

The meaning of Architecture in Information Architecture: analysis and reflection

**Master's thesis fulfilled by:
Megan FUSS**

Under the supervision of:
Professor René SCHNEIDER

Geneva, 15 August 2018

**HES-SO University of Applied Sciences of Western Switzerland
Information Science department**

Declaration

This thesis is submitted as part of the examination requirements of the HES-SO University of Applied Sciences of Western Switzerland for obtaining the title of Master of Science in Information Sciences.

The student attests that her work was verified by a plagiarism detection software.

The student accepts the terms of the confidentiality agreement, if one has been signed.

The use of any conclusions or recommendations made in the thesis, without prejudice to their value, engages neither the responsibility of the authors, nor the Director, nor the University of Applied Sciences of Western Switzerland.

« I attest that I have personally completed this work without using any sources other than those quoted in the references. »

Geneva, 15 August 2018

Megan FUSS

Acknowledgements

I wish to thank Professor René Schneider for all his help and advice and his continuous interest in the topic at hand, as well as his assistant, Julien Raemy, for his time and aid whenever it was needed.

I would also like to acknowledge CCdigitallaw for once again allowing their website to be the center of a project.

I want to thank Mrs. Constance Delamadeleine for accepting the position of expert for the defense of this thesis and for the guidance given.

I wish to thank all the usability test participants as well, without their aid some of the findings and conclusions would not have been discovered.

I would like to thank my family and friends as well, for all the support that they gave throughout the course of this thesis.

Abstract

There are various ways of identifying 'Architecture'. It takes different shapes depending on the circumstances and the field of study, forming distinct disciplines.

Furthermore, they all follow their own set of defined characteristics and principles that are reflective of their good practices and of how they are characterized.

This paper converges both Information Architecture and Architecture, which both share a foundation that is 'Architecture'. However, other than the segment of appellation they share, other parallels can surely be defined.

With this in mind, this study attempts to identify these principles while pinpointing select architectural periods, with the aim of discovering associations that can be made between Information Architecture and Urban Architecture.

To accomplish this, an in-depth research was undertaken to determine whether others had ventured into this topic or if it is a completely new idea. It also called into question how Urban Architecture can be perceived in web design.

With the use of this information, four mock-ups were designed using specific characteristics attached to certain eras of Architecture. Those chosen were Classicism, Baroque, Modernism and Brutalism. This selection allowed for a wide range of principles and thus, an extensive array of differences among the models.

Hence, they were created as a platform for usability tests, which then helped gather users' impressions towards the models and their architectural periods.

The usability tests were composed of a set of tasks, survey questions and a debrief. These tests allowed for valuable feedback from the participating individuals as their attitudes and perceptions of the different mock-ups were brought to light, making them key factors to evaluating whether specific features can change how something is seen.

Therefore, considering the questions were oriented towards Urban Architecture principles, they helped discover a sense of association. Additionally, as the tests were done with the use of the virtual environments, based on Information Architecture, it helped the prospect of advancing the concept of whether it can be influenced by Urban Architecture.

All aspects of this study were helpful in the creation of a reflection, which supports the understanding of just how Urban Architecture can impact Information Architecture and how much of a perceptible element it is to the visitor and webmaster alike.

Consequently, the tests helped uncover a set of connections amongst the architectural principles and their use in the creation of virtual environments and the undeniable statement that they are both ever-changing.

Table of content

Declaration.....	i
Acknowledgements	ii
Abstract	iii
List of tables	viii
List of figures	ix
1. Introduction.....	1
1.1 Context	1
1.1.1 Research and reflection	2
1.1.2 Methods and analysis	2
1.2 Methodology.....	3
1.2.1 Research	3
1.2.2 Era selection	4
1.2.3 Methods	4
1.2.4 Website: CCdigitallaw	5
1.2.5 Participants	5
1.2.6 Reflection.....	5
2. Information Architecture.....	6
2.1 Components	6
2.2 Ecosystem	8
2.3 Principles.....	9
3. Architecture and Urban Design.....	11
3.1 Placemaking.....	11
3.2 Architectural eras and periods.....	14
3.2.1 Classical architecture	14
3.2.2 Baroque architecture	15
3.2.3 Modern architecture	15
3.2.4 Brutalist architecture	16
3.3 Presence in Web Design.....	16
3.3.1 Classicism.....	17
3.3.2 Baroque	17
3.3.3 Modernism	17
3.3.4 Brutalism.....	18
3.4 Design principles	18
3.5 Transition to Information Architecture and Web Design.....	19
4. Parallels between Information Architecture and Urban Architecture .	21
4.1 History and evolution of Architecture in Web Design	21
4.2 Placemaking in a virtual world	22

5. Mock-ups	24
5.1 Context	24
5.1.1 Definition and scope	24
5.1.2 Study usage	24
5.2 Methodology	24
5.2.1 Software: Axure	25
5.2.2 Era selection	25
5.2.3 Content and menu structure	26
5.2.4 Mock-up creation	26
5.3 CCdigitallaw interface	27
5.3.1 Brutalism	29
5.3.2 Classicism	30
5.3.3 Modernism	31
5.3.4 Baroque	32
5.4 Limitations	33
6. Usability tests	34
6.1 Context	34
6.1.1 Definition and Scope	34
6.1.2 Study usage	34
6.2 Methodology	35
6.2.1 Software: Morae	35
6.2.2 Participants	36
6.2.3 Outline and scenarios	37
6.2.4 Assessment and observations	38
6.2.4.1 Test scenarios	38
6.2.4.2 Survey questions	39
6.2.4.3 Debriefs	40
6.2.4.4 User impressions	41
6.3 Scenario: Brutalism	41
6.3.1 Tasks	41
6.3.2 Survey questions	42
6.3.3 Debrief	43
6.3.4 User impressions	43
6.4 Scenario: Classicism	44
6.4.1 Tasks	44
6.4.2 Survey questions	44
6.4.3 Debrief	45
6.4.4 User impressions	46
6.5 Scenario: Modernism	46
6.5.1 Tasks	46
6.5.2 Survey questions	47

6.5.3	Debrief	47
6.5.4	User impressions	48
6.6	Scenario: Baroque	48
6.6.1	Tasks	48
6.6.2	Survey questions.....	49
6.6.3	Debrief	50
6.6.4	User impressions	50
6.7	Final debriefs.....	51
6.8	Limitations.....	51
7.	Reflection on findings	53
7.1	Impact and influence of Urban Architecture	53
7.2	Presence in today's web design	55
8.	Conclusion	57
	References.....	59
Annex 1:	List form calendar	63
Annex 2:	Menu structures.....	64
Annex 3:	Brutalism mock-up	65
Annex 4:	Classicism mock-up.....	73
Annex 5:	Modernism mock-up	80
Annex 6:	Baroque mock-up	88
Annex 7:	Consent form	99
Annex 8:	Usability test script	100
Annex 9:	Basic questions	101
Annex 10:	Raw data Brutalism task completion.....	102
Annex 11:	Raw data Classicism task completion.....	103
Annex 12:	Raw data Modernism task completion	104
Annex 13:	Raw data Baroque task completion.....	105
Annex 14:	Brutalism tasks	106
Annex 15:	Brutalism task 1 usability issue and solution.....	107
Annex 16:	Brutalism task 2 usability issue and solution.....	108
Annex 17:	Brutalism survey scores.....	109
Annex 18:	Brutalism word selection.....	110
Annex 19:	Classicism tasks	111
Annex 20:	Classicism task 1 usability issue and solution	112
Annex 21:	Classicism task 3 usability issue and solution	113
Annex 22:	Classicism survey scores	114

Annex 23:	Classicism word selection	115
Annex 24:	Modernism tasks.....	116
Annex 25:	Modernism task 1 usability issue and solution	117
Annex 26:	Modernism task 5 usability issue and solution	118
Annex 27:	Modernism survey scores	119
Annex 28:	Modernism word choices	120
Annex 29:	Baroque tasks	121
Annex 30:	Baroque task 1 usability issue and solution.....	122
Annex 31:	Baroque task 5 usability issue and task	123
Annex 32:	Baroque survey scores.....	124
Annex 33:	Baroque word selection.....	125

List of tables

Table 1: From Urban Design principles to Web perception.....	20
Table 2: Test audience professions.....	36
Table 3: Test audience age demographics.....	36
Table 4: Test audience computer usage.....	37

List of figures

Figure 1: Google Drive project organization	3
Figure 2: Visualization of Information Architecture.....	7
Figure 3: Information Architecture ecosystem.....	8
Figure 4: The Information Architecture iceberg.....	8
Figure 5: Measurable placemaking qualities.....	12
Figure 6: Architecture timeline.....	14
Figure 7: Axure interface	25
Figure 8: Current CCdigitallaw interface	27
Figure 9: Brutalism homepage interface	29
Figure 10: Classicism homepage interface	30
Figure 11: Modernism homepage interface	31
Figure 12: Baroque homepage interface	32
Figure 13 : Morae interface	35
Figure 14: Test scenario task outline.....	38
Figure 15: Brutalism survey results	42
Figure 16: Classicism survey results	45
Figure 17: Modernism survey results.....	47
Figure 18: Baroque survey results.....	49

1. Introduction

This thesis was written for the purpose of the Master of Science in Information Science given at the University of Applied Sciences of Western Switzerland¹.

The proposition of this paper was formulated with Professor Schneider after the class that was given on the topic of Information Architecture (IA²), it had no official mandate or client.

Consequently, it centered on Information Architecture and Urban Architecture (UA³) and whether links could be established between the two subjects. Since each architectural period has certain principles that are associated with it, this prompted the thought of whether their use could visibly influence a virtual environment.

Even though they may share a commonality in the term 'Architecture', it was necessary to discover how they are really connected. It is natural to see shared elements, such as structure, but establishing whether one can influence the other was a driving force of the paper.

Thus, in order to demonstrate the connections between IA and UA, the thesis aligned around two main paths: the reflection and the methods.

The reflection concentrated on the research needed to help provide ideas on the influences and the impacts Urban Architecture has on a virtual environment today.

The methods, mock-ups and usability tests on the models, then used the information gathered throughout the reflection as a pedestal. They helped determine whether the users' perceptions and attitudes are affected when they are confronted with websites created with specific UA principles in mind.

1.1 Context

The idea of this thesis stems directly from a class given in the Masters of Information Science: Information Architecture ([Cyberlearn 2018](#)). As much as Information Architecture is a wide subject of study, it was perceived differently in said class, giving it a new life.

The angle observed was that of a mixture of Information Architecture and Urban Architecture with one continuous project to redesign a website⁴ based on an architectural period.

It spanned the course of one semester with the objective to follow along the principles of IA. During the class, multiple topics were approached with each one having a dedicated class:

Content: how to write appropriate online content

Organization and structure: how to create a structure and organize information

Navigation: how to determine user navigation

Design: how to apply elements of design

Search engine optimization (SEO): how to optimize website indexation

¹ Also known as Haute école de gestion Genève (HEG)

² Sometimes referred to as IA in this paper

³ Sometimes referred to as UA in this paper

⁴ www.ccdigitallaw.ch

As much as proposing a redesign of the website was the ultimate goal, the underlying one was to do it in a manner that illustrated Urban Architecture in a new virtual light.

Even though the intellectual reflection was also conducted during the course, it remained subtle and on the surface of what the associations could be. The perception and the attitude of the people who participated was not really questioned and did not figure in the project aside from the interface design.

Thus, to further the ideas of the Information Architecture class this study is comprised of two parts, the reflection and then a more practical side.

1.1.1 Research and reflection

The first aspects were those of the research and reflection, a theoretical side to the thesis. The general idea of Urban Architecture influencing a virtual environment through the Information Architecture was a relatively exploratory idea.

Hence, it became important to identify what exactly was out there, more specifically whether others had approached this topic and if so in which ways.

The reflection was indeed impacted by how the research was undertaken as it helped understand the topic at hand as well as its components. It helped define how a comparison of the architectures could be done, how similarities could be compared and how all the elements could be analyzed in general.

Furthermore, as it remained an exploratory idea, collecting the concepts from multiple sources and combining them with new propositions, identified how the links between Information Architecture and Urban Architecture could be spun all the while using formal evidence as a basis.

Subsequently, the reflection melded the compilation of these ideas through the creation of associations that could be extracted from the research. In finding the principles of each architecture the similarities as well as the transitions were developed.

1.1.2 Methods and analysis

The second aspects were the mockups and the usability tests. The creation of website models ensured that there were interfaces to use for the basis of the tests that used the data collected during the research.

Additionally, they also served as a manner to translate Urban Architecture into Information Architecture. This offered the user the ability to see and inspect an architectural period based on the principles set aside, therefore creating a dedicated environment for each chosen era. Specific mock-ups meant feedback was collected separately, making it easier to analyze the results and to help with their assessment.

Thus, to determine the attitude and perception of people when encountering a site that was based on a specific architecture, usability tests were conducted. This entailed testing the interface of each mock-up with specific questions and with multiple participants. This allowed for various points of view.

1.2 Methodology

In this part of the paper the general methodology is discussed and it is used to establish the general direction and organization the paper followed.

The thesis was conducted over the course of one semester, prior to its commencement, some general organization was set in place.

The main storage and work tool used throughout the project was 'Google Drive'⁵, due to the fact that it allowed easy access from various locations and ensured data was always available.

A specific 'Google Drive' folder was created (figure 1), the sub-folders reflected the phases of the project.

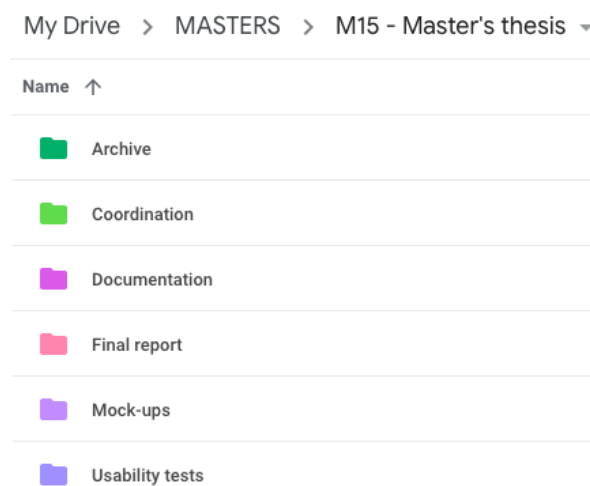


Figure 1: Google Drive project organization

For an added layer of security, all files and folders were backed up on a personal computer and in a 'switchDRIVE'⁶ folder. This meant that if an error occurred in one location, data was not lost and could be recuperated.

A project calendar (see [Annex 1](#)) was created with the use of 'teamgantt'⁷, an online software. It was a tool that guaranteed all steps were followed within a set timeframe. With the use of 'teamgantt' multiple functionalities were available to organize the project. Much like in Google Drive, each phase was defined within the software with tasks that had start and end dates, and colors were also implemented to each phase to help situate them.

Therefore, as the project had specific phases it meant that they could be organized as blocks. They all required general organization and research that would lead to a reflection.

Nevertheless, some general methodology is introduced throughout the paper. Some sections also have their own dedicated parts due to their importance and more challenging nature.

1.2.1 Research

The research was undertaken in stages with a list of research terms that was created in order to guide the documentation towards what was needed.

⁵ <https://www.google.com/drive/>

⁶ <https://www.switch.ch/de/drive/>

⁷ <https://app.teamgantt.com/>

For this reason, it was based on the more general topics such as Information Architecture and Urban Architecture and then focused into more explicit matters.

The more in-depth information was sought after the initial research as its intention was to be complementary to any missing data.

A portion of the research was done within scientific databases that are made available through the HEG library⁸. Online research (with a browser) also made up a sizable part of the information that was gathered as there is a considerable Information Architecture online community.

All the research was organized into categories: IA, UA (and eras), web design and website architecture. Each document was perused and annotated, with the less informative ones being set aside. The annotations were for future reference, when the section at hand needed to be started and helped refresh the intention of the document.

As soon as a document was used, a bibliographic reference was created as to avoid overlooking one in the future.

1.2.2 Era selection

With numerous eras being available and the time constraints surrounding this thesis, not all periods were evaluated in absolute detail.

Consequently, a selection was done based on the research results, with the ones prominent in web design being chosen, which insured their usefulness.

Afterwards, different levels of the selected eras were explored, ensuring that the principles and the connections to web design and Information Architecture were outlined.

1.2.3 Methods

The methods, the mock-ups and the usability tests, stemmed directly from the research and part of the reflection.

The former flows directly from the latter; without the research and the beginning of the reflection it is difficult to apprehend the more practical aspects, as one is based on the other.

In order to accomplish them, specific software needed to be used.

With the use of a software that allows the creation of models, Axure⁹, a mockup was created for each chosen era. They were all based on the CCdigitallaw website but were each distinct in their own ways according to the architectural period they were allotted to.

Alongside the mock-ups that served as a basis for the usability tests, Morae¹⁰ was used to create the assessment on which the participants were solicited. A test was created for each era so they could be differentiated, and as such they all had a set of tasks that bared some resemblance.

⁸ <https://www.hesge.ch/heg/infotheque/collections/bases-donnees-documentaires>

⁹ <https://www.axure.com/>

¹⁰ <https://www.techsmith.com/morae.html>

1.2.4 Website: CCdigitallaw

The chosen website was that of CCdigitallaw ([2018](#)), as some work had already been done on this website in the context of Professor Schneider's IA class to improve its structure and visual design. It originated from a partnership with the 'Università della Svizzera italiana'¹¹ who were interested in a redesign of their current website.

Therefore, its familiarity helped with the elaboration of the methods, as most of the structure and content had previously been analyzed. Its size, relatively small but with lots of content, meant that not many surface pages necessarily needed to be created to promote a complete looking website.

1.2.5 Participants

Participants were needed for the usability tests, with a goal of six individuals aside from the people carrying out the pre-tests.

Each person performed four tests, one for each era. The sample of participants was made up of people within the target audience of CCdigitallaw, this meant individuals within higher education. Their work functions varied from assistant, secretary or even student, and they also diverged in demographics.

The wide range of profiles allowed for diverse results when it came to the tests.

1.2.6 Reflection

An important aspect and the real heart of this thesis was the reflection, and the ability to be able to contemplate on the impact and influence that architecture can have and how it has evolved throughout the years.

This was an ongoing phase of the paper, as each section added to the information that was intended for it. This also meant it continued to evolve until the final days.

The main influence on the reflection was the research as it shed light on the real meaning of the topic at hand in terms of Information Architecture and Urban Architecture. Then the results from the practical methods helped showcase a more human aspect as well as any connections between physical and virtual environments.

¹¹ <https://www.usi.ch/it>

2. Information Architecture

Information Architecture is the process of sorting content to ensure that it is findable and understandable for the user. It helps facilitate finding something specific and in situating oneself in the mass of information.

Consequently, it is used in various virtual environments from apps to websites, but it is also present in the items and places that surround us in forms of physical identification and signage ([IAI 2018](#)).

Moreover, important proponents in the implementation of these systems are Information Architects who are in a sense bridge builders, as they create connections between many things such as users and content ([Morville 2012](#)).

The process of finding information is made effortless by the use of Information Architecture, this easiness in accessibility is aimed at the users and in making their experience a quintessential aspect.

Thus, how content is structured evolves depending on the nature of the environment it is being created for, as it is developed based on the needs and the goals of the system. The use of Information Architecture acts as a guarantee that fewer issues will arise on the navigation and usability fronts ([Tubik Studio 2017](#)).

Furthermore, Information Architecture can also be seen as the assembly of ontology, taxonomy and choreography ([Klyn 2010](#)).

Ontology: expresses the framework and guidelines on what is to be communicated

Taxonomy: creates structures that explain how everything works

Choreography: knows how the elements will evolve and react

Undoubtedly, IA is an essential part of how virtual environments are built today, but it remains invisible to those who do not need to interact with them.

2.1 Components

According to Lou Rosenfeld, Peter Morville and Jorge Arango ([2015](#), [Tubik Studio 2017](#)), the main aspects of Information Architecture are:

Organization Systems: categories and structures of information

This aspect aids the user in deducing what kind of information they will be able to find. It is divided into three kinds: hierarchical, sequential and matrix.

A hierarchical structure illustrates an order of importance with the use of visual differences such as size or placement.

A sequential structure guides the user through different steps, it has a specific order to it much like in the purchase of an item.

A matrix structure gives the visitor a choice, the navigation is based on the choice they make, whether it be to navigate through content sorted by alphabetical order, date, categories or even topics.

Labeling Systems: representation of information

The labeling system intends to simplify the amount of information that is available to the user from the get-go. Instead of presenting a huge quantity of information in one place, it can be sorted into a label, such as a link, that leads to a more developed section.

The contact information could be behind a simple button, or event details could be shown once the user has clicked on the calendar date.

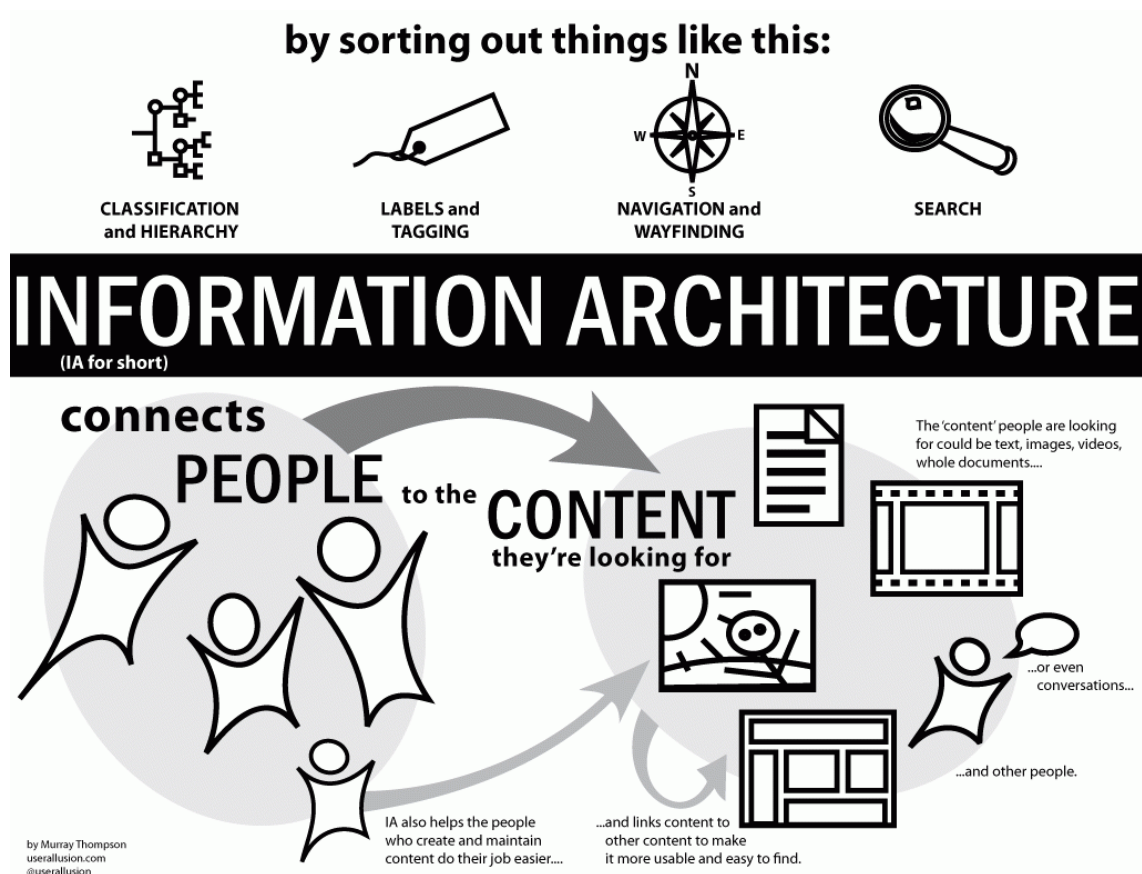
Navigation Systems: browsing and movement of users

The navigation is the manner in which the content is arranged in order to guide the user into finding the information they seek. It defines how users will peruse content to fulfill their needs.

Search Systems: looking for information

The search system ensures the users will be able to situate themselves in environments containing consequent masses of information. It can be integrated with many functionalities that will help the user search for information.

Figure 2: Visualization of Information Architecture



[UX Booth 2015](#)

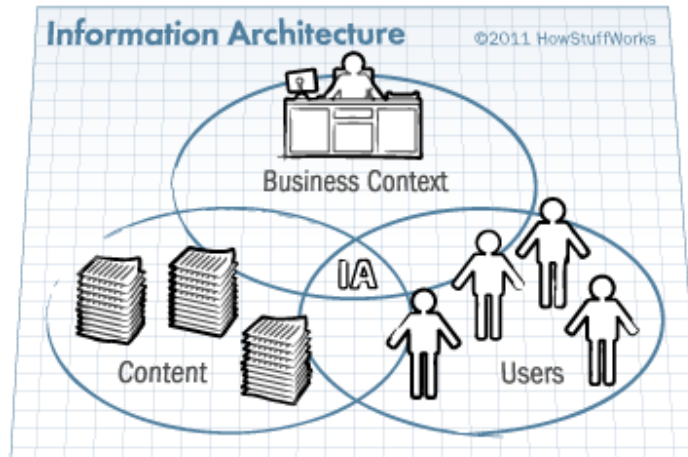
As illustrated in figure 2, these components are used to sort information and in turn they connect people to that content.

Therefore, they all aid the creation of a well-organized information system.

2.2 Ecosystem

With the creation of these Information Systems comes different factors that need to be understood. Rosenfeld, Morville and Arango (2015) characterize this as an Information Ecology ([Usability.gov 2018b](https://www.usability.gov)) as shown in the figure below.

Figure 3: Information Architecture ecosystem



[Crawford - HowStuffWorks 2011](#)

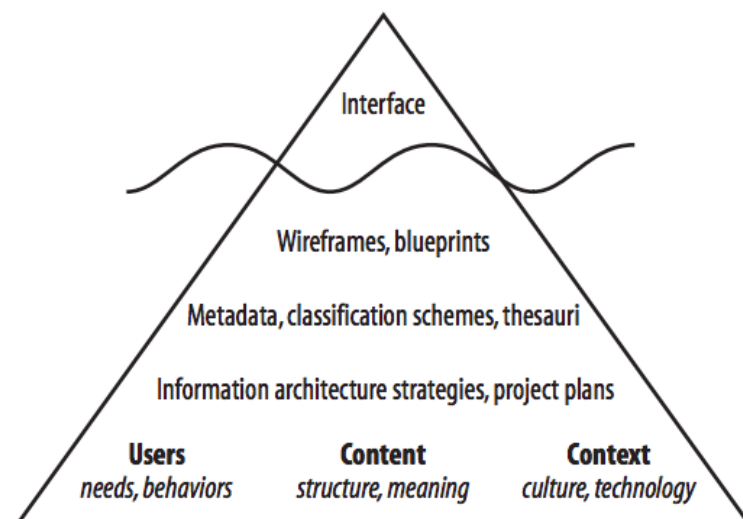
Context: under what circumstances the system integrates itself.

Content: what types of data and documents, how much and how it's structured.

Users: who visits the system and what are their needs.

This trilogy takes its place in the lower sections of the Information Architecture iceberg (figure 4). The interface is the part that most people concentrate on or what they see, but it also only a fragment of the system.

Figure 4: The Information Architecture iceberg



[Arango, Morville, Rosenfeld 2015](#)

All these layers play a crucial role in Information Architecture and in the success of projects and website development. This caters to the importance of starting from the bottom and building upwards.

2.3 Principles

Some fields of work like graphic design have sets of guidelines that are followed. As Information Architecture is still evolving, there is a lack of agreed upon guidelines among experts, Dan Brown ([2010](#)) set out to establish some that can be applied to the discipline.

Brown uses a set of principles that help create an architecture but are not so strict that they cannot be adapted depending on the nature of the website.

“These principles make an assumption: information architecture is the practice of designing structures.”

[Dan Brown 2010](#)

The guidelines in question can be used when the design of the structure is at the forefront of the project, the architect knows how information should be placed in the structure and the amplitude of the data involved is available.

There are eight principles that are examined:

1. **Objects:** make content alive and dynamic
An object means that content on a particular website has a distinguishable structure and can have behaviors. This information will be sorted and connected to other elements depending on its nature. It can also have behaviors linked to its evolution if a part of it is adapted or if a visitor interacts with the object.
2. **Choices:** have significant options on pages
‘Less is more’ can be applied to the choices given to the users. When being confronted by a multitude of options it can be difficult to find what is needed, this can lead to abandon, but organizing information and having thought out choices can help amend it.
3. **Disclosure:** show information that is necessary
A user will normally only process a certain amount of information and then uses what they see to prepare for what is to come. On a website, this is illustrated by presenting content on different levels, the first tier of general information can lead to a more in-depth second tier.
4. **Exemplars:** give examples to explain content
To help the visitor understand what they will find in different areas of content, examples that express what is found can be given. This puts options at the forefront instead of giving a description of content.
5. **Front doors:** assume there are multiple ways to enter the site
Not all visitors will enter the website through the homepage, there are many ways in which pages can be accessed. When a user arrives on a random page, different types of content should be available to them, giving them the possibility to discover something else. This also means that the homepage should have concise and useful information, but it does not need to be inundated in content.

6. **Multiple classification:** propose various categorizations of content
Every individual has a manner in which they perceive and search for information, thus offering the opportunity to categorize information will help in their use of the website.
7. **Focused navigation:** have navigations that complement each other
The use of multiple navigations needs to be defined by strategies that explain what they do and what their usage is.
8. **Growth:** understand content will evolve
A website can evolve in many ways and it should be anticipated but it is not an easy task.

It is essential to note that these principles are not standardized in any shape or form but simply propose a direction in which to follow. They can in some way be linked to how Information Architecture is seen as a discipline today.

Although these eight principles come from the ideas of Dan Brown, some parts of them can be seen as elements that are done naturally. They can each affect the path of a website and be strategized in their own way, but this does not necessarily make them crucial to its function.

3. Architecture and Urban Design

Urban Design is the design of a building or city and its surrounding spaces. It centers on not only the design of a single structure like in the field of Architecture, but in many urban aspects.

The process of Urban Design is one that helps develop the landscape along the needs of the people and the community ([UDG 2011](#)).

“Urban design is about how to recapture certain of the qualities (qualities which we experience as well as those we see) that we associate with the traditional city: a sense of order, place, continuity, richness of experience, completeness and belonging.”

Peter Buchanan, [UDG 2011](#)

Thus, it is, in a sense, a field of design that allows us to better comprehend the quality of life of the population and to build and mold the design of a city accordingly around the citizens.

When it comes to Architecture, as put forward by Vitruvius in *De architectura*, a structure should undeniably follow three principles ([Cox 2011](#)):

Firmatis: it should be solid, and withstand the test of time

Utilitas: it should be useful, and answer demands of functionality

Venustatis: it should be beautiful, and entice people to look and enjoy it

These principles are also true for websites:

- There needs to be a sense of longevity, a site that disappears from one day to the next could leave the user lost and wondering where to find the information they sought.
- There needs to be a purpose, the context of the website is crucial to why it is visited.
- There needs to be a pleasant visual design that makes people want to delve deeper into the content.

The focus in this thesis is not only set on the discipline of Architecture but more globally on that of Urban Architecture and the links that can be made to virtual environments.

3.1 Placemaking

Urban design can quite seamlessly tie the use of placemaking in its anatomy with the design of a landscape and all its elements in the efforts to create an environment of quality.

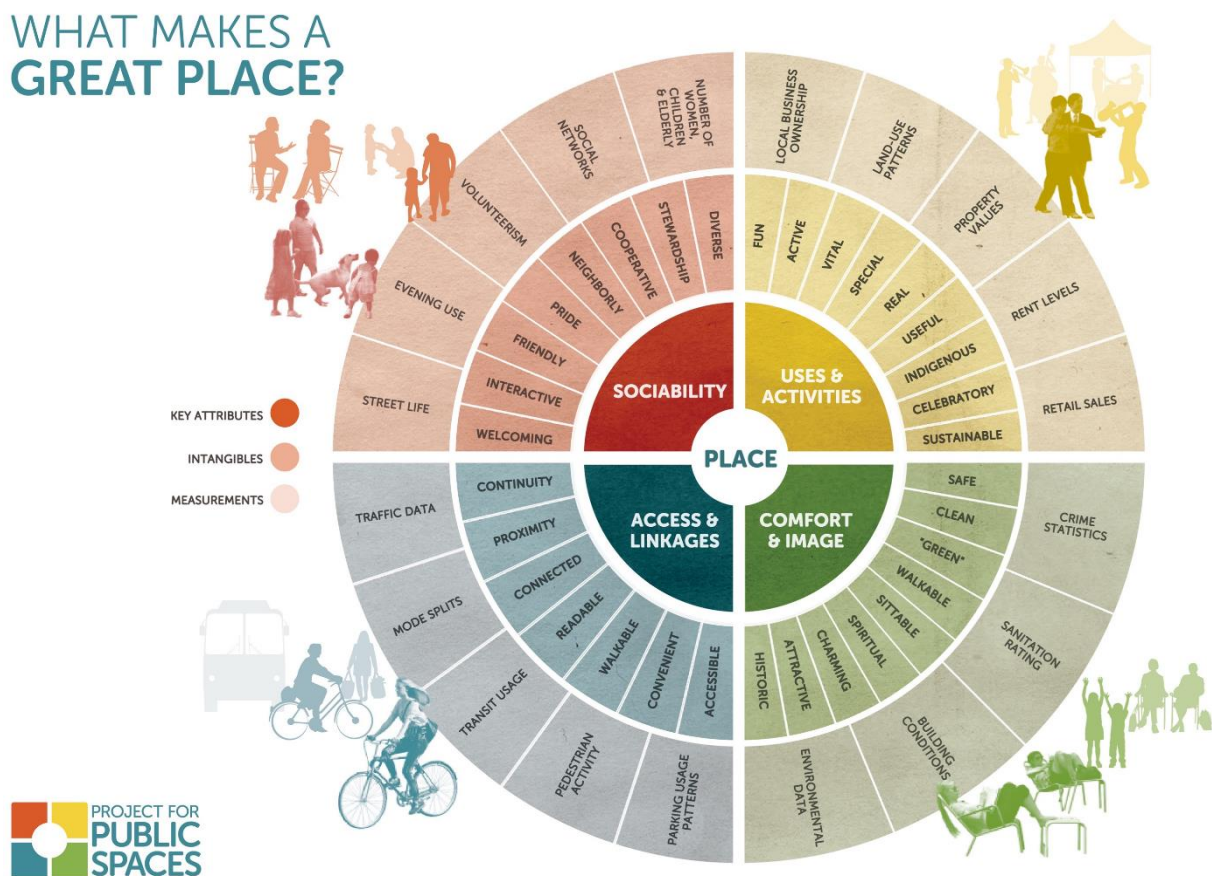
Essentially, placemaking is the reinvention of places and communities with the use of collaboration, a collective vision, and the use of resources available within the community. Placemaking helps define the aspects that create a ‘*place*’ through the use of its identities, such as the physical, cultural and social ones, ultimately helping the population nurture a sense of belonging.

Therefore, adopting placemaking in urban development projects can help avoid issues. Since building and designing a neighborhood can benefit from the insight of the community, in a sense that constructing a place as a whole leads to a happier environment. A focus is not placed on one object or building but on how the area can evolve as one ([PPS 2018](#)).

The Project for Public Spaces developed a graph (figure 5) that helps appraise a place.

Figure 5: Measurable placemaking qualities

WHAT MAKES A GREAT PLACE?



[PPS 2018](#)

At its core it incorporates the key attributes that are tied to a place, and then declines into their given qualities and how they can be measured.

In his approach to placemaking, Jorge Arango ([2017](#)) takes an interesting course, on the basis of Disneyland.

Disneyland is a theme park that has multiple sections and various locations worldwide, yet they have created an environment that allows the visitor to feel at ease and not lost within the enormity of its locations.

They have done so with much of the same techniques as placemaking.

Vision

Before the actual creation of Disneyland, Walt Disney had a specific vision he wished to follow and a set of ideals. His perception of the amusement park was something completely different of what existed at the time.

The Disney team came up with the framework that is still present today, the themes of lands, giving the visitors an outlook into wherever their imaginations would lead them. This is a vision that has transcended time and can still be witnessed in the parks.

Structure

The visitation of the parks is facilitated due to the sense of order and coherence throughout the different experiences. Taxonomy, topology and language are all fundamental elements within the park structure that all aim to enhance the Disneyland experience.

These aspects are integrated into each worldwide location in the same way, giving guests a similar experience no matter which park they are visiting.

Principles

In this aspect, Jorge Arango, refers to the use traditional principles coined by Kevin Lynch ([1960](#)), that define a sense of place and how people experience urban environments ([Arango 2017](#)).

When it comes to a place or a city, Kevin Lynch ([1960](#)) identifies that they are made up of several components that each serve their own purpose:

Paths: courses along which an individual might move.

They characterize how people move within the city to get from one place to the next, they are usually situated next to other elements.

Edges: boundaries between areas.

Unlike paths, edges are a more unobtrusive delimitation, they are progressive breaks that help organize areas of a city.

Districts: sections that make up a city.

These are regions within a city that can be seen as neighborhood or areas that have a specific connotation whether due to cultural aspects or businesses they include.

Nodes: specific locations that can be entered or where a focus is set.

They are elements that can vary in size, from being a street corner to the entrance to a square but they can also be areas that require more concentration for the individual as they have to focus on a choice of what to do.

Landmarks: objects used as reference points.

They are points of interest that vary in size and they are recognizable and identifiable elements within the cityscape.

When compounded, these elements can change the way a city looks and how it is perceived by an individual.

Much like in Lynch's book, Disneyland uses these components to create a sense of place.

3.2 Architectural eras and periods

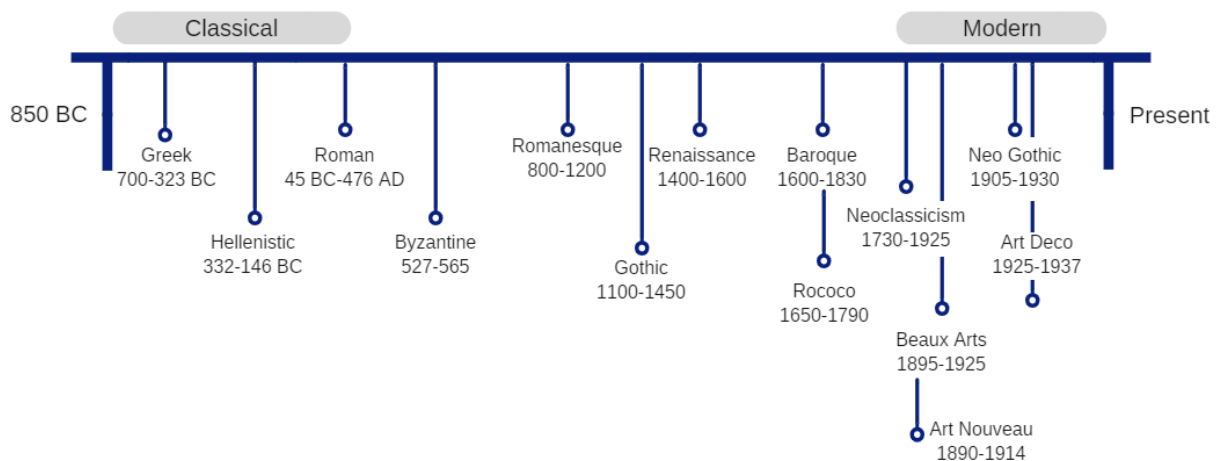
Throughout the ages many types of architectures have emerged. Some have taken influence from their predecessors whereas others have completely pushed the boundaries.

Some characteristics can be found in multiple eras, but each architectural period has a clearly defining aspect that sets it apart. Classical architecture has various inclinations, ranging from Greek to the more 'modern' take of Neoclassical. They all share common principles that link them together. There are other eras like Neo-futurism that are more of a standalone.

As numerous periods can be identified, not all of which are mentioned in this report, only a focus on a select few was done. As mentioned previously, the selection was based on literature and presence in web design.

Architecture, as a whole, has been transforming and evolving for many centuries, the figure below portrays a simple timeline of some of the most iconic periods ([Craven 2018](#), [Ocarroll 2017](#)).

Figure 6: Architecture timeline



A more in-depth explanation of the chosen architectural periods is given below.

3.2.1 Classical architecture

Classical architecture was born in ancient Greece and further developed by the Romans. It has many inclinations and has served as the basis for many architectures throughout the ages ([Looking at buildings 2009](#)).

It is most obvious in buildings such as temples with oblong enclosures and columns that support the structure. Columns are a quintessential part of this era as they could be added to many types of constructs, and they were used as an outline to ensure proportion.

Along with columns, other structural elements represent the era such as pediments and balustrades. These are all recognized forms, showing proportion and symmetry but also the use of order and repetition ([RIBA 2017a](#)).

Hence, its simple structure and flexibility means it has been used and revised multiple times throughout different architectures ([Looking at buildings 2009](#)).

3.2.2 Baroque architecture

Baroque architecture has its beginnings in 16th century Italy, but it does not stay secluded to this region of the world. It is most notably identified in France and Italy but is not limited to those two countries.

Some noteworthy characteristics of the era are dynamism, a sense of motion and strong curves. The buildings had rounded windows as well as a rich decoration that conveyed a complexity. This meant symmetrical irregularities were common and a sense of grandeur or massiveness was usually portrayed in the design ([Britannica 2015](#), [Essential Humanities 2013](#)).

The rich sense of decoration also gave the design a luxurious look that had contrasting surfaces and vivid colors making everything stand out ([Britannica 2016](#)).

A more held back approach can be identified towards the late baroque era, with Versailles having a more regal appearance all while retaining the feeling of extravagance. Some of the most extravagant baroque buildings are those of churches and even castle-like 'chateaux'.

Baroque architecture draws the eye, it is dramatic, but it is distinguished by a somewhat 'in your face' design.

Consequently, its intention is to seek the attention of the individual and make them question what was in front of them, to incite a reaction that is not necessarily a positive one but that grew on them once they better understood the concept.

Additionally, it used 3D elements instead of staying in the static 2D, they were molded and added to buildings to create an additional characteristic.

Baroque architecture followed an evolution itself, later transforming into the Rococo movement which took influence from the curves and ornaments that were used in the baroque style architecture while thriving off the dramatics ([Designing buildings 2017](#), [Essential Humanities 2013](#)).

3.2.3 Modern architecture

Modern architecture was born in the 20th century. It portrayed an analytical approach, placing importance on function, the rational use of materials due to World War I, openness and no excessive ornaments ([The Columbia Encyclopedia 2016](#)).

Thus, it encompasses multiple movements, while embracing simplicity and minimalism, making it a far cry from the Baroque and Rococo eras.

Furthermore, it is distinguished by asymmetrical shapes, with cubic, cylindrical, open-plan and flat roofs designs. It went back to the basics with the use of materials like concrete, metal and glass, and color palettes of white and cream ensuring no fancy 'over the top' elements were incorporated ([RIBA 2017b](#)).

Also embracing 'form follows function', the design in fact needed to be based on the purpose for which the structure was being built. With simplicity and clarity, there was no need for fancy details. Although, there was a need to retain 'truth to the materials', preservation was sought in giving the deserved value to the material and not hiding it ([Designing buildings 2016](#)).

Thus putting the purpose of the building at the forefront, while staying true to characteristics that represented simplicity, clean lines while a 'less is more' approach was taken from the minimalistic side ([Arora 2017](#)).

3.2.4 Brutalist architecture

Brutalist architecture is emblematic of 'form follows function', ensuring every part of the design was useful. It comes from the modernist movement, and although some were unhappy with the direction it took, the aim was to detach itself from modernism and take back the true core values that it was built upon, functionality.

As much as it was controversial, it is back in style due to a sense of nostalgia and respect for socialist principles. It was often used for social housing in places such as the United Kingdom ([Hopkins 2014](#)).

The main purpose and value of the buildings was the intent of the inside, not what people could see on the outside. They usually had connecting areas within the structure with other parts, aimed at creating links and relationship among those that inhabited the buildings. Although it can be debated if this purpose was fulfilled as they tended to be dark passageways probably influenced at night by the dreary use of concrete ([Watson-Smyth 2013](#)).

Frequently seen as bold, brash and confrontational, it portrayed honesty as it served its ambition, to be functional.

It remains a misunderstood movement that has a misleading and somewhat 'scary' name. The name of the movement stems directly from the use of concrete in its structures, giving it its brutish look ([Hopkins 2014](#), [Lee 2016](#)).

After World War II, concrete was easy to obtain and was affordable, which gave it popularity. Also, as many parts of the city of London were destroyed, they needed buildings fast, the intentions behind the design was aimed at those in need ([Watson-Smyth 2013](#)).

3.3 Presence in Web Design

These architectural periods can undoubtedly be translated into web design as they both follow an evolutionary trend. The evolution of the web is notably carried by the evolution of technology with HTML and CSS, responsive design and mobile tools.

Over the years web design has changed, and it has paved a way for multiple design trends, some of them inspired by architectural eras. Some are more prominent than others, some also creating movements in themselves with 'out of the norm' designs, serving as inspiration for the direction the website is to take ([Mdesign Media 2012](#)).

When considering specific architectural and art movements that influence web design, some prominent aspects that come into play are visual patterns, efficiency and typography.

Such as website backgrounds that portray ornate patterns which can be reminiscent of Gothic movements, whereas others that use a more flowing design or floral elements will tie into Art Deco and Art Nouveau.

The creation of efficient websites that focus on how the user experiences the content can be attached to the likes of the Bauhaus, where the importance of function was crucial. It not only induces minimalism, but also functionality.

Some typographic styles feed on this functionality and use it to not only to convey content but also enhance design and style. These elements also use the grid system to place content and text within the page, making placement an important point of how style is illustrated ([McNeil 2011](#)).

Many types of Architectures can be found in the likes of web design; some might not be easily attainable, but it is also up to the perception one has of the design they are viewing. It might depend on how the Architecture itself is identified or on which elements are significant. The limits, though, are set by one's imagination and creativity.

3.3.1 Classicism

Classical Architecture is in a sense difficult to identify in website architecture or design because of its simplicity and commonality, it inspires structure and order. The users and the experience they have are important aspects of web design that can be linked to Classicism in general by giving the visitors consistent and structured content ([Bawab 2012](#)).

Obviously the three principles of Vitruvius, put forward at the beginning of [chapter 3](#), play a major part in Classical design. They might not be solely used by Classicism but Firmatis (durability), Utilitas (functionality) and Venustatis (beauty) found their roots in classical antiquity ([Cox 2011](#)).

This leaves Classicism as somewhat of an open book when considering it in a virtual environment.

3.3.2 Baroque

The use of Baroque as inspiration in web design is the perfect example of eccentricity. Most graphical elements or statement pieces have an over the top and excessive look. They illustrate ornate, yet flowing elements with pops of color, all attracting the eye ([Team Wegraphics 2010](#)).

A close period to Baroque, Rococo, even though less exuberant than its predecessor, still focused on some core elements such as ornateness and curvatures. Some aspects of this movement can be identified in web design, with the use of patterned backgrounds, added visual picture design, cursive fonts, frames set to the carefully selected pictures or even the logo in the form of a 'sign' ([Moreno 2012](#)).

Whether the designs edge towards Baroque or Rococo, it can be an audacious move to incorporate these elements that can clearly stand out.

3.3.3 Modernism

When it comes to Modernism in web design, a minimal yet practical approach is favored over complicated design, much like Modern Architecture, little adornment is used in its web design counterpart ([Elsbury 2017](#), [Loeffler 2012](#)).

There is a rejection of floral embellishments in favor of simple and functional design, portraying a visual hierarchy between the elements on the page.

The structure of content can be depicted in a strict grid-like system as well as with negative space that accentuates content. To show visual importance to the information, pages usually incorporate consistent content with rational typographies that are clear and legible, and that are sans serif-types (Franklin, Helvetica, etc.)

Additionally, colors are used with meaning and few are favored over many, making color palettes important. Primary hues can be favored and occasionally even black and white ([Creative blog staff 2013](#), [Wilshere 2016](#)).

This also puts forward responsive websites that are device-based, as they intend to respond to all needs, whether it be mobile or other devices ([Wilshere 2016](#)).

3.3.4 Brutalism

In web design, Brutalism is a bold representation. It often uses bluntness through its colors, unforgiving forms and layouts, and oversized fonts. Obviously, it is inspired by the architectural movement that was seen to have harsh and imposing structures.

The cold colors, austere and concrete browns, use the same types of tones in web design, specifically when it comes to the visual aspects such as pictures and images.

Likewise, the shapes remain bold creating an impact and attracting attention, as concrete allows for unique shapes and can take the form of any mold, giving a 3D aspect to impersonate the movement.

Much like the buildings take a huge space, they give a sinister look with no color leading to the impression of a bland and blunt visual. It is a design that uses big pictures and big typographies even if it tarnishes the legibility of the content.

They are not subtle elements that blend into their surroundings or their environments, they are meant to stand out. This creates a huge visual impact on the visitor, with a layout that is not necessarily what they are used to, whereas superfluous elements are utilized to create an impact ([Bate 2017](#)).

Therefore, visual websites can benefit from the use of the brutalist movement as it puts the features forward while favoring upfront design. There are no unnecessary visual elements that crowd the page which gives it a transparent functionality with an easiness in navigating through the content.

Hence it is deemed popular even if it is unpolished, so long as it is functional.

Just like its somewhat bare appearance, it also only gives short definitions for 'about us'. It can be difficult for the user to navigate or to discover the nature as there is little branding and the purpose is hidden. The brutalist design floats between intrigue and frustration due to this absence of story. It is toned down design compared to some extravagant ones that are currently used ([Griffin 2017](#)).

3.4 Design principles

When it comes to the aspects of design, ten principles are put forward by Alan Bigman ([2014](#)) that illustrate components that can be used throughout various types of architectural design:

1. Test technology, materials used to construct building
The use of different material and concepts has allowed for structures to evolve and change. Architecture has come from simple constructs to buildings that push boundaries.
2. Bend the rules, interesting shapes that are out of the norm, not necessarily vertical shapes

A building can be a structure that defies gravity, instead of going in one direction that is straight up, it can take on different shapes with parts that float in thin air.

3. Stick to your principles, Modernism: integrity, Bauhaus: functionality...
Even when confronted with critics it is important to follow the principles and goals that were set out.
4. Sketch your concepts, drawings and paintings that represent the building before they are built or before technical aspects
This can sometimes turn Architecture into an Art form, giving a sense of direction to where the construct intends to go.
5. Solve problems, think in terms of problem solving, accommodating the space to the users
A design may be a thing of beauty, but it is much more than that. Once integrated into its environment it serves multiple purpose all the while resolving the issues that it set out to.
6. Get noticed, distinctive buildings that identify cities
The creation of memorable structures leads individuals to remember the location where they are found by pinpointing said buildings.
7. Switch gears, adapting your style and sometimes jumping out of your comfort zone
Sometimes a certain style is not adapted to the needs and a change in path is required to convey the true motives.
8. Mind your environment, when entering an existing space
With evolving concerns for the world around us, being aware of the impact a new building will have on it and having respect for how the landscape might change is crucial.
9. Repurpose, instead of destroying
Along the lines of preservation, putting objects and buildings to new use can be refreshing and avoid waste. An abandoned structure needs not be destroyed and in certain cases can house something new.
10. Combine new and old, preserving continuity but also coexistence with something already there
The renovation of a structure does not mean losing the identity of what is old but more so not losing the functionality of what is new.

These ten principles invoke a sense of inspiration and encourage creative work, they are not necessarily all encompassing and can function singularly or together.

3.5 Transition to Information Architecture and Web Design

As stated above, these principles can be used throughout many types architectural design, meaning they can also be translated into a virtual design such as that of a website.

Each aspect can be assigned to something that a creator will use when designing the website.

Thus revealing the question of whether a webmaster should or could choose an architectural period on which to base their design depending on the nature of the website.

Based on the above design principles, some web design principles can be imagined (Table 1).

Table 1: From Urban Design principles to Web perception

Urban design principle	Web design perception
Technology	Using different functionalities to test the limits of what the site can do and what it can offer to the visitors.
Rules	Having interesting shapes, with unusual dynamics attracting the eye of the user. Not always having linear information that is available one after the other but in multiple locations on the website.
Principles	Staying true to the principles and ideas that were set out for the site at the beginning of the project.
Concepts	Conceiving ideas and transcribing them into sketches and models, helping the visualization of what the website could end up being. This also allows the webmaster to see if what was intended is achievable and then adapting the design if needed.
Resolution	Resolving any issues that arise throughout the creation as well as being able to determine the severity of any problems.
Noticeable	Making the design stand out, having a memorable concept that the visitor will be intrigued by and retain once they have left the website.
Adaptation	Being able make a change when it's needed and not being afraid of it, such as adapting the content or making a change based on user feedback.
Environment	Being aware of the environment, not only in the content that is shared but also how the website puts itself in the limelight whether it be partnerships or views
Repurpose	Redesign a website instead of starting from scratch. This could mean taking elements from the site that don't work or underperform and changing how they function or look
Combination	Taking the existing content or site and building upon it to ensure that the identity is not lost but that it is rejuvenated.

All these design principles can and generally are used in the creation of a website that would reach the expectations and standards of the modern world.

As much as they each hold their own degree of importance, not all principles will be carried out firsthand. A principle like the concept, with the creation of sketches to illustrate the vision of the website is something that a web design can undertake from the beginning. Meanwhile a principle like adapting the design, is more along the lines of future development as it is a continuity of the website.

Although all principles hold their place, it is important to use them at the right time and place, ensuring longevity.

4. Parallels between Information Architecture and Urban Architecture

Architecture as well as web design can be defined by multiple factors, they both encompass certain features ([Sall 2015](#)):

- Are places where people go
Whether you are in a building or on a website, the purpose is to visit and explore your surrounding for a given reason.
- Built to do this specific job
Before being constructed, both entities have a context and a nature that is defined, which will influence its features.
- Are limited by the evolution of technology
Only so much can be done with what exists, and as time passes, more technologically inclined resources become available to make the impossible real
- Can still be considered art
They can represent works of beauty that attract the attention and interest of the people.

With these features identified, it can clearly be said that they have both followed a course and adapted to their predecessors. They have evolved using what was already present while creating something new to stand upon.

Just as Architecture can without a doubt be characterized by its various distinctions among the periods, the same can be said for web design.

4.1 History and evolution of Architecture in Web Design

As illustrated by Mike Sall ([2015](#)), both architecture and web design have evolved along the same lines, taking from the past to build towards the future.

The beginning of the World Wide Web can be compared to the Neolithic period, where placing simple structures was key, although it was also a challenge to do so.

Then came the Classical period, which brought some refinement and proportion, with slight visual improvements that could be identified.

With Romanesque came a thicker and bulkier look to the items and menus.

The Gothic look of stained glass was captured by the use of CSS (Cascading Style Sheets) and Flash. The core practices of web design were in place, leaving the doorway open for making the most of having 'more'.

Much as the Renaissance inspired a return to Classical architecture, the same can be identified in recent approach to web design. It inspires the use of the same flat design, with simple and clean aesthetics instead of complexities.

The next step would be Baroque, using the extravagant and the theatrical to change and meld the design into something that it is not. It can be debated whether this stage has been reached yet or not.

The future holds the Neoclassical period, which will tune back into the past, giving retro looks to website without drabness but more of a sense of cool.

After that, many things could happen, revivals are a natural occurrence in Art and Architecture and the same can be said for Web Design ([Sall 2015](#)).

Nevertheless, some lessons can be learned by these forms of evolution. The eminence of the Digital Architect, much like a normal Architect, is a person that creates a bond between the website and the perception of the users.

The windows are white space, creating highlights. The color schemes used on buildings relate to colors used on websites, making them different and setting them apart. Thus, similarly to a building, each aspect of a website serves a purpose.

Much like forms of Architecture pop up in different regions of the world, these cultural contrasts are what make for different sets of Architectures and designs. It is common today to justify the use of responsive design that the creation of a website for multiple screen sizes, alas the cultural aspect is sometimes lost ([Kowalski 2015](#)).

It is challenging to completely identify the current state of things because they change and evolve extremely quickly but also since characteristics can be taken from multiple eras, forming a melting pot of design.

4.2 Placemaking in a virtual world

The techniques of placemaking are often used in the design and conceptualization of cities and areas. Nevertheless, the components that it puts to work are not secluded to the physical world.

Things in general are influenced by their surrounding and by items that interact or enhance them, thus an individual will have different perceptions depending on those factors.

Just like in Urban Design, placemaking in Information Architecture is creating contexts for visitors and making sense of the information that is available to them. Consequently, it is an important aspect.

A sense of place can be seen as a natural occurrence in human beings, they have an instinctive awareness of their surroundings and what can be done in the places in which they find themselves. People learn the meaning of these places because they evolve with them and form habits around them.

Hence, it is reasonable to imagine that this can then be done in a virtual environment.

The lines of this sense of place become slightly blurred in this predominantly digital world, words and expressions that are normally used to indicate that a person is going somewhere or visiting someplace are used in the context of online spaces.

Because people also encounter these virtual places like they would physical places, they have expectations of what context the content represents, telling the difference between two websites becomes like telling the difference between two buildings.

Ultimately, both Urban Architecture and Information Architecture try to convey the same message, to serve and communicate based on their social function ([Arango, Morville, Rosenfeld 2016](#)).

When putting Lynch's ([1960](#), see [section 3.1](#)) city components into the context of a virtual environment, they can be pinpointed to specific areas of a website ([Arango 2017](#)):

Paths, nodes and landmarks

The navigation bars, menus and search bars allow users to navigate throughout the website, helping them go from place to place just like paths and nodes.

The labels and icons indicate special areas that can be visited like landmarks.

Districts

The main areas of a website, which can also sometimes bare distinctions like colors or labelling.

Edges

In some cases, the different sections of the website, like public or private or even intermediate areas that create separation. In other ways, zones that make up recognizable locations.

Just like within a city, the user can forge a sense of place with the virtual environment in which they find themselves. They do not necessarily identify these characteristics, but they are a present hidden layer.

5. Mock-ups

The mock-ups paved the way for the second side of the paper, that of the methods and analysis.

This section puts forward why and how they were used to advance the reflection. It also illustrates the entire process of the mock-up creation and the tie-ins to Information Architecture that were used.

5.1 Context

It was decided from early on that the mock-ups would serve as a means for participants to, in some way, voice their opinion, thus illustrating how a virtual interface based on Urban Architecture could change their perception.

The mock-ups were also meant to identify the attitude the user would have towards a website based on an architectural period.

Undeniably, the elements incorporated into the mock-ups needed to be well balanced. Throughout the creation, as much as the visual design would be the first thing 'seen' by the participants, it needed to be handled carefully in order to make sure elements of structure and navigation were also integrated.

5.1.1 Definition and scope

A mock-up is usually a mid to high fidelity creation of a design, they can portray different elements such as the layout, colors, typography and iconography.

They help users see what the final result may resemble and give feedback to how the product might function, all the while leaving room for improvements on the final rendering.

Mock-ups can be created with design tools, specifically designed software, or by using computer coding.

Their creation also allows the designer to gauge whether what is intended is possible ([Cao 2018](#)).

5.1.2 Study usage

For this study the mock-ups were created to resemble websites as close to reality as possible.

Therefore, specific layouts were elaborated for each one, with structures that allowed for multiple features and content types to be added. The visual aspects were also chosen to reflect realistic portrayals of the colors and fonts.

In terms of imagery, it was kept at a minimum simply due to the nature of the content put forward.

5.2 Methodology

To ensure the process went well, a well thought out organization and methodology was needed.

This part illustrates the methodology used specifically for the mock-ups.

5.2.1 Software: Axure¹²

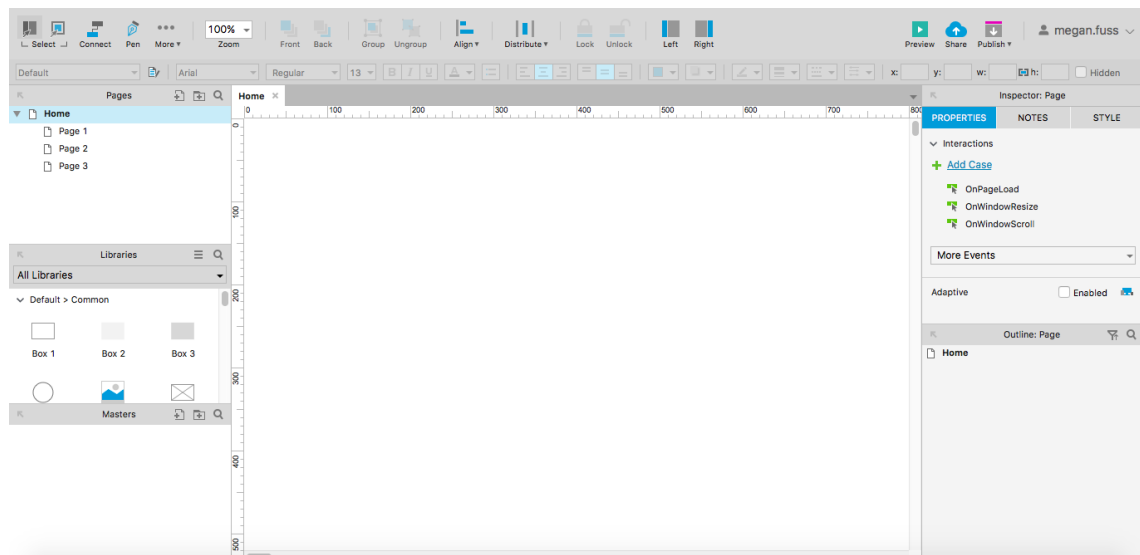
As it was decided that mock-ups were to be used, a software to create them needed to be chosen. Multiple computer programs for model creation had been proposed throughout the IA course. They each varied functionality-wise and with what could be achieved with their usage.

A more global and thorough tool with all-encompassing functionalities and a wide range of capabilities was chosen: Axure.

Axure is a software that allows the creation of models through the use of a program installed on one's device. This tool requires a license to work to full capacity once the 30-day free trial is up, but they are also available to students and professors.

Axure offers multiple components with a somewhat complex interface, which did not always render its use intuitive. It demanded the time to get a grasp of the software and all that could be accomplished with its handling ([Axure 2018](#)).

Figure 7: Axure interface



The software also allowed an easy way to share the mock-ups through the means of a web browser. This meant that all that was needed to ensure the participant could view the website models was a functional browser and an internet connection.

5.2.2 Era selection

To create a tie in with the theoretical aspect of the paper, the eras that were selected were based on it.

This meant that the models were somewhat based on ideas of how Urban Architecture is translated into a web design but also on how a concept can be developed based on the principles of set architecture.

The four eras that were selected were: Brutalism; Classicism; Modernism and Baroque. They were also chosen as, Classicism represents the core, Brutalism and Modernism are functional and recent pioneers, and Baroque is eccentric and unusual. This gave the proposed models a wide variety.

¹² <https://www.axure.com/>

5.2.3 Content and menu structure

To gain time, the overall content was taken as is from the CCdigitallaw ([2018](#)) website, some aspects were modified to better fit into the molds of each architecture.

The homepages each had text areas that bared similarities but were each adapted to fit the overall design.

As not only the design indicated which period was in question, the structure and navigation needed to be based on the type of architecture too.

When it came to the menu structure, it would have been appropriate to hold an in-depth analysis of how the menu terms should be designed, but due to the lack of time this was not possible.

Some of the menu design was based on previous knowledge of the website and how it had been reconstructed within the Information Architecture course, most specifically for the classical era.

For the brutalist and modernist periods, the menus were designed along the same way as the eras are highly similar. Thus, the terms were created to be bold and blunt.

For the baroque period, the terms were created to be fun and somewhat straight to the point in an unconventional manner (see [Annex 2](#)).

Hence, all four eras had menu categories that were based on the characteristics of the architectures.

5.2.4 Mock-up creation

Before undertaking the creation of each mockup, they had to be planned. With the data gathered from the initial research of each era, the major principles were now known and could be used for the next step.

These major principles needed to be used not only for the visual design of the website, but also for the Information Architecture design in terms of navigation and structure.

This step was slightly more difficult to carry out as it entailed a projection into the layers of Information Architecture as well as any assumptions that could be made.

Additionally, paper sketches were established for each period to help visualize what the final models could resemble as well as a categorization of important Information Architecture principles.

For each era, elements of design were centralized, such as navigational, structural and informational. Once everything was gathered on paper, the ideas had to be transferred to a virtual environment through the website mock-ups.

A project was created in Axure for all four architectural periods. To start out, the basic default pages taken from the existing website were created as blank pages, this was to ensure that the general structure was present. The pages were organized in a hierarchy.

Before adding any content to the pages, they needed a structure to which it could be attached. Using the 'Masters' functionality, page elements that were recurring such as the menu were created. The use of this function depended on the architectural period and the general design itself. This was due to the fact that some models had more objects present on the pages than others.

Even though most aspects of the models were planned before the initial creation step, the design was not set in stone and were only finalized when they were actually elaborated.

All four mock-ups are available online through shared links:

Brutalism (see [Annex 3](#)): <https://2aylry.axshare.com/home.html>

Classicism (see [Annex 4](#)): <https://eswazj.axshare.com/home.html>

Modernism (see [Annex 5](#)): <https://w65bbm.axshare.com/home.html>

Baroque (see [Annex 6](#)): <https://7t0y7r.axshare.com/splash.html>

5.3 CCdigitallaw interface

The current CCdigitallaw interface is presented as a scrolling page. The home page has two components, on the left side a description of what they do and who they are, on the right a graph a depiction of the categories available on the site. Some links lead to areas on the same page whereas others send to dedicated pages.

There is a slight disconnect on the homepage between both sides, there is also a lot of content as it is a very long page. The graph that appears to be of high importance is somewhat lost as it is not necessarily evident that it represents a menu. This could also be supported by the fact that there is top menu bar, making a double menu redundant.

Figure 8: Current CCdigitallaw interface



[CCdigitallaw 2018](#)

CCdigitallaw has three major sections that make up the website: Knowledgebase; Training and Advising. It was along those same lines that the mock-ups were created.

Furthermore, to create a tie in with Urban Architecture, four principles of Information Architecture were used to provide a correlation. These fundamentals are those of organization, labeling, navigation and search. Another addition to these principles was the design itself. The mock-ups each followed these guidelines in order to ensure the design and the Information Architecture components were defined.

Design: visual effect

The first thing the user sees is the visual aesthetics of the models. This can have an important impact on their attitude.

Organization: categorizing and structuring information

The application of a certain structure separates the models as well as how the information is categorized.

Labeling: representing information

The use of specific terms and means of identification to link them to an era.

Navigation: browsing and movement

The means in which the participant is able to navigate through the mock-up whether by the use of the page content, the menu or the links.

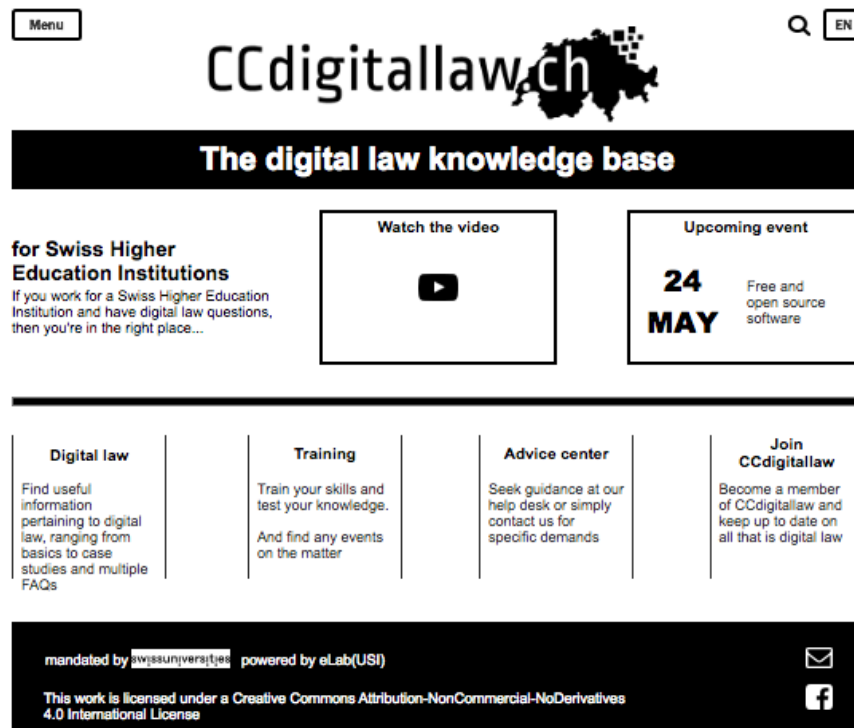
Search: looking for information

The methods employed by users to search for the information that is needed, it is mostly exemplified by the menu.

5.3.1 Brutalism¹³

The brutalist mock-up is a rough and tough looking design with a big menu displaying all menu tabs, giving it an unfinished look (figure 9, [Annex 3](#)).

Figure 9: Brutalism homepage interface



Design: bold, bold fonts, cold colors, rough, connectivity

Much like the architectural period, the design needed to be bold to well represent the movement of Brutalism. This was delivered through the use of a black and white design to illustrate a bold statement. The color palette and the use of bold fonts induced roughness.

Organization: main content, big menu, side menu, multiple shapes

Most of the content was in block form but within different shapes and sizes. The menu was also organized in one area making it extremely functional and straightforward. To add a sense of connectivity, a side menu opens up within each section, much like passageways between buildings.

Labeling: bold lettering and oversized

The fonts and lettering that were chosen are also bold with an oversized nature, with the black and white highlighting specific points such as menu items.

Navigation: menu visibility and section menu

With the menu opening to a complete array of possibilities, it intends to show the user each major location that can be visited on the website. Another element that incited movement was the left side menu, thoroughly opening the navigation within the section.

Search: menu and search bar

Unlike the other designs, a search bar was available in the form of an icon that expands. The user also has the possibility of finding information through the content.

¹³ <https://2aylry.axshare.com/home.html>

5.3.2 Classicism¹⁴

The classical model exemplified a simple and clean look, with a rather muted visual effect. The general structure was meant to symbolize columns all while helping the content in remaining proportional (figure 10, [Annex 4](#)).

Figure 10: Classicism homepage interface



Design: proportional, clean, long columns, whites and grays

Like the buildings of old, the classical design was illustrated by proportion with every element being clean cut. One of the important aspects of the architectural period are the columns, meaning the content was portrayed in such a way.

Organization: symmetry and proportion

As stated for the design, proportion and the use of columns were a central part. The information was structured into columns of varying width, making the content proportional and symmetrical.

Labeling: order

To simulate order, a prim and proper phrase was chosen to represent the era. The menu tabs were also devised to be simplistic and straight to the point, the use of the gray color enabled them to stand out while conveying a sense of structure.

Navigation: repetition and menu visibility

An impression of repetition was created with the structure of the pages, using the 'columns' portrayed through the menu and 'archways' of content. This gave the user most of the information in the same places in order to keep it simple.

Search: menu, links and icons

Information can be found in many ways in the design, mostly through the menu, but also with links and icons.

¹⁴ <https://eswazi.axshare.com/home.html>

5.3.3 Modernism¹⁵

The modernist mock-up bared some resemblance to the brutalist because of the connection the architectures share (figure 11, [Annex 5](#)).

Figure 11: Modernism homepage interface



Design: functional, representative, simple

The design was meant to be functional, having the menu and sidebars always available. The splash of color, blue, gave a representative and symbolic design of law and justice.

Organization: asymmetrical, grid style, open space

The content was structured the same throughout the website, with asymmetrical cubic shapes that followed a grid-like style. Even though the menu and sidebar took up space, openness was obtained below the content itself.

Labeling: simple, short, visible

The menu tabs are always visible with simple terms, making them functional and intuitive to use. The colors allow the user to see their current location as the shade of blue changes.

Navigation: clear, legible, consistent

The visitors can navigate through pages that are consistent. The information is readily there while remaining legible even with the use of color.

Search: menu, sidebars

The availability of the menu and the sidebar on all the pages of the website was meant to help in the search of information

¹⁵ <https://w65bbm.axshare.com/home.html>

5.3.4 Baroque¹⁶

As the baroque era represents an 'in your face' yet ornate design, colors were a way to create an association between architectures (figure 12, [Annex 6](#)).

Figure 12: Baroque homepage interface



Design: curves and rounded edges, big spaces, colors, ornate yet flashy

To illustrate the Baroque design, very bright colors were chosen. They were based on the colors already present in the current interface, but the intensity was amplified. The elements on the pages take up big spaces and also leave white space to create grandeur. A curve is used throughout to give a semblance of ornateness.

Organization: connected elements, curved sections and distinct categories

The catch phrase used for the website connected directly with the menu items and also opened up distinct categories of the website. The front-page menu, the footer and sidebars all make use of curved edges.

Labeling: bold colors and catchy terms

The use of bold and bright colors is used in a way to illustrate the menu labels. It is then accentuated by the use of straight to the point terms.

Navigation: fluid, a connection throughout, following a curve of information

The user has the ability to visit the website through the content while always having a menu present. There's also the availability of the right sidebar on content pages always connecting the visitor with information.

Search: menu, links and icons

The participants have multiple elements at their disposal to find the information they are looking for.

¹⁶ <https://7t0y7r.axshare.com/splash.html>

5.4 Limitations

As previously iterated, Axure was not the most intuitive software to use. Even though it had been used during the Information Architecture course, there were many aspects that had not been approached, more specifically functionalities that were not straight-forward.

In a way, this limited some of the things that were accomplished with the mock-ups, some elements could have been perfected.

For instance, to create a flowing motion within the Baroque mock-up, an event banner was integrated, it started to scroll from right to left once the website loaded. Once the banner had completely loaded, the motion stopped and would not continue to scroll, this was not what was intended in the beginning. All attempts to make the motion continuous did not pan out.

Another issue that arose with the Baroque design was a somewhat simple one, the horizontal menu did not have rounded corners by default. There was an option to change the radius of the corners, but it never applied itself to the corners. This meant that the menu looked a bit harsh and out of place compared to other elements of the website.

Multiple difficulties came up in all designs with the pass-over items, the toggle visibility did not always have the intended outcome and it would flash in and out of view numerous times even when the cursor was not moving. The function was highly sensitive in some cases, which meant that it could not always be applied, a click to toggle function and toggle to view (and not hide) were favored to avoid issues.

Some improvements could have been made with the Brutalism and Modernism menu highlights in order to allow the user to know on which page they were currently situated. However, due to the use of the Master function with Axure, the set items could not be edited without modifying the visual design everywhere the Master appeared. Individual items would have needed to be created to implement this design.

Aside from the Brutalist model, the search bar was omitted. Even though it represents a highly important functionality on a website, it was not integrated as to avoid people trying to 'use' the search bar to find information on the mock-up.

There were also issues with the action of sharing the models, as sometimes they did not update correctly even if they had just been synced. This led to slight variations in the mock-ups, such as the font ending up not being up to date for a participant. This was a minor issue that was rarely identified by the user.

6. Usability tests

In continuation of the method and analysis, the next part is dedicated to the usability tests undertaken with the mock-ups.

This phase explains how and why this type of test was used in the study, as well as all the collected data and the analyzed results.

6.1 Context

After having set up the mock-ups that reflected the four chosen eras, they needed to be tested. As it was important to put an emphasis on what the user perceived and what kind of attitude fluctuations could happen, it was essential to gather as much data correlating the mock-ups with the usability tests.

These tests allowed the evaluation of the various interfaces that had been created. The ability to directly collect information from participants gave insight on their thoughts.

This feedback was given based on the Information Architecture as the users visited each model while the questions helped deduce links that could exist with Urban Architecture.

6.1.1 Definition and Scope

Usability tests are used to evaluate things such as interfaces or systems, they can range from simplistic (going up to an individual and asking them to use your system), to complex (setting up in-depth projects that have various steps). The aim is to be able to gauge what your target audience might think of the product that is being tested ([McCracken 2016](#)).

As a project manager, the concept is understood, and the usage of the technology comes easily, meaning having outsiders evaluate a project can be majorly beneficial to its success. The user will naturally have a different, unbiased perspective.

Furthermore, usability testing is also cost-efficient and can be done in a short time frame, leading to a wide range of possibilities depending on the context of the study at hand.

These tests can also serve as means to validate a change or an improvement that needs to happen, as having exterior impressions adds a higher credibility and helps in convincing whoever it may be.

Another important factor is to ensure representative users are selected to undertake the tests, and that they are given meaningful tasks where something can be achieved. It is also important to let the user express themselves without interjecting ([NNgroup 2018](#)).

Thus, having a checklist that encompasses all the elements that need to be done can be beneficial to the study and also ensures the right preparation is done ([Loranger 2016](#)).

6.1.2 Study usage

The usability tests were done in a defined frame, all the steps were planned ahead of time and the participants were also invited to perform the test at a scheduled time and place.

The main goal for carrying out the tests in the context of this study, was to gauge the reactions and opinions the users would have when it came to the different designs.

When the main tasks were completed, the users were asked to complete a survey with ten scale questions and one multiple choice question. This survey had the same questions for all four interfaces.

With all the tasks and the survey completed, the recordings were saved on the device. They were then analyzed within the 'Manager' as an overall project management function was available.

Some functionalities of Morae were not used. For example, as the study was conducted by one person, there was no use for the 'Observer'.

6.2.2 Participants

As per Jakob Nielsen ([2000](#)), five participants are sufficient to collect a satisfactory amount of data. Less useful information is found the more individuals there are, as questions regarding the same issues start to arise.

Hence, six people were chosen to participate in the usability tests; the first five to cover the required sample size and an extra person as a safeguard. All the participants were brought to complete the four scenarios. Before undertaking the actual tests, two people proofread all of the documents and mock-ups to ensure all visible errors were uncovered. The test was then fully completed by one person to confirm its functionality.

The CCdigitallaw website states "Competence Center in Digital Law for Swiss Higher Education Institutions" ([CCdigitallaw 2018](#)). Therefore, due to the nature of the site, designed for professionals in the higher education, people within the HEG were selected. They all varied in status, with most being members of faculty and one person being a student.

Table 2: Test audience professions

<i>Audience</i>	
<i>Assistant</i>	3
<i>Secretary</i>	2
<i>Student</i>	1
<i>Total Participants</i>	6

The age gap amongst the participants varied, with three being in between 18 years old (y.o.) and 30 y.o., one person being in between 31 y.o. and 45 y.o. and two being over 45 y.o.

Table 3: Test audience age demographics

<i>Age</i>	
<i>18 – 30 y.o.</i>	3
<i>31 – 45 y.o.</i>	1
<i>> 46 y.o.</i>	2
<i>Total Participants</i>	6

They all had a certain degree of web/internet knowledge that was average to slightly above average.

When they were asked if they had good knowledge of technology, namely the internet and web browsers, the average score was 3.6 out of 5 (with 5 being strongly agree).

In terms of usage outside the confines of work, they all spend less than six hours a day using computers or similar technology. The answers were relatively balanced for the three other options.

Table 4: Test audience computer usage

<i>Computer usage</i>	
<i>Less than an hour</i>	2
<i>Between 1 – 3 hours</i>	2
<i>Between 3 – 6 hours</i>	2
<i>More than 6 hours</i>	0
<i>Total Participants</i>	6

All the participants represented users that could be brought to use CCdigitallaw for work related issues other than that the sample was made up of varying profiles.

6.2.3 Outline and scenarios

The participants were welcomed and asked to sit in front of the laptop that would be used to complete the tests. They were then given a set of documents:

- A consent form, based on the Usability.gov ([2018a](#)) example (see [Annex 7](#)), that stated they understood and agreed to complete the test.
- A script that outlined the context of the test and what was needed of them (see [Annex 8](#)).
- A set of basic questions to gather information on the audience that was participating in the test (see [Annex 9](#))
- A pamphlet of the printed scenarios, this served as a reading aid for any issues that arose with the on-screen window or simply for individuals who preferred paper.

The scenarios were based on the mock-ups that had been established. The tasks were elaborated in a way that made the participants visit a wide array of the models and not just one section. This directly ties into the fact that it is the attitude people have towards the eras that is important and not necessarily which is better.

At the end of each scenario was a survey, it had the same questions for each era. It consisted of ten general questions pertaining to general navigational, structural and visual information. They were loosely based on the type of questions found in a System Usability Scale test but adapted to represent the nature of the study.

A final debrief was also held at the end of the entire test.

6.2.4 Assessment and observations

The analysis of all the data was not an easy task, since there were four scenarios that needed to be analyzed that all had a vast quantity of data.

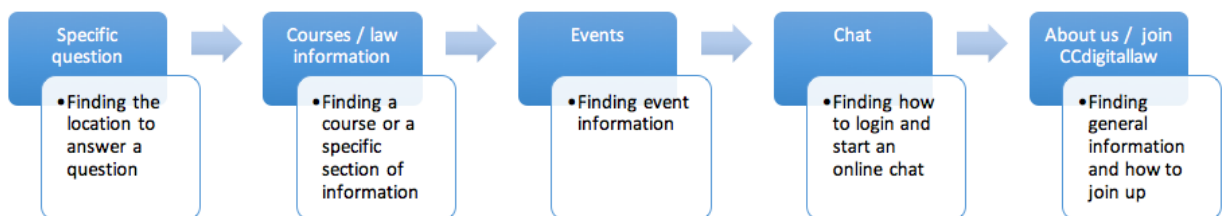
To facilitate this process each era was separated with its three data categories: the actual usability test results, the survey question results and the debrief summaries.

At the end of each analysis there is also a synthesis of the user impressions.

6.2.4.1 Test scenarios

A scenario was elaborated for each era (see sections [6.3 Scenario: Brutalism](#), [6.4 Scenario: Classicism](#), [6.5 Scenario: Modernism](#), [6.6 Scenario: Baroque](#)), that each had five tasks that needed to be completed. The tasks were based on different categories (figure 14), with the first two varying between the four scenarios and the remaining three being relatively similar.

Figure 14: Test scenario task outline



The process was created to represent a story that the participant could follow. The context of the scenarios was that of a professor at the start of a school semester:

"You are a professor at the HEG in the IBM (international business management) department. You are seeking general information in order to update your course. The school semester is starting in a few months and you have some general questions about the law."

To analyze the results of these usability tests, Morae Manager was used to go back, recover and listen to all the data.

For each era, a table that rounded up all the participants' processes was devised (see [Annex 10: Brutalism](#), [Annex 11: Classicism](#), [Annex 12: Modernism](#), [Annex 13: Baroque](#)). It centralized the steps they took to complete the tasks and highlighted any issues that arose, which helped form an indication that depicted the ease of completion.

Within the scenario sections, all the tasks are given with a summary of responses.

Nonetheless, whenever a task was problematic for at least 2/6 of the users, it was illustrated with an issue-solution that would allow the usability to improve in the future.

Furthermore, comprehensive tables which showed the full task as given to the participants were created, with the differences between the tasks highlighted in blue. For each task, a process of the required answer is given and acceptable answers are also identified. The paths shown represent the quickest manner of accomplishing the tasks and are not indicative of what the participants did.

These acceptable answers are recognized as solutions where the participants are likely to have found a suitable answer.

6.2.4.2 Survey questions

Once the participant finished all the tasks for the given mock-up, a set of ten questions needed to be answered, which related directly to the experience. They were all graded, according to the Likert scale, using the measurement of '1 to 5', 1 being **strongly disagree** and 5 being **strongly agree**.

1. The website was intuitive
→ To understand how the mock-ups were received by the participants.
2. The general information was readily available
→ To see if the information that was put forward was easy to find
3. The additional functions (such as language change, search bar) were easy to find/are visible
→ To gauge whether items that could be nodes or landmarks were visible.
4. The interface / visual was appropriate with the nature of the website (digital law)
→ To evaluate the design elements, which were influenced by the architectural periods
5. The menu and website were easy to navigate
→ To identify if the estimated paths and navigational system were coherent.
6. The menu terms used were comprehensible
→ To determine whether the labelling system was understandable.
7. The information was easy to find in a small amount of time/clicks
→ To judge if the website was well structured and categorized, also along the lines of districts.
8. The website is understandable with little to no digital law knowledge
→ To discern if the information was attainable to multiple audiences.
9. The information and content were distributed clearly on the pages and was well structured
→ To assess the organization of content and how edges are seen.
10. The design influenced my perception of the website (negatively)
→ To discover how the architectural period in question was judged.

These questions were elaborated to replace the ten System Usability Scale question proposed by Morae. An SUS questionnaire allows the tester to evaluate a particular system ([Usability.gov 2018c](https://usability.gov/2018c)).

However, for the purpose of this test, it was deemed more useful to collect information that was topic related and the core of this study was not solely to test the systems, but the different layers of Information Architecture as well as user perception.

The breakdown of the survey questions was done with the help of the software 'tableau'¹⁸, which allows the creations of various types of graphs. The Likert scale questions were

¹⁸ <https://www.tableau.com/>

visualized with the use of horizontal stacked bars and a juxtaposition of the average Likert scale scores as a top layer, which helped create a global vision for the entire questionnaire.

6.2.4.3 Debriefs

Aside from the tasks, the debriefs represented a crucial part of the usability test. This was due to the simple fact that it allowed the participants to express themselves without being tied to the tasks at hand.

A debrief was held after each mock-up test, meaning each participant had four occasions to give feedback.

At the beginning, two open questions were asked:

1. Can you please give a rundown of the problems you encountered with each mock-up?
→ This question was meant to re-immersify the participant in the tasks that they had previously completed. It also, in a way, ensured they would express the most essential issues first, as they would describe what came to mind upon being asked.

The answers obtained will not be analyzed in depths as the question itself served more as a guide for the users to resituate themselves.

2. Do you have any additional comments pertaining to each mock-up?
→ The purpose of this question was to gather any further thoughts that the participants might have had about the website models. This was valued information as the users might feel less constrained by the tasks while expressing themselves.

The responses given by the participants will be treated within the user impressions.

Five questions that referred to the components of city were then asked, which served as a tie-in to how a virtual environment, such as a website, could be seen as an architectural space.

1. Path: How do you feel about the navigation, the route that was taken?
→ This question was asked for the purpose of finding out how the participants felt while visiting the website and the paths that they took that led them to the information they were seeking.
2. Landmark: What are the major elements?
→ This intended to extricate any specific items or features that stood out to them and would lead the visitor to remember the website due to this aspect.
3. Edge: What can you say about the limits/lines of the pages?
→ This was asked from more of a structural point of view, as the sites in question were naturally delimited by the elements and construction of the pages.
4. District: Do the sections seem logical?
→ This helped in finding out whether the visitors thought the information was categorized logically or if something was misplaced.
5. Node: Can you identify any specific/strategic points?
→ This was namely asked in terms of navigation or in points that were interactive.

Even though the questions were asked as an additional way of forming a link, in some cases, specifically 'Edges', the users had difficulty answering in a non-general manner.

6.2.4.4 User impressions

The impressions comprise of multiple types of collected data, with the use of the comments gathered throughout the tasks or even the whole usability test, as well as questions asked after the tests.

A last question, which was placed after the ten survey questions, is also analyzed here. The participants were asked to choose three words that applied the most while describing the website, they were given choices to help them decide, as follows:

- Excessive
- Colorful
- Simple
- Austere
- Grandeur
- Nuanced
- Proportional or Symmetrical
- Functional
- Audacious
- Representative

These words were a collection of elements that were emblematic of the four architectural periods.

6.3 Scenario: Brutalism

The Brutalism scenario was the first one encountered by the participants, below is the analysis of the data pertaining to the different elements.

This model was placed first as it was somewhat of a 'blank slate' all the while having elements of intrigue.

6.3.1 Tasks

The set of Brutalism tasks (see [Annex 14](#)) encompassed five different areas of the website, they were for the most part completed correctly, with most issues coming from Task 1 and Task 2. The average time for finishing all the tasks was 16m06.67s

Task 1: specific question

Most of the participants figured the information would be available in the 'Basics of copyright section'. Four people almost considered 'Common questions' with two people actually visiting the section and one person sticking with the location.

This issue could very well have been due the comprehension of the question or the structure of the model (see [Annex 15](#)).

Task 2: courses

Three out of the six participants found the 'Creative Commons' section. The remaining individuals sought much more general information that was not along the lines of the question, while one person found the right area when doing the next task.

This could also have been problematic due to the visibility of the courses on the homepage or throughout the entire website (see [Annex 16](#)).

Task 3: events

Five out of the six participants found both ways to view the events, one person did not use the event box on the homepage.

Task 4: chat

Four out of the six participants found the location on the website, whereas one used CCdigitallaw's Facebook page to consider using their chat system and one person thought they should send an email to the listed experts.

Task 5: about us and join CCdigitallaw

All the participants were able to find information about joining CCdigitallaw. On the other hand, they all had issues finding any type of 'About us' information, simply because it was not readily available because of the nature of Brutalism.

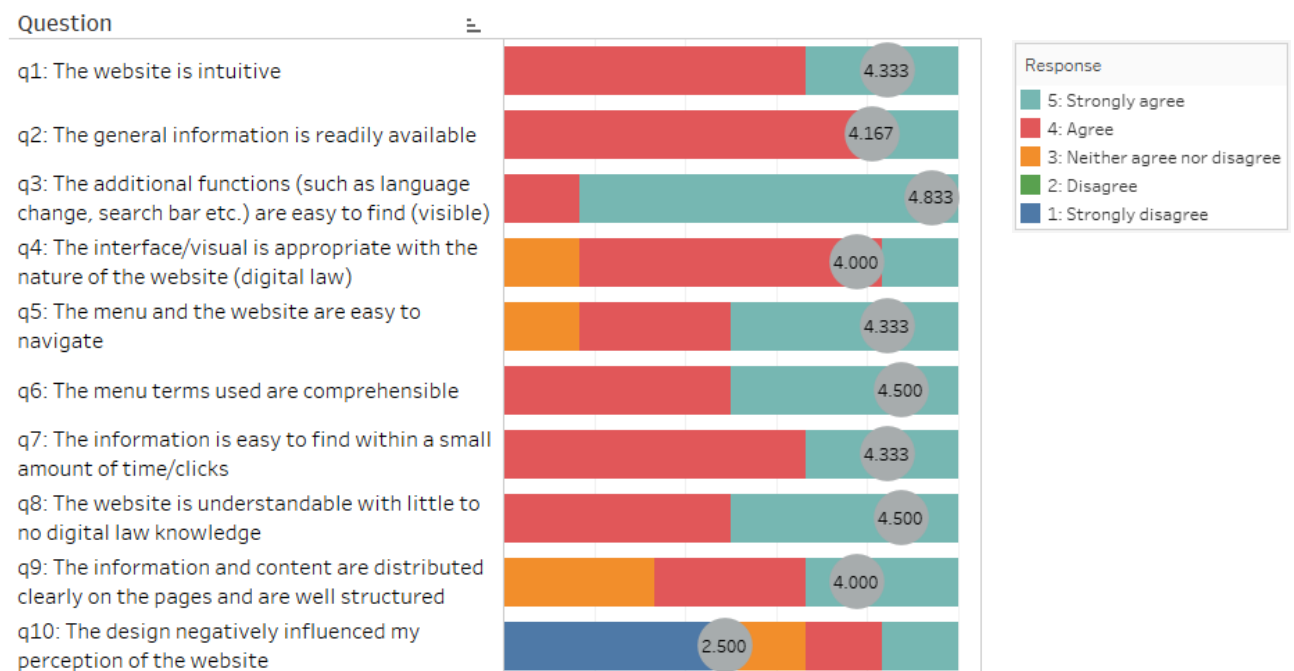
6.3.2 Survey questions

The users scored the Brutalism model relatively well, with most ranging in the 4-point range (see [Annex 17](#)). They agreed with most of the questions or even strongly agreed with them. The additional functionalities proposed on the site were very well perceived.

The interface and the structure of the content have slightly lower scores with 4 points.

The question relating to the influence of the model received an average score of '2.5', with half the participants strongly disagreeing about the design negatively influencing their visit, the other three participants gave unique responses.

Figure 15: Brutalism survey results



For the most part, the scores are good, but they are not wonderful either as there is a higher rate of 'Agree' than 'Strongly Agree'.

6.3.3 Debrief

The results gathered from the Brutalism debrief's five component questions are as follows:

1. Path: How do you feel about the navigation, the route that was taken?
The navigation was easy, well defined, but somewhat difficult for precise questions as not everything could be found unless present of a specific page. Generally, it flowed well and was quite direct.
Although, it appears the menu button was not visible enough, as it was not necessarily the first place the participants were inclined to go, with one person stating the lack of reflex to go to the top menu.
2. Landmark: What are the major elements?
The major elements that were identified were the menu, the logo items (search) and the language button. The banner was also recognized, as well as the video and event boxes.
Some design elements such as colors and clarity were also mentioned.
3. Edge: What can you say about the limits/lines of the pages?
Most stated that the structure seemed correct, symmetric and centered, with the black and white design highlighting certain delimitations.
For the borders of the pages, some appeared to be missing or were maybe not needed according to one participant.
4. District: Do the sections seem logical?
The sections were seen as logical and ordered by function with distinct categories, but that because of the lack of content, it might be difficult to judge.
Although, someone stated that the helpdesk and contact information were not put forward enough.
5. Node: Can you identify any specific/strategic points?
The points specified were elements such as the menu items, the logo, tabs or buttons but also the events, big titles and quick links.

6.3.4 User impressions

This model was seen as simple and easy to understand, but the lack of colors was a bit harsh and rough, there was a need for softer colors. Even though the use of no colors created an aversion, it was also seen as interesting and led to the intrigue of participants.

From a content perspective, it was misleading to some and portrays a sense of detachment, because some information, such as the 'About us' section, was purposely omitted.

The words that came up the most often for this mock-up were: simple, austere, proportional/symmetrical and functional. The users found the design and navigation simple, making it functional with a proportional layout, but the color scheme was observed as austere. For the most part, these elements tie in well to the era (see [Annex 18](#)).

6.4 Scenario: Classicism

The Classical scenario was the second one come across by the participants, below is the evaluation of the data relating to each part.

This model was placed in this order as it was the most neutral of all, giving the test a break between some of the highly varying designs.

6.4.1 Tasks

The five classicism tasks (see [Annex 19](#)) were elaborated along the same lines and were completed on average in 09m34.95s. They were mostly well accomplished by the participants, but Task 1 still warranted uncertainty.

Task 1: specific question

Five out of the six participants found the intended location, with three of them staying on the page. The other three participants decided that the more general 'Copyright law' location was better suited (see [Annex 20](#)).

Task 2: courses

All the participants found the general location of the information but only four people went to the specific page, the other two simply stated they would find the answer in one of the available categories.

Task 3: events

Four out of the six participants found the events on the homepage, but some were frustrated that it led nowhere (see [Annex 21](#)).

One person was lost as they were searching in the menu and had not returned to the homepage, the other decided to search for the information on the Facebook page.

Task 4: chat

Five out of the six participants found the answer, but the last person's response could not be taken into consideration as there was a mix-up with the mock-ups.

Task 5: about us and join CCdigitallaw

All participants found the needed information, although some just identified the 'About us' category and did not specifically visit the page.

6.4.2 Survey questions

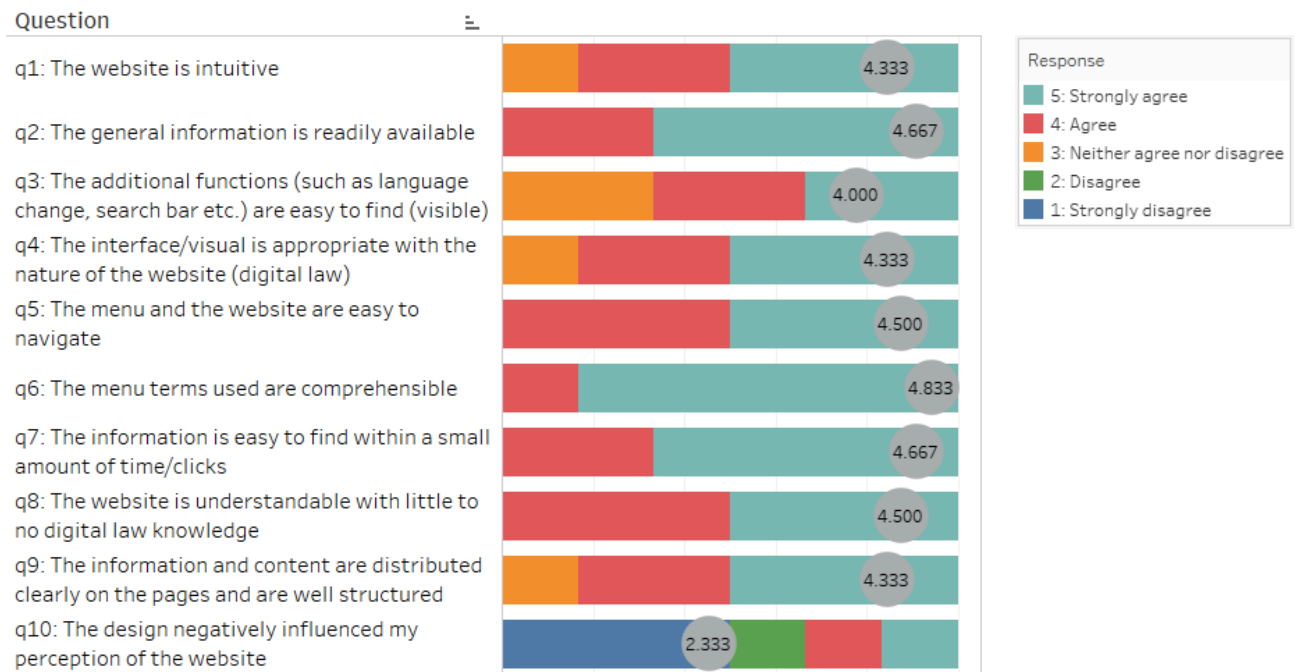
The participants also perceived this mock-up well, with all the scores above or just at '4' other than the negative question 10 (see [Annex 22](#)).

On the contrary to the other models, the additional functions were harder to find, scoring the lowest with a '4'.

The information was perceived soundly on the Classicism mock-up, as the users deemed it more available and it was easier to find and comprehend.

The design of this model was seen as slightly better than the Baroque and Brutalism ones, but is in very close range.

Figure 16: Classicism survey results



On average this model scored closer to the 'Strongly Agree' than the 'Agree'. It received more of the former than Baroque and Brutalism but not the most overall.

6.4.3 Debrief

The responses given by the users for the Classical design are displayed below:

- Path: How do you feel about the navigation, the route that was taken?**
 Unlike the first model, this one was seen as easier to navigate due the horizontal menu making the tabs readily available. It was clear and simple when displaying the essential elements. As less stuff was available, it gave a sense of rapid access.
- Landmark: What are the major elements?**
 The important elements that were perceived were the banner and homepage logo, the events box, the advice center (as the information was very prominent), and the various icons throughout the website.
- Edge: What can you say about the limits/lines of the pages?**
 The website was judged as easy to read, with good separation between the content, specifically with the use of 'columns'.
 Although, it was also perceived as less structured, as the information would sometimes appear in one block of text. This was also enhanced by the borders not being as clear or being invisible because of the use of a majority of white.
- District: Do the sections seem logical?**
 The sections seemed appropriate and logical for the most part, except for 'Advice center', as it held lots of contact information.
- Node: Can you identify any specific/strategic points?**
 The participants seemed to find them less identifiable in this model, with mostly the logos and the language being identified.

6.4.4 User impressions

The feedback for this mock-up portrays that the participants are not completely in agreement.

On one hand, it was seen as clean and refined, with the content being easy to read due to the spacing and the width it took on the pages. On the other, the design was compared to an old Windows operating system.

Some elements, like the chat page, were clearer to understand and it generally felt more interactive, whereas others were lacking, such as the events that had no dedicated page or some 'Copyright' pages that had very little content.

It was described as simple and functional by almost all participants. One person stated it was too simple. Although simplicity is a major part of Classicism, features such as column symmetry was not retained by the users (see [Annex 23](#)).

6.5 Scenario: Modernism

The Modernist scenario was the third one given to the users. Below is the breakdown of the data applied to each phase.

As the Modernism model shared the most similarities with the Brutalism one, it was not placed right after it.

6.5.1 Tasks

The collection of tasks (see [Annex 24](#)) for the Modernism model had slight variations and were completed in 09m39.98s on average. Once again, the first task mostly led to confusion, while the others were well understood.

Task 1: specific question

Three out of the six participants found the precise location, whereas the other three deemed the more general location of 'Copyright' sufficient, but one of them identified the more precise area in the following task (see [Annex 25](#)).

Task 2: courses

Five out of six participants found the correct location, with one of them being slightly confused by the previous task. The last person felt completely lost while doing this task and gave up.

Task 3: events

Five out of the six participants found both areas, with one person finding the one option. Only three out of six people specifically stated the specificity of the events being visible throughout the website, even though all five people used the sidebar where it was located.

Task 4: chat

Six out of six people found the correct location to be able to start a chat.

Task 5: about us and join CCdigitallaw

All participants found the 'About us' information, but only four out of the six found the 'Join CCdigitallaw' tab on the top bar

The visibility of the top might have impeded this question, due to its location and the size of the font. This could be improved through the placement of this bar, making it slightly bigger and increasing the size of the font (see [Annex 26](#)).

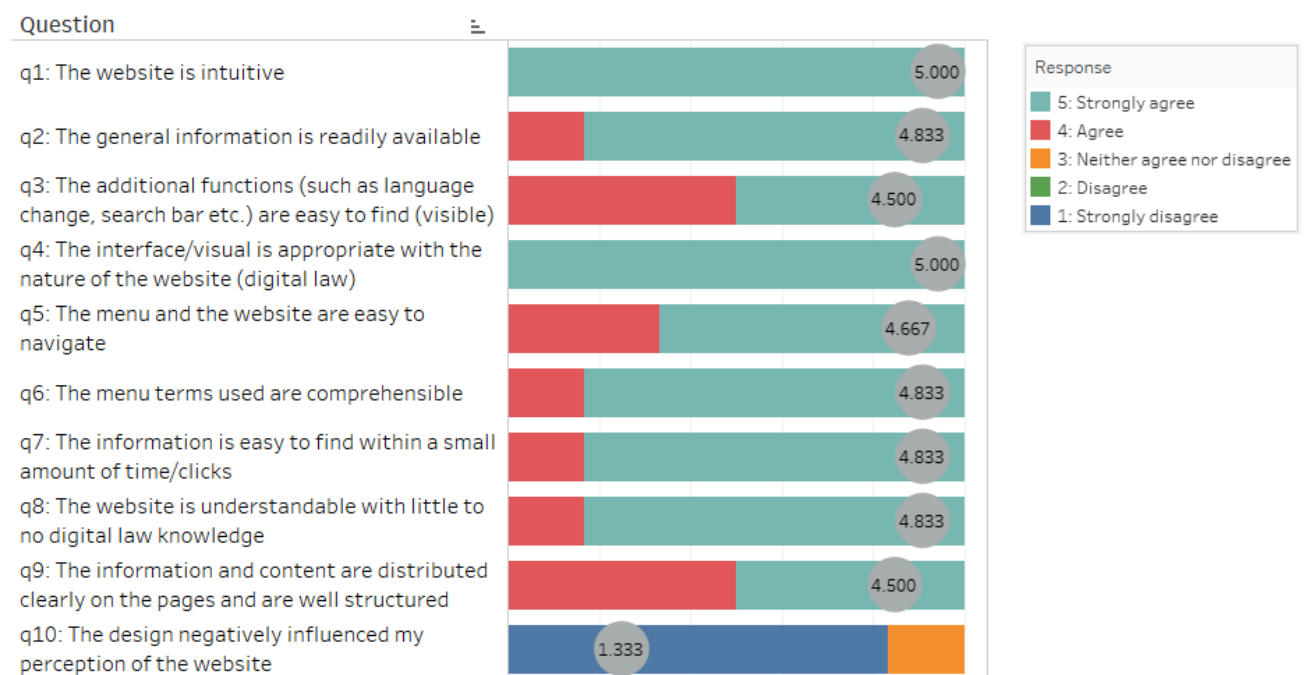
6.5.2 Survey questions

The participants viewed this website extremely well, with all of the questions in the upper '4' points (except the last one due to its phrasing) (see [Annex 27](#)).

Two of the questions received a perfect score, with the users finding it intuitive and perfectly appropriate for the context of Digital Law. It is the only model to have received the agreement of all participants on any given question.

On the lower end of the scores are the additional functions that were always visible from the get-go, as well as the distribution of information that was somewhat overcrowded at times.

Figure 17: Modernism survey results



This mock-up received the best overall scores, with most of them ranging in the 'Strongly Agree', the same could be said for question 10 had it been asked in a positive manner.

6.5.3 Debrief

The Modernism debriefs were answered in the following manner by the participants:

1. Path: How do you feel about the navigation, the route that was taken?
This model presented a good navigation with the sidebar menu being quite appreciated, but difficult to understand for one person.
The availability of the side menu with the current subtabs and location led some participants to want to explore the website more.
2. Landmark: What are the major elements?
The three-part structure (menu, content and sidebar) was clearly delineated with the side bars making a considerable impression on the participants but is also led to having too much content on some pages, like the homepage.
But they gave way to features that were clearly remembered, such as the events and the quick links.

Other elements like the video and logos were also listed.

3. Edge: What can you say about the limits/lines of the pages?
The users thought the layout was good and well organized, with the middle section bearing an outline that highlighted it.
However, the side menu didn't necessarily take up all the space and seemed to be floating in thin air on some pages.
4. District: Do the sections seem logical?
The general consensus was that the sections and how they were presented were good. Still, the fact that some third level items were not a part of the menu was a shame. There was also a comment as to whether the menu tab 'Digital law' held enough importance.
5. Node: Can you identify any specific/strategic points?
The users selected elements such as the top bar navigation, the side bar navigation, and the logos.

6.5.4 User impressions

This mock-up was well received. Almost all the participants enjoyed it at first glance, as it had a nice touch of color.

The opinions varied between thinking there was too much information on the pages (mostly the homepage) and a fondness for having so much available to them.

The accessibility of multiple types of information helped situate some of the participants and negated the need to carry out an in-depth search.

Even though there was a lot of variety in the chosen words to describe the Modernism model, the two that stood out were functional and representative, which are two important aspects of the movement (see [Annex 28](#)).

6.6 Scenario: Baroque

The Baroque scenario was the last one proposed to the participants. Below is the examination of the data referring to the different sections.

This scenario was set to go last, as it was the most 'out of the box' and riskiest one. It was an attempt to avoid skewing results, with it being so different.

6.6.1 Tasks

The group of Baroque tasks (see [Annex 29](#)) were relatively similar to those of the other scenarios and were finished on average in 09m59.81s.

The tasks were completed quite well, with three being successfully passed by all, but as this was the last model the users were starting to get accustomed to the content.

Task 1: specific question

Four out of the six participants found the right category, but two people preferred the more general area of 'Review copyright' (see [Annex 30](#)).

Task 2: courses

Six out of six participants identified one of the two possible locations of the courses, but the question was too vague, which gave way to a sense of being lost.

Task 3: events

Four out of six people identified two ways to find event details, while three individuals focused on the banner and one person visited the Facebook page.

Task 4: chat

All the participants found the right location, although one person did not see it straight away.

Task 5: about us and join CCdigitallaw

All the participants found the 'Discover CCdigitallaw' information, but only four out of six people visited the 'Join CCdigitallaw' section (see [Annex 31](#)).

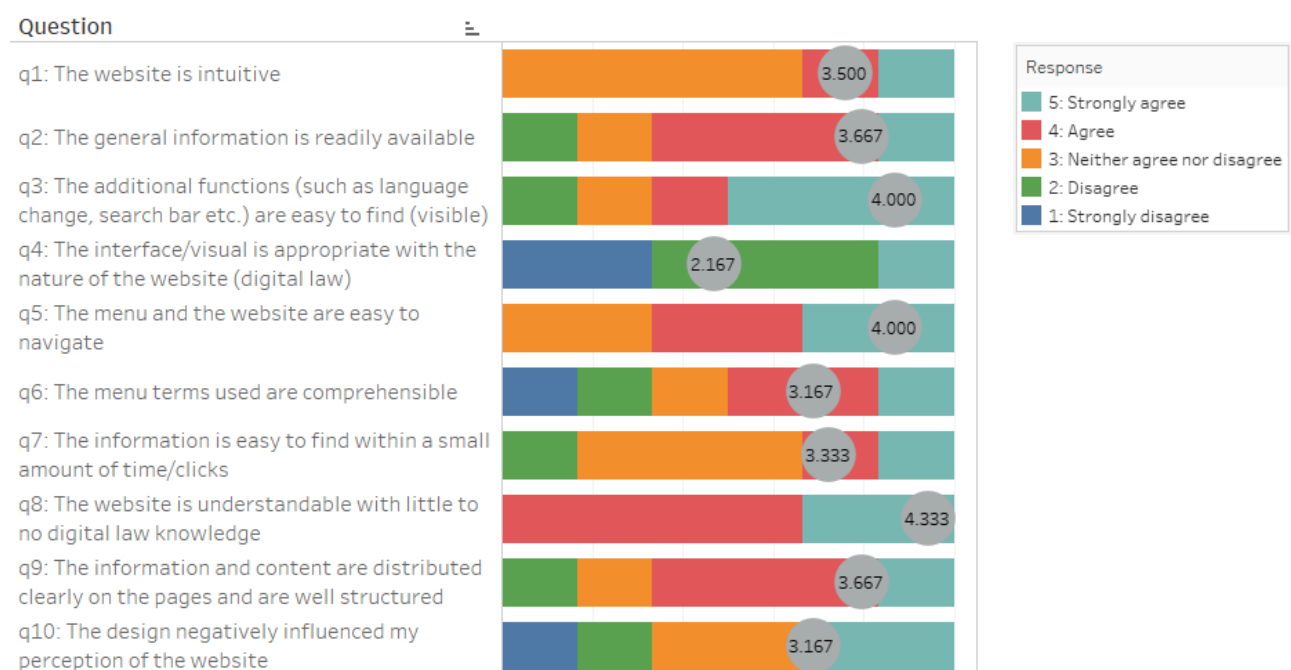
6.6.2 Survey questions

The users graded the Baroque model with some difficulty and with a much wider range of scores than the rest. It is also the only mock-up to have received scores under '4' (see [Annex 32](#)).

The three best scores also might have been influenced by the fact that this was the last test the participants did. Thus, they had started to learn where some of the elements and items could or could not be.

The worst score is that of the interface clearly not being appropriate in the eyes of the users. This goes hand in hand with the fact that it is also the model that influenced the users the most in a negative manner.

Figure 18: Baroque survey results



This mock-up is the one with the least 'Strongly Agree' and 'Agree' choices by the users. It was also the one with the most variable answers and led to much confusion.

6.6.3 Debrief

The answers given by the participants for the Baroque model are shown below.

1. Path: How do you feel about the navigation, the route that was taken?
Once again, the horizontal menu was seen as somewhat easier to understand, but the menu was surprising as it was a two-step system.
This led to a sentiment of disconnect in the navigation, as the second level of the menu could not be seen unless entered through the first level.
2. Landmark: What are the major elements?
The major features that were selected were those of the two-type menu, the sidebar containing the quick links, and the general placement of some items, such as the homepage blocks, the event banner and the splash screen.
3. Edge: What can you say about the limits/lines of the pages?
The delimitations of the pages were not necessarily clearly shown and somewhat hazy. They were mostly invisible, yet present. Even though the curves of some items made the model seem less rigid and fancy, they also made it seem less coherent.
4. District: Do the sections seem logical?
The participants thought the categories of the site were logical, but only once they had visited it and not in the beginning. The terminology used also did not seem clear to them, as everything seemed fancy and 'over the top', giving a sense of unease.
5. Node: Can you identify any specific/strategic points?
The elements specified were those of the dropdown boxes on the homepage, the quick link side bar, the event banner and the logos in the footer.

6.6.4 User impressions

This model was seen as excessive in every way. The menu items were too much as the naming was difficult to understand and had elements like the exclamation marks that were unnecessary.

From the homepage there was no direct access to information, forcing the user to enter through the first level before accessing the second.

The use of colors created nuances and attracted the eye, but there were far too many, making it seem childish. It also led to it not being seen as representative of the law, but more of a vibrant and creative website.

Some elements, like the opening chat, added interaction and dynamism, while others, like the event banner, sparked annoyance.

The main words used to describe the mock-up were excessive, colorful and audacious, all of which represent the Baroque period fairly well (see [Annex 33](#)).

6.7 Final debriefs

After the last test was completed some questions remained:

1. Which of the mock-up was your favorite: the black, the gray, the blue or the colorful one?
→ A consensus between the users and why.

A majority of participants (five) stated they preferred the blue interface (Modernism) while one person chose the colorful design (Baroque), although they admitted it was not appropriate for the nature of the website.

The blue design seemed to resonate with the participants because it was simple, yet functional. The added features, such as the top and side bars, were appreciated additions. The use of blue was also pleasing, as it was not harsh or over-the-top.

Aside from the one participant that chose the colorful design, no one enjoyed the Baroque interface.

2. What are the major differences between the mock-ups?
→ To see what the participants could identify after having seen all the models.

The predominant difference identified was that of the colors that varied greatly between the mock-ups.

There was also the placement of certain items and the navigational setup. Additionally, there were different shapes depending on the mock-ups.

Some of the interfaces had more functionalities and information as well and different terminologies were used.

The intention behind these two questions was to gather information on what the users thought about the four different setups and their preference after having visualized and visited all four of them.

6.8 Limitations

When carrying out the tests, some issues sharply arose. Some were based on the creation of the mock-ups and how the tasks were conceived, while others surrounded the sample of participants.

An apparent issue was due to the conception of the models and to the lack of time allotted to their creation. Some pages were incomplete and were not fully housed with content, leading to the models not being fully finished. This meant that while the participants were exploring them, they were sometimes confronted with empty links that led to nowhere or to pages with little content.

Some of the content was also not fully adapted and simply recovered as-is from the actual CCdigitallaw website. This could be seen as misleading in some cases where the structure of the site changed, as some paragraphs of text referred to specific locations on the current site.

There could also have been an issue with how the questions and tasks were posed, as the user was not necessarily told to go back to the homepage before each task, but this made it more realistic.

Furthermore, a few of the questions were also quite lengthy, which meant that the participant could possibly lose track of what was needed and have to re-read parts of the task. The fact that some of them were the same for multiple mock-ups led to a sense of repetition for the user that could have provoked a loss of interest.

A language barrier might also have been an issue with some participants. They all had a relatively good level of English, but some people stated that it slowed down their completion of the tasks as they needed extra time to fully understand what was needed of them.

Additionally, the setup held its own set of problems, namely with the software and the device. All the users were new to the interface of Morae, which meant the first scenario was done with some apprehension. The laptop the software was installed on was also relatively old and the mock-ups did not necessarily appear as intended, with some pixelated visuals, but it also ran quite slowly, leading to frustration.

In most cases, it seems as if letting the participants visit the mock-ups prior to starting the tests would have been beneficial, as there was some confusion and the feeling of being lost when being confronted with the models.

7. Reflection on findings

As discovered through the creation of the mock-ups, UA principles can definitely be used to create websites, but how they are used also depends on the interpretations of the creators. One can take a principle and turn it into something, while another person can do that in a different manner.

The design aspect is clearly visible, as most people do not enjoy unnecessarily flashy designs, especially when considering the type of content and thematic. This makes it the easiest part to judge, in a sense that you can immediately evaluate whether there is an aversion to how it looks. Whereas, other elements, like navigation, won't be visible straight away, as they require the system to be visited at a minimum.

Some elements are used unconsciously. They might pertain to IA, but people making websites don't automatically think of these added features, or at least they might not always perceive them as such.

When thinking of the fundamentals of placemaking and how it can affect how the user perceives a virtual environment, it is crucial to form a sense of place for the user so they can understand the setting as a whole, as well as its intended function.

Nonetheless, this amplifies the need for the webmaster to have a vision of what the space aims to be and what they wish the user to experience. This is also true for the structure; having a website with one that is sound will help through the course of the navigation and facilitate comprehension.

7.1 Impact and influence of Urban Architecture

When looking at the results of the usability tests, there is a clear identification of a preference of model, and this is based on IA and UA alike.

As much as the interface plays a small part in IA, it is highly recognizable to the user and it undeniably plays a part in how Architecture is seen. Some elements that are used in UA, like the decoration of a façade in a specific way, translate better into a visual aspect rather than a structural element in a virtual environment.

The layer of design clearly affects how people perceive the information, which is in a sense normal, as it is the first element that is seen, but there are obviously other elements that influence this. It can be identified through the structure of the website, the placement of content, or even how information is categorized.

When looking at the components of a city through the mock-up websites, several findings can be extracted as show through the usability tests.

Paths, as a whole, were one of the most identifiable characteristics, which the users automatically associated to the menus and how navigable they were. This was probably emphasized because each mock-up contained a different type of menu.

All the mocks-up received relatively good feedback for the paths, but slight differences can be seen, more specifically through the comments of the menus and how they were used to move throughout the models.

Even if some of the types of navigations were uncommon in the beginning, the users could clearly identify the ways in which they would be able to situate themselves and navigate through the environment to get to a designated location.

This accentuates the importance of paths within a virtual place and of having a good navigational system that will aid the user in finding the information they are looking for promptly.

Landmarks, and what they represented to the users, were slightly hazy. On some occasions, aspects, such as the colors, would come up, which related directly to the design and not proper elements on the pages. However, more 'physical' aspects were also distinguished.

They came in the form of items that took up a varying degree of space on the pages and were also elements that the participants could remember off the top of their heads.

The areas that they considered important were mostly useful ones that allowed them to find various types of information faster, like the side bars that contain quick links or the content boxes that highlighted a specific piece of content. There were also more visual answers such as the banners, the logos and the icons, all of which served as explicit links to the models.

Their remembrance of certain features of the site connects them directly to what a landmark is for a city, an object by which a person can identify the location.

Edges were the hardest feature to connect to IA in this study. This was mostly because of how the mock-ups had been created. There were no real identifiable elements for the participants that enabled them to form a bond with what an Edge is considered to be in UA.

Thus, it was treated more along the lines of general page structure and delimitation. These separations were discernable in both visible and invisible ways.

For the page limits, the general structure and how the content was placed seemed to garner the interest of the users, as well as how the information was structured within the pages and how its distribution impacted the readability. The different sections that were available on some models also seemed to stand out.

On a more design-oriented perspective, colors also influenced how borders were perceived by the participants, as it was seen as an indication.

These responses received, as much as they are interesting, do not necessarily give a clear answer on how the use of Edges can help build on an IA, and this is mostly due the system not having available structure to fully examine it. But one can imagine it being tied to the organizational systems of IA as it helps organize and structure certain types of content.

Districts were another element that was easily identifiable, as each model had a set of distinct sections, but also because the content remained the same.

These districts were organized into categories that the users could directly identify with the menu. In cases like Brutalism, it was less obvious, as the menu was one big block that contained each area. Whereas, for Baroque, it was almost too obvious, as each section was allocated a color to represent it.

The categorization of the menu items helped the users identify where information could be found and where they should go.

The use of districts in a virtual environment exemplifies the labeling system within IA and also an aspect of the navigational system, as is the case with the navigational bar. Therefore, they can be perceived as the different areas and sections in a website.

Nodes were another aspect that were slightly harder to distinguish, as the most obvious answers that came up were that of the menu, but there were also more specific responses given.

The users mostly attached the thought of strategic points to places that contained links or important information.

This made elements, such as the footers, the side and top bars, a relatively common answer, as they all had links that allowed a 'change'. The footer had general information, as well as icons that led to different areas or language items. The top bars had additional functionalities when present. The side bars also gave way to a specific set of links that helped guide the user in a direct way.

The nodes also take a specific place in the navigational system alongside the paths, as they allow users to get from one place to another without having to venture through another area.

All five of these principles exemplify how Architecture can be perceived to impact a virtual environment and all the while enhancing the IA.

The users also evaluated the models using the survey questions. When looking at the overall scores for each mock-up given by the participants, there are evidently some that outperformed others. On the basis of those results, Modernism ranks the highest, being the best graded mock-up globally.

A question specifically relating to whether their design negatively influenced how they saw the models put to light how those different eras can directly be perceived. The one that saw the worst score was the Baroque model Brutalism and Classicism were quite neutral and Modernism received the best.

This might seem like an obviously visual-centered matter, but the aversions that arose concerning the models weren't necessarily just about the design of the interface, but also the navigation and the structure.

Therefore, the webmaster would undoubtedly benefit from keeping in mind the different principles that are portrayed by IA and UA, as the users perceive them even if they don't know they do.

7.2 Presence in today's web design

The most obvious connection that can be made with any sort of current web design and Architecture are the three architectural principles. These principles are still true today in any type of architecture and they are a vital aspect that ensures it will outlast time.

Unlike buildings, technological products might not be able to withstand a huge period of time, but they need to endure long enough to fulfill their purpose or at least until they need to be revamped.

This vision or purpose is also an important aspect, as a website is created with a specific goal in mind, even if it is one of simply being a test.

Once the creative process begins, visual features and design are integrated to add and improve to the site, but also to produce a representative appearance that depends on the context and vision.

From the users' perspective, these principles are always unconsciously observed whilst visiting a virtual environment, even if as an afterthought; a user will expect the website to be there if they intend to go back, or perhaps they visited it for a reason but will also notice that it is pleasant to look at while they are doing it.

Furthermore, many other architectural principles can be identified here and there when visiting online content, but they aren't necessarily associated with a specific era. A webmaster can set out to create a certain type of structure or design, while unbeknownst to them, there could be Brutalist or other principle in the mix.

In a sense, it is challenging to estimate whether the concept is really thought out or if it is just the trend that is being followed.

Nonetheless, webmasters could learn from the use of these different principles because there is always a certain intention behind them, and just like the vision the website holds, they each serve a specific purpose. However, one thing is certain, both types of architecture follow evolutions, with each generation harkening back to the past.

8. Conclusion

Throughout the course of this study, it was undeniable that it would necessitate venturing into exploratory territory. As much as the fields of Architecture and Information Architecture are well defined, but they don't share a clear connection on the surface.

For this reason, the research was a vital part of the paper, as it allowed discoveries on the matter but also the creation of different perspectives of just what Architecture meant for IA. It also made each step taken to be a learning process. From the beginning, what would be found was never clearly defined or even predicted.

Through the use of multiple sources and different types of research and ideals, assumptions and hypotheses were formed, but also rethought, as it was an ever-changing experience.

The research and information gathered throughout the paper was in constant evolution as some aspects were added, bit by bit, due to encountering elements that seemed interesting and that could advance the general idea of what was being sought.

These elements of exploration gave way to more concrete tests, which were brought to life through the creation of mock-ups, which were elaborated on the principles devised for each era as well as Information Architecture components.

This was challenging in its own right, as it was a process that would impact the rest of the study. Thus, it needed to be completed efficiently, because of the dependencies that the other aspects would have on the models

And, even though the interface is a small part of IA, it is also the first thing people see and judge. This means it can sometimes completely influence all the other aspects of what one is trying to accomplish, which clearly happened in the usability tests.

Hence, leading to the question of whether the opinions the creator forms on these design principles influence how they carry out the elaboration of the product as well.

Furthermore, some aspects of the usability tests would have benefitted from more reflection. This is true for some of the tasks, the debriefs and most notably the survey questions. A more in-depth process of elaboration could have helped direct and connect the principles of IA and UA to their full potential.

The fact that four different mock-ups were being tested also led to its own set of challenges.

On one hand, the users were confronted with similar content four times in a row, which meant that there was not only a sense of repetition with how they had to accomplish the tasks, but also a sense of the process being time-consuming. The two coupled together could have led to an unpleasant general experience of the test.

On the other hand, from an analysis point of view, there was clearly a huge mass of data that had been gathered. Instead of having to process it once, it had to be done four times, and due to the similarity in some of the tasks and for the survey questions, it was sometimes difficult to completely reflect on what the answer meant for each architectural period specifically.

This study was able to underline some principles that can clearly affect the attitude the user has towards the environment they are visiting, some were more obvious than others. The navigational and labelling systems were the two components that allowed the highlight of the most prominent connections between IA and UA. As stated above, the extraction of this information could have been ameliorated by how the participants were interviewed.

Nevertheless, some real-life testing, on finished products or websites, might have been better, as it would have given more insight into the current market, but also a realistic view of how webmasters create their websites and structure their content. It would have also avoided any bias that could have come up in the creation based of the opinions of one person.

The type of tests used, usability tests, might not have been completely adapted for what was being sought as they focused on the functionality of the system and less so on the attitude and the perception the users had. The use of Information Architecture heuristics could lead to an interesting method of testing and deduction that would be more in line with the user thought-process.

However, even with having these possible issues, clear findings were extracted from the data that was obtained.

All in all, this study helped further the idea that there are clearly links between IA and UA, it would be most interesting and beneficial to now try and place the findings of this paper in a real-life context. This would enable the discovery and the ability to see just how far the principles can be taken together.

References¹⁹

- ARANGO, Jorge, MORVILLE, Peter, ROSENFELD, Louis, 2015. *Information Architecture for the web and beyond*. 4th ed. Boston: O'Reilly Media. ISBN 978-1491911686
- ARANGO, Jorge, MORVILLE, Peter, ROSENFELD, Lou, 2016. Information Architecture: Design for Understanding. *UX Magazine* [online]. 21 March 2016. [viewed 22 April 2018]. Available from: <https://uxmag.com/articles/information-architecture-design-for-understanding>
- ARANGO, Jorge, 2017. 3 Placemaking Lessons From the Magic Kingdom. *UX Collective* [online]. 11 January 2017. [viewed 22 January 2018]. Available from: <https://uxdesign.cc/3-placemaking-lessons-from-the-magic-kingdom-4263deb29b2f>
- ARORA, Megha, 2017. Characteristics Of Modern Architecture, People Love. *Plan N Design* [online]. 9 May 2017. [viewed 21 April 2018]. Available from: <https://www.planndesign.com/articles/2796-characteristics-modern-architecture-people-love>
- AXURE, 2018. *Axure* [online]. [viewed 26 April 2018]. Available from: <https://www.axure.com/>
- BRITANNICA, 2015. Baroque architecture. *Encyclopedia Britannica* [online]. Last modification of the page on 23 November 2015. [viewed 4 May 2018]. Available from: <https://www.britannica.com/art/Baroque-architecture>
- BRITANNICA, 2016. Baroque art and architecture. *Encyclopedia Britannica* [online]. Last modification of the page on 3 January 2016. [viewed 4 May 2018]. Available from: <https://www.britannica.com/art/Baroque-art-and-architecture>
- BATE, Ben, 2017. The Inspiration Behind Brutalism in Web Design. *Designmodo* [online]. 25 September 2017. [viewed 4 May 2018]. Available from: <https://designmodo.com/brutalism-web-design/>
- BAWAB, Hassan, 2012. How classic architecture influences digital design article and visual presentation. *Magiclogix* [online]. 31 October 2012. [viewed 19 April 2018]. Available from: <https://www.magiclogix.com/magic-theory/how-classic-architecture-influences-digital-design-article-and-visual-presentation>
- BIGMAN, Alex, 2014. 10 design principles to take from famous architecture. *99designs* [online]. [viewed 19 April 2018]. Available from: <https://en.99designs.ch/blog/tips/10-design-principles-take-famous-architecture/>
- BROWN, Dan, 2010. Eight Principles of Information Architecture. *Bulletin of the American Society for Information Science and Technology* [online]. [viewed 19 April 2018]. Available from: http://asis.org/Bulletin/Aug-10/AugSep10_Brown.pdf
- CCDIGITALLAW, 2018. CCdigitallaw.ch Beta Version. *CCdigitallaw* [online]. [viewed 20 February 2018]. Available from: <https://ccdigitallaw.ch/index.php/english>
- CAO, Jerry, 2018. What is a Mockup: The final layer of UI Design. *UXPin* [online]. [viewed 2 July 2018]. Available from: <https://www.uxpin.com/studio/blog/what-is-a-mockup-the-final-layer-of-ui-design/>

¹⁹ All references return to the first section they appear in (through the author name)

COX, Patrick, 2011. Architecture in Web Design: Applying Vitruvius' Principles. *codrops* [online]. 13 October 2011. [viewed 23 April 2018]. Available from: <https://tympanus.net/codrops/2011/10/13/architecture-in-web-design-applying-vitruvius-principles/>

CRAVEN, Jackie, 2018. Architecture Timeline – Western influences on building design. *ThoughtCo*. [online]. [viewed 25 April 2018]. Available from: <https://www.thoughtco.com/architecture-timeline-historic-periods-styles-175996>

CRAWFORD, Stephanie, 2018. How Information Architecture Works. *Howstuffworks* [online]. [viewed 2 July 2018]. Available from: <https://computer.howstuffworks.com/information-architecture3.htm>

CREATIVE BLOQ STAFF, 2013. The easy guide to design movements: Modernism. *Creative bloq - Art and design inspiration* [online]. 22 October 2013. [viewed 23 April 2018]. Available from: <https://www.creativebloq.com/graphic-design/easy-guide-design-movements-modernism-10134971>

CYBERLEARN, 2018. 16-HES-SO-GE_Mater IS 2016-2018 M11 Architecture de l'Information. *Cyberlearn* [online]. [viewed 22 February 2018]. Available from: <https://cyberlearn.hes-so.ch/course/view.php?id=9954>

DESIGNING BUILDINGS, 2017. Baroque architecture. *Designing Buildings Wiki* [online]. 22 May 2017. [viewed 22 April 2018]. Available from: https://www.designingbuildings.co.uk/wiki/Baroque_architecture

DESIGNING BUILDINGS, 2016. Modernist architecture. *Designing Buildings Wiki* [online]. 2 December 2016. [viewed 22 April 2018]. Available from: https://www.designingbuildings.co.uk/wiki/Modernist_architecture

ELSBURY, Adam, 2017. Modern Architectural Design and its influence on Graphic and Web Design. *Medium* [online]. 12 May 2017. [viewed 22 April 2018]. Available from: <https://medium.com/@3elsba91/modern-architectural-design-and-its-influence-on-graphic-and-web-design-1912c52bb790>

ESSENTIAL HUMANITIES, 2013. Baroque Architecture. *Essential Humanities* [online]. [viewed 4 May 2018]. Available from: <http://www.essential-humanities.net/western-art/architecture/baroque/>

GRIFFIN, Liam, 2017. How Theme Developers Can Learn From Brutalist Web Design. *shopify partners* [online]. 8 November 2017. [viewed 19 April 2018]. Available from: <https://www.shopify.com/partners/blog/brutalist-web-design>

HOPKINS, Owen, 2014. The Dezeen guide to Brutalist architecture. *Dezeen* [online]. 10 September 2014. [viewed 19 April 2018]. Available from: <https://www.dezeen.com/2014/09/10/dezeen-guide-to-brutalist-architecture-owen-hopkins/>

IAI, 2018. What is Information Architecture? *The Information Architecture Institute* [online]. [viewed 22 April 2018]. Available from: <https://www.ia institute.org/what-is-ia>

KLYN, Dan, 2010. Explaining Information Architecture [video recording]. *Vimeo* [online]. 20 January 2010. [viewed 2 July 2018]. Available from: <https://vimeo.com/8866160>

KOWALSKI, Benjamin, 2015. What can web/product Designers learn from Architecture and Urban Planning? *Medium* [online]. 12 May 2015. [viewed 22 January 2018]. Available from: <https://medium.com/interactive-mind/this-is-an-in-progress-series-of-thoughts-489f9c670f5>

- LEE, Patina, 2016. What do we Mean by Brutalist Architecture ?. *Widewalls* [online]. 26 June 2016. [viewed 19 April 2018]. Available from: <https://www.widewalls.ch/brutalist-architecture/>
- LOEFFLER, Jens, 2012. Why the web is like Modern Architecture. *Overdigital* [online]. 23 January 2012. [viewed 19 April 2018]. Available from: <http://www.overdigital.com/2012/01/23/why-the-web-is-like-modern-architecture/>
- LOOKING AT BUILDINGS, 2009. Classical Architecture. *Looking at buildings* [online]. 25 April 2009. [viewed 19 April 2018]. Available from: <http://www.lookingatbuildings.org.uk/styles/classical.html>
- LORANGER, Hoa, 2016. Checklist for planning Usability studies. *Nielsen Norman Group* [online]. 17 April 2016. [viewed 15 May 2018]. Available from: <https://www.nngroup.com/articles/usability-test-checklist/>
- LYNCH, Kevin, 1960. *The image of the city*. Cambridge: The MIT Press. ISBN 978-0262620017
- MCCRACKEN, Cindy, 2016. How to conduct usability testing from start to finish. *UXMastery* [online]. 30 November 2016. [viewed 25 May 2018]. Available from: <https://uxmastery.com/beginners-guide-to-usability-testing/>
- MCNEIL, Patrick, 2011. Web Design Inspiration from Modern Art History. *Web designer depot* [online]. 28 July 2011. [viewed 19 April 2018]. Available from: <https://www.webdesignerdepot.com/2011/07/web-design-inspiration-from-modern-art-history/>
- MDESIGN MEDIA, 2012. How to use web designs that evoke an era. *MDesign Media* [online]. 28 August 2012. [viewed 19 April 2018]. Available from: <http://www.mdesignonline.com/blog/website-design/how-to-use-web-designs-that-evoke-an-era/>
- MORENO, Helga, 2012. Classy Elegance of Rococo Style in Web Design. *MonsterPost* [online]. [viewed 21 April 2018]. Available from: <https://www.templatemonster.com/blog/rococo-web-design-elements/>
- MORVILLE, Peter, 2012. Understanding Information Architecture. *Prezi* [online]. 27 June 2012. [viewed 30 April 2018]. Available from: <https://prezi.com/aafmvy6bk7t/understanding-information-architecture/>
- NIELSEN, Jakob, 2000. Why you only need to test with 5 users. *Nielsen Norman Group* [online]. 19 March 2000. [viewed 31 May 2018]. Available from: <https://www.nngroup.com/articles/why-you-only-need-to-test-with-5-users/>
- NIELSEN, Jakob, 2012. Thinking Aloud: The #1 Usability Tool. *Nielsen Norman Group* [online]. 16 January 2012. [viewed 5 June 2018]. Available from: <https://www.nngroup.com/articles/thinking-aloud-the-1-usability-tool/>
- NNGROUP, 2018. User testing: why & how (Jakob Nielsen) [video recording]. *YouTube* [online]. 25 May 2018. [viewed 20 June 2018]. Available from: <https://www.nngroup.com/videos/user-testing-jakob-nielsen/>
- OCARROLL, Etain, 2017. Architecture for travelers: a novice's guide. *Lonely Planet* [online]. January 2017. [viewed 5 April 2018]. Available from: <https://www.lonelyplanet.com/travel-tips-and-articles/architecture-for-travellers-a-novices-guide/40625c8c-8a11-5710-a052-1479d276f92b>
- PPS, 2018. What is Placemaking? *Project for public spaces* [online]. [viewed 21 June 2018]. Available from: <https://www.pps.org/article/what-is-placemaking>

RIBA, 2017a. Classical. *RIBA Architecture.com* [online]. 1 January 2017. [viewed 22 April 2018]. Available from: <https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/classical-classical-revival-neo-classical>

RIBA, 2017b. Modernism. *RIBA Architecture.com* [online]. 1 January 2017. [viewed 22 April 2018]. Available from: <https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/modernism>

SALL, Mike, 2015. The Future of Web Design is hidden in the History of Architecture. *Medium* [online]. 12 May 2015. [viewed 22 January 2018]. Available from: <https://medium.com/@sall/the-future-of-web-design-is-hidden-in-the-history-of-architecture-1cc93ea854d0>

TEAM WEGRAPHICS, 2010. Design inspiration: Baroque in Modern Graphic Design. *Wegraphics* [online]. 2 April 2010. [viewed 21 April 2018]. Available from: <https://wegraphics.net/blog/inspiration/design-inspiration-baroque-in-modern-graphic-design/>

TECHSMITH, 2018. Morae components and features. *Techsmith* [online]. [viewed 10 May 2018]. Available from: <https://www.techsmith.com/morae-features.html>

THE COLUMBIA ENCYCLOPEDIA, 2016. Modern Architecture. *encyclopedia.com* [online]. [viewed 21 April 2018]. Available from: <https://www.encyclopedia.com/literature-and-arts/art-and-architecture/architecture/modern-architecture>

TUBIK STUDIO, 2017. Information Architecture. Basics for Designers. *UX Planet* [online]. 25 May 2017. [viewed 19 April 2018]. Available from: <https://uxplanet.org/information-architecture-basics-for-designers-b5d43df62e20>

UDG, 2011. What is Urban Design? *Urban Design Group* [online]. [viewed 21 June 2018]. Available from: <http://www.udg.org.uk/about/what-is-urban-design>

USABILITY.GOV, 2018a. Consent Form (Adult). *usability.gov Improving the User Experience* [online]. [viewed 3 June 2018]. Available from: <https://www.usability.gov/how-to-and-tools/resources/templates/consent-form-adult.html>

USABILITY.GOV, 2018b. Information Architecture Basics. *usability.gov Improving the User Experience* [online]. [viewed 19 April 2018]. Available from: <https://www.usability.gov/what-and-why/information-architecture.html>

USABILITY.GOV, 2018c. System Usability Scale (SUS). *usability.gov Improving the User Experience* [online]. [viewed 3 June 2018]. Available from: <https://www.usability.gov/how-to-and-tools/methods/system-usability-scale.html>

UX BOOTH, 2015. Complete Beginner's Guide to Information Architecture. *UX Booth* [online]. 22 December 2015. [viewed 19 April 2018]. Available from: <http://www.uxbooth.com/articles/complete-beginners-guide-to-information-architecture/>

WATSON-SMYTH, Kate, 2013. Brutalist architecture: a concept made concrete. *Financial Times* [online]. 29 May 2013. [viewed 19 April 2018]. Available from: <https://www.ft.com/content/4dcac1fe-be25-11e2-9b27-00144feab7de>

WILSHERE, Andrew, 2016. Learning in the Bauhaus School: five lessons for today's designers (and five ways the web is still Bauhaus). *Designlab* [online]. [viewed 19 April 2018]. Available from: <http://trydesignlab.com/blog/bauhaus-school-five-lessons-for-todays-designers/>

Annex 1: [List form calendar](#)

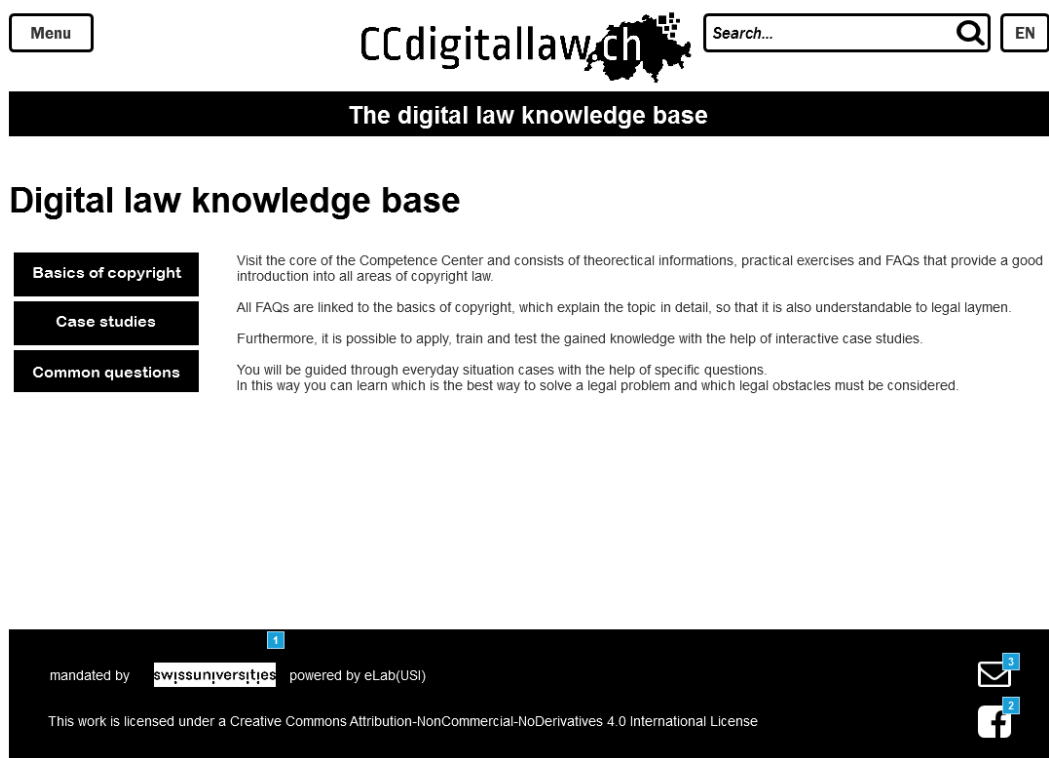
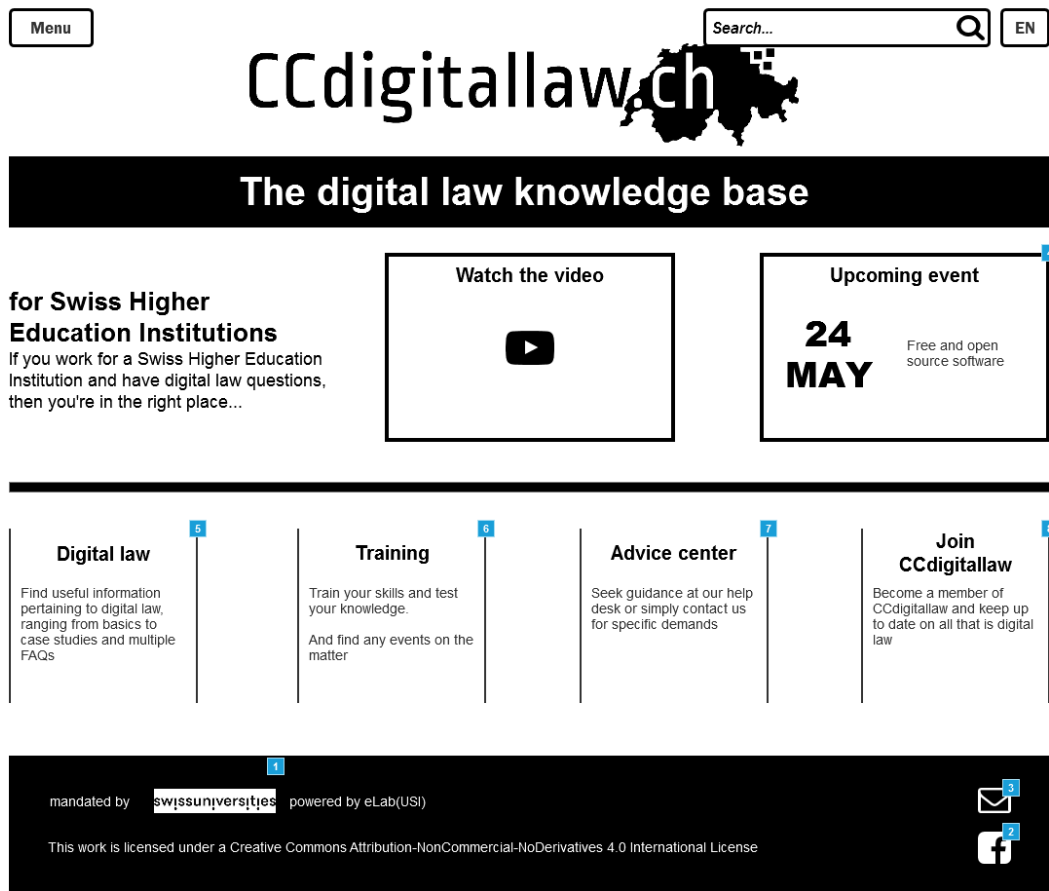
Master's Thesis

▼ Specifications report	0%		Start	Due	Assigned
Deadline	<input type="checkbox"/>		Today	Today	
▼ Research	52%		Start	Due	Assigned
Gather information architecture	<input type="checkbox"/> 100%		Mar 12, 2018	Mar 23, 2018	
Gather urban architecture data	<input type="checkbox"/> 50%		Mar 26, 2018	Friday	
Gather era data	<input type="checkbox"/> 0%		Sunday	Apr 13, 2018	
Find links between urban and	<input type="checkbox"/> 10%		Apr 16, 2018	Apr 20, 2018	
▼ Reflection	0%		Start	Due	Assigned
Determine hypothetical links	<input type="checkbox"/> 0%		Apr 23, 2018	Apr 27, 2018	
Define principles of IA	<input type="checkbox"/> 0%		Apr 30, 2018	May 4, 2018	
Define major principles of	<input type="checkbox"/> 0%		Apr 30, 2018	May 4, 2018	
Deduce impact of architecture on	<input type="checkbox"/> 0%		May 7, 2018	May 11, 2018	
▼ Mock-ups	0%		Start	Due	Assigned
Choose architectural periods	<input type="checkbox"/> 0%		May 12, 2018	May 13, 2018	
Consult web designer	<input type="checkbox"/> 0%		May 14, 2018	May 18, 2018	
Elaborate mock-ups	<input type="checkbox"/> 0%		May 14, 2018	May 25, 2018	
Determine analysis methods	<input type="checkbox"/> 0%		May 26, 2018	May 27, 2018	
▼ Analysis	3%		Start	Due	Assigned
Find participants	<input type="checkbox"/> 10%		May 21, 2018	Jun 1, 2018	
Prepare test outline	<input type="checkbox"/> 0%		May 28, 2018	Jun 1, 2018	
Undertake tests	<input type="checkbox"/> 0%		Jun 4, 2018	Jun 15, 2018	
Consolidate answers and results	<input type="checkbox"/> 0%		Jun 4, 2018	Jun 15, 2018	
Extract conclusive ideas	<input type="checkbox"/> 0%		Jun 18, 2018	Jun 22, 2018	
Elaborate on reflection	<input type="checkbox"/> 0%		Jun 25, 2018	Jul 6, 2018	
▼ Final paper	0%		Start	Due	Assigned
Framework	<input type="checkbox"/> 0%		Jul 9, 2018	Jul 13, 2018	
Research and methodology	<input type="checkbox"/> 0%		Jul 16, 2018	Jul 27, 2018	
Findings and analysis	<input type="checkbox"/> 0%		Jul 23, 2018	Aug 3, 2018	
Abstract, acknowledgements and	<input type="checkbox"/> 0%		Aug 6, 2018	Aug 10, 2018	
Editing	<input type="checkbox"/> 0%		Aug 13, 2018	Aug 15, 2018	
Deadline	<input type="checkbox"/>		Aug 15, 2018	Aug 15, 2018	

Annex 2: Menu structures

Brutalism			
Digital law	Training	Advice center	Join ccdigitallaw
Basics of copyright	Basic courses	Helpdesk	
Case studies	Specific courses	Contact	
Common questions	Events		
Classicism			
Legal basics	Study resources	Advice center	About us
Copyright law	Case studies		Our team
Questions	Basic courses		Join CCdigitallaw
	Additional courses		
Modernism			
Digital law	Training	Advice center	About us
Copyright	Basic courses	Helpdesk	
Case studies	Specific courses	Contact	
Common questions	Events		
Brutalism			
Learn the law!	Train with resources!	Seek guidance!	Discover CCdigitallaw!
Review copyright	Learn the basics	Inquire at the helpdesk	
Explore cases	Made for you	Contact us	
Find answers	Participate in events		

Annex 3: Brutalism mock-up



Basics of copyright

Basics of copyright

Case studies

Common questions

The basics of copyright explains in detail the Swiss copyright following the structure of the corresponding law.

The first chapter "[WHERE... is the work used and which national law is applicable?](#)" specifies under which conditions the Swiss law is applicable.

The second chapter "[WHAT... is a protected work?](#)" introduces the concept of "work" and presents the criteria according to which a work is protected by copyright.

The third chapter "[WHO... owns the copyright in the work?](#)" speaks about the author of a work and the other persons who can own the right in the work.

The fourth chapter "[WHICH... rights in the work are protected?](#)" explains the rights an author has in his/her work and how s/he can use them.

The fifth chapter "[HOW... may other people use a work?](#)" presents the framework of how a work can be used by the public.

The sixth chapter "[AND... responsibility and sanctions?](#)" elaborates the consequences of infringing copyright.

The Basics of copyright are written so to be understandable by a public of non experts, and are complemented by several links that refer to other internal and external resources, such as laws, legal decisions, and so on. In addition to the text, the sections "Good to know" and "To consider" highlight some specific aspects that are particularly relevant and some possible critical issues that are connected to the legal principles that are presented.

Finally, the Basics of copyright are connected to FAQs and interactive Case studies, which complement the contents of the Basics through practical questions and answers and through detailed explanations. The FAQs present questions and answers related to practical cases, while the Case studies allow the user to practice, master and test the knowledge s/he has acquired through the Basics.

Links to the Swiss Copyright Act (CopA):
[Download latest PDF Version \(01.01.2017\)](#)
[Online Version of Copyright Act \(CopA\)](#)

Case studies

Basics of copyright

Case studies

Common questions

The interactive **case studies** allow the users to master, practice or test their knowledge surrounding different aspects of copyright.

As a user, you will be directed to analyse real cases through the proposed methodology, and will receive feedback and explanations to the answers you give, be they true or false.

Finally, you will find possible variations for each case, which aims at making users understand the subtle differences in situations that often lead to very different answers.

At the end of each case study, you will find a summary of the questions, their corresponding answers, and of the most relevant concepts to remember.

Ready? Go!

Currently, there are no case studies available in English; they will be added in the next weeks. However, you can try with a case study in [German](#), [French](#) or [Italian](#)!

Common questions

Basics of copyright

Case studies

Common questions

FAQs (Frequently Asked Questions) are a collection of questions and answers regarding the daily activities of academic staff of Swiss Higher Education Institutions, university libraries, and research projects.

They provide simple answers to specific questions, referring to detailed explanatory texts through several links.

In this way, FAQs offer a first introduction and orientation in the complex field of copyright.

Please select a category to explore.

Application

Extent of protection

Terms and conditions

Authorship

Citation

Publication

Swiss laws

International variations


Common questions


Basics of copyright


Case studies

Common questions

Field of application

In which situation does the question of application law arise? 

When is a work protected by copyright? 

From when does a work enjoy copyright protection? 

The digital law knowledge base

Training

Basic courses

Specific courses

Events

The Competence Center in Digital Law offers a large catalogue of workshops, webinars and tailor-made trainings adapted to the needs of the single public and institutions.

Affiliated institutions

one basic in presence workshop and four webinars are included in the annual affiliation fee, with access to all past webinars and and their learning resources.

Furthermore, the Center organizes once a year an event for all its affiliates, so they can meet, network and deepen relevant topics.

All institutions

a large choice of off-the-shelf trainings (available in the Training catalog) dedicated to more specific publics can be bought and adapted to the members' needs and followed at distance or in presence

1

mandated by **swissuniversities** powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



The digital law knowledge base

Basic courses

Basic courses

Specific courses

Events

Basic courses provide participants with an introduction to a larger topic such as copyright, data protection or legal licenses during a half-day face-to-face workshop.

These trainings are suitable for all kind of publics who need to have a first approach to the proposed topic and serve as basics for more advanced courses.

Introduction to copyright

Data protection

Legal licenses

More coming soon...

1

mandated by **swissuniversities** powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Specific courses

Basic courses

Specific courses

Events

Our off-the shelf offer proposes courses for different kind of publics (researchers, legal experts, librarians, professors, PhD students, etc).

Currently available topics can be chosen from the categories below.

A standard training unit lasts between 2 and 4 hours and can be chosen in a distance approach (webinar) or as a face-to-face training.

By selecting a course from the categories below, you will get to a detailed description of the contents, formats and prices:

Creative Commons

Plagiarism and good scientific practices

Use for pedagogical purposes

Online publication

1

mandated by swissuniversities powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

2

3

Creative commons

Basic courses

Specific courses

Events

This course explains the principles of public licenses toward copyright and presents CC licenses in this context.

WHY? At the end of this training, you will be able to:

- Describe and distinguish the different public licenses
- Explain the coverage of the different licenses on different kind of documents
- Apply a systematic methodology in order to choose the right licence according to your needs
- Recognize the scope of each license
- Choose the right license according to the intended use (for use of works or publication).

WHAT? The program will cover the following aspects:

- Essentials of Intellectual Propriety to understand the scope of licensing
- The 4 clauses: « BY », « SA », « ND », « NC »
- Analysis of the agreement contents of the CC-licences
- How to use and choose a license when using or distributing a work

WHO? The course is designed for:
All public

HOW?

10

20

70

- PARTICIPATORY VIRTUAL SESSION
- WORK ON REAL EXAMPLES
- COLLECTIVE GUIDED BRAINSTORMING
- SHARE EXPERIENCE WITH OTHERS
- EXCHANGE YOUR IDEAS ON THE REAL EXAMPLE SOLUTION
- LEARN TO USE IN YOUR EVERYDAY LIFE THE LICENCE DECISIONAL TREE
- BUILD YOUR CCOL'S PERSONAL TOOLBOX

45 minutes

Webinar

Events

Basic courses	24 MAY	Free and open source software
Specific courses	13 JUNE	Evolution of privacy regulations
Events	6 JULY	Data protection in the digital age

Advice center

Helpdesk	<p>If you have questions regarding digital law issues, to which you cannot find an answer on our platform, our team of legal experts working at the Center will be more than happy to answer your questions personally.</p> <p>Based on the complexity of the questions, these will be answered directly by e-mail or during the opening hours of the helpdesk</p> <p>For more complex and time consuming questions, we will contact you to provide you with an appropriate cost estimation.</p> <p>The team of legal experts of the Center can always be reached via e-mail, in English, German, French and Italian, at the following address: info@ccdigitallaw.ch</p> <p>The advice service of the Center will be available for all people working in Swiss Higher Education Institutions UNTIL THE END OF THE TEST PHASE of the Center; after the end of the test phase, the advice service will be available only for the personnel of Swiss HEIs that are affiliated to the Center.</p>
Contact	

Helpdesk

Helpdesk

Contact

Based on the complexity of the questions, these will be answered directly by e-mail or during the opening hours of the helpdesk:

- by phone (see phone numbers below);
- by chat (please, check that the window at the bottom right is set on Online; if this is not the case, it will be possible to send a message through it).

English responsible Melanie Graf (MLaw) tel. +41 61 207 31 22 Life-Chat on Thursday from 10.00-12.00	French responsible Yves Bauer (MLaw) tel. +41 78 720 01 13 Life-Chat on Tuesday from 10.00-12.00	German responsible lic. iur. Danielle Kaufmann tel. +41 61 207 31 22 Life-Chat on Thursday from 10.00-12.00	Italian responsible lic. iur. Marcello Baggi tel. +41 58 666 49 30 Life-Chat on Monday from 10.00-12.00
---	---	--	--

Contact

Helpdesk

Contact

<div>Start a chat</div> <div>Username</div> <div><input type="text"/></div> <div>Password</div> <div><input type="password"/></div> <div> <div>Create an account</div> <div>Login</div> </div>	<div>Send us a message</div> <div>Name</div> <div><input type="text"/></div> <div>Email</div> <div><input type="text"/></div> <div>Your message</div> <div><input type="text"/></div> <div> <div>Reset</div> <div>Send message</div> </div>
--	---

The digital law knowledge base

Join CCdigitallaw

Membership offer

The Competence Center in Digital Law addresses its services to all Swiss Higher Education Institutions (HEIs). By becoming member of the Center, collaborators and students of HEIs can profit from various advantages:

- Free access to all resources on the platform
- Free access to 4 webinars per year on current topics proposed by the Center (and to the registration of all previous webinars)
- 1 in-presence workshop: "Introduction to copyright"
- Free participation at the annual event organized by the Competence Center in agreement with affiliated HEI.
- Consulting service for collaborators: limited number of basic requests per year
- Possibility to purchase all other services (vast selection of training topics and formats; additional basic requests; complex requests) at a reduced price

Apart of the Swiss Higher Education System:

The Competence Center is in line with the strategy of swissuniversities and addresses its services mainly to academic institutions.

As HEIs vary with regard to number of students, staff and internal services, the affiliation fee is based on the delivering/offered services and not on the characteristics of each single institution.

The more HEIs are affiliated, the higher is the value of the Center for each institution, as all HEIs will profit from the questions and inputs of the others: the knowledge created through consulting requests will be fed back into the platform and made available for all affiliated HEIs.

Please contact us if you are interested in affiliating to the Center: info@ccditalaw.ch. We will be happy to provide you with more detailed information and find the best possible option for your HEI.

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Annex 4: Classicism mock-up



The digital law reference to abide by

Legal basics	Study resources	Advice center	About us
--------------	-----------------	---------------	----------


Legal basics

Visit the core of the Competence Center and consists of theoretical informations, practical exercises and FAQs that provide a good introduction into all areas of copyright law.

All FAQs are linked to the basics of copyright, which explain the topic in detail, so that it is also understandable to legal laymen.

Furthermore, it is possible to apply, train and test the gained knowledge with the help of interactive case studies.

You will be guided through everyday situation cases with the help of specific questions.
In this way you can learn which is the best way to solve a legal problem and which legal obstacles must be considered.

mandated by 
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages
English
French
German
Italian



The digital law reference to abide by

Legal basics	Study resources	Advice center	About us
--------------	-----------------	---------------	----------

Copyright law

The basics of copyright explains in detail the Swiss copyright following the structure of the corresponding law.

The first chapter "[WHERE... is the work used and which national law is applicable?](#)" specifies under which conditions the Swiss law is applicable.

The second chapter "[WHAT... is a protected work?](#)" introduces the concept of "work" and presents the criteria according to which a work is protected by copyright.

The third chapter "[WHO... owns the copyright in the work?](#)" speaks about the author of a work and the other persons who can own the right in the work.

The fourth chapter "[WHICH... rights in the work are protected?](#)" explains the rights an author has in his/her work and how s/he can use them.


The fifth chapter "[HOW... may other people use a work?](#)" presents the framework of how a work can be used by the public.

The sixth chapter "[AND... responsibility and sanctions?](#)" elaborates the consequences of infringing copyright.

The Basics of copyright are written so to be understandable by a public of non experts, and are complemented by several links that refer to other internal and external resources, such as laws, legal decisions, and so on. In addition to the text, the sections "Good to know" and "To consider" highlight some specific aspects that are particularly relevant and some possible critical issues that are connected to the legal principles that are presented.

Finally, the Basics of copyright are connected to FAQs and interactive Case studies, which complement the contents of the Basics through practical questions and answers and through detailed explanations. The FAQs present questions and answers related to practical cases, while the Case studies allow the user to practice, master and test the knowledge s/he has acquired through the Basics.

Links to the Swiss Copyright Act (CopA):
[Download latest PDF Version \(01.01.2017\)](#)
[Online Version of Copyright Act \(CopA\)](#)

mandated by 
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages
English
French
German
Italian



Legal basics

Study resources

Advice center

About us

Who owns the copyright?

Without authors there would be no copyrights. They are the principal owners of the copyrights in their work. But who is actually the author? And can other people also own copyrights?

There are also many instances of copyright law where the rights are not owned by a single author. For example, several people can work on a creation, the author can be unknown, and copyrights can also be assigned to others.

To answer the question of who owns the copyright in a work, the following categories have to be considered:

- author
- joint author
- authorship when the authors are unknown
- other owners of rights

mandated by ¹
swissuniversities
 powered by eLab(USI)

This work is licensed
 under a Creative
 Commons Attribution-
 NonCommercial-
 NoDerivatives 4.0
 International License

Languages
English
 French
 German
 Italian



Legal basics

Study resources

Advice center

About us

Questions

FAQs (Frequently Asked Questions) are a collection of questions and answers regarding the daily activities of academic staff of Swiss Higher Education institutions, university libraries, and research projects.

They provide simple answers to specific questions, referring to detailed explanatory texts through several links.

In this way, FAQs offer a first introduction and orientation in the complex field of copyright.

Please select a category to explore.

Application

Protection

Citation

Publication ⁴

mandated by ¹
swissuniversities
 powered by eLab(USI)

This work is licensed
 under a Creative
 Commons Attribution-
 NonCommercial-
 NoDerivatives 4.0
 International License


Languages
English
 French
 German
 Italian



Legal basics	Study resources	Advice center	About us
--------------	-----------------	---------------	----------

Publication

Students develop a script from their lecture notes and want to publish this on the Internet. May they do so without further ado?	A PhD student has only written the introduction to her thesis to date. May a lecturer publish this without further ado?	Can employees assign their right of first publication (Art. 9 para. 2 CopA) to their employer?	Can authors assign their right to decide whether, when, how and under what author's designation their work is published for the first time (right of first publication) pursuant to Art. 9 para. 2 CopA to a publishing house?
No, in this case, they should be careful. Although scientific results are not protected, refining the material, i.e. the manner in which the lecturer transmits knowledge in a lecture, can definitely fall under copyright protection when the work character is fulfilled in the process. If the lecture notes are then developed into a script in such a way that they adopt the structure and content of the lecture, such a script can therefore be seen as a derivative work. The lecturer's consent is required to produce the script and to use it (publication on the Internet).	No, unfinished works (in this case, the introduction) can also be protected by copyright, even if the work is still in the initial stages. There is a certain creative, individual effort even in an introduction as the author explains their idea and motivation in their own words. Furthermore, only the PhD student may exploit her right to first publication pursuant to Art. 9 para. 2 CopA. This is the moral right of the author and can also not be transferred to the lecturer.	No, the right to decide whether, when, how and under what author's designation a work is published for the first time (right of first publication) pursuant to Art. 9 para. 2 CopA is the moral right of the author and cannot be assigned. However, employees can allow the employer to exercise their right of first publication.	No, the right of first publication is a moral right of the author and cannot be assigned. A publishing house may 'help' an author to publish a work, but in practice authors are required to assign their rights of reproduction and publication to the publishing house.

mandated by 
swissuniversities
 powered by eLab(USI)

This work is licensed
 under a Creative
 Commons Attribution-
 NonCommercial-
 NoDerivatives 4.0
 International License

Languages
English
 French
 German
 Italian



Legal basics	Study resources	Advice center	About us
--------------	-----------------	---------------	----------

Study resources


The Competence Center in Digital Law offers a large catalogue of workshops, webinars and tailor-made trainings adapted to the needs of the single public and institutions.

Affiliated institutions

one basic in presence workshop and four webinars are included in the annual affiliation fee, with access to all past webinars and and their learning resources. Furthermore, the Center organizes once a year an event for all its affiliates, so they can meet, network and deepen relevant topics.

All institutions

a large choice of off-the-shelf trainings (available in the Training catalog) dedicated to more specific publics can be bought and adapted to the members' needs and followed at distance or in presence

mandated by 
swissuniversities
 powered by eLab(USI)

This work is licensed
 under a Creative
 Commons Attribution-
 NonCommercial-
 NoDerivatives 4.0
 International License

Languages
English
 French
 German
 Italian



Case studies

The interactive **case studies** allow the users to master, practice or test their knowledge surrounding different aspects of copyright.


As a user, you will be directed to analyse real cases through the proposed methodology, and will receive feedback and explanations to the answers you give, be they true or false.

Finally, you will find possible variations for each case, which aims at making users understand the subtle differences in situations that often lead to very different answers.

At the end of each case study, you will find a summary of the questions, their corresponding answers, and of the most relevant concepts to remember.

Ready? Go!

Currently, there are no case studies available in English; they will be added in the next weeks.
However, you can try with a case study in [German](#), [French](#) or [Italian](#)!

mandated by 
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages
English
French
German
Italian




Basic courses

Basic courses provide participants with an introduction to a larger topic such as copyright, data protection or legal licenses during a half-day face-to-face workshop.

These trainings are suitable for all kind of publics who need to have a first approach to the proposed topic and serve as basics for more advanced courses.

- Introduction to copyright
- Data protection
- Legal licenses

mandated by 
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages
English
French
German
Italian



Additional courses


Our off-the shelf offer proposes courses for different kind of publics (researchers, legal experts, librarians, professors, PhD students, etc).

Currently available topics can be chosen from the categories below.

- Creative commons
- Plagiarism and good scientific practices
- Use for pedagogical purposes
- Online publication

A standard training unit lasts between 2 and 4 hours and can be chosen in a distance approach (webinar) or as a face-to face training.

By selecting a course from the categories below, you will get to a detailed description of the contents, formats and prices

mandated by 
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages
English
French
German
Italian



Advice center

If you have questions regarding digital law issues, to which you cannot find an answer on our platform, our team of legal experts working at the Center will be more than happy to answer your questions personally.


Based on the complexity of the questions, these will be answered directly by e-mail or during the opening hours of the helpdesk

For more complex and time consuming questions, we will contact you to provide you with an appropriate cost estimation.

The team of legal experts of the Center can always be reached via e-mail, in English, German, French and Italian, at the following address: info@ccditalaw.ch

The advice service of the Center will be available for all people working in Swiss Higher Education Institutions **UNTIL THE END OF THE TEST PHASE** of the Center; after the end of the test phase, the advice service will be available only for the personnel of Swiss HEIs that are affiliated to the Center.

Start a chat	Send a message
<p>Username</p> <input type="text"/>	<p>Name</p> <input type="text"/>
<p>Password</p> <input type="password"/>	<p>Email</p> <input type="text"/>
<p><input type="button" value="Create an account"/> <input type="button" value="Login"/></p>	<p>Your message</p> <input type="text"/>
	<p><input type="button" value="Reset"/> <input type="button" value="Send message"/></p>

mandated by 
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages
English
French
German
Italian




About us

The Competence Center in Digital Law (CCDL) has been created through a project funded by the program "Scientific information: access, treatment and safeguarding" by swissuniversities; the Center is the result of a collaboration between the Università della Svizzera italiana (USI), University of Basel (UNIBAS), University of Neuchâtel (UNINE), University of Geneva (UNIGE), and the Conference of Swiss Libraries (CBU-KUB).

Goal of the Competence Center is to support Swiss Higher Education Institutions (teachers, researchers and staff of libraries, IT services, law services and administration) in dealing with legal questions in relation with the digitalization process and the use of new media and technologies and raise Awareness of legal risks. In a first moment the center concentrates on the topic of COPYRIGHT. Gradually other topics will be added, especially DATA PROTECTION and PRIVACY, LICENSING AGREEMENTS, etc. privacy and data protection, licensing agreements, etc.

The CCDL offers different kinds of online resources (FAQs, detailed REFERENCE TEXTS that explain the applicable law, CASE STUDIES), a wide range of TRAINING OFFERS and a customized ADVISING SERVICE.

The knowledge base is continuously enriched with new contents gained from questions received by the center and the corresponding answers. In this way a knowledge pool is created and made available to all Swiss Higher Education Institutions.

mandated by 
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages

English
French
German
Italian



Our team

You can contact the members of our team if you have more specific questions that need answering. Basic courses provide participants with an introduction to a larger topic such as copyright, data protection or legal licenses during a half-day face-to-face workshop.

These trainings are suitable for all kind of publics who need to have a first approach to the proposed topic and serve as basics for more advanced courses.

English responsible

Melanie Graf (MLaw)
tel. +41 61 207 31 22
Life-Chat on Thursday
from 10:00-12:00

French responsible

Yves Bauer (MLaw)
tel. +41 78 720 01 13
Life-Chat on Tuesday
from 10:00-12:00

German responsible

lic. iur. Danielle Kaufmann
tel. +41 61 207 31 22
Life-Chat on Thursday
from 10:00-12:00

Italian responsible

lic. iur. Marcello Baggi
tel. +41 58 666 49 30
Life-Chat on Monday
from 10:00-12:00

mandated by 
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages

English
French
German
Italian



Join CCdigitallaw

The Competence Center in Digital Law addresses its services to all Swiss Higher Education Institutions (HEIs). By becoming member of the Center, collaborators and students of HEIs can profit from various advantages:

Free access to all resources on the platform

Free access to 4 webinars per year on current topics proposed by the Center (and to the registration of all previous webinars)

1 in-presence workshop: "Introduction to copyright"

Free participation at the annual event organized by the Competence Center in agreement with affiliated HEI.

Consulting service for collaborators: limited number of basic requests per year

Possibility to purchase all other services (vast selection of training topics and formats; additional basic requests; complex requests) at a reduced price

The Competence Center as part of the Swiss Higher Education System:

The Competence Center is in line with the strategy of swissuniversities and addresses its services mainly to academic institutions.

As HEIs vary with regard to number of students, staff and internal services, the affiliation fee is based on the delivering/offered services and not on the characteristics of each single institution.

The more HEIs are affiliated, the higher is the value of the Center for each institution, as all HEIs will profit from the questions and inputs of the others: the knowledge created through consulting requests will be fed back into the platform and made available for all affiliated HEIs.

Please contact us if you are interested in affiliating to the Center: info@ccdigitallaw.ch. We will be happy to provide you with more detailed information and find the best possible option for your HEI.

mandated by

swissuniversities

powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages

English
French
German
Italian



Annex 5: Modernism mock-up

[Join CCdigitallaw](#) [Start a chat](#) [English](#)

CCdigitallaw.ch

An insight into digital law

[Digital Law](#)[Training](#)[Advice center](#)[About us](#)

A knowledge base dedicated to digital law for Swiss Higher Education institutions

Watch the video



The digital law section helps you find useful information pertaining topics ranging from basics to case studies and multiple FAQs

The training section sets the pace and entices you to train your skills and test your knowledge. And find any events on the matter

The advice center compliments the information that can be found through the site and lets you seek guidance at our help desk or simply contact us for specific demands

The about us section gives you insight as to who we are and how you can become a member of CCdigitallaw and keep up to date on all that is digital law

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

1

mandated by **swissuniversities** powered by eLab(USI)

3

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

2



2

[Join CCdigitallaw](#) [Start a chat](#) [English](#)

CCdigitallaw.ch

An insight into digital law

[Digital Law](#)[Copyright](#)[Case studies](#)[Common questions](#)[Training](#)[Advice center](#)[About us](#)

Digital law

Visit the core of the Competence Center and consists of theoretical informations, practical exercises and FAQs that provide a good introduction into all areas of copyright law.

All FAQs are linked to the basics of copyright, which explain the topic in detail, so that it is also understandable to legal laymen.

Furthermore, it is possible to apply, train and test the gained knowledge with the help of interactive case studies.

You will be guided through everyday situation cases with the help of specific questions. In this way you can learn which is the best way to solve a legal problem and which legal obstacles must be considered.

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

1

mandated by **swissuniversities** powered by eLab(USI)

3

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

2



2

The meaning of Architecture in Information Architecture: analysis and reflection
FUSS Megan

80

Digital Law

Copyright

Case studies

Common questions

Training

Advice center

About us

Copyright

The basics of copyright explains in detail the Swiss copyright following the structure of the corresponding law.

The first chapter "[WHERE... is the work used and which national law is applicable?](#)" specifies under which conditions the Swiss law is applicable.

The second chapter "[WHAT... is a protected work?](#)" introduces the concept of "work" and presents the criteria according to which a work is protected by copyright.

The third chapter "[WHO... owns the copyright in the work?](#)" speaks about the author of a work and the other persons who can own the right in the work.

The fourth chapter "[WHICH... rights in the work are protected?](#)" explains the rights an author has in his/her work and how s/he can use them.

The fifth chapter "[HOW... may other people use a work?](#)" presents the framework of how a work can be used by the public.

The sixth chapter "[AND... responsibility and sanctions?](#)" elaborates the consequences of infringing copyright.

The Basics of copyright are written so to be understandable by a public of non experts, and are complemented by several links that refer to other internal and external resources, such as laws, legal decisions, and so on. In addition to the text, the sections "Good to know" and "To consider" highlight some specific aspects that are particularly relevant and some possible critical issues that are connected to the legal principles that are presented.

Finally, the Basics of copyright are connected to FAQs and interactive Case studies, which complement the contents of the Basics through practical questions and answers and through detailed explanations. The FAQs present questions and answers related to practical cases, while the Case studies allow the user to practice, master and test the knowledge s/he has acquired through the Basics.

Links to the Swiss Copyright Act (CopA):
[Download latest PDF Version \(01.01.2017\)](#)
[Online Version of Copyright Act \(CopA\)](#)

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Copyright

Case studies

Common questions

Training

Advice center

About us

What is a protected work

"The Copyright Act does not regulate the protection of authors, but rather the copyright protection of works."
 (Reto M. Hilty, Urheberrecht, 11th edition, p. 65)

A "work protected by copyright (protected work)" is at the core of copyright. Without such a work, there would be no art forms such as painting, music, film, theatre, literature and architecture; science would also be far worse off in terms of content.

"Intellectual property" comes about through intellectual effort and creativity, and is in turn indispensable for the cultural and scientific life of a society.

This effort is placed under special protection so that it can be used according to its value, and, in particular, so that its quality will not be diminished by forgery and unlimited reproduction.

However, the term "protected work" triggers a sense of unease in many people. This is because it requires people to reflect on what they may do with a work, and vice versa, as all rights, prohibitions and exceptions (limiting provisions) of copyright relate only to "protected works".
 On the other hand, if works are not protected by copyright, no infringements of copyright can be committed.

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Copyright

Case studies

Common questions

Training

Advice center

About us

Case studies

The interactive **case studies** allow the users to master, practice or test their knowledge surrounding different aspects of copyright.

As a user, you will be directed to analyse real cases through the proposed methodology, and will receive feedback and explanations to the answers you give, be they true or false.

Finally, you will find possible variations for each case, which aims at making users understand the subtle differences in situations that often lead to very different answers.

At the end of each case study, you will find a summary of the questions, their corresponding answers, and of the most relevant concepts to remember.

Ready? Go!

Currently, there are no case studies available in English; they will be added in the next weeks. However, you can try with a case study in [German](#), [French](#) or [Italian](#)!

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by **swissuniversities** powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Copyright

Case studies

Common questions

Training

Advice center

About us

Common questions

FAQs (Frequently Asked Questions) are a collection of questions and answers regarding the daily activities of academic staff of Swiss Higher Education institutions, university libraries, and research projects.

They provide simple answers to specific questions, referring to detailed explanatory texts through several links.

In this way, FAQs offer a first introduction and orientation in the complex field of copyright.

Please select a category to explore.

Application

Protection

Terms and conditions

Authorship

Citation

Publication

Swiss laws

International variations

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by **swissuniversities** powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Copyright

Case studies

Common questions

Training

Advice center

About us

Citation

When I quote from a work, do I always have to mention the author?

Yes. Where the source indicates the author's designation, the author's name must also be cited, Art. 25 para. 2 CopA. It should be noted that quotations are not only governed by copyright law; it is also good scientific practice to provide correct quotations.

May a person cite excerpts of a film, music or images?

Yes, even if they have been the subject of controversy in the literature to date, images and work excerpts are now recognised. However, in the process, it is important that you also disclose images, films and music as quotations, and correctly specify the source (Art. 25 CopA).

May I cite an extract from a scientific article in which I am the co-author without citing exact sources in a new article?

No, if the source is not given, this is considered to be (auto-)plagiarism. In accordance with good scientific practice, you are not permitted to copy from yourself without disclosing that you have done so.

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Training

Basic courses

Specific courses

Events

Advice center

About us

Training

The Competence Center in Digital Law offers a large catalogue of workshops, webinars and tailor-made trainings adapted to the needs of the single public and institutions.

Affiliated institutions

one basic in presence workshop and four webinars are included in the annual affiliation fee, with access to all past webinars and their learning resources.

Furthermore, the Center organizes once a year an event for all its affiliates, so they can meet, network and deepen relevant topics.

All institutions

a large choice of off-the-shelf trainings (available in the Training catalog) dedicated to more specific publics can be bought and adapted to the members' needs and followed at distance or in presence

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Training

Basic courses

Specific courses

Events

Advice center

About us

Basic courses

Basic courses provide participants with an introduction to a larger topic such as copyright, data protection or legal licenses during a half-day face-to-face workshop.

These trainings are suitable for all kind of publics who need to have a first approach to the proposed topic and serve as basics for more advanced courses.

Introduction to
copyright

Data protection

Legal licenses

More coming
soon...

Upcoming events

24 May
Free and open source
software

13 June
Evolution of privacy
regulations

6 July
Data protection in the
digital age

Quick links

swissuniversities
Learn more about the Swiss
Higher Education system

Creative commons
Discover the movement and
start sharing

Swiss legislation
Find specific Swiss law texts
and information

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Training

Basic courses

Specific courses

Events

Advice center

About us

Specific courses

Our off-the shelf offer proposes courses for different kind of publics (researchers, legal experts, librarians, professors, PhD students, etc).

Currently available topics can be chosen from the categories below.

A standard training unit lasts between 2 and 4 hours and can be chosen in a distance approach (webinar) or as a face-to face training.

By selecting a course from the categories below, you will get to a detailed description of the contents, formats and prices:

Creative
commonsPlagiarism and
good scientific
practicesUse for
pedagogical
purposesOnline
publication

Upcoming events

24 May
Free and open source
software

13 June
Evolution of privacy
regulations

6 July
Data protection in the
digital age

Quick links

swissuniversities
Learn more about the Swiss
Higher Education system

Creative commons
Discover the movement and
start sharing

Swiss legislation
Find specific Swiss law texts
and information

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



[Join CCdigitallaw](#)
[Start a chat](#)
[English](#)



An insight into digital law

[Digital Law](#)
[Training](#)
[Basic courses](#)
[Specific courses](#)
[Events](#)
[Advice center](#)
[About us](#)

Events and webinars

Upcoming events

24 May

Free and open source software

13 June

Evolution of privacy regulations

6 July

Data protection in the digital age

Quick links

[swissuniversities](#)
 Learn more about the Swiss Higher Education system

[Creative commons](#)
 Discover the movement and start sharing

[Swiss legislation](#)
 Find specific Swiss law texts and information

1

mandated by  powered by eLab(USI)

3

2

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

[Join CCdigitallaw](#)
[Start a chat](#)
[English](#)



An insight into digital law

[Digital Law](#)
[Training](#)
[Advice center](#)
[Helpdesk](#)
[Contact](#)
[About us](#)

Advice center

If you have questions regarding digital law issues, to which you cannot find an answer on our platform, our team of legal experts working at the Center will be more than happy to answer your questions personally.

Based on the complexity of the questions, these will be answered directly by e-mail or during the opening hours of the helpdesk

For more complex and time consuming questions, we will contact you to provide you with an appropriate cost estimation.

The team of legal experts of the Center can always be reached via e-mail, in English, German, French and Italian, at the following address: info@ccditalaw.ch

The advice service of the Center will be available for all people working in Swiss Higher Education Institutions **UNTIL THE END OF THE TEST PHASE** of the Center; after the end of the test phase, the advice service will be available only for the personnel of Swiss HEIs that are affiliated to the Center.

Upcoming events

24 May

Free and open source software

13 June

Evolution of privacy regulations

6 July

Data protection in the digital age

Quick links

[swissuniversities](#)
 Learn more about the Swiss Higher Education system

[Creative commons](#)
 Discover the movement and start sharing

[Swiss legislation](#)
 Find specific Swiss law texts and information

1

mandated by  powered by eLab(USI)

3

2

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

[Digital Law](#)
[Training](#)
[Advice center](#)
[Helpdesk](#)
[Contact](#)
[About us](#)

Help desk

Based on the complexity of the questions, these will be answered directly by e-mail or during the opening hours of the helpdesk:

- by phone (see phone numbers below);
- by chat (please, check that the window at the bottom right is set on Online; if this is not the case, it will be possible to send a message through it).

English responsible

Melanie Graf (MLaw)
tel. +41 61 207 31 22
Life-Chat on Thursday
from 10:00-12:00

French responsible

Yves Bauer (MLaw)
tel. +41 78 720 01 13
Life-Chat on Tuesday
from 10:00-12:00

German responsible

lic. iur. Danielle Kaufmann
tel. +41 61 207 31 22
Life-Chat on Thursday
from 10:00-12:00

Italian responsible

lic. iur. Marcello Baggi
tel. +41 58 666 49 30
Life-Chat on Monday
from 10:00-12:00

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License


[Digital Law](#)
[Training](#)
[Advice center](#)
[Helpdesk](#)
[Contact](#)
[About us](#)

Contact us

Start a chat

Username

Password

Send us a message

Name

Email

Message

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by  powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Training

Advice center

About us

About us

The Competence Center in Digital Law (CCDL) has been created through a project funded by the program "Scientific information: access, treatment and safeguarding" by swissuniversities; the Center is the result of a collaboration between the Università della Svizzera italiana (USI), University of Basel (UNIBAS), University of Neuchâtel (UNINE), University of Geneva (UNIGE), and the Conference of Swiss Libraries (CBU-KUB).

Goal of the Competence Center is to support Swiss Higher Education Institutions (teachers, researchers and staff of libraries, IT services, law services and administration) in dealing with legal questions in relation with the digitalization process and the use of new media and technologies and raise Awareness of legal risks. In a first moment the center concentrates on the topic of COPYRIGHT.

Gradually other topics will be added, especially DATA PROTECTION and PRIVACY, LICENSING AGREEMENTS, etc. privacy and data protection, licensing agreements, etc.

The CCDL offers different kinds of online resources (FAQs, detailed REFERENCE TEXTS that explain the applicable law, CASE STUDIES), a wide range of TRAINING OFFERS and a customized ADVISING SERVICE.

The knowledge base is continuously enriched with new contents gained from questions received by the center and the corresponding answers. In this way a knowledge pool is created and made available to all Swiss Higher Education Institutions.

For any request, please contact us at the following address: info@ccditalaw.ch

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by **swissuniversities** powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Digital Law

Training

Advice center

About us

Join CCdigitallaw

The Competence Center in Digital Law addresses its services to all Swiss Higher Education Institutions (HEIs). By becoming member of the Center, collaborators and students of HEIs can profit from various advantages:

Free access to all resources on the platform

Free access to 4 webinars per year on current topics proposed by the Center (and to the registration of all previous webinars)

1 in-presence workshop: "Introduction to copyright"

Free participation at the annual event organized by the Competence Center in agreement with affiliated HEI.

Consulting service for collaborators: limited number of basic requests per year

Possibility to purchase all other services (vast selection of training topics and formats; additional basic requests; complex requests) at a reduced price

The Competence Center as part of the Swiss Higher Education System:

The Competence Center is in line with the strategy of swissuniversities and addresses its services mainly to academic institutions.

As HEIs vary with regard to number of students, staff and internal services, the affiliation fee is based on the delivering/offered services and not on the characteristics of each single institution.

The more HEIs are affiliated, the higher is the value of the Center for each institution, as all HEIs will profit from the questions and inputs of the others: the knowledge created through consulting requests will be fed back into the platform and made available for all affiliated HEIs.

Please contact us if you are interested in affiliating to the Center: info@ccditalaw.ch. We will be happy to provide you with more detailed information and find the best possible option for your HEI.

Upcoming events

24 May
Free and open source software

13 June
Evolution of privacy regulations

6 July
Data protection in the digital age

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by **swissuniversities** powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Annex 6: Baroque mock-up

CCdigitallaw.ch

Enter

CCdigitallaw.ch

Learn, train, seek, discover and join!

Events

*Learn
the law!*

*Train with
resources!*

*Seek
guidance!*

*Discover
CCdigitallaw!*

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Learn the law

Visit the core of the Competence Center and consists of theoretical informations, practical exercises and FAQs that provide a good introduction into all areas of copyright law.

All FAQs are linked to the basics of copyright, which explain the topic in detail, so that it is also understandable to legal laymen.

Furthermore, it is possible to apply, train and test the gained knowledge with the help of interactive case studies.

You will be guided through everyday situation cases with the help of specific questions. In this way you can learn which is the best way to solve a legal problem and which legal obstacles must be considered.

Quick links

swissuniversities 5

Learn more about the Swiss Higher Education system

Creative commons 4

Discover the movement and start sharing

Swiss legislation 3

Find specific Swiss law texts and information

Join CCdigitallaw! 6

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages

English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Review Copyright law

The basics of copyright explains in detail the Swiss copyright following the structure of the corresponding law.

The first chapter "[WHERE... is the work used and which national law is applicable?](#)" specifies under which conditions the Swiss law is applicable.

The second chapter "[WHAT... is a protected work?](#)" introduces the concept of "work" and presents the criteria according to which a work is protected by copyright.

The third chapter "[WHO... owns the copyright in the work?](#)" speaks about the author of a work and the other persons who can own the right in the work.

The fourth chapter "[WHICH... rights in the work are protected?](#)" explains the rights an author has in his/her work and how s/he can use them.

The fifth chapter "[HOW... may other people use a work?](#)" presents the framework of how a work can be used by the public.

The sixth chapter "[AND... responsibility and sanctions?](#)" elaborates the consequences of infringing copyright.

The Basics of copyright are written so to be understandable by a public of non experts, and are complemented by several links that refer to other internal and external resources, such as laws, legal decisions, and so on. In addition to the text, the sections "Good to know" and "To consider" highlight some specific aspects that are particularly relevant and some possible critical issues that are connected to the legal principles that are presented.

Finally, the Basics of copyright are connected to FAQs and interactive Case studies, which complement the contents of the Basics through practical questions and answers and through detailed explanations. The FAQs present questions and answers related to practical cases, while the Case studies allow the user to practice, master and test the knowledge s/he has acquired through the Basics.

Links to the Swiss Copyright Act (CopA):
[Download latest PDF Version \(01.01.2017\)](#)
[Online Version of Copyright Act \(CopA\)](#)

Quick links

swissuniversities 5
 Learn more about the Swiss
 Higher Education system

Creative commons 4
 Discover the movement and
 start sharing

Swiss legislation 3
 Find specific Swiss law texts
 and information

Join CCdigitallaw!

mandated by
swissuniversities
 powered by eLab(USI)

This work is licensed
 under a Creative
 Commons Attribution-
 NonCommercial-
 NoDerivatives 4.0
 International License

Languages
English
 French
 German
 Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Explore cases

The interactive **case studies** allow the users to master, practice or test their knowledge surrounding different aspects of copyright.

As a user, you will be directed to analyse real cases through the proposed methodology, and will receive feedback and explanations to the answers you give, be they true or false.

Finally, you will find possible variations for each case, which aims at making users understand the subtle differences in situations that often lead to very different answers.

At the end of each case study, you will find a summary of the questions, their corresponding answers, and of the most relevant concepts to remember.

Ready? Go!

Currently, there are no case studies available in English; they will be added in the next weeks. However, you can try with a case study in [German](#), [French](#) or [Italian](#)!

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages

English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

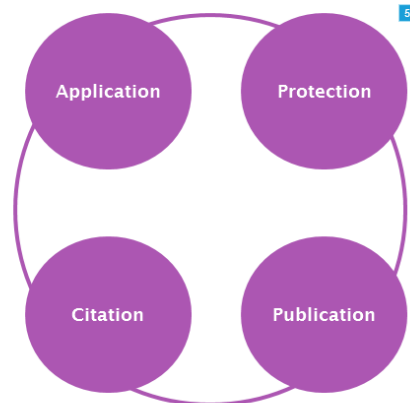
Find answers

FAQs (Frequently Asked Questions) are a collection of questions and answers regarding the daily activities of academic staff of Swiss Higher Education institutions, university libraries, and research projects.

They provide simple answers to specific questions, referring to detailed explanatory texts through several links.

In this way, FAQs offer a first introduction and orientation in the complex field of copyright.

Please select a category to explore.



Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Protection

From when does a work enjoy copyright protection?

The work is protected by copyright as soon as it is created (Art. 29 para. 1 CopA). Therefore, the work does not also have to be published to gain copyright protection.

Do I need to include the copyright symbol © in my work to protect it?

No, you do not need to affix the copyright symbol to your work or to register it to gain copyright protection. It is also not necessary to affix a warning message, such as "all rights reserved".

What can be problematic in the case of the copyright protection of scientific works?

The scientific idea is not protected by copyright. This includes statements, discoveries and results from states, events, research and other facts. These have no creative content of their own.

Quick links

swissuniversities ³
Learn more about the Swiss Higher Education system

Creative commons ²
Discover the movement and start sharing

Swiss legislation ¹
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages

English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Train with resources

The Competence Center in Digital Law offers a large catalogue of workshops, webinars and tailor-made trainings adapted to the needs of the single public and institutions.

Affiliated institutions

one basic in presence workshop and four webinars are included in the annual affiliation fee, with access to all past webinars and their learning resources.

Furthermore, the Center organizes once a year an event for all its affiliates, so they can meet, network and deepen relevant topics.

a large choice of off-the-shelf trainings (available in the Training catalog) dedicated to more specific publics can be bought and adapted to the members' needs and followed at distance or in presence

All institutions

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Learn the basics

Basic courses provide participants with an introduction to a larger topic such as copyright, data protection or legal licenses during a half-day face-to-face workshop.

These trainings are suitable for all kind of publics who need to have a first approach to the proposed topic and serve as basics for more advanced courses.

Introduction to copyright

Data protection

Legal licenses

More on the way...

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Made just for you

Our off-the shelf offer proposes courses for different kind of publics (researchers, legal experts, librarians, professors, PhD students, etc).

Currently available topics can be chosen from the categories below.

A standard training unit lasts between 2 and 4 hours and can be chosen in a distance approach (webinar) or as a face-to face training.

By selecting a course from the categories below, you will get to a detailed description of the contents, formats and prices:

Creative commons

Plagiarism and good scientific practices

Use for pedagogical purposes

Online publication

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Participate in events

On May 24th 2018

an event on free and open source software will take place at the CCdigitallaw center.

On June 13th 2018

an event on the evolution of privacy regulations will take place at UNIGE.

On July 6th 2018

an event on data protection in the digital age will take place at HEG Genève.

More to come soon.

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Seek guidance

If you have questions regarding digital law issues, to which you cannot find an answer on our platform, our team of legal experts working at the Center will be more than happy to answer your questions personally.

Based on the complexity of the questions, these will be answered directly by e-mail or during the opening hours of the helpdesk

For more complex and time consuming questions, we will contact you to provide you with an appropriate cost estimation.

The team of legal experts of the Center can always be reached via e-mail, in English, German, French and Italian, at the following address: info@ccdigitallaw.ch

The advice service of the Center will be available for all people working in Swiss Higher Education Institutions **UNTIL THE END OF THE TEST PHASE** of the Center; after the end of the test phase, the advice service will be available only for the personnel of Swiss HEIs that are affiliated to the Center.

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Inquire with the helpdesk

Based on the complexity of the questions, these will be answered directly by e-mail or during the opening hours of the helpdesk:

- by phone (see phone numbers below);
- by chat (please, check that the window at the bottom right is set on Online; if this is not the case, it will be possible to send a message through it).

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian



Learn the law!

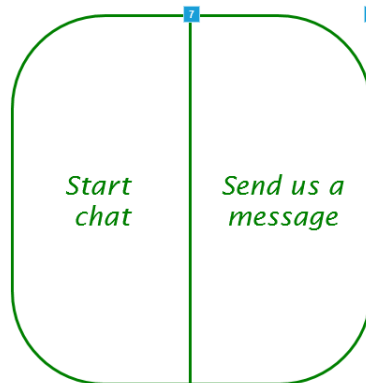
Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Contact us



Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Discover CCdigitallaw

The Competence Center in Digital Law (CCDL) has been created through a project funded by the program "Scientific information: access, treatment and safeguarding" by swissuniversities; the Center is the result of a collaboration between the Università della Svizzera italiana (USI), University of Basel (UNIBAS), University of Neuchâtel (UNINE), University of Geneva (UNIGE), and the Conference of Swiss Libraries (CSL-KUB).

Goal of the Competence Center is to support Swiss Higher Education Institutions (teachers, researchers and staff of libraries, IT services, law services and administration) in dealing with legal questions in relation with the digitalization process and the use of new media and technologies and raise Awareness of legal risks. In a first moment the center concentrates on the topic of COPYRIGHT. Gradually other topics will be added, especially DATA PROTECTION and PRIVACY, LICENSING AGREEMENTS, etc. privacy and data protection, licensing agreements, etc.

The CCDL offers different kinds of online resources (FAQs, detailed REFERENCE TEXTS that explain the applicable law, CASE STUDIES), a wide range of TRAINING OFFERS and a customized ADVISING SERVICE.

The knowledge base is continuously enriched with new contents gained from questions received by the center and the corresponding answers. In this way a knowledge pool is created and made available to all Swiss Higher Education Institutions.

The knowledge base, the training offer and the advising service are available in FOUR LANGUAGES: English, German, French, and Italian.

For any request, please contact us at the following address: info@ccditalaw.ch

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

Join CCdigitallaw!

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian



Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events

Join CCdigitallaw

The Competence Center in Digital Law addresses its services to all Swiss Higher Education Institutions (HEIs). By becoming member of the Center, collaborators and students of HEIs can profit from various advantages:

Free access to all resources on the platform

Free access to 4 webinars per year on current topics proposed by the Center (and to the registration of all previous webinars)

1 in-presence workshop: "Introduction to copyright"

Free participation at the annual event organized by the Competence Center in agreement with affiliated HEI.

Consulting service for collaborators: limited number of basic requests per year

Possibility to purchase all other services (vast selection of training topics and formats; additional basic requests; complex requests) at a reduced price

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed
under a Creative
Commons Attribution-
NonCommercial-
NoDerivatives 4.0
International License

Languages

English
French
German
Italian



Annex 7: [Consent form](#)

Consent Form

I hereby agree to participate in the study conducted by Megan Fuss.

I understand that participation in this usability test is voluntary and I agree to immediately raise any concerns or issues during the assessment with the study moderator.

Please sign below to indicate that you have read and that you understand the information on this form and that any questions you might have about the session have been answered.

Date:

Name:

Signature:

Thank you!

Your participation is greatly appreciated.

Annex 8: Usability test script

Script

Dear participant, thank you for being a part of this usability test!

The aim of the test is to evaluate 4 different mock-ups that have variations in terms of visual and navigational design. The content will relatively remain the same as each mock-up represents the same website !

Please keep in mind that as a participant **you will not be evaluated**, your feedback will only serve as an assessment of the 4 mock-ups and help with the final outcome.

The goal of this usability test is to determine whether a website created on the basis of an architectural period can influence the perception and attitude of the end-user.

The test will be rather straightforward, it will comprise of basic questions and some tasks to accomplish (of the 4 scenarios). At the end of each scenario there will also be 10 specific questions answered using a scale of 1 to 5 and a final debrief.

Please be as open and forthcoming as you can while visiting the websites and don't hesitate to share your comments even if they don't relate directly to the tasks at hand!

This assessment will be undertaken with the help of a data capturing software, Morae. This means, the on-screen movements and any vocal feedback *will be recorded*.

Please be advised that no test data will be shared outside the confines of this study.

All the tasks that need to be accomplished will appear on-screen, so don't forget to start the task in order to ensure all the information is captured correctly!

Please try to be as open as possible and think out loud! This will enable your thoughts to flow and be taken into account.

As stated above, it is important to remember that **it is the interface that will be tested** and not you as a participant!

If you have any questions now or throughout the test, please do not hesitate to ask!

Let's proceed to the test!

Annex 9: Basic questions

Basic questions about the person

Profession:

Age:

I have a good knowledge of technology:

--	--	--	--	--

Strongly disagree

Strongly agree

Time spent using technology outside the confines of work on a daily basis:

- ☐ Less than 1 hour
- ☐ Between 1 and 3 hours
- ☐ Between 3 and 6 hours
- ☐ More than 6 hours

Annex 10: Raw data Brutalism task completion

Participant	Task 1: Find the best location to gain this information (from when copyright laws can be applied) and in turn answer your question	Task 2: Find a course offering information on "Creative Commons"	Task 3: From the homepage, find two ways to see the event details.	Task 4: Find a way to sign up and start a chat.	Task 5: Find more information about who they are and what they do. You would also like to find a way to get your institution involved with CCdigitalaw.
	Issues	Actions	Issues	Actions	Issues
1 14:45:02	Reads lower boxes, clicks digital law, reads, hovers common Q, goes to basics of copyright	From basics goes to common questions, clicks on menu, goes to training, goes to specific courses, goes to basic courses, clicks on menu goes back to training then sc then see CC tab	can't seem to get back to homepage does not use logo	clicks on menu then contact us then sees start a chat	clicks on helpdesk side tab see info with email to join then clicks on menu and advice center to try find more info then helpdesk then contact
2 15:07:02	clicks on menu, but then goes to DL box basics of C, thinks she will be able to find the answer on this page	clicks on common questions thinks info will be there then realizes it faq checks q again clicks logo go to homepage, then event box, browses section bc then sc then events then sc then cc tab	clicks logo clicks event box then menu events	clicks menu then rereads q goes to AC then reads questions whether sending a mail is a chat clicks helpdesk then reads but does not see mail logo on bottom so goes back to AC and thinks you have to send a mail	goes to homepage, identifies join goes to menu goes to join tab states this is where you find join info and some info about them, starts looking for more info about them, browsing menu, can't find an about us page keeps looking then deems the info will be in join
3 14:47:02	clicks on menu then basics of c then uses ctrl f, does not want to read (inconclusive) clicks menu wants to use search bar goes to case studies imagines there could be a study on it states someone could have asked the question goes to common Q thinks it should be in bc somewhere on the page search bar would have been first choice	goes to homepage wants to click on video goes to training then bc and sc identifies blocks and CC clicks on cc	goes to homepage clicks event box then menu then events	clicks menu then join then homepage states there is no sign up goes back to join says he doesn't want to read reorientated towards live chat goes to homepage then AC then helpdesk then clicks envelop after a while says it's very complicated	goes to homepage clicks menu and contact us to get info about them then helpdesk clicks menu and join then homepage thinks FB can have info about them goes back to join figures all info will be on this page
4 34:09:03	reads lower boxes and goes to DL goes back reads other boxes then goes back to DL and then bc thinks info will be there	goes to common questions then case studies with side menu reads again	still reflecting on second question realizes second question would have been there states they went too fast	uses back button goes to advice center bottom block then reads then contact	uses back button thinks info should be on first page identifies join but not info thinks she doesn't understand the question clicks on join states the join page doesn't state who they are goes back looks on homepage reads all bottom blocks tries to click on video but info could be there
5 07:23:62	identifies bottom block, goes to join block goes back then DL then common Q thinks info will be here	clicks logo to go hp goes to join block reads apart of thinks info will be here	clicks logo clicks events block goes back to home then clicks menu then events	looks at bottom, goes on FB is not connected but thinks he will find info to chat here	goes back to website clicks join block
6 11:07:80	looks at page and bottom blocks clicks on DL almost goes to common Q then goes to basics of c thinks info will be under what	stays on DL basics thinks CC will be apart of HOW as it is a part of public protection goes to case studies but states it'll be examples goes back to basics with side bar	uses logo to go to hp identifies event block clicks on logo then join block then menu and events tab	uses logo to go hp uses advice center block then helpdesk side bar reads wants to click on people blocks goes to contact and finds chat and types	clicks logo clicks join block, identifies way to join goes to menu and see join tab

Annex 11: Raw data Classicism task completion

Participant	Task 1: Find the best location to gain this information (can someone else publish your documents) and in turn answer your question.		Task 2: Find a section of information holding the details of who owns the copyright to a work.		Task 3: Find the event details.		Task 4: Find a way to sign up and start a chat.		Task 5: Find more information about who they are and what they do. You would also like to find a way to get your institution involved with CCdigitalallaw.	
	Actions	Issues	Actions	Issues	Actions	Issues	Actions	Issues	Actions	Issues
1	start task have study resources, click advice center hover SR, hover LB, hover AU checks instructions clicks LB questions then publication	needs to visit site prior	clicks lb cl then ends task	started task after clicking 10-15second delay thinks he's being timed	clicks AU then join clicks SR clicks AU, then hovers on our team clicks AC clicks AU team clicks logo	lost as cannot find event detail in menu or on a specific page	checks instructions clicks AU join clicks LB questions then publication hover over au clicks AC	asks if it exists starts with 10second delay was lost during task	identifies au clicks about us - join	states his knowledge of technology might impede his test
2	clicks advice center clicks lb then questions then goes to publication goes back to questions cause thinks answer is not there (specific) goes to lb cl and things answer would be there	doesn't like questions being centered wanted a specific answer from faq task taken too literally	realizes they are on the page and clicks on who section and finds answer in bullet list	thinks content on page is light	clicks on logo as they had already seen the events but tries to click on events but cant looks in menu for more they might be linked - inconclusive	frustrated about not being able to get more detail	clicks on advice center finds info	info readily available wants info about when to use start a chat and when to use send a message lacking info about what the features are	clicks on about us then clicks on au join	link not underlined
3	clicks on lb clicks lb cl then who clicks lb cl tries to click on which and thinks info would be there as it states it explains the rights of the author	does not want to read content	as they are already on page, remembers they were previously on the right page and clicks on who		clicks slogan to hp then sees events block but sees NEWS, wonders if it'll be somewhere else but sees content is events	event/news terminology	clicks on bottom envelop thinking it'll be the same as last test clicks on about us team clicks ac		clicks about us join	mislead by no about us in first mockup
4	hover lb then clicks cl says no questions and goes back to home clicks lb questions then publication	asks what further ado means	clicks lb cl thinks answer will be within this page	goes back to home by using back slow loading at this time	clicks SR clicks logo identifies news section	states there is no way to get back to home, then realizes it is log does not like news term	clicks ac sees box	thinks it's easier	says about us and says it's much more evident clicks au join	
5	checks menu content clicks lb questions then publication	looking for faq term	clicks lb cl then who		looks through menu goes to lb and events tab			issue as was on lb and ended up on wrong mockup identified select people that could be contacted	clicks au join	
6	clicks lb cl states that the general questions are posed here but thinks the task could be something that comes up often goes to lb questions then publication, but does not find specific answer goes back to lb cl as it's a more general section, thinks info could be in which	question might not have been asked yet	is already on cl so clicks on who and identifies answer		goes back to home as they saw the events previously looks in the menu but does not find extra information	states it's not very intuitive	clicks on ac	finds it interesting that experts are not placed here	states about us straight away and goes to au join	link is not in blue

Annex 12: Raw data Modernism task completion

Participant	Task 1: Find the best location to gain this information (if you need to cite your sources) and in turn answer your question		Task 2: Find a section of information holding the details of what is protected under copyright law.		Task 3: From the homepage, find two ways to see the event details and describe a specificity.		Task 4: Find a way to sign up and start a chat.		Task 5: Find more information about who they are and what they do. You would also like to find a way to get your institution involved with Cogtriallaw.	
	Actions	Issues	Actions	Issues	Actions	Issues	Actions	Issues	Actions	Issues
1	clicks dl copy		goes back to home dl then common questions clicks copyright clicks training goes back to home hover over ac then training then dl and hover copyright rereads question then clicks on copyright clicks on it again clicks on common questions in side thinks answer will be in one of the fact categories	lost	chover over menu then clicks on training and events does not find other way	issue with comprehension of whether does not complete task did not read Q properly	clicks on about us then ac then contact	had not started task	goes to homepage clicks on about us clicks on ac contact clicks on training sc goes back to about us then ac and contact	top bar join not identified
2	thinks there's lot of info on page clicks dl common questions then citation box thinks the task q is more general so goes to dl copyright then goes back to common q citation		saw the info before so clicks back to dl copyright goes to what section	menu change when would be nice for current page sections aren't in the menu	sees the side bar goes to home sees bar again clicks on au then training events	does not think tainign is an appropriate location missing info like year etc.	clicks on start a chat on top bar		clicks on about us and then join top bar	
3	looks at menu clicks dl copyright hover over training but thinks info will be found on copyright page reads bottom section and cant see what the section corresponds to clicks on dl, checks rest of menu by hover clicks on copyright and thinks it will be on this page		already on page reclicks on copyright clicks on case studies then clicks on common questions identifies citation from first task goes back to dl copyright clicks on what	what a search bar or tagging information like and index	goes back to homepage identifies side bar then menu clicks training events		clicks on start a chat on top bar	indicates that if you login in you dont necessarily start a chat	goes back to home clicks on about us does not identify top bar join	
4	states video was lacking in 2nd scenario		ended up on ac page by navigating inbetween tasks clicks on dl then copyright, reads page and then clicks on what link	thinks they have to find the same info as they did not read q properly	states events are always visible goes back to home then says it's quick as it's always on the side but also says it takes up a lot of space does not go into menu		uses envelop to get to chat	clicks on about us but cant see join info clicks on ac helpdesk then contact then back to about us sees top bar with join	states everything is there you just have to look	
5	menu clicks on dl common q and then citation		clicks logo to home clicks dl copyright reads page and clicks on what then goes back		clicks logo to home clicks training and says eeventss are always available on side of page then clicks side, goes back to home with logo searches in the menu clicks training events		clicks envelop looks for menu location, goes back to home clicks ac helpdesk then wonders if in quick links there is something but inconclusive clicks about us then see top bar and clicks on start a chat	goes to home with logo looks in quick links and goes back clicks au in menu clicks join on top bar		
6	clicks dl common q then clicks citation box things it could be here goes to copyright side and says it could also be HOW prefers common Q option		clicks common Q says it could be in protection section or clicks copyright and then what (had seen it previously)		sees sidebar and clicks and says its in the menu goes back to home hovers over training and events		clicks on start a chat on top bar imagine it will be available in ac		clicks on join top bar	

Annex 13: Raw data Baroque task completion

Participant	Task 1: Find the best location to gain this information (if you need to use a copyright symbol) and in turn answer your question		Task 2: Find out the subjects of all the upcoming courses.		Task 3: From the homepage, find two ways to see the event details.		Task 4: Find a way to sign up and start a chat.		Task 5: Find more information about who they are and what they do. You would also like to find a way to get your institution involved with CCdigitalaw.	
	Actions	Issues	Actions	Issues	Actions	Issues	Actions	Issues	Actions	Issues
1	clicks on enter hovers over boxes clicks on learn hover over menu hover learn clicks review then clicks learn find thinks answer will be in protection		clicks logo to home clicks on train hovers train hover seal clicks train made for you clicks train learn clicks train reads event banner hovers learn clicks find not completed	lost on what needs to be found	goes to home clicks event banner		hover menu clicks seek contact		clicks discover	
2	clicks on enter states there are lots of colors and comments on the events clicks on learn hovers over menu items clicks learn find (why as answer can be found elsewhere) clicks on protection	likes the circles	clicks on train learn clicks train made	does not like the terminology would not have found if this had been first like info being up front instead of in the text	identifies events banner easy to find		clicks seek inquire goes back to home clicks envelop	like dynamic aspect	clicks discover all info here then says join box is on all pages and clicks on it	does not like cursive
3	clicks on enter clicks on learn clicks learn review clicks learn explore clicks learn find clicks learn review thinks info will be here	thinks its cute and that its a joke doesn't want to read	clicks train made for you		clicks logo banner first clicks learn clicks train participate		goes to home clicks envelop		goes home clicks discover	
4	clicks seek clicks learn review thinks it could be here clicks discover clicks learn case s goes home clicks learn thinks question is left unanswered	colors not appropriate terms not comprehensible	clicks train learn clicks home clicks learn clicks train made and tries clicking on topics thinks its on this page		states banner is how to find events clicks logo to home clicks seek clicks train participate		clicks on envelop does not realize info is there straight away	title disappears leading to being lost cause chat was not there off the bat	clicks discover then clicks join box	
5	clicks enter hovers over blocks clicks learn reads side bar clicks learn find then protection		clicks train learn clicks train made for you clicks train events goes back to learn		clicks logo identifies menu train events goes to facebook events tab		clicks logo clicks seek clicks envelop		goes home clicks seek clicks discover then join block	
6	clicks enter hovers over blocks clicks learn revisits home to see menu difference clicks learn again then learn find goes to protection section	colors and moving banner bothersome	clicks learn explore cases could be here clicks train basics checks section of info clicks train made could be interesting too		uses banner identifies menu train events goes to home and talks about banner again		clicks seek inquire almost clicks envelop clicks seek contact	envelop misleading		

Annex 14: Brutalism tasks

1. You are most interested in finding out from when copyright laws can be applied to your newly created documents. → Find the best location to gain this information and in turn answer your question.	Required answer
	Click 'Menu' → 'Common questions' → 'Application' → 'From when does a work enjoy copyright protection?'
	<i>Acceptable answer</i>
	Under 'Menu' → 'Basics of copyright' Using the descriptive column 'Digital law' to start navigation instead of the 'Menu' tab
2. You are satisfied with the answers you have found and are wondering what kind of courses they offer. → Find a course offering information on 'Creative Commons'	Required answer
	Click 'Menu' → 'Specific courses' → 'Creative Commons'
	<i>Acceptable answer</i>
	Using the descriptive column 'Training' to start navigation instead of the 'Menu' tab
3. You now find yourself very interested in the topic that is digital law. You would like to find out whether any events on the matter are going on. → From the homepage, find two ways to see the event details.	Required answer
	Click 'Upcoming event' box -or- Click 'Menu' → 'Events'
	<i>Acceptable answer</i>
	Using the descriptive column 'Training' to start navigation instead of the 'Menu' tab Finding events through Facebook page
4. You still have some questions that you can't find the answer to, so you would like to talk to an expert. → Find a way to sign up and start a chat.	Required answer
	Click 'Menu' → 'Contact us'
	<i>Acceptable answer</i>
	Using the descriptive column 'Advice center' to start navigation instead of the 'Menu' tab
5. After all your research you are very interested in the nature of CCdigitallaw. → Find more information about who they are and what they do. You would also like to find a way to get your institution involved with CCdigitallaw.	Required answer
	Click 'Menu' → 'Join CCdigitallaw'
	<i>Acceptable answer</i>
	Using the descriptive column 'Join CCdigitallaw' to start navigation instead of the 'Menu' tab

Annex 15: Brutalism task 1 usability issue and solution

Menu

CCdigitallaw.ch

Q EN

The digital law knowledge base

Basics of copyright

Case studies

Common questions

Visit the core of the Competence Center and consists of theoretical informations, practical exercises and FAQs that provide a good introduction into all areas of copyright law.

All FAQs are linked to the basics of copyright, which explain the topic in detail, so that it is also understandable to legal laymen.

Furthermore, it is possible to apply, train and test the gained knowledge with the help of interactive case studies.

You will be guided through everyday situation cases with the help of specific questions.



In this way you can learn which is the best way to solve a legal problem and which legal obstacles must be considered.

Issue:
Disconnect and confusion between the Digital Law section

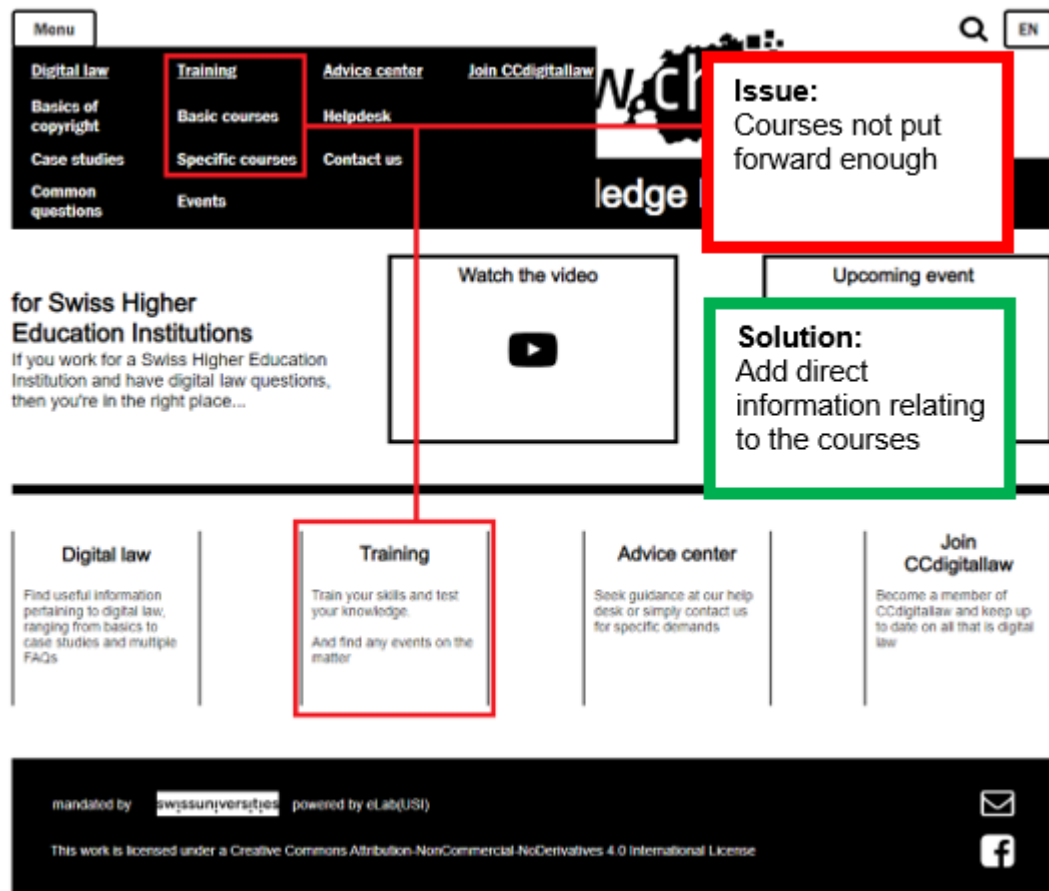
Solution:
Create more specific areas or integrate the FAQs as pop-ups within the texts

mandated by swissuniversities powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



Annex 16: Brutalism task 2 usability issue and solution



Annex 17: Brutalism survey scores

Participant	q1: The website is intuitive	q2: The general information is readily available	q3: The additional functions (such as language change, search bar etc.) are easy to find (visible)	q4: The interface/visual is appropriate with the nature of the website (digital law)	q5: The menu and the website are easy to navigate	q6: The menu terms used are comprehensible	q7: The information is easy to find within a small amount of time/clicks	q8: The website is understandable with little to no digital law knowledge	q9: The information and content are distributed clearly on the pages and are well structured	q10: The design negatively influenced my perception of the website
p1	4: Agree	4: Agree	5: Strongly agree	4: Agree	5: Strongly agree	4: Agree	4: Agree	5: Strongly agree	3: Neither agree nor disagree	1: Strongly disagree
p2	5: Strongly agree	4: Agree	5: Strongly agree	4: Agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	4: Agree	4: Agree
p3	4: Agree	4: Agree	4: Agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	4: Agree	4: Agree	4: Agree	1: Strongly disagree
p4	4: Agree	5: Strongly agree	5: Strongly agree	3: Neither agree nor disagree	4: Agree	5: Strongly agree	4: Agree	5: Strongly agree	3: Neither agree nor disagree	5: Strongly agree
p5	5: Strongly agree	4: Agree	5: Strongly agree	4: Agree	4: Agree	4: Agree	5: Strongly agree	4: Agree	5: Strongly agree	3: Neither agree nor disagree
p6	4: Agree	4: Agree	5: Strongly agree	4: Agree	3: Neither agree nor disagree	4: Agree	4: Agree	4: Agree	5: Strongly agree	1: Strongly disagree

Annex 18: Brutalism word selection

Describe the website in three words(select all that apply)									
Excessive	Colorful	Simple	Austere	Grandeur	Nuanced	Proportional/Symmetrical	Functional	Audacious	Representative
		X	X				X		
		X					X	X	
		X				X			X
			X			X	X		
						X	X		X
		X	X			X			

Annex 19: Classicism tasks

1. You are most interested in finding out whether someone can publish your documents such as research papers (other than yourself). → Find the best location to gain this information and in turn answer your question.	Required answer
	Hover 'Legal basics' → Click 'Questions' → 'Publication'
	<i>Acceptable answer</i>
	Hover menu 'Legal basics' → Click 'Copyright law'
2. You are satisfied with the answers you have found and are wondering what kind information they offer specifically relating to copyright law. → Find a section of information holding the details of who owns the copyright to a work.	Required answer
	Hover menu 'Legal basics' → Click 'Copyright law' → 'WHO...'
	<i>Acceptable answer</i>
	-
3. You now find yourself very interested in the topic that is digital law. You would like to find out whether any events on the matter are going on. → Find the event details.	Required answer
	Information on 'Homepage'
	<i>Acceptable answer</i>
	Finding events through Facebook page
4. You still have some questions that you can't find the answer to, so you would like to talk to an expert. → Find a way to sign up and start a chat.	Required answer
	Click menu 'Advice center'
	<i>Acceptable answer</i>
	-
5. After all your research you are very interested in the nature of CCdigitallaw. → Find more information about who they are and what they do. You would also like to find a way to get your institution involved with CCdigitallaw.	Required answer
	Click menu 'About us' -then- Hover menu 'About us' → Click 'Join CCdigitallaw'
	<i>Acceptable answer</i>
	'Homepage' information

Annex 20: Classicism task 1 usability issue and solution

The screenshot shows the CCdigital law.ch website. The header includes the logo and the tagline "The digital law reference to abide by". A navigation bar contains four items: "Legal basics", "Study resources", "Advice center", and "About us". The "Legal basics" item is highlighted with a red box, and a red line connects it to a red box containing the "Issue". Below the navigation bar, there is a section for "Copyright law" and "Questions". The "Issue" box states: "Issue: Disconnect and confusion between the Legal basics section". A green box contains the "Solution": "Solution: Create more specific areas or integrate the FAQs as pop-ups within the texts". The footer includes information about the website's mandate by swissuniversities, its Creative Commons license, available languages (English, French, German, Italian), and social media links.

CCdigital law.ch

The digital law reference to abide by

Legal basics Study resources Advice center About us

Copyright law

Questions

Visit the core of the Competence Center and consists of theoretical informations, practical exercises and FAQs that provide a good introduction into all areas of copyright law.

All FAQs are linked to the basics of copyright, which explain the topic in detail, so that it is also understandable to legal laymen.

Furthermore, it is possible to apply, train and test the gained knowledge with the help of interactive case studies.

You will be guided through everyday situation cases with the help of specific questions.

In this way you can learn which is the best way to deal with legal obstacles must be

Issue:
Disconnect and confusion between the Legal basics section

Solution:
Create more specific areas or integrate the FAQs as pop-ups within the texts

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian

✉

f

Annex 21: Classicism task 3 usability issue and solution



The digital law reference to abide by

Legal basics	Study resources	Advice center	About us
--------------	-----------------	---------------	----------

Issue:
News box leads to no specific area

Solution:
Create a dedicated news or event section

News

On May 24th 2018
an event on free and open source software will take place at the CCdigital law center.

On June 13th 2018
an event on the evolution of privacy regulations will take place at UNIGE.

On July 6th 2018
an event on data protection in the digital age will take place at HEG Genève.

More to come soon.

Impressum/Verstärker
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian




Annex 22: Classicism survey scores

	q1: The website is intuitive	q2: The general information is readily available	q3: The additional functions (such as language change, search bar etc.) are easy to find (visible)	q4: The interface/visual is appropriate with the nature of the website (digital law)	q5: The menu and the website are easy to navigate	q6: The menu terms used are comprehensible	q7: The information is easy to find within a small amount of time/clicks	q8: The website is understandable with little to no digital law knowledge	q9: The information and content are distributed clearly on the pages and are well structured	q10: The design negatively influenced my perception of the website
Participant										
p1	4: Agree	4: Agree	4: Agree	4: Agree	4: Agree	5: Strongly agree	5: Strongly agree	4: Agree	4: Agree	1: Strongly
p2	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree
p3	4: Agree	4: Agree	3: Neither agree nor disagree	3: Neither agree nor disagree	4: Agree	5: Strongly agree	4: Agree	4: Agree	5: Strongly agree	4: Agree
p4	3: Neither agree nor disagree	5: Strongly agree	5: Strongly agree	4: Agree	4: Agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	3: Neither agree nor disagree	2: Disagree
p5	5: Strongly agree	5: Strongly agree	4: Agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	4: Agree	1: Strongly
p6	5: Strongly agree	5: Strongly agree	3: Neither agree nor disagree	5: Strongly agree	5: Strongly agree	4: Agree	4: Agree	4: Agree	5: Strongly agree	1: Strongly disagree

Annex 23: Classicism word selection

Describe the website in three words(select all that apply)									
Excessive	Colorful	Simple	Austere	Grandeur	Nuanced	Proportional/Symmetrical	Functional	Audacious	Representative
		X			X		X		
		X				X	X		
		X				X	X		
		X					X		X
		X			X		X		

Annex 24: Modernism tasks

1. You are most interested in finding out if you need to cite your sources in your newly created documents. → Find the best location to gain this information and in turn answer your question.	Required answer
	Hover sidemenu 'Digital law' → Click 'Common questions' → 'Citation'
	<i>Acceptable answer</i>
	Hover sidemenu 'Digital law' → Click 'Copyright'
2. You are satisfied with the answers you have found and are wondering what kind information they offer specifically relating to copyright law. → Find a section of information holding the details of what is protected under copyright law .	Required answer
	Hover sidemenu 'Digital law' → Click 'Copyright' → 'WHAT...'
	<i>Acceptable answer</i>
	-
3. You now find yourself very interested in the topic that is digital law. You would like to find out whether any events on the matter are going on. → From the homepage , find two ways to see the event details and describe a specificity.	Required answer
	Click 'Upcoming events' sidebar -or- Hover sidemenu 'Training' → Click 'Events'
	Specificity → sidebar present through the website
	<i>Acceptable answer</i>
	Finding events through Facebook page
4. You still have some questions that you can't find the answer to, so you would like to talk to an expert. → Find two ways to sign up and start a chat.	Required answer
	Click topbar 'Start a chat'
	<i>Acceptable answer</i>
	Hover sidemenu 'Advice center' → Click 'Contact'
5. After all your research you are very interested in the nature of CCdigitallaw. → Find more information about who they are and what they do. You would also like to find a way to get your institution involved with CCdigitallaw.	Required answer
	Click sidemenu 'About us' -and- Click topbar 'Join CCdigitallaw'
	<i>Acceptable answer</i>
	-

Annex 25: Modernism task 1 usability issue and solution

The screenshot shows the CCdigitallaw.ch website. At the top, a dark blue header contains the links "Join CCdigitallaw", "Start a chat", and "English". Below this is the site's logo and the tagline "An insight into digital law". A left-hand navigation menu is highlighted with a red box, containing links for "Digital Law", "Copyright", "Case studies", "Common questions", "Training", "Advice center", and "About us". The main content area is titled "Digital law" and contains introductory text about the site's purpose. A red box highlights a usability issue: "Issue: Disconnect and confusion between the Digital law section". A green box highlights a proposed solution: "Solution: Create more specific areas or integrate the FAQs as pop-ups within the texts". On the right side, there are sections for "Upcoming events" (listing a date of 24 May), "Quick links" (with links to swissuniversities, Creative commons, and Swiss legislation), and social media icons for email and Facebook. The footer contains information about the site being mandated by swissuniversities and powered by eLab(USI), along with a Creative Commons license notice and social media icons.

Join CCdigitallaw Start a chat English

CCdigitallaw.ch An insight into digital law

Digital Law

Copyright

Case studies

Common questions

Training

Advice center

About us

Digital law

Visit the core of the exercises and FAQs

All FAQs are linked to the Digital law section

Furthermore, it is possible to create interactive case studies

You will be guided through the exercises in this way you can overcome obstacles must be overcome

Issue:
Disconnect and confusion between the Digital law section

Solution:
Create more specific areas or integrate the FAQs as pop-ups within the texts

Upcoming events

24 May

Quick links

swissuniversities
Learn more about the Swiss Higher Education system

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by swissuniversities powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

✉

f

Annex 26: Modernism task 5 usability issue and solution

The screenshot shows the CCdigitallaw.ch website. At the top, a dark blue navigation bar contains the links "Join CCdigitallaw", "Start a chat", and "English". Below this, the website's logo "CCdigitallaw.ch" is displayed in a large, light blue font, with the tagline "An insight into digital law" underneath. A left sidebar features four dark blue buttons: "Digital Law", "Training", "Advice center", and "About us". The main content area has a heading "A knowledge base dedicated to for Swiss Higher Education insti" and a "Watch the video" section with a play button icon. A red box highlights the top navigation bar with the text "Issue: Top bar not visible enough". A green box highlights the "Watch the video" section with the text "Solution: Improve visibility through location and font size". The bottom of the page features four columns of text describing the site's sections: Digital Law, Training, Advice center, and Creative commons. A footer bar at the bottom contains the text "mandated by swissuniversities powered by eLab(USI)", a Creative Commons license notice, and social media icons for email and Facebook.

Join CCdigitallaw Start a chat English

CCdigitallaw.ch

An insight into digital law

Digital Law
Training
Advice center
About us

A knowledge base dedicated to for Swiss Higher Education insti

Watch the video

Issue: Top bar not visible enough

Solution: Improve visibility through location and font size

The digital law section helps you find useful information pertaining topics ranging from basics to case studies and multiple FAQs

The training section sets the pace and entices you to train your skills and test your knowledge. And find any events on the matter

The advice center compliments the information that can be found through the site and lets you seek guidance at our help desk or simply contact us for specific demands

you insight as to who we are and how you can become a member of CCdigitallaw and keep up to date on all that is digital law

Creative commons
Discover the movement and start sharing

Swiss legislation
Find specific Swiss law texts and information

mandated by swissuniversities powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

✉

f

Annex 27: Modernism survey scores

Participant	q1: The website is intuitive	q2: The general information is readily available	q3: The additional functions (such as language change, search bar etc.) are easy to find (visible)	q4: The interface/visual is appropriate with the nature of the website (digital law)	q5: The menu and the website are easy to navigate	q6: The menu terms used are comprehensible	q7: The information is easy to find within a small amount of time/clicks	q8: The website is understandable with little to no digital law knowledge	q9: The information and content are distributed clearly on the pages and are well structured	q10: The design negatively influenced my perception of the website
p1	5: Strongly agree	5: Strongly agree	4: Agree	5: Strongly agree	4: Agree	4: Agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	1: Strongly disagree
p2	5: Strongly agree	4: Agree	5: Strongly agree	5: Strongly agree	4: Agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	4: Agree	3: Neither agree nor disagree
p3	5: Strongly agree	5: Strongly agree	4: Agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	4: Agree	1: Strongly disagree
p4	5: Strongly agree	5: Strongly agree	4: Agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	4: Agree	5: Strongly agree	4: Agree	1: Strongly disagree
p5	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	1: Strongly disagree
p6	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	4: Agree	5: Strongly agree	1: Strongly disagree

Annex 28: Modernism word choices

Describe the website in three words(select all that apply)									
Excessive	Colorful	Simple	Austere	Grandeur	Nuanced	Proportional/ Symmetrical	Functional	Audacious	Representative
		X					X		X
		X				X			X
	X							X	X
					X		X		X
		X					X		X
						X	X		X

Annex 29: Baroque tasks

<p>You are most interested in finding out if you need to use a copyright symbol in order to protect your documents.</p> <p>→ Find the best location to gain this information and in turn answer your question.</p>	Required answer
	Click 'Learn the law!' → Hover 'Learn the law!' → Click 'Find answers' → Protection
	Acceptable answer
	Click 'Learn the law!' → Hover 'Learn the law!' → Click 'Review copyright'
<p>You are satisfied with the answers you have found and are wondering what kind of courses they offer.</p> <p>→ Find out the subjects of all the upcoming courses.</p>	Required answer
	Click 'Train with resources!' → Hover 'Train with resources!' → Click 'Learn the basics' → 'More on the way...'
	Acceptable answer
	Click 'Train with resources!' → Hover 'Train with resources!' → Click 'Made for you'
<p>You now find yourself very interested in the topic that is digital law. You would like to find out whether any events on the matter are going on.</p> <p>→ From the homepage, find two ways to see the event details.</p>	Required answer
	Click 'Events' scrolling bar -or- Click 'Train with resources!' → Hover 'Train with resources!' → Click 'Participate in events'
	Acceptable answer
	Finding events through Facebook page
<p>You still have some questions that you can't find the answer to, so you would like to talk to an expert.</p> <p>→ Find a way to sign up and start a chat.</p>	Required answer
	Click 'Seek guidance!' → Hover 'Seek guidance!' → Click 'Contact us' → Hover 'Start a chat'
	Acceptable answer
	Click envelop logo
<p>After all your research you are very interested in the nature of CCdigitallaw.</p> <p>→ Find more information about who they are and what they do. You would also like to find a way to get your institution involved with CCdigitallaw.</p>	Required answer
	Click 'Discover CCdigitallaw!' -then- Click sidebar 'Join CCdigitallaw'
	Acceptable answer
	-

Annex 30: Baroque task 1 usability issue and solution

CCdigitallaw.ch Learn, train, seek and discover!

Learn the law!	Train with resources!	Seek guidance!	Discover CCdigitallaw!
Review copyright	Issue: Disconnect and confusion between the Digital law section	Solution: Create more specific areas with comprehensible names or integrate the FAQs as pop-ups within the texts	Creative commons Discover the movement and start sharing
Explore cases			Swiss legislation Find specific Swiss law texts and information
Find answers			Join CCdigitallaw!

Furthermore, it is possible to apply, train and test the gained knowledge with the help of interactive case studies.

You will be guided through everyday situation cases with the help of specific questions. In this way you can learn which is the best way to solve a legal problem and which legal obstacles must be considered.

mandated by
swissuniversities
powered by eLab(USI)

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Languages
English
French
German
Italian




Annex 31: Baroque task 5 usability issue and task

Learn, train, seek and discover!

Learn the law!

Train with resources!

Seek guidance!

Discover CCdigitallaw!

Events24 May - Free and open source software | 13 June - Evolution of privacy regulations | 6 July Data protection in the digital age

Discover CCdigitallaw

The Competence Center in Digital Law (CCDL) has been created through a project funded by the program "Scientific information: access, treatment and safeguarding" by swissuniversities; the Center is the result of a collaboration between the Università della Svizzera italiana (USI), University of Basel (UNIBAS), University of Neuchâtel (UNINE), University of Geneva (UNIGE), and the Conference of Swiss Libraries (CBU-KUB).

Goal of the Competence Center is to support Swiss Higher Education Institutions (teachers, researchers and staff of libraries, IT services, law services and administration) in dealing with legal questions in relation with the digitalization process and the use of new media and technologies and raise Awareness of legal risks. In a first moment the center concentrates on the topic of COPYRIGHT. Gradually other topics will be added, especially DATA PROTECTION and PRIVACY, LICENSING AGREEMENTS, etc. privacy and data protection, licensing agreements, etc.

The CCDL offers different kinds of online resources (FAQs, detailed REFERENCE TEXTS that explain the applicable law, CASE STUDIES), a wide range of TRAINING OFFERS and a customized ADVISING SERVICE.

The knowledge base is continuously updated from questions received by the center and the corresponding answers. A knowledge pool is created and made available to all Swiss Higher Education Institutions.

The knowledge base, the training offers and the advising service are available in FOUR LANGUAGES: English, German, French and Italian.

For any request, please contact us at info@ccdigitallaw.ch

Quick links

- swissuniversities**
Learn more about the Swiss Higher Education system
- Creative commons**
Discover the movement and start sharing
- Swiss legislation**
Find specific Swiss law texts and information

Join CCdigitallaw!

Issue:
Join CCdigitallaw not visible enough

Solution:
Give wider area, for instance on actual content of page

mandated by
swissuniversities
powered by eLab(USI)

Languages

- English
- French
- German
- Italian



Annex 32: Baroque survey scores

Participant	q1: The website is intuitive	q2: The general information is readily available	q3: The additional functions (such as language change, search bar etc.) are easy to find (visible)	q4: The interface/visual is appropriate with the nature of the website (digital law)	q5: The menu and the website are easy to navigate	q6: The menu terms used are comprehensible	q7: The information is easy to find within a small amount of time/clicks	q8: The website is understandable with little to no digital law knowledge	q9: The information and content are distributed clearly on the pages and are well structured	q10: The design negatively influenced my perception of the website
p1	4: Agree	4: Agree	2: Disagree	2: Disagree	3: Neither agree nor disagree	3: Neither agree nor disagree	2: Disagree	4: Agree	3: Neither agree nor disagree	2: Disagree
p2	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	5: Strongly agree	1: Strongly disagree
p3	3: Neither agree nor disagree	4: Agree	3: Neither agree nor disagree	2: Disagree	4: Agree	4: Agree	4: Agree	4: Agree	4: Agree	5: Strongly agree
p4	3: Neither agree nor disagree	4: Agree	5: Strongly agree	1: Strongly disagree	4: Agree	4: Agree	3: Neither agree nor disagree	5: Strongly agree	4: Agree	5: Strongly agree
p5	3: Neither agree nor disagree	3: Neither agree nor disagree	5: Strongly agree	1: Strongly disagree	3: Neither agree nor disagree	1: Strongly disagree	3: Neither agree nor disagree	4: Agree	2: Disagree	3: Neither agree nor disagree
p6	3: Neither agree nor disagree	2: Disagree	4: Agree	2: Disagree	5: Strongly agree	2: Disagree	3: Neither agree nor disagree	4: Agree	4: Agree	3: Neither agree nor disagree

Annex 33: Baroque word selection

Describe the website in three words(select all that apply)									
Excessive	Colorful	Simple	Austere	Grandeur	Nuanced	Proportional/ Symmetrical	Representative	Functional	Audacious
X	X								X
	X					X		X	
									X
X	X				X				X
X	X								X
X	X								