City Research Online

City, University of London Institutional Repository

Legal design: new opportunities for the legal information sector?

Introduction

Those in the legal information sector are well-practised at making difficult, complicated information and processes, more understandable – it's the profession's super-power! It might be a law student grappling with whether a particular provision has been amended or an academic who doesn't know where to look for an obscure article. It might be a desperate trainee who can't get their head around what steps should to taken in order to satisfy a partner research request. Law librarians take steps to pinpoint the issue, break it down into neat steps and guide the individual through it. They will adjust their method of doing this to the person with the request – gauging how much experience they have, how stressed they are and indeed whether they are likely to want the 'wham bam' speedy route to an answer or are focused on gaining the knowledge to do it independently next time.

The concept of legal design is not a million steps from this.

In this article I hope to give you some insights into the exciting discipline of legal design – what it is, who uses it and how they use it. I'll detail my route into the field and tell you about some of those who have inspired me along the way. I will reference the collection I co-edited, *Design in Legal Education* (2022)[1], as lots of the leading voices in the discipline feature here. I will also give pointers on how you might learn more or indeed where you might take steps to use legal design in your own activities.

Who am I?

Some context first. Why should you listen to me? Some of the 'old guard' may remember me from many years ago; I was an academic law librarian at City, University of London from 2000 until 2014. I was a trainee before this at the Institute of Advanced Legal Studies. I was a member of BIALL and served on a number of its committees during my time. One of my proudest moments is still (!) being named Law Librarian of the Year in 2012. In 2014 however, I made the permanent transition from libraries to academia.

The start of it all…Lawbore

Back in 2002, I unleashed a new web resource on the world, *Lawbore*[2]. In those days, it was simply a directory of recommended resources, created to help my students who just didn't know what they could trust online. This was only 2 years after Westlaw and Lexis became available online in a sense we now are used to (not via a command line interface).

---

[1] Allbon, Emily and Perry-Kessaris, Amanda (2022) *Design in Legal Education*. Routledge, 2022.
[2] *Lawbore*, https://lawbore.net/

In the years that followed, Lawbore was transformed every year or two, to incorporate new functionality, a greater emphasis on community building and unique content creation. My focus was very much on creating something for UK law students and ensuring that the site was engaging, visually pleasing and made finding law, fun. The emphasis was on increasing access to the law, making it less intimidating and more usable. I added a sub-site over time, *Learnmore*[3]; a collection of multimedia resources for legal skills: articles, videos, talking slideshows and some resources which were one-of-kind at the time.

Later, more focus shifted to increasing students' connectedness to the university, the wider legal community and to London. The *City Hub*[4] was added, and then later *Future Lawyer*[5] joined, with news stories, interviews with alumni, event reviews and student stories. An *Events Calendar*[6] followed – ensuring our users can see what's going on at City and beyond.
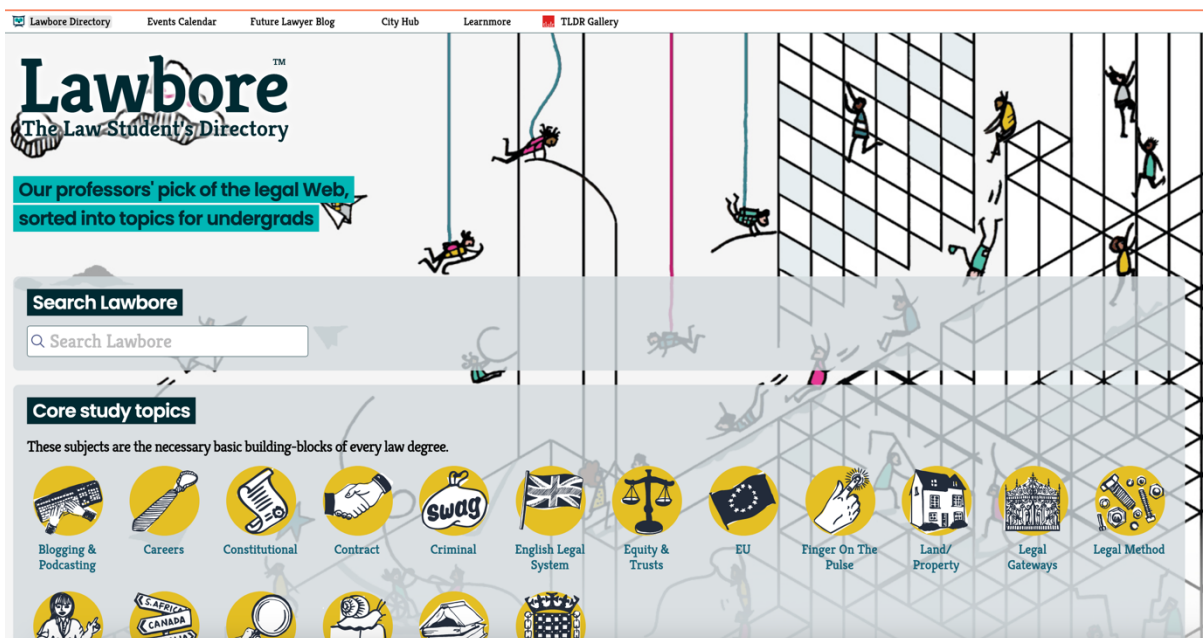

Figure 1: Lawbore

At the time, I just did what I felt would engage my students: anyone with some spare time on their hands (or trouble sleeping!) can read the various pieces I wrote on Lawbore's development during that early period[7], but I knew that if I wanted to hit home, I needed to make content look engaging, and that the resources needed to be diverse. My approach was to use a variety of mediums, and straightforward direct

---

[3] *Learnmore*, https://learnmore.lawbore.net/
[4] *City Hub*, https://city.lawbore.net/
[5] *Future Lawyer*, https://blog.lawbore.net/
[6] *Events Calendar*, https://events.lawbore.net/
[7] Allbon, Emily. "IT's ALIVE! The birth of Lawbore and the Indispensability of the Law Librarian". (2005) 5:4 *LIM* 211-215; Allbon, Emily. "From black and white to colour: Educating and engaging the screen addicts of 2011". (2011) *LIM* 226-232; Allbon, Emily & Kaur, Sanmeet. "Legal skills: ensuring 'appy students" (2012) *LIM* 266-272; Allbon, Emily. "Too cool for (law) school? Using technology to engage students in legal skills" (2013) 4:1 *EJLT*; Allbon, Emily. "Infiltrate and conquer: showing the world what librarians can do" (2015) 15:4 *LIM* 218-224;

language; and to ensure that any development was firmly grounded in the needs of my users. At the time I had no clue that this set of priorities, this 'hunch' I had on what would make the site successful, was based on an actual discipline. But it was! Or it would become one…
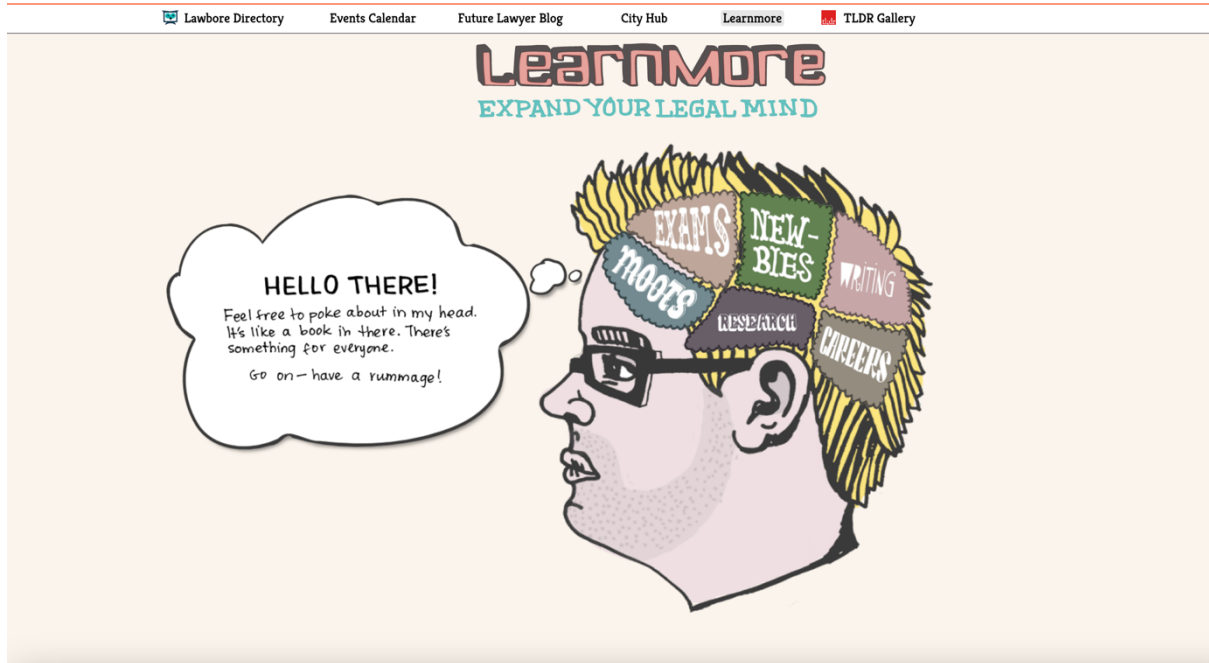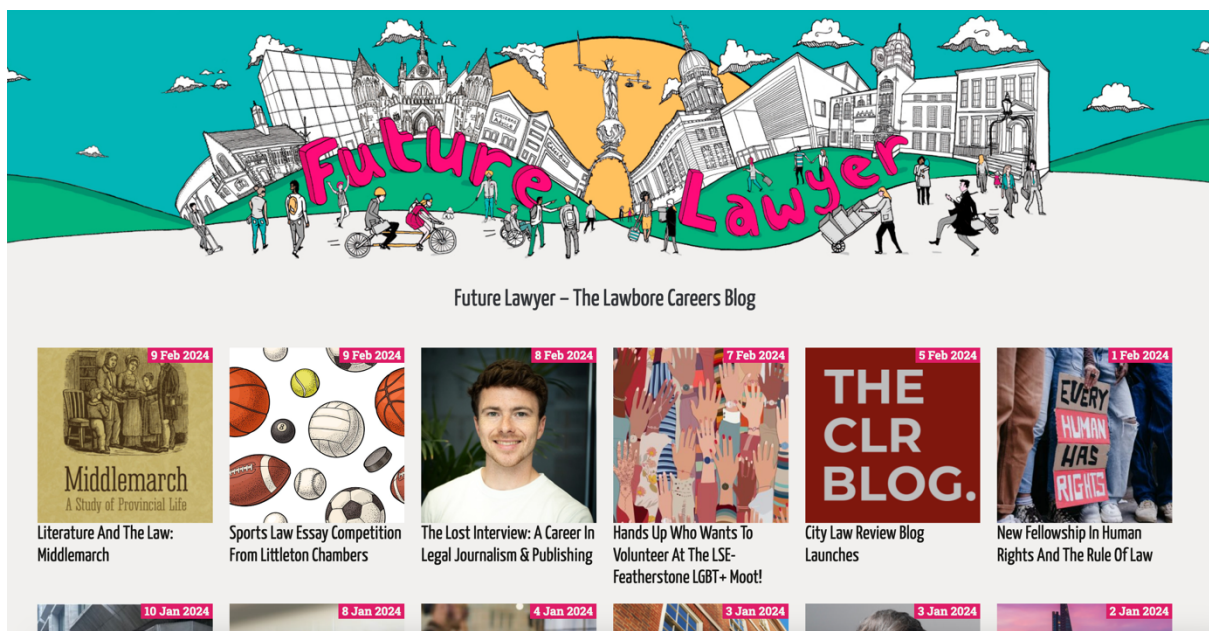

Figure 2: Learnmore

Figure 3: Future Lawyer

What is legal design?

It refers to the use of design methods, tools and processes when applied to the legal sector. The aim of legal design is to make the law (in whatever form) more understandable, accessible, and usable. The 'law' is wide-ranging in its nature and so this could mean legal documents, but it could also mean a legal service or process. So, the methodology could be applied to designing a policy or some terms and conditions, but it could also be applied to vast firmwide challenges around how to retain talent, or how to re-envisage the client relationship.

Dr. Colette R. Brunschwig is credited with first linking design with the legal world via her PhD research on the visualisation of legal norms. Her first study was published in 2001[8], with further development in 2014[9]. Around this time Margaret Hagan at Stanford University began her important work in the field, bringing together those from a range of disciplines (design, law, engineering) to look at how effective design methods could be in a legal context. This developed into the influential Stanford Legal Design Lab. Others to note in these early days are contract design legends, Helena Haapio and Stefania Passera. Legal design became more widely known with the first 'Legal Design Summit', which was held in Helsinki in 2017 (attended by yours truly).

We'll look a bit later on *how* that is done but for now, here are a few of its features.

Human-centred (or user-centred) design + empathy

Absolutely key for those working within the discipline, is that the users (of that specific document, service or process) are all-important and it is *their* experience which should drive any solution. They should always be at the centre of the design process. Hagan (2018)[10] describes its aims:

> It aims to generate promising new interventions that can address wicked, complex problems. It begins with a profound focus on the people whom a product, service, or system is trying to serve. It uses this understanding to inform quick, agile creation and testing of new things to serve these stakeholders. It posits that the best way to evaluate existing offerings and to create new, better ones is to focus on the needs, values, and aspirations of the people who are the target audience of the offering.

Empathy can be seen as at the core of this process.

---

[8] Brunschwig C (2001) Visualisierung von rechtsnormen. In: Fögen, et al. (eds) *Legal Design, Zürcher Studien zur Rechtsgeschichte*. Zurich: Schulthess Juristische Medien, vol. 45, p.1ff.

[9] Brunschwig C (2014) On visual law: Visual legal communication practices and their scholarly exploration. In: Schweihofer et al. (eds) *Zeichen und Zauber des Rechts: Festschrift für Friedrich Lachmayer*. Erich Bern, Switzerland: Editions Weblaw, pp.899–933.

[10] Hagan, Margaret. "A human-centred design approach to access to justice: generating new prototypes and hypotheses for intervention to make courts user-friendly". (2018) 6:2 *Indiana Journal of Law and Social Equality*. 202.

This isn't unique to law of course. User-centred design has been in operation for many decades and many other industries have fully embraced its methods. Law has been slower off the mark, but this should be expected in an industry where 'lawyer as expert' has been the accepted norm forever.

Design is seen as a process

Design-thinking involves identifying a problem, brainstorming possible solutions, prototyping some of these and selecting the most successful for further development and testing. This all comes after the user-needs aspect we mention above – empathy is pivotal to design.

It is challenging to stick to this, as we often have preconceptions about what 'the problem' is, as well as what 'the solution' might be, which can taint the process and outcome if not recognised quickly. Margaret Hagan talks of how design "…is a discipline centred around HOW. How to make things — communications, products, services, systems — in a way that will mean they are successful in solving human problems, addressing human needs."[11] We'll look more at the process with a legal lens later in the article.

What is it not?

Design in this context is not about making something look prettier or shinier. With the rise in legal design as a discipline, there are a surplus of firms shouting from the rooftops about the launch of their much 'improved' guide/policy/terms and conditions documents *("created using legal design!"),* when all they have done is throw lots of colour and icons at them. Legal design is not a superficial process, it is about ensuring that the design of whatever legal thing it is, gets the user to connect, to understand what is being presented to them. It has to meet their needs.

What can design do for law?

Let's consider legal documents; most feature a variety of elements that hinder the understanding of the user: complex language, limited use of headings, large blocks of text, smallish font, a prevalence of legalese/complex terminology and a lack of consideration of the role of white space within a document.

From a *consumer* point of view, it is the norm that we make agreements without reading the paperwork. Whether it is a mobile phone contract, or terms and conditions for a new service you are subscribing to, we just do not have time or sometimes the mental capacity to plough through 10 plus pages of dense columned text. It's not just a 'small print' issue anymore, often all of it seems like it is in small print! There is usually no effort made by companies to flag up the key information, or to give explainers for more complex aspects of the agreement.

---

[11] Margaret Hagan, Law by Design, https://lawbydesign.co/legal-design/

In a *business to business* context, we can look at this from two different angles; firstly, that although the lawyers are usually the ones to make any agreements, it is others within a business that actually need to understand it, adhere to it and implement any changes. This means there is a disconnect. Visual contracts have made in-roads into this, and we'll look at these a little further into the article.

The second angle concerns the lawyers themselves. Here, this is not an issue of understanding the relevant law and its rights and obligations, but one of building bridges and easing negotiations. Lawyers are risk-averse, and of course the traditional view of a contract is that it covers every possible eventuality and protects against any risk. All parties to a contract will fight hard to get the protection they feel is necessary and this will often be represented by verbose, complex content. What solutions does design have the potential to offer in these prickly situations then? By committing to seeing the legal document (a contract for example) as a document for transformation, not for confrontation, the various 'sides' can work collaboratively to improve efficiency[12]. With this kind of proactive/preventive orientation we can build 'legal protection or clarity'[13] by working collaboratively from the start, and have a greater chance of ensuring problems do not arise.

Trust is a major benefit of using design here. If the user of a document or service sees time has been taken, and resources committed to helping them with their understanding, they are likely to be appreciative of the transparency.

But it is not all about *documents* though; understanding rights, gaining the power of agency, seeing how the law applies to you, gaining the right tools to make a good decision, means that the importance of legal design goes far deeper. Alignment has been made between the health and legal worlds. Haapio (2021)[14] notes that 'as with physical, mental and social health, people cannot achieve their fullest (legal) health potential unless they are able to take control of those things which determine their legal health'.

Finally, it offers the chance of real change for the legal profession. New pathways for careers in the law, new skillsets and competencies and more collaborative teams who are open to innovation and more client-focused.

Where is it being used?

In legal practice

---

[12] For more on the value of applying legal design to B2B contracts see: Passera, Stefania, Allbon, Emily & Haapio, Helena. "Contract transformation: merging drafting and design to meet the needs of human readers" in: Corrales Compagnucci, Marcelo, Haapio, Helena and Fenwick, Mark. *Research Handbook on Contract Design*. Elgar, 2022. 92-112

[13] Ibid, 56

[14] Haapio, Helena, Barton, Thomas D and Corrales Compagnucci, Marcelo. (2021) "Legal design for the common good: proactive legal care by design" in Corrales Compagnucci, Marcelo, Haapio, Helena, Hagan, Margaret and Doherty, Michael in *Legal Design: Integrating Business, Design and Legal Thinking with Technology*, Elgar, 2021. 67

Many law firms are seeing legal design as a part of their innovation work, in many cases giving new recruits the chance to learn the basics as part of their training. Some law firms have an in-house legal design specialist team (Simmons & Simmons were the first global law firm to have this[15]).

It is however more common for legal designer practitioners to work independently as consultants or from within a specialist agency. There are many of these out there: Amurabi[16] in France, Aclara[17] in the Netherlands and Astrid Kohlmeier in Germany just being some of the A's! Dot[18] from Finland were one of the first consultancies to appear. Many of their websites offer showcases of their work, so it is an excellent starting point for those interested in the discipline to get inspired. Privacy policies, influencer agreements, pension decision letters, antitrust guidance, user-centric NDAs for startups, patient consent forms are all there to peruse.

In public legal education

The legal design approach can be seen across a wide array of different contexts when it comes to the third sector or public legal education. Seeing so many not being able to afford legal representation is a big motivating factor for practitioners to use design to make a difference. Here are a few projects I'm involved in to illustrate the range of ways in which legal design is being deployed:

> **Reproductive Rights as Socio-Economic Rights in Nepal: using legal design to improve access to justice**
> Nepal is one of the leading jurisdictions in Asia with regard to the constitutionalisation of reproductive rights (abortion, contraception, maternal health, surrogacy, sterilisation and in certain cases a right to education). The expansive interpretation of these rights can be seen in a series of leading Supreme Court Judicial decisions[19]. However, despite this impressive array of socio-economic rights, implementation remains uneven and often ineffective. This project uses legal design to empower marginalised groups in the hopes of fostering a better implementation of socio-economic reproductive rights. Work so far includes comic explainers of the key cases, and user personas to use as a basis for our work and as influencing tools[20].

---

[15] Pagano, Erika. "How legal design is shaping satisfaction, standards and substance in legal practice" in Allbon, Emily & Perry-Kessaris, Amanda. *Design in Legal Education*. Routledge, 2022. 218-228

[16] Amurabi, https://amurabi.eu/en/

[17] Aclara, https://www.aclaradesign.nl/

[18] Dot, https://www.dot.legal/

[19] These include the ground-breaking *Lakshmi Dhikta and Prakash Mani Sharma* cases.

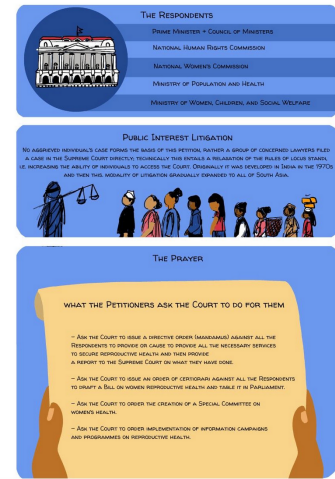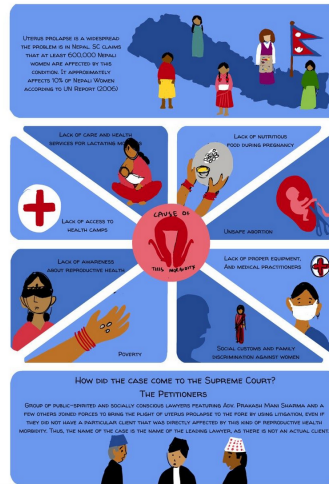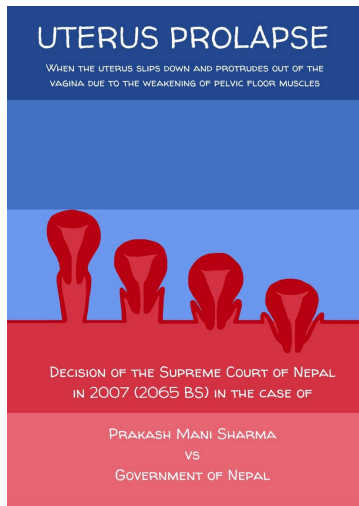[20] You can see the personas and 1 case explainer under 'Resources' on the *Design the Law Nepal* website, https://nepal.lawbore.net/

Figure 4, 5 & 6: Design the Law Nepal case explainer.
Project team: Mara Malagodi, Emily Allbon, Sabrina Germain. Artist: Kripa Joshi.

Leducate Class Materials
Educational charity Leducate promote a comprehensive understanding of everyday legal rights among secondary school-aged students in England and Wales, running teaching sessions on everything from employment to debt, from consumer rights to human rights. Their classes are engaging and inspirational but the textual materials they gave students to work from in class were less engaging. I worked to redesign the consent and relationships class materials[21].
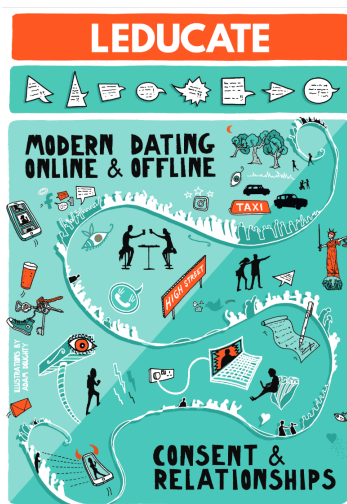

Figure 7, 8 & 9: Leducate - Consent and Relationships learning pack. Emily Allbon. Artist: Adam Doughty.

---

[21] Leducate Consent Project, https://tldr.legal/resource/the-leducate-project.html

Liberty
Working with civil liberties organisation *Liberty*, we are looking at three key advice areas (stop and search, police complaints and immigration) from their website to see if and how the design strategies for each should differ[22].

In courtrooms

Legal design is being used widely in this sphere, particularly in how to improve the experience of going to court for users. Grainne McKeever and Lucy Royal-Dawson (2022) use human centred design within the second phase of their long-running and important project on litigants in person in Northern Ireland. They are taking a co-production approach in order to create support materials for litigants in person attending court hearings[23], including a whole range of stakeholders within their design group.

Work in this sphere is however far more extended in the US and Canada; Hagan (2018) has a significant body of work relating to the courts, proposing that a human-centred approach is an ideal tool for reforming the court system, particularly in relation to increasing accessibility for those without lawyers[24]. The work of Salter and Thompson[25] (2017) pivots around reforms to public civil justice dispute resolution processes in British Columbia, all done from a user-centric orientation in order to "put the public first."

In universities

Rising numbers of universities are offering students a chance to learn legal design skills as part of their programme, though very few currently in the UK; Kent Law School launched a module for LLM students in 2023. Stanford University in the US is the most developed, offering courses to students but also working on projects with a range of partners: government agencies, courts, legal aid groups and law firms amongst them, to re-imagine how their services are provided. The NuLawLab at Northeastern University, also in the US (motto: *We envision a world where everyone is empowered to use the law*) offers programmes and projects to their students, joining them up with community partners to transform "legal education, the legal

---

[22] You can read an account of one of our workshops on this: Allbon, Emily and Warner, Rachel. "Taking our co-design workshop online" in: Allbon, Emily & Perry-Kessaris, Amanda. *Design in Legal Education*. Routledge, 2022.

[23] McKeever, Grainne and Royal-Dawson, Lucy. (2022) "Using human-centred design to break down barriers to legal participation" in Allbon, Emily. & Perry-Kessaris, Amanda. *Design in Legal Education*. Routledge, 2022. 135-150

[24] Hagan, Margaret. "A human-centred design approach to access to justice: generating new prototypes and hypotheses for intervention to make courts user-friendly". (2018) 6:2 *Indiana Journal of Law and Social Equality*. 199-239.

[25] Salter, Shannon and Thompson, Darin. "Public-Centred Civil Justice Redesign: A Case Study of the British Columbia Civil Resolution Tribunal" (2016-2017) Vol 3 McGill Journal of Dispute Resolution.

profession and the delivery of legal services"[26]. Australia's University of Newcastle also offers a Legal Innovation and Design module[27].

Who has benefited most from legal design?

Unsurprisingly, contracts are the area where we see most advances. There has been a significant amount of academic research and some really impactful projects in the field. Of course, simplifying text and using plain English can make a difference to the user experience and their levels of understanding, but the addition of visual features can change things yet again. Levin and Mayer (2003) stated in the context of student learning at least, pictures accompanying text, make the learning more concentrated, concise/compact, concrete, coherent, comprehensible, correspondent and codable (memorable!)[28]. The subsequent research around visual contracts has certainly shown this is true for other user groups too.

Visual contracts

Leading pioneers in visual contracts are Helena Passera and Helena Haapio. Haapio (a lawyer) exploring the inclusion of visual imagery to make the meaning of contractual terms clearer back in 2012[29], and Passera, (an experienced information designer) wrote her doctoral thesis on how visualizations can enhance the usability and user experience of contracts[30]. Individually and together, they have a huge body of academic work on contract design (as collaborators going back to 2011), but they are also holders of official roles with World Commerce & Contracting. Together, they created the Contract Design Pattern library[31], which offers a bank of solutions to common contract usability problems.

One of the exciting projects in this area was a piece of work done for the multinational company, Shell. They felt frustrated by the time they spent building up relationships, only to feel the hard-won 'harmony' was then jeopardised by the contract negotiation process; they had concerns that there was a risk of 'dismantl[ing] that relationship brick by brick'[32].

Designers used visuals to bring alive dense aspects of one of their contracts, which concerned marine lubricants. In the 'delivery diagram' section of the Design Pattern

---

[26] NuLawLab Mission, https://www.nulawlab.org/mission-history
[27] Toohey, Lisa, Moore, Monique and Rayment, Sara. "Teaching innovation in the age of technology: Educating lawyers for digital disruption using visually-orientated legal design principles" in Allbon, Emily. & Perry-Kessaris, Amanda. *Design in Legal Education*. Routledge, 2022. 81-96
[28] Levin, Joel R and Mayer, Richard E. "Understanding illustrations in text" in Britton, Bruce K, Woodward, Arthur and Brinkley, Marilyn (eds) *Learning from Textbooks*. Routledge, 1993. 95-113
[29] Haapio, Berger-Walliser H, Walliser, et al. (2012) "Time for a visual turn in contracting?" *Journal of Contract Management* 49–57.
[30] Passera, Stefania. (2017). *Beyond the wall of contract text – Visualizing contracts to foster understanding and collaboration within and across organizations*. [Doctoral Thesis]. Aalto University School of Science.
[31] *WorldCC Design Pattern Library*, https://contract-design.worldcc.com/
[32] Love, Bruce. (2019) "Can contracts use pictures instead of words?". *Financial Times*, 23 October 2019. https://www.ft.com/content/032ddcb0-e6b1-11e9-b8e0-026e07cbe5b4

Library[33] you can see a snapshot of this; the image showing the delivery of the lubricant to the ship – and colours used to indicate who is responsible for the risk at each stage of that delivery.

Comic contracts

An extension of visual contracts is the comic contract; this uses pictures throughout, and it isn't an *explainer* of the contract but a legally binding contract. The comic as a whole is the contract. Here we see the parties to the contract represented as characters and terms might be in writing, or they might be represented by pictures, they have meaning, as terms in the contract [34].

The world's first comic contract was designed to empower seasonal workers employed as fruit-pickers in South Africa, many of whom had low literacy levels and spoke many different languages[35]. This was ground-breaking at the time and paved the way for this vehicle to be used more extensively.

Global infrastructure company Aurecon took the bold step of having their employment contract transformed into a comic contract[36] as part of a research project with Camilla Baasch Andersen and her team at the University of Western Australia. The process involved simplification of content but inclusions too; as Camilla says, it was also about "humanising and addressing real needs"[37]. The effectiveness of the new employment contract was measured according to three aspects: comprehension, engagement and perception. All of these resulted in very positive data, most strikingly within the perception aspect. Andersen reported that the perception of the company was markedly more favourable, in light of them "making the effort to design a more friendly format".[38]

How is it done?

When people think about legal design, it is often with the *end-product* in mind: the comprehensive process map, the clear structured policy, the guidance to filling out a government form and the simple or intuitive app to report racism. However, the actual vehicle(s) chosen only comes after a great deal of user and field research, focused brainstorming, and then many different iterations of 'rough and ready' prototyping twinned with testing, preferably with the users the resource is intended to assist.

---

[33] 'Delivery diagram' in the *WorldCC Contract Design Pattern Library*, https://contract-design.worldcc.com/delivery-dia?
[34] Baasch Andersen, Camilla and de Rooy, Robert. "Employment agreements in comic book form – what a difference cartoons make…" in Corrales Compagnucci, Marcelo, Haapio, Helena & Fenwick, Mark. *Research Handbook on Contract Design.* Elgar, 2022. 330
[35] You can see the South African comic contract created for Clemengold at *Creative Contracts*, https://creative-contracts.com/
[36] The Aurecon employment contract can be viewed in full at *Comic Book Contracts* https://www.comicbookcontracts.com/aurecon-contract
[37] n34, 337
[38] n34, 343

The phases of the design process vary but the Double Diamond[39], created by the Design Council in 2003 offered a standardised vision of the process with four steps. Margaret Hagan at the Stanford Legal Design Lab adapted this and uses a five-stage framework[40]:

Phase	Explainer
Discover	**What is the landscape?** Understand the challenge's situation & the stakeholders.
Synthesize	**What is your mission?** Define & map the users and problem statement you'll be designing for.
Build	**What ideas may work?** Generate possible solutions for the problem and prototype them.
Test	**Are the ideas worthwhile?** Test promising prototypes with your users & in live situations.
Evolve	**How to move forward?** Process the feedback, edit your prototypes & vet them.

In the early phases, you will be drawing on divergent and convergent thinking, and deploy a diverse range of different tools. You'll probably know that post-it notes are an indispensable piece of kit! You'll be doing desk research or research via interviews or in workshops, putting together journey maps and empathy maps whilst you get to understand the users and refine your problem statement.

What might you do with legal design?

The pivotal function of legal design is to make complex legal things (concepts, documents, processes, systems) easier to understand, and that presents librarians with boundless possibilities. It is something you already do in many parts of the service you offer.

Whilst reading this article you may have found lots of ideas popping into your head about elements of your work which could be ripe for the application of some legal design methodologies.

These might be in relation to agreements you ask your users to sign, it might be putting together a guide to finding a tricky source, it might be looking again at your training materials to see where changes can be made. It might be a quick and dirty summary of your services, for new users. For those working in an academic setting, can you pinpoint a way of showing new students the bigger picture of research – the different stages and sources involved?

---

[39] Design Council, *The Double Diamond*, https://www.designcouncil.org.uk/our-resources/the-double-diamond/
[40] Hagan, Margaret. *Law by design*. https://lawbydesign.co/design-process/#1

Those of you in a practice setting, are there ways in which you can support trainees better? Are the materials you produce for the different teams and practice areas still meeting their aims? Do you take the same approach for all teams, and is there perhaps mileage in treating them differently?

However, end product aside, the *process* of design deployed into a legal information/library context could evoke new and interesting insights into your users, whether they be students, judges or lawyers in practice. Design tools such as empathy maps, personas and journey maps can really help you understand more about why users aren't using a particular service you offer, or why so many struggle to do a certain task, or why a certain product is under-used. The insight gained here is to be as prized as much as the product you might eventually develop.

Not all law firms have in-house teams who specialise in legal design; you may find this is an area you could begin to develop some expertise – starting small and seeing if you can make an impact. For those who do have an in-house firm design team – are there ways in which you can support them?

On a more practical note, you might wish to add a new section to your library collection!

How can I learn more?

A good starting point is (sorry, brazen plug alert!) *Design in Legal Education* (2022) [41], which I co-edited with Professor Amanda Perry-Kessaris from the University of Kent. We include lots of snapshots of legal design in action here. The book website[42] has a number of extra resources on it too, including a conversation between the editors. For something more non-academic, Astrid Kohlmeier and Meera Klemola's 'The Legal Design Book' (2021) is a solid introductory option, with some interesting case studies.

There are several good online resources to consider also: the Legal Design Podcast[43] and the Legal Design IRL[44] videos on YouTube. Have a look at *tl;dr*[45], the less textual legal gallery, where I showcase examples of legal design from myself and others.

Margaret Hagan's blog[46] and the site for the Legal Design Lab[47] are both resources to get lost in. Those of you interested in contracts would be advised to look at the *WorldCC Design Pattern Library*[48] for inspiration on techniques too.

---

[41] Allbon, Emily. & Perry-Kessaris, Amanda. *Design in Legal Education*. Routledge, 2022.
[42] *Design in Legal Education* website, https://designinlegaleducation.net/book-home.html
[43] *Legal Design Podcast*, https://legaldesignpodcast.com/
[44] Lawyer's Design School, *Legal Design IRL*, https://www.youtube.com/@lawyersdesignschool
[45] Tl;dr, https://tldr.legal/home.html
[46] Hagan, Margaret. *Open Law Lab* https://www.openlawlab.com/
[47] *Stanford Legal Design Lab*, https://www.legaltechdesign.com/
[48] WorldCC Design Pattern Library, https://contract-design.worldcc.com/

Figure 10 & 11: tl;dr: the less textual legal gallery