# Team 5

## Semester 3 Exam Project

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**Solution URL:**
gareth.dk/gernerjahncke/

**GitHub Repository:**
https://github.com/michalina-ok/gernerjahncke.git

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# INTRODUCTION

## Problem Area

Our chosen client is Gerner Jahncke, a small ceramics and glass company operated on Bornholm Denmark, by artists Rick Gerner and Johanne Jahncke.

Gerner Jahncke have expressed they are unhappy with their non-professional website which doesn't represent their products, their practice, or themselves as artists. Furthermore they don't have a space to sell their work online. This is a problem as it is important for them not to depend so largely on tourism and passing trade from their Bornholm shop, nor their current small and inconsistent wholesaler network.

As a business with a limited capacity of production, Gerner Jahncke want to increase the perceived value of their products. They have no desire to compete with larger companies by scaling up their production.

We assume that by presenting themselves in the right way, Gerner Jahncke could use social media to add value to their products and bring customers to their online store if they had one.
Gerner Jahncke currently have a small instagram following, however they are not regularly active on the app, as they lack direction, structure, and are not naturally comfortable on camera.

Our research will address the shopping habits of Gerner Jahncke's target audience. We seek to discover where and why they buy handcrafted products and how they might be persuaded to shop for handmade products online. Furthermore we will research the effect of social media on Gerner Jahnke's target audience, and discover a way in which Gerner Jahncke might present themselves in a way which adds value to their products.

## Problem formulation

Gerner Janhcke has communicative challenges in the way they connect to their audience and how they manage to add value to their products. In order to solve these challenges;

How can we help Gerner Jahncke increase their online representation, including a webshop and social media strategy to provide better control over selling their work and how they're perceived.

# Project Management

Our first day as a team on this project we discussed our individual strengths and weaknesses and created a team canvas, which is a tool used to highlight our roles as individuals within the group and solidify our team values and goals. This document is helpful to bring us together as a group, but also serves as a reference point which we can use throughout the project and potentially edit as our roles develop or particular individual strengths become apparent.

We agreed to use Trello, an online project management tool, to keep track of group and individual tasks. We used the kanban method for workflow management, which helps us to visualise our progress, and created three columns;  "To do," "in process" and "Done." (See appendix 1)

A team folder was created in a shared google drive, so we could all access and edit shared documents such as our team LOG, an ongoing document we use to keep track of our progress everyday.



Our team canvas

## Methods and tools

We will use design thinking to approach to find solutions to  the problems we will face in our project.


Design thinking involves:

- Understanding and empathising with the users.
- Defining to target audience and the problems our client faces in reaching them.
- Ideating potential solutions for these problems.
- Prototyping our digital solutions.
- Testing our solutions.

Some of the tools and methods we plan to utilise are:

- Figma
- 4 step sketching and crazy 8's
- Brainstorming
- 5 second testing
- Think aloud testing
- Trunk testing

We will further explain these tools and methods as we use them throughout the following report.
(See appendix 2)

There were some limitations to our research; Gerner Jahncke is a small artist-run business who are very busy, so we could not always have our questions answered, we also encountered restraints on our target audience research.

Despite spending a lot of time in desk research, we could not find data on the Danish consumers of handmade products, so we took information from a comprehensive report on the consumption of handmade crafts from the UK in 2020, as a replacement.

# RESEARCH

## Research introduction

In order to find a solution to our formulated problem, we must research Gerner Janhcke and its customers to better understand the problem before we can formulate a solution.

We will start by investigating Gerner Jahncke's business as it functions currently, their online representation and how they reach their customers.

We will also be researching Gerner Jahncke's competitors through benchmark research as well as current trends in web design and Social media.

Following this we will perform user research, pinpoint their target audience, the problems they face and the ways in which Gerner Jahncke can connect with them.

## Client Research

Current Online representation

Our initial investigation into the client took the form of an introductory phone call, and then we did some research into their current online representation.

We performed a heuristic evaluation of Gerner Jahncke's current website.
(See appendix 3)

A heuristic evaluation involves having a subject review a website and point out any usability problems they encounter. This tool helps us to see if Gerner Jahncke's current website follows widely recognised design standards for ease of use, and what we need to change to make a more user friendly experience for their customers.



STUDYING SOIL FROM AN AESTHETIC POINT OF VIEW

A screenshot of Gerner Jahncke's website

We used the heuristic evaluation definition form the Interaction design Foundation (See appendix 4) as a guide so that our testing methods would be consistent.

Each member of the group performed the test (See appendix 5,6,7) as this is recommended by the well known user interface researcher Jakob Nielsen Ph.D, who claims this improves the effectiveness of the method significantly compared to a single person. (See appendix 8)

We then shared our results and collectively highlighted the following main problem areas:

- Very poor navigation across the website; the header containing navigation is only on the home page, the footer which contains limited navigation is only visible on certain pages and there is no home button on any of the pages.

- Gerner Jahncke's logo has little contrast or weight and seems less important than the logo for Homofaber guide (a global directory of artists in which they are featured) This logo is too big to be recognised as the link that it is.

- There is a lack of readability in the hero image, specifically white text on a grey patterned background makes their message illegible.

- There is a language inconsistency through the page as Danish and English are interchanged in an unpredictable pattern.

- There is an irrelevant link in the home page, leading the user out of the page to a non existing shop.

- There is confusing information architecture, the home page does not give us the information we need to quickly recognise what the page is about and who wrote it.

This test has provided great insights into what we need to focus on when we create our website. Most importantly it shows us the importance of ease of navigation, and consistency, and that it is imperative to test our own website on these aspects before delivering the solution.

## 5 Second Test

To gain further insights into the problems Gerner Jahncke's current website faces, we created a 5 second test on the header of their landing page. A five second test involves showing a subject an image for 5 seconds, then asking short questions about what they remember. This test will help us to discover what assumptions users make about the website at first glance.

We provided subjects with the following image and asked the single question:

"What is the purpose of this website?"

We got the following results:

- 65% of subjects asked thought the website had information on geology, archeology or different types of soil.

- 11% thought the website had something to do with crafts or art.

- 24% said they didn't know, or said it gave information on "something" but couldn't say exactly what.

After our own heuristic research, these results were not surprising to us. It affirms that Gerner Jahncke's current website does not communicate their art or their products to their customers.

## Client Questionnaire

We followed the testing of Gerner Jahncke's own website with an in depth interview style written questionnaire.
([See appendix 9)](#)

The purpose of the questionnaire is to find out about how the company works, what they want to achieve through their website and social media presence as well as who their target audience is.

Their answers will help us understand their needs and also inform us on how to move forward with our customer research.

We discussed the client interview, pulled some interesting quotes and highlighted the following insights:

- Gerner Jahncke wants to communicate that their mix of science and aesthetics sets them apart from other ceramic makers:

  *"We believe what sets us apart is our "nerdy" and persistent view on fine nuances and we would like that to be as visible as possible." - Rick Gerner*

- They do not want to be reliant on tourism to Bornholm for their sales, nor their selling partners such as galleries and shops.

- They hope to be able to create both functional ware and more expensive work  - such as art pieces sold through galleries.

- GERNER JAHNKE has no interest in competing with factory produced wares or greatly increasing their production, but rather would like to increase the value of their products.

  *"Our main interest is creating high value products made by only the two of us (that is the limitation), therefore we have no interest to compete with factory produced wares in large quantities" - Rick Gerner*

- Gerner Jahncke would like to create a connection between their customers and the stories behind the work they create.

*"We would like to target a market that values high quality wares and works with a story behind that adds value and meaning to the product." - Rick Gerner*

Gerner Jahncke's thorough responses to our questionnaire provided both insight into how they function as a company and their goals for their online representation. It also provided us a starting point for further research into their customers and target audience.

## Business Model Canvas

We compiled our research findings of Gerner Jahncke into a Business Model Canvas. This is a tool we use to define the business model by breaking it down into easily understood sections, such as key partners and customers. This helps us to recognise areas we can act upon and improve with our solution. (See appendix 10)

By breaking up the business model in this way, we could see that they are not making use of their online channels to push sales, and are relying heavily on key partners such as galleries and shops to sell their work. They have no control over how these partners represent the brand so this is a potential problem.



Business Model Canvas
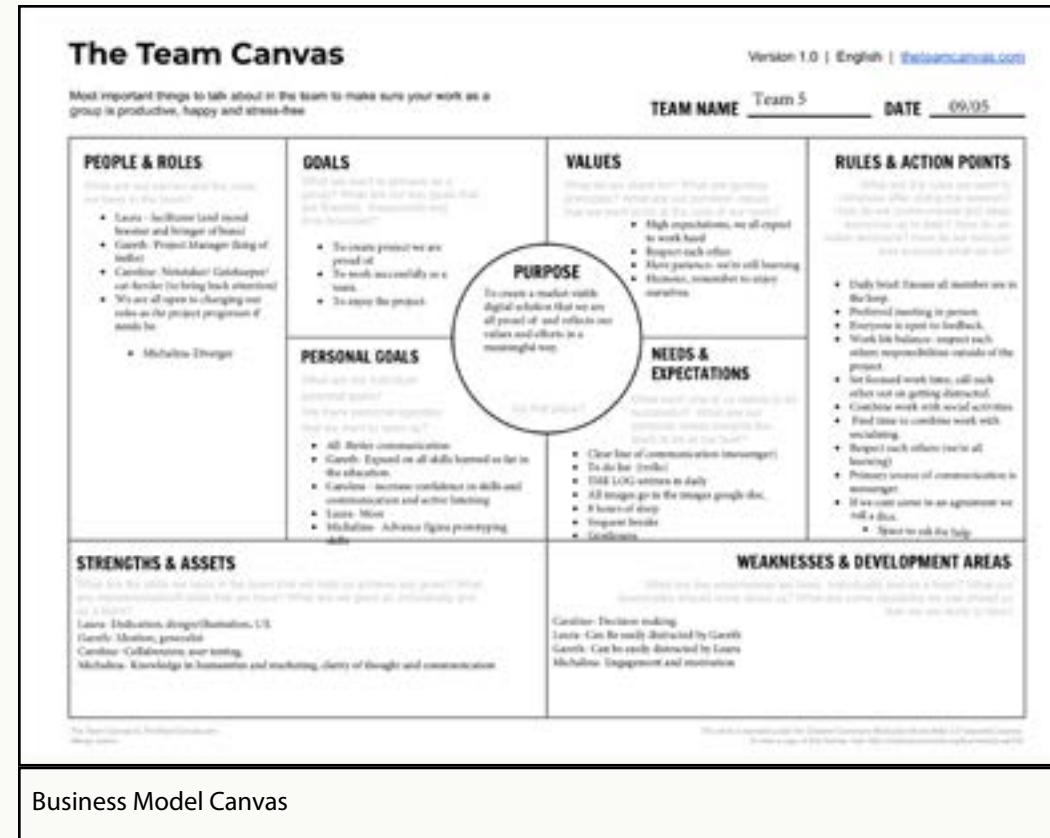
## Value Proposition Canvas

We created a Value Proposition Canvas for Gerner Janhncke based on what we know about them so far. The Value Proposition Canvas is a method used to visualise how a business can create value for its customers. We identify gains and pains of the customers and how Gerner Jahncke can address them. We created this canvas on Figjam, an online whiteboard tool. in this way all have access to the visual document and can edit and add suggestions. ([See appendix 11](#))

We divided the different customer pains and gains into sections. By doing this - we could easily figure out what kind of pain relievers we had to address and what resources we could use to address them.

By doing this the Value Proposition Canvas helped us identify the benefits of an easy to use online shopping platform and an effective social media strategy for Gerner Janhcke.

Value Proposition Canvas
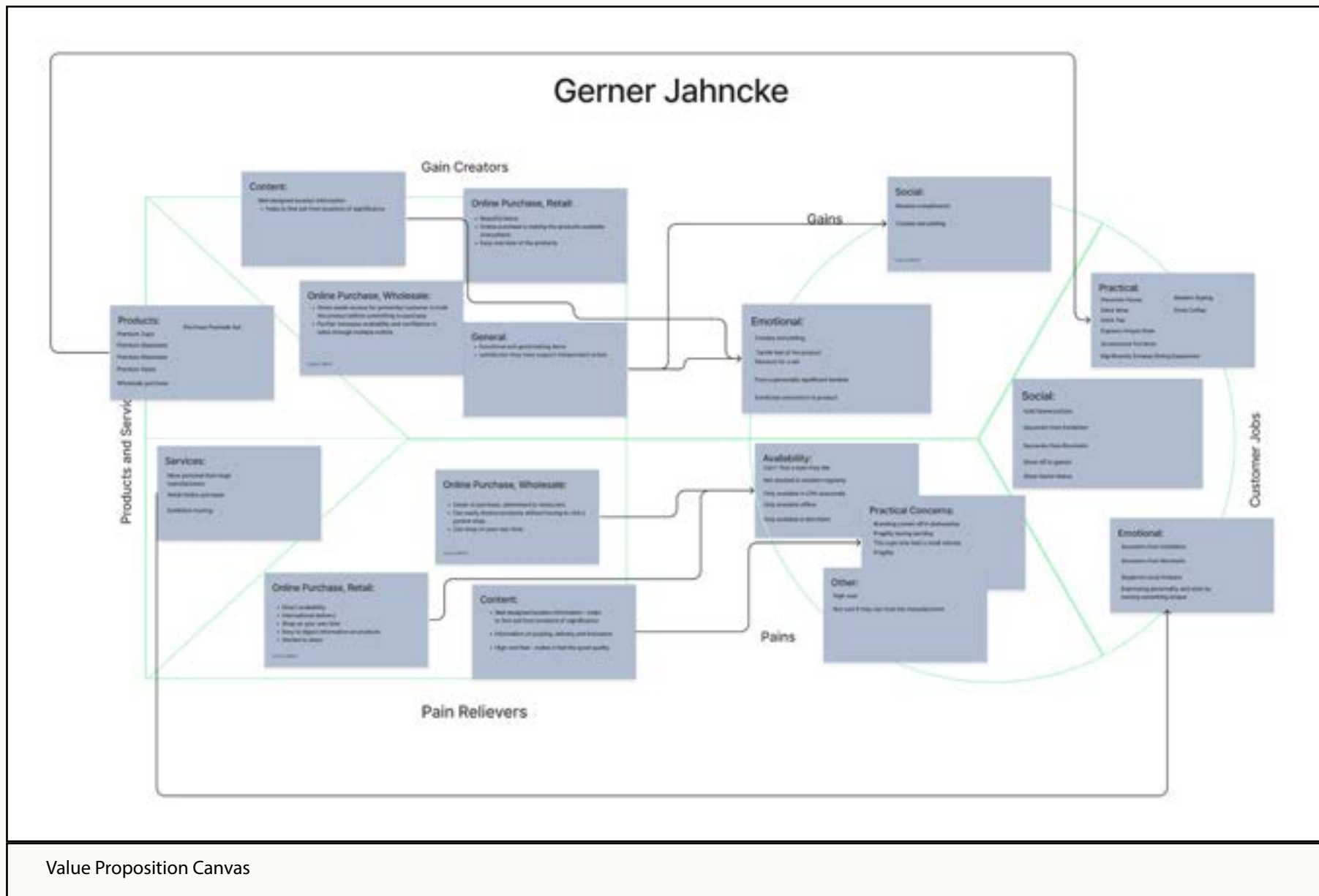
## Client Research Summary

The client research has provided us with a number of insights. Their current website has several usability problems as well as a lack of simplicity and straight-forwardness, as evidenced by overwhelmingly confused answers in the 5 Second Test.

When looking at the client's wishes themselves, we found that one of their priorities is to focus on the process behind the creation of their products. In relation to the production, the two founders wish to make all their products themselves and are therefore not looking to compete with mass producing ceramics companies. They are also keen to increase their online presence in order to be able to market the unique nature of their products and avoid dependency on tourism or selling partners.

As we could see from our business model canvas, this contrasts their current situation in which they are highly reliant on their partners. A solution to this could be an increased focus on social media and establishing a website with a webshop.This solution was supported by our final test - a value proposition canvas - which showed that a webshop would increase product availability while more transparent communication could ease concerns about shipping and delivery. We will address these insights through ideation and translation methods later on in our project.

# Market Research

## Benchmark Research

After researching the client Gerner Jahncke, we began researching their competitors on the market. They couldn't name direct competitors, so we investigated the ceramic industry and looked at both smaller, individual ceramic artists and compared them with bigger manufacturers like Royal Copenhagen or Rosenthal. This is known as benchmark research, which is a useful tool in assessing and comparing Gerner Jahncke's performance.

We used Figjam to create a map of their competitors, which gave us an understanding of their similarities and differences, as well as insights and inspiration for social media and a website. (See appendix 12)

Some of our insights on the social media benchmark research were:

- Bigger manufacturers on social media tend to mainly post in-situ shots. Their  Social Media Content is focused on raising awareness and advertising.

- Craft makers with a high interaction on social media have very curated feeds. This helps create a very professional profile.

- In an effort to create a more personal relation many manufacturers use instagram reels to show the making of products.

- Individual ceramic artists use themselves as a part of their social media strategy by posting pictures of themselves and their achievements - both businesswise, but also personal, helping to create a personal and authentic communication.

- Individual ceramic artists will often have their captions written in first person narrative. This also helps create a more perswonal relation to their audience.

In summary, the websolutions of the individual artist and the bigger manufacturers seemed to have a lot more similarities than their social media content. For the webshops in particular there seemed to be an industry standard whereas the social media content seemed to be more personalised.

Figma Benchmark Research

## Design Trend Analysis

The next stage in our market research is to analyse current trends. We separated our research into three areas; Website design trends, social media trends and content trends- which are specifically related to product photography and displays. We created a figjam online white board to visualise our findings. (See appendix 13)

We looked at well-known websites with collected images or articles on web design, such as Behance, Pinterest and Dexiner, and also data from We Are Social, a creative agency with particular expertise in social media trends.
(See appendix 14)

Through our website design trend research we discovered the following potential trends Gerner Janhcke could follow:

• Background Texture
Using texture, as a way to potentially incorporate the story behind GJ's products without distracting too much from the 'shopping experience', creating something tangible in the digital format.

• Kinetic Typography
Helps navigatie the website by capturing attention, establishing a tone and  highlighting important segments.

• Light mode
White or neutral tone backgrounds in direct contrast to the "dark mode" trend of recent years. Brings lightness to an online shopping experience with a more high end quality.



An example of light mode on a website.
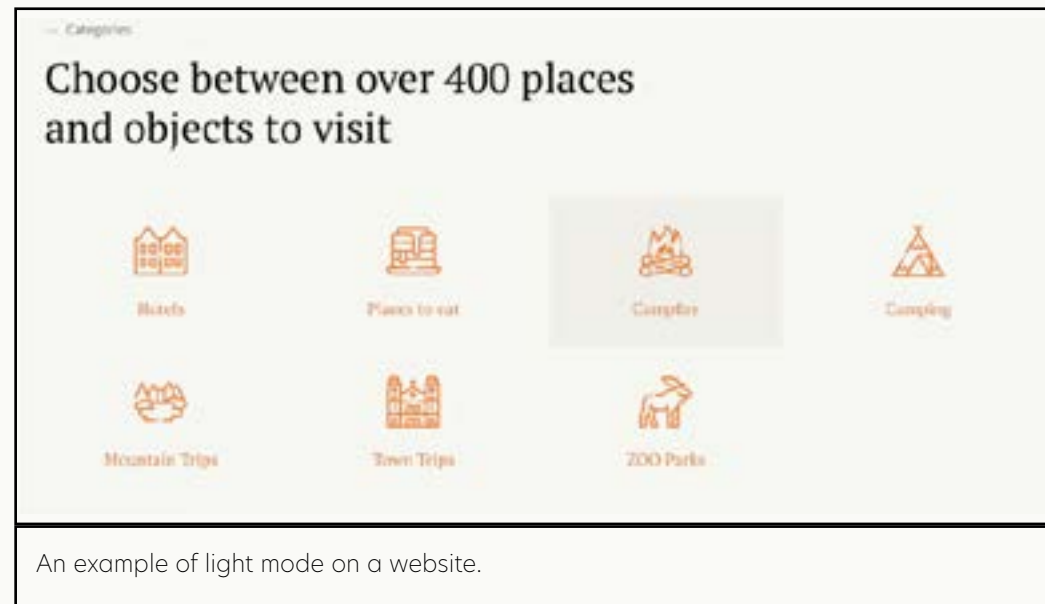
Our content trend research provided the following inspirations:

• Isometric angles
Ads drama to the image and can be created with background objects, paper or directional light.

• Texture
Using fabrics such as silk or objects like soil alongside the product photography to connect with the viewer and contrast with flat product photography.

Our social media research uncovered the following trends that could be useful for Gerner Jahncke:

• Behind the scenes/making of videos
Short clips or timelapse videos showing snippets of the making process of a product. This could create a connection and trust with potential customers. Most successful when the final product is featured.

• Mental Health breaks
A break from the negative aspect of social media, within social media. Posts unrelated to working or grinding, perhaps showing the bornholm calming surroundings.

• Stop motion animation
A creative way of displaying a full collection of products one by one, the making process, or the packing of products. This is achieved using new easy to use animation apps.
This research has provided us with inspiration that we will revisit in the ideation stage of our project, where we will be coming up with potential solutions for Gerner Jahncke's digital representation.

# User Research

## Target Audience

GERNER JANCHKE admitted they haven't done any research on their target audience and couldn't provide us with analytics from their website or social media channels.

However they did tell us a little about how they imagined their target audience to be:

"We would like to target a market that values high quality wares and works with a story behind that adds value and meaning to the product." Rick Gerner

They also told us that they'd like to expand both B2B and B2C. Time restraints left us unable to cast our net this wide, so focused our attention on private customers, but kept the needs of potential business partners in mind.

The lack of data and information on the target audience presented us with a challenge. Without a demographic or intended audience we carried out qualitative and quantitative research combined with desk research to find characteristics to describe the target audience rather than focusing on a demographic.

## Market Survey

To gather insights on the audience we made a Market Research Survey. ([See appendix 15](#)).
 The purpose of the survey was to gather some quantitative data on the thoughts and opinions on the market of handmade ceramics. The questions were focused around buying habits and to gather information on the preferences of online versus offline purchases. We shared the survey online on Facebook and got back 26 responses.

Some of the most valuable insights we gathered from the Survey are:

• People are just as likely to buy a single piece of ceramics as a set of multiple pieces

•

• Appearance is the most important decider when purchasing ceramics.

• Most people estimate that they're buying handmade ceramics at least once a year

• If people buy handcrafted stuff online it's mainly through Instagram

• People who buy handmade items in a physical setting mostly do so as they like the experience of browsing a store.

From this we learned where we will likely focus our SoMe efforts: Instagram.
We also learned that a problem with buying handmade products online is that people are lacking the physical experience of browsing a store.

## Research Interviews

To support the quantitative data from the survey, we wanted to collect some qualitative data to help characterise the target audience. We decided on one on one interviews as our method for collecting this data. This method will help us understand the motivations and behaviour of Gerner Jahncke's target audience.

We decided to make an interview guide together, as we wanted to be able to easily compare the information we gathered. We did this by creating a Fig-Jam with post it's and writing down the information we individually wanted to gain from the interviews. We then grouped those post-its into categories and then based our questions upon those categories.

The final questions were centred around the following categories:

- The use of ceramics
- The story of the product/item
- The importance of where the product is produced
- The spendings / price points
- Purchasing habits
- Competitors

We spent a lot of time and effort trying to phrase our questions. We wanted the information to be as honest and unforced as possible and therefore we wanted to avoid 'would you...' questions and instead ask for anecdotal and quantitative data.

We chose our interview subjects based on Gerner Jahncke's potential target audience, three people who we know appreciate high quality handmade products. We recorded our interviews and took notes individually and then compared insights. (See appendix 16)

Some of the most valuable insights from our interviews were:

- Ceramics have a big emotional and sensual component to it.
- People who buy handmade products prefer to buy them offline (in physical stores).
- Uniqueness is important.
- People are more willing to spend more money on something handmade.
- Storytelling is an important factor in buying handmade items, both from the maker and from the customer.
- Transport safety is a factor while making a decision about an online purchase.

## Desk Research

Individual, handmade ceramics are a small market and so, it's been hard finding concrete data upon the subject - especially something specific to the Danish market.

We found the average amount spent annually by Danish households on ceramics, glassware and porcelain in 2020 was 845 dkk. However we don't know how the money was split between ceramics, glassware and porcelain and whether this includes decorative or handmade crafts. (See appendix 17)

We uncovered through desk research on 'Etsy', the largest online marketplace for handmade items, that the majority of its users are women. (See appendix 18) We will assume this translates to the global market for handmade goods as this is a global website.

Another thing we stumbled upon whilst doing our desk research was a quite extensive report from the UK and their Crafts Market. (see appendix 19)

The report contains both  Pen Portraits of the Market Buyers and a chapter on Craft Consumers in 2020 and provided us with some interesting insights:

- Majority of Craft Consumers identify are female

- Consumers aged 16-24 tend to buy crafts online through gallery or museum websites.

- Consumers aged 65+ are more likely to buy directly from the artist's website.

- Some of the motivations for buying ceramics were reoccuring for multiple age groups, such as:

  » Unique objects reflect my identity
  » Beautiful objects appeal to me
  » Craft enhances my home's interior design
  » Craft makes for a unique gift
  » I like to support the artist

The insights from the report the Market for Craft in the UK aligned very well with the knowledge we gained - both from our interviews and from our market survey and helped support the characteristics from the consumer portraits we already started painting.

Through our research we managed to find some recurring characteristics which helped us narrow down our targets audiences;
Consumers for whom Gerner Janhckes aesthetic is appealing,
consumers, who are tourists on Bornholm,
Consumers who stumble upon their brand online.

## How Might We Statement

We gathered all of our research data and noted important, unexpected or seemingly valuable insights upon a large fig jam board. (See appendix url 20)

From the fig jam with a comprehensive scattered list of insights that we all individually contributed to. We then sorted them for duplicates, and for themes within them. Doing this allowed us to consolidate multiple similar insights into more refined, meaningful sentences. We then made a list of these sentences and checked to make sure we hadn't discarded any useful information in the process:

- The appearance of a product is the most important deciding factor when buying something handmade.
- When buying a handmade product, having a physical or emotional connection is important to the customer.
- Story telling is an important factor in buying handmade items, both from the maker and from the customer.
- It is more important to Gerner Jahnke to increase the value of their product more than than the volume sold.
- Customers expect handmade products to be more expensive and less uniformed than mass produced products.
- Gerner Janhke want to communicate that their mix of science and aesthetics sets them apart.

After this we took these sentences and tried to form them into multiple preliminary 'How Might We Statements'. After this we would discuss and refine them down over and over. From 5 to 2 to 1 HMW statement.

We would constantly refer back to the previous stage of refinement to make sure no meaningful information was lost, ensuring that our final version retains all the insights of our research in an easy to refer to way to help with the next phase in our process, the ideation process.

Our final HMW is as follows:

"How might we create a digital solution for Gerner Jahncke's customers in order to better communicate their brand story and facilitate a high-end purchase experience that adds value to the product and reflects the physical connection of an offline purchase."

With this ideation method, we have turned our research insights into a short question which defines our design problem and that we can refer to when we brainstorm potential solutions.

## Personas

In order to better understand the needs of our users and identify and empathise with them we created two personas. Personas are research-based yet fictional characters used to represent different user types. The personas will act as a reference point when creating our digital solution.

As our target group can be quite broad in terms of age, we decided to include two different age groups in our personas.
Distinguishing between age groups helped us target the different generations and made us aware of their different needs and interests.
We decided on  the personas being female as they seemed to be our main target audience according to our research.
During the research we also noticed there are certain differences as to how Danish or specifically Bornholm design is perceived by Danish and international people.
Therefore we decided to create one persona that is Danish and one that is an expat.

## Persona 1

Name: Signe Jensen
Age: 52
Marital status: Married with two grown children
Occupation: Administrative Assistant (part time)
Income: 25.000dkk per month (previously 42.000kr)
From: Aarhus
Education: Bachelors in Danish

About:
Signe has recently gone down to part time work and has space for a lot of hobbies now her children have left home. She likes to travel with her husband, and takes regular trips to their summer house in Northern Zealand where she enjoys gardening and watercolor painting. She enjoys going to art exhibitions and museums and she enjoys hosting dinners for her extended family with a beautifully set dining table.

Everyday activities:
Cooking for friends/family
Visiting galleries/ museums
Painting
Knitting
Reading
Gardening
Watching TV (documentaries and crime dramas)
Scrolling through instagram, on her ipad.
Recently taken up tapestry amd makrame.

Goals/needs:
To have a connection to the things in her home/summer house.
For everyone at her dinner table to drink from beautiful glasses.
To be complimented on the things in her home.
To support local artists/businesses in her city summerhouse village.
To work less and enjoy her free time more.
To stay up to date with her grown children.
To host dinners in a cosy home that her friends and family want to visit.

Frustrations:
Likes to find new handmade crafts and artists on instagram but doesn't know how/where to buy them. Often is unsure if she's buying something that's truly unique or mass produced.

Shopping habits:
Signe often buys clothes and gifts online, but prefers to buy from physical stores and particularly enjoys art gallery and museum gift stores. She likes to buy from local artists at makers markets near her summer house, which is filled with an eclectic mix of cups, plates and glasses and vases, some of which are made by her children and friends. For her home in Aarhus she likes to have more order and has collections of cups and glasses in similar styles from different Danish brands.

Handmade:
Signe appreciates handmade items and is willing to spend more money on quality products. She especially likes to show off  items she has purchased abroad and likes to share the story of unique pieces she has bought with family and friends when they visit. Signe's favourite handmade item is a large bowl she bought from a recent trip to Copenhagen, she had seen the brand on instagram and was excited to finally buy from their physical store and bring it home with her.

Social Media:
Signe uses facebook to keep in touch with friends and family and is active on a number of group pages. She enjoys scrolling through instagram in the evenings and follows a number of artists and she enjoys watching videos of people making art and crafts and learning new things. She has a number of saved posts of places she'd like to visit and handmade crafts she'd like to learn more about.

Quote:
"This is a piece I bought on our holiday to Tuscany a few years ago. It was made by some very talented artists who gave us a tour around their beautiful artelier!"

## Persona 2

Name: Julia
Age: 26
Location: Copenhagen
Occupation: Digital Marketing Specialist
Marital status: in a relationship
Education: BA in Marketing
Income: 32 000 DKK per month

About
Julia is a young specialist working in Copenhagen. She is American to a European mom and she has been living in Denmark for 6 years. She graduated from her BA in marketing 3 years ago and is currently working full-time as a marketing specialist. She lives in Vesterbro with her boyfriend and enjoys her life in Denmark. She's interested in art and design.

Everyday activities:
hanging out with friends
eating out
visiting art galleries and museums
reading books in parks
attending craft courses
travelling locally

Goals and needs:
having an apartment with a nice interior design
hosting dinners for friends
HYGGE
developing her career
Shopping habits:
she likes shopping
she mostly shops from small and designer brands
occasionally she shops from fast fashion brands
she cares about aesthetics
she is ready to to pay more but she does not want to
spend very large amount of money on things
she often buys things from brands she finds on
Instagram
she gets inspired by micro-influencers

Frustrations:
does not want to spend too much time looking for
things to buy but would like them to be unique
she likes hand-made and high-end items but she also a
money limit on her spendings


Social Media:
she is active on Instagram and Facebook
she uses social media every single day

Device-usage:
mobile
desktop

Quote:
"Now I mostly shop from smaller brands. I think it's cool
to support independent artists plus you get to find
pieces that are so much more unique "

## User Stories

User stories are short goal-oriented statements explaining users' needs and expectations.
As multimedia designers we should be able to understand our users' goals before we design or develop anything. If you don't know your users, you'll only be able to deliver what they want accidentally and might end up developing the wrong solution. Understanding the goals of your users mitigates that risk.

We created the following user stories based on our user research:

- As a user I want to buy hand-made pieces that have a nice story to them so that I can make my home look cozy.
- As a user I want to buy unique ceramic pieces so that I feel a bit more emotional about them.
- As a user I want to buy safely-packed ceramic items so that they make it home in one piece.
- It's easier for me to shop online but I don't know where to find products from independent artists other than galleries and craft markets.

## Customer journey

Backed with both customer and client research we analysed customer interactions with the brand and which KPIs (key performance indicators) could be used to measure them.

One of the most crucial take-aways from the model is that Instagram plays a very important role for the brand as it performs as a main trigger - it creates awareness of the company, serves as a storytelling platform and drives traffic to the website. The website is a further storytelling platform, reassures customers as to what is currently in stock and what the delivery options are. Its functionality and ambience is therefore still very important and relevant. Loyalty to the company could be built with positive customer experience regarding delivery, the product and its quality.



Our Customer Journey Map
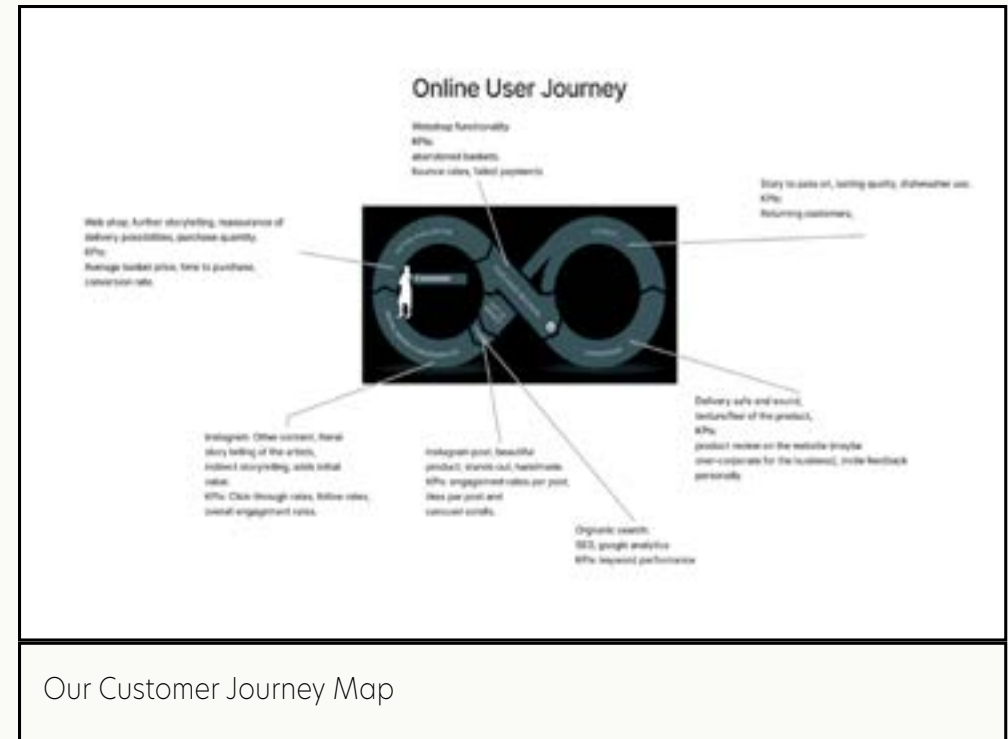
# IDEATION

## 4 step sketch

We used a convergent/divergent collaborative structure to explore the ideas and then refine them into an aligned concept to move forward with.

The process started with a 4 step sketching which we did individually. This is a structured exercise which helps define and refine ideas for a solution to our formulated problem as defined in our how might we statement.

We begin with 10 minutes of taking notes, and ten minutes of picking out ideas from those notes before moving on the crazy 8's.

Crazy 8's are a technique of using 8 mins to create 8 separate ideas individually. It forces us to think more divergently as we struggle to create in the time frame, hence the name.
We shared our ideas with each other, the purpose was to inspire with 4 sets of crazy 8's to inform our solution sketching in the next step.

Some notable ideas from this step:
- Replacing the labels 'store' and 'about us' with 'Our Products' and 'Our Story', to match our customers' desire for connection to the artist and products.
- Gradient textures in the background of the UI,
- Dirty working hands, contrasting with clean presenting hands,
- Apothecary inspired UI elements to express their expertise and 'nerdiness',
- Macro photography to exaggerate the texture.

These ideas were voted on by using a "dot voting" method, each team member had three sticky dots which they could use to highlight their favourite ideas. (See appendix 21)

## Three Panel Storyboard

The final step of a 4 step sketch is a solution sketch. A solution sketch is a method used to expand on a single idea for a solution, and illustrate it through a three-panel-storyboard on pen and paper.

Our goal was to get four different interpretations of the ideas we came up with in our crazy 8's. This step has a longer time limit of 45 minutes to allow us to refine our ideas.

We then presented our storyboards to each other explaining the concept and taking questions. Again, we dot voted our favourite ideas.

This was very useful to align our ideas on user experience, the next step was to coordinate our ideas on the visual aspects of the website.

# TRANSLATION

## Moodboard

Our ideation processes allowed us to have a coordinated mental model for our solution. With this in mind we moved forward in an individual diverge/group converge session with a moodboard.  (See appendix url 22)

A moodboard is a collection of images and descriptive words used as a visual tool to communicate a concept or style.

We discussed our individual choices then created a final mood board by taking the strongest and most complimentary ideas from each.

Doing this means we had a strong idea for the most functional and the most styled elements to our design, and gave us a language basis for translating our ideas to our concept.

This was very useful to align our ideas on user experience, the next step was to coordinate our ideas on the visual aspects of the website.
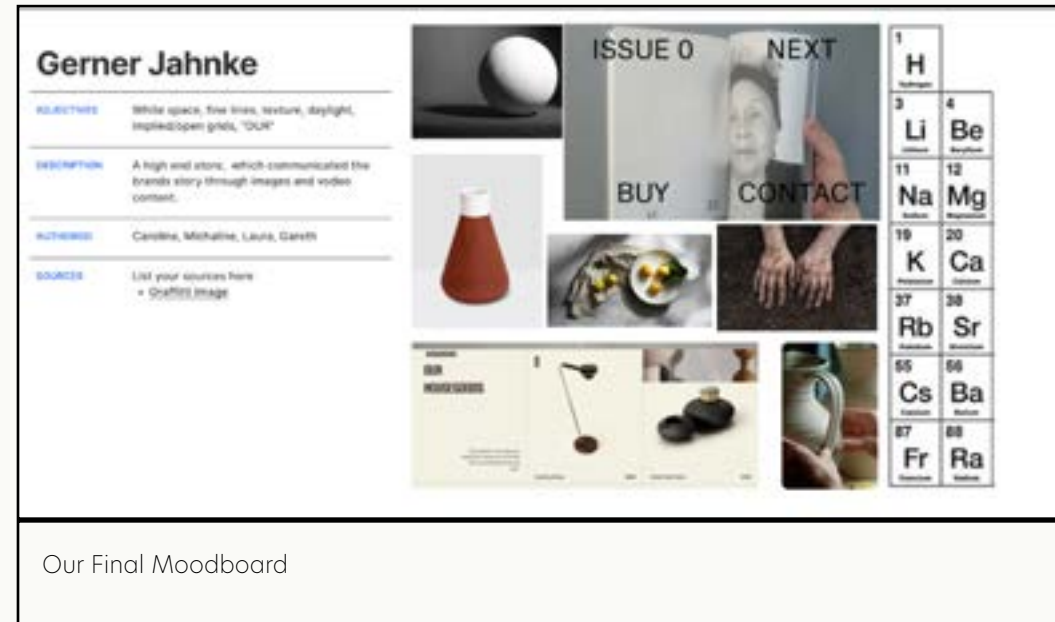


Our Final Moodboard

## Social Media Strategy

In order to draft our social media strategy, we started with a brainstorm, organised into three columns of elements we needed to avoid, and elements we needed to include, based on our research.
(See next page).

In the middle column, connected these problems and desires with ideas and trends so we could better visualise our concept.

We deduced that valuable ideas to proceed with were:

• Take a Break trend
Short films of the surroundings in Bornholm in stories or reels. This trend connects to the emotional relation to the brand. Users can take a virtual break and not be exposed to production or promotion. This is also a convenient way for Gerner Jahncke to invite users into their lives outside of their art practice and create a deeper connection without exposing their personal lives too much.

• Macro photography
Very close up pictures of the product so the user can see fine details and texture. The intent is to imitate the physical connection of touching the product.

• Archive footage
Opportunity for storytelling and shows the time and effort that goes into the products.

• Geology posts
Gerner Jahncke use soil samples from trips around the world. Archive footage with captions explaining the trips add value to the work.

• Mid-process (dirty hands) photos:
 Avoids any idea of mass produced products
• Time Lapse videos with background music-Johanne's shy so this is a passive way for her to contribute quality content without being in front of the camera

Customer research tells us that those who tend to buy handmade crafts online, use instagram to discover new products and artists.

Instagram has a large range of users; older users who are new to the platform but have an interest in investing in handmade products, and younger users who are more
used to shopping online and but newer in the market of buying higher end handmade products.

These are two specific groups we want to target, so we conclude instagram is the most relevant platform for Gerner Jahncke to connect with current and new customers.
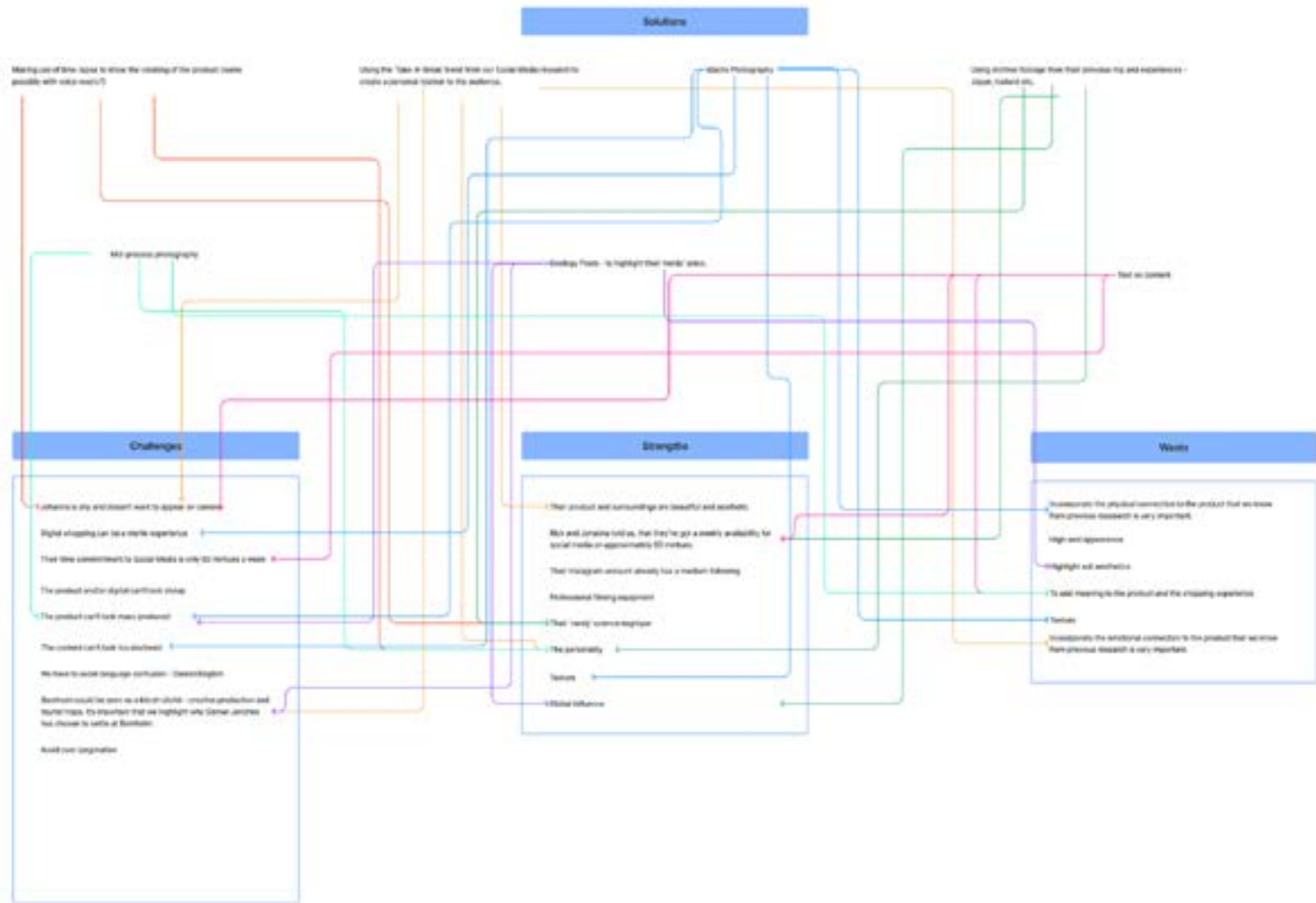
(See appendix url 23)

## Purpose and Relevance

The purpose of our proposed strategy to connect with Gerner Jahncke's target audience. They will need to attract
users who;

• Have a preference for supporting independent artists over mass production.

• Desire an emotional or physical connection to a high end product before they buy.

• Enjoy sharing stories of the high end pieces they buy (the story of how they came to buy it, or resharing the story of who made the product).

• Enjoy enhancing their home interior with functional products that are beautiful.

• Like to give or receive Unique gifts.

To add value to their products, Gerner Jahncke's social media communication must meet one of these customer demands to be a worthwhile post.

## Description of Our Concept

We will provide Gerner Jahncke with a landing page, about us page, wholesale orientated contact page, webshop, and a marketing aspect including social media content and a Social Media Strategy.

The new design will incorporate the ability to facilitate online transactions to completion within their own web environment. It will streamline potential B2B and B2C customers in their interaction with Gerner Jahncke. It will be maintainable with the current level of expertise they have demonstrated with their current solution.

The design will also create a much more cohesive brand image for them online, better representing the highly stylised design of their products, in order to increase their perceived value. This is to increase their revenue without increasing the demand on their workload.

An aesthetically scientific, modern and high-end web experience will be made, in order to achieve this. Communicated through minimal, modern and idiosyncratic design choices such as paper tones, a two-tone colour palette to emphasise the colour and texture in the photography, historically validated font choices, delineated white space and strict grid based layout.

The social media strategy will have a variety of photo and video content types to provide Rick and Johanne with flexibility to provide a consistent output around their work schedules. This content will be made in respect to the content and style of the website such as high end product shots and deep storytelling.

It will be achievable and unique enough to generate interest, without betraying their brand aesthetic, and it will also traffic potential customers to their website.

It will be balanced between generating interest in their brand-story and process as well as increasing sales through more contextual content.

A significant amount of content will be created by us in order to be published and also to create a benchmark as part of the strategy.

## Reasoning

We believe that our concept will solve our problem we described as:

"To help Gerner Jahncke increase their online representation, including a webshop and social media strategy to provide better control over selling their work and how they're perceived."

We address "increase their online representation" by using our SoMe strategy to direct their potential customers to their much more accessible and representative website.

# PROTOTYPING

## Card sorting and Information Architecture

Before doing our wireframes, we wanted to figure out which organisation structures were considered intuitive by users. We did this by doing some card sorting, writing down the main information and content for our website on post-it notes and then asking a small group of representative users to organise the different post-it notes in an order they found intuitive.

We chose testers who would fit our target audience, people who were interested in art and craft and who had bought handmade products.

We documented the different users' solutions by taking pictures that we could then use for future reference when doing the Information Architecture.

We used the insights from the card sort to create an Information Architecture that would be as intuitive and effortless for the user as possible.

We used the insights from the card sort to create an Information Architecture that would be as intuitive and effortless for the user as possible. (See appendix url 24)


Card sorting
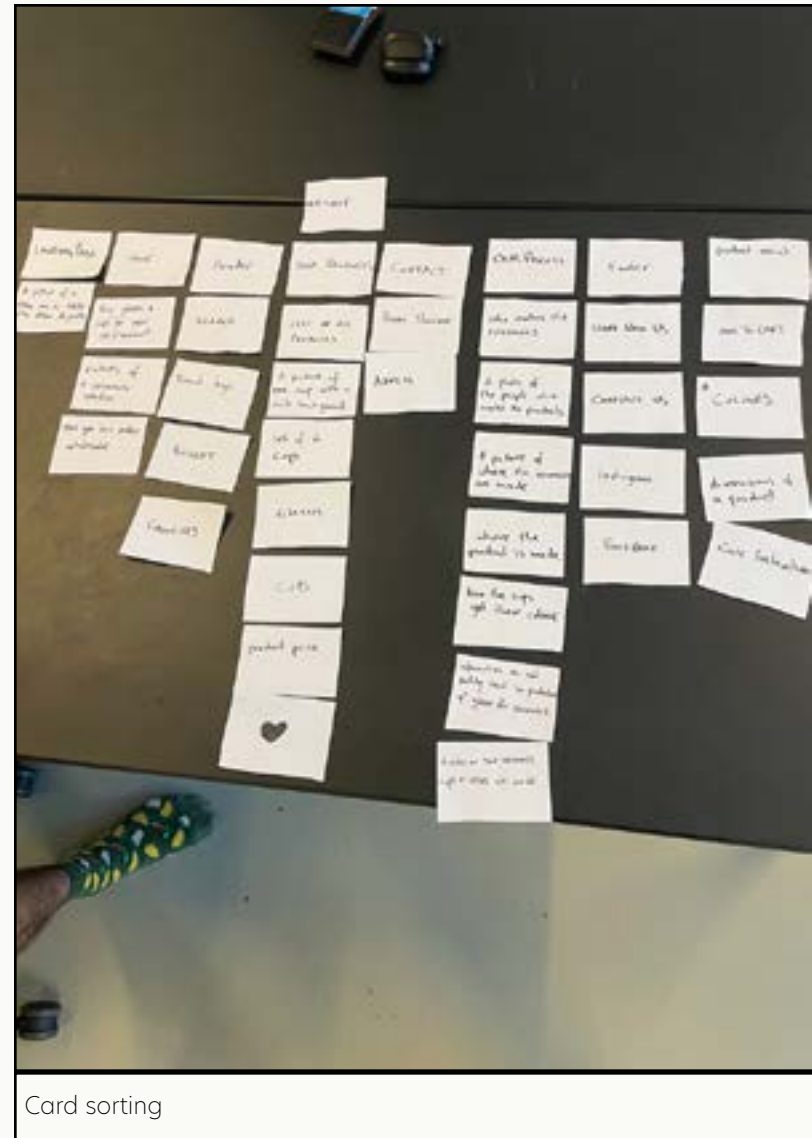
## Wireframing

Wireframes are an important tool we use to plan out the website before focusing on style and design elements which will be added later. We used them to connect the information architecture that we'd previously made to a more visual format showing paths between pages.

Once we settled on a content structure for our wireframes we developed digital wireframes. These are better for both documentation and for further development since they're more specified and made after actual desktop and mobile dimensions. (See appendix url 25)

Once the wireframes were done we could start prototyping and move on to style and design elements.
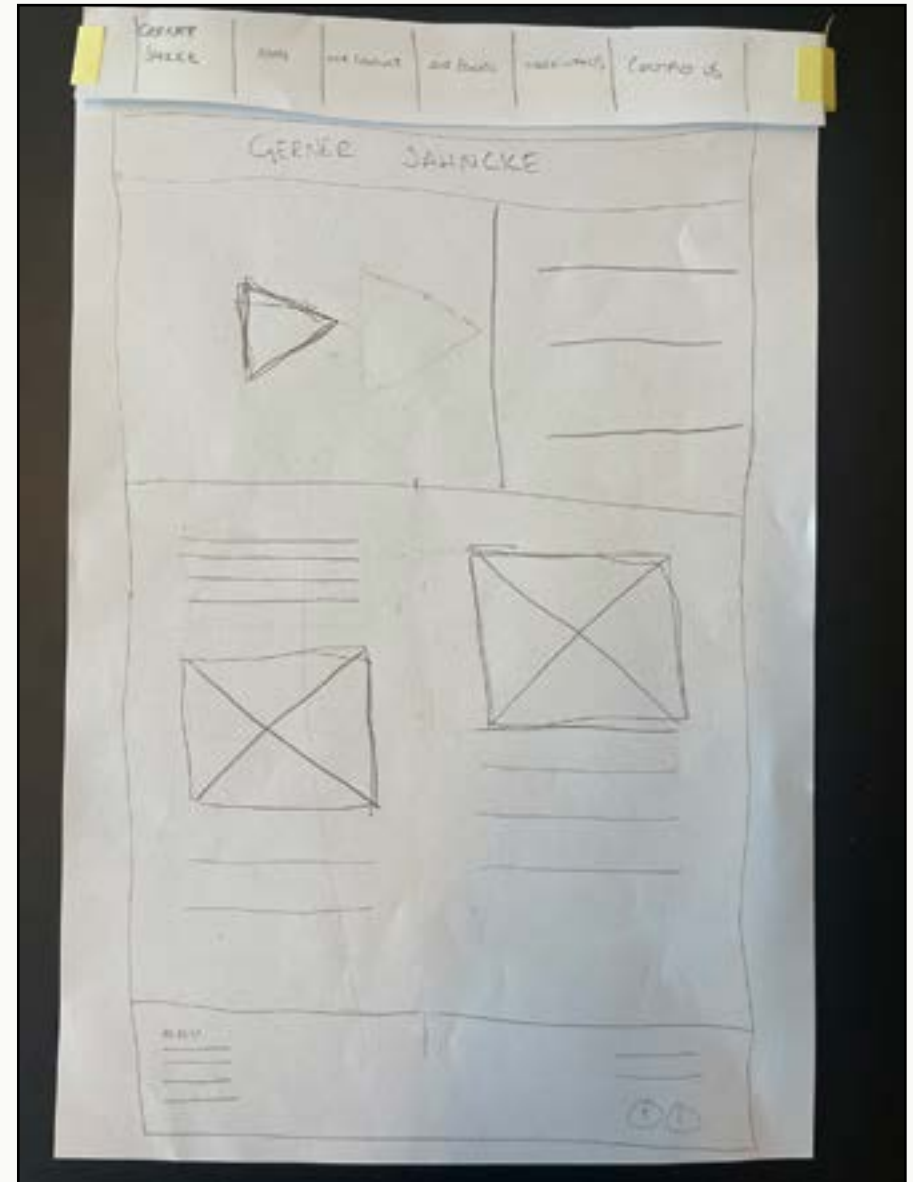


Paper Wireframes

Lo-Fi Digital Wireframes



Lo-Fi Digital Wireframes

## Style tile

We have already created a moodboard which provides inspiration for how we will style Gerner Jahncke's website. The next step is to create a style tile which will be a visual design reference for the styling decisions we make, such as colours, font style, shapes and assets.

Using our moodboard as a reference point, all group members individually made their own style tiles. (See appendix url 26)

We voted on our favourite aspects of the individual tiles and combined them into a style tile which represents Gerner Janhke's desire to provide a high-end shopping experience and shows the scientific side of their process, while remaining relatable to it's users who have a desire to feel a connection with the artists and their products.
(See appendix 27)
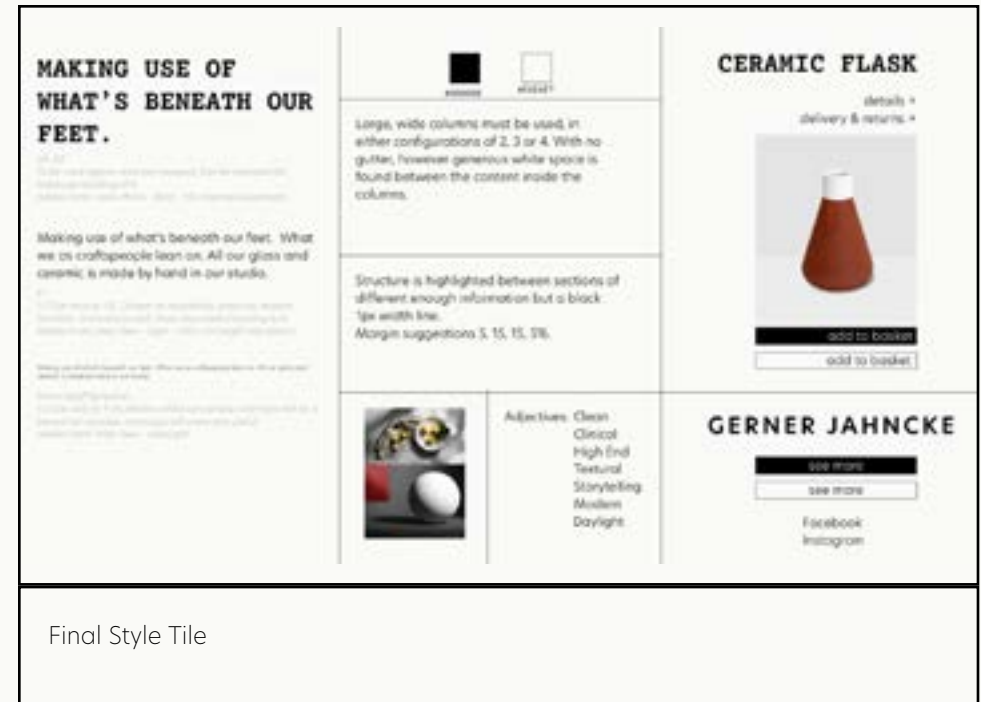


Final Style Tile

## Prototyping

The next step was to combine our wireframes with our style tile to create a high fidelity figma prototype. This prototype is to be fully interactive and will mimic the functions of our website solution.

Prototyping is great for spotting initial flaws in the website design - and making iterations to a prototype is done more quickly and easily than in a coded website, in this way it is a perfect tool for user testing our solution before we spend time coding which is time consuming and can be complicated to change.

Finalising the design before starting the coding-process is also helpful in terms of figuring out if what we planned for is feasible within the time- and skill-limits we have.

During the process of creating the initial prototypes, Gareth and Michalina spotted elements in the initial wireframes which didn't work so well when adding styling.
For example, the 'Our Products' page was originally very simple in our wireframe, based on a 4x4 grid with a product image in each column. We decided to change that, making it look more asymmetric in line with our website trend research to add interest and value. Gareth Micahlina and Laura made many iterations of the prototypes (see appendix url 21) and through

discussing the pros and cons of each iteration, all four members were able to settle on a final design for each page, taking into account our consumer and trend research.


Example of the header

Once we were happy with the design of our prototype, Michalina began adding interactive components to mimic the working website. (See appendix URL 28) There were limitations to this, as unfortunately Figma doesn't have all the capabilities we required. For instance we had the idea of a second secret header hiding under our header with additional options, which slides out as the user scrolls. This wasn't possible, so she worked around it by making the second header appear at a certain point on the page instead.

Caroline and Laura helped define the design, tweaking elements where possible ready for testing by an outside subject.

## Think Aloud Testing

Think aloud testing is a method of observational user testing, in which a subject goes through a user flow, talking out loud as they do so. It is useful to get into the mind of a user, to find out user expectations and identify what aspects of the process are confusing.

We wanted to ensure that our solution doesn't repeat the same mistakes as Gerner Jahncke's current website as defined in our heuristic evaluation. We were concerned with the website communicating quickly what it is the artists do, and with the website being easily navigational as well as serving Gerner Jahncke's desire to bring more attention to the webshop.

Caroline performed a think aloud test and asked the subject to perform the following tasks while they said aloud their thoughts, expectations or frustrations:

1. Buying a ceramic vessel

We set this task to find out if our shop navigation/ product filter was confusing or intuitive. Instead of searching for the shop the subject took the fastest path via a link on the first page. This is a positive outcome, as Gerner Jahncke expressed they wanted peousers to be more aware of their buying options on the landing page.

The user expected "Care instructions" and "Delivery options" on the product page to feature drop down menus which is also a desired outcome.

I then set the more generic task of finding products in the shop to see how the subject would navigate it. They found the product list quickly, and found the filtering process a little unusual. They were surprised but not confused.

2. Find out about the Japanese collection

When asked to do this the subject said, "I've seen that somewhere", scanned the landing page and quickly found information on the Japanese collection. This is a positive result as it shows that information is easier to digest on this website than on Gerner Jahncke's current website.

The subject mentioned it wasn't easy to see when one collection started and the next began so we changed the design slightly to accentuate this.

Before the heading stretches halfway across the page : After, the heading stretches across the width of the page:

3. Find out how the ceramics are made

We set this task to find out if Gerner Jahncke's story is easy to find and is communicated by the website. The subject headed to "Our process" as expected, and scanned the page instead of immediately trying to play the video at the top of the page. To make sure the user is drawn to the video, on our website it will play upon opening the page instead of the user having to press a play button.

To conclude, this test has shown us that the prototype is already a vast improvement on Gerner Jahnke's current website in terms of navigation, communication and emphasising purchasing options. There are small changes that will be made before the final website iteration which we will test again.

## Visual Identity Development

In developing Gerner Jahncke's visual development we are creating social media content, product photography and video comment for their websites "About" page which we have titles "Our Process"

It is of great value to the client that the process and the story of the production of their ceramics and glasses are communicated in a way that engages the consumers, since that's what sets them apart from other individual artists.

We started out by making a brainstorm on a whiteboard with the insights we had on the wants of the consumers and the wishes of the client.

After writing everything down on the whiteboard we colour-coded the insights by what would fit into the format of social media content and what would fit into the about us video. (See appendix url 29)

By doing this we had a list of things that we knew we'd have to include in the video for the website, which helped us out deciding on a structure for the video content.

## Video Logline

After brainstorming, we created a logline for the video. A logline is a brief summary and an introduction to the storyline of the video:

An informational video centred around the work of Gerner Jahncke, their process and their products. The video is made in an interview format, with cut-aways from the interview itself to b-roll footage of Johanne Janhcke making products in the studio, to make it more visually engaging.

## Video Treatment

After doing our logline, we made a video treatment. The main purpose of our treatment was to convey the concept of the video in a concise way.

Treatment:

Rick Gerner is in the studio in Bornholm.
He's talking to a person off-screen about Gerner Jahncke: their art, practice, their ceramics and glasses.

Whilst talking the camera cuts to his partner Johanne Jahncke, in the process of making the products he's talking about.

The camera focuses on Johannes' working hands.

Rick moves on to explaining the science behind the process of adding colour and texture to his ceramics using ancient techniques to extract the unique potential of the site-specific spoil samples.

When Rick mentions the soil the camera will cut to Johanne shovelling soil with her hands. Her hands should be dirty - once again focusing on the working hands.

Johanne holding up a tile showing the different colours and how they react.

About the time Rick is done explaining, the camera will cut back to Rick. Focusing on his clean hands and their expressions whilst he's talking.

The video ends with a shot of the final product, slowly zooming in to create a closer connection as Rick Describes how the customer will feel holding the cup - connecting it to the story of the soil: the history and geography.

The video ends with a shot of the final product, slowly zooming in to create a closer connection as Rick Describes how the customer will feel holding the cup - connecting it to the story of the soil: the history and geography.

## Social Media Content

To develop Gerner Janhcke's visual identity we created the following social media strategy, which will be delivered to Gerner Jahncke via our style and SoMe guide.

## Platform

Our customer research has told us that those who tend to buy handmade crafts online, use instagram to discover new products and artists. Furthermore instagram has a large range of users; older users who are new to the platform but have an interest in investing in handmade products, and younger users who are more used to shopping online and are newer in the market of buying higher end handmade products.

These are two specific groups we want to target, so we see instagram as the most relevant platform to Gerner Jahncke, for connecting with current and new customers.

## Purpose

The purpose of our proposed strategy is firstly to connect with Gerner Jahncke's target audience. They will need to connect with users who;
Have a preference for supporting independent artists over mass production
Desire an emotional or physical connection to a high end product before they buy.
Enjoy sharing stories of the high end pieces they buy (the story of how they came to buy it, or resharing the story of who made the product)
Enjoy browsing shops
Enjoy enhancing their home interior with functional products that are beautiful
Like to give or receive Unique gifts
Have a desire to support independent artists over mass production.

## Tone of voice

To appeal to these groups, Gerner Jahncke will use a tone of voice which is personal, warm, friendly and approachable. Combining professional knowledge with stories from everyday life. They should not be afraid to use humour on instagram, even posting production processes gone wrong to show they are fallible humans and not part of a mass production machine.

## Content Types and Style

Stories/Reels:

Stories on instagram are used as a 15 second insight into the life of Gerner Janhke, they are only available for 24hrs and can be a little more playful in communication. Reels can be as long as 1 minute and are a permanent feature on the feed. These can be used to tell a bigger story and a more immersive experience.

Take a break trend:
Short films of the surroundings in Bornholm in stories or reels. This trend connects to the emotional relation to the brand. Users can take a virtual break and not be exposed to production or promotion. This is also a convenient way for Gerner Jahncke to invite users into their lives outside of their art practice and create a deeper connection without exposing their personal lives too much.

"Behind-the-scenes" or "the-making-of" trend, can be used as short films in reels showing snippets of the making process and is more successful  if the finished product is shown within the last seconds. This adds value and uniqueness to the product emphasising that the product isn't mass-produced. Can also be used in stories in shorter form.

Videos showing how the products are packaged before shipping them out. This supports the feeling of the transportation being secure. This also suggests the products could make unique gifts.
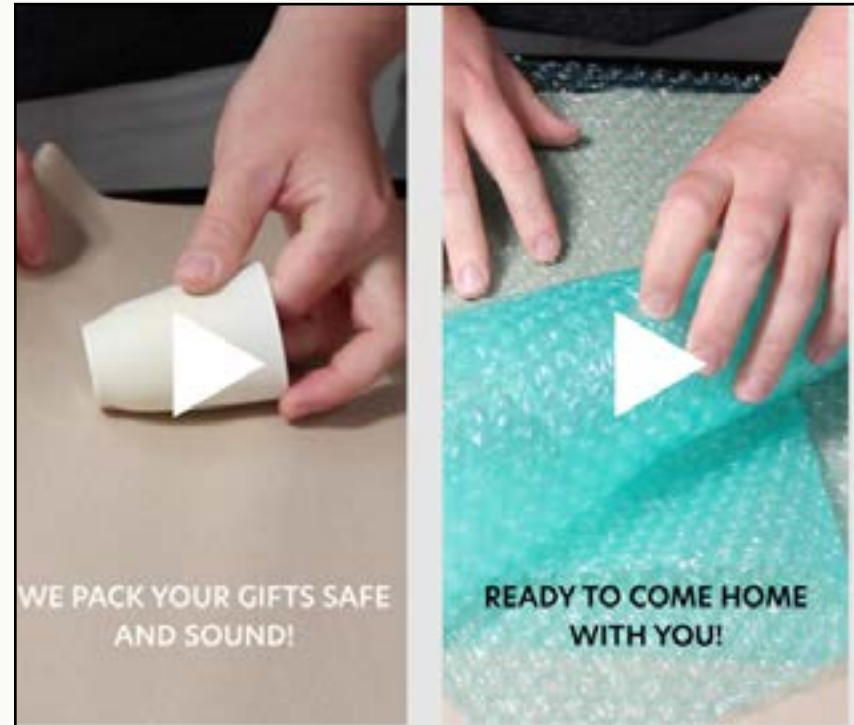


Example of Instagram Stories

We created video content for stories and reels by visiting Gerner Jahncke in Bornholm. This cemented our choice of trends, as we found they have a large studio with lots of space for filming "making of" videos with fantastic lighting. There studio also features different rooms, so they can easily make a lot of content which won't look too 'samey'.

We also discovered that Rick and Johanne's studio is very close to a forest and beach which they make frequent trips to giving them an opportunity to make authentic content.



Example of Instagram Stories

## Feed Posts:

The main purpose of Gerner Jahnckes instagram post, is to show off their beautiful products, as the aesthetics of a piece are the most important factors to users.

Secondly the posts will communicate science and history that goes into their work to add value through storytelling.

Captions will be used to engage users, with questions such as "Did you know...?" and "What do you think?" Inviting users to engage directly with Gerner Jahnck and even encouraging them to share their own pictures of Gerner Jahcke product in their home

- Macro Images.
  This allows the consumer to have a closer look at the product. The intent is to imitate the physical connection of touching the product.

- Multiple pictures - like a picture carrousel.
  These would be pictures of items in the same spot and the aim would be to imitate the feeling of an offline browsing experience.

- Products placed in-situ photos so customers can imagine them in their home.
  This is related to the customers thinking that having ceramics in their homes enhances their interior design.

- In-situ photography allows the consumer to see the artwork in a context and envision how it could look in their own space.

- Geography Post.
  These are already a concept on Gerner Jahnckes Instagram, but the captions could be more interactive.

On our visit to Gerner Jahnke's Bornholm studio, we discovered they have a beautiful kitchen with a modern aesthetic perfect for in-situ shots. We also noticed they're studio is large with many shelves, nooks and crannies perfect for taking multiple shots in.



Example of Instagram Posts

# TECHNICAL DOCUMENTATION

**Solution URL:**

## Video Technical Doc

We shot video at 24fps on two Canon cameras with fixed white balance values to reduce colour correction between cameras in post.
We used the kit 18-55mm stablised lens, a 35mm stablised EF-s lens and a 28mm 1.8 L lens for static shots. Cameras during filming were always mounted, either on a tripod or on a gimbal.

For the interview we had one static camera focussed on the subject's face and another moving camera on a gimbal, off to 45 degrees to introduce some motion and let us capture any extra things like Iro the dog moving into frame. Caroline was performing the interview and sat in between the two to avoid eye contact between the subject and the camera.
Sound was recorded by an iPhone with Voice Memo, hidden as close to the subject as possible whilst being out of sight of either camera.

Although lighting equipment was brought it turned out that the diffused daylight provided by the vast textured windows and skylights in the studio was already perfect.

The 'product' and 'macro' photos were shot in front of a large black blanket, sideways-on to a large window to create contrast across the shot from left to right.

After shooting all the media was organised by subject such as product/situational/production, then by photo or video.

Good photos to keep were selected using lightroom, where they were also edited, by straightening, temperature, exposure and contrast adjustment, and also some creative adjustment using the texture slider, and linear gradient filters to eliminate distracting details. Cropping was done gingerly to allow us to crop further when required with the website. However most photos were exported in web friendly formats such as 16:9, 1:1 and 4:5.

They were exported from Lightroom as large jpegs, which were then compressed using 'Advanced Batch Image Converter' which is vastly preferable to 'Squoosh' in this context for its ability to compress entire folders of images at once.

Premiere Pro was the software of choice for editing the footage for the interview.
Before importing, Caroline listened to the entire 45 minute interview and transcribed interesting lines with time stamps, highlighting the lines that served relevancy the most.
This saved us a HUGE amount of time compared to attempting to do this on a laptop with slow and heavy video editing software.
(See URL 30)
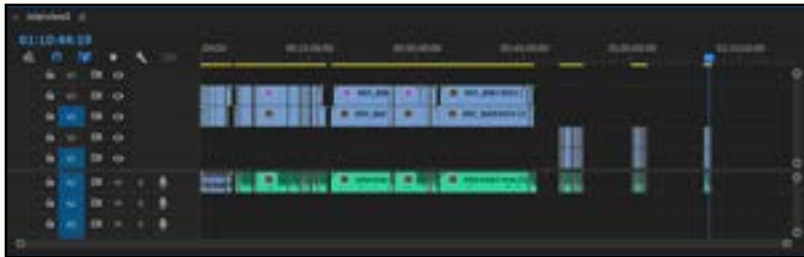
Video different versions: 5 minute version, 2 minute and then 1 minute

To start with, all the video clips from both cameras were loaded into the timeline. Then the mp4 files from the Voice Memo App were added, and both synchronised together using the 'claps' and with final adjustment using the 'synchronise' function in Premiere.

Once the footage and audio are running in sync and chronologically, a copy was made further down the timeline in order to preserve the visibility of cut footage. On this second copy, clips were kept based on the transcript Caroline provided

Crossfades were carefully added to stitch together the spoken parts. We used the 'essential sounds' audio repair tool to reduce the reverb from the room recording, however it dramatically reduced the ability to understand what he was saying, so it was used sparingly. Some simple dehum was required as well as some basic EQ to reduce the bass and low-mids in the voice and improve clarity for non-headphone users.
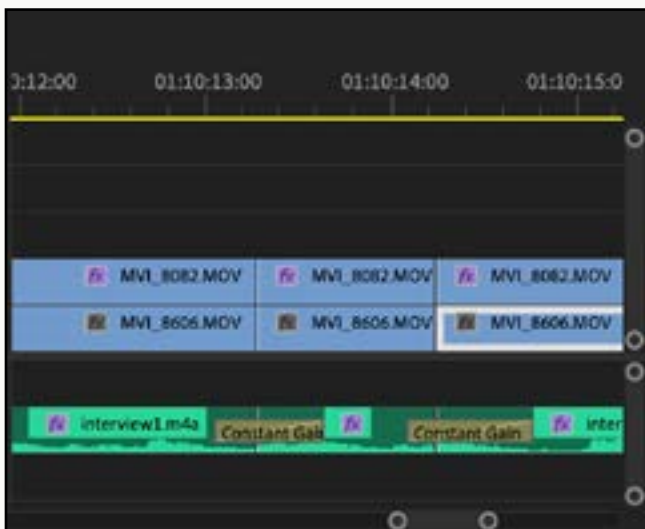


Adding Crossfade

Ableton Live

At this point, music was composed in Ableton Live, simple repetitive non distracting music, using a drum loop made using a Roland 909 sampler, a sample of rocks scraping, a tremolo nylon guitar strumming to Sus2 chords a minor 3rd apart and the bass end of a piano playing a simple motif. Adding an on-theme, folksy yet modern compliment to the video.
(See Appendix URL 31)

After this was compiled, further cuts to dialogue were made to try to reach a maximum time of 01:30, this was done on a 3rd, and eventually 4th iteration in the timeline.
Once the narrative and tempo has been agreed on, B-Roll footage from the production run was added to compliment what Rick was saying as well as enhance a sense of the 3 act story by introducing the new product, and showing parts of the process through to completion.
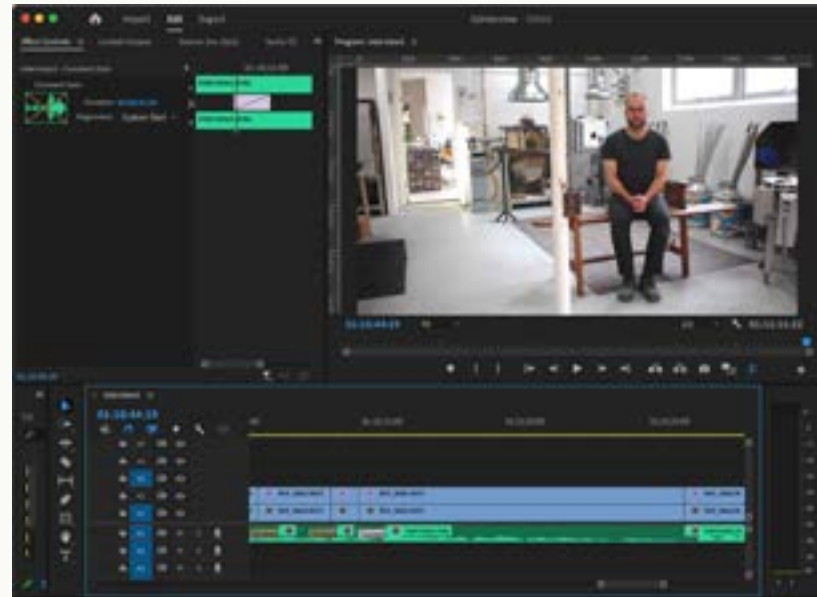


The video with complementary footage

The footage was then corrected to match, 'warp stabliser' was added to certain shots where it was required, speed adjustment was made to a shot of Rick shaking a bottle of treated soil using Optical Flow to double the frame rate of 24 to 48fps, providing smooth slow motion.

Finally after feedback from the rest of the team, it was decided to add subtitles to the footage to further increase understandability of the content.
Take a Break Video

A simple static shot by nature, it was framed as if it was a photo, with much creative colour grading on in to accentuate the golden light and a vignette to focus attention to the centre.
(See Appendix URL 32)
Although this would not likely be possible in the real life implementation for Gerner Jahncke using their phones, it sells the concept well to them that it should be relaxing, beautiful and static.

## Link to GitHub:
https://github.com/michalina-ok/gernerjahncke.git

## Git
Git is a version control system. It records changes made to our code over time in a database called a repository. The repository allows us to look at our project history and see who has made what changes, when and why. It also allows us to revert our project back to an earlier state should something break. Without a version control system, we'd constantly have to store copies of our entire project in various folders.

## GitHub
Whereas git is an underlying system that runs locally on your machine GitHub is hosted via the web and is hosting the git-system.
GitHub is a great tool for team based development. It allows for a team of developers to work on the same code simultaneously and then merge their changes together.

## How we worked with GitHub

We created a GitHub repository for our project and each cloned it so we could work on it locally on our computers. Then we each made branches to work on seperate features or pages. Once someone was happy with their branch, they'd commit their changes to their own branch.

Then they'd push the changes back to the cloud-based repo on GitHub. When everyone had pushed their changes, we'd go back to the main branch and merge them all together.

Since we shared the same CSS-stylesheet (apart from when creating the footer), we were very aware of using specific CSS-selectors. However, we always made sure to be together when merging our code to make sure that we'd all be able to review the merge conflicts - should there be any.

## HTML and Semantic Markup

Hyper Text Markup Language or HTML is the standard markup language for creating websites. It describes the structure of your website by using different elements.
An HTML element is defined by a start tag, then some content, and an end tag:
<h1>This is a heading<h1>.
For our website to not just be presented but also be meaningful - both to browsers and other developers - we use semantic markup. HTML-elements should label the pieces of content we want to put into our website.
A semantic HTML-element clearly describes the content of the element. An example of this could be the <ul>-element, which indicates that the enclosed content of the tag is an unordered list.
This has both semantic and presentational value, because people know what the meaning of an unordered list is and browsers understand how to display them.

An example of a non-semantic element could be a div. A div tells nothing about its content and therefore it shouldn't be used instead of using semantic elements. It does however, allow you to create a container for any HTML-elements and allow you to style them in a specific way using either a class or an id attribute, which has been really useful for this specific website, since we've designed a website using a lot of grids and borders around singular HTML-elements.

The divs were a useful way to section the different content on the grid instead of using semantic tags such as articles and sections. This allowed us to add styling to the divs without adding any additional meaning to our HTML-document.

We went through all of our HTML-documents together, adding divs on specific sections whilst giving them all the class of .container, this allowed us to globally style the class container across the different HTML documents.

## CSS

Cascading Style Sheets or CSS is a language used to selectively style HTML elements. CSS is an external stylesheet that has to be linked in the head of an HTML sheet and can therefore apply to multiple HTML documents at once.
If your website is designed with consistency in mind, this will save you a lot of time and work.

An example of this is the use of global variables by defining custom properties in the :root pseudo-class. We used this to declare the specific colors, fonts and font-weights used throughout the website, so they'd be easily accessible for all of us when working on the website simultaneously.

Another example is the .container class we used for our div. This allowed us to style our grids consistently. The .container-class essentially works as a background-color for all the different sections of our divs allowing us to show all of our 'borders' using the gap-property to set all of the grid gaps to 1px. This saved us a lot of time and work we would've used calculating and adding up the different borders, had we used the border-property.


Example of root variables

## CSS Media Queries

Media queries are useful when you want to modify the styling of your website depending on specific parameters - such as viewport width. They are a key component of responsive design giving developers the option to adjust font-sizes or padding on smaller devices or make the size of buttons on a touch-screen bigger.
The media queries are applied when using the @media at-rule to conditionally apply part of a style-sheet depending on the media query.

When programming our website we used the mobile-first design approach. This means that we started designing from a mobile-viewport and then added the media-queries later on for the desktop view.
Mobile First means content first. It allows you to focus on only the essential features of your design making designing for other devices easier because the core of your UX is already implemented.

However, because we all worked on the different pages individually, some of our pages had different breaking points than for example the header and the footer.
This means that some of our media queries had to be modular in order to be responsive.


Example of CSS media query
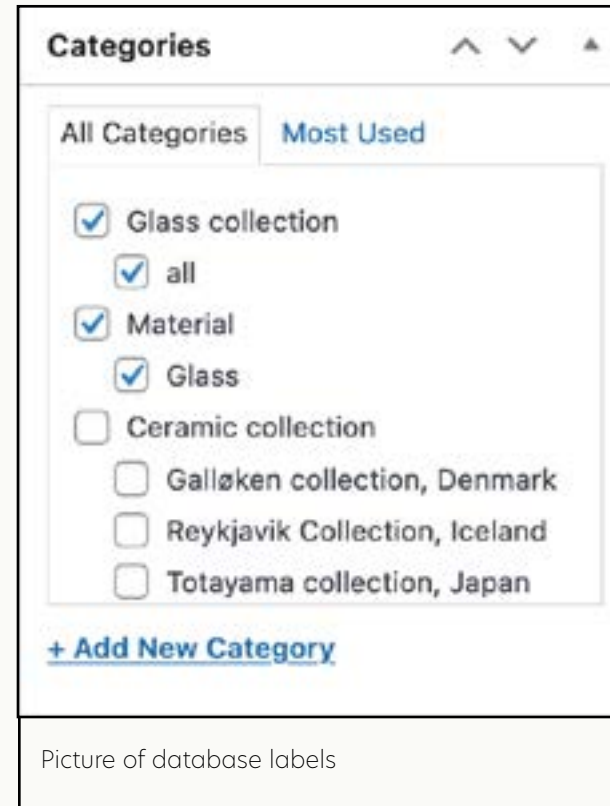
## Data Structure and JSON

We used WordPress to create our database. We called it "Products" and used it for storing information about products Gerner Jahncke is selling.

We created the following labels:



Picture of database labels

We also organised the data using categories:



Picture of database labels

This enabled us to fetch data that belongs specifically to one category (for example: products which belong to category Denmark or Iceland).

While fetching the data we first found the endpoints in JSON that contain all the needed products. We saved this path ("http://michalinaoniszczuk.com/examwp/wp-json/wp/v2/")
 as a variable and then added specific endpoints to it for example: "product?categories=6&_embed".

## JavaScript

To make our website interactive we incorporated Javascript into our code. Javascript is a scripting language that we can use to fetch data from our wordpress database and manipulate our documents to populate the website.  Each html file will be linked to a Javascript file using the tag  <script>↙script>.

The drop down menu was facilitated by a simple if/else function to toggle on off the menu with a tap of the hamburger icon in the top right.

The video was made using the default play functionality within Javascript for maximum robust useability. We knew that as a default modern browsers don't allow sound, which is ideal as we have subtitle rendered directly into the video, but sound is activated with the default unmute switch.

The video file was initially kept out of the working folder due to github but after some compression treatment with 'Handbrake' we got the file size down to 38mb from 125mb, while still maintaining 1080p, meaning it was simple to include it in our github repository on the main branch.

Javascript was also used to create a carousel on the mobile view of our products page. The images of the carousel are placed on top of each other using css with two directional buttons on top. We added an "event listener" on each button to direct them to change the order of these images as the user clicks them. In this way the visible top image will seem to disappear and reveal the photo underneath creating an image slide effect. This is an important feature for us as it replicates a browsing effect for online shoppers.

```
buttons.forEach((button) => {
  button.addEventListener("click", () => {
    const offset = button.dataset.carouselButton === "next" ? 1 : -1;
    const slides = button
      .closest("[data-carousel]")
      .querySelector("[data-slides]");
```

Snippet of code for the product carrousel

The most important use of Javascript for our website was as a tool to populate our page from our database.

Every page on the website fetch the data using the following snippet of code:



Example of fetching the JavaScript Data

Our prototype for the webshop page features a filter section, through which the user can browse all of the ceramics and glassware from Gerner Jahncke's collections. Our plan was to make this filter easily customizable for Gerner Jahncke through their wordpress so they could easily add new collections to their website without changing the html documents. To do this we created the following function:



JavaScrip codesnippet of button function

However, our product list page has a button on the prototype, with a drop down selection menu. We had hoped to be able to populate and re-populate the same page when various categories were selected but we discovered our limited time and expertise wouldn't allow for this so we had to kill our darlings and hard code the categories we know Gerner Jahncke currently offers.

## SEO

Using SemRush to do some Keyword research, Caroline quickly realised that most of their online target demographic are searching in Danish as opposed to English. In fact it was hard to conclude anything from the English data.

This makes sense in terms of Gerner Jahncke being a Danish brand, but presents a problem as they want to retain their international focus as well.

Therefore, we would love for a future implementation of the website to be bilingual.

Since our client hasn't done any SEO-research themselves, nor focused on using keywords, we've been focusing on the use of long-tail keywords.

Even though not a lot of people tend to search for long tail keywords, they're also not very competitive. Which makes them perfect keywords to go after if you're just getting started using keywords.

Another great tool to score higher in the search engines is backlinks. Backlinks are external links to your page and they help you score higher in the search engines.

We would advise them to link to their own website as much as possible, so if any retail or collaborative partner made any content featuring them, then they should link to them on their website.

The last thing that's really important for SEO is that the page is optimised for the users. Google pays close attention to how users are interacting with your website, so if they're clicking on your website, but quickly returning to google it lowers your rankings.

Therefore, we've had a focus on the UX of our website and researching our design.
Can the users reach their goals?
Another thing that can make users click off your website is if it doesn't seem credible- a huge part of this is in the design of the website and wether it looks professional. [(See Appendix Url 33)](#)

These are things that we naturally as designers have already tried implementing during the user research and design phase of our website.

## Lighthouse Test
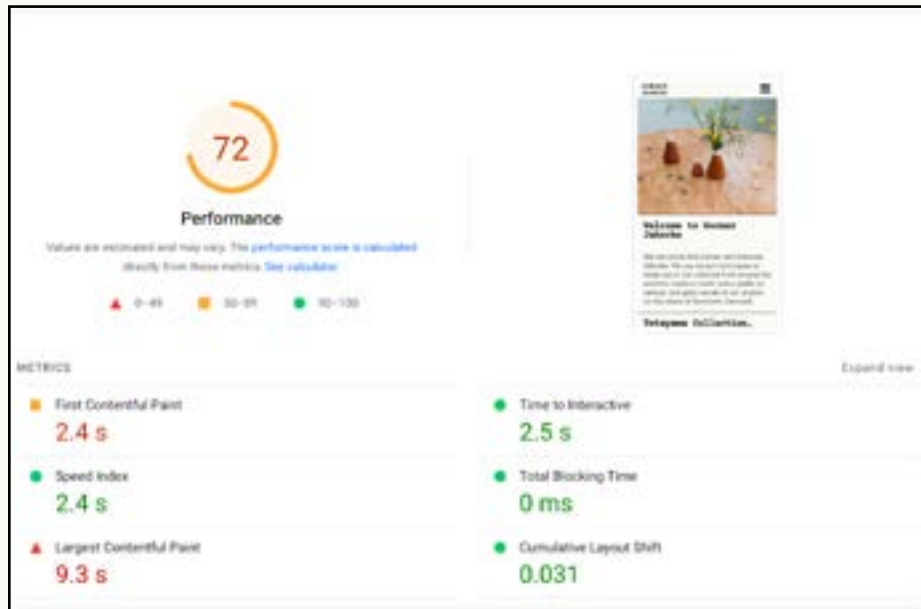


Mobile lighthouse result
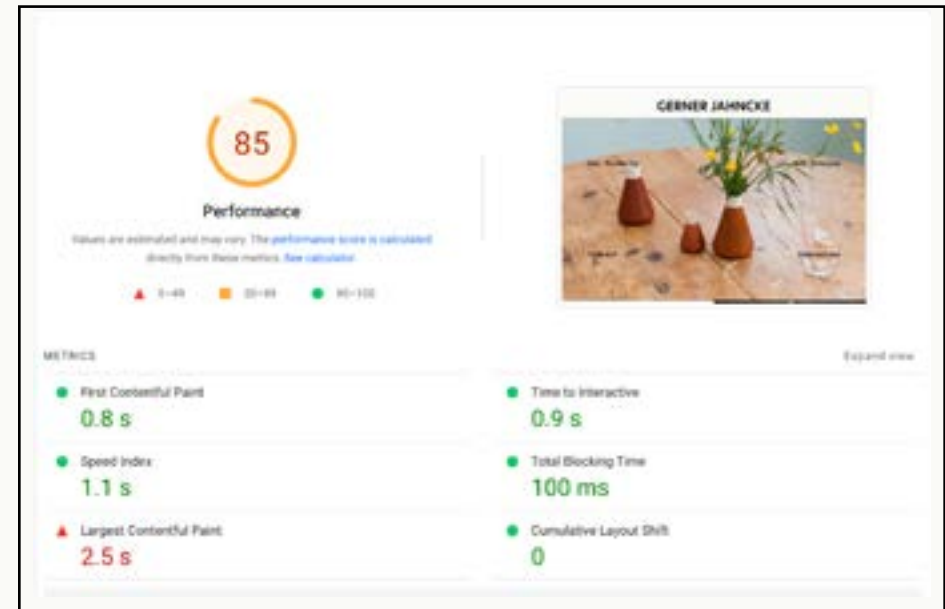


Desktop lighthouse result

We ran a lighthouse test to see how our website performs.
The results we got back were more than satisfactory.
One easy part to improve would be reducing the size of the landing image, or creating different aspect ratios for the different screen sizes. We are creating a little lag by loading unseen pixels. However a score of 85 is still well within acceptable parameters for a retail website.

# CONCLUSION

## CONCLUSION

We have addressed the many communicative challenges that Gerner Jahncke faced through a comprehensive social media strategy: targeting people within their target demographic, and channelling those new and old leads to an on-brand and functional webshop.

This will also help them increase the value of their product by increasing its availability as well as its perceived value.

The social media strategy has been designed with a conservative interpretation of their availability stated through our sender research. We have managed to narrow down their target audience with quantative surveys as well as qualitative interviews, giving us insights into motivations without eliminating further segments through assumption.

Our 'take a break' concept, for example, allows them to create meaningful, cutting edge and story forward content whilst already out exploring their beautiful home of Bornholm researching and collecting the landscape for soil to be turned into their products.

Macro photography in the SoMe content, also used extensively on the website, provides luxury brand level content while also displaying the detail and scientific nuance of their products. In a way that is honest and genuine, using daylight without much editing as per their request contained in the sender research.

We have managed to create more meaningful communication of Gerner Jahcnke's values, by replacing a heavy website full of jargonous text to one of mixed media and information aimed at their target audience as opposed to their industry peers.

The website has been designed in such a way that Gerner Jahncke themselves can continue to operate the database to sustain a relevant and highly functional website and webshop.

The design is minimally textured and reminiscent of a laboratory in it's aesthetic to help create a satisfying contrast with the plentiful textural photography, as well as provide a sparse, expensive and sensual shopping experience elevating their brand and alleviating a problem we discovered online shoppers of handmade products have, in that digital shopping often lacks the tactile experience of physically visiting a store.

The interview video we recorded was recorded in their studio, and was originally very long so it could be edited down to focus on the story of their company and the technique, as well as efficiently creating a relationship between them and the visitors of their website.

We focussed on production value for this so we could maintain the perceived high value experience of shopping their products.

When footage from the workshop was captured, we weren't shy about capturing footage of dirty hands, believing that contrasting this with clean products in following shots and elsehwere on the website would enhance both the artisanal value of their creations as well as the 'clean, scientific' aesthetic of the final product.

We used the opportunity provided to us while recording the video to capture many photos, used for the website, but also to be used by them as a benchmark for content on their social media, setting a standard of well exposed, customer focussed content.

Validation testing using Google Analytics to measure various factors such as bounce rates, backlinks, click through from SoMe and purchase rates will no doubt provide further insight in order to continue to develop this solution long into the future.
Pending a wish to collaborate we plan to work with Gerner Jahncke in the near future to fully implement our solution fully, using Shopify as a transaction facilitating backend.

# DELIEVERABLES FOR CLIENT

# Gerner Jahncke

## Style and Social Media Guide

Team 5

Semester 3 Exam Project

Caroline Cloughley
Gareth David Davies
Michalina Oniszczuk
Laura Mørk Pedersen

1

## Style Guide

**Values**

Gerner Jahncke are two artists, Rick Gerner and Johanne Jahncke, making ceramics and blown glass products by hand in their Bornholm studio and shop. They do not engage in mass production.

Their art practice combines aesthetics and science, as they use the soil beneath their feet to create colour and texture individual to each cup, vase or glass they create.

It important to Gerner Jahncke that they communicate these values of individualism, science and craft throughout their channels.

**Tone of voice**

Gerner Jahncke are communicating directly to their customers through their brand. They want to invite their target audience into their world so will use an informal and light tone as if they are talking to a new friend.

They consider their work not only as a product for the home but also as works of art, so there is a respectful undertone to their communication.

Gerner Jahncke have a large target audience in terms of age, gender and employment but common factors include a desire to support independent artists over large corporations, a need for emotional or physical connection to a high end product before they spend money, and a desire for storytelling and these points must be kept in mind through every point of communication.

GERNER JAHNCKE | Style and SoMe Guide | Team 5 semester 3 exam project

## Logo

Gerner Jahncke's current logo is stamped into all their ceramic products during the making process so we chose not to offer a new logo which would require them to change this process.

Instead we tweaked their logo slightly to fit in with our choice of font on the website. We also changed it from being outlined font to solid, so that it created more of an impact and was instantly visible on the website.

## Colours

At the heart of Gerne Jahnke's work is the ancient technique they use to add colour to their ceramic pieces. They use soil of various origins to create subtle nuances in tone and hue. It is important that they style of their website doesn't draw attention away from the products so we refrained from added colour that might do just that. Instead we opted for black and almost white

We opted for black an almost white as the only two colours we would add to the website. In this way the style of the website will not distract from the product images. The almost white colour wee chose has a warm creamy tone, which is reminiscent of old apothecary tables, which is reflects the emphasis of science in the artists work.

GERNER JAHNCKE

**GERNER JAHNCKE**

Gerner Jahncke's current logo; Difficult to read, does not stand out

Proposed logo; Impactful and strong.w
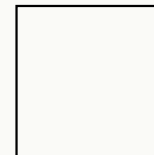
#fafaf7          #000000

## Typography

A good choice of font will create balance, bring value and guide the reader through the hierarchy of information on a website. It is important for Gerner Jahncke that their typography reflects their values, connects with their customers and communicates clearly.

Our chosen fonts for Gerner Jahncke's communication are Hero New and Lexia Mono. Hero New is aversitlie sans-serif as it is impactful in bold and easy to read in light. It will be used In Bold to as Gerner Jahncke's new logo, light for paragraphs and Ultra light for micro copy.

We chose Lexia Mono for it's similarity to typewriter text, that would have been used on old fashioned apothecary labels to remind the readers of the science aspect of Gerner Jahncke's art practice. As it is mono it is will fit neatly into our the grid structure we will create throughout the website.

# Aa Bb Cc Dd
# 1 2 3 4 5

Lexia Mono, bold. +10 tracking adjustment
h1, h2

ABCDEFGHIJKLMNOPQRSTUVXYZÆØÅ
abcdefghijklmnopqrstuvxyzæøå
123456789.,$§?!#€%&()"/<>`´+=-

Hero New, light. Paragraph.

ABCDEFGHIJKLMNOPQRSTUVXYZÆØÅ
abcdefghijklmnopqrstuvxyzæøå
123456789.,$§?!#€%&()"/<>`´+=-

Hero New, Ultra light, Micro copy

## Photography

Gerner Jahncke express a desire to show their art practice authentically, and so we have a preference for natural light and shadows in their website images.

Product shots in the webshop will have a plain background so full attention of the viewer will be on the aesthetics of each piece with no distracting background elements. Close up product shots are essential to give users an sense of how the product might feel in their hand, as this is an important factor in physical shopping for users, which we will transfer to the digital realm.

The website will also feature images of soil and the surroundings on Bornhølm and other sample sights around the world. But they must come second to images of the products and the process. These images are in natural daylight, outdoors and can also feature the artists themselves. This will add value to the products, as it shows the process of production is complicated and with many steps.


Product shot featured on webshop; plain background, no distractions.


Macro photography product shot, showing detail and texture.


Products in-situ, grouped together in a minimal background.


Images of soil ample sights; Iceland, Japan and Bornholm.

| GERNER JAHNCKE | Style and SoMe Guide | Team 5 semester 3 exam project |

## Graphical Elements

We created a redesign of their map of Bornholm. In Illustrator, Laura split the design into two similar diagrams. Each one dedicated to a different purpose for the sake of clarity.
One for the location of their studio on Bornholm to help guide tourists to the area, and another showing the various dig sites already explored by Gerner Jahncke, contributing to their percieved scientific credibility.
Furthermore, the colours were updated to better integrate with the styling on the website.
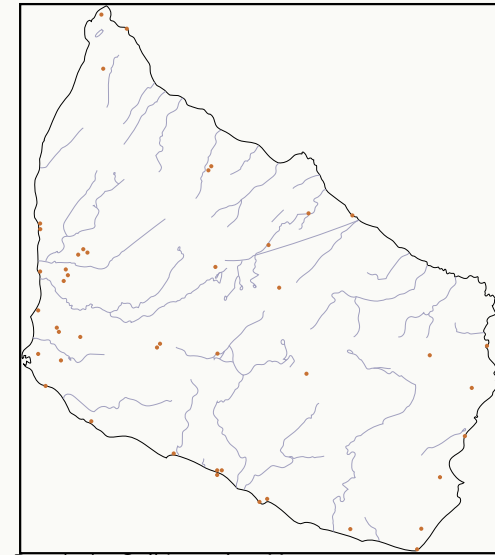


Bornholm Soil Location Map



Bornholm Adress Map

## Social Media Guide

### Platfrom

Customer research tells us that those who tend to buy handmade crafts online, use instagram to discover new products and artists.

Instagram has a large range of users; older users who are new to the platform but have an interest in investing in handmade products, and younger users who are more used to shopping online and but newer in the market of buying higher end handmade products.

These are two specific groups we want to target, so we conclude instagram is the most relevant platform for Gerner Jahncke to connect with current and new customers.

### Tone of voice

Gerner Jahncke will use a tone of voice which is personal, warm, friendly and approachable. Combining professional knowledge with stories from everyday life.

They should not be afraid to use humour on instagram, even posting production processes gone wrong to show they are fallible humans and not part of a mass production machine.

### Purpose and Relevance

The purpose of our proposed strategy to connect with Gerner Jahncke's target audience. They will need to attract users who;

• Have a preference for supporting independent artists over mass production.

• Desire an emotional or physical connection to a high end product before they buy.

• Enjoy sharing stories of the high end pieces they buy (the story of how they came to buy it, or resharing the story of who made the product).

• Enjoy browsing.

• Have concerns about the safety of delivery of high end breakable objects.

• Enjoy enhancing their home interior with functional products that are beautiful.

• Like to give or receive Unique gifts.

To add value to thier products, Gerner Jahncke's social media communicartion must meet one of these customer demands to be a worthwhile post.

## Content types and style

Stories/Reels:

Stories on instagram are used as a 15 second insight into the life of Gerner Janhke, they are only available for 24hrs so can be a little more playful in communication. Reels can be as long as 1 minute and are a permanent feature on the feed. These can be used to tell a bigger story and a more immersive experience.

- "Behind-the-scenes"- or "the-making-of"-trend:

Can be used as short films in reels showing snippets of the making process and is more successful  if the finished product is shown within the last seconds. This adds value and uniqueness to the product emphasising that the product isn't mass-produced. Can also be used in stories in shorter form.

- Take a break trend:

Short films of the surroundings in Bornholm in stories or reels. This trend connects to the emotional relation to the brand. Users can take a virtual break and not be exposed to production or promotion. This is also a convenient way for Gerner Jahncke to invite users into their lives outside of their art practice and create a deeper connection without exposing their personal lives too much.

- Packing videos:

Videos showing how the products are packaged before shipping them out. This supports the feeling of the transportation being secure. This also suggests the products could make unique gifts.

## Content types and style

Feed Posts:

The main purpose of Gerner Jahnckes instagram post, is to show off their beautiful products, as the aesthetics of a piece are the most important factors to users.

Secondly the posts will communicate science and history that goes into their work to add value through storytelling.

Captions will be used to engage users, with questions such as"Did you know...?" and "What do you think?" Inviting users to engage directly with Gerner Jahnck and even encouraging them to share their own pictures of Gerner Jahcke product in their home.

- Macro Images.

Very close up pictures of the product so the user can see fine details and texture. The intent is to imitate the physical connection of touching the product.

- Carrousels.
multiple images of the same space with a variety of single products. Imitates the feeling of an offline browsing experience.

- In-situ shots
Products in everyday situation as they would be used in the home. Allows the consumer to see the artwork in a context and envision how it could look in their own space.

- Behind the scenes
Shots of the making process with captions explaining what is happening in the picture.

- Geography Post
Gerner Jahncke use soil samples from trips around the world. Archive footage with captions explaining the trips add value to the work.

## Instagram Examples

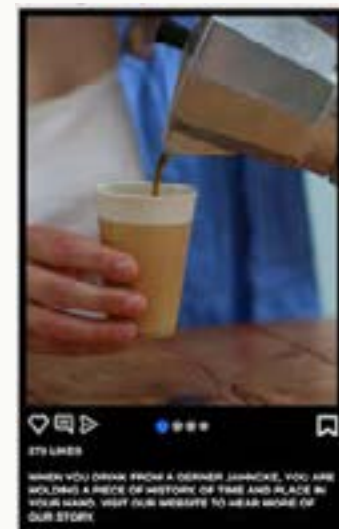**Stories/ reels**

**Posts**



Snippets of the making process



Take a break stories and reels



Carousel of different products in the same setting to replicate the act of browsing in a shop.



In-situ shots, users can imagine the product in their homes.

# Appendix

1. Our trello board url:
https://trello.com/invite/b/wKiVxN7w/
a1bb588375dfc152604f44c5d7ecaaec/-

2. Reference Link:
https://www.interaction-design.org/literature/article/what-is-design-thinking-and-why-is-it-so-popular

3. Gerner Jahncke's current website url:
https://gernerjahncke.dk/

4. Heuristic evaluation guide url:
https://www.interaction-design.org/literature/topics/heuristic-evaluation

5. Heuristic evaluation Caroline url:
https://docs.google.com/document/d/1VP38q86m6uxO-QodvkuRy8Dtz0RWLhavunD3nVBj14Tw/edit?usp=sharing

6. Heuristic evaluation Gareth url:
 https://drive.google.com/file/d/1DOn9WbLPxTPX-5JK4n6GdQHM_yC72y1UG/view?usp=sharing

7. Heuristic evaluation Laura url:
https://www.figma.com/file/wwRNMKiP0mqodhE5G-ngRa8/Untitled?node-id=0%3A1

8. Jakob Neilson Heuristic evaluation report.
https://www.nngroup.com/articles/how-to-conduct-a-heuristic-evaluation/

9. Gerner Jahnke interview guide url:
https://docs.google.com/document/d/1Qnszhsn-DZfBKMk--0lOrJLec-BUsLN5w92NzSRUG8Tw/edit?usp=sharing

10. Benchmark research Figjam url:
https://www.figma.com/file/UV3QNNoEoGA0BkWthtXnsy/Benching-the-Marks?node-id=0%3A1

11. Value Proposition Canvas url:
https://www.figma.com/file/DjyHjleD4v3T4UqJ8gI2AT/Value-Proposition-Canvas?node-id=0%3A1

12.  Benchmark research Figjam url:
https://www.figma.com/file/UV3QNNoEoGA0BkWthtXnsy/Benching-the-Marks?node-id=0%3A1

13. Design trend analysis figjam
https://www.figma.com/file/NeED0Z6ODN9WwNxZOzi8ku/Trend-Analysis?node-id=0%3A1

14. We are social
https://wearesocial.com/uk/blog/

15. Market research survey
https://docs.google.com/forms/d/1hp7q0mp2leF1zMIpx6qCW-WUoNV2ePRqdOpwe5TxT2yU/edit?usp=sharing

16. Interview recordings and transcriptions.
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17. Danish statistics on buying ceramics, glass and porcelain
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18. Etsy statistics:
https://www.smallbizgenius.net/by-the-numbers/etsy-statistics/#gref

19. UK craft consumers report:
https://www.craftscouncil.org.uk/documents/880/Market_for_craft_full_report_2020.pdf

20. "How might we…" FigJam:
https://www.figma.com/file/3CXyM2t1Gddp6tzi9zS89j/Card-Sort-and-HMW?node-id=0%3A1

21. Dot voting on our crazy 8's:
https://drive.google.com/drive/folders/1KaJxCnxQDD0nYtgsJsbMgMwbrxG_OJF9

22. Social Media Strategy

23.
a)Gareth moodboard:
https://www.figma.com/file/ERaxbrLY5OzGgnUFzUBCUL/Gareth-GJ-MoodBoard?node-id=0%3A1

b)Michalina moodboard:
https://www.figma.com/file/lVq2C3MQIoKe5Jt0UlnIBQ/moodboard---gj?node-id=0%3A1

c)Caroline Moodboard:
https://www.figma.com/file/FalimRDQKuYjxiuz5IsZBp/Untitled?node-id=0%3A1

d) Laura Moodboard:
https://www.figma.com/file/4uKoNIlLtJn40WzeVqYHDi/Mood-Board-GJ-0.1?node-id=0%3A1

24. Digital version of brainstorming session on figma:
https://www.figma.com/file/yhOZQd4evSWjgOLJik2LQP/Content-Brainstorm?node-id=0%3A1Mk--0lOrJLecBUsLN5w92NzSRUG8Tw/edit?usp=sharing
VelQCp6sOb-dFrD?usp=sharing

25. Card sorting
https://www.figma.com/file/kNkSEaG4CEaS2bdigXL1QE/Infor-mation-Architecture?node-id=0%3A1

26. Figma wireframes
https://www.figma.com/file/mYugfqtYu10stAhTM1FXTX/visu-al%2Fwireframes%2Fprototypes?node-id=68%3A4

27. Style tile voting
https://www.figma.com/file/dM8egMv7YvOLtRj0evT9pw/Style-Tile-Smash?node-id=0%3A1 https://www.interaction-design.org/literature/article/what-is-design-thinking-and-why-is-it-so-popular

28. High fidelity prototype
https://www.figma.com/file/mYugfqtYu10stAhTM1FXTX/visual%2Fwireframes%2Fprototypes?node-id=289%3A829

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https://www.figma.com/file/J6Qnhz3xEDOXAB6MLgDmhQ/
Content-Brainstorm-2.0

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https://docs.google.com/document/d/1AzK79z6eFmGj8Jjmk-_
qLusgE4uZvy7mu0K08s7rhJU/edit?usp=sharing

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https://soundcloud.com/user-949281550-955312998/
gjinterviewbg/s-Mh7YzMeN5dF?utm_source=clipboard&utm_
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32. Vimeo Link:
https://vimeo.com/716815089

33. Reference Link:
https://www.usability.gov/get-involved/blog/2006/12/
credibility.html