



Nishiki Sushi



Team **Dragon Riders**

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1. Introduction

For our final exam project, we started a collaboration with Nishiki Sushi, a sushi restaurant situated in the centre of Frederikssund. Previously known as the Chinese Buffet restaurant Chang Cheng, they decided to completely change their concept to all-you-can-eat, ad libitum, sushi serving, and earlier this year they renovated and reopened the now sushi restaurant.

The global Covid-19 pandemic made a significant crack in the food industry, especially in the case of buffet serving businesses considering all the additional health requirements, restrictions and general fear of spreading the virus via food (Frontiers 08 March 2021). Thus, the decision to switch from the buffet serving to pay per person, unlimited ordering came easy, as it also allowed for not only better sanitary, but also financial control over food quantity (Appendix 1).

Aside from in-restaurant dining service, they also offer takeaway service for ordering sushi online, as well as catering services and event hosting. They are also almost fully digital in regards to providing an online form for reserving a table, as well as an ordering app on tablets for each of the tables (they still have pamphlet menus and the possibility of phone ordering) (Nishiki Sushi, nd).

After visiting and trying sushi in their restaurant, we reached out to them in regards to creating a new and improved digital solution that would help

them grow their business and enhance the company identity.

1.1 Problem area

Nishiki Sushi has a beautiful newly renovated interior in their restaurant in Frederikssund, decorated in a fusion of Japanese and Scandinavian design styles. However, their website does not currently reflect this style and has many internal design inconsistencies. Our test persons (Appendix 2) commented that the current site does little to communicate whether Nishiki Sushi is a nice place to sit and eat or if it is mainly a takeaway place.

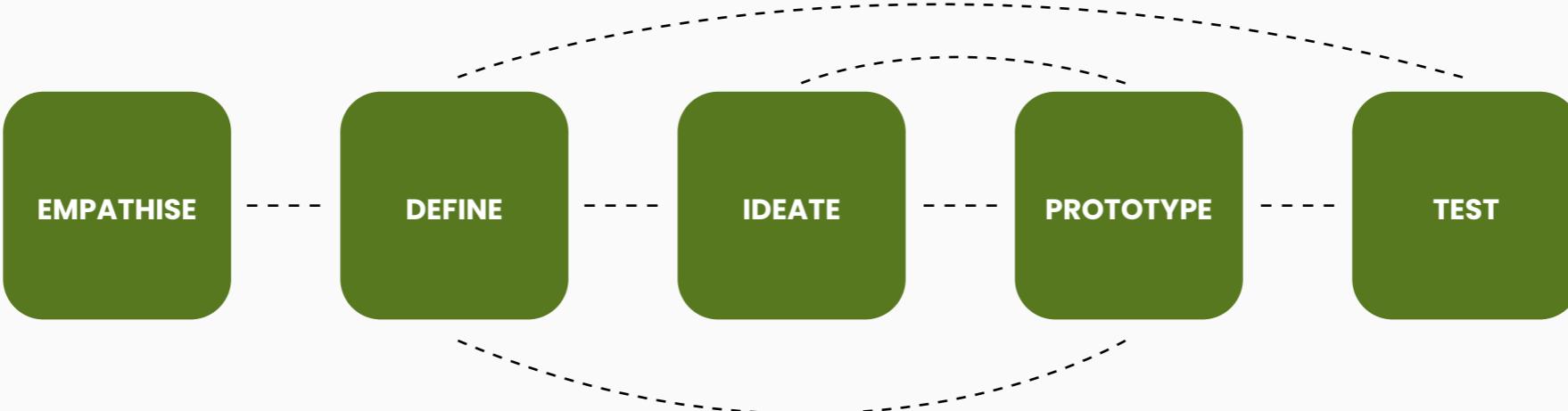
Their digital presence is restricted to Facebook although users have tried to tag their location on Instagram. They are highly reliant on their website and social media presence, as takeaway is currently their biggest source of revenue (Appendix 1). To combat miscommunication and avoid wrong orders, the restaurant has shifted to no longer taking orders via phone, again lending extra importance to a user friendly and inviting digital solution.

The owner describes his restaurant as having the highest quality sushi out of the local alternatives (Appendix 1). To take advantage of this position it will also be important to communicate this to the customers.

Furthermore, as ordering via phone is not an option, it is extra important that the ordering and payment structure is user-friendly to accommodate the less tech-savvy customers.

1.2 Problem formulation

How do we create a digital solution which will improve Nikishi Sushi's online presence in a user-friendly way that appeals to customers and reflects the restaurant's Japandi interior design?



1.3 Development processes

The development process of this project follows the 5-step design thinking (Dam 2021). We opted to base our project's structure on this non-linear, iterative development methodology, to primarily focus our solution around the users, to understand our users and their tendencies, and to continuously (re)define problems and create innovations to prototype and test while working towards the envisioned solution for our client.

With our mission to translate the restaurant's renewed identity and physical (interior) look into a new and improved digital presence, the user centered approach we were able to take with the said methodology, enabled us to connect and share

our client's values. Understanding the user had led us to a more precise and sought out solution.

Our report will also roughly mirror the 5-step structure we have used for our project development process: Empathize, Define, Ideate, Prototype and Test.

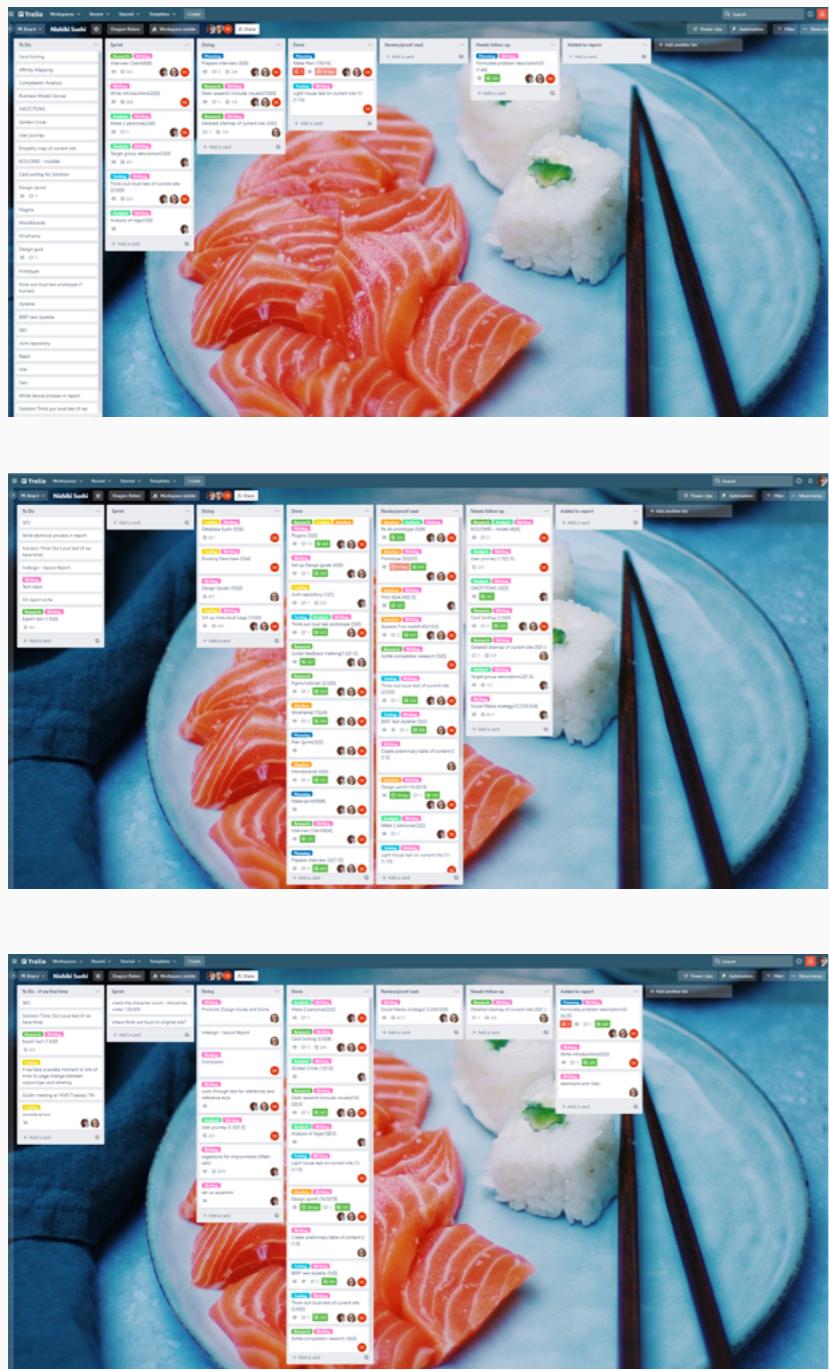
Through our research, findings from which will be further explained at the start of the report, we would be able to **empathize** with our possible users and their tendencies, while **defining** the needs, problems and wants our solution has to solve/meet.

With the knowledge about who our solution is and why it was needed, we were able to start the pro-

cess of design and features innovation and **ideate** the means of how we can develop a digital solution based on the information we have gathered.

Choosing and combining sets of our ideas we expressed with the help of moodboards, style tiles, sketches, we started creating wireframes and various Figma **prototypes** we could **test** and select/remodel the ones with the best results.

Our testing and ideation, however, never stopped during the development process. The main advantage of the 5-step methodology is the possibility to keep going back to conducting tests on new prototypes and/or features. That way we continuously improve and facilitate the progress without straying away from the final solution.



1.4 Teamwork and roles

1.4.2 SCRUM

After planning out and organizing all the workload that needed to be done to successfully develop what we have envisioned for our solution (Appendix 3), we started dividing the tasks using SCRUM as our project management method (Hansen, 2020). SCRUM is a project management framework that puts focus on teamwork and accountability, and most importantly it is an iterative process towards a defined solution. This means, the creation of new tasks isn't strictly set only at the beginning of the project, but also during the development itself - e.g. reformulating and splitting or adding new tasks at any point in the development process as a bigger workload may be required than originally planned.

Taking into consideration the smaller size of our group, we had to exclude some of the formal SCRUM requirements to adapt the method to our workload. We didn't appoint a formal SCRUM master or proceed with retrospectives following each 24h sprint.

We organized our work in weekly sprints, which consisted of 75h worth of focused work (5 days x 5h x 3 developers), as well as daily SCRUM stand-ups to continuously keep each other updated on our progress. We established that by using Trello with a card sorting system of the overall workload, weekly sprint, tasks in progress, finished tasks as well as those that may need to be updated further into the development process. That way we have

not only had oral communication via daily meet-ups, both physical and online, but also visual via the colour-coded task cards that had a detailed description or checklist of components, and an assignee working on the said task (Appendix 4).

The daily meetups aka the daily stand-ups took place, as the name indicates, every day, at 9 am. During the standups, each member of the group would inform the others of their work progress, whether they stumbled upon some problems/ blockers and if help was needed. Each stand-up was concluded with either a discussion regarding tasks that require the team's agreement and/ or distribution of new tasks for the next 24h sprint.

1.4.2 Roles

When dividing the work, we focused on making sure we all covered all disciplines. This meant everyone covered both desk research, translating this knowledge into models and usable knowledge, gathering ideas, wireframing, prototyping, testing, coding and writing. We did, however, to keep track of the project, decide to divide out the task of being lead on specific parts of the project once the main research and visual expression had been conducted and decided upon. Sandra took lead on wireframing, prototyping and HTML of the landing page, Rikke did the same for the Restaurant page, and Emily did this for the takeaway page. When getting into the coding Emily continued lead on the takeaway page and basket, Rikke handled the restaurant page and form validation, and Sandra set up the database, landing page and navigation.

1.5 Tools, methods and theory

Aside from using Trello to keep an overview of the process and task division, we used Teams for leading the daily stand-ups or any needed discussions, and as a way of locally storing all the documentation made so it could be accessible to all members of the group.

By combining the use of Trello, Teams, Google Drive and Messenger (as a way of being available and in touch when away from the PC), we were able to ensure complete work transparency of the group facilitating the development process of our solution.

The tools we used to create our solution consisted of mostly digital software such as Adobe Creative Cloud package (eg. Photoshop, InDesign) and prototyping software Figma for our ideation and design process, while we collaborated during coding via GitHub - a code editor program and hosting platform for code version control and reviews. When conducting feedback-based user research, we used Google Forms for surveys and short visual tests, Microsoft Teams as a way of performing think-aloud tests and interviews, and other smaller/on-use digital tools as we saw the need. Aside from using MS Teams for, as previously mentioned in our development process description, daily stand-ups and communication with the client, mentor, testees and the team itself, we also used their storage services for accessibility purposes regarding any research, documentation or other project materials.

As we took a user-centred approach, most of the methods used are directed toward receiving quality user feedback such as interviews, surveys, think-aloud tests, BERT tests, and card sorting (based on thorough desk research). The information from the mentioned methods was then used, through created personas and user journey mapping, for user-oriented design creation, as well as the formation of an improved information architecture and layout.

Aside from the user-focused methods, we additionally wanted to get a better perspective of the new competitive environment Nishiki Sushi entered after changing their concept. To achieve that, we conducted market and design research using methods like design pattern research, trend research, SWOT/ TOWS, competitor analysis, SoMe strategy analysis and other smaller relevant analyses we saw the need for. The following ideation phase was based on using design sprints such as affinity mapping, 4-step-sketch (ideation, sketching, crazy 8's and final solution sketches), concluded with dot voting.

2. Process

2.1 Research

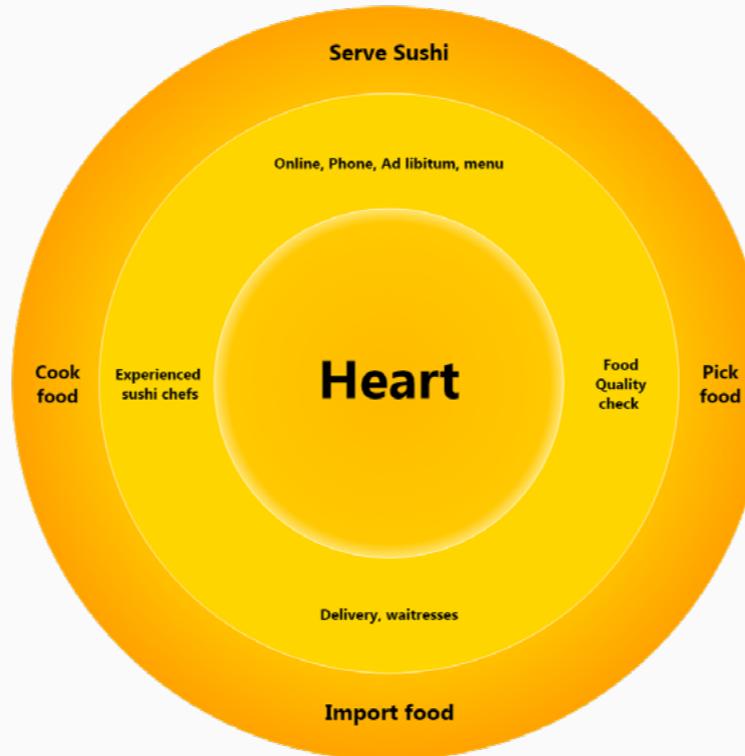
2.1.1 Nishiki Sushi

2.1.1.1 Golden Circle

The Golden Circle is a tool used to find a company/association motivational basis - why they do as they do. The Golden Circle is efficient when the main focus is to find the core values of a company/association. You can divide the Golden Circle into three layers: the 'What' (outermost circle), which gives a general insight into what the company/association sells and does, the 'How' (in the middle of the circle), which says something about how the company/association stands out with what they sell, and finally the 'Why' layer (at the centre of the circle), which tells us about the company/association's visions and purpose as to why they sell and do what they do.

What

The outermost circle (represented in the illustration above) is 'What' Nishiki Sushi does as a company. They import food and after a thorough food picking process, they prepare the food for serving. Other than sushi, they serve sticks (grilled fish or meat on sticks), dumplings, soup, and chicken wings. They lastly take orders from customers either in the restaurant or via online ordering, cook and serve the food.



How

Nishiki Sushi has several suppliers across the world, such as Denmark, Korea, and the USA. They assure the quality of the food by inspecting it thoroughly, and if the food is not up to their standards, they ship the food back. This way they keep making sure only the best ingredients are being served at the restaurant.

The chefs have years of experience making sushi, Jack (the owner) himself has learned the technique of preparing sushi from his family at a young age. One can say with great certainty they make and serve food with heart and soul.

Taking an order can happen in several ways:

- Online order - made from their website.
- Phone order - made by calling the restaurant.
- The Ad libitum - made when the customers order "unlimited" sushi, with an "unlimited" amount of ordering times, from a tablet at a table in the restaurant.
- Menu order - made from a table in the restaurant for a specific dish or menu.

They offer takeout and have waitresses serving customers in the restaurant.

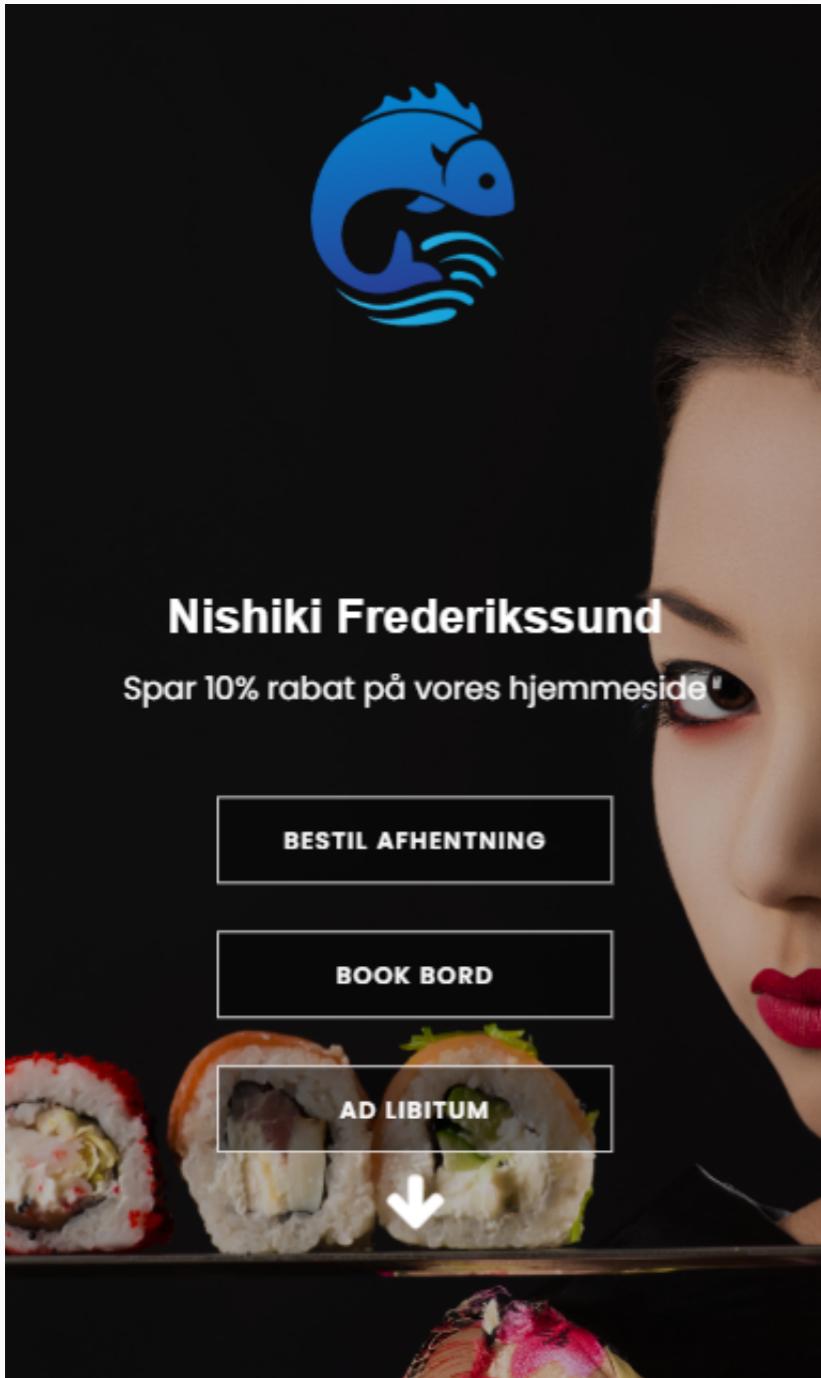
Why

While conducting the interview, we asked our client why he serves sushi, or more specifically why he got into the restaurant business in the first place, and the story behind it. Jack answered honestly, saying it was the type of business his family knew very well, and it was the easiest thing to do to start providing for his family.

But when we asked him what his core value was, his answer was simply: "Heart".

Nishiki sushi puts their heart and joy of cooking into the food they make, resulting in outstanding sushi. So why does Nishiki sushi serve sushi?

Because they love making sushi. (Appendix 1)



2.1.1.2 Think aloud test on current site

Alongside gathering needed information about possible problems by interviewing the owner, we wanted to do a think-aloud test on Nishiki Sushi's current website to confirm our suspicions and the experiences we created after our first use of the website. By conducting the think-aloud tests, we would be able to gain a better perspective of their possible users as they talk/ walk us through them using the website while expressing their thoughts and concerns.

The constructive criticism would lead us in our ideation and prototype design process, as we could base our decision not only on our desk research (the research process and findings will be further explained in the next section) but also on concluded facts from the practice itself.

Our think-aloud test template is a bit more extensive than the 'classical' 5-task layout (the template is available in our appendix) since we wanted to receive as much feedback from potential users as we could. Additionally to the 5 tasks, our think-aloud test includes a short 'interview' before the execution of the tasks.

We organized our think-aloud test as firstly a 5-minute exploration of the website, followed by 10 questions based on their first impressions:

- o What was your first impression?
- o Could you read the text?
- o What was it like navigating through the website?
- o Was there anything good about the colours?
- o What colours could be improved?
- o Was there anything wrong with the colours?
- o Was there anything good about the design?
- o What about the design could be improved?
- o Was there anything wrong with the design?
- o Anything you would like to add?

That way we were able to note what catches our users' attention the quickest, both good and bad. The good, meaning eye-catching elements that should be kept/ incorporated into our solution as well, and the bad depicting problems that need to be fixed to keep the users from leaving the website within the first few minutes of use.

The next part of the test included 5 tasks that fully engaged our testees and the functionality of the website:

1. Make an order
2. Book a table
3. Find out how to contact Nishiki Sushi
4. Find address
5. Find price for Ad Libitum

Each of the tasks had the same 4 questions (How did it go? Was it where you expected it to be? Can you think of another way of doing it? What could have made it easier?) that one could use to help in gathering the needed information, to guide the person executing the task to voice their thoughts more clearly/ specifically if needed.

As for our expectations for the think-aloud test, we expected no problems with finding the address of the restaurant, the big Google maps display on most of the pages plus the exact address in the contact information in the websites 'footer', or the ways of contacting Nishiki Sushi, contact details in the 'footer' with additionally the phone number either next to the logo or at the beginning of the subpage text section.

Navigation through the subpages was expected to be a bit more difficult as we noticed that the namings of the subpages in the hero and navigation sections aren't consistent throughout the pages, but the tasks themselves would be possible to execute in due time.

We conducted the think-aloud test on 2 different potential users - a native danish speaker with no usual tendencies to order food online, and a foreigner who likes enjoying her food in her home environment and often orders in.

As expected neither of the testees had any problems with finding the address, however, there was a bit of confusion when they couldn't find a separate contact subpage or contact details in the footer of all the subpages, but only on the landing page. One of them also expressed their concern about not being able to contact Nishiki Sushi directly aside from the phone number - e.g. there should be a live chatbot option or at least a working link to their Facebook profile for contacting via messenger.

When executing the 'Make an order' task, the non-danish speaking testee got confused with navigating to the takeaway page - she first clicked on 'Book bord' in the hero as that's the only word she understood than 'ad libitum' where she first saw the naming 'Takeaway' in the hero. Both of the testees weren't sure they could even order anything as the cursor didn't change to 'point' when hovering over the sushi images (didn't seem as if they were clickable).

'Book a table' and 'Find ad libitum price' tasks went on pretty easily and quickly, but again the foreign testee got to the subpage by exploring through all the hero options only to stumble upon what she was looking for. They agree on the seemingly boring and outdated look of the two subpages and

the overall lack of eye-catching elements, as well as effort and design consistency in comparison to the other pages. (Appendix 2)

In conclusion, the design consistency, colour coordination and contrast (they disliked the use of grey, but liked the black&white contrast), navigation, restaurant representation (more insight on the place itself) and the overall outdated look and layout of the website are the ones with the biggest need for improvement. Aside from the language and visual improvements, it's also necessary to reform and improve the functionality of the website. More precisely, the booking form as well as the ordering cart - it's not possible to finish an order, and when booking a table there's no clarification of the booking being considered and the available times aren't related to reality, e.g. at 8 pm being able to reserve a table for 1 pm the same day.

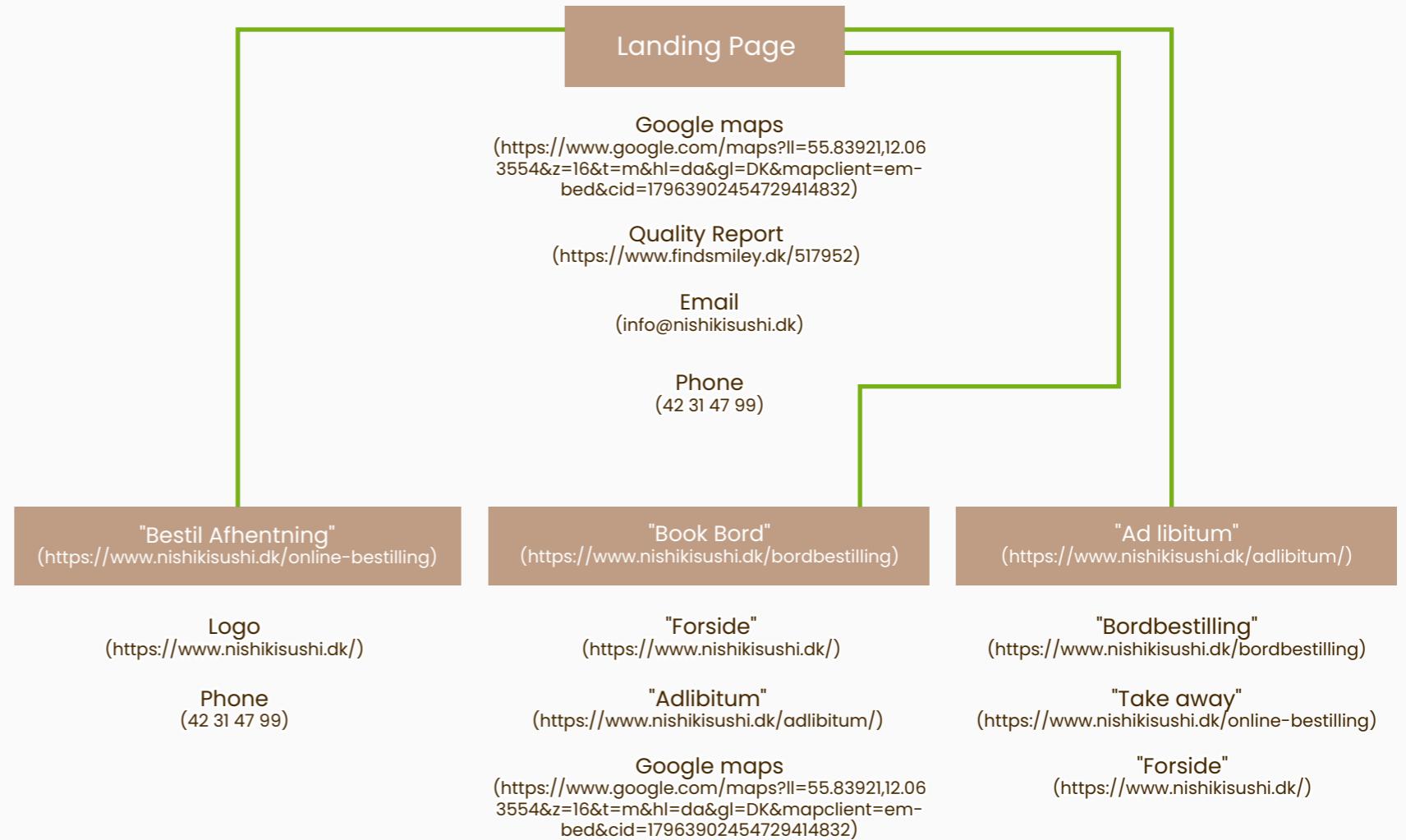
With these findings from the think-aloud tests and our further desk research on best practices, competitor tendencies, design patterns and trends, we will be able to start and base our development process on real plausible data with the aim to create the optimal digital solution.

2.1.1.3 Sitemap of current site

To gain a clear and exhaustive picture of the current site we put together a site map.

The current website features 4 subpages: landing page (<https://www.nishikisushi.dk/>), Book a table (<https://www.nishikisushi.dk/bordbestilling>), Ad libitum (<https://www.nishikisushi.dk/adlibitum>), and Take away (<https://www.nishikisushi.dk/online-bestilling>).

As the site is very small, navigation is not difficult, however there are clear issues. The pages link together through navigation in the header but use inconsistent titles for each subpage (both in navigation and link-titles) and styling of the header depending on which subpage you visit. This inconsistency can lead to unnecessary confusion and make it harder for customers to remember quick links.



2.1.1.4 Lighthouse test on current site

Aside from our general insights as possible customers and users of the website, we wanted to get a more broad and objective perspective on the current website's functionality (code structure, interactivity and accessibility wise).

After conducting a series of Lighthouse reports on the landing page, as well as all website subpages (take away, table reservation, ad libitum and cart page) (Appendix 5), the results showed an optimal performance (almost always above the green 89%) of the website. This can only be explained by the very simple code structure and small use of more complex functions making the website fast and easy to load, but not as efficient.

We also based our conclusion upon the dropping performance score (below the mentioned 89%) of the subpages that used a more complex code structure (e.g. more nested elements, CSS styling, animations etc.), as well as Javascript functions (e.g. loading and selecting products, opening/closing descriptions, adding to cart), which can also be seen in the screenshots of the Lighthouse report results below (or with a more precise and detailed explanation in the reports set as an appendix).

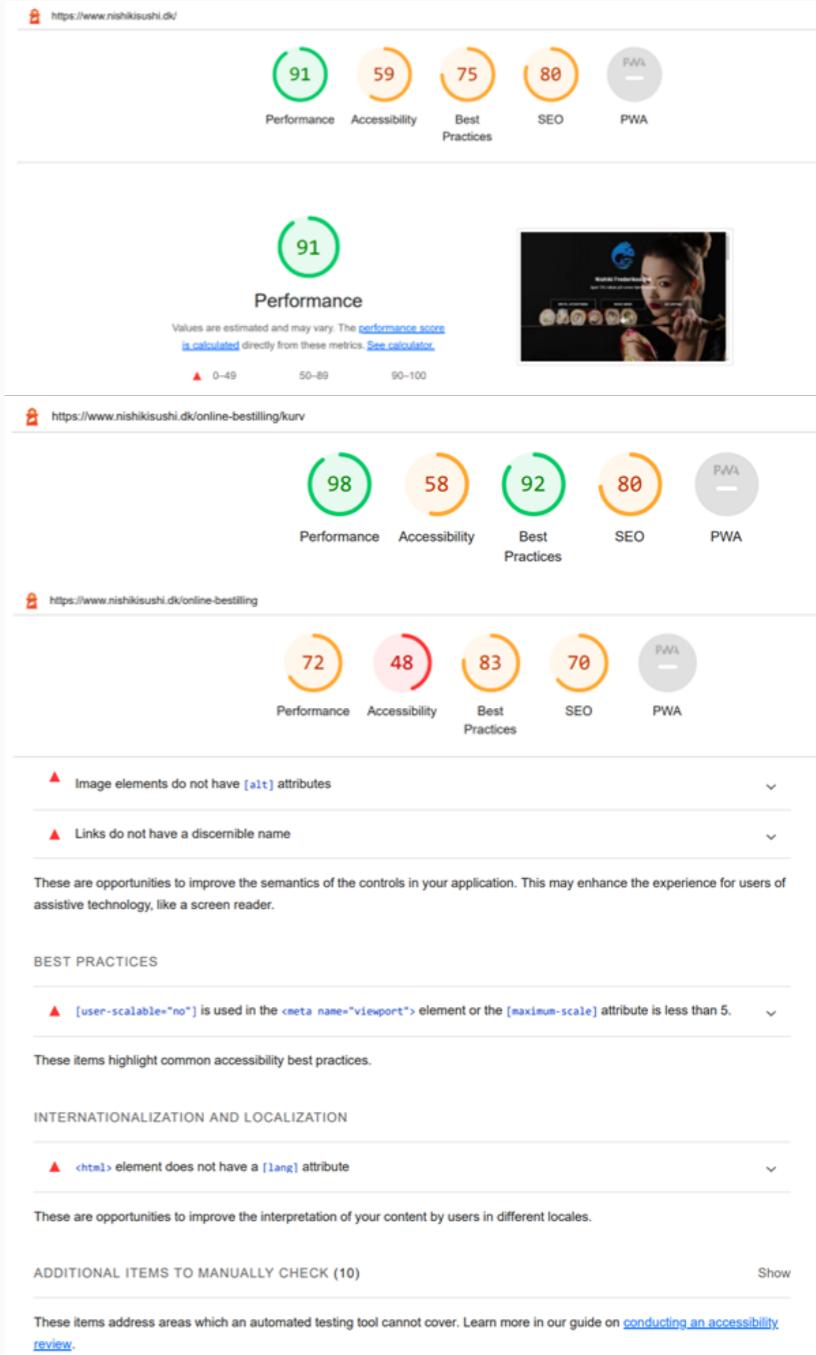
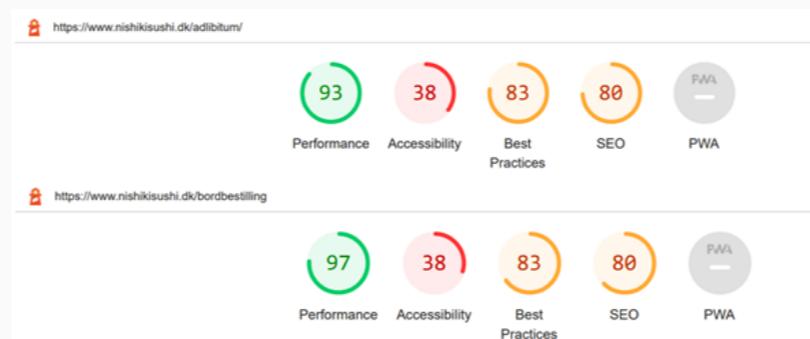
However, the two most concerning results are the passable SEO and continuously low Accessibility scores.

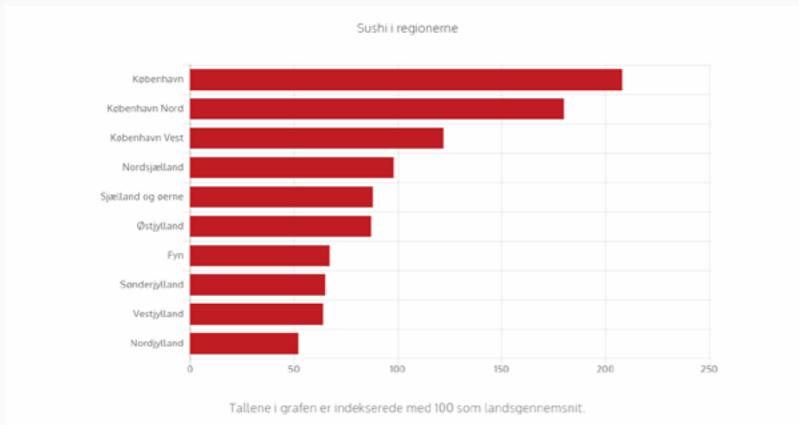
The SEO of the website is important since its main role is to make the website known to the searching

browser - the higher the SEO level of a website, the more frequent it will show up as a search result. The average SEO score, therefore, isn't optimal (as we want our website to be accessible by future users as much as possible) as it is easy and simple to improve the score by adding descriptions and meta tags to the head of HTML, alt descriptions to images, making links crawlable and easily clickable, using possible searching keywords within page content in all sense anything that would help the search engine to access the website.

On the other hand, the Accessibility score, unlike SEO, is connected to a user's access within the site itself, e.g. making sure the elements on the page are visible (have enough contrast) or recognisable by helper 'reading' programs for visually impaired people.

The low Accessibility score (that can mostly be seen in red percentages) implies that the current site's layout, element structure and naming, and most importantly colour contrast are in desperate need of changes justifying our intention on a complete redesign and restructuring of the said website.





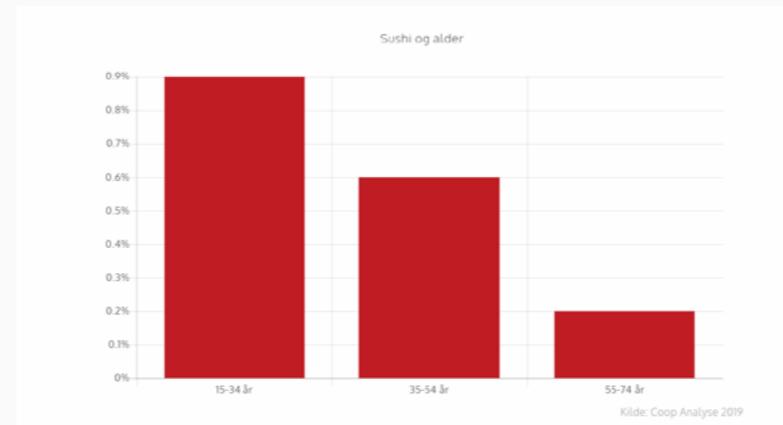
2.1.2 Target group description

2.1.2.1 Desk research

To make a product that appeals to everyone is to make a product that appeals to no one. Therefore, we want to find out more about who the customers are, so we can make an educated decision on a specific group of people we want to target. This way we can make a product that will appeal to the right people.

According to Jack (owner of Nishiki Sushi), a majority of the customers eating at the restaurant are the elderly, families without young children, and youths (Appendix 1). This covers a majority of the Danish population, so to narrow it down we did some desk research.

According to Coop, the most sushi-consuming people are youths between the ages of 15 and 34 years old. (Coopanalysis, 2019)



According to ConZoom, the majority of consumer types living in the area around the restaurant are the following:

- o A4 Lykkesmed (Fortune smith)
- o F1 Byen puls (The Cities pulse)
- o G3 Velførdbyggerne (The welfare)

While these three consumer types are very different, they have a few things in common (Appendix 6), such as reading the local newspaper, preferring discount grocery shopping and they use the internet for practical reasons.

These consumer types rarely have young children, which is consistent with Jack's statement. They are all well-educated and range from the working class to the upper-middle class. In general, they don't use social media, and if they do, they do so sparsely.

However, Jack believes most of his new customers come from Facebook, so the evidence suggests it's worth making a social media plan. He also strongly believes the new customers came from the reputation of the great sushi they make.

Two out of three of the customer types are very busy, and customer type F1 is known to prefer eating dinner out over cooking dinner at home.

The consumer type G3, consisting of the elderly above the age of 65, tends to shy away from digitalization.

This is consistent with what Jack said about there being mostly elderly customers eating in the restaurant.

Jack stated that a majority of his customers order online, ages ranging from 18 to 50 years old. We can assume a majority of the online customers consist of youths, considering the sushi consumption statistics, and the youth's tendencies to use the internet more regularly than the elderly.

Therefore, our targeted audience will consist of middle-class youths (aged 15-34), living in Fredrikssund.

To better understand our group, and how to reach them, we have made an empathy map.

2.1.2.2 Empathy map

To better understand our group, and how to reach them, we have made an empathy map.

Who

Young men and women, living in Frederikssund. They are either in the process of - or just finishing - taking a longer education.

They have moved into an affordable apartment and are still figuring out the responsibilities of adulthood.

Hear

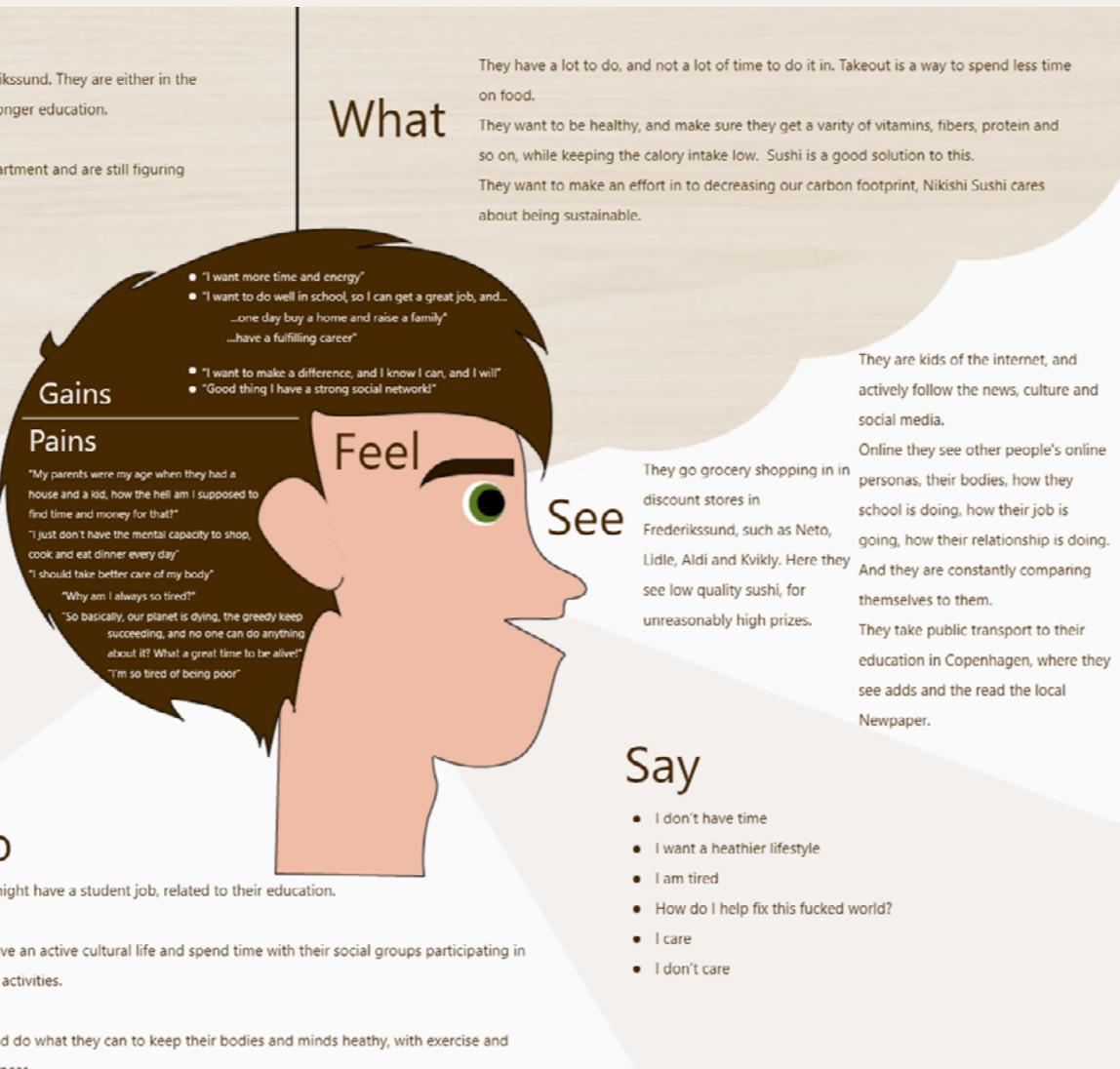
- "Global warming is serious" - Everyone
- The News
- "I work out twice a week, but I should do it more often"
 - Friends
- "How is school going?" - Family
- "Prices are going up, and salaries stay the same, that's fucked" - Everyone
- "I can recommend Nishiki sushi! It's so good!" - Friends
- "When are you having kids?" - Parents

Do

Some might have a student job, related to their education.

They have an active cultural life and spend time with their social groups participating in cultural activities.

They and do what they can to keep their bodies and minds healthy, with exercise and mindfulness.



Who are we empathising with?

Young men and women, living in Frederikssund. They are either in the process of - or just finishing - taking a longer education.

They have moved into an affordable apartment and are still figuring out the responsibilities of adulthood.

What do they need to do?

They have a lot to do, and not a lot of time to do it. Takeout is a way to spend less time on food.

They want to be healthy and make sure they get a variety of vitamins, fibres, protein, and so on while keeping their calorie intake low. Sushi is a good solution to this.

They want to make an effort to decrease our carbon footprint, Nikishi Sushi cares about being sustainable.

What do they see?

They go grocery shopping in discount stores in Frederikssund, such as Netto, Lidl, Aldi, and Kvickly. Here they see low-quality sushi, for unreasonably high prices.

They are kids of the internet, and actively follow the news, culture, and social media.

Online they see other people's online personas, their bodies, how their school is doing, how their job is going, and how their relationship is doing. And they are constantly comparing themselves to them.

They take public transport to their education in Copenhagen, where they see ads and read the local

Newspaper.

What do they say?

- o "I don't have time"
- o "I want a healthier lifestyle"
- o "I am tired"
- o "How do I help fix this fucked world?"
- o "I care"
- o "I don't care"

What do they do?

Some might have a student job, related to their education.

They have an active cultural life and spend time with their social groups participating in cultural activities.

They do what they can to keep their bodies and minds healthy, with exercise and mindfulness.

What do they hear?

- o "Global warming is serious" - Everyone
- o The News
- o "I work out twice a week, but I should do it more often" - Friends
- o "How is school going?" - Family
- o "Prices are going up, and salaries stay the same, that's fucked" - Everyone
- o "I can recommend Nishiki sushi! It's so good!" - Friends
- o "When are you having kids?" - Parents

What do they think and feel?

Pains:

- o "My parents were my age when they had a house and a kid, how am I supposed to find time and money for that?"
- o "I just don't have the mental capacity to shop, cook and eat dinner every day"
- o "I should take better care of my body"
- o "Why am I always so tired?"
- o "So basically, our planet is dying, the greedy keep succeeding, and no one can do anything about it? What a great time to be alive!"
- o "I'm so tired of being poor"

Gains:

- o "I want more time and energy"
- o "I want to do well in school, so I can get a great job, and...
...one day buy a home and raise a family"
...have a fulfilling career"
- o "I want to make a difference, and I know I can, and I will"
- o "Good thing I have a strong social network!"

2.1.3 Market and competitors

2.1.3.1 Competitor analysis

To create the most competitive, efficient as well as eye-catching digital solution for our client, we conducted competitor research among different sushi restaurants in Denmark. For this specific research, we focused on broadening our perspective on the type of products, events and services offered by sushi restaurants in Copenhagen (the city with overall the biggest food variety) and Frederikssund - the local competitors to the client.

The businesses in the question of the research were two Copenhagen based franchises, Sticks'n'sushi and Karma Sushi, one of the more popular sushi restaurants Dinner Sushi, and Frederikssund based competitors, Hana Sushi, Yoi Sushi and Yaya Sushi (Appendix 7).

To be able to draw objective and comparable conclusions, we specified some of the key services a sushi restaurant could/ should offer:

- o the option to order/ purchase products online and have them delivered to their home address or arrange a self-pickup at the restaurant
- o possibility to reserve a table via an online form
- o aside from the usual menu ordering, do they offer an ad libitum menu for in-restaurant dining (or a similar pay per person, 'non-limited' way of dining)
- o any discounts for ordering online, in 'non-rush hours' or as a membership holder

- o possibility of catering (both room/ area booking within the restaurant and off-site catering) or organizing own events/ campaigns/ celebrations in the restaurant (e.g. World Cup game night, holiday celebrations and similar)
- o newsletter or news feed about product novelties via social media accounts (what type of posts and tone of voice is used?)
- o Lighthouse scores, more precisely Accessibility and SEO¹ scores of the landing and ordering page

Following the set 'parameters' of our research, we would be able to see what are the best practices of some of the bigger and smaller sushi restaurants enabling us to also decide on possible improvements/ additions to our solution. All the additional values aside from the searched key services would also be noted, as an inspiration for expanding the company's business or enhancing its identity.

We started off our research by looking through some of the more known and bigger sushi restaurant franchises - Sticks'n'sushi and Karma Sushi. Both of the businesses have spread out their restaurants through Copenhagen, as well as the closer outskirts of the Central City region.

The two businesses have established long before, as well as managed to upkeep their name and company image throughout the difficulties the food industry faced with the start of Covid-19. They

wouldn't serve as 'the standard' our digital solution needs to meet, since the success of the said businesses is in no way comparable to a small newly-opened restaurant, but moreover as role models for expanding the business onto the bigger market.

The research on the previously mentioned smaller sushi restaurants in Copenhagen, Dinner Sushi, and Frederikssund - Hana Sushi, Yoii Sushi and Yaya Sushi - helped us with the formation of 'standard services' our solution would require to be able to compete, and surpass the restaurants in the local market. After comparing the smaller businesses, we concluded that the current website has all the base' it needs to be a proper competitive sushi restaurant:

- o possibility of ordering specialities online and having them delivered or arrange a pickup at the restaurant - takeaway
- o a properly updated menu to order from
- o offer to reserve a table online
- o an ad libitum (running sushi) menu for in-restaurant eating
- o catering for onsite and offsite events
- o information via social media accounts - Facebook in the majority
- o general contact information

Even if, in comparison to the already mentioned restaurants, the current website offers a better functionality (ordering via online forms instead of

placing a phone order, a digital menu instead of a Google Drive pdf file menu), it requires a lot of improvement in its Accessibility and SEO strategy (as it was discussed in section 2.1.1.3, Lighthouse analysis of the current digital presence of Nishiki Sushi).

Developing a new digital solution with an improved website's layout, navigation and ordering functionality, as well as SEO strategy would not only translate into the opportunity to surpass the local business but also the possibility to enter, expand within and keep up with a more competitive market.

¹ Search Engine Optimization
<https://searchengineland.com/guide/what-is-seo/>
<https://www.searchmetrics.com/glossary/google-lighthouse/>

2.1.3.2 SWOT/ TOWS

SWOT

We used the SWOT analysis to narrow down the data we had gathered, focus on the company's internal and external conditions, sorted into supporting and opposing groups.

Nishiki Sushi's internal strengths consist mostly of the high effort and quality of the staff. The standout is their Ad Libitum concept, which isn't unique to sushi serving, or even in the town. However, using a tablet instead of a menu is rare in sushi serving and unique to the town (Appendix 7).

A majority of their internal weakness comes from their web presence or lack of it. The rest is unfortunately not something we can do anything about. According to Jack and Coop (Coopanalysis, 2019) sushi is popular eating. Ourselves belonging to our target group can confirm we, and our friends, eat sushi relatively regularly.

The main external threats are competitors, and the never-ending inflation, which is currently particularly high, due to the war.

TOWS

Using the SWOT analysis results, we made a TOWS analysis to get an overall idea of how to combine their supporting and opposing factors, into a potential marketing strategy for our digital solution.

SO – Having a good quality product in a demanding market is an excellent foundation.

WO – Considering a majority of their income comes from takeout from their website, and a majority of their new customers come from Facebook, this creates a huge opportunity to up their marketing with better web presents.

ST – Nishiki Sushi is already standing out with its tablet ad libitum concept, but we can take it to the next level by improving the UI and UX.

WT – Since having room for improvement on web presence appears to be a common local restaurant trait, Nishiki Sushi has the opportunity and the potential to outperform its competitors, with a new and improved web presence.

		Strengths	Weaknesses	Opportunities	SO	WO
Internal		Good tasting Sushi Good reputation Beautiful Restaurant Good chefs/waitresses Ad libitum Heart	Arrogant Language barrier Hidden location Poor SoMe Confusing Website/app design Bad SEO	Sushi is very popular right now	The product sells it self	With an improved web presents, they can attract more guests
External		Opportunities	Threats	Threats	ST	WT
			Other Sushi restaurants in Frederikssund Inflation	Other Sushi restaurants in Frederikssund Inflation	They are the only restaurant in Frederikssund with the tablet ad libitum	They can be the Sushi restaurant in Frederikssund, with the best website

2.1.3.3 Trend research

E-commerce has seen large growth during the recent pandemic, and although it is settling back into a more stable trend, e-commerce is still growing by 17% (Forbes 2022). Naturally, this means that many more companies have jumped into the opportunity that is the digital sphere.

To get an overview of how the digital market looks in the wake of these changes we conducted trend research on web design, narrowing the research into e-commerce and then to the specific market of sushi places on Sjælland. Another goal for this research is to gather inspiration and qualified ideas to bring with us into the ideation phase.

Web design and e-commerce

Our research found many interesting tendencies, several of which could potentially lend themselves to this project. The research into web design and e-commerce trends were initially done separately, but as the findings were in many ways overlapping, we have summarised the trends we found most interesting for the current case from both categories together (Appendix 8).

o Mega Footers

Users have gotten used to the design convention that any information can be easily found in the footer. The footer serves as all-encompassing navigation as well as a design element.

- o **Bold and (tastefully) experimental typography**
Since competition is high breaking away from the out-of-box fonts and layouts can help us stand out in the crowd.
- o **Layered effect – layering/ overlapping of components.**
Using layering on elements such as images, buttons, text fields, and more allows for a less boxy and hard expression.
- o **App-like experiences**
As more users are using mobile phones to browse the web and using apps while getting used to the UI conventions of the platform, we can conveniently bring some of these into use across the desktop website. These elements can include sticky, burger menus and vertical navigation, as well as a focus on interaction and dynamic UX.
- o **Sites with a strong sense of place**
We have the possibility to express the visual space of the restaurant within the digital space, both directly through images from the restaurant, but also in the abstract with images from Japanese and Scandinavian nature, architecture, and design.
- o **Inclusivity and accessibility**
As we are dealing with a product that can potentially appeal to a very large demographic, it is important to make sure no one is lost along the way due to bad accessibility or heavily gendered language.
- o **Switch in trend from dark mode to light mode**

2.1.3.4 Design pattern Search

In order to understand the design elements used on competing web solutions, we conducted a design pattern search (Appendix 8). Our goal is to create an experience for the user that feels comfortable and familiar. The search was conducted on 6 websites all offering sushi on Sjælland. The focus of the search was determined on the basis of what we had seen from the sites during the trend analysis. We found patterns within the elements of navigation, buttons, footers, collection pages, table booking, and photography style. In the following we will go through our main findings:

Collection page:

We found two styles of collection pages; the first with filters collected in a navigation bar on the left with product cards in a grid or list on the right, or the second where all categories are shown in a grid, each leading to a new collection page. The number of steps from the collection page to adding a product to the basket varied greatly from site to site.

Buttons:

Except for one, all sites featured sharp-edged square buttons. The majority of these had large padding on the left and right sides and a significantly smaller margin on the top and bottom. The buttons are either in a variation of the brand colour with white text and without a border or bordered in either white or black with matching text colour and no background. Some sites also used occasional text links.

Table booking:

All our analysed sites use premade reservation programs. The solutions use 2-4 steps to guide the user through choosing (the location of a chain,) the number of people, the date, time, and giving contact information. Date and time are generally shown in a (calendar) grid. The section is shown in varying ways either built into the page layout, as a modal, or on a separate domain.

Photography style:

Images are generally dark with pops of bright colours. The images are mostly very clear, however, in some instances, dark colour overlays are used to create contrast when an image is used as a background. Most of the images centre around sushi, however, images of the restaurant and chefs are also common.

Footers:

All our analysed sites use footers containing the restaurant address and use a dark grey or black background colour. Most of the sites also feature navigation and links to social media. The information is generally organised in columns.

Top navigation:

All our analysed sites use a burger menu when on mobile most of which have the burger icon on the top right of the screen and the remaining having the icon on the top left.



2.1.3.5 Style research of Japandi

Because Nishiki Sushi's restaurant is heavily influenced by the Japandi interior design style (Appendix 10), and we want to reflect that style in our digital solution, we decided to do some research on the style. We wanted a deeper understanding of the elements used in the style and why they work. Japandi is a combination of the Japanese and Scandinavian interior design, which is perfect for a Sushi restaurant in Denmark. It combines the common elements from both cultures, such as:

- Minimalism
- Clean lines
- Functionality
- Bright spaces
- Calming, tranquil, and peaceful palettes
- Easygoing and sophisticated
- Natural materials such as unfinished woods or

bamboo

- Quality craftsmanship
- Prefer quality over quantity
- Appreciation of things that are made by hand

The style is influenced by the Scandinavian "Hygge", and applies this with:

- Plants and other nature elements that give the sense of outdoor living
- Warm textures and soft pieces
- Rustic details
- Comfort

Japandi uses the Japanese philosophy Wabi-Sabi, which means to embrace the beauty in imperfections. It includes this by applying:

- Zen
- Harmony
- Stained or painted woods
- Curved shapes

The restaurant uses these elements:

- Light wood walls
- The decoration is not sparse, it is intentional
- Open space
- Stone ware plates
- Bright green moss
- Sakura trees

Lasse



Job Title
Frontend Developer, Student

Age
27

Highest Level of Education
Studying Web Development

Social Networks



Industry
Technology

Who is Lasse?

Tobias was born to rich parents, and has worked hard to live up to their high expectations. He lives alone in an apartment his parents bought for him in Frederikssund, close to where they live, with a view over the town.

He is a very ambitious young man, feeling he has a lot to prove, maybe due to his alcoholic past. Tobias plays ice hockey in Frederikssund, and is very close with his teammates.

His Father got him a position at a very successful company, and he works very hard to earn the position that was handed to him.

Tobias spends very little time doing nothing, but when he does, he feels lonely and deeply desires for someone to hold him.

Goals or Objectives

- Look good, he wants to eat healthy and exercise.
- Feeling good, he wants to spend time with his friends and remember to find time to relax.
- Do good, he wants to do good in school so he can get a good job, with good pay.
- A Boyfriend, Tobias is dating, but has not yet found "The One"
- Make a difference, but not sure how, yet



Job title
waitress, student

Age
25

Social networks



Industry
Political Science

Klara Albrecht

About Klara

Klara lives with 2 other roommates a bit outside of Frederikssund center. She's a student and currently working at a small family owned cafe.

Working as a waitress, she's responsible for providing best possible customer service, as well as assisting chefs during busy hours and keeping the kitchen/ restaurant health standards in check. As a stressed Law student with physically tiring work on the side, she mostly eats takeaway and doesn't have a lot of free time. She likes eating healthy, and prefers eating non-danish food. She's picky about food sanitation and quality, ever since she got food poisoning. She always looks through a restaurant's website and social media posts they're tagged in before trying the food. If their digital presence isn't professional, properly functional and informative, she moves on.

Preferred methods of communication:

- Instagram
- Facebook
- Twitter

2.2 Translation

2.2.1 Personas

See the two previous pages.

2.2.2 User journey mapping

See the next two pages.

2.2.3 Logo analysis

To defend keeping the current logo, we decided to analyse it, and assure it's a logo worth keeping. Per Mollerup is a recognized Danish designer, who has a 24 item checklist of what defines a good logo (Berg Marketing), the first rule being the most important, and priority decreasing as the list goes down.

Having checked 20 out of the 24, we would argue that it is indeed a logo worth keeping. Any changes we might make, we will make sure we will still uphold these 20 points.

Nishiki Sushi's logo has the following elements on his list:

- Visibility for quick identification
- Applicability for many purposes
- A distinctive feature in relation to competitors
- Possibility of legal protection
- Simplicity and comprehensibility
- Draws attention
- Decency - also in other cultures
- Colour-reproducible
- B / w reproducible
- Applicability to vehicles
- Ability to make us stop
- ~~Degree of description~~
- A tone that matches the strategy
- Fashionability (but less durability)
- Timelessness that can survive fashion changes
- Graphic quality
- Encouragement to buy
- Appearance and function as a trademark
- Suitable for animation for use on film / TV
- Degree of three-dimensionality
- ~~The pronunciation of any words~~
- ~~Non-verbal sounds (MGM's lion)~~
- Discretion if necessary
- Does it appeal? We must like the brand



User journey Map - Lasse

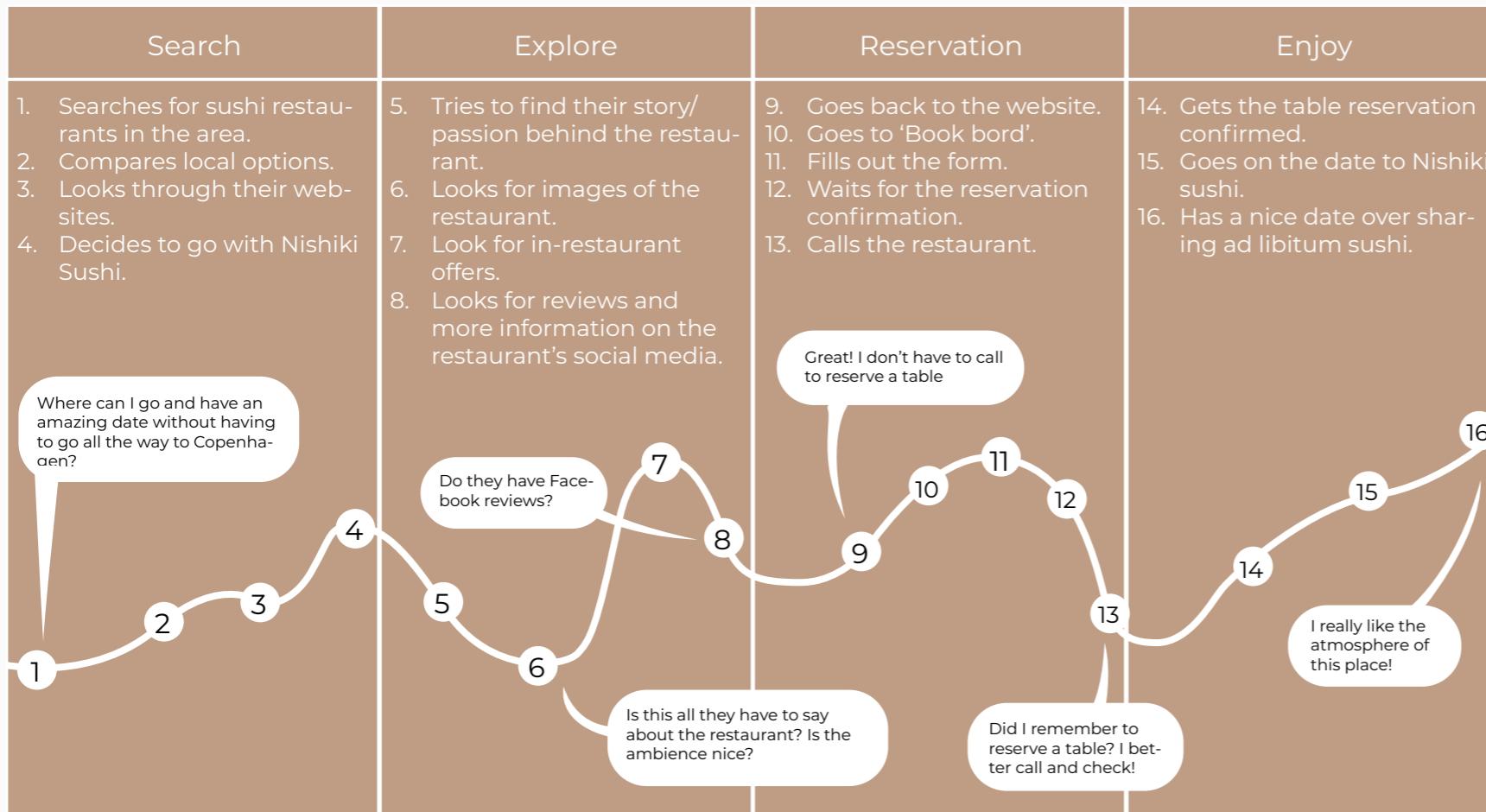
USER: Lasse (a Frontend Development Student struggling to also upkeep as a worker at a successful company).

SCENARIO: Lasse is looking for an elegant and cozy sushi restaurant as a date destination in Frederikssund (where he lives).

EXPECTATIONS: easy-to-navigate website, online option to book a table (without having to call), restaurant with a clear image and story behind it, professional and traditional (Japanese) style, good service and quality food.

OPPORTUNITIES:

- o Give our digital solution a unique and updated design that would stand out from the competitors.
- o Enhance the representation of their passion behind the business in both design and the content itself – more empathetic texts and images of the restaurant's atmosphere.
- o Create a clearer overview of their discounts and offers, as well as making them more engaging.
- o Make customer feedback easily accessible to other potential customers – either an overview of customer reviews directly on the website or better connection to their social media.
- o Improve the hero menu by connecting some of the divided content together and making the navigation simpler and more specific with not as many subpages.
- o Make filling out the form more engaging than the current 'administrational' way of just filling out the input fields.
- o Give customers the option to reserve only the times and dates that are still available.
- o Ensure all of the actions on the website, like ordering and reserving, gives a response to the user – e.g. confirmation email.
- o Improve Nishiki Sushi's social media strategy to make it easier for customers to share their lovely experiences.



User journey Map - Klara

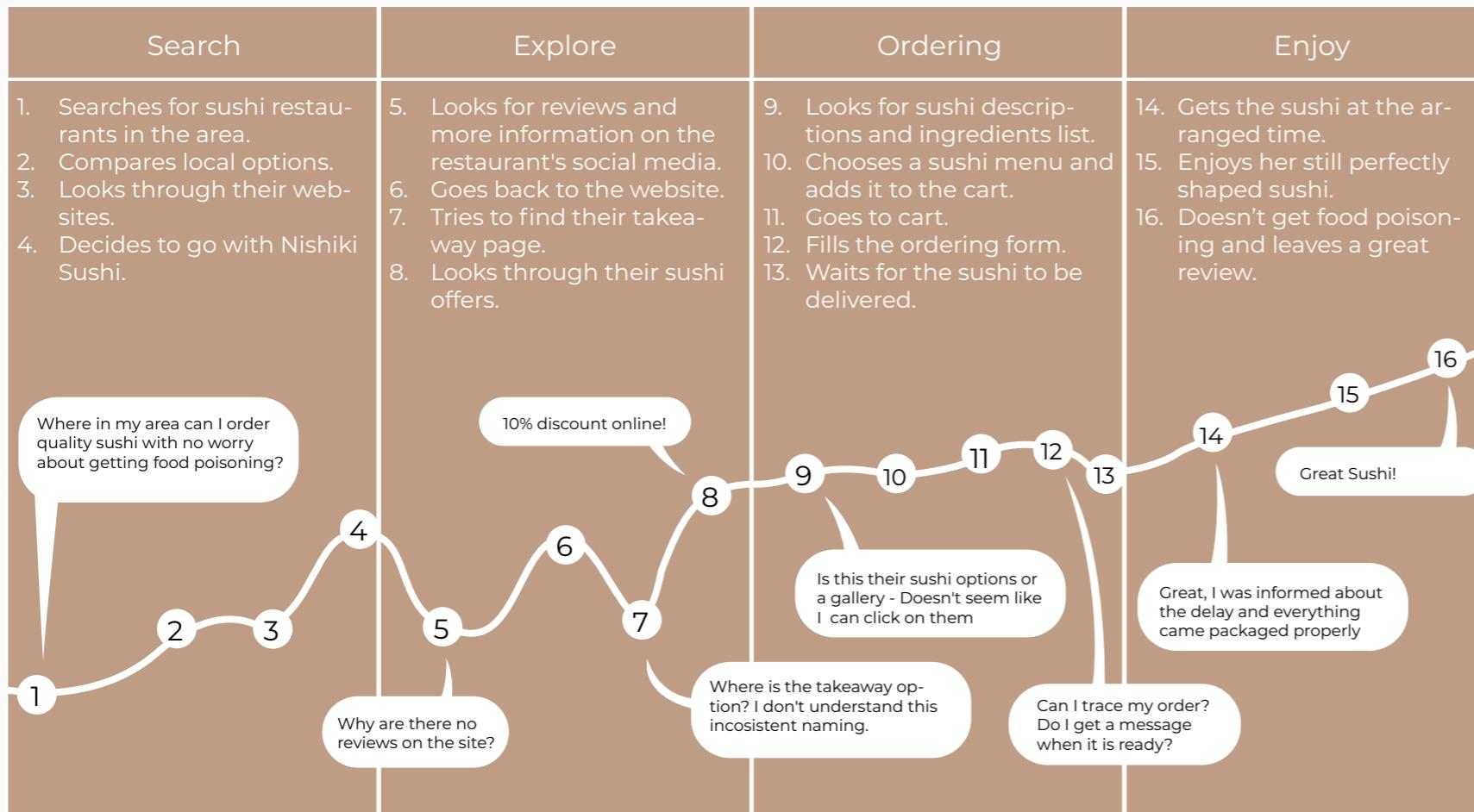
USER: Klara (a stressed out law student with close to none free time next to her studies and waitress-ing part time job).

SCENARIO: Klara is looking for a new sushi restaurant to order her dinner, while she studies for her final exams already tired from her morning shift.

EXPECTATIONS: Tasty and quality food, professional design, good reviews on social media, simple and functioning online ordering process, quick and stress-free delivery.

OPPORTUNITIES:

- o Develop a professional and sophisticated digital solution representing Nishiki Sushi's appetizing and quality food.
- o Share and encourage the customers to leave feedback or tag the restaurant when posting stories on their social media.
- o Make a better and easier connection between the website and social media accounts – make their company identity fully accessible.
- o Create a more understandable menu by using universal namings that would be clear to both Danish and non-Danish speakers, e.g. reservere bord(et).
- o Promote the 10% online ordering discount by writing out the content on every takeaway (sub)page and the cart itself.
- o Develop a digital overview of the delivery to help the customer track their delivery.
- o Organize a response system that notifies the customer if the order might take more time than originally arranged.



2.2.4 Card sorting

To find the optimal structure for the website's content we gathered the current site information into topic cards. We decided to add topics that the owner had mentioned wanting on the site in the future (news and offers) as well as some topics that the competition was offering on their sites (info about nutrition, sushi during pregnancy, and sushi dictionary). We then recruited 4 testees to sort the cards into groups and then label each group (Appendix 11). The recruited testees were informed of the general purpose of the site but were otherwise left to group cards without further intervention.

All four testers created a variation on a category called front/landing/main page. All testees indicated that they wanted either a video or images of the restaurant interior on the landing page and 2 of 4 placed news, search, and pictures of the food when they first entered the site. Other cards placed in these sections include Offers, Site Navigation (card made by the test person), table booking, opening hours, description of the restaurant, and sushi dictionary.

3 of the testees created categories named something relating to sushi/nutrition info with the cards info about nutrition in sushi, and info about sushi during pregnancy. Two of the 3 also included allergies here and 1 included a sushi dictionary.

3 of the testees created a group labelled contact. All three included the same 6 cards: email, ad-

dress, phone number, social media, opening hours, and a map showing the address. The last testee placed this information in 2 groups labelled store info and everywhere/sticky. This is a fairly predictable result. However, it confirms our idea that this information should be grouped together.

All in all, our results followed our expected outcome but did give us some interesting insights into which pages our testees found relevant to include on the page. We had discussed including a guide to nutrition and calories in sushi in order to promote sushi as a healthier option for takeaway, a page with info about the recommendations for sushi and fish consumption during pregnancy, and a sushi dictionary explaining some of the common terms and types. However, two of our testees clearly stated that they would never use any of these sections/pages. Two people's opinions should of course not veto if these should be included but it is a good indicator that they are not essential for a good site, and as we are attempting to capture the Japandi style in the visual expression it could be argued that we should attempt to capture it in the information and structure as well.

After having looked over the results of the card sortings we discussed our findings and did a sorting of our own to determine the site navigation and section structure. This was done on the same day as the design sprint to also guide our focus toward the structure needed. We settled on a structure focusing on the two main offers: takeaway and restaurant. We agreed that the landing page hero element should guide the visitor to a subpage

for the relevant selection. In the global navigation (header and footer) we wanted to include the cards inside the groups' labelled contact information. We also decided to include the description of the restaurant, news, and a small section about catering and events that would encourage you to send them an email or call to get an offer. We chose to place catering and events as an element further down on the landing page based on information we got during our interview with the owner. Catering and events are currently not a big part of the business (although they do have regular birthday parties and the like in the restaurant) and he is not currently interested in expanding this part of the business much due to refrigerator space (Appendix 1).

Inside the restaurant subpage, the visitor will find the menu, a table booking form, and a description of and prices for the ad libitum offer.

The takeaway subpage will follow the UI conventions of the genre and feature ways to filter and sort the over 100 products in the menu.



2.2.5 Eco model

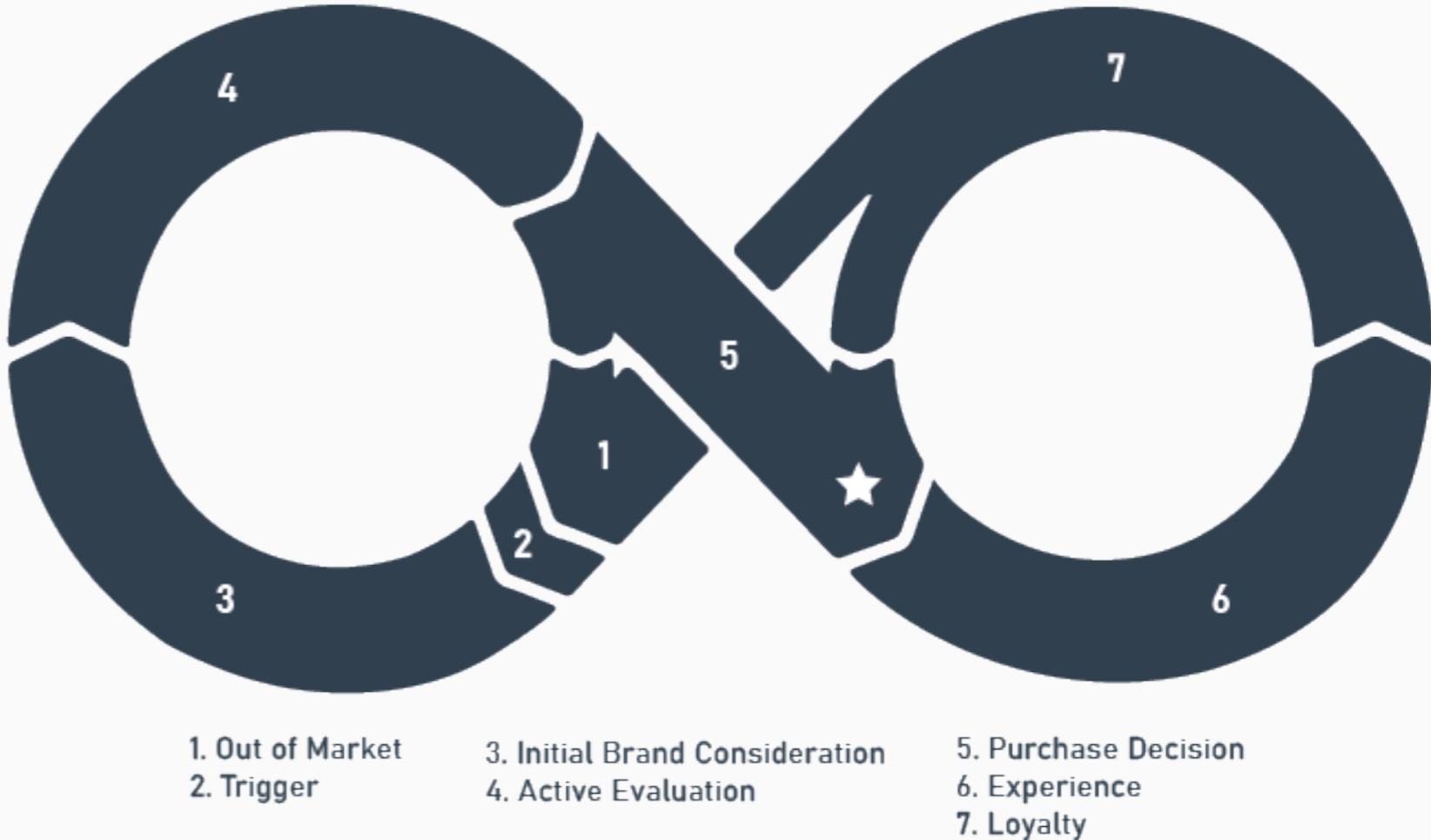
We chose to use the OMD Eco-model (OMD Denmark, 2014) for our visual representation and exploration of the customer journey. The mentioned model, unlike its opposing the funnel-shaped (e.g. the Aida model by E. St Elmo Lewis 1898) or circular theories (e.g. Consumer Decision Journey by McKinsey, 2008), because of its infinity shaped loop doesn't 'stop' the journey at the last step and aims to gain and keep the user.

Stage 1-3: Out Of Market, Triggers, Initial Brand Consideration

The loop can be perceived as two circles: a circle with the process before, which represents the process of acquiring a new customer (left), and after the purchase represents the process of retaining the newly acquired customer. The loop, as it has no ending, marks a chance of gaining even more customers not only through the initial three stages but also through loyalty and recommendations of the new consumers.

As sushi isn't a newcomer or unknown product on the Danish market, our research was focused on discovering our target audience as sushi and in general food isn't really constricted when it comes to whom the product is meant for.

Even with sushi being fairly popular, we still needed to have a way to reach out to those whose journey starts 'out of the market' e.g. heard of or want to try sushi, but haven't been prompted to try the product. We aim to create these prompts and triggers



that will attract our potential customers.

Considering Nishiki Sushi isn't a newly founded business but rather just renamed with a switch of concept, they already have acquired some amount of loyal customers. However, with such a big sushi market all over Denmark, this stage becomes essential as the initial step in swaying the user from our competitors.

'Triggering' of the consumers is based on developing a service that will cater to the problems or needs they may be experiencing. Our research showed some ways of going about this could be:

- restructuring and redesigning their current website towards a more professional and trustworthy digital solution
 - we imagine this could be done through a new and improved design that would have a connection with their current Japandi style of the restaurant's interior, as well as design consistency throughout all the subpages
- simplifying the takeaway ordering, as well as table reservation process
 - we would achieve this by simplifying the navigation of the website e.g. fewer subpages and universal namings in the hero menu to make it more understandable language-wise, and by reconstructing both the ordering form (make it actually functional), and the reservation form (make it more engaging with offering the correct information)

- enhancing their company identity on social media to allow our users to stay informed, share their experiences, and have access to the previous reviews to show the quality of the product and gain their trust
 - this could be communicated through an improved social media strategy based on our general and competitor SoMe research, as well as a short visual guide on how to represent themselves content and design consistency wise online

Taking into consideration that during the 'Out Of Market' and 'Initial Brand Consideration' stages users are passive, we will need to plan for push marketing to be able to reach them. Our desk research on competitor social media tendencies, as well as target group research and youth social media habits showed us that audience aged 18-35 are the biggest sushi consumers in Denmark (section 2.1.2.1) with most of them using Facebook as their main (in more scarce cases second to main) social media platform for finding information. However, diving further into research we acknowledged a high percentage of our mentioned target group also tends to use Instagram as their favourite platform for sharing their experiences rather than the source of information.

As Nishiki Sushi has already set up a Facebook profile, our goal is to improve both their visual presence with renewed and more targeted content, as well as clarify and structure information a user may search for (before or after visiting the website). We would also suggest making an Inst-

agram profile as it won't require that much more resources and the posting schedule, as well as the content from Facebook posting, can easily be translated to this secondary platform. By including both Facebook and Instagram into the new social media strategy, we will not only enhance the digital company identity and image but secure a higher chance of finding our client and their website when searching for anything even remotely connected to either the brand or product (sushi).

Additionally, had we had access to more resources, our suggestion for a third platform would be TikTok, as our research has shown us a very high rise in user engagement with the business after posting content on this particular platform (Appendix 26). Posting short videos of sushi-making techniques and enticing sushi preparation imagery would greatly engage and attract the user towards trying the product.

Stage 4: Active Evaluation

After successfully bringing our user through the first three stages, the user becomes more active and more likely to search for the information on the product they are interested in purchasing - more precisely, about 300% of the users (OMD Denmark 2014, p 8). In order to fully utilise this opportunity of attracting a bigger number of users, we need to establish a proper implementation of a good SEO strategy. As mentioned in section 2.1.1.3, improved SEO would help the search engines in accessing our digital solution and presenting the website more frequently as the result of a user's search. Alongside making the website more accessible,

with more resources, implementation of push communication with targeted advertisements would also help our client in surpassing the competition and building up the user attraction. A step further, which also requires fewer resources and provides us with user data usable for structuring targeted ads, would be the setting up of Google Analytics. This Google service offers basic user engagement tracking tools for free, with additional charges for more advanced/ detailed data collection.

Stage 5: Purchase Decision

For Nishiki Sushi, the purchase decision, aside from the physical purchase when dining in the restaurant, is happening in two ways on their website: the takeaway shop and the table reservation (as a pre-step before, in most cases, actual means of product purchase in the restaurant). As we aim to keep the customer and secure this essential part of the user journey, we need to ensure our digital solution both attracts potential customers with a professional UI (user interface) and provides a good UX (user experience).

We achieve the previously mentioned by restructuring the information architecture, resorting to needed information based on feedback we received from users after conducting an open card sorting, which we then translate into a new information architecture. Furthermore, we continuously work on improving the optimal UI and UX solution by testing each of the bigger design decisions throughout ideation and prototyping on users.

Stage 6: Experience

Like all other food industry businesses, the experience offered by Nishiki Sushi is definitely based on delicious and quality food. However, this 6th step becomes essential, as it all comes down to a good customer experience while in the restaurant and a unique user experience provided by an optimal digital solution. Setting aside the argument of a 'personal taste', it is the experience that makes a difference between choosing to enjoy Nishiki Sushi's product, rather than opting for one of the other businesses.

This will not only be achieved by an updated and improved digital solution with a simpler and more engaging table reservation form and ordering process, but also by creating guidelines for keeping up the visual identity - a visual style guide. Additionally, by setting up a new social media strategy and content guide, we would improve their digital presence and company identity with the aim of proceeding to stage number 7 - gaining and keeping the loyalty of their acquired customers.

2.3 Ideation and design

Throughout the research and translation phase we each created moodboards to get our ideas down on paper (Appendix 12). These became a starting point for the rest of the ideation process.

2.3.1 Design Sprint

In order to start the ideation phase based on a shared understanding and to get our creative juices flowing, we conducted a mini design sprint. Traditionally the design sprint can take between 1 to 5 days depending on the size of the team and the scope of the project. Following the google design sprint kit (Google, no date) we divided the sprint into 5 parts: understanding, defining, sketching, deciding, and prototyping (leaving the step validation for testing later the same week).

2.3.2.1 Understand: Affinity mapping

As we had already conducted interviews and desk research, as well as collected and curated inspiration boards over the last week, we jumped directly into a round of "How Might We" (HMW) in order to brainstorm and identify the areas we would need to focus on during our sprint (Appendix 14). We then created an affinity map, gathering together the HMWs into groups. This resulted in 6 groups (Appendix 15):

- o Structure
- o Design
- o Social media
- o Demographic
- o Offers
- o Other

In order to ensure we all understood all HMW cards we went through each group and wrote keywords to our understanding of the area and how it might be solved.

2.3.2.2 Define focus: structure and layout of site

With this understanding of our case in mind, we began discussing which part of our project would be most relevant to tackle during the remaining sprint. We handled this with a simple discussion of pros and cons and settled on designing the landing page as it would set the tone for the rest of the site and help us establish recurring design elements.

2.3.2.3 Sketch: crazy 8s, solution sketch

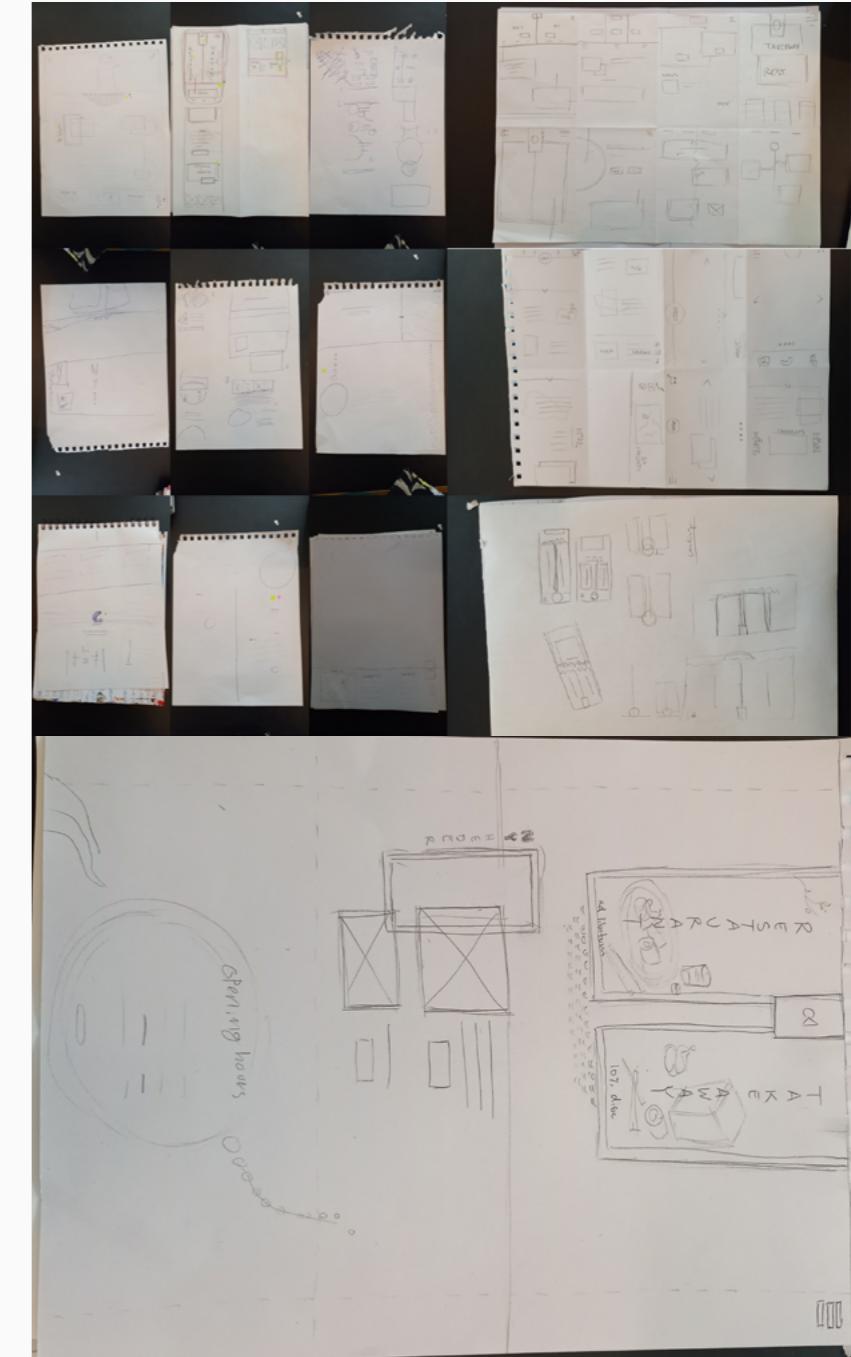
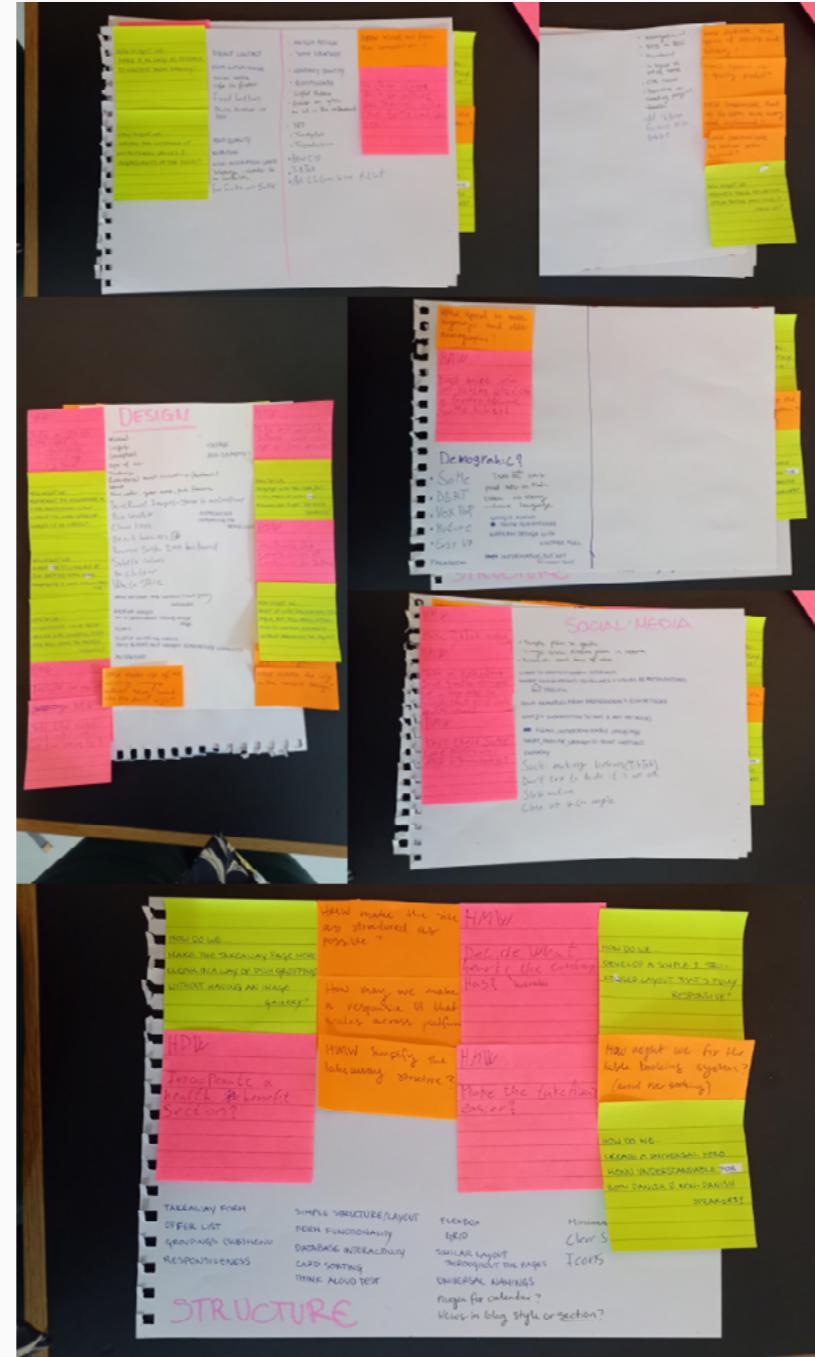
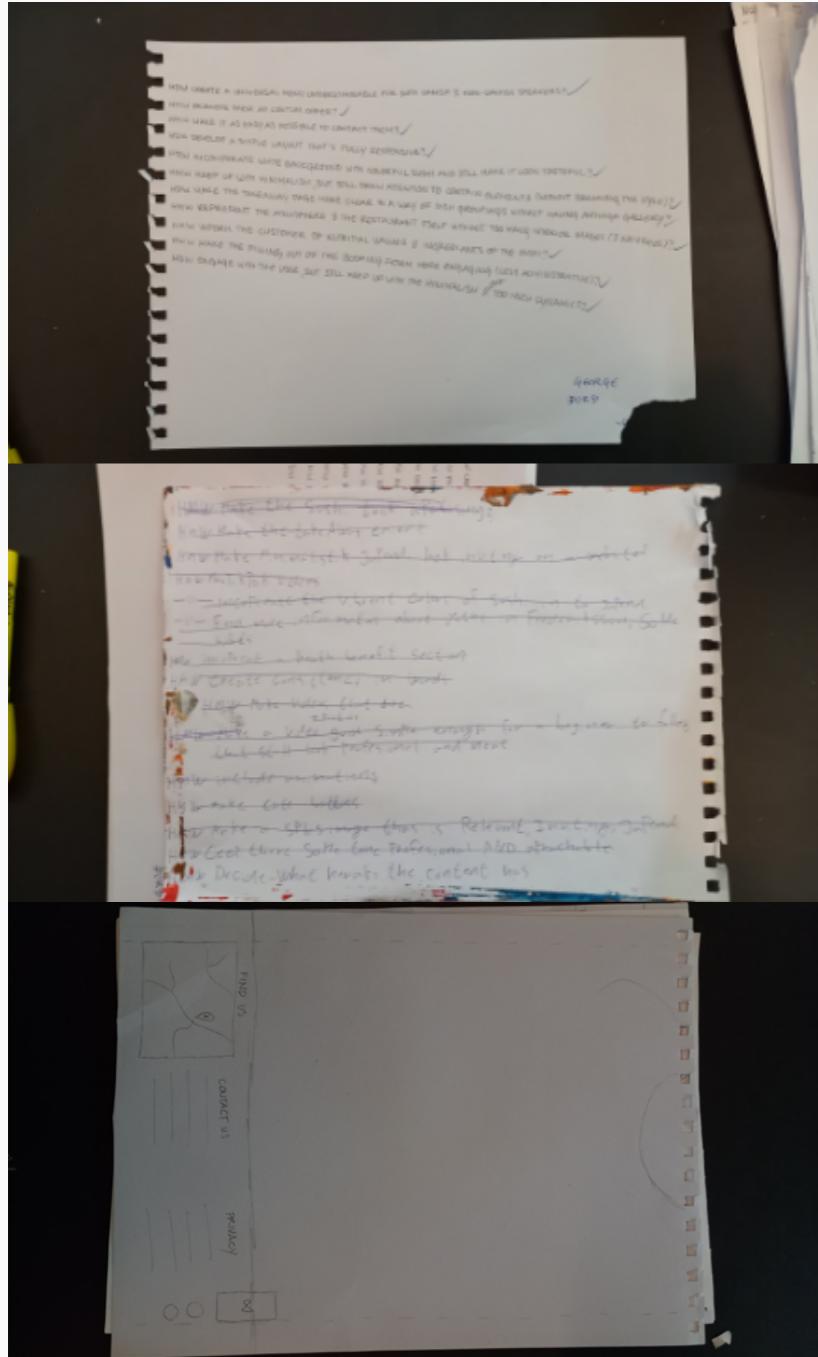
In order to explore our possibilities and think outside our comfort zones, we started the sketching phase with a round of crazy 8's (Appendix 16). This method consists of 8 rounds of 1 minute wherein you draw one quick sketch per round. We then took a quick round of presenting the thoughts behind our quick sketches giving everyone a chance to look over each other's ideas. Placing the pile of ideas at the centre of the table we then gave ourselves 10 minutes to pick the parts we liked from the pile and put them together in one sketch.

2.3.2.4 Decide: dot vote

After the sketching phase, we had several new ideas but in order to make them truly useful, we needed to narrow them down into one clear visual expression. This time we went with another round of presentations of each of our sketches followed by a round of dot votes. (Appendix 16)

2.3.2.5 Prototype

Based on the results of the dot votes we started a deeper discussion of the individual design elements and put them together in a Frankenstein sketch (Appendix 17). This prompted us to again discuss our findings from the card sorting and bring these into play when structuring the information architecture. This resulted in a rough sketch of our landing page ideas which we will bring into the process of creating wireframes and final prototype.



2.3.2 Joint moodboard

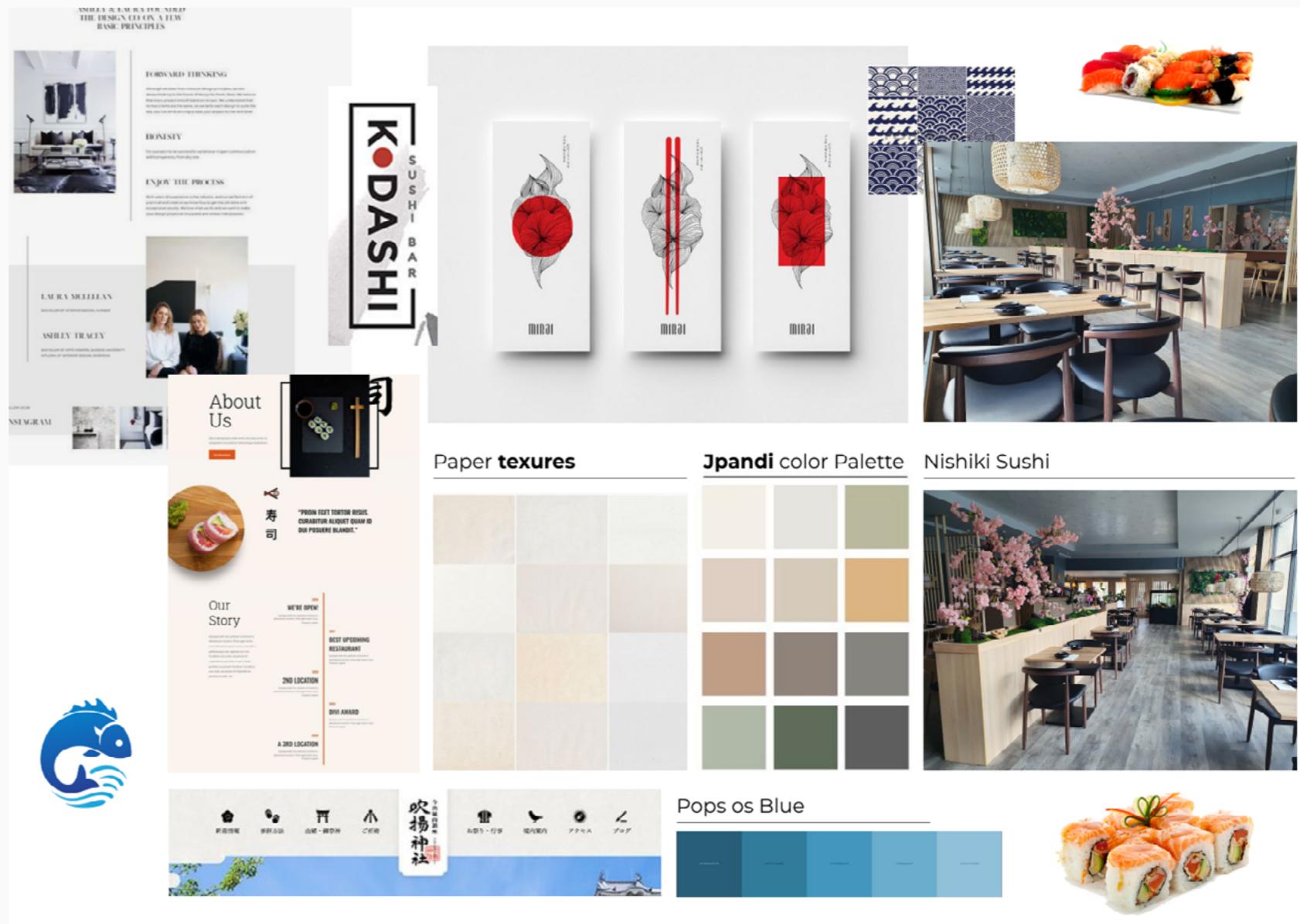
Following the design sprint, we cooperated on joining our separate moodboards into a final moodboard (Appendix 13). This moodboard included elements from each of our separate works that we had agreed on including at the design sprint. We agreed on a light website since it would stand out from the competitors' otherwise dark sites and reflect the restaurant's light interior. To keep it in the Japandi style, we agreed to use soft, eggshell whites and broken ashy blacks. As for the colours we wanted them to be soft and only include pops of blue, to incorporate the logo naturally.

To add to the softness of the solution, we agreed to implement natural textures, such as paper, wood, and stone.

We agreed to use a classic Japanese waves pattern, to give the website an ocean feel, that would be associated with fish ergo sushi.

To keep it minimalistic, we agreed to use a max of two fonts which had to be in the Sans-Serif category. To make it pop we wanted to play around with the weight of the font, depending on the context.

To give the solution more depth, while keeping it minimalistic, we agreed on using shadows in our work, whether it's on buttons, boxes, or PNG images. To keep the clean lines and edges of the Japendi style, we included elements of linework and boxes for distinguishing different sections.



2.3.3 Style tile

Just like with the moodboard, we agreed to first work separately on a style tile, based on the moodboard we had agreed on. (Appendix 18)

Then we took out time to carefully decide what element to implement into the first style tile. (Appendix 19)

This process was a challenge since there were some strong opinions on how to best reflect Japandi while including the bright logo blue with soft colours and just how light we wanted the background colour to be.

Eventually, we agreed on a cream white for the background, to keep it light and allow strong contrast to the text and other elements. Using cream instead of white, gives it a more rustic and natural look, fitting the restaurant's appeal.

To include the bright blue colours, we agreed to use it as a call to action and use it rarely, as it stood out strongly. To make it fit into the natural colours otherwise used, we added a stone texture on the blue buttons, giving it a slightly ashy colour, and blending it into the Japandi style.

We all agreed on using Montserrat as the only font. We thought it would be clever to have some of the headlines be vertical since Japanese is written vertically and writing it with letters would be our interoperation with Japan. Alas, it was too hard to read when the headlines became longer than a

few letters, so we decided against it.

To incorporate clean lines and soft wood colour, we agreed on using frames as a fifth element, and to distinguish different sections we used a subtle texture change.



2.3.4 BERT Test on Style tile

In order to ensure that our style tile actually fit the intended style and gave others the connotations that we hoped, we put together a BERT test and sent it out to our multimedia design peers (Appendix 20). We tested 8 parameters on a 5 point scale, intentionally choosing a scale with an uneven amount of options to allow for a middle answer. The questions were chosen based on the Japandi style which focuses on calm, light, and harmonious

designs created with a focus on intentionality over minimalism.

The first iteration of the style tile

The results of our initial test came back with negative results. Answers on the scales of intentionality vs randomness, quality vs budget, harmonious vs discordant, and artificial vs natural all tended in the wrong direction. For this reason, we decided to go back to the drawing board.

The second iteration of the style tile

For this second style tile (Appendix 21), we went away from the restriction of using the logo exactly as it currently is, instead of exploring options like single colour versions and adding the fish shape as branding to wood-texture. This allowed us to focus on the Japandi colour scheme and textures. We also took in feedback from the test, changing up the font, and cutting back on graphic elements.

Once completed we sent out this second style tile with the same bipolar options. This time our results skewed as we had hoped towards intentional, light, calm, quality, intuitive, harmonious, and natural. Only the bipolar scale of bland vs exciting came back negative, but we decided to stick with this style tile keeping the results in mind when creating our prototype.

Nishiki Sushi - H1

Font: Poppins | Size: 50 px or 3.1 rem | Weight: regular | Color: #30404F

Sushi Ad Libitum - H2

Font: Poppins | Size: 40 px or 2.5 rem | Weight: regular (and bold) | Color: #30404F

Få et tilbud - h3

Font: Poppins | Size: 24 px or 1.5 rem | Weight: medium | Color: #30404F

Besøg os i hjertet af Frederikssund - p

Font: Poppins | Size: 16 px or 1 rem | Weight: regular | Color: #000000



[Læs mere - <a>](#)

Font: Poppins | Size: 16 px or 1 rem | Weight: bold | Color: #4B704D | decoration: underlined

[Læs mere - <a>Hover](#)

Font: Poppins | Size: 16 px or 1 rem | Weight: bold | Color: #6B8739 | decoration: underlined



Catering & Events

Book et event hos os og del de vigtige øjeblikke med dine nærmeste i vores hyggelige omgivelser. Vi sørger for det praktiske så du kan fokusere på det mest vigtige - dine gæster.

Primary

Secondary

Primary hover

Secondary hover

Åbningstider	
Mandag - Torsdag	10-20
Fredag - Søndag	10-20
Helligdage	10-20

10%

#58781F

#7AB118

60%

#462900

#C09E85

Wood
texture

#F3FOEE

30%

#000000

#30404F

2.4 Prototyping

2.4.1 Wireframing

Before we can make a website, we need to make a map of how we want the layout of the site to be, this is called a wireframe.

We began our work on the Wireframe in Figma, separating the website into 3 parts and began working on them separately. We would then regularly present our work to each other, making suggestions for improvements and making changes to keep the site consistent.

For the layout, we were influenced by trends and tendencies of the sushi website environment and UX/UI. Here we had one clash, with the navigation. In the sushi restaurant environment, the sites used a burger menu on the mobile version, which we had agreed to also use on the desktop, since it was trending on sushi websites, and would keep the navigation consistent no matter what platform you were browsing the site from. However, the footer navigation was trending in the takeout food App UX/UI environment (Smashing 2019), which we considered was worth experimenting with. This would sacrifice the navigation consistency and be an unusual way to navigate on a browser for mobile since it was an app trend. We think outside the box, and aspire to push the boundaries of good UX/UI, so we agreed to include it on the wireframe and test it when the time came for prototyping.

We were also influenced by our moodboard and

style tile, such as the site sections being separated in boxes, sometimes “sliding” in from the side, in the sense that these boxes were off-centred. While this looks great on the desktop, we had some concerns about this for the mobile version, since it arguably looked unintentional and as if the sections were too big for the mobile version. After some tweaking, we agreed it was worth testing on the prototype.

The process was followed by a big meeting, where we together made our final decisions and had a final wireframe, for desktop, tablet, and mobile.
(Appendix 22)

2.4.2 High fidelity prototype

To have a complete visual of the site, we need to make a prototype. Not only does this serve as a tool to see what the final product will visually look like, but it will also give us an impression of how to interact with it. But most importantly, we get to test our site, and find what needs to be improved, before we begin coding it, assuring our time coding it is well spent, since tweaking a prototype is far less time consuming than tweaking code.

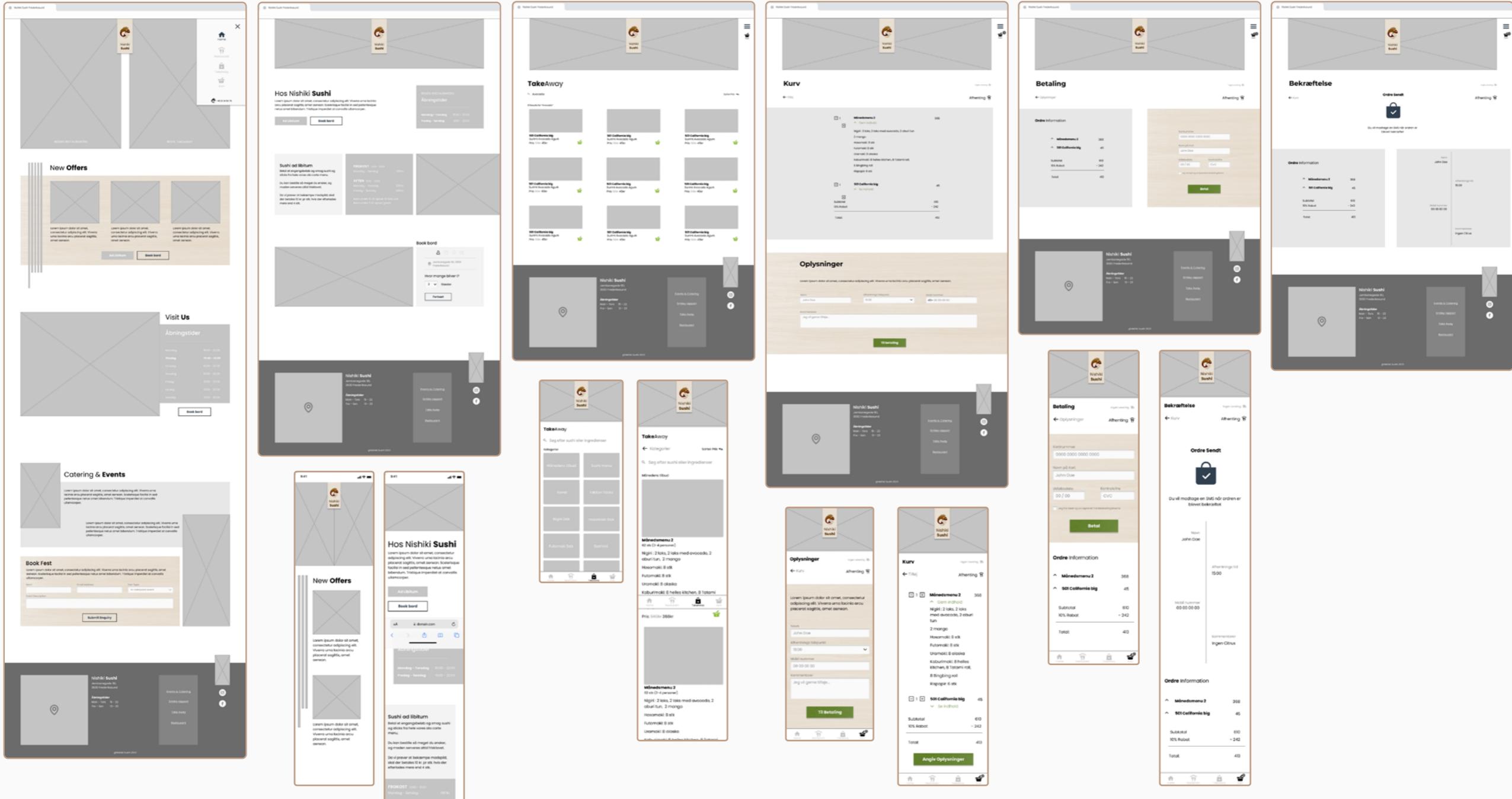
We continued the process of making the prototype, as we had with the Wireframe.

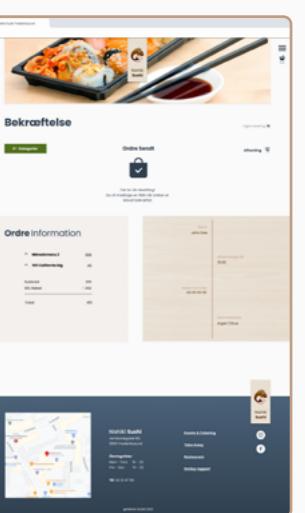
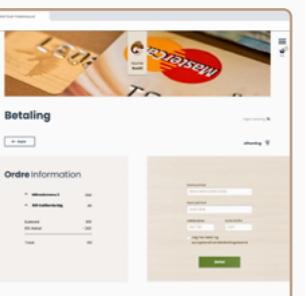
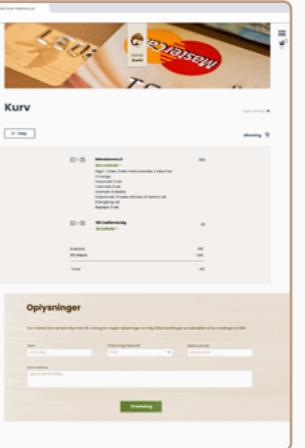
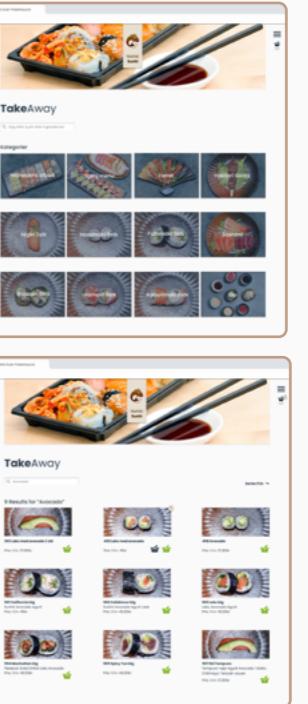
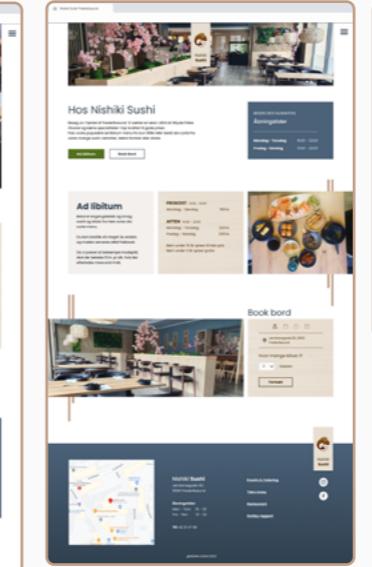
To secure a better flow and consistent elements, we made assets such as buttons, icons, fonts, colours, and footer navigation. These we all made based on our style tile.

After working on it separately, and trying different

ways of implementing the style tile to the wireframe, we got together and agreed on what we thought represented the restaurant and Japandi best.

When we had a complete styled mockup for both mobile, tablet, and desktop, we began prototyping it and connected the boards so we could begin testing it (Appendix 23).



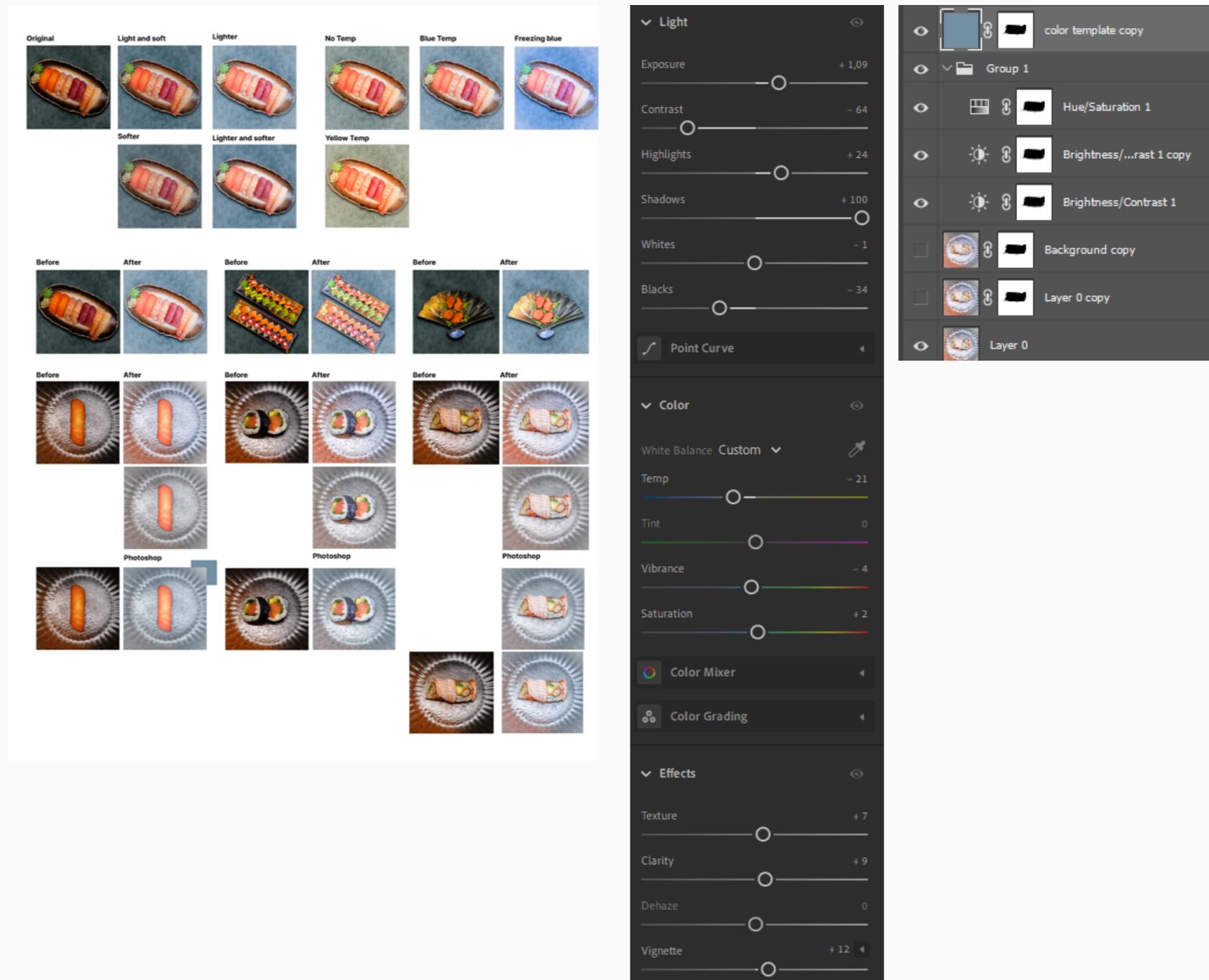


2.4.3.1 Photostyle

For the sushi photo style, we wanted a fresh appetising look. We put the pictures through Adobe Lightroom and made a filter we could add to all the sushi pictures, so they would have the same style. (Appendix 24).

First, we played around with light and the softness of the picture, by changing the Exposure, Contrast, Highlights, Shadows, Whites, Black, Texture, clarity and added a white Vignette for good measure. We then gave it a cooler look, by changing the temperature, vibrance and saturation.

We tested the filter on different pictures, and found the shiny plates were giving a different style than desired. So, we put them through Photoshop, added 5 adjustment layers, masked them to the plate, including a blue colored layer with the soft light overlay and a copy of the image with a gaussian blur filter. We agreed on removing the blur.



2.4.3 Think aloud test on high fidelity prototype

We tested out the prototype on users, with a think-aloud test (Appendix 25). A test where we have a user say what they think and feel while using the site. We then asked them 10 questions about navigation and esthetics, to get as in-depth a perception of the user's opinion and experience as possible. After this the user was given 5 tasks to complete, so we could see how a user would use the site, and if they used it as we had anticipated.

We decided to use our mobile prototype since research shows a majority of takeout is done by phone (Dansk industri 2021), and we had design choices to test specifically on the phone.

The users were both English speaking, and could still easily navigate through the page, though they did express a desire for an English version. We decided to keep that on standby but keep it in mind if a version 2 was ever to be made.

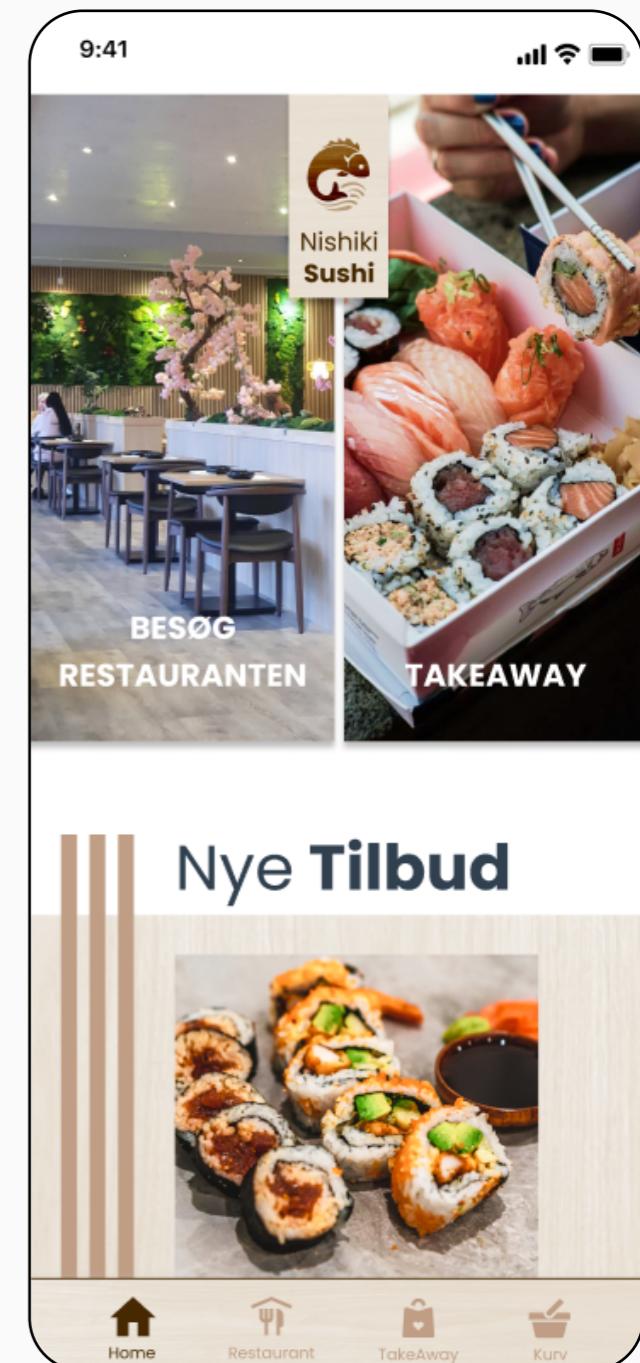
They both brought to our attention that we had neglected to add the restaurant's phone number on the site. One user mentioned it would be nice with a fixed element on the page, that could take you to the contact information. We decided to just add the phone number to the footer and burger menu, since Jack had expressed that phone calls are the main source of miscommunication (Appendix 1).

We also made some design changes, such as enlarging the "add to cart" icon and changing

the dark blue used on sections and the footer to a lighter ashy blue and a blue gradient, to give the feeling of the bottom of the page the bottom of the sea.

Finally, we concluded some hypotheses on our design choices, the footer navigation, and the off-centred sections we wanted to test. Both elements we positively received, and we concluded to keep them both.

With a completed prototype, of both mobile, tablet, and desktop, we could begin coding the site. (Appendix 26)



2.5 Development

Together the three of us have coded 1.997 lines of Sass (CSS) and 3.583 lines of JSX (React for HTML and JS) so a total of 5.580 lines of code. This code is what has taken a high majority of our time and efforts, and we want to tell you about it.

2.5.1 Techstack

A tech stack is a list of the technology used to build an application.

Our journey begins with the coding editor; Visual Studio Code (or VS for short) (Visual Studio Code no date), where all our coding took place. We then created a repository on GitHub (GitHub no date), allowing us to cooperate on the same code.

To access software packages in VS, we installed the software registry npm (NPM no date) and the open-source system Node.js (Node.js no date). We used these systems to install a list of packages, starting with the build tool; Vite (Vite no date). Because Vite handles the bundling of our code, decreasing the number of calls needed to the server, results in a faster development experience. Via Vite, we installed the JavaScript library React.js (React no date), allowing us to build our interface faster. Then we installed the CSS extension; Sass (Sass no date), which we used to code and organise our CSS. But the true strength of using Sass comes with the ability to use variables. We made a set of variables for our colours, fonts, margins, and so on, which we then collectively called on

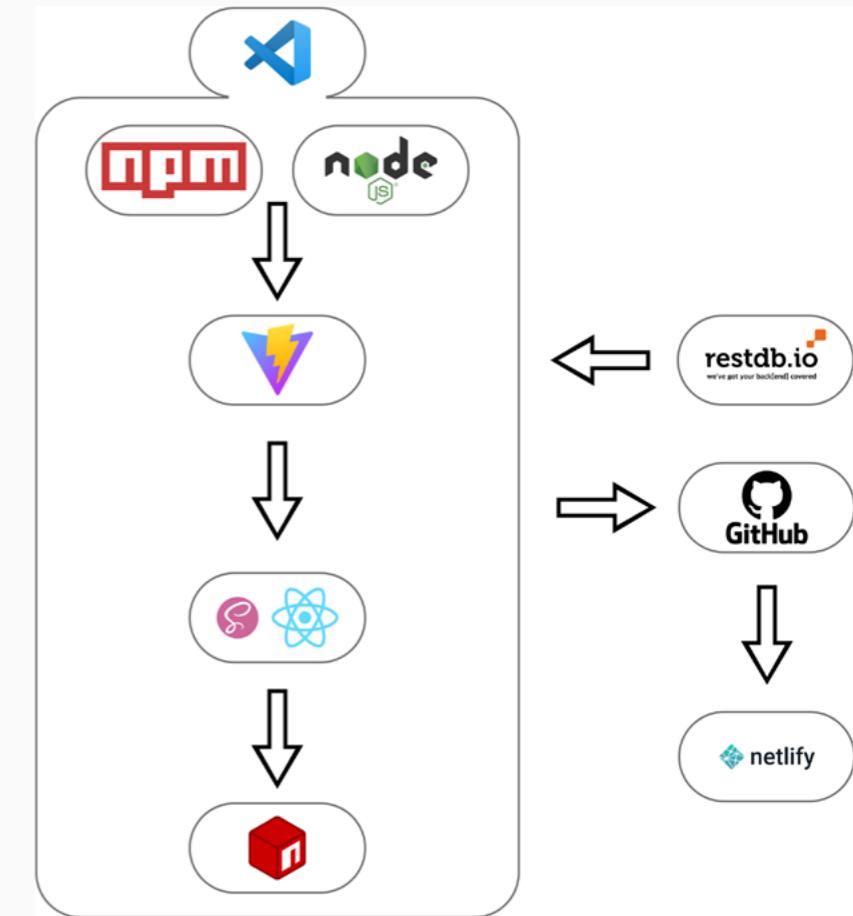
throughout the CSS, assuring consistency in appearance.

Finally, the coding could begin, and in the process, we installed a list of packages:

- o Framer motion(Framer motion no date)
 - o A motion library used for animation
- o React calendar(React Calendar no date)
 - o A calendar we used for the booking process
- o React Dom(React DOM no date)/React Router Dom (React Router DOM no date)
 - o A DOM-specific method provider we used to navigate through multiple pages
- o React Icons (React Icons no date)
 - o An icon library we used to add icons

To make a dynamic webpage that allows an admin to add or remove sushi to the website, we used Resdb.io as our database.

Once the application was ready for its first launch, we used Netlify (Netlify no date).



2.5.2 Database setup

To ensure the best code performance of our solution, we decided to focus our efforts on compressing both images and the code itself as best as possible, as well as organising and storing our data in mostly server-, but also local-side storage. While we used squoosh (Squoosh no date) to compress and reformat the given png images to the newest and most efficient formatting generation - web formatting -, we used Vite for setting up and compressing our React.js framework and plugins.

As the main focus of our project was to create a fully dynamic 'webshop' for ordering sushi, alongside table reservations at the restaurant, we needed a bigger database that helped us load (fetch) all the needed information smoother and faster and later in the process save/ update the data in ease.

We mostly used server-based data storing as we needed a bigger, more sophisticated storage to organise our big amount of data in proper categories and 'relations' and make the best use of the content we were provided with. Our server-side storage was set up with Restdb.io since it showed the easiest and most efficient way of posting and fetching data. We divided our data organisation into six collections/ groups: Nishiki-Sushi-Categories, Nishiki-Sushi-Products, Nishiki-Sushi-Type, Nishiki-Sushi-Ingredients, Nishiki-Takeaway-Form, and lastly Nishiki-Booking.

The first four mentioned groups (Nishiki-Sushi-Categories, Nishiki-Sushi-Products, Nishiki-Sushi-Type, and Nishiki-Sushi-Ingredients) create the main database for displaying the products on our menu page.

It consists of firstly different categories, with each of them having a list of products that belong to their respective category. Continuing the relation line, each of the products has a name, category, image, pieces count (serving count for how many people), price, discounted price, and lastly either a list of ingredients (e.g. ingredients of a sushi roll displayed in the Nishiki-Sushi-Ingredients collection) or multiple sushi types.

The sushi types are connected to products that are a menu deal and are incorporated to make it easier to display the list of sushi dishes (sushi types) it may contain and their respective ingredients. The mentioned collection stores a name, and an amount (pieces count) and is as well connected to the Nishiki-Sushi-Ingredients group - as each of the products on the menu could also have specified ingredients.

With the further development of our code, we decided to also add a few 'ingredient list' fields that we later on used for a more smooth and more specific searching experience on the takeaway page. The previously mentioned ingredients field is, however, still used alongside the ingredient lists for the main purpose of having more control over the display and furthermore sending (posting) the order data to the database after the 'purchasing process'.

Aside from the four collections together presenting the main database, we also had to create Nishiki-Takeaway-Form, and lastly Nishiki-Booking as the two places that would be used to store our user's information after making an online order or booking a table through the forms.

While both of the forms contain the name, phone number, and comment fields, the Nishiki-Takeaway-Form collection is further focused on the pickup date, and lastly the contents of the order. The card credentials are also asked for when filling out the ordering form, but for privacy reasons, they aren't additionally kept on the server. Booking information is a bit more extensive, as it is also important to specify and document the number of guests, as well as the time and date of their visit. All the booking and ordering information, alongside the cart contents, is additionally saved (cashed) inside the localStorage to enable easier data redistribution and validation throughout the rest of the pages, and lastly a quicker and more accurate posting process.

Storing the data in the localStorage also makes both the form filling, as well as the purchasing process quicker as it doesn't need to constantly fetch or upload the inputted data but rather get/send the 'final' data from the localStorage. Another advantage is the ability to keep the possibly needed content from the cart or the forms in a 'short-lived' cache-based local storage, which is then reset after each information update or forwarding (e.g. to the database).

nishiki-sushi-categories

the sushi categories

name	img	products
Sushi menu		(3)
Hosomaki 8 stk		(3)
Kaburimaki 8 stk		(3)
Uramaki 8 stk		(3)
Forret		(3)
Dip		(3)
Rispapir 6 stk		(3)
Sashimi		(3)
Kaburimaki 8 stk		(3)
Nigiri 2 stk		(3)
Mönsterlåda		(3)

Products

name	category	ingredients	price	discount	sushi_type	pieces_count	sushi_img	img_filename	ingredient_list	ingredient_id1	ingredient_id2	ingredient_id3	ingredient_id4	ingredient_id5	ingredient_id6	ingredient_id7	ingredient_id8	img_filename
Mönsterlåda	Mönsterlåda	(1)	888	0.00	(1)	62 cm (2-4 personer)		Mönsterlåda_2_welt	Nigiri 2 lats 2 lats med avokado 2...	Hosomaki 8 stk	Uramaki 8 stk	Kaburimaki 8 helles kochen, 8 Tato...	Rispapir 6 stk	mönsterlåda...				

Sushi_type

name	amount	ingredients
Hosomaki	8 stk	
Nigiri	8 stk	

Ingredients

name	amount
løg	2
løn med avokado	2
mango	2
avokado	2

Order-Details

nishiki-sushi-categories

the sushi categories

name	img	products
Sushi menu		(3)
Hosomaki 8 stk		(3)
Kaburimaki 8 stk		(3)
Uramaki 8 stk		(3)
Forret		(3)
Dip		(3)
Rispapir 6 stk		(3)
Sashimi		(3)
Nigiri 2 stk		(3)
Mönsterlåda		(3)

Category

Product

name	category	ingredients	price	discount	sushi_type	pieces_count	sushi_img	img_filename	ingredient_list	ingredient_id1	ingredient_id2	ingredient_id3	ingredient_id4	ingredient_id5	ingredient_id6	ingredient_id7	ingredient_id8	img_filename
Mönsterlåda	Mönsterlåda	(1)	888	0.00	(1)	62 cm (2-4 personer)		Mönsterlåda_2_welt	Nigiri 2 lats 2 lats med avokado 2...	Hosomaki 8 stk	Uramaki 8 stk	Kaburimaki 8 helles kochen, 8 Tato...	Rispapir 6 stk	mönsterlåda...				

Sushi type

name	amount	ingredients
Hosomaki	8 stk	
Nigiri	8 stk	

Ingredients

name	amount
løg	2
løn med avokado	2
mango	2
avokado	2

Dish ingredients

name	amount
Automati	8 stk
Uramaki	8 stk
Rispapir	8 stk
Kaburimaki	8 stk

Order-Details

nishiki-sushi-categories

the sushi categories

name	img	products
Sushi menu		(3)
Yakitori Sticks		(3)
Hosomaki 8 stk		(3)
Kaburimaki 8 stk		(3)
Uramaki 8 stk		(3)
Forret		(3)
Dip		(3)
Rispapir 6 stk		(3)

Nishiki-Sushi-Ingredients

98

Nishiki-Sushi-Type

23

Nishiki-Sushi-Categories

12

Nishiki-Booking

17

Nishiki-Takeaway-Form

29

Nishiki-Sushi-Products

38

Media Archive

75

2.5.3 Application structure

As React is mainly known for its fast single-page applications we had to make use of a package (React DOM no date) to navigate between the subpages of the site. Structurally this happens as index.html sets up an element called root, which is then rendered in the document main.jsx which again references the main document of the site App.jsx. Inside App.jsx we fetch the product data which will be used across the site and set up the different routes and links for each subpage. We also use these routes as an opportunity to pass through the fetched product data, and functions for adding and removing products from the cart as props to the cart and takeaway pages.

From here we have 4 main routes: "LandingPage", "RestaurantPage", "Takeaway" and "Kurv" which are all wrapped together with a global footer.

The landing page is divided into 3 components: "NewOffersSection", "VisitUsSection" and "CateringAndEventsSection". As "CateringAndEventsSection" contains a form this component contains two other components which can be switched between - one showing the form, and one page showing a thank you message that will be shown when the form has been validated.

The majority of the content on **the restaurant page** is static and all set up in the same component. The exception to this is the booking form at the end of the page where users can reserve a table at the restaurant. This component has 5 sub-compo-

nents which it switches between for each step in the form and confirmation. The value from each step of the form is saved in local storage and sent together to the database when completing the last step of the form.

The takeaway page is, despite its many features, mainly built as one component only using one other component to map out the takeaway items. The page switches between three states: the category overview, the selected category page, and the search result page.

First, the category overview is shown, if the user starts typing in the search field, the category overview is hidden and the search result list is displayed, until the search bar is empty. If instead, the user clicks on one of the categories' buttons, it will hide the category overview and display the sushi within that category.

The page Kurv contains the cart and is the only way to enter the checkout. Depending on the screen size, the cart either contains a link to the page "Oplysninger" (on mobile) or contains the component "Oplysninger" under the editable order resume (tablet and larger). Oplysninger contains a form and has two connected components that handle and validate the information before letting the user continue to the next page, "Betaling". Like the page Oplysninger, Betaling contains a form that makes use of two components to handle and validate the form information before letting the user complete their purchase. Additionally, the Betaling page contains the component "Or-

dreInformation" showing a summary of the cart contents, but unlike in the cart this copy is not editable as the checkout has been started. Once the form validates, the user is brought to the page "Bekræftelse" which consists of a summary of the information from the form in "Oplysninger" and the component "OrdreInformation". Based on a timer an icon on the page tells the user that their order has been received. If the page was taken into use by the restaurant this would be set up to switch in the backend by the restaurant when confirming the order and simultaneously send the user an SMS. When the user clicks any link leading away from the page "Bekræftelse" their cart in local storage will be wiped so a new purchase can be started.

AnimatedPage.jsx	HandleOplysninger.jsx
AnimatedPage2.jsx	index.js
Bekraeftelse.jsx	kategorier.jsx
Betaling.jsx	Kurv.jsx
BookBord.jsx	KurvtItem.jsx
BookStep1.jsx	LandingPage.jsx
BookStep2.jsx	MobileNavBar.jsx
BookStep3.jsx	NewOffersSection.jsx
BookStep4.jsx	Oplysninger.jsx
BookStep5.jsx	OrdreInformation.jsx
BurgerMenu.jsx	RestaurantPage.jsx
CateringAndEventsSection.jsx	screenResize_hook.jsx
CateringForm.jsx	Takeaway.jsx
CateringFormStep1.jsx	TakeawayItem.jsx
CateringFormStep2.jsx	ValidateBetalingForm.jsx
Footer.jsx	validateCateringForm.jsx
handleBetaling.jsx	validateOplysningerForm.jsx
HandleCateringForm.jsx	VisitUsSection.jsx

2.5.4 Form validation

To improve the user experience of the many form elements on the website we focused on implementing form validation and user feedback. Each form was set up with HTML inside the React component. We will use the form inside the component "Betaling" as an example for the following showcase.

HTML forms traditionally keep their form of state which in some cases can conflict with the states used in React. This is why we go in and overwrite the value of each form element with a useState hook making what is called controlled components. useState hooks divide a constant into a stored value and a function for setting the value. Instead of having a separate useState for each value, we made an object inside the hook which can store all the values together based on the name of the form element.

By using the onChange event to call our handleChange function, which is stored in the component "useFormBetaling", we can use the event information to look through the current state, changing the corresponding form element value and printing it inside the state (values).

Once the user clicks on the button "Betal" the function "handleSubmit" is called from "useFormBetaling". Here we use e.preventDefault() to ensure that the form isn't wiped clean on submit as we will be setting up our validation which might need to provide feedback to the user before we can proceed.

We then use a cluster of functions to check and store error information. First, we have set up another useState to store error information. We call the function "validateBetalingForm" sending through the form values and asking the useState function (setErrors) to set the return from "validateBetalingForm" as the state. Inside "validateBetalingForm" we go through the values set up if-statements to check if the value is set up correctly.

The first if-statement for each value checks if the input has received any data. If it has received no value, we return a message to the error state hook. For the card number, we then check if the value matches the pattern 4 groups of 4 numbers with each group separated by a space, if the number doesn't match this pattern we check if the value is 16 numbers with no spaces. If neither of these two patterns matches the value, we return a message to the error state hook. We do this process with the corresponding patterns for each input.

When the code is done validating the form data, the "handleSubmit" functions set the useState "IsSubmitting" to true. This triggers the useEffect hook inside "useFormBetaling" which checks if the useState containing errors has any content. If the state is empty, the form value is stored in local storage on the user's browser and the user is allowed to continue to the confirmation page. If there are errors in the form inputs the error messages are returned as red text strings under the input field and the input box will be lined with a red border.

```
src > components > ⚡ Betaling.js ...
You, 2 days ago | author (You)
1 import { useState, useEffect } from "react";
2
3 const useFormBetaling = (callback, validateInBetaling) => {
4   const [values, setValues] = useState({ betaling_kortnummer: "", betaling_navn: "", betaling_cvc: "", enquiryComment: "" });
5   const [errors, setErrors] = useState({});
6   const [isSubmitting, setIsSubmitting] = useState(false);
7
8   const handleChange = (e) => {
9     const [name, value] = e.target;
10    setValues({
11      ...values,
12      [name]: value,
13    });
14  };
15
16  const handleSubmit = (e) => {
17    e.preventDefault();
18    setErrors(validateInBetaling(values));
19    setIsSubmitting(true);
20  };
21
22  useEffect(() => {
23    if (Object.keys(errors).length === 0 && isSubmitting) {
24      localStorage.setItem("betaling", JSON.stringify(values));
25      callback();
26    }
27  }, [errors]);
28
29  return { handleChange, values, handleSubmit, errors };
30};
31
32 export default useFormBetaling;
```

```
src > components > ⚡ handleBetaling.js ...
You, 7 days ago | author (You)
1 import { useState, useEffect } from "react";
2
3 const useFormBetaling = (callback, validateInBetaling) => {
4   const [values, setValues] = useState({ betaling_kortnummer: "", betaling_navn: "", betaling_cvc: "", enquiryComment: "" });
5   const [errors, setErrors] = useState({});
6   const [isSubmitting, setIsSubmitting] = useState(false);
7
8   const handleChange = (e) => {
9     const [name, value] = e.target;
10    setValues({
11      ...values,
12      [name]: value,
13    });
14  };
15
16  const handleSubmit = (e) => {
17    e.preventDefault();
18    setErrors(validateInBetaling(values));
19    setIsSubmitting(true);
20  };
21
22  useEffect(() => {
23    if (Object.keys(errors).length === 0 && isSubmitting) {
24      localStorage.setItem("betaling", JSON.stringify(values));
25      callback();
26    }
27  }, [errors]);
28
29  return { handleChange, values, handleSubmit, errors };
30};
31
32 export default useFormBetaling;
```

```
src > components > ⚡ ValidateBetalingForm.js ...
You, 2 days ago | author (You)
1 export default function validateInBetaling(values) {
2   let errors = {};
3   if (values.betaling_kortnummer.trim()) {
4     errors.betaling_kortnummer = "kortnummer påkrevet";
5   } else if (/^([0-9]{4})\s([0-9]{4})\s([0-9]{4})\s([0-9]{4})/.test(values.betaling_kortnummer.trim())) {
6     if (/^([0-9]{16})/.test(values.betaling_kortnummer.trim())) {
7       errors.betaling_kortnummer = "ej 16 siffer";
8     }
9   }
10
11   if (values.betaling_cvc) {
12     errors.betaling_cvc = "cvc påkrevet";
13   } else if (values.betaling_cvc.trim().length !== 3) {
14     errors.betaling_cvc = "cvc skal være 3 tall";
15   }
16
17   if (values.betaling_navn.trim()) {
18     errors.betaling_navn = "navn påkrevet";
19   } else if (/^([a-zA-Z]+([',-][a-zA-Z]+)*[a-zA-Z]+([',-][a-zA-Z]+)*[a-zA-Z]+([',-][a-zA-Z]+)*$/.test(values.betaling_navn.trim())) {
20     errors.betaling_navn = "rjek for tastefullt";
21   }
22
23   return errors;
24}
```

KORTNUMMER

NAVN PÅ KORT

UDLØBSDATO

03 2022

KONTROL CIFRE

23

Jeg har læst og accepteret handelsbetingelserne

Please check this box if you want to proceed.

Betal

KORTNUMMER

Fejl i kortnummer

NAVN PÅ KORT

Tjek for tastefejl

UDLØBSDATO

03 2022

KONTROL CIFRE

23

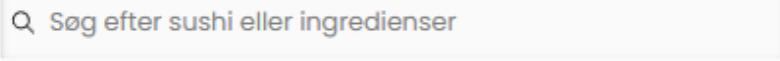
cvc skal være 3 tal

Jeg har læst og accepteret handelsbetingelserne

Betal

2.5.5 Search engine

For the user to be able to easily find what sushi they want, we built a search engine that could filter through all the sushi. We wanted the search engine to specifically filter through the name and the ingredients of the sushi, and to be sure the user knew this, we included this as a placeholder text in the search field.

Q Søg efter sushi eller ingredienser

First, we mapped our sushi data and made sure all the sushi items were displayed and styled as we had planned in the prototype. This process gave us a set value on specific elements from our sushi data, such as the name and ingredients, which we will be using later.

```
{sushiData.map((val, key) => {
  return <TakeawayItem {...val} key={val.name}>
})}
```



```
<h4 key={props.name}>
  {props.name + " "}
  {props.pieces_count}
</h4>
```

Then we made a useState() because we wanted to have a state that represents the search term which was written in the search field.

```
const [searchTerm, setSearchTerm] = useState("");
```

In order to make that happen, we made our search field an input field, with the type text, and added an onChange event. We then set the event to target the value of the input field and set that value to be our state.

```
<input
  type="text"
  placeholder="Søg efter sushi eller ingredienser"
  onChange={(event) => {
    setSearchTerm(event.target.value);
}}
></input>
```

Now that we have a value on our sushi's name and ingredients, and a state containing what the user types into the search field, we can begin coding a filter.

To do that, we must go back to where we mapped our sushi data, and add the JavaScript function Filter(). Said function creates a new array with all the elements that pass the conditions set. In this case, we want that condition to be the value of our designated sushi data including our state searchTerm aka what the user types into the search field.

We ended up making 4 conditions. The first one assures that unless the user starts typing in the search field, it will not return aka display any of the sushi. (It also toggles the state "visible", which we used for conditional styling on the category filter buttons).

The second and third condition, as mentioned below, is the condition that compares the searchTerm to the name and ingredients. We added the ToLowerCase() function, so the search engine was not case sensitive, since regardless of what is put into the input field, and how the data is written, is all converted to lowercase, but only in the code. The final condition was if specifically, the word "alle" was written into the input field. This was mostly used in the coding process when we wanted to style the elements and assure the appearance of the sushi was consistent.

```
{sushiData
  .filter((val) => {
    if (searchTerm === "") {
      if (visible === false) {
        setVisible(!visible);
      }
      return null;
    } else if (
      val.name.toLowerCase().includes(searchTerm.toLowerCase())
    ) {
      return val;
    } else if (
      val.ingredient_list
        .toLowerCase()
        .includes(searchTerm.toLowerCase())
    ) {
      return val;
    } else if (searchTerm === "alle") {
      return val;
    }
  })
}
```

2.5.6 Cart setup & useState updating

As our goal was to create a simple easy-to-use e-commerce website with the means to improve both Nishiki Sushi's digital presence, as well as their sales approach in broadening their profit and market, we developed a fully dynamic and practical cart to ensure a successful online purchase.

The main idea of a 'cart' is creating an array of objects, or in layman's terms, a list of sushi products that we keep updating through the ordering process. Each adding or removing of a product from the cart needs to be accompanied by an update of the setlist both functionally and visually for a great and fully dynamic user experience.

It's the updating of the cart that turned out to have

more difficulties when combined with our envisioned and set design than it was first thought through.

Since we coded our project using the React.js framework, we were able to have a more dynamic approach towards dividing our code into several components and had an easier, as well as faster way of updating the HTML with the made changes. However, having the code split into several components and then combined when displayed in HTML, made it a bit more complex to push the needed adding/ removing (of the products) functions to the components. Furthermore, we had to think of a way to get all the changes made in the child elements (components) and update the main cart list, in order to display the right feedback:

- o showing the correct products in the cart
- o having a visible indicator in form of a 'counter bubble' on the cart (total amount of products) and the selected items
- o possibility of adding or removing the products from both the 'Takeaway', as well as the 'Kurv' page
- o showing the ingredients of the selected sushi or offers of the selected menu
- o showing the contents of the order throughout the checkout process

The figure consists of four screenshots of the Nishiki Sushi website, arranged in a 2x2 grid. The top row shows the 'TakeAway' section, and the bottom row shows the 'Kurv' (Cart) section. The left column shows the initial state, and the right column shows the state after an update.

- TakeAway (Initial State):** Shows three sushi options: 'Menu G Nigiri box 8 stk', 'Menu I Love menu 46 stk', and 'Menu F Maki party deluxe 32 stk'. Each item has a green shopping cart icon below it.
- TakeAway (Updated State):** Shows the same three items, but the green shopping cart icons have changed to red, indicating they are now in the cart. A large image of a sushi tray is displayed above the list.
- Kurv (Initial State):** Shows a single item: 'Menu F Maki party deluxe' (32 stk). The total price is 1055.60 DKK. The cart icon below it is green.
- Kurv (Updated State):** Shows the same item, but the green shopping cart icon has turned red. The total price remains at 1055.60 DKK.

Betaling (Payment): A payment form with fields for KORTNUMMER, NAVN PÅ KORT, UDPLADEDATO, KONTROLØFRE, and a checkbox for accepting terms and conditions.

Ordre Information (Order Information): A summary table showing the order details: 'Menu F Maki party deluxe' (32 stk), Subtotal (1055.60 DKK), 10% Rabat (-105.60 DKK), and Total (950.00 DKK).

All of the previously mentioned had to be simultaneously updated with the same and correct data. To ensure we do so, we stored the cart data in both the localStorage (as explained in section 2.5.2) for external use and in a useState (automatically updating global variable) for internal use in between the subpages.

We set the global variable together with all the needed functions - adding, removing, or resetting the cart - in the parent file of all the components. That way we could easily push all the needed functions to manipulate the data and the global variable to all the components, while still receiving the changes made and again forwarding the updated list of products back to the said components.

```
export default function App() {
  const [cartContents, setCartContents] = useState([]);
  const [sushiData, setSushiData] = useState([]);
  localStorage.clear();
  useEffect(() => {
    fetch(
      "https://kea21s-6eb0.restdb.io/rest/nishiki-sushi-products?fetchchildren=true",
      { headers: { "x-apikey": "606d606af55350043100752e" } }
    )
    .then((response) => response.json())
    .then((data) => setSushiData(data));
  }, []);
  useEffect(() => {
    if (!cartContents.current) {
      localStorage.setItem("Orders", JSON.stringify(cartContents));
    }
  }, [cartContents]);
  const onAdd = (product) => {
    const cartIndex = cartContents.findIndex(ele => ele.id === product.id);
    if (cartIndex === -1) {
      const add = (product) => {
        const cartContents = [...cartContents];
        const cartIndex = cartContents.findIndex(ele => ele.id === product.id);
        if (cartIndex === -1) {
          product.qty += 1;
          const newer = [...cartContents];
          newer[cartIndex].qty += 1;
          console.log(cartIndex);
          setCartContents([...newer]);
          console.log(cartContents);
        } else {
          const newer = [...cartContents];
          newer[cartIndex].qty += 1;
          setCartContents([...newer]);
        }
      };
      add(product);
    }
  };
}
```

```
const [cartContents, setCartContents] = useState([]);
const onAdd = (product) => {
  const cartIndex = cartContents.findIndex(ele => ele.id === product.id);
  if (cartIndex === -1) {
    const add = (product) => {
      const cartContents = [...cartContents];
      const cartIndex = cartContents.findIndex(ele => ele.id === product.id);
      if (cartIndex === -1) {
        product.qty += 1;
        const newer = [...cartContents];
        newer[cartIndex].qty += 1;
        console.log(cartIndex);
        setCartContents([...newer]);
        console.log(cartContents);
      } else {
        const newer = [...cartContents];
        newer[cartIndex].qty += 1;
        setCartContents([...newer]);
      }
    };
    add(product);
  }
};

const onRemove = (product) => {
  const cartIndex = cartContents.findIndex(ele => ele.id === product.id);
  if (cartIndex === -1) {
    const remove = (product) => {
      const cartContents = [...cartContents];
      const cartIndex = cartContents.findIndex(ele => ele.id === product.id);
      if (cartIndex === -1) {
        const newer = [...cartContents];
        newer.splice(cartIndex, 1);
        setCartContents([...newer]);
        console.log(cartContents);
      } else {
        const newer = [...cartContents];
        newer.splice(cartIndex, 1);
        setCartContents([...newer]);
      }
    };
    remove(product);
  }
};

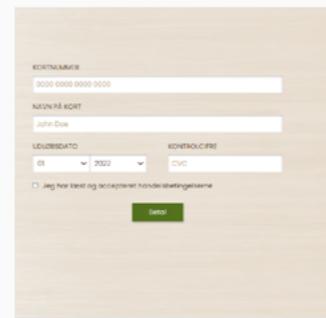
const onReset = () => {
  if (localStorage) {
    localStorage.removeItem("Orders");
    setCartContents([]);
  }
};
```

Every time a product has been selected, the respective function for either adding to or removing from the cart is called, where the selected item is searched for in the existing product, handled according to the wished action (added/ increased in quantity or removed/ decreased in quantity) and then copied to a new list that is sent back to update the global variable and the rest of the components depending on it.

```
const onRemove = (product) => {
  const cartIndex = cartContents.findIndex(ele => ele.id === product.id);
  if (cartIndex === -1) {
    const remove = (product) => {
      const cartContents = [...cartContents];
      const cartIndex = cartContents.findIndex(ele => ele.id === product.id);
      if (cartIndex === -1) {
        const newer = [...cartContents];
        newer.splice(cartIndex, 1);
        setCartContents([...newer]);
        console.log(cartContents);
      } else {
        const newer = [...cartContents];
        newer.splice(cartIndex, 1);
        setCartContents([...newer]);
      }
    };
    remove(product);
  }
};

const onReset = () => {
  if (localStorage) {
    localStorage.removeItem("Orders");
    setCartContents([]);
  }
};
```

While the main components in the example the 'Kurv.jsx' with its child 'KurvItem.jsx', and 'Takeaway.jsx' with its child 'TakeawayItem.jsx'. receive all of the functions for manipulating variables to display the cartContents list and the products themselves, other components only received the updating global variable to be able to give the proper visual feedback e.g. the 'OrderInformation.jsx' shown below.



Ordre Information	
KØRTENUMMER	0000 0000 0000 0000
NÆVN PÅ KØRT	John Doe
LEJERBUDATO	EI ▾ 2022 CVC
Jeg har læst og accepteret hvidebetingelserne	<input type="checkbox"/>
Betor	

3. Products

3.1 Brand identity and Social media guide

The purpose of this document is to summarise the many elements that bring together the new Nishiki Sushi brand. This was used both as a guiding marker while working on the exam project and as a final product we will send to the owner of the restaurant. The brand identity guide contains guidelines for typography, colour, logo, graphics, images and tone of voice.

The Brand Identity and Social Media Guide has been uploaded to WiseFlow as a separate PDF.

3.1.1 Typography

For typography we have chosen to go for the free font Poppins in regular, medium and bold. We wanted to keep the use of typography simple and clean to match with the Japandi style and not distract from the beautiful images and textures on the site. To compensate for the simplicity of staying with only one font, we mix regular and bold font weight together in headlines to bring interest and create hierarchy.

3.1.2 Colours

When deciding the brand colour scheme, we decided to work with colours based on the new interior of the restaurant. From the images we had tak-

en we sampled shades of green, brown and dusty blues. This new colour scheme scored significantly better during BERT-testing than our original design which centred around the original logo (Appendix 20). Testers scored the colours style tile as natural, harmonious, light and intentional.

The colour guide also comes with advice for where and in which quantity the colours should be used. We have divided the colours into 3 groups following the 60, 30, 10 interior design colour rule. We found it fitting to use this balance guide as the colour choice itself came from interior design.

3.1.3 Logo

As Nishiki Sushi has only been open as a sushi restaurant with their current logo for less than half a year, we originally intended to continue with the company's existing logo. However, after a couple of design rounds it became clear that the bright blue clashed with the interior design style of the restaurant that we wanted to emulate. We decided to focus on the natural textures and use the shape of the existing logo as a burned mark on wood. This way old print material can be exchanged over time and the company can spread out some of the expense that comes with changing visual identity.

The logo works well on white, beige and wood texture and can be used either alone or together with the wordmark to form the logo tag used on the website.

3.1.4 Graphic style

A big part of implementing the Japandi style is to bring some of the feeling of natural textures into the visual space. We do this with a light wood texture that can be used for backgrounds or the logo tag, a stone texture that when overlaying the green call to action colour gives a discreet mossy feeling, and lastly groups of long thin beige blocks that resembles the wooden slat dividing walls in the restaurant.

3.1.5 Image style

Images are a large part of communicating a food brand as they are the clearest illustration of the product and the easiest way to evoke cravings. To keep a red thread with the rest of the design we found it important to keep the images bright. We advise the brand to go with white or light and blurred backgrounds to keep focus on the food. For the same reason we also give the advice to keep the frame as clean as possible, having only the relevant items or people in frame.

3.1.6 Tone of Voice

As Nishiki Sushi is a relatively new restaurant they had a clean slate for deciding the tone of voice for the company. As sushi is a relatively expensive form of takeaway and a product with focus on the quality of ingredients, it was important to establish a professional image that can carry this. On the other hand, Nishiki Sushi is a smaller business with roots in its local community which means they also need to come off as friendly and approachable.

ble. Lastly we want to represent the big "why" from the golden circle. As Jack answered this question with a simple response of "heart" (section 2.1.1.1), we want to ensure that the company continues to express their passion for the art of sushi in their tone of voice.

3.1.7 Social media strategy

For social media we recommend focusing on Facebook and Instagram. Based on our initial research (Appendix 27) we also hoped to include TikTok into this recommendation but considering Nishiki Sushi's resources we thought it better to focus on a more realistic plan where content can be reused across the two platforms with minimal adjustments. Included in the social media strategy is a list of topic suggestions as well as recommendations for post frequency (2 a week for organic posts and 1 running per month for paid). We also included a guide to use of emojis and hashtags which was based on competitor research (Appendix 7).

2. Brand Identity

The primary font is Poppins. Use each font weight by itself or combine bold and regular to create contrast and emphasis on specific words.

[Download font from here:](https://fonts.google.com/specimen/poppins)
<https://fonts.adobe.com/fonts/poppins>

2.1 Typography

Poppins Regular

Aa Bb Cc Dd Ee Ff Gg Hh Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
123 4 5 6 7 8 9 0

Poppins

Poppins Medium

Aa Bb Cc Dd Ee Ff Gg Hh Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
123 4 5 6 7 8 9 0

Poppins Bold

Aa Bb Cc Dd Ee Ff Gg Hh Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
123 4 5 6 7 8 9 0

3

2. Brand Identity

To match the restaurant's mix of Japanese and Scandinavian interior, graphics should be kept in natural textures and colors combined with sharp edged shapes.

Beige lines group together to resemble wood slat panels. The lines can be used in groups of 2-5 with the possibility of extending one of the lines to draw attention to or move the eye from one element to another. The lines can cover or cross behind colored backgrounds and images but should never cross text.



6

3. Social Media Strategy

We recommend being present on 2 of the major social media platforms at the moment: Instagram and Facebook

A big key to success on these platforms is consistency. We recommend creating 2 organic posts per week on both platforms.

Topic suggestions: Fun sushi facts, highlighting an item from the menu, current offers, showcasing the atmosphere of the restaurant

Paid ads: We also recommend running monthly paid ads focusing on local users in Frederiksund. Paid ads should preferably run for at least a week and be kept to a smaller, localized target audience to maximize on returns. A topic example for these posts could be the monthly menu offers.

Instagram

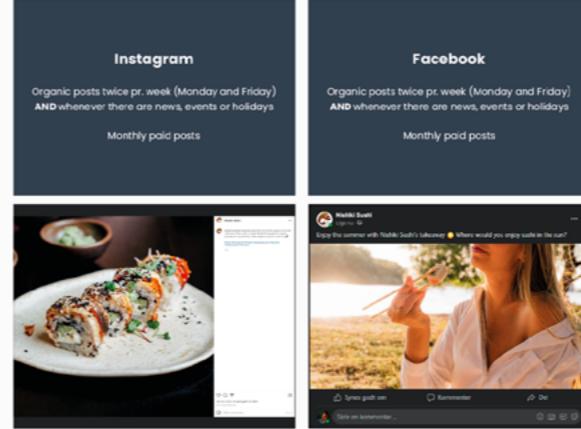
Organic posts twice pr. week (Monday and Friday)
AND whenever there are news, events or holidays

Facebook

Organic posts twice pr. week (Monday and Friday)
AND whenever there are news, events or holidays

Monthly paid posts

Monthly paid posts



10

2. Brand Identity

Nishiki Sushi's logo is a fish emerging from the waves. The logo features a burned wood texture.

The logo can be used in combination with wordmark or on its own.

Be careful to not manipulate the logo, always place on high contrast backgrounds and

Invalid use of logo	Squish	Effects	Outside frame
Low contrast BG	or	or	Nishiki Sushi
Reading			

2.3 Logo

Correct use of logo

Correct use of logo

Correct use of logo

5

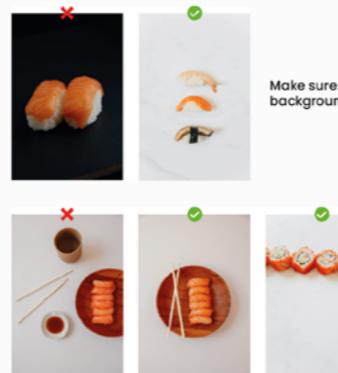
2. Brand Identity

Images are an important part of communicating the nishiki sushi brand. To keep a consistent tone we recommend using images that:

- are well lit
- are on a light background
- keep all elements inside frame OR intentionally break the frame
- are minimal with only necessary items within the frame
- use background blur on images with depth

2.5 Image styles

Make sure the image is well lit and on a light background



Keep everything inside the frame, unless intentional

7

2. Brand Identity

The colors of Nishiki Sushi are inspired by the calm and natural shades that are known in both Japanese and Scandinavian design.

Base your designs in the earthy tones, use dark blues for contrasting sections and bring in greens to bring attention to calls to action.

# F3DDEE	Background Option	60%	# 30404F	Headers	30%	# 5B78F5	Call to Action Color	10%
Background Option	Pair with block text		Headers	Header on beige and white bg		Call to Action Color		
# 4B6279	Background option							
Footer background	Gradient from #4B6279 to #30404F							
# 4B6279	Accent Color							
# C09E85	Accent Color							
Inactive icons and graphics								
# 000000	Text on white bg							
Call to Action Color hover								

4

3.2 Website

The final result of all our work is our website, the following is a walk through.

3.2.1 Frontpage

3.2.1.1 Hero

Our website starts with a choice, do you want to eat at the restaurant, (illustrated with a picture of the restaurant) or do you want to order takeaway? - (Illustrated with a takeaway box). We have added a hover animation over the two images, making it visibly clear for the user that the items are clickable. Also visible is the burger menu, and the logo with the name of the restaurant written under it, framed in a wooden banner.

3.2.1.2 New offers

Scrolling down the page, reveals firstly what new offers the restaurant has to offer, decorated with vertical wood-colored lines that resembles the wooden walls and decorations in the restaurant. Here you are also offered a shortcut to order food or book a table. This is the first time we use our chosen green call to action colour, with a shade and texture resembling the moss in the restaurant, and the often-used green in sushi.

3.2.1.3 Visit us

Keep scrolling and you are treated with a large image of the beautiful restaurant, and a table of the opening hours, framed in a box, with the same blue as the restaurant's walls. We made sure that the

current weekday is highlighted with a bolder font, so the user can quickly scan and locate the relevant opening hours. And once again, you are given a shortcut to the book table.

3.2.1.4 Catering & Events

Further down you are given information on how to book an event, written in a kind, professional tone, resembling the tone we recommended in our social media guide and giving the user a feeling of the heart-felt personality the restaurant has to offer. You are also presented with the website's first form, wrapped in a wooden box, resembling the much-used wood in the restaurant. Here you are given immediate feedback when you fill out something incorrectly, leave it unfinished, and when you have succeeded.

Få et tilbud

Send os en beskrivelse af din drømmefest. Husk at skrive hvornår eventet skal afholdes, antal gæster og og andre specifikke ønsker til dit event. Vi kontakter dig via din email adresse med et tilbud på en samlet pris så hurtigt som muligt.

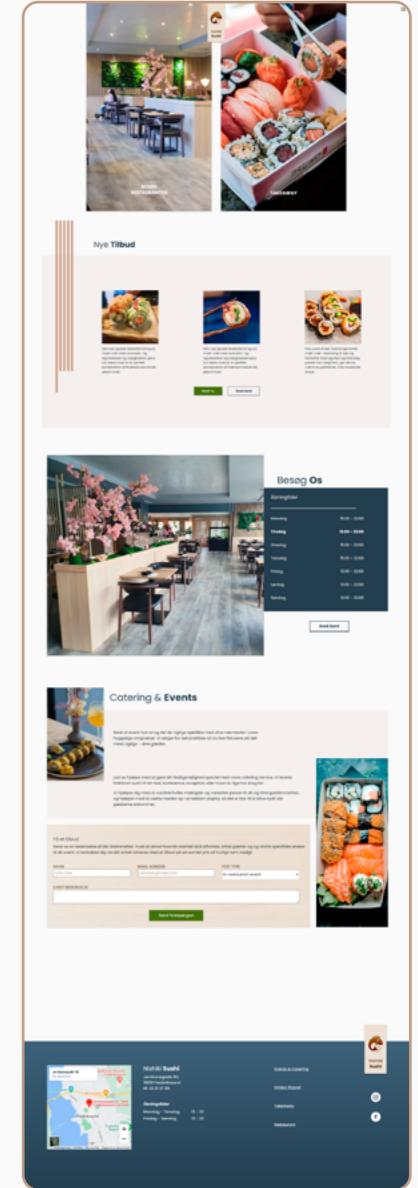
NAVN John Doe Navn påkrævet	EMLA ADRESSE Johndoe@mail.com Email påkrævet	FEST TYPE In-restaurant event
-----------------------------------	--	----------------------------------

EVENT BESKRIVELSE

Beskrivelse påkrævet

Send forespørgsel

Tak for din henvendelse
Vi sender et tilbud inden for 1-2 dage



3.2.2 Footer

At the very end of the page, you will find a trend-appropriate big footer (Appendix 8), with a google maps location of the restaurant, practical information, navigation for the page, and icons that will take you to their social media. All wrapped in a blue gradient box, resembling the sea darkening as you reach the bottom.

3.2.3 Restaurant

Take notice of the slide animation when transitioning to another page. This animation is meant to give the feeling of the page being picked up by a light breeze and give the page more of that outdoor living that Japandi (Appendix 10) element. Every other section on each page has been given a delay in the slide animation, to give it a more natural look.

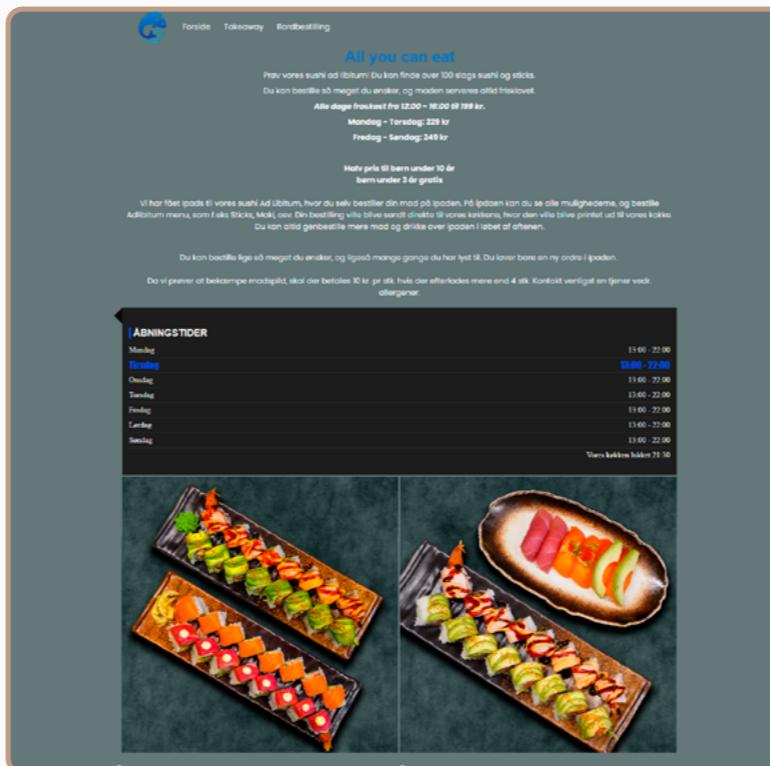
3.2.3.1 Hos Nishiki Sushi

The page starts with a banner with a picture of the restaurant the user is presumably considering visiting since they are on the page. To attract them we again use charming heartfelt communication, even using the word “heart”. Not only is it inviting, but it also reflects the centrepiece of the restaurant's values, heart.

You are also reminded of the opening hours, and given buttons, that will navigate you to different locations on the very page you are on.

3.2.3.2 Sushi Ad libitum

The centrepiece for this page is information on the ad libitum the restaurant offers. Balanced neatly in three clean-lined boxes, with an appetising picture of served food, this section demands attention while maintaining the Japandi subtlety. Being one of the benefits this restaurant has on the competition, we wanted it to be noticeable and easy to find for the user.



3.2.3.3 Book bord

Lastly, we have the book a table section, consisting of an image of the tables you will be booking a seat at, and a booking system.

Instead of a typical form, we wanted a step-by-step timeline, since this mass information would have swallowed the page, and taken too much visual attention from the ad libitum section. This way the user gets to interact with the page, and with soothing slide-in animations, it's a pleasant experience to book a table.

On the third step, we made a point to grey out any unavailable time, to avoid double booking, which was a common problem Jack (owner of Nishiki Sushi) had experienced.

In the final step, the user is given feedback of what the user has put in and has the option to go back by pressing the icons representing the timeline and make changes as desired. The button has changed into the call to action green now says: "Bekræft Booking" cementing the finalisation of the booking process.

Finally, the user is given feedback on the completion of the booking, with an overview of the booking, and is given the option to book another table.

The screenshots illustrate a five-step booking process:

- Step 1: User selects the number of guests (2).
- Step 2: User enters guest details (Name: Jens Jensen, Phone: 12 34 56 78) and adds a comment.
- Step 3: User selects a time slot (e.g., 15:00, 15:30, etc.).
- Step 4: Confirmation message is displayed.
- Step 5: User selects a date (May 31, 2022).
- Step 6: Final booking summary and confirmation button.

3.2.4 TakeAway

3.2.4.1 Kategorier

Here you get an immediate overview of all the food they have to offer, by giving appetising visual representations of the categories the sushi is sorted in. Also, notice that now a basket icon has been added under the burger menu. Every item has been given a hover animation, making it clear to the user that these items are clickable. The animation has a smooth almost unnoticeable bounce effect, both when the cursor is entering or exiting, giving it a natural feel. The animation will stop increasing in size if the cursor leaves the image before the animation has ended. This way when the cursor quickly crosses the categories, there will only be the most attention on the desired category. They also have a box shadow that is slightly darker than the box shadows surrounding the images or sections. This is to give them more dimension and make it clear even on the mobile where there is no hover effect, that the elements are clickable.

There is also a search field, with the same box shadow effect as the input field on the forms, making every input field consistent throughout the page, and subconsciously bringing the interaction available to the user's attention. Less subconsciously is the search icon and placeholder text.



TakeAway

Q. Søg efter sushi eller ingredienser

Kategorier

Månedens tilbud	Sushi Menu	Forret	Yakitori Sticks	Nigiri 2stk
Hosomaki 8stk	Futomaki 5stk	Sashimi	Rispapir 6stk	Uramaki 8stk
Kaburimaki 8stk	Dip			

Nishiki Sushi

Jernbanegade 90
3600 Frederiksund
tlf: 42 31 47 99

Åbningstider

Mandag - Torsdag 15 - 22
Fredag - Søndag 13 - 22

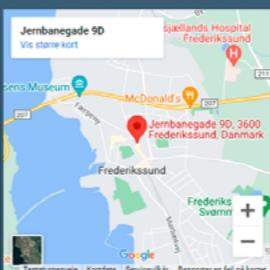
Events & Catering

Smiley Raport

TakeAway

Restaurant

 Nishiki Sushi



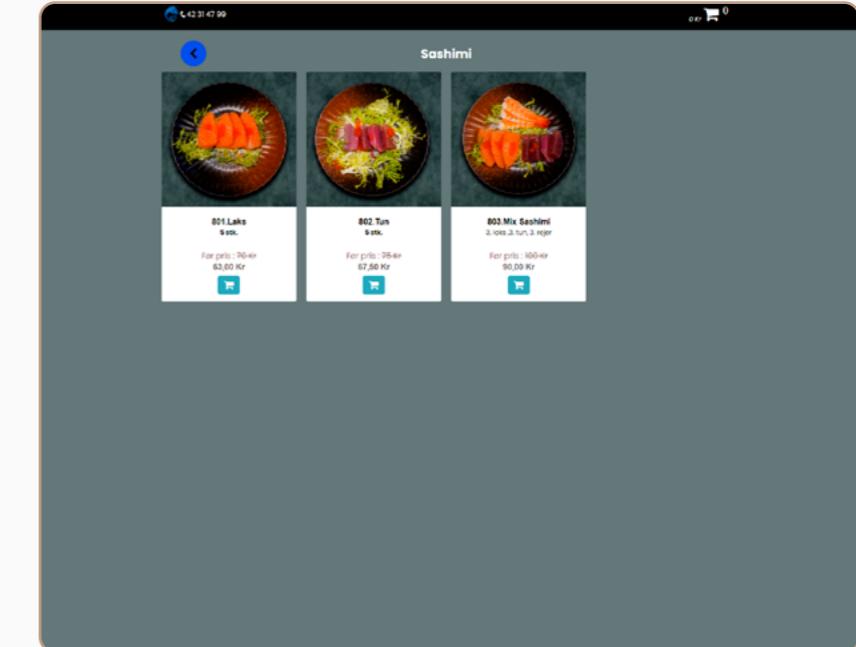
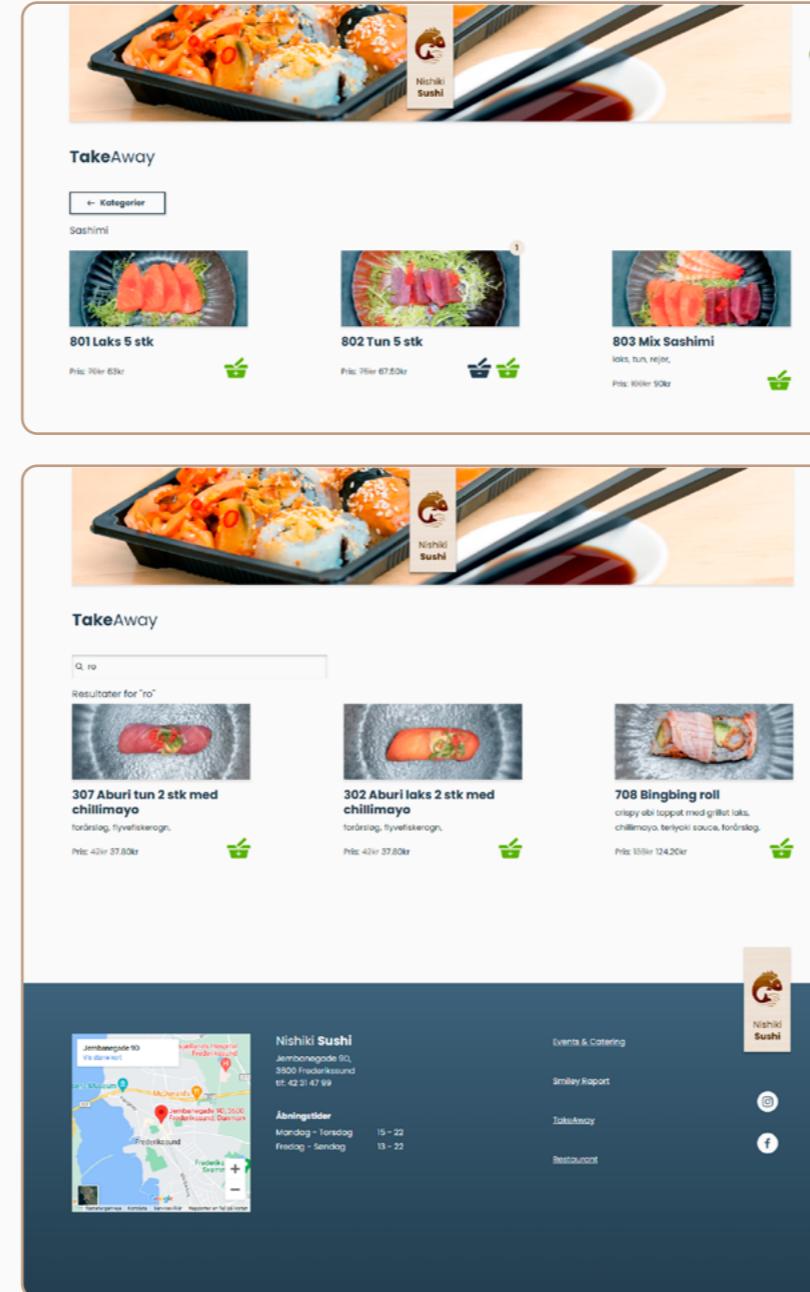
3.2.4.2 Search / chosen categories

Once the user starts typing in the search field, the page immediately shows the results. The user returns to the category page by deleting what was written. Notice the slide-up animation when transitioning, giving the page a smoother and more pleasant user experience.

Each item is given an image, each of which is styled in Lightroom to match our photo style (Appendix 24), and photoshopped to keep attention on the food, and not the plate it lays on, all this to make the food look as appetising as possible, and entice the user to want to eat.

We included both the name and the number of the item, so if a user wanted to order over the phone, it would be easier to pronounce a number than for example Futomaki Ebi tempura. Miscommunication over the phone was one of the problems Jack (owner of Nishiki Sushi) had experienced most often.

After the name, we included what ingredients the sushi consists of, the original price, and the price after the 10% discount. Then there is a call-to-action green icon, with a hover effect, once pressed revealing another icon with a “-”, a counter displaying how many of one item you have added to the basket, and a counter on the basket icon displaying the total amount of items in your basket.



3.2.4.3 Basket

Here the user is given a view of what they have selected, with the option to reveal what ingredients each item consists of. We wanted it to be collapsible, so it didn't take up too much space, especially on mobile. It shows the total price, and how much money was saved by ordering online and getting the 10% discount. They also have the option to add more or remove items from the basket, and if they want to add more items, there is a back button. Nishiki Sushi unfortunately does not offer delivery, and we wanted to make that clear by not only adding a clear blue contrasted "afhentning" with an icon but also a greyed out "Ingen Levering".

The screenshot shows a mobile view of the Nishiki Sushi basket. At the top, there's a header with the restaurant logo and a "Kurv" (Basket) button. Below the basket, there's a summary table:

	Pris
802 Tun	67.50
Menu G Nigiri box Gem Inshidai	124.20
Subtotal	191.70
10% Rabat	-19.00
Total:	172.70 DKK

Below the basket, there's a section titled "Oplysninger" (Information) with fields for name, collection point, and mobile number, along with a comment area and a "Til Bestilling" (To Order) button.

The screenshot shows a desktop view of the Nishiki Sushi basket. The main area displays a summary table:

	Pris
maanedsmenu 2	568.00 Kr
lovplichtig pose	4.00 Kr
Total pris:	572.00 Kr

To the right, there's a sidebar titled "Din Oplysning" (Your Information) with fields for date, collection point, name, mobile number, and comments, with a "Bekræft" (Confirm) button at the bottom.

3.2.4.4 Oplysninger

Here is the third form on the website, with a consistent style and feedback as the rest of the forms. We do want to bring to your attention that we are experiencing a bug that unfortunately results in a double click on the "Til Betaling" necessary to continue.

To make this section more mobile-friendly, we split the basket up into two pages on mobile.

Oplysninger
For vi bedst kan servere dig mad, får vi brug for nogen oplysninger om dig. Efter bestillingen er betraffet vil du modtage en SMS.
NAVN
John Doe
AFHENTNINGSTIDSPUNKT
00 00 00 00
MOBIL NUMMER
Telefonnummer påkrævet
KOMMENTARER
Jeg vil gerne tagejo...
Til Betaling

Kurv
← Tilføj
Ingen Levering ⓘ
Afhenting ⓘ

1 204 Osekedspsyd 31,50
1 1 Månedsmenu 2 568,00
Se Indhold. →

Subtotal 599,50
10% Rabat -60,00

Total: 539,50 DKK

Angiv Oplysninger
Til Betaling

3.2.4.5 Payment

The top consists of the exact same elements as the basket page, to give a feeling of a consistent step-by-step process. The only difference is the name of the button that takes the user back to the previous page.

Here the user can start filling out the website's final form, where the card number input has been "fool-proofed", so it will accept both 16 digits in a row and 4x4 digits with space between. Here we are experiencing the same bug, and the "Betal" button must be double-clicked to move on.

Next to the form is an overview of what the user is paying for, and how much the user is about to pay.

Betaling
← Kurv
Ingen Levering ⓘ
Afhenting ⓘ

KORTNUMMER
0000 0000 0000 0000
NAVN PÅ KORT
John Doe
UDØRSSEDATE
01 2022 CVC
Jeg har læst og accepteret handelsbetingelserne
Betal

Ordre Information
802 Tun 67,50
- Menu Ø Nigiri box 124,20
Subtotal 191,70
10% Rabat -19,00

Total: 172,70 DKK

3.2.4.6 Order Confirmed

The last page on the website is a confirmation that the order has been sent. Here the user is informed they will receive a text when the order has been confirmed. We hardcoded a timer for 4 seconds, which changes the basket icon to green. The user will also be instructed to call the restaurant if they do not receive a text.

The user gets a final overview of the information they put into the forms, and of the basket.

3.2.5 Responsiveness

The website has been made responsive to fit any screen above the width of 350px with break points for mobile, tablet, desktop and larger monitors.

Ingen Levering ⓘ
Afhenting ⓘ

Bekræftelse
← Kategorier
Ordre Sendt
Du vil modtage en SMS når orden er blevet bekræftet

Nom Emily
Afhentnings tid 18:00
Mobil Nummer 4434550
Kommentarer Hold tilbage på chili

Ordre Information
802 Tun 67,50
- Menu Ø Nigiri box 124,20
Subtotal 191,70
10% Rabat -19,00

Total: 172,70 DKK

4. Conclusion

Throughout the previous six weeks, we combined our research skills and user-centred design thinking together with our prototyping, testing and coding skills to create the most design-befitting and efficient e-commerce website that would not only build the company's brand and identity but also improve their current business model and create chances for broadening their market.

Taking into consideration the problem formulation, additionally, to their new fully functioning and dynamic website, we focused on improving their online presence on social media platforms and helping them upkeep their new digital solution in the visual- and Social media guide.

The preliminary desk research we conducted on current trends, design patterns, competitors, possible users and their social media habits, enabled us to refine our target audience and their digital tendencies. It also helped us to define all the opportunities in our user-centred design thinking of making our product stand out, draw, and keep the attention of our possible users. It gave us valuable insights into creating an easily accessible and understandable digital solution showing a shift of priority to simple and practical table reservation and food purchasing process.

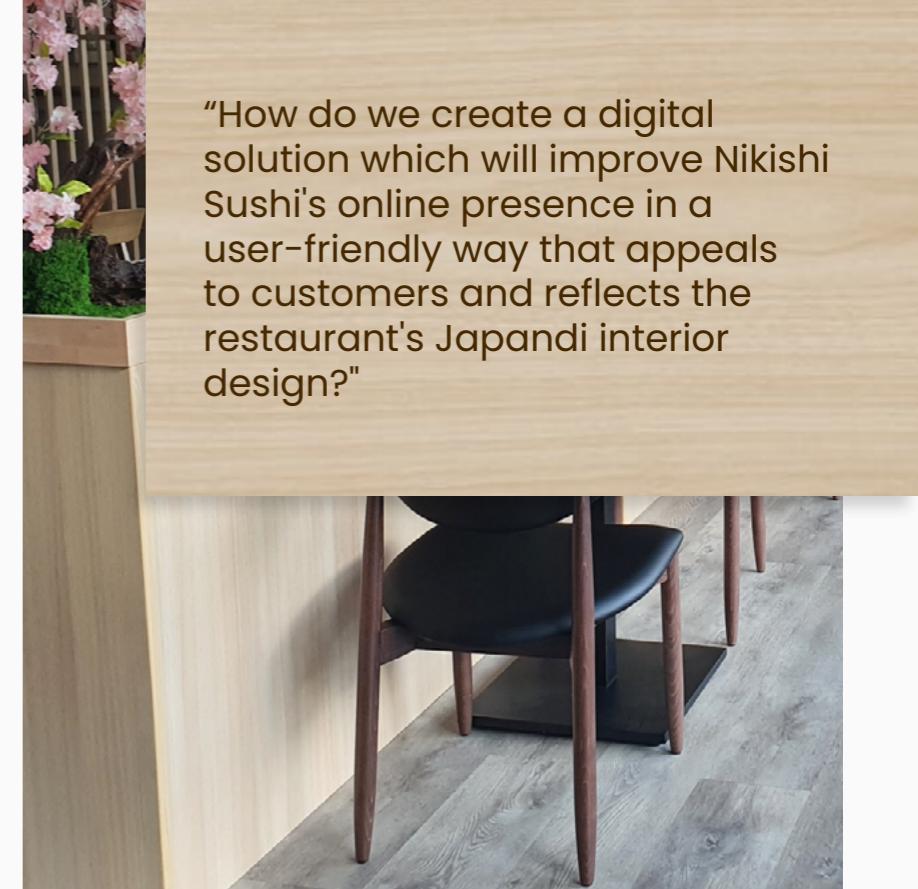
In our prototype, the simplicity of the japandi style helped us keep the practicality and focus on the functionality and easy-to-use online takeaway/

table reservation.

Finding the balance between giving clear feedback (e.g. error messages, item counter on the cart and the products) without overwhelming the user, keeping the forms short yet split into steps and precise, and developing a properly working cart, we believe we made it possible to transfer all of the Nishiki Sushi business operations online (instead of mostly relying on phone ordering and agreements; except for in-restaurant dining).

By connecting the website to their social media, we provided bigger exposure to the brand (broadening their digital presence outside of the website), as well as the opportunity for greater revenue via social media advertising.

Additionally, the user experience and the performance of our digital solution could be furtherly advanced with conducting expert and user testing, SEO improvements and the implementation of some of the thought out future features (if retained resources allow it).



"How do we create a digital solution which will improve Nikishi Sushi's online presence in a user-friendly way that appeals to customers and reflects the restaurant's Japandi interior design?"

4.1 Possibilities for future improvements

We are very proud of the product we made. There is still room for improvement, and there always will be. But in the spirit of the Japanese philosophy, Wabi-Sabi, we find beauty in these flaws. We had a deadline to reach, and we had to prioritise what was most important to finish.

Here is a list of what we believe would elevate the website's quality:

- No double clicks on the "Oplysninger" and "Kort-betaling" forms
 - We wanted good feedback, and in the process of making that, this strange bug seems unfixable. After spending a sufficient amount of time on it trying to fix it, we begrudgingly decided to move on
- Better images
 - Our time was prioritised on coding the website from scratch, which meant we had very little time to put into the content of the page. Some of the images are intentionally low quality, as it improves the websites speed
- Highlight that there is a 10% discount when you order online
- On the takeaway page, the user might want to click the browser's back button, instead of our designated back buttons. The way it is set up now, if a user uses the browser's back button, it

will take you to the front page, instead of a step back

- Have a way to navigate through every step after the basket, other than the back buttons
- A back button on the table booking, for easier navigation
- English Version
- A "sort by price button" on the Takeaway page
 - This button was included in our prototype, unfortunately, it proved too time-consuming of our targeted group was using TikTok. Unfortunately making videos would have been too time-consuming, not to mention overwhelming for Jack
- Style the burger menu as we styled the mobile navigation, to keep consistency
- On the Takeaway page, we had in our prototype planned a second search bar to appear when in the chosen category. But just like the sorting button, it was too time-consuming, and we settled with the one search bar
- Remove the + on the basket icon in both navigations and on the takeaway page
- Add a box-shadow to the mobile navigation
- Add a hover animation on the "Book Bord" form, making it clearer that they are clickable
- Make the mobile navigation bar a little shorter, so it takes less space from the already small screen
- More space between the products on mobile would be a better visual divider and would have

better upheld Gestalts principle of proximity

- Less white space before footer on landing page, especially on mobile

Here is a short list of what we could have improved with the social media strategy

- Include TikTok
 - Our desk research showed that the majority of our targeted group was using TikTok. Unfortunately making videos would have been too time-consuming, not to mention overwhelming for Jack
- Make a video, and video guide for Nishiki Sushi to post on Facebook and Instagram

The last thing we would have liked to do was to also design and code the restaurants' tablet interface to match the website.

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6. Appendix

APPENDIX 1: 20 APRIL 2022, INTERVIEW WITH JACK, OWNER OF NISHIKI SUSHI, [PDF]

[HTTPS://ACROBAT.ADOBE.COM/LINK/
TRACK?URI=URN:AAID:SCDS:US:72761714-3C15-30EF-
90F2-0A513BD4D660](https://acrobat.adobe.com/link/track?uri=urn:aa-id:scds:US:72761714-3C15-30EF-90F2-0A513BD4D660)

APPENDIX 2: THINK OUT LOUD TESTS ON ORIGINAL SITE

2.1 Think out loud test, 23 April 2022, Anna [PDF]
<https://acrobate.adobe.com/link/track?uri=urn:aa-id:scds:US:fd7ba1d6-7e93-3d9a-ac81-422134157bd2>

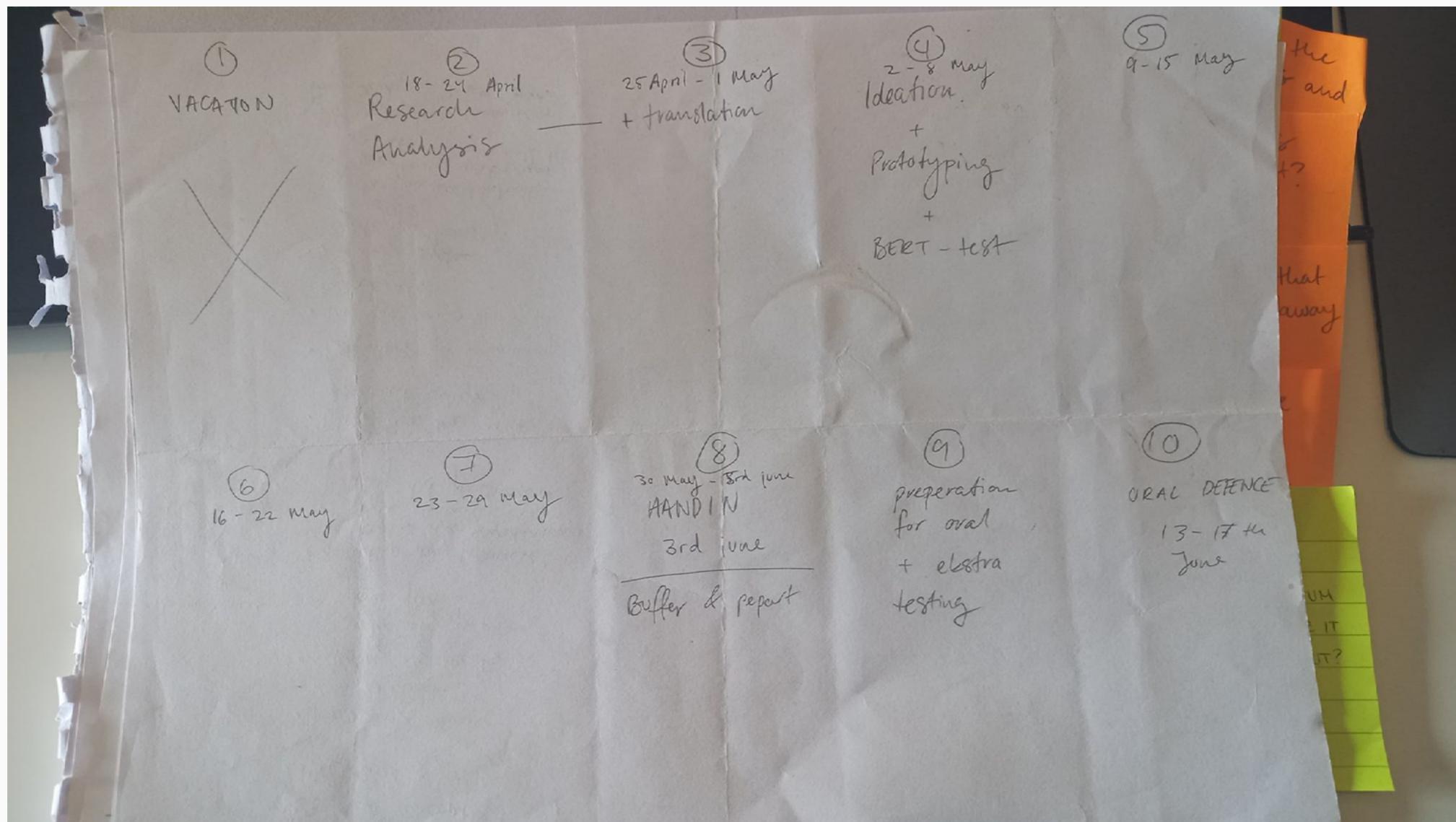
2.2 Think out loud test, 25 April 2022, Fanny [PDF]
<https://acrobate.adobe.com/link/track?uri=urn:aa-id:scds:US:2730f8c1-159a-3ab0-93c0-6b1aef5f2093>

2.2 Think out loud test, Template [PDF]
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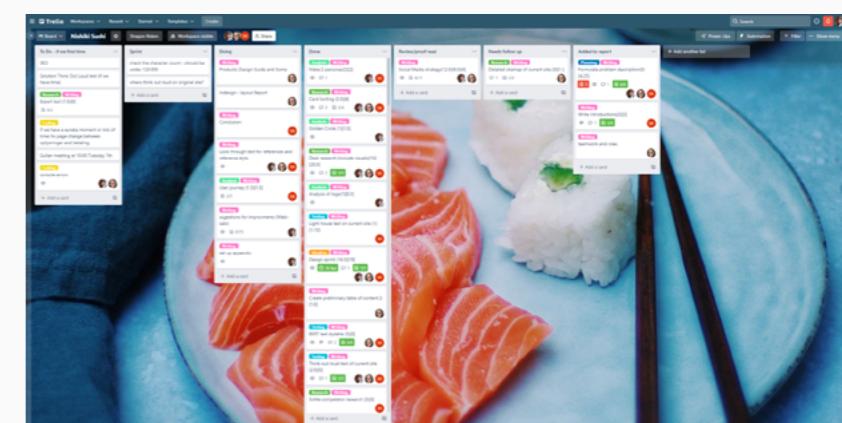
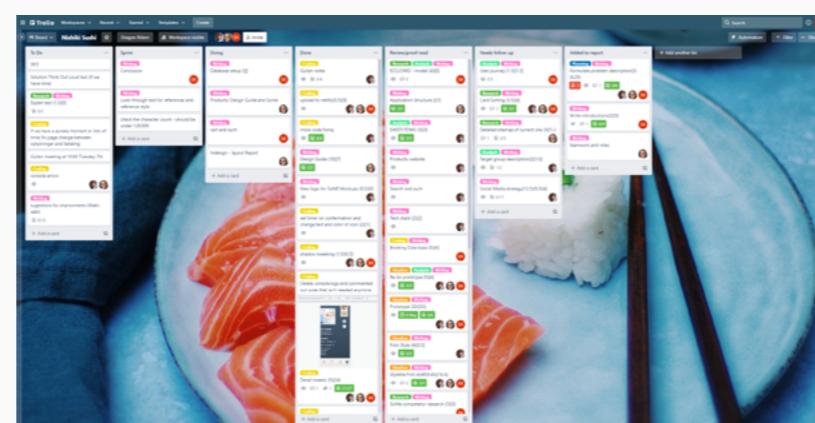
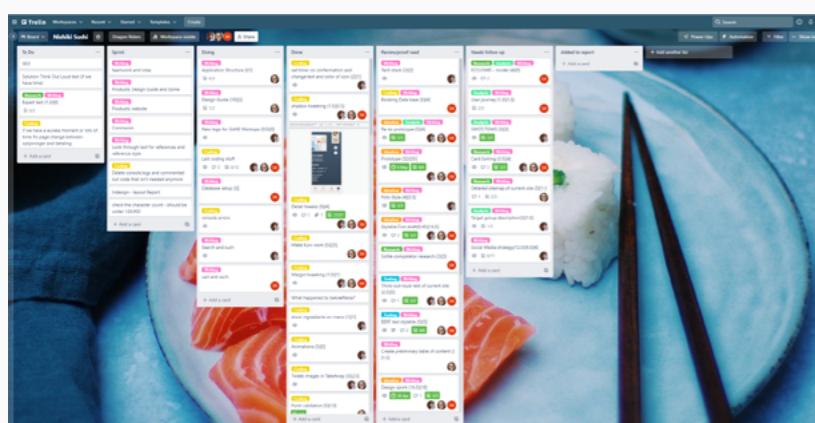
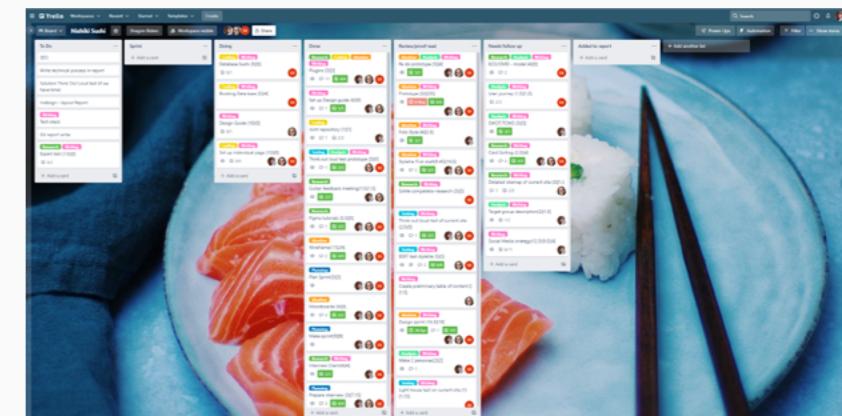
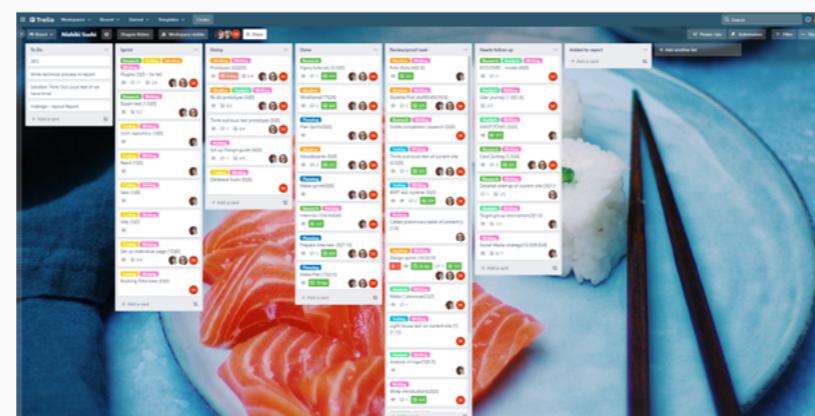
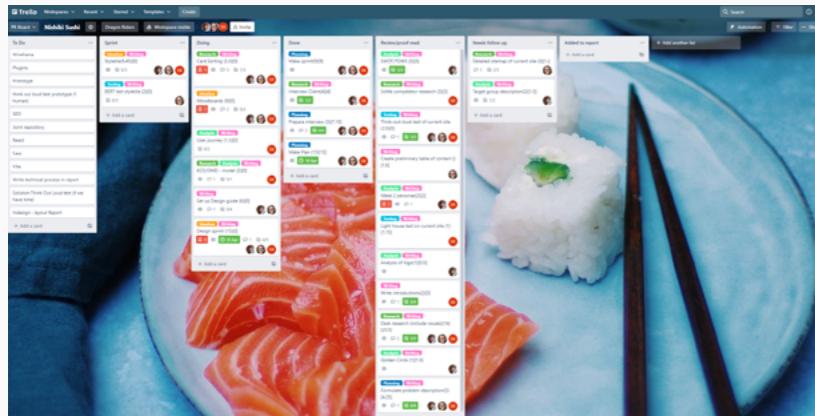
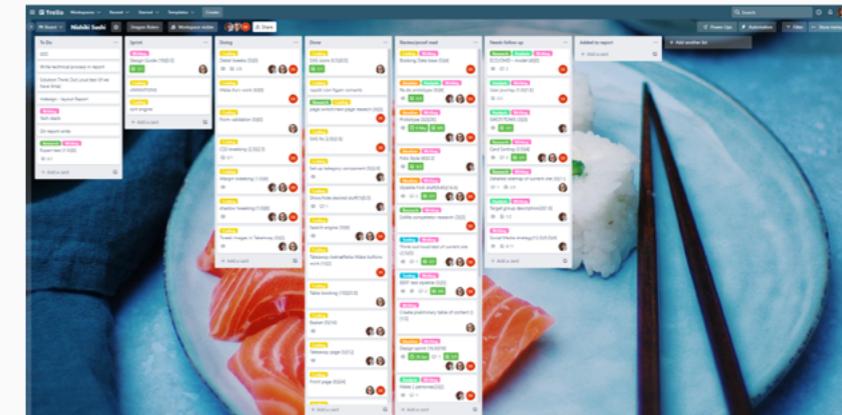
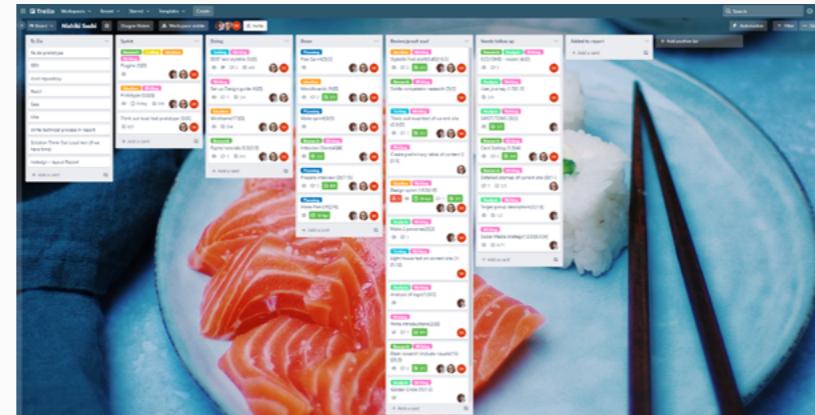
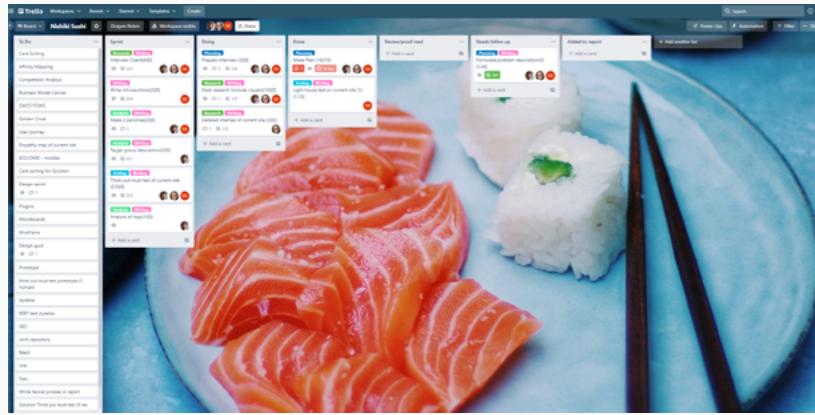
Video: Anna
https://drive.google.com/file/d/1VbCNk6VD8_g_0fYjKKGjTFuhpv-2DBcL/view?usp=sharing

Video: Fanny
https://drive.google.com/file/d/1vqTBFus-8-hn3e-OQJz4OwSC8sxu_2ntx/view?usp=sharing

APPENDIX 3: ORGANISED WORKLOAD INTO 10 WEEKS



APPENDIX 4: TRELLO SCREENSHOTS [IMG]



APPENDIX 5: LIGHTHOUSE TEST ON ORIGINAL SITE [IMG]

The image displays five separate Lighthouse test reports arranged vertically, each showing performance metrics and audit results for a different URL of the nishikisushi.dk website.

Report 1: https://www.nishikisushi.dk/adlibitum/

- Performance: 93
- Accessibility: 38
- Best Practices: 83
- SEO: 80
- PWA: -

Report 2: https://www.nishikisushi.dk/bordbestilling

- Performance: 97
- Accessibility: 38
- Best Practices: 83
- SEO: 80
- PWA: -

Report 3: https://www.nishikisushi.dk/

- Performance: 91
- Accessibility: 59
- Best Practices: 75
- SEO: 80
- PWA: -

Report 4: https://www.nishikisushi.dk/online-bestilling/kur

- Performance: 91
- Accessibility: 58
- Best Practices: 92
- SEO: 80
- PWA: -

Report 5: https://www.nishikisushi.dk/online-bestilling

- Performance: 72
- Accessibility: 48
- Best Practices: 83
- SEO: 70
- PWA: -

Audit Results (Common Issues):

- Image elements do not have `[alt]` attributes
- Links do not have a discernible name

BEST PRACTICES:

- `[user-scalable="no"]` is used in the `<meta name="viewport">` element or the `[maximum-scale]` attribute is less than 5.

INTERNATIONALIZATION AND LOCALIZATION:

- `<html>` element does not have a `[lang]` attribute

ADDITIONAL ITEMS TO MANUALLY CHECK (10):

These items address areas which an automated testing tool cannot cover. Learn more in our guide on [conducting an accessibility review](#).

APPENDIX 6: NOTES ON TARGET GROUP DESK RESEARCH [PDF]

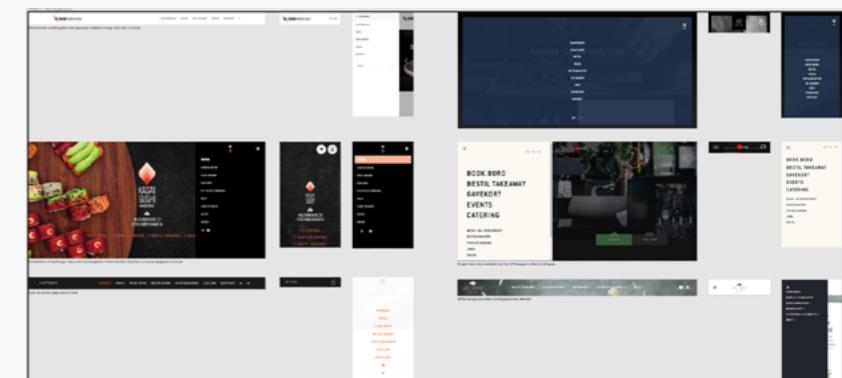
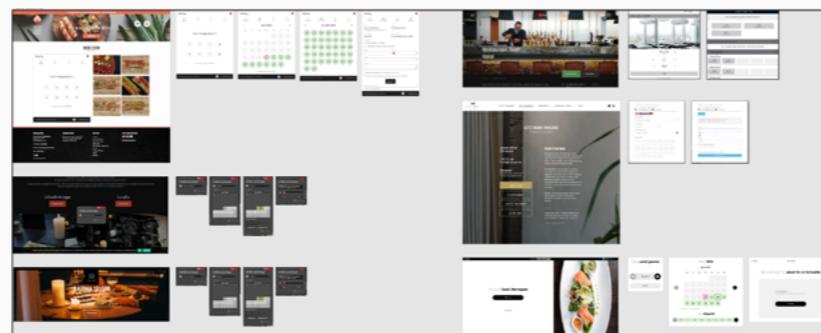
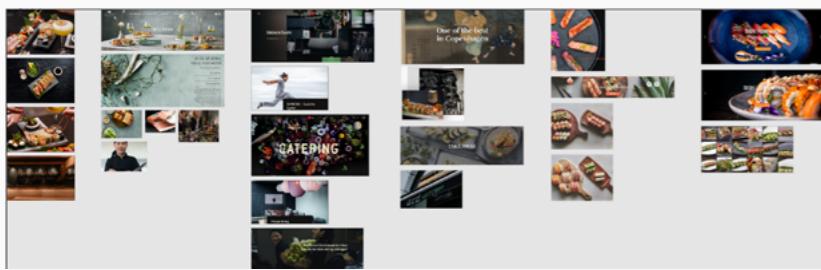
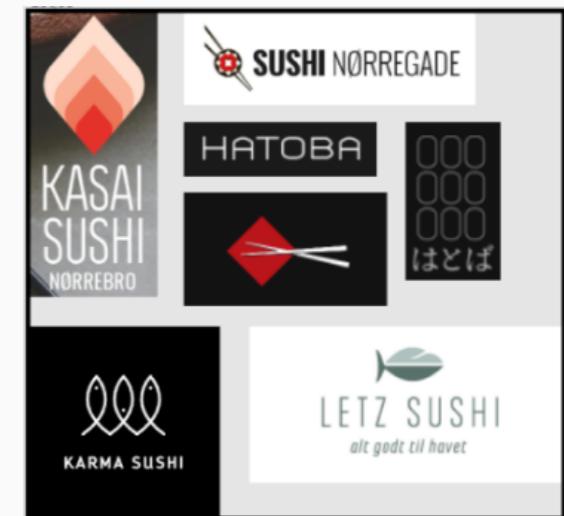
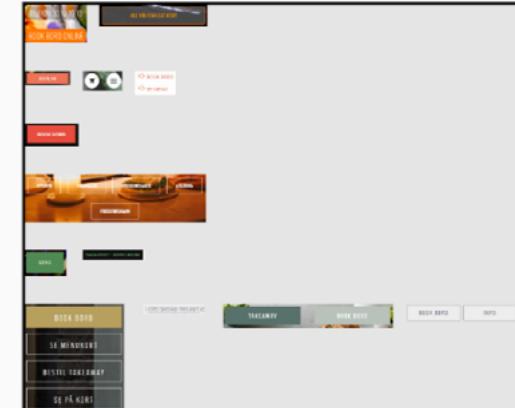
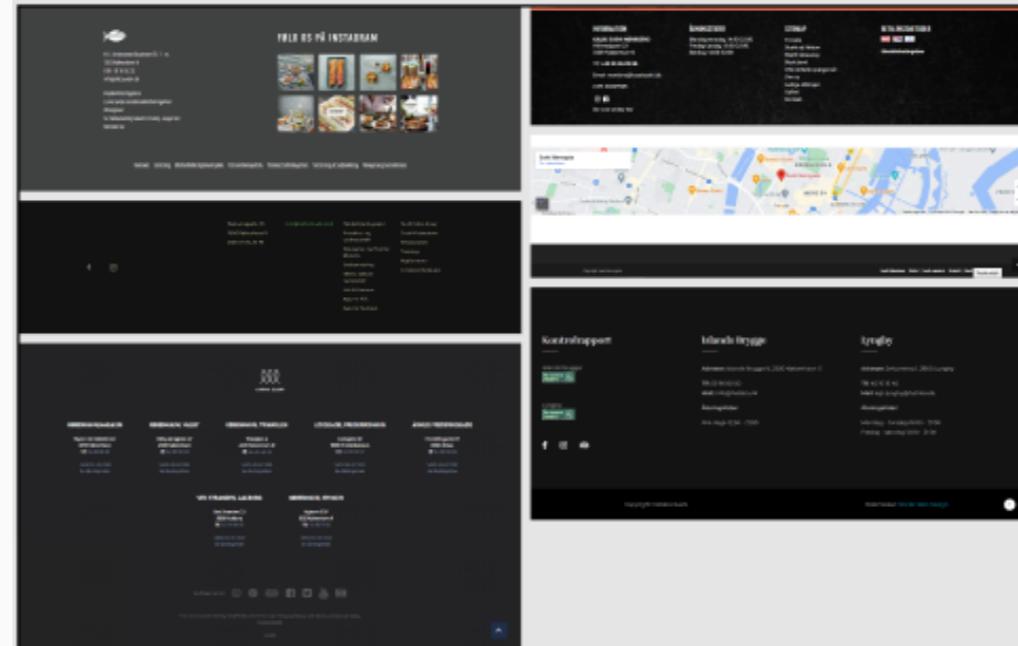
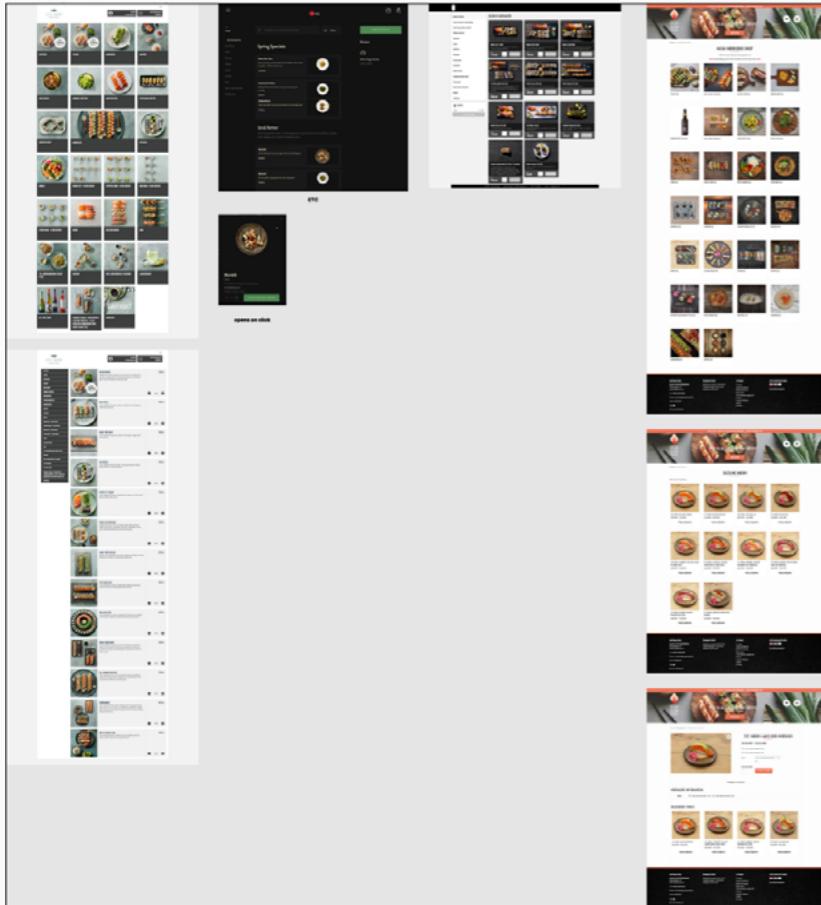
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APPENDIX 7: NOTES ON COMPETITOR ANALYSIS [PDF]

<https://acrobat.adobe.com/link/track?uri=urn:aa-id:scds:US:4d6ee3f1-213c-3fa5-a09f-3438d978d169>

APPENDIX 8: DESIGN PATTERN SEARCH [IMG]

<https://www.figma.com/file/uJs6JFKWjQoULdW-p56etSb/Sushi-design-pattern-search?node-id=0%3A1>



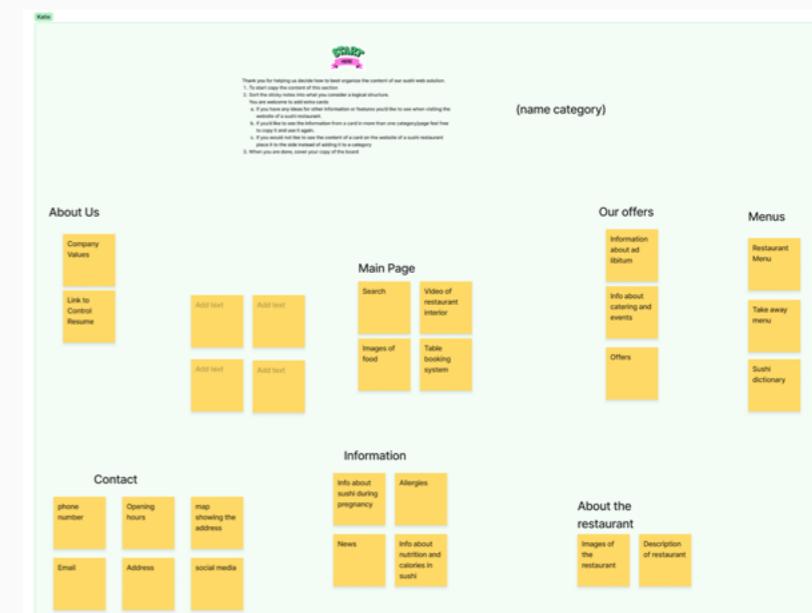
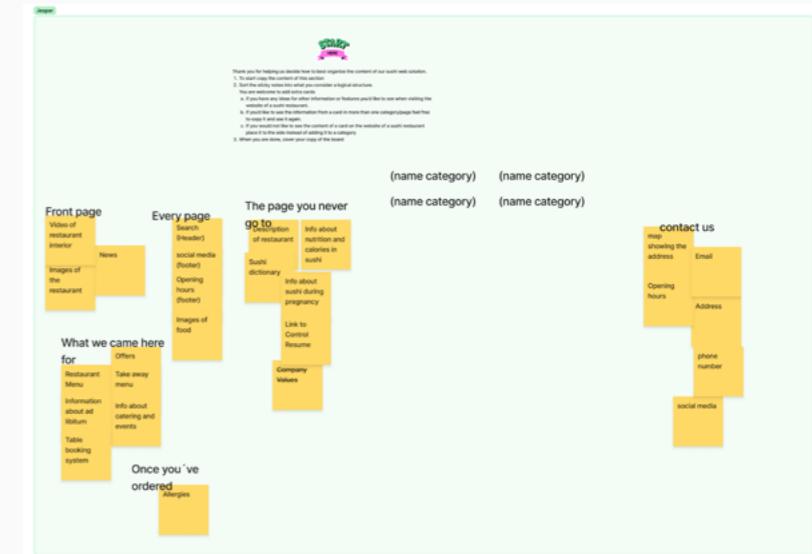
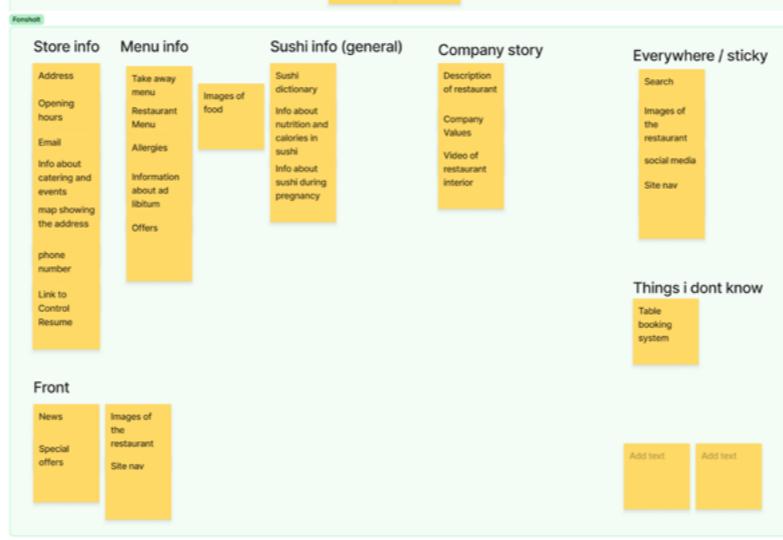
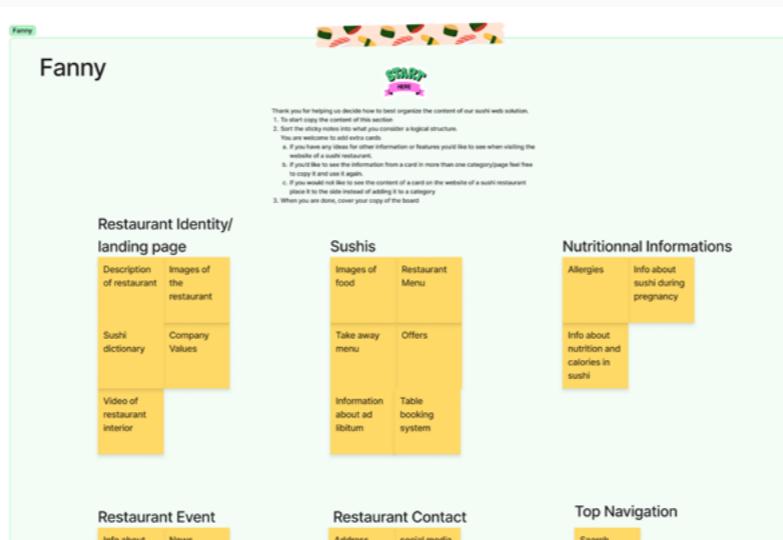
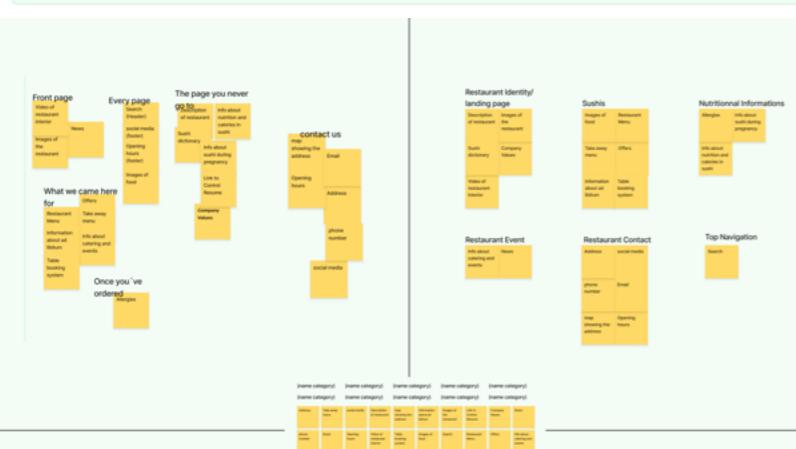
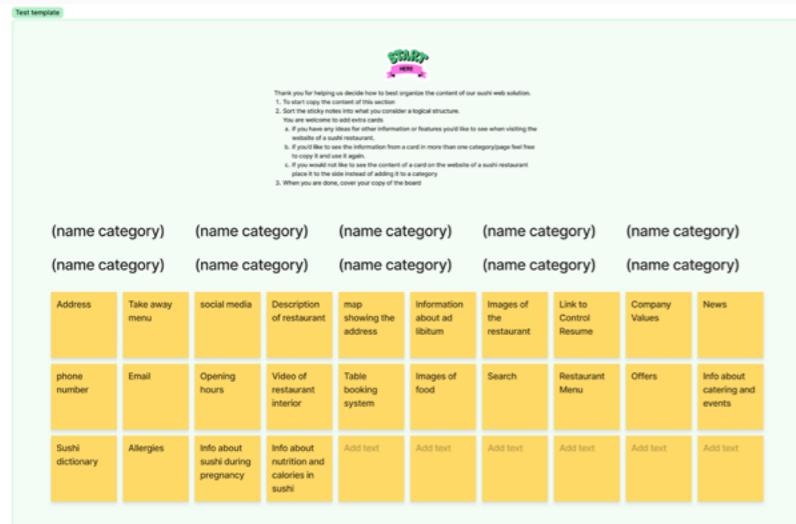
APPENDIX 9: NOTES AND LINKS FOR TRENDS RESEARCH [PDF]

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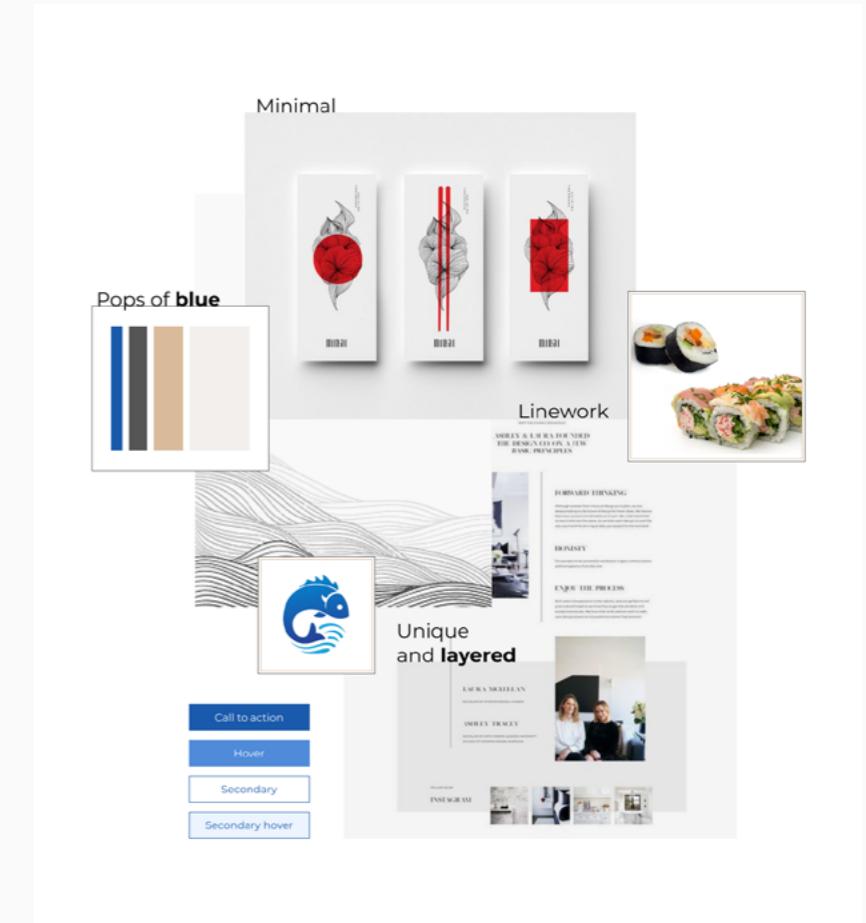
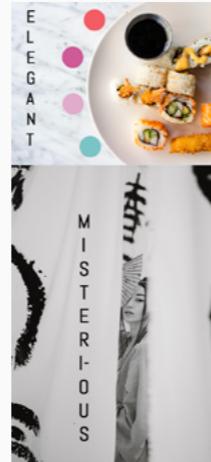
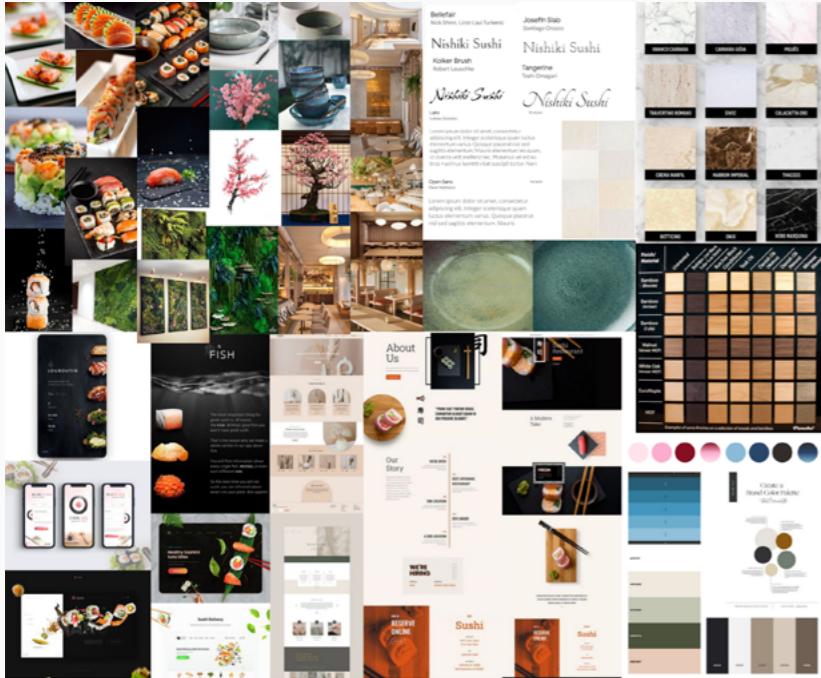
APPENDIX 10: NOTES AND LINKS FOR JAPANDI [PDF]

<https://acrobat.adobe.com/link/track?uri=urn:aa-id:scds:US:958c9d6d-621c-306e-9648-dac-4ce580e90>

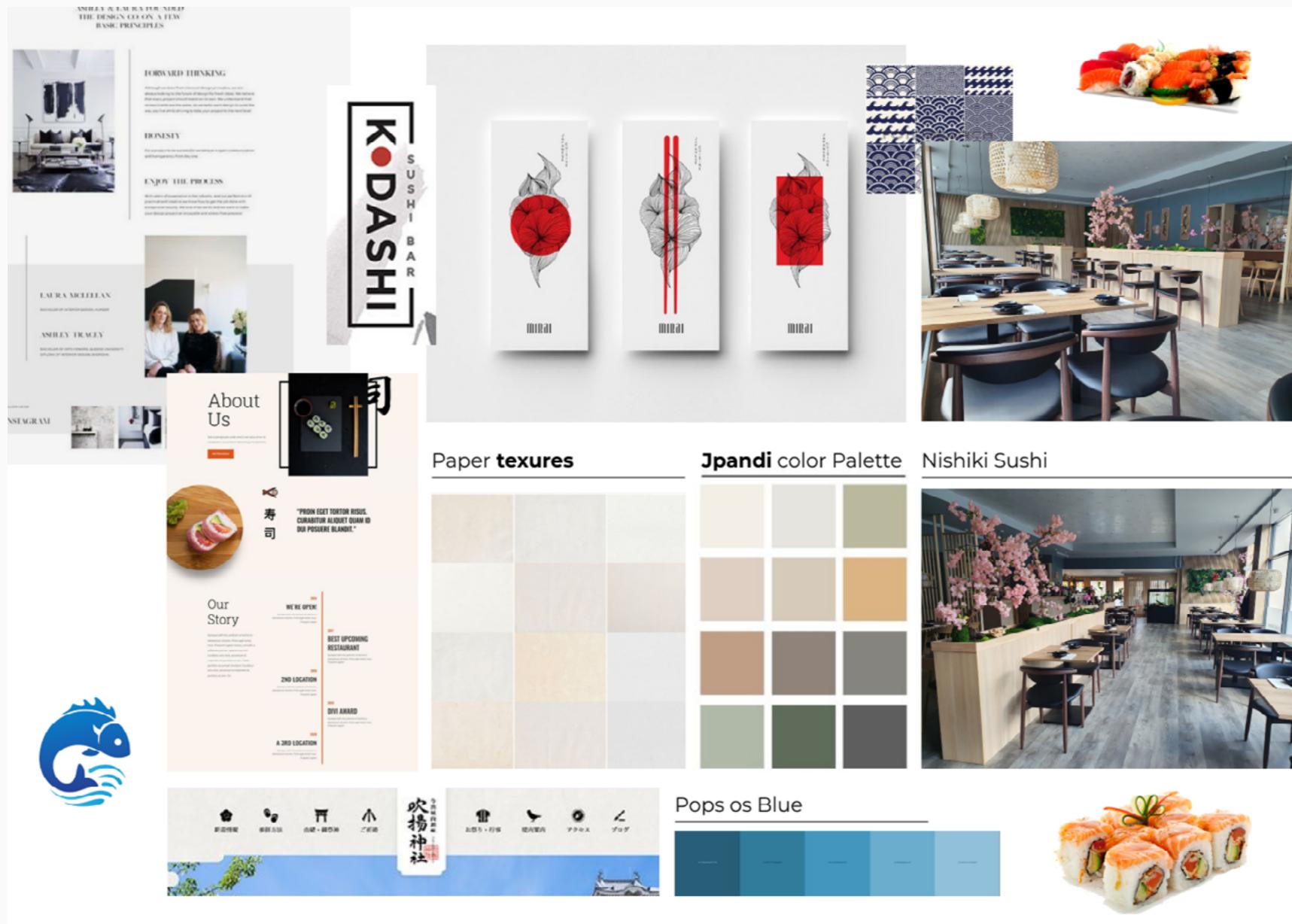
APPENDIX 11: CARD SORTING [IMG]



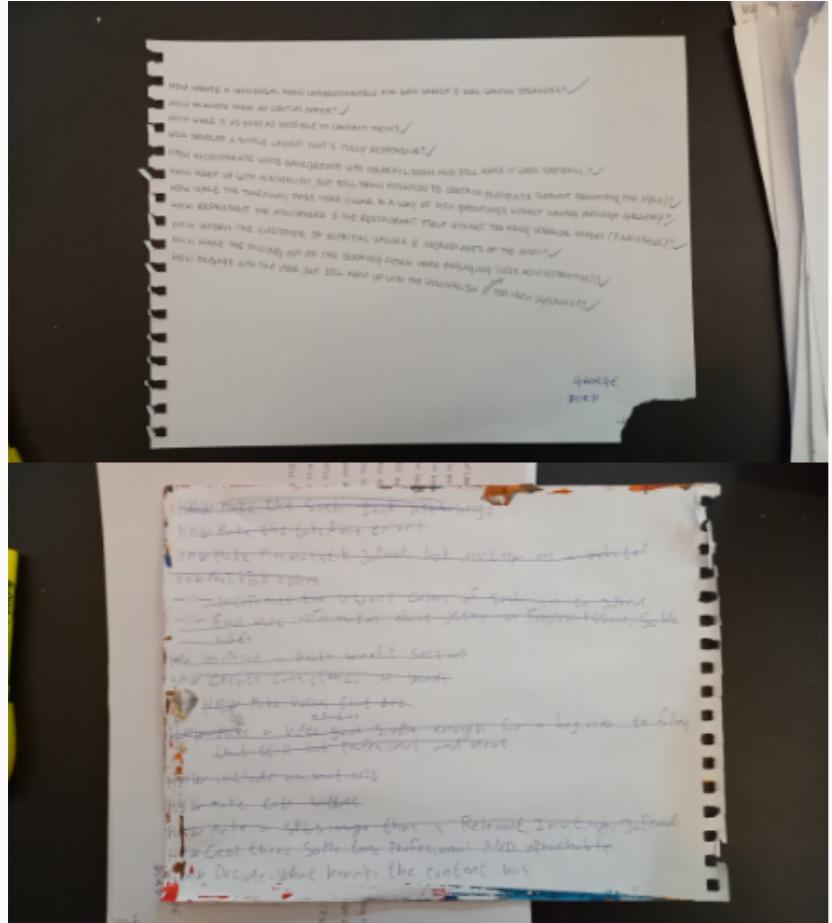
APPENDIX 12: MOODBOARDS [IMG]



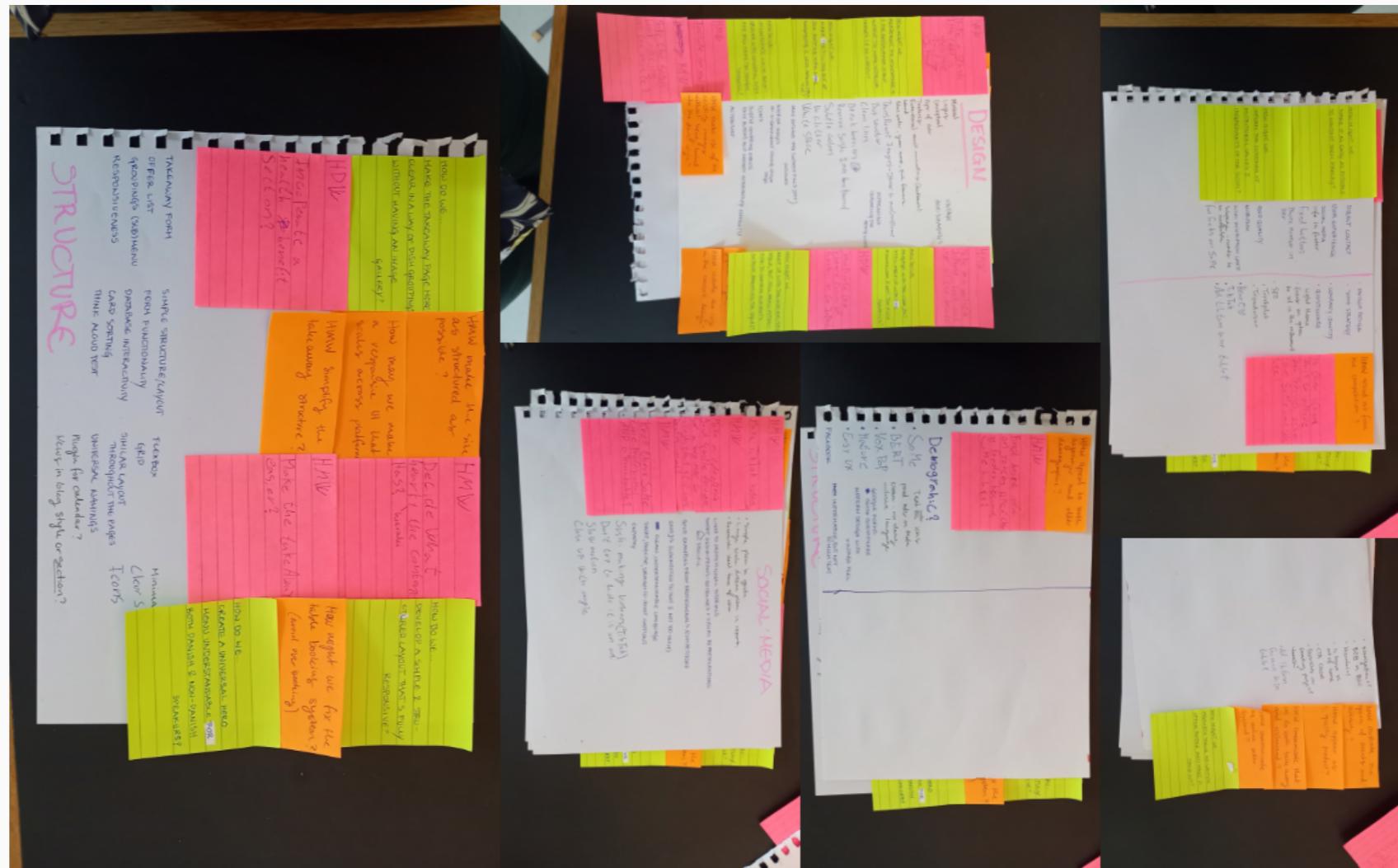
APPENDIX 13: FINAL MOODBOARD [IMG]



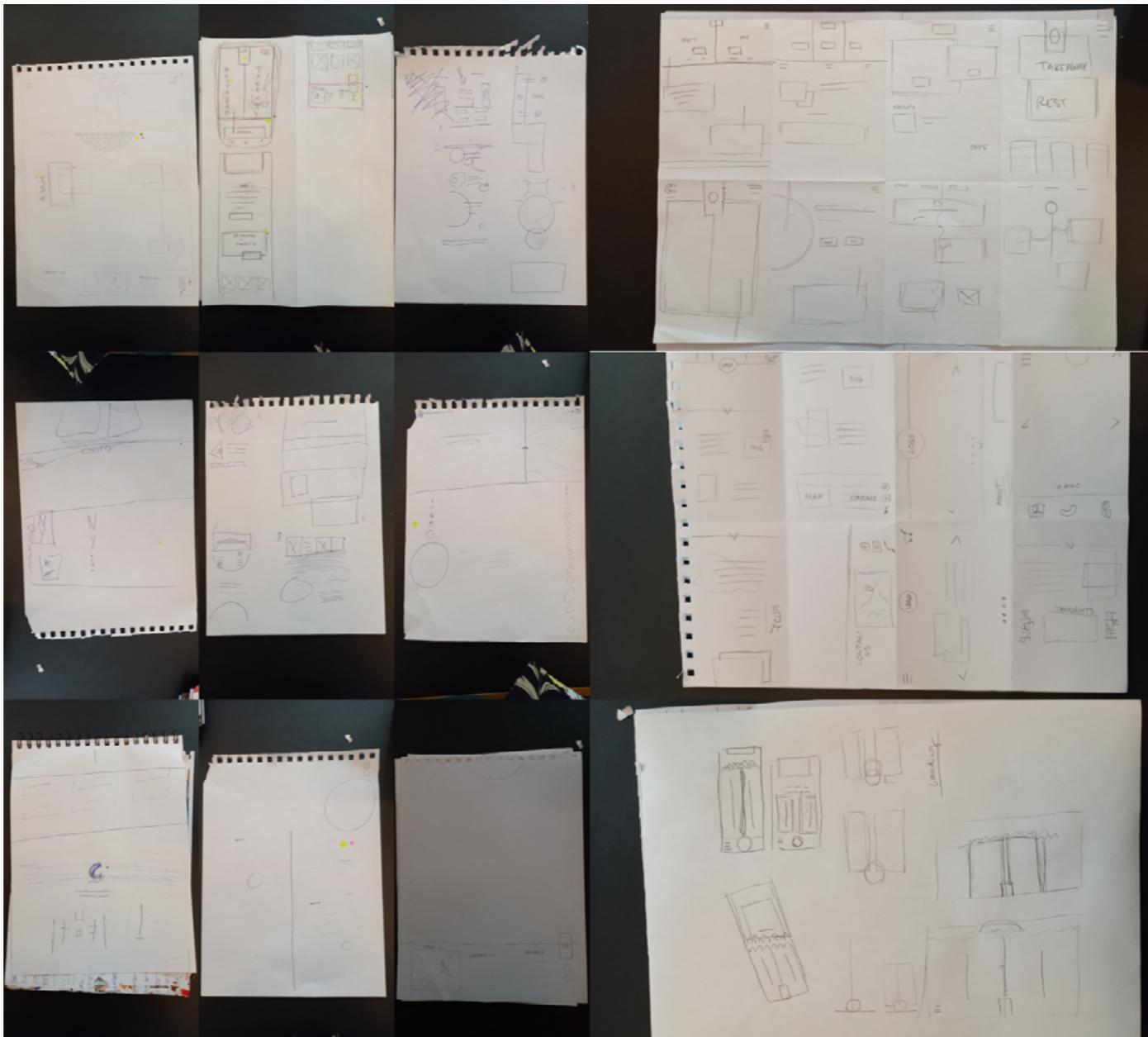
APPENDIX 14: HOW MIGHT WE..? [IMG]



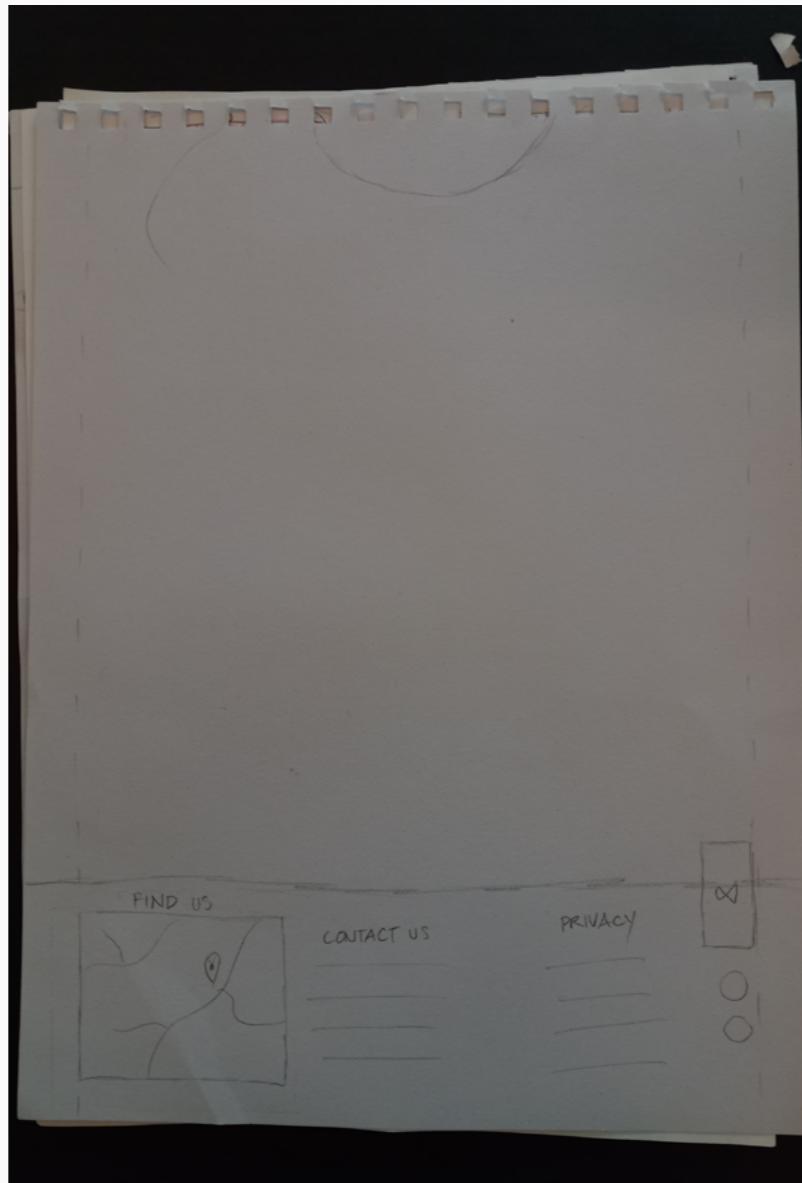
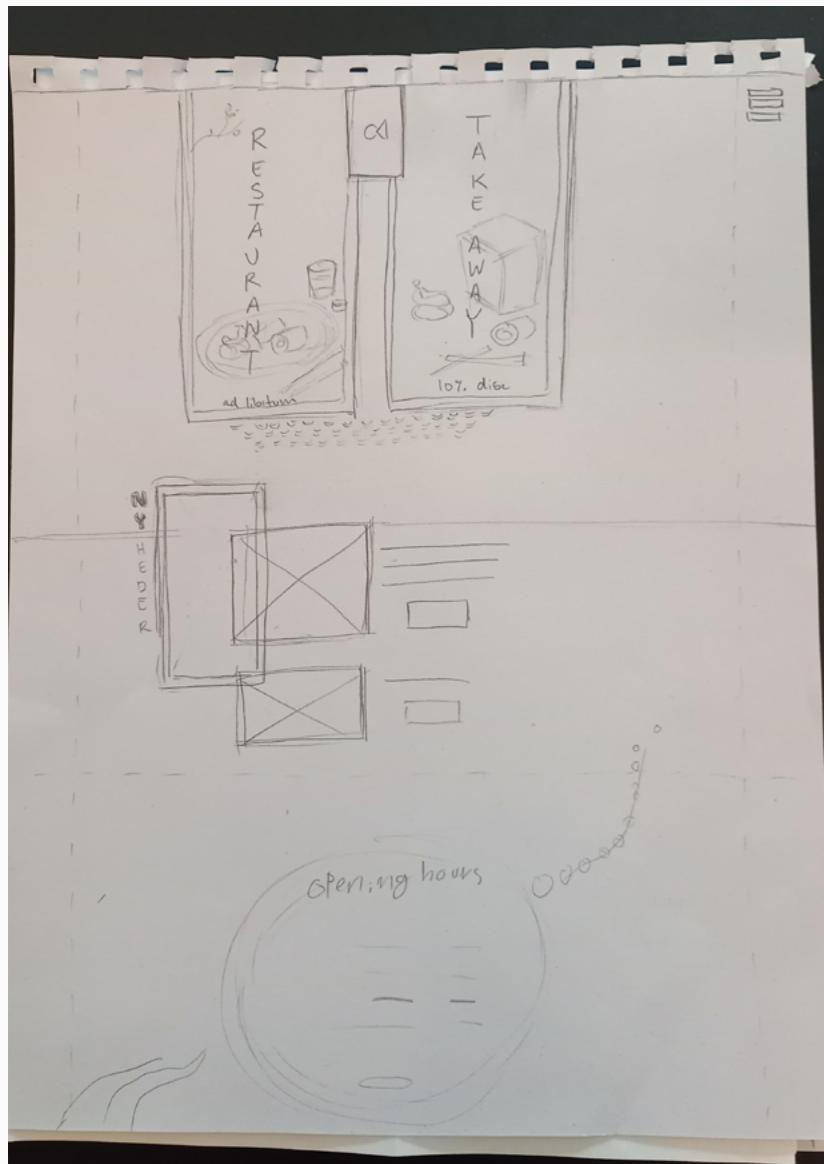
APPENDIX 15: AFFINITY MAP [IMG]



APPENDIX 16: CRAZY 8 [IMG]



APPENDIX 17: FRANKENSTEIN SKETCH [IMG]



APPENDIX 18: SEPERATE STYLE TILES [IMG]



Nihiki Sushi (h1)

Font: Montserrat | Size: 3rem | Weight: Light | Color:

Example of **sub head** (h2)

Font: Montserrat | Size: 2rem | Weight: Light/Bold | Color:

S E C O N D S U B H E A D

Lorum ipsum dolor sit amet, consectetur adipiscing elit. Curabitur vitae metus in lectus accumsan accumsan. Pellentesque aliquet pellentesque erci, placerat feugiat mauris sodales id. Nunc ex nunc, aliquet at ullamcorper aliquet, luctus ut lacus. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nunc maximus metus in convallis blandit. Ut dictum ipsum eget ex molestie, ac scelerisque nisi, tempor Morbi liget etiam semper lorem eu utrices quam fringilla at.orem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur vitae metus in lectus accumsan accumsan. Pellentesque aliquet pellentesque erci, placerat feugiat mauris sodales id. Nunc ex nunc, aliquet at ullamcorper aliquet, luctus ut lacus. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nunc maximus metus in convallis blandit. Ut dictum ipsum eget ex molestie. Nunc maximus metus in convallis blandit. Ut dictum ipsum eget ex molestie.

Font: Leto | Size: 1rem | Weight: light | Color:

Font: Montserrat | Size: 2rem | Weight: normal | ALL CAPS | Color:

Colors

Texture

--

This is a headline - H1

This is a headline - H2

This is a headline - H3

This is copy text - p

This is a text link - [<u></u>](#)



Section title (h2)



Text title (h3)

Tristique imperdiet at convallis [phasellus](#) ullamcorper.

Secondary

Secondary



Example of headline - H1

Example of subheadline - H2

Example of a section subheadline - H3

Example of a paragraph - p

Example of a linked text - <a href>



Text Headline - H3

Curabitur porta metus commodo sollicitudin vulputate. Sed eu rhoncus urna. Vestibulum eu nulla ultrices, ultricies tellus a, mollis felis. Aliquam vel dignissim nisi. Maecenas orci ipsum, accumsan sit amet porta quis, molestie eget quam.

[Click Me](#)

No. Me



APPENDIX 19: FIRST STYLE TILE [IMG]



This is a headline - H1

Font: Montserrat | Size: 50px or 3.1rem | Weight: regular | Color: #1D2A33

This is a headline - H2

Font: Montserrat | Size: 40px or 2.5rem | Weight: regular and bold | Color: #1D2A33

This is a headline - H3

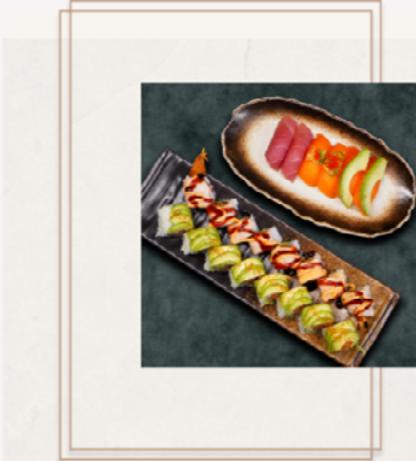
Font: Montserrat | Size: 24px or 1.5rem | Weight: medium | Color: #1D2A33

This is copy text - p

Font: Montserrat | Size: 16px or 1rem | Weight: regular | Color: #1D2A33

[This is a text link - <a>](#) [This is a text link hover - <a>](#)

Font: Montserrat | Size: 16px or 1rem | Weight: regular | Color: #1D2A33 | text-decoration: underline



This is a headline - H3

Font: Montserrat | Size: 24px or 1.5rem | Weight: medium | Color: #1D2A33

Text: Lorem ipsum dolor sit amet, consectetur adipiscing elit. Viverra urna lacinia arcu placerat sagittis, amet aenean. Scelerisque facilisi in sed pellentesque netus amet bibendum. Tristique imperdiet at convallis [phasellus](#) ullamcorper.

Call to action

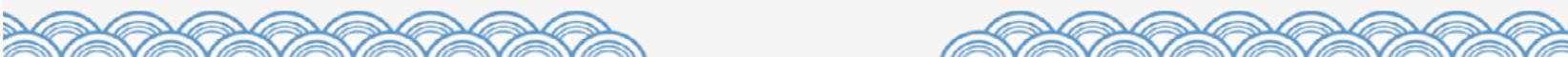
Secondary

Call to action

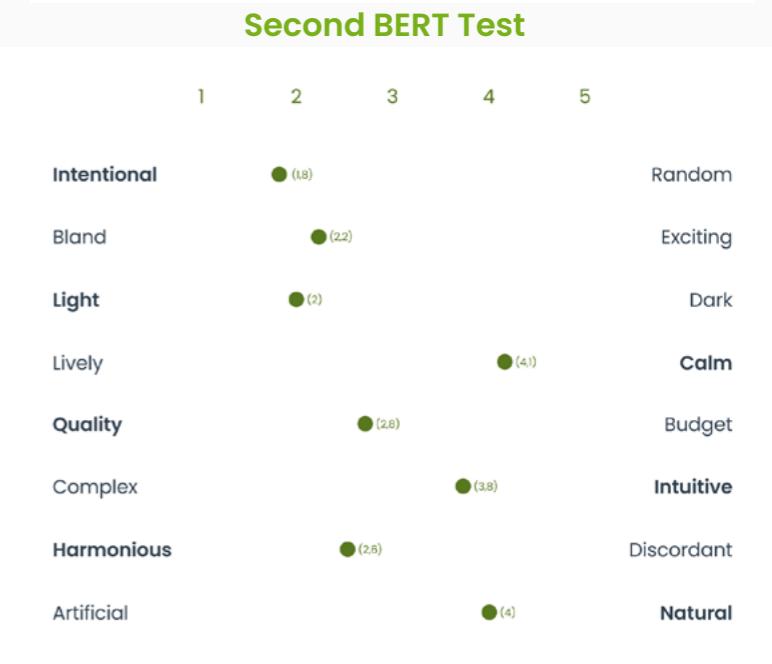
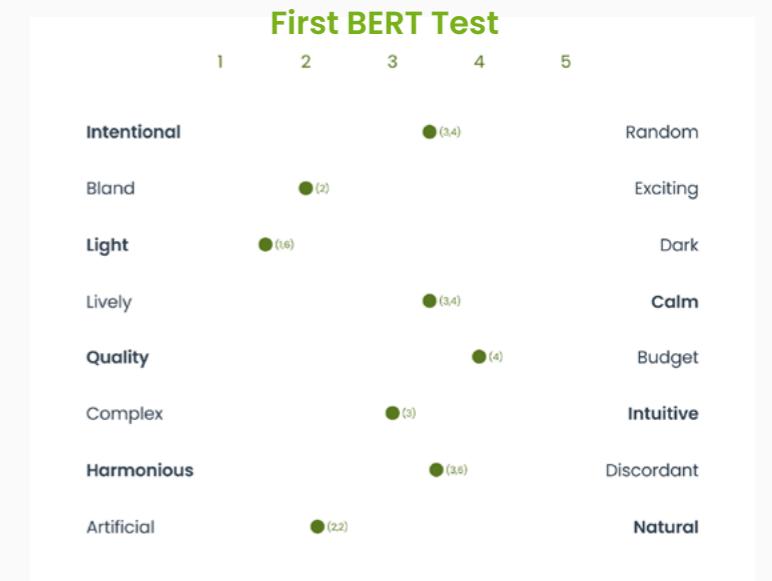
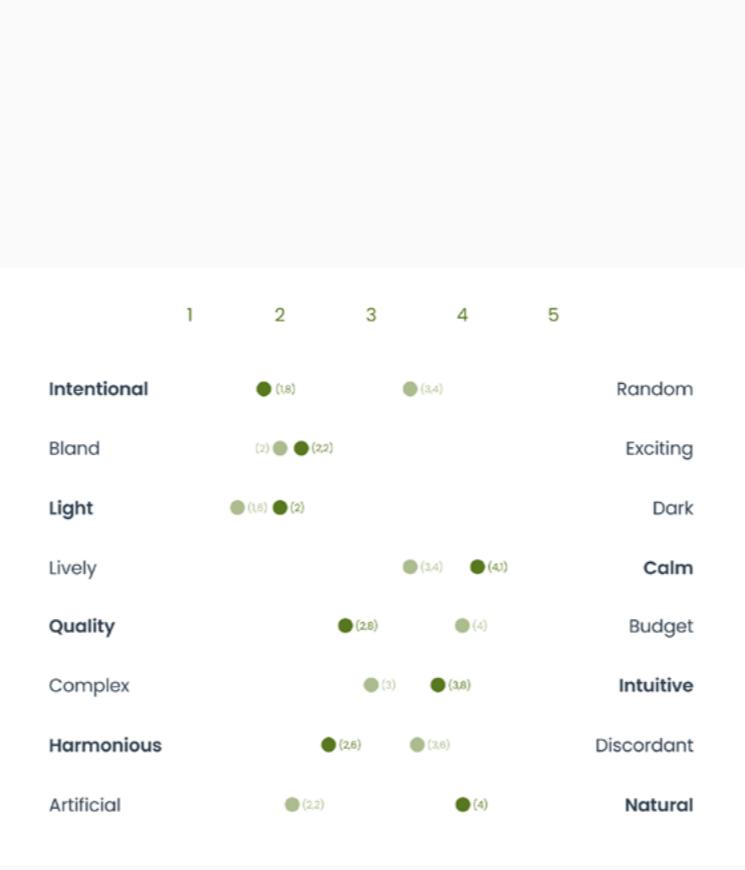
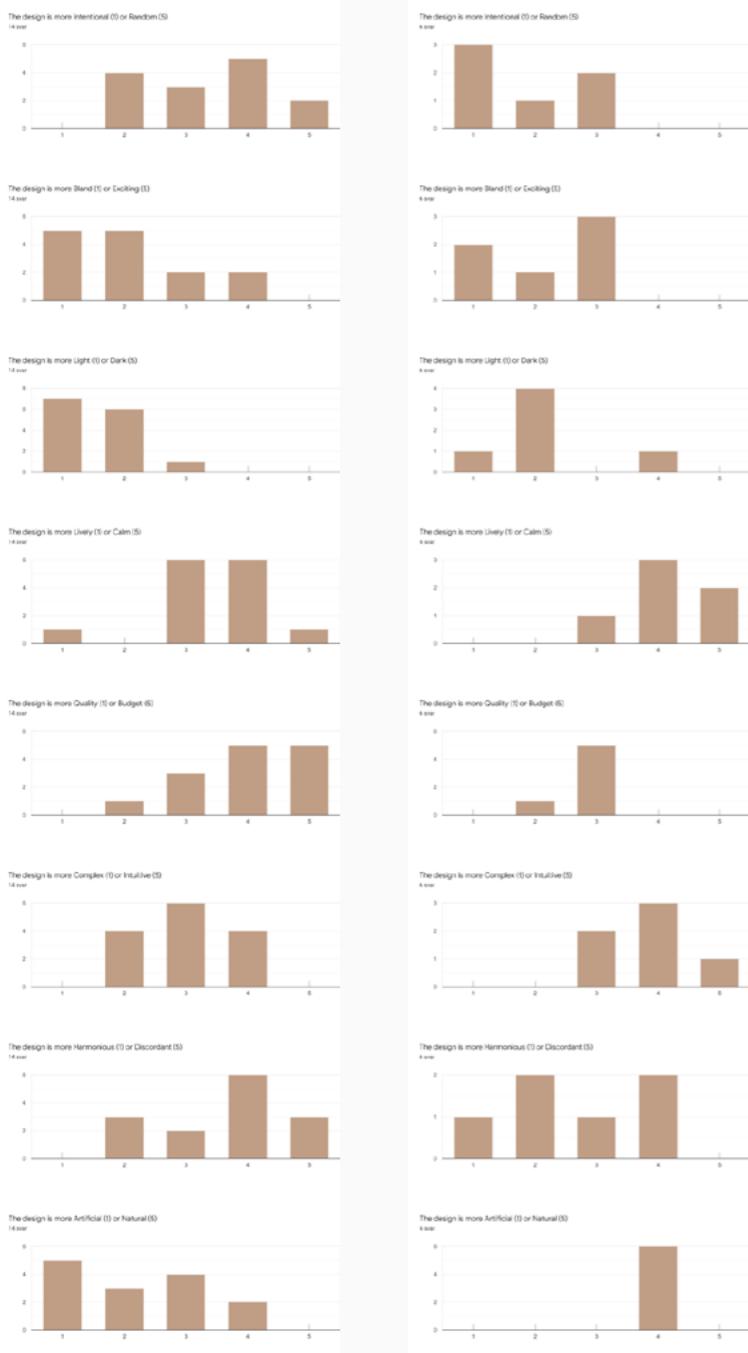
hover state

Secondary

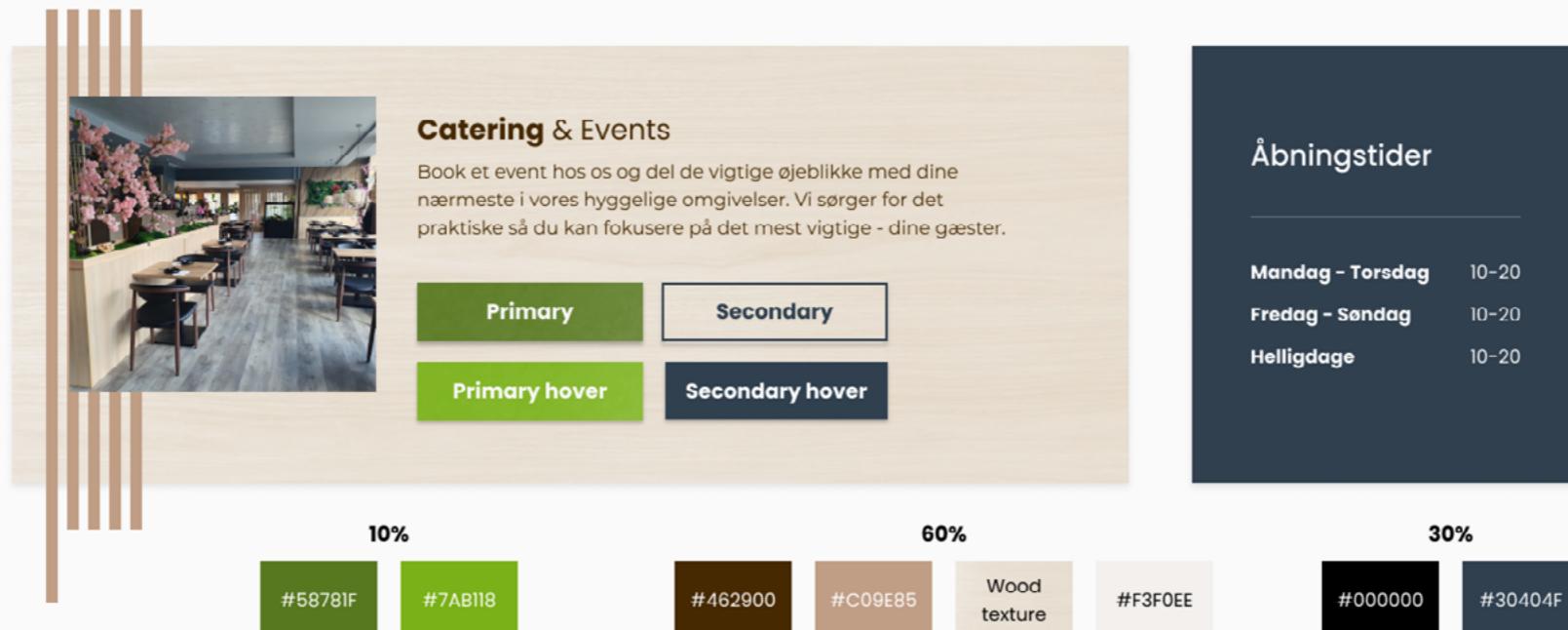
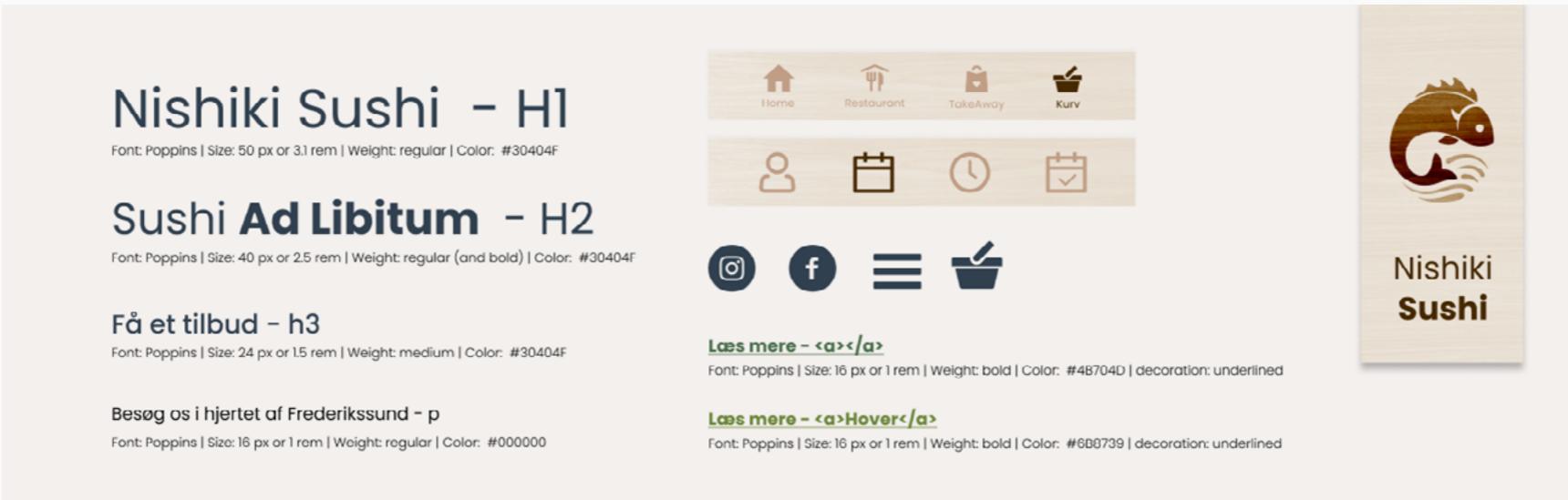
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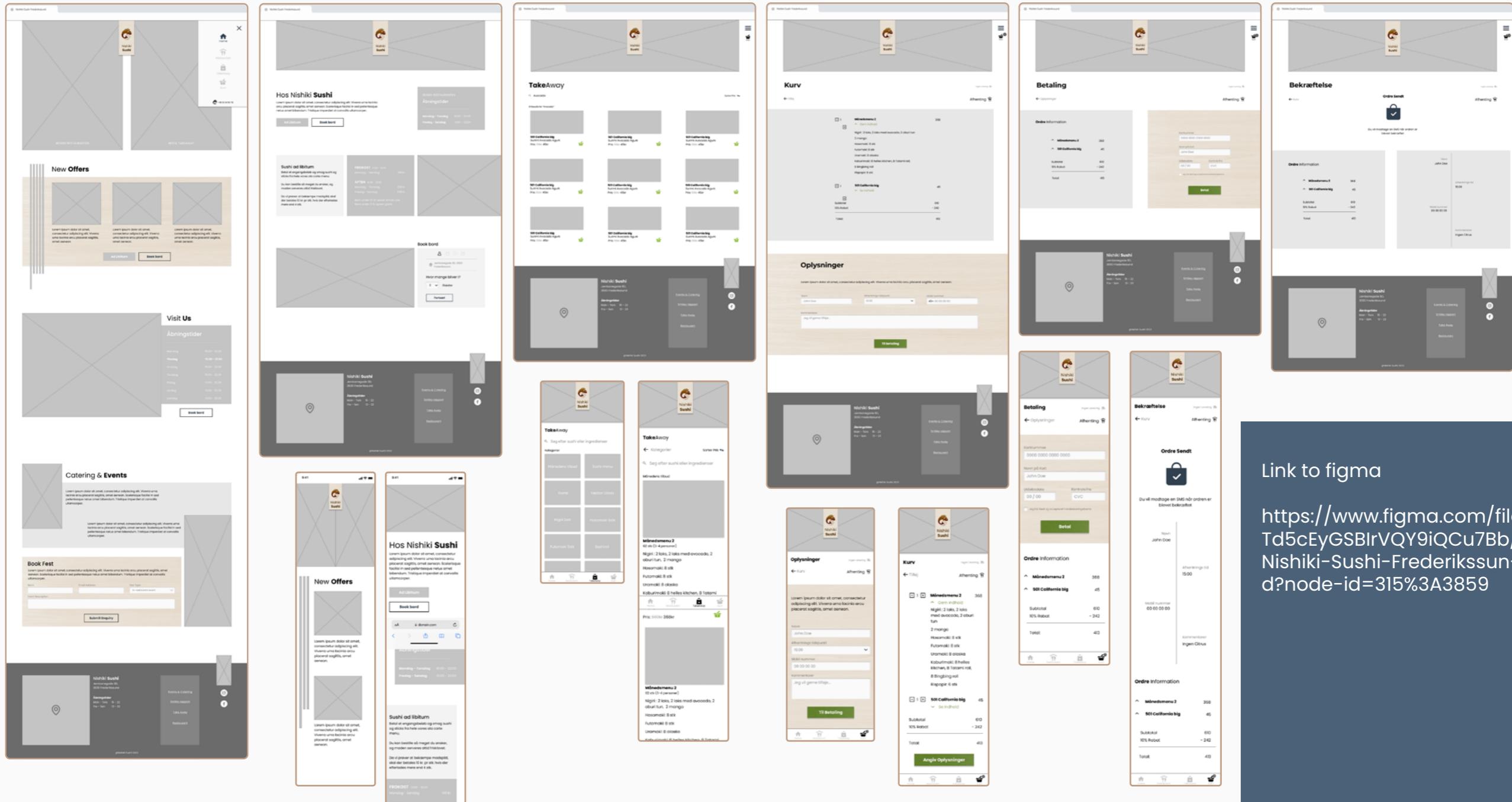
APPENDIX 20: BERT TEST [IMG]



APPENDIX 21: FINAL STYLE TILE [IMG]



APPENDIX 22: WIREFRAME [IMG]



Link to figma

<https://www.figma.com/file/Td5cEyGSBlrVQY9iQCu7Bb/Nishiki-Sushi-Frederikssund?node-id=315%3A3859>

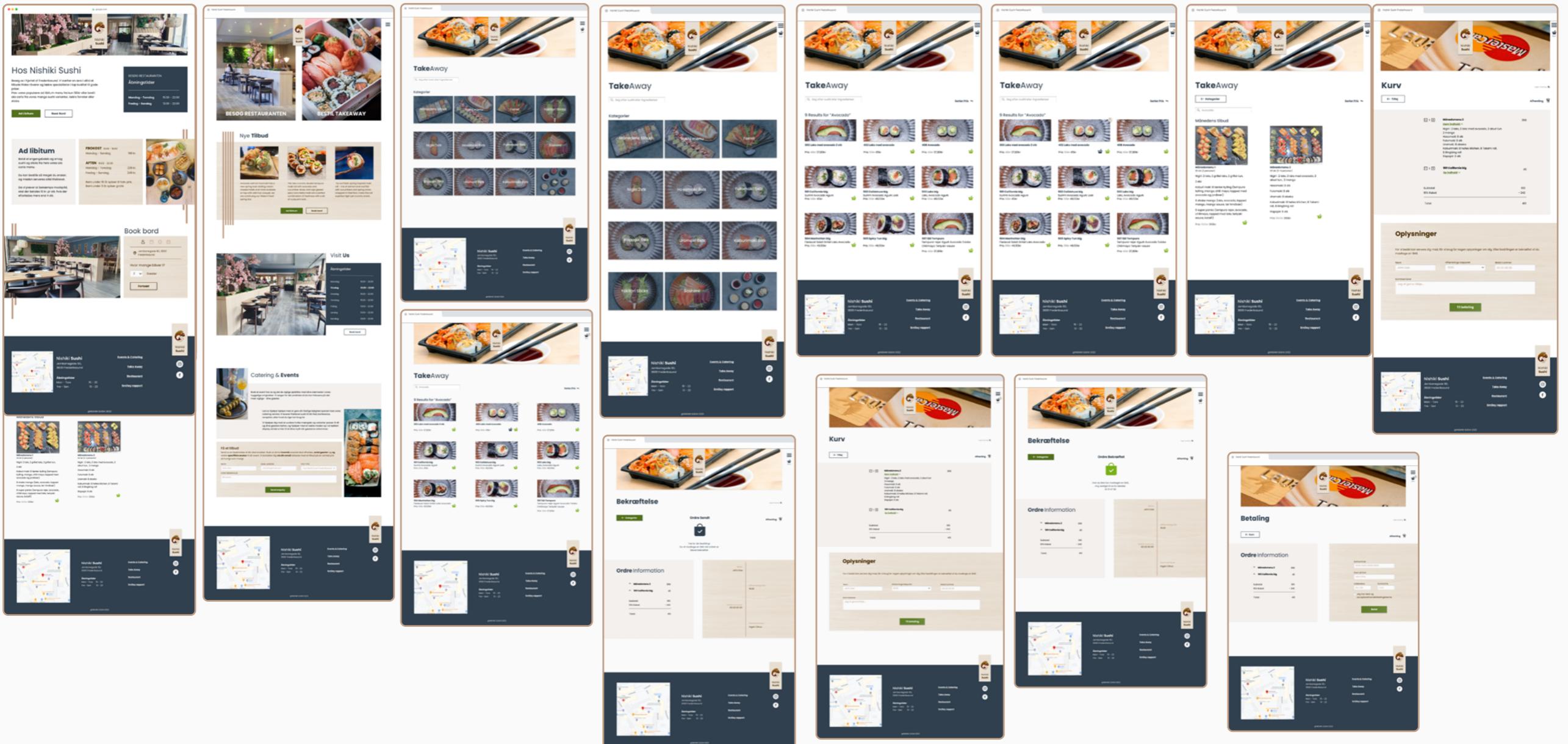
APPENDIX 23: PROTOTYPE [LINK, IMG]



Final prototype before coding

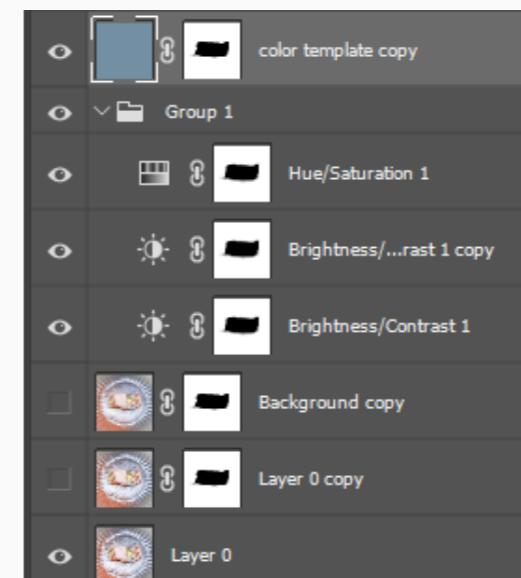
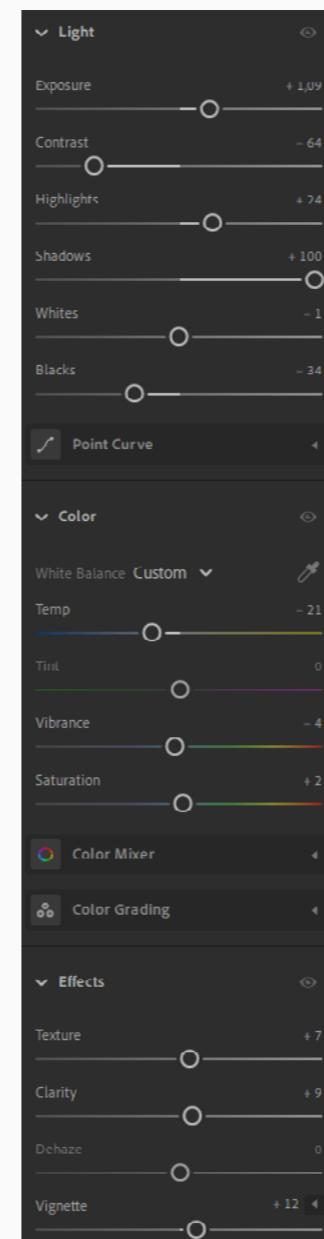
Link to figma prototype

https://www.figma.com/proto/Td5cEyGSBIrVQY9iQCu7Bb/Nishiki-Sushi-Frederikssund?page-id=4%3A2&node-id=223%3A2885&viewport=-3897%2C-4399%2C0.19&scaling=min-zoom&starting-point-node-id=196%3A1784&showproto-sidebar=1&fbclid=IwAR1usvW0tk6086_Jt1KW_lt7vLe-k3Mml4zZ5KqMuobAnZW3-E1vTpD-MD7nc



Old version

APPENDIX 24: PHOTO STYLE [IMG]



APPENDIX 25: THINK OUT LOUD TEST ON PROTOTYPE [PDF, VIDEO]

Think out loud test Katie 8 May [PDF]
<https://acrobat.adobe.com/link/track?uri=urn:aa-id:scds:US:64a39e6c-3643-3616-8f3d-92a6fc993b41>

Video: Fanny
https://drive.google.com/file/d/1F_ItmCBsEJRIB-ZZnawLt7YG2fz2KBNlc/view?usp=sharing

Video: Katie
<https://drive.google.com/file/d/1bB1G3-fEMtIJK5C-gutfWVuw3EeYShOUH/view?usp=sharing>

APPENDIX 26: YOUTHS SOME HABITS DESK RESEARCH [PDF]

<https://acrobat.adobe.com/link/track?uri=urn:aa-id:scds:US:0d15fda3-c8da-3e68-b1d8-96656e05a4b2>

@Nishiki Sushi 2022

Created by Rikke Blom Thøgersen, Sandra Krejcir & Emily Ditte Hoolahan