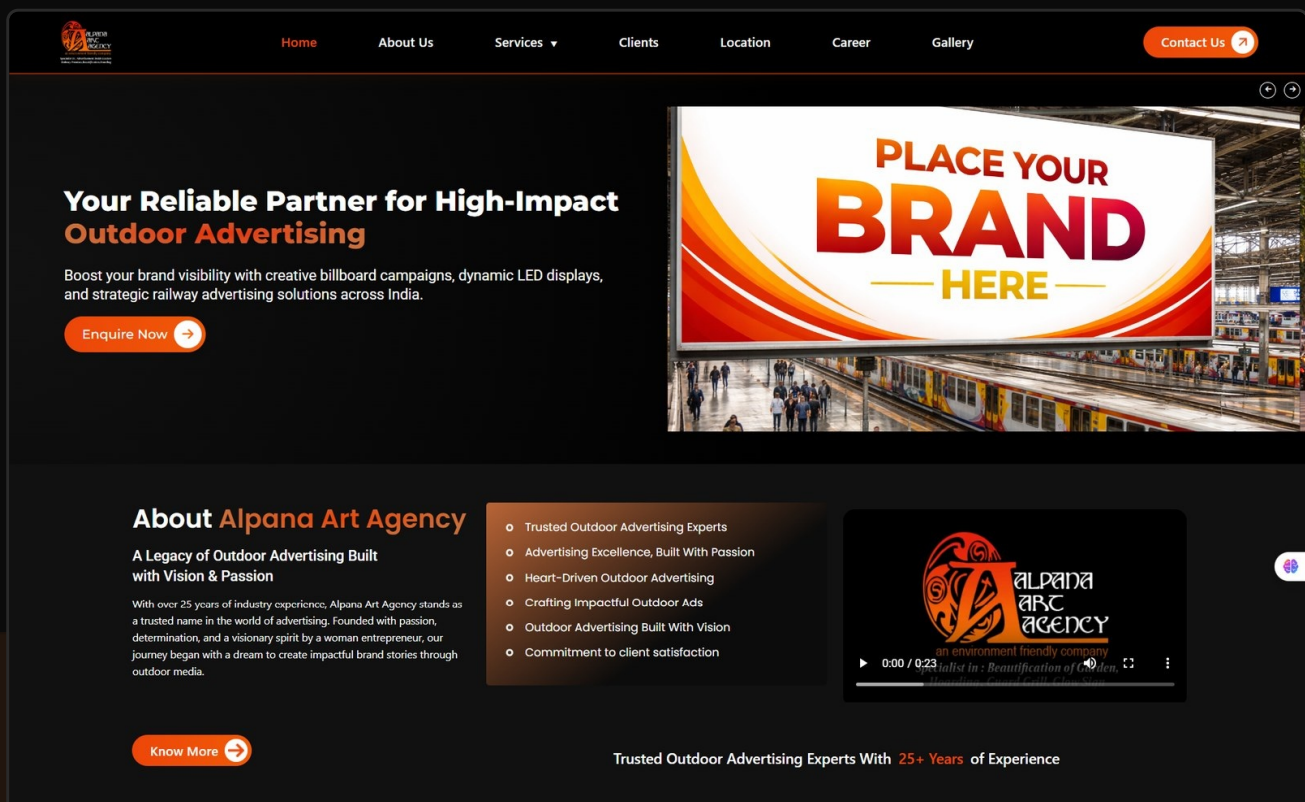


Building an Outdoor Advertising Platform for Alpana Art Agency

A custom WordPress build covering a route-based railway location system, a 55-brand partner directory, a filterable campaign gallery and ten dedicated service experiences — designed and developed end to end.



CLIENT

Alpana Art Agency

SECTOR

Outdoor / OOH Advertising

LIVE AT

alpanaartagency.com

BUILT BY

Rishfotech Solutions

AT A GLANCE

A content-heavy advertising business, modelled as a maintainable website.

Alpana Art Agency sells advertising space across railway premises, trains, metro stations, hoardings, LED displays, buses and ferry jetties. The commercial problem is not a shortage of things to say – it is that everything the business sells is tied to a **place**, and there are hundreds of places. The website had to make that inventory legible to a media buyer, and editable by a non-technical administrator.

10

SERVICE EXPERIENCES

12

PRIME LOCATION DESTINATIONS

55+

PARTNER BRANDS PRESENTED

9

GALLERY FILTER CATEGORIES

What Rishfotech delivered

Design	Full visual system — hero language, accent system, card patterns, modal and lightbox styling, footer treatment
Front-end	Custom WordPress theme (alpana-art), hand-built templates rather than a page-builder assembly
Location system	Route-based taxonomy architecture with station-level filtering on archive pages
Partner system	Responsive logo grid with an in-page “Partner Details” modal and previous/next browsing
Gallery	Category-filtered campaign grid with progressive loading and a full-frame lightbox
Lead capture	Reusable enquiry block, dedicated contact experience, career application form with file upload
CMS	Editable content structures so new stations, partners, campaigns and posts are content tasks, not development tasks

Platform

CMS

WordPress 6.9.7

Theme

Custom theme, alpana-art

Templates

Hand-built PHP page and archive templates

Front-end

HTML5, CSS3, JavaScript, responsive layout system

SITE SECTIONS

Home

About

Services ×10

Location

Clients

Gallery

Blog

Career

Contact

INSIDE THIS DOCUMENT

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A NOTE ON EVIDENCE

Every screenshot here is captured from the live production site. Where an implementation detail sits behind the administration login, it is marked **Development context**. No performance figures, ranking claims or business results are asserted, because none have been measured for this project.

SECTION 01

An advertising network, not a brochure site.

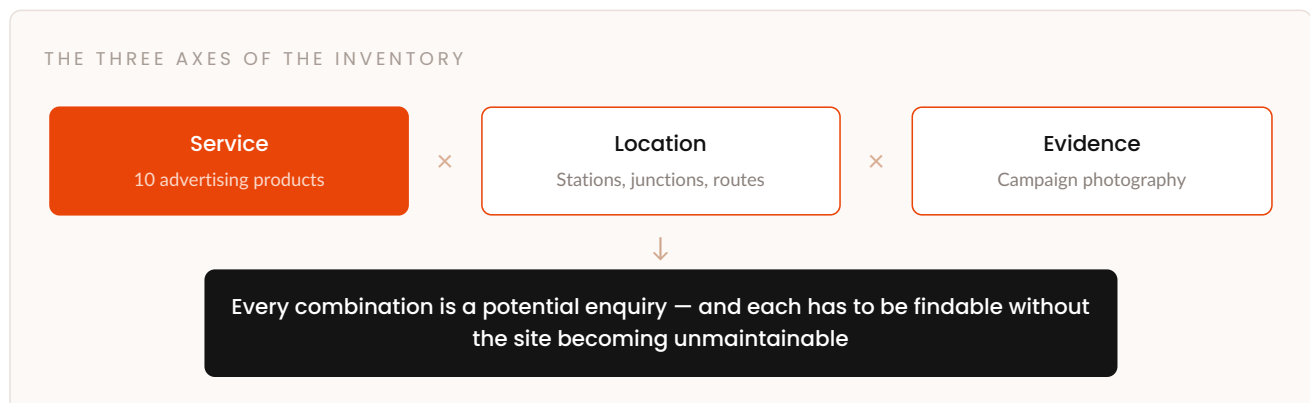
Who Alpana Art Agency is, what they sell, and why a conventional corporate website could not carry it.

Alpana Art Agency is an outdoor advertising company operating out of Kolkata, positioned as a specialist in advertisement inside Eastern Railway premises, beautification and hoarding. The About page states more than 25 years in the industry and coverage spanning 140+ local stations and 10+ major railway stations.

The agency sells ten distinct advertising products: railway premises branding, train branding, metro premises branding, hoardings and bill boards, LED display branding, LED flange branding, bus branding, jetty and ferry branding, buggy car branding, and beautification. Each is a page on the site. But the product is only half the sale — the other half is **where**. A media buyer does not simply want railway premises branding; they want it at Sealdah, or across the Belgharia–Gede corridor, or at whichever junction sits closest to their catchment.

The structural problem

The business has three overlapping dimensions that all need to be browsable, and they multiply.



Ten services multiplied by a footprint of well over a hundred stations is not something you build as static pages. Somebody has to maintain it, and that somebody is not a developer. The core decision on this project — the one everything else follows from — was to model locations and campaigns as **structured, editable content** rather than hand-built pages.

THE OBJECTIVE, IN ONE LINE

Present ten services credibly, expose a large railway coverage footprint without drowning the visitor, prove the work with real campaign photography, present a substantial client roster persuasively, and capture enquiries from every one of those journeys — all of it editable by the agency itself.

SECTION 02

What the platform had to achieve.

Eleven objectives, each paired with the concrete decision that answers it — not an aspiration, but the thing actually built.

OBJECTIVE	HOW THE BUILD ANSWERS IT
Strong corporate presentation	A dark, high-contrast hero language carried consistently across every top-level page, with the brand orange used as a single accent rather than decoration.
Clear service presentation	Ten services surfaced as an icon grid on the homepage, in the navigation dropdown, and again in the footer — each linking to a full dedicated page.
Easy discovery of locations	A dedicated Location experience split into twelve prime destinations and three route corridors, each drilling into its own archive.
Structured client presentation	A responsive logo grid backed by a “Partner Details” modal, so 55+ brands are browsable without 55 pages.
Portfolio of completed work	A gallery of real, field-captured campaign photography, filterable by all nine service categories.
Lead generation	A reusable enquiry block on the homepage, About page and every service page, plus a dedicated Contact experience and persistent floating call and WhatsApp actions.
Responsive experience	Fluid grids that reflow rather than shrink, with card, modal, filter and navigation patterns each given their own small-screen behaviour.
Modern UI/UX	Cards, sliders, accordions and modal overlays — patterns chosen per content type rather than applied uniformly.
Scalable content management	Locations, campaigns, partners and posts all stored as structured content, so growth is additive.
SEO-friendly structure	Semantic headings, readable hierarchical URLs, canonical and social metadata, descriptive internal linking between services, locations and gallery.
Easy administration	Every repeating element — a station, a partner, a campaign photo, a post — is added through the WordPress admin without touching a template.

DELIBERATELY OUT OF SCOPE

The site does not attempt real-time availability, online booking or pricing. In OOH media, availability is negotiated and dated — publishing it would be wrong within days. The platform's job is to get a qualified buyer to an enquiry, not to close the transaction.

SECTION 03

A custom theme, not an assembled one.

The site runs on WordPress 6.9.7 with a bespoke theme. Every front-end asset is served from that theme's own directory — the markup is written for this project, not configured inside a page builder.

Why a custom theme mattered here

A page-builder build would have been faster to start and far worse to live with. Three core requirements are structural, and builders solve them badly.

01

Repetition at scale

Ten service pages share one skeleton. In a builder that is ten copies to keep in sync. In a template it is one file.

02

Data-driven pages

Route archives are generated from content, not laid out by hand. That needs a template loop, not a canvas.

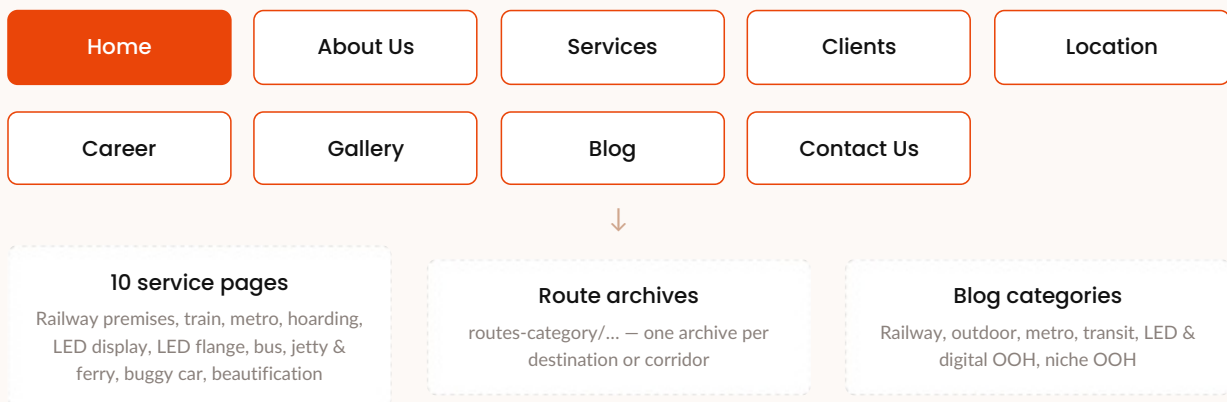
03

Weight

The pages are image-dense already. A builder runtime on top is weight spent on nothing the visitor sees.

Information architecture

TOP LEVEL, AND WHAT EACH BRANCH GENERATES



The component library

Rather than designing each page independently, the build defines a set of sections composed differently per page. This is why the site feels consistent, and why a new page takes hours rather than days.

Split hero

Dark copy panel plus full-bleed image. Used on every top-level and service page.

Card grid

One responsive grid behind locations, services, partners, gallery and blog.

Enquiry block

"Talk to Us" — a two-panel form section reused site-wide.

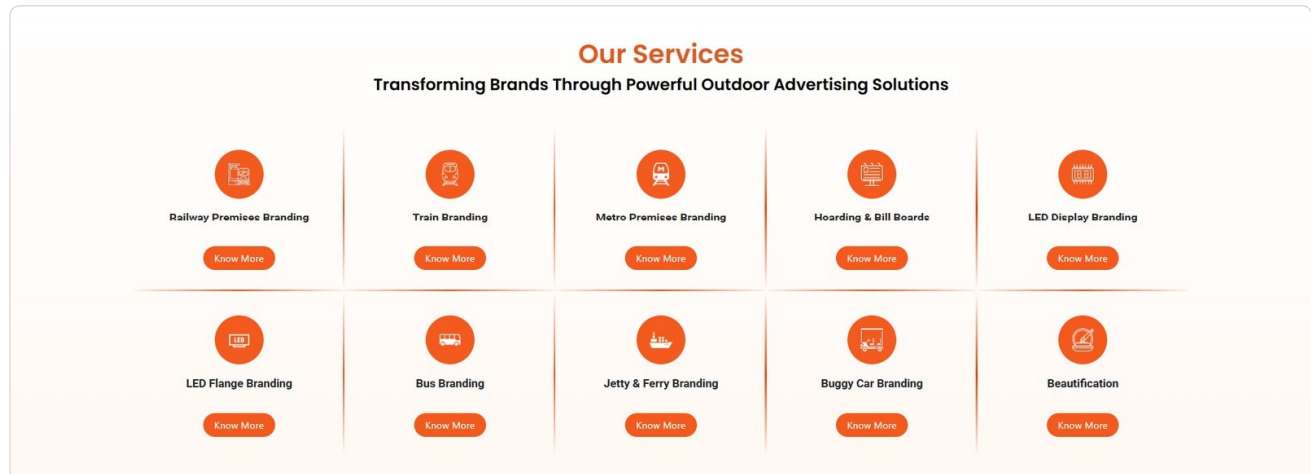
Logo strip

A partner trust band dropped into multiple templates.

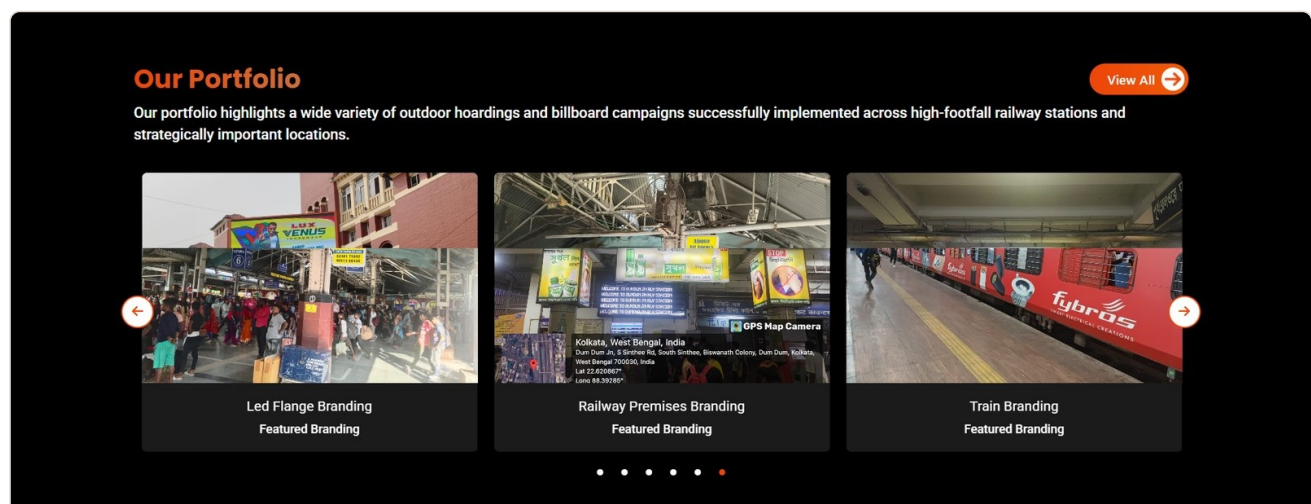
SECTION 03 · CONTINUED

The system, applied.

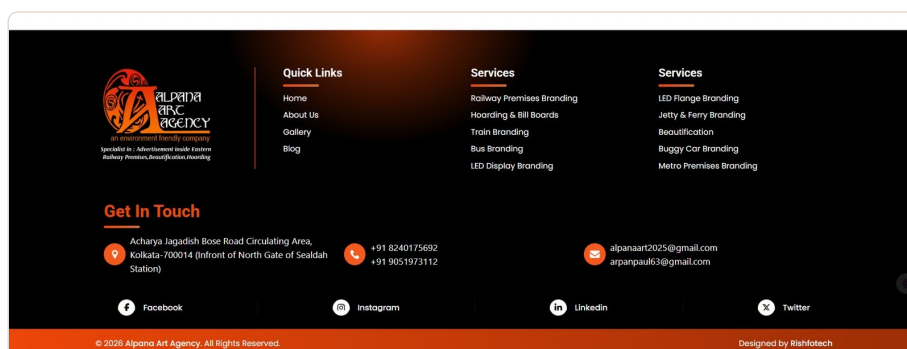
Three homepage sections, each built from library components and each reused elsewhere on the site. From here on, this document shows only what is unique to a page — shared heroes, client strips and enquiry blocks appear once and are not repeated.



Service grid. All ten products exposed at once, each an entry point to its own page. The same ten appear in the navigation dropdown and across two footer columns.



Portfolio slider. Campaign evidence on the homepage, linking through to the full gallery. The same component reappears on each service page, filtered to that service.

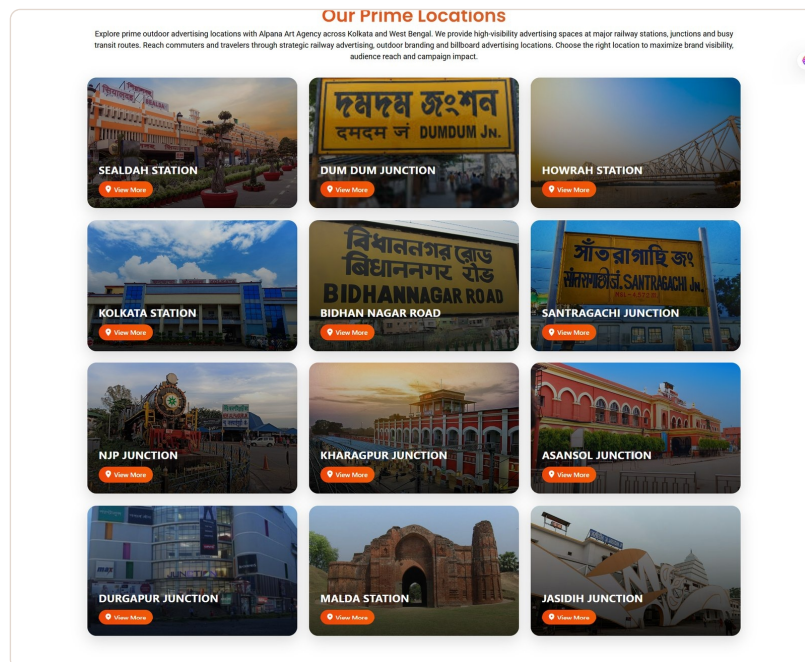


Footer. A video-backed panel carrying the logo, quick links, both service columns, full contact details and social links — identical on every page, maintained in one place.

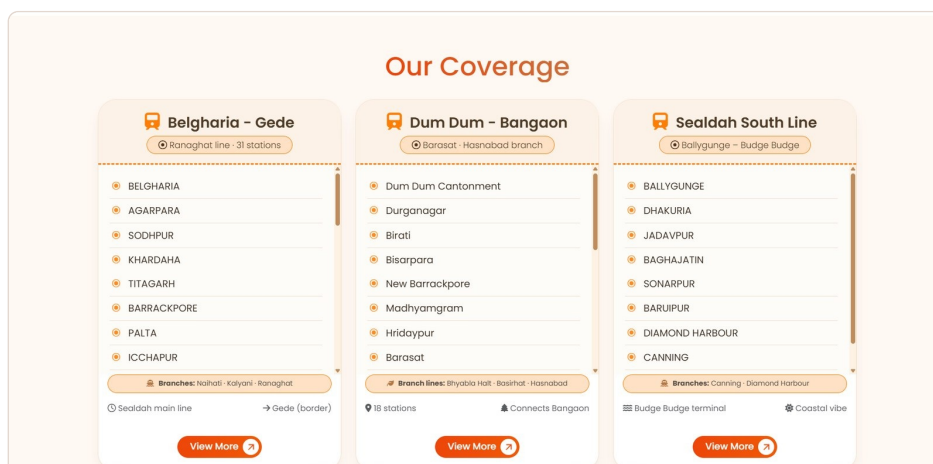
SECTION 04

Two ways in, because there are two kinds of buyer.

A media buyer either knows the station they want, or knows a corridor and wants everything on it. Serving one would have failed half the audience.



Prime Locations. Twelve destinations — Sealdah, Dum Dum Junction, Howrah, Kolkata Station, Bidhan Nagar Road, Santragachi, NJP, Kharagpur, Asansol, Durgapur, Malda and Jasidih — each a photograph of the actual station with a persistent View More action.



Our Coverage. Three route corridors, each a scrollable station list inside a fixed-height card — the full list is available without the section growing to eighty screens. Each card carries the corridor name, a line summary with station count, the stations in running order, and a separate strip for branch lines, because railway geography forks and a buyer targeting Basirhat needs to know it sits on the Dum Dum-Bangaon corridor.

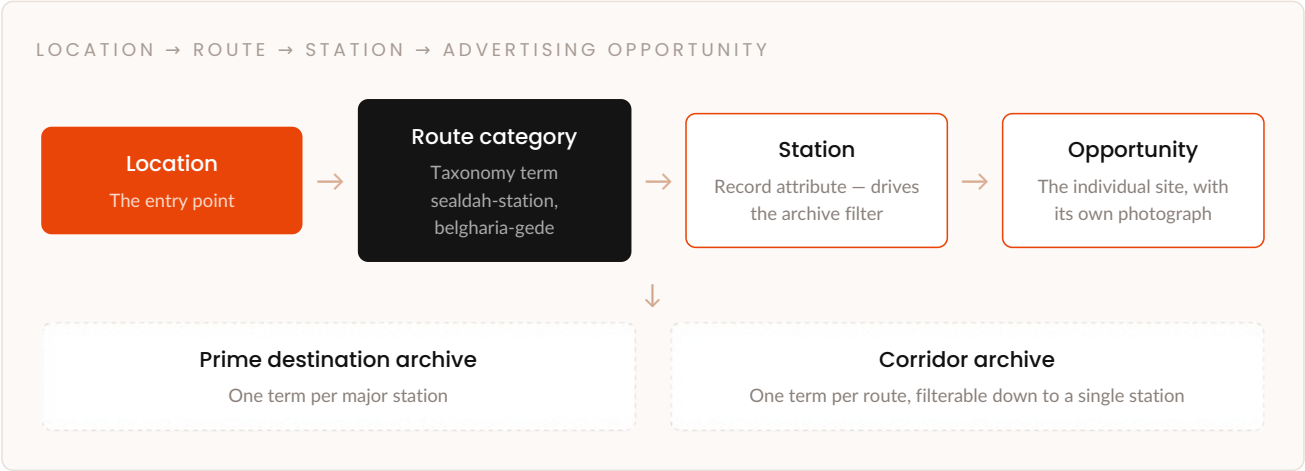
THE DECISION THAT SHAPED THE WHOLE SYSTEM

Individual stations do not get their own pages. A hundred and forty thin, near-identical station pages would have been a maintenance liability and a weak content footprint. Instead, stations are **content inside a route archive**, and the archive gives the visitor a filter. One strong page per destination beats a hundred weak ones.

SECTION 04 · CONTINUED

How the location data is structured.

The public URL pattern shows the shape of the model. Every destination and every corridor resolves to /routes-category/.../ — a taxonomy archive. Campaign records are the posts, route categories are the terms that group them, and the station is an attribute of the record.



The strength of this model is that both card types on the Location page — a single prime station and a thirty-one-station corridor — resolve to **the same archive template**. There is no separate corridor codebase. A corridor is simply a term with more records attached, and the station filter does the rest.

What the administrator actually does

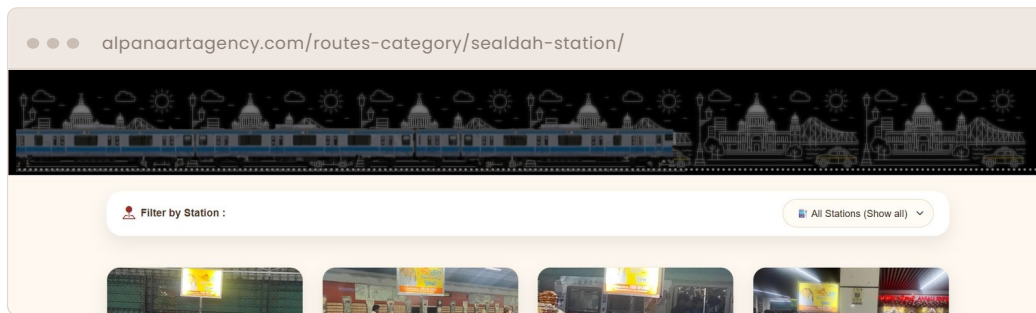
JOB	WHAT IT TAKES	DEVELOPER
Add an opportunity	Create the record, attach the photo, set the station and route. It appears in the archive and in the filter.	None
Add a station	Add records carrying the new station name. It becomes a filter option automatically.	None
Add a destination	Create the route category term and add its card to the Location page. The archive is generated.	None

DEVELOPMENT CONTEXT

The taxonomy is routes-category, confirmed by both the public permalink structure and the administration bar, which offers an *Edit Routes Category* action on each archive. Field-level storage for the records sits behind the admin login and is not shown publicly in this document.

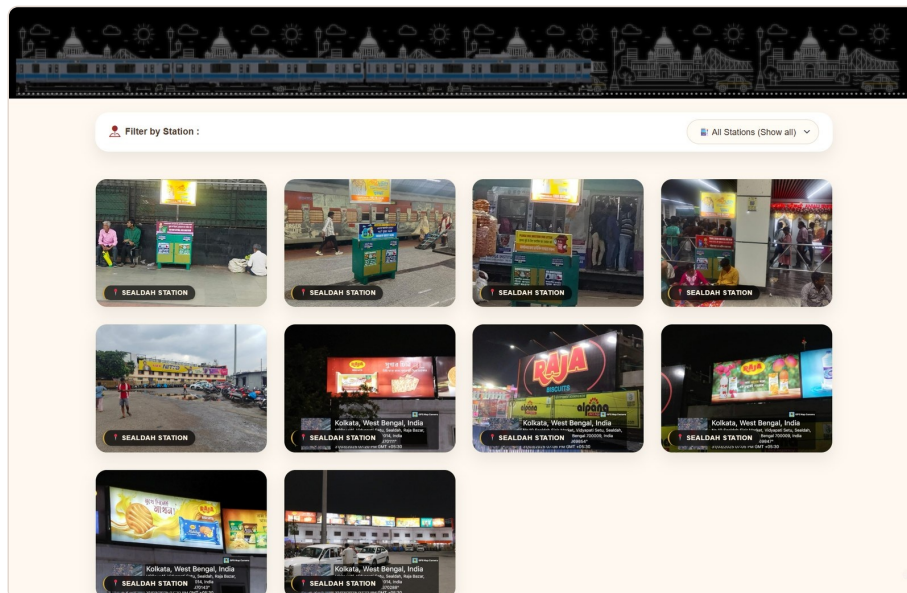
SECTION 04 · CONTINUED

The filter that removed 140 pages from the build.



Filter by Station. A single control, defaulting to All Stations (Show all).

Two details there are deliberate. It defaults to **show everything**, so a visitor with no station in mind sees the full inventory immediately rather than an empty state waiting for input. And it is one dropdown rather than a row of pills, because on a corridor with thirty-one stations a pill row would wrap into a wall — the same content, made hostile.



Opportunity grid. Every card carries a station badge, so even with the filter set to All, each photograph remains self-identifying. The visitor never has to remember what they filtered.

Why the structure is SEO-friendly by construction

Readable, stable URLs	/routes-category/sealdah-station/ describes its own content and does not change when records are added or removed.
Consolidated authority	All Sealdah content lives at one URL. Splitting it across a hundred near-duplicate station pages would have divided the signal and invited thin-content problems.
Genuine internal linking	The Location page links to every archive; every archive links back into services and enquiry. Links describe real relationships.
Unique media	Every card is an original field photograph of the actual site. That is content no competitor can replicate.

SECTION 05

The client roster is the strongest sales asset on the site.

Fifty-five brands spanning categories that rarely appear together — Havells, Bajaj, JSW and Captain TMT alongside KFC, Domino's and McDonald's, alongside University of Cambridge and JIS Group, alongside Lakmé, Senco Gold, Raymond, Britannia and LIC.



Premium Partners grid. Every logo sits in a uniform card with a consistent action affordance, so wildly different logo shapes, colours and aspect ratios read as one system.

For a media buyer evaluating whether this agency can handle their campaign, that list *is* the argument. The question was where to put each brand's description without wrecking the grid that makes the argument work.

Option A — inline detail

Description under every logo.

Rejected: destroys the grid, triples page length, buries the trust signal.

Option B — a page each

55 individual partner pages.

Rejected: 55 thin pages, 55 dead ends, a real maintenance burden.

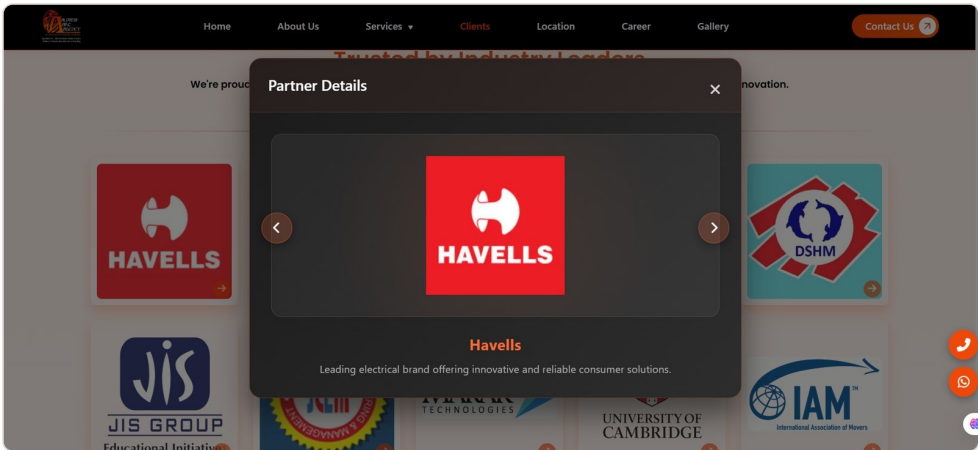
Option C — modal + slider

Grid stays intact; detail opens over it; navigation continues inside the overlay.

Built.

SECTION 05 · CONTINUED

The Partner Details overlay.



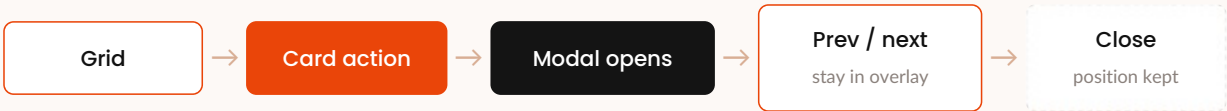
Modal open on Havells. The page behind it dims but stays in place, so the visitor never loses their position in the roster.

THE CORE INSIGHT

Browsing a client roster is a **continuous** behaviour, not a series of discrete visits. A visitor who opens Havells is likely to want the next brand, and the one after that. A page-based pattern punishes that with a page load and a scroll reset every single time. An overlay with previous/next rewards it.

ELEMENT	WHY IT IS THERE
Dimmed backdrop	Signals that this is temporary. The visitor knows their place in the grid is preserved, which is what makes rapid browsing feel safe.
Centred logo panel	Gives every brand the same generous, neutral stage whether its logo is a wide wordmark or a square badge.
Name and description	The content that could not go on the grid. Here it has room, and it is the only text competing for attention.
Previous / next	The feature that turns a lookup into a browse. The visitor can move through the entire roster without returning to the grid.

INTERACTION FLOW

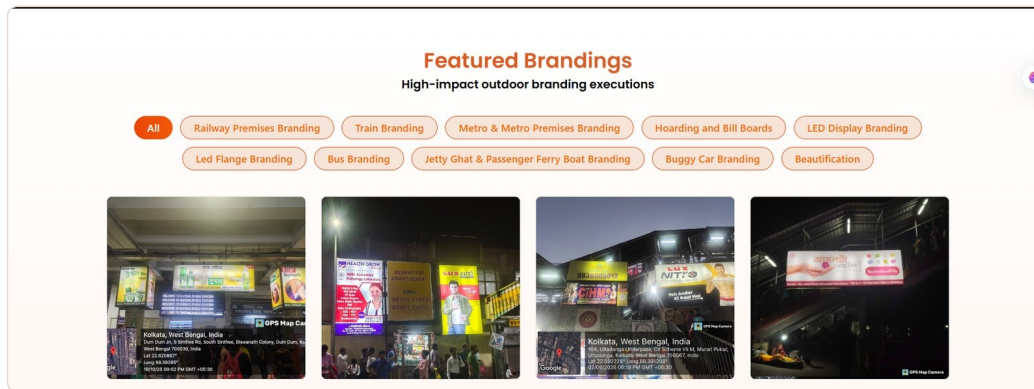


Because grid and overlay are generated from the same partner records, adding a brand is one action. It appears in the grid, in the overlay, in the previous/next sequence, and in the client strip reused on the homepage, Location, Gallery and all ten service pages — one roster, maintained once, surfaced in six places.

SECTION 06

Proof, organised by what the buyer is shopping for.

Real campaign photography from the field — filtered by service, loaded progressively, viewed full-frame.



Featured Brandings filter row. Nine service categories plus All, which is the default state — railway premises, train, metro, hoardings and bill boards, LED display, LED flange, bus, jetty ghat and passenger ferry boat, buggy car, and beautification.

The filter set is not an arbitrary taxonomy. It is **exactly the ten services in the navigation**, so a visitor arriving from a service page finds the same vocabulary waiting. Service pages and gallery categories are the same mental model, and no translation is required.

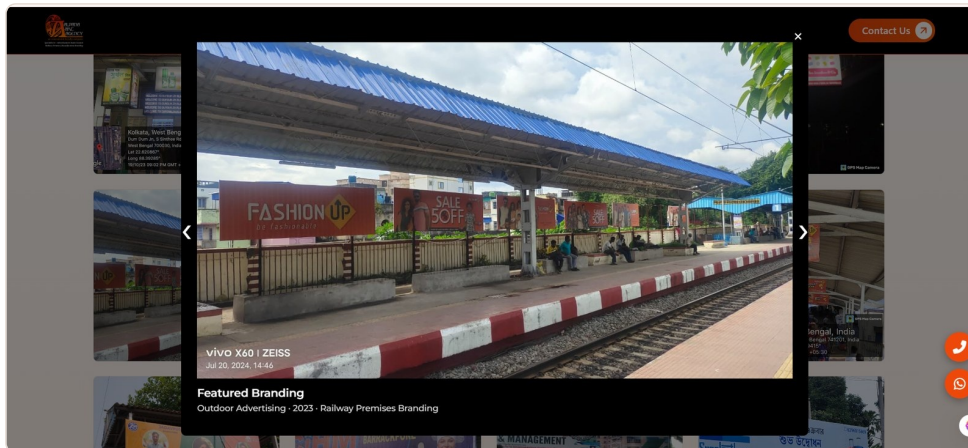


Grid and Load More. A fixed first batch with an explicit action to extend it.

Load More is a considered choice over both infinite scroll and pagination. Infinite scroll would make the footer — which carries the full contact block — effectively unreachable. Pagination would throw away scroll position on every step. An explicit control keeps the initial payload bounded on a page that is nothing but photography, and leaves the visitor in control of how much they load.

SECTION 06 · CONTINUED

Showing the frame as it was shot.



Gallery lightbox. Full-frame image on a dark backdrop with previous/next arrows, a title, and a metadata line reading category, year and service — here, Outdoor Advertising · 2023 · Railway Premises Branding.

The uncropped-original problem

Alpana's campaign photography is captured in the field, on location. Many frames carry a GPS Map Camera overlay stamping the coordinates, address and timestamp — genuinely valuable, because it verifies that the installation exists where the agency says it does. But those frames arrive in mixed aspect ratios, mixed orientations and mixed lighting, from bright daylight platforms to night-time LED displays.

A grid needs uniformity or it looks broken. Verification needs the whole frame. Those two requirements pull in opposite directions, and the split resolves them.

In the grid

Fixed-ratio containers crop consistently, so the wall reads as a designed system rather than a dump of camera-roll images.

In the lightbox

The complete original frame, uncropped, on a neutral dark backdrop — GPS stamp, location and timestamp intact.

WHY IT MATTERS COMMERCIALY

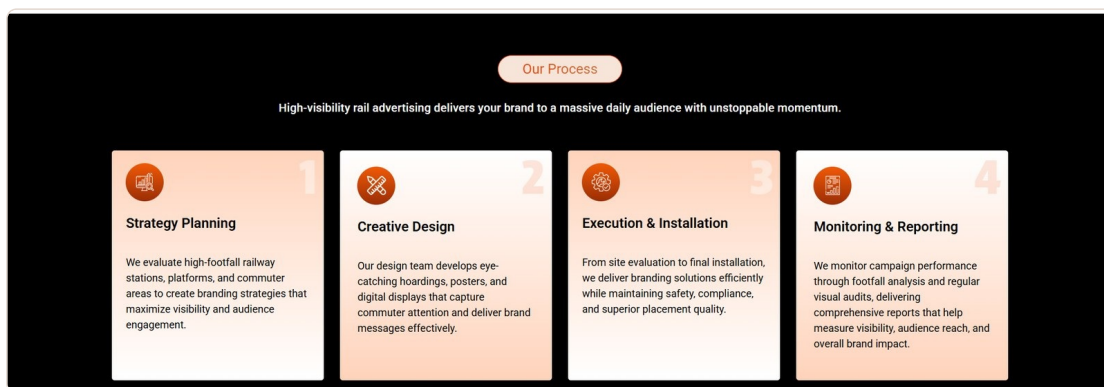
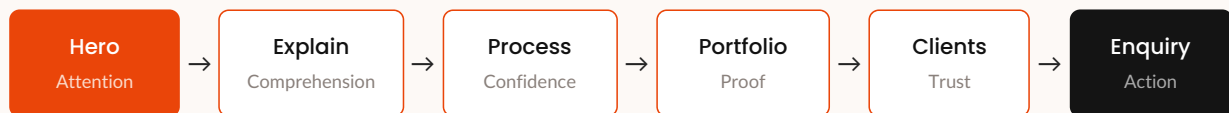
In outdoor media a buyer is asked to trust that a site exists, is where it is claimed to be, and looks the way it is described. A geo-stamped photograph answers all three at once. Cropping that away for a tidy grid would have thrown out the most persuasive thing the agency has.

SECTION 07

One template. Ten service experiences.

Every service page follows an identical narrative sequence, because the buying question is identical each time: what is it, how do you do it, show me it working, who trusts you, let me ask.

THE SEQUENCE, AND THE JOB EACH SECTION DOES



Our Process. Four numbered stages — Strategy Planning, Creative Design, Execution & Installation, Monitoring & Reporting — with alternating card fills so the sequence reads left to right without needing arrows.

1x

One place to change

A change to the process section, the CTA or the portfolio behaviour is made once and lands on all ten pages.

10x

Guaranteed consistency

No page can quietly drift out of alignment, because there is only one layout.

11th

A new service is cheap

Adding an eleventh advertising product is a content exercise, not a design-and-build project.

CROSS-LINKING

Services, locations and gallery are not three silos. A service page links into the gallery filtered to that service; the gallery's vocabulary matches the service navigation; the footer carries all ten services on every page. A visitor can move between the three axes of the business without ever using the back button.

SECTION 08

Positioning a twenty-five-year-old business.

In OOH media the buyer commits budget to something they usually cannot inspect before it goes live, so the decision is heavily trust-weighted. The page is sequenced to answer trust questions in the order they occur.

About Our Company

Elevating Brands with Impactful Outdoor Advertising for 25+ Years

With more than two decades of industry expertise, Alpina Art Agency has been delivering powerful brand visibility through strategic outdoor advertising solutions. Founded with passion, dedication, and entrepreneurial vision by a determined woman, our journey began with a simple mission – to create meaningful advertising experiences that connect brands with audiences. Over the years, we have grown steadily, building a strong reputation in the outdoor advertising industry through creativity, reliability, and consistent results.

Alpina Art Agency strategically executes outdoor advertising campaigns across high-traffic urban locations, railway stations, metro stations, major roads, commercial hubs, and prominent public spaces, ensuring wide exposure and maximum audience reach. Alpina Art Agency strategically executes advertising campaigns across **more than 140 local stations** and **over 10 major railway stations**, ensuring wide coverage and maximum reach. From large-format billboards and hoardings to station branding, transit media, and innovative display formats, we provide tailored solutions that position your brand exactly where it matters most.

If you are looking to amplify your brand presence through impactful outdoor advertising across railway stations, metro stations, and city locations, Alpina Art Agency offers the experience, network, and strategic expertise to turn your campaign into a powerful visibility success.

Company narrative. The founding story – a business built by a woman entrepreneur – with the coverage claims of 140+ local stations and 10+ major railway stations pulled out in brand orange so they survive a skim read.

Our Vision

Maximize Your Brand Visibility with Strategic Railway Advertising

Railway advertising connects your brand with millions of daily commuters, ensuring wide and consistent exposure. Alpina Art Agency delivers impactful campaigns across 140+ local and 10+ major stations, offering strategic placement for maximum visibility and strong brand engagement.

Our Mission

Creating Strong Brand Impact with Smart Railway Advertising

At Alpina Art Agency, we enhance your brand visibility with creative, result-driven advertising across Eastern Railway premises. Through innovative strategies across 140+ local and 10+ major stations, we deliver impactful presence and strong audience engagement in high-traffic railway spaces.

Vision and Mission. A full-bleed two-panel split, solid orange against solid black. This is intentionally the only place on the site where the brand colour is used at full-bleed scale – everywhere else orange is reserved for actions and emphasis. Spending it once, at the brand statement, is what keeps it meaningful everywhere else.

Why Choose Us

Discover the Advantage with Alpina Art Agency

Partner with Alpina Art Agency for proven expertise, innovative strategies, and strong brand presence across 150+ railway stations—connecting your business with millions of commuters every single day.

Contact Us

Client Satisfaction

At Alpina Art Agency, client satisfaction comes first. We deliver reliable, high-impact railway advertising solutions that build long-term trust and measurable results.

Brand Philosophy

Our philosophy is rooted in creativity, integrity, and impact. We believe in delivering strategic railway advertising solutions that connect brands with audiences and create lasting impressions.

Service Expertise

We specialize in strategic railway and outdoor advertising across 140+ local and 10+ major stations. Our expertise lies in impactful placement, innovative execution, and result-driven brand visibility.

Our Promises

We promise strategic execution, prime railway placements, and consistent brand visibility. Our commitment is to deliver quality service, transparency, and measurable advertising impact every time.

Why Choose Us. Four differentiators – Client Satisfaction, Brand Philosophy, Service Expertise, Our Promises – beside the positioning statement and a direct action.

SECTION 09

Meeting the buyer wherever they decide.

Enquiry capture is a layered system, not one form on one page, because different visitors reach the decision at different depths and through different channels.

Always visible

Fixed header Contact Us button, on every page at every scroll position.

Always reachable

Floating call and WhatsApp actions, anchored above the content site-wide.

In context

The Talk to Us block closing the homepage, About, and all ten service pages.

Dedicated

A full Contact experience with four channels, a longer form and a map.

How Can Our Hoardings Support Your Brand?

Have a Requirement?
Share your goals and campaign needs with us, and our team will craft innovative, result-driven outdoor advertising solutions tailored just for you. From strategy to execution, we deliver impactful ideas that maximize your brand visibility.

Have a Question?
We're here to help. Reach out to us anytime, and our dedicated representatives will promptly respond with clear answers and the right guidance for your advertising needs.

Talk to Us!
Fill in your details and one of our advertising specialists will get in touch to discuss how we can maximise your brand's visibility.

First Name Last Name

Phone No Email

Message

The reusable enquiry block. A cream context panel answering “have a requirement?” and “have a question?” beside a dark form panel. Short by design — first name, last name, phone, email, message. Five fields, because this is a first contact and every extra field costs completions.

Information

1 Email
alpanaart2025@gmail.com
arpanpaul63@gmail.com

2 Contact No
+91 8240175692
+91 9051973112

3 WhatsApp
+91 90519 73112

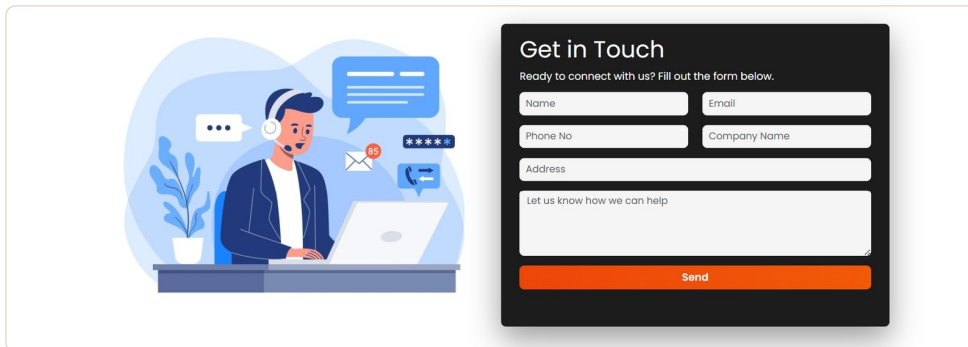
4 Address
Outside of Sealdah Station
35/1 Sailo Kumar Mukherjee Road
Howrah - 711101

Four contact channels. Email, phone, WhatsApp and address, each given equal visual weight rather than pushing everyone into a form.

WhatsApp is treated as a first-class option, not an afterthought, and that is a decision about this market specifically. For an Indian B2B advertising enquiry a WhatsApp message is often a faster and more natural first contact than email — and it opens a thread the agency can work, rather than a one-way submission.

SECTION 09 · CONTINUED

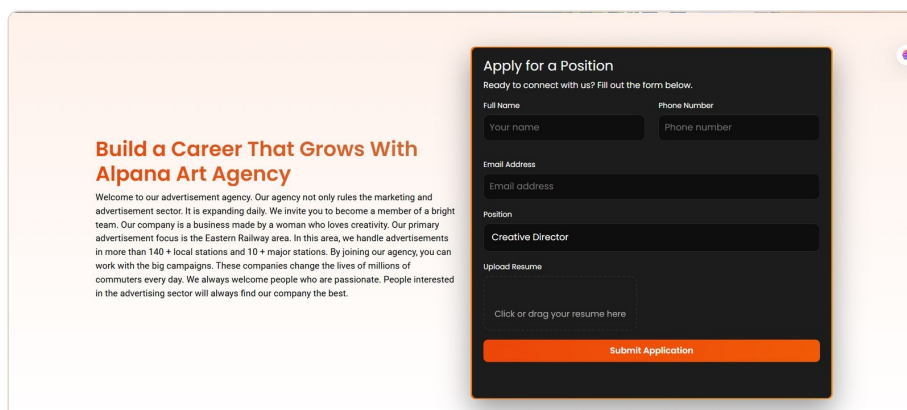
Two forms, two levels of commitment.



Get in Touch. Longer than the site-wide block — name, email, phone, company name, address and message — and placed beside an illustration rather than a photograph, deliberately changing register: this section is a conversation, not a campaign.

The two forms are different lengths on purpose. A visitor who has scrolled a service page and hit the enquiry block is being asked for the minimum. A visitor who deliberately navigated to Contact has already decided to make contact, so asking for company name and address is reasonable — and those two fields let the agency qualify the enquiry before the first call. A full-width Google Maps embed showing the office outside Sealdah Station closes the page, requiring ctrl-scroll to zoom so it cannot hijack page scroll on a trackpad.

The same pattern, applied to recruitment



Apply for a Position. Full name, phone, email, a position selector, and a drag-or-click résumé upload zone.

The career module is the clearest demonstration of the component system paying off. A recruitment page is a different job from a sales page, but structurally it is the same problem: hero, context copy, capture form. It reuses the hero component, the two-column layout and the form styling, and adds exactly one genuinely new element — the file upload zone.

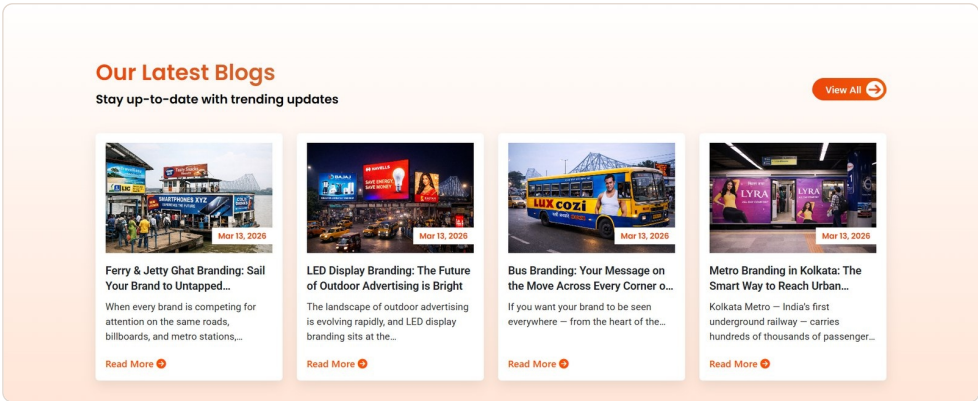
DEVELOPMENT CONTEXT

Submission handling, storage and notification routing for both the enquiry and application forms sit behind the administration login and cannot be demonstrated from public pages. They are noted here rather than described, in keeping with this document's evidence policy.

SECTION 10

An editorial layer, and the technical decisions behind it.

Service and location pages can only answer questions a buyer already knows to ask. Someone searching whether metro advertising is worth it in Kolkata is earlier in the funnel, and only reachable through editorial content.



Our Latest Blogs. Six categories — Railway Branding, Outdoor Advertising, Metro Advertising, Transit Advertising, LED & Digital OOH, and Niche & Unique OOH — mapping onto the service portfolio rather than invented for the blog, so a post has an obvious destination in a service page. Posts use standard WordPress editing; the homepage strip, blog listing and category archives all populate automatically.

Technical decisions that keep the site findable

DECISION	WHAT WAS DONE
Semantic structure	A single descriptive H1 per page with a logical heading hierarchy below it. Sections are marked up as content, not as styled divs.
Readable URLs	Hierarchical, human-readable paths throughout — no IDs, no query strings in the public structure.
Metadata	Canonical URLs, Open Graph and Twitter card tags, and robots directives including max-image-preview: large — important for an image-led business, since it permits large image previews in search results.
Consolidated location content	One authoritative archive per destination rather than many thin station pages — a deliberate choice to avoid a thin-content footprint.
Image handling	Modern web-optimised formats for interface imagery, with responsive sizing so a phone does not download desktop-scale assets.
Progressive loading	The gallery loads a bounded first batch behind an explicit control, keeping the initial payload fixed on the most image-heavy page on the site.
Reusable templates	Shared templates mean shared, cached assets rather than per-page CSS and JavaScript bundles.

DELIBERATELY NOT CLAIMED

No keyword rankings, traffic changes, Core Web Vitals scores or conversion rates are asserted anywhere in this document. The decisions above are sound practice; attributing measured outcomes to them without measurement would be dishonest.

SECTION 11

Every pattern has a small-screen answer.

Not a matter of letting columns shrink. A thirty-one-station scroll list, a fifty-five-item modal chain and a ten-item filter row all break down under naive stacking, so each was given a specific behaviour.

COMPONENT	DESKTOP	SMALL SCREEN
Primary navigation	Horizontal bar with a Services dropdown and a persistent Contact button.	Collapsed to a toggle; the ten-item Services list becomes a nested expandable group rather than a flat scroll.
Split hero	Copy panel beside a full-height image panel.	Stacks, copy above image, so the headline never competes with the photograph for a narrow viewport.
Location cards	Three-across grid.	Reflows to fewer columns. View More stays permanently visible rather than depending on hover, which does not exist on touch.
Coverage cards	Three corridors side by side, each with an internal scroll area.	Stacked, with the internal scroll retained so one corridor cannot occupy several screens of vertical space.
Gallery filters	Ten pills across two rows.	Wraps within a bounded area, keeping the grid above the fold rather than pushing it off-screen.
Partner grid	Five logos per row.	Fewer columns, with the card ratio preserved so logos are never distorted.
Partner modal	Centred overlay with side arrows.	Near-full-width overlay; previous/next controls stay within thumb range.
Forms	Two fields per row.	Single column full-width, with appropriate input types so mobile keyboards match the field.
Floating actions	Call and WhatsApp at the right edge.	Retained — on mobile these are the highest-intent actions on the site, and both open native apps directly.

NOTE ON EVIDENCE

All screenshots here are desktop captures. Mobile and tablet captures were not available at the time of writing, so none are shown rather than substituted with mockups.

SECTION 12

Challenges we faced — how we solved them.

Six real problems from this build, each taken from the symptom through to the outcome.

CHALLENGE 01

A coverage footprint too large to page out

PROBLEM	The agency covers well over a hundred railway stations across multiple corridors. Buyers need to find specific stations, but building a page per station was not viable.
ANALYSIS	We mapped the actual coverage and found two distinct search behaviours: destination-led and corridor-led. A single flat list would serve neither. A page per station would have produced 140+ near-identical thin pages — a maintenance burden and a weak content footprint.
IMPLEMENTATION	Locations were modelled as a route taxonomy with the station held as an attribute on each record. One archive template serves both a single prime destination and a thirty-one-station corridor.
SOLUTION	The Location page splits into twelve Prime Location cards and three Coverage corridors, each resolving to a / routes - category / archive carrying a station-level filter.
OUTCOME	Both buyer types are served from one system. Coverage can expand indefinitely without new templates, URLs or navigation — and location content stays consolidated on strong pages instead of scattered across weak ones.

CHALLENGE 02

Thirty-one stations inside a card that must stay small

PROBLEM	Corridor cards needed to list every station in running order. Belgharia–Gede alone has thirty-one. Three such lists rendered in full would have made the Coverage section enormous.
ANALYSIS	Truncating with a “+24 more” link was rejected: the complete list <i>is</i> the sales argument, and hiding it forces a click before the visitor knows whether the corridor is even relevant.
IMPLEMENTATION	Fixed-height cards with an internal scroll region for the station list, and a separate pinned strip beneath it for branch lines and the corridor summary, so the metadata never scrolls out of view with the list.
SOLUTION	Three corridors sit side by side in a single screen. Every station is present and reachable; card height is constant regardless of station count.
OUTCOME	The section scans in seconds but rewards inspection. A future corridor with sixty stations will fit the same card without any layout change.

SECTION 12 • CONTINUED

Challenges 03 and 04.

CHALLENGE 03

Fifty-five client logos, and nowhere to put the detail

PROBLEM	The partner roster is the site's strongest trust asset, but a wall of logos alone gives a visitor nothing to do, and every brand also had a description that needed somewhere to live.
ANALYSIS	Inline descriptions would have tripled page length and destroyed the grid rhythm that makes a logo wall persuasive. A page per brand would have created fifty-five thin pages and fifty-five dead ends. The actual behaviour is continuous browsing, not discrete lookup — and page-based patterns punish that with a reload and a lost scroll position every time.
IMPLEMENTATION	A uniform card grid backed by a Partner Details modal overlay carrying the enlarged logo, brand name, description, and previous/next controls that traverse the roster from inside the overlay.
SOLUTION	The grid stays intact and scannable. Detail is one action away. Browsing the entire roster costs zero page loads and never loses the visitor's position.
OUTCOME	Fifty-five brands on one fast page. Adding a partner is a single content record that appears in the grid, the overlay, the navigation chain and the site-wide client strip automatically.

CHALLENGE 04

Field photography that refuses to sit in a grid

PROBLEM	Campaign photography is captured on site, on phones, in mixed aspect ratios and orientations, in conditions from bright daylight platforms to night-time LED installations. Many frames carry a GPS Map Camera overlay stamping coordinates, address and timestamp.
ANALYSIS	Two requirements were in direct conflict. A gallery grid needs visual uniformity or it reads as broken. But the geo-stamp is the most commercially valuable thing in the frame — proof the installation exists where the agency claims — and cropping it away would have discarded the evidence.
IMPLEMENTATION	The two contexts were separated. Grid cards use fixed-ratio containers with consistent cropping; the lightbox presents the complete original frame on a neutral dark backdrop with a category, year and service metadata line.
SOLUTION	A disciplined grid at browse level; full verifiable evidence one click deeper. The same treatment carries through to route archive cards, which add a station badge so each photograph is self-identifying.
OUTCOME	The gallery looks designed rather than dumped, and the agency keeps its strongest proof intact. New photography can be added straight from the field with no editing or re-cropping step.

SECTION 12 · CONTINUED

Challenges 05 and 06.

CHALLENGE 05

An image-heavy gallery that cannot load everything

PROBLEM	The gallery is the most media-dense page on the site and it grows every time a campaign is delivered. Rendering the full archive on first paint would have made it progressively slower over the site's life.
ANALYSIS	Infinite scroll was rejected because it makes the footer — which carries the entire contact block and the service links — effectively unreachable. Classic pagination was rejected because it discards scroll position on every step, which is hostile in a browse-led interface.
IMPLEMENTATION	A bounded first batch with an explicit Load More control, combined with a category filter drawn from the same ten-service vocabulary used in the site navigation.
SOLUTION	The initial payload stays fixed no matter how large the archive becomes. Filtering narrows the set before loading rather than after, and the footer remains reachable at all times.
OUTCOME	The page's first-load cost does not grow with the archive. A visitor arriving from a service page finds the same vocabulary in the filters, so no mental translation is required.

CHALLENGE 06

Ten service pages that must never drift apart

PROBLEM	Ten advertising products each needed a full page: hero, explanation, process, portfolio, client proof and enquiry. Built individually, they would diverge the first time anything changed.
ANALYSIS	We compared all ten briefs and found the narrative sequence identical in every case, because the buying question is identical. Only the content differs, not the structure.
IMPLEMENTATION	A single service template with six defined sections, drawing its portfolio slider and client strip from shared content rather than per-page duplicates — which is why a partner added once appears on all ten pages.
SOLUTION	Ten pages, one layout. A change to the process section, the CTA or the portfolio behaviour is made once and lands everywhere.
OUTCOME	Consistency is structural rather than a matter of discipline — the pages cannot drift, because there is only one of them. Adding an eleventh service is a content task, not a build.

SECTION 13

What the platform now does for the business.

A digital platform that presents ten services credibly, exposes a coverage footprint of well over a hundred stations without overwhelming the visitor, proves the work with original field photography, and captures enquiries from every one of those journeys.

BEFORE THE BUILD	AFTER THE BUILD
Coverage described in prose, hard to search.	Two structured entry points — destination or corridor — each resolving to a filterable archive.
Client list as a flat wall of logos.	A browsable roster with detail one action away and previous/next traversal.
Campaign photography with no organising principle.	A filtered gallery using the same vocabulary as the service navigation, with full-frame verification.
Services presented inconsistently.	Ten pages on one template , structurally incapable of drifting apart.
Content changes requiring developer time.	Stations, partners, campaigns and posts all added through the WordPress admin.
Enquiry concentrated in one place.	A layered capture system — persistent header action, floating call and WhatsApp, in-context blocks, and a dedicated contact experience.

The durable result

The most important outcome is not any single feature. It is that the platform is **additive**. New stations, new corridors, new partners, new campaign photography, new services and new editorial all extend the site through content, not through development. A business whose inventory grows continuously now has a website that grows with it.

IN SHORT

Alpana Art Agency sells places. The website now makes those places findable, provable and enquirable — and hands the agency the keys to keep it that way.

Web development that holds up **after** launch.

We build custom WordPress, Shopify, Laravel and Next.js platforms for clients across Europe, Australia, the US and India — with a bias toward systems a client's own team can run without us.

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