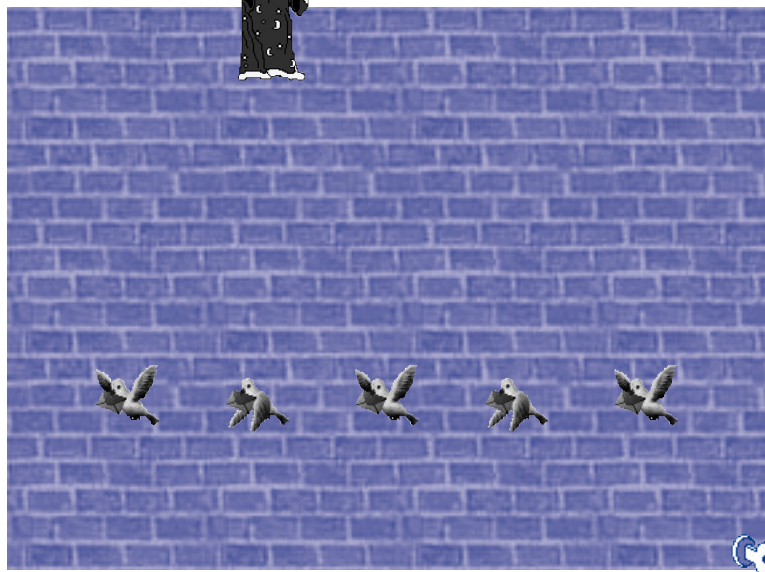




A VERNACULAR WEB



By Olia Lialina
February 2005



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1 THE INDIGENOUS AND THE BARBARIANS

When I started to work on the World Wide Web I made a few nice things that were special, different and fresh. They were very different from what was on the web in the mid 90's.

I'll start with a statement like this, not to show off my contribution, but in order to stress that -- although I consider myself to be an early adopter -- I came

late enough to enjoy and prosper from the "benefits of civilization". There was a pre-existing environment; a structural, visual and acoustic culture you could play around with, a culture you could break. There was a world of options and one of the options was to be different.

So what was this culture? What do we mean by the web of the mid 90's and when did it end?

To be blunt it was bright, rich, personal, slow and under construction. It was a web of sudden

connections and personal links. Pages were built on the edge of tomorrow, full of hope for a faster connection and a more powerful computer. One could say it was the web of the indigenous... or the barbarians. In any case, it was a web of amateurs soon to be washed away by dot.com ambitions, professional authoring tools and guidelines designed by usability experts.

I wrote that change was coming "soon" instead of putting an end date at 1998, for example,

HOME

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because there was no sickness, death or burial. The amateur web didn't die and it has not disappeared but it is hidden. Search engine rating mechanisms rank the old amateur pages so low they're almost invisible and institutions don't collect or promote them with the same passion as they pursue net art or web design.

Also new amateur pages don't appear as much as they did ten years ago because the WWW of today is a developed and highly regulated space. You wouldn't get on the web just to tell the world, "Welcome to my home page." The web has diversified, the conditions have changed and there's no need for this sort of old fashioned behavior. Your CV is posted on the company website or on a job search portal. Your diary will be organized on a blog and your vacation photos are published on flickr. There's a community for every hobby and question.

This is why I refer to the amateur web as a thing of the past; aesthetically a very powerful past. Even people who weren't online in the last century, people who look no further than the first 10 search engine results can see the signs and symbols of the early web thanks to the numerous parodies and collections organized by usability experts who use these ear-

ly elements and styles as negative examples.

Just as clothing styles come back into fashion so do web designs. On a visual level things reappear. Last year I noticed that progressive web designers returned to an eclectic style reincorporating wallpapers and 3D lettering in their work. In the near future frames and construction signs will show up as retro and the beautiful old elements but will be stripped of their meaning and contexts.

In the past few years I've also been making work that foregrounds this disappearing aesthetic of the past. With these works I want to apologize for my arrogance in the early years and to preserve the beauty of the vernacular web by integrating them within contemporary art pieces. But this is only half of the job.

Creating collections and archives of all the midi files and animated gifs will preserve them for the future but we need to ask more questions. What did these visual, acoustic and navigation elements stand for? For which cultures and media did these serve as a bridge to the web? What ambitions were they serving? What problems did they solve and what problems did they create? Let me talk about the troubled destiny of some of these once ubiquitous elements.



2

UNDER CONSTRUCTION

The "Under Construction Sign" [fig. 1-fig. 4](#) is a very strong symbol of the early web. It reminds us of the great times shortly after the scientists and engineers finished their work on the Information Highway. Ordinary people came with their tools and used the chance to build their own roads and junctions. Work was everywhere and everywhere there was something that wasn't ready, links were leading to nowhere or to pages that didn't quite exist and there were signs on the pages that warned of broken connections and lack of navigation.

Step by step people were developing pages into a functioning web and it became less necessary to warn us, especially using road signs, about missing information. But they didn't disappear. Instead, the meaning of "Under Construction" images changed from a warning to a promise that this page will grow. The symbol became a hybrid of excuse and invitation. It could appear on an empty or a properly functional site as a sign that the project was growing and being updated. Often you could see the newer sign, "Always Under Construction."

"Always Under Construction" didn't mean the site would never work but more the opposite [fig. 2](#). It informed users that somebody was always taking care of the site and it would be interesting to return again and again.

This was a very important message because it was crucial to really insist on the idea of constant development and change, but the



fig.1



fig.2



fig.3



fig.4



fig.5

sign was wrong. The association with broken roads and obstacles on the way stopped illustrating the idea of ongoing development. Around 1997 the sign turned into a meaningless footer and became a common joke. Even the mainstream press wrote that the web was always under construction so, after a while, people stopped putting it everywhere.

Neither the “Under Construction” sign nor the idea of permanent construction made it into the professional web. The idea of unfinished business contradicts the whole concept of professional designer-client relations: fixed terms and finished products.

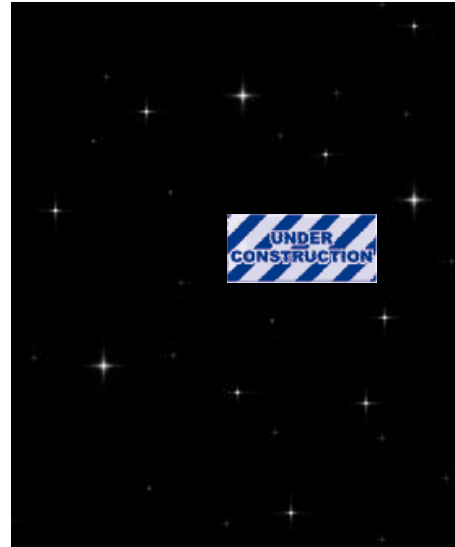
There was some follow-up though. The phrase, “This site is currently undergoing redesign” became an elegant substitute for blinking road lamps. New ways to show the project was constantly updated appeared as well: current news on the first page, a “Last Updated” notice, or the ridicu-

lous—but still very popular—solution that creates a magical effect of actuality and telepresence: put a clock on the web site showing the current time.

So what’s with the very idea of web construction? Is it still around and how does it show itself today? I’d say yes. The “Under Construction” signs have unexpected followers, the “Verified XHTML” buttons [fig.5](#). You can see them on more and more pages of modern web users.

They are there, (to quote the W3 Consortium), “To show your readers that you have taken the care to create an inter-operable Web page.” In other words, the new sign says the developers of the sites are taking care to reconstruct the web to meet new standards and to bring the “world’s biggest trash pile” into a faultless, clean and clear code environment. I’m not a fan of this development but I do like the appearance of the

XHTML buttons. They manifest the power of end developers and show the great intention of participating in the global construction, or reconstruction, of the whole en-



vironment simply by making your own site.

A note from the 21st of June 2009:

Web2.0 brought Under Construction spirit back, under a new name -- Beta. Hardly any new online service would appear without a Beta subtitle in the logo.

In the end of September 2005 Tim O'Reilly stated in his “What is Web 2.0” essay that we’ve entered Perpetual Beta times: “The open source dictum, ‘release early and release often’ in fact has morphed into an even more radical position, ‘the perpetual beta’, in which the product is developed in the open, with new features slipstreamed in on a monthly, weekly, or even daily basis. It’s no accident that services such as Gmail, Google Maps, Flickr, del.icio.us, and the like may be expected to bear a ‘Beta’ logo for years at a time.”¹

Though the services he mentioned gradually gave up their Beta status, new ones are keeping the tradition.



¹ [What Is Web 2.0
http://oreilly.com/web2/archive/
what-is-web-20.html?page=4](http://oreilly.com/web2/archive/what-is-web-20.html?page=4)

3

THE STARRY NIGHT BACKGROUND



fig.6

Another heroic element of the vernacular web is the outer space background, also known as the “Starry Night.” Ordinarily it’s a black, dark blue or purple image tiled through with light static or blinking particles. It was very popular with the first web makers probably because there were a great number of science fiction and computer game fans among them.

Their desire to make the web look like the futuristic backdrop of their favorite pieces was justified. Not only by their taste but by the hope the new medi-

um was offering. The Internet was the future, it was bringing us into new dimensions, closer to other galaxies. So the look of the internet had to be an appro-

priate one like in *Star Crash* [2](#) or *Galaga* [3](#) [fig.10](#). It had to be like the inside of a computer or somewhere out there. Space wallpapers made the Internet look special. This was obviously a space with a mission that other media could never accomplish.

A great feature of the outer space background was that it could be just a two colors, maybe half a kilobyte in file size, but it would instantly give a futuristic mood for your page. So a bandwidth problem was solved as well.

However, the tragedy of outer space backgrounds is that, although they are magnificent, they don’t fit with any particular idea. They never did. Scientific texts, personal home pages, cinema programs, pathfinder image galleries, it’s always wrong. Even the starships don’t look authentic because

it’s wrong to hang pictures in the sky and there are no letters in outer space. Even if there were letters in outer space it would be impossible to read them. The dot over an “i” could be a star or a % sign and as for meteors...they’re just too easy to confuse.

If you ever designed anything you know that an outer space background only looks good if nothing else is placed on it. If you were ever asked to redesign a page made at the end of the 20th century the first thing you did was remove the starbck.gif.

One of the latest, and thus documented, star removal surgeries happened in 2004. Here you see the 90’s look of an online video shop. [4](#)

One of the last survivors is <http://www.kinoservice.de> [fig.8](#), a weekly updated website with the cinema programs for Stuttgart and Frankfurt. Every time I type this address I’m afraid that I’d find it remade without the stars. [5](#)

Day by day the hope for an extraterrestrial web future gave way



fig.7

fig.8

fig.9

- [2](#) Luigi Cozzi: *Star Crash*, Film, 1978
- [3](#) Namco: *Galaga*, arcade game, 1981
- [4](#) Video Online, <http://www.video-online.net>, 2004
- [5](#) A note from the 21st of June 2009: This apocalypse happened now. January 2008 was the last date the site was seen with a star

6 <http://www.anni-und-jens.de> survived until April 2005: http://web.archive.org/web/*/http://www.anni-und-jens.de

7 <http://www.kinoservice.de>

8 <http://www.merz-akademie.de/projekte/>

9 anonymous: "Moon's Stars", <http://scri8e.com/stars/>, 2005

10 anonymous, personal email, 2005

11 artificial.dk: "Net Stars", http://www.artificial.dk/articles/netstars_eng.htm, 2004

Olia Lialina: "Stars Fading on the Web", <http://www.artificial.dk/articles/olia.htm>, 2005

fig.6 Fan Art: Star Crash-style space-scape by Andrew Glazebrook, <http://www.pachanko.com/starcrash/fanpage.html> (gone)

fig.7 <http://www.video-online.net>, 2004

fig.8 http://web.archive.org/web/*/http://www.kinoservice.de

fig.9 http://web.archive.org/web/*/http://www.anni-und-jens.de

fig.10 Galaga, <http://www.geocities.com/mogomra/galaga/> (gone! Yahoo bastards!!!!)

to the present reality of newspapers, magazines, electronic offices, online business, and other serious intentions. "Starry Night" backgrounds reduced proportionately; from being a symbol of the future they were turning into a sign of the web's early years. Its meaning shifted to the opposite: from future to past.

And it reminds us of the army of amateurs who, like Anni und Jens [fig.9](#) made a few pages in the last century and then forgot about them. [6](#)

Since stars shine outside of mainstream web culture they fit well with subversive or alternate projects and easily support the prefix "anti". Take the unamerican.com site for example, it's a sticker shop and antiamerican ideas portal. Stars give weight to this concept by placing the author in outerspace, viewing the whole picture, being objective.

And my projects page at the Merz Akademie [7](#) is heavily deco-

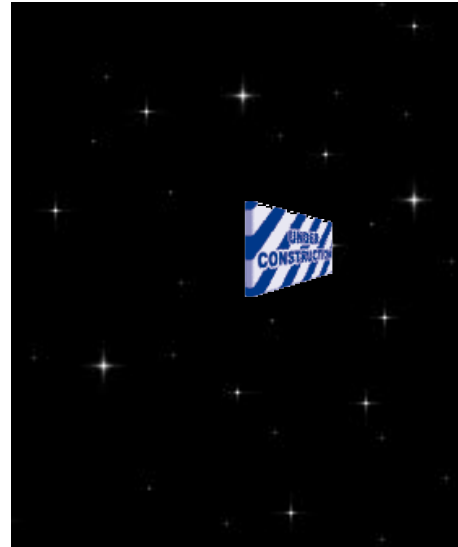
rated by outerspace motifs to emphasize that this is entirely my space and has nothing to do with the corporate identity of the institution.

The web site scri8e hosts a big and elaborate collection of animated stars and sparkles. [8](#) The webmaster of this site disagrees with me: IMO Stars are actually in bigger demand than ever before. No, not star backgrounds so much, but stars themselves. Designers all around the www use stars to get effects for animations and for stills. Placing a star or stars in different places on each frame of an animated image to get the image to sparkle or glitter. I doubt the interest in that will ever go away.

I do agree that the old style (the first style) of star backgrounds are losing ground in the "most desirable background" position. However, the higher quality star backgrounds are not. High quality star

backgrounds are in bigger demand. [9](#)

Further reading: artificial.dk hosts the show "net stars" [10](#), plus the interview "Stars Fading on the



Web" [11](#).

4

FREE COLLECTIONS OF WEB ELEMENTS

Outer space backgrounds aren't the only images we have from the amateur web; paper, glass, water and wood themes came later. Background collections were formed and images were used to set different tones and celebrate different occasions like weddings, Christmas or Halloween.

Themes for web sets vary from music [12](#) to X-files [13](#) and victorian berry babies [14](#). I could pay a compliment to each one. Collections of web graphics expanded to include

buttons, bullets, dividers, animations and "Welcome to My Page" headers. They were a source you could use to build, structure and decorate your site.

Looking back through these early collections of web graphics you recognize some images that made it into a lot of pages and became famous: rainbow dividers, the "New!" sign and Felix the Cat [fig.15](#), a cult figure and perfect animation.

Some elements and sections of these free collections remind us of the historical peculiarities of the early web. For example "back" and "forward" buttons are part of the design set for non-profession-

◀ **Back** als who ignored the corresponding buttons on the browser. Indeed, how could you delegate such an important navigational issue to the browser, an application that had a new version released every six months!

The same is true for so called “bullets” [fig. 11](#), the small images used to replace the standard html list elements. It was a historical feature of the amateur web to prefer expression over structure. Early web makers were inspired by the possibility of using images and gladly substituted dull lists with spectacular graphics.

As we’re reminded by the various “Best Viewed With...” buttons, the choice of browser was a big aesthetic and philosophical issue for web makers. [15](#)



Another important problem for Russian speaking Internet users, or more precisely writers using Cyrillic script, were the numerous character encodings. On the first page of a Russian site you had to choose the appropriate encoding system. These encoding buttons [fig. 13](#) were “a land of opportunity” for designers and a lot played around with them making their own modifications.

In 1996, the soon-to-be #1 Russian Web Designer made 20 encoding button sets for different

backgrounds and tastes. Within a few months they spread to countless .ru domains and became naturalized in the Russian web landscape.

They had a short life. By the end of 1998 the encoding choice became automatic. Buttons disappeared from the pages and even this legendary collection itself has vanished into history. [16](#)

Free collections are the soul of the vernacular web. Lots of people were building their pages with free graphics and lots of people were making collections. The many-to-many principle really worked. Making your own site and building collections was a parallel process for a lot of people. The early web was more about spirit than skills. To distribute was no less important than to create.

It’s only a slight exaggeration to state that, because of the modular nature of web page construction, even those sites that never contained a web graphics collection were, in themselves, collections. Every element on the page, every line, figure, button and sound was on its own and could easily be extracted, if not directly from the browser then from looking at the source code to find the URLs of the files.

As soon as users divided into designers and clients, free collections lost their attractiveness for both sides. Around 1997 professional web sites were distanc-

ing themselves from the amateurs with the complete opposite of modular design. Graphic designs victorious expansion on the web had begun (It was so fast that a lot of designers and researchers believe that web design is a junior member of graphic design.). Designs were produced in Photoshop and later adapted for the browser. A page was created as a block then sliced into pieces. These pieces can’t be considered as modules since each piece only exists in relation to its neighbor. Extracting or reusing the pieces is meaningless and undesirable to the authors.

A very typical example is from the Mobile Telecom site, made by Artemy Lebedev in 1997. It’s a picture created and sliced in Photoshop.

Actually, it’s one of the first corporate sites in Russia made by a professional. It became famous and the design was “stolen” many times [fig. 12](#). Lebedev has a museum dedicated to the clones of this piece [17](#). It’s a very curious case, I think the people who stole the original design saw it more as a template: a guideline of how professional sites should now be created.

- [12](#) Marvel Creations: “Sonya’s Back ground Set 81”, <http://www.geocities.com/Wellesley/9402/bgset81.html>, 2003
- [13](#) Kelly McLarnon: “X-Files Set”, <http://www.topazdesigns.com/~kim/sets/x-files.htm>, 1998
- [14](#) Theda Fritz: “Berry Babies”, <http://www.tedi.net/berry.html>, unknown date
- [15](#) For an impressive collection of browser advocacy buttons, please consult Silly Dog: “Netscape Now buttons”, <http://sillydog.org/netcape/now.html>, 2007
- [16](#) Artemy Lebedev: “Бесплатные кнопки”, <http://web.archive.org/web/20001119031600/www.design.ru/free/buttons/index.html>, 2001

- unordered list
- unordered list
 - ◆ unordered list
 - ◆ unordered list
- unordered list
- unordered list
- unordered list

[fig. 11](#)



[fig. 12](#)

During the late 90's people were deleting links to the collections of files they had made or found.

A lot of collections still exist because they weren't removed from the servers but they're difficult to find. So how can you find them if they're not linked? My favorite is no exception, there's no link to these pages so I better write it down here: <http://yuricle.design.ru/fb/>

On the other hand it would be very wrong to generalize and say that free collections are a thing of the past. If you search for "my collection of web graphics" you can still find a lot of special collections though not necessarily retro ones (btw "my" is a very important key word, leave it out and you'll be sent to commercial pages). They're upgraded and updated and there was even a moment of revival in 2001 when the

section "God Bless America" was added to many private and public collections.

They served US users of all skill levels who wanted to demonstrate patriotic feelings [fig. 16](#) on their home pages.

My respected readers might want to look at the Sweet Land of Liberty [18](#) or Lil Doc's Free Patriotic Graphics [19](#).

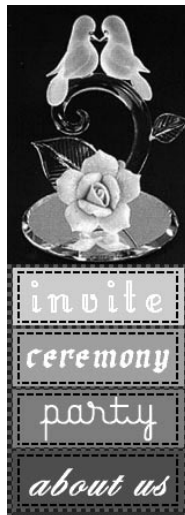
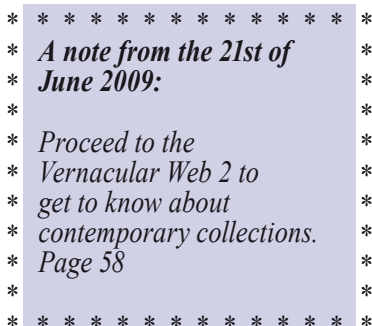
And a fresh market for free button makers is the "Verified XHTML" sign [fig. 17](#). The variety is still small but constantly growing as variations are needed to fit new design styles.

There are also examples like Juannas bunte GIF-Welt [20](#) or Gifwelt [21](#). They show that some have managed to bring their hobby to a higher level. Their libraries are huge and diverse, life is in full swing in their forums and guest books. These are valuable sources for archivists and those who still prefer to build modular websites using available elements. Like a couple of London based media producers who compiled their

wedding web site from appropriate graphics. [22](#) In 2004 British designer Bruce Lawson made a contribution to the css Zen Garden [23](#) (a collaborative effort to



prove that CSS is a standard of web beauty [fig. 18](#)). His "GeoCities 1996 theme" [24](#) built of public domain GIFs is a perfect reminder that the true spirit will find its way around standards



[fig. 15](#)

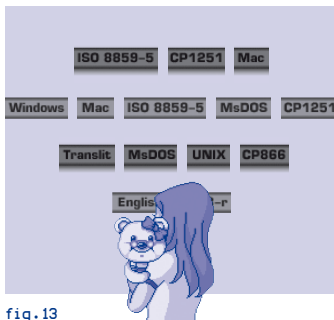


[fig. 16](#)



[fig. 17](#)

- [17](#) Artemy Lebedev: "Клоны сайта, МобилТелеком", <http://www.artlebedev.ru/everything/clones/mtelecom/>, 1997-2002
- [18](#) snogirl: "Sweet Land of Liberty", <http://snogirl.snoville.com/MemorialIndex.html>, 2002
- [19](#) Lil Doc: "Free Patriotic Graphics", <http://www.geocities.com/Pentagon/9787/maingraf.html>, 2001
- [20](#) J. B. Kraus: "Juannas bunte GIF-Welt", <http://juanna.ch/>, 1999-on going
- [21](#) Ingrid Libicky: "Gifiwelt", <http://gifiwelt.info/>, ongoing
- [22](#) Emma Davidson: "Ceremony", <http://www.lektrogirl.com/ceremony/>, 2004
- [23](#) Dave Shea: "css Zen Garden", <http://www.csszengarden.com/>, 2001-ongoing
- [24](#) Bruce Lawson: "GeoCities 1996", <http://csszengarden.com/?cssfile=http://www.brucelawson.co.uk/zen/sample.css>, 2004



[fig. 13](#)

[fig. 14](#)

Welcome to
My!

A demonstration of what can be accomplished visually through CSS-based design. Select any style sheet from the list to load it into this page.

HEY YO

The Road to Enlightenment

Littering a dark and dreary road lay the past relics of browser-specific tags, incompatible DOMs, and broken CSS support.

Today, we must clear the mind of past practices. Web enlightenment has been achieved thanks to the tireless efforts of folk like the W3C, WaSP and the major browser creators.

The css Zen Garden invites you to relax and meditate on the important lessons of the masters. Begin to see with clarity. Learn to use the (yet to be) time-honored techniques in new and invigorating fashion. Become one with the web.

There is clearly a need for CSS to be taken seriously by graphic artists. The Zen Garden aims to excite, inspire, and encourage participation. To begin, view some of the existing designs in the list. Clicking on any one will load the style sheet into this very page. The code remains the same, the only thing that has changed is the external .css file. Yes, really.

CSS Allows Complete And Total Control Over The Style Of A Hypertext Document. The Only Way This Can Be Illustrated In A Way That Gets People Excited Is By Demonstrating What It Can Truly Be, Once The Reins Are Placed In The Hands Of Those Able To Create Beauty From Structure. To Date, Most Examples Of Neat Tricks And Hacks Have Been Demonstrated By Structurists And Coders. Designers Have Yet To Make Their Mark. This Needs To Change.

Select a Design

UNDER THE SEA! BY
ERIC STOLTZ

MAKE 'EM PROUD
BY MICHAEL
MCAGHON AND
SCOTTY
REIFSNYDER

ORCHID BEAUTY BY
KEVIN ADDISON

OCEANSCAPE BY
JUSTIN GRAY

CSS Co., LTD. BY
BENJAMIN KLEMM

SAKURA BY TATSUYA
UCHIDA

KYOTO FOREST BY
JOHN POLITOWSKI

A WALK IN THE
GARDEN BY SIMON
VAN
HAUWERMEIREN

ARCHIVES

next designs »

View All Designs



CSS Resources

View This Design's CSS

CSS Resources

FAQ

Submit a Design

Translations

Participation



Graphic artists only please. You are modifying this page, so strong CSS skills are necessary, but the example files are commented well enough that even CSS novices can use them as starting points. Please see the [CSS Resource Guide](#) for advanced tutorials and tips on working with CSS.

YOU MAY MODIFY THE STYLE SHEET IN ANY WAY YOU WISH, BUT NOT THE HTML. THIS MAY SEEM DAUNTING AT FIRST IF YOU'VE NEVER WORKED THIS WAY BEFORE, BUT FOLLOW THE LISTED LINKS TO LEARN MORE, AND USE THE SAMPLE FILES AS A GUIDE.



GeoCities
COOL PAGE OF THE DAY

A note from the 21st of June 2009:

NEW

Usually its impossible to find creators of these GIFs, but I was lucky with the "New" sign. In the summer of 2006 I got an email from media designer Kirk Clyne:

"Hey there, nice site -- the early web vernacular content.

Just for the record, I'm responsible for creating the 'new' gif -- the tiny one in the yellow 'zapple', as I called it. I originally created it for a site called Virtual Vineyards -- now wine.com. This and a dozen or so other icons, mostly wine bottles, grapes, etc. These tiny icons were all designed to sit at the start of a sentence, and so had to be less than 12 pixels high. Very tough! 'No, that looks more like a Merlot bottle than a Porto, can you flare the neck more?'

*That's my story.
- Kirk"*

Well, almost lucky, as he never responded to my hundreds of additional questions.



fig.18

5

LINKS

The World Wide Web was constantly developing and when we say it looked different 2,5 or 10 years ago we should also say it was conceptually different. The competence of early adopters, passionate amateurs and ambitious professionals, the dot.com hype and the mass distraction of the second wave (i.e. the blog) were all responding directly to the way the web was built and interconnected. The way it looked was derived from the underlying architecture.

Let's forget about the visual appearance of the vernacular web for a moment and think about how it worked. What were the principles of its growth? The obvious answer is links. A lot of links. Links on every page.

Ten years ago every web site had a section of external links because people felt it was their personal responsibility to configure the environment and build the infrastructure. The many-to-many principle showed itself in linking strategies as well. A site was not complete without links to other sites.

On some pages links were gates to additional information, on others to unrelated information. The way you looked for information was time consuming but rewarding. By following the links you could find much more than you were looking for.

The vernacular web was fascinated by the power of links and often ran to extremes. Sites composed of lists of links, long pages of unclassified and annotated links, webrings or published

bookmarks.html files from the Netscape browser.

After the late 90's linking wasn't that hip any more. Search engines, portals and catalogues



took over the linking responsibilities, making searches faster and less surprising. In the quest for order and hierarchy the web changed completely. Sites with no external links at all became the norm and now constitute the facade of the mainstream web. Users jump back and forth between search engines and search results.

Links—the once typical means of conveyance—have lost their infrastructural importance. In today's web, blogs compensate for over precise search engines by delivering a constant stream of surprise links. It's an interesting evolutionary paradox when you remember that old-school link collections were created to compensate, through human intervention, for the rough search engine results. In the end both cures deliver the same: a link to an address

new to the user; an unknown topic, a surprise, an action, a deep web.

6

MIDI

The vernacular web is not silent. Expressive pages are usually accompanied with music in the MIDI format. Before the MP3 format hit the net and bandwidth was precious, MIDI was the only option if you wanted to include a full song on a web page. Even those who would only test their website from their local hard disk noticed that a 75 MB WAV file of uncompressed audio was difficult to handle. This was the driving force behind MIDI and it's still going on today. Granted nowadays Macromedia Flash, for example, offers ways to use high quality audio with almost the same bandwidth as a MIDI file. However it has the disadvantage of being more difficult to use than the huge amount of MIDI's readymade heritage.

Similar to collections of free web graphics, collections of MIDIs [25](#) are widely available. Due to their quality and mostly fan based production, MIDIs are generally considered free to collect, use and share. Audio files never made it to this status, they're clearly the intruders from a world outside of the web. They come from CDs and the radio while MIDI gives the impression that the web is its natural environment. See: [26](#)

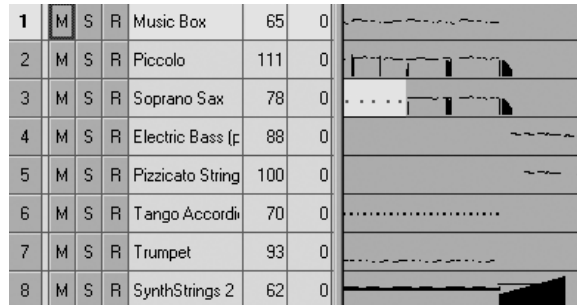
But MIDI collections differ from graphics collections: supply exceeds demand. There isn't the same tradition of composing music for a web page as there is

for GIF images. Instead, popular songs are adapted to this format. A MIDI file is usually considered of good quality if the adaptation gave a somewhat faithful repro-

software synthesizer, like Apple's Quicktime, is in charge of reproducing the tunes. It can be compared to the way HTML describes how a web page should look and

leaves it up to the browser to render these instructions.

As all the instruments were standardized in 1983 the available sounds effectively go no further than Italo Disco. There will never be any



[fig. 19](#)



duction of the original, given the limitations of the format.

This means that you can't identify web music by genres or styles that "came from the web" but by the way it sounds. Although it sounds different on every system its played on, it will always sound trashy. How did this happen?

The MIDI standard was originally created in 1983 to allow data exchange between electronic instruments like synthesizers and samplers. It featured 128 standardized instruments (for example grand piano, steel guitar, a drum kit), each assigned a fixed ID number.

So a defined instrumental palette is part of the standard. A MIDI file itself does not contain the exact recording of a sound. It only describes what instrument should play a certain note at a certain time [fig. 19](#). How it actually sounds depends on the synthesizer that is used to replay these notes. In the case of web music a sound card or a

new and exciting sounds, only updated versions of old sounds. New sounds would only break the compatibility with all the existing MIDI files. Software vendors can't change the "trumpet" to a "Neptune's kinda honkashizzle" because, on the web, you can find all kinds of MIDI files that use the trumpet in many different ways. In this case the only solution is the lowest common denominator. The trumpet sound must fit into James Brown's "Sex Machine" in the same way it fits into "Ride of the Valkyries" by Richard Wagner. It does this by not really fitting into either. At least that's equality.

The result is that most of the time MIDI files give the impression of somebody playing hit music on an electronic organ in the privacy of their own home. In reality this happens at village weddings or the annual gathering of a rabbit breeder's association.

It's hard to imagine an easier target for usability experts. It

was found in serious studies that MIDI was distracting and considered annoying by most users, especially if they were listening to a CD while browsing the web.

Only very few MIDI files were composed especially for web sites. Michaël Samyn, author of legendary Home [27](#) for Netscape1.1, wrote minimalistic tracks for various websites in 1997 and 1998 [28](#).

Quite recently in the end of 2003 the “Zombie and Mummy Theme” for the online comic of the same name was produced. [29](#) It’s a great melody and also sounds good because the author took the challenge to fit the tune into the possibilities that MIDI offers.

It’s a “classical” melodic composition not relying on effects, and all the instruments were chosen by their name, not by their sound. If a “xylophone” is needed it’s wise to select the “xylophone” even if the “marimba” might sound more like a “xylophone” right now—but who knows with the next update of Windows Media Player? The tune was then tested on many differ-

ent platforms and adjusted accordingly, just as is done with HTML code.

7

FRAMES

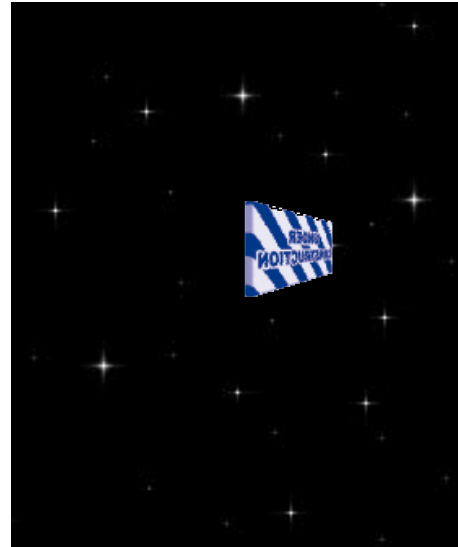
As the W3 Consortium puts it:

HTML frames allow authors to present documents in multiple views, which may be independent windows or subwindows. Multiple views offer designers a way to keep certain information visible, while other views are scrolled or replaced. For example, within the same window, one frame might display a static banner, a second a navigation menu, and a third the main document that can be scrolled through or replaced by navigating in the second frame. [30](#)

Despite this reasonable description of frames (one that even appeals to designers), in mass consciousness they still belong in the amateur world. In the latter part of the 90’s they were used with enthusiasm in both the professional and vernacular web and I think they belong to this period. I wouldn’t even mention them in the context of this article if not for two important reasons.

Firstly, frames are really the peoples subject. They’re a unique component of the Hyper Text Markup Language and everyone has something to say about them. Frames provide a common ground for professionals and amateurs, early adopters and newcomers. I don’t know how it happened but anyone who’s seen the web has an opinion. Everyone’s experienced them and has a ironic comment. Frames are part of the web’s folk-

lore. “Should you use frames?” This question was submitted by the editor to [designtimeline.org](#) [31](#), and had one of the greatest number of responses. In a thousand



years when the database is decoded by aliens (or archaeologists), they’ll conclude the web was actually just a lot of frames.

Secondly, frames create a very recognizable visual pattern. In general when graphic design makes reference to web design the frame layout is commonly used. (For example: the print ads by Amazon or budget airline ticket booking forms in a newspaper Travel section). The division of the surface into frame-like segments stands for the web in the same way a score display stands for video game screens or a blinking cursor on the command line stands for a hacker in a Hollywood movie.

In 2003 the students of the Merz Akademie celebrated the First Ten Years of the WWW by creating an exhibition of objects that

- [25](#) -> <http://www.ezgeta.com/midi.html>
-> http://www.stelart.com/web_designs_midis.html
-> <http://homepage.ntlworld.com/curly.johnson/midis.html>
-> <http://www.saturn-soft.net/Music/Music1/MIDI/Chanson/Menu.htm>
- [26](#) C.L. Johnson: Curly's Spooky Halloween Midi Music, 2002-2006, <http://homepage.ntlworld.com/curly.johnson/midis.html>, visited: 2009-07-14
- [27](#) Michaël Samyn: "HOME", <http://adaweb.walkerart.org/7EGroup2/home/home1.html>, 1994
- [28](#) Michaël Samyn: "MIDI TRACKS FROM ZUPER.COM", <http://entropy8zuper.org/airport/folder/zuper.mid.html>, 1997-1998
- [29](#) Dragan Espenschied: "Zombie and Mummy Theme", <http://www.zombie-and-mummy.org/theme.mid>, MIDI composition, 2003
- [30](#) W3C: "Introduction to Frames", <http://www.w3.org/TR/REC-html40/present/frames.html#h-16.1>, 1999
- [31](#) Piet Zwart Institute: "Design Timeline", <http://www.design-timeline.org/cgi-bin/archive/timeline.cgi?q=22>, 2005



symbolized the landmarks of the web's history. The tribute to wallpapers consisted of a huge board of real wallpaper, (from OBI), arranged in a frame style layout. Even in this simple construction it was clearly the skeleton of a web page.

Although frames aren't widely used anymore they remain a very natural web design element that are even more recognizable than the classic table layout.

8

TILDE

As you know, multiuser Unix machines use “~” as a shortcut to the “/users” directory and in the beginning all users were the same. The tilde in front of names and nicknames manifested the power of machines and the system. You were a user, a guest, something peripheral and only the stuff that followed the tilde belonged to you. You had no influence on the things in front.

The tilde showed hierarchy and made the relationship between users and the internet transparent. A quick glance at the URL and you could see the provider, university or institution that granted access. Getting rid of the tilde was important.

In 1997 I had a job in a design studio in Moscow. Besides money and a few other things, (like a free internet connection), they promised to host my files on the studio server without the tilde in front of my name.

After a year of being www.city-line.ru/~olialia I became design.ru/olialia. They dropped the tilde

and I became part of the team. Drop the tilde and your relation to the words in front isn't that clear anymore.

Back then the next step, (now the first step), was to register your name as a domain. Techni-

complication makes the old fashioned tilde mysterious and sweet like a forbidden fruit. It will soon come back as a sign of being cool and competent.

Actually, the really cool guys never renounced it:

<http://www.well.com/~cuba/>
<http://www.zi.biologie.uni-muenchen.de/~franke/>
<http://a-blast.org/~drx/>

cally you're still the same user on a server and your rights are still within the boundaries of a folder but it looks different: your “nick” is really a “name” recognized by the high level DNS. And don't forget that a registered domain promises success in business.

Today, having a tilde in front of your name is especially problematic in Germany because Apple computers don't have it on their keyboard. To type “~” you have to press Alt and N at the same time then release these keys and hit the spacebar. Even those who know the secret never remember it. This

I asked my co-author, the last on the list, “Why are you behind the tilde on a-blast.org when it's your own server?” And the answer is, “The tilde indicates that I am a user on a server computer. If I belong to a server I show where I am and I also talk about my past. Interesting relations are possible in the URL: my private page on a project server, one user in a community, the friend of another friend. This information is available to people that can “read” the URL so I make sure it contains some interesting information. And the word after the tilde

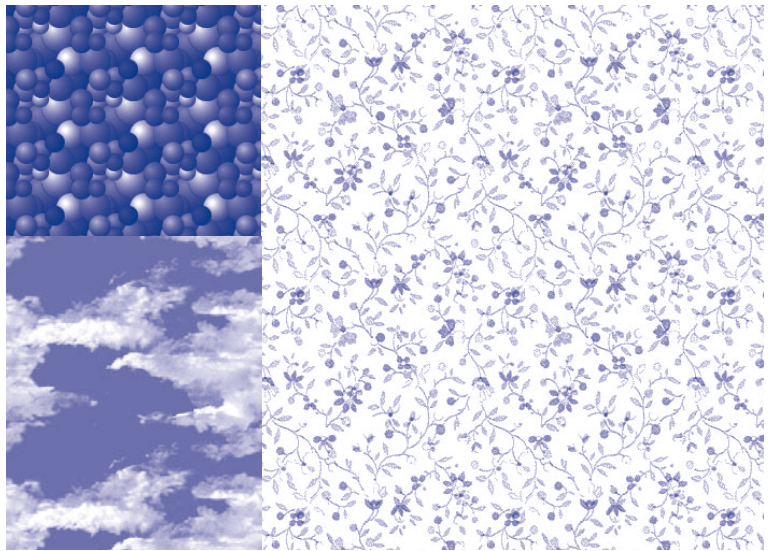




fig.20

is my Login Name. Through this I demonstrate that I can login as well, that I know about FTP, SSH, rsync etc.”

You see, today the sign for user can be read as a sign of being more than an ordinary user.

9

WELCOME TO MY HOME PAGE

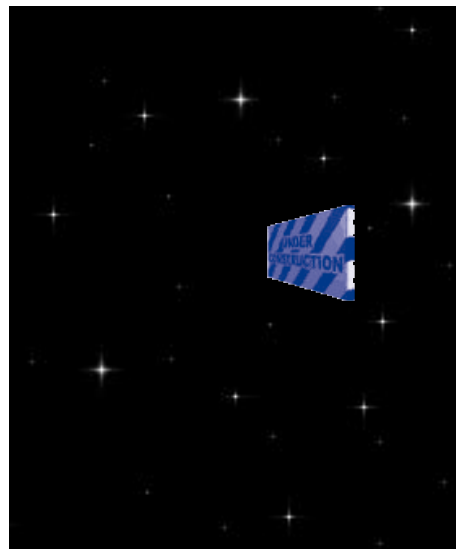
The welcome message is for websites that exist for no other purpose than to say hello to the world. They're extremely personal and truly amateur pages where holiday photos, a CV, free wallpaper collections, recipes, links to “other great cat sites” and “The History of Status Quo” form a pile of mixed up information. Although it's supposed to be just a welcoming message, for experienced users it's a warning that the rest of the website will be of the same informational value.

My surfing experience shows

that there's no real correlation between a welcome message and the quality of a site. In fact, the greeting appears on both useless sites and the very rich. Though I will agree that a lack of structure and higgledy-piggledy content is a characteristic feature of amateur websites.

But in no way is this a negative feature; especially in today's web. Instead, it shows that a real person created the site and not some marketing department or a content management system. This gives the information authenticity and value, and the experience of ten web years has proved that the devotion of one amateur can be worth a dozen specialists on the payroll. For example: fan sites are richer and more up to date than the official sites of stars. And when a stars is not really big, fans' sites are the only hope to get to know anything. Compare for example Bradley James Allan's profile on IMDB with his bio on the Czech fan site -- <http://www.volny.cz/renox/>.

Technical manuals, (with how-to's or tips), made and published by actual users are often more helpful and free of marketing blather than the official ones. And there are in-



stances when you would certainly prefer to deal with real people online: local shops, small businesses and hotels.

When you see a site made by the hotel owner, where she writes about her hobbies as well as the hotel facilities and also makes a portrait gallery of local cats and dogs, you think about the high level of personal service at this hotel and -what really makes a difference- you expect that your online order will go directly to the hotel and not to a travel agent (you'll find out if this assumption is true when you arrive). Don't forget the ingredients for amateur productions are not a secret and they can be imitated and faked so don't trust every amateurish looking site.

The “Welcome to my home page” style is attractive and there

are situations when it works the best, occasionally there are no alternatives even if the project isn't a personal home page.

A few examples:

The promo site of BIFI ³², the producers of a popular German snack, is one of the greatest imitations ever. To really appreciate it you should know the BIFI tv spots; they're a series of episodes about an undefinable factory with bizarre employees. Zomtec.com is the factory's homepage, obviously made by the guys from the tv spots, obviously in their free time. They describe how they make mouth wash, they proudly present their private homepages, publish news that's rarely connected to BIFI and host the BIFI banner. This is a site for crazy folk by crazy folk ^{fig.20}. To stress this fact, the designer used clumsy framesets, buttons, backgrounds and animated flags. Everything that's fun on the web. The site's constantly updated and a little while ago they made a Flash version. It really looks like somebody's first attempt. It ridicules itself.

The site of Wise County Sheriff's Department in Texas is developed and maintained by Lieutenant Joy and Sergeant Huffman. It's made in Front Page 2000. There's a picture of the Sheriff on the home page that connects to his email address. There are a lot of funny graphics on the page and plenty of important information for the county's citizens. Although the Sheriff's site looks very un-serious and has all the common illnesses associated with amateur sites—like a navigation system copied from another site and adapted to the needs of the police

* * * * *

A note from the 21st of June 2009:

* * * * *

Actually, some time earlier this year the site was re-made. But in a very special way: backwards. What you see now at <http://www.sheriff.co.wise.tx.us/> looks like it was made in 1994, not 1996: bullets instead of animated GIFs, lists instead of tables.

* * * * *

department—it puts across its message in the best possible way: your Sheriff is here, among you and for you and he knows there are better ways to spend taxpayers money than giving it away to a design agency. The county has a young, new Sheriff this month and I hope he won't try to reorganize and professionalize the site.

Another case, though not really from the web. In January 2005 Cory Arcangel, an artist from New York, opened a show called "Welcome to my Homepage Artshow" ³³. It's a good name for an exhibition of computer work made at home without a team of programmers, designers and managers. It sounds naive but stresses an opposition to complex and expensive media art market productions. The "Welcome to my Homepage Artshow" has a good DIY meaning.

There's another reason why I'd like to foreground the "Welcome to my Home Page" style, and the vernacular web on the whole, as a web design tactic for today: it hasn't discredited itself in the dotcom years and the broadband

boom, so it's not associated with fleeting transience, superficiality and an absence of humour.

In 2004 the art.teleportacia gallery organized the 1000\$ Page Award ³⁴ in order to attract attention to nonprofessional web making, to motivate people to do their own pages and honestly—above all—to see some pages we hadn't seen before.

And there were some nice surprises. Among the portfolios, blogs and web art pieces we found some "welcoming" pages. One of them really charmed us.

Pierre Ysewijn, a Doctor of Psychological and Educational Sciences from Belgium, (living in Switzerland at the moment), put a lot of effort into the welcome message on his personal home page. ³⁵ Mr. Ysewijn welcomes guests with a video clip ^{fig.21} in either English, German or French. The greeting's spoken by a real person, directly addressing the visitor. It's a very honest start to communication. You can see



^{fig.21}

what Mr. Ysewijn looks like, how old he is, how he sounds, how he presents himself. The video puts across a lot of personal information and it upgrades the "Welcome to my home page" into the broadband age. And! For the first time it becomes more than welcoming. Finally, without a doubt, this is a welcome message that became content.

³² BBH: "ZOMTEC", <http://web.archive.org/web/20050128091451/http://zomtec.com/>
³⁴ Olia Lialina: "1000\$ contest for personal home pages", [³⁵ Pierre Ysewijn: Personal Home Page, <http://mypage.bluewin.ch/Ysewijn/>, offline, 2002–2007](http://art.teleportacia.org/1000$/)



As you would suppose, at the very end of the page comes the Mail Me button. It's not necessarily a picture, it could be just a text link or not even linked text. The important thing is that it worked.

When the web belonged to amateurs it belonged to the people. You knew that behind this page and email address was a person you could contact with a question, admiration or an insult. And people did. In time the feedback elements on private sites became more modest but they haven't disappeared. They're still present. What has been lost is the custom of sending feedback.

There are many reasons for this but primarily it relates to the above mentioned professionalization and automation of being on-line, and the transition to more sophisticated forms of interaction and communication: filling in, ordering, updating, repeating passwords, contacting support,

tracking, informing info @ then proceeding to the check out. And of course the reputation of email communication has been heavily damaged by Spam. Today if you're writing to somebody you don't know, you run the risk of having your message diverted by the junk filter on the server, or you can expect to be flooded by Spam after leaving your email address on an unknown site.

The once fascinating option to establish an immediate contact with the author of a site was recently supplanted by blogs. Instead of writing to the author, "Cool site!" you'd be better off putting the note in a blog. It will bring more people to the site and add more notes to more blogs. The counter will show hits but none of the visitors will say anything to you.

Getting emails from visitors to my site is something I really miss, more than starry night backgrounds and clumsy frame-sets. I know that from time to time the web will look and sound like it did ten years ago. Animated gifs will not be forgotten and at

Christmas Jingle Bells and Celine Dion in MIDI format will be ringing on sites around the world but they will not move you to send an email saying, "What trash! Mer-



ry Christmas!" That's gone and I don't think designers can do anything about it.







Computer Idioms

When people talk about computers they use a lot of metaphors and idioms. The graphical user interface as well as the command line are full of such "images". It starts with simple things as saying "to throw a file away" (into the "wastebasket") and goes on to processes that have to be "killed" or changes that will be "forgotten".

Such expressions might serve as bridges to understand what is happening inside a computer, however, erroneous metaphors taken too far have caused a lot of trouble. For example:

You shouldn't steal data because you shouldn't steal a car.

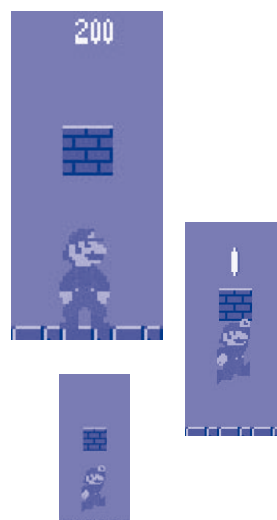
An unlocked car standing around unobserved is like an insecure password.

It would be great if there was a driving license for the internet, so that less accidents happen.

These metaphors popularize a conservative view on digital culture. When computers are continuously explained with analogies to cars, networks to highways, search engines to the human brain, even Email to the classic postal service, the actual properties and possibilities of the computer are lost.

The following examples try to do it the other way round: popularizing idioms and metaphors that come from the computer and refer to the so called real life. This will help restore a healthy balance of cultural exchange from both sides.

¹
"I gonna bang the bricks!"
—
I will draw money from an ATM.



Nintendo: "Super Mario Brothers", 1985

Everybody knows how Mario from the Super Mario Brothers gets his money: he bangs against a block of bricks with his head or his fist. In real life you can say that you "bang the bricks" if you go to an ATM to draw money from your bank account.

Through this you can not only express your taste in video games,

but also hint to the fact that ATMs are themselves computers that operate by arbitrary rules. They could theoretically run any software with any interface. Maybe soon you will be able to play Super Mario on them, and if you win your mortgage rate will be lowered.

²
*"That lady was
bitmapped!"*

—
*That woman was
stupid.*

In 2001, Dwayne from the programming ensemble Beige asked a woman in a Chicago Transit Authority booth what train to take to get home. The woman did not know anything and gave him completely wrong directions. Later Dwayne said "That lady was bitmapped," a nice way of belittling her intellectual capabilities.

Bitmaps are computer graphics that are composed from only two colors. Every pixel's color is determined by just one bit. For example, if the bit is zero the pixel is white, if it is one it is black. Today's computer images use at least 24 bits for every pixel, what we call "true color." Given that this was the case by 2001, calling somebody bitmapped could be considered a proper insult even back then. The image of a brain as a bitmapped image is a good expression for simple-mindedness.

Now follows an image of one of the most well known bitmapped women ever:

Susan Kare: "Woodcut", demo picture for MacPaint, 1983



This bitmap was created in 1983 by Susan Kare, the main graphic designer of the Apple Macintosh's user interface. Miss Kare is anything but bitmapped.

³
*"I defragged
all morning."*

—
*I pretended
to work.*

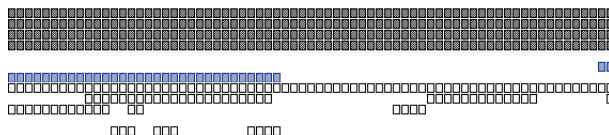
"Fragging" an enemy in a shooter game means to kill it, to blow it into pieces.

But there is also defragging, an activity mostly conducted in offices: employees are not actually working but just pretending to do so.

The term refers to "defragmenting the file system", a maintenance function built into Microsoft Windows. Originally it was serving the purpose of optimizing how the content of files is laid-out on the harddisk by moving parts of the same file close together. This way the read/write head

of the harddisk wouldn't have to move so much. If management personal were to drop by and see the defragmentation running, they wouldn't notice that no work is being done.

This worked so well because managers, of course, lack any technical knowledge, and the classic defrag



Microsoft: Harddisk Defragmentation, Windows 98 SE, 1999

***"The blocks didn't
fall right."
—
Something did
not work out as
planned.***

Tetris is one of the most played games of all time. The player is up against a (pseudo) random generator that determines what kind of "block" will be the next to fall down. And when the blocks do not fall right, there is nothing else for the player to do than taking it with pride and try to close the gap later on. (Or play in a way so that no matter what block falls, there will always be a place for it, right!)



Dragon Espenschied: "Bad Tetris",
Microsoft Paintbrush, 2007

visualization in Windows 95 and 98 looked really complicated and active.

In later versions of Windows the visualization changed to boring and useless lines. But history demands that you should still use the verb defragging when you are pretending to work, no matter what tactics you apply.

Tetris has been used many times as an analogy for life. For example:

- × Life is a Tetris game. Too many
- × unexpected shapes then you might
- × be finished, but try to enjoy it
- × and score big number at the same
- × time.
- ×

nymocess: "Tetris Life",
<http://nymocess.blogspot.com/2008/11/tetris-life.html>, 2008, now offline

Or:

- × Life
- × is like the game Tetris
- × with the colored blocks
- × each representing your
- × responsibilities
- × and things that must be done.
- × Hence,
- × if you keep things in order,
- × the lines are cleared
- × and life is good
- × but when the blocks stack up
- × and you slack off
- × the blocks build
- × until they hit the top

x and guess what?
 x You just lost2
 x

WasianShelky06: Tetris Life Poem,
<http://www.quizilla.com/poems/3480197/tetris-life>, 2006

Or:

x "Do you remember my favorite
 x game, Tetris? Well, I work with
 x time like I play the game Tetris."
 x Pieces are always falling, it never
 x stops. Sometimes you get an in-
 x dication of what's coming, because
 x at the right of the screen there's
 x a picture of the next falling piece,
 x but when the pieces pick up speed
 x you often have no time even to
 x look over to see what's coming.
 x You simply have to fit them all into
 x place as they are falling at a
 x frenzied pace. "This," she said,
 x "is how I manage time."
 x

Dave Turo-Shields: "Playing Tetris with
 Time Management", <http://www.selfgrowth.com/articles/Turo-Shields9.html>, 2007

Clearly Tetris needs to be used as
 an idiom as often as possible.

Interestingly, newer variants of Tetris
 have an additional story, with anthro-
 pomorphic cubes called "Minos" and
 blocks called "Tetrions." These more
 detailed efforts never caught on how-
 ever because these new stories took
 away too much of the game's associa-
 tive potential. Tetris is better as
 a projection ground for our real lives
 than for Roger Dean type fantasy
 worlds.

THQ: Tetris Worlds "Minos", 2006,
 formerly found at <http://www.thq.com/game/sites/tetrisworlds/story.html>, now removed,
 probably because of embarrassment.



5
"It's a norton
thing."
—
I'm of two minds
about this.



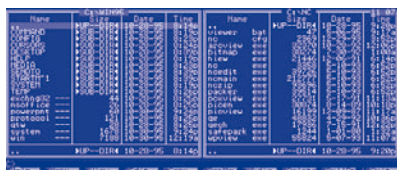
Many computer users are concerned
 about the dangers "viruses" and
 "worms" are causing for the Internet.
 They read in computer magazines and
 witness on TV news that new threats
 are always appearing and that their
 personal computer is under constant
 attack.

Some are driven into the arms of
 Peter Norton, a software publisher that
 earned his reputation in the 1980s with
 Norton Commander, a software that
 could almost make you think MS-DOS
 was an operating system.

But this was a long time ago. Today
 you can ask yourself if it is worse to
 have your computer slowed down by a
 virus itself or by Norton AntiVirus,
 a software so heavy and baroque that
 it makes the latest Quad Core proces-
 sors scream. A virus at least needs
 your computer to send spam mes-
 sages and therefore keeps a minimum
 level of operability. Norton AntiVirus
 just makes sure nothing works
 anymore, including viruses.

Norton, once the synonym for enhancing your computing experience, has become an icon of the schizophrenic logic of software business that once you really solve a problem you destroyed your own job: If AntiVirus would be able to exterminate the threat of viruses once and for all, everybody would stop buying updates.

Use Norton to express ambivalence, inner conflict, split personality and day-to-day self-deception.



This is a screenshot of the ancient Norton Commander, taken 1995. Its killer feature was to split the text-only display of MS-DOS into two pseudo windows. This clearly shows that dispartment has always been at the core of the Norton product line.

6

"Let's enlarge."
—
***Committing a
small sin***

A system administrator working for a large company once told me the fol-

Hooy Program: "DUPA BISKUPA OR
MATKA Z KATKA",
ZX Spectrum Demo, 2002,
<http://hooyprogram.republika.pl/>

lowing story: If the IT staff was about to decide whether to buy licenses for a new piece of software, they would first use a cracked version to try it out. They called this process enlarging because there were always numerous advertisements for medical products to enlarge certain male body parts on the well known Armenian website where they got their cracks.

The saying went: "Before we buy it, we should enlarge it."

To crack the copy protection of commercial software is not exactly a legal activity, but the IT staff felt little guilt. They fully intended to buy large amounts of licenses after this evaluation process. The small sin they committed would lead to a greater good. If something is isolegally in doubt on the Internet it will be very likely combined with enlargement offers. This common knowledge should finally enter everyday language.

You can use to enlarge in a sympathetic way for any activity that is a small sin. For example you can say "I enlarged the CD for you," "Alice enlarged during the exam" or "I had to enlarge my iPod® to get my songs back."



5

"Read my blog!"

—

Get lost!

You can use "Read my blog!" to end any ongoing face to face conversation. It expresses that someone is getting on your nerves and you no longer want to spend more time in conversation with them. It also suggests that your conversation partner should switch from personal communication to a mass medium. Before the internet came along, celebrities could only say things like "I to go, why you read up on in Vanity Fair? Bye!"



Today everybody can act with the same arrogance by quickly setting up one's very own mass medium! Praise progress!

Unknown Artist: "Rotating Globe", unknown year

7

"I need to underclock."

—

Time for holidays!

Most "knowledge workers" of "our information society" face a lot of stress. The cellphone always rings and the emails constantly arrive, then the WLAN is down, airplanes are late, and the video projector's lamp breaks just before the important PowerPoint® presentation.

When it all gets too much it's time to relax. Unfortunately the word "relax" has been a bit spoiled by its use in the

wellness industry. And some IT professionals wouldn't like their colleagues imagining them laying in a hot tub with slices of cucumber on the eyelids.

This is where the word "underclocking" can help out. Overclocking means to run a computer processor at a higher speed than it was intended by modifying hardware or toggling switches in hidden menus: Only for real phreax! So underclocking is the way for the competent computer user to chill out a bit, and make everything go slower.

You might express your need to underclock on Fridays, after Xmas or when an tight project deadline was met.

Neal Bridges: "AfterBurner", Palm Pilot Software, 1999

Benchmark

Relative timings:

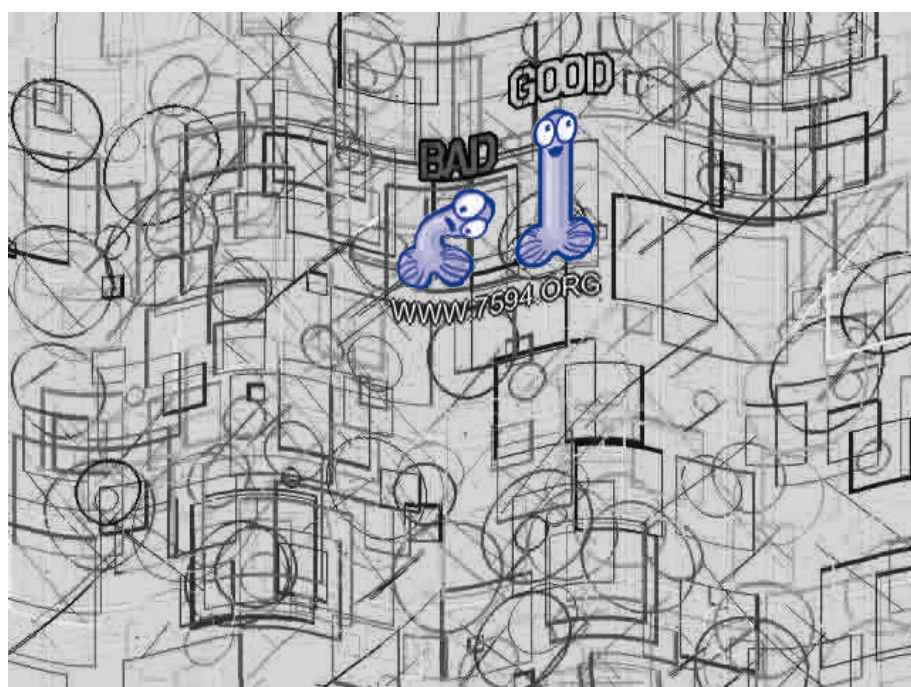
512K Pilot 43%
Standard Palm III/Pro 91%
Standard Palm IIIx/V 100%
Palm IIIx/V + StreakHack 108%
This unit 255%

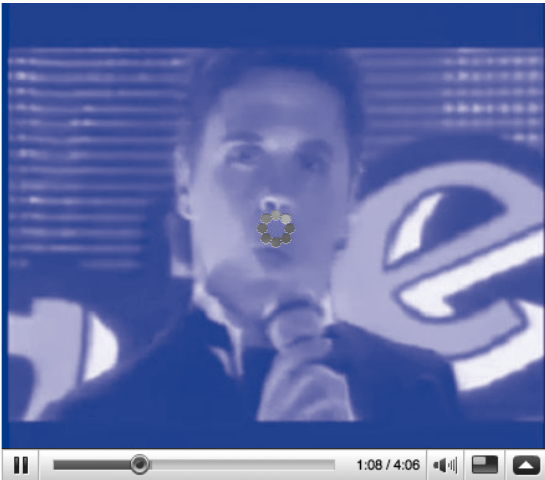
AfterBurner Hack

Slowest	18 Mhz	24 Mhz
13 Mhz	19 Mhz	25 Mhz
14 Mhz	20 Mhz	26 MHz
15 Mhz	21 Mhz	27 Mhz
Normal	22 Mhz	28 MHz
17 Mhz	23 Mhz	Fastest

16580 kHz

Suggestions for more idioms are happily received at drx@a-blast.org
Text by Dragan Espenschied, 2007



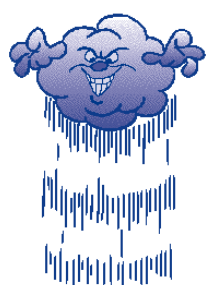




**CONG
RATUL
ATIONS!**



[illegible]



IN THE BEGINNING THIS ARTICLE WAS AN "INDEX.HTML" SAVED IN THE "GLITTER" FOLDER. THEN IT GOT THE WORKING TITLE "THE WORK OF USERS IN TIMES OF PERFECT TEMPLATES." THEN IT BECAME "RICH USER EXPERIENCE FOR THE POOR" AND WAS PRESENTED AT THE NEW NETWORK THEORY CONFERENCE [» more](#) IN AMSTERDAM. AFTER THE PRESENTATION, UCSB PROFESSOR ALAN LUI SUGGESTED TO RENAME IT TO "HOMESICK." BUT FOR THE MOMENT I'LL LEAVE IT AS

<http://www.networkcultures.org/networktheory/>

A VERNACULAR WEB 2

BY OLIA LIALINA

August, 2007

Two years ago I wrote an article titled "A Vernacular Web", in which I tried to collect, classify and describe the most important elements of the early Web, visual as well as acoustic, the habits of first Web users, and their ideas of harmony and order.

I'm talking about everything that became a subject of mockery by the end of the last century when professional designers arrived, everything that fell out of use and turns up every now and again as the elements of "retro" look in site design or in the works of artists exploring the theme of "digital folklore": the "Under Construction" signs, outer space backgrounds, MIDI-files, collections of animated web graphics and so on. [» more](#)



[»](#) If you are missing the way pages looked before, you should install The Timemachine Firefox Add-on by Tobias Leingruber. <http://timemachine.6x.to/> Read more on the project on page XXX of the book



And today, in the end of June 2007, when we hear of amateur culture more often than ever before, the cultural influence of “Welcome to My Home Page” web pages looks especially interesting. People who created them and their ideas of what the Web is, how it can be used and how the pages should look, these people’s likes and mistakes gave today’s Web its current shape.

To me, what defines the history of Web is not just the launch dates of new browsers or services, not just the dot-com bubbles appearing or bursting, but also the appearance of a blinking yellow button that said “New!” or the sudden mass extinction of starry wallpapers

The relationship between ordinary users and the Web of the 90’s is a very interesting subject to study, because it’s a relationship filled with love, hate, all kinds of drama – in other words, it’s a full-blown relationship between a new medium and its first users, a relationship that’s exalted, complex, sometimes silly – whatever it is, all that matters is that it existed.

Today, that relationship is gone. And for a good reason. The space that we’ve understood as a new medium for the last ten years has turned into the most mass medium of them all. Nothing more than a mass medium, permeating our daily lives to the point of becoming invisible. Its numerous users are busy working, having a good time or expressing themselves, and they have almost perfect tools and services at their disposal. Connection never breaks and the distinctions between a server and a hard disk, between your desktop and that of another person has almost vanished. There’s nothing that could contribute to the development of user-media relationship, nothing to provoke us.

Web 2.0 propagandists can’t stop talking about the multitude and power of today’s web amateurs, the new users who love to dance, compose songs, write encyclopedic articles, take photos and film videos, write texts and publish it all on the Web. And yet, these users are rather indifferent to the Web itself.

So, here’s the question: how does the Web look now, when it’s no longer seen as the technology of the future, when it’s intertwined with our daily lives and filled by people who are not excited by the mere fact of its existence?

At a first glance, this question looks like a purely aesthetic one. One might think it’s almost unimportant. But in fact, nothing demonstrates the state of the Web in general and the state of its services, in particular the ones that follow the Web 2.0 ideology, as clearly as the style and look of ordinary users’ home pages.





2

Garden Gnomes

I guess I took it a bit too far when I called them “home pages.” Home pages no longer exist. Instead, there are other genres: accounts, profiles, journals, personal spaces, channels, blogs and homes. I’d like to pay special attention to the latter ones.

Professional web developers and designers scorned home pages (namely, personal home pages) starting in the mid-90’s. In a 1998 interview to W3J, Tim Berners-Lee formulated his attitude on private home pages:

“They may call it a home page, but it’s more like the gnome in somebody’s front yard than the home itself.”

Pioneer of Russian web design, Artemi Lebedev, included home pages and their creators in his hate list [» more](#), next to boiled onions and the Caps Lock key. Two years ago, the Dutch interaction designer Hayo Wagenaar, with whom I shared a panel at the Decade of Webdesign [» more](#) conference, flung this remark:

“The question is, what do we think of amateurs getting involved in web design? It feels like getting stuck on the highway behind a caravan.”

Little by little, home pages became the lowest possible lifeform on the Web – it became terminally uncool, and in the end, useless to have one. Now, if you want to expose yourself to the world simply and effectively, you’re supposed to go to a site specifically designed for this purpose. The new generation of Web users create accounts, profiles, journals, spaces, channels, or blogs. Even the old generation had to move.

I’m far from imagining this process as painful and dramatic, though there are examples that cause mixed feelings – like, for instance, when the heroes of the 90’s such as Peter Pan convert their pages [» more](#) to another format [» more](#), to the language of MySpace.

It’s worth noting, and can be of special interest for designers, that home pages in the other sense – meaning first pages of sites or projects – lost their significance as well. Nobody really needs them anymore. They have been replaced by a modest-looking Google start page, which wraps itself around every website like a dust jacket.



[» http://tema.ru/hate/](http://tema.ru/hate/)

[» http://www.decadeofwebdesign.org/sessions.html](http://www.decadeofwebdesign.org/sessions.html)



[» http://pixyland.org/peterpan/](http://pixyland.org/peterpan/)

[» http://www.myspace.com/randyconstanpeterpan](http://www.myspace.com/randyconstanpeterpan)





Interestingly, even though home pages no longer exist, every other service invites its users to re-create the feel of a home page, offers ways to personalize their space quickly and easily.

In March this year iGoogle, formerly known as Google Personalized Homepage, announced six new themes for their users: Seasonal Scape, Tea House, Bus Stop and others. On this occasion, Jessica Ewing, Google Product Manager, wrote in the official Google blog <http://googleblog.blogspot.com/2007/03/personality-goes-long-way.html> [« more »](#):

“... you can choose between the classic theme and the six new themes we’ve designed. We hope this feature makes the Google homepage feel a little more like, well, home.”



Why does Google want us to feel like home on their pages? Not to bind us to themselves, that’s for sure. They don’t need that; they’ve already got us hooked. When they offer me to “feel at home”, they mean something different. They mean home as opposed to work. What they’re saying is “Relax, have fun. Play around while we work. We are professionals; you are amateurs.”

Although referring specifically to Creative Commons licenses, I still want to quote Geert Lovink from his preface to “Zero Comments”:

“The exclusive focus on young and innocent amateurs that just want to have fun, and the resentment against professionals is not accidental. Amateurs are less likely to stand up and claim a part of the fast increasing surplus value (both symbolical and in real money term) that the Internet is creating.” [« more »](#)

p... in Zero Comments: [« more »](#)
 Blogging and Critical Internet
 Culture by Geert Lovink,
 Routledge, 2007, p.xiii

It might sound paradoxical, but by encouraging the user to “feel at home” services create more distance between the users and themselves. Simplistic, silly graphics, senseless gadgets, customized pages with virtual puppies and kittens of the day heaped together with CNN news and bites of wisdom from Oprah – all of that subtly serves to show the user his proper place.





It would be futile to compete with iGoogle in absurdity, but I think that a young artist Helene Dams managed to put it very well in her work iGnomes [» more](#). Ten years later, Tim Berners-Lee's caustic remark "But it's more like the gnome in somebody's front yard than the home itself" acquired a new sense. It is also clear now who owns the home with the garden and who are the gnomes grimacing on a manicured lawn in the company of plaster ducks and real flowers.

>> see page 272

US artist and blogger Tom Moody responded to the announcement of Vernacular Web 2 on Nastynets:

I wonder if there are class elements at work, too. In America poor people often have yards full of junk and the rich aspire to the "spare artist loft" look. Amateurs can't hire their own CSS designers and end up filling up their pages with those garden gnomes because they don't know any better. Whereas a website with money backing hires an "interior decorator" whose first instinct is to get rid of all the junk. [» more](#)

>> Complete thread at <http://nastynets.com/?p=817#comments>

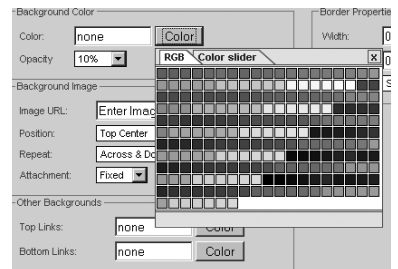
3 Translucency

If you look at the most viewed layouts on MySpace, you'll notice that most of them have a big picture as a background, which repeats itself horizontally and vertically. This back-to-1996 design flaw is now forever linked to Web and amateur users, and nobody cares about eliminating it – neither services nor users themselves.

When browsing through MySpace user profiles, YouTube user channels and user accounts in the English-speaking cluster of LiveJournal, it's impossible not to notice how alike they look and how they resemble their Web 1.0 predecessors. Despite the diversity of multimedia elements, new graphics, design styles, and new tools, non-professional user pages differ from the professional ones just as clearly as a decade and a half ago.

The main difference is that professional pages mimic the look of other media, and amateur ones are tied to HTML-based aesthetics, which is based on modular approach.

If in the 90's professional web design imitated existing paper or screen designs, Web 2.0 tries to mimic iPods and other gadgets born in the beginning of the third millennium. The essential web



Sherry Turkle: "The Second Self", MIT Press, 2005. p.9





Noah Wardrip-Fruin & Nick Montfort: "The New Media Reader", The MIT Press, 2003

look now, just as it was back then, consists of a background with blocks of graphics, videos and text superimposed upon it, with no clear structure to bring it all together.

In 1991, before the web, J.David Bolter noticed in "Writing Space: The Computer Hypertext and the History of Writing":

Typographers and graphic designers who complain about the mess that naive users make on their terminal screens are themselves children of a different technology and are apt to judge the computers writing and drawing space in the wrong terms. [« more »](#)

So, user profiles have kept their legacy and followed a certain tradition, whether intentionally or not. But there's a new distinctive feature I'd like to investigate. Sites are becoming translucent. Since recently, the Myspace profile editor allows to set opacity for blocks on the page from 10 to 100%; YouTube offers their users a 50 to 100% transparency option when designing their channels.

It's hard to pass on such a great offer. An effect that takes minutes to achieve with Adobe products can be achieved on the Web in milliseconds. At the expense of usability, pages acquire a haunted, immaterial look.

See-through amateur sites in a way follow the trend in contemporary interface style very well, which is all about taking user interface farther away from the old "desktop" metaphor, and making it look light, almost ethereal.

As we know, in the area of Human Computer Interface studies the term "transparency" has a meaning opposite to that in optics and common speech—even though the term was borrowed from optics(which, often leads to ambiguity and misunderstanding). But the most serious problem is that systems that are genuinely light, intuitive and transparent from a developers' or interface designers' point of view are not counting on users' competence and ability to see and understand how things work.

In 2004 Sherry Turkle noted in the introduction to the special edition of "The Second Self":

Macintosh meaning of the word transparency had become a new lingua franca. By the mid 1990s when people said that a system was transparent they meant that they could immediately make it work, not that they knew how it works. [« more »](#)

Advanced Design Customization

Customize your channel further by entering your own colors and styles below.

Background Color: [Pick](#)

Background Image (URL): [Pick](#)

Repeat Background Image: ☒ Yes ☐ No

Link Color: [Pick](#)

Label Color: [Pick](#)

NEW Transparency Level: %

Font:



These thoughtlessly translucent sites that take 30 seconds to design, even though the user has no idea of how it really works, is a great illustration of the transparency concept in HCI in general.

And the aforementioned professional look of the Web 2.0 – the “glossy round edged style” that has become the talk of the town and provoked many parodies – is based on translucency as well. In this case it follows a trend in contemporary electronic gadget design and imitates Apple’s cool and expensive candy-colored plastics.

I can imagine that in the near future “translucency” may become a term just as contradictory as “transparency” is now due to the phenomena that inspire web makers today: ethereal desktops and glossy plastics.

These and other topics need further exploration. I wasted that time staring at Glitter Graphics.

5 Glitter

If you ever talked about the Web with me – or talked with me at all – you probably know that my favorite thing in the world are animated GIF files and starry sky wallpapers, preferably animated as well. I just like the way they look, and I like them as a reminder of fun times when the users made a travesty out of the worldwide digital network.

The online life of a today’s user is full of diverse attractions, and yet it follows very strict standards. It is disciplined and formalized. There is a particular service offered for every format a user may want to share with the world, a community for every interest, a network for every social group. And mash ups for artists, and SL for 3D and furies. And there is something for animated GIF makers, too – there are glitter graphics generators and collections of ready-made graphics.





2
**I'll skip several
big subjects**

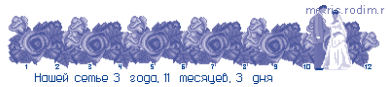
Animated cursors: a phenomenon equally ridiculous and dangerous.



Unfinished research on the topic of cats in today's Web. They are becoming so important that in the nearest future conferences linked with Internet subjects will have to announce LOLCats << more or Kitten of the Day panels to discuss things that really matter.

Read "I think you got Cats <<
on your Internet" by Helene
Dams on the page 105

Relationships, Marriage, Pregnancy, Breastfeeding, Child age calendars, as an ultimate form of life visualization in online communities and diaries.



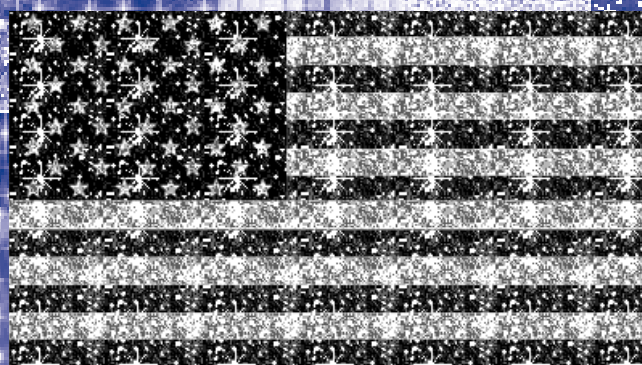
Generators allow you to enter as much text as you want and make it glittery. You get to choose from the unbelievable array of sparkling things.

A note from the 21st of June 2009: [« more](#)

Such collections offer glittery graphics for every occasion – whether you need to say hello or goodbye, to thank someone, wish a good day or just to sparkle and let your cursor and userpic sparkle with you.

I think there are two important aspects to the glitter graphic phenomenon.





FREEHOLDSOUTS.NET

>> Tiny part of the patterns copied from <http://www.xoospace.com/>. The service doesn't exist anymore.



"BootyClipse", <<
see page 253



Firstly, glitter became a trademark of today's amateur aesthetics, and I'm certain that in the future sparkly graphics will become a symbol of our times, like "Under Construction" signs for the 90's. Glitter is everywhere (in the universe of user-generated pages), it has become a meta category. It has absorbed all other categories of ready-made graphics – people, animals, buttons, sex graphics. I missed the moment when glitter graphics were born, and didn't notice it until two years ago, when I stumbled upon glittertextgenerator.net. Since then, new sites have appeared:

glitterfy.com, glittermakercodes.com, addglitter.com,
glittergraphicsnow.com, glittergraphicsweb.com,
glitterglobe.com,...

It seems like every word with "Glitter" in front of it is now a site name.

Secondly, I can't stop marveling at how similar to each other and dull they are. Even naked gals from the "Glitter/Erotic" category don't move – they just sparkle, even my favorite hero Felix, the never-stopping Felix, is frozen in mid-air.

This is the animation trend for the times when templates and generators rule the Web. Let's call it Rich User Experience for the poor. But the reason for its popularity is not just because it's easy to generate.

The social networks researcher Danah Boyd from Berkeley University notices "flashy look of MySpace resembles the Las Vegas imagery that attracts millions every year." (See the 2007-08-21 addition at the bottom of the article.)

My daughter, who is almost fourteen, thinks that glittery graphics is the same thing as glittery stickers (only digital). Among pre-teens, glittery stickers are considered the most valuable objects. You can get several non-glittery things for one that glitters.

My almost former student Dennis Knopf, a big expert in the online booty and move that thing segment [« more »](#), sees a direct link between glittery graphics and the pimp pop culture, which before MySpace, we knew mainly from hip-hop videos.

I agree with both of them, and there's something I'd like to note in the end. If we take glitter and starry backgrounds out of context, they will look almost the same – the particles of flickering light on a darker background. But there's a huge gap between these two. Starry backgrounds represented the future, a touching relationship with the medium of tomorrow. Glitter decorates the web of today, routine and taken-for-granted.



6 Additions

2007-08-21

In June 2007 Danah Boyd reviewed American class divisions through Facebook and MySpace >> [more](#)

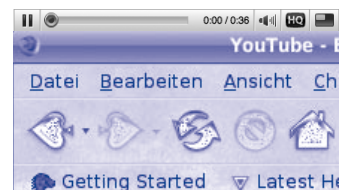
>> <http://www.danah.org/papers/essays/ClassDivisions.html>

Her observation is that good kids go to Facebook, bad kids go to Myspace, and that "MySpace and Facebook are new representations of the class divide in American youth."

Boyd writes about the aesthetics appearances of both services:

These teens [who exclusively use Facebook] are very aware of MySpace and they often have a negative opinion about it. They see it as gaudy, immature, and "so middle school." They prefer the "clean" look of Facebook, noting that it is more mature and that MySpace is "so lame." What hegemonic teens call gaudy can also be labeled as "glitzy" or "bling" or "fly" (or what my generation would call "phat") by subaltern teens. Terms like "bling" come out of hip-hop culture where showy, sparkly, brash visual displays are acceptable and valued. The look and feel of MySpace resonates far better with subaltern communities than it does with the upwardly mobile hegemonic teens. This is even clear in the blogosphere where people talk about how gauche MySpace is while commending Facebook on its aesthetics. I'm sure that a visual analyst would be able to explain how classed aesthetics are, but aesthetics are more than simply the "eye of the beholder" – they are culturally narrated and replicated. That "clean" or "modern" look of Facebook is akin to West Elm or Pottery Barn or any poshy Scandinavian design house (that I admit I'm drawn to) while the more flashy look of MySpace resembles the Las Vegas imagery that attracts millions every year. I suspect that life-styles have aesthetic values and that these are being reproduced on MySpace and Facebook.

50 cent -> Pimpzilla
(<http://www.pimpzilla.nl>)





Boyd's observation is very right. The "clean" pages of Facebook stay for design, professionalism, security, better service and upper class. (I cannot call Facebook clean without the quotation marks. The use of light colors and small fonts can't hide the structural clumsiness.)

However, very soon Boyd's argument will expire.

On the 18th of August blingee.com, a service for glittering profile graphics, already owning the hearts of all "glitzy" users, announced:

Facebook users can now join the Binglee fever. Send your Binglees to your Facebook profile, and get your friends to browse and rate your Binglees directly from your Facebook profile!

Facebook, in its turn, put it even clearer:

Express yourself, create a Binglee!

Add animated graphics, comments, and all sorts of goodies to your pictures for fun or glamour.

Facebook joined the getto glitter fever. Not without keeping its face, so it is not just Binglee, but an option to make a Binglee Book in your profile. I've already created one and now wait for my friends to see and rate it:

I guess Binglee is a good move towards Facebook's myspaceisation. They will soon incorporate funny cursors, lake applets, background sound and the rest of the vernacular repertoire.

I can be wrong. Maybe right at this moment conscious upper class users are caning the Facebook admins with angry demands to remove this inappropriate application from their "clean" pages. But then, I don't know how are they going to spend their time on this service. As a communication platform Facebook is mega boring. Since it's impossible to create there profiles like ☆☆M@TTH!@S☆☆ << more , there is hardly a reason to give them your data.

<http://www.myspace.com/matthiasunlimited> <<

A note from the 21st of June 2009: profile is now private. Add Matthias as a friend to enjoy lake applets, animations and slide shows of all types on one long page.

Upload Photos and Videos

1538262.jpg 432x650 Pixel

<http://static.panoramio.com/photo/1538262> Google



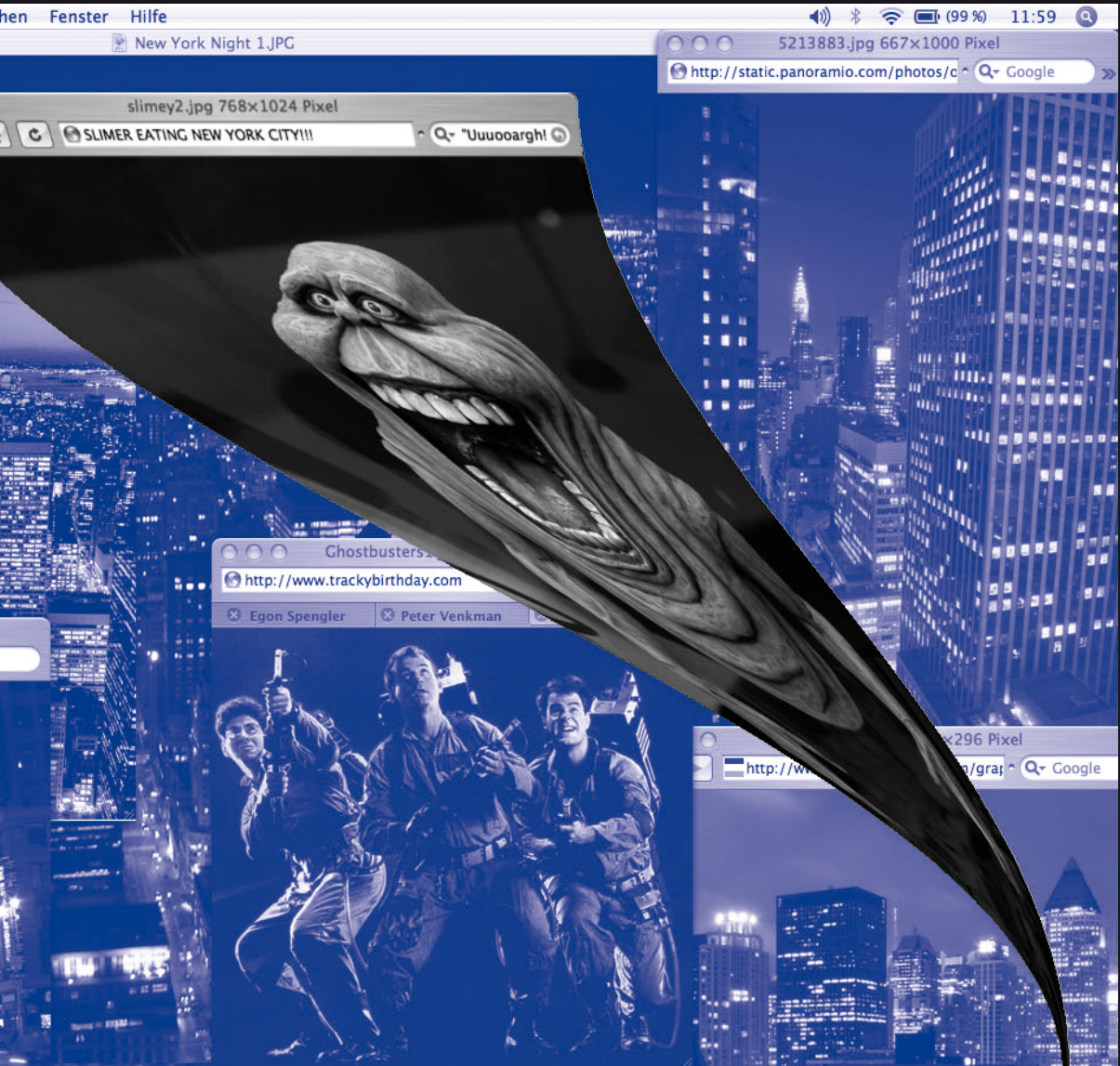
467264794_1312

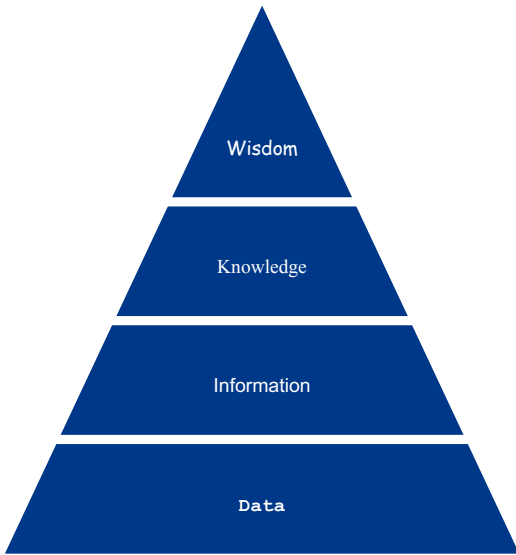
http://farm1.static.flickr.com/467264794_1312

times_square_by_night.jpg 800x600 Pixel

http://i1.trekearth.com/photos/1068/times_square_by_night.jpg Google







"Folklore des Digitalen", wenn man sich dieses Wort "Folklore" auf der Zunge zergehen lässt, so enthält es zwei wichtige semantische Felder: Das erste das für uns als Deutsche schwierigste Wort: Volk. Mein Gott, Volk. Das zweite, Lore, heißt so viel wie „lehren“ und etwas umfassender formuliert "gesammeltes Wissen". "Folklore" ist so etwas wie das gesammelte Wissen des Volkes; das Wissen, das ein Volk gesammelt hat, das da ist, ohne dass man es unbedingt immer abrufen muss, das Teil unserer Befindlichkeit und Körper ist, das sich in verschiedenen Situationen Bahn bricht und sich ausdrückt.

Trickreich ist der Begriff auch, weil er in der Tat so etwas wie eine paradoxe Konstruktion enthält. Das Digitale steht für Universalismus, für eine universelle Sprache, die durch die Universalmaschine möglich geworden ist und alltäglich generiert wird. Es enthält auch die Schwingung von technologischer Standardisierung, ohne die diese Universalisierung nicht funktionieren würde, ohne die diese Universalmaschine nicht zur Kulturtechnik und zur Technikkultur werden könnte.

Folklore verspricht etwas gegensätzliches zu diesem Universal. Sie verspricht etwas spezifisches, etwas widerständiges. In der Folklore schwingt das Reale mit, die Erfahrung, die sinnliche Wahrnehmung und alles, was man in diesem semantischen Feld aufmachen kann. Aber eben mit diesem Fallstrick, dass das Wort Folklore natürlich eine Verallgemeinerung enthält, eben die Verallgemeinerung des Volkes, einer kollektiven Identität, die Olia Lialina mal einfach gesetzt hat, für das, was man die delirierende Gemeinschaft der Netzwerker nennt.

Der Begriff macht auf jeden Fall Sinn als Provokation. Volk, Wissen, Lehre des Volkes, damit ist auch so etwas wie eine regional-kulturelle Ausschmückung der digitalen Kultur gemeint. Ich habe hier einen anderen Begriff anstelle des Volkes gesetzt, nämlich "die Leute".



THNX

Siegfried Zielinsky, 9.5.2007,
zur Einführung der Vorlesungsreihe
„Digitale Folklore“
an der Merz Akademie Stuttgart



