II Semester Exam Project

GABRIELE NICOLA
conceptual artist

Link to each group member's domain and github repository:
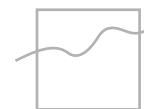
- Giada Ferrari
  http://ferrarigiada.com/kea/gabrielenicola/

- Masa Wu
  http://masawudesign.dk/kea/gabrielenicola/

- Yan Li
  http://onestepfurther.nu/semester2/exam/index.html

- Chiara Nicola
  http://designki.dk/kea.gabrielenicola/

- Larisa Ailisoaie
  http://larisadom.com/kea.gabrielenicola/
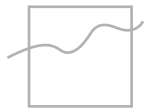
- https://github.com/GiadaFerrari/exam-2ndsem

Amount of keystrokes and standard pages
Keystrokes: 90.914
Pages: report doc. 64_appendix 36

Summary, Introduction, Problem Formulation and Methods

Summary

This report documents the development of a multimedia design solution that aims at helping a young and newly graduated artist jumpstart his professional career.

The internal and personal factors of the artist as well as the external forces on the market were researched and business-related strategies were developed based on the findings. A communication plan, including details about creating and enhancing the online presence of the artist, was then worked out, taking into consideration both the web's potential and the specific needs for the artist's career development. The communication plan was implemented through design, both content design and visual design, and both aspects were tested and improved throughout the design process.

A set of digital solutions was presented to the artist in the end. As the main part of the solutions, a website about him and his work and an Instagram strategy wes created and fine-toned to reflect his current status on the career path. Plans and instructions regarding how to maintain these digital presences are included in detail. Some suggestions are also made for further expansion and improvement of his digital presence, which could be helpful for his future career.

Introduction

Conceptual art is art in which "the idea or concept is the most important aspect of the work" and "the idea itself, even if it is not made visual, is as much of a work of art as any finished product."[1] Conceptual artists focus on giving tangible form to the idea or concept, where portraying of the concept takes precedence over the traditional aesthetic, technical and material concerns.

Our client, Gabriele Nicola is a newly graduated, Italian sculptor with focus on conceptual art. During his study he has built some connections in the art community through the traditional channels, such as meeting with the galleries in person and attending art fairs, and he has sold some of his works in his town. He wishes to raise awareness of his work, build a professional image, and be recognised as an artist by more people,[2] which eventually could lead to more sales. He doesn't have any online profile and visual identity as an artist yet and he now thinks that a website might be useful for his career development.

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1 Quote from Sol LeWitt, who named this type of art in his essay "Paragraphs on Conceptual Art.", Artforum, June 1967.
2 Refer to the interview with the artist in the appendix, page 1
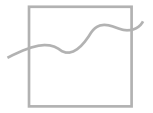
Problem Formulation

The project focuses on the following questions: How to build and maintain an online presence of this young artist? How to showcase his concepts and ideas in his works? How to attract and communicate with the audiences, including potential buyers, and thereby jumpstart his professional career?

Methods

In order to answer these questions, interviews with the artist were held to gain a clear understanding of him, his work, his values, his current situation on the career path, as well as his short-term and long-term goals. The strengths and weaknesses of the artist (the S and W in the SWOT analysis) were analysed based on this understanding.

Market research was then conducted to identify opportunities and threats (the O and T in the SWOT analysis). The market researches include Macro environment research(PEST) and micro environment research, with focus on competitors and customers. Business model canvas, generic strategy and the SWOT and TOWS matrix were then worked out based on the findings from the previously mentioned researches and analyses. The TOWS strategies were made with focus on multimedia development.

Based on the business strategies, a communication plan for multimedia design production was developed. The communication plan also forms the foundation to the design of the final solution, which includes both the design of content and the design of visual elements.

Throughout the design process, surveys, user tests (Card-sorting, 5 seconds test, BERT, TRUNK test, Think-aloud test), expert reviews, and interviews were conducted to collect insights, validate assumptions and concepts, as well as improve the final digital solution.

Our project management was based on using Trello. We assigned a Scrum master who was in charge of adding tasks to Trello board. We color coded the tasks based on the catagory of the work. For example, all the business tasks had a blue lable. Trello helped us to have a good overview of the work progress and we used it as a Kanban chart, where we could see what has been done, is in the doing and still has to be done. For more information on Trello see the work progress screenshot in the appendix, page 36.
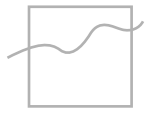
Sender Analysis

Gabriele Nicola, 28 years old, is a young Italian sculptor. He has been experimenting with different media and types of art and is currently working on conceptualism.

Client's Current Situation

He recently received a master's degree from the Academy of Fine Arts in Turin, Italy. He is at his early stage of establishing a local network, both with art galleries and private buyers. Now he wants to develop his professional career therefrom.

Client's Wish for Online Presence

He wants to have a website to show that he is a credible and professional artist, and through this improve his presence on the market. At the same time, he is reluctant to use social media in his professional life, partly because he has little confidence in social platforms and partly because he believes that social media coverage holds less credibility than art journals and other traditional channels in the art community.

Client's Mission, Vision and Values

Mission: To pursue the arts by experimenting in the fine art of sculpture through different media and gain recognition by more people.

Vision: "I hope to open a laboratory to study, do project and create my work; in 5-10 years I hope to have more than one gallery to work with and made constantly art shows and work, as well as been appreciated by many people of the art world" Gabriele Nicola.

Values: Creativity, intuitivity, dreamer, inventivity, passion.

Client's Market Focus

For the moment, he would like to concentrate his energy in Turin, an important business and cultural center in northern Italy. He has also interest in Pescara, a coastal city in the middle of Italy. He would like to sell in Europe, especially UK, where he also has connections. In the future he hopes that he could sell to the US and Mexico.
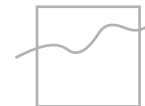
Client's Strengths and Weaknesses

In addition to interviews with the artist, we gained more understanding of him through his professor, his sister and his friends.

"Gabriele has the ability of creating original pieces, of taking a concept in his mind and shape it into an original sculpture. He has started creating his own network, and has good contacts in the art environment, both through the school he graduated from and from the galleries he exposed his work at."

He proved to be good at selling his artwork when approached during art shows and exhibitions, but still struggles at finding buyers independently.

Gabriele is also showing a lack of understanding of the importance of how to present the content digitally (for example; the quality of the photos and videos, organisation of content lacks a recognizable pattern).

Market Research and Business Strategies

Macro / Micro

In order to gain a better understanding of the client's business situation, we did several researches on the macro and micro environment. The main purpose of conducting these research and analysis is to consider the external impact and influence on the business, in our case the art market. This can help us understand the opportunities and threats on the market so that we can aim, adjust and respond accordingly.

PEST

PEST stands for political(P), economic(E), social(S), technological(T), and it's a widely used tool to analyse the macro environment. Our research was mainly done on Italian and European market, where the artist wishes to start his professional career. We would like to find out whether this market starting-point is suitable for the client's current situation.

Political Environment

Italy is a constitutional republic with many political parties, some of which are only active in certain regions. In the past decade, Italian politics have been undergoing turmoils, and the political instability limits the government's ability to provide the most stable environment for people, including young artists, to establish and grow their business. On the bright side, the leading in voting power Five Star Movement emphasised on the importance of cultural heritage and art at the election 2018, which could be seen as a promising factor on the Italian art market.
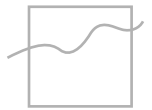
"Italy and its thousand cultures should be the Silicon Valley of cultural heritage." (Matteo Salvini, italian politician)

In Europe in general, despite the historical problems between some countries, there are relatively few political conflicts that derail business in large scale. EU and other political alliances provide a beneficial environment and convenient market, which played an important role in fostering business growth in the past decade. The Brexit and the consequential discussions about leaving EU in other countries cast shadow on the forecasts of the political climates in Europe, yet it has also led to fresh thinking from the politicians about how to upgrade the political structure in EU.[3] With regard to the business around art, the uncertainties in politics are considered to have a damping effect on the art market.[4]

3 "Europe's changing political climate", Financial Times (July 4, 2017)
4 "TEFAF Art Market Report Online Focus" (2017), The European Fine Art Foundation, page 17

Economic Environment

Despite the political issues, Italy's economy has been recovering lately[5] and its GDP is growing with the approx. yearly rate of 1.5 percent.[6] Italy's GDP growth is still among the lowest in EU countries.
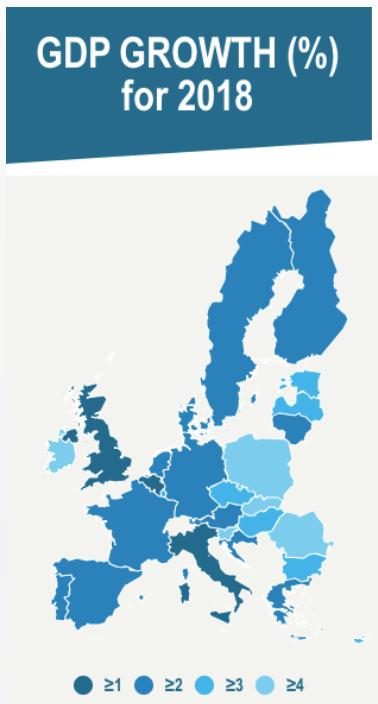

Figure 1: European Commission[7]

Figure 2: European Union GDP Anuanl Growth Rate[8]

Worth noting is that there is a strong economic division between Northern and Southern Italy, with the north being richer and more industrialised. There is also a big income inequality in Italy, and the rich benefits more from economic growth than the middle-class and the poor.[9]

In EU, economy has been growing steady and generally in an upswing.[10] There are uncertainties about the future of EU, but the forecast remains positive.[11]

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5 "Economic Survey of Italy 2017 ", OECD http://www.oecd.org/italy/economic-survey-italy.htm

6 European Commission about Italian economy, https://ec.europa.eu/info/sites/info/files/economy-finance/ecfin_forecast_winter_0718_it_en.pdf
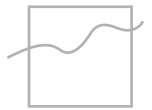
7 "Forecasting Europe's future", euronews.com (3 April 2018)

8 "European Union GDP Annual Growth Rate 1996-2018", tradingeconomics.com

9 "Growing Unequal? : Income Distribution and Poverty in OECD Countries, COUNTRY NOTE: ITALY"(2008), OECD

10 "European Union grows at fastest pace for 10 years", BBC (14 February 2018)

11 "Winter 2018 Economic Forecast", European Commision

With regard to the art market, Europe, as a continent, is the largest art market in the world,[12] the overall market is huge and fluctuation is moderate (figure 3). UK has been one of the top 3 leading countries in the global market for at least a decade (figure 4).[6] Art trading with Italy takes up 1.5% percent of all art trade in 2016, and the annual turnover figures and reported growth in Italy appear optimistic.[13]
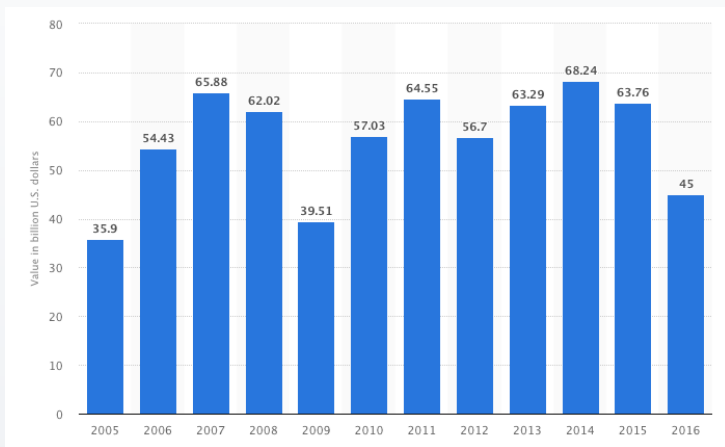

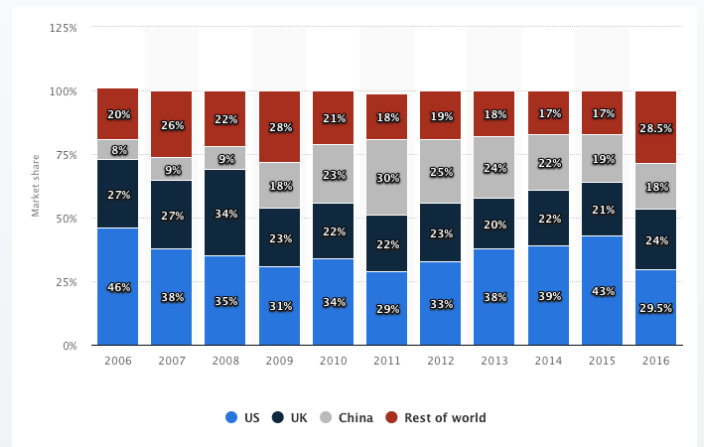Figure 3: Sales value of the global art market from 2005 to 2016 (in billion U.S. dollars)[14]

Figure 4: Leading countries in the global art market from 2006 to 2016, by market share [15]

Changes in EU and Eurozone membership, including the exchange rate factor that follows, could potentially affect the cross-border transaction of goods, including art works.

12 "European Union GDP Annual Growth Rate 1996-2018", tradingeconomics.com
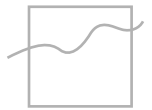
13 "TEFAF Art Market Report Online Focus"(2017), The European Fine Art Foundation, page 124

14 "Value of sales in the global art market", https://www-statista-com.ez-kea.statsbiblioteket.dk:12048/statistics/273173/value-of-sales-in-the-global-art-market/ accessed May 14, 2018

15 Leading countries in the global art market from 2006 to 2016, by market share: https://www.statista.com/statistics/429885/market-share-of-the-global-art-market-leaders/ accessed May 14, 2018

Social Environment

Europe is known for its rich and diverse art history and positive attitude towards the art in the society. Here, art is considered cultural heritage, which is highly valued and greatly appreciated. In Italy, as well as in other European countries, art education is encouraged, art classes are established as a compulsory school discipline, which leads to more understanding and support to art and artists. Buyers of artworks and the more systematic art collectors hold certain status in the society.[16]

Post-war and contemporary art in particular is trending among collectors[17] in recent year (figure 5), thanks to globalisation, online sales, and the increasing number of museums that promote contemporary art.[18]
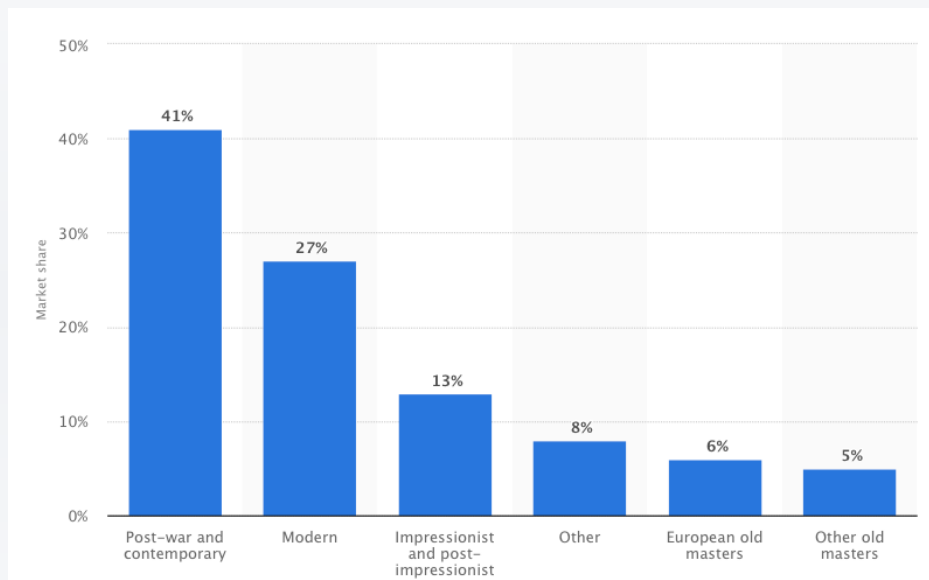
Figure 5: Distribution of fine art auction sales volume worldwide in 2015, by sector[19]

16 "HOW TO START AN ART COLLECTION – AN ULTIMATE GUIDE", openwallsgallery.com (8 September 2016)

17 "TEFAF Art Market Report Online Focus"(2017), The European Fine Art Foundation, page 17

18 "Can Art Market Trends Help Us Predict the 2017 in Art?", widewalls.com (29 December 2016)

19 "Distribution of fine art auction sales volume by sector" https://www-statista-com.ez-kea.statsbiblioteket.dk:12048/statistics/429946/distribution-of-fine-art-auction-sales-volume-by-sector/ accessed May 14, 2018

Technological Environment

The invaluable growth of technology, in particular the internet, has without a doubt changed the world. Through the web people and information are becoming more and more connected. Italy is following this trend by embracing all the amenities that the digital world has to offer.

The internet usage in Italy has grown constantly, reaching 60 % in 2015 with the prediction for further growth (figure 6). According to the study, performed by Pew research centre, Italians use internet mainly for comparing information, socialising and purchasing online.
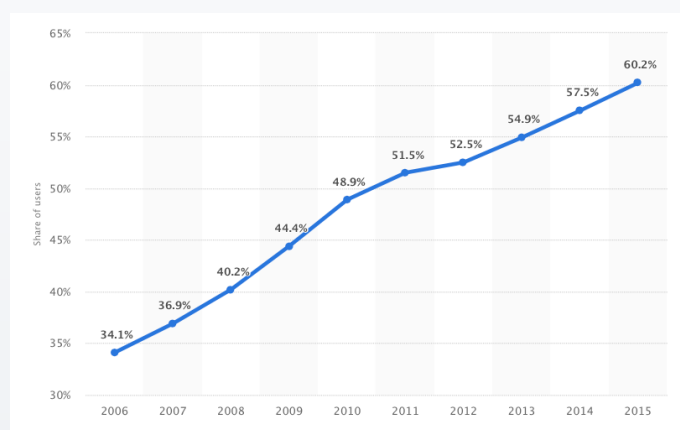

Figure 6: Share of internet usage in Italy between 2006 and 2015[20]

When it comes to the current art market, internet is playing a bigger role that's serving both the demand and the supply side.[21]

Online art sales have increased in the past years (figure 7), and it's estimated that online art market would keep growing (figure 8).
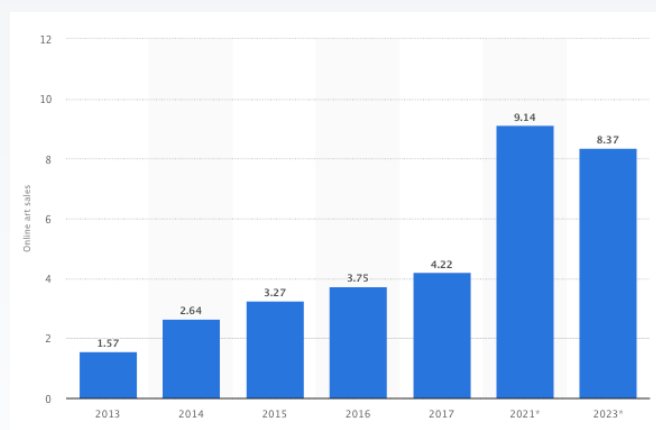
Figure 7: Estimated value of the online art market worldwide from 2013 to 2023 (in billion U.S. dollars)[22]
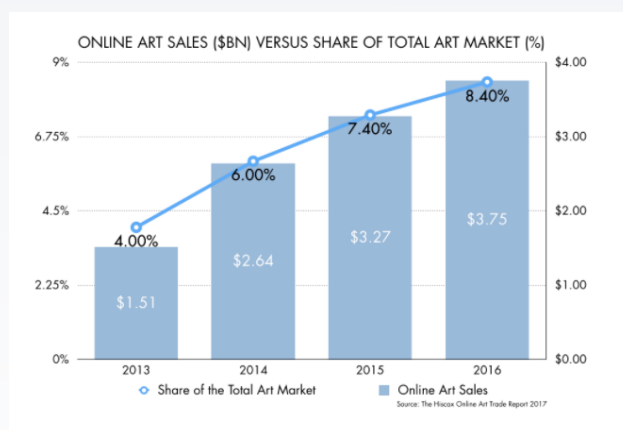
Figure 8: Online art sales versus share of total art market[23]

20 "Online art sales versus share of total art market" https://www.statista.com/statistics/542279/shares-of-internet-use-in-italy/ accessed May 20th 2018

21 "Global online art market sales 2012" https://www-statista-com.ez-kea.statsbiblioteket.dk:12048/statistics/284586/global-online-art-market-sales-2012/ accessed May 14, 2018

22 "Just How Big Is The Art Market? Leaders Do Some Serious Numbers-Crunching", Forbes (15 March 2017)

23 "Latest Art Market Trends" https://www.huffingtonpost.com/entry/latest-art-market-trends_us_599c4ed4e4b0521e90cfb551
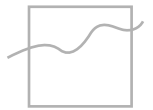
While the art market is still focusing on traditional means in order to trade art pieces,[24] the is an increase of the use of the internet. There was a period of hesitation about art market online in general, but the internet was then accepted as an important channel for the lower-end art sales. More and more emerging artists are exploiting social media and the internet as a way to get more exposure and establish a strong and recognizable visual Identity.[25]

Conclusion on Macro Analysis

Based on the findings about the business environment, especially the forces on the art market, we concluded that despite the uncertainties, the more developed Northern Italy is a good starting point for the client. Other European countries offer an attractive market to consider and is relatively easy to expand to, since the countries are so closely connected thanks to the free market in EU.

In the art community, traditional channels are still important, but the trend is to go online and establish a strong online presence.

24 "2018 Art Market Predictions", artnome.com (31 December 2017)
25 "TEFAF Art Market Report-2017", The European Fine Art Foundation, page 13
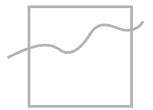
Competitors Analysis

Competitors are a crucial factor in the micro analysis. The client considers all artists that are already recognized and are selling in the galleries as his competitors.
He wants to research how his competitors organize their material and how they present their content online, such as their archive of digital materials, ie. online portfolios.

Considering the great difference between the established, mid-career and the emerging artists[26] in terms of their positioning on the market, we decided to focus on emerging sculptors. They are considered direct competitors with the client and helped us understand opportunities and threats on the market.

1. Andrea Fama, age 30, Turin, Italy – direct competitor

Conceptual sculptor

- Studied at Accademia Albertina di Belle Arti di Torino.
- He held solo and group exhibitions in Italy, Mexico, China and Albania and won three prizes.
- He is active on social media platforms: Facebook (494 likes), Instagram (1400 followers), LinkedIn.
- He has a website about his work: http://andreasculture.wixsite.com/andreafama/works

2. Leardo Sciacoviello, age 30, Turin, Italy – direct competitor

Figurative & Conceptual sculptor

- Studied at Accademia Albertina di Belle Arti di Torino
- He has held solo and group exhibitions in Italy, Spain, UK and won three prizes
- Active on social media: Facebook, Instagram (328 followers), LinkedIn, Twitter (26 followers)
- Has a personal blog: https://www.leardosciacoviello.com/blog.html

26 "DIFFERENCES BETWEEN EMERGING, MID-CAREER, AND ESTABLISHED ARTISTS: PROFESSIONAL PRACTICES FOR VISUAL ARTISTS", bmoreart.com (5 July 2009)

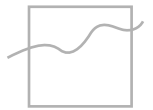**3. Simone Benedetto, age 30, Turin, Italy – direct competitor**
Figurative sculptor

- Studied at Accademia Albertina di Belle Arti di Torino.
- Gained extra recognition and experience studying abroad and exhibiting his art worldwide.
- Galleries that have showed his art and his story include franzpaludetto.it, andivision.it, premioceleste.it, curvecreativestudio.com
- Active on social media platforms: Facebook (413 likes), Instagram (469 followers)
- Has a website about his work: http://www.simonebenedetto.it/

From above we can conclude, all of the competitors have a personalized website where they present their art in the way that best reflects their style and personality. They are all very active in the art community, exhibiting on the local as well as international market. They have won some prizes and are mentioned in art articles which is showcased in their webpages. They are all active on various social media platforms where they post relevant high quality content. This can be seen as a positive indication for the use of social media in the art world.

Customer Analysis

After performing macro-environment research and completing the first part of micro-environment research by studying competitors, we then analysed customer segments which we could target with our multimedia solution.

According to a survey performed on the participants (2.000 answers) in the italian PREMIO TERNI, the main target group who acquires their art consists of private investors and collectors with a stunning result of 70% of their sales going to this target group.
 A distant second we see art galleries, buying art from 8% of the artists interviewed.
The market is then clearly held by privates, both in the form of collectors and investors and of art gallery owners.

On a more geographical level studies proved that 77% of the italian collectors resides in the northern part of Italy (considered from the northern border all the way down to Rome).
The collectors focusing on contemporary art are a very narrow niche, amounting to roughly 10.000 collectors in the world.
A survey led on 200 italian collectors who focus on contemporary art showed that they buy an average of 5 art pieces per year, and shows that the average age of a collector is 60 years old, of which 87% is male.
It is also important to notice that of these 200 collectors the 63% had a higher education degree or a PhD/master.
Among private collections sculptures ranked as the second most collected medium on the italian market (18%) after paintings (32%).[27]

Next step for the client would be to grow on a European scale, taking in consideration that United Kingdom is the 2nd largest art market holder on a global scale.[28]

We performed a survey on emerging artists in the italian market, to further confirm our research findings.
The audience we planned to target in this project will be discussed in the persona section, page 18.[29]

27 Data from "Collezionisti ed arte in Italia. Il 77% sono nel Nord" (http://www.ansa.it/lifestyle/notizie/lusso/accessori/2016/10/13/collezionisti-darte-in-italia-il-77-e-al-nord.-tutti-i-numeri-del-settore_91cd3689-2249-4082-9c8e-6330a55ef2be.html)" accessed May 23rd 2018

28 Leading countries in the global art market from 2006 to 2016, by market share:
https://www.statista.com/statistics/429885/market-share-of-the-global-art-market-leaders/ accessed May 14, 2018

29 Refer to appendix: Survey with the artists, page 5

SWOT / TOWS

After analyzing our client and the environment he is going to work in, we created the SWOT matrix where we discussed the Strengths and Weaknesses, Opportunities and Threats.
After creating a SWOT analysis that described the current situation as particularly as possible, we then brainstormed on how to combine these different areas into feasible solutions that we could present to our client in a form of a TOWS matrix, where we reference to the Strengths, Weaknesses, Opportunities and Threats we are trying to solve / exploit.
As multimedia designers we decided to focus on the TOWS areas focusing on maximising Opportunities and minimizing Weaknesses in the multimedia aspect.
This will allow us to work on establishing his online presence, presenting him on the market with a modern and professional visual identity and give him more online exposure.

SWOT

S
1. Original work
2. Italian background
3. Good at gain recognition from accredited institutions (from teacher and academy)
4. Good at maintaining network in the art communities
5. Good at selling when he's approached
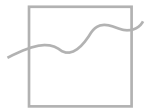
W
1. Doesn't have a marketing view
2. Lack of ability to present himself professionally
3. Not good at finding the buyers
4. Doesn't understand the importance of online presence

O
1. Economy is rising in Europe
2. Galleries are looking for young artists to collaborate with/represent
3. Inverstors show interest in contemperary art
4. Buyers appreciate art
5. Conceptual art is trending
6. Development in the technology means more channels for him to get known

T
1. Unstable political situation in Italy
2. Lots of competitors
3. Plagiarism of art pieces displayed online

TOWS

(max)S(max)O

S1S2 - O2O3O4: highlight his originality and his Italian background in the communication plan to attract buyers, investors and galleries

S5 - O2O3O4: provide the chance for the audience to approach him

S4 - O6: expand his network in the art community further to the online platforms

S5 - O1: don't have to set the price low to achieve sell

(min)W(max)O

W1W3 - O2O3O4: present him on the market, make it easier for people to find him

W2W4 - O2: build a professional image of him online to complete his profile in order to negotiate and build partnership with galleries

(max)S(min)T:

S2 - T1: target market outside Italy as well

S4 - T2: connect with more fellow artists, turn competition into collaboration and get promoted together

S1 - T3: put clear copyright statement on the web and online profiles

(min)W(min)T

W1 - T2: use USP and/or ESP so that he can stand out from the competition

W2W4 - T2: build a professional image online to gain advantage in competition on the modern channels in the art market

W3 - T1: create an online presence to expand the possibility to sell outside Italy
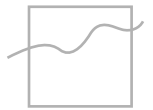
Generic Strategy

After analyzing both the client and the external environment surrounding the art market, specifically the market segment concerning contemporary art and sculpture, we proceeded to choose a generic strategy.

Low cost and differentiation are the two basic types of competitive advantage a business possess. Combined with the range of activities and broad or narrow target groups, the two basic type turn to four generic strategies: cost leadership, differentiation, cost focus and differentiation focus.[30] Choosing a generic strategy involves choosing both the type of competitive advantage and the scope of business.

In our case cost is not suitable as a competitive advantage. Cost leadership strategy wins its market share by appealing to the price-sensitive customers, and cost leadership is usually feasible for companies with large production volume. On the art market however, where artwork is usually, if not always, one of a kind, as opposed to a mass-production, cost leadership strategy is rarely feasible. For Smaller businesses, such as the one run by an artist, it is technically possible to achieve "cost focus" by setting one's price tag lower than the close competitors. But it is rarely ideal, most likely counterproductive, since art buyers see the price of an art piece from another perspective. Instead of seeing the price as the cost of a purchase, in which case lower price seems more appealing, they see the price as value and the high price tag of an artwork usually reflects the perceived high value of this work on the market, which drives more desire to owning this piece.
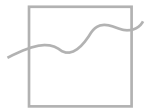
The uniqueness of our client's artwork calls for differentiation strategy, and the price-insensitive, wealthy target audience revealed in customer research makes this strategy feasible and preferable for this case. Conceptual art takes up only a tiny fraction of the whole art market. Our market focus and the relevant audience within this area means that we are aiming at an even narrower scope.

Differentiation focus is therefore our choice. With this strategy, we aim at building a strong brand around the uniqueness of the product and "narrowcast" it to the target audience.
It's also important to note that on the art market, the "product" is always two-fold, namely the artist himself and the artworks. The Differentiation Focus strategy should be reflected on both aspects, which will be discussed in the communication plan section USP/ESP.

30 Ritika Tanwar, "Porter's Generic Competitive Strategies", Journal of Business and Management, Volume 15, Issue 1 (Nov. - Dec. 2013), PP 11-17.

Business Model Canvas

The Business Model Canvas
Gabriele Nicola, Conceptual Artist

Key partners ✅	Key activities 🔗	Value preposition	Customer Relationship ♥	Customer Segments 👤
- art galleries - other artists - influencers - art magazines - hotels, banks (to showcase the art) - strategic alliances (get free art material)	1. Contact galleries 2. Collaborate with artists 3. Active on social media 4. Updating website 5. Attend art fairs, build the network	Create a more established brand Create clear and accurate online presence focused on the target audiance	- send email with exclusive information and photos on the new art pieces	- art galleries - private investors - private collectors (middle to older generation, wealthy, appreciate art, well educated, ex. lawyer)
	Key resources ⚙ - material - aritsts skills - existing connections - website - SoMe profiles		**Channels** 🚚 - artist's magazines - website - social media - art galleries - mouth to mouth - showcase art at public places	

Cost Structure $	Revenue Streams 💰
creating the art research website, video	- revenue from selling art pieces In the future: - financial support to the artist - earning from giving educational tutorials on how to create the art
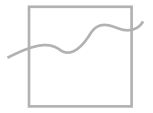
Communication Plan

Many of the previously mentioned strategies are relevant and applicable in a multimedia solution. In order to carry out these decisions, a communication plan was developed.

Sender

The sender of this communication plan is a young sculptor. He is still experimenting a lot with art and is not established yet. He wants a professional image showing that he takes his art creation seriously, he is skilled, and he has potential.

Purpose

The fundamental purpose of the communication is to help this young artist start his professional career by establishing a clear and professional visual identity and managing his online presence, through which he will be able to better connect with the target group, and gain more exposure in the art community.

The goal of this communication was set with the client's current situation in mind. Knowing our client's scarce exposure and limited network, our first goal is to let his target audience find him easily and offer an accurate portray both of his art and of himself as an artist.
In addition to this, we aim at creating a strong online presence as a base to establish a sense of reliability and professionalism which is needed to form a long lasting partnership between the target audience and the client. The online solution should convey a clear overall understanding of his work.
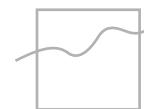
Personas

As revealed in the Customer Analysis, the majority of art buyers range from 40 to 70 years old, have a high-level education and belong to the upper middle class. Based on the survey results, our personas come from Italy and other European Countries.

6.What countries are your buyers from? (multiple choice) (Nazionalità di chi compra i tuoi lavori)

8 responses

Italy — 5 (62.5%)
Europe — 5 (62.5%)
Asia — 0 (0%)
America — 0 (0%)
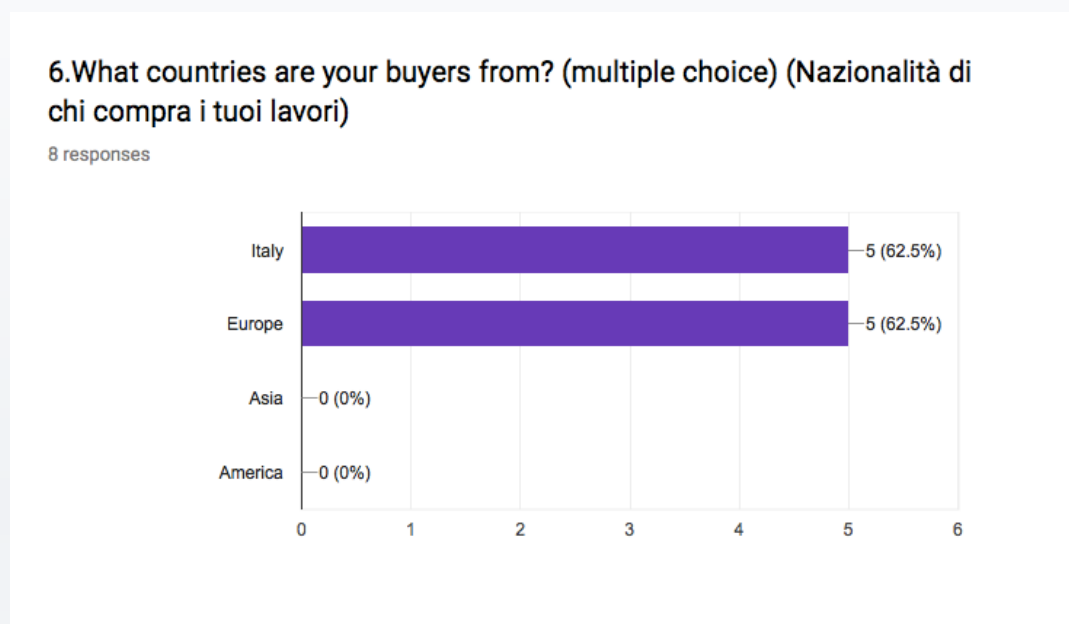
Figure 9: Survey with the artists, Appendix page 5

Our targets can be divided into three different categories:
The first target group can be described as **Private Investors**. They buy the art for the potential they see in the artist and as a money investment that they can resell when the name of the artist has gained more value.

The second target group are the **Private Collectors**. Their appreciation for art drives them to buy and collect artistic pieces. At the same time, they take pride in using art as a way to elevate themselves socially.   They normally have a private collection in their house and they tend to buy an average of 5 pieces per year in order to expand their collections.

Art Galleries are the last target group we chose to consider, as they play a major role in the artist's career development. Their business mostly focuses around showcasing art works and share the profit with the artist. Galleries can also offer a long-term representation agreement to the artist and therefore play an even more central and dedicated role in the artist's career development. The unique characteristic of art galleries and the specific needs they entail, make it reasonable to consider art galleries as a separate type of target audience.
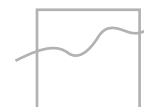
ABOUT MARCO ANDERSON

Age: 60 years old
Occupation: businessman and investor
Status: married

Marco is a businessman that enjoys investing in all kind of arts. He has lived in Rome for 26 years, but he was born in USA. He has a villa in the wealthy neighbourhood and enjoys decorating it with his art collection.
His childhood dream was to be known for his artistic talent, but he wasn't supported by his family so he had to give his dream up.
Now that he is wealthy, his main interest is to invest and in young people that are very talented and to support their needs.

Strenghts:
- Good communication skills
- Ablity to recognize potential
- An understanding of the arts

Goals:
- Help young people becoming known for their talent
- Create a valuable collection
- Being a part of the art community

Fears:
- Economical recession
- Invest in worthless art
- Loss of his collection

Characteristics
Responsibility
Organisational skills
Commercial awareness
Communication skills

Inspiration:

Marco Anderson

ABOUT ALICE CALVERY

Age: 45 years old
Occupation: art gallery owner
Status: married

She is the owner of a little art gallery in London, UK.
She opened an Art Gallery after attending an art fair in Paris.
She has a genuine interest and enthusiasm for art, especially contemporary art.
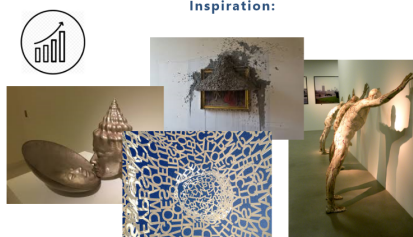
Strenghts:
- The ability and confidence to deal with a large range of people
- Physical stamina for organising and setting up exhibitions
- Manage Finances and Administrative duties

Goals:
- Create a successful art gallery
- Increase the artists and the buyers who attend the events

Fears:
- Bankrupt
- Unpopular art expositions
- Lack of buyers

Characteristics
Responsibility
Organisational ability
Commercial awareness
Communication skills

Inspiration:

Alice Calvery

ABOUT DAVIDE SERRA

Age: 56 years old
Occupation: art investor and manager of a big hotel in Milano
Status: divorced, with 3 kids

Davide lives with 2 of his children in a villa in Milano. He inherited a big fortune from his father.
Now, his passion is to attend auctions and galleries events in order to invest in contemporary paintings and sculptures and then resell them in the art market.

Strenghts:
- A good negotiator
- He is keen on investment
- Successful businessman
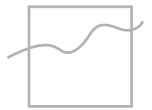
Goals:
- Increase his fortune
- Give a brilliant future to his children
- Invest in valuable arts

Fears:
- The loss of value of his art
- Set a bad example for his children
- Bad investment

Characteristics
Responsibility
Organisational skills
Commercial awareness
Communication skills

Inspiration:

Davide Serra

Customer Journey

Awareness: How does the user find the artist?

As discussed before, on the art market, both the traditional channels and the online platforms are used. The audience might get to know the artist's name through articles published in an art magazine. They might meet the artist in person at an art exhibition. The galleries, dealers and curators might receive the business card from the artist, when he presents himself in person. The modern art buyers and collectors, especially the millennials, might discover this new artist through google search and social media.

Interest: Look for more information

After knowing the artist's name or seeing one of his work, those that are interested would like to know more about him and his concepts. They could land on the artist's webpage, read more about him and take a look at his portfolio. Here they can see images and videos of the art pieces and read the concept behind each artwork.

Engagement: Wish to contact the artist or inquire more information about an art piece

After reading about the artist and browsing through the portfolio, visitors that found a connection to the artist and his work would like to engage more. They'd like to contact the artist or enquire more information about certain art pieces.
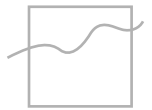
Action: Buy an art piece, including a piece in their galleries, share a piece on social media.

Visitors, that have contacted the artists through their preferred method and gathered all the information about the art piece of their interest, decide now to make the purchase.Once gallery owners feel comfortable with the artist, they might offer a long-term partnership.

Visitors, that are interested in the art work but have no intention or budget to buy, opt for sharing the artist's work images on their social media (Facebook, Pinterest), as their support to the artist.

Affinity: Promote and follow the artist

Audiences who are pleased with their experience with the artist or fell for his art, want to promote the artist whenever and however they can. Support can come in different ways, for example talking to their friends about him, sharing his art, following him on social media, buying more art pieces from him, or collaborating with him.

The customer journey reveals many important points that need to be considered in the digital solution.

For instance SEO and SoMe strategies are a key point for this project, since our first goal is to help the target audience on the internet easily find the client through direct search or keyword. The keywords we planned to include on the website are listed in the appendix page 36.

On the social platforms and business card, website link should be provided in order to redirect audience to the site, which is the primary stage for the artist and his work.
Storytelling is important to build the connection and attract visitor to engage more and make their action.
We also need to consider how to deliver best possible UX at each step of engagement.
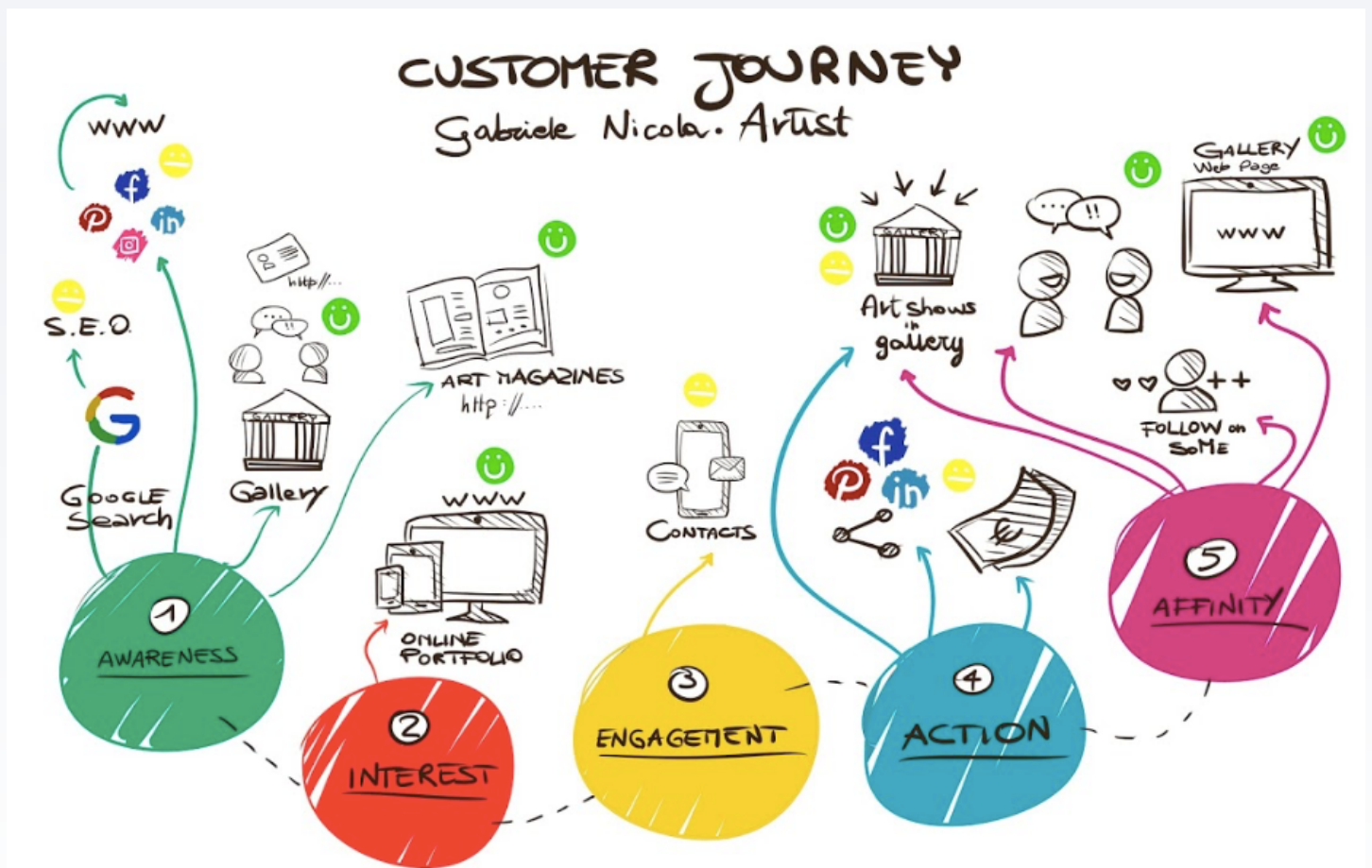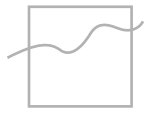
USP and ESP

In order to build the needed connection between the target audience and the artist, which is essential in leading the interaction and eventually build a strong customer relationship, selling propositions need to be set.
We encountered a challenge in pinpointing a signature style for our client's work, since he is still experimenting with different media and ways of expression. However, it's not necessarily the uniqueness in the art itself that can differentiate an artist from the crowd. By being honest and admitting that he is at the early stage of being an artist, even showing some imperfections in his work, the artist would be perceived in a more human and candid way, a more approachable and pleasant image than the aloof and unapproachable 'traditional' artist.
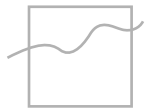
This approach would help building an emotional connection between the artist and his audience. Instead of focusing solely on showcasing his art, showing that the artist is dedicated to his art and working hard to improve could strengthen the emotional connection between him and the audience. The connection between him and his audience, and the support it leads to, is more beneficial for him to build the foundation of his future career as an artist than a mere selling and buying relationship.

For these reasons we have decided to create a strong ESP focused on his commitment and the concept behind his art instead of focusing on an established style and brand.

Message
Our client wants to communicate that he is experimenting with different kinds of art in order to express his talent, while still improving it . His commitment and professionalism towards his art are the key messages our design wants to convey in order to create a solid customer relationship.

Channel Choices

Website

We chose website as the primary online communication platform, where our client can showcase his art and document his progress and evolution as he experiments and matures as an artist.

A website offers the control over how the content is organised and displayed and it helps the artist to build a strong and complete image towards the audience. Compared to other pre-set platforms, such as Instagram, a personal website serves as customised stage of the artworks, which is especially important for conceptual art, since visual appearance of the art only counts for a small part of the work's value. A web solution has also advantages over the traditional portfolio in print. For example, a website is accessible for a much broader range of people, it can be updated whenever needed, and it can hold video content. That is beneficial for our client, since many of his artworks often involve movement.

Moreover a website is a great tool for the artist to achieve a better understanding of his audience. Using the additional tools that come with a web solution, such as google analytic, he can gain valuable information, such as; which art piece attracts the most attention, from which outside link do most of the audience come from, and so on.
This could help the artist even further refine the marketing plan.

Social Media (SoMe)

The client showed a certain reluctance towards using social media as part of his professional marketing strategy. This reluctance was justified by questioning social media's credibility in the art market, especially compared to more traditional channels.
We took into considerations this hesitancy and dug deeper into the opinions among other italian artists currently present on social media and conducted interviews with gallery owners in Copenhagen in order to gain a better understanding of the target's perspectives.

According to the survey performed on 2000 artists,[31] 70% uses internet as a tool to get discovered in the art world, while 68,2% uses art shows, 47% Mouth-to-mouth, 35,6% art contests, 16% art magazines and 13.4 % art fairs. The artists that answered yes to the usage of internet for self promotion were asked further about their media choices. 53,5% answered that they have dedicated web pages for their art, 32% use social network, 15% blog, and less than 10% uses forum and online art shop for self promotion.

The importance of art magazines in promoting artists: 33,1% considered it very important to make themselves more recognized in the world of art, 59,1% consider it not decisive but useful, while 8% think it's not relevant.

Whether or not maintaining a strong social relationship with key partners and customer segments is considered a distraction to the work production, 55,4% of the artists prefer to maintain social relationships, while 36,3% consider it important with moderate approach in order not to cause distractions, so they can stay focused on the work production.

All the galleries we interviewed said that social media profiles, Instagram in particular, is a must have for artists nowadays. Galleries use these social platforms to discover and follow the artists. When we asked them to test the design prototypes, they mentioned that they're looking for the Instagram icon on the website so that they could follow the artist from there. When we did the research about his competitors, we saw that all of them are using SoMe (Instagram, facebook etc).

We acknowledge that running a good social media platform for self promotion requires extra time and careful planning, which the artist has difficulty to manage or commit himself to. But based on our findings, social media is too important to ignore for the artist's career development. We wanted therefore to develop a SoMe plan that's tailored to the artist's situation. Instead of using all the major SoMe platforms, we chose only those platforms that are most useful and manageable for the client. We took both the differences among SoMe platforms and the specific situation of the artist into consideration.

31 Francesco Casetti, L'arte al tempo dei media: profili e tendenze della scena artistica italiana, Italy, 2012
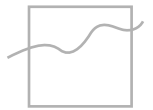
Instagram

As discussed above, Instagram is widely used within the art community, both by the artists' themselves and by art professionals such as galleries, to help them discover new artists.

Therefore, we decided to create a plan for the Instagram marketing strategy, where the artist can show his "work in progress". It's a supplement to the website, where the finished works are showcased. In addition to updates of the artworks, the artist's life in the art community, such as exhibitions, is also a topic he could use for Instagram, so that key partners and customer segments can follow his growth as an artist.

In order to exploit the full potential of Instagram, the artist should consider the following:

• Include a link of his website in the profile to redirect visitors to the more personalized website;

• Write eye catching descriptions;

• Publish posts at times when traffic on Instagram is at its peak. Posting around lunch and dinner time is recommended.[32]

• Use hashtags to get more exposure:

    1. Always include the personal hashtag #gabrielenicola for all his posts.

    2. In addition, choose hashtags based on the type of the post: daily or exhibition.

    3. Use both the most popular hashtags and the ones with moderate post number, so that there is a higher chance to be found and get a higher position in the result.
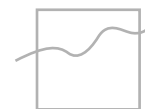
Hashtag created for the artist

#gabrielenicola, already exists with 1 post

English hashtags for daily posting [33]

#art - 365,715,565 posts

#conceptualart - 624,854 posts

#sculpture - 11,517,670 posts

#conceptual - 973,781 posts

#conceptualartist - 29,356 posts

#figurative - 700,764 posts

#artgram - 1,431,449 posts

#fineart - 11,475,036 posts

#creation - 4,619,776 posts

#sculptureart - 115,997 posts

#contemporaryart - 16,654,041 posts

#contemporaryartist - 1,263,063 posts

#sculpting - 574,592 posts

#artlife - 4,149,250 posts

#sculpturegram - 4,217 posts

#contemporarysculpture - 201,135 posts

English hashtags for exhibitions [33]

#artgallery - 8,933,357 posts

#exhibition - 8,390,476 posts

#galleryart - 955,575 posts

#gallery - 17,221,977 posts

#artfair - 956,000 posts

#artgalleries 300,000 posts

#contemporarygallery - 43,300 posts

#sculpturegallery - 3,677 posts

Italian hashtags for daily posts [33]

#arte 29,100,000 posts

#artecontemporanea 900,000 posts

#scultura 265,000 posts

#sculture 168,000 posts

#statua 138,000 posts

#arteitaliana 78,110 posts

#operadarte 31,900 posts

#operedarte 26,200 posts

#scultore 15,352 posts

#arteconcettuale 9,840 posts

#sculturacontemporanea 2,297 posts

Italian hashtags for exhibitions [33]

#galleria 493,000 posts
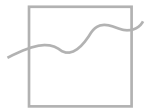
#esposizione 57,202 posts

33 Data on post counts is from www.instagram.com, 21.05.2018-12:00

Facebook

Facebook will be used in a different way compared to Instagram. A professional profile will not be created for the client, since sharing art and creating similar content to the Instagram page would result redundant. When deciding what platform to give priority to, we found artists tend to have more followers on Instagram rather than Facebook due to the visual nature of their work.

At the same time galleries admitted to use Instagram over Facebook when looking for new artists.

Facebook is however still part of our SoMe plan, in that a "share to FB" function is added to the client's personal website. This solution enables the visitors of the website to easily share the artist's work on their own Facebook page. In this way, the burden of sharing and posting on Facebook is taken over by the visitors, instead of the client himself, and the word of the client and his work still gets spread out. Not using Facebook as a personal page to share will help our client to achieve a high effect/time-spent ratio.

Pinterest

Pinterest is a valuable tool that showcases by categorizing artworks, it is almost like a digital moodboard, which one could share with potential buyers. With more than 175 million users (whose average age ranges in the late 40s), Pinterest holds massive social sharing.

Taking into consideration our Facebook solution built on user based Social sharing, Pinterest seemed like the perfect platform where the artist could exploit this concept. While selling his art through our website is not our goal, it's worth noting that Pinterest is also being used to plan purchases, and that 87% of users purchased something after noticing it on Pinterest.[34]

LinkedIn

LinkedIn is a social networking site designed to create and expand connections on a professional level. We have decided to implement the artist's Linkedin profile in order to boost his credibility as an artist and to convey a sense of professionalism and commitment.
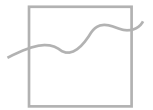
LinkedIn is an opportunity for our client to promote himself and showcase his projects.

This will also give him more exposure on a business level, which will improve his chance to establish valuable partnerships with art galleries.[35]

34 Data from 'Pinterest by the Numbers: Stats, Demographics & Fun Facts' (https://www.omnicoreagency.com/pinterest-statistics/) visited on May 31st, 2018
35 Data from '10 reasons why to Use Linkedin' (http://maxmarketing.co.nz/10-reasons-why-you-should-use-linkedin/) visited on May 31st, 2018

Media Elements

To ensure effective and desired communication between the artist, his works, and his target audience we will need different material from the client.

After analyzing what kind of digital media we are going to use to create our client's visual Identity, the following media elements should be provided by the artist:

- photographs of individual art works, medium shots and close-ups as well as shots from different angles;
- videos of individual artwork that have moving mechanisms;
- text to describe each artwork and explain the concept behind each sculpture, which is essential for the understanding of conceptual art;
- pictures that show the "work in progress", in order to maintain more frequent update than the finished works in the portfolio. It's useful to attract people to follow. This kind of content belongs in the Instagram profile;
- text to introduce the artist and describe his art in general in order to tell his story
- video clips for edtiting, to tell the story of the artist in a video form,
- poetry written by the artist, it will be used for "easter eggs" to build more emotional connection between the artist and the users as well as convey a deeper understanding of the art
- graphical elements to achieve the 'wanted' professional look, for example his signature.

The material provided by the artists can be found in the appendix pages 6 - 19.
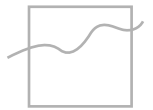
Design Documentation

The design documentation is usually considered as a self-containing documentation that can be read and distributed independently. Therefore, we include the client profile in this section, even though it's already covered in the report.

Design Brief

We intended the design brief to be a document of the client's profile focusing on design perspective, it will help designers understand the client better.

He will answer questionnaires, surveys and provide us with his thesis and in depth descriptions of the concept behind each work.

The artist will provide us with images of his art, exhibitions and sculptures; videos of the movement of his sculptures and clips are gonna be needed in order to make a promotional video for the website.

The artist agrees to provide us a list of the press, exhibitions and experiences he collected in his active years of work. He will also be required to provide us a portfolio of the works he wants to showcase in the website.

• **Who is the client?**
Gabriele Nicola, a sculptor who is experimenting between figurative and conceptual art, who lives and practices in Italy.

• **What does he do?**
He is experimenting with different styles and technique. He is currently focusing on conceptual art.

• **How is the client seen in the art market?**
He is an emerging artist, who is still working on getting recognition and acknowledgement from the market.

• **Where does the client want to go?**
The artist is focusing on getting recognised and building a strong local network, but he is open to the possibility of expanding on a global scale given the opportunity.

• What is the perceived image of the client ?

"In the work of Gabriele we highlight the need for careful observation of one's existence and of a dialogue between man and the cosmos, man and infinity, in a constant confrontation between the micro and the macro cosmos. His work summarises various types of artistic experiences, giving great importance to details." [36]

• What are his mission, vision, values?

- To pursue the art by experimenting in the fine art of sculpture through different media and to gain a local recognition in the north of Italy.

- "I hope to open a laboratory where to study, project and create my work; in 5-10 years i hope to have more than one gallery to work with and made constantly art shows and work, as well as been appreciated by many people of the art world".

- creativity, intuitivity, dreamer, inventivity, passion.

Project Objectives

This project aims at establishing a clear and professional visual identity of the artist on a multimedia level, so that he can reach a broader target audience, compared to the traditional channels in the art community, and gain more exposure.

Scope of Work

The design work consists of making a professional website that reflects the artist's style and showcases the essence of his art works. Social media channels will be also investigated and planned.

Evaluation of Work

Success is determined by the delivery of a professional image of the artist and the presentation of the true essence of his art.

5 Seconds test, Bert test, Trunk test, Think-aloud test, and interviews will be conducted in order to gain feedback and improve the design.

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36 Refer to the Appendix, Teacher's comment on Gabriele Nicola, page 6
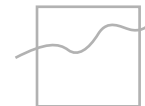
Design Process

During the ideation period, we searched online for inspirations, from small, personal site built on pre-set web solutions to corporate website designed by professionals for big players on the art market. After we interviewed the client and gained some understanding of him and his work, we made two style tiles, and then developed two Adobe XD prototypes based on these. We did various tests and iterated throughout the design process.

First Mood Board

Style Tiles of the First Two Designs

The first style tile was developed based on the colours and textures of the materials used by the client. Considering the current trend, gradient was added to the colours.

Style Tile 1

The second style tile was developed with the opposite approach. Original images were edited to make them appear as simple and clean as possible. No colour was intended to be used in the design. Textures from the original image and angles in the lines were removed.
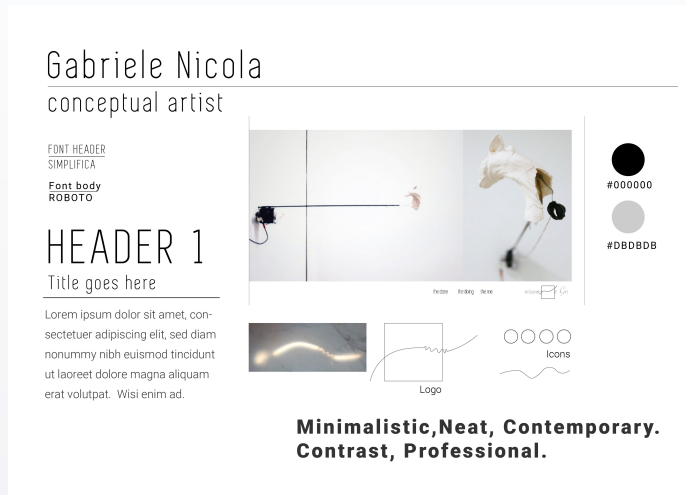
Style Tile 2

Prototypes Based on the Style Tiles

Two prototypes were developed each following it's own style tiles. On top of the styles, two different approaches in terms of page layout were implemented.

On the home page of prototype 1, the page layout follows the classic golden ratio and the spiral leads the viewer's eyes. On the other pages, the main layout is symmetrical, while the content is neatly ordered into groups.
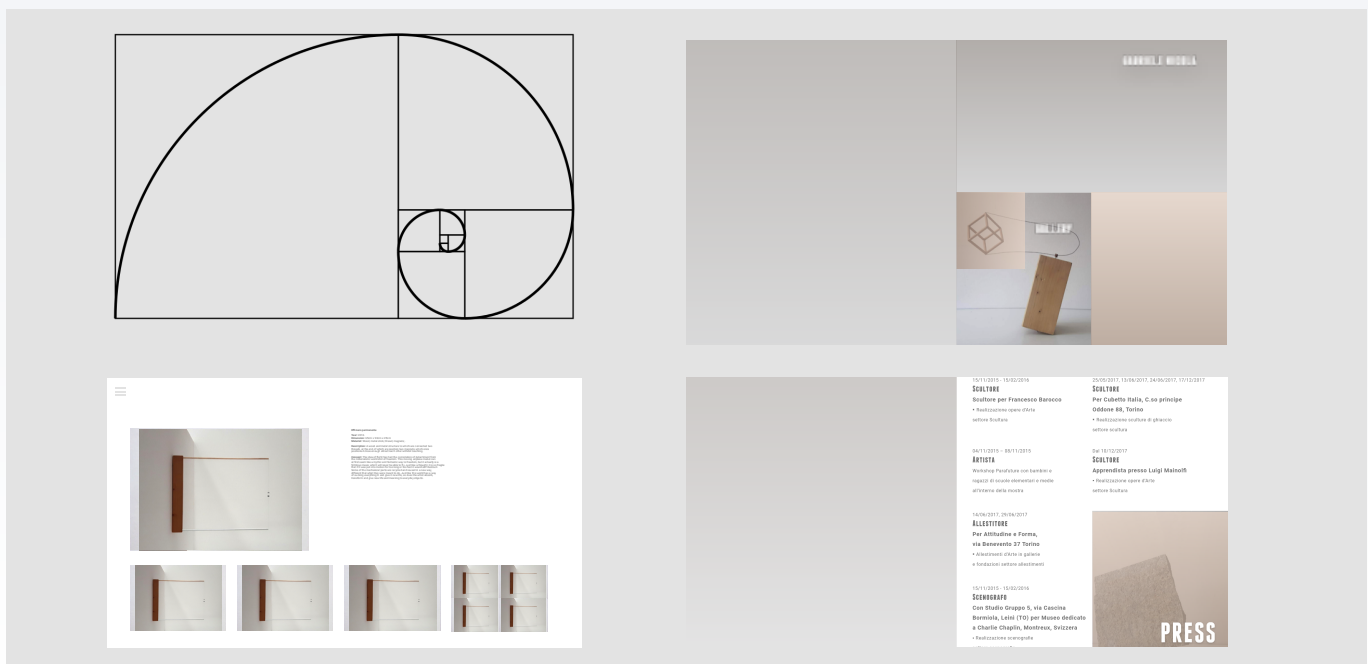
Prototype 1

With prototype 2, elements were placed in an asymmetrical pattern, with vertical visual hints to separate the content. On the portfolio page, different themes were planned based on the number of available images of each art piece, instead of applying a unified layout to all the artworks.

Prototype 2 includes an animation showing the movement of the art work.
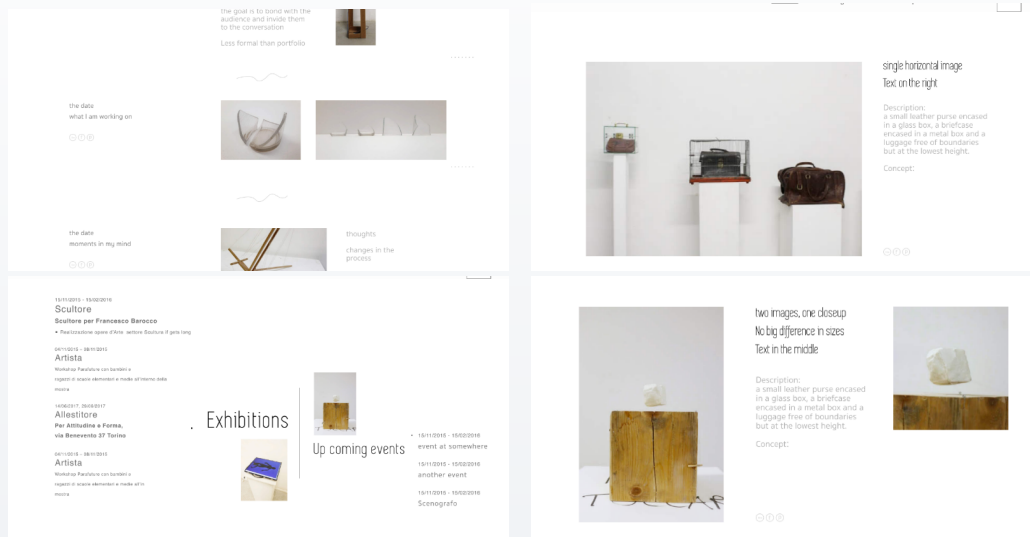
Prototype 2

User Test

5-second test and BERT test

We did 5-second test, BERT tests[37] and follow-up interviews on the 2 prototypes.

With the 5-second test, we intended to see if the test persons could get the correct first impression about "what is this site about". The tests on both prototypes gave interesting results. About half of the test persons perceived prototype 1 as an online store for home decoration, while the other believed prototype 2 as being art related, most likely sculpture.

With the BERT tests, we tested the subjective response from the test persons. Based on the understanding of the artist and the conceptual art in general, the goals and considerations we originally had were:

- To have a high quality website with a professional look, per client's request
- To be seen as having an artistic touch, since the site is about an artist
- To appear sophisticated, in order to stay in line with the conceptual art style
- To appear modern and with a simple layouts
- To look friendly, not too expensive nor intimidating, to reflect the current stage of the client

37 Refer to the Appendix, page 27
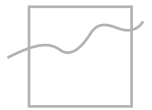
Preliminary test revealed the testers didn't understand the meaning of the word 'legibility', and confused it with the word 'readability'. We then decided to switch the two words in spite of the incorrect use of the word 'readability' for a better user understanding of what we were trying to test.

After the first test on prototype 1,one of the testers mentioned that her first impression of the design was "feminine", which we didn't consider as an adjective in our preliminary test. Since over half of the target audience are male(on the italian market 87%), we decided to add "feminine and masculine" to the BERT test, with the goal aiming at neutral leaning a bit towards masculine.

BERT test result. The small dot on the scale represents the average score from all test persons.

As shown in the diagram above, both prototypes recieved positive reviews, with prototype 2 being a bit closer to our pre-set design goal.

The follow-up discussion about prototype 1 showed the symmetric layout of the pages resemble a magazine layout to a level that it made the testers want to flip through the pages from the corner of the screen, instead of using vertical scroll as they would normally use on a website. The visual element of an arrow didn't give enough indication to scroll the page. The test persons held different opinions regarding the half empty page. Some responded quite positively to this design, some considered this unusual but acceptable, given it's a website for an artist, while the rest thought it's an error and they expected to see a large image to fill up the space.

Prototype 2, the follow-up discussion revealed that the different shades in the background colour of the image on the homepage were confusing to some test persons. The layout on the page about exhibitions and upcoming events was not clear. Without the artist's name on the homepage, some test persons were not sure if the website is about an artist or a museum.
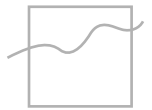
Interviews with the Art Galleries

We then interviewed owners and employees from three art galleries in the centre of Copenhagen in order to get insights from someone working at the art market. The three galleries range from small gallery to big at relatively prime location.

In addition to the aspects in the previously mentioned tests and discussions, we asked about adding the artist's name on the homepage and the animation effect on the prototype 2.

Compare: without and with artist's name on the home page
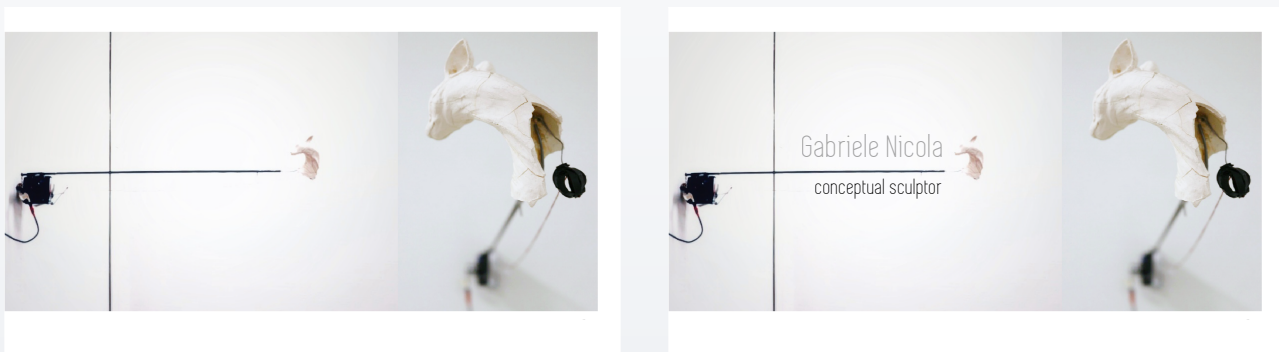
Prototype 1: Half of the interviewers perceived it as an online web shop for decorative sculptures, while the other responded that they understood it's an artist's website through the name on the Home page.
The spiral layout was perceived by one interviewer as a bit chaotic and confusing.
One thought the gradient overlays on the images were too strong, making the image of the artwork hardly recognizable. Regarding the layout on individual pages, the design is generally considered clean and well organized, especially the page about the press. The big and bold text of "home" on the home page caused a bit confusion, since the interviewers were already on the home page, they didn't know where would this button lead them to.

Prototype 2: It gave the impression of an artist's website and one interviewer guessed it was about conceptual art.
This prototype was generally perceived as professional and clean and it was the preferred design out of the two by all interviewers.

Regarding whether or not to include the artist name and "conceptual sculptor" on the landing page , two interviewers commented that without the artist name, they were not completely sure what this site was about, but the guesses they made were close.
When asked directly about if the artist name should be included on the homepage, their immediate answer was yes.
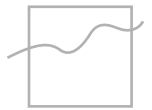
On second thought, they said that visitors are probably coming to this site from a business card, a SoMe sharing or a google search etc., so they would have already known what does the artist specializes in.

Afterwards, when the two designs of the home page, with and without the artist name and art type description, were presented side by side, one interviewer said that it would actually also work without the name and it might be even better, because without the text, the art work would be perceived as the foreground, so the viewers could focus more on it.

The animation was considered interesting and pleasant. One interviewer suggested that it would be better to make it clear that the animation is showing the actual movement of the art piece, not just an effect on the website.

The layout on the press page and portfolio was considered not as organized as prototype 1.

Second Iteration Prototype

Based on the feedbacks and findings from the tests, discussions and interviews, the homepage of prototype 2 and the portfolio page layout from prototype 1 were combined and later iterations were all based on this new prototype.

Testings and changes were made throughout the design process.
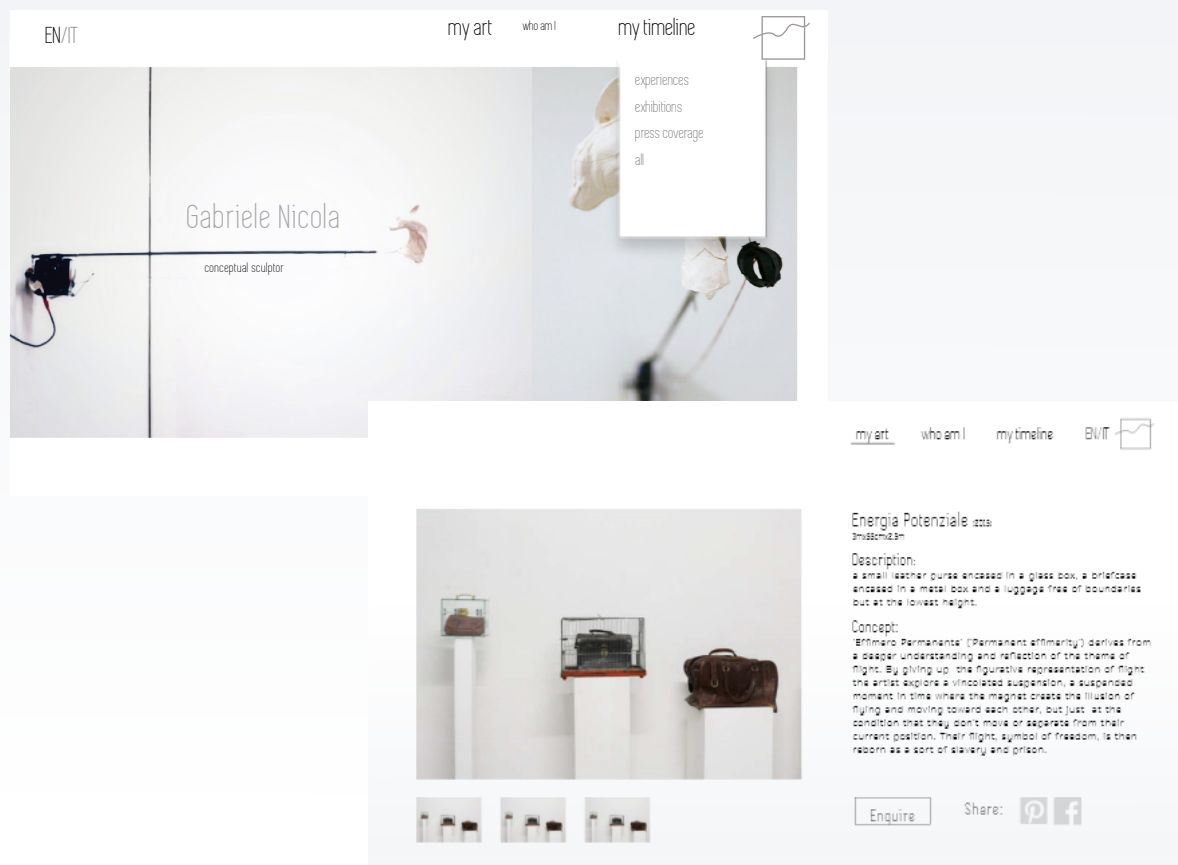
Trunk Test

Trunk test was conducted in order to test the functionality of our website navigation. The result revealed that using a distant underline as indication of current page didn't generate enough contrast to the other elements in the navigation, as the test person was not sure which page he's currently on. As the solution, the line should either be thicker and/ or placed closer in order to follow the gestalt law of proximity.

my art   who am I   my timeline   my art   who am I   my timeline

Think Aloud Test

The design should make sure that the following functions can be easily achieved by the visitors:

1. Read about the life of the artist
2. Find the artist's portfolio
3. Share art work on Facebook or Pinterest
4. Buy one art piece from the artist
5. Get in touch with the artist.
6. Follow the artist on Instagram
7. Find the upcoming exhibitions
8. Read about the education background of the artist
9. Check the press coverage and the exhibitions of the artist throughout the years
10. Go back to homepage

Tasks 1, 2 were easily solved by all test persons, while the results on other tasks were not as satisfying.

SoMe Icon Issue

Task 3 and 6 involve finding and using the SoMe icons on the site. Since we planned two strategies with social media, namely sharing individual artwork (Facebook and Pinterest) and following the artist himself (Instagram and Linkedin), different SoMe platforms were used for different reasons and we therefore grouped them in two locations, the "share" icons listed along the right bottom of each portfolio section and the "follow" icons included in the footer. Test persons acknowledged that both locations were quite common for their respective use, which could explain why their instinctive reactions to solve these two tasks were correct.

However seeing two different groups of Social Media icons confused them and they started second guessing their instinctive reaction.

Task 5 seemed to add another dimension to the SoMe icon issue. Test persons agreed that they would look for contact information in the footer area, but with a quick glance over the footer, where they're three similar shaped icons in the same color, they didn't realize that one of the icons is Email. They thought all three were for SoMe platforms.
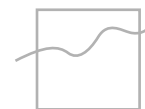
The solution for this issue was to add text description beside the icons and clearly state for what use is each group of icons.

Enquire   SHARE: Ⓟ f   Mail: ✉   Follow: ⊙ in.

The Evolution of the "Enquire" Button

Even though we're not building a web shop, the possibility of purchasing an artwork should still be offered and presented clearly. In order to avoid the commercial feel on the site, we decided not to use the word "buy" or "purchase" for this button. Yet we still wanted to see how people would perform if they were interested into buying a piece, so we included the word "buy" in the task description. All test persons except for one didn't know how to solve this task, at least not as we had planned. Some checked the navigation to see if there's any instruction regarding buying process, some said that they would probably have to contact the artist, while the other paused without saying anything, and then gave up.

The follow-up discussion revealed that most of the test persons wouldn't associate the word "Enquire" with buying, even though it's placed at a conventional position as a "buy" or "put in cart" button on a web shop. We asked about and tested both with uppercase and lowercase, with different typefaces, but the changes didn't affect the result. Test persons said that they're not sure about the meaning of "Enquire", and they have not seen this word in this context before, nor "Enquire", which is more commonly used in American English.

We then considered many other options, such as "contact", "ask me more" to name the button, but none of them seemed accurate and would potentially cause other confusion on the visitors.

We then decided to conduct an expert review to assess if it was necessary to change this button's nomenclature. The expert, a freelance sculptor who is teaching design and Communication at Kea, explained how the word enquire actually fitted the situation perfectly. He also explained that the confusion surrounding this button was probably linked to the fact that 'Enquire' is a common word in the art community to acquire more information on an artwork, but is not as commonly used outside of the art community.
With this feedback and after checking the official dictionary definition of enquire, we decided to keep the 'Enquire' button.
Enquire is also a word belonging to a high-register, which matches the high educational background of our target group.

User that would click on the enquire call to action button is showing the interest in the artist; therefore a pop-up modal opens where we used ESP to create a better user experience.

All the Action Buttons

After adjusting the SoMe icons and the "Enquire" button, we iterated further to improve the user experience. Considering the difference between the possible actions user can perform, including the different timing to perform these actions, we grouped "share" and "Enquire" together, based on the Gestalt law (what is displayed together belongs together).

''Enquire" and share buttons are about performing an action linked to the art displayed, either by requesting more information or by sharing it on a personal SoMe platform.

These are actions that originate from an interest towards a particular sculpture, and are therefore positioned right after each paragraph explaining the concept behind the art.

On the contrary "contact" and "follow" are about creating some sort of relationship with the artist himself by either contacting him or following him on SoMe, and they are therefore grouped in the footer.

The Logo and the Home Page

As shown in the prototype our design placed the artist's logo on the right, and the navigation bar does not have a home page button. The home page can only be linked to by clicking on the logo.

Testing this we realised that by placing the logo on the right (when convention dictates that the logo is positioned on the top left corner) created confusion on the nature of the logo.

When testing this during the expert review the logo was not recognised as such, and instead it was confused with a decorative element.

Due to this confusion, the convention of clicking on the logo to return to the home page was disrupted.

We then considered two possible solutions to this.

We could either move the logo to the top left corner, where it would be recognised as an actual logo, or we could add a new element to the navigation, clearly stating a 'home' option.

In order to keep the navigation as clean as possible and to respect Hicks law (the more choices are offered to the user, the longer it is gonna take them to find where they need to go) we decided to move the location of the logo, and leaving the navigation untouched.

Design Program

The following elements were to create the visual identity in the latest iteration of our web design.

Logo

Positive   Negative
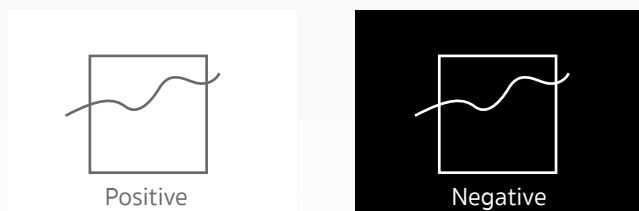
The client asked for geometric-curve lines to reflect him and his work.

The square was chosen because it's a recurrent shape in many of the art's works, and it gives the hard edge that's seen in many of the materials the client uses.

The curvy line is designed based on the light in one of the client's most meaningful work. It represents the liveliness and movement, the essential part of the client and his concept, and adds a personal touch to the logo.
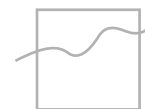
Not only do these two elements bear meanings that represent the client and his work, they work very well together as a logo as well, because on the pages, where the images and the typefaces are neatly ordered, this curvy line with its organic shape will stand out and draw the visitor's attention.

The logo will be used both on the website, including the video, and the SoMe profiles. It will also be used as a Favicon and animated loader in the website.

Color

Black - white - light gradient

The combination of black text on a very light, near white background was chosen for its simple, clean and professional look, as seen in many art galleries' and artists' websites.

Instead of using pure white as the background, the subtle, white-light grey-white gradient was chosen for a smooth visual transition from the homepage to the other pages and the white areas on the top and the bottom of the page set a contrast that brings out the navigation and the footer with the contact and SoMe profile information, both of which are important for user experience. The gradient makes the webpage look more in sync with the real world as well, since real life isn't made of flat colours. It reflects the realistic approach the artist has towards his art and concepts.

The other 4 colours

Four colours were picked from the natural materials the artist uses in his work: wood, cement, marble and metal.

On the pages where the artist portrait or his artwork is displayed, all the colours, except for the black in the text and white in the background, come from the image itself and attract the visitor's attention. On the text-only "my timeline" page, where there's no other colour than black and white and the subtle gradient, the four chosen colours are used as colour code to mark different content on that page, as well as adding colours to the text-only page, so that all pages on the website stay in line colour-wise.
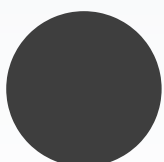
cement	marble	wood	metal
#E3E3E3	#EEDDCC0	#A8977C	#3E3E3E

Typefaces

Taking legibility into consideration, only Sans Serif typefaces were chosen for the web solution.[38]

Simplifica

Simplifica is a modern, fine and simple font. It has thin and uniform line width and it's slightly condensed. The caps-height and ascender are placed high, which favours legibility.[39]

This typeface works especially well for short sentences or words, as in headers of the web page. It has a unique aesthetic due to its condensed and smooth shapes, which gives an artistic look and attract visitors' attention to it.

Sukhumvit Set

The three variations of this typefaces (bold, text and thin) will be used in the body text and list items. When displayed in close range, the three variations display enough contrast between different textual content while maintaining an overall style.

In the text heavy section on the website, Sukhumvit Set Text and Thin in the text body won't overpower the heading, which is displayed with the fine Simplifica.

38 "Serif vs. Sans: the final battle", webdesignerdepot.com (15 March 2013)
39 "Font of the day: Simplifica", creativebloq.com (27 February 2014)
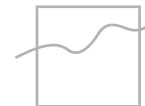
5th element

As stated above, this curve represents the light reflex in one of the artist's most meaningful works and represents that artist's key concept in his art.
The symbolic meaning of this curve represents the connection between different works and it's like the journey of the artist that moves and reshapes like the light in a light bulb.

In addition to the logo, this curve is used as separation between multiple element of the same type.

Other icons and buttons

SoMe icon choice and design

For the icon of Facebook and Instagram, we followed their respective design guidelines, even though the squared icons were not in line with our design. Since there is no restriction from Pinterest, we added a square background to the icon, with slightly rounded corners, in order to make the Pinterest icon appearance coherent with other SoMe icons.

Contact icons

The Email icon in the footer has the same size as the SoMe icons. The email icon was designed to have the same squared outline with slight rounded corners for a consistent look.
The size of the email and address icons was set based on the text that follows, so that the icons are obvious enough to be recognised while not being too visually intrusive.

Contact me

Turin, Italy

nicolagabrieleartista@gmail.com

Design Manual

Colors

code : rgba(227,227,227,1); #E3E3E3;
Used as color code for "experiences";
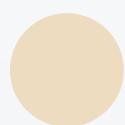
code : rgba(238,220,192,1); #EEDCC0;
Used as color code for "exhibitions";

code : rgba(168,151,124,1); #A8977C;
Used as color code for "press coverage";

code : rgba(62,62,62,1); #3E3E3E;
Used as color code for "all" filter;

Gradient: rgba(from top to bottom rgba(255,255,255,1) to 50%(240,242,245,1) to 100%(255,255,255,1);
Where the gradient is displayed:
As a background on all pages, make sure the white areas on the top and the bottom should be sufficient to make the navigation area and the footer distinguishable.

Typefaces

1. Simplifica:

Which element uses this font: navigation elements, headers{

h1 font-size: 63px; sometimes dynamic with corelation to the page

h2 font-size: 29px;

h4 font-size: 19px ;

Color: Black ;

Font-weight: 100;

}

2. Sukhumvit Set Thin

Which element uses this font: {

h4 font-size: 14px;

p font size: 16px;

footer font-size: 13px;

color: black ;

font-weight: 100 ;

}

2. Sukhumvit Set Bold

Which element uses this font: {

h3 font-size : 16px;

p font size: 12px;

color: #E3E3E3 ;

}

Logo
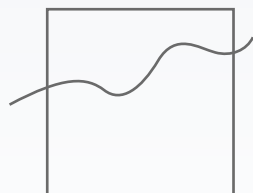
Width: 50px

Position: Absolute (top left corner)

Color: #3E3E3E;

Format: svg

5th Element

Size: 10vw;

Position: centered

Color: #3E3E3E;

Format: svg
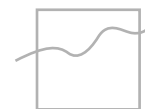
Icons

SoMe icons

SoMe icon choice and design:

For the icon of Facebook and Instagram, follow their design respectively.

Since there is no restriction from Pinterest, a square background should be added to the icon, with slightly rounded corners. Ensure that the Pinterest icon appearance coherent to other icons.

Width: 42px
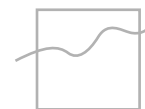Color: #E3E3E3;
Format: png
On which page: my art;

Email icons

The Email icon in the footer has the same size as the SoMe icons. Use only this email icon with the same squared outline with slight rounded corners for a coherent look.

The size of the email icon and the address icon should be based on the font height of the text. Ensure that the icon is obvious enough to be recognised while not being too visually intrusive.

Width: 30px;
Color: #E3E3E3;
Format: png
On which page: present in the footer and in the contacts section (page: who am I)

Address icon

Width: 30px;
Color: #3E3E3E;
Format: png
On which page: Contacts section (page: who am I)

The size of the address icons should be based on the text that follows, so that the icon is obvious enough to be recognised while not being too visually intrusive.
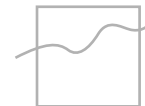
All the action buttons, including SoMe and contact, are displayed together with text description to avoid confusion.

Enquire   SHARE: Mail: Follow:

Buttons

Enquire button

Width: 30%
Color: #3E3E3E
Format: png.
On which Page: my art page;

Video play button

Width: 7%;
Color: #E3E3E3, #3E3E3E
Format: png.
On which Page: who am I page;

Video

The website includes the video of the artist. It is uploaded in the artist's Youtube channel. It showcases in the 'who am I' page. The code generated from youtube is embedded directly in the HTML of the webpage.

About the video

The video is created as a trailer for presenting the artist's works and general concepts.

The use of dramaturgic elements, such as light and sound helps building the climax.

We are using a dark setting as a strong dramaturgic element in order to create a mysterious feeling.

This darkness will gradually turn into light from the Point of no Return (P.O.N.R) with 'fade into white' transition. By having this strong contrast between the settings before and after te P.O.N.R., we aim to build the suspense and add an arcane halo to the story flow.

The work used for this transition (the focalised light being drawn on the wall) is the one artwork the artist relates to the most, due to its meaning and connections with a lot of his other art pieces.

The music (dramaturgical element: sound) helps connecting the actions to each other (it begins immediately after the transition from dark to light - P.O.N.R): a mystic, almost esoteric sound that creates a magical atmosphere, as well as the zooming and camera movements/effect. The user is then intrigued to investigate more in the artist's world.

The video enlights some of the artist's works, mostly built with mechanisms that move the sculptures. The interaction with the viewer is enhanced. It displays the power of the sculptor that gives life to objects.

"Who is the artist?" " What are the theories behind his artworks?" "How does his sculpture work?"

These questions are in part answered in the video, but they're not complete on purpose. In order to have a full understanding of our client's Art, the spectator needs to navigate through the website and obtains further explanations.

The video is used to give a first impression of the artist. The moving artworks clips give a visual hint, without revealing his method. This visual impact triggers the audience attention.

The voice playing in the background is the artist talking in first person in his own language, italian, to build a deeper connection and pathos. As stated in Information Architecture section, the video is provided with english subtitles. The artist voice stops in the second part, to let the music come in and mark the narrative curve change, after the P.O.N.R.

The presence of the artist in the video creates a more profound affinity and shows how he relates with his art pieces.

The logo and name shown in the closing scene is consistent with the webpage loader.
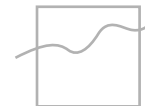
Storyboard
Gabriele Nicola

Prelude
Show the art piece made by the artists.
Time: 4-5 sec
Light: high contrast between dark backround and light in the art
Sound: first 2 sec start with silance, then artist voice over
Action: none
Space: close up of the art,
composition: center
Script
 - **Speech**: Che rapporto c'è tra i sistemi solari e gli atomi?
 - **Subtitle**: What is the connection between solar systems and atoms?

Presentation
Artists looks eye to eye in his art piece.
Time: 5-6 sec
Light: dark background, light is reflected on artist's face and the art piece
Sound: voice over artists speakes
Action: aritsts looks into his art
Space: midium shot on art and artistv, camera moves from left to right and stops on artists face, showing it from the front
composition: rule of thirds
 Script:
 - **Speech**: Una persona con se stessa? L'universo con la terra? La mente con la natura?
 - **Subtitle**: Between a person with his inner self? The Universe with the earth? The mind with nature?

Presentation
Show one of the early stage artists works.
Time: 5-6 sec
Light: dark background, light is coming from the hologram which is the center of the art piece
Sound: voice over artists speakes
Action: camera is focused, zooms on the lady in the hologram that is moving
Space: medium shot, the art piece is imoprtant
composition: center
Script:
 - **Speech**: Esploro il mondo che mi circonda nello sforzo di raggiungere un significato più grande. Creo forme che raccontano storie con metafore e figure retoriche.
 - **Subtitle**: I am exploring the world that surrounds me in the effort of reaching a higher state.
I create shapes that tell stories with methapohores and figures of speech.

Point of No Return
One of artists works showing the lightv.
Time: 5-6 sec
Light: light is porjected on the darker background
Sound: Artists speaks about his focus on conceptual art
Action: light lits up from left to right
Space: close up on the art piece
composition: center
Script:
 - **Speech**: La mia arte traduce leggi matematiche in poesia.
 - **Subtitle**: My art translates math lawes into poetry.

Rising action
Artists introduces one of his mechanical art pieces.
Time: 6 sec
Light: lots of light, bright background
Sound: sound of the art work, relaxed music
Action: artists swithes on the art piece and holds it in his hands
Space: medium shot
composition: rule of thirds

Rising action
Art piece made by the artists, floating rock.
Time: 5 sec
Light: lots of light, bright background
Sound: relaxed music, art piece sound
Action: none
Space: close up of the art,
compositiovn: center
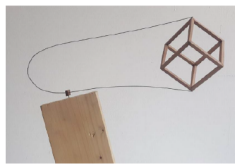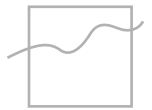
Climax
Art piece made by the artists with spining box.
Time: 5 sec
Light: llots of light, bright background
Sound: spinning box, relaxing background music
Action: box spinning
Space: medium shot art piece is to focus of the vattention,
composition: center

Fade out
Art piece made by the artists, deer with heartbeat.
Time: 4 sec
Light: light bright colors
Sound: heartbeat
Action: mechanical heart movement
Space: medium shot of the art,
composition: center

Information Architecture

When it comes to what content should be included on a website, relevancy is the key. It is important to consider what content does the artist have and want to include on his website. However, it is of an even greater importance to keep in mind what content would the target audience be interested in, and how should this content be presented in the best way possible.

In order to find out what content to include on the website, we did a research on similar sites and built our prototypes based on the findings. We then conducted interviews, discussions and user tests of the prototypes on the gallery owners, target audience and experts to find out if anything is missing or worth adding.
In spite of the fact that we didn't have access to italian galleries, we still received valuable feedback from galleries in Copenhagen, as well as data provided by italian artists who work in the same market as our client.

How should the content be grouped and listed in the navigation structure is another important aspect to consider. We conducted a few card-sorting tests in this regard, which will be discussed in the cart sorting test part of the report on page 54.

The result of the card sorting test was a simple linear structure solution, where the three main pages (my art, who am I, my timeline) are on the same level and accessible from each pages.
The filters contained in 'my timeline' submenu are only present in that particular page (both in the mobile and the desktop version).

Linear architecture (desktop version)
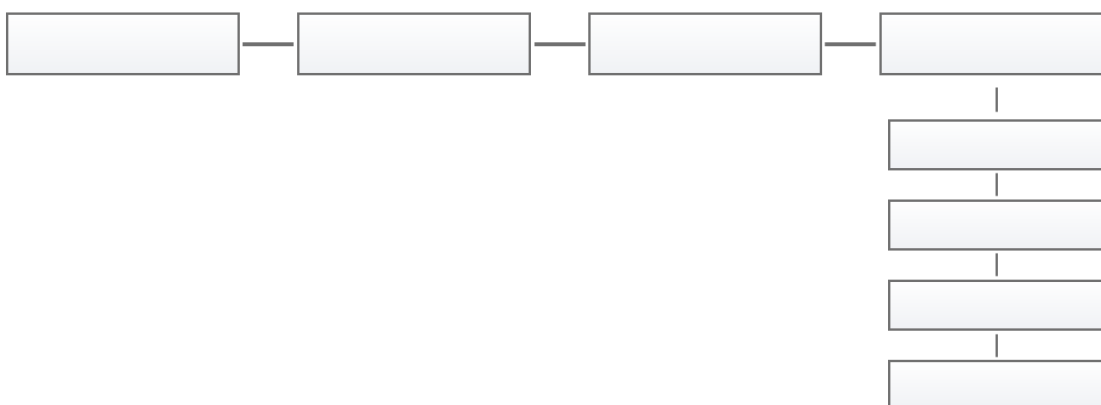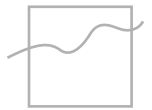
Linear architecture (mobile version)
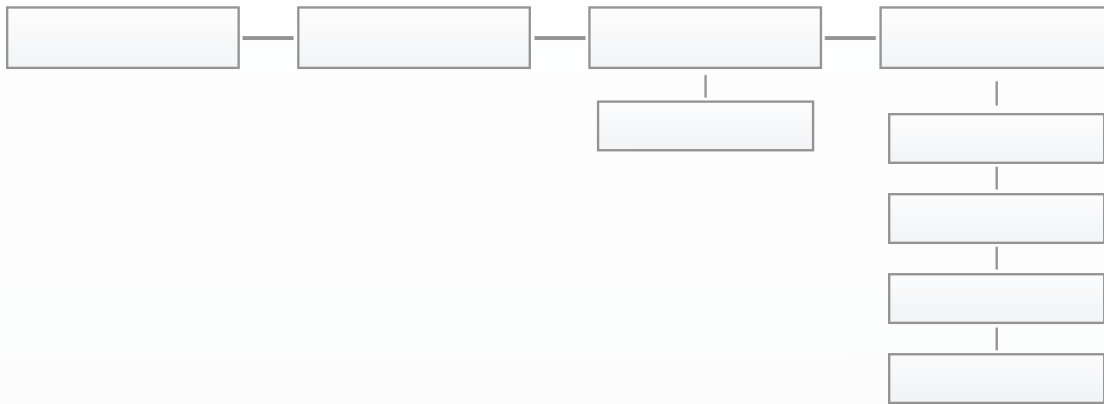
It is also important to note that 'my art' page has a subPage available only in the Mobile version.

Considering that the target audience comes from Italy and other European countries and the fact that Italians prefer to read website in their own language and have a limited knowledge of english, the text content on the website has English and Italian version.[39]

In terms of the video, where the artist is speaking in Italian, English subtitles will be provided on the English version of the website.

PERCENTAGE OF THE POPULATION
ABLE TO HOLD A CONVERSATION
IN ENGLISH (SELF-REPORTED)
Eurobarometer 386, European Commission, 2012 (data for Croatia from 2006)

more maps at
jakubmarian.com
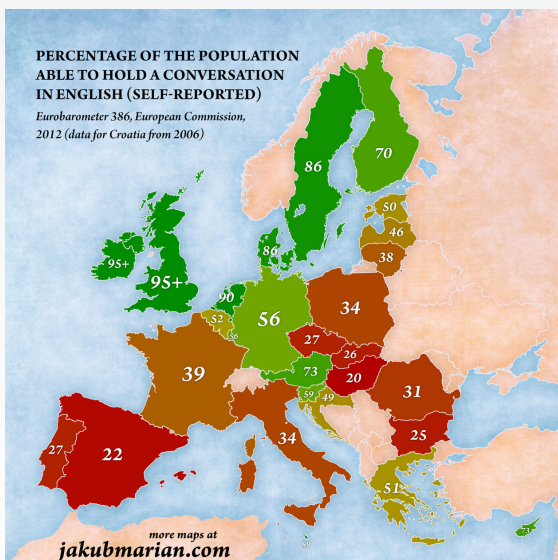
39 Data and graph from 'Map of the percentage of people speaking English In the EU' (https://jakubmarian.com/map-of-the-percentage-of-people-speaking-english-in-the-eu-by-country/) accessed Jun. 1st, 2018

Content Strategy

Galleries

In the interview with the three galleries[40], the owners and employees mentioned that they would like to see photographs of the artworks. The photos should consists of close-ups, shots from different angles and so on. It would also be considered useful if images could be enlarged without losing quality.

Description of artwork was considered very important, with particular focus on the concept behind each piece. In addition to the finished artworks, they would like to see what is the artist currently working on, either in a dedicated section on the artist's website or on social media platforms.

In their opinion the artist's background is important. They have shown particular interest in being able to read about his previous exhibitions and educational background. Therefore a list of these information, such as the one included in one's CV would be handy.

While testing the web prototype that didn't include social media icons, they pointed out that social media is a key part of how they find and follow artists. Having the website and SoMe profile linked would be ideal for them to be able to continue following the artist even after they leave the website.

Followers

The main factor that influences the number of followers that the artist gets is the quality of the content, and its visual appeal. A charming personality and original way to display content can also be one of the key factors in the amount of social media followers.

Frequent update of content, be it a new piece of artwork, a new thought on certain subject matter or a special moment in the artist's personal life, is welcome. The frequency of posting an original content at least once per week is preferred.

40 Refer to interview with the galleries in the appendix, from page 32.

Buyers

The content of the webpage is based on the results we got by conducting customer analysis and defining personas.

While we agreed with the galleries on the value of having a CV on the website, we also realised that by using a CV we could accidentally hinder the flow of our story telling.
The CV has a professional and business like stigma attached to it, and by showing or linking the CV to the page, we could communicate our client is job hunting and therefore less attractive to a possible investor.

At the same time, focusing on our client's background does hold a lot of potential, both in creating a deeper understanding of his professional background and to showcase all the artist's experiences and potential.

We then decided to include all the key information normally found in a CV in 'my timeline' section of the webpage. By doing this we create a visual representation of the artist's journey, which offers important business information, while still keeping consistent flow of the storytelling.

Additionally, in our research process we found out that women and men do focus on different aspects of the artist and the art they are looking at. Studies proved that while women take an interest in the art itself and judge its value by how much they are attracted by a certain piece of art or concept, men choose the art based on external factors, for example; reviews, previous experiences and buyers, and the quality of the artist's CV.[41]
This confirmed that our website should contain more technical informations such as material you would normally find in a CV, without eclipsing the emotional value the art itself has and that the artist's story conveys.

The dimensions of each art piece proved particularly important to display due to the nature of the product, and is playing an important role when user is making a decision about the purchase. Some mentioned that they would like to see the artwork in person before making the final decision, while the other felt it's acceptable, even preferable, to buy it directly online. In this case they would like to learn about the price from the website, instead of having to contact the artist.

41 Data taken from 'Gender Differences in Valuing and Buying art' (http://www.ericahyatt.com/studio-news/) May 21st, 2018
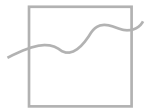
Content Choices

As discussed above, different type of audience have different needs when it comes to the content. Some of which are even contradictory, such as in the case of CV, where galleries found it important and handy and some buyers felt it is irrelevant or it gives a sense of distance between them and the artist.

We decided to include the content suitable for the galleries, since they are important partners in the client's career development and a good way for upcoming artist to establish their credibility and build a stronger professional network.

 The content in the CV would be divided into different sections, and the word of CV or an attached file of CV will not be used in order to keep the storytelling feel of the website. The dimensions of artworks will be displayed, but the price will not be listed, since selling is not the direct goal of this project and a web shop look could potentially interfere with the storytelling as well.

For the potential buyers, a button will be added, as discussed in the "Enquire" button section. Button for contacting the artist will also be displayed on all pages, so that the visitors can easily contact the artist whenever they wish to do so.

If an art piece is sold or displayed in a gallery, such info will be displayed on the website page in the text description. The client's newest works, will be updated on Instagram and added to the portfolio as soon as considered finished. Upcoming events will be included and in the following section the question of where should the upcoming events be display will be discussed.

Card Sorting Tests

After narrowing down which content we would include on the website, we investigated further how these content should be grouped and presented on the site.

As mentioned above, contact information must be included on the website. Where and how should this content be presented became the next question.

We did a mini content sorting interview to find out where would web visitors look for contact information. Would they expect a dedicated contact page or would they look for contact information on the "about" page, or rather would they check the footer?

9 people were tested, 5 of whom expected the contact information to be on the "about" page or in the footer, while the other 4 would like to have a dedicated "contact" page, because for them "about" page doesn't seem to be directly related to the contact information. With the situation explained, they agreed that if there are only a few lines of information it is not necessary to have a page for it. They recommended us to include the contact information in the footer and have a "contact" button on the about page, which sends the visitor to the footer area.

We agreed with the client, which contact information he would prefer to share on the website and it turned out to be the email address, the city and country he's currently living in. With this amount of content, it wouldn't be the best practice to create a new page solely for this, so we decided to include the email in the footer area on all pages, while displaying the city and country only on the "about" page, considering the language setting on all the pages can already hint that the client is from Italy.

As discussed above, we decided to include all the typical content of an artist's CV, such as education background, exhibitions, awards, relevant experiences such as collaborations with other artist and other important appearances in the art journals and magazines. Instead of using a list to present this information, we grouped the content in a clear way in order to please various customer segments.
Consider the amount of content we have, we decided that creating a page for each category would clutter the page and disrupt the design and its usability.
We then decided to conduct a card-sorting test in order to understand what would people expect to see grouped together. We tried to find a pattern that would make the navigation easier for the users.
Test persons were asked to group six cards into two or more categories. Six cards cover all the major types of content from a CV and an "about" page.

Education	Exhibitions	Up coming events
		Press
Collaborators		
	Biography	
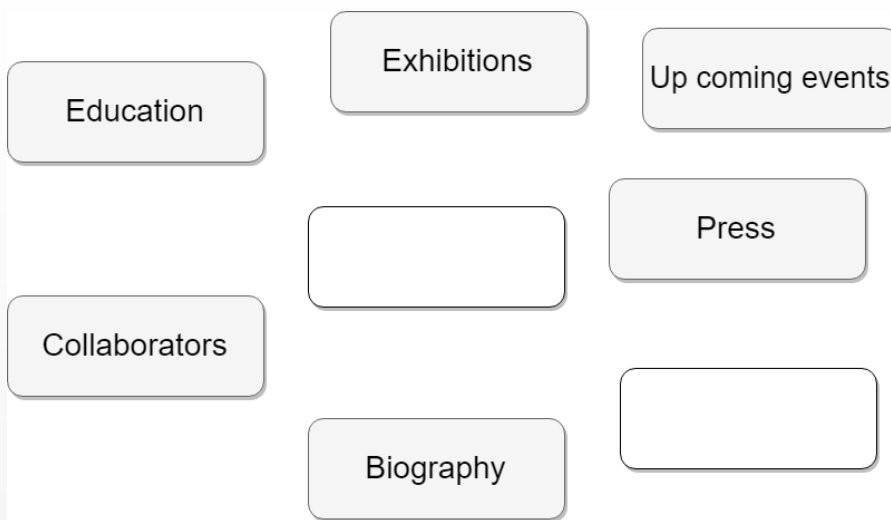
Three out of five test persons thought that the "press" represents the blog of the artist, so they grouped "the press" together with "biography". Main reason for this grouping was the believe if the artist himself writes the articles, then they should be in the "about page".
 One out of the three test person gave an interesting remark regarding the order of the content. According to him, "the press" is understood as blog and it could be interesting to have a blogs about biography and education.

Biography	Up coming events
Education	Exhibitions
Press	Collaborators
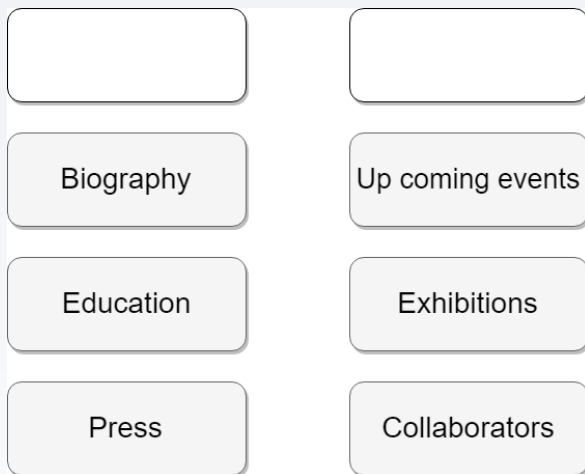
The other two of the test persons said that "upcoming events" is a very important category and it should stand alone, maybe displayed on a home page. They understood that "press" comes from an external source and they considered "exhibitions", "collaborations" and the "press" should be together because they are external activities.
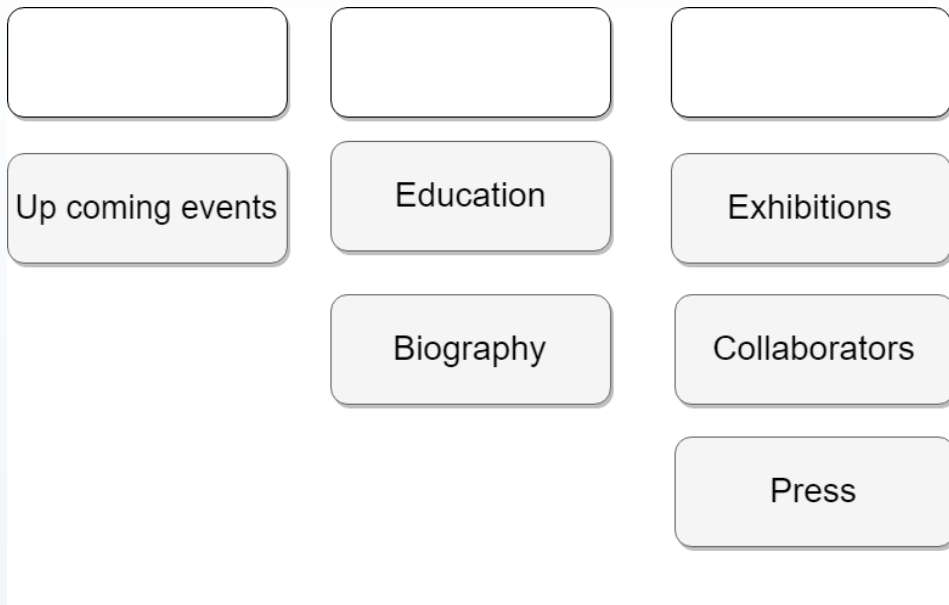
The card-sorting test mentioned above revealed another issue in the design, namely how to name grouped content. The names we tested were planned to be used either in the navigation or as filter on the website. Misinterpretation of what content is included under this name would lead to bad user experience.

We changed the category name of "press" to "press coverage" to make it clear that it is not about what the client publishes himself, rather his appearance in the media.

In the follow-up interview, the test persons were asked to suggest a name for each of the groups.
All test person would name the group containing biography and education "about", and for the next group the test persons suggested either "events" or "my events", "activities" or "actions".

The Evolution of the Navigation

In the webpage navigation, we wanted to convey a rather unique and artistic vibe.

In the very first draft of the prototype 2, when we planned to include the "work in progress" section on the website instead of on Instagram, we used these navigation items in the design process.
"the done" "the doing" "the me" "the press"

Pros: It is artistic and works well in Italian language.
Cons: It is grammatically inccorect in English, many test persons found it confusing and misleading, while galleries got it and considered it as original and less misleading.

Later we included a social media marketing strategy and there was no need for "the doing" page on the website. Without "the doing", the comparison between "the done" and "the doing" lost the meaning, which lead us to rename the remaining pages with:
"the art" "the artist" "the facts"

Pros: Gestalt law of similarity - we are using a similar phrase structure and visual appearance.
Cons: "The artist" navigation option makes the website look less personal, it conveys a feel of a gallery or museum that represents an artist, while "The facts" appears cold and more technical.

We then decided to add the personal factor and change them to:
"my art" "who am I" "my journey"

Pros: It gives the website a more personal feel.
Cons:"My journey" is not the best naming for the content presented on that page, it confuses users.

Feedback from the card sorting test:
Test persons thought "who am I" and my journey would contain the same content. Some test persons responded that they would not click "my journey" if they were not looking for previous exhibitions etc.

In order to find the best solution we performed an online research. We got inspired by another design and decided to display the events on a timeline. So the final navigation reads:
"my art" "who am I" "my timeline"
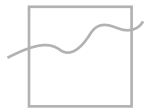
Interaction

Once the content structure was laid out, we had to decide how to structure it in regarding to the CMS. We decided to divide the content into two categories: static and dynamic.

While the static content would be hard-coded and not modifiable by the client, all dynamic content would be contained by our CMS and editable by the client based on his needs.

To give our client control over dynamic content means that he could independently change and add art pieces, experiences and exhibitions, creating a better and more satisfying user experience. At the same time it also means the website can constantly be updated with new content without the delay that would derive from the artist having to contact a developer to constantly hard-code changes.

The final list of dynamic content includes:
- Art pieces (including pictures, description, dimension, title of the art and concept) - displayed on the page: 'my art'
- Personal Metaphor, Education and Support Message - displayed on the page: ' who am I'
- Promotional Video Link - displayed on the page 'who am I'
- Exhibitions (Name of the gallery/fair, date, address and link to exhibition website) - displayed on the page: 'my timeline'
- Press Coverage (Name of press, name of article, date of publication, link to article) - displayed on the page: 'my timeline'
- Expositions (Name of Gallery, date, address of gallery, link to gallery website) - displayed on the page: 'my timeline'

All other elements on the website including footer, navigation and icons are hard-coded.
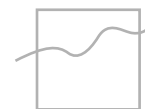
Responsive Design

When we started coding the website we focused on programming the structure and styling the mobile version first. The mobile first approach creates a clear structure in the CSS and takes advantage of the cascading property of CSS.

By coding a responsive website with two main breakpoints, we can not only assure better SEO (Google started penalising website that do not have a responsive design in order to boost accessibility from all devices); but we also give ourselves a chance to display the content based on each platform to ensure the best user experience.

Italians find smartphones more practical and handy, therefore, according to a survey 87% of Italians accesses internet on their smartphone device rather than PC.[42]

Knowing this data, our first priority became to have an accessible and fast loading mobile version. Connecting from a phone also implies that you might be using a slow connection, which can be easily slowed down by downloading heavy files such as big images and videos.

We then had to consider that all the data in pages such as "my art", or "my timeline" is fetched, which could take too long for a slow connection.

To fix this problem we limited the amount of items fetched at a time from our CMS, going from the default value of 10 items to a more manageable 3 items at a time.

We then set an infinite scroll function that checks when we are at the bottom of the page and is gonna load more content (3 more at a time).

A noticeable difference between the mobile and the desktop version is how in the mobile only one image per art piece is displayed at a time with the option of clicking on the 'more' button, and be redirected to a subPage where you can see more informations, description and all images available for that one art piece, all put in a simple one column layout.

In contrast to that minimalistic layout we present a more complete presentation in the desktop version, loading all pictures available per art piece right away, and giving a thumbnail preview of all the pictures, plus a medium sized one that offers a overview of the art piece.

42 Data from "Il digital in Italia nel 2018: numeri, statistiche e previsioni" (http://www.enlabs.it/digital-italia-2018/) May 10th, 2018

We based this decision not only on the different connections that desktop and mobile use, but also on a deeper study of the communication environment.

People using their laptop or tablet to browse and look for artists are browsing from an environment with less distractions such as their home or an office, which also means they are more likely to be focused. This allows us to present them with more text and content, rather than if they were browsing through a mobile, where their surroundings and state of mind is more likely to be distracted and unfocused.

Once we decide on using the 3 different screen types, we had to define our media queries breaking points. We based our breaking points on the most common screen sizes used in Europe and Italy. Android holds the market with an average of 65% of european mobile user, followed by apple with an average of 30%.[43]

We also found out that the most used mobile resolution in Europe and Italy is 360x640. We decided than to let our mobile breakpoint span from 0 to 769px, so that even wider phones such as the latest android model can use the right media query.

For desktop we considered a breakpoint span from 760px to 1280px. The website is going to be displayed as full screen up to a viewport width of 1280px, and after that the website is going to have white margin at the side; not to destroy our design and its ratio.

43 Data from "Il digital in Italia nel 2018: numeri, statistiche e previsioni" (http://www.enlabs.it/digital-italia-2018/)
May 10th, 2018

Code Snippets

CSS: The animation on the homepage

The effect of the heart beat is achieved by scaling the chambers of the heart. The extent of the scaling and the rhythm of the movement should resemble the real heart beat.

In order to make sure this animation effect works on all screen sizes, relative value of VW (view port width) is used as the unit to control positioning of the animated image and the sizing.

```
1276 ▾     @keyframes heart-beat1 {
1277 ▾         50% {
1278               transform: scale(.85);
1279           }
1280 ▾         100% {
1281               transform: scale(1);
1282           }
1283     }
1284
1285 ▾     .heart2 {
1286           position: absolute;
1287           right: 2.3vw;
1288           top: 21.2vw;
1289           width: 7vw;
1290           animation: heart-beat2 1.2s .6s cubic-bezier(0.79,-0.04, 0.67, 1.52)
                          infinite;
1291       }
1292 ▾     @keyframes heart-beat2 {
1293 ▾         50% {
1294               transform: scale(1.17) translate(.1vw, .35vw);
1295           }
1296 ▾         100% {
1297               transform: scale(1);
1298           }
1299     }
1300
```

JS / JSON: Fetching data and fill in template

In this code snippet we can see we are storing two different paths from the Wordpress backend in a variable (defined by the keyword let). We then create a fetch function to connect the API to our website.

The two different paths defined as 'artPathEn' and 'artPathIt' link respectively to the english and the italian backend.

Code example:

```
16    let artPathEn = 'http://designki.dk/CMS/wordpress/wp-json/wp/v2/artwork_en?
      _embed&order=asc&per_page=3&page=';
17    let artPathIt = 'http://designki.dk/CMS/wordpress/wp-json/wp/v2/artwork_it?
      _embed&order=asc&per_page=3&page=';
18
19
20    /*REST API*/
21
22 ▾ function fetchArt(path) {
23        lookingForData = true;
24        fetch(path + page).then(e => e.json()).then(showArt)
25
26    }
27
```
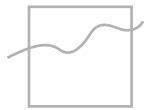
In this second code snippet we can see how after defining a clone of the template, we redirect the content from the API to the clone in our template. We are using dot notation in order to access the JSON API created by Wordpress.

Code example:

```
44
45          clone.querySelector('.title').textContent = a.acf.title_of_artwork;
46          clone.querySelector('.year').textContent = "(" + a.acf.year_of_work + ")"
47          clone.querySelector('.height').textContent = a.acf.dimension_height;
48          clone.querySelector('.length').textContent =
49              a.acf.dimension_length;
50          clone.querySelector('.width').textContent = a.acf.dimension_width;
51          clone.querySelector('.sculpture').src = mainPicPath;
```

Java Script(JS): If statement

Example of if statement checking if the artist has input any link in the backend for the exhibition ACF. Since in the backend the link is not a required field, we need to tell JS to check if the link field has been filled out or not, and what to do in case it has been filled out.

Code snippet:

```
126 ▼          if (e.link_of_exhibition == undefined) {
127                 console.log('im not defined')
128                 clone.querySelector('.linkIcon').classList.add('hide')
129 ▼          } else {
130                 clone.querySelector('.link').innerHTML = e.acf.link_of_exhibition;
131                 clone.querySelector('.linkIcon').classList.remove('hide');
132             }
133
134
```

Search Engine Optimization

SEO, short for Search Engine Optimization, is an important part of this project, especially because one of our design goals is to help the client be more recognized and easily discovered on the internet. We have looked at the websites of the close competitors and their sites are not optimized in this regard, which means that our SEO setups could give the client a competitive edge.

To find the best meta description solution we analyzed competitors websites by using Seo Quake browser plugin. Meta descriptions consist of 2-3 sentences describing the artist, his work or his timeline and include the most relevant keywords. Important to note is that each page has a specific meta descriptions and keywords depending on the content of the page.

Keywords consist of 1 to 3 word phrases. We are focused on using as many lower word phrases as possible since they help web page ranking higher in SEO. The same keywords used in the meta tag in the head are then applied and used consistently throughout the webpage. They are used in the headings, in the page text as well as in the image titles and attributes. Here we focused in finding the correct balance of using the keywords and still generating interesting content for the users.

In the head of the HTML document we created an optimal title of the page which consists of relevant keywords and no more than 70 characters.

Complete keyword list can be found in the appendix, from page 36.

For a good SEO we are using HTML semantic markup, such as nav, aside, main, article, and footer elements. Headings are important and help users find the relevant content when they search for the specific keywords. To differentiate importance of the content we are using h1,h2,h3 and h4 heading tags, where h1 represents the most important title on the page and is used only once per article, as well as it consists of the important keywords.

Moreover, images on the webpage are following the best naming conventions and their alt attributes help search engines and people with disabilities understand the content presented in the bitmap image.

Another very important aspect for good SEO is linking to web pages with a relevant content. We created a timeline page where we are linking to the galleries where the artists exhibited his work as well as on the press page we are providing links to the pages with relevant articles.

Worth mentioning organic SEO is a more affordable solution than AdWords and has effect on more potential customers.
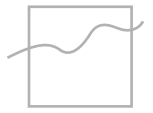
Conclusion

A set of digital solutions was presented to the client in the end of the project, aiming to help him jumpstart his professional career as a young conceptual sculptor. The solution was built upon researches and analysis of both the artist and the market he is about to enter.

Based on the findings, we believe that Italy and other European countries are appropriate at this stage, taking especially into consideration his experiences and the opportunities and threats on this market. As implementation of the business strategies, in particular in order to achieve an effective and thorough communication between the artist and his audience, which includes both art experts, such as galleries and collectors, as well as buyers and followers, various concepts and design approaches were carried out, tested and improved.

Eventually a website about the client and his work was created and an Instagram profile was planned. Strategies and technical instructions regarding how to maintain these digital presences have been included in detail for him.

We believe that the detailed research we performed and various user tests lead to an optimal solution that provides the best user experience for the users. The developed multimedia solution will allow the client to jumpstart his carreer and give him a solid base to consolidate his professional image in Italy and other European countries.
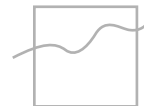
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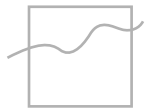
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%C3%B9+usati+da+scultori
+italia&source=bl&ots=4kNgiCk1Cg&sig=3V5WMtA   Wu09q2WrEvKLXYKGFcu0&hl=en&sa=X&ved=0ahUKE wi
mq66H5PraAhXFYVAKHVuzAEsQ6AEIcDAL#v=onepage&q=social%20media%20pi%C3%B9%20usati%20da%
20scultori%20italia&f=false
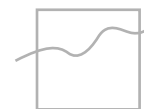
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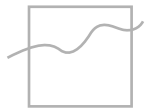
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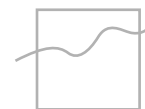
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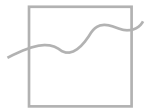
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Appendix

Interview with our client (15 questions)

First questions for the artist.

1. How do you consider yourself as an artist? Describe your style. How do you see your art and what is your place in the artist world?

 The answer is not simple, yes i consider myself as an artist but, be an artist is let the other consider u an artist
My art is like a baby, have to dedicate a lot of time and energy constantly, to grow it coherent with my thoughts, and to have a general idea to the complexity of the connection between different works.
My style is various, i have different work that communicate each other by some part or particular, in big lines i can say that i translate in poetry the math law and i create shape that tell stories, with metaphors and other figures of speech, about the society and about my life
My place on the world of art is like a border line, i am not known as an artist if not for a few person, we can say that the more you are known the more you are an artist
So my place is the place of really young artists and i start really slow to work in the difficult world of art.
Because you have to communicate with people and have a kind of trust with who you work with.

2. At what galleries do you showcase your art?

- 2016- Il tempo e il vissuto tra arte e natura, galleria Mutabilis Arte, via dei Mille 25/c Torino dal 16 giugno al 25 giugno
- 2016 – Theatrum Botanicum emerging talents, PAV (parco arte vivente) Via Giordano Bruno 31, Torino dal 16 Settembre al 18 Settembre
- YAG/garage (i have sold one work there, it will open soon)

3. Who did you sell art pieces so far? (2 – 3 examples that will inspire personas, links to their online presence, as much info as possible)

-Tina (I think heiress or wife of some rich, I sold the bust of the African woman for 700 €)
-Gallery zabert (I sold a copy of the African bust at 500 €)
-Ivan d'alberto for maresca spa (A travel agency company who now keeps his sculpture on permanent exhibition) (he bought   'dialogo tra terra e luna' at 800 € and he 'effimero permanente' at ?)
-Ivan d'alberto works as a gallerist
- Galleria zabert were a couple who are gallery owners / collectors

4. Who do you think your target audience is?

 My target audience is everyone that is interested in art. and on the other side is only for who have a budget to invest in
target age 40 +: appreciate art and have the budget for art (normally but not only)

5. What type of work is sold so far? only sculptures or different kinds of work?

The recent ones are conceptual, but I have sold figurative work, and some new that are conceptual, but for now only sculptures, but I would like to gain with video
Trust between artist and the curators/galleries is important: artist should present self clear, achieve accurate understanding of the art, build trust through this personal relationship
would like to appear in articles online (not the normal newspaper or SoMe, but the specialised places about the artist or the work, art newspaper or art blogs)
Mouth-to-mouth is important in Italy.

6. **Why do you want the website? What do you want to use the website for?**

Today, for an artist, but not only, is really good (not essential) a website for have credibility like professional person, if u don't have it u can be see like a non professional person, so the galleries did not look at u
I need the website for made clear to me and to the other what i do and what i sell and which arts i have made and i will made
And the possibility of show some video: certainly video that show some of my work movin or video art that sometime i made.. today a website is essential for work, especially for an artist.. everyone can see your work and know your thoughts just clicking a button, an interactive and directly archives as well

7. **Where do you want to sell your art? Any specific country? If you want to sell worldwide but have to narrow down now, where would you prioritize?**

I would like to sell worldwide certainly, but for the moment i concentrate my energy in italy especially Torino.. But now i have interest in Pescara too, hope one day to sell in europe as well, especially in london that is a good city for art, but is good too in America like new york or Mexico

8. **What Social media are you showing your art on at the moment? Any preferred Social media platform and why do you prefer this? What other social media do you think would be interesting for you? Where does other artist (competitors) showcase their art?**

I use, unlucky, only facebook because of my bad confidence with social media like pinterest, instagram, youtube ext.. but i would like to use this social as "showroom" for my artwork as well for show how i work in, like youtube, other artist use different platform, but normally is better appear in online newspaper that talk about art

9. **What are your personal values? (Adjectives)**
   - creative, intuitive, dreamer, inventor, creator

10. **What is the vision of your business? Where do you see yourself in 5 or in 10 years?**
I hope to open a laboratory where to study, project and create my work; in 5-10 years i hope to have more than 1 gallery to work with and made constantly art show and works as well been appreciate to many people of the art world

11. **What do you think is the unique selling point of you and/or your work? Something that makes you stand out. Something that you do different, better from your competitors?**

The strengths of my works are:
- communicate without words
- to investigate the small as infinitely large and the large as infinitely small.

My work is always very personal, always stories behind the work the moving stuff inside the work, mechanical, movement represent life (make things appear to be something they are not)
My strongest part is my kind to see the world, like a child that have a brain of an adult or vice versa, realize a real thing in a universal image of what i think, so for now i think that my unique selling point is combine mechanical and figurative element like combine figurative and conceptual language

12. **Do you think there is an emotional connection between you and the buyers, between you and the people that appreciate your work?**

   Would you prefer being presented as an artist and selling your work directly or showing yourself as a art teacher and thereby becoming famous(attract followers on youtube for example) and using this as a way to attract buyers of your work(indirect sell)?

13. **How do you feel about showcase your art at hotels, bank?**
Depends on which location/how good is the hotel etc.

14. **Who do you see as your main competitors? in general or any specific names maybe?**

The already established artists those that already made it into the galleries outside the country? I think in general every artist that work and sells in galleries, more specific are the artist that have a good approach with important galleries, and can sell outside the country what i research from my competitors is the capacity of organization: archive digital material (like photo portfolio etc..) for future use preparation of an art show as an event

15. **Do you have content (images, text about your art)? Could you please share as much material as possible with us in google Drive folder : Material from Gabriele? If you have some online material please share the links as well.**

Under Material from Gabriele

Multimedia questionnaire with the client

1.Do you want an online store? Price artwork
Not for the moment. But i'd like to in the future. No price. Yes inquire

2.Would you be ok having a facebook professional profile?
No i prefer to have focus on one thing at a time.

3.Would you need a logo?
Yes but from my sketches

4. About colors and style for the web site design?
Minimal, geometric - curves not too squarish
Use shape of the light reflex as a texture or motive for website, logo, visit card.
Symbolic meaning: shape that recurs in his works-light and ermellino. Main works that connects a lot of other works. It's like the journey of the artist that moves and reshapes like the bulb light and the sinuous shape of the ermellino.

Easter eggs clickable elements that leads on secret pages and at the end you have his voice reading his poetry. His works hide secrets only if you are really curious you will find it. Like his works i observe them deeply and with curiosity, not superficially. he likes to create my works bringing out new elements and thoughts.
His way of working like his website to make it more personal and intimate. Secrets meaning like the hidden meaning of his works.

5. Would you be opened to have a blog where you insert personal thoughts in a section of the webpage?
No because my thoughts are too intimate and personal. It's not like the description of a concept for an artwork.

6. Press/events on the navigation. How many do you have?
Enough shows-exhibition+10. not so much press material

7. Display in the webpage work in progress upcoming art? Documenting WIP showing thoughts and process behind your art
Yes, it can contain wip photos while working, while installing an art show, works while creating.

Survey with the Artists

1.What kind of art do you sell?(Che tipo di arte vendi?)

7 responses
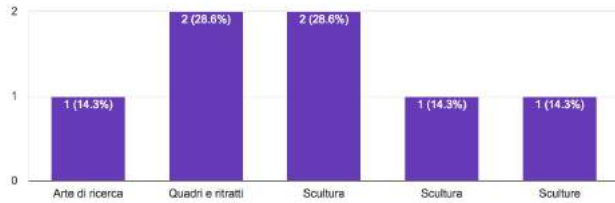
2.How many art pieces did you sell in the last year? (Quanti lavori hai venduto nell'ultimo anno?)

8 responses

- 0 - 5
- 5 - 10
- + 10
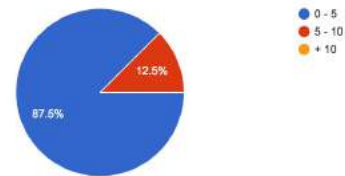
3.Think about the last three buyers of your art. What was their age? (Qual è in media l'età di chi compra la tua arte?)
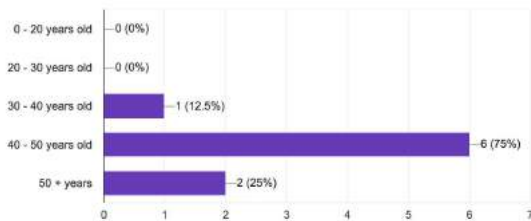
8 responses

4.What profession/ job do the buyers have? (Qual è la professione di chi compra la tua arte?)
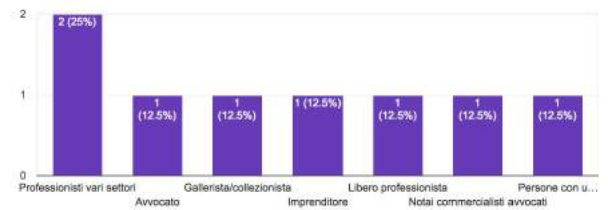
8 responses

5.What is the avarage price of the art you sold? (Qual è il prezzo medio a cui vendi la tua arte?)

8 responses
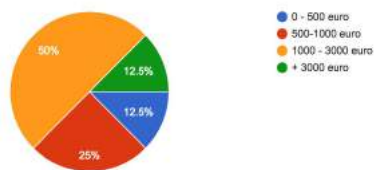
- 0 - 500 euro
- 500-1000 euro
- 1000 - 3000 euro
- + 3000 euro

6.What countries are your buyers from? (multiple choice) (Nazionalità di chi compra i tuoi lavori)

8 responses
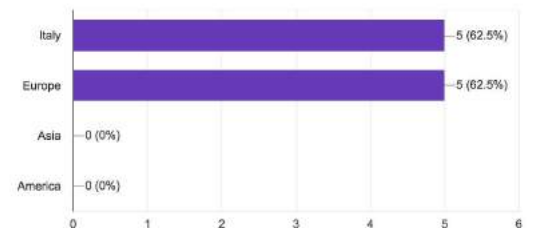
Teacher's comment on Gabriele Nicola

ITA
Nel lavoro di gabriele si evidenzia il bisogno di un'osservazione attenta sulla propria esistenza e di un dialogo tra uomo e cosmo, uomo e infinito, in un confronto costante fra il micro e il macro cosmo. Il suo lavoro compendia vari tipi di esperienze artistiche attribuendo grande importanza ai dettagli. I materiali che utilizza ogni volta per la creazione di un'opera, vengono abilmente assoggettati alle sue esigenze estetiche ed emozionali.
"Dialogo tra terra e luna", oltre a far confluire tutte le caratteristiche sopra citate, si avvolge di un'aura mistica, rappresenta un viaggio "interiore" e, come lo stesso autore afferma, nasce per colmare enormi vuoti ed esaltare piccoli pieni

EN
In the work of gabriele we highlight the need for careful observation of one's existence and of a dialogue between man and the cosmos, man and infinity, in a constant confrontation between the micro and the macro cosmos. His work summarizes various types of artistic experiences, giving great importance to details. The materials he uses every time for the creation of a work, are skillfully subjected to his aesthetic and emotional needs.
"Dialogue between earth and moon", in addition to bringing together all the characteristics mentioned above, wraps itself in a mystical aura, represents an "inner" journey and, as the author himself states, is born to fill huge voids and enhance small full

Our client's artwork

Name: untitled
Year: 2015
Dimension: 65cm x 90cm x 25cm
Material: cotton thread, wooden sticks, paper, electric drill, coins.
Description: Electric drill that set in motion the wooden sticks and cotton thread through gears made out of coins.
Concept: The idea of flight has had the connotation of detachment from the materialistic world and of freedom. This moving airplane model can at first seem like a mythic and fantastic way to freedom, but it actually is a fictitious mean, which will never be able to fly. Just like a thought, it is so fragile that if it was put into motion for too long or too fast it would self destruct. Some of the mechanical parts are recycled and reused in a new way, different that what they were meant to do. Just like this world has a way of sucking everything in and give it new life, so does the artist absorb, transform and give new life and meaning to everyday objects.

Name: Effimero permanente
Year: 2016
Dimension: 40 cm x 52 cm x 2 cm
Material: Wood, aluminium rod, cotton wire, magnets;
Description: a wood and metal structure to which are connected two threads, at the end of which are position two magnets, which once positioned close enough attract each other without touching
Concept: 'Effimero Permanente' ('Permanent effimerity') derives from a deeper understanding and reflection of the theme of flight. By giving up the figurative representation of flight the artist explore a vincolated suspension, a suspended moment in time where the magnet create the illusion of flying and moving toward each other, but just at the condition that they don't move or separate from their current position. Their flight, symbol of freedom, is then reborn as a sort of slavery and prison. Questo lavoro si collega al lavoro: tensione repulsiva

Name: Non si può insegnare alle pietre a volare;
Year: 2016
Dimension: ambiental dimension
Material: Wood, stones;
Description: wooden studs are used to position and force stones into an unnatural state of suspension
Concept: 'Non si può insegnare alle pietre a volare' ('You cannot teach how to fly to stones') derives from a study and reflection of the theme of flight. By giving up the figurative representation of flight the artist explore a painful and impossible wish to elevate ourselves to the flight state. To fly is not only hard but physically impossible, making the wish to fly of a stone unnatural and unreachable. (have a poetry related on the work) maybe it can came out when pushing on the photo:

Non si può insegnare
alle pietre a volare

Ti parlavo
e non capivi
veramente..
non capivo..

non si può insegnare
alle pietre a volare

Mi guardi
In un tempo indefinito
Cadremo nel vuoto

Ma non si può insegnare
Alle pietre a volare

In pezzi e polvere
Fissi al suolo
Non ci alzeremo mai

Le pietre
Inizieranno a volare

Name: tensione repulsiva SI waiting for new photo and photo of a similar work
Year:2017
Dimension: 16 cm x 15 cm x 22 cm
Material: Wood, stone, thread, magnets;
Description: on a wooden log threads and magnets create enough tension to keep a MARBLE stone elevated.
Concept: in this work the two magnets are repulsing themselves, while the threads are keeping the stone and the magnets in place, so that no matter how strongly the magnets push, they can never escape their relationship. This can also translates into a representation of a human relationship, where to individual push each other away but are kept close and entangled into the thread of their feelings and their relationship.

Name: Ermellino con cuore pulsante;
Year: 2018
Dimension: 20 cm x 10 cm x 90 cm
Material: terracotta, iron rod, cotton wires, slot machine rotor money thrower (il meccanismo che lancia le monetine);
Description: mounted on the inside of broken terracotta statue, a heart made of black plastic tube divided into four section is animated by red electrical wires connected to an old game engine;
Concept: questo lavoro nasce dalla rottura di una scultura nel tentativo di ridargli vita, il compito, quasi performativo in questo tentativo di

8

dare nuovamente vita, è lasciato alla parte meccanica, facendole pulsare il cuore crea una dimensione artificiale lontana dalla forma originale della scultura. in presenza dell'opera il suono del meccanismo appare come un lento pulsare, continuo e ridondante, un'eco in loop; l'elemento figurativo si distanzia dalla parete non appartenendo né al piano orizzontale né al piano verticale, accedendo così ad una dimensione atemporale, riportata al reale dallo scandire del battito incessabile; essa rappresenta l'identità, il movimento pulsante è contemporaneamente una contrazione/espansione legata alla sfera emotiva

Name: istinto di coscienza
Year: 2018
Dimension:
Material: pure alcohol, black birds' hearts, glass, wood;
Description: two hearts taken from dead black birds into a solution of pure alcohol, encased in a wooden and glass cube.
Concept: questo lavoro ha significati multipli:
-i cuori come identità: esiste qualcosa tra 2 identità, quando si entra nell'intimità è come se si formasse una "bolla" dove i liquidi si scambiano
-l'amore nella sua forma più materialistica è il cuore, quest'opera ne è la sua affermazione e negazione: negazione, più diretta ed evidente, perchè visivamente non esiste amore in questo lavoro, sono solo 2 pezzi di carne sotto alcol, affermazione perchè conoscendo la storia, questi cuori appartengono a 2 merli, una coppia monogama che ha un'unione fisica, mentale e chimica: l'ideale sociale umano dell'amore
-questo lavoro parla di sospensione, forse più di quanto non lo facciano altri lavori, i merli sono stati raccolti che i corpi erano ancora caldi, dopo sette giorni ne sono stati estratti i cuori all'inizio della fase di putrefazione, la quale si è interrotta in alcool. Ecco che questo lavoro parla di sospensione di momenti, l'Amore, la Morte, l'intervento è stato quello di trovare un modo di "fotografarli" puri, nello stesso istante
-questo lavoro rappresenta il desiderio di immortaltà, racchiudendo il simbolo della vita (il cuore) e della morte in una presenza infinita
-questo lavoro è legato con "ermellino con cuore pulsante", entrambi in una situazione di innaturalità del cuore, si trovano in antitesi per 2 caratteristiche principali, l'assenza di battito (prima presente) in "istinto di coscienza" e il "falso cuore" in "ermellino con cuore pulsante" (dove il suo tentativo è quello di prendere vita), quindi se in "istinto di coscienza" c'è la perdita della vita e il raggiungimento di stato di "oggetto" in "ermellino con cuore pulsante" l'oggetto vuole guadagnare lo status di "vivo"

Name: Desiderio
Year: 2015
Dimension: 30cm x 30cm x 30cm;
Material: concrete, mobile phone display, nails (maybe better pins?), acetate, cable, wood, cotton wire;
Description: 2 concrete block with space between. The two parts are connected by metal cable and pins, while an acetate sheet forms a transparent pyramid in the space between the concrete where the image of a girl is projected from the screen to a little real chair in the middle of the top of the lower concrete piece **Concept:** il tentativo di proiettare nella realtà il desiderio, un'emozione resa solida, se non per l'elemento protagonista: la luce, che da' vita al lavoro, incastonata nel cemento come il desiderio che si fissa nella mente.

La donna seduta al centro della scena come oggetto del desiderio, si lascia guardare, si accarezza i capelli e compie piccoli movimenti, ma è lì, piccola piccola, come se si potesse solo immaginare.

Il puro desiderio, in uno stato di eterno riposo, aspettando di essere colto.

Name: riassunto di un volo pindarico;
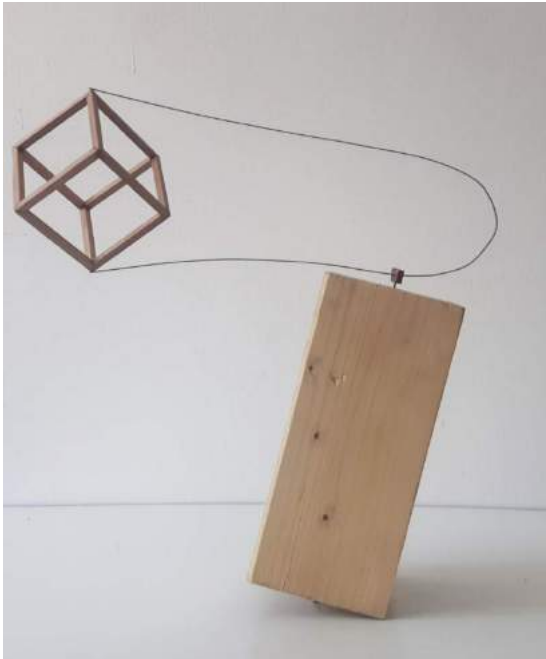**Year:** 2016;
Dimension: 7cmx24cmx32cm;
Material: marble, graphite;
Description: a piece of marble have the exactly missing part of a little marble cube
Concept: riassunto di un volo pindarico parla dei viaggi della mente, chiari e lineari solo nella mente di chi produce il pensiero, rendendoli sensati usando mille parole e gesti, che sono stati qui solidificati in un unico pezzo di marmo; incompleto però di un tessello, un cubo, la parte razionale del pensiero, del desiderio. La mancanza e il vuoto sono concetti sempre presenti nella nostra mente, vediamo di fronte a noi cosa

manca, ma non riusciamo a dargli forma, così quel piccolo vuoto ha qui la possibilità di essere colmato.

Name: in rotazione da un soffio;
Year: 2016;
Dimension:31cmx30cmx09cm;
Material: wood, copper, iron;
Description: un ceppo di legno tenuto in bilico da un triangolino di rame posto sotto di esso, mantiene così i due vertici opposti del cubo perpendicolari alla gravità, permettendone la rotazione soffiando, i due vertici sono tenuti da una piattina di acciaio
Concept: un piccolo racconto che parla di coraggio, forza, casualità: è come se sotto a tutto ci fosse una persona a mantenere l'equilibrio, in equilibrio i sogni che quando capitano a tiro della mente iniziano a prendere vita, soffiando sul cubo e come se si mettessero in movimento i sogni nella mente, insomma,

metaforizzando questa forma è come se: sotto il ceppo ci fosse qualcuno a tenere in equilibrio, il ceppo stesso ha una minuscola testa dalla quale partono, vengono sostenuti e prendono forma le idee, i sogni; l'IO tiene in equilibrio mentre l'ES mette in movimento, una piccola storia di interiorità

Name: impercettibile;
Year: 2016;
Dimension: 30cm x 30cm x ambiental dimension approximately it ranges
Material: stones, wood, iron cables, electric engine;
Description: a motor roll up a wire where is connected a stone, at a certain point the wire roll out of the spool causing the fall down of the stone
Concept: la pietra cade, ripetutamente, la struttura che genera la caduta oscilla, fragile, appesa, sta cercando di fare qualcosa questa struttura, ma l'azione è lenta, lentissima, l'unica percezione è il rumore della pietra che cade al suolo con il suo movimento repentino e l'onda che genera su tutta l'opera; quello che rimane impercettibile sta a chi osserva coglierl

Name: il sasso e il legno;
Year: 2016;
Dimension:28cmx21cmx23cm;

Material: stone, wood;
Description: a small wooden cube is encased in a stone
Concept: la geometria del cubo crea una dinamica di movimento che collega la materia della pietra e quella del legno, la percezione di questi elementi è completamente innaturale, generando così una distanza tra apparenza ed essenza, la pietra ha, a livello molecolare, una struttura geometrica e regolare formata da cristalli, il legno è più complesso ed articolato essendo organico, così nasce questo piccolo dialogo

Name: untitled
Year: 2016;
Dimension: ambiental dimension;
Material: light bulb, lens, marble, wood;
Description: the light from the light bulb is focused, by the lens, on the white marm block drawing the spiral filament of the light bulb
Concept: la luce viene focalizzata, deviata e imbevuta dentro il marmo, la schematizzazione dell'andamento pensiero azione, una visione scomposta in parti, l'interazione di una persona sull'opera avviene quanto si frappone tra la lampadina ed la lastra di marmo, interrompendo questo flusso, lasciandone una traccia temporanea, come le persone quando vengono in contatto si lasciano vicendevolmente delle tracce nel pensiero, anche se momentanee e sfuggenti; è così che questo lavoro tratta metaforicamente il pensiero

Name: tentativo di decollo immobile
Year: 2018;
Dimension: 4 cm x 4 cm x 5,5 cm;
Material: bedbug, sugar, wood, golden leaf;
Description: una cimice in cristalli di zucchero appoggiata su un cubo di legno dorato sulla faccia superiore
Concept: il momento di decollo di una cimice, un insetto percepito dall'uomo come goffo, puzzolente, rumoroso ma non pericoloso, piuttosto inutile e fastidioso è al limite di spiccare il volo, circondato da cristalli di zucchero che ne lasciano intravedere le fattezze ma non ne permettono il decollo.
Così come ognuno ha avuto

l'opportunità di un tentativo di decollo
Il decollo è visto come metafora di: cambiamento di prospettiva, movimento, possibilità di scelta

 Name: dialogo tra terra e luna
Year: 2018;
Dimension: 2 element, 3,8 meters each other, 2,5 m and 2 m tall
Material: bronze, stainless steel;
Description:
Concept: questo dialogo è una riflessione sull'esistenza, per guardare al mondo come qualcosa a se stante, con leggi precise e non come un pavimento o un paesaggio, questo progetto nasce per colmare enormi vuoti ed esaltare piccoli pieni, posti come frutti in cima ad un albero; essere in grado di cogliere l'infinito attraverso il poco dello stimolo figurativo, scienza e fantasia, logos e caos, micro e macro: in una magica riduzione, la terra e la luna si fanno esili figure dalle sembianze umane

Name: "Dialogo tra la Terra e la Luna";
Year: 2018
Dimension: 60 cm x 30 cm x 13 cm
Material: Wood, silicon rubber, pla, motor, iron;
Description: on wooden platform a silicon rubber feminine figure is the center of a pla moon which draws an orbits around her.
Concept: "Dialogo tra la Terra e la Luna"("Dialogue between the Earth and the Moon") represents a woman seen as the centre of the moon's orbit, where the moon represents the inner self of the artist and the woman represent the figurative representation of the Mother Earth. The mathematical relationships can be simplified by using the relationship between the real life size of the object represented and the sculpture: the moon a 1:100.000.000 relationship, while the woman has 1:5 relationship (with their real

scale dimension) which are then used to calculate the ideal distance between the two objects, which is 1:20.000. The mechanism behind give a little jump to all the work generated every tot? Second a little wave movement on the woman.

Name: No signal
Year: 2018
Dimension: 36 cm x 30 cm x 6 cm
Material: digital display, glass(?);
Description: open lcd monitor with, inside, the surface in silicon of a woman's body, on wooden platform a rubber feminine figure is the center of a rubber moon which orbits around her.
Concept: 'No Signal' represent the woman figure already seen in "Dialogue between the Earth and the Moon" but this time trapped in a digital reality, in what reminds the mind of a radiography.
 The absence of a vital spark in the woman is represented by an alert on the screen of absence of input video.
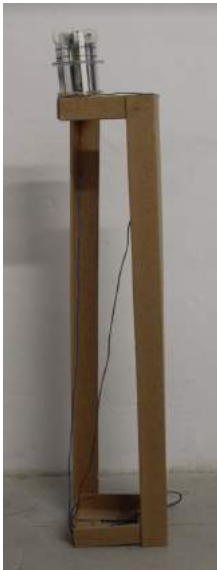
Name: Cell Fracture
Year: 2016
Dimension: 40cm x 8cm x 8cm;
Material:glass, cotton thread, human hair;
Description: shards of broken glass where the empty space between the shards is linked by threads and hair.
Concept:
I will see for new photo, and change something of this work..

Name: auto contemplazione (dell'idea)
Year: 2015;
Dimension: 8cm x 8cm x 15cm;
Material: gears, electric engine, polimetilmetacrilate, aluminium, rubber bands, cables, stagnum, teflon, rubber pipe, carton;
Description: 6 gear around a light bulb spiral in rotation by a motor
Concept: how an idea would like to try thinking about itself

Name: Energia Potenziale
Year: 2015
Dimension: 1m x 50cm x 1.7m;
Material:glass box, metal cage, luggage, briefcase, purse;
Description: a small leather purse encased in a glass box, a briefcase encased in a metal box and a luggage free of boundaries but at the lowest height.

Name: 10 gradi di menzogna in equilibrio nel tempo;
Year: 2016;
Dimension:29cmx31cmx4cm;
Material: marm, luserna stone;
Description: a small white marm cube keeps a luserna's stone elevated and at an angle
Concept:

Our client's Timeline

EXPERIENCES

From 10/12/2017 Sculptor
Apprentice at Luigi Mainolfi, Turin
▪ Realizing art works
Section Sculpture

14/06/2017-29/06/2017 Set designer
Set designer for Attitudine e Forma, via Benevento 37 Turin
▪Set art installations in galleries and foundations
Section Scenography

25/05/2017-17/12/2017 Sculptor
Sculptor for Cubetto Italia, C.so principe Oddone 88, Turin
▪ Realizing ice sculptures four times during the period
Section Sculpture

02/03/2016 – 09/06/2016 Substitute teacher
Teacher at Liceo Artistico Ambrogio Alciati, Design of Trino
▪Create plastic disciplines, metal, ceramic art
Sector Education

15/11/2015 - 15/02/2016 Sculptor
Sculptor for Francesco Barocco, Turin
▪ Realizing art works
Section Sculpture

15/11/2015 - 15/02/2016 Set designer
Set designer for Studio Gruppo 5, via Cascina Borniola, Leinì - museum dedicated to
Charlie Chaplin, Montreux, Svizzera
▪ Set designing
Section Scenography

04/11/2015 – 08/11/2015 Artist
Teacher at Parafuture, exhibition space at Paratissima, Turin
▪ Art workshop with primary schools about recycling materials
Section educational and artistic workshop

03/06/2015 – 10/06/2015 Sculpture's restorer
Restoring sculptures for Zoom, strada Piscina 36, Cumiana
▪ Restoration, recovery and reinforcement of the sculptures
Sector restoration

15/08/2014 - 06/05/2015 Sculptor
Collaboration project for Fondazione Pasquinelli: Corso Magenta 42, Milan;
Realize 'Sport e legalità' sculpture and 2D cad project
Section Sculpture

05/12/2014 – 22/04/2015 Sculptor
Sculptor for Studio Gruppo 5, via Cascina Borniola, Leinì for Milano EXPO
▪ Realizing sculptures
Section Sculpture

05/11/2014 – 09/11/2014 Art teacher
Teacher at Parafuture, exhibition space at Paratissima, Turin
▪ Organise art workshop with primary schools about recycling materials
Section educational and artistic workshop

27/11/2013 – 10/05/2014 Sculptor
Sculptor for Tokaido Gallery via Maria Vittoria 11, Turin
Set commissioned sculptures, exhibition of personal works, sculpture restoration
Section Sculpture

13/09/13 Set designer

Set designing for Roberto Buttafarro in Officine Grandi Riparazioni, Turin
▪ Mounting advertising exhibition
Section Set design

17/03/2013 – 21/07/2013 Designer
Designer for Roberto Buttafarro in Officine Grandi Riparazioni, Turin
▪ Working on 3D project for a watch design
Section 3d design

EXHIBITIONS

2011 - Senza confini: Sciolze, Turin
2011 -Lo spirito e la materia: Chiesa della Misericordia, Mondovì, 6 to 15 of August
2011 - Sculture e scultori: Corso Moncalieri 88, Turin, 16 June to 19 September
2011 - Re-cycle: via Bergognone 30, Milan, 6 November to 1 December
2012 - Animum debe mutare non caelum: Lungo dora siena, Turin, 24 to 31 of March
2012 - Mostra d'Arte: San Maurizio Canavese,Turin, 14 to 15 April
2012 - Premio internazionale Edgerdo Mannucci: Arcevia, Ancona, 26 May to 26 June
2013 - Il rumore del silenzio: via Garibaldi 45/a, Turin 8 March to 8 April
2013 - Paratissima IX: ex MOI, via Giordano Bruno 191, Turin, 6 to 10 November
2014 - Altra tensione: Studio Cube, Piazza Francesco Crispi 52g, Turin, 14 March al 10 June
2014 - Premio internazionale Edgardo Mannucci: Arcevia, Ancona, March- June
2014 - Paratissima X: Torino esposizioni, corso Massimo D'Azeglio, Turin, 5 to 9 November
2015 - 'Residenze in itinere', training course in contemporary art, PAV (parco arte vivente), Turin, June to November
2015 - Zoomaginario: Zoom, strada Piscina 36, Cumiana, Turin, 12 June to 15 October
2015 - FISAD: Festival Internazionale delle Scuola d'Arte e Design Accademia Albertina Via dell'Accademia Albertina, Turin,   1 to 26 July
2015 - La scuola adotta un Artista: esposizione permanente all'interno della Scuola Gabelli via Santhià,Turin, 04 November
2015/2016 - HIT PARADE esposizione d'arte al MAUTO museo dell'automobile, Turin, dal 3 December 2015 to 13 March 2016
2016- Il tempo è il vissuto tra arte e natura, galleria Mutabilis Arte, via dei Mille 25/c Turin, 16 June al 25 June
2016 - AVVISO DI GARANZIA fuori uso, ex Tribunale, Pescara, 22 July al 3 September
2016 - Theatrum Botanicum emerging talents, PAV (parco arte vivente),Via Giordano Bruno 31,Turin 16 September al 18 September

2016 - "Boulevard world genius" Monument dedicated to Gandhi, Valle/Bale,Istria, Croatia, 31 August to 15 september
2018 - Cavallerizza Reale, Turin, 18 May to 31 May

PRESS COVERAGE

AVVISO DI GARANZIA (2016)

YOUNG FIBER CONTEST (2017)

LE SFIDE DELLA ROSA (2016)

Manual to Wordpress

Content that client can update: (each content will be input in 2 languages. Every Custom field will have instructions for how to fill in the right information. Instructions will be both in italian and english based on the ACF language)

    A. The "me" page

        a. Personal Metaphor (required)

        "Write a short biography of yourself. You can write in more than one paragraph."

            1. Allow Text, text area
            2. Set length limitation
            3. Allow more than one paragraph.

        b. Education

        "Write a short recap of your education experience"

            1. Allow Text, text area
            2. Set length limitation

        c. Contact

            i. Area code

"Please input the country code of your telephone number without the "+" . For example for Italian number, input 39, instead of +39"

  ii. **Telefon number (not required)**

"Please put your telephone number without the empty space between the digits, i.e. the telephone number should be in the format as 1111111111, not 111 111 1111"

  1. Allow number

  iii. **Email address (required)**

"Please input your email address"
  1. Allow text
  2. Check @

  iv. **Address-city (required)**

"Please input the name of the city you currently are living in"

  1. Allow text

  v. **Address-country (required)**

"Please input the country name in which you are currently living"

  1. Allow text

  vi. **Video**

"Please input your email address"
  vii. **Youtube link**

B. For each piece of work on the Portfolio page
  a. Title of the work (required)

Please Input the title of your work, without the " " around the title

  i. Allow text

  b. Year of work (required)

"Please input in which year was this artwork finished"

  i. Allow number between 1990 and 9999

  c. Dimension
  i. Length (required)

"Please input how long is this artwork in cm. Please only input the number, without the "cm" unit If there is no fixed length, input 0"

  1. Allow number(decimal allowed)
  2. Input 0 for the case that dimension is not defined

  ii. Width (required)

"Please input how wide is this artwork in cm. Please only input the number, without the "cm" unit If there is no fixed width, input 0"

      1. Allow number(decimal allowed)
      2. Input 0 for the case that dimension is not defined

    iii. Height (required)

"Please input how tall is this artwork in cm. Please only input the number, without the "cm" unit If there is no fixed height, input 0"

      1. Allow number(decimal allowed)
      2. Input 0 for the case that dimension is not defined

    iv. Append "cm" as unit
    v. Will be displayed as "LL x WW x HH"
    vi. In case of 0 in any of the dimension input, show preset text describing this situation

d. Technical descriptions, including materials used in the art piece (required)

"Please write a short description of the technical aspects of this artwork, such as which materials were used in this work"

    i. Allow text

e. Concept

"Please write about the concept of this artwork. You can write in more than one paragraph"

    i. Allow text, text area
    ii. Set length limitation
    iii. Allow more than one paragraph

f. Where is the piece (not required)

Fill this field out ONLY if you've sold this artwork or it's premaritally displayed at a gallery

    i. Allow text
    ii. At which gallery/ personal collection etc.

g. Pictures (min. 1, max. 6, first one is required and the rest is not required)

"Please select the image with overview of the artwork. This image should have best quality possible"

    i. Allow img file
    ii. Resolution requirement in the instruction

h. Videos (not required)

"Please input the link of the video showing the movement of this art work."

    i. Allow video file / youtube link

i. Easter egg(not required)

"Please select the audio file of you reading the poem of this art work"

    i.   Allow audio file / text format of poem

C. For "experiences"
    a. Start-date (required)

"Please select when does/did this activity start"

    i.   Date-picker
    ii.   Use this to determine if an input is upcoming

    b. End-date (required)

"Please select when does/did this activity end If the activity happens/happened only on one day, please select the same date as the start-date"

    i.   Date-picker
    ii.   Use this and the start-date to determine if an event is happening now

    c. Place (required)

"Please input where does/did this exhibition happen"

    i.   Allow text

    d. Url link for the event (not required)

"If there is a link about the activity you will attend/attended, please input the url link here"

    e. His role at the event (required)

"Please input your role in this activity, such as apprentice"

    f. What he did (description) (required)

"Please write a short description about what did you do at this activity"

D. For "exhibition"
    a. Start-date (required)

"Please select when does/did this exhibition start"

    i.   Number / year
    ii.   Use this to determine if an input is upcoming

    b. End-date (not required)

"Please select when does/did this exhibition end If the exhibition happens/happened only on one day, please select the same date as the start-date"

    i.   Date-picker
    ii.   Use this and the start-date to determine if an event is happening now

    c. Place (required)

"Please input where does/did this exhibition happen"

      i. Allow text

  d. Url link for the event (not required)

"If there is a link about the activity you will attend/attended, please input the url link here"

      i. Allow text

  e. Address of the exhibition (required)

"Please input the address where this exhibition happened"

      i. Allow text

E. For " press"

  a. Name of the press (required)

"Please input which press wrote about you, such as the name of the magazine, the journal or the blog."

  b. Time (required)

"Please select when was this press article published. If you don't know the exact day, select the 1st day of that month. If there is no info about the month either, select January of that year."

  c. Title of the article (required)

"Please input the title of the press article"

  d. Link to the article (not required)

"If it's a online article, please input the link of this press article."

Backend structure

Content that doesn't change(frequently), hard-code:

Homepage

Footer with SoMe profile link (including copyright of web dev team)

Copyright statement regarding artworks on all pages

Name, picture of the artist, Appreciation note in the end (button for support) on the "who am I" page

SoMe icons

Navigation

The form and appreciation note that show up when "enquiry" button is clicked

Content that client can update: (each content will be input in 2 languages. Set up 2 custom posts)

A. The "me" page

  a. Bio

      i. The paragraph(s) about him (required)

     1. Allow Text, text area
     2. Allow more than one paragraph.
     3. Set to not convert the input with html tags, write JS accordingly
     4. Will be used in meta
  b. Contact
    i. Telefon number (not required)
     1. Allow number
     2. (optional) Prevent error (can be achieved by setting min and max in the input. For example for a danish number. the input must be between 1000000000 and 9999999999, including both ends, so the input will be a 8-digit number)

    ii. Email address (required)
     1. Allow text
     2. Check @
     3. Use this to write href="mailto: "
    iii. Address-city (required)
     1. Allow text
    iv. Address-country (required)
     1. Allow text
  c. Video
    i. Youtube link (required)

B. For each piece of work on the Portfolio page
  a. Title of the work (required)
    i. Allow text
    ii. Don't' include " "
    iii. Will be used as h1
  b. Year of work (required)
    i. Allow number between 1990 and 9999
  c. Dimension
    i. Length (required)
     1. Allow number(decimal allowed)
     2. Input 0 for the case that dimension is not defined
    ii. Width (required)
     1. Allow number(decimal allowed)
     2. Input 0 for the case that dimension is not defined
    iii. Height (required)
     1. Allow number(decimal allowed)
     2. Input 0 for the case that dimension is not defined
    iv. Append "cm" as unit
    v. Will be displayed as "LL x WW x HH"
    vi. In case of 0 in any of the dimension input, show preset text describing this situation
  d. Technical descriptions, including materials used in the art piece (required)

        i.   Allow text
  e. Concept
        i.   Allow text, text area
        ii.   Allow more than one paragraph
        iii.   Set to not convert the input with html tags, write JS accordingly
  f.   Where is the piece (not required)
        i.   Allow text
        ii.   At which gallery/ personal collection etc.
  g. Pictures (min. 1, max. 6, first one is required and the rest is not required)
        i.   Allow img file
        ii.   Resolution requirement in the instruction
  h. Videos (not required)
        i.   Allow video file / youtube link
  i.   Easter egg(not required)
        i.   Allow audio file / text format of poem

C. For "experiences"
  a. Start-date (required)
        i.   Date-picker
        ii.   Use this to determine if an input is upcoming
  b. End-date (required, if it happens on the same day, just repeat the start-date input)
        i.   Date-picker
        ii.   Use this and the start-date to determine if an event is happening now
  c. Place (required)
        i.   Allow text
  d. Url link for the event (not required)
  e. His role at the event (required)
  f.   What he did (description) (required)

D. For "exhibition"
  a. Start-date (required)
        i.   Number / year
        ii.   Use this to determine if an input is upcoming
  b. End-date (not required, cuz)
        i.   Date-picker
        ii.   Use this and the start-date to determine if an event is happening now
  c. Place (required)
        i.   Allow text
  d. Url link for the event (not required)
        i.   Allow text
  e. Name of the piece that was displayed (required)
        i.   Allow text
        ii.   If more than one piece is included, separate names with ", "
  f.   Year of the creation of this piece (required)
        i.   Allow text (year number separated with ", ")

        ii.   If more than one piece is included, separate names with ", "
     g. Address of the exhibition (required)
        i.   Allow text

E. For " press"
     a. Name of the press (required)
     b. Time (required)
     c. Title of the article (required)
     d. Link to the article (not required)

User Test

BERT test

Here we have the BERT test with all the adjectives that we used 3 times, in the beginning to decide which of the 2 prototypes to use for out client and as a last time we used it to test our final decision in what concerns the final decision of the design.

Test on artist website Design

We are testing the design and usability of an italian artist webpage prototype. Please, rate using the numbers, the following questions, that best rapresent your opinion according to the design:

Select the scale you prefer

	1	2	3	4	5	
Poor quality	○	○	○	○	○	High quality

	1	2	3	4	5	
Sophisticated	○	○	○	○	○	Unrefined

	1	2	3	4	5	
Feminine	○	○	○	○	○	Masculine

	1	2	3	4	5	
Friendly	○	○	○	○	○	Intimidating

	1	2	3	4	5	
Amateur	○	○	○	○	○	Professional

	1	2	3	4	5	
Artistic	○	○	○	○	○	Ordinary

	1	2	3	4	5	
Readable	○	○	○	○	○	Unreadable

	1	2	3	4	5	
Dated	○	○	○	○	○	Modern

Design 1 results:

Friendly vs Intimidating
14 responses
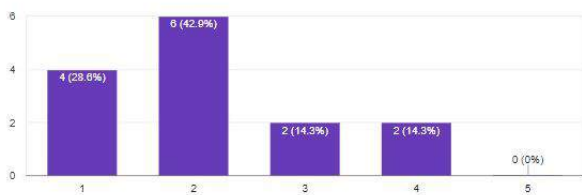
Poor quality vs High quality
14 responses
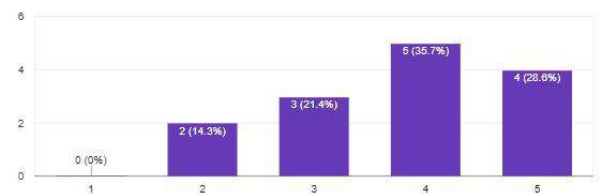
Amateur vs Professional
14 responses
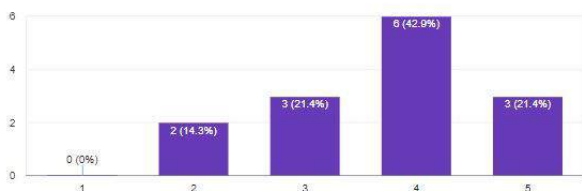
Sophisticated vs Unrefined
14 responses

28

Artistic vs Ordinary
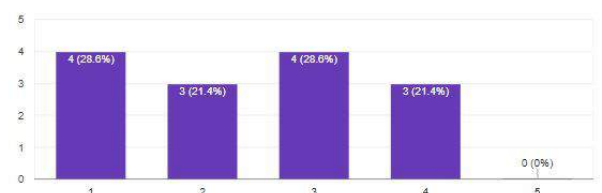
14 responses

Dated vs Modern
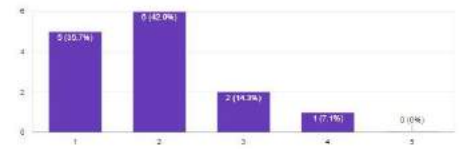
14 responses

Legible vs Unlegible

14 responses
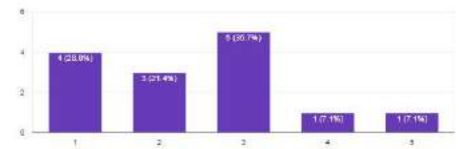
Design 2 results:

Feminine vs Masculine

12 responses
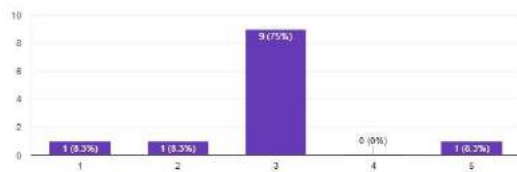
Poor quality vs High quality

12 responses
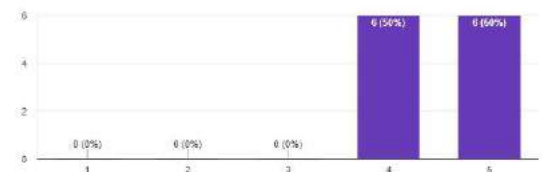
Friendly vs Intimidating

12 responses
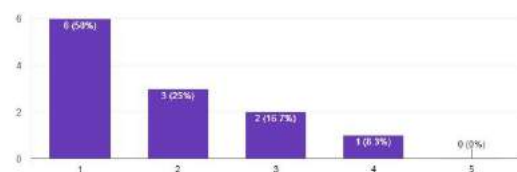
Sophisticated vs Unrefined

12 responses

29
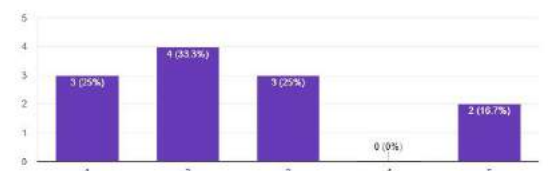
Amateur vs Professional
12 responses
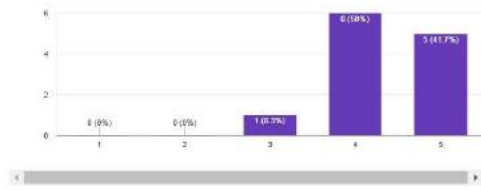
Legible vs Unlegible
12 responses
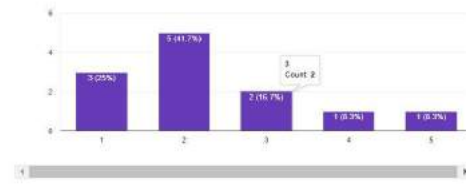
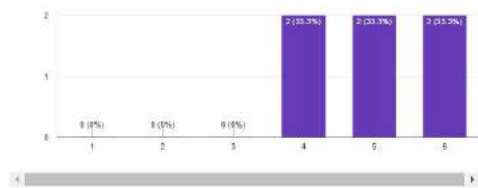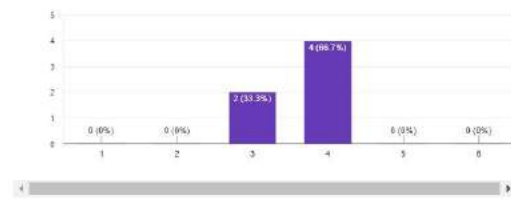## Artistic vs Ordinary
12 responses
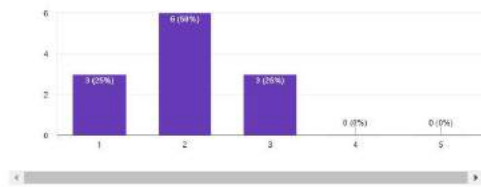
Dated vs Modern
12 responses
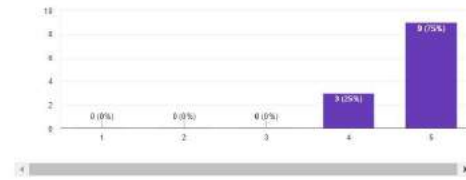
Final design BERT test results:

Poor quality vs High quality
6 responses

Friendly vs Intimidating
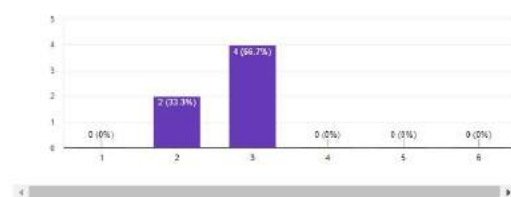6 responses

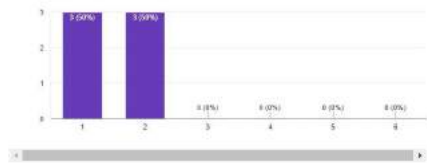## Sophisticated vs Unrefined
6 responses
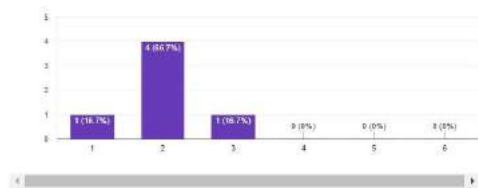
Feminine vs Masculine
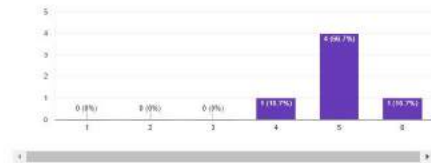6 responses

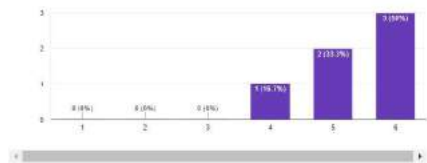## Readable vs Unreadable
6 responses

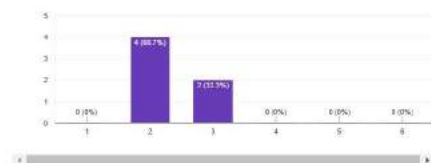## Amateur vs Professional
6 responses

Dated vs Modern
6 responses

Artistic vs Ordinary
6 responses

30

Using all these statistics, we did different visual diagrams to compare our designs with the ideal design.

Think aloud test

1. Contact, get in touch with the artist.
2. Read about the life of the artist.
3. Find the artist's work.
4. Enquire to buy one art piece from the artist.
5. Find the upcoming exhibitions.
6. Go to the artist instagram page.
7. Share one of the artist's works on your facebook page.
8. Go to home page

Navigation: the art, thie artst, the facts
Elisabet
1. don't know how to buy, then clicked on the "facts" thinking it might contain contact info or she might find facts of the art piece here

Navigation: my art, who am I, my journey.
Marius - 23 years old, student of Computer Science
1. He was expecting to fin d a buy button (Enquire was confusing for him)
2. Contact info - he clicked on "Who am I" and the scrolled and he saw the email of the artist
3. here we had "who am I" and "my journey" pages and he was not sure where he can find information about the artist, he said he would expected to be inboth pages.
4. He gone directly to "the art"
5. No idea
6. Footer
7. Easy to find, but he was not sure if he shares the article or if he will go to the artist social media .

Tudor - 22 years old, student of Computer Science
1. He was also looking for a buying button, but then he tried the "enquire" button7
2. Contact info found in footer
3. Confused but the names of the items in the navigation: "who am I" and "my journey". He considered that maybe both contain same information
4. Easy to find
5. Confusing, he didn't know where to look for up coming events
6. Done
7. The icons are to small and he was not sure he can't share, he needed someting to make he understand that

Navigation: my art, who am I, my timeline.

Feedback from Galleries (Interviews)

Questions to galleries' owners
- how do you find new artists?
- is it good to have one or more social media profile?
- is it good to have a portfolio website?

Red limit, Copenhagen

Social medias are taking over. They are new powerful tools (mostly Instagram) that help the artists to promote themselves and sell their work.
The gallery's owner has the following approach: discover new artist through their Instagram profile. It is like a big database where to easily scroll through a lot of artists (a lot of images that catch your eyes fast). Then using the personal website to dig deeper, check how professional and serious an artist is.
He recommends artists to have an Instagram profile to help promote their art.

Blaa Galleri, Copenhagen

The owners finds new artists through social media and art magazines, they use all the possibilities without limiting themselves. It is important that the webpage of the artist have to look like something you can associate with. Taking a good look at the web page of the artist helps: if it looks non professional then it is non professional work/artist.

KBH Kunst, Copenhagen

The owner uses Social Media (Instagram, Facebook) to discover young artists and also mouth to mouth through the artists community and art fair.
The webpage is also important to have a deeper knowledge through texts, description about the art, pictures, who the artist is.

Conclusion

The galleries' owners have an unanimous thought: social media, Instagram in particular, are the common place where to look at to find young artists, that started to promote themselves. A personal website reinforce the SoMe platforms. It is important to be conscious about the opportunities these channels offer and to take consideration on implementing them in a multimedia marketing strategy to jump-start in the art world, especially on an international level.

Design 1:

Regarding what kind of site it is:
- Sometimes perceived as an online webshop for decorative sculptures
- Some understand it's an artist's portfolio through the readable name on the Home page

Regarding the spiral layout:
- More tests person got it than expected (this is not from the galleries)
- perceived sometimes like a bit chaotic, too much happening all over.

Regarding the gradient overlay:
- A bit too much? (from the second gallery, don't remember the exact word)

Regarding the layout on individual page:
- legible pages especially the Press, simple, neat and ordered.

Regarding "home" button:
- A bit confusing since the user is already on the home page

Design 2:

Generally perceived as professional and clean.
Regarding whether or not to include "big" artist name and "conceptual sculptor" on the landing page:
- Without it, it's not completely sure what this site is about, but the guesses they made were close. (refer to the 5-second-results)
- But when asked if name should be included, their immediate answer was yes
- On second thought, they said that visitors are probably visiting this site from a business card/ SoMe sharing etc., so they already know what does the artist do and what type of art is it about, so maybe the name and "conceptual sculptor" are not completely essential
- Afterwards, when the 2 designs of the landing page, with and without the artist name and art description, were presented side by side, (only) the third gallery said actually without the name and desc can also work.

Regarding content:
- Would like to see CV on the site as well

Regarding animation:
- Interesting / pleasant
- need to be clear if it is a website animation effect or the actual sculpture that has the moving mechanism.

Regarding word choice in the navigation:
- original and not misleading

Regarding layout on the press page:
- Not as organised as the first design

Regarding content: generally what do they expect to see on a artist website:
- Artwork, including lots of details, closeups, different angles etc.
- The ability to make the image big, zoom-in
- CV on the site
- Links to SoMe profiles of the artist

Regarding design choices/ appearance of the content:
- Slideshow

Conclusions

CV: Incorporate the education part of the CV on the about page

Font's Copyright

1. **Simplifica**
   Free typeface
   Licence:

2. Sukhumvit Set (Text / Thin / Bold)
License type: unknown
Font embedding license: Preview & Print Embedding
Foundry: Cadson Demak
Designer: Anuthin Wongsunkakon
Copyright information of each font is found on:
http://en.m.fontke.com/font/12964204/
http://en.m.fontke.com/font/12964189/
http://en.m.fontke.com/font/13059382/

Download link:
https://github.com/bluenex/baansuan_prannok/tree/master/fonts/sukhumvit-set

Keywords

Gabriele Nicola sculptor, Conceptual, Sculpture, original art, art, artworks, gabriele nicola art, emerging art, design, inspiration, design inspiration, contemporary artist, contemporary art, creativity, originality, italian sculptor, italian art, Europe, exhibitions,
art gallery, visionary, understanding art, quality, sculpture shapes, art illlusion, international exhibitions, performance

Art page:

Gabriele Nicola sculptor, Conceptual, Sculpture, original art, art, artworks, gabriele nicola art, creativity, originality, hard working, professional work, exhibitions, sculpture shapes, figurative representation, illusion, international exhibitions, cement, marble, electricity sculpture
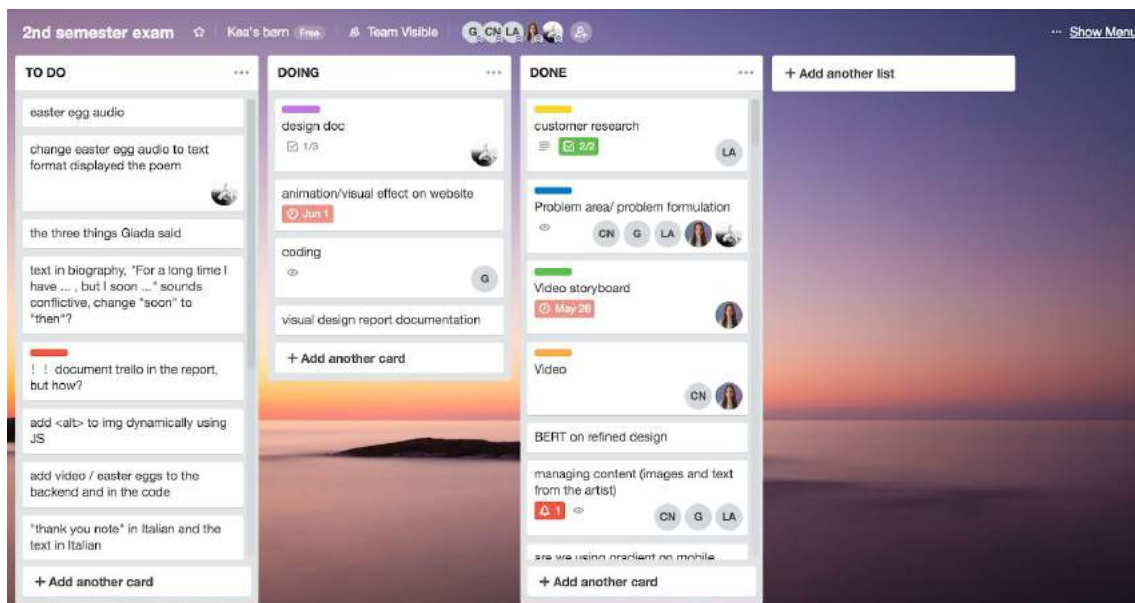
About page:

Gabriele Nicola sculptor, Conceptual, Sculpture, sculpture artist, fine artist, aesthetic art, Academy of Fine Arts, Turin, Italy, european, physics' dynamics, mechanics, social, italian sculptor, italian artist, qualified, international exhibitions, author, sculpture maker, young artist, performance

My timeline page:

Gabriele Nicola sculptor, Conceptual, Sculpture, sculpture artist, Turin, Italy, european, social, italian sculptor, italian artist, qualified, press, exhibitions, art exhibitions, future events, events, London, Croazia, Europe, international exhibitions, art galleries, sculpture workshop, performance, experience, international experience, italian art.

Project Management

Flow Chart