, vending machine,)? Collecting data on their audience? Creating a playful animation to enrich the visitor experience? Depending on the answer, the solution to be implemented varied.

The second step was the design phase. Once the objectives were defined, we adapted the visuals, the interfaces, and the functionalities of the device. This step required both technical and creative skills: knowing how to handle software but also having an aesthetic sense and an understanding of the client's world. This step and the next one, was what we called the "ping-pong", we exchanged lots of mails with the client, to affined the results each time.

The third step was the technical preparation. This involved configuring machines, testing them, and ensuring that everything worked properly before installation. At this stage, I often discovered the importance of detail: a badly connected cable, a misconfigured setting, and the whole system could be blocked. I discovered also the importance of doing that before going on-site as I had some bad situation to handle in front of client.

Then came the on-site installation. This was often the most stressful but also the most rewarding moment! We had to transport the machines, install them in sometimes constrained spaces, connect them, test them in real conditions, and finally present them to the client. It was a stage where improvisation was often necessary: solving unforeseen problems, adapting to last-minute requests, ensuring that everything was ready for the opening. I think I learned how the way we speak and the words I used was very important to convince the client to think in one or another way. I was kind of impress by this approach, but it shows how versatile and unfounded some clients ways of thinking were.

Finally, the last step was the follow-up. Once the device was in place, I sometimes had to monitor its operation, fixed issued, or improve the system. Bryanthings, has the super possibilities of remote control which facilitate mainly the process.

Progress of my internship

My different missions

Describing a typical day in a start-up like Bryanthings is a paradox in itself, because the very essence of this environment lies in the absence of routine. Nevertheless, after several months immersed in the company, I can identify a rhythm, a kind of framework that often structured my days.

I would usually start in the morning by checking my emails. It was mainly client which were answering from the “ping-pong” exchange, new costumers asking for information and sometimes different unusual demand. For example, a museum might suddenly ask for an additional option for the booth we had installed, or a luxury house might request a slight change in the interface colors to better match their new campaign (Centre Pompidou for *La Fete des Voisins*, Sephora for the mum fest). These emails were not simply messages to be answered; they were small projects in themselves, requiring analysis, prioritization, and sometimes immediate action.

After this first phase of organization, the day would unfold depending on the projects underway. Some days, I spent several hours working on visuals, creating or adapting elements using Canva or Gimp. Other days, I was involved in logistics: preparing equipment for transport, checking that everything was operational, labeling boxes, and planning the route with the delivery manager. On days of installation, the atmosphere was completely different. We would leave early with the machines, load them into a truck, and head to the client’s site.

The installation phase was often both stressful and stimulating. It required attention and the ability to adapt quickly. For instance, I remember an installation at *L’Institute du Monde Arabe* where the booth did not initially fit in the space provided. We had to reorganize the layout on-site, moving furniture and improvising an alternative setup. These moments were intense, but they also gave me a great sense of pride once everything was in place and working.

Afternoons were often devoted to follow-up work. After an installation, I might spend time configuring the data collection, verifying that statistics were being transmitted correctly, preparing a new project for the client or upgrade the website layout/information. I also took part in internal meetings with the team, where we discussed current projects, shared feedback, and brainstormed new ideas. These exchanges were always informal yet productive, characteristic of a start-up atmosphere.

Tools and methods

Another dimension of my internship was the technical and creative work carried out in the office. Creating visuals, adapting graphic charters, and preparing digital supports occupied a significant part of my time. This aspect allowed me to put into practice the skills I had

developed during my training, while also acquiring new ones. I will not hide that sometimes these tasks were repetitive and empty of sense, however it made me learn many things. Not always say yes to the client as I was imagining before getting in this internship, and the fact that I really need to stimulate my brain in a creative and funny way to get excited by what I'm doing.

For instance, when I worked on adapting a museum's identity for a booth, I had to translate abstract artistic codes into an interface that was both functional and aesthetic. It was a delicate balance between respecting the integrity of the institution's image and ensuring that the booth remained simple and intuitive for visitors.

I also experimented with prompting techniques, using artificial intelligence tools to generate visuals. This was a fascinating exercise because it combined technical precision (knowing how to formulate a prompt effectively) with artistic intuition (imagining the type of image that would best correspond to the client's universe). This practice reminded me of my research projects on biomaterials: in both cases, it is about interacting with a system—biological or digital—to guide it towards a desired result. As I saw for the biological stuff, ai-stuff is sometimes hard to control and predict.

Personal projects

Parallel to my internship, I have always pursued personal projects that allow me to explore ideas beyond the framework of my academic curriculum or professional missions. These projects are not only hobbies or side activities; they are an essential part of my learning process and a reflection of how I see the role of technology and creativity in society.

One of the most significant themes in my personal work has been biomaterials. For several months, I have experimented with the transformation of fungi into alternative forms of leather, exploring how mycelium structures could replace animal or synthetic materials. I also worked with kombucha fermentation to generate sustainable textiles. These experiments required patience, scientific rigor, and creativity, but more importantly, they gave me a glimpse of how biology and technology can merge to propose radically different futures. The same curiosity led me to simulate the use of mycelium for construction on Martian soil, imagining how life beyond Earth could rely on biological processes to create sustainable habitats.

In parallel, I also carried out projects that were closer to design and innovation in a more entrepreneurial sense. For example, I launched a Kickstarter campaign for an innovative pen, which allowed me to discover the mechanisms of crowdfunding, user feedback, and the complexity of bringing even a simple object to market. This experience connected me with the reality of entrepreneurship: from pitching an idea to convincing potential users, to iterating on the product based on constraints I had not anticipated.

What unites all these projects is not their subject matter, but their mindset. They all start from a question—*what if?* What if fungi could replace leather? What if kombucha could become a building material? What if a simple object like a pen could be redesigned and reimaged? This speculative approach is at the core of my identity as a Creative Technologist. It is not about staying in one discipline but about weaving together science, design, engineering, and imagination.

Far from being isolated from my internship, these personal projects nourished it. They gave me the confidence to think outside the box when facing client demands, to propose alternative ideas, and to see constraints not as obstacles but as opportunities for innovation. At Bryanthings, where I was constantly asked to adapt to new situations, this mindset helped me integrate quickly and contribute meaningfully.

Most importantly, these personal projects remind me why I do what I do. Beyond deadlines, contracts, or deliverables, I am motivated by the desire to explore possibilities and to create impact. They are my compass, ensuring that my professional path remains aligned with my values and curiosity.

Team projects

The human dimension of my internship was just as important as the technical one. As it was the thing that makes me the happier about this internship. Working in a small team, I quickly realized that every interaction mattered. Collaboration was not limited to formal meetings; it was a continuous exchange of ideas, advice, and feedback.

I worked closely with Jimi, who guided me and corrected me, when necessary, but also gave me the freedom to take initiatives. I appreciated his way of balancing trust and supervision: he let me try, even risk mistakes, but was always there to support me if needed. With Jonathan, the founder, I often had more strategic discussions. He explained to me the vision of the company, the long-term challenges, and the importance of positioning in such a competitive sector. These conversations opened my eyes to the entrepreneurial dimension of the start-up, which fascinated me.

Even the delivery manager, Sadok, played a role in my learning. By accompanying him on deliveries, I discovered another side of the business: the field, the contact with clients during installations, the practical difficulties that arise outside the office. These moments were invaluable because they reminded me that innovation is not only conceived behind a computer screen but also tested, with its constraints and its imperfections.

Analysis

Skills

One of the most tangible outcomes of this internship has been the set of skills I developed and consolidated. On the technical side, I became proficient with tools that I had only used superficially before. Canva and Gimp, which at first seemed like simple design supports, became my daily companions. With time, I learned to use them not only to create visuals but to adapt entire graphic charters to the very demanding standards of luxury brands. This experience gave me a real eye for detail, for color harmony, and for visual coherence.

I also strengthened my knowledge in data analysis with Google Data Studio. Beyond the technical aspect of producing dashboards, I learned to interpret the data, to extract insights that were meaningful for clients. For instance, I was able to show how an interactive booth not only entertained visitors but also generated leads or increased the visibility of a brand.

The internship also gave me a taste for AI prompting, which I used to generate visual elements. This was particularly interesting because it required a blend of precision and creativity. The result always depended on the formulation of the prompt, and I often had to iterate several times to achieve the desired effect. This iterative process reminded me of my research projects in biomaterials, where each test with kombucha or fungi-based substrates required adjustments, patience, and creativity.

On the human side, the skills acquired are just as significant. I learned to manage client relations more confidently, to adapt my communication depending on the context, and to assert myself in situations where my natural kindness could have led me to accept everything without question. This stage taught me that being professional sometimes means knowing how to say no, or at least how to reframe a request so that it becomes achievable.

I gained a real sense of adaptability. Moving from logistics to design, from client meetings to technical installations, forced me to switch mindsets constantly. This versatility, which could be destabilizing for some, suited me well. It resonated with the very philosophy of my Creative Technology major, which values exploration, experimentation, and curiosity across multiple fields.

A transformative aspect of this experience has been the confidence I built in myself. At first, I often doubted my ideas, hesitating to share them out of fear they might not be relevant or well-received. With time, however, I learned that taking the initiative to express my perspective not only contributed to the projects but also earned the trust of my colleagues.

On a personal level, this shift has been deeply rewarding. Gaining confidence in myself has allowed me to embrace challenges with less hesitation and more enthusiasm. Where I used to see obstacles, I now see opportunities to learn and grow. This mindset is not only useful in

a professional context but also in everyday life, shaping the way I approach decisions and responsibilities.

At the same time, this internship highlighted the skills I still need to develop. First, I realized that my assertiveness in client relations could be improved. While I managed to progress on this point, I know that I still sometimes hesitate to express a firm opinion when facing a prestigious client. In the luxury sector, where image and reputation are paramount, it is essential to know how to position oneself with confidence.

Another aspect concerns advanced graphic design tools. While I was comfortable with Canva and Gimp, I sometimes encountered limits when compared to professionals who master Photoshop, Illustrator, or After Effects. I felt the gap between my pragmatic approach and the refined expertise of a trained designer. This is an area I want to strengthen in the future, not necessarily to become a graphic designer, but to be able to better collaborate with them and to understand their constraints.

Finally, on the technical installation side, although I acquired good reflexes, I sometimes lacked depth in pure engineering knowledge (for example, when troubleshooting a machine or understanding how to optimize hardware). This reminded me that as a Creative Technologist, I must not only remain versatile but also ensure that my technical foundations are solid.

At the same time, this internship highlighted certain areas where I still need to progress. One of the most significant is my ability to express dissatisfaction or disagreement. I often found myself hesitating to say when something did not suit me, out of fear of appearing difficult or uncooperative. This tendency sometimes led me to accept tasks or directions that I would have preferred to question or adjust.

Difficulties & solutions

The main difficulty I encountered during this internship was not technical but rather philosophical. I realized that the projects I was working on, while exciting, did not always have a visible social or environmental impact. Coming from research projects focused on sustainability, such as creating leather from fungi or exploring how mycelium could be used to build structures on Mars, I sometimes felt a disconnect between my values and the immediate objectives of the company.

At first, this created a kind of frustration. I asked myself: what is the meaning of all this? Why devote so much energy to creating photobooths for brands that does not change anything to the world? With time, however, I overcame this difficulty by changing my perspective. I understood that this stage was not about solving all the world's problems but about learning, gaining skills, and discovering a professional environment. The team itself helped me a lot in this process. Their passion, their trust in me, and their kindness reminded me that beyond the projects, it was the human experience that mattered most.

Another difficulty was the pace and unpredictability of a start-up. I sometimes felt overwhelmed by the multiplicity of tasks and by last-minute changes. To face this, I learned to prioritize, to ask for clarification when necessary, and to accept that imperfection is sometimes part of the process. This was a valuable lesson for me, as I tend to want everything to be perfect before moving forward.

Strength and weakness

Through this internship, I was able to confirm certain strengths in both my personality and my way of working. Above all, I realized how much my versatility is an asset in a professional environment. In a start-up where every day brings new challenges, being able to move fluidly from project management to graphic creation, from logistics to client communication, is not only appreciated but necessary. I enjoyed this diversity of tasks, which constantly stimulated my curiosity and kept me in a learning mindset. I discovered that I thrive when I am asked to explore new domains, to go beyond my comfort zone, and to take initiative in areas that I may not have mastered at first.

This taste for discovery is accompanied by a strong sense of determination. Once I was entrusted with a task, I made it a point of honor to complete it as well as possible, even if it meant staying longer, asking questions, or testing several approaches before finding the right solution. This determination is directly linked to another quality that I identified during the internship: my ability to handle client relations with both professionalism and empathy. Whether during meetings, by email, or on-site installations, I always tried to understand the client's expectations, to listen carefully, and to propose solutions adapted to their needs. The trust I managed to create in these exchanges was, in my view, one of my greatest successes. Additionally, I quickly learned how to spot people with limited expertise in this area.

Another strength that emerged clearly is my adaptability. Working with luxury houses, cultural institutions, or even on purely logistical missions, I had to constantly switch registers, tone, and even posture. This ability to navigate between different contexts—whether a conversation with a prestigious client, a discussion with a technician, or teamwork in the office—proved to be invaluable. It reassured me in the idea that my versatile profile, is actually a force in a world where boundaries between disciplines are increasingly porous.

At the same time, this stage also allowed me to identify some weaknesses that I must work on. My natural kindness, which is usually a strength in interpersonal relations, can sometimes turn into excessive leniency. Out of a desire to please and to maintain harmony, I sometimes tended to accept requests that were unrealistic or outside the scope of what we could deliver. In the long run, this attitude can be detrimental, both for myself and for the team. I understood that professionalism also requires the courage to set boundaries, to say no when necessary, and to defend one's positions without fear of disappointing.

Another point of vigilance is linked to my love for versatility. If on the one hand this makes me adaptable, on the other it can lead me to spread myself too thin. I like touching everything, learning constantly, and multiplying projects, but this sometimes results in a lack of prioritization. During the internship, there were times when I struggled to decide which task was the most urgent or important, because everything seemed exciting. This made me realize that one of my challenges for the future will be to better structure my priorities and to learn to go deeper into certain areas without losing the richness of my polymath profile.

In other words, this experience not only reinforced my confidence in my qualities but also gave me a clearer vision of the aspects I need to strengthen. I now know that my curiosity, my adaptability, and my determination will be major assets in my career, provided that I balance them with greater assertiveness, a sharper sense of prioritization, and the ability to focus when necessary.

Links with Creative Technologies

This internship naturally echoes my research work at ESILV. Experimenting with biomaterials, simulating Martian construction with mycelium, or developing sustainable alternatives to leather are not just scientific curiosities. They are part of a larger vision: to imagine the future of materials, design, and human experience in a world where resources are limited.

This is why entrepreneurship is increasingly appealing to me. This internship showed me what it means to create value in a start-up, to build trust with clients, to take risks, and to constantly innovate. I can imagine myself in the future creating my own structure, at the intersection of luxury, culture, technology, and sustainability.

My internship at Bryanthings did not exist in isolation from my academic background. On the contrary, it felt like a natural extension of the Creative Technologies major I follow at ESILV. This major, by design, pushes students to navigate between disciplines—engineering, programming, design, entrepreneurship—without ever being locked into a single identity. It is a demanding path, but it is also one that constantly stimulates my curiosity and versatility.

At ESILV, I have learned to move seamlessly from coding a web application to prototyping with Arduino, from creating data visualizations in Python to preparing design presentations. Each project is like a laboratory where ideas meet constraints, and where teamwork is as important as technical skills. This mindset matched perfectly with the daily reality at Bryanthings, where no two days were alike, and where being a “Swiss army knife” was not an exception but the norm.

What made my major particularly valuable during this internship was the constant stimulation it provides. The teachers are not only transmitters of knowledge but sparring partners who encourage us to test, to fail, to iterate, and to rethink. The students I collaborate with are equally inspiring: coming from different backgrounds, they push me to look at problems from perspectives I might never have considered on my own. This culture of collective intelligence and creative friction is exactly what I found again at Bryanthings, where ideas bounce around, evolve, and eventually crystallize into real solutions.

Another strong link between my studies and my internship is the way both environments embrace uncertainty. In Creative Technologies, we are often faced with open questions rather than predefined problems. How do you build a material from kombucha? How do you imagine a sustainable structure for Mars? There is no manual for this, only exploration and experimentation. At Bryanthings, the situation was similar. A client might come with a vague

idea—“we want something immersive for our event”—and it was up to us to translate this ambiguity into a functional, elegant, and branded experience. In both cases, what matters is not following a recipe but cultivating the ability to ask the right questions and design answers that make sense.

More personally, my major has given me confidence in my versatility. Before joining ESILV, I sometimes feared that not specializing deeply in one single field would make me less competitive. But this internship confirmed the opposite: in environments like start-ups, versatility is not a weakness but a decisive strength. My ability to combine technical skills, design sensitivity, and business understanding is precisely what allowed me to integrate quickly into Bryanthings and to contribute meaningfully.

Finally, the Creative Technologies major also reinforced my desire to link technology with impact. In class, I am surrounded by teachers and peers who constantly remind me that innovation is not an end in itself. It must serve a purpose—whether social, environmental, or cultural. This philosophy resonates deeply with me and explains why, during my internship, I often questioned the broader meaning of my missions. It is not about rejecting the luxury sector, which I deeply respect for its creativity and heritage, but about envisioning how its immense power of influence could be redirected towards more sustainable and responsible practices.

Critical Analysis

Looking back at these five months at Bryanthings, what strikes me most is the paradox I experienced daily: the balance between fascination and questioning, between excitement and frustration, between the pride of contributing to prestigious projects and the doubt of their long-term significance. This tension, far from being negative, has been one of the most transformative aspects of the internship.

On the positive side, the intensity and diversity of the work pushed me to grow in ways I had not anticipated. I was confronted with tasks that required me to think fast, adapt to unexpected challenges, and juggle responsibilities that went far beyond the traditional role of an intern. This immersion in a start-up ecosystem, where roles are fluid and every team member counts, confirmed my appetite for environments where creativity, technology, and entrepreneurship are constantly intertwined. It gave me confidence in my ability to bring value, not just by executing tasks, but by proposing ideas, building trust with clients, and finding solutions under pressure.

Yet, alongside this excitement, I could not help but notice the philosophical gap between my own aspirations and some of the missions I carried out. While installing an AI photobooth for a luxury brand or adapting visuals for a museum exhibition was rewarding in the short term, I often asked myself what the long-term impact of these projects really was. Did they make the world more sustainable, more inclusive, or more just? Did they go beyond the pursuit of brand visibility or consumer experience? Coming from academic research that explored sustainable biomaterials—from mushroom leather to kombucha-based textiles, or even mycelium structures for Martian habitats—this contrast was striking. It made me realize that, in my career, I cannot be satisfied with innovation that is purely experiential; I need innovation that also has social or/and environmental purpose.

This realization does not diminish the value of my internship—on the contrary, it amplifies it. Without this confrontation, I might not have clarified so precisely what I want for my future. Bryanthings gave me the playground to test my skills, to understand the dynamics of a fast-paced company, and to experience the thrill of working with major clients. But it also gave me the critical distance to say: “This is not enough for me.” For me, technology cannot only serve to entertain or to impress; it must also serve to repair, to regenerate, and to contribute meaningfully to society.

From this perspective, I see the luxury and cultural sectors not as destinations, but as platforms of influence where meaningful change can take root. These sectors have the resources, the visibility, and the symbolic power to lead by example. If they embrace sustainability and social responsibility not as marketing tools but as genuine commitments, they can have a disproportionate impact. This is one of the environments where I see my place: at the intersection of cutting-edge digital innovation and sustainable practices, bringing my polymath profile to projects that combine creativity, technology, and responsibility.

This critical reflection also reinforced my attraction for entrepreneurship. Working in a small team showed me the agility, the risks, and the freedom that come with building something from scratch. But it also revealed the limitations of short-term deliverables and client-driven projects. My ambition, clarified by this stage, is to create in the long run: to build solutions, materials, or experiences that not only answer today's demands but also anticipate tomorrow's challenges. I want to design technologies that leave a positive footprint—whether by rethinking materials, reducing waste, or fostering human connection in meaningful ways.

I really appreciated the company's values: an open and attentive environment, genuinely focused on people, where even small initiatives—like providing everyone with a free company email—reflected a human-centered approach. These values made me feel welcomed, supported, and motivated to contribute.

In conclusion, this internship was not just an initiation into the professional world; it was a mirror that reflected back both my strengths and my aspirations, my impatience with superficiality, and my determination to create impact. I entered Bryanthings as a curious student eager to learn; I leave as a young professional with a clearer vision: I do not only want to work in innovation, I want to redefine innovation, making it a tool not just for prestige and visibility, but for sustainability and progress.

Reflection on Cognitive Engagement

One of the most surprising aspects of my internship was the way it engaged—or sometimes didn't engage—my mind. Coming from a background where I thrive on technical, human, and social challenges that push my reasoning and creativity to the limit, I initially felt that certain repetitive or administrative tasks didn't activate the side of my brain I usually enjoy exercising. In these moments, I noticed a different type of fatigue: not the physical or organizational kind, but a mental restlessness that comes from not being fully challenged.

Yet, this observation does not reflect a failure but a shift in how I used my cognitive energy. While some tasks required less innovation, my analytical and creative faculties were profoundly stimulated in other dimensions. Every interaction with colleagues, discussions with clients, and moments of collaborative problem-solving became a space for mental engagement. Understanding client needs, anticipating project constraints, and proposing tailored solutions demanded rapid thinking, adaptability, and empathy. It was in these human and relational challenges that I truly exercised the part of my mind that seeks to connect dots, anticipate outcomes, and innovate.

Ultimately, this internship highlighted the duality of cognitive engagement: it's not only about technical problem-solving but also about the capacity to leverage one's thinking in interpersonal and strategic contexts. While I may not have activated my "innovation muscle" during repetitive tasks, I developed it enormously through the social and collaborative aspects of my work. This reinforced a key lesson: intellectual growth is multi-dimensional, and sometimes the most profound development comes not from the complexity of the task itself, but from the relationships, trust, and dynamic exchanges that surround it.

In retrospect, I see that the internship provided a balance. It taught me patience with routine, yet rewarded me with intense cognitive stimulation in areas where I could align curiosity, reasoning, and social insight. The experience reaffirmed that my professional satisfaction thrives at the intersection of technical challenge, human interaction, and meaningful contribution.

Career plan

This stage also allowed me to clarify my professional aspirations. I realized that I thrive in environments where creativity, technology, and entrepreneurship intersect. The luxury and cultural sectors particularly attract me because they combine heritage, emotion, and innovation. However, I also want to integrate a dimension of sustainability and impact into my future projects.

This internship also allowed me to clarify my professional aspirations in a more precise and meaningful way. I realized that I truly thrive in environments where creativity and innovation intersect, where each project is not just about solving a problem but about inventing a new

way of engaging with people. I discovered how inspiring it is to work with institutions and brands that seek to tell stories, to create experiences, and to connect deeply with their audiences.

At the same time, this internship highlighted a dimension that I cannot ignore: the need to integrate sustainability and social responsibility into my future career. While I enjoyed contributing to projects that created excitement and memorable experiences, I often asked myself what the long-term impact of these activations would be—both on society and on the environment. The absence of a clear ecological or social dimension in some of my missions made me realize how important it is for me to feel that my work contributes to something greater than the immediate satisfaction of a client.

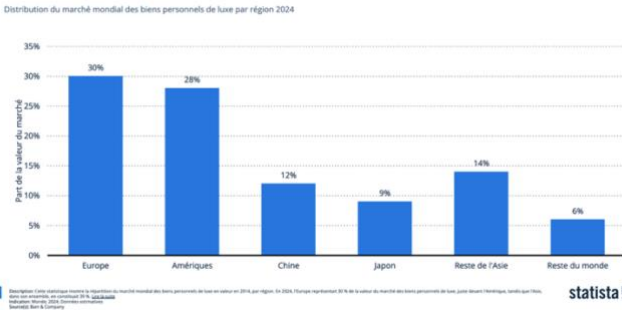
In my academic research, I have already explored pathways that align creativity with responsibility: experimenting with mushroom-based leather, producing materials from kombucha fermentation, or even simulating mycelium-based construction on Martian soil. These projects may sound futuristic, but for me they embody the type of innovation I want to dedicate myself to—an innovation that is not only technically impressive but also socially and environmentally meaningful. They represent a philosophy where science and creativity work together to invent sustainable solutions for tomorrow.

In this sense, my professional project is becoming clearer: I want to evolve in fields where I can bring this dual expertise, combining cutting-edge digital technologies with sustainable practices. Whether in luxury, culture, sport or beyond, I believe that the future of innovation lies in its ability to create value while respecting ecological boundaries and contributing positively to society. In the longer term, I imagine myself creating my own entrepreneurial venture, one that would merge the elegance and creativity of the luxury sector with the responsibility and innovation of sustainable technologies.

Annexes

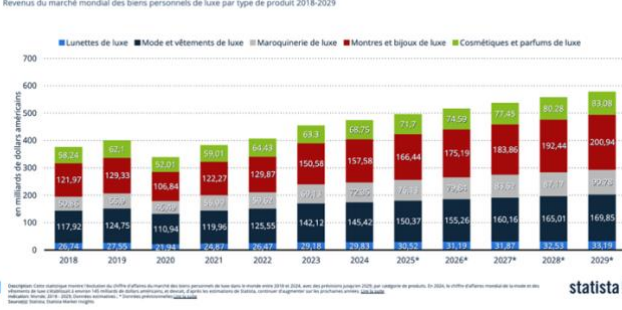
Statista1

Répartition de la valeur du marché mondial des biens personnels de luxe en 2024, par région



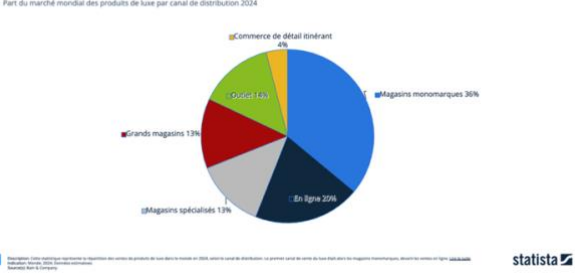
Statista2

Évolution du chiffre d'affaires du marché des biens personnels de luxe dans le monde entre 2018 et 2024, avec des prévisions jusqu'en 2029, par catégorie de produits (en milliards de dollars américains)



Statista3

Répartition des ventes mondiales des produits personnels de luxe en 2024, par circuit de distribution



Statista3

