

Dear diary,

I just woke up about 3 minutes ago and it is 11:42. Obviously this is a sign of overworking and def not me bed rotting for like 2 hours nu-uuuuh :p.

¹ Laura Payne.
Nostalgia.
<https://www.britannica.com/science/nostalgia>.
BritannicaEditors.
2026.

That room. One small window shining a most magnifying light through it. Like the solace of a singular computer screen in the dead of the night. It held in it a whole world reflected on my eyes, carrying that childlike spark a pixel at a time. My tiny fingers slid clumsily over the mouse, and from a click to another, the world wide web finally seemed vast enough. Or at least enough for 2 "jeux de filles" websites. That moment unleashed a momentum, in which from door to door, I explored the intricate world of the web during the year 2006.

I was so proud, I ran to my mother talking her ear off about my accomplishment. I was only 3 years old after all. It is to be sure, the people sharing my age and above can probably recount the feeling. They grew up in the heart of technological evolution. It's hard to describe the transition from bulky square-shaped computers to flat and seamless lines blending into the decor. What used to feel other worldly became the daily. And if a questionable monochromisation of an industry is any indicator of change in human-machine relationships, then grey is the color to go for. It is a peculiar feeling to step back and take notice of the ever-changing phone, computer interface and the machines harbouring it. From slow modem USBs fighting for their life to load that demanding FRIV.com game, to an impatient sigh towards a 10 second load screen. One impossible act is to stand in the way of change however there will always be those to sit and take a moment to reminisce.

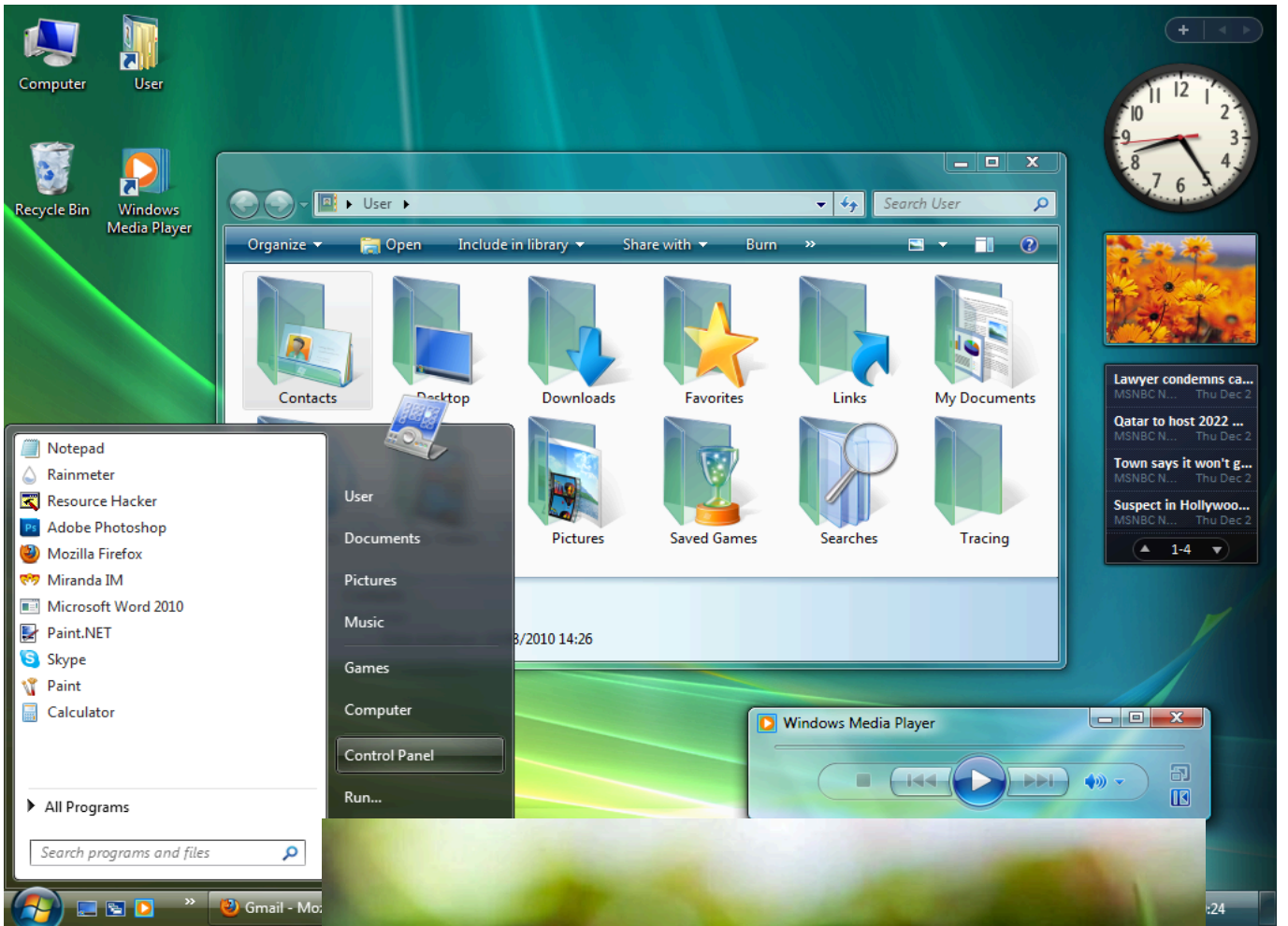
"Ever wondered, "What does nostalgia mean?" You're not the first. Nostalgia, a term coined in the late 17th century, originates from the Greek words nostos (meaning "return") and algos (meaning "pain"). Initially used to describe the profound sorrow experienced by homesick soldiers, nostalgia has evolved into a more positive and complex emotional state over time." ¹

Dear diary,
I don't know what's wrong with me but I reaaaally need a Raibi.
Picture this, raibi with merindina and sugar sugar rune...even
better Spaceston. Lowkey had no business watching Les
Miserables anime on it hhh

The year is 2022, Covid hadn't ended that long ago and everyone was finally getting used to normal life. However, it is quite impossible to disregard the lasting effect a long period of quarantine had on our social interactions. It hadn't deteriorated per se, it's simply taken another form. Being isolated for so long with no window towards direct human confrontation, most of the important discussions and social lingo was being weaved and passed on online. For a number of people, Covid was an era where online presence became indispensable to navigate social spheres without the risk of sitting on the sidelines. What was only a means became a hub of cultural creation. Everyday speech became a hybrid of memetic references and a constant ironic reminder of what the internet as a space has done to re-shape the way pop culture (or even just culture) spreads. It was a cultural revolution that everyone felt and Cyberspace itself became a physical intangible boiler room.

In the same year, a term was being thrown around online discussions; Frutiger Aero appeared with its array of glossy dolphin images. Frutiger Aero became a popular aesthetic and a refuge for many, people were attracted to its glassy and clean brightly coloured look, featuring natural elements and a human-centric view of technology. The visual aspect of the "aesthetic" is Skeuomorphism; a design style whose elements and textures imitate real-world objects. It is especially known for making UI friendlier and easier to understand. More specifically, Frutiger aero is: "a technology-based design style from 2004-2013, was named after the "humanist" Frutiger font family created by Adrian Frutiger and the Windows Aero UI. This aesthetic had a huge influence on technology, UI design, advertisements, games, cinema, and interior design" which explains its popularity within a generation plagued by nostalgia. Indeed, it is important to consider the circumstances in which internet trends evolve; most-if not all-are rooted in nostalgia for an era. There is a running joke that illustrates my statement: 2019 being generation Z's 80s, 2020 the revival of Scene and alternative fashion and 2022 a comeback to the 2000s. So Frutiger Aero gaining popularity is nothing but a natural development, especially considering the revival of multiple old tech gadgets in recent years like the Walkman, portable DVD players and even flip-phones.

This still raises the question; besides these obvious signs for the desire of a slower and "simpler" lifestyle, what truly was the fuel to the fire of such ardent nostalgia?



/Windows Vista 2005 interface.



/"The Frutiger Aero Archive". A web archive of images, videos of the Frutiger Aero web-aesthetic.

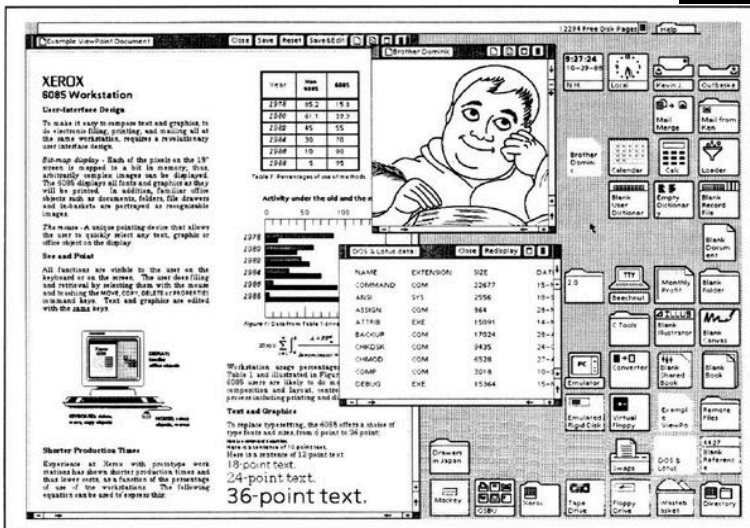
Dear diary,

This is so pathetic ive been staring at the wall for 20 minutes
IM GONNA LOSE IT

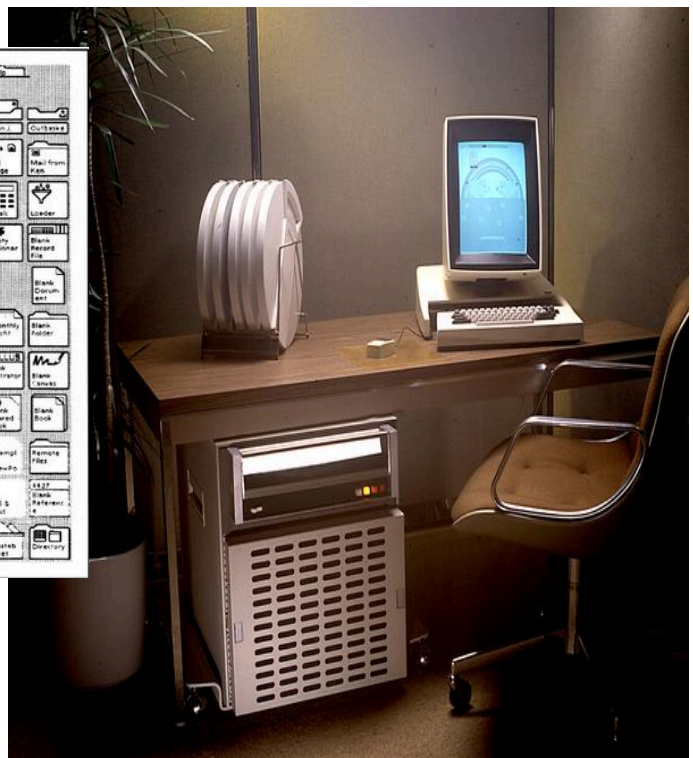
“The mille plateaux of tweets, blogs, and Instagram and Facebook postings have created a culture of deep confusion. Fragmentation was supposed to enrich us, so why are we now paying the bill for all its unforeseen consequences?”²

² Geert Lovink, *Overcoming Internet Disillusionment: On the Principles of Meme Design*, e-Flux Journal, No. 83, 2017. www.e-flux.com/journal/83/141287/overcoming-internet-disillusionment-on-the-principles-of-meme-design/.

In 1968 Douglas Engelbart along with the XEROX PARC team presented what is known as the first computer to deploy what we know today as UX/UI, a GUI [graphical user interface] in which they introduce the desktop navigation system which utilises the folder, file and trash as a metaphor of a realistic bureau. All of which will be seen on the first ever personal use computer in 1973: the Xerox Alto. It was more than an evolution because it set the standards for all the ones that followed; if you thought it started with a colorful Windows interface then, reader, let me prove you wrong. “The Mother of all Demos”; was born wrapped in invention and placed at a turning point in computer science history. The INTERNET came after its precursors ARPANET and USENET which were both networks, used to facilitate communication between various research institutes and government run agencies. Yes, this is what we would call the iron age of the WWW, instead of a hub of cultural exchange it was the HQ of scientific and university research as mentioned prior. However—with the popularity of personal computers—it quickly shed its hypertext skin to make space for the sweet aroma of netscape, geocities and forums.



/The first user interface (modeled after Xerox Alto), GUI (Graphical User Interface) deployed on the Xerox Star, 1981.



/The Xerox Alto, 1973.

Can the internet really survive without millions of websites and pop-up ads discussing your latest shopping wishes? Well before your screen asked for 2 hours in exchange of your thoughts, most of the internet was adorned with webpages, soon to be artefacts in the face of the ever reluctant pause, made by its users for its surfers. Personal links, guest books and maybe a courier typeface if lucky enough are elements of a Web that is no more. Algorithms and search engines were a door to that landscape, unexplored and rich of connection. The internet knew an age of amateurish creation, built by two hands and a dream; the one to be part of something much bigger. These mysteries will unfold yonder an analysis; that of the contemporary web user. The fingers and eyes seem to be tied in a craze induced dance, forever in motion yet the mind seems elsewhere. It is being tied somewhere in a distant reality of responsibilities, it knows yet it won't act. Maybe the colors and brush strokes of this picture ring a bell, those of a truth lived by all. It's difficult to determine when exactly the edulcorated algorithms started to wash out, maybe when the mocking tone of "phone bad, book good" started to lose its contempt. Maybe it is when the user started to realise he was only one thing in the eye of that black mirror: a user. In *Design et Humanités numériques* of Anthony Masure, Don Norman—American researcher, professor and author—speaks of the predatory manner our vocabulary is deployed in 2008:

“Words matter. Psychologists depersonalize the people they study by calling them “subjects.” We depersonalize the people we study by calling them “users.” Both terms are derogatory. They take us away from our primary mission: to help people. Power to the people, I say, to repurpose an old phrase. People. Human Beings. That's what our discipline is really about.”³

³ Don Norman, *Words matter. Talk about people. Not costumers. Not consumers. Not users.* www.jnd.org/words-matter-talk-about-people-not-customers-not-consumers-not-users/

The contemporary internet user—because that is how we are perceived—has forgotten the object held between their fingers, it is no longer a machine of a complexity beyond any regular Joe's understanding, it is only an interface. Apple made this statement a wish in 2012 by announcing one of their goals: to make customers forget entirely of the gadget, for it to seamlessly blend into the background. We here are speaking of invisible technology, one that is no longer just a window but a means to achieving certain goals and even chores.

Geert Lovink, media theorist and critic of digital culture, speaks of an “Internet Disillusionment” in his article *Overcoming Internet disillusionment: On the principles of Meme design*”. In it, he discusses the forgotten impact of visual culture. Which brings us to a realisation: we continue to speak of algorithms and machines however a topic of the utmost importance remains: the interface and more specifically, its designer. But how do you do that when the designers themselves seem to forget their place? How can you bring about this inclusion when design has become ubiquitous in the eye of the beholder.



tim
@rudenarrative



deleting my mental health to focus more
on social media 100

9:22 PM · 10/11/19 · [Twitter for iPhone](#)

5,820 Retweets **20.3K** Likes

*/A sarcastic and existential
tweet by @rudenarrative, 2019.*



Morgan Freed
@aolfreetrial



What will the internet show me today

5:48 PM · Feb 27, 2023 · **2,478** Views

*/A tweet by @aolfreetrial,
2023.*

Dear Diary,

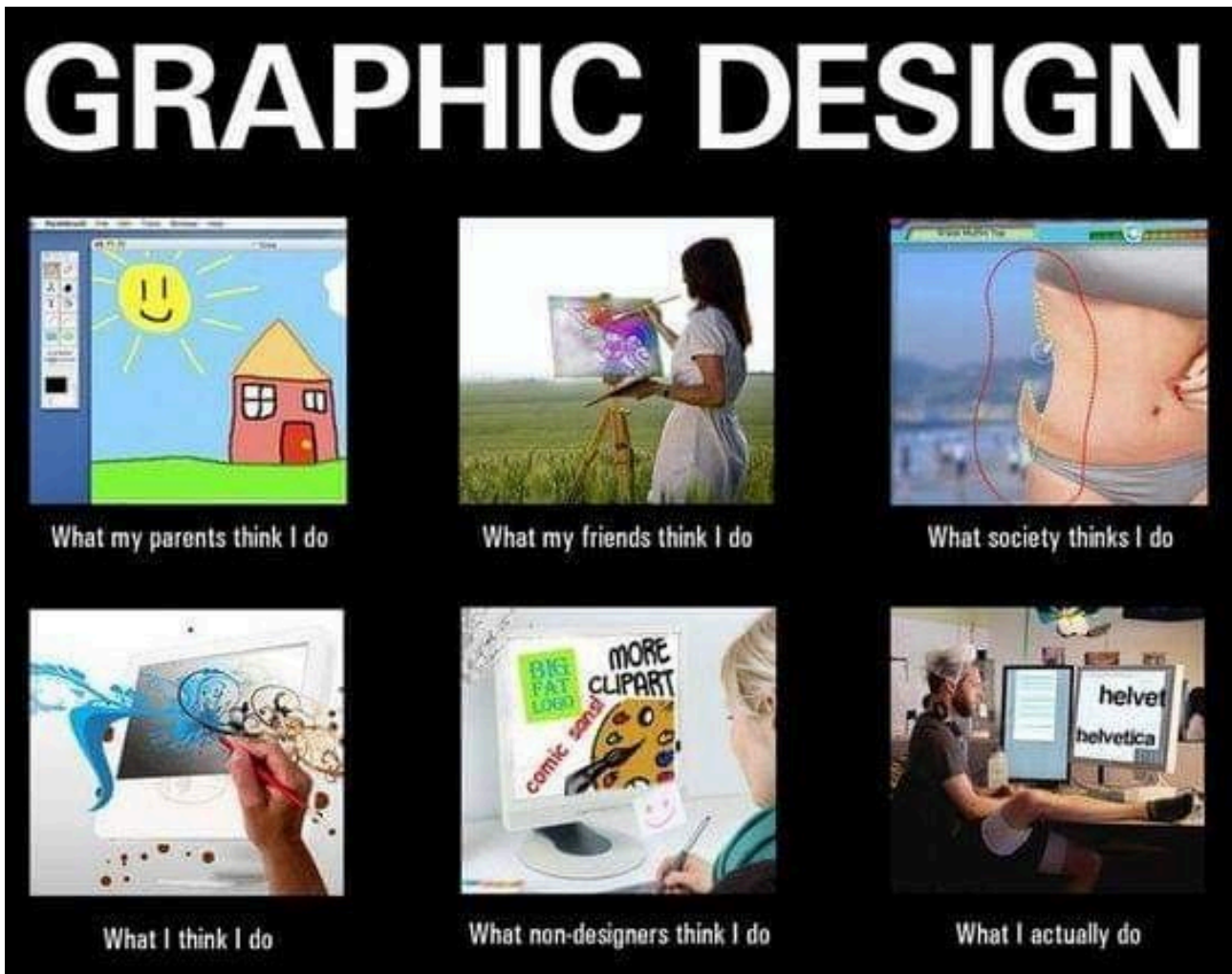
I just had to explain what it is I study to my dad. I don't wanna talk about it.

There is a mirror hiding away in a dusty old corner, commonly shared by the contemporary user and graphic designer. Yes, it is covered in memes and self-deprecating humour, but it does not make it any less apparent; this identity crisis which seems to birth itself the moment an individual opens an indesign file. Being a graphic design student myself, the disconnect between real-life work and the ones we read about cannot be any different. On one hand, there are the cultural practitioners pivotal for the formation of society. On the other, there is someone locked away in their studio (their kitchen table) arguing with a fiverr client over why the first option is the better option (note that these are not respective). That is not to say a graphic designer's work is only filled with hardship, but it is a chapter most design schools will hop over.

“Furthermore, [...] is that next to the visible lifestyle and professional items of design personality, there is a hidden starter pack, 24 one made of silent, sometimes unconscious factors: nightmarish bureaucratic procedures, financial troubles, rich families, gender biases, shitty clients, unpaid internships, dynamics of micro or macro-celebrity, generous funding or lack thereof, networks of friends, circles of gossip and so on.”⁴

⁴ Silvio Lorusso, *What Design Can't Do: Essays on Design and Disillusion*, Set Margins, 2023.

Silvio Lorusso—Italian writer, artist and design—speaks of Disillusion, not just as an unaware, unchosen symptom but also as a chance to rid ourselves from the predicament of design pessimism. There is much food for thought on this matter, the entree being a statement which brings much to discuss, the dish; an opportunity to redirect the collective defeatism and lastly the dessert; bitter and sweet. Designers, ignoring the capital D, found themselves in a centre with no gravitational pull. They see the cultural change for they are in the middle of it. However design became a question for all, leaving too much room for interpretation. What can I mean by that? Well, the indirect translation would be: Canvas subscriptions, a logo designed by Chatgpt and an “100+ editorial templates” on etsy. The notion that everyone is a designer cut a deep wound into what legitimised Design in the eyes of society. But beyond this very broad utterance, Design is a much needed process. In matters of the web UX/UI is the first process that comes to mind, there is a distinction between these fields but one is intricately bound to the other. The UX thinks of the “user” behavior while the UI thinks of how to guide said behavior from a visual standpoint.



/A meme about the self and socially inflicted confusion of being a graphic designer.

“The UX Torturer is a new and emerging role in the field of UX. Whereas the typical UX Designer is a one-trick pony who can only improve the user experience, the UX Torturer specializes in degrading the user experience to maximize profit.”⁵

⁵ Eshan Shah
Jahan. *The Rise of
the UX Torturer,
moving Beyond UX
Designer*. 2014.
www.medium.com/@eshan/the-rise-of-the-ux-torturer-7fba47ba6f22/.

What Eshan Shah Shahan declares is only what Donald Norman has said many years ago, this is not about experience but user experience. The internet is no longer a place it is a space which we inhabit, and companies quickly made use of that to boost economic income. Pop-up ads, pay-walls, unskippable video/audio ads and the list could go on. This is not to fall into the nostalgia loop of melancholy, but it is no wonder netizens (internet + citizen since words do in fact matter) have become taciturn towards such predatory behavior. Yet, despite Tech Bros's best efforts the internet remains people based and that will result in retaliation in some way or another.

“What is the INTERNET? INTERNET stands for Interconnected Network is a network system that connects millions of web servers.”⁶

The Key-word here is connection and faced with the plaguing thoughts of an Algorithm of Maths Destruction (a theory of Cathy O'Neil, American mathematician and data scientist) coupled with a deep longing of older pixels adorning their screens, a certain community thrived.

**Dear Diary,
Maybe it's time for me to revert back to a flipflop phone i mean
what's in it for me in this life if i concentrate on looking at
creators without creating??**

In a net that is mostly monopolised by tech companies and the big Z (Mark Zuckerberg)—not to sound like a huge web-geek— it seemed important for a group of people to show where they stand in a plethora of dollar bill pixels. An homage and a revival to the components and main actors of the Yesterweb (coined by Yesterweb.org). From creative coders, graphic/web designers and the disgruntled netizen with love; I present the IndieWeb movement. Indie stands for independent which directly translates to a web-creation free from the commercialised nature of a sizable portion of web matter. This is not to declare war on social media apps and purchase based websites, but when I speak of the commercial it is not just a referral to the human ritual of monetary exchange. The Social in social media is an exchange of interest and a commercial of no small fee. Your visibility and engagement matter because the loop of humiliation rituals in the hopes of heart shaped bonus points, replaced the interconnectivity. It comes at a price; that of your undivided attention.

⁶ Aiswarya
Ittianath.
*INTERNET Full
Form*.
<https://www.vedantu.com/full-form/internet-full-form>.



/A shrine to Mark Zuckerberg using different devices.

[CLICK to apologize!](#)
[CLICK to be saved!](#)
[CLICK to forgive!](#)
[CLICK to forget!](#)
[CLICK to be pure!](#)

/Meme subtly expressing the divine importance we give to our digital lives.

“The “small web” is a term that's lately used to describe websites, online spaces and protocols that focus on a “text-first” environment. Folks that make websites with this ethos use basic semantic HTML, often write blogposts or longform writing, and no or low design.” ⁷

⁷ Lee Tusman.
Surfing the small web. 2023.
<https://leetusman.com/nosebook/small-web>.

Geocities was once a thriving website hosting system to create and publish free of charge. Today an homage to this vernacular vestige is Neocities which replicates their predecessor's goals. It allows for people to share their webpages and connect via interpersonal links. Similarly, Nekoweb hosts a number of websites created from an equally passionate community. Smallweb might be little in comparison, in weight and in number, but to be unexpectant of visual roller coasters would be a discrepancy. In fact most will take it as an opportunity to make their blog a mirror to their soul (poetic, I am aware). Beyond just an articulation of utopian web ideals, the page becomes a free canvas not just a means for outpouring a content. Inspiration is directly derived from actual old websites scoured from *webdesignmuseum.org* and attempts to embody the creative freedom they seemed to thrive in. Perhaps, dear reader, it is time we take a closer look at the nook and crannies of web 1.0.

**Dear Diary,
InternetArchive, salvage my sinfully rotted soul.**

Consisting mostly of static webpages with little to no interactivity, gave surfers a garden of Eden filled to the brim with incentives disguised as quirky visuals and a newly discovered connectivity. Because, maybe niched away in Orange County, a woman spent her 50 minutes of silent haven living vicariously through her page one tap at a time.

With the help of the WayBackMachine powered by the InternetArchive, an array of websites from the Yesterweb is available to us and they can be personal or commercial (though very few). Today through a keen eye for detail, we will analyse the small parts and elements of the page.



Gary's Home Page

Gary Whittington is a researcher in the [Department of Engineering](#) at [University of Aberdeen, United Kingdom](#). A full Curriculum Vitae is available [online](#) and in [compressed PostScript](#) format. I can be contacted via [telephone](#), [fax](#), or [email](#).

Research projects

Some of the projects that I am associated with are listed below and there is also complete [ERG project](#) list available too.

- [Artificial Neural Networks](#) (ANN)
 - [Neural Web service](#)
 - [ANDS - ANN simulation package](#)
 - [Marine target identification using ANN](#)
 - [Reverse software engineering using ANN](#)
 - [Condition Monitoring using ANN](#)
- European Space Agency
 - [Object-Oriented Simulation Environment](#)
 - [ESA Simulation Survey](#)
- Defense Research Agency (DRA)
 - [DRA Tracker project](#)
 - [ANDS - ANN simulation package](#)
- Other Projects
 - [Wide-Wide Web \(WWW\) technology](#) - including [authoring tools](#) and [commerical use](#)
 - [Object-oriented programming](#) - including [C++](#)
 - [Personal Digital Assistants](#) - including the [Apple Newton](#)
 - [ToolTalk](#)

Publications

I have my publications available by subject (see above list) or by year: [1988](#), [1989](#), [1990](#), [1991](#), [1992](#), [1993](#) and [1994](#). Most of these publications are **draft** versions of the original texts. This will be fixed shortly.

There is also a [complete document index](#) online. This is also in a **draft** version.

Presentations and Software

Also available online are [presentations](#) (experimental) that I have made and [software](#) (also experimental) that I have written.

Other Information

Other miscellaneous information that I have collected includes:

- [Goodies](#)
- [Interesting places](#)

Gary Whittington - Modified: 1994.08.20 - [ERG home page](#)

Gary's Home Page

Gary's Home Page was online in 1994, which coincides with the very early vestiges of the web. What we have here is a curriculum vitae in the form of a webpage and as we can see, it is a very simple one. The character is Times New Roman, a contender of the default typographies from the 90s up to the brilliant invention of Typotheque. Important information is highlighted and underlined in blue (most likely hyperlinks). Gary's Home Page is what HTML intended to be without the colors and frills of its flamboyant partner; CSS. As previously mentioned, the WWW as we know it is a far cry from its ancestral form; the ARPANET. It led to the web prior to its accessibility world wide, becoming a means for research publication. In a way, these are fossils of an algorithm that is no longer with us.

Semantic HTML

"HTML5 semantic elements provide meaningful tags that clearly describe their purpose, improving readability, accessibility, and SEO for both humans and browsers. It : Clearly define the role and content of elements, improve code readability and structure, enhance accessibility for screen readers, help browsers and search engines understand page content. Examples include form, table, article, header, and footer."

<https://www.geeksforgeeks.org/html/html5-semantics/>

No style style

An HTML style of webpages which completely forgoes any stylistic choices or heavy interactions. The use of semantic HTML elements and thinks of it as a sole language completely capable of independent presentation.

WebFonts

"Typotheque⁸ was [...] working on a similar solution: its system would offer webfonts hosted on a global network of servers, but instead of requiring Javascript it would modify the font files to both streamline their size and make them unusable in print [...]. Because the webfont files were created on the fly, Typotheque webfonts could even generate multiple subsets that would allow the use of OpenType features such as small caps, numeral styles or stylistic sets. Typotheque launched its service on October 20, 2009, becoming the first type foundry to offer webfonts."
<https://www.typotheque.com/articles/brief-history-of-webfonts/>

⁸ "Typotheque is a type foundry and publishing company based in The Hague, Netherlands, founded in 1999 by Peter Bilak. It is known for designing and publishing typefaces and for its contributions to multilingual typography."



Hello and Welcome to *Nonie's Leonardo Dicaprio Art Page* !

So, You must be wondering - WHAT IS LEO ART ANYWAY ?!

Well - The answer is very simple folks: It's a collection of pictures I've made from alot of other pictures which are usually spread all around the net.

I've started doing these pictures after I've got some photo-editing programs. I wanted to learn how to use them and I needed some pictures to edit. Since I am a Dicaprio fan - I decided to use his pictures for that matter. After I have made some pictures, I showed them to some people on the web and they simply LOVED it! I was thinking: "Why should only few people enjoy these pictures... ? Let everybody enjoy them!", And so came the Leo Art Page idea.

For now, there are not really alot of pictures on this page but every time I make a new one, I will upload it. (And I AM planning on making much more). If you want to help me - I am looking for ideas for the new pictures so just [write me](#) if you have any. Also - If you have any Dicaprio pictures you would like to see in my next works - Just send 'em over and I promise to use them.

One last thing - These pictures are FREE ! You may save and use them on your own pages (And if you feel like it - Make a link back to this page ;-). Also - If you would like to get every new picture straight to your mailbox, check out the "Mailing List" feature.



You are fan number 0000 to visit here since May-1st-1998.

Thank you [GEOCITIES](#) for giving me this [Free Homepage](#).

Have a web site? Check out [Add Me!](#)

Promotion!

Nonie's Leonardo Dicaprio Art Page

The nooks and crannies of the internet, well dear reader, this is one prime example of what it might look like. Nonie's (the creator) Leonardo Dicaprio Art Page is clearly what we know today, as a fanpage and a way to share one's passions and interests. This example right here isn't seen much today as templatised notions of UI got pushed beyond an example of interface but a generalised solution. Some elements here were lost to web-evolution; the importance of interconnectivity was primal so guest books, noted here as *write me*, were a way for visitors to leave a trace of their discovery. There were also mailing lists to be alerted by updates (similarly to mail subscriptions), links leading to other blogs since that was the basis of interconnectivity and a general sense of community. We can directly notice the free use of color and an amateurish almost endearing manner in which Nonie stylised their space, because not only is it a way to share an interest but also to inhabit the web.

If an experienced graphic designer were to consider the text-image relation, they would be positively horrified. The PNG, a standing Leonardo, on the right seems to be a floating element in a sky of embossed Dicaprios (oddly reminiscent of the Holy Face of Jesus). At the footer are small sized rectangular images showcasing GEOCITIES (a very popular one since most websites were hosted there). Albeit small, the official name of the former is "88x31 button", an iconic graphic element that adorned various webpages and served as hyperlinks. They were not limited to static JPEGs, animated GIFs were all the rage and a number of surfers took their time to personalize what was a sore thumb on a page. However, they were not a medium but a crucial part of web development in the 90s, they were positioned, taken then re-used. In a way they paved the way for transparent images : "They are a primary tool for achieving complexity while keeping file sizes within limits [...]. The GIF89a allows for the creation of files with one color set to transparency...As a result, complex relationships between text and image or between image and image can be created without having to treat the entire page as one immense graphic." says Roy Mckelvey.

88x31 button

"Web badges, buttons or stickers are small images on web pages, typically part of the footer. They can be used for promotion, stating compliance with web standards or to comply with an application's terms of service.

[1] They are sometimes referred to as 88x31 or 80x15, common image resolutions for web buttons."

https://en.wikipedia.org/wiki/Web_badge/

GIFs

"Standing for Graphics Interchange Format. GIF is a digital file format developed by CompuServe in 1987 to compress images and short animations without any loss of information at the time, it was popular due to its support of 256 different colors, which was considered significant."
<https://www.geeksforgeeks.org/general-knowledge/what-is-a-gif-file/>

Somehow while typing this, a nostalgic breeze hit my cold cheeks in the silent meandering of passersby. My laptop unfortunately hit the point of no return and I can only think back at this moment to our old family computer that was held up with various sticky tapes. The internet for that matter is barely holding up as well; can it withstand its consequently transformative status? From the dark ages to its experimental age, it is now standing in an awkward position between capitalistic manoeuvres and a frigid home to many. Despite everything, acts of creation can be cause for retaliation. Designers (graphic and web) also have a foot in the doorway, it can either be pushed open or forever impenetrable. WWW is the best thing that happened to the internet—says Olia Lialina—and it has designers and creators to thank for.

For now the future remains uncertain, but the graphics which made up Web 1.0 trickle down the archives. It can only mean one thing; graphic and web designers alike can, nevertheless, instill what the WWW will and should be.

• • •