

Tiwanaku, Bolivia

Developer: Al Baker
Designer: Katelyn Swain
Client: Emily Hedrick

With contributions from Simeon Warren, Dr. Aliko Milioti, Bryan Sansom, Kierstyn Dimas, McKay Horton, Samuel Zenteno, Tanner Mahovsky, and the Tiwanaku archaeological team.

The background image shows the ancient ruins of Tiwanaku in Bolivia. In the foreground, there are large, rectangular stone blocks arranged in a stepped pattern, possibly part of a wall or platform. The ground is dry and sandy. In the background, there are more ruins and a hillside under a clear blue sky.

Tiwanaku, Bolivia

Digital Asset Collection and Site Preservation

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Design Specifications

1.0 Strategy

The strategy for the design of our product will be based around the profiles of three audience personas. Our primary persona is an archaeologist working with the Centro de Investigaciones Arqueológicas Antropológicas y Administración de Tiwanaku. The secondary persona is an architect in the academic scene, who wants to learn more about pre-Columbian sites in South America. Lastly, our tertiary persona is a museum worker and tour guide for the museum in Tiwanaku, because the printed tourism materials like brochures and postcards are intended to be used by these employees to aid in their work on site.

The details about each persona's goals, frustrations, and our client's goals for them are expounded upon in the following pages.

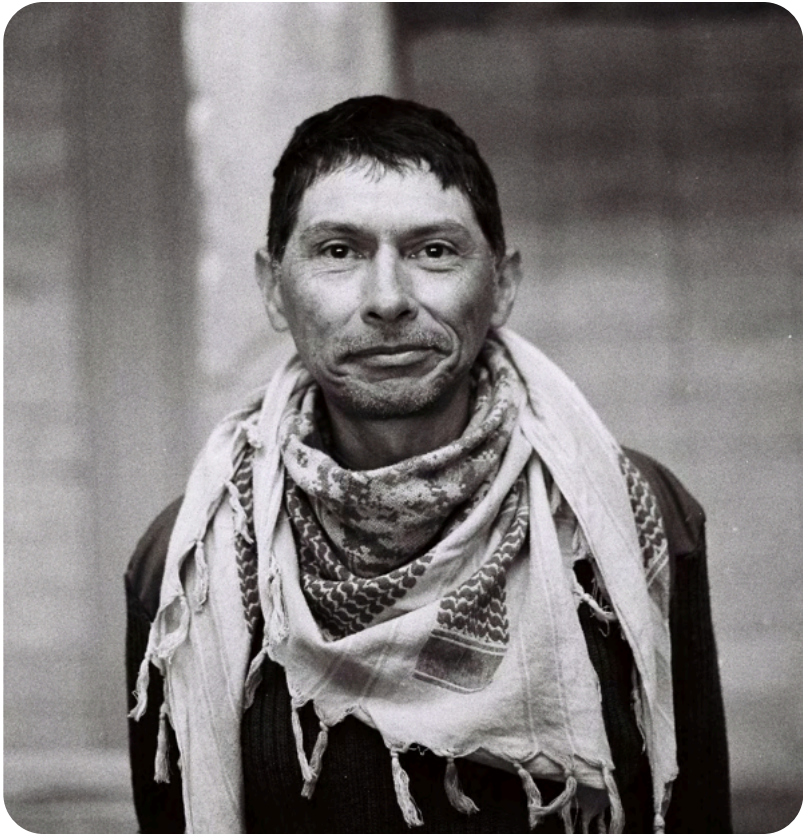
(Note: the photos used in these slides are of some of the real workers we met in Tiwanaku who fit into these categories, but the personas described are constructed by our team and not representative of the people in the photos.)



1.1 Primary Persona

Quick Facts

Name	Marcus
Age	47
Gender	Male
Education	PhD
Occupation	Archaeologist
Home	Tiwanaku, Bolivia



Biography

Marcus Gutierrez has always had a passion for history. He attended Pontificia Universidad Católica del Peru (PUCP) and earned a Doctoral Degree in Anthropology, Archaeology, History, and Linguistics with a Major in Andean Studies. He grew up in La Paz near the Tiwanaku site, so when he finished his degree he moved to Tiwanaku so that he could work on the site he already knew and loved. Outside of work he’s an avid reader and enjoys science fiction and fantasy books. He hopes to publish his research from the Tiwanaku site, and eventually become a professor of archaeology.

Frustrations

The stonework at the site is deteriorating, and the team needs additional resources to preserve it. Much of it has been lost, and it’s difficult to clean properly.

Their Goals

Marcus wants to learn more about how to properly care for the site, so the detail in the stonework can last for many more years.

Relation to the Project

Marcus has been an archaeologist on site at Tiwanaku for the past 5 years. He’s very familiar with the site, the history, and the ongoing archaeological goals.

The Client’s Goals for Them

The client wants the site to be properly preserved, because it is a UNESCO World Heritage site and an important piece of Bolivian history.

1.2 Secondary Persona

Quick Facts

Name	Katie
Age	36
Gender	Female
Education	PhD
Occupation	Professor
Home	La Paz, Bolivia



Biography

Katie Grant is a current architecture professor at Pontificia Universidad Católica del Peru (PUCP). In her spare time between teaching classes, she is an avid researcher with a specialty in pre-Columbian architecture. She is familiar with the site in Tiwanaku and is interested in learning more, especially since it is a pre-Columbian and non-Incan site. She hopes to add this site to her research, and include it in her studies about the architecture in South America. She knows the site is in the process of being restored, and if the information she finds on this website is intriguing enough, she could be convinced to make a trip to visit.

Frustrations

Many of the archaeological sites in South America are Incan, and Katie has been searching for pre-Columbian non-Incan sites.

Their Goals

She wants to expand her research on sites in South America and publish soon in an academic journal.

Relation to the Project

Katie has read about the project in the news and online, and some of her students have begun working on site after graduation.

The Client’s Goals for Them

The client wants Katie and others in her field to learn more about Tiwanaku from this website and spread their findings throughout the academic realm to increase the popularity of the site.

1.3 Tertiary Persona

Quick Facts

Name	Mario
Age	52
Gender	Male
Education	Master's Degree
Occupation	Government Official
Home	La Paz, Bolivia



Biography

Mario Sanchez is a tour guide working for the Ministra de Culturas, Descolonización, y Despatriarcalización. The office for the ministry is located in La Paz, Bolivia, which is where he currently lives. The Centro de Investigaciones Arqueológicas Antropológicas y Administración de Tiwanaku (CIAAAT) is under the guardship of this ministry, so Mario works closely with the archaeologists on site and has a deep concern for the preservation of it. He leads guided tours of the museum and the site, in both English and Spanish. He interacts with tourists around the world.

Frustrations

Mario needs more updated handouts and pamphlets to use when leading tours. He wants these publications in English and Spanish.

Their Goals

He wants to have new, high-quality, and accurate tour information to give out at the museum and on site to incentivize tourists to share their experiences and what they learned on site and urge more people to visit.

Relation to the Project

Mario works for the Ministra de Culturas, Descolonización, y Despatriarcalización and leads tours for the site.

The Client's Goals for Them

The client wants the site to benefit not only archaeologically from the UVU team's efforts. These tourism materials provide a benefit outside of academia and allow the tourism workers on site to increase visits and awareness of the site.

2.0 Scope

Our contributions to the project will be two deliverables: a website geared towards architects and archaeologists that presents a broad overview of the history and significance of the site and includes visual assets, and print materials for the museum in Tiwanaku to use to help promote tourism at the site. Other members of the team outside the scope of our capstone will be creating separate deliverables like the documentary, stonework cleaning and preservation guidelines, conservation plan, and audio recordings. We will link to or embed these other deliverables in our products, but these individuals are outside of the Digital Media Web Design & Development capstone class.

Asset	Person(s) Responsible
High-res images of the site, 360 imagery of statues, photo mosaics	Katelyn Swain, Al Baker
Photos of main statues and artifacts inside the museum	Katelyn Swain
Aerial videography and photography, LiDAR scan and photogrammetry	Professor Emily Hedrick
Matterport scan of the main constructed area of the site	Al Baker
Artec Leo scans of each major statue/sculpture	Professor Bryan Sansom, Simeon Warren
Ambient audio recordings and audio for the documentary	Professor Bryan Sansom, Tanner Mahovsky
B-roll footage, high-quality interviews with team members, documentary footage	McKay Horton
Architectural measurements and sketches, restoration documentation	Dr. Aliki Milioti, Kierstyn Dimas, Samuel Zenteno, Simeon Warren

3.0 Structure

The final website has public-facing pages intended for general audiences seeking to learn more about the site and the conservation efforts there. Tiwanaku is an important site in these fields because it is pre-Columbian and non-Incan, and as such represents a unique part of history that few other sites compare to. We also want the site to maintain their UNESCO World Heritage Site status, and as such will have a password-protected area of the site that will act as a virtual catalog of the structures and artifacts on site and in the museum. This will allow the archaeologists working in Tiwanaku to reference the current state of each artifact and what needs to be done for its conservation.



3.1 Page Content Descriptions

Landing

Links to each sub page, links to the UNESCO and NCPTT sites, basic information about Tiwanaku and the project.

About

Video interviews and portraits of team members, description of DWDD project scope and students involved, mention of other students involved and the projects they worked on.

History

History of the site including timeline, the people who built it/lived there, archaeological and architectural significance, the religion/culture/politics of the civilization, nearby civilizations, how it ended, Spanish colonialism, and present day. Include links to other books/resources where people could read in more depth.

Conservation

History of the conservation efforts on site (when it started, with who, what methods used), current efforts (how they restore sections of wall, how they clean, what happens to the artifacts they find), and future plans. Link to password-protected Catalog.

Gallery

High-resolution imagery, link to/embedded documentary/video clips, embedded audio clips, link to LiDAR scan and aerial photography/videography, scans of architectural sketches/measurements, AutoCAD embeds, link to Matterport walkthrough.

3.1 Page Content Descriptions cont.

Catalog Landing (Password-Protected)

List of links to each artifact/structure page, organized by location (Kalasasaya, Puma Punku, Akapana, Khantatallita, semi-subterranean temple, inside the museum).

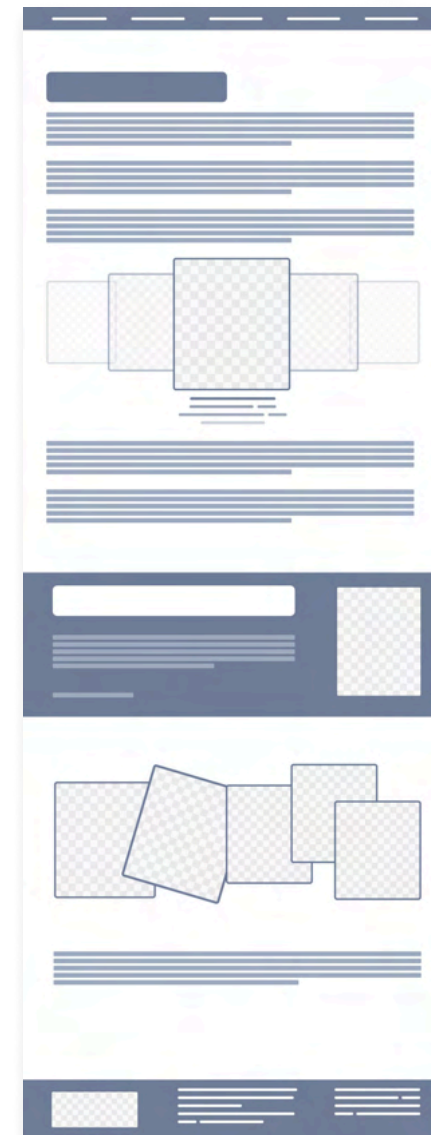
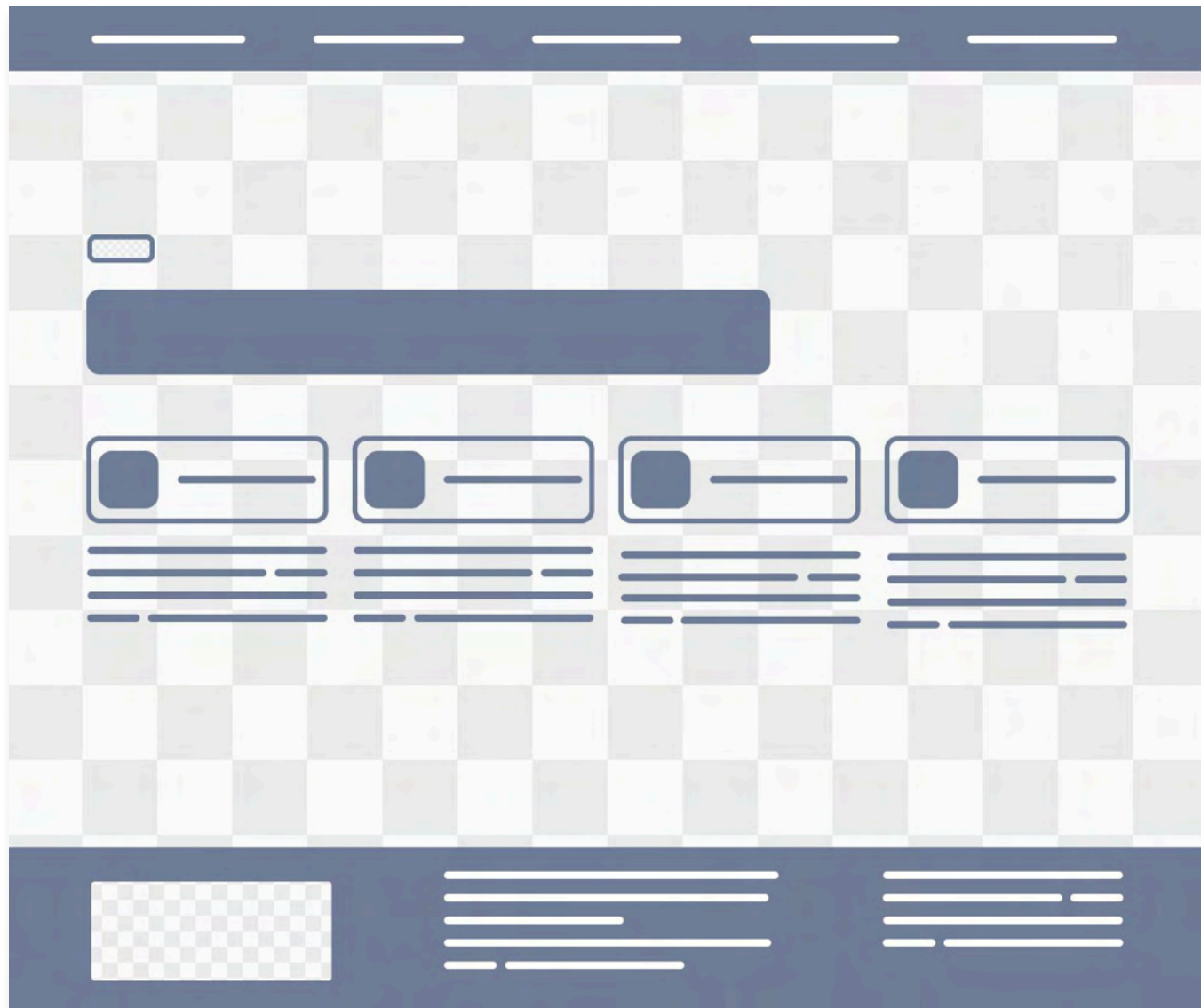
Individual Catalog Pages (Password-Protected)

Each individual catalog page will include 360-degree photos of artifact (if available), name of the artifact, current state, and needed steps for conservation. If available, include past photos so archaeologists/architects can visually compare past and present state.

4.0 Skeleton

The public-facing pages will prioritize both usability and sleek design, as users outside of academia will be viewing these pages to learn more about the site. The catalog pages will prioritize functionality and digestible presentation of technical information.

Below are previews of the wireframes for the landing, about, and restoration pages.



5.0 Surface

In Sprint 2025, the surface comps for the aforementioned wireframes will be created. At this point in the project, our team has colors, typography, and iconography for the site.

5.1 Colors

The original color scheme was created in Figma by Katelyn Swain, and then turned into a TailwindCSS theme by Al Baker for ease in developing the site.

Primary

#f7f7ee	#ecebdb	#dbdabb	#c4c492	#acad6e	#8f9151	#71733d	#565932	#46482c	#393b26	#1f2112
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Secondary

#f7f6ef	#ebe9d6	#d9d1af	#c4b580	#b29c5d	#a3894f	#8c6f42	#705638	#664d37	#533f30	#2f2219
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Tertiary

#f9f6f3	#f1eae3	#e2d3c6	#cfb6a2	#b99179	#ad7b62	#9f6b57	#855649	#6c4840	#583c36	#2f1d1b
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5.1 Colors cont.

Mint

#f6f7f6	#dadfdb	#c4cbc6	#9eaaa1	#79887d	#5f6d63	#4b564f	#3e4741	#343b36	#2e3330	#181b19
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Tan

#f9f6f3	#f2ece2	#e2d5c1	#d2bd9f	#bf9d78	#b2865d	#a47452	#895e45	#6f4d3d	#5b4033	#30211a
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Orange

#fdf7ef	#faedda	#f4d8b4	#ecbd85	#e39854	#dd7d32	#cc6427	#ab4e23	#893f23	#6f351f	#3c190e
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Surface

#f6f6f6	#e7e7e7	#d1d1d1	#b0b0b0	#8b8b8b	#6d6d6d	#5d5d5d	#4f4f4f	#454545	#3d3d3d	#262626
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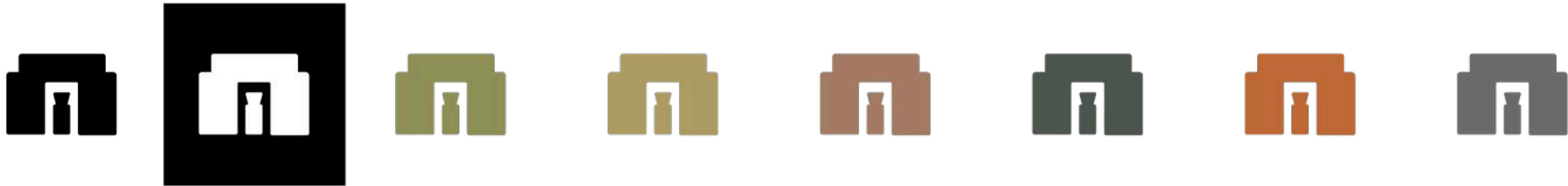
5.2 Typography Overview

The header font will be Ubuntu, and the body, captions, and buttons will use Open Sans.

<div>Headings</div> <div>Ubuntu Bold</div>	<div>Body</div> <div>Open Sans Regular 16px</div>	<div>CAPTIONS</div> <div>Open Sans Semibold 16px 10% Letter Spacing</div>	<div>BUTTON</div> <div>Open Sans Extra Bold 14px 10% Letter Spacing</div>
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5.3 Iconography

The icon used as the site favicon was created by Katelyn Swain and inspired by the entrance to the Kalasasaya, the main temple in Tiwanaku. Through the Kalasasaya you can see Ponce, the monument in the center of the temple.





Technical Specifications

6.0 Media Assets

As this was mainly a digital asset collection project, the final website will be very media heavy. We will be displaying videos, high-resolution imagery, PDFs, audio, and potentially 3D assets. The site still needs to load quickly and be mobile-responsive. Many of these assets will be hosted elsewhere: the videos will be on a third-party site like YouTube or Vimeo, and Matterport is a closed system so the Matterport tour will remain on their site. As such, we will just link to the virtual tour and embed the videos using the embed code provided by the third-party.

For other media assets, we will be hosting them on the server with the rest of the site. The images need to be sized appropriately and converted to a high-quality small-size photo format optimized for web like WEBP. We will utilize lazy loading for images and display them in an image slider or responsive gallery. The PDFs that we will be displaying include the final documentation and the architectural sketches/measurements. They will need to be compressed before being uploaded to the site, and we will avoid embedding them with a PDF viewer in the webpage and instead link to them for users to download if they wish to view them.

We may also be showing 3D scans of statues taken with the Artec Leo scanner. We will need to find the appropriate method of embedding these scans into the website or linking to them on another site. It is currently unknown what file type these scans are or where they might be hosted, as they are currently held by the NCPTT.

7.0 Internationalization

Our final website will be intended for architects and archaeologists local to Bolivia as well as elsewhere around the world. We need to be able to develop the site in English and Spanish. We want to make sure our branding and design remains consistent no matter what country our user views the website from, and that the element used to switch between languages is easy for users to find. We will have our site autodetect the user's language from their physical location, but it's important to have the language switcher so that no matter what location, the user can view the site in their preferred language. When the user switches languages, the date, time, and units of measurement displayed on the site will also change to match the user's region.

On the design side, we want to keep in mind that translating from English to Spanish will change the lengths of text on our site. We need to make sure that our design is responsive and can account for changing sentence lengths. This may include changing line height or font-size, paragraph spacing, or more when switching between languages. We will also need to make sure we're designing with culturally appropriate colors, icons, and images for users in the United States or South America.

We will need to use a web font compatible with English and Spanish. That means that it must have all of the accent characters and upside-down punctuation. We will also need to specify the encoding of our pages, which will be UTF-8.

Depending on where we develop the final website, there are tools available for make multilingual sites. For example, Weglot is a common option for multilingual WordPress sites.

8.0 Password Protection

The bulk of the site will be the catalog pages made to show visuals and track conservation efforts for each artifact and structure on site. These pages do not need to be accessible by the general public. There are two options for this in development:

- Create sign up/log in functionality that allows users to create an account before viewing catalog pages. Limitations include:
 - How do we verify academic status of user? Do we require registration using a university email like academic publishing sites (i.e. JSTOR).
 - This requires more complicated back-end development and management of user accounts, potentially out of scope for a front-end developer.
- Add password protection to pages, and require users to reach out to a pre-determined contact to get the password. Limitations include:
 - Someone will need to be appointed to approve access to pages and distribute the password. Their contact information (i.e. email address) will remain publicly available on the site.

As of December 2024, our recommendation for moving forward in development in the Spring 2025 semester is to use the second option. We suggest sending users to a CIAAAT-affiliated email address and having catalog access maintained by their organization, since most of the users that would require access to these catalog pages would be CIAAAT archaeologists and architects.

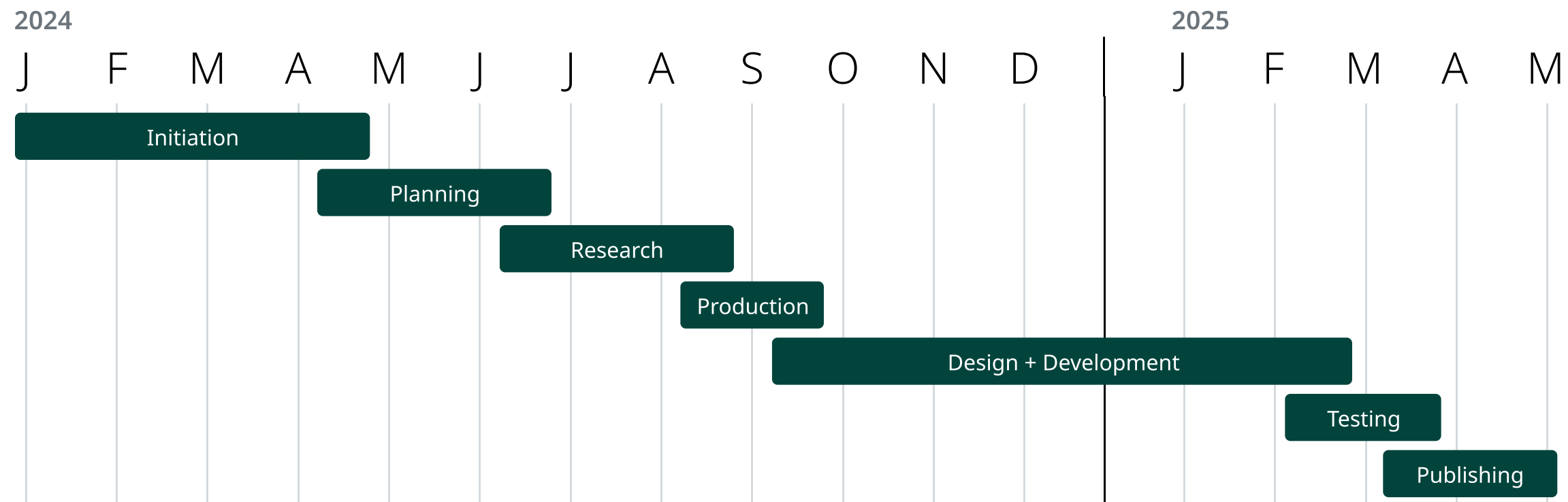
As this is a recent addition to the scope of the project, the technical details are not fully fleshed out. This section will be updated in the next release of this document in Spring 2025.



Project Plan

9.0 Schedule

The general overview of the project timeline is as follows:



In the following pages, the tasks completed by each team member are outlined with an estimated duration, but not start and end dates. The tasks are not listed in chronological order, but are listed there as an account of what was completed during those time frames and approximately how long it took. A Gantt chart is available in the appendix.

The project continues to expand, and more students are expected to be added in coming semesters. Future versions of this document will detail the expanded schedule overview and task breakdowns. This document outlines the schedule as of December 2024.

9.1 Pre-Production

The pre-production phase includes initiation, planning, and research development and spans January through August 2024.

Pre-Production Phase (Jan. - Aug. 2024)	Approx. Duration	Person(s) Responsible
Apply for grant from NCPTT	2w	Emily Hedrick
Get trip approved by U.S. Embassy	Jan - May	Emily Hedrick, Simeon Warren
Accept student applications and gather team	1m	Emily Hedrick, Aliko Milioti
Get trip approved by Bolivian Government	Apr - Jun	Emily Hedrick, Simeon Warren
Write creative brief	1d	Al Baker
Send out and get signed Project Initiation Agreement	1d	Al Baker, Client
Write Project Proposal	2w	Al Baker
Create UNESCO website design system	1w	Al Baker
Create NCPTT website design system	9d	Al Baker
Create custom design system	10d	Al Baker
Create Tiwanaku.gob.bo website design system	9d	Al Baker
Write first draft of design document	5w	Al Baker

9.2 Production

The team was in Bolivia from August 26, 2024 to September 7, 2024. The travel days were August 26 and 27 and September 6 and 7, so the team was only gathering assets from August 28 to September 5.

Production (8/26/2024 - 9/7/2024)	Dates	Person(s) Responsible
Filming and audio recording for documentary	8/28 - 9/5	McKay Horton, Tanner Mahovsky, Professor Bryan Sansom
Aerial photography/videography and LiDAR photogrammetry	8/28 - 8/30, 9/2 - 9/4	Professor Emily Hedrick
Architectural tour of site - initial sketches, measurements, and photos of important locations	8/28 - 8/30	Dr. Aliko Milioti, Simeon Warren, Kierstyn Dimas, Samuel Zenteno, Katelyn Swain
Initial tour of museum and photos of museum artifacts	8/30	Al Baker, Katelyn Swain
Matterport scans - Kalasasaya and Putuni	8/30, 9/2 - 9/4	Al Baker
Continue measurements and finish sketches of restoration sections of Kalasasaya and Putuni walls	9/2 - 9/4	Dr. Aliko Milioti, Kierstyn Dimas, Samuel Zenteno
360 degree photos of important structures, recreating photos from textbooks	9/3	Al Baker, Katelyn Swain
360 degree photos of museum artifacts	9/3	Katelyn Swain
Photos of walls for mosaic stitching	9/4	Al Baker, Katelyn Swain

9.3 Design and Development

This stage includes user research, finalizing media assets, design of the site, and development of the site. As of the December 2024 version of this document, this phase is expected to cover September 2024 through March 2025. The scope of the project has changed several times, and the final development of the site may take longer than initially expected.

Design (Sept. 2024 - Mar. 2025)	Approx. Duration	Person(s) Responsible
Edit photos gathered in Bolivia	5w	Al Baker, Katelyn Swain
Finish Project Proposal and revise Design Document	1w	Al Baker
Stitch photo mosaics for the architecture team	1w	Al Baker
User interviews and research the content to go on the site	1w	Katelyn Swain
Determine where site will be hosted and begin process	1w	Al Baker
Wireframe each page	1w	Katelyn Swain
Finish custom design system	1w	Katelyn Swain
Prepare media assets to go on the site	1w	Al Baker
Create surface comps for each page	1w	Al Baker, Katelyn Swain
Prototype and usability testing	1w	Katelyn Swain

9.3 Design and Development cont.

Production and Design (Sept. 2024 - Mar. 2025)	Approx. Duration	Person(s) Responsible
First draft of handoff documentation	1w	Al Baker, Katelyn Swain
Develop public facing pages	3w	(Next developer)
Gather content for all catalog pages	3w	Katelyn Swain
Develop password-locked catalog pages	6w	(Next developer)
Localization and internationalization of site	2w	(Next developer)
Final draft of design document and handoff documentation	2w	Katelyn Swain, next developer

At the end of the Fall 2024 semester, the first developer (Al Baker) will leave the project and graduate UVU. Before December 2024 they will create a development handoff document detailing the current state of the site in WordPress. The next developer coming onto the project in Spring 2025 will complete the site.

9.4 Testing and Publishing

The testing and publishing phase will include user testing on the website, web revisions, and the print deliverables created for the museum and tourism promotion. This phase will span January through May 2025.

Testing and Publishing (Jan. - May 2025)	Approx. Duration	Person(s) Responsible
Research inspiration for brochures and tourist documents	1w	Katelyn Swain
Gather content for publications	1w	Katelyn Swain
Design brochures and other publications	2w	Katelyn Swain
Send first draft to client and receive feedback	2d	Katelyn Swain
Revise publications	1w	Katelyn Swain
Send final digital design to client, print copies and mail to Bolivia	1w	Katelyn Swain
Complete surveys and usability/eye tracking testing on final website	1w	Katelyn Swain
Revise website based on feedback from tests	1w	Katelyn Swain, next developer
Final quality assurance check of site/fix bugs	1w	Katelyn Swain, next developer
Deliver design and development handoffs to client	1d	Katelyn Swain, next developer
Client signs off on website and publications, project complete	2d	Client, Katelyn Swain, next developer

10.0 Equipment

This is a broad overview of the equipment brought by the team and what it was used for. The camera equipment was borrowed from the Department of Digital Media. The drones are owned by Professor Hedrick, and the 3D scanning equipment is owned by the National Center for Preservation Technology and Training.

Equipment	Purpose	Person(s) Responsible
Matterport	Scans of Kalasasaya and Putuni	Simeon Warren
Artec Leo Scanner	Scans of sculptures and statues	Simeon Warren
Sony cameras, lenses, batteries, and SD cards	Photography of site, sculptures, and team	Al Baker, Katelyn Swain
Sony camera body, batteries, and SD cards	Videography	Mckay Horton
Audio recording equipment	Ambient audio, audio for the documentary	Professor Bryan Sansom, Tanner Mahovsky
Drones	Aerial photography/videography, photogrammetry	Professor Emily Hedrick

11.0 Budget

The entirety of the cost of this project was covered by the Ambassador’s Award grant from the National Center for Preservation Technology and Training. The students involved in the project participated on a volunteer basis and were not paid. This table outlines the distribution of all of the grant funds, including the NCPTT and UVU portions.

Category	Purpose	Amount
Personnel	Professor stipends, NPS salaries	\$26,104
Travel	Airline travel, hotels, visas, van rentals	\$31,036
Supplies	Cleaning materials, mortar supplies, documentation equipment, software, computer equipment	\$20,860
Contractual	Translation services, payments to specialists to continue work for one year after trip	\$44,000
Other	Exchange rate fluctuations	\$2,000
Total		\$124,000

12.0 Risk Assessment

12.1 Dependencies

Completion of the project is dependent upon:

- Gathering the required assets while in Bolivia
- Assistance from the Department of Digital Media in hosting the final site
- Members of the production team in Bolivia sending required content to the web team within reasonable deadlines (text content from the architecture team/NCPTT/archaeologists on site, media assets from cinema/audio)

12.2 Technical Risks

Possible technical risks include:

- Inability to embed LiDAR scan
- Unexpected file types from Artec Leo that we can't work with for web
- Difficulties with developing the site to be able to switch from English to Spanish and other localization/internationalization issues
- Difficulties with responsiveness and load time for the asset-heavy webpages
- Inability to password lock catalog pages and have working sign up/log in feature

12.3 Contingencies

Several preventative measures will be taken to try to avoid obstacles throughout the project:

- All assets gathered in Bolivia will be backed up on multiple drives and in the cloud (SharePoint)
- The site will be developed in WordPress, which allows for custom theme building, plugins to help with galleries, localization/ language changing, and password-locked pages
- Regular check-ins with members from other production teams for gathering content

12.4 Change Control Process

Our main client is Professor Emily Hedrick, who will be our main point of contact between us and our secondary clients, the NCPTT and the Bolivian government. Our final deliverable will be hosted by the Department of Digital Media, so they are our main client and who we will go to for signing off on various stages of the product.

Since we will be working closely with Professor Hedrick in all stages of the process as our client, the change control process will not include a form to be filled out. Any new additions to the project suggested by Professor Hedrick will be discussed by all other members, and we will determine if the subsequent changes to the scope and timeline are within reason and if we would like to adopt the change.

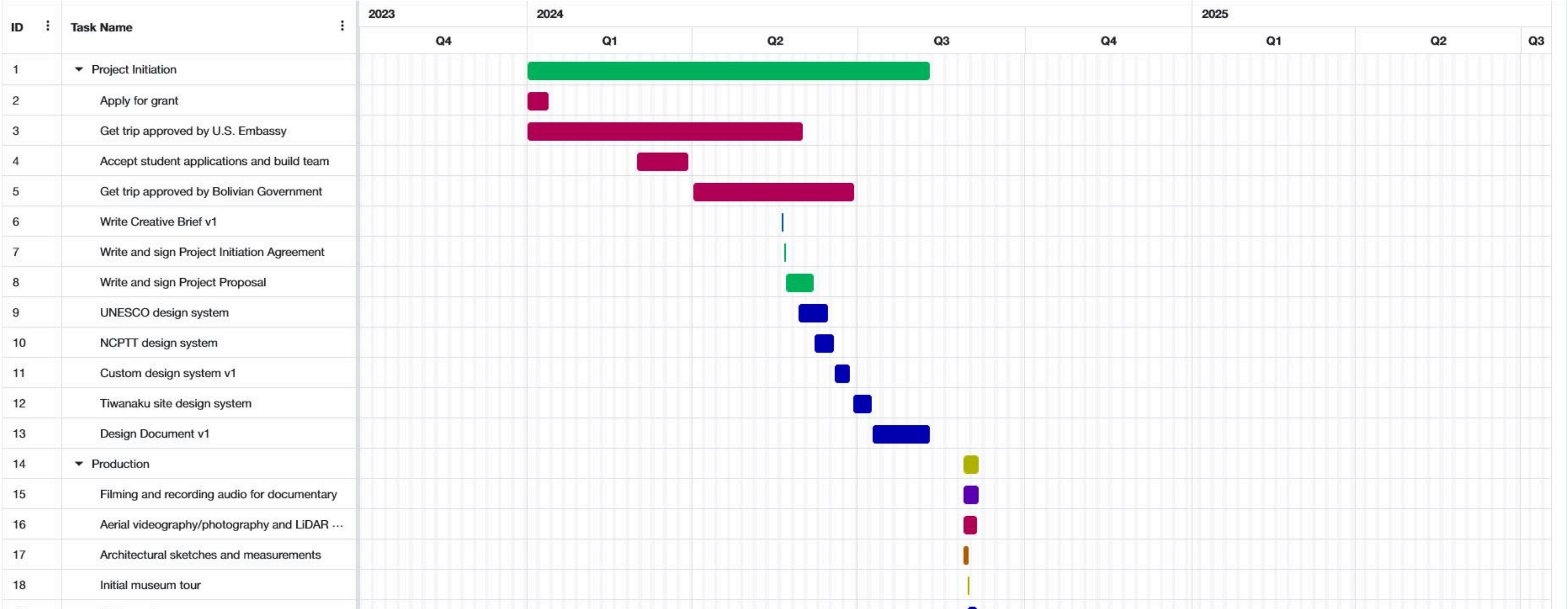
We expected limited to no feedback from the Bolivian government and the archaeological team in Tiwanaku about the site, but if there are any requested changes they will go through Professor Hedrick and/or Simeon Warren and the team will discuss it in the same manner as any other changes.

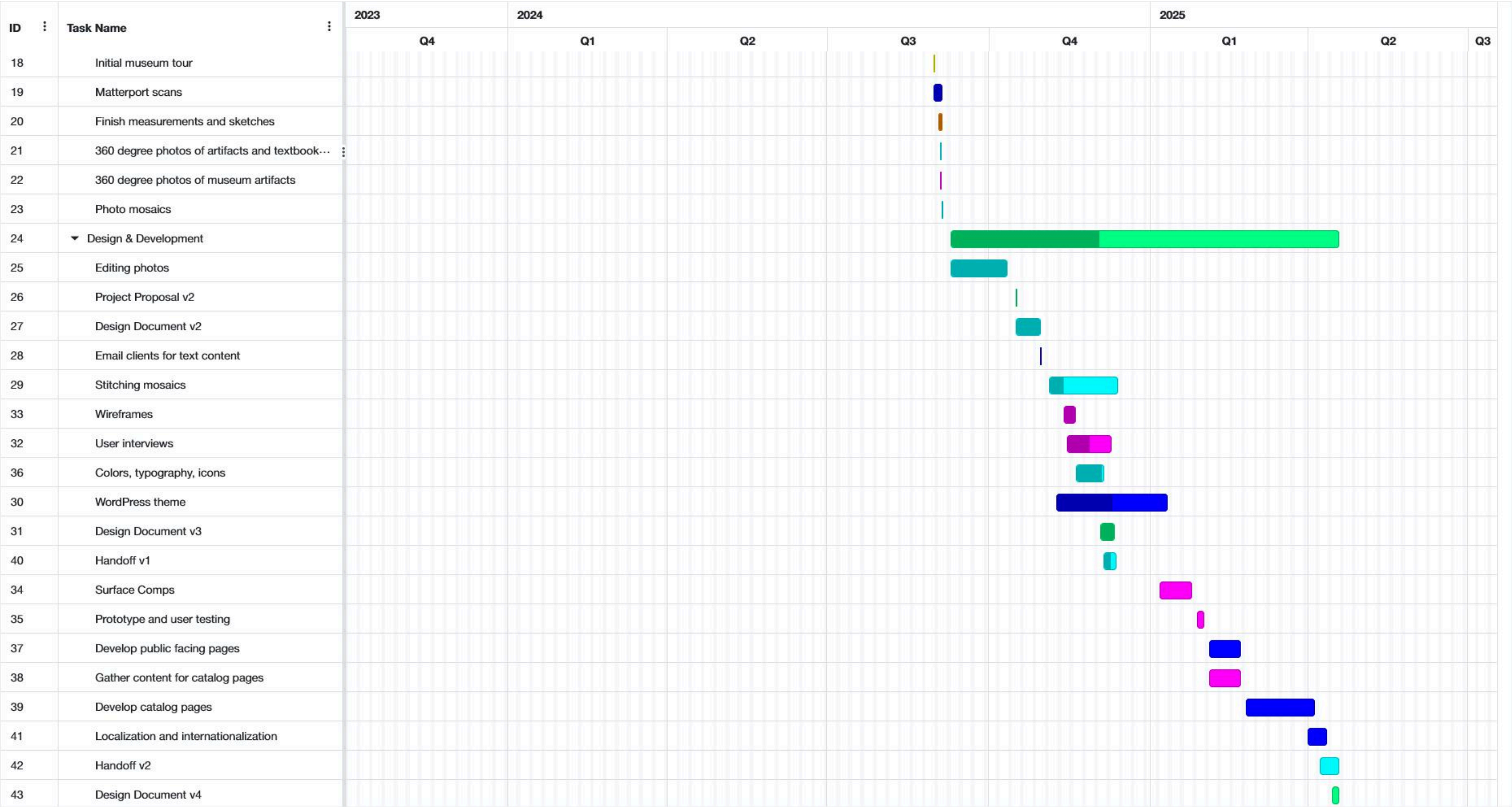


Appendices

13.0 Gantt Chart

This Gantt chart was created using <https://www.onlinegantt.com/> and covers the Project Initiation, Production, and first half of Design & Development phases. There are estimated tasks for the second half of the Design & Development phase included as well (January through April 2025). The next version of this document will include an up-to-date Gantt chart.





Powered by: onlinegantt.com

14.0 User Interviews

User interviews were conducted at the start of the design process to help determine what content would be expected on the site by members of our intended audience.

14.1 Simeon Warren

Interviewee Background:

Simeon has worked for the National Preservation Association for sometime now. He was a great source of information while on site in Tiwanaku. We followed up with him to identify his vision of what our project site should entail.

Notes:

Simeon suggested dividing the site into distinct categories to clearly separate content for general visitors and specialized content for professionals, particularly archaeologists. The idea behind this is to have public-facing pages that provide educational resources, general information, and updates about the restoration efforts. These pages would be accessible to a wide audience, including students, educators, and the general public.

In contrast, there would be restricted access pages specifically for archaeologists and other experts in the field. These pages would contain specialized content such as detailed technical documentation, restoration methodologies, a catalog of statues, and ongoing research that requires a higher level of expertise. Access to these pages would be controlled, likely through a secure login or verification system.

14.2 Dr. Aliko Milioti

Interviewee Background:

Aliko has a PhD and is a very knowledgeable architect creating a familiarity in academic websites. This interview allowed her to shed some of her light and experience on this Tiwanaku site that is currently in production.

Notes:

Her first recommendation was for us to audit the Acropolis site as she claimed it's "best example you could ever get" of an academic site. She advised that our site be rooted in a clear, educational purpose: aiming to educate both children and professionals, specifically archaeologists, while paving the way for future educational programs. Our goal is to make the site accessible not just now, but for generations to come, with a roadmap for expansion into schools and training programs for teachers. However, the immediate focus is on providing top-tier resources for archaeologists working on the restoration process.

The restoration process should clearly be described on the website, with a detailed timeline of interventions that showcases both ongoing and completed work. The content balances informative text with visually appealing images. When discussing the ideal ratio of pictures to text, Aliko emphasized that it should vary depending on the page. For example, technical pages might rely more heavily on images, while educational pages may include more text.

Accessibility is a top priority for the site. Large, readable fonts are essential, as is the inclusion of multiple languages to ensure a broader audience can engage with the content. In terms of text, the strategist stressed that while the website provides detailed information, it avoids overwhelming users with long blocks of text. Instead, content is broken down into bite-sized pieces—no more than 12 lines per section, and each section should be concise with no more than two sentences.

Lastly, Aliko also highlighted the importance of providing full access to high-quality resources, specifically for educational purposes. With credit to contributors available on site, giving users the ability to cite the source of information directly. This feature ensures academic transparency.

15.0 Signatures

<div>Al Baker</div> <div>Developer</div>	<div>mm/dd/yyyy</div>	<div>Katelyn Swain</div> <div>Designer</div>	<div>mm/dd/yyyy</div>
<div>Emily Hedrick</div> <div>Client</div>	<div>mm/dd/yyyy</div>	<div>Daniel Hatch</div> <div>DGM Advisor</div>	<div>mm/dd/yyyy</div>

The above signatures represent the project participants as of December 2024. Future versions of this document will include signatures from additional members as the project expands, and will exclude signatures from members who have graduated.